

Strauss & Co



Strauss&co

Fine Art Auctioneers | Consultants



Important South African and International Art

Monday 4 June 2018
3 pm Session One
6 pm Session Two
8 pm Session Three

VENUE

The Wanderers Club
Ballroom, 21 North Street, Illovo, Johannesburg
GPS Co-ordinates: Latitude: S26 08.123 – Longitude: E28 03.454

PREVIEW

Friday 1 June to Sunday 3 June from 10 am to 5 pm

WALKABOUT

Saturday 2 June at 11 am and Sunday 3 June at 11 am

LECTURES

Saturday 2 June at 4 pm and Sunday 3 June at 4 pm

ENQUIRIES AND CATALOGUES

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ILLUSTRATED CATALOGUE R220.00

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

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E BRADLEY, C STRAUSS, C WIESE, C WELZ,
V PHILLIPS (MD) AND B GENOVESE (MD),
S GOODMAN





Contents

- 3 Auction Information
- 6 Map and Sale Information
- 7 Buying at Strauss
- 8 Specialists
- 10 Explanation of Cataloguing Terms
- 3 pm – Session 1**
- South African and International Art**
- 18 Lots 1–168
- 6 pm – Session 2**
- Contemporary South African Art**
- 130 Lots 170–248
- 8 pm – Session 3**
- Important South African and International Art**
- 200 Lots 250–325
- 306 Conditions of Business
- 311 Bidding Form
- 312 Shipping Instruction Form
- 314 Catalogue Subscription Form
- 320 Artist Index

PAGE 2

Lot 261 Erik Laubser *Still Life with Bowl and Vessel* (detail)

LEFT

Lot 276 Maurice van Essche *Carriers* (detail)

Sale Information

Auction

Monday 4 June 2018
3 pm (Lots 1–168)
6 pm (Lots 170–248)
8 pm (Lots 250–325)

Venue

The Wanderers Club
21 North Street, Ilovo, Johannesburg

Preview

Friday 1 June to
Sunday 3 June 2017
10 am to 5 pm

Walkabout

Saturday 2 June at 11 am and
Sunday 3 June at 11 am

Lectures

Saturday 2 June at 4 pm and
Sunday 3 June at 4 pm

Contact Numbers during Viewing and Auction

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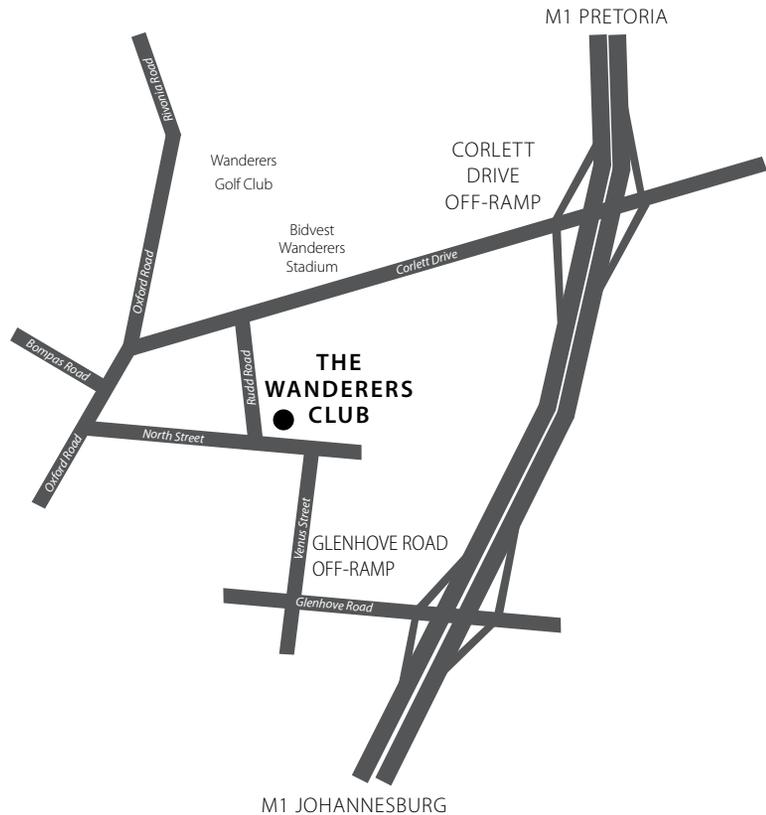
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Directions from Pretoria

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.



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

Buying at Strauss & Co

A step-by-step guide to buying at auction

1. Browse upcoming sales

The sale can be viewed on our website:
www.straussart.co.za

Catalogues can be purchased from our offices or by subscription.

Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
3. **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 prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view the lots coming up for sale. 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.

2. Create a Strauss & Co Account

Get in touch and share your details with us. Pre-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. Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences. We may require a R5 000 holding deposit.

3. Bid in the sale

If you are unable to attend an auction there are other ways to bid:

Telephone Bid

If you prefer to bid by phone, we will call you from the saleroom and bid on your behalf.

Absentee Bid

Submit your maximum bid and we will bid for you. We will confirm your bids by sms.

To arrange a Telephone or Absentee Bid please complete a bidding form and email: bids@straussart.co.za or contact our Client Services Departments: Cape Town 021 683 6560, Johannesburg 011 728 8246.

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

4. If your bid is successful ...

You will receive an invoice and payment instructions shortly after the sale. 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 (Live Auctions)?

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 under R500 000 (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- d) Direct Cash deposit into our Current Account

Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
Swift address: SBZA ZA JJ

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.

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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.

Titles given by Strauss & Co are descriptive, unless otherwise stated.

Sales Calendar 2018

Live Auctions

CAPE TOWN

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

Monday 15 October 2018

Entries close approximately 10 weeks before the sale

JOHANNESBURG

**Important South African
and International Art**

Monday 12 November 2018

Entries close approximately 10 weeks before the sale

Online Auctions

Wednesday 6 June – Monday 11 June 2018

Monday 9 July – Monday 16 July 2018

Monday 13 August – Monday 20 August 2018

Monday 10 September – Monday 17 September 2018

Dates are subject to change.

Lot 288 Alexis Preller *Poseidon* (detail)



StraussOnline



Brett Murray, *Abstract* R3 000 – 5 000

Abstract Art

ONLINE-ONLY Auction Wednesday 6 June – Monday 11 June 2018

Browse > Bid > Buy www.straussart.co.za/straussonline

011 728 8246 | jhb@straussart.co.za | 021 683 6560 | ct@straussart.co.za



Irma Stern Masterpiece Unveiled

from The Labia Family Trust

Strauss&CO



Irma Stern, *Dahlias*, oil on canvas, 96 by 84cm R8 000 000 - 12 000 000

Important South African and International Art, Decorative Arts and Jewellery
including Paintings from The Labia Family Trust, Cape Town, 15 October 2018

We are currently accepting consignments | Please call 021 683 6560 | www.straussart.co.za



Contemporary South African Art

Consensus is growing among scholars about the definition of Contemporary Art. Art historians, for example now date the advent of Contemporary Art unanimously to the year 1989.¹ It is the year in which profound changes occurred in the world. The Fall of the Berlin Wall, for example, hailed the end of the Cold War, the fall of Communism and the rise of neoliberalism and late-capitalism, as well as the opening of European borders. The massacre resulting from a clampdown on student protests on Tiananmen Square in Beijing, signalled gross infringements of basic human rights. The dawn of the Internet, or the World Wide Web, resulted in connectivity on a global scale. The unveiling of the research project on the Human Genome, determining the sequence of nucleotide pairs making up human DNA, knowledge useful in understanding diseases and developing medicine, was also announced in that year. And lastly, a major exhibition, *Magicians of the Earth* was mounted at Centre Pompidou, Paris, focusing on non-Western art from around the world and coining the phrase, Contemporary African Art.

These events impacted on art practice and production in a fundamental way, in terms of new media available to artists, (for example, net-art, digital art, virtual art, etc.), and in terms of subject matter. Contemporary artists reinvent the conventional, modernist portrait in a radical way, focusing on a multifaceted identity of the sitter. Says Grovier: 'From now on, the essence of identity would be as unfixed physically as it has always been philosophically.'² The contemporary portrait weaves together issues of politics, history, sexuality and religion and the manner in which portraits are contingent on these.

Artists nowadays depict contemporary struggles, uprisings and unrest, as well as rendering their take on the migration

crisis in Europe. They do not shy away from stretching the body as artistic medium. Time and history are put in new relations to each other. Science impacts on art, resulting in a new abstraction, a style sometimes resembling graphic models of DNA structures. Combining word and image, text and art, has become common practice for contemporary artists. The Op Art and Kinetic Art of the late-1960s have made way in contemporary art for the moving digital image. Documentary evidence and politics, mainstays of such movements as Feminist Art, give way to a group of counter-globalisation artists working with digital social platforms in their continued protest against neoliberalism and capitalism. Says Hito Steyerl, a contemporary German artist, listed as the top person in the art world in the *Power100* issue of the influential British magazine, *ArtReview*; 'Contemporary art is made possible by neoliberal capital, plus the internet, biennales, art fairs, parallel pop-up histories and growing income inequalities. Let's add asymmetrical warfare, real-estate speculation, tax evasion, money laundering and deregulated money market.'³ It appears as though much of the driving force of the subject matter used by Contemporary artists can be ascribed to the global political economy.

The contemporary offerings in the Strauss & Co winter sale in Johannesburg, provides the ideal opportunity for collectors to reflect on the contemporaneity of South African art. This is very evident in a work by Dan Halter, for example. Halter uses cut-up strips of plastic carrier bags from his native Zimbabwe to weave together again, only to reveal some Chinese script in the new picture plane he has created, signifying the Asian colonization of Africa. Esther Mahlangu's Ndebele Patterns could be seen as the very first contemporary South African art, as she was

included the *Magicians* exhibition mentioned above. Grappling with civil strife and restitution in a previous political dispensation and the effects it has on identity, is clearly illustrated in such works as Willem Boshoff's *Land Grab*, Anton Karstell's *Voortrekker Monument*, Brett Murray's *Policeman*, Penny Siopis's *Shame* series of etching, and Hentie van der Merwe's blurred photograph of a military dress uniform. Some contemporary South African artists address the issue of global terrorism, such as in the work of Hannatjie van der Wat, titled *Sept 9, 2011, New York*, and Peter Hugo's photograph dealing with religious and political strife in Nigeria.

¹ Alexander Alberro (2009). 'Periodising Contemporary Art'. In: Zoya Kocur & Simon Leung (eds) (2012). *Theory in Contemporary Art since 1985*. Chichester: Wiley-Blackwell. Kelly Grovier (2015) *Art Since 1989*. London: Thames & Hudson. Maria Hlavajova & Simon Sheikh (2016) *Former West: Art and the Contemporary since 1989*, Cambridge, Massachusetts: The MIT Press. Terry Smith (2009) *What is Contemporary Art?* Chicago: University of Chicago Press.

² Grovier, page 15

³ Hito Steyerl (2017). *Contemporary Art*, *Art Review*, November 2017, page 102.

Lots 170–248



Abstract South African Art

Abstract South African art can effectively be book-ended by the *Overseas Exhibition of South African Art* at the Tate Gallery in London in 1948, a veritable inventory of the local development of early modernism, and the *State of the Art in South Africa* conference at UCT in 1979, charting a perilous journey of the manner in which the arts could contribute to the demise of apartheid. South Africa was less isolated from the West in the immediate period after World War II (gaining official access to the Venice Biennale in 1952 and the Sao Paulo Biennale in 1957), and came into its own with such ventures as art magazines (*ArtCheck*, *ArtLook*), a flurry of new, avant garde galleries (for example, Goodman Gallery) and even its own art history (Esmé Berman's *Art and Artists of South Africa*, 1970).

Abstraction, the dominant artistic thrust in this era, encompasses such diverse stylistic tenets as Abstract Expressionism, Action Painting, Informalism, Hard Edge, Geometric Abstraction, and Colour Filed Painting. The dominance of abstraction is, however, complemented by, what Esmé Berman calls, 'an interest in humanistic figural expressionism', especially among Black artists, and notably that of the interest in 'primitivism' by the Amadlozi Group, spearheaded by Egon Guenther in 1963, a group that included such artists as Giuseppe Gattaneo, Cecily Sash, and Cecil Skotnes, and sculptors Sydney Kumalo and Edoardo Villa. These artists, although fiercely individualistic, all pursued in some way or another 'the spirit of the African forefathers'. On the other hand, a more subjective look at human relationships, given prominence by such artists as Kevin Atkinson, Nils Burwitz, Judith Mason and Helmut Starcke, by means of figural abstraction, provided a psychological dimension to the mystical spirit of Africa.

The combination of an emphasis on formalism/abstraction, and the interest in the human condition, inevitably led to the development of a social consciousness in the late-1970s when the South African art world had to articulate its political position in a troubled country. Essentially, the major forces that shaped the art of the early 50s include the Wits Group (Christo Coetzee, Nel Erasmus, Larry Scully, Cecil Skotnes, Gordon Vorster, and art historian, Esmé Berman); the influx of immigrant artists (Armando Baldinelli, Guiseppe Cattaneo, Pranas Domsaitis, John Dronsfield, Alfred Krenz, Maurice van Essche, Edoardo Villa, Jean Welz); returnee South African artists from Europe and the United Kingdom (Bette Cilliers-Barnard, Sydney Goldblatt, Georgina Ormiston, Douglas Portway); and such South African outliers in exile as Ernest Mancoba in Copenhagen, joining the CobrA group, and Gerard Sekoto in Paris.

In addition, the impact of such movements as Op Art (Cecily Sash and the revolution in art education at Wits she brought about in the late-1960s), and Conceptualism (under the auspices of the young Willem Boshoff at Wits Tech, together with Michael Goldberg, Wopko Jensma and Claude van Lingen) form part of this era.

The 70s, unfortunately, saw a renewed isolation from the West through a series of cultural boycotts of South African arts, and the rise of protest/resistance art (Norman Catherine, Dumile Feni, Gavin Jantjes, Paul Stopforth, Gavin Younge), but it did not diminish the internal dynamism of local art which explored other forms of expression, such as the use of photography as means of artistic expression, a notion rigorously debated at the Michaelis Art School at UCT, the first performance piece in South Africa, *Crying Earth*, staged by Shelley Sacks in Thibault

Square, Cape Town in 1975; and the criticism that accompanied the belated visit by Clement Greenberg, high-priest of formalism in the same year, purportedly to endorse the local versions of abstraction. Abstraction in South African art is best described by Hayden Proud when he called this period, a 'random collision of energy'¹

¹ Hayden Proud (2011). 'Formalism in Twentieth Century South African Art'. In: Mario Pissara (ed) (2011). *Visual Century: South African Art in Context Volume 3*. Johannesburg: Wits University Press, page 128

Lots 67, 72–77, 79, 80, 85, 91, 93–95, 97, 104, 107, 108, 112–145, 147–162, 166, 167, 173, 175–177, 183–185, 190, 195, 200, 214, 223, 244, 245, 276, 297, 298, 299, 300, 306, 309, 324



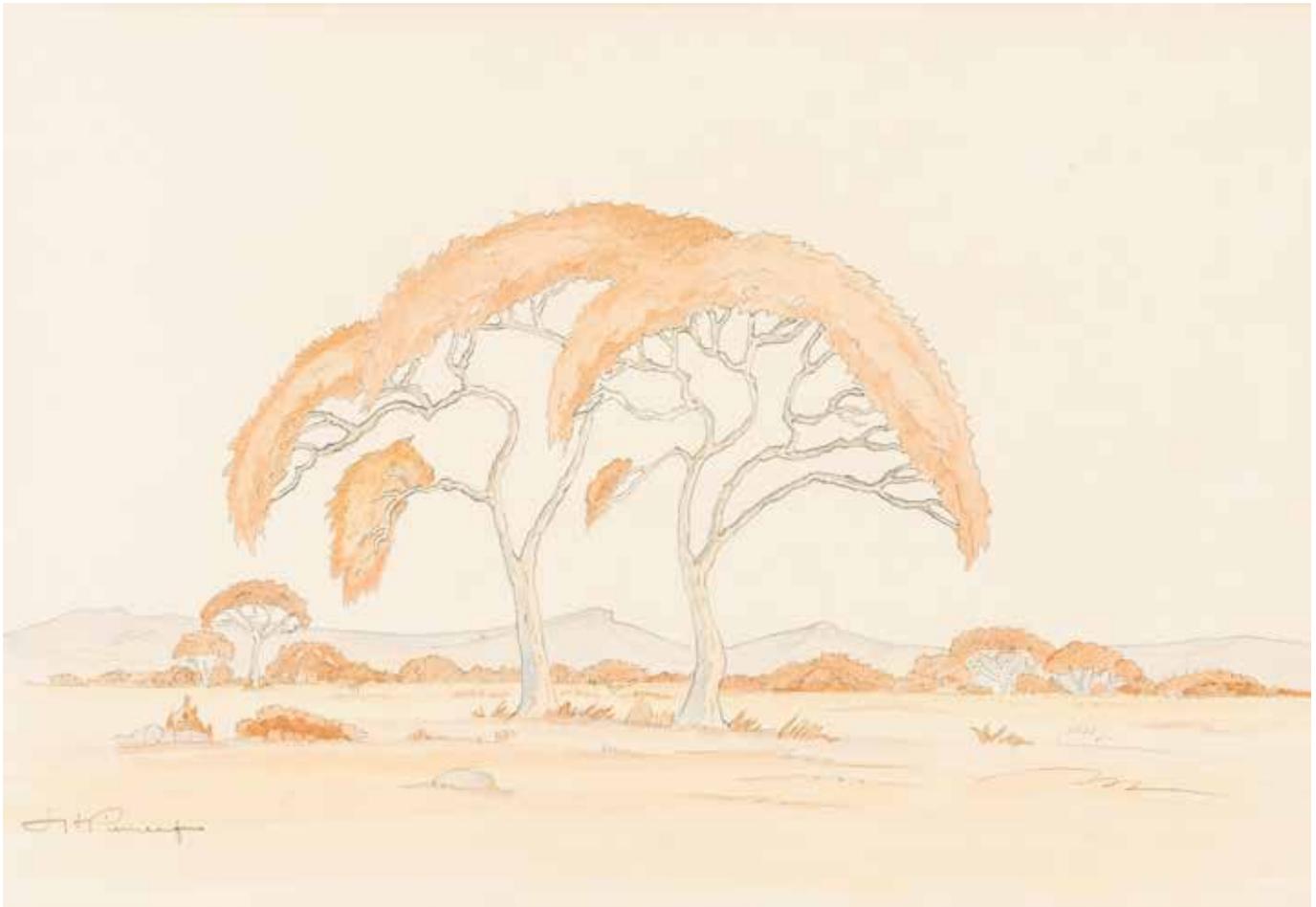


The Wanderers Club, Illovo, Johannesburg
4 June 2018 – 3 pm

South African and International Art

Session 1
Lots 1–168

Lot 144 Sam Nhlengethwa *Abstract Composition* (detail)



1

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Acacias in a Landscape

signed

watercolour and pencil on paper

21,5 by 31,5 cm

R70 000 – 100 000



2

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Heidelberg Farm Landscape

signed

watercolour and pencil on paper

24,5 by 34 cm

R70 000 – 100 000



3

Clément Sèneque

SOUTH AFRICAN 1896–1930

Around the Bay

signed and dated 25

oil on board

19 by 31,5 cm

R40 000 – 60 000

4

Pieter Wenning

SOUTH AFRICAN 1873–1921

Location, two

each signed, dated 'Maart 17' and
inscribed with the titles in pencil in
the margins

pencil on paper

each 22,5 by 30 cm

(2)

R20 000 – 30 000



5

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Krommerivier, Stellenbosch
(Nilant 15)

signed with the artist's initials in the
plate; signed, dated Aug 1937 and
inscribed 'Impr' in pencil in the margin
linocut on Japanese tissue paper
image size: 23 by 29 cm

R20 000 – 30 000



LITERATURE

Gerard de Kamper and Chris de Klerk
(2014). *JH Pierneef in Print*, Bela Bela:
Dream Africa Publishing. Another
example from the edition is illustrated
on page 51 with the title *Kromme River,*
Stellenbosch.

6

Hugo Naudé

SOUTH AFRICAN 1868–1941

*A Figure Walking Down
A Mountain Path*

signed
oil on board
21 by 27 cm

R60 000 – 90 000



7

Frans Oerder

SOUTH AFRICAN 1867–1944

Harbour Landscape

signed
oil on canvas
30 by 40 cm

R40 000 – 60 000



8

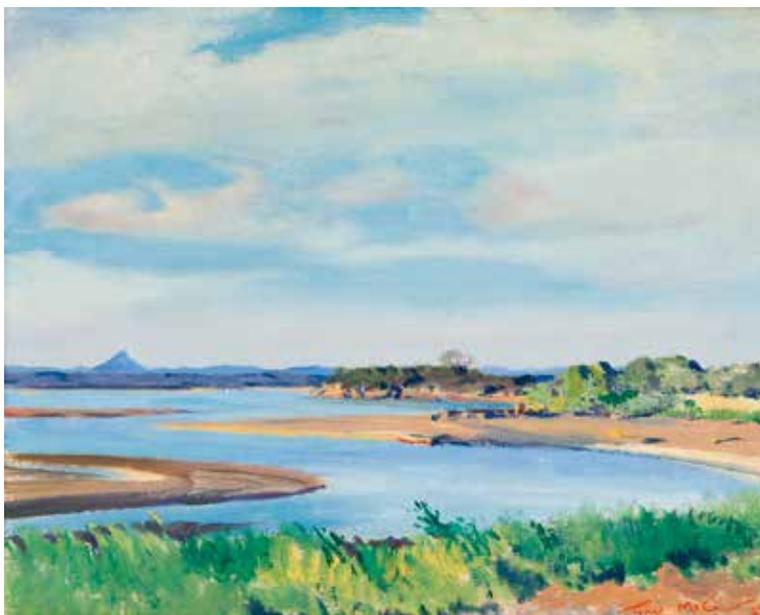
Terence McCaw

SOUTH AFRICAN 1913–1978

Bend in Zambezi

signed and dated 50; inscribed
with the title on the reverse
oil on canvasboard
39,5 by 50 cm

R20 000 – 30 000



9

Terence McCaw

SOUTH AFRICAN 1913–1978

Across the Zambezi

signed and dated 50
oil on canvas
45 by 50 cm

R20 000 – 30 000



10

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Fouriesburg OVS

signed, dated 1934 and inscribed
with the title in pencil
watercolour and pencil on paper
29,5 by 46 cm

R80 000 – 120 000



11

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Paardefontein District

signed, dated 1921 and inscribed
with the title in pencil
watercolour and pencil on paper
33 by 48,5 cm

R60 000 – 90 000

PROVENANCE

Acquired from the artist by the
current owner's family, and thence
by decent.



12

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Graaff-Reinet

signed, dated Nov 52 and inscribed
with the title
watercolour and pencil on paper
36,5 by 51 cm

R70 000 – 100 000



13

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Sunnyside

signed, dated Nov 1954 and inscribed
'aan Ilona van die Pierneefs' in pencil
watercolour on paper
36 by 51 cm

R40 000 – 60 000





14

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Lion's Head

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

oil on canvas

42,5 by 60 cm

R40 000 – 60 000

15

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Landscape with Trees

signed and dated 1975

oil on board

55,5 by 65 cm

R100 000 – 150 000



16

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Figures and Houses, Bo-Kaap

signed, dated 1948 and inscribed

'to my dear friends the vd Stiches.'

pastel on glass paper

32 by 49,5 cm

(26)

R25 000 – 35 000

NOTE

Accompanied by nine letters written by the artist to Paule vd Stichle, five greeting cards, four with linocut covers, four photographs, a copy of FP Scott's book on the artist from 1964, a Pieter Wenning Gallery exhibition catalogue dated 1973, and an invitation to the Adler Fielding Galleries dated 1962.





17

Alexis Preller

SOUTH AFRICAN 1911–1975

Christ Head (Preparatory Drawing)

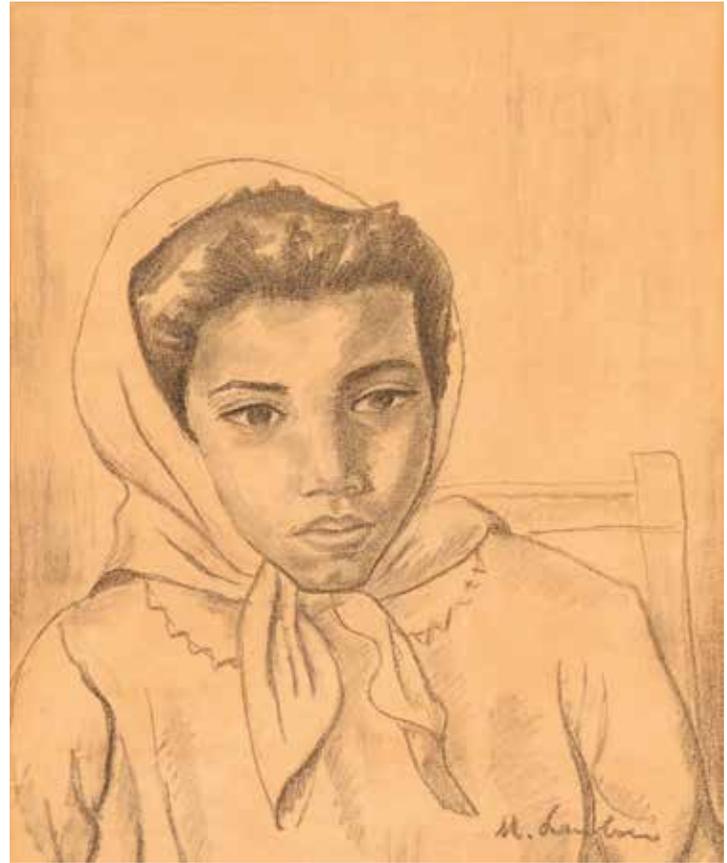
charcoal on paper

image size: 18 by 15 cm

R10 000 – 20 000

PROVENANCE

Estate of the Late Danie de Jager



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18

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Young Woman

signed

charcoal on paper

39,5 by 31,5 cm

R40 000 – 60 000

19

Maggie Laubser

SOUTH AFRICAN 1886–1973

Portrait of a Girl with Leaves

signed; signed and dated 1936
on the reverse
charcoal on brown paper
60 by 47 cm

R80 000 – 120 000

PROVENANCE

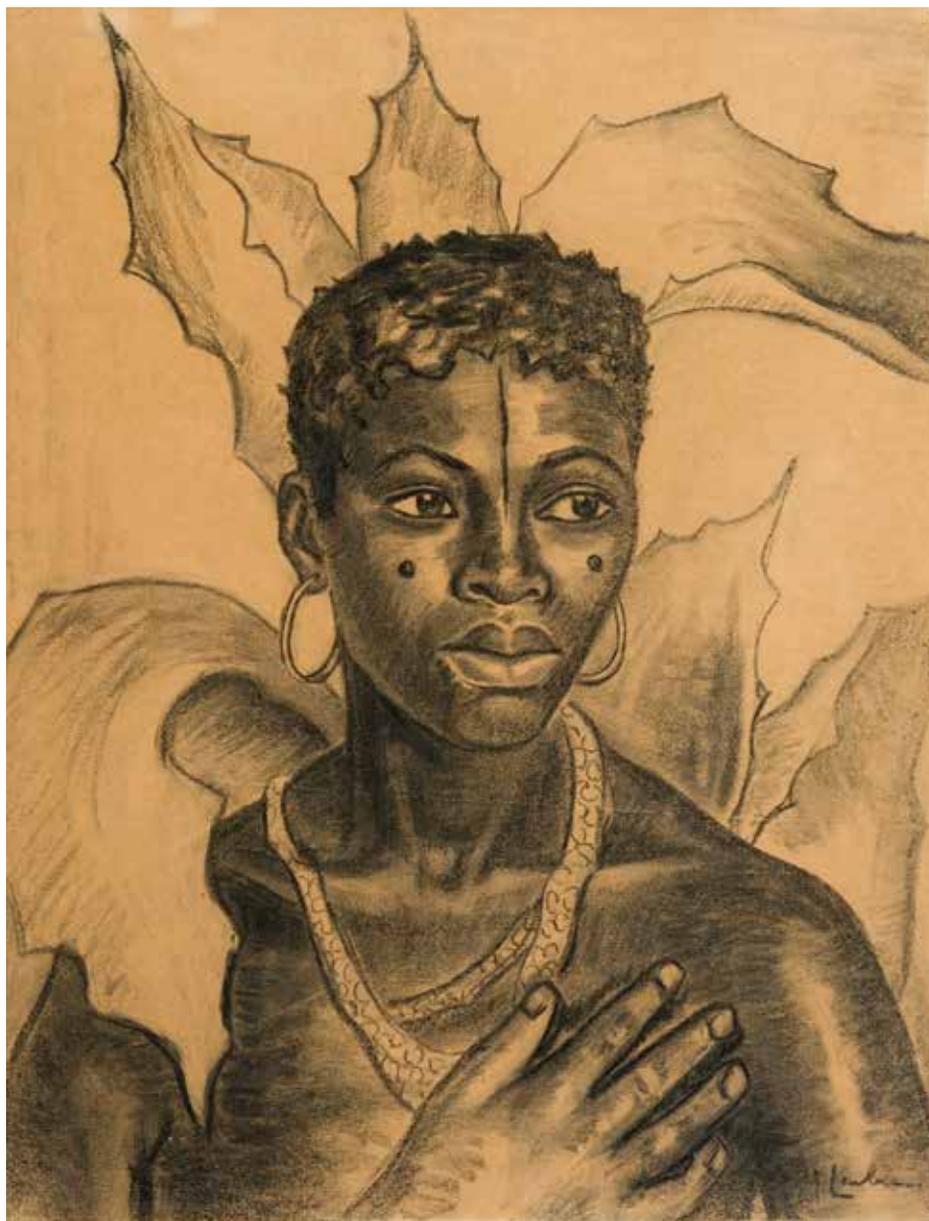
Acquired from the artist by the
current owner's father.

EXHIBITED

Royal Institute Galleries, London,
May 1937.

LITERATURE

Dalene Marais (1994). *Maggie
Laubser: Her Paintings, Drawings
and Graphics*, Johannesburg and
Cape Town: Perskor. Illustrated on
page 239, catalogue number 848.



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© Irma Stern Trust | DALRO

20

Irma Stern

SOUTH AFRICAN 1894–1966

Arab Women and Child

signed and dated 1961
mixed media on paper
35 by 49,5 cm

R100 000 – 150 000

21

Frans Oerder

SOUTH AFRICAN 1867–1944

Om die Pap Pot

signed

oil on canvas

139 by 84 cm

R300 000 – 500 000



22

Maggie Laubser

SOUTH AFRICAN 1886–1973

Woman and Child

signed
gouache on paper
48,5 by 35 cm

R120 000 – 160 000

PROVENANCE

Acquired from the artist by the
current owner's father

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 214, catalogue number 708.



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23

Maggie Laubser

SOUTH AFRICAN 1886–1973

Horsecart with Trees

signed with the artist's initials

oil on card

36,5 by 61,5 cm

R200 000 – 300 000

24

Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Landscape Stellenbosch

signed

oil on canvas

41 by 50,5 cm

R60 000 – 90 000



25

Errol Boyley

SOUTH AFRICAN 1918–2007

South Coast

signed

oil on board

34 by 49,5 cm

R35 000 – 50 000



26

**Jan Ernst Abraham
Volschenk**

SOUTH AFRICAN 1853–1936

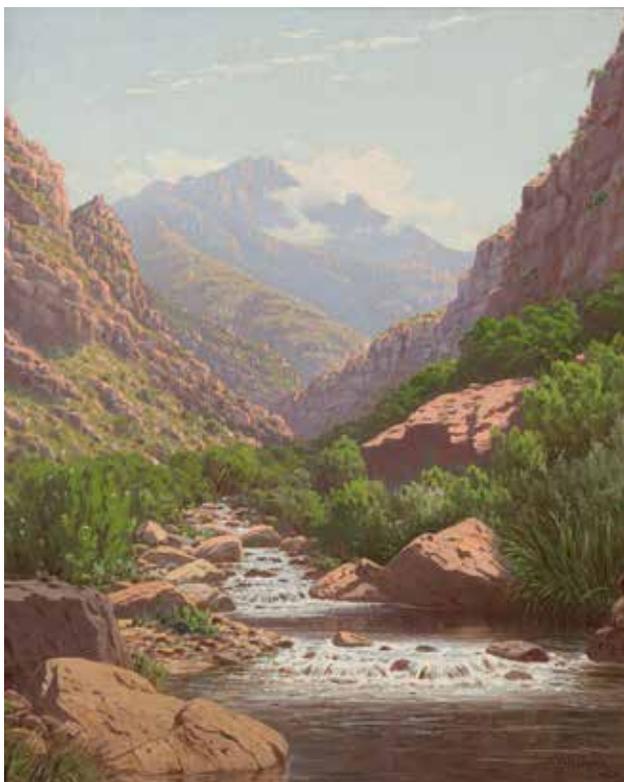
In Zevenweeks Poort

signed and dated 1920; signed,
dated and inscribed with the
title on the reverse

oil on canvas
44,5 by 36,5 cm

R30 000 – 50 000

PROVENANCE
JP Malan.



27

**Jan Ernst Abraham
Volschenk**

SOUTH AFRICAN 1853–1936

*Nature Mirrors Drakenstein
Mountains (Paarl)*

signed and dated 1928; signed,
dated and inscribed with the title
on the reverse

oil on canvas
40,5 by 49,5 cm

R30 000 – 50 000



28

Piet van Heerden

SOUTH AFRICAN 1917–1991

*Mountain Landscape
with Figures and Houses*

signed

oil on canvas

59 by 75 cm

R50 000 – 70 000

EXHIBITED

Pieter Wenning Gallery.



29

Clement Serneels

SOUTH AFRICAN 1912–1991

*Landscape with Mountains
in the Distance*

signed and dated 63

oil on board

38,5 by 48,5 cm

R25 000 – 35 000





30

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Landscape with Horses

signed

oil on board

84 by 121 cm

R250 000 – 350 000



31

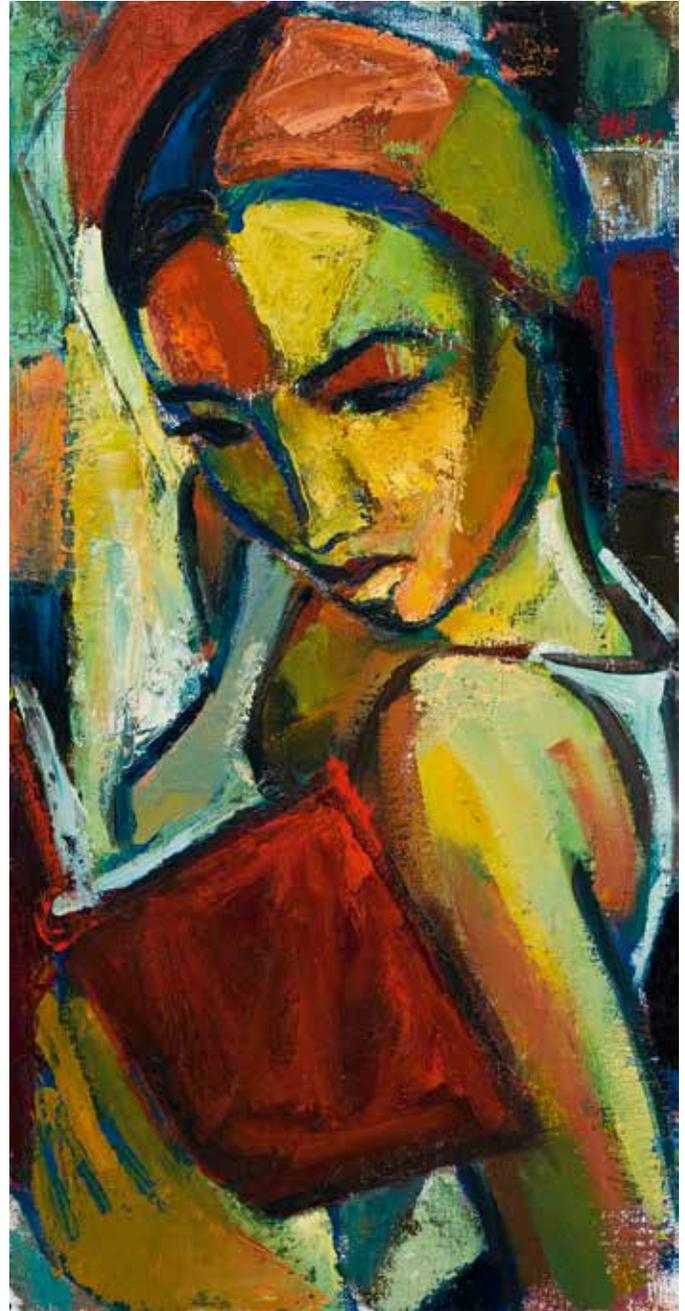
Moses Kottler

SOUTH AFRICAN 1892-1977

Portrait

signed and dated 56
oil on board
41,5 by 31 cm

R20 000 – 30 000



32

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Woman Reading

signed and dated 07
oil on canvas
55,5 by 28,5 cm

R50 000 – 70 000



33

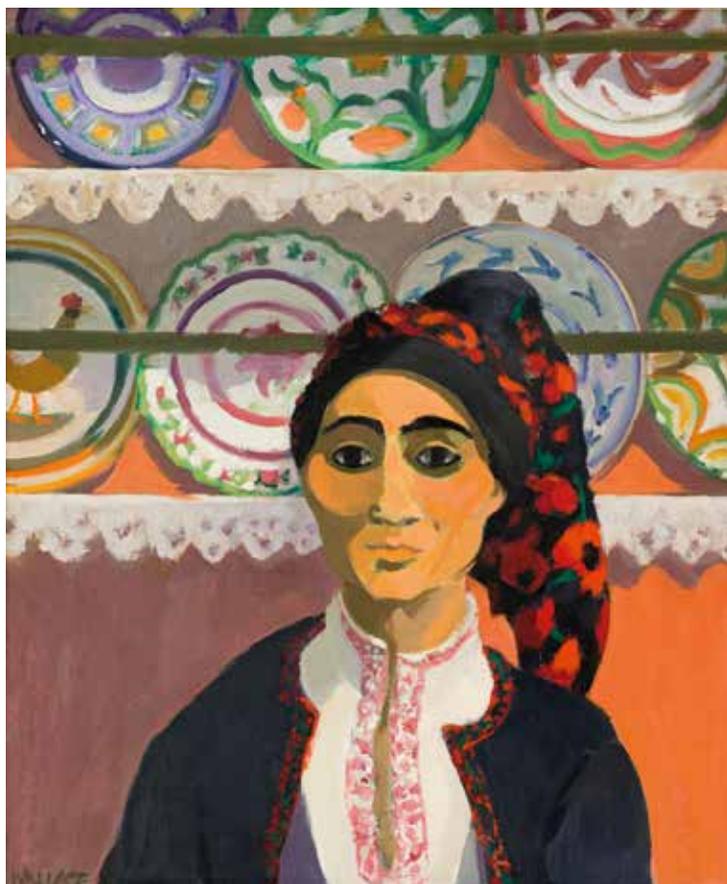
Carl Büchner

SOUTH AFRICAN 1921–2003

Blue Boy

signed; printed with the title on a Philip
Harper Galleries label adhered to the reverse
oil on canvasboard
34.5 by 24 cm

R20 000 – 30 000



34

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Spanish Woman

signed
oil on canvas
64 by 53,5 cm

R40 000 – 60 000

35

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Druiwepakkers

signed and dated 1960; inscribed with the artist's name, the date and the title on a Johans Borman Gallery label adhered to the reverse

oil on canvas

35 by 30 cm

(2)

R50 000 – 80 000

EXHIBITED

Johans Borman Fine Art Gallery, Cape Town, 2011.

LITERATURE

Johans Borman (2001). *Aspects of Abstraction*, Cape Town: Johans Borman Fine Art Gallery. Illustrated in colour on page 25.

NOTE

Accompanied by a Johans Borman catalogue, *Aspects of Abstraction*, 26 March – 16 April 2011.



36

Frank Sydney Spears

SOUTH AFRICAN 1906–1991

Still Life with Blue Vases

signed; inscribed with the title on the reverse

oil on board

50 by 65,5 cm

R20 000 – 30 000





37
Alexander Rose-Innes

SOUTH AFRICAN 1915–1996

Nude

signed
oil on canvas
49,5 by 40 cm

R140 000 – 180 000



38
Frans Claerhout

SOUTH AFRICAN 1919–2006

Caring

signed
oil on board
58 by 49,5 cm

R40 000 – 60 000

39

Errol Boyley

SOUTH AFRICAN 1918–2007

Farmstead with Grazing Cattle

signed

oil on canvas

65 by 91 cm

R40 000 – 60 000



40

Errol Boyley

SOUTH AFRICAN 1918–2007

Stormclouds – Biton Marshlands

signed

oil on canvas

55,5 by 75,5 cm

R20 000 – 30 000

EXHIBITED

Exhibited at Newcastle, KwaZulu-Natal Trade Fair in the late 1990s.

LITERATURE

Jocelyn Boyley (2005). *Errol Boyley: A Biography, Celebration of a Life*, Hilton: Jocelyn Boyley. Illustrated in colour on page 180.



41

Errol Boyley

SOUTH AFRICAN 1918–2007

Homestead in a Landscape

signed
oil on canvas
44,5 by 60 cm

R35 000 – 50 000



42

Errol Boyley

SOUTH AFRICAN 1918–2007

*Farmstead with Figures
and Livestock*

signed
oil on board
60 by 90 cm

R50 000 – 70 000





43

Raymond Harris-Ching

NEW ZEALANDER 1939-

Five Jackass Penguins

signed and dated 1995; inscribed with the artist's name and the title on an Everard Read gallery label adhered to the reverse oil on board

15 by 31 cm

R50 000 – 70 000



44

Torsten Palms

SWEDISH 1885–1934

Harbour in Sweden

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

oil on board

32 by 39,5 cm

R20 000 – 30 000

EXHIBITED

Minnesutställning, Stockholm,
1946

45

Tinus de Jongh

SOUTH AFRICAN 1885–1942

*Farm Cottage and
Mountains*

signed

oil on canvas

45 by 63 cm

R40 000 – 60 000



46

Tinus de Jongh

SOUTH AFRICAN 1885–1942

Mountain with Stream

signed

oil on canvas

44,5 by 61,5 cm

R40 000 – 60 000



47

Christopher Tugwell

SOUTH AFRICAN 1938–

*Cattle Grazing near a
Windmill*

signed
oil on board
59,5 by 90 cm

R25 000 – 35 000



48

Zakkie Eloff

SOUTH AFRICAN 1925–2004

Landscape with Gemsbok

signed; inscribed with the artist's
name, the medium and the title
on an Everard Read gallery label
adhered to the reverse
oil on canvas
96 by 151 cm

R50 000 – 70 000

LITERATURE

cf. DM Joubert (1992). *The Art of
Zakkie Eloff*, Cape Town: Vlaeberg
Publishers. A similar example is
illustrated in colour on page 63.





49

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Zinnias in a Green Vase

signed
oil on board
45 by 36 cm

R70 000 – 100 000



50

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

Magnolias in a Vase

signed
oil on canvas laid down on board
50 by 40 cm

R35 000 – 50 000

51

Frans Oerder

SOUTH AFRICAN 1867–1944

Peonies

signed

oil on canvas

46,5 by 71,5 cm

R100 000 – 150 000



52

Irmin Henkel

SOUTH AFRICAN 1921–1977

Still Life with Iceland Poppies and Peaches

signed and dated 72

oil on canvas

49,5 by 54,5 cm

R70 000 – 90 000

PROVENANCE

Purchased from the artist by
the current owner in 1972.



53

Maud Sumner

SOUTH AFRICAN 1902–1985

Still Life with Flowers

signed

watercolour and ink on paper

45,5 by 40,5 cm

R50 000 – 70 000



54

Maud Sumner

SOUTH AFRICAN 1902–1985

Roses in a Vase

signed

oil on canvas

72 by 59,5 cm

R100 000 – 150 000



55

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

*Still Life with Bottles
and Brushes*

signed and dated 64

oil on canvas laid down on board

39,5 by 50 cm

R35 000 – 50 000



56

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Red Towel

signed with the artist's initials and dated '09; inscribed with the artist's name, the date and the title on the reverse and on a Johans Borman Fine Art Gallery label adhered to the reverse

oil on canvas
99,5 by 59,5 cm

R120 000 – 160 000





57

Hennie Niemann Snr

SOUTH AFRICAN 1941-

Still Life with Mandolin

signed and dated 11

oil on board

68,5 by 78 cm

R50 000 – 70 000

58

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Autumn Landscape

signed and dated 1947

oil on canvas

40 by 50 cm

R70 000 – 100 000

PROVENANCE

JGN Strauss, the present
owner's grandfather.



59

Willem Hermanus Coetzer

SOUTH AFRICAN 1900–1983

Wagon and Chickens

signed and dated 32

oil on canvas

38,5 by 46 cm

R30 000 – 50 000

NOTE

Inscribed 'Best Wishes for Xmas
& New Year. WH Coetzer' on the
reverse.





