



OORSIGTONTONSTELLING  
RETROSPECTIVE EXHIBITION

FEBRUARIE 1965  
FEBRUARY 1965

# FRANS OERDER

## FRANS DAVID OERDER 1867-1944

Gebore te Rotterdam in 1867.

Woon sedert 13de jaar aandklasse in tekenkuns by.

Verower op 18-jarige leeftyd 'n medalje vir figuurtekening, en 'n reisbeurs na Italië word deur Koning Willem III aan hom toegeken.

Voltooi ses-jarige kursus in skilderkuns in België en Nederland in 5 jaar - studeer onder M. Blanc-Garin te Brussel.

Kom in 1890 (op 23-jarige ouderdom) na Suid-Afrika.

Werk vir 4 jaar by die Z.A.S.M. (Transvaalse Spoorwegmaatskappy) - verf nommers op paaltjies langs die Komati- en Krokodilpoort-spoorlyn.

Vestig hom ná hierdie 4 jaar in Pretoria - beskik hier oor 'n ateljee waar hy portrette van vooraanstaande persone skilder. Hy gee gedurende hierdie tyd ook klas aan 'n meisieskool waar Anton van Wouw ook werksaam is. Gee ook les aan Pierneef.

Onderneem in hierdie tyd ook 'n skilderreis (van 1½ jaar) na Zoeloeland.

Keer terug na Pretoria en werk hier tot aan begin van 2de Vryheidsoorlog.

Vervaardig in oorlog met wyle prof. Nico Hofmeyr sketse aan die verskillende oorlogsfronte wat bestem was vir 'n gedenkboek. „ . . . 'n dertigtal van die sketse, akwarelle en tekeninge, wat in vaardigheid dikwels aan Melton Prior laat dink, maar oor die algemeen hoër staan, berus sedert verlede jaar eenaardiglik, in die Bloemfonteinse Oorlogsmuseum”.

(Die Volkstem, 2 Oktober 1939 - Dr. G. S. Preller skryf oor die skilder Frans Oerder).

Word gedurende die 2de Vryheidsoorlog aangestel as oorlogstekenaar. Maak skilderye en sketse van die slagveld. „Sy

versameling is later aan wyle prof. M. L. du Toit verkoop en vul vandag 'n ereplek in die Oorlogsmuseum te Bloemfontein.”

(Lantern - Junie 1955. Frans Oerder deur V. C. Wood).

Vanaf ongeveer 1903 swerf hy langs die Ooskus van Afrika, veral Zanzibar en die eiland Ibo. Hier, vir meer as twee jaar, skilder hy treffende doeke van die tropiese landskap en interessante ou Portugese bouvalle.

Hy doen later malaria op en keer terug na Pretoria.

Werk nog geruime tyd hier waar hy portrette skilder, onder meer een van dr. Engelenburg en een van genl. Louis Botha.

Reis in 1909 na Italië waar hy anderhalf jaar vertoef en onder andere 'n groot skildery van die interieur van die St. Peterkerk voltooi. Hy lewer ook interessante stukke van tonele in Tivoli, Napels en ander Italiaanse dorpe en stede.

Keer terug na sy geboorteland.

Deurreis ook Europa, stal oral uit en verwerf faam as portretskilder, veral kinderportretskilder.

Vestig hom aanvanklik in Brabant, later in Amsterdam.

Verwerf internasionale naam as kunsskilder.

Verskeie onderskeidings val hom in dié tyd te beurt. Hy verower onder meer silwer medaljes vir sy „Reconvalescentje” en „Moeder en Kind”.

Hy en sy eggenote keer in 1938 na S.A. terug.

Deurreis ons land, veral Kaapprovinsie, Natal en Noord-Transvaal.

Twee jaar voor sy dood kry hy longontsteking, maar herstel sodanig dat hy onverpoosd voortwerk tot aan sy dood in 1944.

## FRANS DAVID OERDER 1867-1944

Born at Rotterdam in 1867.

