

**DIE WERK VAN ALEXIS PRELLER**

1934 - 1948

**EN 'N CATALOGUE RAISONNÉ**

deur

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Voorgelê ter vervulling van 'n deel van die  
vereistes vir die graad

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\*\*\*\*\*

Briefwisseling word in die voetnotas deur die naam van die skrywer, h aandagstreep, die naam van die ontvanger en die datum, in hierdie volgorde, aangedui.

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## HOOFSTUK 1

### OORSIG OOR HIERDIE VERHANDELING

#### 1. DOELWITTE VAN HIERDIE VERHANDELING

Die doel van hierdie verhandeling is tweërlei, naamlik om

- ° die werk van Alexis Preller oor die periode 1934 - 1948 te bespreek en om
- ° 'n catalogue raisonné van die skilderkuns van Alexis Preller daar te stel.

Hierdie verhandeling word derhalwe logies in twee dele soos volg verdeel

- ° Die werk van Alexis Preller 1934 - 1948 en
- ° 'n Catalogue Raisonné van die skilderkuns van Alexis Preller.

#### 2. MOTIVERING VAN DIE STRUKTUUR VAN HIERDIE VERHANDELING

Ten einde hierdie verhandeling binne 'n hanteerbare omvang te hou, is daar besluit om die werk van Alexis Preller oor die periode 1934 - 1948 te bespreek. Die afsnydatum van 1950 is nie arbitrêr nie, maar is spesifiek so gekies omdat dit, myns insiens, die afsnypunt verteenwoordig voordat Preller onomwonde as Suid-Afrikaanse kunstenaar van nasionale faam aanvaar is. Hierdie stelling mag oënskynlik aanvegbaar wees. Daarom moet sekere kriteria van nasionale erkenning geïdentifiseer word. Daar skyn alle rede te bestaan om te vermoed dat 'n kunstenaar nasionaal aanvaar word wanneer die volgende met hom gebeur:

- ° 1952 - Aankoop van "Rima" en "Christ Head" deur die Suid-Afrikaanse Nasionale Kunsmuseum.
- ° 1953 - Ontvang Molteno toekenning saam met Jean Welz. Aanvaar opdrag vir muurskilderye vir die gebou van die Ontvanger van Inkomste in Johannesburg. (Die Ontvanger van Inkomste is 'n departement van die sentrale regering van die Republiek van Suid-Afrika).
- ° 1955 - Ontvang die goue medalje-toekenning van die S.A. Akademie vir Wetenskap en Kuns.
- ° 1959 - Aanvaar opdrag vir muurskildery "Discovery" in die gebou van die Provinsiale Administrasie in Pretoria. (Opdrag van die Provinsie Transvaal).

Hierdie verhandeling eindig op die vooraand van ondebatterbare nasionale erkenning vir Preller as skilder.

'n Bespreking van die werk van Alexis Preller oor die periode 1934 - 1948 kan alleen doeltreffend wees indien dit teen twee agtergronde geskets word, naamlik:

- ° 'n deurlopende catalogue raisonné van sy skilderkuns, en
- ° 'n kronologiese biografie van die skilder se lewe.

Indien hierdie agtergronde nie geskets word nie, kan hierdie verhandeling maklik verval in 'n uitbeelding van Preller in 'n lugleegte. Om te voorkom dat dit gebeur, word 'n omvattende catalogue raisonné van die skilderkuns van Preller in hierdie verhandeling geplaas. Slegs deur deurgaans na skilderye in hierdie versameling te verwys, kan die groei en ontwikkeling in Preller as kunstenaar oor die periode 1934 - 1948 doeltreffend geïllustreer word.



Hoewel 'n catalogue raisonné uiters belangrik is, is dit ewe belangrik om die periode 1934 - 1948 te sien teen die totale perspektief van Preller se lewe. Eers dan kan die rykheid van Preller se vroeë nalatenskap ten volle begryp word. Dit is my beskeie mening dat Preller se mees uitstaande en volwasse werke eers na 1950 gekristalliseer het. Hierdie periode (1950-1975) kan alleen deurgrond word teen die agtergrond van 'n intieme kennis van al die vormende invloede en wroegings wat vooraf op hom ingewerk het. Dit is daarom belangrik dat hoewel hierdie verhandeling eintlik in 1948 eindig, om kortliks kennis te neem van die res van die verloop van die lewe van hierdie begaafde kunstenaar. Dit is om hierdie rede dat daar in die afdeling wat nou volg, 'n verkorte kronologiese biografie van Alexis Preller se lewe gegee word.

3. VERKORTE KRONOLOGIESE BIOGRAFIE VAN ALEXIS PRELLER

- 1911 - Gebore Pretoria, 6 September 1911. ✓
- 1923-1927 - Boys' High School, Pretoria - skool opvoerings.
- 1928-1933 - Stadsraad van Pretoria - Junior klerk ✓  
 Belangstelling in teater; Skryfkuns, toneel-  
 kuns. ✓ ✓
- 1934 - Engeland (Londen); ontmoet Hendrik Pierneef.  
 Studeer : Westminster School of Art onder Mark  
 Gertler. Invloed van Vincent Van Gogh en Paul  
 Gauguin. ✓  
 ✓ Finale breuk met toneel- en skryfkuns.
- 1935 - Reis; Christi Truter ✓  
 ✓ Londen, Berlyn, Hamburg, Antwerpen. Keer terug  
 via Ooskus van Afrika ✓  
 Besoek Tetuan, Kairo, Mombassa, Zanzibar vir  
 die eerste keer.
- 1935 ✓ - Eerste uitstalling (Pretoria)  
 Ontmoet prof. M.L. du Toit en Norman Eaton. ✓
- 1936 - Tweede uitstalling (Johannesburg)  
 Leon Levson open uitstalling. Ontmoet Moses  
 ✓ Kottler, Anton Hendriks, Willem Hendrikz en  
 Judith Gluckman.  
 Derde uitstalling (Pretoria).
- 1937 - Februarie-September: Parys, Frankryk  
 - Atelier de la Grande Chaumiere  
 - Musée de L'Homme  
 Twee maande in Suide van Frankryk - Bly in  
 Monte Carlo. ✓  
 Terugkeer skilder in: Swaziland en Zululand  
 (September-Desember).

- 1938 - Vierde uitstalling (Pretoria).
- 1939 - Junie-Oktober - Reis na Belgiese Kongo. Bly by "Lake Kivu", Nyamlagira, Goma. Keer terug op Tanganyika meer en die Lualaba rivier.
- 1940 - Sluit aan by die Suid-Afrikaanse Mediese Korps.
- 1941 - "14th Field Ambulance" vertrek na Egipte in April, via die Ooskus van Afrika: Helwan, Mersa, Matruh en El Alamein.
- 1942 - Tweede Wêreldoorlog: Sidi Omar, Sidi Resegh, Tobruk.  
Gevange geneem : krygsgevangene Noord-Afrika, Benghazi, Tripoli.
- 1943 - Krygsgevangene in Capua/Napels, Fara Sabina/Rome.  
Gerepatrieer na Egipte - Kairo, Suez.  
Keer terug via die Ooskus van Afrika na Suid-Afrika.
- 1944 - Vyfde uitstalling (Johannesburg)  
Oorlogskilderye : Opening deur Uys Krige  
Koop plot; "Ygdrasil" naby Pierneef  
Norman Eaton ontwerp ateljee - begin bou.
- 1945 - Sesde uitstalling (Johannesburg).
- 1946 - Sewende uitstalling (Pretoria)  
Opening deur prof. Matthys Bokhorst.  
November-Desember - Reis: Parys, Frankryk.

- 1947 - Januarie - Londen  
Agste uitstalling (Pretoria) - Christi's Galery  
Negende uitstalling (Johannesburg) - Constantia  
Gallery.
- 1948 - Skilder twee variasies van "Die Kraal". Hou  
tiende uitstalling in ateljee. Verkoop  
"Ygdrasil".  
Vertrek na Seychelles ✓  
Vertoef eers by Zanzibar en Mombassa. Op Mahé  
bly in Beau Vallou saam met Jourdain Delorié.  
Ontwikkeling van die skulp- en vaasmotief.
- 1949 - Keer terug via Mombassa en Zanzibar.  
Elfde uitstalling (Johannesburg)  
- Seychelles uitstalling.
- 1950 - Twaalfde uitstalling (Pretoria) - Vincent  
Galery.  
- Klein skilderye op houtpaneel.
- 1951 - Woon en skilder in rondawel naby Universiteit  
Pretoria.
- 1952 - Dertiende uitstalling (Johannesburg)  
Meestal Mapogga studies ✓  
Veertiende uitstalling (Pretoria)  
Opening deur Norman Eaton. Op hierdie uitstal-  
ling: "Collected Images", "Rima", "Christ  
Head". (Suid-Afrikaanse Nasionale Kunsmuseum  
koop "Rima" en "Christ Head").
- 1953 - Vyftiende uitstalling (Kaapstad). Opening deur  
John Paris. Ontmoet "Boerneef". (Prof. I.W.  
van der Merwe) en prof. Canus Scholtz ✓  
Ontvang Molteno prys saam met Jean Welz

Ontvang opdrag vir muurpaneel vir Ontvanger van Inkomste in Johannesburg. Vertrek na Italië in Augustus. Bestudeer muurpanele en skilderye in Rome, Tarquinia, Florence, Siena, Arezzo (Piero della Francesca), Venesië (Mosaïeke by Torcello en Ravenna) Napels, Pompeii, Paestium. Sit studiereis voort na Egipte; - Kairo-museum, Sakkara, Luxor, Karnak, Vallei van die Konings. Vertrek na Assouan vir reis op Nyl na Khartoum, Tempel van Abu Simbel. Maak sketse vir muurpaneel.

- 1954 - Verhuis na Hartbeespoortdam  
Begin muurpaneel vir Ontvanger van Inkomste in Johannesburg.  
Stal uit Venice Biennale.
- 1955 - Muurpaneel voltooi.  
Ontvang goue medalje van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns.
- 1956 - Sestiende uitstalling (Johannesburg) - Lidchi's Galery.  
Johannesburgse kunsmuseum koop "Hieratic Women".  
Verteenwoordig by Venice Biennale. Word uitgenooi om uit te stal in Rome.  
Koop "Dombeya" - Brits distrik.  
Oktober begin bou aan ateljee.
- 1958 - Sewentiende uitstalling (Johannesburg)  
Lidchi Galery - Twee variasies van "Grand Mapogga"  
Mosaïekpaneel vir Dr. Hennie Meyer (Pretoria).
- 1959 - Begin met sketswerk vir die muurpaneel vir Provinsiale Administrasie "DIE ONTDEKKING" - bou nuwe ateljee aan vir huisvesting van muurpaneel

Begin met houtskool tekening op doek 1960.  
Voltooi tekening, begin skilder aan paneel.

- 1962 - Muurpaneel "DIE ONTDEKKING" voltooi.  
Agtiende uitstalling (Johannesburg)  
Pieter Wenning Galery - Opening deur Harold  
Jeppe.
- 1963 - Negentiende uitstalling (Pretoria) - Suid-  
Afrikaanse Kunsvereniging -  
Opening deur prof. A.L. Meiring.  
Opening van muurpaneel vir publiek - Dr.  
William Nicol kamer; Provinsiale Administrasie  
gebou.
- 1965 - Titel program deur Lourens Fourie; uitgesaai  
deur die S.A.U.K.  
Twintigste uitstalling (Johannesburg) -  
Lidchi's Galery  
"The Gold Temple", "Golden Choros", "Solomon  
and the Queen of Sheba (Pretoriase kunsmuseum).
- 1966-1967 - Bou addisionele ateljee aan op "Dombeya"  
Skilder "Gates of Paradise", "Chariot of the  
Sun" - Goudblad skilderye.
- 1968 - Reis na Griekeland, Turkye, Italië met Guna  
Massyn.  
Keer terug na Adam/Apollo - tema.
- 1969 - Een-en-twintigste uitstalling (Johannesburg)  
- Lidchi's Galery  
- Verskeie Intaglios - twee variasies van "The  
Creation of Adam" (the Creation of Adam I en  
The Creation of Adam II).
- 1970 - Stal "Marathon" en "The Tower" uit by Lidchi's  
Galery.

- 1971 - Reis na Griekeland, Rome, en Florence.
- 1972 - Retrospektiewe tentoonstelling by die Pretoria-  
se Kunsmuseum - Opening deur prof. H. van der  
Merwe Scholtz.
- 1973 - Reis na Europa, Griekeland en doen aan by  
Griekse Eilande.  
Begin met bou werk aan Modif/Kapel vir Norman  
Eaton.  
Werk nou veral aan intaglios - koningskoppe en  
engele.
- 1974 - Reis na Malawi, Seychelles en Europa, saam met  
Guna Massyn.
- 1975 - Twee-en-twintigste uitstalling (Johannesburg)  
- Goodman Galery  
Oorlede, Pretoria 13 Desember 1975.

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**HOOFSTUK 2****VORMINGSJARE****1. FAMILIEVERWANTSKAP EN JEUGINVLOEDE**

Alexis Preller is gebore in die jaar net na uniewording (1910) op 6 September 1911. Hy was die Engelssprekende kleinneef van die bekende Afrikaner- historikus en - taalstyder Gustav Preller.

Preller se vroegste herinneringe reik terug toe hy as Pretoriase seun (ongeveer vyf of ses jaar oud) bekoor was deur die helderkleurige advertensieplakkate van rolprente en toneelstukke in die Transvaalse hoofstad.<sup>1</sup> Dit was veral 'n afbeelding van kinders in 'n woud wat sy kunstenaarsverbeelding gaande maak en sy eerste skrede as kunstenaar sou rig.<sup>2</sup>

'n Geskenkboek oor een van die verhale van Grimm het hom sodanig meegevoer dat hy van die bladsye en prente uitgeknipt en op 'n rak in sy kamer gemonteer het om sy eie klein teater te skep. Hierteen sou hy sy eerste kunsweerspieël.<sup>3</sup> Hy sê self: "(I) ... created a little theatre and was repeating what I had seen on the billboard ..."<sup>4</sup>

Onbewustelik sou die aanplakbord bepalend ten opsigte van Preller se toekomstige kunsbeoefening werk. Op 61-jare leeftyd sou hy terugkyk op sy lewe as kunstenaar en opmerk:

- 
1. Bezuidenhout, J.K. - Onderhoud met Preller; April-Augustus 1972.
  2. *ibid.*
  3. *ibid.*
  4. *ibid.*



" ... this billboard possibly was the influence in my life in terms of painting ..." <sup>5</sup>

## 2. BEKORING VAN DIE TONEELVERHOOG

'n Tweede vormende krag in sy loopbaan sou die impak van die verhoog - en toneelkuns word wat juis gedurende die tweede en derde dekades van die 20ste eeu 'n groot oplewing in die Pretoriase kultuurlewe veroorsaak het. As agtjarige kniebroekseun het hy die rolprent THE OUTSIDER met Maurice Moskovitch<sup>6</sup> in die hoofrol feitlik in detail onthou omdat hy as verstopeling in sy eie familiekring daarmee hom geïdentifiseer het. Trouens, as hoërskoolleerling aan Pretoria Boys High School sou hy nie net in sy ontluikende skryfkuns nie, maar ook in sy toneelspel hierheen teruggryp om as't ware 'n masker te skep waaragter hy as mens en kunstenaar kon skuil<sup>7</sup>. As jongeling het hy heelwat verhale en toneelstukke geskep en op 'n stadium dit selfs oorweeg om skrywer en dramaturg te word.<sup>8</sup> Hy het as skoolseun (ongeveer veertien tot sestien jaar oud) onder andere opgetree in toneelstukke soos THE NEW POOR<sup>9</sup> en THE BISHOP'S CANDLE STICKS.<sup>10</sup>

Tydens die opvoering van THE BISHOP'S CANDLE STICKS het sy moeder hom as aansporing twee vase<sup>11</sup>, erfstukke van die familie, geskenk. Dit was feitlik sinoniem met die tema van hierdie toneelstuk.<sup>12</sup> Hierdie vase sou vanaf die middel-dertiger jare tot in die laat veertiger jare in ten minste 20 van Preller se werke figureer.

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5. Bezuidenhout, J.K. - Onderhoude met Preller, t.a.p.
  6. *ibid.*
  7. Pretoria High School Old Boys Association - Preller 22 August 1940.
  8. Bezuidenhout, J.K. - Onderhoude met Preller, t.a.p.
  9. *ibid.*
  10. *ibid.*
  11. Bylaag 1.
  12. Bezuidenhout, J.K. - Onderhoude met Preller, t.a.p.

Op 18-jarige leeftyd vertolk hy die rol van die pantoffelheld, Amos Dunn, in die toneelstuk NIOBE, ALL SMILES op meelewende wyse. Die kunsresesent van die Pretoria News skryf op 30 Mei 1929 onder andere: " 'NIOBE, ALL SMILES' was produced last night by the Boys High School Dramatic Society. The leading part, that of Peter Amos Dunn, the harassed husband, was well rendered by A. Preller".<sup>13</sup>

Die dertigerjare lui 'n verdere fase in die vorming van die skeppende kuns van Preller in. 'n Besoekende Britse toneelgroep met Sybil Thorndyke en Lewis Cashin in die hoofrolle van die stuk "ST. JOAN AND THE MEDIA",<sup>14</sup> begeester hom sodanig dat hy die stuk herhaaldelik besoek en sy persoonlike toneelspel daarop geskoei het.<sup>15</sup>

### 3. TONEELSKRYWER

In die vroeë dertigerjare skryf hy onder andere ALCHEMY - "A PLAY OF THE IMAGINATION"<sup>16</sup> en ook ZAN TIPPY<sup>17</sup> - 'n karakterskets. Albei werke is verbeeldingsvlugte van 'n dromer wat aan sy eie feitelike bestaan wil ontkom.

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13. Pretoria News, 30 May 1929: Sien ook Pretoria News, 30 May 1949 "Twenty Years Ago".

14. Bezuidenhout, J.K. - Onderhoude met Preller, t.a.p.

15. *ibid.*

16. Preller, A. - ALCHEMY, 29 Januarie 1930. (Ongepubliseerd).

17. Preller, A. - ZAN TIPPY, 24 Februarie 1930. (Ongepubliseerd).

Die onderhawige toneelstukke weerspieël die vertwyfeling van die jong adolessent in sy soeke na 'n sinvolle lewensbestaan en die seksualiteit en vertoon die eerste tekens van volwasse selfstandigheid. Preller sny bepaalde godsdienstige en eksistensiële kwelvrae aan. Die karakter Zan Tippy is na alle waarskynlikheid 'n spieëlbeeld van Preller self. Netso is die karakter Alexas Quendet in "Alchemy" heel moontlik 'n persoonlike analise van Preller se eie soeke na vastigheid en 'n eie seksualiteit. "I think he is a weird, mysterious person. Everything about him is so unique. His inner personality is strictly an affair between himself and his God. He is a mystic".<sup>18</sup>

Sekere persoonlike afkeure en vooroordele kry ook gestalte in sy skeppende toneelkuns, naamlik 'n renons vir status en die sogenaamde "establishment".

#### 4. VAN DIE TONEELVERHOOG NA DIE BEELDENE KUNS

Preller kom die eerste keer in aanraking met die beeldende kunste in 1928 toe hy modelleerwerk van een van sy vriende (onbekend) besigtig.<sup>19</sup> Dit het hom geïnspireer om self klei te koop en daarmee te eksperimenteer. Die fokuspunt in Preller se skeppingsdrang verskuif nou vanaf die toneelwêreld na die beeldende kunste. Een van die eerste werke wat hy in klei uitgevoer het, was 'n Christusfiguur op 'n kruis.<sup>20</sup> Die gedagte om uit 'n stuk klei sy emosie visueel te vergestalt het hom aangespoor om hom meer toe te lê op die uitdrukking van sy gevoel in 'n driedimensionele vorm. So beeld hy onder andere 'n blinde digter asook 'n musikant uit.<sup>21</sup> Dit is onbekend of hierdie beelde enige simboliese waarde gehad het.

