

Strauss&co

Fine Art Auctioneers | Consultants



Important South African and International Art

Monday 13 November 2017

2 pm Session One

5 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 10 November to Sunday 12 November from 10 am to 5 pm

WALKABOUT

Saturday 11 November at 11 am and Sunday 12 November at 11 am

ENQUIRIES AND CATALOGUES

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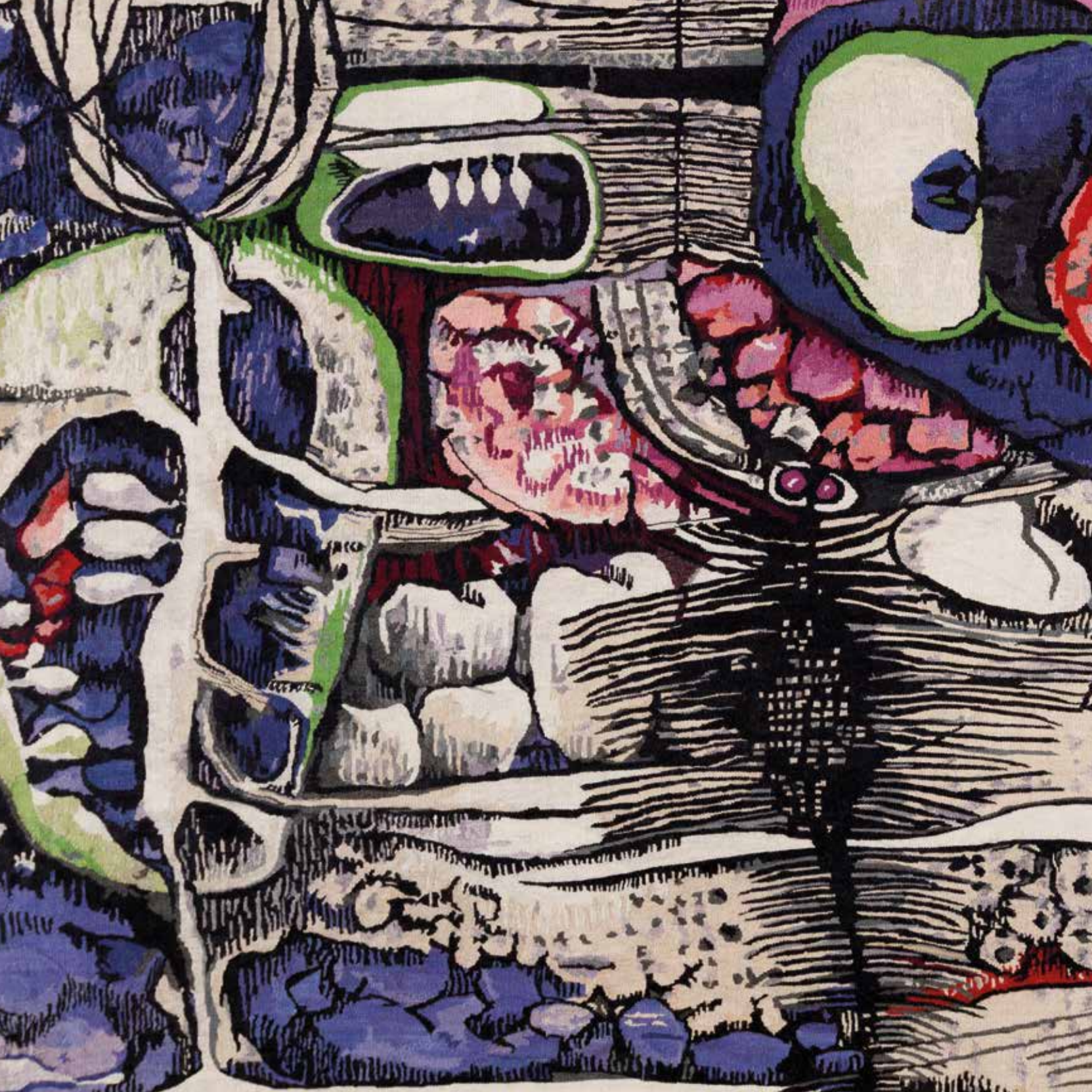
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Sale Information

Auction

Monday 13 November 2017
2 pm (Lots 1–170)
5 pm (Lots 171–300)
8 pm (Lots 301–391)