Attended evening classes in drawing since his 13th year.

Was 18 when he won a medal for figure drawing, and a travel bursary to Italy was awarded him by King William III.

Completed a six-years' course in the art of painting in Belgium and the Netherlands within 5 years - studied at Brussels under M. Blanc-Garin.

Came to South Africa in 1890 (in his 23rd year).

Employed by the Z.A.S.M. (Transvaal Railway Company) for 4 years - painted numbers on telegraph poles along the Komatipoort and Krokodilpoort railway line. Directly thereafter he settled in Pretoria - acquired a studio where he painted portraits of prominent persons. During this period he also lectured at a school for girls where Anton van Wouw too was employed. Also gave lectures to Pierneef.

During this period also undertook a painting tour of 1½ years in Zululand.

Returned to Pretoria and worked here until the outbreak of the 2nd War of Independence.

In collaboration with the late Prof. Nico Hofmeyr made sketches at various war fronts for inclusion in a memorial volume " . . . since last year about thirty of the sketches, water-colours and drawings, often reminiscent of Melton Prior as regards skill but generally of superior quality, are strangely enough to be found in the Bloemfontein War Museum".

(Die Volksstem, 2nd October, 1939 - Dr. G. S. Preller in an article on the painter Frans Oerder).

Appointed war painter during the 2nd War of Independence. Made paintings and sketches of the battlefield.

"His collection was afterwards sold to the late Prof. M. L.

du Toit and today occupy a place of honour in the War Museum at Bloemfontein."

(Lantern - June 1955. Frans Oerder, by V. C. Wood).

From about 1903 he roamed along the east coast of Africa, especially Zanzibar and the island Ibo. Here, for more than two years, he painted striking canvasses of the tropic landscape and interesting old Portuguese ruins.

He later contracted malaria and returned to Pretoria, where he continued working for a long time, painting portraits, inter alia, one of Dr. Engelenburg and one of Gen. Louis Botha.

Travelled to Italy in 1909 where he stayed for a year and a half and among other things completed a large painting of the interior of the St. Peter's Church. He also produced interesting paintings of scenes in Tivoli, Naples and other Italian towns and cities.

Returned to his native land.

Also travelled through Europe, exhibited everywhere and won fame as a portrait painter, especially as a painter of child studies. At first settled in Brabant, later on in Amsterdam.

Gained international recognition as painter.

During this period he won several distinctions. He won, among others, silver medals for his "Reconvalescentje" and "Mother and Child".

He returned to S.A. with his wife in 1938.

Travelled throughout our country, especially the Cape Province, Natal and the Northern Transvaal.

Contracted pneumonia two years before his death, but recovered sufficiently to continue painting until his death in 1944.

## DIE KUNSTENAAR

Seker een van Frans Oerder se sterkste eienskappe as kunstenaar, was sy vermoë om absoluut objektief teenoor sy onderwerp te staan. Of dit 'n portret, 'n stillewe, 'n landskap of 'n figuurstudie was, of dit die intieme saamwees van 'n moeder met haar kind was wat hy wou uitbeeld, het Oerder onmiddellik by die aanvang van die skildery die onderwerp voorop gestel en homself as kunstenaar in die agtergrond. Let maar op hoedat hy in sy tonele uit Holland die sagte lig, die sappige aarde en vars kleure van die bome en struikweergee, en dan, wanneer hy Pretoria in 1902 skilder, die rooi, stowwerige aarde van die winterdroë landskap. Miskien is die rede vir hierdie byna onnatuurlike objektiwiteit van siening geleë in Oerder se verbasende vaardigheid in beide die tekenkuns en die skilderkuns; hy kon letterlik enige tekstuur, vorm of ligeffek wat hy in die natuur waargeneem het, weergee, in kryt, in olie- of waterverf of in enige ander medium wat hy aangepak het.