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18. Preller, A. — ALCHEMY, p.31. In hierdie verwysing is dit Preller wat self aan die woord is.

19. Bouman, A.C. - Preller: 26/1/45 en 27/3/45.

20. *ibid.*

21. *ibid.*

Sy gedagtes wat hy in 'n driedimensionele vorm gegiet het, wou hy vervolgens ook omsit in kleur en gevolglik beweeg hy na die tweedimensionele wêreld van die skilder.<sup>22</sup>

Die helderkleurige advertensies van rolprente en toneelstukke wat hy as Pretoriase seun waargeneem het, vind nou gestalte in die skilderwerk van Preller.<sup>23</sup> Preller se intense belangstelling in die skilderkuns strek nou wyer as die visuele ervaring daarvan en daarom lê hy hom daarop toe om meer oor kunsbeoefening en uitstallings van ander kunstenaars soos Maggie Laubser (1886-1973) en Irma Stern (1894-1966) te besoek, en hulle manier van self-ekspressie te begryp en te absorbeer. "During this period (ongeveer 1930) I saw exhibitions by Maggie Laubser and Irma Stern, which made a great impression on me, helping me to understand the work I had been reading about".<sup>24</sup>

#### 5. GEFRUSTREERDE STAATSAMPTENAAR

Na sy skoolopleiding by Pretoria Boys High School begin hy werk by die parke-afdeling van die Pretoriase munisipaliteit.

Uiteraard het sy werksomstandighede Preller weinig tyd oorgelaat om uitdrukking te gee aan sy kreatiewe skeppingsdrang, en het hy vir 'n oorplasing gevra na die tesourie-departement van die Pretoriase stadsraad. In die nuwe werksomstandighede het hy heelwat geleenthede gehad om sy gedagtes in skrif te vergestalt. Dit het gewissel van tekeninge tot nuwe idees vir toneelstukke. Die roetine-werk as staatsdiensamptenaar dwing Preller om 'n uitlaatklep vir sy gefrustreerde skeppingsdrag in die toneelwêreld te soek en het hy byna elke toneelstuk wat in die Transvaalse hoofstad opgevoer is bygewoon. Andersyds het die behoefte om hom visueel uit te druk van primêre belang geword en het hy hom weereens begin toelê op die skilderkuns.

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22. Bouman, A.C. - Preller. 26/1/45 en 27/3/45.

23. Bezuidenhout, J.K. - Onderhoude met Preller, t.a.p.

24. Preller, A. - Truter, 4/1/37.

## 6. NORMAN EATON BRING 'N KEERPUNT

Omstreeks 1934 skilder hy 'n selfportret (kyk 8) waarvan die kunsresesent Norman Herd die volgende geskryf het: "prominent forehead, high cheekbones, lips, the dark frames of his eyes. Round this selfportrait, he put in a wash of prussion blue. The result was crude but powerful. He called it Conscience".<sup>25</sup>

Op 21-jarige ouderdom ontmoet Preller die bekende argitek Norman Eaton (1902-1966) via sy suster Wilhelmina (Mini).<sup>26</sup> Reeds op hierdie vroeë stadium beïndruk Preller se werk Norman Eaton sodanig dat hy twee van sy werke aangekoop het. Soos Eaton se werk as argitek Afrika-georiënteerd was, so was die skilderkuns van Preller, sterk en dinamies, dat Eaton jare daarna (1965) terug sou kyk en in sy herinneringe daardie ontmoeting met Preller herbeleef: "I first met Alexis Preller in Pretoria in 1932, and saw his first paintings. His intense interest in painting and his feel for colour and strength of form were already evident in his first works, two (onbekend) of which I bought from him".<sup>27</sup>

Op aansporing van Norman Eaton besluit Preller om sy kennis oor die beeldende kunste uit te brei en kry hy die geleentheid om nadat hy in 1933 by die Pretoriase stadsraad bedank het hierdie ideaal te verwesentlik. Myns insiens was hierdie wegbreek vanuit die sleurwerk as klerk in die Pretoriase stadsraad dié bepalende faktor wat Preller daartoe gedryf het om as kunstenaar sy brood en botter te verdien.

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25. Herd, N. In the limelight. Spotlight. 12 Julie 1946.

26. S.A.B.C.: "The World of Alexis Preller". Onderhoud met die kunstenaar self en persone wat in noue kontak met hom was. Verwys hier na Norman Eaton: 5/5/1965.

27. *ibid.* © University of Pretoria

[Dit bring hom by 'n beslissende keerpunt in sy lewe: op 23-jarige leeftyd lê hy groot waagmoed aan die dag toe hy besluit om na Brittanje te gaan om sodoende die nuwe kunsrigtings in die kunswêreld onder oë te kon kry. Met £500 wat hy van sy vader geërf het<sup>28</sup> en 'n brief wat Norman Eaton aan hom gegee het as bekendstelling aan die bekende Suid-Afrikaanse kunstenaar, J.H. Pierneef wat besig was met die uitvoering van muurpaneel in die S.A. Huis in Londen, arriveer die jeugdige Preller in Brittanje.<sup>29</sup>]

[Preller het van die geleentheid gebruik gemaak om aan Pierneef 'n paar van sy eie werke te toon,<sup>30</sup> en hom raad gevra ingevolge 'n studierigting in die beeldende kunste.<sup>31</sup> Op advies van Pierneef het Preller vir die volgende agtien maande aan die Westminster School of Art in Londen beeldende kunste bestudeer onder leiding van Mark Gertler (1892-1939), wat besonder beïndruk was met die jong kunstenaar se buitengewone kleurgebruik.] "I showed Pierneef a few paintings of mine and I am sure I embarrassed him by asking him to advise me what course to take. He suggested the Westminster School of Art and I studied there for eighteen months".<sup>32</sup>

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28. Herd, N. In the limelight, Spotlight, 12 Julie 1946.

29. *ibid.*

30. Bouman, A.C. - Preller, 26/1/1945 en 27/3/1945.

31. Preller, A. - Bouman, A.C. Maart 1945.

32. *ibid.*

## 7. EERSTE SUKSES IN BRITTANJE

Gertler<sup>33</sup> het deur persoonlike aandag aan Preller sy talent help ontwikkel deur hom op die belangrikheid van tekstuur te wys, en hom ten opsigte van ander kwaliteite van die skilderkuns te onderrig.

"From Gertler he also learnt the technique of working with colours, something quite apart from the value of colours, so that every square inch of canvas was brought to life".<sup>34</sup>

In sy vrye tyd het Preller nog 'n paar toneelstukke (onbekend) geskryf en ook nog 'n dramakursus (onbekend) bygewoon.<sup>35</sup> Die finale besluit om die toneel- en skryfkuns vaarwel toe te roep en hom net toe te lê op die skilderkuns het gekom toe hy gedurende sy kursus aan die Westminster School of Art in 1935, deelgeneem het aan 'n studente uitstalling<sup>36</sup> waar een van sy werke getiteld "Welsh Farm" aangewys is as een van die beste werke op die tentoonstelling.<sup>37</sup>

Hierdie eerste bekroning motiveer Preller sodanig dat hy besluit<sup>38</sup> om voltyds te skilder. Gevolglik het hy in 1935 teruggekeer na Suid-Afrika, waar hy hom toegelê het op die beplanning en voorbereiding van sy eerste uitstalling.

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33. Mark Gertler (1892 - 1939) was 'n Engelse skilder van Joodse afkoms. Hy het aan die Slade School in Londen kuns bestudeer, waarna hy vanaf 1912 - 14 lid geword het van die "New English Art Club" en in 1915 het hy lid geword van die "London Group". Hy was aanvanklik sterk beïnvloed deur die Post-Impressionisme maar het sy eie individuele styl ontwikkel wat geskoei was rondom figuurstudies en stillewe voorwerpe. Sy eerste eenmanstentoonstelling was in 1921 in die Goupil Galery (Londen), waarna hy daarna gereeld uitgestal het gedurende die twintiger en dertiger jare. In 1939 het hy sy eie lewe geneem. Huldigingstentoonstellings was gehou in die Leicester Galery (Londen) in 1941 asook die Ben Uri Galery in 1944 en die Whitechapel Galery in 1949.

34. Herd, N. In the limelight. Spotlight. 12 Julie 1946.

35. Preller, A. - Truter, C. (ongedateerd).

36. Bezuidenhout, J.K. - Onderhoude met Preller; t.a.p.

37. *ibid.*

38. S.A.B.C. "The World of Alexis Preller", 5/5/1965.

### HOOFSTUK 3

#### NDEBELE, INVLOEDE IN PRELLER SE SKILDERKUNS

##### 1. EERSTE UITSTALLING

Tot 1934/35 het Preller min duidelikheid gehad of hy hom op die toneel of die skilderkuns moes toespits. Met die bekroning van sy werk "Welsh Farm" op 'n studente-uitstalling van die Westminster School of Art in Londen word hy sterk gemotiveer om hom toenemend op die skilderkuns toe te lê. Op hierdie stadium was sy skilderkuns sterk onder die invloed van Europese kunstenaars soos Van Gogh (1853 - 90) en Gauguin (1848 - 1903). Daar was nog min sprake van 'n eie styl in sy werk. Met sy terugkeer na Suid-Afrika in 1935 sou daar egter 'n merkwaardige kentering kom. Die skilderye wat hy nou maak is nog Europees in benadering maar dit word in 'n Afrika-idioom gegiet. Dit is veral die kulturelement van die Ndebele-, Swazi- en Zoeloe-nasies wat hom aanspoor tot verskerping in sy kleurgebruik en die vereenvoudiging van vorms.

In Oktober van dieselfde jaar (1935) het Preller reeds so ver gevorder dat hy sy eerste uitstalling in Glens Music Shop in Pretoria kon uitstal.<sup>1</sup> Met hierdie eerste uitstalling van Preller merk prof. M. Bokhorst die invloed wat Europa op Preller gelaat het<sup>2</sup> en ook die sterk digterlike maar ook diepere betekenis wat agter Preller se werk skuil. Hy skryf soos volg; "Preller se kleur gevoel is weliswaar in hierdie jare (1935) nog onbeheersd, maar hy is 'n digter in die sin dat hy 'n ding sien as 'n simbool". Prof. Bokhorst voorspel verder: "Sy sterk sielkundige belangstelling sal hom na hierdie periode egter weg voer van die ekspressionisme na die surrealistiese kuns".<sup>3</sup>

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1. Katalogus: "Glens Music Shop": Oct. 1935.
  2. Bokhorst, M: "Studentewerk, met die werk wat belangrik is". - 1935. (Bron onbekend).
  3. *ibid.*



Prof. Bokhorst verwys na verskeie werke wat op hierdie uitstalling tentoongestel is, en die direkte invloed wat Vincent van Gogh op Preller se werk gehad het. In hierdie verband geld byvoorbeeld sy bespreking oor die "Attic" (kyk 24): "So h skilderytjie is 'n studie in die gees van Van Gogh, leeg en verlate lê die kamertjie daar ... maar hy werk glad nie suggestief nie, soos in die uitstekende perspektief van die tafel in die leë kamer by Van Gogh".<sup>4</sup>

Ander werke uit hierdie tyd sluit in "Vrugte Verkoopster" (kyk 21), "African Woman" (kyk 22), "Portret van Olivia Maria Preller" (kyk 23) en "The Green Dress" (kyk 27).

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4. Bokhorst, M: "Studentewerk, met die werk wat belangrik is". - 1935.

## 2. TOESPITSING OP ETNIESE KULTUUR

Preller het na iets gesoek wat vars en nuut was, maar wat ook 'n diepere konnotasie in sy kuns kon uitbeeld wat nog nie voorheen hier veel aandag geniet het nie. "Any symbolism must be universal that it breaks through the bonds of Africa and it becomes a generalization for every one"<sup>5</sup>, verklaar hy later.

Sy belangstelling word gewek in die kuns en tradisies van Suid-Afrika, veral die Ndebele.

Preller se strewe en aanvoeling van die oer-instinkte van Afrika en mees eenvoudige vorme en kleure staan direk in verband met Paul Gauguin (1848-1903), Matisse (1869 - 1954) en Picasso (1881 - 1973), wie se werk in hierdie stadium groot opspraak in Europa verwek het.

Gauguin het 'n voorkeur vir tweedimensionale platskildering gehad en hy beïnvloed Picasso en Matisse wat verder gegaan het en hulle gewend het tot primitiewe kuns. Gauguin toon sy soeke na die primitiewe in 'n skildery soos "Yellow Christ" (1889) en Matisse met 'n werk soos "Woman with Green Stripe" (1905). Die kuns van Wes-Afrika, veral die maskers, beïnvloed Picasso in sy werk, byvoorbeeld "Les Femmes d'Alger" (1907).

Preller besef indien hy die karakter van Afrika wil vasvang en uitbeeld, hy dit nie in 'n Europese vorm kan giet nie, daarom wend hy hom toe in 1936 na die Ndebele. Die Ndebele is lede van die Nguni etniese groep. Dit is feitlik seker dat hulle oorspronklik van Zoeloe-herkoms was. Een besondere onderskeidende eienskap is dat hulle besonder kunssinnig is. Slegs die vrouens skilder en al hulle werk is muurskilderinge en spesifiek gerig tot die versiering van die buitemure van hul huise.

Hulle kuns is egter nie net beperk tot die versiering van hulle huise nie, maar hulle klere en ampsierade van krale is indrukwekkend.<sup>6</sup>

Preller het hom veral toegespits op die Ndebele wat in die nabyheid van die huidige Baviaanspoort ten Ooste van Pretoria woonagtig was.<sup>7</sup> Dit is by die Ndebele<sup>8</sup> waar hy 'n noukeurige studie gemaak het ten opsigte van hul helder en dekoratiewe kleurgebruik op hul muurversieringe<sup>9</sup>, asook die koperringe en kraalwerk en silwer muntstukke met skulpe wat in die vrouens se hare<sup>10</sup> as versiering gedien het, (kyk 110, 111) wat Preller so beïnvloed het dat hy nog telkemale daarna tot in die vyftiger jare sou terugkeer na die uitbeelding van die Mapoggas in sy skilderwerk. Voorbeelde sluit in "Three Women", 1952 (kyk 497) en "African Head", 1953. (Kyk 535), asook "The Kraal", 1952 (kyk 496) en "Three Figures", 1952. (Kyk 527).

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- 6.(i) West, M.: Abantu. C. Struik Publishers, Cape Town, 1976, p.77.
- (ii) Pretoriase Kunsmuseum Katalogus. Rural Art, Craft and Regalia, 17 September - 5 October 1986, p.1
7. Grey, S.: "Africa out of Time" - 1964.
8. Hierdie volk staan ook bekend as die Amandebele of Mapogga, en sal ek vervolgens in hierdie verhandeling om verwarring te voorkom die volk aanspreek as Mapoggas wat ook meer tiperend is van Preller se titels in sy skilderye oor hierdie mense.
9. Bylaag 2.
10. Grey, S.: "Africa out of Time" - 1964.

Een van Preller se eerste ontdekkings tydens een van sy besoeke aan die kraal van die Mapoggas stam was 'n miniatuur-hut wat gemaak was van klei. Binne in hierdie miniatuur-hut het hy handgemaakte poppe gevind wat van gras, riet en krale gemaak was, dit het hom so beïndruk en sy soeke na begrip van die oerinstinkte van inheemse Afrika nog meer aangewakker dat hy hierdie poppe wat so eenvoudig en tog so 'n akkurate vertolking was van die natuurlike en essensiële in hierdie mense dat dit die basis gevorm het van die amper ru, maar tog ook delikate skilderye oor die Mapogga wat daarna sou volg: "Lifting off the roof of the hut he found elongated dolls made of reeds, grass and beads. To him they were more like people than the people themselves."<sup>11</sup>

### 3. TWEEDE EN DERDE UITSTALLINGS

Een van Preller se eerste skilderye wat die Mapogga tot tema gehad het, word in 1936 tydens die Rykstentoonstelling in Johannesburg vertoon.<sup>12</sup>

In Augustus van dieselfde jaar hou hy ook 'n uitstalling in Johannesburg by Leon Levson Photographic Studio,<sup>13</sup> waar die klem val op die uitbeelding van die swart volkere in Suid-Afrika. Die opvallendste kenmerk van Preller se werk tydens hierdie uitstalling is die aanwending van kleure. Hy wend sy kleure aan op 'n sterk ekspressionistiese vlak gelaai met emosie en aldus word die tema van sy skilderye ondergeskik aan die uitdrukkingswaarde van die kunstenaar se emosies en gevoel.

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11. Grey, S.: "Africa out of Time" - 1964.

12. Empire Exhibition Catalogue: Milnerpark, Johannesburg, 1936. Cat. no. 85: illus.: p.74.

13. Catalogue: Leon Levson Photographic Studio; 1936.

"Preller het die noodsaaklike en seldsame gevoel van die uitdrukkingswaarde van die kleur op sigself beklemtoon, kleur is vir hom onmiddellik verbonde met emosie".<sup>14</sup> Hy plaas die swart man in 'n nuwe konteks met 'n eie individualiteit en karakter. "Preller, skeep uit egte sentiment nie uit sentimentaliteit nie. Ons dink in hierdie verband aan Van Gogh".<sup>15</sup> (Kyk 33). So ook byvoorbeeld "Swazi Girl": "She is wearing a purple wraparound blanket, and the painter has carried over the purple highlights from the blanket to her chocolate-coloured skin. Purple highlights on the skin of her bare arms and purple shading on her thick lips. Not to mention green, yellow and black futurist branches in the background".<sup>16</sup> In sommige van hierdie werke is die invloed duidelik sigbaar van Pechstein (1881 - 1955) wat via Irma Stern (1894 - 1966) tot Preller gekom het.<sup>17</sup>

In die Rand Daily Mail<sup>18</sup> word gepraat van Preller se "passion for colour and form". Daar word verwys na die skildery "The Land" waar die atmosfeer en aard van die landelike werkers uitgebeeld word. (Kyk 99). Tydens die opening van hierdie uitstalling het Leon Levson<sup>19</sup> die volgende gesê: "The artist is not interested in representing native life according to other people's understanding".]

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14. Posthumus, H. Die Kuns van Alexis Preller, Die Moderne Vrou, 23 September 1936.

15. *ibid.*

16. Levson, L.: Openingstoespraak van Preller uitstalling in Leon Levson Photographic Studio - 1936.

17. Posthumus, H. Die Kuns van Alexis Preller, Die Moderne Vrou, 23 September 1936.

18. Rand Daily Mail: "Passion for Colour and Form", (1936).

19. Catalogue, Leon Levson Photographic Studio, August 1936.

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18. Rand Daily Mail: "Passion for Colour and Form", (1936).

19. Catalogue, Leon Levson Photographic Studio, August 1936.

ø "The primitive mysticism of the native mind, the suppleness of his bodily carriage, give opportunity for creation to the imaginative mind. The artist ruminating at his leisure can visualise these native characteristics, and with the help of his imagination can emphasise (or as you might say distort) these supple movements of their bodies, and mystic expressions on their faces."<sup>20</sup> (Kyk 63).