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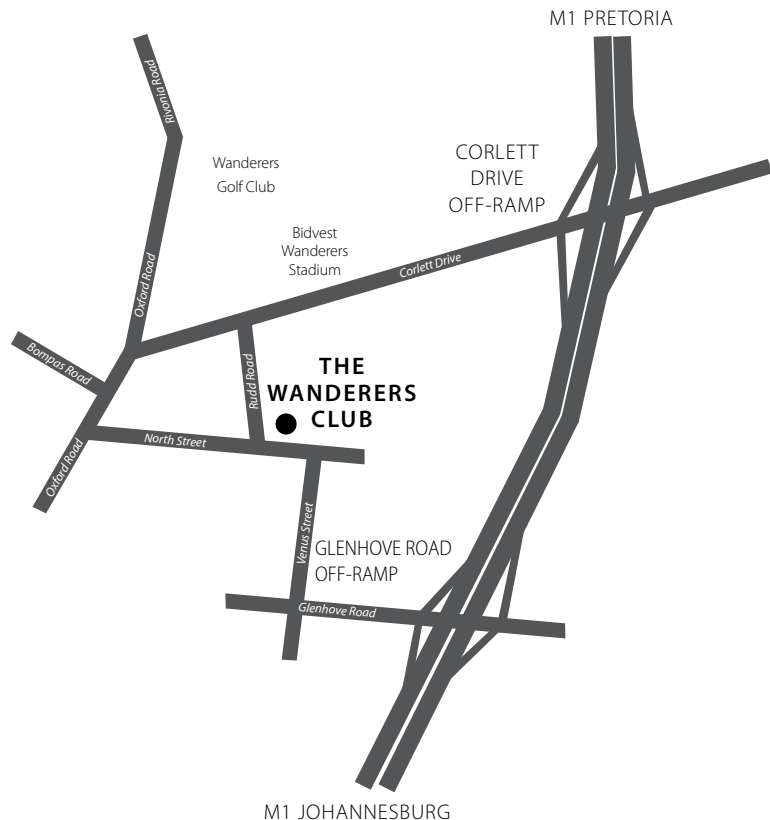
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Directions from Pretoria

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

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Buying at Strauss & Co

A step by step guide for buying at auction.

1. Browse upcoming sales

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Catalogues can be purchased from our offices or by subscription.

Cataloguing information

- Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
- Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
- The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The 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.

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- Direct Cash deposit into our Current Account

Strauss & Co

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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.

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.

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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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Sales Calendar 2018

CAPE TOWN

Contemporary Art

Saturday 17 February 2018

Entries close approximately 10 weeks before the sale

Important South African and International Art, Decorative Arts & Jewellery

Monday 5 March 2018

Entries close approximately 10 weeks before the sale

JOHANNESBURG

Important South African and International Art

Monday 4 June 2018

Entries close approximately 10 weeks before the sale

Lot 181 Cecily Sash *Female Figures* (detail)



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.

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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.

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StraussOnline



Alexander Calder, *Composition with Spiral and Blue Circle* R30 000 - 40 000

South African and International Art and Decorative Arts

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The Barloworld Collection

Barloworld, founded in 1902, is a leading distributor of global brands, and one of South Africa's oldest companies with a 115year old history. In 1972, some 45 years ago, the Barlow Park campus in Sandton was built to house the company's head office; and with the move into the premises in 1977, a large number of artworks befitting the new building were acquired to adorn the hallways, conference rooms and offices of the then new headquarters with additional works being added over the years.

This represented a rich ethos of art collecting and is now, through a bold new initiative, being transformed to be more representative of a dynamic and diverse group founded on African soil. The proceeds of the sale of artworks on auction will go towards the regeneration of the group's cultural programme with a focus on contemporary art, including photography, and the development of new creative talent, building up a meaningful legacy for future generations.

'The Barloworld art collection represents part of a rich heritage that will be of great benefit towards the future as we drive a new ethos and a bold view. We look forward to continue supporting this legacy of culture to showcase our firm foundation as an African company with a new perspective of the future', said Barloworld Group CEO Dominic Sewela.

Lots 3, 49, 53, 71, 82, 89, 126, 146, 185, 189, 197, 199, 200, 202, 203, 204, 207, 208, 210, 211, 225, 226, 234, 235, 315, 319, 336, 337, 359, 373, 380, 383, 386, 387, 389 and 390



Lot 319 Adolph Jentsch *After the Rain*

Estate Late Danie de Jager (1936 – 2003)

Danie de Jager, who pursued sculpture his whole life, struggled at the outset of his career. He doggedly entered every possible competition until he finally won his first major commission. This was the Hertzog Monument in Bloemfontein which kept him at work for the greater part of the 1960s. Later his reputation was such that that he could rely on patrons approaching him directly, and he had to employ a number of assistants to cope with the volume of work. Yet his sculpture is not widely represented in South African museums, pointing, if nothing else, at the divide between 'public' and 'high art' taste.