60

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

A Herd of Cattle

signed

oil on board

40,5 by 81 cm

R150 000 – 200 000

61

Christo Coetzee

SOUTH AFRICAN 1929–2000

*Trident Horse – Equus,
Apocalyptic Beast/4th Horseman*

signed and dated '78; signed, dated
and inscribed with the title on the
reverse

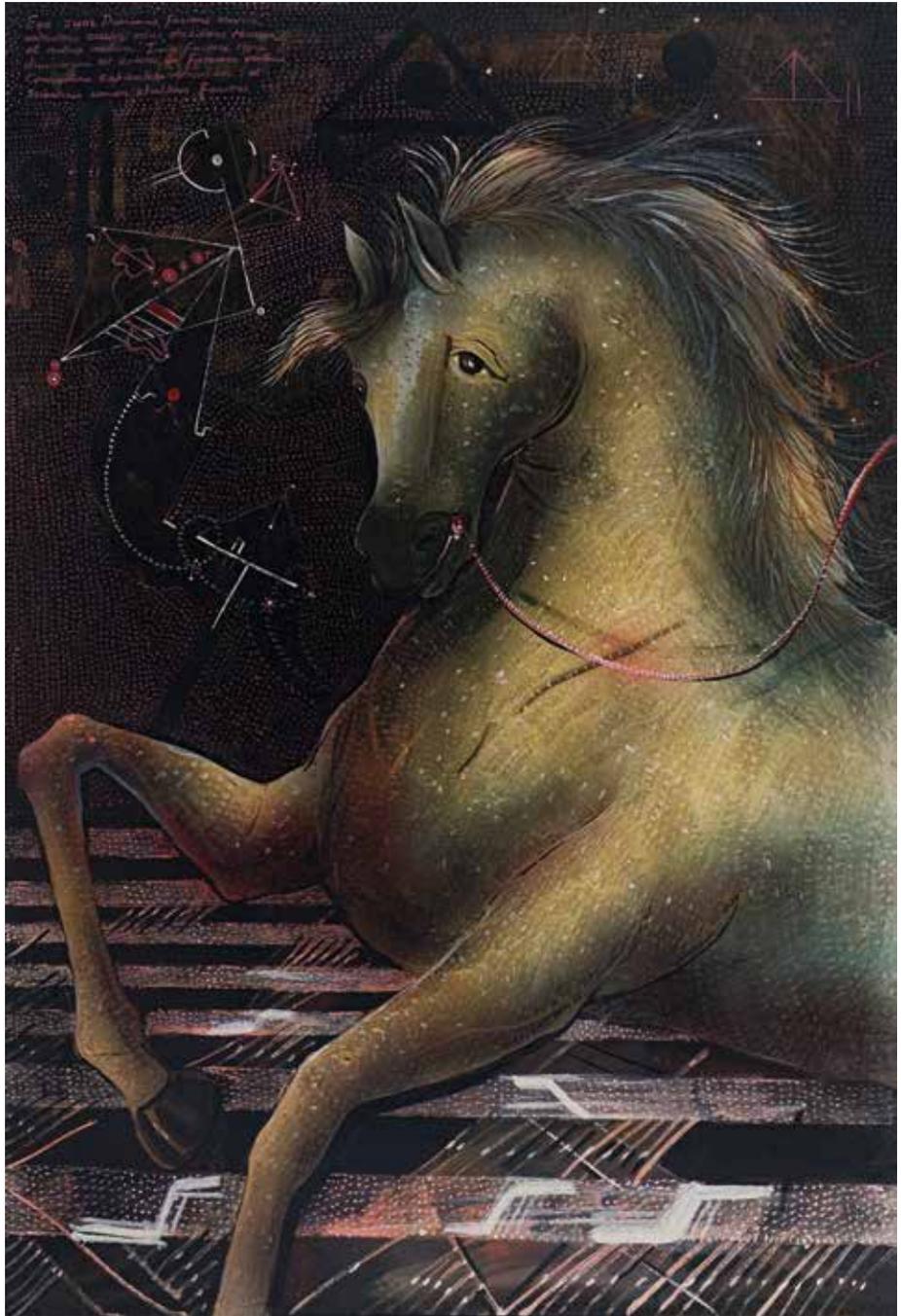
oil on board

179,5 by 122 cm

R180 000 – 240 000

LITERATURE

Sandy Shoolman (ed.) (2008). *The
Modern Palimpsest: Envisioning South
African Modernity*, Johannesburg:
Graham's Fine Art Gallery. Illustrated in
colour on page 165.





62

Karin Jaroszynska

SOUTH AFRICAN 1937–2014

Hadede

signed and dated 86; inscribed with the artist's name, the date, the title and the medium on an Everard Read gallery label adhered to the reverse
oil on canvas

123 by 174 cm

R60 000 – 90 000



63

Christo Coetzee

SOUTH AFRICAN 1929–2000

Easter Island Head

signed and dated 94

oil on board

121,5 by 122 cm

R100 000 – 150 000



64

Johannes Meintjes

SOUTH AFRICAN 1923–1980

Boy with Yellow Butterfly

signed and dated 1977; inscribed
with the artist's name, the date
and the title on the reverse

oil on board

59 by 38 cm

R80 000 – 120 000

LITERATURE

Catalogue number JM 1237.



65

Alexis Preller

SOUTH AFRICAN 1911–1975

Portrait

signed

oil on canvas laid down on card

40,5 by 41 cm

R40 000 – 60 000

PROVENANCE

Estate of the Late Danie de Jager.



66

Martin Qgibinsizi Tose

SOUTH AFRICAN 1958–2004

Head

signed and numbered 3/5

bronze

height: 15 cm

R10 000 – 15 000



67

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

Figure Playing an Accordion

signed and numbered 9/9

bronze with a brown and

verdigris patina

height: 32 cm

R30 000 – 50 000



68

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Elizabeth de Leeuw

signed and dated 49
bronze with a brown patina,
mounted on a stone base
height: 26 cm, excluding base

R15 000 – 20 000

PROVENANCE

The artist's family, and thence by decent.

LITERATURE

Fred Scott (ed.) (2012).
*Gerard de Leeuw 1912–1985: A Centenary
Exhibition*, Johannesburg: University of
Johannesburg Art Gallery. Another cast from
the edition is illustrated in colour on page 52.

NOTE

Elizabeth de Leeuw was the artist's mother.



69

Moses Kottler

SOUTH AFRICAN 1892–1977

Gracie/ Portrait of a Young Woman

circa 1935
engraved with the artist's name on a
plaque adhered to the base
bronze with a brown patina, mounted
on a marble base
height: 42 cm, including base

R40 000 – 60 000

LITERATURE

Ute Ben Yosef (1989). *The
Graven Image: The Life and
Work of Moses Kottler*, Cape
Town & Johannesburg: Perskor.
Another cast from the edition is
illustrated on page 75, catalogue
number 28.

70

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Stamping

signed and dated 79; inscribed
with the title on the reverse
carved, incised and painted wood
panel

57,5 by 40 cm

R60 000 – 80 000

EXHIBITED

Akis Gallery, Standard Bank
Centre, circa 1985.





71

Lucky Sibiya

SOUTH AFRICAN 1942-1999

Tree and Figures

signed and dated 80
painted and incised wood panel
69 by 101 by 5,5 cm

R80 000 – 120 000

72

Hannes Harrs

SOUTH AFRICAN 1927–2006

Totem

inscribed with the artist's initials
on a label adhered to the base
carved wood
height: 64 cm

R20 000 – 30 000

73

Lucky Sibiyi

SOUTH AFRICAN 1942–1999

Totem

signed and dated 98
carved, incised and painted wood
height: 205 cm

R50 000 – 70 000





74

Edoardo Villa

SOUTH AFRICAN 1915–2011

Fee and Fum

each signed, dated 1992 and numbered 9/9

painted steel

height: 55 cm and 48 cm

(2)

R30 000 – 40 000

NOTE

Produced under license
during the artist's lifetime.



75

Edoardo Villa

SOUTH AFRICAN 1915–2011

Piero

signed, dated 1993 and
numbered 6/9

painted steel

height: 51,5 cm

R70 000 – 90 000

NOTE

Produced under license
during the artist's lifetime.

76

Gordon Vorster

SOUTH AFRICAN 1924–1988

*A Crowd of Figures in
a Landscape*

signed

mixed media on board
53 by 72,5 cm

R25 000 – 35 000



77

Gordon Vorster

SOUTH AFRICAN 1924–1988

Nude Figures

signed

oil on canvasboard
49 by 74,5 cm

R20 000 – 30 000



78

Robin Philipson

BRITISH 1916–1992

Women Dressing

1980

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

oil on panel

30,5 by 20,5 cm

R15 000 – 20 000



79

Gordon Vorster

SOUTH AFRICAN 1924–1988

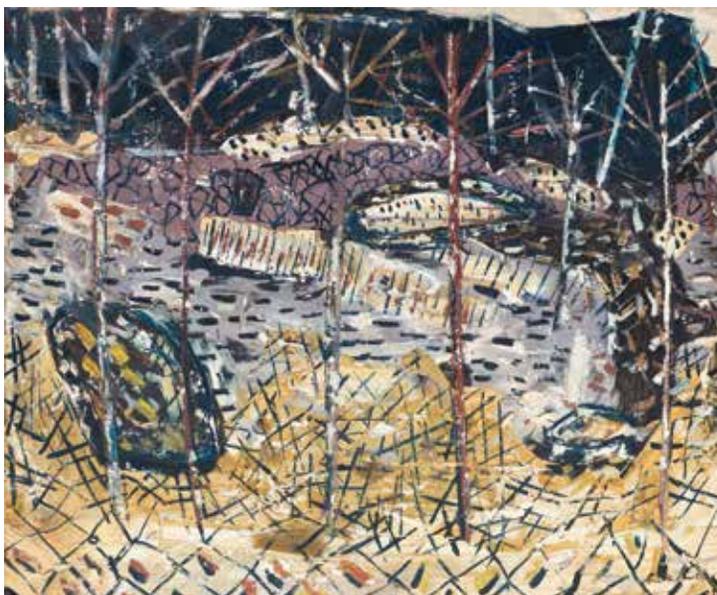
Abstract Landscape

signed

oil on board

70 by 85,5 cm

R30 000 – 50 000



80

Manolis Calliannis

GREEK 1923–2010

Paysage d'été, Paris

1967

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

oil on canvas

119 by 119 cm

R20 000 – 30 000



81

Jane Tully Heath

BRITISH 1913–1995

Near Estcourt, Winter

signed and dated 1977; inscribed
with the artist's name, the date, the
medium and the title on the reverse
oil on board
53 by 65 cm

R30 000 – 50 000

EXHIBITED

Tatham Art Gallery, Pietermaritzburg,
Heath Family Retrospective, 2009.



82

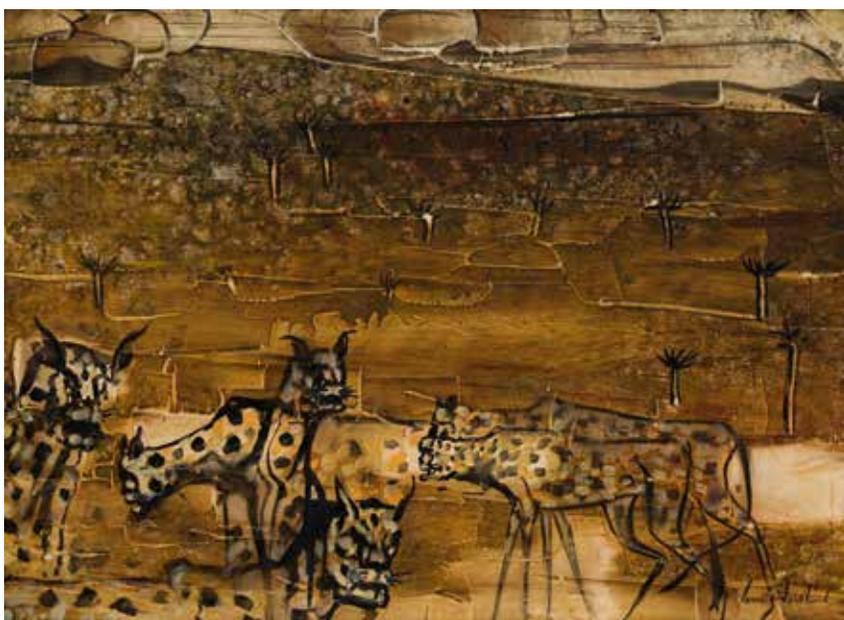
Gordon Vorster

SOUTH AFRICAN 1924–1988

Cheetahs

signed
oil on board
43 by 60 cm

R20 000 – 30 000





83

Robert Leggat

SOUTH AFRICAN 1963–

Rooster

signed, dated 1991 and
numbered 7/8

bronze

height: 63 cm, including base

R30 000 – 50 000



84

George Jaholkowski

RUSSIAN/SOUTH AFRICAN 1914–1980

Galletto

engraved with the artist's name and dated 65
on a plaque adhered to the base; inscribed
with the title on a label adhered to the base

copper with a green patina

height: 27 cm, excluding base

R30 000 – 50 000



85

Danie de Jager

SOUTH AFRICAN 1936–2003

Mother and Child

signed and dated 1979
bronze with a brown patina,
mounted on a granite base
height: 21 cm, excluding base

R30 000 – 50 000



86

Danie de Jager

SOUTH AFRICAN 1936–2003

Jackson Children

signed, dated 1990 and stamped
with foundry mark
bronze with a brown patina,
mounted on a granite base
height: 27 cm, including base

R30 000 – 50 000



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87

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

A Quiet Sunday Morning

signed; inscribed with the artist's name, the title and the medium on a Johans Borman Gallery and a Graham's Fine Art Gallery label adhered to the reverse

oil on board

59,5 by 73,5 cm

R150 000 – 200 000



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88

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Our Gang

signed and dated '71; engraved with the artist's name and the title on a plaque adhered to the frame; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse

oil on board

59,5 by 97,5 cm

R150 000 – 200 000

89

Cecil Skotnes

SOUTH AFRICAN 1926–2009

The Stone Garden: Adam and Eve's Emigration from the Garden – No. 2

signed and dated 1987; inscribed with the artist's name, the date, the medium and the title on a Goodman Gallery label adhered to the reverse pencil and watercolour on paper 43 by 63 cm

R20 000 – 30 000

PROVENANCE

Estate of the Late Vittorio Meneghelli.

EXHIBITED

South African National Gallery, Cape Town, *Cecil Skotnes Retrospective*, 25 September 1996.

LITERATURE

cf. Frieda Harmsen (ed.) (1996). *Cecil Skotnes*, Cape Town: Tricolour Press. Similar examples are illustrated in colour on pages 238 and 239.



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90

Cecil Skotnes

SOUTH AFRICAN 1926–2009

The Stone Garden: Keepers of the Stone Garden – No. 3

signed and dated 87; inscribed with the artist's name, date, medium and the title on a Goodman Gallery label adhered to the reverse pencil and watercolour on paper 44 by 64 cm

R20 000 – 30 000

PROVENANCE

Estate of the Late Vittorio Meneghelli.

LITERATURE

cf. Frieda Harmsen (ed.) (1996). *Cecil Skotnes*, Cape Town: Tricolour Press. Similar examples are illustrated in colour on pages 238 and 239.



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91

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Man and Horse

signed and dated 1973
beads and thread on cloth
68,5 by 82 cm

R20 000 – 30 000

PROVENANCE

Estate of the Late Vittorio
Meneghelli.



92

Christo Coetzee

SOUTH AFRICAN 1929–2000

Double Heads: Janus

signed, dated 86, numbered 43
and inscribed with the title in
pencil
mixed media on paper
51 by 64 cm

R25 000 – 35 000



93

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Totem Figure

signed

incised and painted wood panel

128 by 30,5 cm

R100 000 – 150 000



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94

Nhlanhla Xaba

SOUTH AFRICAN 1960–2003

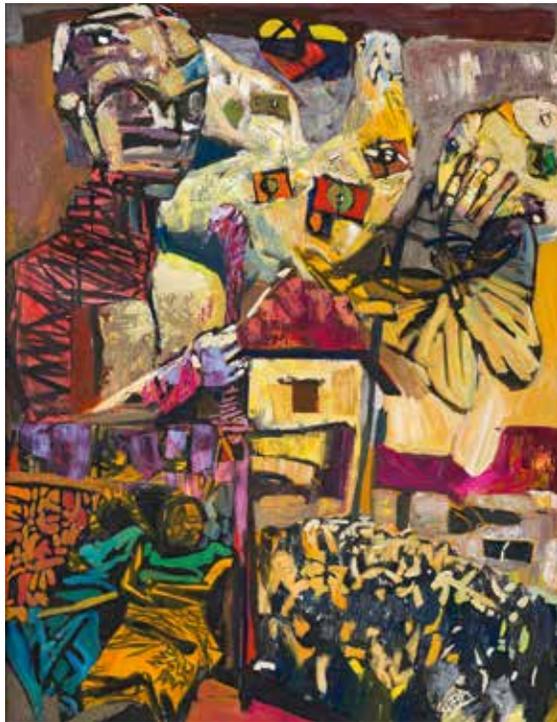
History and Geography

signed

oil on canvas

133,5 by 103,5 cm

R100 000 – 150 000



95

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Abstract Mystical Flight

signed and dated 97

mixed media on canvas

90,5 by 120 cm

R50 000 – 80 000





96

Nerine Desmond

SOUTH AFRICAN 1908–1993

The Goat Witches

signed
oil on canvas
63 by 75.5 cm

R30 000 – 50 000

LITERATURE

Esmé Berman (1983). *Art & Artists of South Africa*, Cape Town: A.A. Balkema, a similar work is illustrated in black and white on page 113.



97

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract

copper, steel and wood
44 by 35 cm

R30 000 – 50 000



98

Esias Bosch

SOUTH AFRICAN 1923–2010

Landscape with Windpump

hand-painted ceramic tile with
lustre glaze

55 by 55 cm

R30 000 – 50 000



99

Rorke's Drift

SOUTH AFRICAN 20TH CENTURY

The Children Playing

signed with the artist's initials; woven by Beatrice
Zwane; numbered 29-87 and painted with the 'Tree
of Life' symbol on a Rorke's Drift label on the reverse

hand-woven karakul-wool tapestry

135 by 79 cm

R40 000 – 60 000

Rorke's Drift was established in 1963 with the help of Swedish missionaries. Local artists were trained in printmaking, ceramics and weaving. Each tapestry is unique, and woven from pure karakul wool, which is handspun and dried. Moving away from geometric patterns, these designs contain more figurative subject matter depicting events or folklore. Each tapestry is typically labelled on the reverse with a number, the artist's name and the weaver. Atypically, this particular example bears the initials of the artist on the front of the work.

100

Diamond Bozas

SOUTH AFRICAN 1923–

*Thorn and other Trees,
Ndongwenya Park, Ulundi*

1993

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

oil on board

91 by 100 cm

R50 000 – 70 000

EXHIBITED

Tatham Art Gallery, Pietermaritzburg,
Diamond Bozas: Life and Work, 2013.

LITERATURE

Brendan Bell and Bryony Clark (eds.) (2013). *Diamond Bozas: Life and Work*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on page 139.



There is more than a hint of experimentation in this extraordinary painting by Diamond Bozas. Having trained in the 1950s at the Chelsea School of Art in London, and developed his style thereafter in relative isolation in his studio in Eshowe, *Thorn and other Trees, Ndongwenya Park, Ulundi* was painted shortly after the artist completed an inspiring residency at the Cité Internationale des Arts in Paris. The two central thorn trees, bare in the main and beautifully entangled, dominate the composition. The thicket of branches – whether each dry and crooked or light and supple – is quite mesmerising, as if carefully and divinely interwoven. On close inspection the sweeps of olive, crimson and bronze might become clear, as might the quick flicks of ochre, grey and amber, but at a glance the canopy of trees appears only as an intricate, exquisite pattern. This emphasis on the two-dimensionality of the surface is typical of Bozas's style, even if the artist never strayed too far from recognisable forms. Thin, rod-straight trunks punctuate the landscape beyond, which recedes towards the horizon in clear, parallel bands of green, yellow, teal and lime. Yet there is a stripped, stark, spare element to the painting, and one gets a sense that the artist has treated his beloved, rural KwaZulu-Natal landscape as Jean-Baptiste-Siméon Chardin, whose severe, rustic style he so appreciated, would have treated an arrangement of apples and vessels on a bare table.

101

Diamond Bozas

SOUTH AFRICAN 1923-

*Landscape with Trees
and Pathway*

signed
oil on board
92 by 110 cm

R70 000 – 100 000



102

Diamond Bozas

SOUTH AFRICAN 1923-

Gravel Road

signed
mixed media on board
65,5 by 83,5 cm

R50 000 – 70 000





103

Anton Smit

SOUTH AFRICAN 1954–

African Queen

marble dust, mounted on a marble base

height: 63 cm

R12 000 – 16 000



104

Cecily Sash

SOUTH AFRICAN 1924–

A Church by Moonlight

signed and dated '56

mixed media on board

74,5 by 39,5 cm

R30 000 – 40 000



105

Fred Page

SOUTH AFRICAN 1908–1984

Back Yard

signed and dated 81; inscribed with the title on the reverse
ink and wash on paper
37 by 21,5 cm

R20 000 – 30 000



106

Fred Page

SOUTH AFRICAN 1908–1984

The LandLady's Twins

signed, dated 81 and inscribed with the title behind the mount; inscribed with the title on the reverse
acrylic on paper
34 by 53 cm

R30 000 – 50 000



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107

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Figure

1971

signed; inscribed with the artist's name,
the date and the title on the reverse
incised and painted wood panel
61 by 45,5 cm

R140 000 – 180 000

EXHIBITED

Irma Stern Museum, Cape
Town, *Cecil Skotnes Retrospective
Exhibition*, 1984.



108

Lucky Sibiyi

SOUTH AFRICAN 1942–1999

Two Figures

signed

carved, incised and painted
wood panel
115 by 69,5 cm

R80 000 – 120 000

109

Rorke's Drift

SOUTH AFRICAN 20TH CENTURY

Figures, Birds and Animals

numbered 147/78 and with the 'Tree of Life' symbol on a label stitched to the reverse
hand-woven karakul-wool tapestry
115 by 172 cm

R40 000 – 60 000



110

Cecil Skotnes

SOUTH AFRICAN 1926–2009

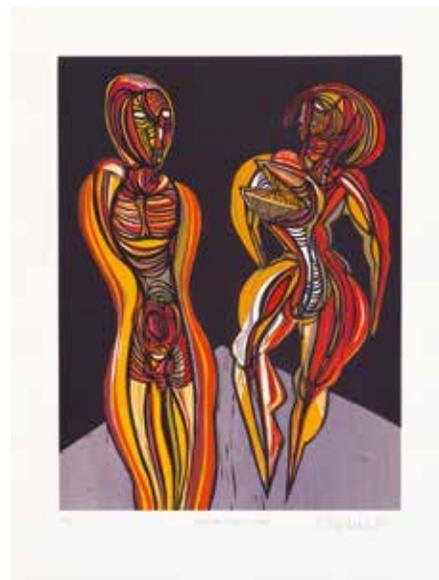
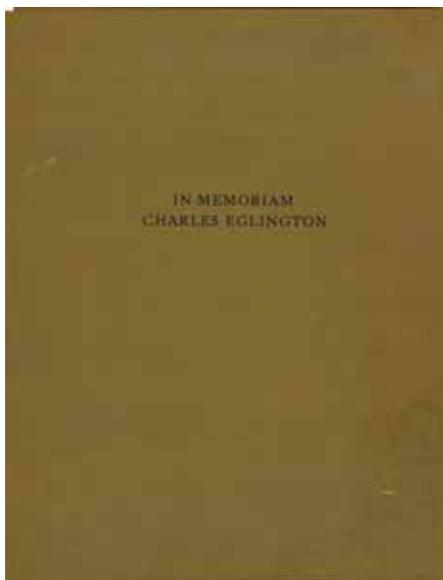
In Memoriam Charles Eglinton

A portfolio of ten original woodcuts by Cecil Skotnes and ten poems by Charles Eglinton, 1975, edition limited to 75 copies and 15 artist proofs, this set numbered 27/75, each woodcut signed, dated 75, numbered and inscribed with the title by the artist, the title page is signed and numbered by the artist, in original linen portfolio
colour woodcuts
image sizes: 50 by 37 cm;
portfolio size: 64,5 by 51,5 cm

R30 000 – 50 000

NOTE

Each print is accompanied by a Charles Eglinton poem.



© The Estate of Cecil Skotnes | DALRO

111

Sabhan Adam

SYRIAN 1973–

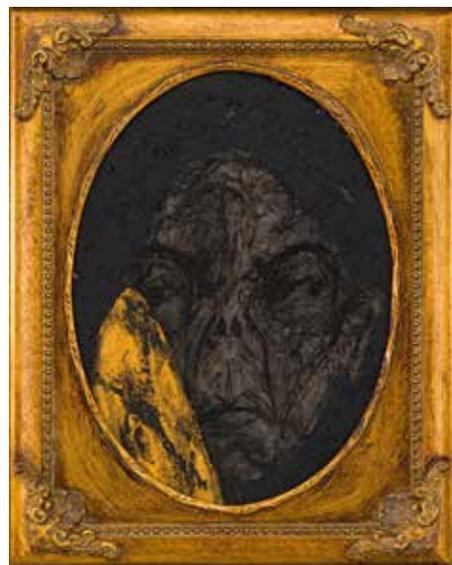
Untitled, four

mixed media on canvas
laid down on board
each 39 by 28,5 cm
(4)

R30 000 – 50 000

PROVENANCE

Purchased from the artist, and thence
by decent to the current owner.





112

Ernest Mancoba

SOUTH AFRICAN 1904–2002

Man

signed, dated 89 and numbered 49/120 in pencil in the margin
colour lithograph
image size: 40 by 28 cm

R30 000 – 40 000

LITERATURE

cf. Elza Miles (1994). *Lifeline Out of Africa: The Art of Ernest Mancoba*, Cape Town: Human & Russouw. Preliminary drawing for the lithograph illustrated in colour on page 144.



113

Ernest Mancoba

SOUTH AFRICAN 1904–2002

Woman

signed, dated 89 and numbered 49/120 in pencil in the margin
colour lithograph
image size: 40 by 32 cm

R30 000 – 40 000

LITERATURE

cf. Elza Miles (1994). *Lifeline Out of Africa: The Art of Ernest Mancoba*, Cape Town: Human & Russouw. Preliminary drawing for the lithograph illustrated in colour on page 133.

114

Dirk Meerkotter

SOUTH AFRICAN 1922–2017

Harbour

signed and dated 56

oil on board

43 by 65,5 cm

R20 000 – 30 000



115

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract #1124

signed and dated '05; inscribed

with the artist's name, the date

and the number on the reverse

mixed media

79 by 98 cm

R60 000 – 90 000



116

Nico Roos

SOUTH AFRICAN 1940–2008

Abstract Landscape

signed and dated 17/03/96

oil on canvas

75 by 101 cm

R60 000 – 90 000



117

Fred Schimmel

SOUTH AFRICAN 1928–2009

Abstract #1065

signed and dated '04; inscribed
with the artist's name, the date
and the number on the reverse

oil on canvas

92 by 122 cm

R80 000 – 120 000



118

Hannatjie van der Wat

SOUTH AFRICAN 1923–

Gateway

signed and dated 67; inscribed
with the artist's name and the
title on the reverse
oil on board
120,5 by 90,5 cm

R80 000 – 120 000

Studying under Maurice van
Essche and Sidney Goldblatt in the
early 1940s, Hannatjie van der Wat
emerged in the 1960s to embrace
abstraction. Moving through
eras of abstract expressionism to
analytical abstraction and then
to geometric abstraction, the
artist kept her use of vivid colours
consistent throughout her work.

Van der Wat's work has attracted
international attention, particularly
in Brazil where she was honored
twice by the Brazilian Academy
of Fine Arts, and participated in
the Brazilian Women's Ten Women
Award of 2006 in the Arts Category.

See Marelize van Zyl (2013). *Hannatjie
van der Wat, IN RETRO: Seventy-year
career survey (1943 – 2013)*, Stellenbosch:
SMAC Art Publishing



119

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Boats, Spain I

signed and dated 57
oil on canvas laid down on board
62 by 74 cm

R40 000 – 60 000



120

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Boats, Spain II

signed and dated 57
oil on canvas laid down on board
55,5 by 69,5 cm

R35 000 – 50 000



121

Cecily Sash

SOUTH AFRICAN 1924–

Diagonal Drama

signed and dated 84; inscribed with the artist's name, the date and the title on a Karen McKerron Gallery label adhered to the reverse

oil on canvas

89 by 89 cm

R70 000 – 100 000

Cecily Sash resided in South Africa until 1974, thereafter in Herefordshire, England. In 1983 Sash commenced work on a sequence of brightly coloured abstract paintings that began as an exercise in organising pictorial space, and culminated in a series of paintings called *Envelopes*. With this body of work Sash aimed to achieve maximum spatial tension by using diagonal lines to divide the format. All three works presented on this auction, *Diagonal Drama* (1984), *Abstract* (1984), and *Chalice* (1985), form part of her *Envelope* series.

She developed these works by manipulating triangles based on the back of the uncomplicated envelope-like composition. The diagonal cross provides the basic structural prop onto which a range of associated properties could be projected. It is as if Sash folded, bent, tucked and wrapped her forms into what became new shapes and forms. These in turn began to suggest other imaginative qualities, as if she were playing with the envelope metaphorically to wrap up her own personal time past.

Sash devoted her life to teaching in South Africa and England, most notably as a lecturer at the University of the Witwatersrand, where she began teaching art and design part time in 1955, becoming a full-time lecturer from 1960 until her departure for England. In 1963 she became a founder member of the Amadlozi Group.

See Charles MacCarthy (ed.) (2013). *Cecily Sash, Artist and Teacher*, Presteigne, United Kingdom: Studio Sash. Page 37–8.



122

Cecily Sash

SOUTH AFRICAN 1924–

Chalice

signed and dated '85; inscribed
with the artist's name, the title
and the date on a Karen McKerron
Gallery label adhered to the reverse
oil on canvas
90 by 60 cm

R60 000 – 80 000





123

Cecily Sash

SOUTH AFRICAN 1924–

Abstract

signed and dated '84

oil on canvas

60 by 90 cm

R50 000 – 70 000

124

Andrew Verster

SOUTH AFRICAN 1937–

Beach Scene, Durban

signed and dated 76

oil on canvas

120,5 by 90 cm

R50 000 – 70 000



© Andrew Verster | DALRO

125

Wilfred Alec Delporte

SOUTH AFRICAN 1937–

Flight Form

signed and dated 1969
steel with burnt patina
height: 50 cm, including base

R30 000 – 50 000

LITERATURE

cf. Elizabeth Rankin (1994). *Images of Metal: Post-War Sculptures and Assemblages in South Africa*, Johannesburg: Witwatersrand University Press. A similar example is illustrated on page 36.

cf. Muller Ballot (1994). *Bettie Cilliers-Barnard: Towards Infinity*, Pretoria: University of South Africa Press. A similar example is illustrated on page 145.

Wilfred Delporte was born in Kimberley in 1937. He trained originally as a woodwork teacher but after moving to Johannesburg in the 1960s, began working for his uncle, who was a plumber. Delporte studied under Cecil Skotnes at the Polly Street Art Centre and produced sculpture in wood and metal. He participated in a number of exhibitions in South Africa and abroad, and his works *Magnificent Flight* and *Birdman* won awards at the Weld Art exhibition in Johannesburg in 1973, and the Afrox MetalArt exhibition in Durban in 1976, respectively. As a result of this success, Delporte received a scholarship to study at the Cardiff College of Fine Arts in Wales in 1976. A large sculpture, *Peace and Justice* was commissioned for the Green Point Community Square in Kimberley. Delporte's work depicts growth forms and flight as metaphors for freedom. His work is represented in numerous private and public collections, including the William Humphreys Art Museum, Kimberley, the University of South Africa, Pretoria, and the University of Cardiff. Wilfred Delporte now lives in Cape Town.





126

Michael Fleischer

SOUTH AFRICAN 1915–1991

Abstract Form

signed with the artist's initials
height: 86 cm, including base

R10 000 – 15 000



127

Jackson Hlungwani

SOUTH AFRICAN 1923–2010

Fish

carved wood
length: 157 cm

R18 000 – 24 000

128

Jack Heath

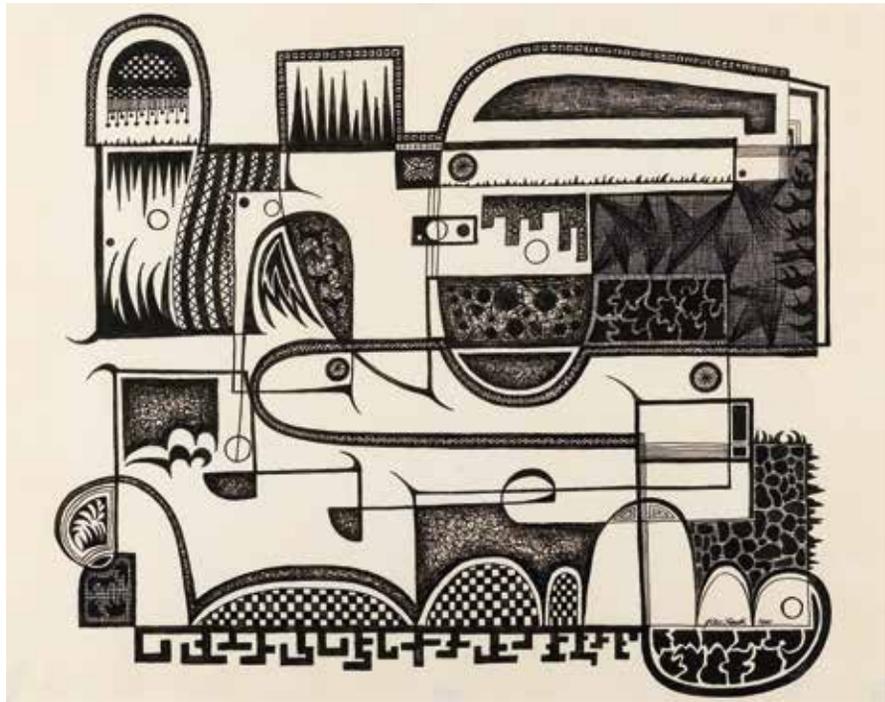
BRITISH/SOUTH AFRICAN 1915–1969

Architectural Caprice

signed and dated 1961; signed,
dated and inscribed with the title
on the reverse

Indian ink on watercolour paper
sheet size: 39 by 50,5 cm

R8 000 – 12 000



129

Fred Page

SOUTH AFRICAN 1908–1984

Waiting for the Train

signed and dated 63
acrylic on board
52 by 75 cm

R100 000 – 150 000



130

Cecily Sash

SOUTH AFRICAN 1924–

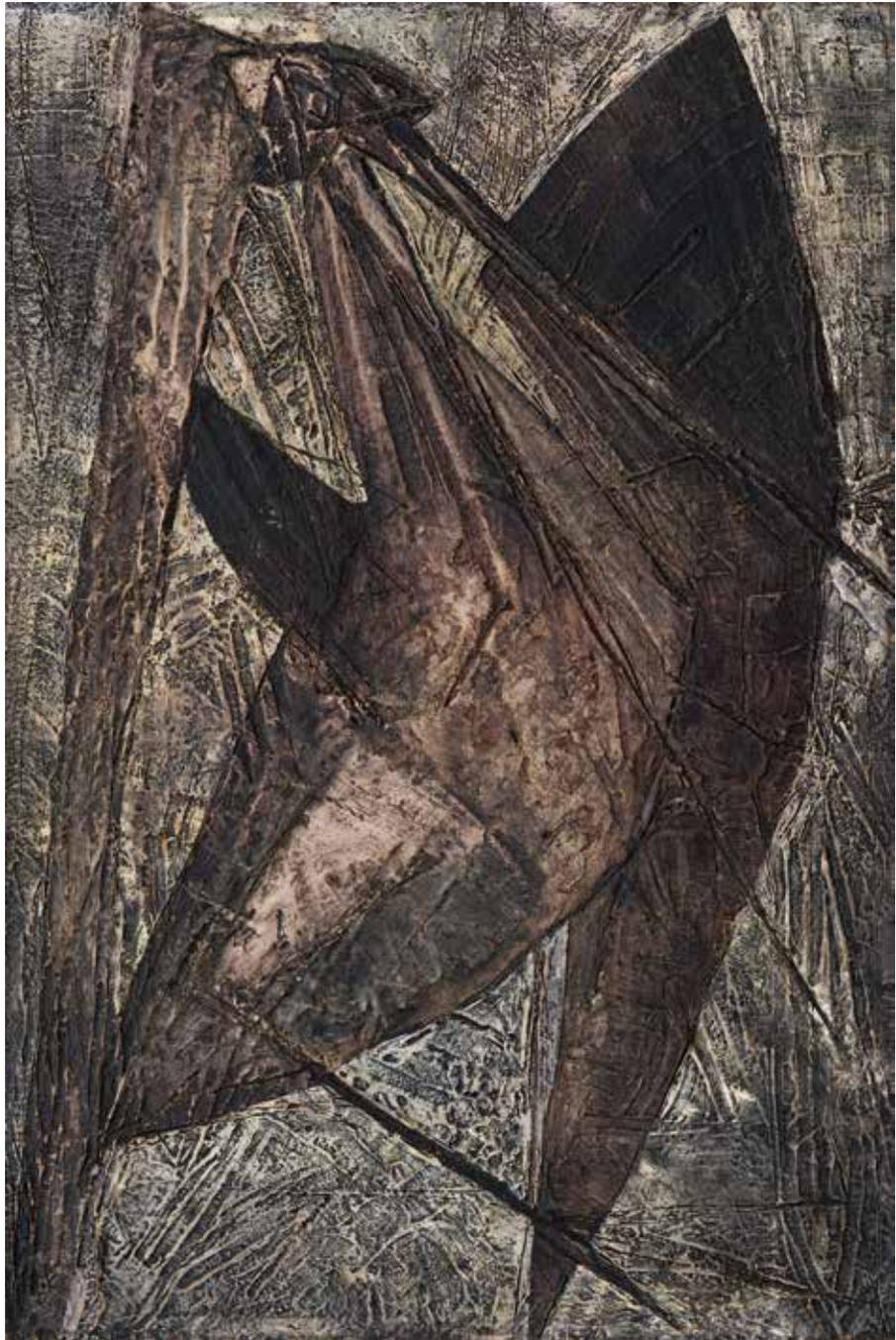
Pelican

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

R80 000 – 120 000

LITERATURE

Marelize van Zyl (ed.) (2008).
*Abstract South African Art from
the Isolation Years: Volume 2*,
Stellenbosch: SMAC Art Publishing,
illustrated in colour, unpaginated.





131

Ernst de Jong

SOUTH AFRICAN 1934–2016

Nude

signed and dated '70; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

60 by 74,5 cm

R30 000 – 50 000

PROVENANCE

Acquired from the artist by the current owner.

132

Lionel Abrams

SOUTH AFRICAN 1931–1997

Seated Figure

signed
oil on canvas
101 by 75 cm

R30 000 – 50 000

PROVENANCE

Estate of the Late Vittorio
Meneghelli.



133

Heidi Herzog

SOUTH AFRICAN 1905–1967

Brown and Green Still Life

signed and dated 1966 on the
reverse
oil on canvas laid down on board
50 by 60 cm

R15 000 – 20 000



134

Dirk Meerkotter

SOUTH AFRICAN 1922–2017

Abstract

signed and dated 64
mixed media on board
71 by 90 cm

R30 000 – 50 000



135

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

Crowd

signed and dated 1974
oil on canvas
50 by 40 cm

R25 000 – 40 000





136

Nel Erasmus

SOUTH AFRICAN 1928–

***Flight*, diptych**

each signed and dated '05; signed and dated on the reverse
acrylic on canvas
92 by 122 cm, each

R100 000 – 150 000

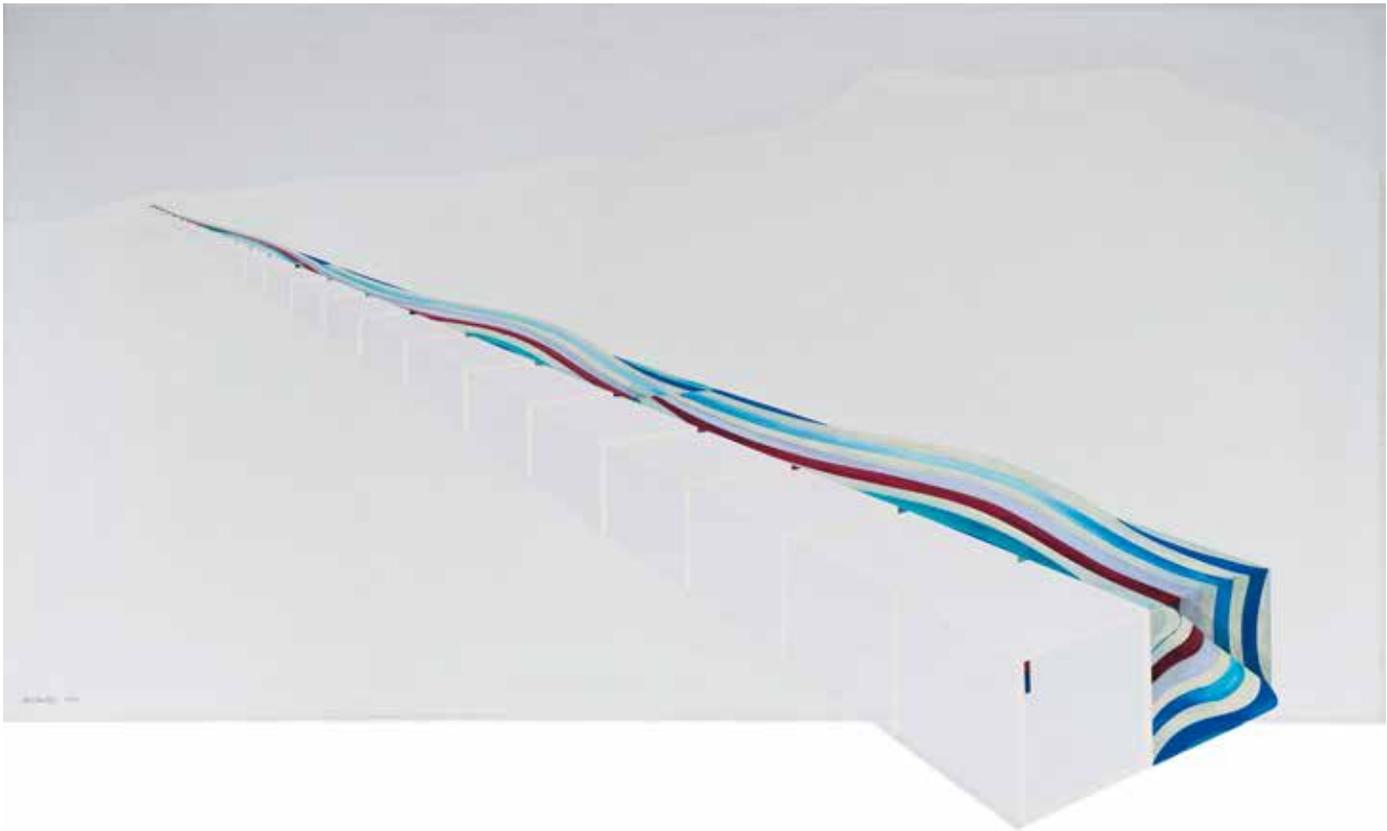
EXHIBITION

UJ Art Gallery, Johannesburg, *Transnational Modernism: The Gutai Art Association, Christo Coetzee, and the Legacy of Abstract Expressionism in South Africa*, 1–31 March 2013.

LITERATURE

Wilhelm van Rensburg (2013). *Transnational Modernism: The Gutai Art Association, Christo Coetzee, and the Legacy of Abstract Expressionism in South Africa*, Johannesburg: UJ Arts & Culture – UJ Art Gallery. Illustrated in colour, unpaginated.

Nel Erasmus captures two birds in full flight in her large-scale diptych. Their flight is expertly captured in a couple of well-placed brush strokes with ample white space around them. Erasmus has always been fascinated by movement and her early work, inspired by Edgar Degas (1834–1917), depicts horses in full gallop. Nel Erasmus was a member of the Wits Group, together with Esmé Berman, Christo Coetzee, Larry Scully, Cecil Skotnes and Gordon Vorster. She studied at the École des Beaux-Arts in Paris in 1953 as well as at the Académie Ranson, under Gustave Singier in 1960. She was Director of the Johannesburg Art Gallery from 1964 until her retirement in 1977.



137

Anton Uys

SOUTH AFRICAN 20TH CENTURY

Metaphysical Boxes III

signed and dated 1975

acrylic on canvas

104 by 175 cm

R50 000 – 70 000

EXHIBITED:

Ansdell Gallery, London, *Anton Uys: Paintings, Collages, Graphics*, 8–27 April 1975, illustrated in colour on the cover of the exhibition invitation.

LITERATURE

Michael Stevenson and Annabel Rosholt (2003). *Moving in Time and Space: Shifts between Abstraction and Representation in Post-War South African Art*, Cape Town: Michael Stevenson Contemporary. A similar example is illustrated in colour on page 40.

In this work, Anton Uys embraces the principles of post-painterly abstraction with its hard edges and flat painted surfaces. He also engages with the aesthetics of Op Art where colour and shape are deployed to create playful visual illusions of depth and perspective on a flat surface. In the present lot, the row of pale, hollow, rectangular forms beside a row of solid similar forms coloured in wavy bands, continue into the distance almost to a point of infinity. The complex interrelationship of the angular forms perplexes the viewer and challenges the eye to disentangle the geometry of the composition.¹

¹ Michael Stevenson and Annabel Rosholt (2003). *Moving in Time and Space: Shifts between abstraction and representation in post-war South African art*, Cape Town: Michael Stevenson Contemporary, page 40.