Resensies oor hierdie uitstalling het gedurende die periode 12 - 19 Augustus in die koerante "The Star", "The Rand Daily Mail" en "Die Vaderland" verskyn. Werke wat spesifiek aandag getrek het is "Man in the Sun", "Girl on a donkey", "Swazi Girl", "Boys Bathing", "David", "Mappoggas" en "The Land". (Kyk ook 30, 33, 56, 63). Hierdie werke is nog steeds sterk onder die invloed van Van Gogh met sterk ekspressionistiese kwashale.

Na sy uitstalling in Johannesburg besluit hy om in dieselfde jaar (1936) ook 'n uitstalling in Pretoria te hou. By hierdie geleentheid het Pierneef hom bygestaan met die hang van sy werke in Glen Salon, Pretoria.<sup>21</sup> Die uitstalling vind op 14 Desember 1936 plaas met die medewerking van die "Departement Afrikaanse Kuns en Kultuur" van die Universiteit van Pretoria, en die opening word waargeneem deur mev. Wilfrid Parker.<sup>22</sup>

Preller se manier om die Swart plaasarbeiders uit te beeld wek nou al hoe meer 'n wyer belangstelling. The Pretoria News merk in hierdie verband op:

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20. Levson, L.: Openingstoespraak van Preller uitstalling in Leon Levson Photographic Studio - Augustus 1936.
  21. Pierneef - Preller, ongedateerd. (1936).
  22. Katalogus: Glens Salon, Pretoria, Desember 1936.

"The artist belonged to a new type of young South African, a type that had grown slowly but surely to realise the potential beauty of the native. He had learnt to see him as a living vibrant being with a soul and not just a study for the artist to exploit his nuances of black, brown and bronze tones of colour".<sup>23</sup>

Die uitstalling in Pretoria het op 4 na al die werke wat in Johannesburg vertoon was ingesluit. Hierdie 4 werke is "Apple Seller", "Nude", "Cape-coloured" en "The Bowl" wat tydens die Johannesburg uitstalling verkoop is. Daar was egter 15 nuwe werke in Pretoria uitgestal.

Van die bekendste hiervan is "Breying the Riems", (kyk 69) en "Mapoggas Working" en "Mapoggas Resting". Ook hierdie nuwe werke is nog steeds sterk onder die invloed van Van Gogh maar met 'n toenemende Afrika uitbeelding.

Die jaar 1936 was baie vrugbaar vir Preller in die sin dat hy met ander mede-kunstenaars van sy eie tyd in aanraking kom. So maak hy byvoorbeeld kennis met Judith Gluckman (1915 - 1961), Moses Kottler (1896-1977) en Anton Hendriks (1899-1975).<sup>24</sup>

Aan die einde van 1936 besluit Preller om weer 'n reis te onderneem na Frankryk vir verdere studie in die skilderkuns.<sup>25</sup>

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23. The Pretoria News; "Preller's Pictures at Pretoria"; 15 December 1936.

24. Bezuidenhout, J.K.: Onderhoud met Preller - t.a.p.

25. Preller - Truter, 4/1/1937.



4. KONTINENTALE JARE BRING 'N VERDERE DIMENSIE

Voor sy vertrek in Januarie 1937, besoek hy weereens h Mapoggakraal vir verwysingmateriaal om saam met hom te neem na Europa. Hy het hieroor as volg geskryf: "Tomorrow morning early I am going with the Bishop to a Mapogga kraal about forty miles from Pretoria, to get sketches and see them in their natural setting. I hope that I'll get good material on which to work."<sup>26</sup>

Vier dae later op die 8ste Januarie 1937 vertrek hy per boot na Parys, Frankryk.<sup>27</sup>

Tydens die bootreis na Europa moes hy seker heelwat gepeins het. Dikwels sou frustrasie dreig om die oorhand te kry. Op 21 Januarie 1937 verwoord hy sy twyfel op emosionele wyse in h brief aan sy familie: "Often colours crowd down on me, and I arrange them, and draw lines around them into compositions. I feel a tremendous mastery over them and a sweeping urge to paint. I have got so much 'paint' in me, after not having worked for so long, that it will all rush out into days at the easel - good and bad pictures, but at least better and worse than the South African pictures". Maar oor sy besluit om die skilderkuns te beoefen, twyfel hy glad nie: "This is the way I was intended to live - there is no going back. A strange haphazard unsatisfactory path, but the only way to real genius".<sup>28</sup>

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26. Preller - Truter, 4/1/1937.

27. Oorspronklike reisdokumente, 8/1/1937.

28. Preller - familie, 21 Januarie 1937.

In Frankryk het hy, by die 'Grande Chaumiere Paris' onder leiding van Othon Friesz<sup>29</sup> (1879 - 1949) begin werk en besoek hy verskeie museums soos die Louvre en die Musee de 'L Homme'.<sup>30</sup>

Tydens sy besoeke aan die museums en veral die Louvre begin hy 'n diepgaande studie maak van die antieke kuns van die Egiptenare asook die pre-koloniale inheemse kuns van Wes-Afrika.<sup>31</sup>

Veelerlei sketse wat as voorbereiding gedien het vir skilderye wat nog later sou volg, het Preller in die museums gedoen.

Hy werk ook aan perspektief ten opsigte van die rangskikking van verskillende elemente wat tot die kunstenaar beskikbaar is om soos Picasso (1881-1973), Paul Gauguin (1848 - 1903) en Matisse (1896-1954) terug te keer na oer-instinkte van Afrika en die primitiewe kuns as uitgangspunt in sy werk te gebruik.

Preller wou die essensiële en die sinvolle van die inheemse Afrika-kuns bestudeer, en die aard daarvan probeer peil sodat dit universeel vertolk kon word as gemeenskaplike besit van die mensheid.<sup>32</sup> Dus omskep hy die modelle wat hy as kunsstudent, by die 'Grande Chaumiere Paris' moet skets in Swazi's, Mapoggas en Zulus.

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29. (i) Bezuidenhout, J.K.: Onderhoude met Preller, t.a.p.  
 (ii) Othon Friesz (1879 - 1949) was 'n Franse skilder en was betrokke by die Fauvisme onder leiding van Matisse (1869 - 1954). Hy was nie formeel 'n lid van die beweging nie, maar het slegs by geleentheid saam met Jean Puy (1876 - 1960) en Raoul Dufy (1877 - 1953) die groep ondersteun. In 1905 het hy saam met ander Fauves in die Salon D'Automne (Parys) uitgestal.

30. Preller - familie - ongedateerd - (1937).

31. Preller - familie - ongedateerd - (1937).

32. Preller - familie - ongedateerd.

"Despite the surrounding activity he was content to continue painting African figures".<sup>33</sup> Tydens sy studies in Parys verwek hy heelwat opspraak deur die etniese groepe van Suid-Afrika op 'n baie ekspressionistiese (emosiewolle) manier voor te stel en uit te beeld - met 'n eie karakter en identiteit. Voorbeelde sluit in "Wash Woman" en "The Pink Doek". (Kyk ook 126, 145).

Wat Preller nog meer gestimuleer het, was 'n brief wat hy op 25 Februarie 1937 van Anna Neethling-Pohl ontvang het waarin sy hom meedeel hoeveel opspraak die Mapogga-skildery (kyk 68) wat aan haar behoort het vir haar en haar vriendekring wat almal akteurs, skrywers en teaterliefhebbers was beteken het.<sup>34</sup> Vir Preller was dit 'n groot deurbraak om erkenning van kultuurbewuste liefhebbers in Suid-Afrika te kry.

## 5. CHRISTI TRUTER

[Aan die einde van Februarie 1937 onderbreek hy sy studies en het hy na Brittanje gegaan waar hy weer vir Christi Truter opgesoek het wat lid was van 'n balletgeselskap, onder leiding van mnr. R. Blum.] Tydens die paar dae in Brittanje het Preller geleentheid gehad om die British Museum te besoek en veral voorbereidende sketse gedoen in die museum van primitiewe en antieke kuns, vir referensiemateriaal wat hy later kon gebruik in skilderye.

Die balletgeselskap waarvan Truter 'n lid was het vir 'n kort seisoen van 'n paar dae na Glasgow, Skotland gegaan.<sup>35</sup>

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33. S.A.B.C. "The World of Alexis Preller". 5/5/1965.

34. Anna Neethling-Pohl - Preller - 25 Februarie 1937.

35. Preller - Familie, ongedateerd.

Preller vergesel Truter en in Glasgow het hy 'n buitengewone versameling van Italiaanse Meesters en Vlaamse kuns van die veertiende eeu bestudeer.<sup>36</sup>

Hierdie uitstalling het soveel impak op hom gemaak en sy visie so verbreed ten opsigte van die kuns van die twintigste eeu, dat hy besef het dat die kontemporêre werke van die twintigste eeu in Parys nie so 'n sterk impak op hom gemaak het as wat hierdie Italiaanse Meesters en Vlaamse kuns van die veertiende eeu op hom gehad het nie. Verder nog het Preller besef dat die kuns van die twintigste eeu geskoei is op die ou meesters se werke en dat die estetika in die beeldende kunste juis in noue harmonie met die kuns van die verlede moet wees indien dit die aanslae van die tyd moet weerstaan en 'n universele konnotasie daaraan geheg kan word. In 'n brief aan sy moeder skryf Preller op 19 Maart 1937 onder andere soos volg: "... Have opened my eyes to heap of things to attain a truly modern classicism. I thought that modernism can only be studied thro[ugh]<sup>37</sup> the Modern's but it all comes from the very early schools of Italian and Flemish painters. And I've grown to love those early pictures as I've loved Van Gogh and Gauguin, ... so instead of being influenced by the contemporary Parisian school, my 'Modernism' will be influenced by the 14th century Italian school - line and colour to fuse perfectly for the ideal 'South-African' feeling - the natives, the country, all of it to be worked out here. And working out this evolution in sketches and water colours, I have arrived at several grand compositions for oil and canvas, with the knowledge of the colour and form deeply rooted in me - NO blind seeking as previously - perhaps, its not the 'spontaneous paint' I've usually got, but I am sure the work I put into the picture before I paint is necessary, and a moment will come in the painting, when I will forget the study, and paint spontaneously - purely creative ...

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36. Preller - Familie, ongedateerd.

37. Preller skryf thro: my kursivering.

"And back in Paris I will have to spend a lot of time in the Ethnographical Museum where there is a wonderful collection of African sculpture - all for further study re my new 'aesthetics' ".<sup>38</sup>

Omstreeks dieselfde tyd skryf Preller aan sy moeder dat die balletgeselskap in April (1937) na Monte Carlo gaan. Op hierdie stadium reis hy nou saam met die geselskap om by Truter te wees, wat die platsak Preller finansieël onderhou het.

Preller skryf soos volg op 3 Maart 1937: "It will be fine at Monte Carlo as I can go into the country and paint peasants and landscape. I wander around to the art gallery and sketch and do water colours all day. Also go with Poke (Truter)<sup>39</sup> to rehearsals for more sketches".<sup>40</sup>

Tydens hulle besoek aan Monte Carlo begin Preller te werk aan twee van sy belangrikste werke uit hierdie tyd. Die sogenaamde "Monte Carlo Pictures"<sup>41</sup>, 'Garden of Eden' (kyk 82) en 'The Annunciation' (kyk 81). Alhoewel albei van hierdie werke 'n Bybelse konnotasie het, het Preller hierdie ru materiaal gebruik van die Ndebele, Swazi en Zulu nasies in Suid-Afrika, omskep in 'n universele en sensitiewe dog eenvoudige simboliek. Die simboliese konnotasie wat Preller aan hierdie twee werke heg is belangrik.

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38. Preller - familie; 19/3/1937.

39. My kursivering en invoeging.

40. Preller - familie; ongedateerd.

41. Bylaag 3.

In twee briewe aan sy moeder onderskeidelik, gedateer 6 April 1937 en 24 April 1937 gee Preller sy eie interpretasie van hierdie twee werke, alhoewel die aanhaling ietwat lank is, is dit noodsaaklik om dit volledig hier te plaas aangesien dit lig werp, nie net op die kunstenaar se siening van sy eie werk nie maar ook terselfdertyd sy sin vir humor in die verband te onderstreep: "Eventually I got two small canvases from another artist at a hell of a price, and started to work on that African ideal of mine. Both very decorative, they express forms which the early native sculpture established, with life breathed into them, and with an entirely modern aesthetics (outlook) - very good in colour and drawing".<sup>42</sup>

Hy gaan voort: ..."However the 'approach' for African composition is thro[ugh]<sup>43</sup> their own drawings and sculpture. What appears slightly grotesque to us, is obviously what they think they look like. So I've taken this as a basis, and have deliberately simplified all my forms to as near the native eye as possible, and from there having to create their natural setting to conform with the simplicity of the forms. Thus everything becomes very direct - and leaves infinite scope for composition, and creative work, and can utilise the psychology of this entirely new approach to illustrate any of the old traditional ideas. And so the first two pictures to be really understood and given a label, are Biblical! And perhaps you'll be more shocked when I say that one is Eve being tempted in the Garden of Eden. (The sketch looks like hell.) But the figures are grand in the original. Eve is golden brown and looks very 'animalish' - a bit 'animaly-sexish'. The serpent in the form of a very crude symbolism is a woman, bright yellow, and Adam looks like an idiot. (Symbol only.)

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42. Preller aan sy Moeder; 6/4/1937.

43. My kursivering en invoeging.

"- is bright-red, and around them is a very imaginative Eden, with the Tree of Life done decoratively. If one likes, one could ignore this explanation, and treat it purely as a decoration, but the expression of 'Eve' makes it far more than such - Its the most imaginative thing I've done, and grand in colour - then, "The Annunciation". The Angel bringing news to the Virgin of the immaculate conception. - Here a very primitive yellow Angel, with huge breasts like wings (no proper wings behind) kneels before Mary, who looks very simple and virginal, and gives the suggestion of LIFE in her body. But for some unaccountable reason is holding an apple in her hand, - which however can have more significance than one supposes - making the comparison with Eve being tempted with the apple - here the apple being symbolical of the ensuing birth ...".<sup>44</sup>

April 1937 in Monte Carlo lewer egter veel meer nuwe werke op en belowende nuwe skilderye met Afrika as tema sien die lig, soos byvoorbeeld, "Landscape of a Village" wat in die "Welsh Farm" styl<sup>45</sup> in 1935 gedoen is, asook "Portrait of a Native Girl", "A Group of Native Girls washing at a stream", (kyk 96), "A portrait of Christi" en "A Girl in a Red Dress".

In 'n brief aan sy moeder op die 24ste April 1937 maak Preller melding van sy nuwe stilistiese vorm waarmee hy die etniese volke van Suid-Afrika benader het om 'n meer universele vorm van uitdrukking aan hulle te gee. Hy skryf soos volg: "Of my 'new form' - a landscape of natives walking down a hill, with pots of food on their heads, and in the foreground, the gathering, where they are sitting eating in the shade".<sup>46</sup>

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44. Preller - Moeder; 24/4/1937.

45. *ibid.* 6/4/1937.

46. *ibid.* 24/4/1937.

Preller probeer doelbewus om die reeds geïdentifiseerde etniese groepe in Suid-Afrika 'n regmatige bestaansreg te gee, dat hulle deel vorm van 'n bevolking met eie tradisies, waardes en gewoontes. Preller het die etniese groepe in sy werk geplaas omdat hy in hulle die eenvoudige en tog ook die gekompliseerdheid van Afrika waargeneem het.

Op 17 Junie 1937 word Preller hier in Suid-Afrika deur drie werke verteenwoordig by die East Rand Art Club, in Brakpan, waaronder "Dance", "Breying The Riems" (kyk 69) en "Vanka" was.<sup>47</sup>

In Junie 1937 keer Preller terug van Mon<sup>t</sup>e Carlo na Parys om saam met Judith Gluckman 'n ateljee te deel. Hy het weer begin om sy navorsing te hervat oor die antieke kuns en primitiewe kuns terwyl Truter nog verbonde was aan die balletgeselskap in Monte Carlo.<sup>48</sup>

Preller se belangstelling van vroeër in die Antieke Egiptiese Kuns en veral die muurskilderinge van die Egiptenare beïndruk hom sodanig dat hy daarvan melding maak in sy korrespondensie met Truter.<sup>49</sup> Preller maak 'n diepgaande studie oor die Egiptiese muurskilderinge wat kleur, vlak, lyn, stilering en dekoratiewiteit aanbetref om dit sodoende saam te voeg en van bostaande elemente in sy eie werk toe te pas. In die vyftigerjare sou hy twee muurpaneel maak waar hierdie kennis oor die Egiptiese muurskilderye 'n groot rol gespeel het.<sup>50</sup>

47. Katalogus: East Rand Art Club, Brakpan (S.A.): 17 June 1937.

48. Preller - Truter; ongedateerd.

49. *ibid.*

50. Verwys hier na die muurpaneel vir die Ontvanger van Inkomste in Johannesburg (1954) en die muurpaneel vir die Transvaalse Provinsiale Administrasie in Pretoria (1959) - Vir meer besonderhede, sien bylaag 4.



Gedurende die tydperk saam met Judith Gluckman het hy aan verskeie werke begin werk, onder andere waar sy as model geposeer het en kon hy uiting gee aan sy eie kreatiewe skeppingsdrang. (Kyk 65). Die geleentheid om direk van 'n model te kon werk in sy eie ateljee het aan Preller meer sekerheid en beweegruimte gegee en lei tot werke soos "Nude", "The Studio" (kyk 78), "Head of a Girl with a bright pink doek" (kyk 204) en "The Chair" (kyk 97).

Van die skilderye wat gedurende Junie tot Augustus 1937 in hierdie ateljee in Parys gemaak is, wil ek graag een uitsonder. Nie net vir die piktorale elemente en estetiese waarde daarvan nie, maar ook omrede dit vir Preller meer sentimentele en emosionele kwaliteite bevat het. Die werk wat hier ter sprake is, is "The Studio" (kyk 78), wat hy aan die broer van Judith Gluckman moes verkoop, teen f4 om sy huur vir die ateljee te kon betaal.

Omrede sy verhouding met Truter baie verder gestrek het as net 'n blote platoniese vriendskap, wou hy graag die eenheid van hulle vriendskap duidelik laat manifesteer in hierdie werk, veral omdat hulle in "The Studio" saam geleef en gewoon het. Die Studio was in werklikheid 'n mikrokosmos van die daaglikse saambestaan van die twee kunstenaars. Hy skryf onder andere aan Truter wat nog in Monte Carlo was op 10 Junie 1937 die volgende: ... "This morning I finished "The Studio" picture. I looked closely to see that everything here was 'said' and then signed it - 'TRUTER - PRELLER' ... its nothing technically, but a great deal emotionally, so have yourself under control when you look at it, and if you feel much about it, don't let him (John Gluckman)<sup>51</sup> see, as I don't think he'd understand".<sup>52</sup>

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51. My kursivering en invoeging.

52. Preller - Truter, 10 Junie 1937.

Preller was baie puntenerig en nougeset wat die raming van sy werke aanbetref. Baie van die vroeë werke het hy self of met die hulp van ander kunstenaars geraam.<sup>53</sup> Preller wou altyd persoonlik die rame uitsoek omrede hy as kunstenaar gevoel het wat sy werk sou pas, dit verhef of afbreuk daaraan sou doen.