De Jager explored the great freedom often given to him by his clients to conceptualize a new commission, but he was also quick to adapt his style to their demands, with naturalistic images of historical figures and political dignitaries, wildlife studies for Sun City, and abstract pieces at such venues as Bela Bela, Polokwane and O R Tambo International Airport.

His most famous sculpture is arguably *Shawu*, the life-size elephant at the entrance to the Lost City Palace Hotel at Sun City. De Jager stated that *Shawu* was cast in Italy because only there could something of that size be undertaken in the ceramic shell technique, which would also have facilitated the detailed replication of the texture of the elephant's hide. But it is notable that the extensive, eagerly collected editions of this small-scale work was cast locally by Mike Edwards at the IMI Sculpture Studio at Lanseria.

Oscar the Seal, at the Table Bay Hotel in Cape Town, became another favourite of the public, especially as Nelson Mandela attended the inauguration.

Later in life De Jager gained widespread international status with such prominent commissions as the *Flying Horses*



Photograph of the late Danie de Jager's studio.

at the Atlantis Royal Hotel in the Bahamas, the *Water at last* group of camels at the Royal Mirage Hotel, Jumeirah, Dubai, and the *Arabian Horses* for the Jumeirah Beach Hotel, Dubai. His oeuvre spans sculpting a war memorial at Delville Wood in France as well as a series of impala heads adorning the façade of the Impala Building on 5th Avenue, New York. His clients included such luminaries as Bill and Hillary Clinton, Margaret Thatcher, His Highness Sheikh Ahmed Bin Saeed al Maktoum, Cliff Richard, Natalie Cole, Sting, Michael Jackson, and the actor, Robert de Niro.

Lots 171 to 178

A Selection of Artworks from KwaZulu-Natal

In no way do the sixty KwaZulu-Natal artworks selected here represent the remarkable, lively and moving history of artmaking in the province. While never trying to present a survey of the area's artmaking, or re-evaluate it, the selection reveals a number of clear points and trends. A strong influence from British Modernism is evident, both stylistically and in terms of tertiary guidance. The touch of Bloomsbury's Roger Fry, Vanessa Bell and Duncan Grant, for instance, as well as Stanley Spencer, Wyndham Lewis, the Nashes, Edward Bawden and Graham Sutherland – a roll call of thrilling, vanguard painters – is unmistakable in the pictures by Merlyn Evans, Bertha Everard, Leonora Everard-Haden, Normand Dunn, Jack, Jane and Jinny Heath, Carola Brotherton and Susan Davies. No surprise that most would have had access to eye-popping modern British pictures in the permanent collections of the Tatham Gallery and the Natal Art Gallery. Yet despite a British inflection, most of these artists sought to animate their works with a distinctly African spirit. Dunn and Jack Heath did so most dramatically, perhaps, drawing on bold Zulu motifs, vernacular pattern, daring, uninhibited colour combinations, and indigenous, natural symbols, particularly thorns and horns.

The development of prominent and gifted artist-families is particularly notable in the province. The four generations of Everard women need little introduction, of course, but the Heaths, Alcocks and Taylors are perhaps not as widely known. Collaborative studios have also played a significant role in KwaZulu-Natal. The Ardmore Ceramic Studio has harnessed the creative energies of Fée Halsted, Bonnie Ntshalintshali, Josephine Ghesa and Wonderboy Nxumalo, to name only a few, allowing each to develop their own unique aesthetic.



Lot 263 Diamond Bozas *Gavin Wiseman's Farm*

Similarly, the Rorke's Drift Arts and Crafts Centre and the Vukani Arts Association have given a platform to talented artists and makers, many of whom uphold traditional methods.

As might be expected, the province's landscape provides the inspiration for many of the works on offer. There are beautiful and important topographical views by Methven, Charlesworth, Brotherton and Saint Mokoena, as well as vivid, expressively painted local scenes by David Moon, Leonora Everard-Haden, Jane Heath, Scott Bredin and Celeste Matthews.

This selection of works from KwaZulu-Natal offers an opportunity to present together the provocative, erudite and innovative works by Walter Oltmann, Hussein Salim, Rauri Alcock, Virginia MacKenny, Patrick O'Connor and Andrew Verster. Moreover, it gives reason to showcase the work of Clement S  n  que and Diamond Bozas, two distinctive, astonishing, contrasting and often-overlooked painters, both of whom had European exposure, and both of whom have produced breathtaking pictures. S  n  que, born in 1896, dying in the Durban Sanatorium in 1930, aged only 33, and Bozas, still painting from his Eshowe studio at 94 years old, just hint at the long, distinguished and diverse artistic tradition in the province.