138

Armando Baldinelli

SOUTH AFRICAN 1908–2002

Untitled

signed
mixed media on board
70 by 45 cm

R50 000 – 70 000

Baldinelli first came to the attention of the South African art community with his assemblages, of which the present lot is a wonderful example. He exhibited this new trend in his artmaking in the early 1960s in Johannesburg. Before that he was better known for mosaics, or, as he called these murals, stone paintings. His assemblages are unique in the sense that they are in line with contemporary stylistic movements across the world, especially Art Autre in France and the Gutai Art Association in Japan. Purportedly, Baldinelli was a member of this group.¹ The course of the creative process is dictated by the nature of the material itself. Unpainterly materials, ranging from motor car spares to driftwood are combined in such a way that they acquire a new artistic identity. Even junk can assume aesthetic form when converted by creative sensibility. The present lot shows a stretched sheet of thick creamy white paint over virtually the whole picture plane, but is pierced in places because of the tension.

¹ Esmé Berman (1983). *Art & Artists of South Africa*, Cape Town: A.A. Balkema, page 55.



139

Lionel Abrams

SOUTH AFRICAN 1931–1997

Purple Abstract

signed and dated '71
oil on canvas laid down on board
26 by 35,5 cm

R20 000 – 30 000



140

George Boys

SOUTH AFRICAN 1930–2014

Blush Pink and Blue Abstract

signed
oil on board
100 by 98,5 cm

R10 000 – 15 000





141

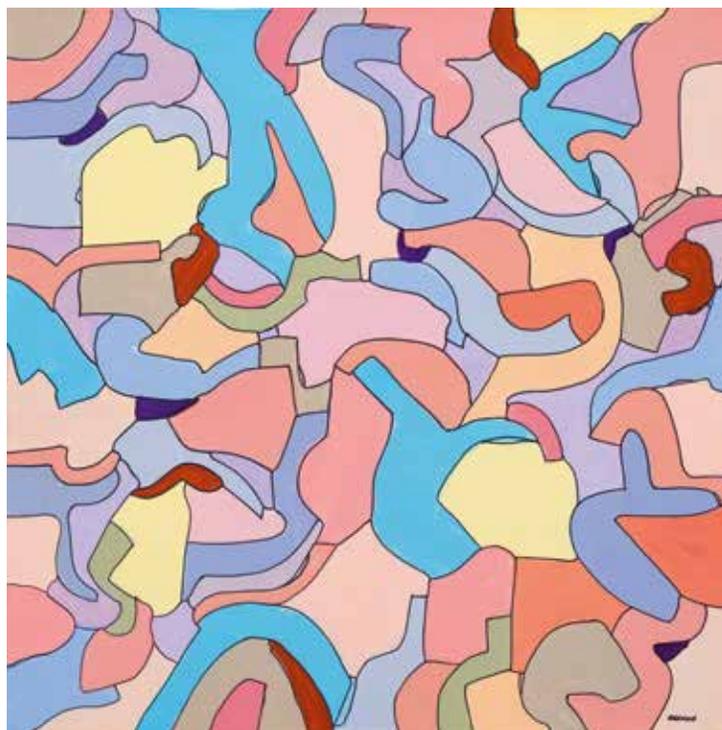
Sam Nhlengethwa

SOUTH AFRICAN 1955–

Picking up Fruit

signed and dated 2001; inscribed with the artist's name and the title on a label adhered to the reverse
mixed media and collage on canvas
70 by 60 cm

R30 000 – 50 000



142

Trevor Coleman

SOUTH AFRICAN 1936–

Echo of the Past

signed; inscribed with the artist's name,
the title and the medium on the reverse
acrylic on canvas
101,5 by 101,5 cm

R30 000 – 50 000



143

Lionel Abrams

SOUTH AFRICAN 1931–1997

Abstract

signed; inscribed with the artist's name
and dated Aug '66 on the reverse

oil on canvas

91 by 91 cm

R25 000 – 35 000



144

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Abstract Composition

signed and dated '99

mixed media on paper

69 by 99 cm

R30 000 – 50 000

145

Trevor Coleman

SOUTH AFRICAN 1936–

Systematic Composition 1969

signed and dated '69 on the reverse
acrylic and tape on shaped canvas

R60 000 – 80 000

LITERATURE

Matthew Partridge (2014). *Hard Edge
Painting at the Edge of Abstraction*,
Stellenbosch: SMAC Art Publishing.
Illustrated in colour on page 71 and in
black and white on page 165.

Marelize van Zyl (ed.) (2009). *Abstract
South African Art from the Isolation
Years: Volume 3*, Stellenbosch: SMAC
Art Publishing, illustrated in colour on
page 23.

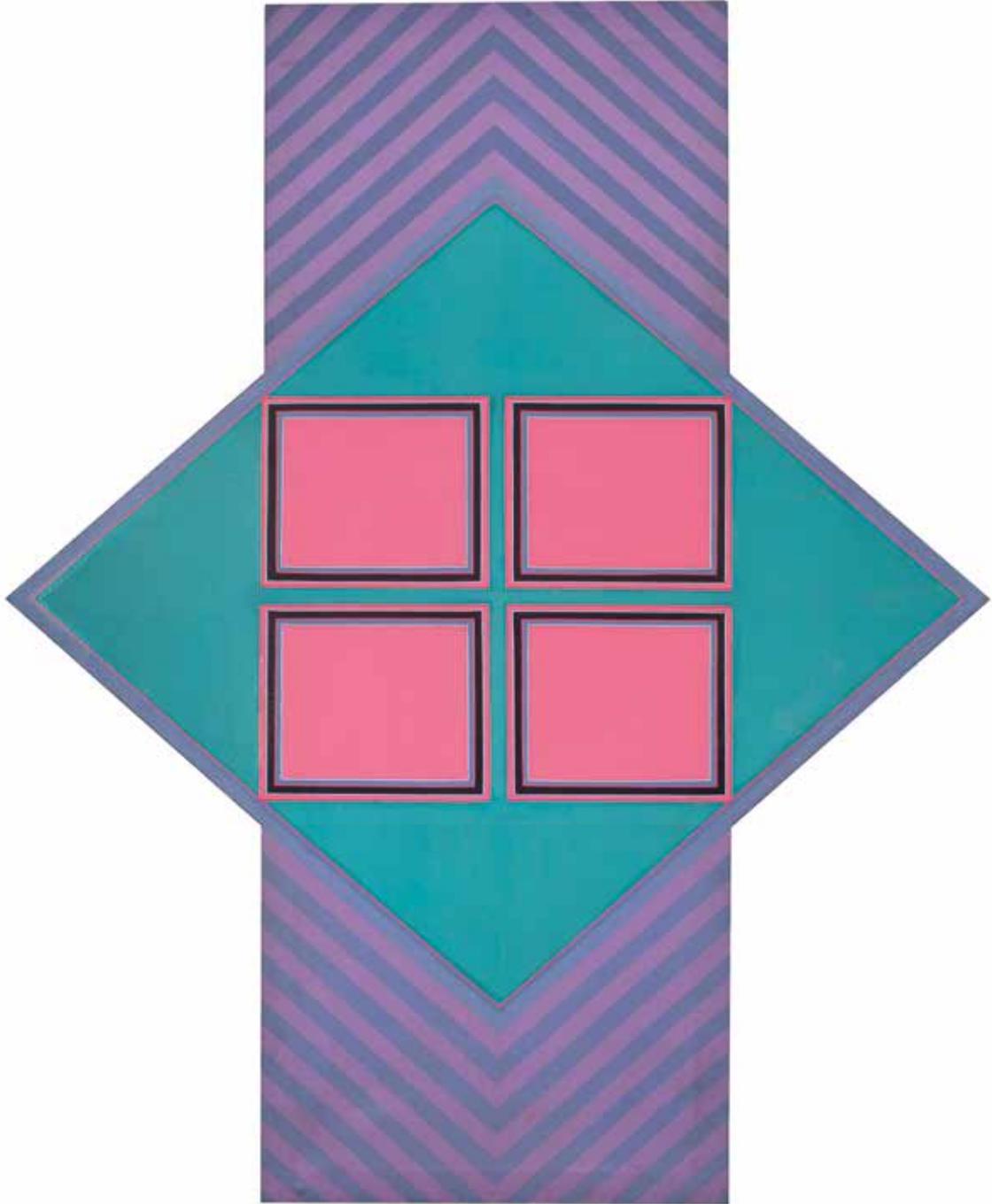
Esmé Berman (1983). *Art & Artists of
South Africa*, Cape Town: A.A. Balkema,
illustrated in black and white on page
104.

EXHIBITED

Aardklop Nasionale Kunstefees,
Potchefstroom.
SMAC, *Modern and Contemporary South
African Art 1952–2012*, October 2012.



The artist next to *Systemic Composition* at SMAC Gallery, October 2012





146

Susan Helm Davies

SOUTH AFRICAN 1945–

Still Life with Black Arums

signed and dated 2017; inscribed with
the artist's name, the date, the medium
and the title on the reverse

acrylic on board

60 by 60 cm

R10 000 – 15 000



147

David Koloane

SOUTH AFRICAN 1938–

Dwelling

signed and dated 13
mixed media on canvas
98,5 by 92 cm

R60 000 – 90 000

This lot appeared on the group show *Thinking in Paint* at Gallery 2, Johannesburg, in 2013. The exhibition also featured work by Gail Behrmann, Ricky Burnett and Jenny Stadler, colleagues of Koloane from his days at Bill and Fieke Ainslie's Johannesburg Art Foundation in the 1970s. This art school is closely associated with second and third wave abstract painting, when the austerity of European modernism was leavened by the optimism of US-influenced abstract expressionism. Koloane's mature work, of which this is an example, is an ecstatic synthesis of vigorous mark-making and sympathetic narrative; pure abstraction is always held in abeyance. The artist's great subject throughout is Johannesburg, its vertiginous cityscapes, crowded streets and risky dormitory suburbs patrolled by packs of dogs. This lot – like the other works in the series it formed part of – is noteworthy for Koloane's bold use of colour and cellular approach to form, the cues for which are lit windows, traffic lights and pedestrians.

Sean O'Toole

148

Walter Battiss

SOUTH AFRICAN 1906–1982

Fook Tree

signed on the reverse
carved and painted wood
height: 61 cm

R80 000 – 120 000



149

Durant Sihlali

SOUTH AFRICAN 1935–2004

Abstract Composition

watercolour on handmade paper
66 by 104 cm

R20 000 – 30 000



© The Estate of Durant Sihlali | DALRO

150

Nel Erasmus

SOUTH AFRICAN 1928–

Warm Lamp Light

dated 1964; signed and inscribed
with the title on the reverse
oil on board
58 by 45 cm

R80 000 – 120 000

LITERATURE

cf. Marelize van Zyl (ed.) (2011).
Nel Erasmus, Stellenbosch: SMAC
Art Publishing. A similar example
is illustrated in colour on page 79.



151

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Red and Black Abstract

signed; signed on the reverse
oil on board
87 by 123 cm

R30 000 – 50 000





152

Joan Cundall-Allen

SOUTH AFRICAN 1922 – 2016

Abstract Composition

signed
oil on canvas laid down
on board
74,5 by 60 cm

R15 000 – 20 000

NOTE

Similar works are illustrated in *Artlook*, issue no. 40, March 1970, pages 40 to 41 and *Artlook*, issue no. 59, October 1971, pages 38 to 39. In the *Artlook* 59 article by Naomi Kark, Joan Cundall-Allen is described as a 'colour painter' who finds inspiration in music, wind, air, light, space, water and growth (1971: 39).



153

George Boys

SOUTH AFRICAN 1930–2014

Blue Abstract Composition

signed and dated 94
oil on board
121 by 121 cm

R18 000 – 24 000



154

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Siren Rock

signed and dated 1961; signed, dated twice
and inscribed with the title on the reverse
Indian ink, coloured inks and watercolour
on watercolour paper
image size: 47 by 26,5 cm

R9 000 – 12 000



155

Dirk Meerkotter

SOUTH AFRICAN 1922–2017

Abstract Cityscape

signed and dated 88
oil on canvas
100,5 by 121 cm

R30 000 – 50 000



156

Eugene Labuschagne

Formal Synthesis

signed and dated 1959; inscribed with the artist's name and the title on a V Biennial of the Museum of Modern Art of São Paulo label adhered to the reverse
oil on wood panel

52 by 64,5cm

R20 000 – 30 000

EXHIBITED

V Biennial of the Museum of Modern
Art of São Paulo, 1959.



157

Ricky Burnett

Disasters of War XXII

SOUTH AFRICAN 1949–
signed, dated 2015 and inscribed
with the title on the reverse
oil on canvas
46,5 by 60 cm

R25 000 – 35 000

LITERATURE

Ricky Burnett (ed.) (2016). *Ricky Burnett:
Troubled with Goya*, Singapore: Palimpsest
Illustrated in colour on page 11.

NOTES

Accompanied by a signed copy of *Ricky
Burnett: Troubled with Goya* (2016).

158

Douglas Portway

SOUTH AFRICAN 1922–1993

*Abstract with Green,
Blue and Red*

signed
oil on paper
51 by 66 cm

R25 000 – 35 000



159

Louis Maqhubela

SOUTH AFRICAN 1939–

Figure and Bird

signed and dated 72
pastel on paper
30,5 by 39 cm

R18 000 – 24 000

PROVENANCE

Estate of the Late Vittorio
Meneghelli.



160

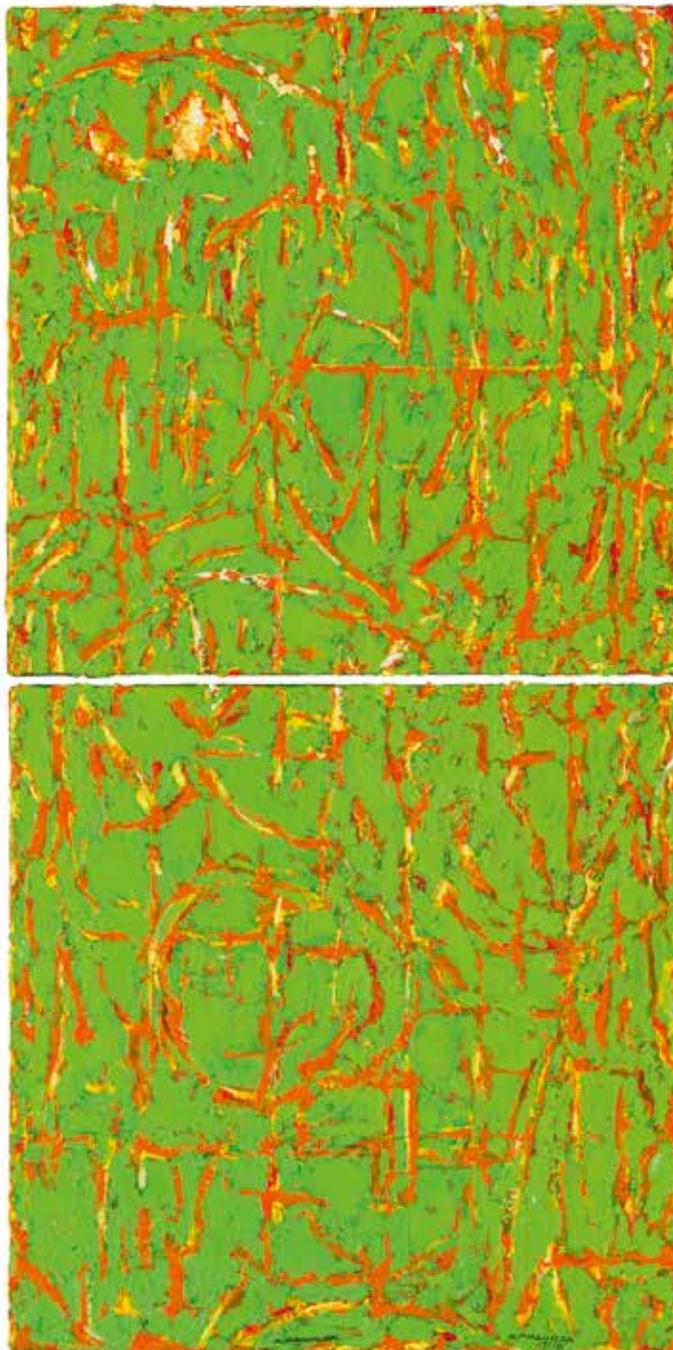
Kagiso Patrick Mautloa

SOUTH AFRICAN 1952–

Tribute to Abstraction, diptych

signed and dated 17/18; inscribed
with the title on the reverse
mixed media on canvas
50,5 by 50,5 cm, each
(2)

R60 000 – 90 000



161

Nils Burwitz

SOUTH AFRICAN 1940–

Stadig-Slow

signed and dated 72; inscribed
with the artist's name and the
date on the reverse
oil on canvas
62 by 46 cm

R20 000 – 30 000

PROVENANCE

Estate of the Late Vittorio
Meneghelli.



162

Aileen Lipkin

SOUTH AFRICAN 1933–1994

Guard of Honour

signed and dated '83; inscribed with the artist's name and the title on a Goodman Gallery label adhered to the reverse
oil on canvas
148,5 by 99 cm

R25 000 – 35 000

PROVENANCE

Purchased by the current owner from the 1984 Goodman Gallery exhibition.

EXHIBITED

Goodman Gallery, Johannesburg, *DUNGMAN*, March 1984. Illustrated in colour on the invitation's cover.

*'Aileen Lipkin's work is important, not only for its technical brilliance, but for the statement she makes on man's past and future destiny, the challenges that beset him and their probable solution. As she has been involved in extensive research for this collection, spending much time in the Middle East, she has not exhibited for six years. The collection is one of the most exciting ever shown in this gallery; we are proud to have been given the opportunity to exhibit.'*¹

Aileen Lipkin is a South African-born artist who, after her first successful Johannesburg exhibition, left for London in 1960 to study at the Central School of Art. She subsequently had two remarkably well-received exhibitions in London before returning to South Africa in 1962. Her first exhibition following her return was held in Johannesburg in 1963 and was met with critical acclaim. In 1964 she was again invited to exhibit in London. Over the years she exhibited at the Grosvenor Gallery in 1967, was selected as one of seven artists to represent South Africa at the Gulbenkian Foundation in Lisbon and was commissioned in 1968 to provide four mural panels for the landmark President Hotel in South Africa. She continued to work in different media and to exhibit locally and abroad, and her work is held in important public museums in South Africa and internationally.

¹ Extract from the invitation to the Goodman Gallery's *DUNGMAN* exhibition, March 1984.





163

Peter Blake

BRITISH 1932–

Some of the Sources of Pop-Art 5

2007

signed and numbered 112/175 in pencil

in the margin

screenprint

image size: 51 by 51 cm

R50 000 – 70 000



164

Peter Blake

BRITISH 1932–

Some of the Sources of Pop-Art 6

2007

signed and numbered 112/175 in

pencil in the margin

screenprint

image size: 51 by 51 cm

R50 000 – 70 000



167

Takashi Murakami

JAPANESE/AMERICAN 1963-

Kansei Platinum 2009

signed and numbered 7/30
in pencil in the margin
silkscreen with platinum leaf
image size: 68,5 by 64,5 cm

R120 000 – 150 000

NOTE

Accompanied by a Certificate
of Authenticity from 34FineArt
Gallery, Cape Town.



168

Jeff Koons

AMERICAN 1955–

Balloon Dog (Blue)

2002

signed and numbered
2208/2300 on the reverse
chrome-glazed porcelain
height: 26,5 cm

R180 000 – 240 000

PROVENANCE

Jim Kempner Fine Art, USA.





The Wanderers Club, Illovo, Johannesburg
4 June 2018 – 6 pm

Contemporary South African Art

Session 2
Lots 170–248

Lot 183 Cameron Platter *XE-390RAAS2 (Mimi)* (detail)

Walter Oltmann

SOUTH AFRICAN 1960–

Garden Chairs I

signed

pencil on paper

image size: 57 by 42 cm

R20 000 – 30 000**EXHIBITED**

Standard Bank Gallery, Johannesburg,
Walter Oltmann – In the Weave,
 28 January – 29 March 2014.

LITERATURE

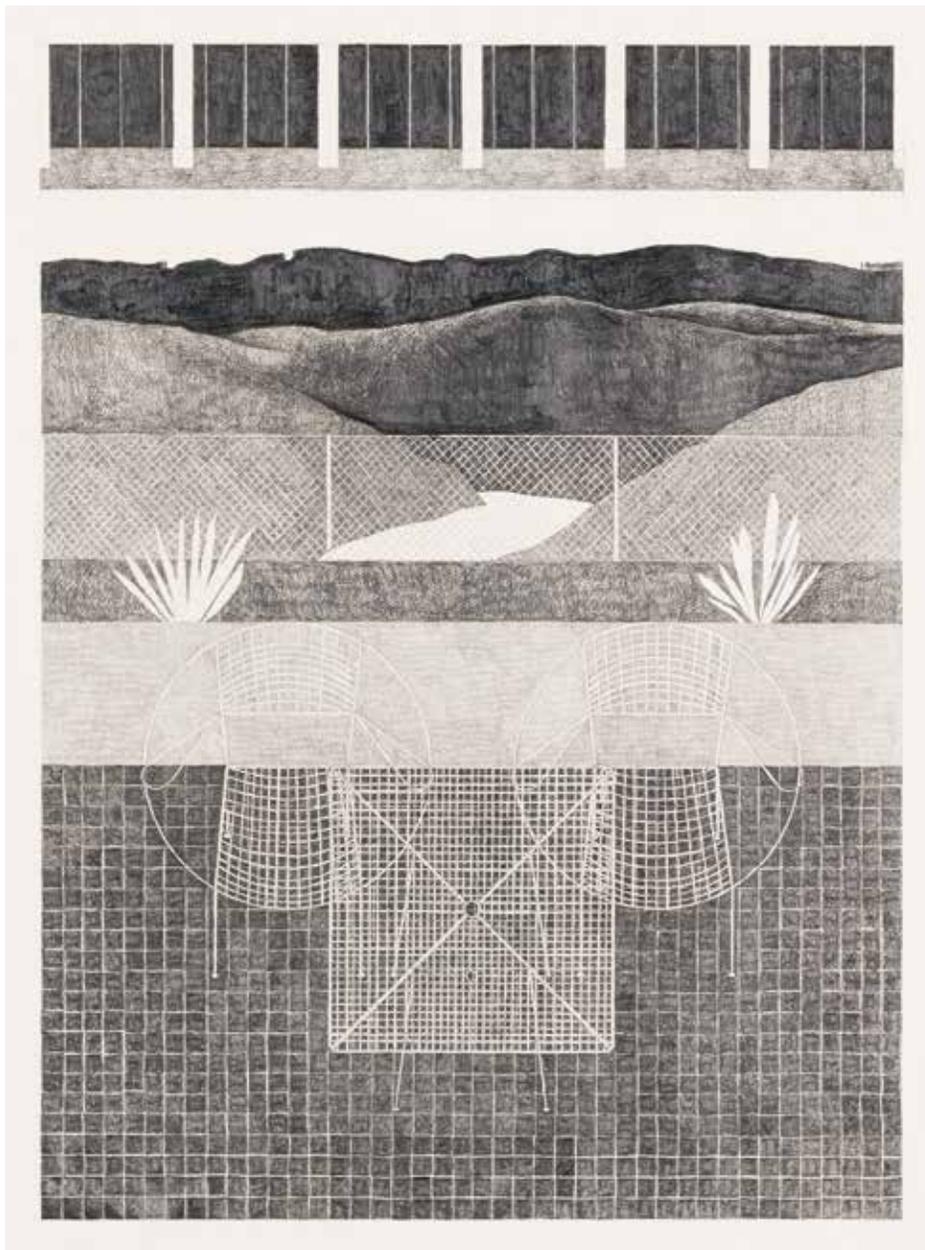
Neil Dundas and Julia Charlton (eds.)
 (2013). *Walter Oltmann – In the Weave*,
 Johannesburg: Standard Bank Gallery
 and Goodman Gallery. Illustrated in
 colour on page 18.

The garden chairs prefigure my interest in woven wire and mesh-like constructions which became a signature of my sculptural explorations in later years. I did the drawings in 1980 while in my third year of study towards the BA Fine Arts degree at the University of Natal, Pietermaritzburg. Jinny Heath was our drawing lecturer and she encouraged us to draw from our surroundings. I decided to base the drawings on a view from my parental home in Melmoth.

The first drawing shows a view of our garden furniture on the verandah with the roof trusses showing above in the top of the composition. The view beyond the garden fence, wire mesh again, shows the Melmoth municipal dam at the foot of the hills. The second drawing is of another set of garden chairs placed in front of a wall with a wisteria creeper and some ferns, and again, the view of the dam and hills beyond.

I have always enjoyed a slowly evolving approach to making things, which also comes across in my repetitive and fastidious mark-making in the drawings.

Walter Oltmann



171

Walter Oltmann

SOUTH AFRICAN 1960–

Garden Chairs II

signed
pencil on paper
image size: 57 by 42 cm

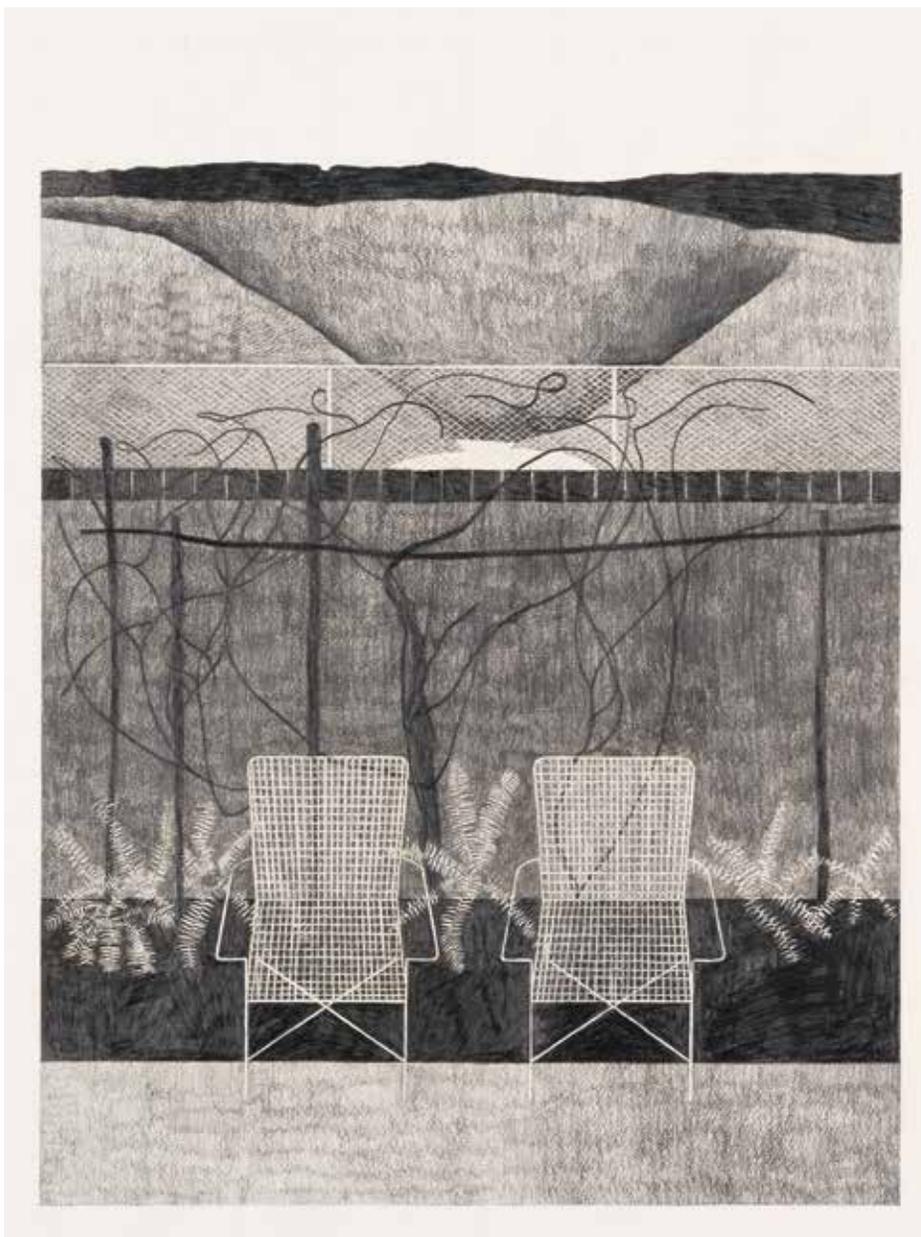
R20 000 – 30 000

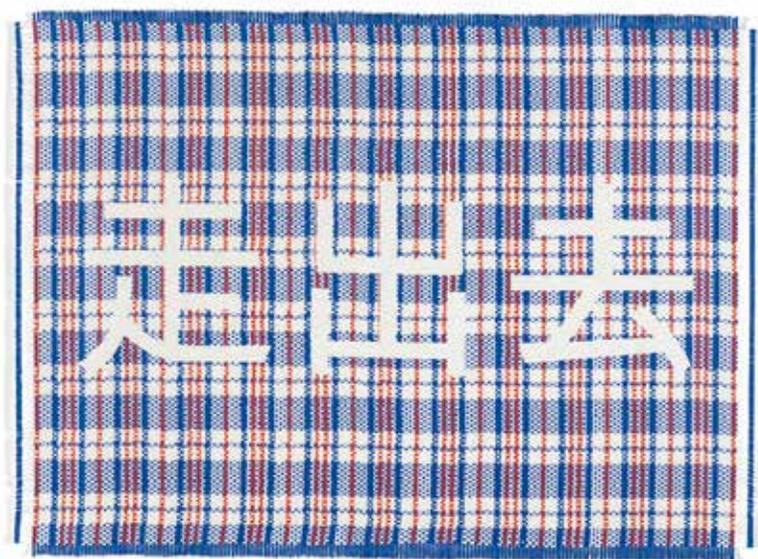
EXHIBITED

Standard Bank Gallery,
Johannesburg, *Walter Oltmann*
– *In the Weave*, 28 January –
29 March 2014.

LITERATURE

Neil Dundas and Julia Charlton
(eds.) (2013) *Walter Oltmann* –
In the Weave, Johannesburg:
Standard Bank Gallery and
Goodman Gallery. Illustrated in
colour on page 18.





172

Dan Halter

ZIMBABWEAN 1977–

Go Out/Go Global

2016

hand-woven archival
ink-jet print
64 by 90 cm

R50 000 – 70 000

Go Out policy is the People's Republic of China's current strategy to encourage its enterprises to invest overseas. Most nations favour actively attracting foreign investment, and would only support outward foreign investment passively. The People's Republic of China, however, attaches importance to both inward and outward foreign investment (www.danhalter.com).



173

Terence King

SOUTH AFRICAN 1947–

Littoral

signed and dated 2018; inscribed with the artist's name, the date and the title on a label adhered to the reverse
acrylic on paper
59 by 41,5 cm

R15 000 – 20 000



174

Richard Templeton Smith

SOUTH AFRICAN 1947–

Olympians

2015

signed

oil on canvas

170 by 165 cm

R80 000 – 120 000

175

Esther Mahlangu

SOUTH AFRICAN 1935-

Ndebele Patterns

signed and dated 2016
natural pigment on canvas
50 by 70 cm

R20 000 – 30 000



176

Esther Mahlangu

SOUTH AFRICAN 1935-

Ndebele Patterns

signed and dated 2008
acrylic on canvas
60 by 80 cm

R20 000 – 30 000

NOTE

Donated by Esther Mahlangu
in aid of Soweto Art and Craft
Development.



177

Hannatjie van der Wat

SOUTH AFRICAN 1923–

Sept 11, 2001 New York

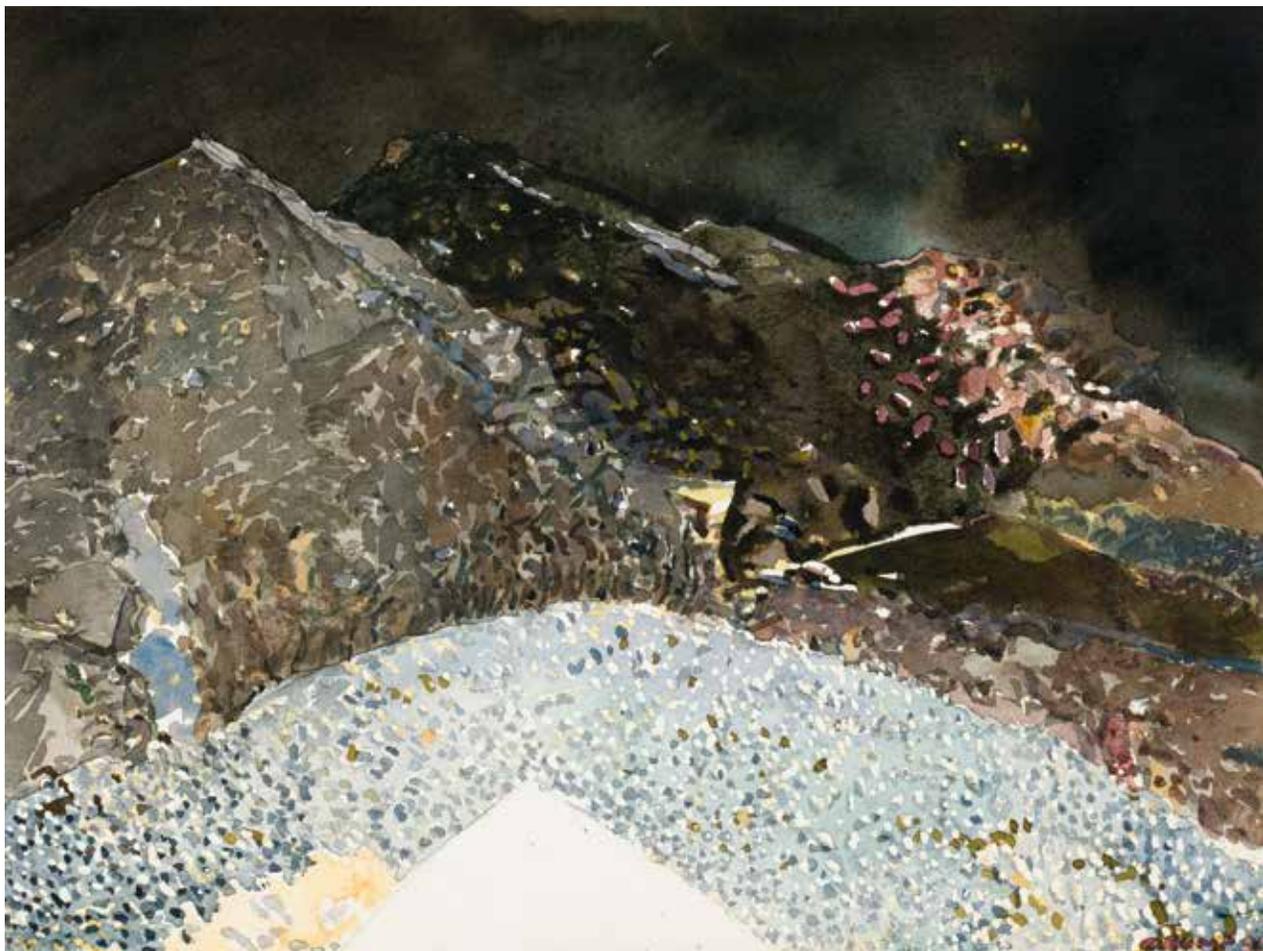
signed; signed and dated 2004
on the reverse; inscribed with the
artist's name, the date and the title
on a SMAC gallery label adhered to
the reverse

acrylic on canvas

121 by 91,5 cm

R50 000 – 70 000





178

Alan Crump

SOUTH AFRICAN 1949–2009

Night Mine Rubble

signed and dated 93; signed and dated on the reverse,
inscribed with the artist's name, the date, the medium and
the title on a Goodman Gallery label adhered to the reverse
watercolour on paper
28 by 37 cm

R20 000 – 30 000

PROVENANCE

Estate of the Late Vittorio Meneghelli.



179

Anton Karstel

SOUTH AFRICAN 1968–

Voortrekker Monument

signed and dated '91

oil on canvas

184 by 184 cm

R80 000 – 120 000



180

Norman Catherine

SOUTH AFRICAN 1949–

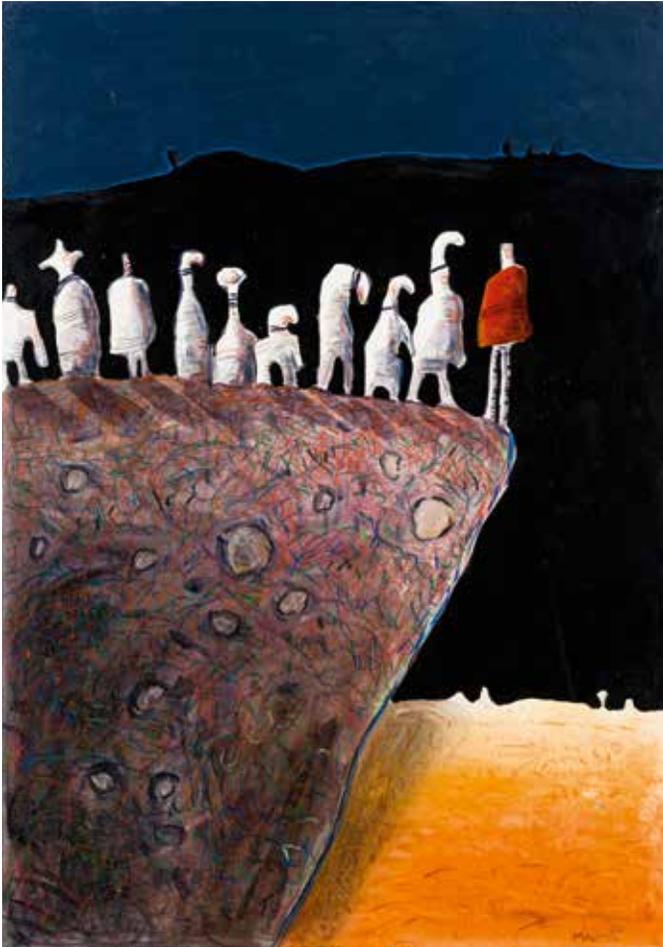
Bedtime

2005

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

50 by 60 cm

R100 000 – 150 000



181

Colbert Mashile

SOUTH AFRICAN 1972-

Figures

signed and dated 07
mixed media on paper
70 by 49 cm

R10 000 – 15 000



182

Diane Victor

SOUTH AFRICAN 1964-

Bareback

signed, numbered Artist Proof I/IV and
inscribed with the title in pencil in the margin
etching and aquatint
image size: 162 by 117 cm;
sheet size: 185 by 123 cm

R90 000 – 120 000

183

Cameron Platter

SOUTH AFRICAN 1978-

XE-390RAAS2 (Mimi)

pencil crayon on paper
190 by 147 cm

R150 000 – 200 000

NOTE

The proceeds of this lot will benefit the KZNSA, a non-profit organisation, as a donation from Cameron Platter.



184

Clive van den Berg

SOUTH AFRICAN 1956–

Burdened Ghost

signed and dated 2011; inscribed
with the artist's name, the date
and the title on the reverse
oil on canvas

61 by 45,5 cm

R40 000 – 60 000

PROVENANCE

Goodman Gallery.

EXHIBITED

Goodman Gallery, Johannesburg,
*Clive van den Berg: Surroundings, In
Passage*, 1–29 October 2011.





185

Henry Davies

SOUTH AFRICAN 1944–

Pig's Head I

carved wood,
mounted on a stone
base
height: 39,5 cm

R20 000 – 30 000

EXHIBITED

Johannesburg Art Gallery, Johannesburg,
*Images of Wood: Aspects of the History of
Sculpture in 20th-century South Africa*, 1989.

LITERATURE

Elizabeth Rankin (1989). *Images of Wood:
Aspects of the History of Sculpture in
20th-century South Africa*, Johannesburg:
Johannesburg Art Gallery, illustrated in
black and white on page 98.

Pig's Head I, with its carving lines and pierced form, and *Lithops*, so beautifully and neatly reduced to its essential shapes, hint not only at the impressive range of Henry Davies' refined, vanguard sculpture, but also his familiarity with the work of Barbara Hepworth, Henry Moore and Constantin Brâncuși. Davies trained at the University of Natal in Pietermaritzburg (1963-1968), a mid-century hotbed of modernism, where two of his most notable contemporaries, stylistically at least, were Peter Schütz and Keith Alexander. Davies taught in Salisbury before returning to his *alma mater* as Lecturer. The list of supervisees that were at some point under his sway is long and impressive, and includes, amongst many others, Peter Schütz, Juliet Armstrong, Walter Oltmann, Jeremy Wafer, Ian Calder, Virginia Mackenny and Bronwen Findlay.



186

Henry Davies

SOUTH AFRICAN 1944–

Lithops

carved and painted wood

length: 28,5 cm; height: 18 cm

R10 000 – 15 000



187

David Brown

SOUTH AFRICAN 1951–2016

*Female Warrior (from
the Procession Series)*

bronze with a brown patina
length: 62 cm

R50 000 – 70 000

PROVENANCE
Goodman Gallery.

EXHIBITED
Goodman Gallery,
Johannesburg, *Procession*, 1985.

188

Hentie van der Merwe

NAMIBIAN 1972-

WWI Lieutenant Hugo Brunt

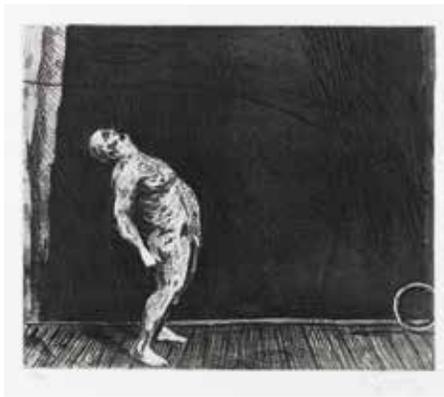
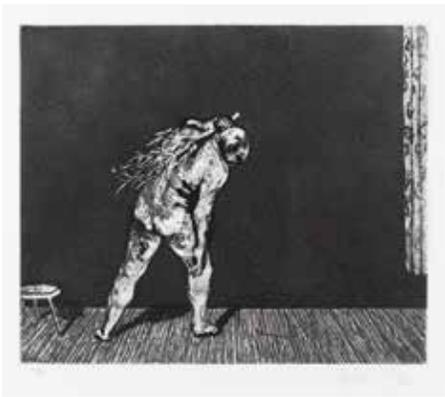
inscribed with the title, dated 1999/2000
and numbered 'ed.5' on the reverse
laserchrome print, mounted on aluminium
101,5 by 67 cm

R35 000 – 50 000

The dress military uniform in the present lot by Hentie van der Merwe is blurred, almost as if the photograph is taken through a scratched lens. Van der Merwe photographed many such uniforms at the National Museum of Military History in Johannesburg culminating in an exhibition titled *Trappings* (2000–2003). Tightly fitting, emphasising a broad manly chest and a narrow waist, a dress military uniform is appealing both for its inherent ritualised style and for the power it confers inadvertently on the wearer. But flashy outer trappings can be deceptive. The dress uniform can also mask the wearer's abuse of such power underneath a veneer of trust and authority. The images of these blurry uniforms, in richly coloured reds, greens, and blues, serve as metaphors of moral ambiguity and Van der Merwe does not shy away from suggesting in these photographs the atrocities often committed in the name of the State.

At the core of much of Van der Merwe's work is the body, or the man, the soldier, who wears such uniforms. His body is laid bare in all its power, vulnerability, sexuality, objectification, its capacity for violence and intimacy. His very first exhibition at the Generator Art Space in Johannesburg in 1997, largely autobiographical in nature, consisted of a large number of archival photographs, taken by Hugh MacFarlane for identification purposes and to evaluate their physical condition of naked recruits embarking on military service. Van der Merwe inserted portraits of his own face on one of the bodies of these young soldiers. Stripped bare, these images appear more as a display of the men's vulnerability than of their inherent violence or strength. The dress military uniform 'clothes' these naked recruits, but leaves absent the actual physical body. The uniform is a reflection on the ambiguous nature of manhood and of man's propensity for violence and showmanship.





189

William Kentridge

SOUTH AFRICAN 1955–

***Ubu Tells the Truth*, eight**

each signed, numbered VII/X in pencil and embossed with the Caversham Press chopmark in the margin
hardground, softground, aquatint and drypoint engraving
plate sizes: 25 by 30 cm
(8)

R250 000 – 350 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another set from this edition is illustrated on pages 60–63.





190

Robert Hodgins

SOUTH AFRICAN 1920–2010

Reaching for the Sun

signed, dated 1991, inscribed with the medium and the title on the reverse
oil on canvas
91 by 121,5 cm

R500 000 – 700 000

Pablo Picasso and Marcel Duchamp are considered to be the fathers of modern art: Picasso by obviating the representational tools of suggesting traditional perspective in his Cubist works, and Duchamp by deriding painting and 'painterly intoxication', declaring that everything could be art. Always driven to experiment with colour and with light, Hodgins aligned himself with Picasso, not Duchamp. Colour abounds in the present lot. Influenced by Bridget Riley and Francis Bacon, Hodgins, as a student who could only afford four tubes of the basic oil paints, was less interested in what Duchamp derisively called 'artistic paintings' – competent, inoffensive, suitable for a dining room wall – and more in depicting the variety and vagaries of the human condition, such as foolish optimism, as is evident in the present lot of a man wanting to catch the sun. The metaphorical sense of the expression aside, Hodgins was not averse to laying bare our futile ambitions.