In die geval van "The Studio" word hierdie feit baie duidelik geïllustreer in 'n brief wat hy aan Truter rig op 11 Junie 1937. Hy skryf soos volg: "Judith and her brother John called for me to find a frame for "The Studio" - I had in mind a whitish thing, fairly heavy. Although "The Studio" looked fine in several whitish frames, a huge, very heavy dark reddish frame lifted the picture out and at once became significant, really grand".<sup>54</sup>

## 6. EVALUERING

Op hierdie stadium was dit duidelik dat Preller met sy aanslag en visie op die inheemse van Afrika 'n nuwe kunspad gebaan het wat eensklaps 'n besondere dimensie, nie net aan sy eie kunsbeoefening gegee het nie, maar onteenseglik die skone kunste van sy vaderland verryk het.

[Daarby het die verblyf op die vasteland van Europa hom 'n venster op 'n ander kunsmilieu gegee wat verder meegewerk het om nie net sy kunsbeoefening meer volwasse te maak nie, maar om "beskaafde" Europa in sy kuns met die oer-instinkte en hartklop van Swart Afrika te versoen.]

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53. Verwys hier byvoorbeeld na Zakkie Eloff wat in die veertiger jare Preller bygestaan het met die maak van tien na twintig rame, wat wit krale bevat het en gemonteerd was op die houtraam self:- Telefoon gesprek met Zakkie Eloff (C.1982).

54. Preller - Truter. 11 Junie 1937.

## HOOFSTUK 4

### UIT DIE HART VAN AFRIKA

#### 1. IMPAK VAN DIE SWAZI-KULTUUR

In September 1937 keer Preller en Truter terug na Suid-Afrika en in Oktober van dieselfde jaar vind daar 'n uitstalling plaas in die Gainsborough Galleries in Johannesburg, waar sewentien Suid-Afrikaanse kunstenaars verteenwoordig word. Twee van Preller se werke, naamlik "Thornbush" en "Swazi Girl" word hierby ingesluit. Ander kunstenaars wie se werke uitgestal is sluit in Nils Anderson, Isa Cameron, E.W. Byard, Tom Moore, Percy Lamb, Arthur Jeffrey, E. Wood, Perla Gitson en Aubrey Frank. Dieselfde maand vind daar 'n musiekfees in Pretoria plaas wat gepaard gegaan het met 'n kunsuitstalling in die Pretoriase Stadsaal<sup>1</sup>. By hierdie geleentheid was daar drie werke van Preller tentoongestel, naamlik 'n "Stillewe", "Landskap" en "Arab Mill"<sup>2</sup>. Ander kunstenaars wie ook hier uitgestal het sluit in; Walter Battiss (1906 - 82), Gregoire Boonzaier (1909 - ), Wolf Kibel (1903 - 38), Irma Stern (1894 - 1966) en Maud Sumner (1902 - 85).

Op 19 Oktober 1937, na die musiekfees en kunsuitstalling in Pretoria, het Preller en Truter besluit om vier maande lank na Swaziland en Zululand te gaan vir sketswerk.<sup>3</sup> Onderweg na hulle bestemming het Preller waar hulle op plekke gekampeer het reliëfwerk op klip gedoen. Een van hierdie werke het Bishop Parker van Pretoria in 'n muur van sy huis laat inmessel.<sup>4</sup>

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1. Katalogus van Musiekfees en kunsuitstalling: Oktober 1937.

2. Murphy, W. - Preller: 9/10/1937.

3. Bezuidenhout, J.K.: Onderhoude met Preller, t.a.p.

4. *ibid.*

In Swaziland het Preller heelwat sketswerk en voorbereiding gedoen vir nuwe werke wat hy wou uitvoer. Hy het ook heelwat geleentheid gehad om navorsing te doen oor die omgewing en die Swazi-volk, deurdat hy daaglik met hulle in aanraking gekom het en met hulle gekommunikeer het. Op die manier het hy meer betrokke geraak in hulle daaglikse roetine en raak hy bekend met hulle tradisies en gewoontes. "The men came down to wash, the women to fetch water and there were kids playing. Models past our camp all day",<sup>5</sup> merk hy later op.

Wat hom veral van die Swazi's opgeval het, was die kleurryke en dekoratiewe ontwerpe op hulle materiaal wat hulle gebruik het as kledingstukke, asook in hulle huishoudelike gebruik soos gordyne en tafeldoeke.<sup>6</sup> Op 61-jarige leeftyd kon Preller terugkyk en kon hy nog daardie insidente in 1937 herroep in sy geheue en erken hoe beïndruk hy was oor hierdie spesifieke materiaal waarvoor die Swazi's wye bekendheid verwerf het, plaaslik in Suid-Afrika en in Europa.

Hy erken ook die invloed wat dit op sy kuns gehad het. Hy merk verder op hoe hy gebruik kon maak van sekere gedeeltes of detail wat in die ontwerpe op hierdie doeke van die Swazi's voorgekom het en wat hy ingewerk het in sy skilderye deur die jare wat eie aan sy werk is, om dit in 'n meer definitiewe karakter van dekoratiewiteit en helder kleur te kon uitbeeld. In hierdie verband haal ek graag die volgende aan om bogenoemde stelling te illustreer:

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5. S.A.B.C: The World of Alexis Preller: 5/5/1965.

6. Bezuidenhout, J.K. Onderhoud met Preller, t.a.p.

"I was terribly influenced by these cloths because I was continuously using them for still life compositions ... It was used as decoration in the way in which I lived ... These cloths were usually white and in the centre was a red and black fish and somewhere in the tail or in the fins there were these beautiful little lines drawn. One is repeated, one after the other, and at some stage where I know what I was doing, I had taken up these little black things and it has become part of my repertoire, all these little lines that you get at the back of an "African Head" (Kyk 785, 786, 787, 788). These little lines, like tail ends, come from that fish. I had taken the motif out of a native cloth and these tiny little red accentuating dots or horns in a painting which I am still using today (1972) and I call them direction lines which gave me an excuse to bring in any extraneous colour, if I wanted red, I could put the red into that dot, even on a horizontal line. It gave me the opportunity to get these red accents everywhere and I talk of a directional impulse towards the centre".<sup>7</sup> (Kyk 773, 801, 805).

In Februarie 1938, na 'n verblyf van vier maande in Swaziland, keer hy en Truter terug na Pretoria waar Preller aangesluit het by die NEW GROUP<sup>8</sup> onder leiding van Walter Battiss (1906 - 1982) in Transvaal en Gregoire Boonzaier (1909 - ) in die Kaap.<sup>9</sup> Op 5 Mei 1938 vind die eerste NEW GROUP-uitstalling plaas in die Argus Galery, Kaapstad, waarop Preller ook 'n skildery genaamd "Scarlet Nude" tentoongestel het.

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7. Berman, E: Film oor Alexis Preller (1975) asook onderhoud, Bezuidenhout, J.K. met Preller (1972).

8. Tydgenote, jong kunstenaars wat wou breek met die gevestigde kunstradisie van hulle voorgangers. Schoonraad, M.G. Die lewe en werk van Walter Battiss met besondere verwysing na sy grafiese kuns. 1974 - ongepubliseerde M.A. (U.P.). P.96. - Nuwe Groep.

9. Battiss, W. - Preller. 9/2/1938.

## 2. TERUG NA DIE TONEEL

Tussen al hierdie bedrywighede deur het Preller bly terug hunker na die toneelverhoog wat nooit die bekoring wat dit van kindsbeen op hom uitgeoefen het, verloor het nie. Sy skeppende talent sou trouens op die toneelverhoog h verdere uitlaatklep vind wat sy kunsbeoefening nie net verbreed het nie maar ook groter sinvolheid daaraan verleen het. Preller was nog steeds verknog aan die teater en die akteurs van sy tyd. Daar word ook toe aan hom h geleentheid gebied om vir Anna Neethling-Pohl, met wie hy h noue assosiasie die voorafgaande paar jaar gehad het, h program te ontwerp in Augustus 1938. Dit was vir die toneelstuk AVOND wat sy vir die Volksteater in die Transvaalse hoofstad opgevoer het.<sup>10</sup> In korrespondensie met Anna Neethling-Pohl gedateer 9 Augustus 1938 verwys Preller spesifiek na hierdie toneelstuk, AVOND.

Met die sukses van sy ontwerp op die program vir die toneelstuk AVOND raak Preller in 1938 meer betrokke in die teater en meer in besonder die Volksteater in Pretoria. Hy kry dan ook die geleentheid om vir die eerste musiekblyspel wat deur die Pretoria Amateur Operatic and Dramatic Association wat in die Volksteater aangebied word gedurende die 9 - 12 November 1938<sup>11</sup>, naamlik NINA ROSA die dekor te ontwerp. Myns insiens moes dit vir Preller h heerlike ondervinding en uitdaging gewees het, want per slot van rekening was dit sy groot liefde toe hy as jong seun reeds die tweede dekade van die twintigste eeu die groot oplewing in die Pretoriase kultuurlewe meegemaak het.

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10. Preller - Anna Neethling-Pohl, 9/8/1938.

11. Bezuidenhout, J.K. - Onderhoude met Preller, t.a.p.

### 3. NEW GROUP - LID EN SUKSES MET INHEEMSE ONTWERPE

Terwyl Preller besig was met die dekor vir NINA ROSA het hy reeds genoeg skilderye gereed gehad vir 'n uitstalling. Vanaf die 28 Oktober tot die 12 November 1938 het hy 51 werke uitgestal in die NEW GROUP saal, Queenstraat, Pretoria. Met hierdie groot uitstalling het Preller al sy kennis en voorbereiding van die voorafgaande drie jaar wat hy hier in Suid-Afrika asook sy Europese invloede van die moderne kuns saamgevat.

Sodoende het sy werke, veral die etniese volkere wat hy uitgebeeld het, 'n meer dekoratiewe kwaliteit wat komposisie en kleurwaardes aanbetref bereik en het hy indirek, ná al die probeerslae die regte konnotasie verwerf. "He was forcibly struck by the Negro influence in modern European art. This influence has made itself felt in Preller's work and his struggle for the perfect symbol of the negro (sic) seems to have reached a climax in some excellent canvases portraying the complete aloofness of the coloured man from the white man".<sup>12</sup>

Met die navorsing wat Preller in die Etnografiese Museum (Musée National des Arts Africains et Océaniens) in Parys opgedoen het, kon hy nou die Negerkuns van Wes-Afrika aansienlik meer effektief in sy werk inkorporeer met spesifieke verwysing na die werke van die Dogon en Benin-bevolkingsgroepe<sup>13</sup>. Die Dogon- en Benninbevolkingsgroepe manifesteer in Preller se werk as gevolg van eenvoudigheid van vorm maar ook die sterk simboliese konnotasie wat die Negers self daaraan geheg het. Dit het aan Preller se werke 'n baie dieper betekenis gegee.

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12. Sunday Express: "Private view of Preller's Paintings" 30.10.1938.

13. Bylaag 5.

Deur die oerkragte van Afrika te peil en hulle simbole uit te beeld, het Preller 'n verdere dimensie aan kunsbeoefening in Suid-Afrika gegee en daarby sy eie werk van 'n universele inslag, ongebonde aan 'n bepaalde tyd, voorsien.

In die Pretoria News van 28 Oktober 1938 skryf die kunsresensent dat dit duidelik is dat Preller weg beweeg het van die konvensionele maniere en voorskrifte van die Akademiese skilderwyse en dat hy heeltemaal onortodoks te werk gegaan het, sodat sy werke aan 'n eiesoortigheid en individualisme geken is.<sup>14</sup> Die kunsresensent gaan voort deur op te merk: "The artist's first and last love is colour. Contrasting sometimes pleasantly, sometimes harshly, sometimes startlingly, it is always lavish, flamboyant. On this occasion his colour choice and treatment is not only unorthodox, it is at times almost astounding in its revolutionary character. Whether one agrees with it or not, it is at all times interesting".<sup>15</sup>

Tydens hierdie uitstalling van Preller het daar ook 'n aantal Swart skoolkinders sy werke kom besigtig.<sup>16</sup> Vir Preller was dit 'n triomfantlike sukses, want hierdie kinders kon sy werk interpreteer en die humoristiese asook die diepere essensie in sy werk raaksien, dit was presies wat Preller in gedagte gehad het dat sy werk nie net aanvaarbaar moet wees vir die Blanke bevolking van Suid-Afrika nie, maar ook vir die ander bevolkingsgroepe en hier veral die bevolkings van Suid-Afrika. Een van die werke op dié uitstalling is deur een van die Swart leerlinge soos volg getipeer:

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14. The Pretoria News: "Art of Preller", p.10; 28 October 1938.

15. *ibid.*

16. Description of Mr. Preller's Pictures by Native Children - 28 October 1938. (Ongepubliseerd).



"The Christians": "These people were only men, and as others sat on their chairs and sang praises, some were busy praying behind them, and I said to myself, 'How could these people sing and pray at the same time?' I thought they were mad. Some of the people had no heads, and some had no feet, and others had no necks, but had heads flying in the air. The minister had his head turned, and he sang from his hands. I think that was very clever of him".<sup>17</sup>

h Maand later vind die tweede NEW GROUP-uitstalling plaas in Pretoria. Twee van Preller se werke word tentoongestel, naamlik "Red Girl" en "Waif". S.A. Kritzinger het namens die Volksteater vereniging op die 30ste Januarie 1939 aan Preller 'n brief gerig waarop hy hom bedank het vir die skildery wat Preller geskenk het.<sup>18</sup> Preller het ook twee ander werke geskenk vir 'n geldinsamelingsveldtog vir die oorlogsvlugtelinge en krygsgevangenes.<sup>19</sup>

Die derde NEW GROUP-uitstalling het plaas gevind in Johannesburg, Februarie 1939 waar vyf van Preller se werke, onder andere "Boy with Skokiaan" (kyk 182) tentoongestel word.<sup>20</sup> Omstreeks dieselfde tyd het daar 'n kontemporêre uitstalling van skilderye, etse en tekeninge plaasgevind in die Gainsborough Galery in Johannesburg waar daar sewentien van Preller se skilderye tentoongestel was.<sup>21</sup> Dit is nie bekend of daar resensies bestaan nie. Skilderye van Preller wat uitgestal was sluit in "Farmhouse", "Madonna Lilies" en "European Swazi". Afbeeldings van hierdie skilderye kon nie opgespoor word nie.

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17. Description of Mr. Preller's Pictures, by Native Children - 28/10/1938.

18. Kritzinger, S.A. - Preller: 30/1/1939.

19. Preller, A. - Truter 29/4/39, 3/5/39, 11/5/39.

20. Hugo, J. - Die Brandwag: 10 Maart 1939 "Pen en die Penseel".

21. Contemporary Exhibition of Paintings, Etchings and Drawings: Catalogue, Gainsborough Galery, Johannesburg (1939).

#### 4. ANDERMAAL DIE TONEELVERHOOG

Vanaf die begin van Mei 1939 tot Augustus 1939 word Preller weereens betrokke in die teaterlewe van Pretoria deur middel van Anna Neethling-Pohl, wat hom bekendgestel het aan André Huguenot, toe hy sy gunsteling teaterstuk gaan sien het, naamlik THE OUTSIDER. Hierdie keer was dit egter nie die film weergawe nie, maar 'n toneelstuk wat opgevoer is in Pretoria, met André Huguenot en Berdine Groenewald in die hoofrolle.<sup>22</sup> Gedurende Mei 1939 nader Anna Neethling-Pohl hom weer in verband met teaterwerk. Hierdie keer is dit nie net die ontwerp van die program en die dekor nie, maar ook om die nuwe toneelstuk SOLDAAT te regisseeer,<sup>23</sup> wat op 1 en 2 Junie 1939 in die Volksteater opgevoer is. ✓

Preller het groot sukses behaal met hierdie stuk wat veral te danke was aan die artistieke manier waarop hy die dekor gehanteer het. In die Pretoria News van 2 Junie 1939 word Preller gelukkigwens met sy fyn sensitiewe hantering van die dekor in hierdie spesifieke toneelstuk: "Alexis Preller is to be congratulated upon this stage setting, where curtains of silver grey and furniture in shades of deep cream and beige provide a restful background, broken only by a few splashes of green and the puce velvet frock worn by André, to the conflicting emotions of the three characters".<sup>24</sup> Fotos van die dekor kon nie opgespoor word nie.

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22. Bezuidenhout, J.K. Onderhoude met Preller. t.a.p.

23. Program: SOLDAAT: 1/6/1939.

24. The Pretoria News: "French play in Afrikaans; SOLDAAT": 2/6/1939.

Augustus 1939 het Preller nog meer werk vir die Volksteater in Pretoria gedoen, onder andere die ontwerp van die programme vir die toneelstukke GROND<sup>25</sup> en SEPPEL.<sup>26</sup> (Resensies kon nie opgespoor word nie). Asook die dekor en kostuums vir THE ZEAL OF THY HOUSE<sup>27</sup> wat in die stadsaal van Pretoria opgevoer is.

## 5. BESOEK AAN DIE BELGIESE KONGO

Die kunsvereniging van die Universiteit van Pretoria CASTALIDES het vir Preller in Augustus 1939 uitgenooi om as gaskunstenaar daar te kom uitstal.<sup>28</sup> Preller moes egter hierdie geleentheid van die hand wys omrede hy hom toe voorberei het vir 'n reis na die destydse Belgiese Kongo, aan die begin van September 1939.<sup>29</sup> Die rede om na die Belgiese Kongo te reis was om meer in aanraking te kom met die outentieke kunswerke van die Swart volke van Sentraal-Afrika, en om sodoende ook die omgewing en gewoontes van hierdie mense van naderby te kon besigtig.

Preller het by die meer van Kivu oorgebly. Die 3 350 meter hoë bergspits van Nyiragongo rys op vanaf die water van die Meer van Kivu, naby die Ruanda-Urundi grens. Die Kivu meer is geleë in Ruanda wat nou 'n onafhanklike staat in Sentraal Afrika, ten suide van die ewenaar is. Dit grens aan Zaïre in die Weste, Uganda in die Noorde, Tanzania in die Ooste en Burundi in die Suide. Die bevolking in Ruanda sluit in die Bat-utsi, Ba-nutu en Batura. Die bergagtige streek van Ruanda is die tuiste van die skraal Watutsi's. Die Westelike streek van Ruanda is bergagtig terwyl die Oostelike streek meer uit plato's en baie valleie bestaan. Nyiragongo is een van die Virunga vulkane.

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25. Program: GROND: 11 en 12 Augustus 1939. Bylaag 6.

26. Program: SEPPEL: 10 en 12 Desember 1938/39.

27. Program: THE ZEAL OF THY HOUSE: 29 en 30 Augustus 1939.

28. Preller - U.P. - Augustus 1939.

29. Preller - familie - ongedateerd.

h Uitbarsting van hierdie vulkaan het h groot impak op Preller gemaak. Hierdie gebeurtenis het hom by gebly vir die res van sy lewe.<sup>30</sup>

Tydens sy verblyf in die Kongo gedurende September 1939 het hy heelwat gereis van een dorpie na h ander en sodoende die mense van naderby leer ken asook hul gewoontes en tradisies. Hy reis onder meer dieper in die Afrika-kontinent in op soek na nuwe materiaal. Dit vind hy in die gebied wat bekend staan as Ruanda waar hy die Watutsi-volksgroep raakgeloop het. Hierdie welgeskape en fisies indrukwekkende mense het Ruanda teen die 16de eeu binnegetrek en spoedig die dominante etniese groep geword.<sup>31</sup> Die klimaat en atmosfeer van die Afrikalandskap met die Watutsi's in hul rooi en swart gewade het vir Preller so bekoor dat hy h hele paar studies oor hierdie mense gemaak het, en het hy hulle omskep en verwerk in h meer Oosterse kaleidoskoop van kleure met sagte pastel groene en gryse. In hierdie werke het Preller nou sy eie stempel begin plaas as skilder en weg beweeg van die ekspressionistiese benadering van Vincent Van Gogh en Paul Gauguin. Hy beskryf hierdie nuwe ervaring en belewenis aan sy suster Wilhelmina tien dae later in h brief gedateer die 12de September 1939: "Last week I started painting a "Watussi" (kyk 203), a very noble type, and I achieved the most sensitive drawing I have ever done. Since then I have been right into Ruanda and have seen hundreds of Watussi's and my own painting was the revelation for me - and gave me the key to the whole country. The scales dropped from my eyes and I saw clearly for the first time the 'Watussi-thing'.