Lots 239 to 298

Wartime South African Artworks

Human conflict has long been a subject of art. The earliest depictions of war and conflict in South Africa include Charles Bell's 60 drawings of the seventh Cape frontier war (1846–47), various drawings and portfolios by Thomas Baines portraying the eighth Cape frontier war (1850–53), and a diverse constellation of San rock paintings describing various skirmishes, including those with Boer commandos and Nguni herders. The selection in this sale focuses on two important historical conflicts: Anglo-Boer War (1899–1902) and World War II (1939–45). Highlights include Alexis Preller's *Fleurs du Mal* (1944), a moving study of a prone figure whose shrapnel wounds are transformed into petals and butterflies, Irma Stern's portrait of her friend and patron, Freda Feldman (1943), and Dorothy Kay's striking piece of reportage, *War News* (c.1945).

Various artists, including C Meredith Bleach, Gwelo Goodman, Erich Mayer and Frans Oerder, depicted the Anglo-Boer War. Mayer was part of a Boer commando and unofficially recorded the war, sketching at farms visited by his battalion. He was banished to the island of St Helena after his capture at Mafeking where he continued to record aspects of the war. Anton van Wouw is represented in this selection with his 1907 study of exiled South African Republic president, Paul Kruger. Van Wouw's first major commission, in 1896, was a ceremonial statue of Kruger, which is currently displayed at Church Square, Pretoria.

A great many South African artists served in World War II, including Robert Hodgins, Alexis Preller and Cecil Skotnes, who witnessed the unpacking of Michelangelo's *David* at the Uffizi Museum, Florence. An accomplished illustrator, Dorothy Kay was one of the first artists to be employed as an official war



Lot 302 Thomas Baines *A Party Attacked*

artist. Other notable war artists included Philip Bawcombe, Francois Krige, Neville Lewis and New Group co-founder Terence McCaw. Bawcombe covered both the North African (1940–43) and Italian (1943–45) campaigns; his work is held in the collection of The Ditsong National Museum of Military History, Johannesburg. Adolph Jentsch's *After the Rain, SWA* (1939) may seem far removed from the nascent conflict in Europe, but the German-born painter's studio in Dresden would be destroyed, dispelling any thoughts of returning to his homeland.

Lots 30, 31, 33, 302, 304, 309, 314, 319, 324, 329, 332 and 333

Highveld Landscapes

The highveld is a prominent subject of South African arts and letters. The grassy plains of the country's inland plateau, a high-lying region functionally named the *hoëveld* by early Boer farmers who used it for stock grazing, have occupied artists as diverse as JH Pierneef, John Koenakeefe Mohl and William Kentridge. The use of the word highveld is now so naturalised that one forgets its long usage in English. The 1879 edition of lexicographer James Stormonth's *Etymological and Pronouncing Dictionary of the English Language* defined it as the 'plains above the altitude of thorns'. This antique definition is useful in highlighting the physiographic meaning of the word. Over time, though, the highveld has also come to refer to the physical landscapes of Johannesburg, Pretoria and the surrounding areas.

The selection of works offered here encompasses both definitions. The lots on offer range from bucolic studies of the highveld's long, gently tilting landscapes to works descriptive of urban settlement and industry. The earliest work on offer, Frans Oerder's *Farm Bezuidenhout* (c.1890s), embraces both meanings. Oerder immigrated to South Africa in 1890, and initially lived on the farm Doornfontein, in present-day central Johannesburg, before moving to Pretoria. In lieu of board and lodging Oerder gifted the farm's owner, Frederick Jacobus Bezuidenhout, a painting of his rural homestead, a landscape soon to be erased by industrialisation. John Meyer and Walter Meyer are contemporary heirs to the rustic naturalism of Oerder.

Urbanism and the ambiguities of progress are important themes in the works of Mohl, Kentridge, Gerard Sekoto and Moses Tladi. The latter two artists were both born on



Lot 236 Cecil Skotnes *Highveld Landscape*

the verdant eastern cusp of the highveld, Tladi painting in a traditional landscape idiom where Sekoto was more a social portraitist. JH Pierneef is an acknowledged master of the rural highveld landscape. As Esmé Berman noted: 'For him the highveld plateau and the bushveld were never merely aggregations of soil and rocks and vegetation. He looked beyond the surface of the scenery and perceived a structural system, which he then translated into distinctive formal compositions.'¹ A similar affection and understanding of the harsh light that bathes this high-lying landscape characterises the lots by Ernst de Jong and Cecil Skotnes.

1. Esmé Berman, *Painting in South Africa*, Johannesburg: Southern Book Publishers, 1993, p.50

Lots 23, 25, 34, 100, 119, 162, 187, 206, 236, 238, 305, 308, 327, 328, 375 and 389