What is of particular interest in this work, is the face, simultaneously capturing the features in full-frontal view (the broad, arrow-like smile and the two eyes) and from the side (the position of a nose on the left hand side of the face). He could have been thinking of Picasso's faces with multiple views of the same face. Hodgins certainly used many more colours than the basic four from his student days. The man's figure is equally compelling: one almost gets the sense that Hodgins references the odd perspective of a typical Egyptian figure on a temple wall, face in profile and body rendered in full-frontal view. Says Brenda Atkinson of this painting: 'At his best, Hodgins manages, through the otherness of the painting, to evoke in the viewer unsettling recollections, recognitions, desires. Creating from the unconscious, he seems able to tap the unconscious in all its grasping mystery.'¹

¹ Brenda Atkinson (2002). *Robert Hodgins*, Cape Town: Tafelberg, page 13.

191

Norman Catherine

SOUTH AFRICAN 1949–

*Body-builder Wearing
Red Shorts*

signed
carved and painted wood
height: 29 cm, including base

R30 000 – 50 000



192

Norman Catherine

SOUTH AFRICAN 1949–

*Body-builder Wearing
White Shorts*

signed
carved and painted wood
height: 29 cm, including base

R30 000 – 50 000



193

Nelson Makamo

SOUTH AFRICAN 1982–

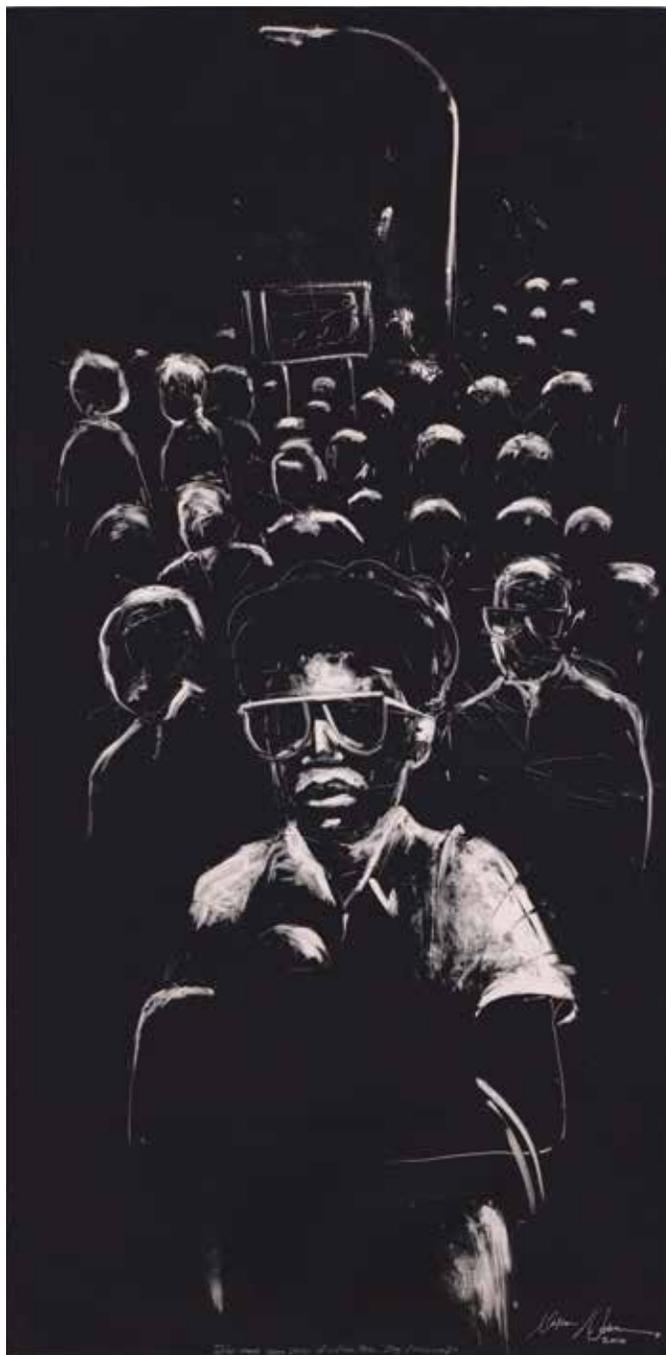
*She Took One Step Further,
Then They Followed*

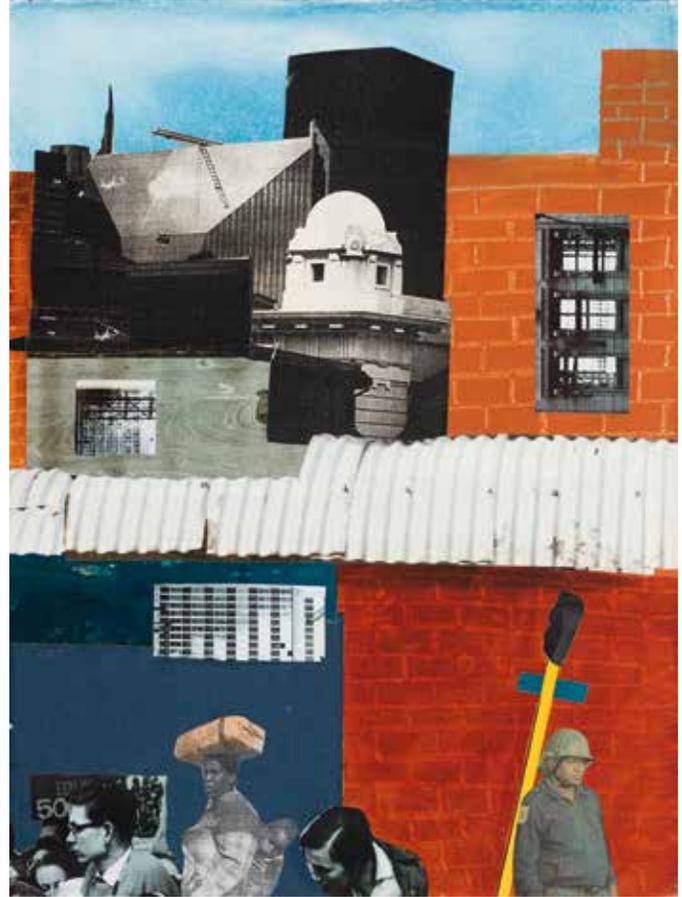
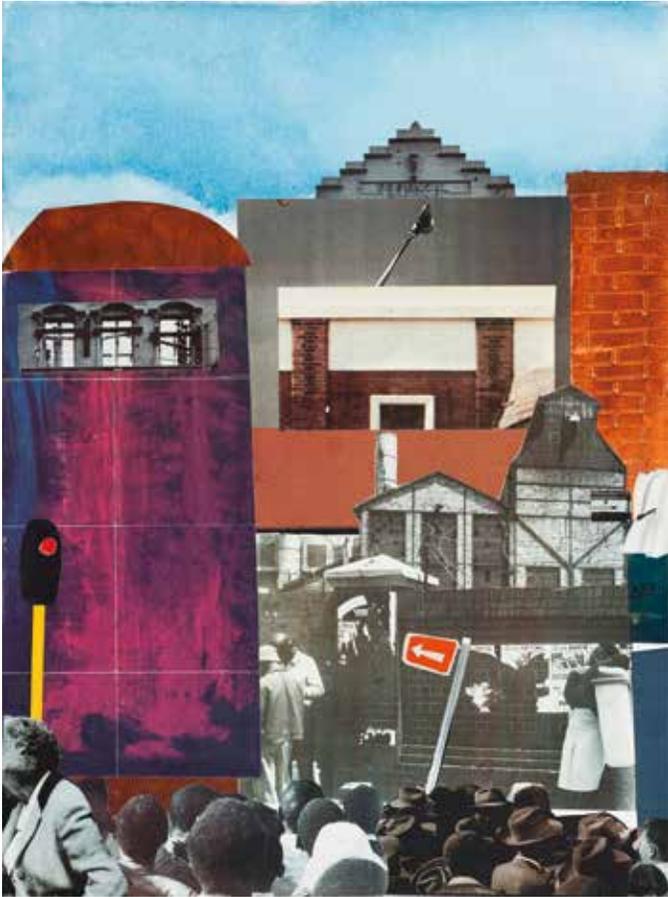
signed, dated 2010 and inscribed
with the title in white Conté

monotype

208 by 103 cm

R70 000 – 100 000





194

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Rush Hour, two

collage and mixed media on canvas

each 61 by 46 cm, unframed

(2)

R40 000 – 60 000

195

Blessing Ngobeni

SOUTH AFRICAN 1985-

Untitled

signed and dated 2014
mixed media on canvas
laid down on board
160 by 69 cm

R50 000 – 70 000



196

Simon Stone

SOUTH AFRICAN 1952–

Red Painting with Mask

2011

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

oil on board
99 by 77 cm

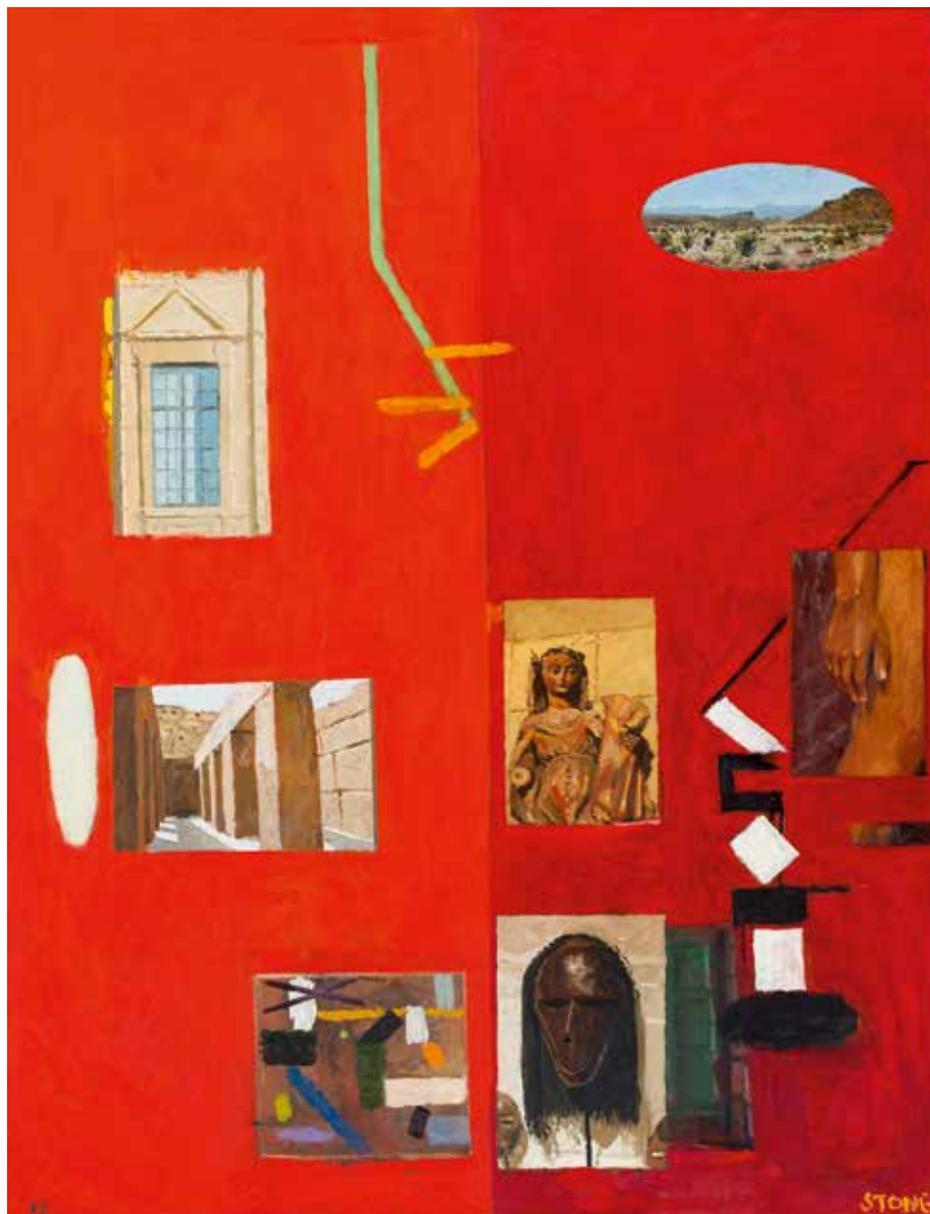
R120 000 – 180 000

EXHIBITED

SMAC, Cape Town, *Thrown Together*,
8 December 2011–31 January 2012.

LITERATURE

Lloyd Pollak (ed.) (2013). *Simon Stone: Collected Works*, Stellenbosch: SMAC Art Publishing. Illustrated in colour on page 149.





197

Brett Murray

SOUTH AFRICAN 1961–

Policeman

found objects, wood,
resin, paint and wire
length: 47 cm

R25 000 – 35 000

LITERATURE

Brett Murray (2013). *Brett Murray*, Johannesburg: Jacana. Page 57.
Janet Stanley (1993). 'Brett Murray's A Group of Satirical Examining Social and Political Paradoxes in the South African Context' in *The Arts of Africa: An annotated bibliography*, Vol. 3 1989, New Brunswick: African Studies Association Press. Page 228.

NOTE

Brett Murray was awarded his Master's degree in Fine Art by the University of Cape Town in 1988 for a thesis project composed of twenty-two satirical sculptures. Cast in resin and painted in the manner of West African colon figures, his sculptures depicted various social archetypes, including soldiers and policemen. 'The starting point was to challenge concepts of police and policing

by employing inversion where justice, law and order become unjust, lawless disorder,' Murray wrote in his thesis.¹ This head originally formed part of a trio of figures that referenced the Japanese pictorial maxim of the three wise monkeys who hear, see and speak no evil. The group was broken up and architect Hans J Schirmacher acquired the 'hear no evil' head. A founder of Architects Against Apartheid in 1986, Schirmacher was closely monitored by security police at the time. 'This sculpture cheered me on,' he says. 'two ears and two TNT dynamite sticks with nothing in-between. The eyes were reserved for peering over fanlights and through keyholes.'

1. Brett Murray, correspondence with artist, 21 August 201



198

Siphon Ndlovu

SOUTH AFRICAN 1968–

Tribute to Julius Mfete

signed; inscribed with the title on the reverse

oil on canvas

61 by 94 cm

(4)

R60 000 – 90 000

EXHIBITED

Warren Siebrits Modern and Contemporary Art, Johannesburg, *Origins of Form: Sculpture and Artefacts from Southern Africa*, 7 November 2002–25 January 2003.

LITERATURE

Warren Siebrits (2005). *Origins of Form: Sculpture and Artefacts from Southern Africa*, Johannesburg: Warren Siebrits Modern and Contemporary Art. The Julius Mfete sculpture is illustrated in colour, unpaginated.

NOTE

Canvas secured to a hexagonal-shaped stretcher. A Julius Mfete sculpture *Man Milking a Cow*, accompanies this lot (wood and pokerwork).





199

Sipho Ndlovu

SOUTH AFRICAN 1968–

She Has Soft Hair

signed and dated 08; inscribed

with the title on the reverse

oil on canvas

99,5 by 135,5 cm

R50 000 – 70 000

NOTE

Canvas secured to a
hexagonal-shaped stretcher.

200

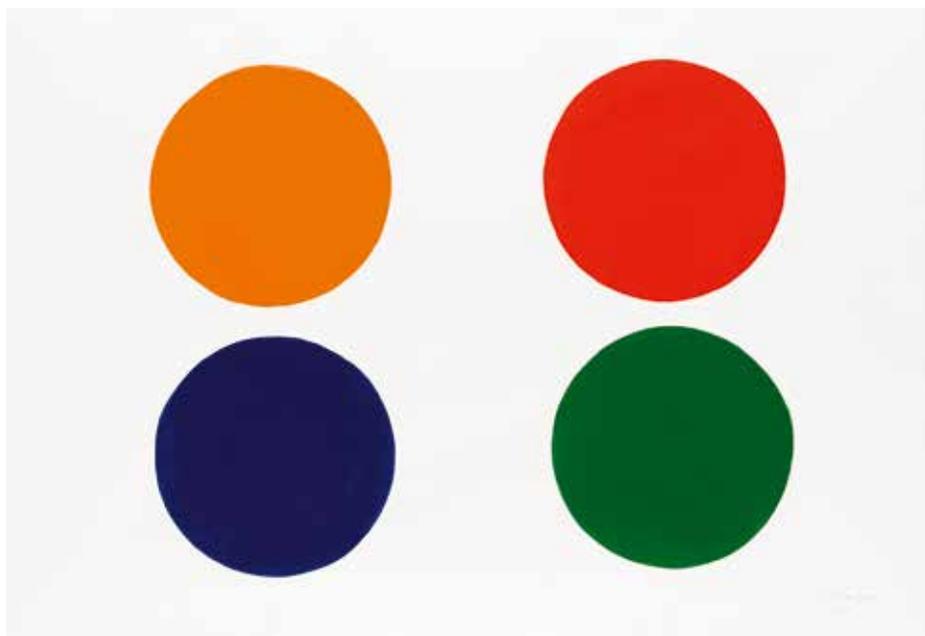
Joachim Schönfeldt

SOUTH AFRICAN 1958–

Four Circles

signed and dated 2002 in pencil
acrylic on paper
sheet size: 53 by 78,5 cm

R18 000 – 24 000



201

Joachim Schönfeldt

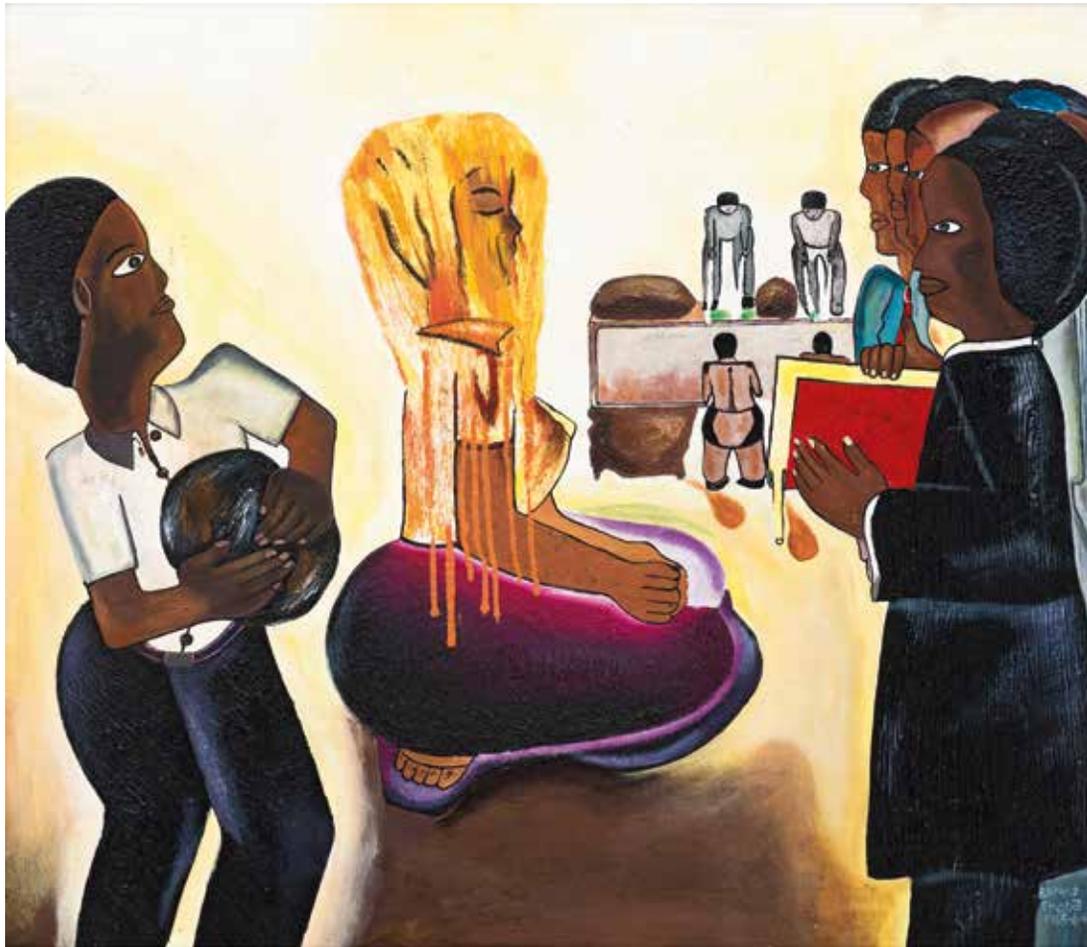
SOUTH AFRICAN 1958–

The Model Men (Four Faces)

signed and dated 2002
oil, varnish and enamel on hand-
embossed Hannemuehle paper
53 by 78 cm

R18 000 – 24 000





202

Alfred Thoba

SOUTH AFRICAN 1951-

Prayer

signed and dated 1988.6.6

oil on board

62,5 by 72 cm

R40 000 – 60 000

203

Clive van den Berg

SOUTH AFRICAN 1956–

*Two in Bed and Space for
a Ghost*

carved yellow jelutong wood
18,5 by 25,5 by 14 cm

R30 000 – 50 000

PROVENANCE

Goodman Gallery

EXHIBITED

Goodman Gallery, Cape Town,
Clive van den Berg: New Work,
11 October–1 November 2008.



Two views of Lot 203

204

Ed Young

SOUTH AFRICAN 1978–

Arm 2

2013

silicone, paint and hair
length: 29 cm

R80 000 – 120 000

EXHIBITED

SMAC, Artissima, Turin, 2015.

NOTE

Signed and inscribed with the
artist's name and the title on
the accompanying storage box.



205

William Kentridge

SOUTH AFRICAN 1955-

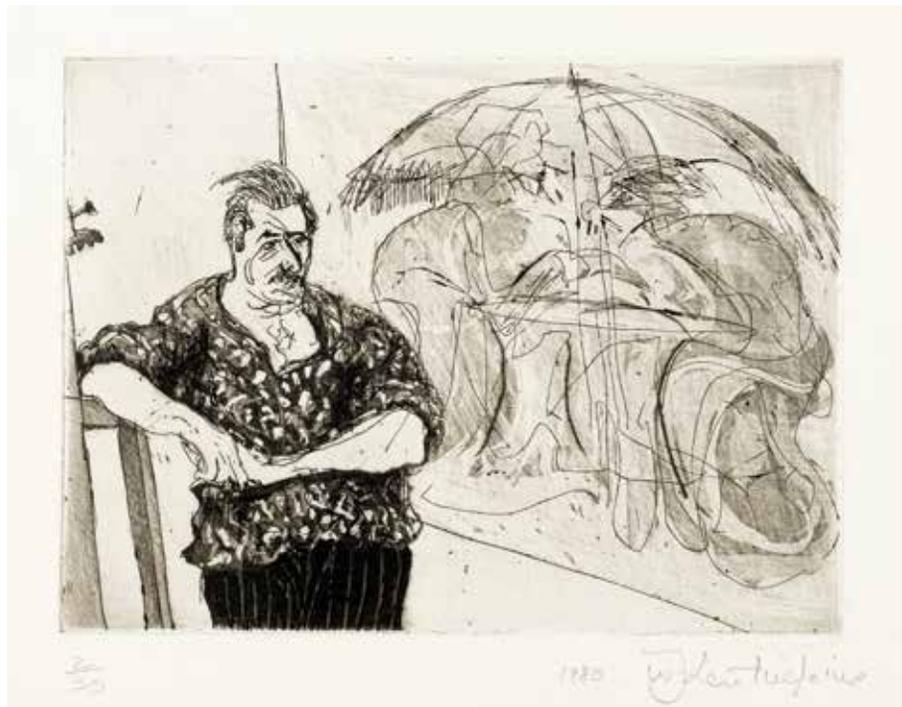
Domestic Scenes Series

signed, dated 1980, numbered
2/30 and inscribed 'imp' in pencil
in the margin

etching

image size: 11,5 by 15 cm

R30 000 – 50 000



206

William Kentridge

SOUTH AFRICAN 1955-

*Drawings for Lulu, Countess
Geshwitz-Dancing Puppet
with Mask*

2016

signed and numbered 14/18

linocut and ink wash

image size: 45 by 30 cm

R50 000 – 70 000



207

William Kentridge

SOUTH AFRICAN 1955-

Vase of Flowers

signed, numbered ii/ii and

inscribed with 'P.P.' in the margin

etching and aquatint

image size: 38,5 by 28,5cm

R40 000 – 60 000



208

William Kentridge

SOUTH AFRICAN 1955-

White Iris

signed and numbered 22/30
in pencil in the margin
colour etching
108 by 59 cm

R300 000 – 500 000



209

Diane Victor

SOUTH AFRICAN 1964–

Practicing Poise

signed, numbered IV/IV 'Artist Proof'
and inscribed with the title in pencil
etching, aquatint, mezzotint and
embossing
200 by 150 cm

R80 000 – 120 000

LITERATURE

Elizabeth Rankin and Karen von Veh
(eds.) (2008). *Diane Victor*, Taxi Art
Series, Johannesburg: David Krut
Publishing. Another example from
the edition is illustrated on page 36.





210

Diane Victor

SOUTH AFRICAN 1964–

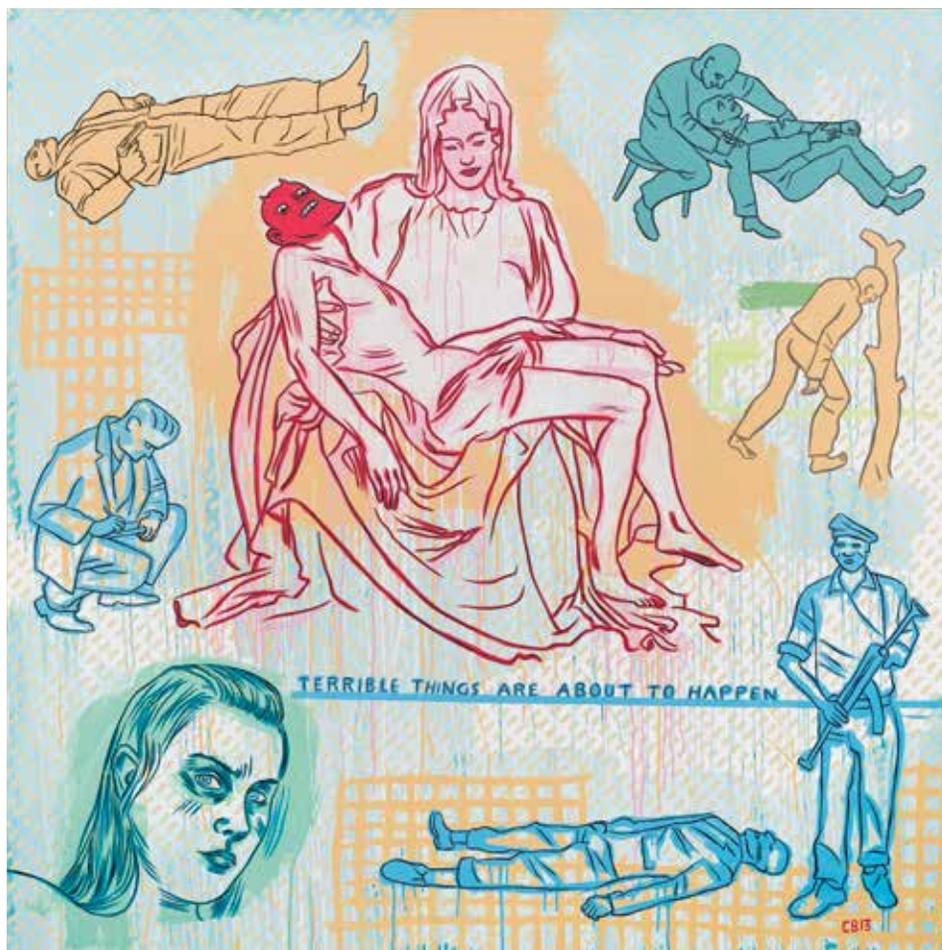
The Boat of Charon

signed, dated 1986 and
numbered 8/10
etching and aquatint
image size: 45 by 95 cm

R40 000 – 60 000

LITERATURE

Elizabeth Rankin and Karen von Veh
(eds.) (2008). *Diane Victor, Taxi Art Series*,
Johannesburg: David Krut Publishing.
Illustrated in colour on pages 2 and 3.



211

Conrad Botes

SOUTH AFRICAN 1969–

Terrible Things are About to Happen

signed with the artist's initials and dated

13

acrylic on canvas

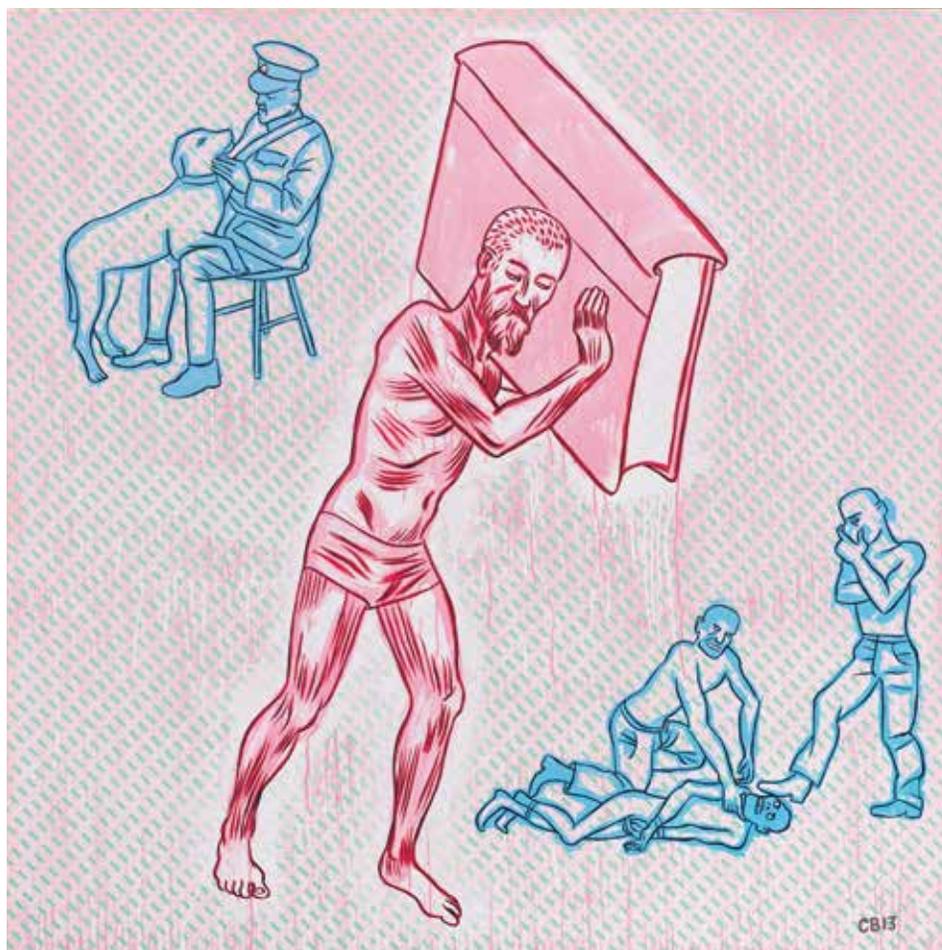
image size: 145 by 145 cm

R30 000 – 40 000

Conrad Botes adopted a Pop Art style long after the early 1960s American and British stylistic movement had exhausted its aesthetic value criticising dehumanisation brought about by large-scale consumerism. Botes works with the legacy of Pop, focusing on the dehumanisation resulting from the virtual and hyperreal world of the Internet.

The impossibility of any human interaction is captured well in the present two lots. Figures and faces are essentially isolated on a bland picture plane. They appear emblematic in nature: whether of Calvinism or Catholicism in the work, *Something Terrible is about to Happen* or of the Letter of the Law in the work, *The Law*. But each with an ironic twist: in the former, it is not Christ dying in the lap of Mary, but the Devil himself. In the latter, the Book of Law is literally carried by Botes himself in a characteristic, bearded self-portrait.

Continued on page 167



212

Conrad Botes

SOUTH AFRICAN 1969–

The Law

signed with the artist's initials and dated 13

acrylic on canvas

145,5 by 145 cm

R30 000 – 40 000

Continued from page 166

The emblematic nature is reinforced by the graphic, largely linear depiction of figures. These emblems resemble the stock images available in tattoo parlours in any harbour around the world. They are ready for inking on the body. Some of Botes's self-portraits contain detailed, full-bodied tattoos. Ashraf Jamal calls this a 'cargo cult', a culture mooring at every shore and adopted makeshift by indigenous peoples.¹ On South African shores, the cargo culture could be religious dogma or a skewed, biased legal system of the past.

¹ Ashraf Jamal (2017). *In The World: Essays on Contemporary South African Art*, Milan: Skira, pages 246–247.



213

Jake Aikman

SOUTH AFRICAN 1978-

Beneath

signed with the artist's initials
on the reverse

oil on canvas

158,5 by 159 cm

R100 000 – 150 000

214

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Image IV

signed, dated '90 and inscribed with the title on the reverse acrylic and sand mixed with gel on canvas

150 by 200 cm

R200 000 – 300 000

LITERATURE

cf. Kathryn Smith (ed.) (2006). *Sam Nhlengethwa*, Johannesburg: Goodman Gallery Editions. Another example from the series is illustrated in colour on page 52.

NOTE

This work forms part of a series of four *Image* abstract paintings. The first in the series is held in the permanent collection at IZIKO: South African National Gallery, Cape Town.

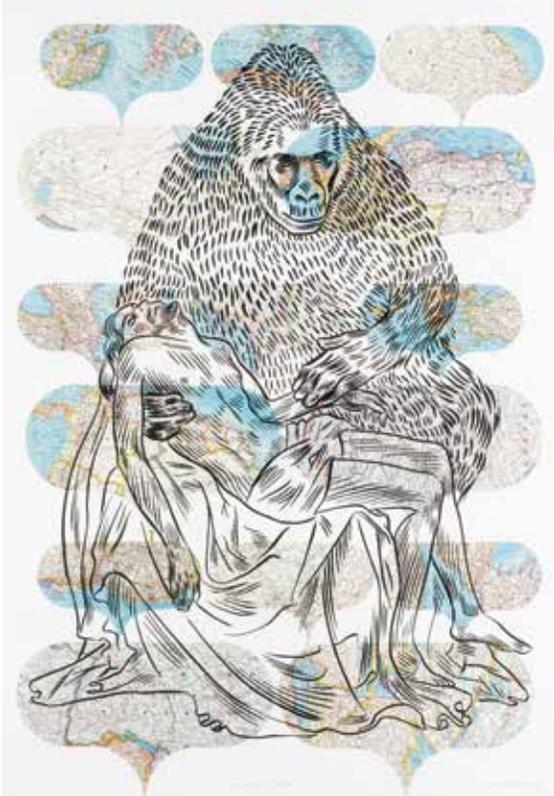


Sam Nhlengethwa is best known for his figure-based paintings and collage works exploring themes of social and art history, jazz music and domestic life. This bold abstract composition, with its purposeful brushwork and mysterious orchestration of converging graphic forms, predates Nhlengethwa's adoption of a figurative style and records the influence of his participation in the Thupelo series of artist workshops. Founded in 1985 by artists David Koloane and Bill Ainslie, the objective of the annual, two-week workshop in Johannesburg was, in the words of Koloane, 'to inspire artists to research and experiment [with] medium and technique so that they are able to expand their creative vocabulary.'¹ Nhlengethwa attended every workshop until its demise in 1991. Not without controversy, the Thupelo workshop series is nonetheless associated with a great flourishing of modernist abstraction among urban black artists. Historians have increasingly acknowledged Thupelo's role in sponsoring personal growth and creative innovation in the face of domineering market forces and political circumstances.²

1. John Peffer (2009). *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press. Page 151.

2. Ibid., page 169, and Marilyn Martin (2016). 'Abstract Art in South Africa: Then and Now', in *Practices of Abstract Art: Between Anarchism and Appropriation*, edited by Isabel Wünsche and Wiebke Gronemeyer, Newcastle upon Tyne: Cambridge Scholars Publishing. Pages 225–248.

Sean O'Toole



215

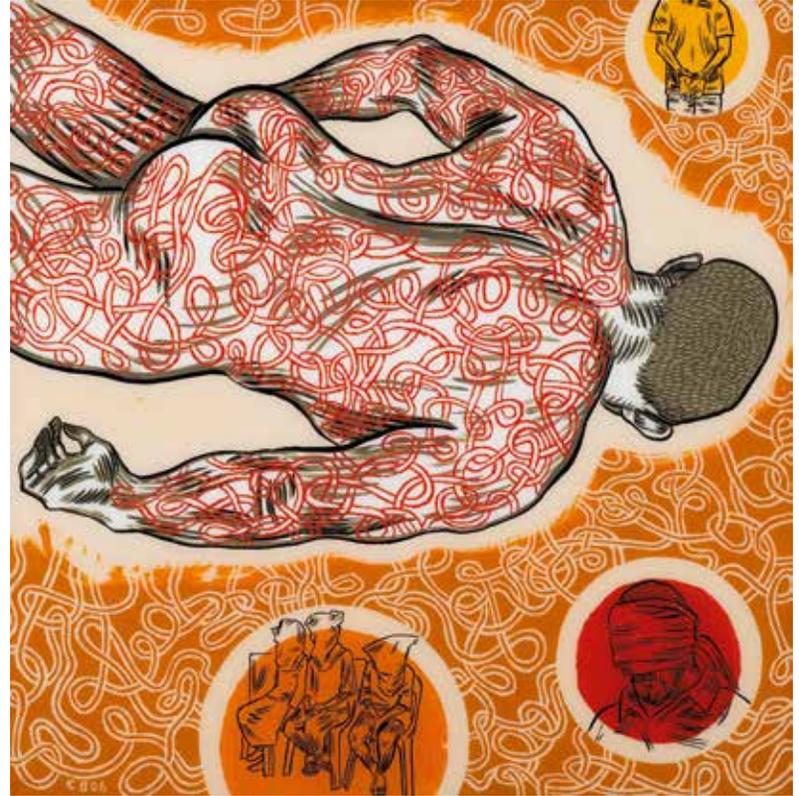
Conrad Botes

SOUTH AFRICAN 1969–

Foreign Body

signed, dated 2008, numbered 8/9 in pencil and embossed with The Artists' Press chopmark in the margin
lithograph and collage
sheet size: 107 by 74 cm

R25 000 – 35 000



216

Conrad Botes

SOUTH AFRICAN 1969–

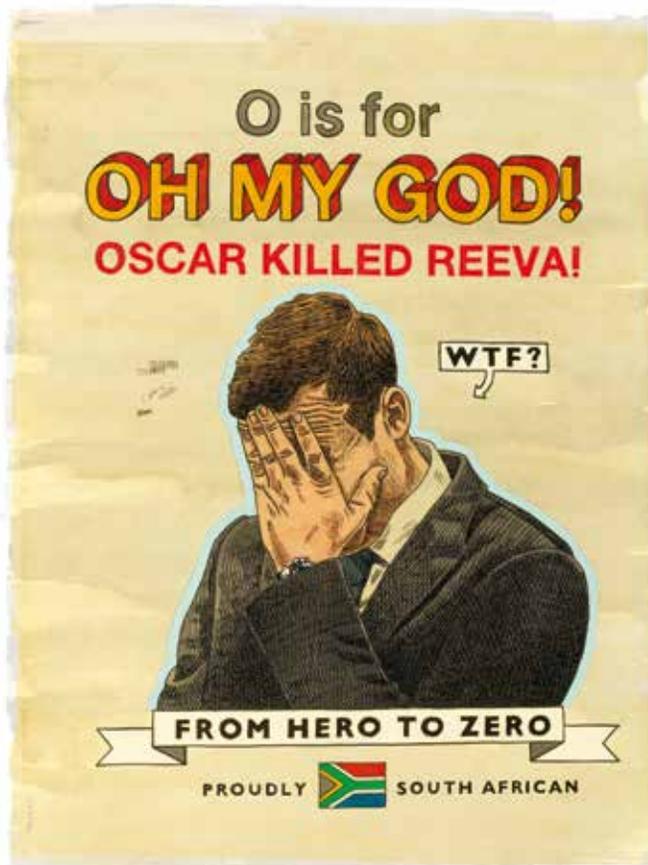
Underground: Theatre of Cruelty II

signed with the artist's initials and dated 06
reverse glass painting
77 by 77 cm

R60 000 – 90 000

LITERATURE:

Anton Kannemeyer and Conrad Botes (2006). *The Big Bad Bitterkomix Handbook*, Johannesburg: Jacana Media. Illustrated in colour on page 203.



217

Anton Kannemeyer

SOUTH AFRICAN 1967–

O is for Oh My God

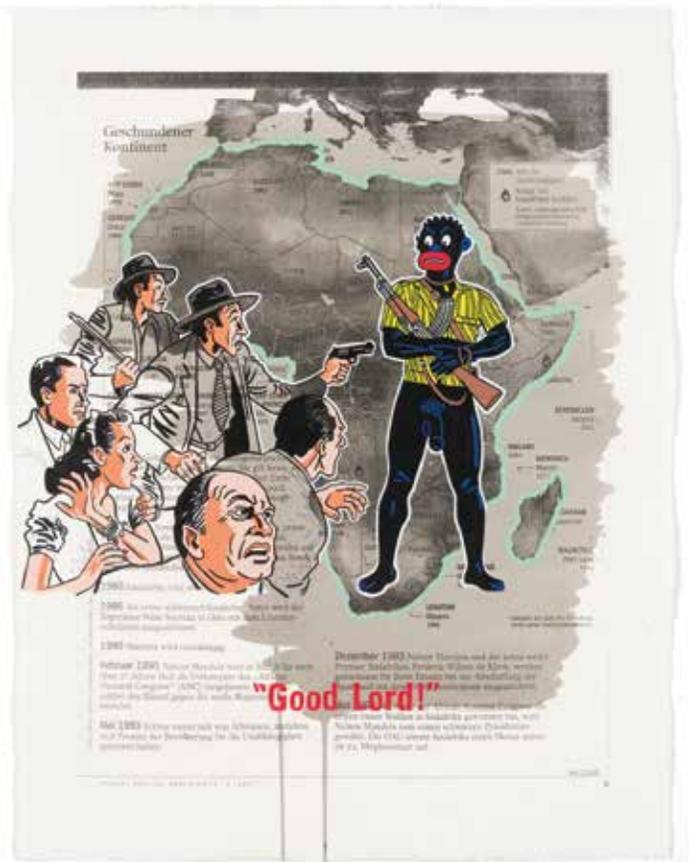
signed with the artist's initials and dated 2014;
inscribed with the artist's name, the date and
the medium on a Stevenson gallery label
adhered to the reverse

acrylic, ink, and pencil on paper
image size: 38,5 by 28,5 cm

R25 000 – 35 000

EXHIBITED

Stevenson, Cape Town,
Such, Such Were the Joys,
10 April – 24 May 2014.