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30. Bezuidenhout, J.K. - Onderhoude met Preller - t.a.p.

31. Bylaag 7.

"It is an incredible picture to conjure because Ruanda then becomes a Japanese print, in pale greens and greys, and across the landscape move swiftly the tall Watussi's with robes of white, clear patterned with red and black, and their hair becomes wigs - mediaeval - oriental -. I might so easily have approached the Watussi in the Gauguin sort of way - and I am glad I have found the nearer approach - between Modigliani and El Greco".<sup>32</sup>

Tydens Preller se verblyf in die Belgiese Kongo het hy dikwels opgemerk dat baie van die kinders se hoofde verwronge was, meer in 'n ovaaltipe vorm. Hierdie verwronge hoofde van die kinders het hom baie geïnteresseerd gemaak om meer daaroor uit te vind. Hy het navraag gedoen en gesien hoedat die kinders se hoofde van kleins af vervorm word, met 'n plantaardige vesel, wat om hulle hoofde gebind word en dat die konstruksie van die skedel in so 'n mate vervorm word dat dit mettertyd 'n eier-vorm aangeneem het.

Nadat Preller sy reeks asook sy bestudering, van die Watutsi's voltooi het, het hy hom gewend na hierdie besondere faset van die vervormde hoofde van die kinders. Wat 'n interessante feit is, is dat Preller nie toe bewus was van die vervormde hoofde van Akhenaton en ander Egiptiese Farao's nie.<sup>33</sup> Wat hier in die Belgiese Kongo plaasgevind het, was in der waarheid 'n uitvloeisel van die ou Egiptenare se geloof en lewenswyse of vice versa.<sup>34</sup>

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32. Preller - Murphy, W. 12/9/1939.

33. Michalowski, K. THE ART OF ANCIENT EGYPT. Thames & Hudson - London 1969.

34. Bylaag 8.

Met die bestudering van hierdie verwronge hoofde van die kinders het Preller 'n aantal sketse (kyk 151, 163, 164, 165, 167, 168, 169) gemaak wat later vergestalt sou word in 'n hele reeks skilderye wat bekend gestaan het as die sogenaamde "Urn Heads" (kyk 194, 195, 196). Hierdie bekende werke het die stempel gedra van Preller se eie styl en aanslag. Later sou dit oorgaan na 'n volgende reeks waarvoor Preller baie bekendheid verwerf het, die sogenaamde "African Heads" (kyk 535, 536).

Dit is interessant om daarop te let hoekom Preller nou juis hierdie werke "Urn Heads" genoem het, en in welke mate hy dit intellektueel beredeneer het. Hier is 'n direkte verband te bespeur tussen die intellek en die intuïsie. Die hoof huisves immers die brein, dus is die denkproses en alles wat binne in die mens aangaan afkomstig van hierdie vaal massa wat in die skedel gehuisves word. Preller het dit ook anders gesien.

Omrede die hoofde in 'n eiovorm verwerk is, het dit Preller se verbeelding aangegeryp en het die vorm vir hom, die vorm aangeneem van 'n pot of 'n objek waarin voorwerpe geplaas kon word. Hierdie voorwerpe hoef nie noodwendig konkreet te wees nie, maar kon ook in sy abstrakte denke gehuisves gewees het. Vir Preller het hierdie kop dan meer 'n voorwerp geword wat op 'n tafel geplaas kon word as 'n gebruiksvoorwerp en waarin hy aan sy eie stemminge kon uiting gegee het, met ander woorde die "Urn Heads" het aan Preller die geleentheid gegee om sy verbeeldingsvlugte, denke en emosies te verplaas soos hyself aan Esmé Berman verduidelik het dat die toeskouer self die geleentheid het om sy eie gevoelens en denke daarin te plaas, soos hy dit wil sien of gesien het.<sup>35</sup>

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35. Berman, E. - Film oor Alexis Preller. 1975.

In sy skildery "Remembrance of Things Past" (Kyk 225) het hy vier jaar later dieselfde vorm van die eiovormige hoof gebruik en daarin blomme géplaas wat sy heimweë en verlange na die verlede geaksentueer het met die tydelike bestaan wat blomme het. Drie jaar later het hy besluit om nog dieper te delf en uit te vind wat hierdie magiese vorm inhou. In sy skildery "The Grotto" (kyk 283) het Preller weereens hierdie eiovormige hoof gebruik as die fokuspunt van sy werk en het hy binne in die hoof 'n stil poel met rooi blomme wat op die oppervlakte dryf geskilder. Hy het nog verder ge-eksplorieer en ge-eksperimenteer met hierdie "Urn Heads" en vind 'n mens dat hy in "The Mountain Pool" (kyk 273) die hoof as 't ware oopgesny het om daarin te kyk en dan word hierdie oopgesnyde hoof 'n houër met 'n poel water daarin. (Kyk 281). "Once the painting is realised, it is only a vehicle for whoever sees the painting to put their mood into it as if it were a container. If you are happy, you will find happiness in the head, and if you are sad, you will find sadness in the head. It is what you put into it".<sup>36</sup>

Tyding van die oorlogswolke wat in Wes-Europa begin saampak en weldra in die Tweede Wêreldoorlog sou uitbars, het ook na die Belgiese Kongo deurgesypel.

Preller het besluit om terug te keer na Suid-Afrika as gevolg van die naderende konflik, ook wat betref Suid-Afrika se toetrede tot die Tweede Wêreldoorlog.

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36. Bezuidenhout, J.K. - Onderhoue met Preller: t.a.p.

## 6. NEERSLAG VAN SENTRAAL-AFRIKA IN SY KUNS

Sentraal-Afrika het 'n definitiewe stempel op Preller se werk gelaat wat tema uitbeelding aanbetref. 'n Meer volwasse en individuele skilder keer terug na Suid-Afrika. Met 'n verdieping en verskerping van sy observasie in sy werk wat Afrika heeltemaal in 'n ander dimensie geplaas het en die verskillende bevolkingsgroepe van Afrika geïntegreer het in 'n Westerse konteks. Nuwe simbole soos die "Urn Heads" en "Watutsi's" sou hulself in die toekoms toenemend in sy werk manifesteer.

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## HOOFSTUK 5

## IN DIE SMELTKROES VAN 'N WÊRELD BRAND

## 1. AKTIEWE OORLOGSDIENS

Preller sou graag sy dienste ook aan sy vaderland gee en het ongeveer Augustus 1940 by die S.A. Mediese Korps aangesluit. Hy het diens gedoen in die 14de Veld-Ambulans Eenheid. Hy word eers op Barberton en later Durban gestasioneer vanwaar hy in April 1941 na Egipte gestuur is.<sup>1</sup> In Mei 1941 het Preller in Egipte aangekom, en het hy etlike briewe geskryf aan sy familie om 'n beskrywing van die land asook die kuns te gee.<sup>2</sup>

Op 10 Junie 1940, onder aanvoering van Mussolini (1883 - 1945), het Italië hom geskaar aan die kant van Duitsland, teen die geallieerde magte. Terwyl die Duitsers betrokke was in die "Battle of Britain" het die Italianers gekonsentreer op voorrade en mansskappe in Libië, ter voorbereiding vir 'n offensief om die Engelse uit Egipte uit te dryf, sodat hulle (die Italianers) Alexandrië kon inneem en sodoende beheer kon uitoefen oor die Suezkanaal. Beide Brittanje asook Italië het territoriale gebiede besit in Noord en Oos Afrika en dit is waar die botsings begin het. Gedurende die eerste fase van die botsing tussen Brittanje en Italië, het die Italianers onder maarskalk Rudolfo Graziani (1882 - 1955) geveg terwyl die Britse aanvoerder, majoor-generaal Archibald Percival Wavell (1883 - 1950) was, wat gestasioneer was in Egipte. Die manskappe van die Britse leër het bestaan uit Engelse, Australiërs, New-Zeelanders, Indiese Moslems, Suid-Afrikaners en Franse wat die AGTSTE LEËR gevorm het.

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1. Preller - Truter, ongedateerd.

2. Preller - familie: 10/5/41; 18/5/41; 26/5/41; 27/5/41; 22/9/41.

Britse magte het skielik en onverwags in Desember 1940 aangeval. Op die 11de Desember neem hulle Sidi Barrain in en vyf dae later Salum wat geleë was op die Libiese grens. 'n Paar weke later, op die 5de Januarie 1941 val die Italiaanse mag in Bardia (Libië) en word onder Britse beheer geplaas. Om hulle sukses op te volg het die Britse troepe 'n gekombineerde aanval geloods waartydens die lug, see en landtroepe ingespan was om Tobruk wat sewentig myl wes van Bardia op die Middellandse see geleë was in te neem. Op die 22ste Januarie 1941 gee die Italianers oor. Daarna word Derna op die 30ste Januarie 1941 ingeneem asook Bengasi op die 9de Februarie 1941.

Met die neerslae in Noord-Afrika wat Duitsland toe in die oë staar word daar besluit om die Afrika korps onder generaal (later Veld Maarskalk) Erwin Rommel (1891 - 1944) te stuur, om die Italianers te help. Gedurende Februarie 1941 tot Augustus 1942 was die Afrika Korps in gevegte betrokke teen die Britse en geallieerde magte. (AGTSTE LEËR). Die eerste vesting wat teruggewen word vir die Duitsers is El Agheila op die 24ste Maart 1941. Op 4 April 1941 trek die Britse troepe terug uit Bengasi en drie dae later van Derna. Teen Augustus 1942 was die Agtste Leer terug gedryf tot by Egipte en het 'n sterk verdediging opgebou by El Alamein, vyftig myl van Kairo.

Generaal Montgomery, wat toe in bevel was van die Agtste Leer het 'n groot offensief voorberei om die Duitsers te verslaan. Op die 23ste Oktober 1942 het die Agtste Leer aangeval en die gevolg daarvan was dat die veldslag by El Alamein 'n reuse sukses vir die Agtste Leer ingehou het. Sodoende kon die Agtste Leer onder leiding van Montgomery begin om die Afrika Korps van Rommel weswaarts te dryf.<sup>3</sup>

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3. Ray, J. - The Second World War (The Middle East) - Heinemann Educational Books, 1977.

Intussen het in Suid-Afrika en veral in Kaapstad etlike uitstallings plaasgevind waar Preller ook per geleentheid verteenwoordig was. Op 10 Julie 1940 is 'n uitstalling in die Argus Galery in Kaapstad aangebied en die opening van die uitstalling was waargeneem deur mev. S.F. Waterson,<sup>4</sup> eggenote van die destydse minister van ekonomiese aangeleenthede. Aan die begin van 1941 het Gregoire Boonzaier die Vierde New Group-uitstalling in Kaapstad gereël en een van Preller se werke, "In the Beginning",<sup>5</sup> word tentoongestel.

Van die skildery word in die Cape Times van die 6de Maart 1941 die volgende gesê: "Alexis Preller has produced most original work in exotic subject matter, colour and technique".<sup>6</sup>

## 2. EGIPTE, LIBIË EN TOBRUK<sup>7</sup>

Die Tweede Wêreldoorlog (1939-45) het 'n diepgaande impak op Preller se werk gehad. Die tyd wat hy diens in Egipte gedoen het, het hom baie geleenthede gegee om met nuwe idees vorendag te kom nie net wat skilderye aanbetref nie, maar ook om meer toneelstukke te skryf.

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4. Catalogue: 10/7/40: TWO EXHIBITIONS ...

5. Boonzaier, G. - Preller: 14/1/41; 1/2/41.

6. The Cape Times: 6/3/1941.

7. Bylaag 9.

Hy begin reeds in 1941 tydens sy diens by die Mediese Eenheid in Tobruk om aan 'n nuwe uitstalling te werk en voorbereidende sketse en beplanning te doen. Hierdie uitstalling sou eers drie jaar later vorm kon aanneem toe Preller terug was in Suid-Afrika, (1944).

Hy het aan Truter wat op daardie stadium die ateljee in Pretoria instand gehou het op die 2de Augustus 1941 geskryf en aan hom beskryf hoe hy sy katalogus sou wou uiteensit: "I toy with the idea of including in my next catalogue (you see how certain I am -) short quotations from my letters written over the period 1939-42. Anything apt, which may illustrate the background of work. - This may be bad, I don't know, or too spectacular, but it could be tried. - Catalogue to be illustrated by photos by Constance Stuart - and limited in number. - Friends would have to collaborate, and 'dig' up anything I may have said, which has any value or significance".<sup>8</sup>

In sy korrespondensie met Truter het hy die haglike toestande verduidelik wat hulle in die veldhospitaal mee te doene gekry het en ook die baie gewondes wat daaglik ingebring word en van sy idees wat deur hierdie afgryse tonele geïnspireer is.<sup>9</sup>

Die oorlog het vir Preller 'n baie negatiewe en vernietigende element ingehou en het hy gesien hoe die tradisies en kultuur van die verlede, die dinge waarop die mens sy geestelike ingesteldheid geskoei het vernietig word.<sup>10</sup>

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8. Preller - Truter: 2/8/1941.  
In Junie 1944 vind hierdie uitstalling wel plaas met 'n soortgelyke katalogus.

9. Preller - Truter: ongedateerd.

10. *ibid.*

Uit hierdie vernietigende omstandighede het Preller probeer om dit wat om hom gebeur uit te beeld in sy skilderye. Die teater waarin hy gewerk het as hulpverpleër was as't ware sy voorbereiding en het vir hom die geleentheid geskep om idees te vorm en daaruit kon hy met die materiaal, dit wil sê die gewonde soldate te omskep in werke van universele gehalte en betekenis. Uit hierdie periode skilder hy werke soos "The Crucifixion" (kyk 584), "Fleurs De Mal" (kyk 232), "Wounded Sculpture" (kyk 326) en "Mortar" ("Bucket with Limbs") (kyk 247).

Preller erken self in 'n brief gedateer 13 Desember 1941: "A hell of a thing is happening, and with an objective vision on the scene, the result is terrific. Working where I am in the theatre we get the ebb and flow of the most moving, most terrible sides of the battles ... Young people, with slim bodies, staring quietly at ghastly stumps of limbs, and later after operation, sleeping heavily under anaesthetic, bandaged, clean and 'fixed', 'fixed', yes, as well as any one can be without an arm or a leg ... I am moved terribly at times, I could weep and be sad for the individual if I had the time to crawl away and be quiet. ... But I am a spectator. I observe continually. Being part of it. Handling, treating, I withdraw and I look on and see and I fix the thing indelible in my head. - This is about the biggest thing I have yet seen involving people - men - That it is the worst thing, is perhaps better too, - to see the evil at its worst".<sup>11</sup>

Van die toneelstukke wat Preller gedurende die oorlog geskryf het is daar onder andere PORTRAIT OF NOW IN WHITE en THAT SORT OF THING wat later verander is na ONE MAN SHOW.

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11. Preller - Truter: 13/12/1941.

Hierdie stukke is in 1942 geskryf terwyl Preller in Libië<sup>12</sup> diens gedoen het. Hy het onder andere in ONE MAN SHOW verwys na sommige van sy skilderye, waaronder "The Mountain Pool" asook 'n beskrywing van die Watutsi's van die Belgiese Kongo.

In Mei 1942 het Preller in sy korrespondensie met Truter beskryf hoe belangrik hierdie ondervinding vir hom was om nie net in aanraking te kon kom met die oorlog en sy gevolge as sodanig nie, maar om die menslike emosie van angs en verbystering te bestudeer, sodat hy nie net skilderye kon skep wat tydgebonde was nie, maar wat tydloos sou word. Die kreatiewe kwaliteit wat vorm aangeneem het vanuit die ondervinding as sodanig sou die fondament lê vir veel beter en groter werke as ooit tevore. (Kyk 210, 211, 212, 215, 216, 217, 218, 219, 226, 227, 228, 229, 233, 234, 237, 245, 246, 327).

Sonder hierdie belewenis en ondervinding sou dit heeltemaal onmoontlik gewees het om die situasie in sy regte konteks te kon sien en skilderye van universele kwaliteit te kon lewer. "I never wanted to paint pictures. I wanted to make works of art - things that possess a creative quality, dug from living awarely and much experience. What are these days to me if they are not building up forms to paint? This is a preparation time and very significant, more important perhaps than if I were actually painting. I am feeling so much, reaching so surely to the expression of these days - and that is what a painter has to do before he can create purposeful things".<sup>13</sup>

### 3. KRYGSGEVANGENE

Preller was veral in die volgende veldslae betrokke EL ALAMEIN, (20/11/41) SIDI OMAR (18/12/41) en TOBRUK (13/6/42).

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12. Preller - Truter - ongedateerd.

13. Preller - Truter: 14/5/1942.

[Op 21 Junie 1942 word hy as krygsgevangene geneem in Tobruk, waarna hy in gevangenskap gehou word in Benghazi en Tripoli. Daarna word hy na Capua en Fara Sabina in Italië gestuur.<sup>14</sup>]

In Oktober van dieselfde jaar het die Rooi Kruis in Suid-Afrika begin om onderhandelings te tref vir sy repatriasie na Suid-Afrika.<sup>15</sup>

[Dit vind egter eers in April 1943 plaas. Op pad terug na Suid-Afrika het hy 'n toneelstuk begin skryf oor Irma Stern wat hy THE FRUITFULL VINE genoem het, of te wel PORTRAIT OF IRMA STERN.]

#### 4. NEERSLAG VAN DIE OORLOG IN SY WERK

Verskeie skilderye is deur die oorlog gemotiveer onder andere "Shrapnel Wounds", "Remembrance of Things Past", "One of our Planes is Missing", "Direct Hit", "Paratroops", en "Wounded Soldier". 'n Verdere skildery "Prisoner-of-War" verdien vermelding. (Kyk 221).

Tydens sy verblyf in die krygsgevangekampe in Italië het Preller hierdie skildery gemaak van 'n krygsgevangene. Hierdie skildery beeld al die patos en konflik uit van 'n gefrustreerde jong man wat agter 'n draadheining moet sit en hunker na die vryheid anderkant die heining. Preller het die geleentheid in September 1943 gekry om hierdie skildery ten toon te stel, met die Vyfde NEW GROUP<sup>16</sup>-uitstalling in Johannesburg.

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14. Preller aan Truter: 14/5/1942.