Oerder se hele lewe was aan die beeldende kuns gewy. Sy skoling was in die tydperk toe die Haagse impressioniste hul sterkste invloed in Holland en daarbuite uitgeoefen het. Baie tekens van hierdie kunstenaars (byvoorbeeld van Mauve, Gabriël en die broers Maris) is duidelik in sy werk te bespeur; maar Oerder het nooit ten volle die Impressionisme aangehang nie. Alna die onderwerpe van sy skilderye dit verlang het, het hy gewissel tussen 'n soort „edele realisme”, 'n realisties-impressionistiese of 'n breë, sobere realistiese styl, met die blomme-stillewes as verfrissende tussenposes. Dis egter veral as portretskilder, en dan weer veral as skilder

van kinderportrette wat Oerder 'n warm plek in ons harte inneem. Hier vind ons 'n diepe insig in die siel van die kind, sy hulpeloosheid, sy teerheid en ook die wonderlike ont-plooiing van die kind as mens.

Sy stillewes (hoewel sommige van sy beste werke hieronder getel kan word) is soms geneigd om te swierig, te oppervlakkig dekoratief te wees. As uitbeelder van die Bantoe was Oerder 'n besondere meester, en vir 'n Europeër het hy 'n besondere insig in die Bantoe se aard en lewenswyse geopenbaar.

Met die jare het sy tegniese vaardigheid toegeneem, en het hy beroemdheid in Europa verwerf en 'n besondere bekendheid ook in ons land. Saam met Wenning, Caldecott en Hugo Naudé het hy 'n eie Suid-Afrikaanse skildertradisie aangevoer.

Frans Oerder was 'n man wat die lewe intens liefgehad het, en ook die lewende dinge om hom; wat uit die volheid van sy skildersentoesiasme en met die verfyndheid van sy groot tegniese vaardigheid vir ons in Suid-Afrika 'n ryk erfenis van voortrefflike kunswerke nagelaat het.

Die Pretoriase Kunsmuseum waardeur dit ten seerste dat daar soveel kunsliefhebbers is wat bereid was om van hul waardevolle Oerder-skilderye vir hierdie tentoonstelling te leen. Hierdeur kry diegene van ons wat sy werk minder goed ken die waardevolle geleentheid om Frans Oerder in al sy grootsheid as kunstenaar te waardeur en geniet.

A. J. WERTH - KURATOR

## THE ARTIST

One of Frans Oerder's strongest qualities as an artist was probably his ability to view his subject completely objectively. Whether it was a portrait, a still-life, a landscape or a figure study, or the intimate togetherness of a mother with her child that he wanted to portray. Oerder immediately, at the first stroke of the brush, placed the subject foremost and he as artist, withdrew to the background. Just note in his scenes of Holland how he captures the soft light, the luscious earth and the fresh colours of trees and shrubs, and, when he painted Pretoria in 1902, the red, dusty earth of the winter-dried landscape. Perhaps the reason for this almost supernatural objectivity of vision lies in Oerder's amazing skill in the art of drawing as well as in the art of painting; he could literally capture any texture, form or effect of light that he had observed in nature, in crayon, oil-colours or water-colours, or in any other medium which he used.

Oerder's entire life was dedicated to the plastic arts. He was schooled in the period when the impressionists of The Hague were exercising their strongest influences in and outside Holland. Signs of the influence of these artists (such as Mauve, Gabriël and the brothers Maris) are definitely noticeable in his works, but Oerder never followed Impressionism completely. According to the subjects of his paintings, he fluctuated between a type of "noble realism", a realistic-impressionistic or a broad, sober realistic style, with the flower still-lives as refreshing intervals. It is, however, above all as painter of portraits, and especially painter of child portraits

that Oerder has won a special place in our hearts. In these paintings we discover a profound insight into the soul of the child, its helplessness, its tenderness and also the fascinating development of the child as a human being.