218

Anton Kannemeyer

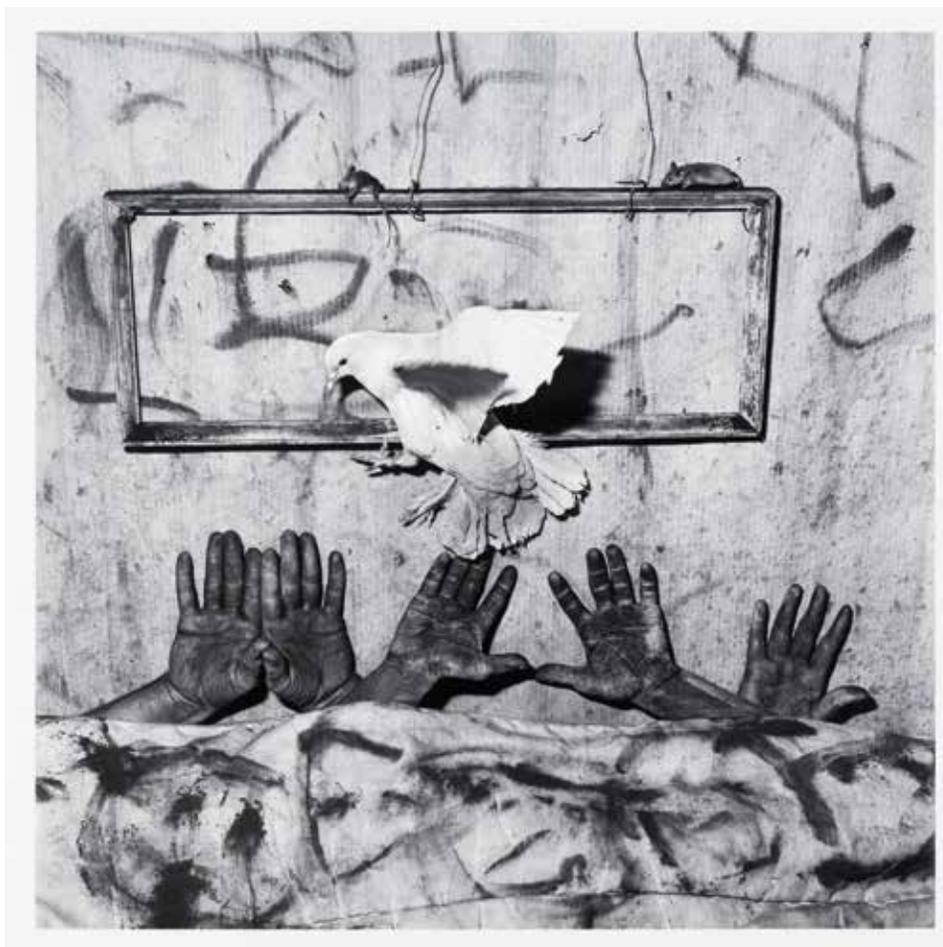
SOUTH AFRICAN 1967–

Good Lord!

signed with the artist's initials
and dated 2008

gouache on a photolithograph
sheet size: 66 by 50 cm

R25 000 – 35 000



219

Roger Ballen

SOUTH AFRICAN 1950–

Five Hands, Asylum

2006

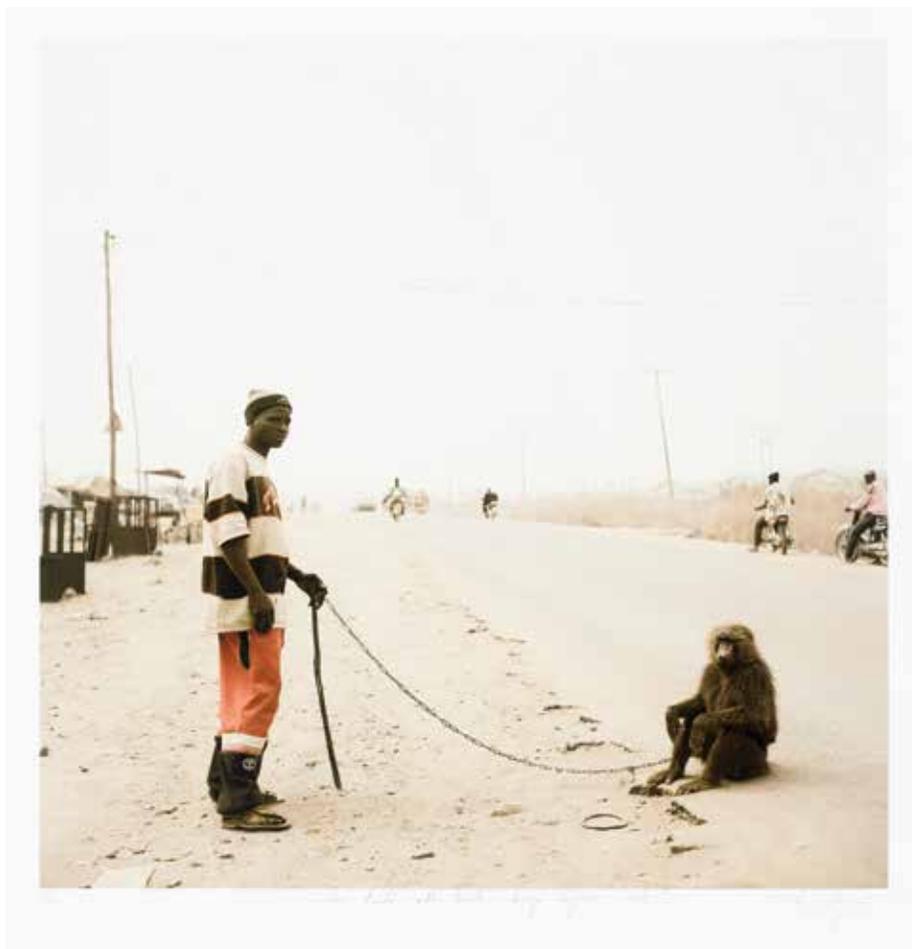
embossed with the artist's initials

black and white photograph, selenium-toned

archival print on Ilford 24K Silver Gelatine paper

image size: 74 by 74 cm

R60 000 – 90 000



220

Pieter Hugo

SOUTH AFRICAN 1976–

Garuba Yaku with Rando, Abuja, Nigeria

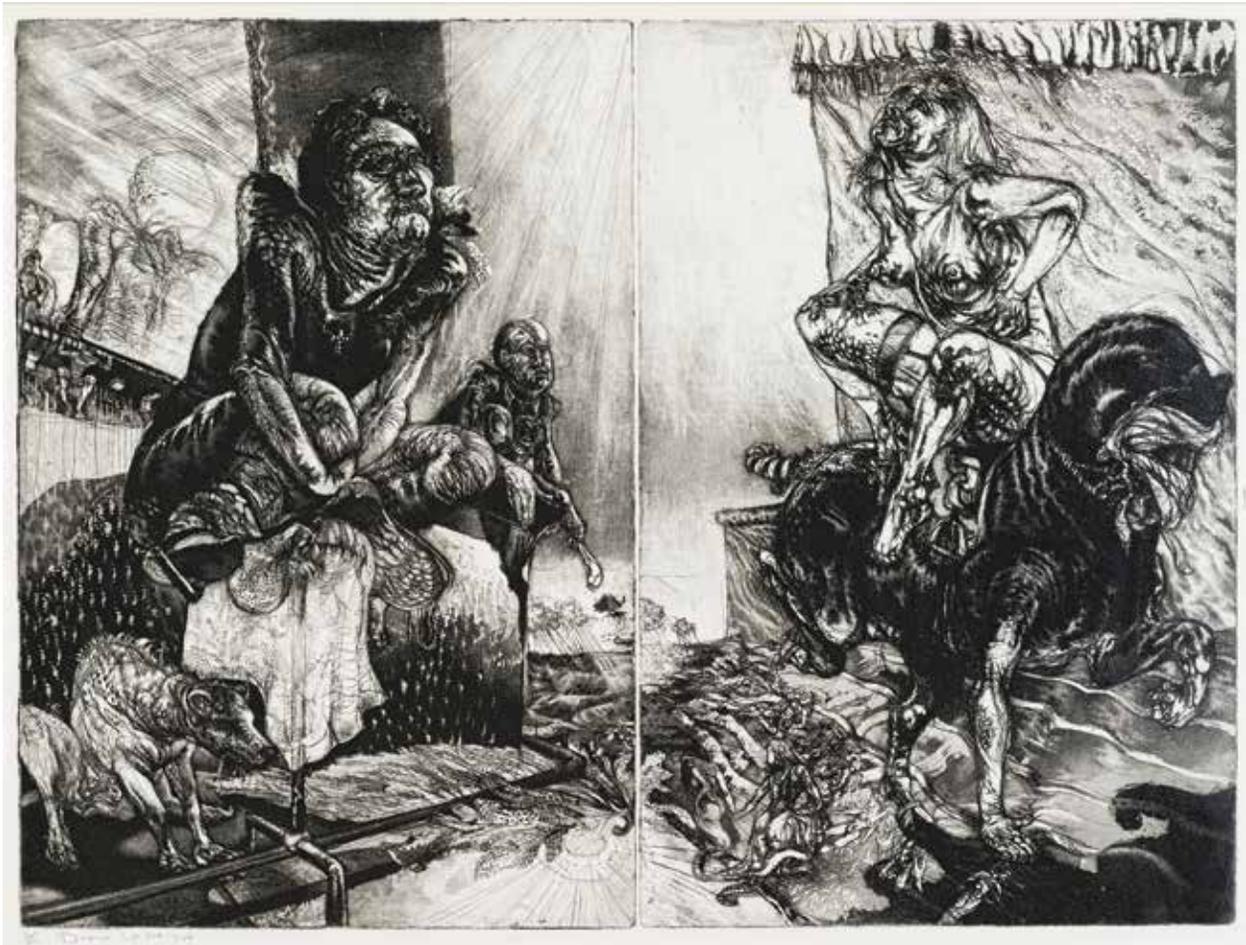
signed, dated 2005, numbered 6/8 and
inscribed with the title in pencil in the margin
digital print

image size: 51 by 51 cm; sheet size: 63 by 61 cm

R40 000 – 60 000

EXHIBITED

Goodman Gallery, *Pieter Hugo,
'Gadawan Kura' – The Hyena
Men, Series 1.*



221

Diane Victor

SOUTH AFRICAN 1964-

Untitled (The Watchers)

signed, dated 1986 and numbered 1/2

in pencil in the margin

etching and aquatint

image size: 51 by 68 cm

R25 000 – 40 000



222

Mikhael Subotzky

SOUTH AFRICAN 1981-

Missing/Word Gesoek/Wanted

signed, dated 2005 and numbered 1/9

in pencil in the margin

photographic print

image size: 46 by 124 cm

R40 000 – 60 000

223

Willem Boshoff

SOUTH AFRICAN 1951–

Land Grab

2012

sand and wood

129 by 129 cm

R100 000 – 150 000

EXHIBITED

Fried Contemporary, Pretoria,

Willem Boshoff: Terra Nullius,

17 March–14 April 2012.

LITERATURE

cf. Willem Boshoff (2017).

Land Grab, [Online], Available: <https://www.willemboshoff.com/product-page/land-grab> [13 April 2018].



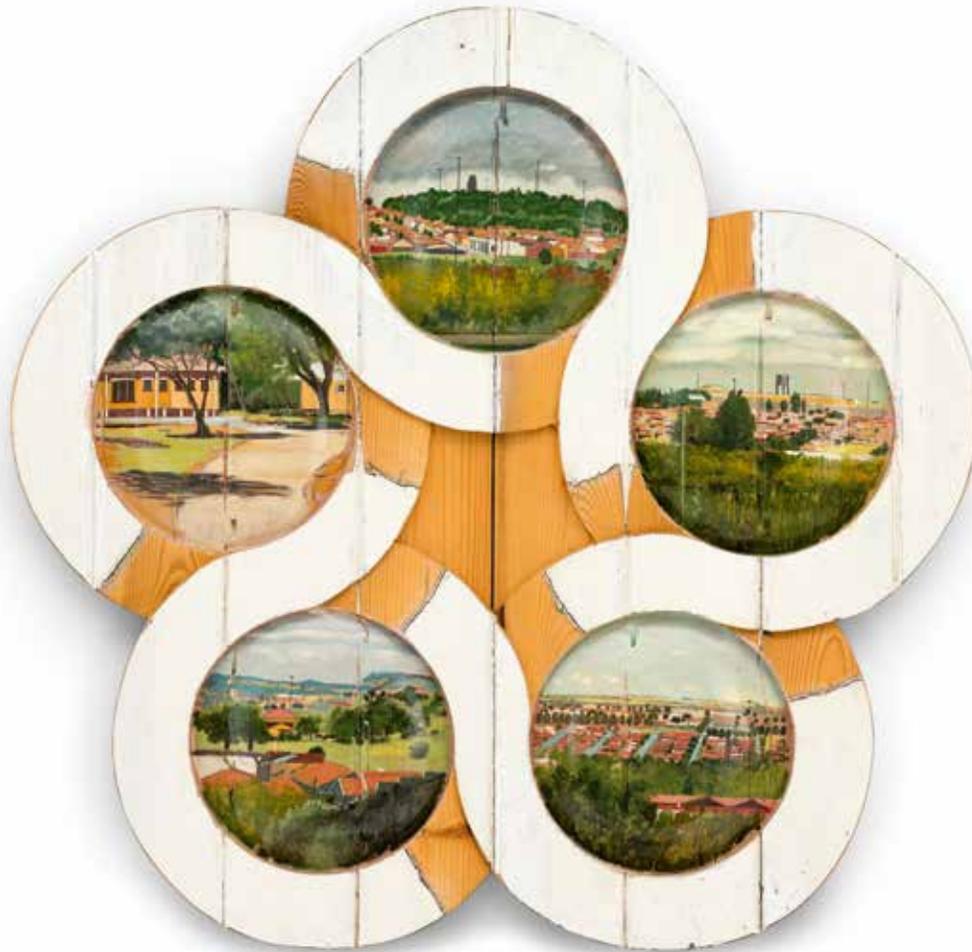
Land ownership is a fiction. Those who own land believe they have total say-so and exclusive rights. It is also really difficult to explain their folly to them – after all they have signed papers.

So-called Christians are keen to quote Psalm 24:1: 'The earth is the Lord's, and the fullness thereof; the world, and they that dwell therein.' This, they believe, makes them the crown of creation, and entitles them to govern and organise, to subject all of the rest to their own needs. Capitalism seems to have its foundations in Christianity more than in any other way of thinking. The so-called custodians are hell-bent on turning resources into profit, creating doomsday factories that blacken the sky. They tend to indulge in a self-centered life-style that either depletes or contaminates the ground. We are no longer capable of seeing fish or animals, we see food; we no longer see soil, we see natural resources. As champion capitalists we reorganise and exploit 'God's earth' to the extent that we have become entangled in issues of global warming, greenhouse emissions and extinction.

In my work, I look at how an unspoilt, uninhabited earth might potentially be forcefully converted into a futuristic city; how the natural landscape might be reconstituted into rectilinear human constructs and mechanisms. When we look at a barren terrain we fail to see the resident life on it and we do not recognise any claims by the rest of creation. We engineer it all in service of our own industrial schemes and materialistic contrivances. With this we are keen to explain away culpability and error on our part. We are in the right and no-one can hold us accountable.

I have surreptitiously introduced four letters into my chopped-up land. One has to look carefully to see the letters G R A and B. They are the 'fine print' conformed to our way of doing things. The dream we grabbed was not ours to grab in the first place.

Willem Boshoff



224

Joachim Schönfeldt

SOUTH AFRICAN 1958-

*Oppenheimer Tower &
Surrounds (sic). Jabavu. Soweto.*

signed, dated 2010 and inscribed
with the title on the reverse
carved, incised and painted kiaat
73 by 73,5 cm

R35 000 – 50 000

225

Khaya Witbooi

SOUTH AFRICAN 1977 –

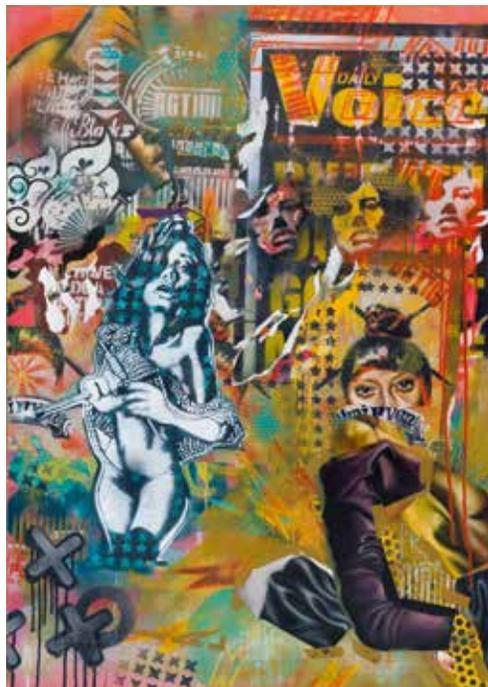
Looking After Yourself

signed

mixed media on canvas

106,5 by 76 cm

R40 000 – 60 000



226

Joel Mpah Dooh

CAMEROONIAN 1956–

New Bell Taxi

signed and dated 99

acrylic on canvas

101 by 135 cm

R80 000 – 120 000



227

Deborah Bell

SOUTH AFRICAN 1957–

Odyssey Three

signed, dated 2004, numbered 17/18,
inscribed with the title in pencil
and embossed with the David Krut
Workshop chopmark in the margin
spitbite aquatint and drypoint
image size: 89,5 by 69,5 cm;
sheet size: 113 by 77,5 cm

R35 000 – 45 000

LITERATURE

Juliet White (2010).

Deborah Bell's Alchemy,

Johannesburg: David Krut

Publishing. Another example from
the edition is illustrated in colour on
page 41.



228

William Kentridge

SOUTH AFRICAN 1955–

Rebus Composite

signed and numbered
'Workshop Proof' 1/3 in pencil
linocut with hand-colouring
in indian ink
sheet size: 80 by 140 cm

R180 000 – 240 000





229

William Kentridge

SOUTH AFRICAN 1955-

Almost, Don't Worry

2010

signed and numbered 'EV 28/40' in pencil in the margin
linocut with hand-inked finishes

image size: 102 by 99 cm; sheet size: 121 by 108 cm

R180 000 – 240 000



230

William Kentridge

SOUTH AFRICAN 1955–

Dancer in Red Sash

signed, dated '96, numbered 41/45 in pencil and embossed with the Caversham Press chopmark in the margin
screenprint

image size: 90 by 64 cm

R50 000 – 70 000



231

Michael Taylor

SOUTH AFRICAN 1979–

A Rake's Progress – Nightfall

acrylic, gouache, pencil and
silkscreen

sheet size: 70 by 50 cm

R25 000 – 35 000

EXHIBITED

Whatiftheworld, New York, *Volta NY 2015*
Contemporary Art Fair, 5–8 March 2015.

NOTE

Part of a series of works re-imagining Hogarth's *A Rake's Progress*, and the legends of the Fountain of Youth and Avalon. The works depict an ironic view of 'masculinity, selfhood, and pleasure.'

Available at <https://www.michaeltaylorartist.com/2015-volta-ny> [Accessed 7 February 2017].

232

Conrad Botes

SOUTH AFRICAN 1969–

Waiting for a Miracle

signed and dated 16

carved and painted jacaranda wood

height: 150 cm, including base

R60 000 – 90 000

Conrad Botes is best known for his graphic work, which duly received premier billing on the show *Impressions from South Africa, 1965 to Now* at New York's Museum of Modern Art in 2011. But, alongside this output, Botes has also devoted himself to painting and sculpture. His earliest known sculptural figures date back to 2000 and mimicked the modest scale, graphic simplicity and pop colouration of West African colon figures. By 2008, when Botes held his first solo exhibition with dealer Michael Stevenson, the scale of these painted figures had grown significantly.

In a review of this show, art critic Ivor Powell considered the debased Christian iconography that is the wellspring of Botes's art: 'The spiritual stratum that Botes mines is an archaeological and largely decomposed mulch of broken images, holy books and shattered votive statues – the detritus of the imagery of the Christian religion, left over when God died. Its discursive elements – devils, the sacraments of salvation, the conundrums of passion, divinity, and mortality, the mystical narrative of good versus evil – continue to carry an archetypal and visceral charge, a kind of trace memory of their formerly numinous status.'¹

The mystical status and supernatural charge of this male figure is, at best, ambiguous. His goatee beard suggests Pan, the pastoral Greek god of the wild, shepherds and flocks. But, unlike Botes's enamel-painted sculpture *Sailor* (2007), which depicts a similarly expressionless and angular-jawed figure, the man in this lot possesses no horns. Notwithstanding his status as a remaindered god, his alabaster skin links him to other figures in Botes's evolving bestiary, notably *White Zombie* (2009), a sculpted portrayal of a bald, demon-like figure with white skin and red eyes. The face however bears similarities to Botes's self-portraiture, a recurring constant of his gripping oeuvre, which uses profane references to land lacerating critiques, of self as much as of white society.

¹ Ivor Powell (2008). 'Review: Conrad Botes, Satan's Choir at the Gates of Heaven', *Nka: Journal of Contemporary African Art*, No. 22/23, Spring/Summer. Page 192.

Sean O'Toole



233

Wim Botha

SOUTH AFRICAN 1974–

A Thousand Things, Part 50

signed and dated 13

treated pine and acrylic paint

height: 154 cm, including base

R250 000 – 350 000

In 2012, Wim Botha presented his new sculptural installation, *A Thousand Things*, at Stevenson, Johannesburg. The room-scale work was populated with a large number of carved wooden busts of human subjects, together with various wild and domestic animals. The medley of figures – non-specific men and women, felines, canines, birds of prey, a skull – did not cohere into an overarching narrative. Rather, the assembly functioned as an open-ended and adaptable archive of animal forms, a 'zoo of reality,' to quote Jorge Luis Borges, as distinct from the 'zoo of mythologies' enumerated by this Argentinian writer.¹

Botha is well known for his appropriations from renaissance and baroque sculpture, a habit he has wed to the skilful use of unorthodox materials such as anthracite, books, mielie-meal and polystyrene as a means to amplify and/or revivify perceptions of hackneyed sculptural forms and pose reflexive questions about weight and permanence in sculpture. Botha however also works with traditional materials such as bronze, wood and marble. The figures from his *A Thousand Things* series were all carved from rough laminated pine, including this plinth-mounted bust with memento mori from 2013.

This lot is typical of the larger series, both in terms of its stylistic attributes (the male figure is a generic type) and the rough-hewn technique used by the artist. Botha has described how he purposefully approached his material with 'aggressive motions and an avoidance of refined form and laboured detail, looking instead for accidental marks and spontaneous expressiveness.'² The outcome was raw and expressive pieces with the honesty of pencil drawings. Botha then crudely dressed his forms with white paint, the haphazard paint 'creating a partial skin that contrasts with and conceals the raw and rough surfaces of the wood'.

1. Jorge Luis Borges (1970). *Book of Imaginary Beings*, Harmondsworth: Penguin Books. Pages 13-14

2. Wim Botha, Stevenson press release 27 September 2012, www.stevenson.info

Sean O'Toole



234

Diane Victor

SOUTH AFRICAN 1964-

Nevermore

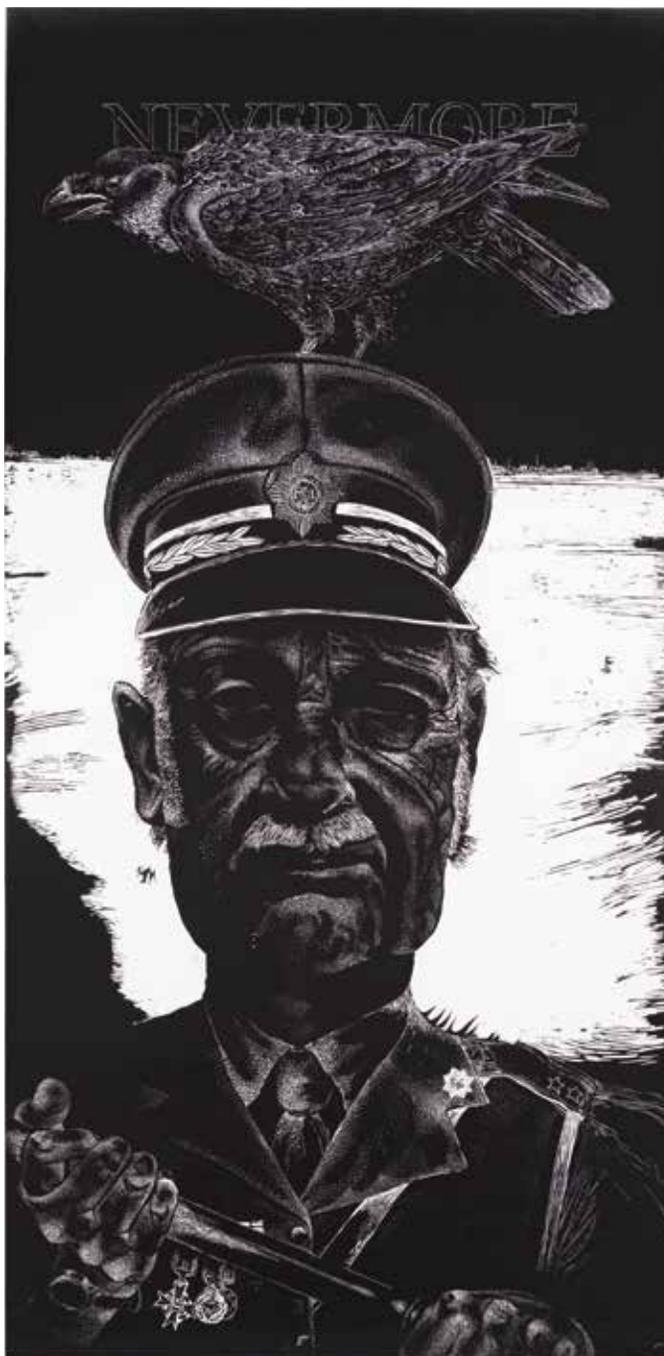
signed, numbered 6/10 and inscribed
with the title in pencil in the margin
linocut

plate size: 137 by 88 cm

R40 000 – 60 000

NOTE

The proceeds from this lot will go
towards the non-profit organisation
LVA (Lawyers Against Abuse).



235

Nelson Makamo

SOUTH AFRICAN 1982-

Portrait of a Girl

signed and dated 15
mixed media on paper
152 by 102 cm

R150 000 – 200 000



236

Dylan Lewis

SOUTH AFRICAN 1964–

Stalking Cheetah II

signed, numbered 4/15, and
impressed with the Bronze Age
Foundry mark and numbered S346
bronze with a brown patina
height: 55 cm, including base

R350 000 – 500 000

LITERATURE

Laura Twiggs (ed.) (2006). *Forces of Nature: The Sculpture of Dylan Lewis*, Stellenbosch: Pardus Publishing. Another cast from the edition is illustrated in colour on pages 46 and 47.





237

William Kentridge

SOUTH AFRICAN 1955–

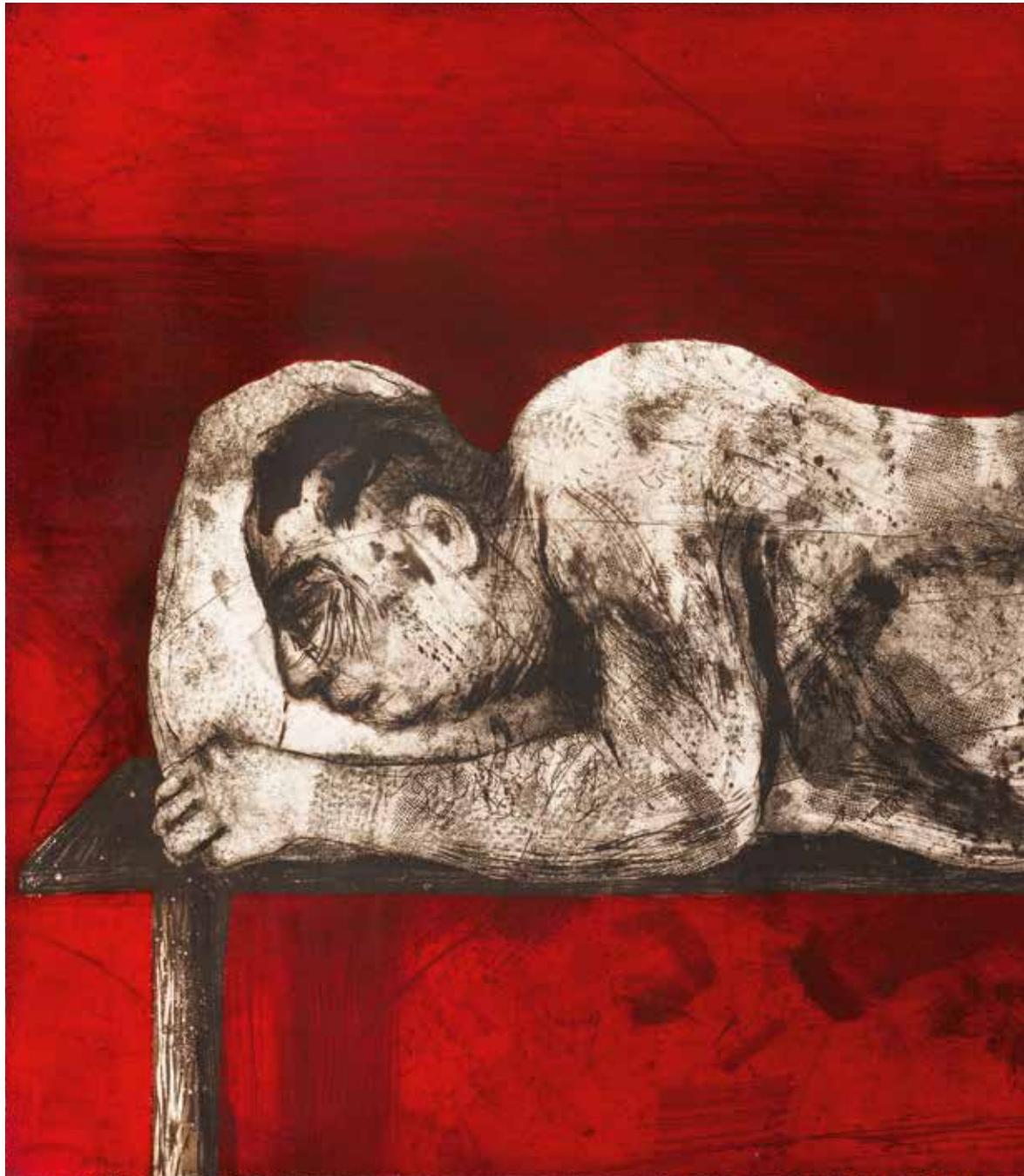
Sleeper Red

signed, dated '97 and
numbered 'Proof'
colour etching, drypoint
and aquatint
96 by 192,5 cm

R800 000 – 1 200 000

LITERATURE

Bronwyn Law-Viljoen (ed.)
(2006). *William Kentridge Prints*,
Johannesburg: David Krut
Publishing. Another example
from the edition is illustrated
in colour on pages 68 and 69.





238

Penny Siopis

SOUTH AFRICAN 1953–

Shame Series, ten

each print signed, dated '04,
numbered 4/20 and inscribed
with a title in pencil in the margin
colour etching

image size: each 19,5 by 13,5 cm, ;

sheet size: each 45,5 by 38 cm

R60 000 – 90 000

While deeply personal, Penny Siopis's series of ten coloured etchings relates to the vulnerability of the female body in general. They form part of her continuous interest since 2000 in what has come to be known as her *Shame series*. The initial series of 90 miniature portraits and figures of women, executed in glossy enamel, in lacquer-like reds and pinks, focused on the psychosexual state of shame in post-apartheid South Africa as well as in other global contexts. While in Amsterdam in 2000, Siopis saw a documentary film, *Long Night's Journey into Day*, about the Truth and Reconciliation Committee, narrating the shameful story of families torn apart under apartheid. Says Siopis: 'On the way back to my room I went into a shop that made rubber stamps, wrote down 'shame' and asked the assistant to craft my script. My first impulse was to stamp shame all over my naked body, in glow-in-the-dark ink, and film myself with the lights out. Back in South Africa, in the children's section of a craft shop, I found readymade rubber stamps, hard curlicues of sentimental sayings: 'I'm sorry', 'Get well soon', 'Hug me', 'Hush little baby', 'Forgive as you hope to be forgiven!' In Siopis's etchings, however, the attention subsequently shifted to the depiction of young girls and their experience of various states of perceived and/or actual shame. The banal phrases appear sporadically in these etchings (which also serve as titles of the works) saying such things as 'Don't you cry', 'Shame' and 'Shame again', suggesting something of the inadvertent shame felt by the speaker. Other phrases are more ambiguous, for example: 'To a special father' and 'Hush little baby'. These phrases could well suggest something sinister, rather than something caring. 'Shame, that all-embracing psycho-sexual, psycho-social thing!' concludes Siopis.

¹ Penny Siopis (2016). *Shame*, Cape Town: Stevenson, page 5.





239

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Portrait for the Boardroom

signed, dated 2003 and inscribed
with the title on the reverse

oil on canvas

90 by 90 cm

R350 000 – 500 000

240

William Kentridge

SOUTH AFRICAN 1955-

6 Russian Writers, six

circa 1989

each signed, numbered 'I/V A/P'
in pencil and embossed with the
Caversham Press chopmark in the
margin

colour silkscreen prints

each image size: 8,5 by 11 cm

(6)

R80 000 – 120 000

LITERATURE

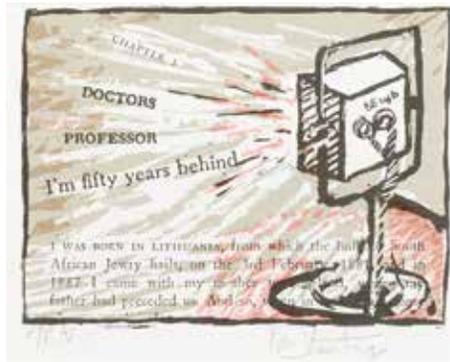
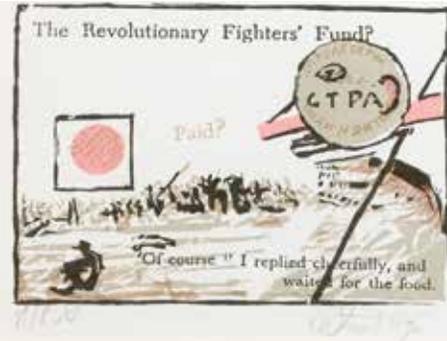
Bronwyn Law-Viljoen (ed.) (2006).

William Kentridge Prints, Johannesburg;

David Krut Publishing. Another set from

this edition is illustrated in colour on

page 38.



241

Robert Hodgins

SOUTH AFRICAN 1920–2010

Performers, six

each signed, dated 89, numbered
A/P in pencil, inscribed with a title
in the plate and embossed with the
Caversham Press chopmark in the
margin

lithograph

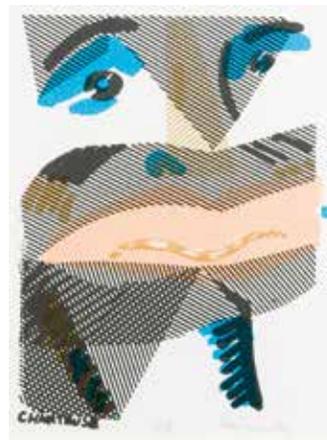
each image size: 11 by 8,5 cm

(6)

R60 000 – 90 000

NOTE

Titles include: Heldertenor, Caliban,
Kabuki, English Knight, Pop Singer and
Chanteuse.



242

Norman Catherine

SOUTH AFRICAN 1949–

Girl Meets Boy

signed and inscribed with the title;
inscribed 'Love to Tracey From Mike'
on the reverse
ceramic plate
diameter: 39 cm

R20 000 – 30 000



243

Norman Catherine

SOUTH AFRICAN 1949–

Fun Affair

signed, dated 1973 and inscribed with
the title in pencil in the margin
airbrush
image size: 42,5 by 46,5 cm

R25 000 – 35 000





244

Aleta Michaletos

SOUTH AFRICAN 1952 –

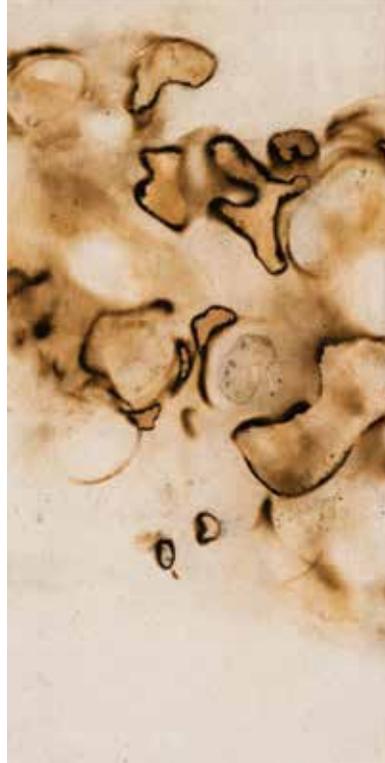
Series Ecorganic: Hatching

signed and dated 2010; inscribed with the artist's name, the date and the title on the reverse

oil on board

45,5 by 70 cm

R80 000 – 120 000



245

Sandile Zulu

SOUTH AFRICAN 1962-

Untitled, triptych

2006

each signed, inscribed with the title, two dated 2006 and one '06 on the reverse

mixed media on canvas

36 by 30 by 4 cm; 36 by 26 by 4 cm; 46 by 23 by 4 cm, unframed
(3)

R25 000 – 35 000

PROVENANCE

Acquired directly from the artist
by the current owner.



246

Norman Catherine

SOUTH AFRICAN 1949–

Nightshift

signed, dated 2012, numbered 5/10, inscribed with the title in pencil and embossed with the Artist Proof Studio chopmark in the margin linocut

image size: 91 by 120 cm; sheet size: 108 by 138 cm

R25 000 – 40 000

LITERATURE

Wilhelm van Rensburg (ed.) (2014). *Norman Catherine: Print Editions 1968-2014*, Johannesburg: Gallery AOP & Norman Catherine. Another example from the edition is illustrated on pages 62 and 63.



248

Robert Hodgins

SOUTH AFRICAN 1920–2010

An Ageing Star

1988

inscribed with the artist's name, the title, the date, the medium and authenticating signature on the artist's label adhered to the reverse
oil on canvas

33 by 43,5 cm

R150 000 – 200 000





The Wanderers Club, Illovo, Johannesburg
4 June 2018 – 8 pm

South African and International Art

Session 3
Lots 250–325

Lot 263 Alexis Preller *Consider the Lizard* (detail)

250

Sir William Nicholson

BRITISH 1872–1949

Alcázar Estrade, Sevilla

signed; dated 1933 and inscribed with the title on the reverse; inscribed with the title on a Leicester Galleries label and South African National Gallery label adhered to the reverse
oil on canvasboard
31,5 by 40 cm

R500 000 – 700 000

PROVENANCE

Formerly the property of Lady Florence Philips (1863–1940), Vergelegen, Somerset West. Purchased from the estate sale, 1942.

EXHIBITED

Leicester Galleries, London,
Exhibition of Works by William Nicholson,
1934, catalogue number 94;
South African National Gallery, Cape
Town, Friends of the South African
National Gallery, catalogue number 55.



Sir William Nicholson was an extremely versatile British artist. He began his career as a graphic designer alongside his brother-in-law, James Pryde, and from 1893-1898 they produced posters, prints and signage under the name of 'J & W Beggarstaff'. In 1900, following the recommendation of the American artist James Whistler, Nicholson began to focus his attention exclusively on painting.

Although he was initially best known for commissioned portraits of wealthy patrons, his landscape and still life subjects became synonymous with his output. The artist travelled extensively, visiting America, Europe and South Africa and was working in Spain in the early 1930s when this work was executed.

The Alcázar palace in Seville is a lasting vestige of Spain's Moorish past and one of the most celebrated historic structures in Andalucía. This painting depicts the Estanque

der Mercurio, a large pond presided over by Diego de Pesquera's figure of Mercury, cast by Bartolomé Morel in 1576.

In this work Nicholson suggests the heat of the day through a warm colour palette and portrays the materiality of the subject through thick paint application and expressive brushstrokes. The façade with shadowed archway provides a dramatic backdrop to the pool and invites the viewer to venture along the walkway into the composition. The figure on the left gives an added sense of scale to the setting.

Nicholson created the design for the original 1904 production of the play *Peter Pan* and was the illustrator for several books, including Margery Williams' *The Velveteen Rabbit* in 1922. He was the father of the British painter, Ben Nicholson (1894–1982), and he received a knighthood in 1936.



251

Edouard Vuillard

FRENCH 1868–1940

Goûter en plein air (Tea in the open air)

signed

oil on board

49,5 by 39 cm

R1 000 000 – 1 500 000

PROVENANCE

Georges Maratier, Paris

Silvan Kocher, Solothurn (Switzerland)

Sold: Christie's, London, 23 June 1986, lot 30

Dennis Hotz, Sandton (South Africa)

EXHIBITED

Vevey, Musée Jenisch, Paris 1900, July – Sept 1954,
no. 214.

LITERATURE

Antoine Salomon, Guy Cogeval, Edouard Vuillard,
Mathias Chivot (2003). *Vuillard: Critical Catalogue of
Paintings and Pastels*. Paris: Skira and Wildenstein
Institute. Illustrated in colour on page 1017.



Edouard Vuillard was part of a secret brotherhood, The Nabis (Hebrew for Prophets) founded in 1888 by French artists and theoreticians Maurice Denis (1870–1943) and Paul Sérusier (1864–1927). Vuillard and Pierre Bonnard, arguably the two most famous members of the group, joined a couple of years later. The group basically objected to the photographic naturalism taught by most French art academies at the time. They preferred a strong spiritual element in their art and in this regard, their work can be related to the Nazarenes in Germany and the Pre-Raphaelites in England. Paul Gauguin (1848–1903), chief mentor of the Nabis, famously taught art classes *en plein air* and members were struck by his manner: ‘How do you see those trees? They are yellow. Well then, put down yellow. And that shadow is rather blue. Render it with pure aquamarine. Those red leaves? Use vermilion.’¹ When Sérusier showed the group his resultant painting after the class, it seemed so daring and original that they believed

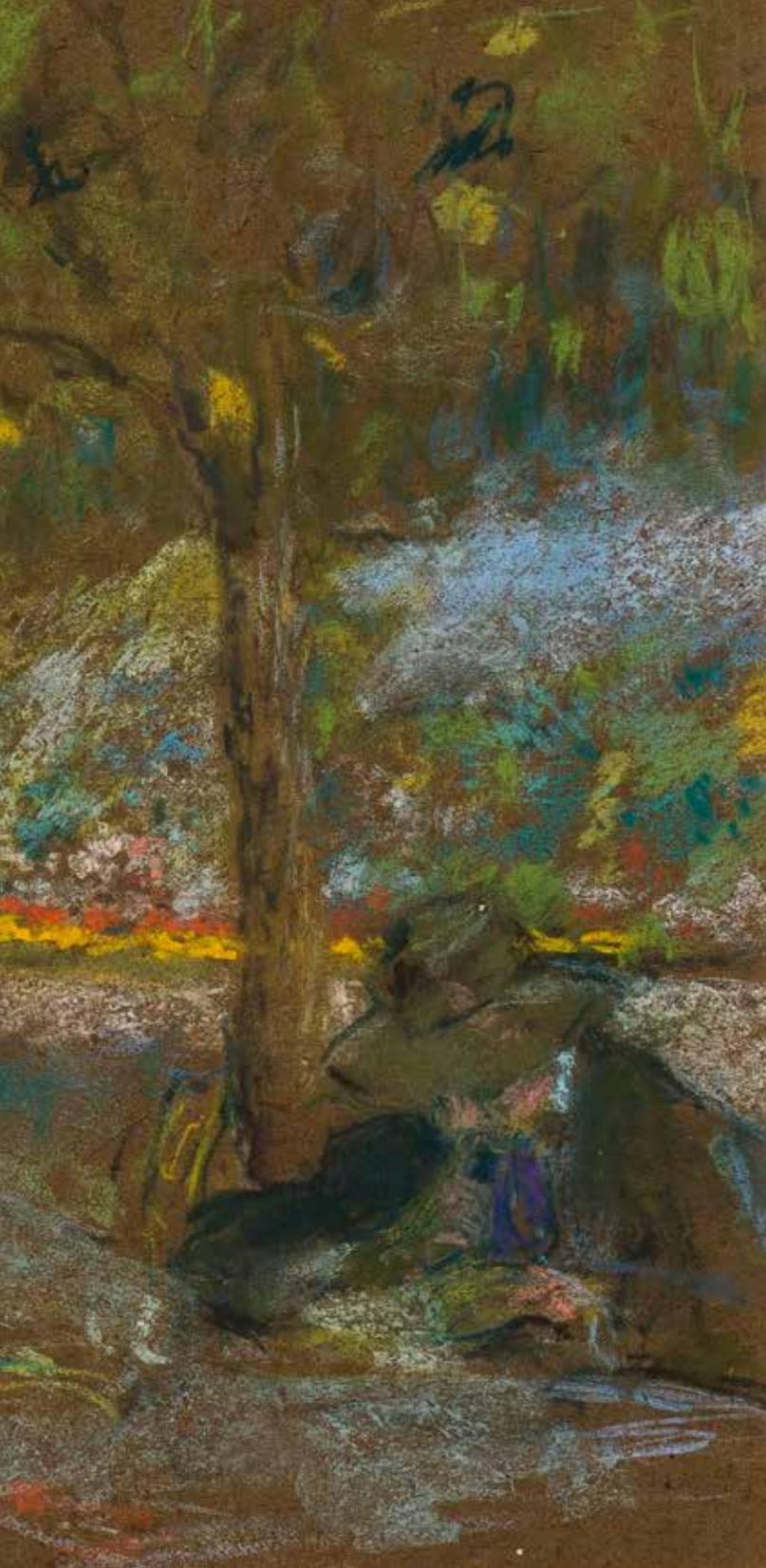
it exuded mystical powers. Considering the shades of yellow and blue in the current lot, Vuillard could well have attended Gauguin’s class.

Vuillard is best known for his portraiture and his intimate, domestic interiors. His usual subject matter was women and children huddled around a table in a dining room. Characteristic of these interiors is the fact that perspective seems to be obviated: the wall paper in the background has the same patterning as the cloth on the table and the carpet in the foreground, resulting in an overall uniform surface devoid of any sense of perspective. The present lot moves the group of people from an interior into *plein air*, but ironically rendered it as abstract as the interiors. Nature is as intimate as an interior. Small wonder that Vuillard is known today as one of the French Intimists of the late-19th century.

¹ Amy Dempsey (2002). *The Essential Encyclopaedic Guide to Modern Art: Styles, Schools and Movements*, London: Thames & Hudson, page 51.







252

Edouard Vuillard

FRENCH 1868–1940

La lecture sous les arbres à Amfreville

signed; inscribed with the artist's name, the title and the medium on a Dennis Hotz Fine Art gallery label adhered to the reverse

pastel and pencil on paper

26,5 by 38 cm

R500 000 – 700 000

PROVENANCE

Mrs Nicolas, Paris, c. 1953

Sold: Hôtel Drouot, Paris, 1 March 1982, lot 180

JPL Fine Arts, London

Private collection, Mexico

Sold: Christie's, London, 16 November 1983, lot 131

Private Collection

EXHIBITED

Galerie Bernheim-Jeune, Paris, *Vuillard*, 1953, no. 61.

LITERATURE

Antoine Salomon, Guy Cogeval, Edouard Vuillard, Mathias Chivot (2003). *Vuillard: Critical Catalogue of Paintings and Pastels*. Paris: Skira and Wildenstein Institute. Illustrated in colour on page 907.