15. Rooi Kruis. (S.A.). - Murphy, W. (ongedateerd).

16. Catalogue: New Group Exhibition: 23/9/1943.

Hierdie besondere werk het heelwat kommentaar uitgelok en as gevolg van Preller se fyn waarnemingsvermoë vind ons hier in die skildery die patetiese en absolute ontnugtering van die jong man wat uit sy drome geruk word na die harde realiteit van eensaamheid, en verbittering oor die lewe. Die werk is tiperend van Preller se eie gemoedstoestand en agtergrond en die impak wat hierdie werk op die Suid-Afrikaanse publiek gelaat het, het Preller die geleentheid gebied om sy kunstenaarskap te kon regverdig. Die werk staan bekend as "P.O.W." (kyk 221) en die volgende uittreksel uit die tydskrif TREK van Oktober 1943 som hierdie werk soos volg op: "Drawing on his own experiences in an Italian prisoner-of-war camp, this is his most recent work. It depicts a South African P.O.W., whose youthfulness is emphasised rather than minimised by the stubble growth on his cheeks and chin. On his naked chest and spreading to his upper arms the scene of the Crucifixion has been tattooed. Almost Byzantine in its starkness, the obvious sincerity which lies behind the creation of this painting makes an impact on the mind which is seldom achieved by a South African artist".<sup>17</sup>

Preller het gekwalifiseer vir die medalje "AFRICA STAR"/"STER VAN AFRIKA"<sup>18</sup> vir sy diens tydens die Tweede Wêreldoorlog.<sup>19</sup> Gedurende September 1944 word sy skildery "P.O.W." uitgestal saam met ander amptelike oorlogskilderye in Pretoria en Kaapstad<sup>20</sup>, alhoewel Preller nie amptelik afgevaardig was as oorlogskunstenaar nie. Kort hierna het die Oorlogsmuseum in Johannesburg hierdie skildery aangekoop vir hulle versameling (kyk 221).

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17. TREK: Vol. 8; Oct. 8. 1943: p.20.

18. S.A.D.F. - Preller, A. (ongedateerd).

19. *ibid.*

19. Catalogue: "Painters of the War": 29/9/1944.



Op 6 Junie 1944 begin Preller se groot oorloguitstalling wat uit 43 werke bestaan het, in die Gainsborough Galery in Johannesburg. Hy het hierdie uitstalling reeds in 1941 begin beplan. Die werke wat tentoongestel was het gedateer uit die tydperk tussen 1939 en 1944.<sup>21</sup> Die opening was waargeneem deur Uys Krige wat op sy beurt bekend gestel was deur Le Roux Smith Le Roux.<sup>22</sup>

Die meeste van die skilderye tydens hierdie uitstalling het die stempel gedra van die oorlog en Preller se persoonlike siening daarvan. Preller het nou erkenning gekry deur die publiek en kritici as 'n belowende Suid-Afrikaanse kunstenaar.

Een van die belangrike werke op hierdie tentoonstelling was sy "Descent from the Cross". Preller verduidelik hierdie skildery soos volg: "I do remember the particular occasion when we were working on a young German boy. We had worked on him for quite a long time and it involved amputating his right arm ... I was behind the boy, supporting him and there was a long electric light over him and I realised that visually there would be something to see. I happened to mention to a friend, would he support the boy and let me just move around to the front and then looking at the boy, I realised that here was something classically being posed directly before me. It did happen to be a Descent from the Cross which is a classical subject in painting and here was no studio effect, here was something almost actual".<sup>23</sup>

Verskeie resensies van hierdie Junie 1944 uitstalling het die lig gesien. Kyk byvoorbeeld "Rand Daily Mail 08/06/44; Star 07/06/44; Trek 16/06/44; The Democrat 22/06/44".

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21. Preller - Truter (ongedateerd).

22. *ibid.*

23. Bezuidenhout, J.K.: Onderhoude met Preller - t.a.p.

## HOOFSTUK 6

## OP PAD NA KUNSTENAAR IN EIE REG

Die universele simbool waarna Preller reeds in 1935 in sy werk verwys het, het eers in 1944 deurgedring tot die Suid-Afrikaanse publiek en kritici. Preller se kuns het 'n groter afset en erkenning begin kry en soos in die tydskrif TREK van Junie 1944 geskryf is, word daar 'n dieper konnotasie aan sy werk geheg: "In his later pictures there evolves a visual idiom which lends itself better to the expression of the mysticism which he has lately found in himself. The symbolic thoughts which he now wishes to convey to the spectator, from an interest in the particular has changed to an interest in the universal symbolising the tragedy and beauty of universal human sufferings; "One of our planes is missing"; "Shrapnel Wounds". The full realisation of the way in which mankind is crucified during the present time has struck a deeply religious chord; "Mask of Christ".<sup>1</sup> (Kyk 228).

Na die sukses van sy uitstalling het Preller besluit om met die hulp van Norman Eaton vir hom 'n ateljee te bou by Brummeria, (naby Pierneef).<sup>2</sup> Vandag is hierdie ateljee omskep in 'n woonhuis en is geleë 450m van "Die Kraal" in Ysterhoutlaan 58.<sup>3</sup>

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1. TREK: Vol. VII: No. 26; 16/6/1944; p. 20-23.

2. Preller - Truter (ongedateerd)

3. BYLAAG 10.

Hy het sy ateljee YGDRASIL genoem (kyk 240), wat die legendariese boom beteken het, wat die hemel, die hel en die aarde in sy simboliese arm omsluit het. Die ateljee se ontwerp in Preller se tyd laat mens dink aan 'n kerk of klooster. Dit was 'n eenvoudige langwerpige gebou met 'n grasdak, wat gestut was met houtbalke, min vensters en wit gepleisterde mure buite sowel as binne. Die hoofvertrek het aan die westelike kant 'n kaggel gehad wat in die muur ingebou was. Terwyl daar aan die oostekant van dieselfde vertrek 'n trap was wat na bo gelei het. Hierdie ruimte het gedien as 'n afsonderlike vertrek alhoewel daar nie 'n hoë muur was nie. 'n Mens kon dus per geleentheid van bo af kyk na die vertrek in sy geheel gesien met die kaggel aan die westekant.

In hierdie ateljee het Preller nie net gewerk nie, maar sy persoonlike stempel daarin afgedruk. Hy het van die alledaagse voorwerpe wat in sy ateljee was gebruik in sy skilderye. Hy het hierdie alledaagse voorwerpe 'n eie bestaansreg gegee, en daaraan 'n meer simboliese konnotasie geheg. Vir Preller was daar 'n magiese skoonheid in sy ateljee aanwesig. Die simboliese en sentimentele waarde wat hy aan sy beskeie ateljee geheg het was geskoei op sy hele lewensfilosofie. Soos hy op 52 jarige ouderdom in 'n onderhoud met die S.A.U.K. dit as volg verduidelik het: "The studio is the centre of my activity. It is not only the place where I work, but where I live. It contains my credo and my faith".

"I do not know of any day when I have entered my studio without having felt a sense of security, contentment and urgency. This is a place of isolation where I am contained in my activity. It is the only place I claim for myself and which claims me. It belongs to me alone. The images I want to create are mine and will only live if I find them and their reality and presence in turn creates my identity and reality.

They are the evidence of my personality and my imagination. My painting and I are involved together in life and it is in the studio where we both come alive".<sup>4</sup>

Alexis Preller se uitstalling in 1945 verteenwoordig 'n waterskeiding in sy werk. Hierna wen sy werk aan tegniek en tematiek. Etlike eenman - sowel as groeputstallings sien die daaropvolgende vier jaar die lig en Preller kan hierna aanspraak maak op groter openbare belangstelling.

Die kunsresensent van die Rand Daily Mail verwys op 24 Augustus 1945<sup>5</sup> na sy mees onlangse uitstalling wat in teëstelling met die vorige (1944) nie bloot 'n weerspieëling van die meer brutale inpak van die oorlogsgeweld is nie en gaan voort: "(T)oday his work is the result of a long mental conflict with reality, with himself as the battleground". Ten slotte loof die resensent die merkwaardige "geestelike kwaliteit" van sy werk wat op die ontwikkeling van Preller se werk dui. Hierdie lofuitinge word ook herhaal in die resensie van Die Vaderland van 24 Augustus 1945: "Preller se werk het in die afgelope vyf jaar verbasend ontwikkel en die volharding waarmee hy, ondanks alle materiële en geestelike ontmoediging vasgehou het aan 'n eie, persoonlike styl, dra ons volste bewondering weg".

Aan die einde van die eerste kwartaal van 1946 wend Preller andermaal tydelik sy skrede na die teaterwêreld, waar hy met merkwaardige entoesiasme en ywer die dekor (kyk 250, 251, 252, 253, 266) ontwerp vir "Primavera" wat deur die Universiteit van Kaapstad se balletgeselskap op die planke gebring is.

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4. S.A.B.C: "MY CREDO" - Alexis Preller; 5/9/1963.

5. Gainsborough Galleries: Augustus 1945.

Gedurende Junie van dieselfde jaar kry Preller die geleentheid om onder die beskerming van die Nederlandse Kultuurhistoriese Instituut en die departement vir Afrikaanse Kultuurgeskiedenis van die Universiteit van Pretoria 'n uitstalling te hou in die MacFaydensaal van die buitemuurse afdeling van die Universiteit in Pretoria. Die opening is waargeneem deur Prof. M. Bokhorst,<sup>6</sup> en in die plaaslike nuusmedia is onder andere gewag gemaak van die feit dat die uitstalling Preller verhef tot "one of the most important and most interesting of younger South African artists".<sup>7</sup>

In dieselfde asem gee die kunsresensent van die Pretoria News toe dat die werk van Preller slegs gekritiseer sal word deur die liefhebbers wat op maklik verstaanbare skilderye aandring.

J. Hugo verwoord in die S.A. Panorama soortgelyke sentimente wanneer sy Preller as 'n unieke kunsverskynsel tipeer wat 'n sintese kon verwesenlik tussen die uiteenlopende mistiek van Sentraal-Afrika: "His native motives are no longer spouted forth in unpredigested form from Central Africa, but blend into their mystical backgrounds with a delightful rhythm of colour and line, one cannot but be grateful that this generation has at least produced one Alexis Preller".<sup>8</sup>

In die daaropvolgende maande word Preller egter verstrengel in emosionele konflik as gevolg van die verbrokkeling van 'n intieme persoonlike verhouding en onder aanmoediging van Peter en Susan Marais vertrek hy gedurende November 1946 saam met hulle vir twee maande na Frankryk en die Verenigde Koninkryk.

Tydens sy verblyf in Parys besoek hy heelwat kunsuitstallings en museums en vind daar 'n verdere verdieping in sy gedagtewêreld plaas, wat later tot uiting sou kom in werke soos "Greek Horseman" (kyk 327), "Wounded Sculpture" (kyk 326) en "The Kraal" (kyk 363, 364).

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6. Katalogus, McFayden Saal: 8/6/1946.

7. Pretoria News: 10/6/1946.

8. Hugo J. - "Painting in S.A." - S.A. Panorama, Junie 1946.

Hy skryf onder andere: "The Louvre was very exciting to me ... and it was the room containing the archaic Greek things that thrilled me most ... There are also three headless torsos of youths, which are miracles of simple and direct statement".<sup>9</sup> (Kyk 316 -325).

[Hierdie besondere werke sou later manifesteer in Preller se welbekende "Icarus-reeks" (kyk 773, 801, 805), asook die "Adam-figure" (kyk 725, 726), waar die Griekse Kouros as model gedien het.] Preller getuig in hierdie verband self: "The Trocadero is something that I shall never forget ... I think it contains the most wonderful collection of African sculpture ... I was very excited by several huge archaic stones - pure phallic from the French Soudan - and by a very large and tall drum - over ten feet in height, phallic shaped with a long slit down its length, which is used for resonation or percussion ... (Kyk 350, 351). In the Anthropology section there were lots of Skeletons showing deliberate distortion of the skull as in the Mangbetu tribe, and I was reminded of my "Urn Head", (kyk 194 - 196) and again in a skull whose distortion was not deliberate such as that of a Hydrocephalic, which is as close to my Urn Head as possible, and certainly does make the "Grotto Head" (kyk 283) very significant, and indeed your quip 'water on the brain' becomes quite a profound statement".<sup>10</sup>

Tydens sy daaropvolgende uitstalling in 1947<sup>11</sup> in Pretoria is die eerste resultate van sy reis na Frankryk reeds herkenbaar in sy werk. Werke soos "Wounded Sculpture" (kyk 326), "Archaic Horseman" (kyk 327), "Sebastian" I, II en III (kyk 303, 335, 336) en "The Puppet" dra die stempel van sy Europese studiereis. Die resesent van die Pretoria News maak melding van Preller se historiese navorsing in sy resensie van die betrokke uitstalling.

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9. Preller - Truter: 23/11/1946..

10. Preller - Truter: 23/11/1946.

11. Katalogus, Christi Galery: 1/10/1947.

[Daar word melding gemaak van Preller se navorsing van die klassieke Griekse beeldbouwerke in die Louvre, en hoe die losstaande fragmente van gebreekte beelde interessante komposisies in sy werk gevorm het.] So ook word daar verwys na die Afrika-afdeling waar Preller Afrika maskers en beeldhoustukke bestudeer het.<sup>12</sup> Daar word spesifiek melding gemaak van die "Sebastian-reeks" (kyk 303, 335, 336) asook 'n Javanese marionet.<sup>13</sup>

In hierdie versameling is ook die baie bekende "Basuto Allegory" (kyk 313) en "Basuto Enchantment" opgeneem en tentoongestel, terwyl die openbare mening 'n positiewe verandering in die werk van Preller begin erken. In sy resensie van 8 Oktober 1947 in die Pretoria News maak die kunsresensent melding van Preller se groter volwassenheid as Afrika-skilder en tipeer hy hom as 'n unieke inheemse kunstenaar beide ten opsigte van kleur en vertolking. Daar word onder andere gepraat van Preller se volwassenheid wat in hierdie werke vorendag kom. Asook die sterk invloed van die surrealiste en Preller se eie oorlogservaringe. Dit word egter benadruk dat Preller se krag lê in sy Afrika onderwerpe en dat hy uitsluitlik 'n skilder van Afrika is.<sup>14</sup> "... Preller has not only reached a peak of artistic achievement, but has created - probably for the first time in the history of South African art pictures entirely South African both in colour and in interpretation". In 1947 is Alexis Preller, 'n boek oor sy werk deur Christi Truter saamgestel en met 'n voorwoord deur die skilder, gepubliseer en die volgende jaar het Preller sy ateljee, Ygdrasil verkoop.

Voor sy vertrek in Oktober 1948 na die Seychelles word die Afrika-tema herhaal in verskeie werke.

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12. Bylaag 11.

13. Bylaag 12.

Werke soos "Die Kraal"<sup>14</sup> (kyk 363, 364), "Stillewe met Eiers" (kyk 365) en "Die Kerse" (kyk 366) bevestig op plaaslike en internasionale vlak die belangrikheid van Preller se werk. Terwyl Preller werksaam is op die Seychelle-eilande word van sy werk opgeneem in 'n rondreisende groeptentoonstelling van Suid-Afrikaanse Kuns in Europa, Groot-Brittanje, Kanada en die V.S.A.

"Basuto Allegory" (kyk 313) en "Stillewe met Eiers" (kyk 365) beïndruk en herbevestig Preller se belangrikheid in die Suid-Afrikaanse kuns.

Die "Basuto Allegory" het aanvanklik sy oorsprong gekry vanaf 'n foto wat deur Constance Stuart geneem is. Preller het die foto verwerk in 'n skildery.

Die eiers speel 'n deurlopende rol in Preller se werk. Dit kom herhaaldelik voor in werke soos "Icarus", "Die Kerse" en "Stillewe met Eiers". Preller het die eiers aanvanklik geskilder bloot as stillewe voorwerpe. Omdat hy nie elektrisiteit gehad het nie, het hy kerse gebruik. Die gedeeltelike uitgebrande kerse en eiers het voorwerpe vir sy stillewes geword.

Preller se verblyf op die Seychelle-eilande tussen Oktober 1948 en Februarie 1949 lui 'n nuwe fase in sy kunstenaarsloopbaan in. Die geometriese vis- en skulptmotiewe, asook eksotiese blomme en vrugte soos mango's, beïndruk hom in so 'n mate dat bogenoemde elemente herhaaldelik terugkeer in Preller se palet en 'n permanente uitwerking op sy kuns laat, veral wat kleur aanbetref.

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14. Bylaag 13.



Met sy daaropvolgende uitstalling in 1949, in Johannesburg,<sup>15</sup> is die stempel van die Seychelle-eilande baie duidelik sigbaar in sy werk.

Die resensent van die Rand Daily Mail verwys onder andere na 'n unieke individuele aanslag wat op 'n merkwaardige sintese tussen Europese en Afrikatradisies dui: "He has absorbed, in a manner entirely his own, European and African traditions and influences, and he has emerged with a style so strongly individualistic".<sup>16</sup>

Ook die Sunday Times bemerk 'n breër aanslag in Preller se werk wat 'n verdieping weerspieël en die publiek aantrek: "Preller's art has broadened and deepened, his drawings are surer and stronger, and the public has readily responded to the mature painter".<sup>17</sup>

Onder die titel "Baie beloftes vervul, werke van Alexis Preller", getuig die resensent van Die Vaderland: "(N)ie alleen het sy tegnieke verfyn en 'n groter seggingskrag gekry nie, maar daar het ook groter diepte en innerlikheid in sy werk gekom, 'n vaster doelgerigtheid en 'n sterk komposisionele krag, veral in sy landskappe".<sup>18</sup>

Met hierdie uitstalling het Preller sy plek in die Suid-Afrikaanse kuns herbevestig en die kritici het die nodige erkenning aan Preller as 'n unieke inheemse kunstenaar verleen.

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15. Gainsborough Galleries: Seychelle Exhibition. Augustus 1949. (Mahé, Seychelles Islands. Oktober 1948 - Februarie 1949).

16. Rand Daily Mail: ..... 28/7/1949.

17. Sunday Times: ..... 7/8/1949.

18. Die Vaderland: ..... 5/8/1949.

Preller was by uitstek 'n skilder van Afrika temas. Hy het die invloede wat in Europa op hom ingewerk het verwerk in gestilleerde vorme met Afrika onderwerpe as temas. Alhoewel Preller op hierdie stadium in Suid-Afrika onder kunskritici erkenning gekry het, was hy grotendeels uit voeling met die kunsgebeure in Europa.

Die manier waarop hy geskilder het, was nie tipies van die naoorlogse rigtings wat in Europa pos gevat het nie, soos byvoorbeeld die Abstrakte kuns of the Abstrakte Ekspressionisme nie. Hy het sy ikonografie geskoei op sy persoonlike waarneming van gebeure en voorwerpe in 'n Afrika konteks. Sy gestilleerde vorme en styl asook sy intense kleurgebruik het hom onteenseglik onderskei van sy tydgenote.

Preller het deurlopend gebruik gemaak van dieselfde temas. Repetisie en variasie het egter veroorsaak dat elemente van die temas gedurig verander het. [Daar was wel Surrealistiese invloede in sy werk, so ook invloede van Hieronymus Bosch, Vincent Van Gogh en Paul Gauguin, maar Preller het steeds hierdie gegewens geneem en dit in sy eie persoonlike styl omgesit. Sekere beelde en vorms keer telkemale terug dwarsdeur Preller se oeuvre, maar die verhouding tussen hulle is telkemale herrangskik.] Dink hier byvoorbeeld aan die bekende vaas wat hy in die veertiger jare so dikwels gebruik het en wat later tot in die vyftiger jare gebruik sou word in 'n heeltemal ander konteks. So ook die eier, skulp- en vismotiewe. [Hierdie progressiewe metamorfose om basiese vorme op 'n ongewone manier aan te bied kan toegeskryf word aan die individuele benadering wat Preller tot sy onderwerpe en tema hantering gehad het.]