Some of his still-lives are a bit stylish, too superficially decorative (although some of his best works are still-lives). Oerder was a master par excellence at the portrayal of the Bantu, and being a European, he revealed an exceptional understanding of the nature and the way of life of the Bantu. His technical skill increased with the years and he won fame in Europe and also special recognition in our country. With Wenning, Caldecott and Hugo Naudé he initiated a painting tradition peculiar to Southern Africa.

Frans Oerder was a person who loved life and the living things around him intensely; with the richness of his enthusiasm for painting, and the refinement of his extra ordinary technical skill he left behind for us in South Africa a rich heritage of precious works of art.

The Pretoria Art Museum is especially grateful that there were so many art lovers who were prepared to lend some of their valuable Oerder paintings for this exhibition. Through their kind co-operation many of us who do not know his work so well have been given the valuable opportunity of seeing and enjoying Frans Oerder in all his grandeur as artist.

A. J. WERTH - CURATOR



KAT. NR. 38 / CAT. NO. 38



KAT. NR. 12 / CAT. NO. 12

*Die veelsydigheid van Frans Oerder se kuns spreek uit die wyse waarop hy met ewe veel talent en gemak stillewes, landskappe, portrette en dierestudies kon skilder.*

*The versatility of Frans Oerder's art can be seen in the way in which he painted still-lives, landscapes, portraits and studies of animals with equal talent and facility.*

KAT. NR. 23  
CAT. NO. 23



KAT. NR. 34  
CAT. NO. 34



160.	„Perd en Klein Figuurkje” "Horse and Small Figure"	Crayon Crayon	Galery 101 Gallery 101	20 x 29 cm.
161.	„Kopstudie van Vrou” "Head of Woman"	Potlood Pencil	Galery 101 Gallery 101	22 x 19 cm.
162.	„Landskap” "Landscape"	Sepia Sepia	Galery 101 Gallery 101	27 x 50 cm.
163.	„Trappe” "Stairs"	Houtskool Charcoal	Galery 101 Gallery 101	44 x 64 cm.
164.	„Fonteine” "Fountains"	Houtskool Charcoal	Galery 101 Gallery 101	37 x 55 cm.
165.	„Binnehof - Hollandse plaas” "Inner Court - Farm in Holland"	Houtskool Charcoal	Galery 101 Gallery 101	44 x 65 cm.
166.	„Veldlandskap” "Veld Landscape"	Houtskool Charcoal	Galery 101 Gallery 101	44 x 63 cm.
167.	„Boomstamme, Fonteine” "Tree Trunks, Fountains"	Houtskool Charcoal	Mnr. en mev. A. Kay Mr. and Mrs. A. Kay	45 x 56 cm.
168.	„Plaas - Vrou en Koeie” "Farm - Woman and Cows"	Gemengde media Mixed media	Mnr. en mev. R. Maloon Mr. and Mrs. R. Maloon	54 x 74 cm.
169.	„Staalwerke (Smeltoond)” "Steelworks (Furnace)"	Gemengde media Mixed media	Mnr. F. M. Barnett Mr. F. M. Barnett	60 x 73 cm.
170.	„Peinsende Vrou” "Pensive Woman"	Crayon Crayon	Mnr. H. C. Kuiper Mr. H. C. Kuiper	64 x 43 cm.
171.	„Waentjie en Skuur” "Wagon and Barn"	Olie Oil	Mev. G. B. N. Beumont Mrs. G. B. N. Beumont	44 x 69 cm.

**PRETORIASE KUNSMUSEUM  
STADSRAAD VAN PRETORIA**

Tel. 74-6361/2

Dins.-Sat. / Tues.-Sat.: 10.00-5.00

Son. / Sun.: 1.00-6.00

Woensdae ook / Wednesdays also: 7.30-10.00 nm. / p.m.

Maandae gesluit / Closed on Mondays

Die tentoonstelling duur vanaf Dinsdag 23 Februarie  
tot Sondag 21 Maart 1965

The exhibit will be on view from Tuesday, February 23  
until Sunday, March 21, 1965.

**PRETORIA ART MUSEUM  
CITY COUNCIL OF PRETORIA**