253

Clément Sénèque

SOUTH AFRICAN 1896–1930

Les Aiguilles de Warens

signed and dated 24

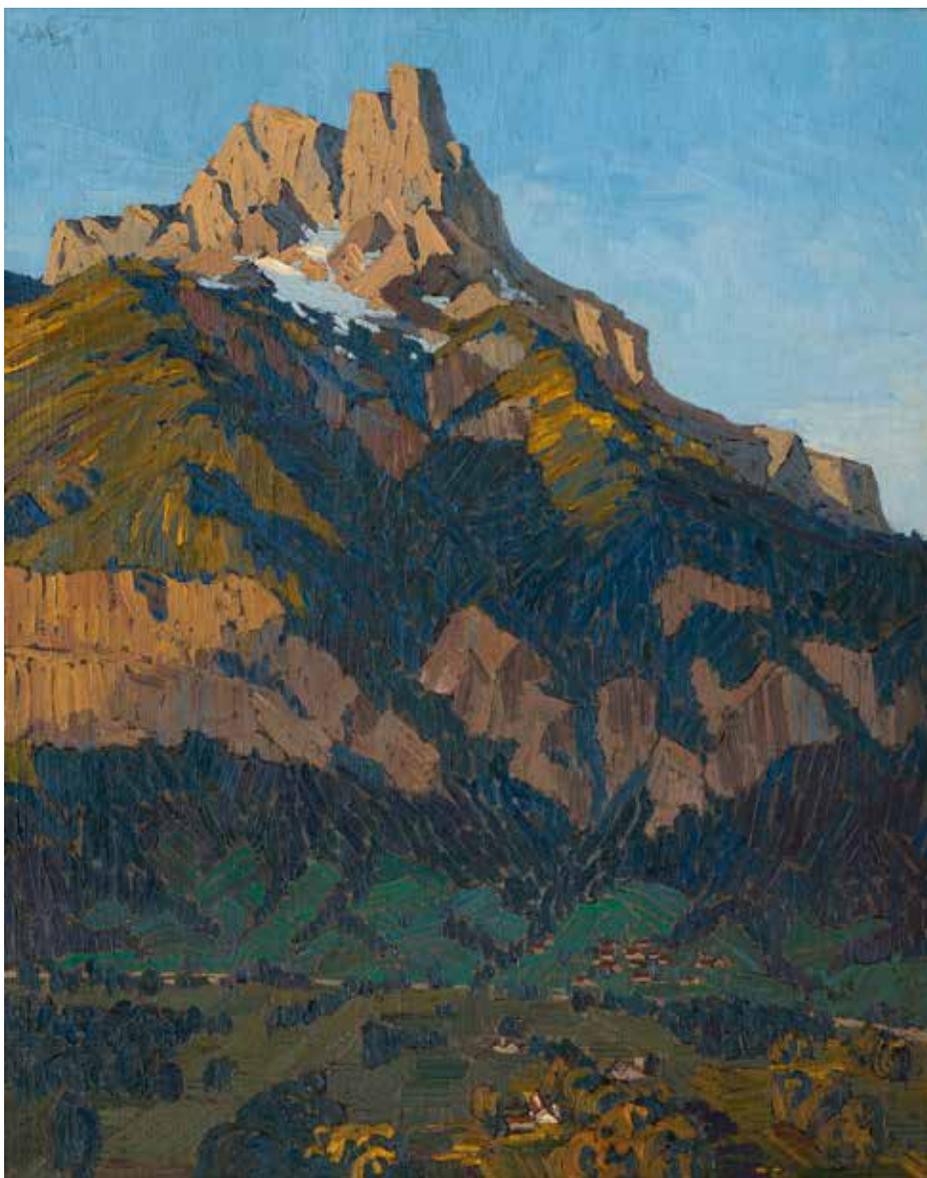
oil on canvas

98 by 79 cm

R90 000 – 120 000

Clément Sénèque, the gifted, Durban-raised painter-architect, moved to Paris in 1921. He enrolled at the École des Beaux-Arts and, while participating in several Paris salons, and staging a solo show at the Maison des Artistes in 1924, remained under the sway of the architect and town planner, Alfred Agache. After marrying in Paris, he produced a small, beautiful and honeymoon-inspired group of French Alpine oils, to which Lot 264 belongs. No doubt aware of post-war avant-gardes, Sénèque reduced his mountainside to innumerable, dense, colour-shifting strips of paint. Remarkably, the steep ascent of the alp is suggested by nothing other than short, angled brushstrokes: shadow still seems to settle in the chasms and along the ridges, but the peak catches the sunlight as it should.

Sénèque returned to Durban mid-1925, perhaps in the same month, coincidentally, that Pierneef began his eye-opening tour of Europe. Having spent time in London, Paris, Amsterdam, Antwerp, Bruges, Dusseldorf, Berlin and Munich, and having met the influential Willem van Konijnenburg and Anton Hendriks, Pierneef returned to South Africa early in 1926, via the north and east coasts of Africa. Lot 254 would have been painted on this return journey, and catches the artist's on-board view from the freighter, *SS Toba*, across to Algiers. A related drawing survives, thankfully, and remains part of the Pierneef archive at the Museum of Cultural History in Pretoria. Out-and-out seascapes by the artist are of course particularly rare. *Kus van Algiers* brings to mind another example – a view towards the Sierra Nevada off the Spanish Coast, now at La Motte – which would have been sketched only days prior to the present lot.





254

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Kus van Algiers

signed; dated 1926 and inscribed
with the title on the reverse

oil on board

20 by 30 cm

R200 000 – 300 000

NOTE

Signed posthumously by May Pierneef,
the artist's wife.



255

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Willows, 1918

signed and dated 1918

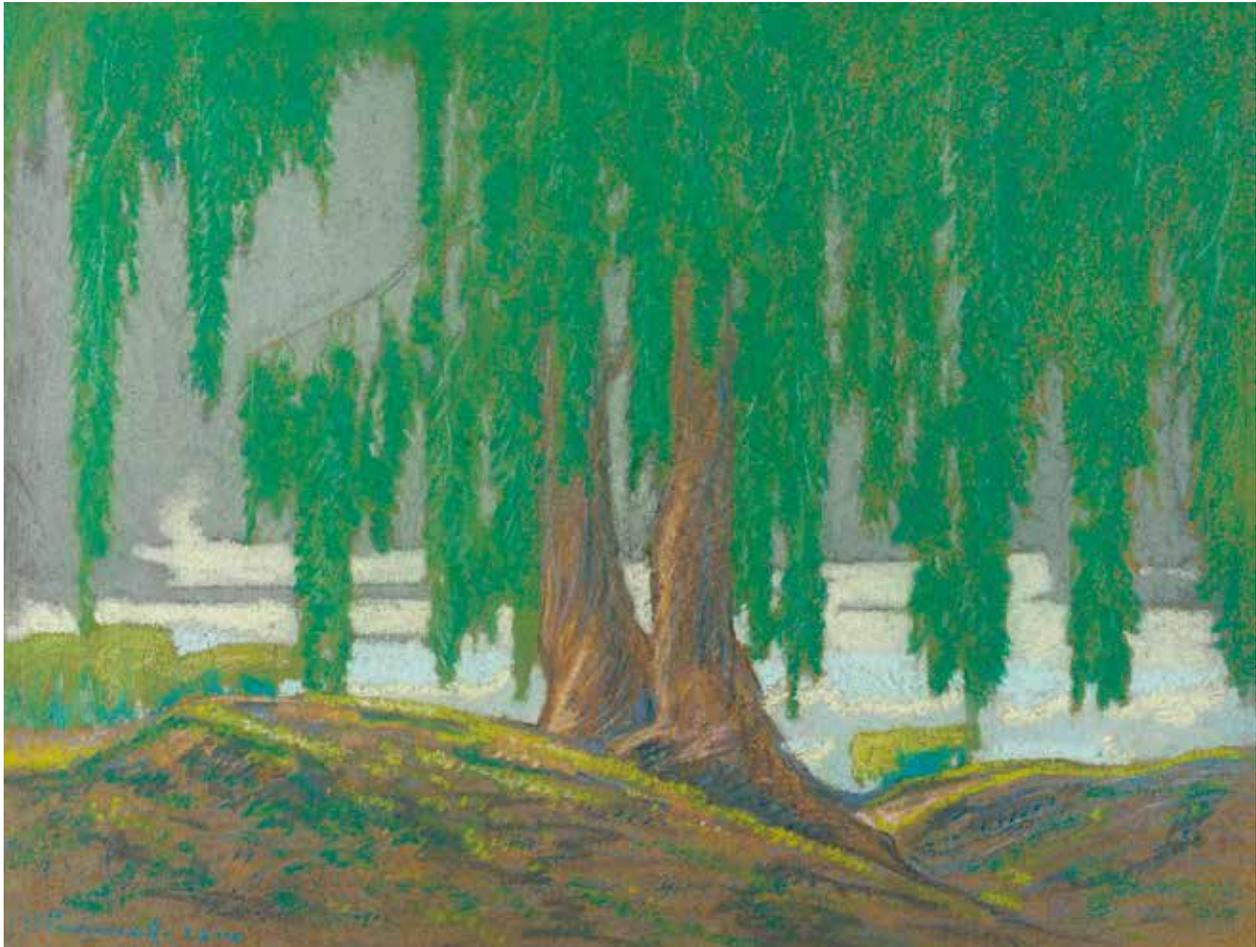
pastel on paper

33 by 44,5 cm

R200 000 – 300 000

JH Pierneef is perhaps best known for his still, sky-stretching acacias in the veld, trees that more often than not formed a beautiful, natural tracery against his chosen skyscape. But Henk's early passion was for the Highveld willow tree. Whether endlessly sketching the example that grew in his garden on De Waal Street, Pretoria, or others along the Apies River, the artist was enthralled by the tree's ever-changing silhouette, its seasonal transformations, and its decorative potential. 'The willow is the most beautiful tree that I know', he declared as early as 1911, having depicted the tree in a number of linocuts that went on show that year in the first exhibition of *The Individualists* at the Pretoria Town Hall.' By the time of his first solo exhibition at the JH de Bussy Building in 1913, moreover, the recurrence of the motif, albeit it in different styles and media, allowed a delighted reviewer to recognise and then admire his 'cult of the willow'.²

Continued on page 211



256

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Willows, 1914

signed and dated 1914

pastel on paper

33 by 44,5 cm

R200 000 – 300 000

Continued from page 210

Pierneef's enthusiasm for the willow tree continued beyond these early shows. In the present lots, great care goes into the depiction of the cascading leaves; each one seems to get a dash or strike from the artist's blunt lime, yellow and blue pastel sticks. Similarly, it is remarkable that contour and shadow appear from the short strokes of green, brown and lilac in the foregrounds. The decorative quality of the negative spaces is particularly striking, and is emphasised by cross-hatched areas of electric blue, icy white and grey.

¹ PG Nel (ed.) (1990). *JH Pierneef: His Life and His Work*, Johannesburg: Peskor, page 43.

² Ibid.



257

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*Genadendal Mission Station
near Caledon*

signed and dated 1940

oil on canvas

50 by 76 cm

R250 000 – 350 000

LITERATURE

Sandy Shoolman (ed.) (2007). *Birth of the Modernist Body*,
Johannesburg: Graham's Fine Art Gallery. Illustrated in
colour on page 107.



258

Hugo Naudé

SOUTH AFRICAN 1868–1941

Farm, Worcester

signed

oil on board

24,5 by 37 cm

R100 000 – 150 000



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259

Irma Stern

SOUTH AFRICAN 1894–1966

Spring – Namakwaland

signed and dated 1933; engraved with the artist's name,
the date and the title on a plaque adhered to the reverse
gouache on card

36,5 by 54 cm

R400 000 – 600 000

PROVENANCE

Acquired in 1990 from Frieda van Schalckwyk,
Pretoria-based art dealer.



260

Maud Sumner

SOUTH AFRICAN 1902–1985

Old Harbour, Hermanus

signed

oil on canvas

45,5 by 54,5 cm

R200 000 – 240 000

261

Erik Laubscher

SOUTH AFRICAN 1927–2013

Still Life with Bowl and Vessel

signed and dated '63

oil on board

50 by 59,5 cm

R250 000 – 350 000

Erik Laubscher produced numerous still lifes throughout his career, even after his decisive embrace of abstraction following a holiday to Bushman's River Mouth in 1953. Stylistically diverse, they track his evolution as a painter and abiding commitment to this ostensibly confining painterly genre. Trained in London and Paris, Laubscher's earliest still lifes are in a mannerist School of Paris style and reflect the influence of Bernard Buffet, a fashionable painter of the 'miserabilist' school of French expressionism. Laubscher's infatuation with Buffet was short-lived.

'In the last few paintings I did in Paris there was a big shift towards more colour, away from the subdued, Buffet-type greys and greens of the New Realists,' recalled Laubscher in 2008.¹ His updated palette included brilliant reds, fleshy pinks and varying registers of yellow and green. Colour is an elemental aspect of Laubscher's work after his return to South Africa in 1951. His reds especially possess a remarkable vitality and visual energy that is not easily reproduced in a photograph.

Compositionally, this lot bears out Laubscher's refusal of 'perspective gimmicks' and habit of flattening the picture plane.² A quintessential modernist gesture, objects are horizontally and vertically rendered in a unified plane: the table here is portrayed from an aerial view, the vessel is seen in side view, and the fruit bowl is viewed from a slightly elevated vantage that is between the two previous extremes. Laubscher perfected this technique in his still lifes from the 1950s, notably *Still Life with Coffee Pot and Fruit* from 1952 (sold for R2 273 600 by Strauss & Co in March 2018). Where that earlier picture is noteworthy for its stylistic transition away from Buffet and abundant use of patterning and visual decoration, here Laubscher's emphasis is solidly on form and volume.

This updated approach is perhaps unsurprising: Laubscher was now gleaning his insights from abstractedly portraying South Africa's landscapes. In a 1965 *Cape Times* interview Laubscher described how his treatment of landscape was still informed by a two-dimensional understanding of pictorial space: 'The moment you use perspective your eye travels to a certain point and there it stops and the painting becomes static. I am more concerned with expressing infinite space.'³ The flattened plane evoked in this composition is also the expression of an infinite space. There is no hierarchy of subjects or forms; everything, including the obviously mimetic elements, are integrated into a unified whole.

Notwithstanding these formal innovations, this lot is recognisably a still life. It differs in this respect from another work from 1963, *Still Life with Black Bowl and Fruit* (sold for R240 000 by Strauss & Co in 2016), a depthless composition dominated by graphically orchestrated blocks of colour that surround a small bowl containing three fruit rendered in sour greens. The green fruit in this lot is of the same tree, perhaps, but the overall impression conveyed by this picture is of a synthesis of colour, form and subject. The composition emerges from a foundation of vivid red, a colour expressive of the optimism and *jouissance* of Laubscher's palette.

1. Hans Fransen (2008). *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 261.

2. Stephen Gray (1970). 'Erik Laubscher and Landscape', *Lantern*, Vol. XIX, March 1970. Page 14.

3. *Ibid.*, page 15.

Sean O'Toole



262

Alexis Preller

SOUTH AFRICAN 1911–1975

The Fish

signed and dated 53
oil on wood
20 by 24,5 cm

R600 000 – 900 000



Fishermen of Beau Vallon, 1949



Mozartian Fish, 1952



The Gateway, 1949

Alexis Preller's stylised *The Fish* of 1953 is highly emblematic and of great beauty. The contour-like demarcations and very precise linear quality of the fins relate in some ways to Preller's *Mozartian Fish* of 1952. In *Mozartian Fish* Preller focuses on a more tonal range in the rendition of the fish compared to the subdued colours of the present work, which is set against the rich aquatic tones above the horizon.

In the *Mozartian Fish* Preller alludes to the cello and the vibrations that move beyond the fish. Poetically he shifts the symbolic relationship of the fish and the cello, eliding them into one exquisite symbolic entity. In *The Fish* Preller does something very different as he presents the iconic beauty of the fish as almost flat with a bull's eye-like circular representation for the eye, a device he uses in many of his paintings to amplify the presence of a totemic being.

During Preller's stay in the Seychelles between 1948 and 1949, he revelled in the infinite variety of colour, shapes and forms in and around the islands and produced a number of small studies of local species of fish, birds, plants and fruit. His interest in the decorative properties of these tropical fish had been aroused by the wondrous sights off the coral reefs of Mahé Island. He was captivated by the rainbow hues and harmonies of the shoals of exotic fish, and these play their way through a series of his paintings. After his return from the Seychelles, he painted *Fishermen of Beau Vallon*, 1949, in which we see fish floating within the landscape itself, out of water as exquisite creatures liberated from the oceans.

In the 1953 painting the fish is made monumental by the horizon line above which it floats. In the sky one sees lines with arcs that seem to streak their way like shooting stars or as emblematic spatial markers. Preller creates the fish as a power animal reminiscent of his earlier *Ritual Bull* or *Herd Boy* of 1949. In both instances the bull, like the fish, is surrounded by egrets that in some way act as emblematic indicators of the status of these creatures and validate their totemic significance. The fish is also the source of the qualities that appear in *The Gateway* of 1949 where one of the heads has a fish-like eye, a circular eye that is not human, and one observes how Preller is able to 'migrate' characteristics from one being to another, even to that of the human figure itself.

As the bull represents the power animal of the southern African region, so the fish inevitably becomes the sacred and symbolic emblem of the Seychelles. Preller delves into the symbolic nature of the animal world and how this relates to the human psyche as he explores how in many cultures the highly revered animal becomes deeply associated with the consciousness of human beings.

Karel Nel and Marion Dixon



263

Alexis Preller

SOUTH AFRICAN 1911–1975

Consider the Lizard

signed and dated '55; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse oil on canvas
57,5 by 69 cm

R3 000 000 – 4 000 000

PROVENANCE

Vesta van Rensburg Collection, Pretoria.
Purchased by Alexis Preller from Volks Art Auctions, Pretoria, July 1969.
Estate Late Alexis Preller, Volks Art Auctions, 3 March 1978, Lot 8.

EXHIBITED

XXVIII Biennale Internazionale, 1956;
Pretoria Art Museum, Arcadia Park, *Alexis Preller Retrospective*, 24 October – 26 November 1972.

LITERATURE

Volks Art Auctions (1978). *Preller-Massyn Collections*, Pretoria: Volks Art Auctions. Illustrated on page 3.

'For me what is so beautiful is that there is this line, the dark line across the stage, but then it becomes white and enlivens the horizon line.' Karel Nel

Alexis Preller painted *Consider the Lizard* in 1955 directly after completing *All Africa* (1953–1955), the large-scale mural commissioned by the Receiver of Revenue (now South African Revenue Service) for its building in Johannesburg. This complex mural consisting of three panels forms the backdrop to many of Preller's subsequent works, as is the case in *Consider the Lizard*.

In this painting the emblematic image left of centre, that of a flattened radiating form, seems to rest on a spiked tripod that links very strongly to the image on the far right-hand side of *All Africa*, as does the lizard and the leaf-like forms that resemble spears or sharp objects jutting out on the left-hand side. The flattened form represents a kind of insignia featuring a lizard or small crocodile, often symbolic of the male presence in African art.

This painting is characterised by beautiful russets, browns, dark maroon-toned browns and bronze, with the gentle pink and a hint of light azure blue given to the hieratic figure on the right. The shift in the background from the russet to a coral-like colour seems to stem from a shadow being cast by light streaming in from the side.

Although the painting may appear flat, it seems to imply a stage-like space: when Preller left for London in 1934 he did not necessarily intend to study painting but

was also seeking to further his deep interest in the theatre. He remained captivated both by the theatrical and by the spatial qualities of painting, and in this 1955 work he makes strong reference to both these pursuits. The hieratic woman that appears on the far right-hand side of this painting, as though she is about to step into the picture from the wings, is a direct quotation from Preller's famous painting called *Hieratic Women*, painted in the same year, 1955, which forms part of the Johannesburg Art Gallery (JAG) collection.

Above the head of the hieratic women in both paintings three very beautiful stars appear. These stars allude to Nut, the ancient Egyptian goddess of the sky, who is often depicted on the ceilings of Egyptian temples. The side-on pose of the hieratic woman also makes direct reference to representation in Egyptian art. The woman in *Consider the Lizard* holds a lyre under her arm, and this figure subsequently reappears in Preller's *Woman with a Lyre* of 1956. This bodily form is also transposed into his *Primavera* of 1955 and 1956, confirming Preller's deep interest in the notion of a powerful symbolic female presence.

When one considers these works together one understands the fugue-like quality of Preller's work where the same images or the same compositions are used again but the changing scale, or the changing colour or background alters the very nature of the work itself.

Karel Nel and Marion Dixon



All Africa, 1953–55



Hieratic Women, 1955



Primavera, 1956





264

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Camp near Roodeplaat

stamped with the artist's signature

oil on board

18 by 28 cm

R150 000 – 200 000

265

Maurice van Essche

SOUTH AFRICAN 1906–1977

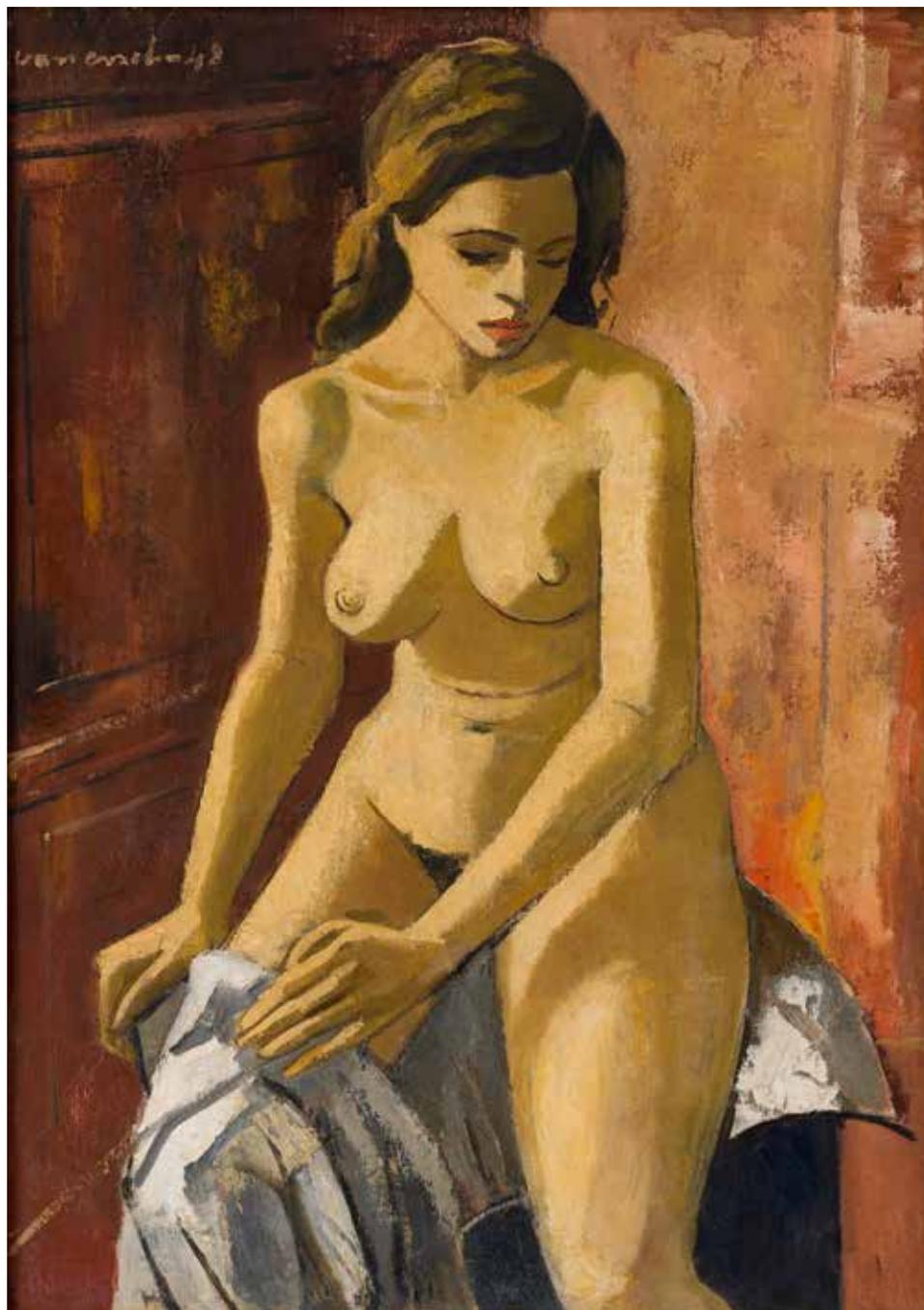
Seated Nude

signed and dated 48

oil on canvas

73 by 52 cm

R200 000 – 300 000





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266

Irma Stern

SOUTH AFRICAN 1894–1966

Near Amanzimtoti

signed and dated 1936
gouache on paper
50 by 62 cm

R800 000 – 1 200 000



Amanzimtoti on the KwaZulu-Natal South Coast, probably in the 1930s (photograph illustrated in Karel Schoeman (1994) *Irma Stern: The Early Years, 1894–1933*, South African Library, page 76)



1936



267

Irmin Henkel

SOUTH AFRICAN 1921-1977

Still Life with Plums

signed and dated 76

oil on canvas

59 by 49 cm

R80 000 – 120 000



268

Irmin Henkel

SOUTH AFRICAN 1921-1977

Still Life with Poppies

signed and dated 76

oil on canvas

54,5 by 64 cm

R80 000 – 120 000



269

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Homestead

signed and dated 1920

casein

29,5 by 46,5 cm

R500 000 – 700 000

PROVENANCE

Acquired from the artist by the present owner's parents

Pierneef's rare, jewel-like caseins have always been sought after, and there are few, if any, spectacular examples that date back as far as 1920. The present lot, painted in that year, shows a gabled, Cape-style homestead nestled amongst well-established trees. Its fields in the foreground have been cut short by winter sun or grazing, while a dome of clouds dominates the sky. The mountains on the horizon – orange and terracotta when catching the light, and mauve in shadow – might set the scene in the Cape, but the artist's travel itinerary between 1919 and 1920, finding him in Heidelberg, Bloemfontein, Pretoria and Potchefstroom, makes this unlikely.

Although his painting career had always been front of mind, once resigned from his teaching post at the Heidelberg Normal College in June 1919 (having grown frustrated by the Eurocentric syllabus), Pierneef set himself up as a full-time artist, and continued his active interest in the development and promotion of Afrikaans culture through lectures, poem and magazine illustrations, and even set designs for Afrikaans theatre productions. After showing work in Bloemfontein towards the end of 1919, and assisting in April 1920 with the staging in Pretoria of *Die Koerantskrywers*, a play by his friend and later biographer JFW Grosskopf, an exhibition of Pierneef's works opened in June 1920 at the Potchefstroom Town Hall. Whether or not the present lot was included in this selection is anyone's guess, but the critic reporting for *Het Westen*, delighted by the show's quality and variety, might have had a work like *Homestead* in mind during one of his more colourful descriptions: in Pierneef's paintings are 'things we have all seen ourselves', he wrote, 'but never seen in such a way as this artist brings before our eyes!'

This casein, with its clear outlines in Indian ink, exemplifies two of Pierneef's defining strengths: his flair for unusual if peaceful colour combinations is made apparent, as is his sure, clean, uncomplicated line. The brushwork is dazzling: the flicks and spots of flash-drying indigo, mustard, apricot and emerald green seems instinctive, even if the still harmony of the composition suggests otherwise.

¹ PG Nel (ed.) (1990). *JH Pierneef: His Life and His Work*, Johannesburg: Peskor, page 56.





270

Maud Sumner

SOUTH AFRICAN 1902–1985

Scarecrows

signed; inscribed with the artist's name, the medium and the title on a Graham's Fine Art Gallery label adhered to the reverse
oil on board
38 by 48,5 cm

R150 000 – 200 000

LITERATURE

Sandy Shoolman (ed.) (2008). *The Modern Palimpsest: Envisioning South African Modernity*, Johannesburg: Graham's Fine Art Gallery. Illustrated in colour on page 91.



271

Frans Oerder

SOUTH AFRICAN 1867–1944

Flowers in a Vase

signed

oil on canvas

55 by 64 cm

R150 000 – 200 000



272

Freida Lock

SOUTH AFRICAN 1902–1962

Shisha Smoking

signed
oil on canvas
50 by 39 cm

R500 000 – 700 000

NOTES

In the artist's original Zanzibar frame.

Frieda Lock is best-known for her interiors and still-life studies, but her range of subject matter was much broader. Her early interiors and still-life studies, painted about the time she was a founder member of the New Group in 1938, members of which included such artists as Gregoire Boonzaier, Terence McCaw, Lippy Lipshitz in the Cape, and Walter Battiss up North, are the most sought after on auction. The present lot, a group of three squatting Arab figures, signals that her figure studies are not as uncommon as previously thought. During her lengthy stay in Zanzibar in 1947–49, she completed many portraits of Arab sitters. Inevitably these invite comparison with those of Irma Stern, who visited Zanzibar as early as 1939 and again in 1945. The resemblance between these artists' goes beyond that of subject matter; Lock also framed her paintings in the same type of carved wood examples that Stern used in the 1930s and 40s.

Lock's portraits and figure studies, nevertheless, can hold their own in the company of Stern's. Lock's work stems from a different sensibility. Lock studied in London at the Heatherley School of Art and at the Central School of Art in the early 1930s, rather conservative institutions at the time, and her work is unlike the early work of such contemporary artists as Ben Nicholson, Barbara Hepworth and Henry Moore. There is no lack of personality, however, in Lock's work. There is certainly a vitality in the manner in which she portrays her figures. The vitality is also evident in Lock's use of colour. She clearly found physical delight in the touch of the brush on canvas and often her canvases are crusty as a result of the use of thick oil paint. She seemed to enjoy the chalky tones obtained from zinc white applied in thick impasto. Undulated white surfaces are clearly visible in the present lot. But her forte resides in the colourful patterns of the carpet in the foreground.



273

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Shingwedzi – Kruger Wildtuin

signed and dated 55; inscribed with the artist's name, the date and the title on the reverse

oil on canvas

44 by 59 cm

R1 500 000 – 2 500 000

Gigantic trees dominate the foreground in Pierneef's *Shingwedzi* painting. They form a veritable proscenium arch, framing a pleasant view of the rest of the landscape in the background. Shingwedzi is a popular Rest Camp in the Kruger National Game Reserve, and it is known of its indigenous trees. The present lot features many of these, such as the Knob Thorn on the right, and an Acacia tree in full bloom on the left. The shrubby, orange-brown trees between these two giants are Mopane trees. Marula trees can be distinguished in the middle ground, while to the right of them is a cluster of Bushwillows. Incidentally, these are considered the 'Big Five' trees in Shingwedzi.

Depicting indigenous trees has always been Pierneef's forte as a fine artist. Commenting on his momentous exhibition at the Lidchi Gallery, Johannesburg, in 1942, for example, a *Star* reporter describes it thus: 'Flat, decorative and formal in treatment, and high in key for the most part, the tree paintings represent an enthusiasm which finds full expression in Pierneef's large-scale paintings. These are pictures one can walk into and explore.'¹ Pierneef made numerous sketches of trees while criss-crossing the country on his endless painting trips. At least one Pierneef drawing of the Kruger National Game Reserve, titled *Wildtuin* (1928), is known.² This date provides an indication of when he was likely to have visited the Reserve, probably for the first time. The present lot is dated 1955, when Pierneef might have visited the Reserve for the last time. It is also possible that he painted this sumptuous landscape from memory, referring to such drawings as the one mentioned above. The drawing includes many of the Knob Thorn trees endemic in the area. It also depicts a herd of Kudu buck, of the very few works in his oeuvre that features animals.

Says Grosskopf: 'Pierneef himself believes in hard work and patient preparation. For many of the panels of the Johannesburg Station he worked out up to thirty, and even more preliminary sketches and projects. When he puts our South African trees, particularly the Bushveld trees that he loves, into one of his more decorative pictures in a somewhat formalized manner, those that know him also know that he has made hundreds of drawings from nature of all those trees with punctilious detail. He has drawn the roots gripping the earth, leaves and thorns, blossoms or curled seed pods, with the accuracy of a botanist.'³

1 JFW Grosskopf 1947 *Pierneef: the man and his work*. Van Schaik publishers, page 13.

2 PG Nel (1990). *J H Pierneef: His Life and Work*, Cape Town: Perskor, page 75.

3 Grosskopf (1947), page 13.



274

Alexis Preller

SOUTH AFRICAN 1911–1975

Head (Adapting Itself to the Unendurable)

signed and dated '49
oil on canvas laid down on board
44 by 40 cm

R3 000 000 – 4 000 000

LITERATURE

Stephan Welz (1989). *Art at Auction in South Africa*, Johannesburg:

AD Donker. Illustrated in colour on page 181.

Esmé Berman and Karel Nel (2009). *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Illustrated in colour on page 133.

Preller's imposing *Head (Adapting Itself to the Unendurable)* is a magnificent and important work from the artist's celebrated Seychellois period. With its very large, beautiful blue eyes and plump, sensuous lips, *Head (Adapting Itself to the Unendurable)* is in many ways strikingly similar to *The Greek Boy*, another significant work from 1948. The model for both paintings was probably a young man that Preller encountered during his happy and restorative weeks on the Indian Ocean islands.

This Christ-like head, which Preller revisited throughout his career, and which, to the irreligious artist, represented an image of personal confrontation and shifts of consciousness as opposed to devotion, is placed on a plateau that drops away dramatically in the foreground. This flat plane, with mountains only on the horizon, appears desolate, very typical of the context in which Preller placed many of his major subjects. The stormy, dark blue sky, moreover, seems out of keeping with the paradisiacal qualities of the other Seychelles paintings. It is important to recall that while on the islands, and for

the most part contented there, Preller was also wrestling internally with his own sexuality, which troubled him deeply. We might see the present lot therefore as reflecting his intense, often punishing attempts at coming to terms with himself.

The head is enclosed in a transparent shell or visor – an external constraint – that immediately calls to mind those that hover around the *Christ Head* of 1947. Rather unusually, however, the sharp-edged and glass-like visor is accentuated by scarlet, spindly and curving forms, each of which casts its shadows around the head's brow, cheek and neck. These remarkable coils might hint at the crown of thorns in the Christ theme, but they also prompt the viewer to look through the transparent cranium itself into the very epicentre of being, of thought, and of consciousness.

Head (Adapting Itself to the Unendurable) is a very powerful, contained and confrontational work, not to mention a vital marker for a post-war moment in Preller's life.

Karel Nel and Alastair Meredith



The Greek Boy, 1948



Christ Head, 1947



275

Maurice van Essche

SOUTH AFRICAN 1906–1977

Portrait of a Man

signed

oil on board

32,5 by 25,5 cm

R120 000 – 150 000





276

Maurice van Essche

SOUTH AFRICAN 1906–1977

Carriers

signed

oil on board

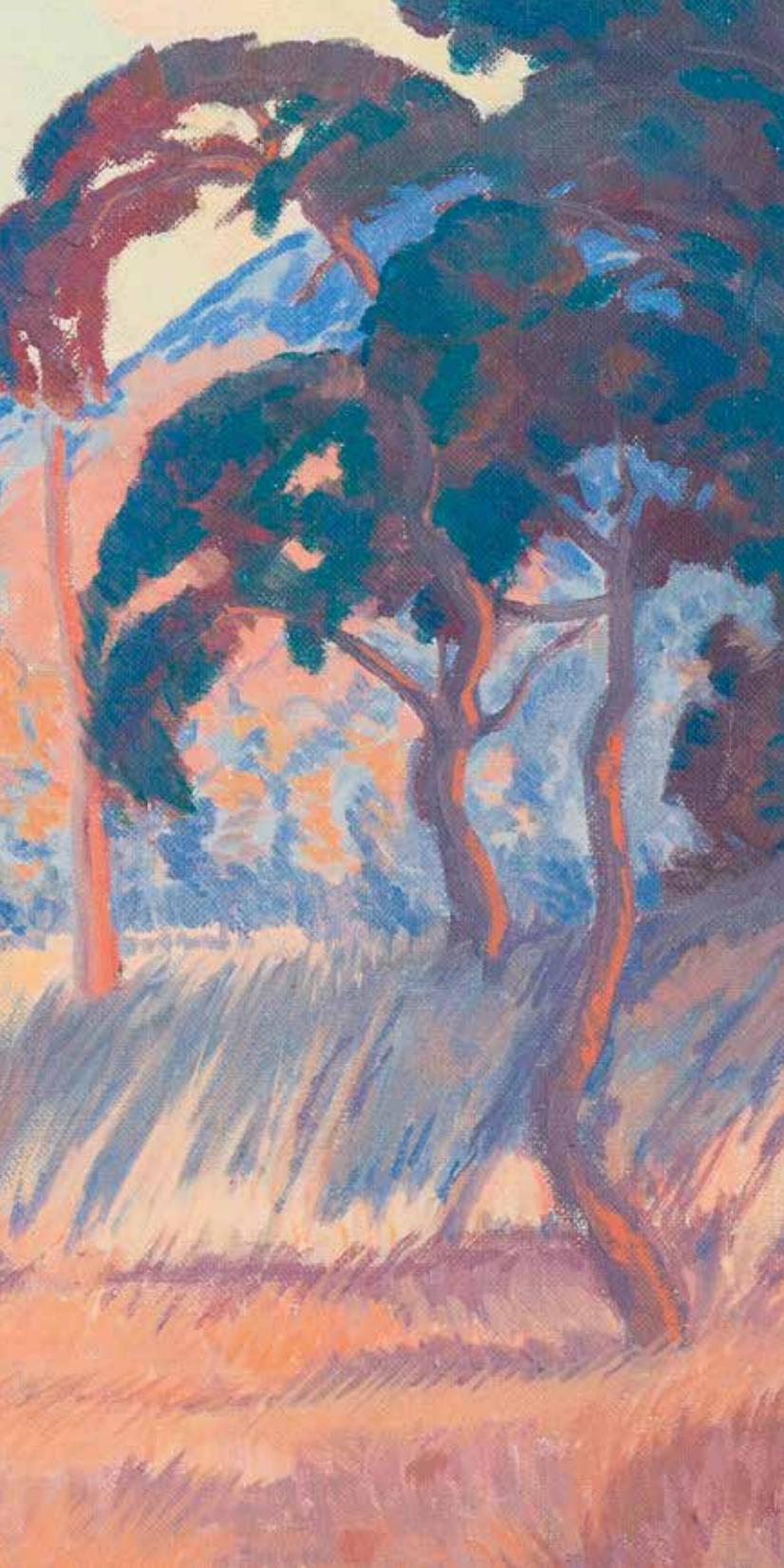
50,5 by 60 cm

R200 000 – 300 000

PROVENANCE

Wolpe Gallery, Cape Town.





277

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

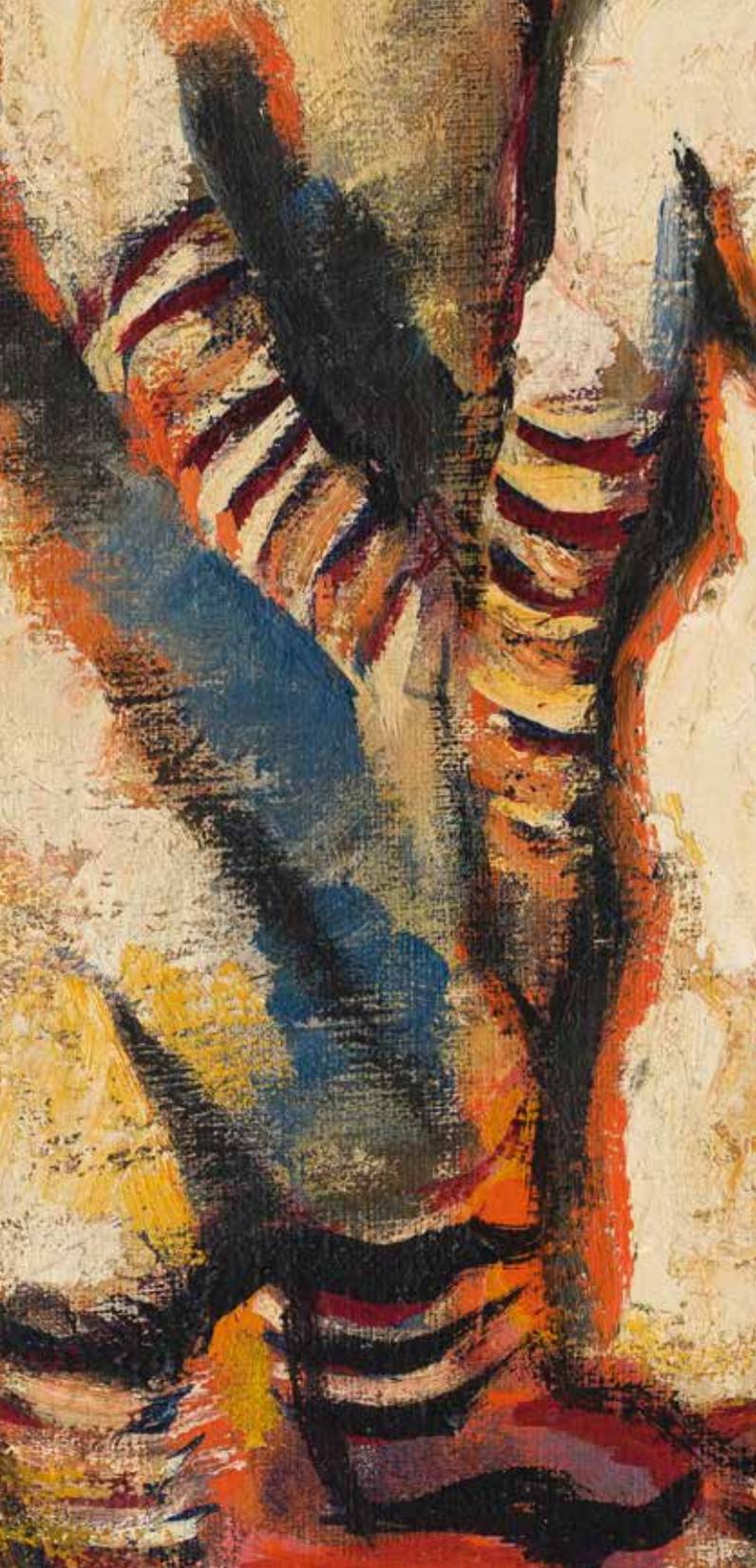
Waterberg

signed and dated 37

oil on canvas

40 by 50 cm

R800 000 – 1 200 000



278

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Ndebele Women

signed

oil on canvas

41 by 33 cm

R600 000 – 800 000

'My subject matter was still South African life, as I had decided to hang on to it so as not to lose roots.' Gerard Sekoto

Gerard Sekoto's undated *Ndebele Women*, would seem to have been painted shortly after he left South Africa in 1947 for self-imposed exile in Paris. During this time he painted a series of works portraying his cultural roots, the land, huts and fields and the people he had left behind. This included a series of stylised works of people in traditional dress, the Basotho, the Mandebele and, as is the case in this painting, a group of Ndebele women.

Sekoto describes the underlying impetus for these works as follows: 'These were the people with whom I used to live side by side in my youth ... The reason of my stylising at the time came out of fear of the jungles around. Varieties of styles in the new place made me feel stubborn about not losing my personality. I therefore thought to take something apart, hence the rounds and ovals ...'¹ Similar to other works of this period, *Ndebele Women* is a stylised study of rural people in the African landscape. In this case the lines, the composition, the women and the landscape are shaped from the very fluid rounds and ovals that were referred to by Sekoto. The artist confines his palette to the earthy tones of the southern African soil, browns and a burnt orange that shape the landscape and the women here huddled in conversation. The radiant orange outline gives the painting a gorgeous golden glow while the limited palette is further enlivened by the contrasting rich deep blue, black and white, that accentuate the figures and draw the eye towards the centre of the painting.

Sekoto portrayed the dignity of humanity, he himself having survived extreme adversity throughout his life, from his earliest days within a strictly controlled political structure to his personal struggles in his adopted Paris. His subject matter is instilled with an heroic quality. His insight into his fellow human beings within their social environment is profound, and his paintings are subtle commentary on the social, political and economic circumstances of the people living in the country of his birth.²

¹ Barbara Lindop (1988). *Gerard Sekoto*, Randburg: dictum publishing. Page 187 and 189.

² Ibid. Page iv.



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279

Alexis Preller

SOUTH AFRICAN 1911–1975

The Storm/The Mapogga Woman

signed and dated '49; inscribed with the artist's name and the title on a Pretoria Art Museum label adhered to the reverse
oil on canvasboard
29,5 by 24,5 cm excluding frame

R1 000 000 – 1 500 000

PROVENANCE

RA Bernardi.

EXHIBITED

Pretoria Art Museum, Arcadia Park, *Alexis Preller Retrospective*, 24 October – 26 November 1972.

LITERATURE

Pretoria Art Museum (1972). *Alexis Preller Retrospective*, exhibition catalogue, Pretoria: Pretoria Art Museum. Illustrated in black and white, unpaginated.

Esmé Berman and Karel Nel (2009).

Alexis Preller: Africa, the Sun and Shadows, Johannesburg: Shelf Publishing. Illustrated in colour on page 143.