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D. **KATALOGUSSE EN PROGRAMME**

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2. Empire Exhibition Catalogue; Milnerpark, Johannesburg, 1936.
3. Leon Levson Photographic Studio, Johannesburg: Oct. 1936.
4. Glens Salon, Pretoria: Dec. 1936.
5. Musiekfees en Kunsuitstalling, Pretoria Stadsaal: Okt. 1937.
6. Uitstalling in die New Group Saal: Okt. 1938.
7. Contemporary Exhibition of Paintings, Etchings and Drawings, Gainsborough Galery, Johannesburg. 1939.
8. Program: Soldaat: 1 Junie 1939.
9. Program: Seppel: 10 Desember 1939.
10. Program: The Zeal of Thy House: 29 Augustus 1939.
11. Program: Grond: 11 Augustus 1939.
12. Two Exhibitions: Argus Galery, Kaapstad: 10 Julie 1940.
13. New Group Exhibition: Johannesburg: 23 September 1943.
14. Painters of the War: 29 September 1944.
15. Gainsborough Galery, Johannesburg: Aug. 1944.
16. Gainsborough Galery, Johannesburg: Aug. 1945.
17. McFayden Saal, Buitemuurse afdeling van die Universiteit van Pretoria: 8 Junie 1946.
18. Christi's Galery, Pretoria: 1 Oktober 1947.
19. Constantia Galery, Johannesburg: November 1947.
20. Gainsborough Galery, Johannesburg: Aug. 1949.
21. Uitstalling in ateljee, Ygdrasil, Pretoria: Okt. 1948.
22. Vincent Galery, Pretoria. 1950.

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E.

**BRIEFWISSELING  
(I) MET PRELLER**

1. Pretoria High School Old Boys Association 22/8/40.
2. Bouman, A.C. 26/1/45 en 27/3/45.
3. Truter, C. 4/1/37.
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5. Pohl, Anna-Neethling - 25/2/37.
6. Truter, C. Verskeie dokumente ongedateerd.
7. Murphy, W. 9/10/37.
8. Battiss, W. 9/2/38.
9. Kritzinger, S.A. 30/1/39.
10. Boonzaier, G. 14/1/41, 1/2/41.
11. S.A. Rooi Kruis - ongedateerd. C.1943.
12. S.A.D.F. - ongedateerd. C.1944.

**(II) VAN PRELLER**

1. Truter, C. 4/1/37. 10/6/37. 11/6/37.
2. Familie. 21/1/37. 19/3/37.
3. Verskeie dokumente ongedateerd aan sy familie en Truter.
4. Olivia Maria Preller - 6/4/37. 24/4/37.
5. Anna Neethling-Pohl - ongedateerd. C.1939.
6. Universiteit van Pretoria - ongedateerd. C.1939.
7. Murphy, W. - 12/9/39.
8. Familie. 10/5/41, 18/5/41, 26/5/41, 27/5/41 en 22/9/41.
9. Truter, C. 2/8/41, 23/11/46, 13/12/41, 14/5/42.

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F. **ONGEPUBLISEERDE MATERIAAL INSLUITENDE ONDERHOUDE EN TOE-  
SPRAKE OP MAGNETIESE BAND**

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2. Preller, A. - Zan Tippy, 1930.
3. Anoniem: Description of Mr. Preller's Pictures by native Children. 28 Oktober 1938.
4. Preller, A. 'That Sort of Thing', revised title 'One Man Show'. Play in three acts. Libya. 6.4.1942 - 21.4.1942.
5. Harmsen, F. The South African Landscape in Painting and Literature. Universiteit van die Witwatersrand. 1958.
6. S.A.U.K./S.A.B.C. Alexis Preller. My Credo. 5 September 1963.
7. S.A.U.K./S.A.B.C. Lewende Kuns, Artistieke Kredo, Alexis Preller. 13 Februarie 1964.
8. Preller, A. Openingsrede: Ernst de Jong uitstalling: 25 Mei 1964.
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10. Fourie, L. The World of Alexis Preller. S.A.U.K./S.A.B.C. 8 Julie 1965.
11. Bezuidenhout, J.K. Onderhoud met Preller: 6 April 1966.
12. Bezuidenhout, J.K. Onderhoud met Alexis Preller: 23 April 1972 en 26 Augustus 1972.

13. Scholtz, M. Opening van Retrospektiewe uitstalling, Pretoriase Kunsmuseum: Oktober 1972.
14. Alexis Preller talking to L. Daneel. R.G.N. (Circa 1972).
15. Berman, E. Alexis Preller. Talk at Retrospective Exhibition, Pretoria Art Museum; Oct. 1972.
16. Berman, E. Alexis Preller (Film) - 1975.
17. S.A.U.K./S.A.B.C. The World of Alexis Preller - Collected Images - 1975.
18. Basson, E. Gesels met C. Diedericks. R.G.N. - circa 1977.
19. Deichmann, J.R. Onderhoude met W. Murphy - April 1979 - Oktober 1980.
20. Deichmann, J.R. Onderhoude met H. de Jager - April 1979 - Oktober 1980.
21. Deichmann, J.R. Onderhoude met C. Truter - Desember 1982.
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CATALOGUE RAISONNÉ VAN DIE WERK VAN ALEXIS PRELLER  
1934 - 1975

**DIE KATALOGUS IS AS VOLG UITEENGESIT:**

NAAM VAN KUNSWERK  
DATUM VAN KUNSWERK  
MEDIUM  
MATE  
ONDERTEKEN  
BESITTER

Afmetings: hoogte gevolg deur breedte

**SLEUTEL TOT AFKORTINGS**

C. - CIRCA  
L.O. - LINKS ONDER  
L.B. - LINKS BO  
R.O. - REGS ONDER  
R.B. - REGS BO  
M.O. - MIDDEL ONDER  
S.A.N.K.- SUID-AFRIKAANSE NASIONALE KUNSMUSEUM  
UNISA - UNIVERSITEIT VAN SUID-AFRIKA, PRETORIA

'n Geïllustreerde katalogus van die werk van Alexis Preller is beskikbaar by die Kunsargief, Departement Kunsgeskiedenis, Universiteit van Pretoria.

Preller het 22 eenmanuitstallings in sy lewe gehad, gemiddeld ongeveer 30 werke per uitstalling, of 660 in totaal. Hierdie katalogus word in totaal van 845 werke afgebeeld, insluitende tekeninge en etse.

CATALOGUE RAISONNÉ VAN DIE WERK VAN ALEXIS PRELLER  
1911 - 1975

- |                                                                                                                                                              |                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| <p>1. COLOUR TEST<br/>C 1934<br/>Olie op papier<br/>22 x 17 cm<br/>R.O. Colour test by<br/>A. Preller:<br/>W.A. Murphy 3-11-76.<br/>Privaat versameling</p>  | <p>7. PORTRET VAN CHRISTI TRUTER<br/>C. 1934<br/>Olie op doek<br/>Onbekend<br/>Ongeteken<br/>Privaat versameling</p> |
| <p>2. COLOUR TEST<br/>C. 1934<br/>Olie op papier<br/>22 x 17 cm<br/>R.O. Colour test by<br/>A. Preller:<br/>W.A. Murphy 3-11-76.<br/>Privaat versameling</p> | <p>8. PORTRET STUDIE<br/>C. 1934<br/>Olie op doek<br/>Onbekend<br/>R.O. Preller<br/>Privaat versameling</p>          |
| <p>3. COLOUR TEST<br/>C. 1934<br/>Olie op papier<br/>22 x 17 cm<br/>R.O. Colour test by<br/>A. Preller:<br/>W.A. Murphy 3-11-76.<br/>Privaat versameling</p> | <p>9. SELFPORRET<br/>1934<br/>Olie op doek<br/>Onbekend<br/>R.B. Preller '34<br/>UNISA</p>                           |
| <p>4. COLOUR TEST<br/>C. 1934<br/>Olie op papier<br/>22 x 17 cm<br/>R.O. Colour test by<br/>A. Preller<br/>W.A. Murphy 3-11-76.<br/>Privaat versameling</p>  | <p>10. PORTRET VAN MINNIE<br/>C. 1934<br/>Olie op doek<br/>Onbekend<br/>R.O. Preller<br/>Privaat versameling</p>     |
| <p>5. SELFPORTRAIT - TILE NO. 1<br/>C. 1934<br/>Potlood op papier<br/>18 x 14 cm<br/>Ongeteken<br/>Privaat versameling</p>                                   | <p>11. STILLEWE<br/>C. 1934<br/>Olie op doek<br/>Onbekend<br/>R.O. Preller<br/>Privaat versameling</p>               |
| <p>6. TILE NO. 2<br/>C. 1934<br/>Potlood op papier<br/>14 x 18 cm<br/>Ongeteken<br/>Privaat versameling</p>                                                  | <p>12. VOORSTUDIE VIR 'NUDE'<br/>C. 1934<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>              |



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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>13. 'NUDE'<br/>           C. 1934<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                       | <p>21. VRUGTE VERKOOPSTER<br/>           C. 1935<br/>           Olie op doek<br/>           Onbekend<br/>           L.O. Preller<br/>           Privaat versameling</p>                   |
| <p>14. 'NUDE'<br/>           C. 1934<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                       | <p>22. AFRICAN WOMAN<br/>           C. 1935<br/>           Olie op doek<br/>           Onbekend<br/>           R.O. Preller<br/>           Privaat versameling</p>                        |
| <p>15. 'NUDE'<br/>           C. 1934<br/>           Olie op doek<br/>           24 x 17 cm<br/>           Ongeteken<br/>           Privaat versameling</p>            | <p>23. PORTRET VAN OLIVIA MARIA<br/>           PRELLER<br/>           1935<br/>           Olie op doek<br/>           51 x 41 cm<br/>           R.B. Preller '35<br/>           UNISA</p> |
| <p>16. 'NUDE'<br/>           1934<br/>           Olie op doek<br/>           35 x 37 cm<br/>           R.B. Preller '34<br/>           Privaat versameling</p>        | <p>24. INTERIEUR "ATTIC"<br/>           1935<br/>           Olie op doek<br/>           35 x 30 cm<br/>           L.O. Alexis '35<br/>           Privaat versameling</p>                  |
| <p>17. SKAPU PLAYER<br/>           C. 1935<br/>           Olie op doek<br/>           49.5 x 37 cm<br/>           R.O. Preller<br/>           Privaat versameling</p> | <p>25. SELFPORTRRET<br/>           1935<br/>           Olie op bord<br/>           19 x 25 cm<br/>           L.B. Preller '35<br/>           Privaat versameling</p>                      |
| <p>18. FIGURE<br/>           C. 1935<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                       | <p>26. VOORSTUDIE VIR 'THE GREEN<br/>           DRESS'<br/>           C. 1935<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>  |
| <p>19. FIGURE<br/>           C. 1935<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                       | <p>27. THE GREEN DRESS<br/>           1935<br/>           Olie op doek<br/>           41 x 51 cm<br/>           R.B. Preller '35<br/>           Privaat versameling</p>                   |
| <p>20. NUDE<br/>           1935<br/>           Olie op doek<br/>           41 x 51 cm<br/>           L.B. Preller<br/>           Privaat versameling</p>              | <p>28. HEAD OF A GIRL<br/>           1935<br/>           Olie op doek<br/>           Onbekend<br/>           R.B. Preller '35<br/>           UNISA</p>                                    |

29. CLASSICAL STUDY  
C. 1935  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
30. DIE SAAIER  
1935  
Olie op Masonite  
Onbekend  
L.O. Preller '35  
Privaat versameling
31. PUPPETS  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
32. STUDY FOR PUPPETS  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
33. MAN IN THE SUN  
1936 (op agterkant)  
Olie op doek  
56 x 46 cm  
L.B. Preller  
Pretoriase Kunsmuseum
34. PUPPET  
C. 1936  
Gips teël met olieverf  
Onbekend  
L.O. Preller  
Privaat versameling
35. FIGURE  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
36. NEGRO HEAD  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
37. FIGURE WITH PIPE  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
38. STUDY FOR TILE  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
39. STUDY FOR TILE  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
40. STUDY FOR TILE  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
41. STUDY FOR TILE  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
42. STUDIE  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA

- |                                                                                                                       |                                                                                                                            |
|-----------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| <p>43. FIGUUR<br/>C. 1936<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                              | <p>51. AFRICAN STUDY<br/>C. 1936<br/>Kleurpotlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                       |
| <p>44. AFRIKA STUDIE<br/>C. 1936<br/>Gips teël met olievern<br/>Onbekend<br/>L.O. Preller<br/>Privaat versameling</p> | <p>52. AFRICAN FIGURE<br/>C. 1937<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                           |
| <p>45. STYLIZED FIGURE<br/>C. 1936<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                     | <p>53. STUDIE VIR WOMEN WASHING<br/>C. 1936<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                 |
| <p>46. AFRIKA BEELD<br/>C. 1936<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                        | <p>54. FIGURE WITH CART<br/>C. 1936<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                         |
| <p>47. FIGURE IN A LANDSCAPE<br/>C. 1936<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>               | <p>55. NUDE<br/>C. 1936<br/>Oliepastel op papier<br/>28 x 14 cm<br/>Ongeteken<br/>Privaat versameling</p>                  |
| <p>48. FIGURE<br/>C. 1936<br/>Potlood op papier<br/>15 x 12 cm<br/>Ongeteken<br/>Privaat versameling</p>              | <p>56. THE BATHERS<br/>1936<br/>Olie op doek<br/>69 x 85 cm<br/>L.O. Preller '36<br/>Privaat versameling</p>               |
| <p>49. HEAD<br/>C. 1937<br/>Waterverf op papier<br/>17.5 x 17 cm<br/>Ongeteken<br/>Pretoriase Kunsmuseum</p>          | <p>57. STILLEWE MET KRUIK<br/>C. 1936<br/>Oliepastel op papier<br/>36 x 28 cm<br/>R.O. Preller<br/>Privaat versameling</p> |
| <p>50. HEAD<br/>C. 1937<br/>Waterverf op papier<br/>17.6 x 17 cm<br/>Ongeteken<br/>Pretoriase Kunsmuseum</p>          | <p>58. FIGUUR<br/>C. 1936<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                                   |

59. NUDE  
C. 1936  
Olie op doek  
Onbekend  
L.B. Preller  
UNISA
60. STUDIE VIR GIRL ON  
A DONKEY  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
61. STUDIE VIR GIRL ON  
A DONKEY  
C. 1936  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
62. STUDIE VIR GIRL ON  
A DONKEY  
C. 1936  
Houtskool op papier  
Onbekend  
Ongeteken  
UNISA
63. GIRL ON A DONKEY  
C. 1936  
Olie op sak  
Onbekend  
R.O. Preller  
UNISA
64. STOEL  
C. 1936  
Potlood op papier  
30 x 20 cm  
Ongeteken  
Privaat versameling
65. FIGURE  
C. 1936  
Pen en ink op papier  
25 x 15 cm  
Ongeteken  
Privaat versameling
66. HEAD  
C. 1936  
Pen en ink op papier  
25 x 15 cm  
Ongeteken  
Privaat versameling
67. HEAD  
C. 1937  
Olie op doek  
Onbekend  
Ongeteken  
Privaat versameling
68. DRIE MAPOGGA VROUE  
C. 1937  
Olie op doek  
32 x 38 cm  
L.O. Preller  
Privaat versameling
69. BREYING THE REIMS  
1936  
Olie op sak  
28 x 24 cm  
R.B. Preller '36  
Privaat versameling
70. STUDIE VIR YOUTH  
C. 1937  
Pen en ink op papier  
13 x 19 cm  
R.O. Preller  
Privaat versameling
71. YOUTH  
1937  
Olie op sak  
53.5 x 64 cm  
L.B. Preller '37  
Privaat versameling
72. CLASSICAL FIGURES  
C. 1937  
Pen in ink op papier  
20 x 30 cm  
Ongeteken  
Privaat versameling

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| <p>73. CLASSICAL FIGURES<br/>           C. 1937<br/>           Pen en ink op papier<br/>           20 x 30 cm<br/>           Ongeteken<br/>           Privaat versameling</p>             | <p>80. HEAD OF A BOY<br/>           C. 1937<br/>           Pen en ink op papier<br/>           20 x 30 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                                                       |
| <p>74. INTERIEUR<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                        | <p>81. ANNUNCIATION (MONTE CARLO<br/>           NO. 1)<br/>           1937<br/>           Olie op doek<br/>           39.5 x 32 cm<br/>           L.O. Preller R.B. No. 1<br/>           Monte Carlo '37<br/>           Privaat versameling</p> |
| <p>75. INTERIEUR<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                        | <p>82. THE GARDEN OF EDEN (MONTE<br/>           CARLO NO. 2)<br/>           1937<br/>           Olie op doek<br/>           40 x 33 cm<br/>           L.O. Preller '37<br/>           Pretoriase Kunsmuseum</p>                                 |
| <p>76. STUDIE VIR STUDIO<br/>           INTERIOR, PARIS<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p> | <p>83. NATIVE HEAD<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                                                            |
| <p>77. STUDIE VIR STUDIO<br/>           INTERIOR, PARIS<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p> | <p>84. NATIVE HEAD<br/>           C. 1937<br/>           Waterverf op papier<br/>           13 x 11 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                                                          |
| <p>78. STUDIO INTERIOR, PARIS<br/>           1937<br/>           Olie op sak<br/>           64 x 53 cm<br/>           L.O. Truter - Preller '37<br/>           Privaat versameling</p>    | <p>85. NATIVE HEAD<br/>           1937<br/>           Olie op doek<br/>           22.5 x 22.5 cm<br/>           R.O. Preller '37<br/>           Privaat versameling</p>                                                                         |
| <p>79. FIGURE<br/>           C. 1937<br/>           Pen en ink op papier<br/>           25 x 15 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                        | <p>86. MASK<br/>           C. 1937<br/>           Gips<br/>           32 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                                                                                |

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| <p>87. AFRICAN FIGURES<br/>           C. 1937<br/>           Waterverf op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                        | <p>94. STUDIE VIR THREE GIRLS<br/>           BATHING<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p> |
| <p>88. AFRICAN FIGURES<br/>           C. 1937<br/>           Waterverf op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                        | <p>95. STUDIE VIR THREE GIRLS<br/>           BATHING<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p> |
| <p>89. STUDIE VIR YELLOW CHRIST<br/>           C. 1937<br/>           Potlood op papier<br/>           28 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>96. THREE GIRLS BATHING<br/>           1937<br/>           Olie op doek<br/>           70 x 65 cm<br/>           R.O. Preller '37<br/>           Privaat versameling</p>            |
| <p>90. FIGUUR<br/>           C. 1938<br/>           Potlood op papier<br/>           9 x 7 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                     | <p>97. STILLEWE MET STOEL<br/>           1937<br/>           Olie op doek<br/>           85 x 70 cm<br/>           R.O. Preller '37<br/>           Privaat versameling</p>             |
| <p>91. THE AFRICAN CRUCIFIXION<br/>           C. 1937<br/>           Waterverf op papier<br/>           Onbekend<br/>           R.O. Preller '37<br/>           UNISA</p>         | <p>98. STUDIE VIR KAMELE<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                             |
| <p>92. AFRICAN FIGURES<br/>           1937<br/>           Waterverf op papier<br/>           19 x 17 cm<br/>           R.O. Preller '37<br/>           Privaat versameling</p>    | <p>99. THE LAND<br/>           C. 1937<br/>           Olie op doek<br/>           81 x 61 cm<br/>           R.O. Preller '37<br/>           Privaat versameling</p>                    |
| <p>93. PORTRET<br/>           1937<br/>           Waterverf op papier<br/>           32 x 24 cm<br/>           L.B. Preller '37<br/>           Privaat versameling</p>            | <p>100. AFRICAN FIGURES<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                              |

