

Strauss&co

Fine Art Auctioneers | Consultants



# Important South African and International Art

Monday 12 November 2018

2 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 9 November to Sunday 11 November from 10 am to 5 pm

## WALKABOUT

Saturday 10 November at 11 am and Sunday 11 November at 11 am

## 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) B GENOVESE (MD), AND  
S GOODMAN





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# 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](http://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](mailto: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

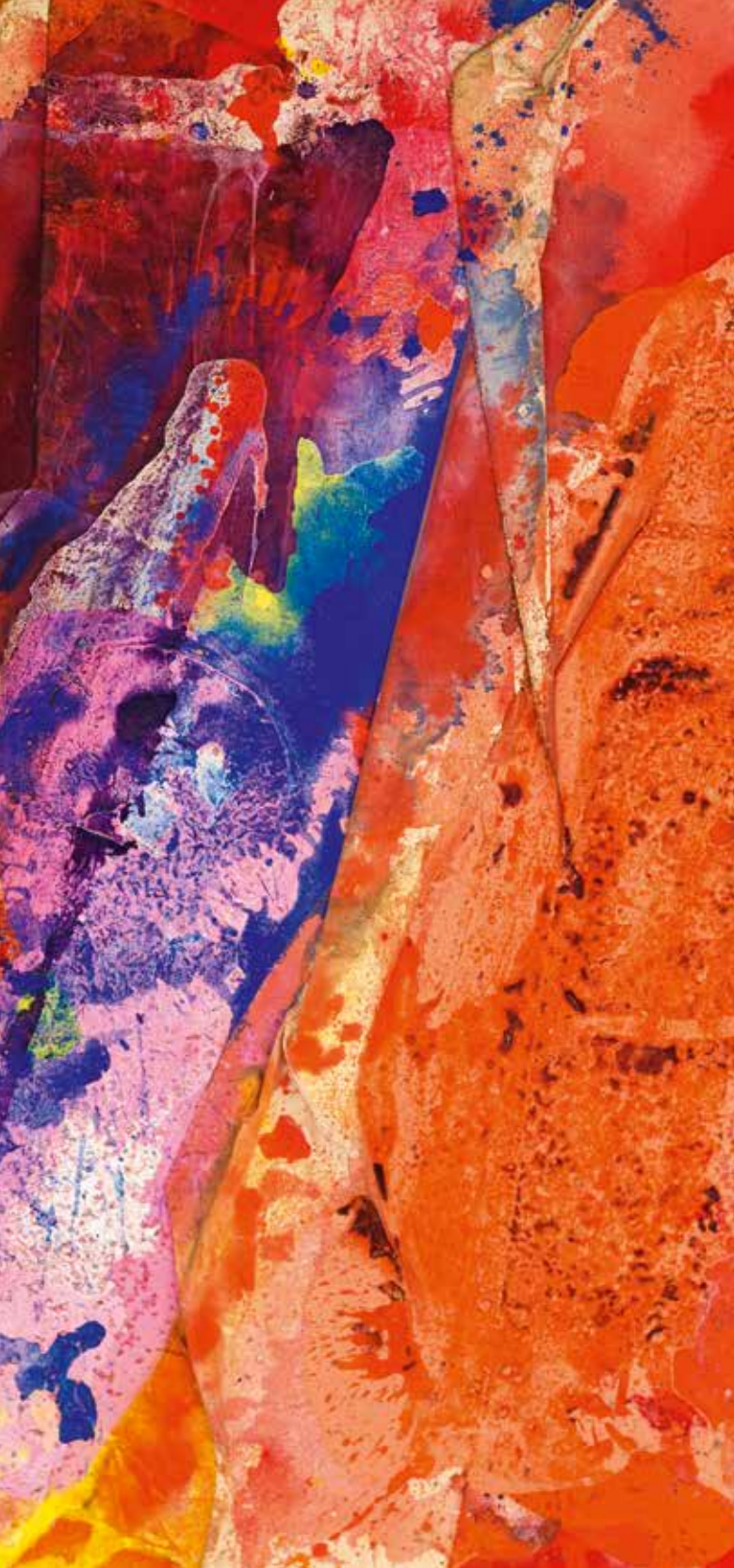
A representative from Airwings and Stuttaford will be available on the night and the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

#### Airwings

Tel +27 83 454 1115 Contact: Marthinus Erasmus  
Email: [tinus@airwings.co.za](mailto:tinus@airwings.co.za)

#### Stuttaford Van Lines

Tel +27 11 206 1500 Contact: Margarida Fernandes  
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## An Unsung History: Moving on from *The Neglected Tradition*

A ground-breaking exhibition, *The Neglected Tradition: Towards a New History of South African Art (1930–1988)* was hosted by the Johannesburg Art Gallery (JAG) in 1988. The Director of the gallery at that time, Christopher Till, had assembled a formidable team of young curators, and he consulted with the late Matsemela Manaka, myself, and others in the art community, about how to transform the Johannesburg Art Gallery into a relevant museum – that would include more of the art of black South Africans. At that point, its collection of work by black artists was tiny.