Preller was held by the mystique of the Mapogga. He certainly drew heavily from their rituals, architecture and traditional dress to colour his own vision of Africa. That he so consistently returned in his work to their motifs and silhouettes, more often than not from different directions and in different styles, hints as much at his respect for the Ndebele as at his ever-shifting imagination. The present lot, *The Storm*, is a small, early Mapogga work in subdued, translucent colours, painted at a time when the artist's work was enjoying wide exposure both locally and abroad (examples had been included in the *Overseas Exhibition of South African Art* at the Tate, London, and others had toured Italy with the International Art Club). While a sense of natural power and foreboding comes from the title, a sense of immovability and dignity is suggested by the oversized figure that dominates the composition. The conceptually scaled Ndebele woman stands centrally, conically, stylised in the

extreme, and carefully wrapped in a beautiful, striped blanket. Beaded rings and brass bracelets hide the figure's neck, wrists and ankles, her simplified, egg-shaped head sits proudly and still, and a spectacular halation of blue and green light spreads from her form into the sky.

The Storm, which might be considered a precursor to the *Grand Mapogga* series from the 1950s, was painted shortly after Preller's return from the Seychelles, Zanzibar and Mombasa, and provides evidence of the artist's preoccupation with distinctly African subject matter. In this regard, the landscape, in which the Ndebele village is so beautifully nestled, takes on particular significance. While the artist often envisioned poetic, internal landscapes, the one in *The Storm*, punctuated by the iconic Ndebele homestead with its *lapas*, passages and decorative walls, is undoubtedly African.

Karel Nel and Alastair Meredith



Grand Mapogga III, 1957





280

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

By Pietersburg

signed and dated 45; inscribed 'Exhibition by J. H. Pierneef,
Schweickerdt's Galleries, 27th Nov to Dec 7th 1945, Cat. No. 38
'By Pietersburg ...' on the reverse
oil on canvas laid down on board
29 by 39 cm

R500 000 – 700 000

281

Maud Sumner

SOUTH AFRICAN 1902–1985

Near Swakopmund

signed; inscribed with the title on
the reverse

oil on canvas

91,5 by 72 cm

R150 000 – 200 000



282

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

Dialogue – Tweegesprek

circa 1976

signed

bronze with a verdigris patina

height: 54 cm, including base

R200 000 – 300 000

LITERATURE

Fred Scott (ed.) (2012). *Gerard de Leeuw 1912–1985: A Centenary Exhibition*, Johannesburg: University of Johannesburg Art Gallery. Another cast from the edition is illustrated in colour on page 30.

Matthys J. Strydom (1979).

Gerard de Leeuw, George: Suidkaap-Uitgewery. Another cast from the edition is illustrated on page 107.

NOTE

Another cast of this work sold on Strauss & Co's March 2018 sale, Lot 566.



283

Gerard de Leeuw

SOUTH AFRICAN 1912–1985

*Praying Rain Bird –
Biddende Reënvoël*

circa 1976

signed

bronze with a black patina, mounted
on a bronze base

height: 80 cm, including base

R150 000 – 200 000

LITERATURE

Fred Scott (ed.) (2012). *Gerard de Leeuw 1912–1985: A Centenary Exhibition*, Johannesburg: University of Johannesburg Art Gallery. Another cast from the edition is illustrated in colour on page 26.

Matthys J Strydom (1979). *Gerard de Leeuw*, George: Suidkaap-Uitgewery. Another cast from the edition is illustrated on page 16.

PROVENANCE

The artist's family.



284

Maggie Laubser

SOUTH AFRICAN 1886–1973

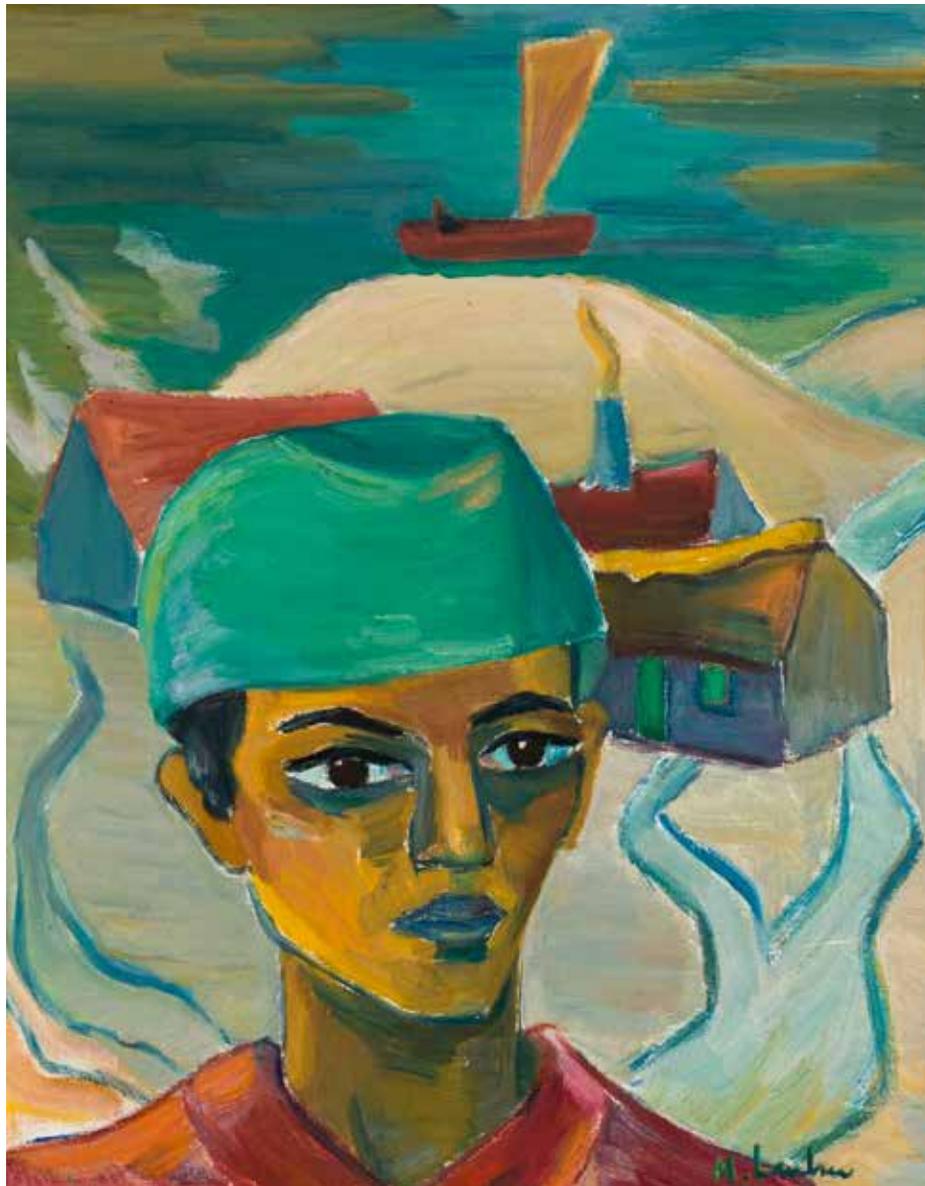
Portrait of a Youth

signed
oil on board
47 by 37 cm

R350 000 – 500 000

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 386, catalogue number 1757.



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285

Maggie Laubser

SOUTH AFRICAN 1886–1973

Landscape with Figure and Ducks

signed

oil on board

44,5 by 39 cm

R350 000 – 500 000

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 377, catalogue number 1699 with the title *Landscape with Tree, Ducks, Figure, House and Sun*.



© The Estate of Maggie Laubser | DALRO

286

Maud Sumner

SOUTH AFRICAN 1902–1985

*Still Life with
Nasturtiums*

signed and dated 49
oil on canvas
64 by 53 cm

R200 000 – 300 000





287

Maurice van Essche

SOUTH AFRICAN 1906–1977

La Seine à Bougival Rivière

signed and dated 38; inscribed with
the title on the reverse

oil on canvas

53 by 64 cm

R80 000 – 120 000

PROVENANCE

Acquired from the Van Essche family
by the current owner.

288

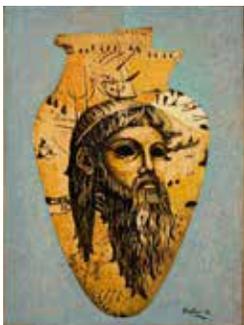
Alexis Preller

SOUTH AFRICAN 1911–1975

Poseidon

intaglio, oil on fibreglass
92,5 by 107 by 23 cm

R3 000 000 – 5 000 000



Sea Amphora, 1962

Poseidon forms part of Preller's landmark, late-career series of breathtaking, enigmatic and mighty *intaglios*. Cast and painted in 1970, the work has never been exhibited; it was a gift from the artist to close friends, and has remained in the same family collection since it left the artist's studio.

Yet *Poseidon* relates to the group of *intaglios* that was produced during the lead up to Preller's remarkable 1969 exhibition at the Henry Lidchi Gallery in Johannesburg. The show was much anticipated – the public having caught wind of a radical change in the artist's style – and it caused a sensation when it opened. Considerable attention was given to the *intaglio* technique that Preller had pioneered, requiring a resin cast to be lifted from a clay mould and then painted and gold-leafed in such a way that took the work's low, concave relief into account. The results, which the artist described as 'part painting and part sculpture', were certainly spectacular.¹

Two versions of *Poseidon's* cast were painted in 1970; the other, *Neptune*, taking its title from the Roman name for the same god of the sea. Classical and mythological subjects dominated Preller's *intaglios*, inspired in the most part by a trip to Greece, Turkey and Italy towards the end of 1968. There he had been moved by the nude, sculpted, ideal beauty and symbolic potential of the archaic, *kouroi* figures, and had been awestruck in Athens in front of the

bronze *Poseidon of Artemision*, the face of which he had used in his earlier, small-scale *Sea Amphora*. Perhaps only in Preller's imagination could the sea-god's recognisable profile be so dramatically reinvented into a work like *Poseidon*.

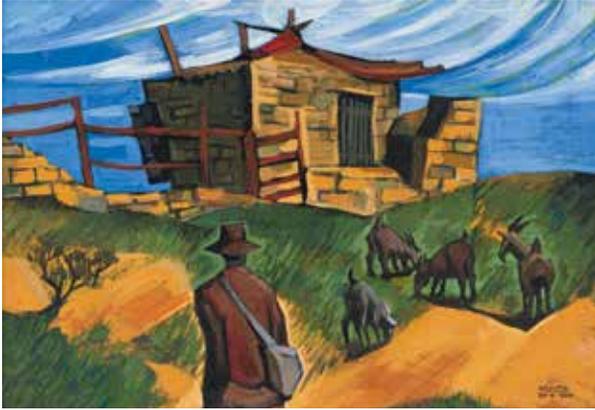
Poseidon's disembodied, bearded head, with its beautiful, golden plait, floats in an aquamarine background. A flat, complex coiffure slopes down from the forehead, while atop it a sweeping element implies swift, sleek movement. As a counterpoint to the series of sky-floating angel heads that Preller unveiled at the Henry Lidchi Gallery, *Poseidon*, more appropriately, glides through a glinting, translucent, oceanic world.

While at first glance the present lot resembles a hollow, helmet mask, the slender, electric-blue eye seems to register the viewer's presence. In this way *Poseidon* takes on the power of an archaeological relic. It is no coincidence, moreover, that it calls to mind, in both its form and its intensity, the golden, hammered and chased *Mask of Agamemnon* (1550–1500 BC) in the National Archaeological Museum of Athens.

¹ Esmé Berman and Karel Nel (2009). *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 280.

Karel Nel and Alastair Meredith





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289

Peter Clarke

SOUTH AFRICAN 1929–2014

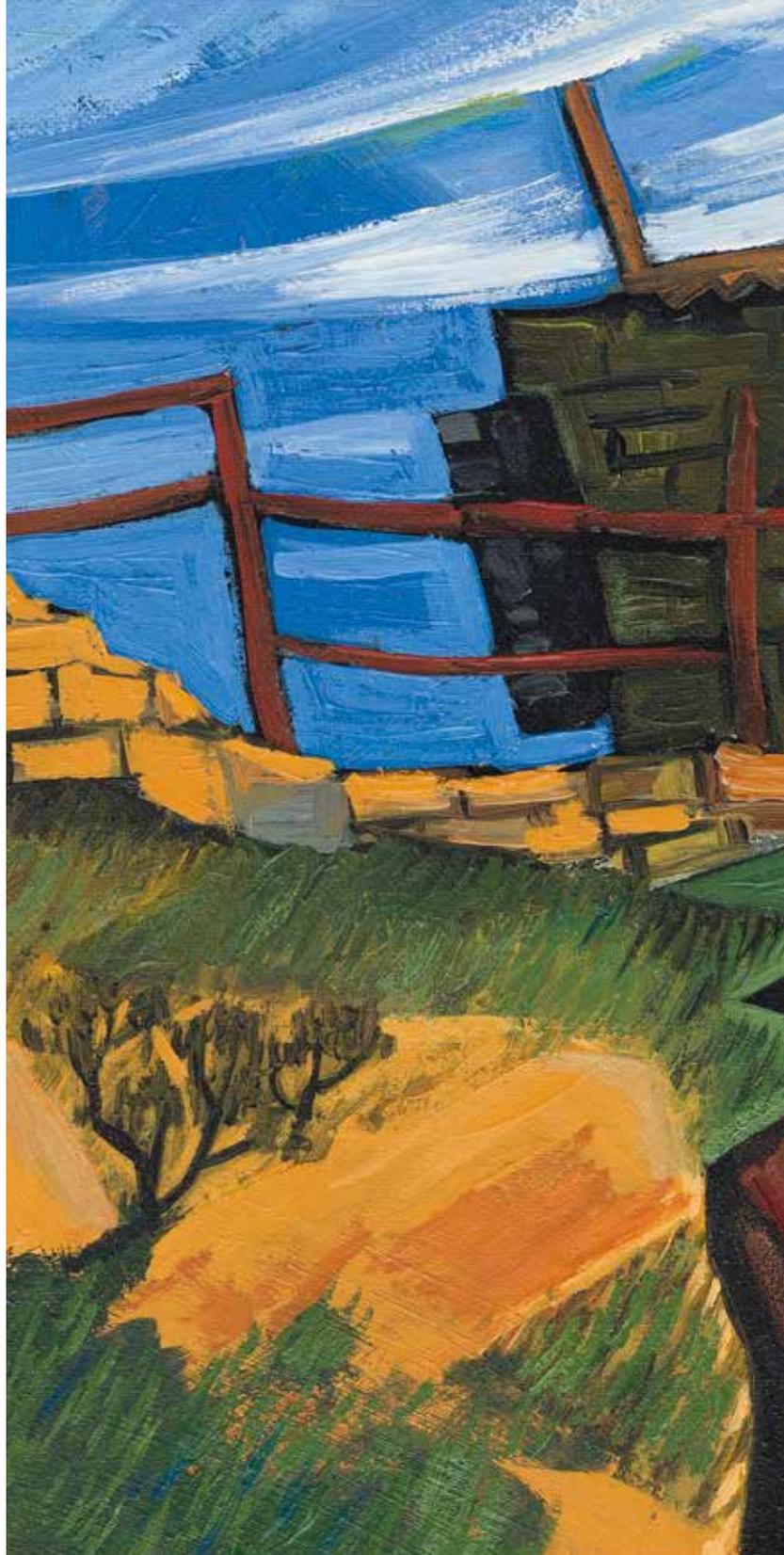
Goatherd

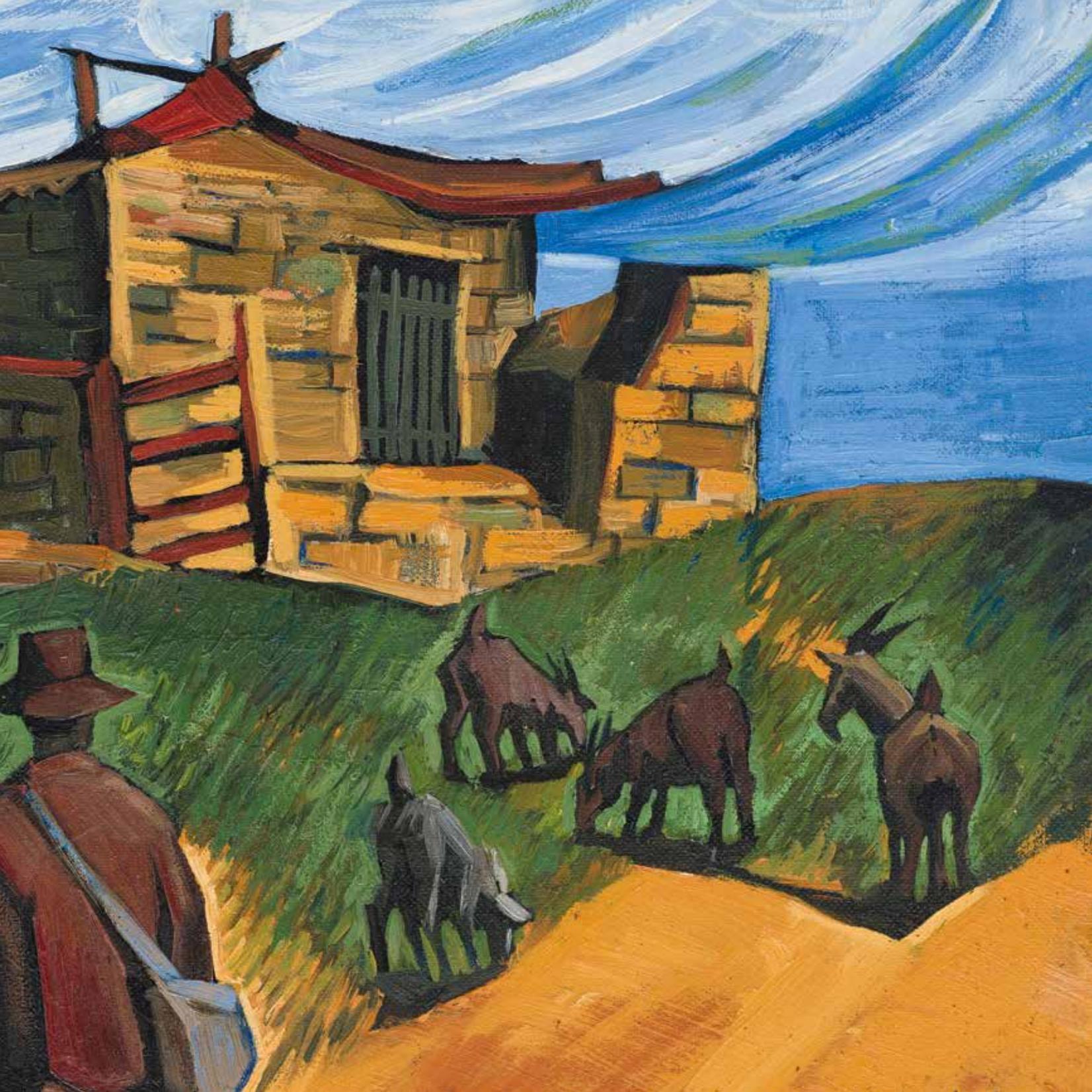
signed and dated 30.9.1964; inscribed with title and date on a label adhered to the reverse

oil on canvasboard

41 by 59 cm

R500 000 – 700 000





290

Sydney Kumalo

SOUTH AFRICAN 1935–1988

*Tree Trunk Woman
(Kneeling Figure)*

1965

signed

bronze

height: 35 cm

R150 000 – 200 000



291

Lucas Sithole

SOUTH AFRICAN 1931–1994

Elongated Figure

signed
carved wood
height: 70 cm

R300 000 – 500 000

PROVENANCE

Gallery 101, Johannesburg.

*'Sithole's method of sensed realism combined with expressive distortions, his concentration of surface manipulation and the play of light and shadow over the figures, emerge and merge with an iconography of the human being, the human condition and animals.'*¹

The elegant and graceful lines of the tall, streamlined and beautifully carved *Elongated Figure* with its outstretched arms and legs exemplifies Sithole's mastery of his medium and his remarkable ability to be guided by the shape of the wood and to coax from it such a beautifully formed sculpture. In contrast to the flowing lines and silky finish of the honey-coloured indigenous wood the face of the figure is more robustly carved, creating pronounced shadows.

¹ Marilyn Martin (1993). *Lucas Sithole: Our Art 4 = Ons Kuns 4*. Pretoria: Pretoria Foundation for Education Science and Technology. Pages 178–185.



292

Alexis Preller

SOUTH AFRICAN 1911–1975

Self-portrait as an Old Man

signed and dated '50
oil on canvas
50,5 by 60,5 cm

R3 000 000 – 5 000 000

'Nothing in Preller means anything specific, you can't fix the meaning, but it creates a penumbra of meaning that he pulls together in poetic ways.' Karel Nel

It is quite uncanny how Alexis Preller in his *Self-portrait as an Old Man* of 1950, painted 25 years before his death in 1975, captures the thoughtful expression, grey hair and moustache of his older self with such remarkable acuity. This likeness is borne out in photographs taken of the artist during the last years of his life, particularly the one taken during the construction of the Mudif, illustrated here.

Alexis Preller rarely painted himself and, apart from *Self-portrait as an Old Man*, there are only two other known self-portraits by him. These include an early *Self-portrait* of 1940, in which Preller depicts himself alongside an easel, exhibited on his 1972 exhibition at the Pretoria Art Museum (catalogued as number 10) and another painting where the artist has painted himself in front of a very early version of his African heads series (no illustration found of this work). This self-portrait of 1950 also makes strong reference to Preller's earlier painting, *Symbols on a Beach (Homage à Bosch)* of 1949 painted just after his Seychellois period (1948–9).

In this 1950 self-portrait Preller presents two versions of his older self. In the first instance there is a portrait of the artist in a rather pensive mood looking down and beyond the picture plane. He modestly places himself right at the bottom of the painting, off centre and surrounded by a number of emblematic images which

appear to be occupying his thoughts, his subconscious and imagination.

Preller portrays himself within a landscape with a very particular quality of evening light that casts soft shadows across the painting and reveals the deeply internalised nature of this self-portrait. The buildings included on the right of the picture plane are a quotation from the work of the Italian surrealist and mystical painter and writer, Giorgio de Chirico (1888-1978). The desolate landscapes and abandoned temples in De Chirico's paintings underline the inner dreamlike or symbolic world of Preller rather than being a depiction of the actual landscape.

In the second portrayal of himself the artist paints a full figure version of himself yet diminished and set back into the landscape. This figure clearly resembles the artist but in retrospect it also curiously evokes an impression of Einstein and is surrounded by the pages of a book strewn across the ground, significantly referencing the importance of books in Preller's life and his use of them as a recurring leitmotif, most dramatically depicted in his *Homage to Hieronymus Bosch* of 1948, which Strauss & Co sold in October 2017.

Preller often returns to the cello and the strings of the instrument as a stylistic device in his paintings. In this instance a cello lies half buried behind the artist, its concealed strings transformed into the bars of a cage, often related to containment for Preller, which, in this instance contains a mango, another recurring symbol in Preller's work.

Karel Nel and Marion Dixon



Homage to Hieronymus Bosch, 1948



Symbols on a Beach (Homage à Bosch), 1949



Alexis Preller, c.1975



Self-portrait, 1940



293

Bertha Everard

SOUTH AFRICAN 1873–1965

Willows

1916

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

oil on canvas

101 by 59 cm

R100 000 – 150 000

LITERATURE

Frieda Harmsen (1980). *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: J.L. van Schaik. Illustrated in black and white on page 37.

Bertha Everard's first days as a teacher in South Africa were at the Staats Model School in Pretoria, beginning towards the end of 1902. Had the war not forced so many local families into exile, she might have come across at the newly-reopened school a small group of young, talented artists-in-the-making, including Henk Pierneef, Fanie Eloff, Gordon Leith and Gerard Moerdijk. In any event, her stay in Pretoria was brief, having met Charles Everard at Bonnefoi, a small trading post on the Eastern Transvaal escarpment. After marrying in Pretoria in 1903, the couple returned to Bonnefoi, where the present lot was painted over a decade later. By this time their children – Ruth, Rosamund and Sebastian – had been born.

Bertha, and her sister Edith King, who had also settled at Bonnefoi, were ever-captivated by their surroundings, whether lush and overgrown in summertime, or dry and golden in winter. In *Willows*, a large, narrow canvas, green, teal and burnt orange paint is smeared thickly and expressively on the canvas. Writing about the painting to Edith, who was at the time teaching in Bloemfontein, Bertha's satisfaction with the picture, not to mention her contented mood as she painted it, is appreciable: 'I have managed nearly to finish a painting of willows down by the river. It's rather nice – greeny blue with dull purple ground. I thought I would like to put in the three naked babes, but I haven't done so ... The rattle of laughter is still in my ears. Goodness!'¹

¹ Frieda Harmsen (1980). *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: J.L. van Schaik. Pages 36 and 37.



294

Derek Milton Leigh

SOUTH AFRICAN 1940–1993

Eastern Transvaal Landscape

signed; inscribed with the artist's name, the title and the exhibition title, on a Tatham Art Gallery label adhered to the reverse

oil on canvas

85,5 by 71 cm

R80 000 – 120 000

EXHIBITED

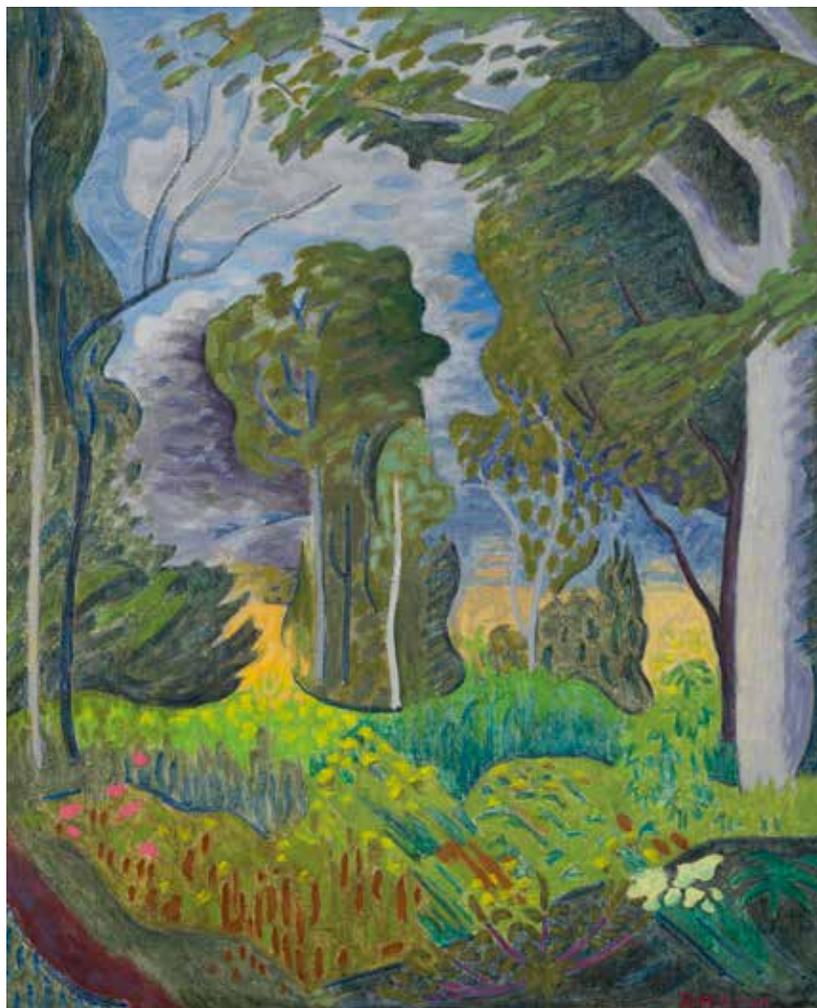
Tatham Art Gallery, Pietermaritzburg, *Derek Milton Leigh: A Memorial Exhibition*, 15 November 1994 – 8 January 1995, catalogue number 7.

LITERATURE

Brendan Bell and Bryony Clark (eds.) (1994). *Derek Milton Leigh (1940–1993): A Memorial Exhibition*, Tatham Art Gallery: Pietermaritzburg. Illustrated in black and white on page 90.

Derek Leigh studied under the British modernist Jack Heath at the University of Natal in Pietermaritzburg between 1959 and 1962. His rounded training there was characterised by a strict emphasis on drawing, design, sound technique and art history. Later, in Paris, with his sister Valerie and his soon-to-be-wife, Leonora Haden, he fell under the sway, as did so many other talented, impressionable young artists, of André Lhôte. It comes as little surprise then that his developing style, particularly in its approach to the landscape, borrowed from Lhôte's tonal key, formal solidity, and Fauvist colour palette.

After a stint teaching art at Luanshya High School in Zambia in 1966, Leigh spent a year painting at Bonnefoi, his wife's now famous family farm in the Eastern Transvaal. While already committed to a gently geometric and bright brand of neo-impressionism, his work at Bonnefoi could not have escaped the influence of Bertha Everard and Edith King, both of whom had recently passed away, while he might have found in Ruth Everard Haden's sinuous horizon lines, quilted landscapes and rich, ravishing colour combinations a beautiful, convincing template. The present lot, *Eastern Transvaal Landscape*, was probably painted during this formative moment.





295

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Mountain Landscape with Clouds

signed; inscribed with the artist's name,
medium and the title on a Graham's Fine Art
Gallery label adhered to the reverse

oil on board

50 by 61 cm

R1 200 000 – 1 600 000

A sense of mystery and wonder surrounds JH Pierneef's *Mountain Landscape* captured beautifully in the present lot. What lies behind the bend in the road that disappears behind a flat hill on the right? Where does the road lead? What lies underneath the bank of low-lying clouds in the middle?

Pierneef deviates from his usual placing of his famous voluminous, cumulus clouds in the sky in the background, to the middle ground, below the jaggedly etched shapes of the mountain range in the background. Going to the mountain, travelling on the curved road, would be like going back to nature, a meditative experience. The mystery and wonder could become a spiritual journey. In this sense, the colours – green tones in the foreground, purple and orange in the background – assume a spiritual value. Inadvertently the spiritual nature of art, as expressed by Wassily Kandinsky, springs to mind, suggesting that colour has a psychic effect on human beings as their sense of colour shifts readily from a sensory experience of colour to one with the inner meaning of colour, with the spiritual harmony that colour combinations bring about.¹

¹ Wassily Kandinsky (1914)(1977). *Concerning the Spiritual in Art*, New York: Dover Publications, pages 23–26.





296

Peter Clarke

SOUTH AFRICAN 1929–2014

The Boat

signed and dated 2.12.1966; inscribed with the title and medium on the reverse
mixed media on paper
26,5 by 39,5 cm

R300 000 – 500 000

Slight of figure himself, Peter Clark formed a life-long friendship with the writer, James Matthews, best-known for the fact that he was an avid body builder. Says Matthews of this time: 'A knock on the door announced [Peter's] arrival on a Saturday afternoon, his dress one of reserve. His reserve soon melted, to be replaced by the warmth of his spirit after I had introduced him to my friends, all members of the YMCA body-building club in Chiappini Street, Bo-Kaap, close to where I lived at the time. I looked forward to the Saturday afternoon visits from Peter as he introduced me to the world of fine art.'¹

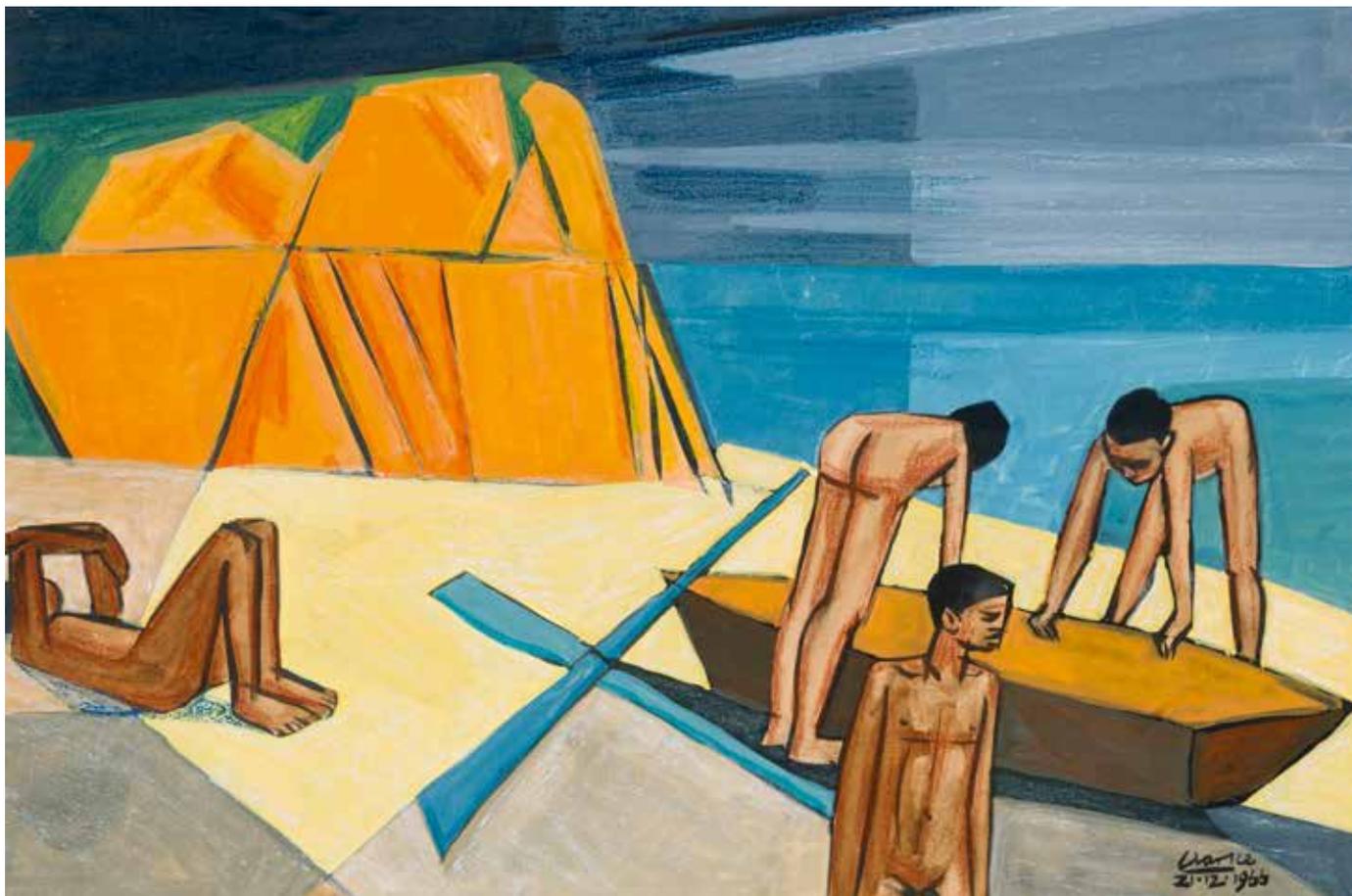
Clark's interest in depicting the male body was consolidated when he attended art classes at the Roeland Street Art Club. One of his teachers was Johannes Meintjes who sharpened his rendering of the male nude in strong, graphic lines, a stylistic feature amply in evidence in the present lot.

In addition, Clark encountered the teachings of John Coplans at the Club as well. Coplans, *en route* to the United States, was a British artist with a similar interest in male nudes which he depicted in bright watercolours and which Clark must have seen. Coplans went on to great success as an artist in the US, acting as editor of *Artforum*, the foremost art magazine in the world, in the 1970s. In the early 80s he switched to photographing the male nude, a body of work for which he is best-known today. Clark positions his male nudes on the beach, sunbathing, walking and readying a canoe for paddling on the sea, a glowing orange-yellow rock formation standing guard in the background. Their youthful bodies are captured in all their glorious sensuality in Clark's translucent gouache technique.

The male nude is only cursorily referred to in the catalogue accompanying Clark's retrospective exhibition in 2011. A short paragraph in the catalogue reads that 'Nude figures are fairly rare in Clark's practice, although there are a number of bathing boys that recall the carefree days of his youth, such as a 1971 oil of boys on a beach and a related reduction relief print, *The Boat* (1972).'²

1 Hein Willemsse (ed) (2000). *Peter Clark & James Matthews at 70: More Than Brothers*, Cape Town: Kwela Books, page 102.

2. Philippa Hobbs & Elizabeth Rankin (2011). *Listening to Distant Thunder: The Art of Peter Clark*, Johannesburg: Standard Bank Gallery, pages 196–197.



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297

Erik Laubscher

SOUTH AFRICAN 1927–2013

Landscape

signed and indistinctly dated

oil on board

44,5 by 86,5 cm

R200 000 – 300 000

298

Cecil Skotnes

SOUTH AFRICAN 1926–2009

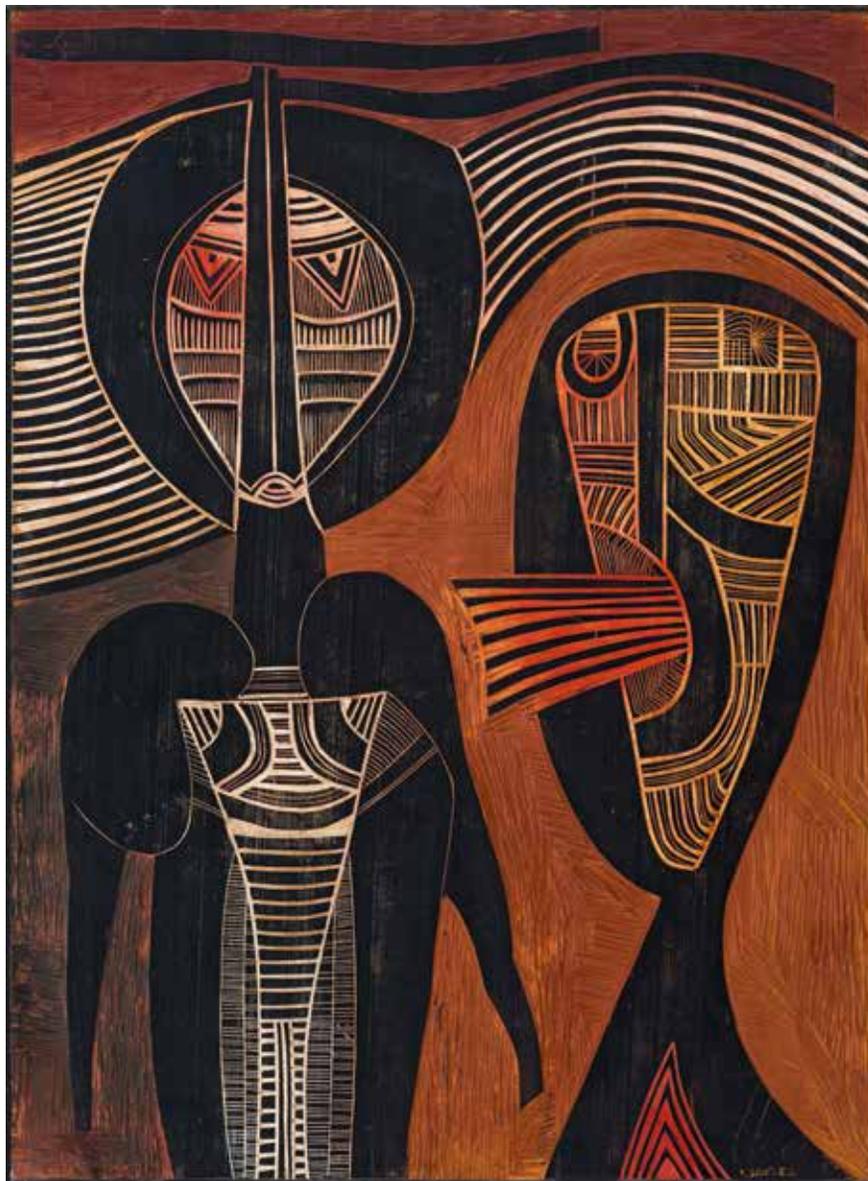
Verbal Onslaught

signed

carved, incised and painted wood

61 by 45 cm

R100 000 – 150 000



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299

Edoardo Villa

SOUTH AFRICAN 1915–2011

Endogenuous

signed and dated 1997

painted steel

height: 133 cm

R200 000 – 300 000





300

Jack Heath

BRITISH/SOUTH AFRICAN 1915–1969

Veld Phoenix

signed and dated 1961; signed and
inscribed with the title on the reverse

enamel with sand on board

122 by 122 cm

R90 000 – 120 000



301

Walter Battiss

SOUTH AFRICAN 1906–1982

Late Afternoon

signed; inscribed with the title in another
hand on the reverse

oil on canvas

25 by 30 cm

R100 000 – 150 000



302

Walter Battiss

SOUTH AFRICAN 1906–1982

African Figures in a Moving White Light

signed; printed with the title on a label adhered
to the reverse

oil on canvas

34,5 by 90 cm

R400 000 – 600 000

PROVENANCE

Professor FCL Bosman.

303

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Figure on a Bull

signed and numbered 3-5

bronze

height: 43 cm

R400 000 – 600 000

A figural sculptor interested in synthesising the idioms of West and Central African sculpture with the volumetric experiments and simplifications of the human form by modernist sculptors like Brancusi and Moore, Sydney Kumalo's syncretic style gained him great international acclaim. When he was still a teenager, though, Sophiatown-born Kumalo wanted to be a painter, an interest sparked by his encounters with the art in white suburban homes serviced by his house-painter father. In 1952, Kumalo began attending biweekly art classes at a hall designated for 'non-European' adult recreation on Polly Street in central Johannesburg. The death of Kumalo's father, and the economic crisis it precipitated, prompted his sudden transition from watercolour to sculpture.

Kumalo's first sculptural work was a ceiling mural at St Peter Claver Church in Seeisoville, Kroonstad, which he executed with his Polly Street mentor, Cecil Skotnes. Kumalo additionally produced bas-reliefs of the 14 Stations of the Cross, photographs of which Skotnes showed to Edoardo Villa. In 1958 Villa agreed to mentor Kumalo twice a week at his studio. In 1962 Kumalo held his debut solo exhibition with

dealer Egon Guenther, who further aided Kumalo's public reception by, from 1963, showing him under the Amadlozi banner with Skotnes, Villa, Giuseppe Cattaneo and Cecily Sash (later on with Ezrom Legae too). In 1965 the American dealer Eric Estorick included him on a group show at his Grosvenor Gallery in London. In its coverage of the show *The New York Times* described Kumalo as South Africa's 'best-known, most admired and most sought-after figurative sculptor', his work further praised for its 'powerful monumentality':¹

Kumalo's mature style from the 1960s and 70s, of which this is a representative work, is noted for its expressive figuration and preference for stippled and/or lacerated surface finishes. Alongside his diverse cast of human and animal forms, Kumalo also produced a number of bronzes that placed his two key subjects in conversation. Kumalo's approach to form in these works was confident and expressive. His figures are effortlessly shaped and wilfully distorted. Many of Kumalo's studies of humans astride bulls and horse-like creatures were compact and portrayed the human figure straddling a diminutive animal subject. The power relation in

this study of a man seated on a bull is, to an extent, obvious: the animal is a beast of burden. But the figures also share limbs, useful in simplifying the composition but also complicating assumptions about the relations between the two beings. Their shared pose, both figures look up, further contributes to an exultant unity proposed by this work.

Kumalo's approach to modelling further underscores this commonality. Eyes and mouths are evoked with the same elementary flourish. In this lot both the animal and human components feature the same striated surface texture. The pronounced grooves on the human figure's abdomen bear noting. The same surface forms are discernable in Congolese 'power figures', or *nkisi*, representing heroic ancestors. There are also affinities between Kumalo's overall approach to his human figure and the male guardian figures produced by Senufo and Northern Fang carvers. Guenther had these figures in his formidable collection of African art.

¹'Art under Apartheid', *New York Times Magazine*, 28 March, 1965.

Sean O'Toole





304

Alexis Preller

SOUTH AFRICAN 1911–1975

Contrapuntal Figures II

signed and dated '64

oil on canvas

85 by 100 cm

R2 000 000 – 3 000 000

PROVENANCE

Estate Late Alexis Preller, Volks Art Auctions, 3 March 1978, Lot 33, (titled *Two Seated Figures*).

Contrapuntal Figures II, a large and dazzling canvas, was painted in 1964; its distant companion piece, *Contrapuntal Figures*, had appeared under the 'African Figures' subtitle at the Henry Lidchi Gallery in March 1956, alongside such iconic paintings as *Hieratic Women*, *Woman with Lyre* (the first version), *Primavera* and *Consider the Lizard* (included in this catalogue as Lot 263). Despite this time gap, both versions are characterised by a strong emphasis on a painterly quality. The fluidity of paint is especially noticeable in the present lot, and is used as a device to create a sense of shifting surface layers. This is of course in contrast to the meticulous, linear nature of the artist's more familiar mid-century style.

Excitingly, Preller shows his bravura handling of paint in *Contrapuntal Figures II*, allowing it to run down the canvas in areas, much as he had allowed it to do in *The Golden Fleece*, his blazing, unforgettable work from 1962, celebrated as the first entirely abstract composition the artist had exhibited. Moreover, he shows his sophisticated colour range: delicate lilacs, warm yellows and recessive, cobalt blues overlap, while interjections of black and red play strong compositional roles.

While the influence of Georges Braque is evident in the use of colour and painterly application, and a nod to Henry Moore appreciable in the two curvilinear and dense forms, a number of Preller's own symbols and quotations appear in *Contrapuntal Figures II*. Perhaps most obvious is the couple of seated or semi-reclining bodies – their heads cleaved and flattened and their limbs stylised in the extreme – which are so closely related to the artist's numerous hieratic women. Sharp, curving spikes, teeth and thorn motifs recur, moreover, while egg forms, having first appeared in Preller's paintings in the late 1940s, seem to emerge through the soft lilac veil of the background, much in the same way one did in another work from the same year, *In the Beginning*.

The expansiveness of *Contrapuntal Figures II*'s approach suggests the artist re-engaging with a painterly world after spending the years between 1959 and 1962 on the enormous, intricate, all-consuming *Discovery* mural for the Transvaal Administrative Building in Pretoria.

Karel Nel and Alastair Meredith





305

Erik Laubscher

SOUTH AFRICAN 1927–2013

Sunset, Ceres

signed and dated '94; signed, dated 1993 and
inscribed with the title on the reverse

oil on canvas

92 by 119 cm

R250 000 – 350 000



306

Edoardo Villa

SOUTH AFRICAN 1915–2011

Red Bird

signed and dated 2005

painted steel

height: 68 cm

R150 000 – 200 000

PROVENANCE

Everard Read gallery

307

William Kentridge

Deep Pool, from the series *Colonial Landscape*

signed and dated '96; inscribed with the artist's name, the date, the medium and the title on a New Museum of Contemporary Art, New York label adhered to the reverse charcoal and pastel on paper
120 by 160 cm

R3 000 000 – 4 000 000

EXHIBITED

Annandale Galleries, Sydney, *William Kentridge: Eidophusikon, Several Colonial Landscapes & Drawings from Faustus in Africa*, 27 March 1996 – 20 April 1996.

Goodman Gallery, Johannesburg, 1997.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, *William Kentridge*, 28 February 2001 – 13 May 2001, catalogue number 38.

New Museum of Contemporary Art, New York, *William Kentridge*, 3 June 2001 – 16 September 2001, catalogue number 38.

Museum of Contemporary Art, Chicago, *William Kentridge*, 20 October 2001 – 20 January 2002, catalogue number 38.

Contemporary Arts Museum, Houston, *William Kentridge*, 1 March 2002 – 5 May 2002, catalogue number 38.

Los Angeles County Museum of Art, Los Angeles, *William Kentridge*, 21 July 2002 – 6 October 2002, catalogue number 38.

South African National Gallery, Cape Town, *William Kentridge*, 7 December 2002– 23 March 2003, catalogue number 38.

LITERATURE

Michael Sittenfeld (ed.) (2001). *William Kentridge*, Chicago and New York: Museum of Contemporary Art and New Museum of Contemporary Art. Illustrated in colour on page 106.

A museum-quality artwork, included in the first American survey of Kentridge's work in 2001, *Deep Pool* forms part of a series of works by William Kentridge known as *Colonial Landscapes* (1995–1996). These landscapes constitute a shift away from his anti-epic depictions of landscapes in such works as the roughed-up Johannesburg landscapes and dystopic city edges, serving as backdrops for his stop frame animation films. He would sooner draw what he sees as arenas of social contestation caused by man's interference than nature's alluring topographical wonders. Kentridge's depiction of a man-handled terrain, likewise, serves as backdrop for the theatrical production, *Woyzeck on the Highveld* (1992) and the molested landscapes for *Felix in Exile* (1994).

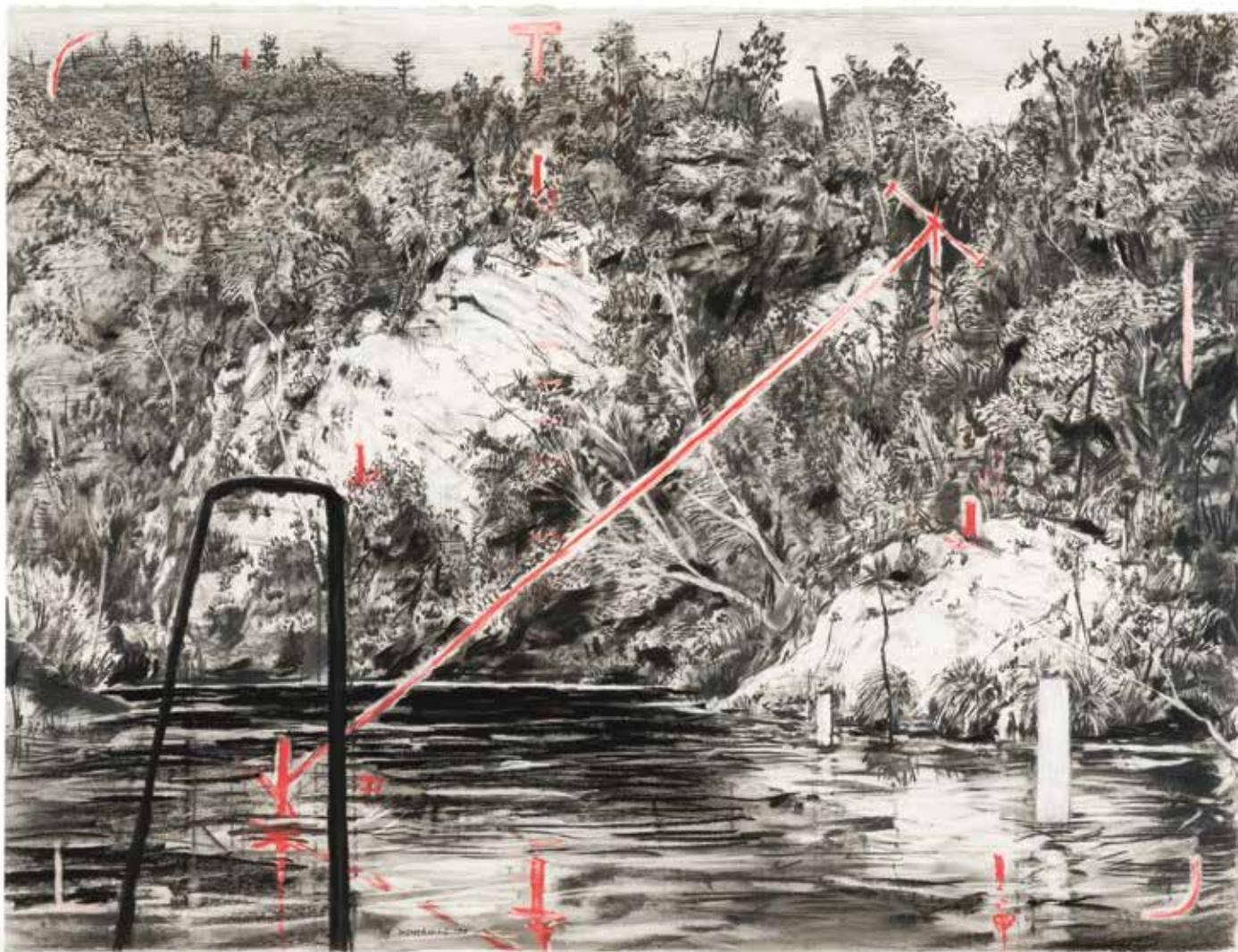
Colonial Landscapes is a suite of large, polished drawings made in 1995 and 1996. The inspiration behind them was a nineteenth century publication, *Africa and its Exploration as Told by its Explorers* (c.1907), a two-volume account of expeditions made by Livingstone, Burton and others. In prose akin to the cheery adventures of *Boy's Own* annuals and with intricately engraved images of Africa's natural splendour tracked down by the explorers, it recounts the colonial experience.

The attention to detail in the engraved topographic bookplates gave Kentridge an opportunity to work up highly polished, well-rendered drawings that define every rock formation and blade of grass. He reworked the bookplates, blowing them up in scale and animating his monochrome charcoals with measures and notations chalked in cadmium red pastel, like a surveyor's plotting and sizings. The viewer shares a conspiratorial sense of looking in through a viewfinder, stealthily scrutinising the land before division and exploitation or embarking on a big game hunt. Kentridge talks about these marks as 'bruising the landscape'. He intends to show that the European taste for exotic foreign lands and a new world was foolish. Alongside this, his language of motifs develops with glimpses of megaphones, distant goal posts and a diving board that hovers over a mire.¹

Says Kentridge: 'These *Colonial Landscape* drawings came from the work I had been doing on *Faustus in Africa!* The source was a 19th century volume of the diaries of "African explorers", illustrated with engravings of the exotic other the travellers were passing through. Part of the pleasure of doing the drawings was working with the "code" of engraved marks, and playing with the mediations from the raw veld, to the sketchbook of the traveller, back to London to the professional engraving shop where the view would be re-dramatised, and engraved, to a hundred years on, looking at these now yellow pages. The new red marks are both beacons erected in the landscape and the surveyor's theodolite markings of the image in a viewfinder.'²

¹ Text drawn from Kate McCrickard (2012). *Modern Artists: William Kentridge*, London: Tate Publishing, pages 20–23.

² William Kentridge (1996). Statement on *Colonial Landscapes*. Sydney: Annandale Gallery and Johannesburg: Goodman Gallery.





308

Sydney Kumalo

SOUTH AFRICAN 1935–1988

Horse

1964

signed

bronze

width: 23 cm

R150 000 – 200 000



309

Douglas Portway

SOUTH AFRICAN 1922–1993

London 62

signed and dated 61; inscribed with the title on the reverse; inscribed with the artist's name, the date, and the title on a João Ferreira Gallery label adhered to the reverse oil on canvas

97 by 145 cm

R120 000 – 160 000

Douglas Portway is an important figure in the history of non-figurative and abstract art in South Africa. Born and raised in Johannesburg, Portway studied at the Witwatersrand Technical College during the 1940s and initially worked as a realist painter. A travel grant to the United States in 1952 enabled Portway to encounter directly the painterly innovations heralded by abstract expressionism, prompting him to recalibrate his ambitions as a painter. Four years later, Portway, now working in a Cubist-inspired manner, was selected to show work on the 1956 Venice Biennale. He emigrated a year later and eventually settled in Ibiza in 1959. Despite the break with his homeland, Portway's canvases retained elements of his earlier colour schemes, notably black, white, grey and beige.¹ This fine abstract composition is typical of the spectral forms and atavistic markings Portway incorporated into his increasingly mystical canvases.

¹ Josef Paul Hodin (1983), *Douglas Portway: A Painter's Life*, London: Art Alliance Press. Page 46.

Sean O'Toole

310

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Witch Doctor

signed

oil on canvas, in the artist's frame
101 by 75 cm

R2 000 000 – 3 000 000

PROVENANCE

Acquired from the artist by the current owner's parents in 1976.

EXHIBITED

Tretchikoff exhibition at Greenacres, Durban, June 1976.



This painting appears to be unique in Tretchikoff's body of work. At first glance, it could fit into his gallery of 'exotic' portraits of black South Africans that he regularly expanded throughout his career in this country. The artist would dress his urban models in diverse items of 'traditional' African clothing, add European jewellery for good measure and end up with pastiches that were visually pleasing to admirers of his work. It would seem that the 'witch doctor' in this painting wears a similar outfit, a product of Tretchikoff's imagination. He was known to disregard cultural significance and authenticity, embellishing the look of his African models according to his taste and ideas of beauty. We see a similar approach in his iconic *Chinese Girl*, whose permed hair and Western-style make-up suggested the emancipated Asian woman of the mid-twentieth century while her heavy embroidered robe dated back to the times when women in China still bound their feet.

Yet, apart from the *Witch Doctor*, I do not know of any other African portrait of his in which Tretchikoff expressed his fascination with magic, occultism and the supernatural. Readers of his autobiography would remember that '13' was his lucky number, and he tried to time important events so that they would take place on the thirteenth day of the month. His international success was foretold to him at a séance in Jakarta during World War II. Even the title of his book, *Pigeon's Luck*, referred to a supernatural occurrence. Before his first exhibition in South Africa, a pigeon came to live on the balcony of his flat and left only after that show made him a celebrity. Tretchikoff's interest in the irrational emerged in China, where he spent his teenage years. His early graphic work that appeared in Shanghai magazines in the 1930s often featured statues of Buddha, meditating monks and dragons, mythical Chinese creatures remotely related

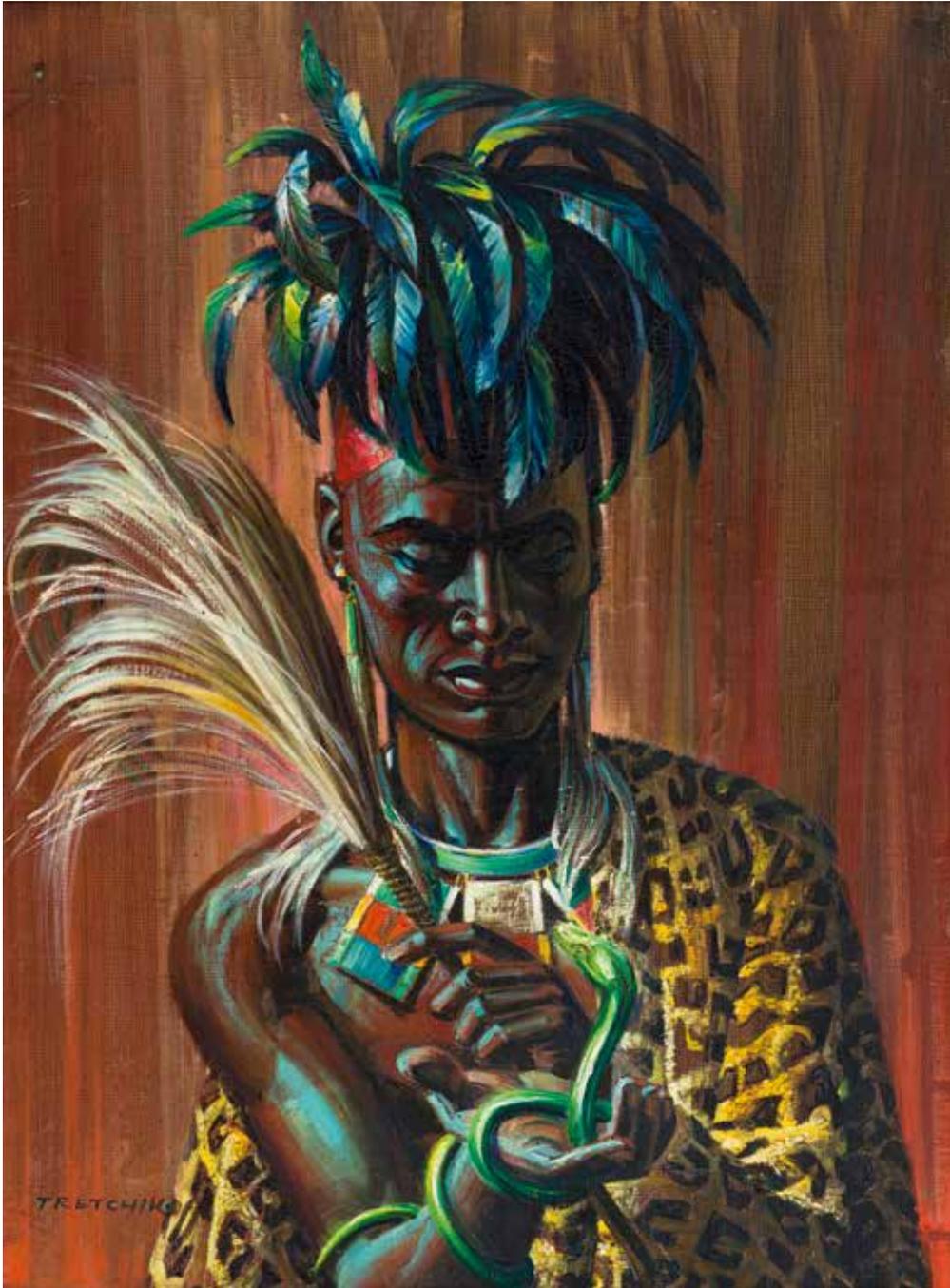
to the serpent we see in the *Witch Doctor*. In the mid-1970s, when the *Witch Doctor* was produced, Tretchikoff returned to these subjects. Monks and statues of Buddha reappeared for the first time in forty years in the canvases he showed at his exhibitions in England and Scotland.

The highlight of his last display of new work (1978) was a series of paintings called *The Ten Commandments* – allegorical interpretations of the biblical laws. It would have been inspired by the Rosicrucian teachings: Tretchikoff was a member of the Good Hope Chapter in the 1950s. The order sponsored his first show in the US.

The original owner of the *Witch Doctor* purchased this canvas in Durban in 1976. It was the last exhibition tour of South Africa for Tretchikoff. Shunning 'elitist' art galleries, he showed at a department store as he always did. His exhibition opened in June on the first floor of Greenacres, where, as his adverts promised, admirers could 'see his controversial canvases and meet him in person daily'. It came to be the best-attended Durban show of his career. Nearly fifty thousand visitors saw the *Witch Doctor* within the five weeks it was on display.

Never recognised in his lifetime for what he was worth, South Africa's leading purveyor of 'mass-market masterpieces', Tretchikoff remained a pariah in the country's art circles. 'I would like them to admit I am an artist', he told a Durban newspaper during the exhibition. To verify his claim, the journalist asked Chand Singh, the doyenne of South African palm readers, to study Tretchikoff's hand. After a thorough examination of his Head Line, Singh pronounced, 'Of course, he is an artist.' Viewed in this context, the *Witch Doctor* reflects the artist's lifelong interest in spirituality that intensified in the period when this work was produced.

Boris Gorelik





311

Walter Battiss

SOUTH AFRICAN 1906–1982

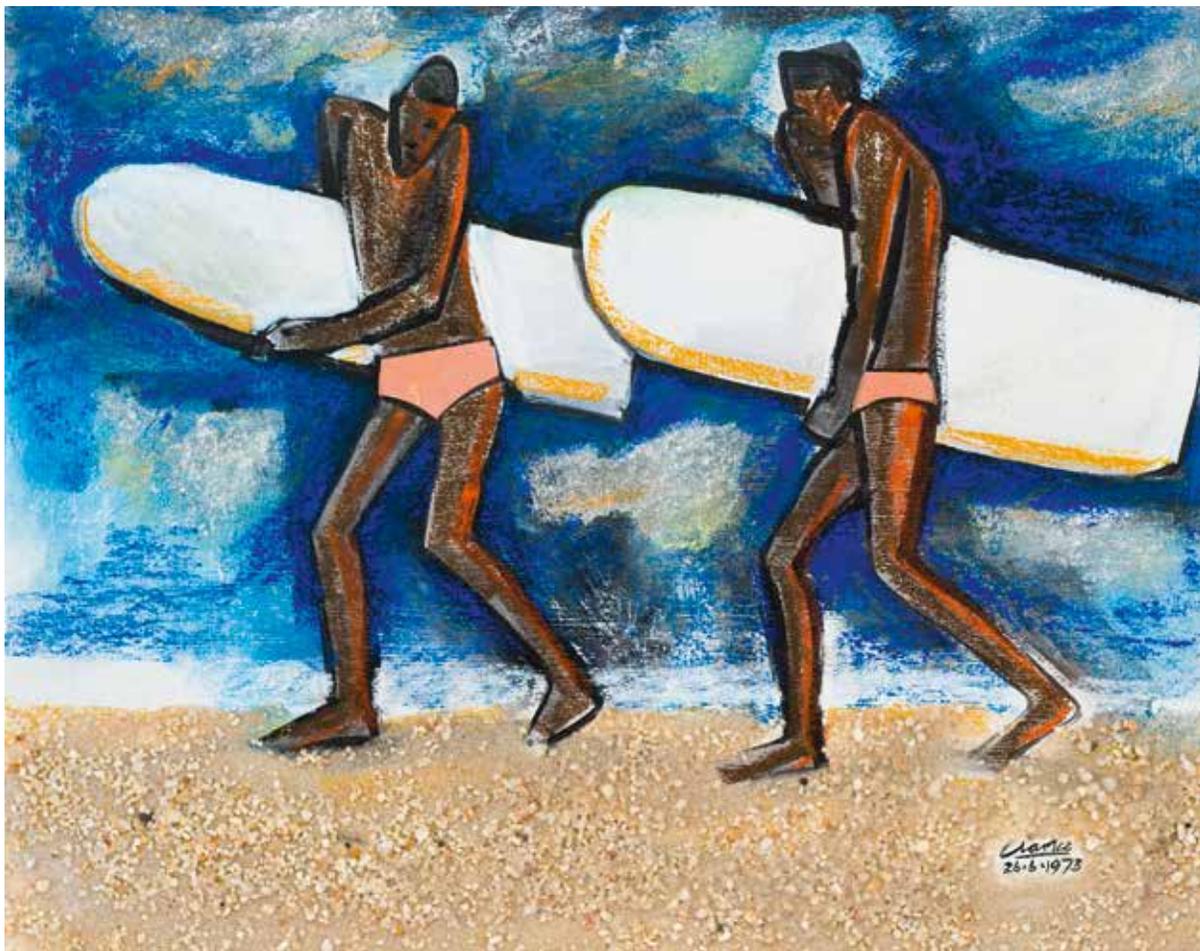
Comoros

signed

oil on canvas

39,5 by 44,5 cm

R180 000 – 240 000



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312

Peter Clarke

SOUTH AFRICAN 1929–2014

Surfers

signed and dated 26.6.1973

mixed media on card

30 by 37,5 cm

R400 000 – 600 000

313

Walter Battiss

SOUTH AFRICAN 1906–1982

People Who Live Under Tables

signed and dated 82; inscribed with the title on the reverse

oil on canvas

90,5 by 120,5 cm

R1 000 000 – 1 500 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *A Retrospective Exhibition of the Works of Walter Whall Battiss (1906–1982)*, 20 October – 3 December 2005.

LITERATURE

Karin Skawran (ed.) (2005). *Walter Battiss: Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 162.

The title Walter Battiss ascribed to the present lot, *People Who Live Under Tables*, a work done in the year of his death in 1982, seems rather enigmatic. On face value, not much happens under these tables, judging from the fact that these people – four figures and perhaps two aquamarine shadows of people – are confined to a small section at the bottom of the left-hand side of the picture plane. Many more people are at the table, not under it. Could this strange assembly of people be members of what Battiss called a good ten years before he painted the present lot, an imaginary 'International Secret Society of Invisible People', a slogan prominently displayed at the entrance to his studio at his home, Giotto's Hill in Pretoria. These people could then be seen as constituting an alternative reality with which all free spirits might identify themselves.¹

Looking at those around the table on the left, the number of people, thirteen in total, is significant, as that number could reference the Last Supper, Jesus together with his twelve disciples. No discernible hierarchical order makes it difficult to pinpoint which figure might be that of Jesus. One aquamarine figure, however, stands out amongst the rest. The focus of the painting is located in two figures standing at what appears to be an architect's or a draughtsman's table, judging from the square ruler in one of their hands, and the compass in the other's. These two figures could well design their own alternative reality.

Above the two figures, to the top right-hand side, appears what might be another abstract figure, perhaps pointing a finger at the two with an outstretched arm. Invariably this would then invoke Michaelangelo's famous depiction of the Creation of Adam on the Sistine Chapel ceiling, the listless body of Adam about to be animated by the spirit of God at the gentle touch of their fingertips. Battiss had always been fascinated by Michaelangelo: apart from the many books on the artist in his personal library, Michaelangelo was always present in the curriculum for his pupils when he was Art Master at Pretoria Boys High School during the three decades between the mid-1930s and the 60s, after which he became Professor of Art at Unisa.

Says Karin Skawran of the last Battiss paintings: 'What set Walter Battiss apart as an innovative artist and a vibrant personality, was his ability, even in old age, to constantly renew himself and to see the world as new each day. His irrepressible curiosity in everything he encountered – human beings, the landscape, objects – continued to fascinate him and feed his imagination'.²

¹ Esmé Berman (1983). *Art and Artists of South Africa*, Cape Town: A.A. Balkema, page 60.

² Karin Skawran (2005). *Walter Battiss: Gentle Anarchist*, Johannesburg: Standard Bank Gallery, page 17.





314

Walter Battiss

SOUTH AFRICAN 1906–1982

Rain Tahiti

signed and dated 1978; inscribed with the artist's name, the date and the title on a Graham's Fine Art Gallery label adhered to the reverse

oil on canvas
46 by 61,5 cm

R350 000 – 450 000

LITERATURE

Sandy Shoolman (ed.) (2007). *Birth of the Modernist Body*, Johannesburg: Graham's Fine Art Gallery. Illustrated in colour on page 95.



315

Walter Battiss

SOUTH AFRICAN 1906–1982

Three Nudes

signed

oil on canvasboard

29,5 by 40 cm

R200 000 – 300 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *A Retrospective Exhibition of the Works of Walter Whall Battiss (1906–1982)*, 20 October 2005 – 3 December 2005.

LITERATURE

Karin Skawran (ed.) (2005). *Walter Battiss: Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 15.



316

Robert Hodgins

SOUTH AFRICAN 1920–2010

Fête Champêtre

signed, dated 2000 and inscribed
with the title on the reverse
oil on canvas
90 by 120 cm

R800 000 – 1 000 000

A *fête champêtre*, or garden party, was a popular, elegant form of entertainment in 18th-century France, especially at the Court at Versailles. The extensive landscaped gardens lent themselves to all sorts of follies, pavilions and temples to accommodate such festivities, with orchestras hidden in trees and guests in fancy dress. The intended simplicity of such festivities, however, was rather contrived. Robert Hodgins enters into the spirit of such a *fête champêtre* in the present lot, fancy dress costumes all discarded for a romp in a pool. In his inimitable style, Hodgins suggests something of the festive celebration of nature in and through his abstract figures, their pink flesh contrasting joyfully with the green surrounds and deep blue colour of the water.

Edouard Manet's famous *Luncheon on the Grass* (1863) could well have inspired Hodgins's spirited composition. Manet's nudes certainly caused a stir among the French art establishment as they were not sufficiently idealised as allegorical Greek goddesses but depicted as ordinary companions to two men about town. Hodgins does not hesitate to rid these two gentlemen of their clothes and have them jump in the pool. Similarly, Paul Cézanne's *The Great Bathers* (1898) in the Philadelphia Museum of Art, could be invoked as serving an inspirational function for Hodgins. In the same manner as Cézanne attempted to integrate nude figures with the landscape and the arch of trees soaring up from the simplified curves of the women's bodies, Hodgins's bathers become part of the natural world as well.¹

The most striking resemblance between the present lot and one of Hodgins's other works is a work titled, *Hodgins Person between Two Hodgins Paintings*, depicting precisely what the title suggests: a collar and tied gentleman views what appears to be an exhibition of Hodgins's work. On the right a painting of a dark coloured pianist and, on the left, a very similar painting to *Fête Champêtre*, complete with romping figures executed in the similar colour tone of pink flesh against a green background.

¹ Brenda Atkinson (2002). *Robert Hodgins*, Cape Town: Tafelberg, pages 30–31.





317

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Flower Seller

signed

oil on canvas

66,5 by 77 cm

R400 000 – 600 000

318

Peter Clarke

SOUTH AFRICAN 1929–2014

*Goats Grazing Under a
Winter's Sun*

signed and dated 11.4.1962;
inscribed with the title and
medium on a label adhered to
the reverse of the mount
egg tempera on paper
36,5 by 26,5 cm

R150 000 – 200 000



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319

Robert Hodgins

SOUTH AFRICAN 1920–2010

Ubu at the Penitentiary Ball Game

signed, dated 1980–1984 and inscribed with the title, the medium and 'Exhibited at the Carriage House Gallery, Jhb, Oct/Nov 1984' on a label adhered to the reverse

R500 000 – 700 000

EXHIBITED

Carriage House Gallery, Johannesburg, October – November 1984.

Hodgins's first representation of Ubu dates from 1960 when he pulled a small etching of an Ubu figure. The interest in Alfred Jarry, a French dramatist of the late 19th century and inventor of the fictitious avaricious character, Ubu Roi, used in many of his plays, stemmed from Hodgins's fascination with the work of Georges Rouault (1871–1958), for he, too, rendered images of Jarry's *Ubu Roi*. Some twenty years later, in the late 1970s, Hodgins became captivated by the theme and began a series of paintings which cast Ubu in various roles and situations: General, Lawyer, Politician, Interrogator, Voyeur, and so on.

In the present lot Ubu attends a football match in Alabama, Georgia in the United States. The name of the stadium is clearly visible at centre and a football hurtles over the three figures' heads also at the centre of the picture plane. These three portraits could well be those of a greedy club owner, a disgruntled coach, and/or a

thuggish sports spectator. Ubu is the universal tragicomic character in what makes up a personality: part gentle altruist and generous philanthropist; part brutish dictator and authoritarian oppressor. William Kentridge uses him in his play, *Ubu and the Truth Commission*. Ubu was the subject matter of a collaboration between Kentridge, Hodgins and Deborah Bell in which they all produced a set of prints. Says Rory Doepel: 'When talking about his work, Hodgins reveals a very strong empathetic relation to his subjects, especially when they are victims, evincing a strong moral consciousness. But at the same time, he is (as he says), 'also sorry for the Ubu's – the brutes – of this world!'¹

¹ Rory Doepel (1997). *Ubu: 101: William Kentridge, Robert Hodgins, Deborah Bell, Johannesburg: The French Institute of South Africa and The Art Galleries, University of the Witwatersrand, page 49.*



320

Fred Page

SOUTH AFRICAN 1908–1984

Mask and Playing Card

signed and dated 65

oil on canvas laid down on board

75 by 49 cm

R200 000 – 300 000





321

Robert Hodgins

SOUTH AFRICAN 1920–2010

Ubu Portrait

1990

oil on board

57 by 60,5 cm

R200 000 – 300 000

NOTE

Authenticated on the reverse by
JH Neethling 25/08/2012.

Based on the overweight regent presented in Alfred Jarry's play *Ubu Roi* (1896), Ubu is a recurring figure throughout Robert Hodgins's oeuvre from the 1980s and 1990s. Jarry's Ubu is a cauldron of human follies, especially those associated with power. In equal parts crackpot emblem of the aristocracy and cartoon capitalist, Hodgins successfully transposed this vulgar European figure to late-apartheid South Africa. While not as corpulent as the archetypal Ubu, the sober-suited personage in this composition embodies Ubu's virtues of menace and ostentation. As in every Hodgins painting, this work stages an argument between icon and matter. The fleshy pink, while descriptive of race, also acknowledges the simplified figuration and vital colouration of Philip Guston, whom Hodgins esteemed. The composition is neatly intersected, the right half painted a menacing wine-red. The two geometric forms in this interior room, if indeed it is a room, suggest paintings. Is this Ubu an art collector? *Sean O'Toole*





322

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

It Was a Good Day

signed

oil on board

107 by 185 cm

R900 000 – 1 200 000

'I love my country, its people – especially its children, and its natural beauty. In my work I endeavour to portray things in a way which people are able to understand. I enjoy capturing scenes and images I see and experience around me, as I perceive it – as it impressed itself on me.' Adriaan Boshoff

Boshoff's *It Was a Good Day* is one of the last works he painted before his death in 2007, and to date it is the largest work to come up on auction. The vast, golden, outstretched beach is populated by men, women and children fisher folk, hauling in and carrying in their woven

baskets an abundant catch from the magnificent deep aquamarine and turquoise ocean. Typical of Boshoff, the clothes of his figures are painted in a spectacular array of jewel-like colours, reds, yellows, blues and purple, adding to the richness and vivacity of this work.

Few artists have captured the imagination of a nation as much as Boshoff with his landscapes, often with cattle grazing, seascapes, still lifes and figures. His oil paintings have become known for portraying everyday scenes in his very own unmistakable impressionistic style as he represented the mood, soul, atmosphere, colour and light of the South African sun-baked landscape.

323

John Meyer

SOUTH AFRICAN 1942–

Late Autumn, Hexriver

signed; inscribed with the artist's name, the medium and the title on an Everard Read gallery label adhered to the reverse
acrylic and sand on canvas
104 by 155 cm

R500 000 – 700 000







324

Edoardo Villa

SOUTH AFRICAN 1915–2011

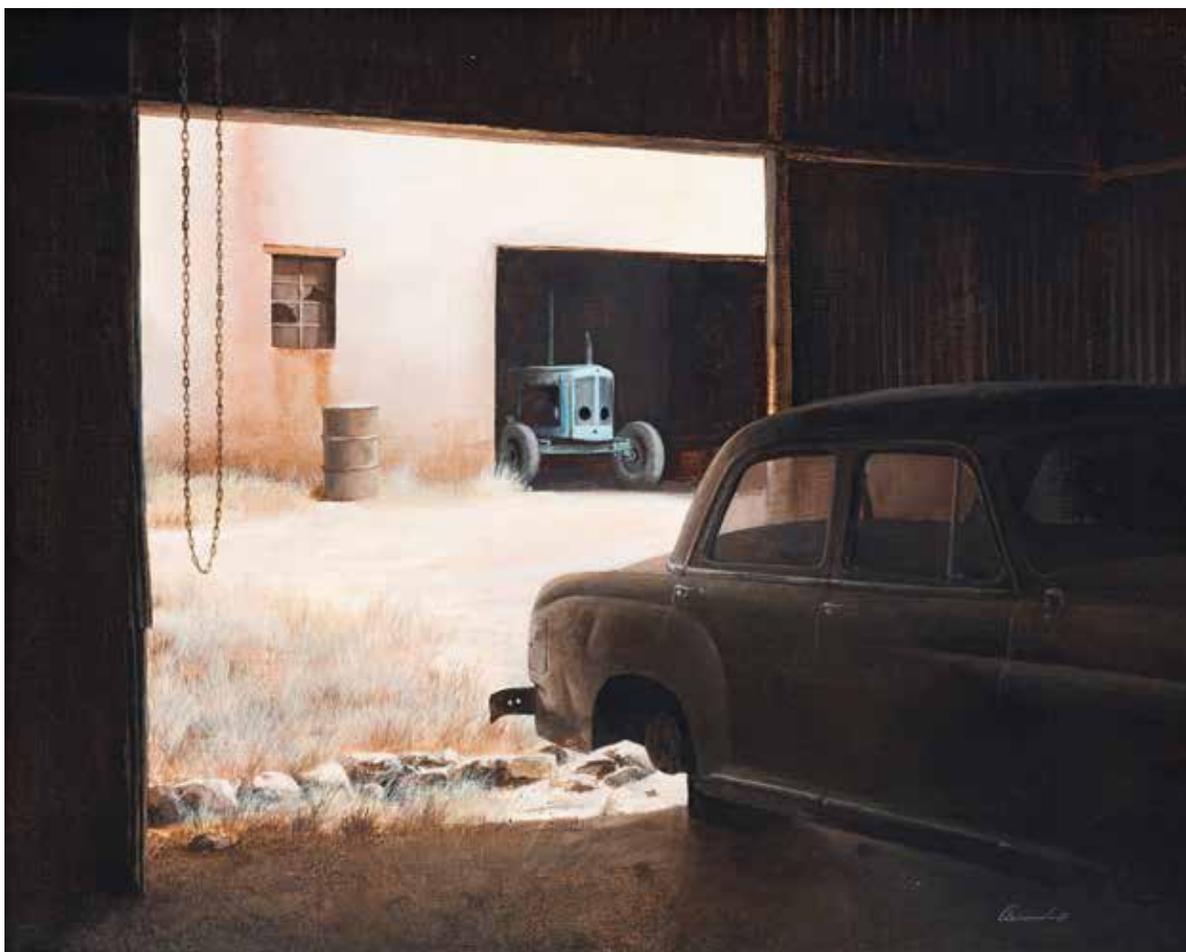
Single Figure

signed, dated 1974 and numbered 5/6
bronze with a brown and cream patina,
mounted on a marble base
height: 42 cm, excluding base

R120 000 – 160 000

LITERATURE

Chris de Klerk and Gerard de Kamper (eds.) (2012).
Villa in Bronze, Hatfield: University of Pretoria Art
Museum. Another example from the edition is
illustrated in colour on page 165.



325

Keith Alexander

SOUTH AFRICAN 1946–1998

Farm Yard

signed and dated 81

oil on canvas

60,5 by 75,5 cm

R200 000 – 300 000

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- 1.10 **'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);
- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
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- 1.13 **'prime rate'** means the publicly quoted base rate of interest (per cent, 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;
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- 1.15 **'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;
- 1.16 **'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;
- 1.17 **'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;
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- 1.22 **'VAT'** means value added tax levied in terms of the Value Added

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 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Certificate of Incorporation, Memorandum of Incorporation or equivalent document(s) showing the name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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- 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, condition 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. Strauss & Co cannot be held liable for any synthetic stones.
- 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, are 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 gavel, 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 rescission 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 basis for cancellation or rescission 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 reoffer lots for sale, to accept and refuse bids and/or to reopen 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 gavel 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.
- 2.5.4 The auctioneer, has the absolute discretion to accept or refuse bids from bidders that differ from the increments he was adhering to.

2.6 No cancellation or Returns

No statutory "cooling off" period shall apply in respect of the sale of any lot. A buyer shall accordingly not be entitled to rescind any sale or request a refund of any payment pertaining thereto after his bid has been finally accepted by the auctioneer, save in the circumstances expressly provided for in these general conditions of business.

2.7 Payment and collection

- 2.7.1 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. (For live auctions this buyer's premium (excluding VAT) is 12% for lots selling over R10 000, and 15% for lots selling at or below R10 000.) 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.
- 2.7.2 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.
- 2.7.3 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.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in 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.
- 2.7.5 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.
- 2.7.6 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 the date of the sale of the lot, whilst the lot is in their possession or control.

- 2.7.7 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.
- 2.7.8 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.

2.8 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 2.7 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:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 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;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 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;
- 2.8.7 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;
- 2.8.8 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;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 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;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight 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, or to store the lot, as contemplated in 2.8.1, pending resale. 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 If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1 was unsold on auction, and if Strauss & Co receives a bid or offer from a buyer, then Strauss & Co may proceed to sell same (taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable), whether by private treaty or otherwise, after contacting the seller and obtaining confirmation from the seller to do so.
- 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, save for the circumstances contemplated elsewhere in these general conditions of business.

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.
- 3.2.4 Where a seller insists on estimate or reserve that is higher than those provided by Strauss & Co specialists and not in line, in the opinion of Strauss & Co (in its absolute discretion), with market-related values, Strauss & Co reserves the right to charge a "bought-in" or "unsold fee", in addition to the recovery of all expenses (including, but not limited to, photography, insurance and catalogue costs) incurred by Strauss & Co in respect of such lot.

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.
- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

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 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have, had the sale been at the reserve.

- 3.5.5 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 sum for which Strauss & Co so insures any object shall not be construed as a warranty or representation by Strauss & Co as to the value thereof.
- 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 forty 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. The withdrawal fee (together with VAT and all such expenses) must be received into Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.
- 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 subject to the provisions of clause 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, the bidders' record, 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, genuineness, origin, date, provenance, 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 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 and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 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.
- 4.12 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.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.



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Insurance is typically designed to protect assets that depreciate over time yet your irreplaceable art and collectables, are appreciating in value. Protecting them effectively – against repair, restoration or theft - requires cover that is as unique as the works themselves. Regardless of our preferences for Banksy or Boticelli, that's something we can all appreciate, isn't it?



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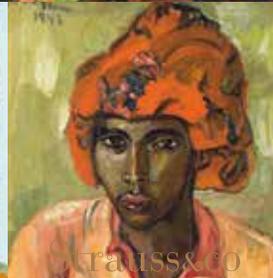
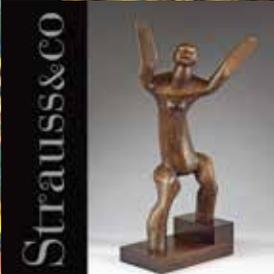
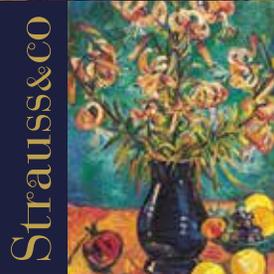
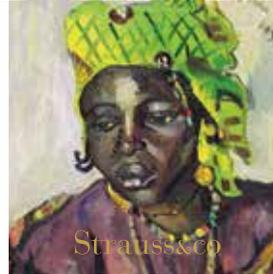
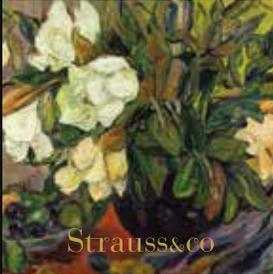
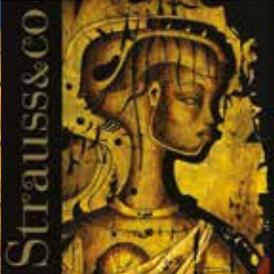
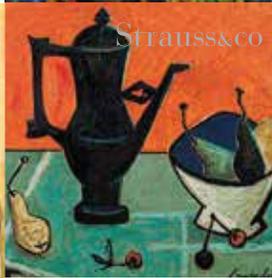
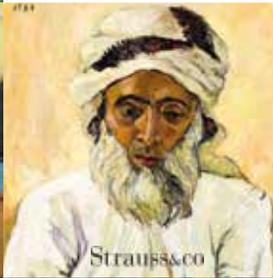
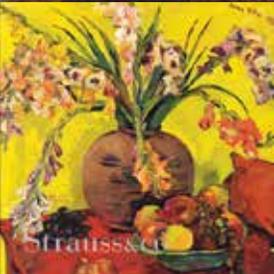
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Artist Index

- Abrams, L** 132, 139, 143
Adam, S 111
Aikman, J 213
Alexander, K 325
Baldinelli, A 138
Ballen, R 219
Battiss, W 148, 301, 302, 311, 313, 314, 315
Bell, D 227
Blake, P 163, 164
Boonzaier, G 15, 16, 35, 58, 257
Bosch, E 98
Boshoff, A 30, 49, 50, 60, 322
Boshoff, W 223
Botes, C 211, 212, 215, 216, 232
Botha, W 233
Boyley, E 25, 39, 40, 41, 42
Boys, G 140, 153
Bozas, D 100, 101, 102
Brainwash, M 165
Brown, D 187
Büchner, C 33
Burnett, R 157
Burwitz, N 161
Calliyannis, M 80
Catherine, N 180, 191, 192, 242, 243, 246
Cilliers-Barnard, B 135
Claerhout, F 38
Clarke, P 289, 296, 312, 318
Coetzee, C 61, 63, 92
Coetzer, W H 55, 59
Coleman, T 142, 145
Crump, A 178
Cundall-Allen, J 152
Davies, H 185, 186
Davies, S H 146
de Jager, D 85, 86
de Jong, E 131
de Jongh, T 14, 45, 46
de Leeuw, G 68, 282, 283
Delporte, W A 125
Desmond, N 96
Donwood, S 166
Dooh, J M 226
Drift, R 99, 109
Dumas, M 247
Eloff, Z 48
Erasmus, N 136, 150
Everard, B 293
Fleischer, M 126
Goldblatt, S 119, 120, 151
Halter, D 172
Harris-Ching, R 43
Harrs, H 72
Heath, J 128, 154, 300
Heath, J T 81
Henkel, I 52, 267, 268
Herzog, H 133
Hlungwani, J 127
Hodgins, R 190, 239, 241, 248, 316, 319, 321
Hugo, P 220
Jaholkowski, G 84
Jaroszynska, K 62
Kannemeyer, A 217, 218
Karstel, A 179
Kentridge, W 189, 205, 206, 207, 208, 228, 229, 230, 237, 240, 307
King, T 173
Koloane, D 147
Koons, J 168
Kottler, M 31, 69
Kumalo, S 290, 303, 308
Labuschagne, E 156
Laubscher, E 261, 297, 305
Laubser, M 18, 19, 22, 23, 284, 285
Leggat, R 83
Leigh, D M 294
Lewis, D 236
Lipkin, A 162
Lock, F 272
Mahlangu, E 175, 176
Mahlangu, S 67
Makamo, N 193, 235
Mancoba, E 112, 113
Maqhubela, L 159
Mashile, C 181
Mautloa, KP 160
McCaw, T 8, 9
Meerkotter, D 114, 134, 155
Meintjes, J 64
Meyer, J 323
Michaletos, A 244
Murakami, T 167
Murray, B 197
Naudé, H 6, 258
Ndlovu, S 198, 199
Ngatane, E 87, 88
Ngobeni, B 195
Nhlengethwa, S 141, 144, 194, 214
Nicholson, S W 250
Niemann Jnr, H 32, 56
Niemann Snr, H 57
Oerder, F 7, 21, 51, 271
Oltmann, W 170, 171
Page, F 105, 106, 129, 320
Palms, T 44
Philipson, R 78
Pierneef, J H 1, 2, 5, 10, 11, 12, 13, 254, 255, 256, 264, 269, 273, 277, 280, 295
Platter, C 183
Portway, D 158, 309
Preller, A 17, 65, 262, 263, 274, 279, 288, 292, 304
Roos, N 116
Rose-Innes, A 24, 37
Sash, C 104, 121, 122, 123, 130
Schimmel, F 115, 117
Schönfeldt, J 200, 201, 224
Sekoto, G 278
Sénèque, C 3, 253
Serneels, C 29
Sibiya, L 70, 71, 73, 91, 95, 108
Sihlali, D 149
Siopis, P 238
Sithole, L 291
Skotnes, C 89, 90, 93, 107, 110, 298
Smit, A 103
Smith, R J T 174
Spears, F S 36
Stern, I 20, 259, 266
Stone, S 196
Subotzky, M 222
Sumner, M 53, 54, 260, 270, 281, 286
Taylor, M 231
Thoba, A 202
Tose, M Q 66
Tretchikoff, V 310, 317
Tugwell, C 47
Uys, A 137
van den Berg, C 184, 203
van der Merwe, H 188
van der Wat, H 118, 177
van Essche, M 265, 275, 276, 287
van Heerden, P 28
Verster, A 124
Victor, D 182, 209, 210, 221, 234
Villa, E 74, 75, 97, 299, 306, 324
Volschenk, J E A 26, 27
Vorster, G 76, 77, 79, 82
Vuillard, E 251, 252
Wallace, M 34
Wenning, P 4
Witbooi, K 225
Xaba, N 94
Young, E 204
Zulu, S 245