Till's project began in earnest when he approached me to curate an exhibition of black South African art. Thus began a rapid tour through many private collections, ethnographic museums, universities, and libraries that could assist in such a project.

The exhibition eventually brought together 100 artworks from 60 collections, private and public, with a first edition catalogue of 1000 copies and a reprint of 1000.

In the introduction to the catalogue, I wrote:

*'As I began the preliminary research for the exhibition, the significant gaps in museum collections with regard to representation of art by black South Africans became apparent. I became painfully aware of how insubstantial, unreliable and frequently conflicting the available written information is.*

*'I also hope that this exhibition will serve as a catalyst for re-examining prevailing notions of the nature of 'black art' and indeed the very definitions of art which have in many cases been adopted unquestioningly from Western art traditions.'*

The idea of a neglected tradition involved a very specific use of the words 'neglected' and 'tradition'. Museums and public collections in South Africa had established a visual tradition based on an almost entirely Eurocentric pictorial account of our history. There was little or no interest shown in black art: paintings, sculptures, drawings or prints by black artists were simply not collected by municipal, provincial or national art galleries.

Furthermore, such works rarely appeared on the auction market.

Yet important and extraordinary works by black artists were to be found in other public collections, like ethnographic museums and archives such as the Africana Museum (now Museum Africa) and the Killie Campbell Collection.

The situation that prevailed before 1988 was that white artists were trained in the universities and technical colleges – which were, of course, closed to black students. (Other than the 'white' universities, only Durban Westville University had been teaching art and art history, since the 1970s.) Aspirant black artists shared information among themselves and turned to the Polly Street Art Centre, and mission schools like the Diocesan Training College (Grace Dieu) in Pietersburg, Rorkes Drift Art and Craft Centre, and Ndaleni Art School. The contribution of Polly Street and Rorke's Drift has now been thoroughly documented, but in 1988 this was still a largely untold story.

In too many cases, artists died young, under the age of 40 or 50, and their outputs were often small.



Nevertheless, even from the 1920s, there were a few individuals who supported and bought the work of particular black artists (Howard Pim, for example, who promoted the work of Moses Tladi). Art competitions, academy exhibitions, and agricultural shows, gave platforms to a small number of black artists, and later, from the 1950s and 60s, the private galleries – the Adler-Fielding Gallery, Gallery 101, and others – began to deal in works of black artists.

Thus, for *The Neglected Tradition*, I was able to source important works from some private collectors, as well as from the artists themselves, many of whom I had known through my work at the Funda Centre in Soweto, Katlehong Art Centre, and the Johannesburg Art Foundation.

After the exhibition in 1988, there was an immediate increase in interest from a handful of collectors, and between 1998 and 2018 there has been enormous growth in the demand for art by black South Africans.

Looking back, one could focus on the gaps: the absence of photography, for example, from the original exhibition. In the 1980s, the art world had not embraced photography as an art form per se and 'serious' photography was at a distance from the art world, being most at home on the thresholds of social conflict.

Looking forward, what or who still remains 'unsung'? There is a flourish of interest in the contemporary, but we need to ensure that there is proper consideration of the past, and of those diverse talents that may remain unrecognised. We no longer talk about black and white, but about diversity and inclusion.

But we still experience neglect, in some ways, albeit neglect of a different order. What we experience is no longer a neglect specifically of black artists, but a neglect of resources: our public museums, libraries, and research collections are under-resourced, there is an absence of catalogues raisonnés of artists in general, and archives are under-researched.

Perhaps this could become part of the work of the newly-resourced privately-owned museums.

The prospects for the 'unsung' involves ensuring that the commercial galleries, auction houses, and museums, private and state, develop a common practice of writing, researching and re-introducing the unsung to diversified audiences.

Steven Sack, September 2018

Now, on the thirtieth anniversary of the Johannesburg Art Gallery's landmark show, Session 2 of the sale, *An Unsung History*, presents a selection of work by artists included in the original *Neglected Tradition* exhibition, as well as others whose work could fall under the same banner.

**Lots 161–270**



**THE NEGLECTED TRADITION:  
Towards a New History of South African  
Art (1930–1988)**

23 Nov 1988 – 8 Jan 1989

JOHANNESBURG ART GALLERY  
JOHANNESBURGSE KUNSMUSEUM

Joubert Park

Tel. 725-3130

Joubertpark

Original poster for *The Neglected Tradition* exhibition.