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| <p>101. AFRICAN MASK<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                            | <p>108. SWAZI<br/>           C. 1937<br/>           Potlood op papier<br/>           20 x 15 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                             |
| <p>102. SWAZI<br/>           C. 1937<br/>           Pen en ink op papier<br/>           25 x 15 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                | <p>109. AFRICAN<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                           |
| <p>103. SWAZI<br/>           C. 1937<br/>           Potlood op papier<br/>           20 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                   | <p>110. AFRICAN WITH BEADS<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                |
| <p>104. STUDIE VIR SEKUKUNELAND<br/>           C. 1937<br/>           Potlood op papier<br/>           30 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>111. AFRICAN WITH BEADS<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                |
| <p>105. SEKUKUNELAND<br/>           1938<br/>           Olie op doek<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p>                      | <p>112. AFRICAN FIGURE<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                    |
| <p>106. SWAZI<br/>           C. 1937<br/>           Potlood op papier<br/>           25 x 15 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                   | <p>113. STILL-LIFE WITH FRUIT<br/>           1938<br/>           Olie op bord<br/>           41 x 43 cm<br/>           R.O. Preller '38<br/>           UNISA</p>                                            |
| <p>107. SWAZI<br/>           C. 1937<br/>           Potlood op papier<br/>           25 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                   | <p>114. TUINE VAN UNIEGEBOU IN<br/>           PRETORIA<br/>           1938<br/>           Olie op doek<br/>           44.5 x 47.5 cm<br/>           L.O. Preller '38<br/>           Privaat versameling</p> |

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| <p>115. HEAD OF A AFRICAN GIRL<br/>         1938<br/>         Olie op doek<br/>         Onbekend<br/>         L.O. Preller '38<br/>         UNISA</p>                    | <p>122. KRAAL<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                    |
| <p>116. TILE<br/>         1938<br/>         Olie en gips<br/>         14 x 9 cm<br/>         L.B. Preller '38<br/>         Privaat versameling</p>                       | <p>123. FIGURE IN LANDSKAP<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>       |
| <p>117. VOORSTUDIE VIR AFRIKA-<br/>         TIPE<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p> | <p>124. AFRIKA STUDIE<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>            |
| <p>118. VOORSTUDIE VIR AFRIKA-<br/>         TIPE<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p> | <p>125. FIGURE IN 'N LANDSKAP<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>    |
| <p>119. FIGUUR<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                                   | <p>126. WASH WOMEN<br/>         1938<br/>         Olie op sak<br/>         63 x 73 cm<br/>         L.O. Preller '38<br/>         Privaat versameling</p> |
| <p>120. STUDIE VAN VROU<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                          | <p>127. NUDE<br/>         C. 1938<br/>         Waterverf op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                   |
| <p>121. STUDIE<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                                   | <p>128. PORTRAIT<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                 |



129. VROUE WAT WATER DRA  
C. 1938  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
130. NUDE III  
C. 1934  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
131. NUDE II  
C. 1934  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
132. NUDE  
C. 1938  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
133. NUDE FIGURE  
C. 1938  
Waterverf op papier  
Onbekend  
Ongeteken  
UNISA
134. FIGURE  
C. 1934  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
135. AFRICAN FIGURE  
C. 1937  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
136. AFRICAN FIGURE  
1938  
Waterverf op papier  
Onbekend  
M.O. Preller '38  
UNISA
137. FIGURE  
C. 1938  
Waterverf op papier  
Onbekend  
Ongeteken  
UNISA
138. AFRIKA FIGURE  
C. 1938  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
139. SWAZI  
C. 1938  
Potlood op papier  
15 x 10 cm  
Ongeteken  
Privaat versameling
140. LANDSKAP  
C. 1938  
Potlood op papier  
6 x 10 cm  
Ongeteken  
Privaat versameling
141. STUDIE VIR SWAZI MUSE  
C. 1938  
Potlood op papier  
Onbekend  
Ongeteken  
UNISA
142. STUDIE VIR SWAZI MUSE  
TEËL  
C. 1936  
Potlood op papier  
14 x 9 cm  
Ongeteken  
UNISA

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| <p>143. STUDIE VIR SWAZI MUSE<br/>TEËL<br/>C. 1936<br/>Potlood op papier<br/>14 x 9 cm<br/>Ongeteken<br/>UNISA</p>   | <p>150. FIGURE<br/>C. 1938<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                                 |
| <p>144. SWAZI<br/>C. 1936<br/>Gips teël met olieverf<br/>14 x 9 cm<br/>Ongeteken<br/>Privaat versameling</p>         | <p>151. URN HEAD<br/>C. 1938<br/>Potlood op papier<br/>5 x 5 cm<br/>Ongeteken<br/>Privaat versameling</p>                 |
| <p>145. SWAZI MUSE<br/>1938<br/>Olie op doek<br/>56 x 51 cm<br/>R.B. Preller '38<br/>Privaat versameling</p>         | <p>152. FIGURE<br/>C. 1938<br/>Potlood op papier<br/>8 x 5 cm<br/>Ongeteken<br/>Privaat versameling</p>                   |
| <p>146. AFRIKA STUDIE<br/>C. 1938<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                     | <p>153. STILL-LIFE WITH JUG<br/>C. 1938<br/>Potlood op papier<br/>11 x 9 cm<br/>Ongeteken<br/>Privaat versameling</p>     |
| <p>147. AFRICAN<br/>C. 1938<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                           | <p>154. TWO ANGELS<br/>C. 1938<br/>Potlood op papier<br/>10 x 5 cm<br/>Ongeteken<br/>Privaat versameling</p>              |
| <p>148. SEKUKUNELAND, STUDIE<br/>VIR TEËL<br/>C. 1938<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p> | <p>155. FIGURES IN A LANDSCAPE<br/>C. 1938<br/>Potlood op papier<br/>20 x 20 cm<br/>Ongeteken<br/>Privaat versameling</p> |
| <p>149. SWAZI<br/>C. 1937<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                             | <p>156. MAPOGGA<br/>C. 1945<br/>Potlood op papier<br/>8 x 9 cm<br/>Ongeteken<br/>Privaat versameling</p>                  |

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| <p>157. CONGO FIGURES<br/>         C. 1938<br/>         Potlood op papier<br/>         25 x 16 cm<br/>         Ongeteken<br/>         Privaat versameling</p>          | <p>164. STUDIE VIR MOUNTAIN POOL<br/>         C. 1938<br/>         Potlood op papier<br/>         10 x 10 cm<br/>         Ongeteken<br/>         Privaat versameling</p>                    |
| <p>158. AFRICAN STUDY<br/>         C. 1938<br/>         Pen en ink op papier<br/>         20 x 25 cm<br/>         Ongeteken<br/>         Privaat versameling</p>       | <p>165. VOORSTUDIE VIR AFRICAN HEAD<br/>         C. 1938<br/>         Pen en ink op papier<br/>         25 x 19 cm<br/>         Ongeteken<br/>         Privaat versameling</p>              |
| <p>159. ABSTRAK<br/>         C. 1938<br/>         Potlood op papier<br/>         25 x 15 cm<br/>         Ongeteken<br/>         Privaat versameling</p>                | <p>166. THREE AFRICAN FIGURES<br/>         C. 1938<br/>         Potlood op papier<br/>         15 x 9 cm<br/>         Ongeteken<br/>         Privaat versameling</p>                        |
| <p>160. STILL-LIFE<br/>         C. 1938<br/>         Potlood op papier<br/>         25 x 16 cm<br/>         Ongeteken<br/>         Privaat versameling</p>             | <p>167. VOORSTUDIE URNHEADS<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                                         |
| <p>161. FIGURES IN A LANDSCAPE<br/>         C. 1938<br/>         Potlood op papier<br/>         19 x 14 cm<br/>         Ongeteken<br/>         Privaat versameling</p> | <p>168. STUDY FOR CHRIST HEAD / MOUNTAIN POOL<br/>         C. 1938<br/>         Kleurpotlode op papier<br/>         9 x 7 cm<br/>         L.O. Preller<br/>         Privaat versameling</p> |
| <p>162. HEAD<br/>         C. 1938<br/>         Pen en ink op papier<br/>         16 x 25 cm<br/>         Ongeteken<br/>         Privaat versameling</p>                | <p>169. STUDIE VIR URN HEAD MOUNTAIN POOL<br/>         C. 1938<br/>         Kleurpotlode op papier<br/>         6 x 7 cm<br/>         L.B. Preller<br/>         Privaat versameling</p>     |
| <p>163. AFRICAN HEAD<br/>         C. 1938<br/>         Potlood op papier<br/>         14 x 12 cm<br/>         Ongeteken<br/>         Privaat versameling</p>           | <p>170. CONGO WOMAN<br/>         C. 1938<br/>         Potlood op papier<br/>         Onbekend<br/>         Ongeteken<br/>         UNISA</p>                                                 |

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| <p>171. COLOUR TEST<br/>           C. 1939<br/>           Olie op papier<br/>           17 x 22 cm<br/>           R.O. Certified original<br/>           colour test by A. Preller:<br/>           W.A. Murphy 3.11.76<br/>           Privaat versameling</p> | <p>178. STUDY FOR THREE FIGURES<br/>           C. 1939<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                       |
| <p>172. STUDIE VIR URN HEAD<br/>           1939<br/>           Pen op papier<br/>           Onbekend<br/>           R.O. Preller '39<br/>           Privaat versameling</p>                                                                                   | <p>179. THREE FIGURES, CONGO<br/>           C. 1939<br/>           Olie op doek<br/>           Onbekend<br/>           R.O. Preller '39<br/>           Privaat versameling</p>                          |
| <p>173. STUDIE VIR URN HEAD<br/>           C. 1938<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                                                                 | <p>180. THREE CHILDREN, CONGO<br/>           1939<br/>           Olie op doek<br/>           73 x 56 cm<br/>           R.O. Preller '39<br/>           Privaat versameling</p>                          |
| <p>174. STUDIE VIR URN HEAD<br/>           C. 1938<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                                                                 | <p>181. CONGO MEN<br/>           1939<br/>           Olie op sak<br/>           63.5 x 80 cm<br/>           L.O. Preller '39<br/>           Privaat versameling</p>                                     |
| <p>175. URN HEAD<br/>           1939<br/>           Olie op doek<br/>           35.5 x 40 cm<br/>           L.B. Preller '39<br/>           Privaat versameling</p>                                                                                           | <p>182. BOY WITH SKOKIAAN,<br/>           INITIATE<br/>           1939<br/>           Olie op sak<br/>           41 x 51 cm<br/>           L.O. Preller '39<br/>           UNISA</p>                    |
| <p>176. MAPOGGA WEDDING<br/>           1939<br/>           Olie op sak<br/>           Onbekend<br/>           R.B. Preller '39<br/>           Privaat versameling</p>                                                                                         | <p>183. BOY LISTENING TO A STORY-<br/>           TELLER<br/>           C. 1939<br/>           Olie op doek<br/>           38 x 45 cm<br/>           R.O. Preller<br/>           Privaat versameling</p> |
| <p>177. SWAZI<br/>           C. 1937<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                                                                                               | <p>184. NUDE<br/>           1939<br/>           Olie op doek<br/>           45.5 x 29 cm<br/>           R.B. Preller '39<br/>           Privaat versameling</p>                                         |

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| <p>185. HEAD<br/>           C. 1939<br/>           Olie op doek<br/>           Onbekend<br/>           R.B. Preller '39<br/>           UNISA</p>                               | <p>192. STILL-LIFE WITH JUG<br/>           C. 1939<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                               |
| <p>186. PORTRET<br/>           C. 1936<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                              | <p>193. SELFPORRET<br/>           C. 1939<br/>           Olie op doek<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p>                                               |
| <p>187. PORTRET VAN JONGMAN<br/>           C. 1939<br/>           Olie op doek<br/>           Onbekend<br/>           R.B. Preller<br/>           UNISA</p>                    | <p>194. URN HEAD<br/>           1939<br/>           Olie op doek<br/>           44 x 39 cm<br/>           R.O. Preller '39<br/>           Privaat versameling</p>                                           |
| <p>188. STILLEWE MET VAAS<br/>           1939<br/>           Olie op doek<br/>           34 x 42 cm<br/>           L.O. Preller '39<br/>           Privaat versameling</p>     | <p>195. URN HEAD<br/>           1940<br/>           Olie op doek op hout<br/>           29 x 44 cm<br/>           L.O. Preller '40<br/>           Privaat versameling</p>                                   |
| <p>189. SELFPORRET<br/>           1939<br/>           Olie op doek<br/>           45 x 22 cm<br/>           M.O. Preller '39<br/>           Privaat versameling</p>            | <p>196. URN HEAD<br/>           1940<br/>           Olie op doek<br/>           Onbekend<br/>           L.O. Preller '40<br/>           Privaat versameling</p>                                             |
| <p>190. STILLEWE MET MASKER<br/>           1939<br/>           Olie op doek op hardebord<br/>           50 x 76 cm<br/>           M.O. Preller '39<br/>           S.A.N.K.</p> | <p>197. VOORSTUDIE VAN DEKORA-<br/>           TIEWE PATROON<br/>           C. 1940<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p> |
| <p>191. FIGURE AND STILL-LIFE<br/>           C. 1934<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                | <p>198. VOORSTUDIE VAN MAPOGGA<br/>           C. 1940<br/>           Potlood op papier<br/>           Onbekend<br/>           Ongeteken<br/>           UNISA</p>                                            |

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| <p>199. VOORSTUDIE VAN DEKORA-<br/>TIEWE PATROON<br/>C. 1940<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>Privaat versameling</p> | <p>206. PEACHES ON A BOX<br/>C. 1940/45<br/>Olie op doek<br/>40 x 50 cm<br/>R.O. Preller<br/>Privaat versameling</p>                |
| <p>200. FRAGMENT VAN KOP<br/>C. 1940<br/>Olie op doek<br/>7 x 14 cm<br/>Ongeteken<br/>Privaat versameling</p>                             | <p>207. STILLEWE<br/>C. 1940<br/>Potlood op papier<br/>6 x 10 cm<br/>Ongeteken<br/>Privaat versameling</p>                          |
| <p>201. WATUSSI<br/>1939<br/>Olie op doek<br/>Onbekend<br/>L.O. Preller '39<br/>UNISA</p>                                                 | <p>208. STILLEWE<br/>C. 1940<br/>Potlood op papier<br/>6 x 6 cm<br/>Ongeteken<br/>Privaat versameling</p>                           |
| <p>202. SELFPORTRET<br/>1940<br/>Olie op doek<br/>55 x 46 cm<br/>R.O. Preller '40<br/>Privaat versameling</p>                             | <p>209. DUBBLE URN-HEAD<br/>C. 1940<br/>Olie op doek<br/>Onbekend<br/>Ongeteken<br/>Privaat versameling</p>                         |
| <p>203. WATUSSI<br/>1940<br/>Olie op sak<br/>61 x 33 cm<br/>R.O. Preller '40<br/>Privaat versameling</p>                                  | <p>210. VOORSTUDIE VIR PARA-<br/>CHUTIST<br/>C. 1943<br/>Potlood op papier<br/>25 x 18 cm<br/>Ongeteken<br/>Privaat versameling</p> |
| <p>204. PORTRET MET PINK DOEK<br/>1940<br/>Olie op doek<br/>Onbekend<br/>R.B. Preller '40<br/>Privaat versameling</p>                     | <p>211. VOORSTUDIE VIR PARA-<br/>CHUTIST<br/>C. 1943<br/>Potlood op papier<br/>25 x 18 cm<br/>Ongeteken<br/>Privaat versameling</p> |
| <p>205. VOORSTUDIE<br/>C. 1940<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                                             | <p>212. VOORSTUDIE VIR PARA-<br/>CHUTIST<br/>C. 1943<br/>Potlood op papier<br/>25 x 18 cm<br/>Ongeteken<br/>Privaat versameling</p> |

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| <p>213. MOTIF<br/>           C. 1940<br/>           Potlood op papier<br/>           20 x 13 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                    | <p>220. RECLINING NUDE<br/>           C. 1943<br/>           Potlood op papier<br/>           20 x 30 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                        |
| <p>214. RECLINING FIGURE<br/>           C. 1943<br/>           Oliepastel op papier<br/>           20 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p>      | <p>221. P.O.W.<br/>           1943<br/>           Olie op doek<br/>           77 x 59 cm<br/>           L.O. Preller '43<br/>           S.A. Oorlogsmuseum</p>                                  |
| <p>215. STUDIE VIR FLEURS DE MAL<br/>           C. 1943<br/>           Potlood op papier<br/>           20 x 16 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>222. STUDIE VIR CHRISTUS KOP<br/>           C. 1943<br/>           Potlood op papier<br/>           25 x 18 cm<br/>           Ongeteken<br/>           Privaat versameling</p>               |
| <p>216. STUDIE VIR FLEURS DE MAL<br/>           C. 1943<br/>           Olie op doek<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p>        | <p>223. AFRIKA-TEMA<br/>           C. 1946<br/>           Potlood op papier<br/>           25 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                           |
| <p>217. STUDIE VIR FLEURS DE MAL<br/>           1943<br/>           Olie op doek<br/>           Onbekend<br/>           L.O. Preller '43<br/>           Privaat versameling</p>    | <p>224. STUDIE VIR REMEMBRANCE OF THINGS PAST<br/>           C. 1943<br/>           Potlood op papier<br/>           10 x 15 cm<br/>           Ongeteken<br/>           Privaat versameling</p> |
| <p>218. STUDIE VIR P.O.W.<br/>           C. 1943<br/>           Potlood op papier<br/>           30 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>        | <p>225. REMEMBRANCE OF THINGS PAST<br/>           1943<br/>           Olie op doek<br/>           43 x 40.5 cm<br/>           R.B. Preller '43<br/>           Privaat versameling</p>           |
| <p>219. STUDIE VIR P.O.W.<br/>           C. 1943<br/>           Potlood op papier<br/>           30 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p>        | <p>226. CHRIST HEAD<br/>           C. 1945<br/>           Olie op bord<br/>           9 x 7 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                  |

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| <p>227. CHRIST HEAD<br/>           1944<br/>           Gips teël met olieverf<br/>           45 x 40 cm<br/>           L.O. Preller '44<br/>           R.O. A.D. 1943<br/>           Privaat versameling</p> | <p>234. PARACHUTIST<br/>           C. 1945<br/>           Olie op doek<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p>                |
| <p>228. MASK OF CHRIST<br/>           C. 1943<br/>           Olie op bord<br/>           15.5 x 13.5 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                      | <p>235. THE VASE<br/>           1944<br/>           Olie op doek<br/>           Onbekend<br/>           R.B. Preller '44<br/>           Privaat versameling</p>               |
| <p>229. PARACHUTIST<br/>           C. 1944<br/>           Potlood op papier<br/>           25 x 17 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                        | <p>236. WATUSSI ON A TRAIL<br/>           1944<br/>           Olie op sak<br/>           117 x 35.5 cm<br/>           L.O. Preller '44<br/>           Privaat versameling</p> |
| <p>230. STUDIE VIR FLEURS DE MAL<br/>           C. 1944<br/>           Potlood op papier<br/>           28 x 17 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                           | <p>237. MEN IN THE SEA<br/>           1944<br/>           Olie op sak<br/>           Onbekend<br/>           L.O. Preller '44<br/>           UNISA</p>                        |
| <p>231. CHRIST HEAD<br/>           1944<br/>           Olie op masonite<br/>           60 x 70 cm<br/>           L.O. Preller '44<br/>           Privaat versameling</p>                                     | <p>238. NUDE WITH MANGO<br/>           1944<br/>           Olie op sak<br/>           Onbekend<br/>           L.O. Preller '44<br/>           UNISA</p>                       |
| <p>232. FLEURS DE MAL<br/>           1944<br/>           Olie op doek<br/>           49 x 117 cm<br/>           R.O. Preller '44<br/>           Privaat versameling</p>                                      | <p>239. STRANGE ALTAR<br/>           1945<br/>           Olie op doek<br/>           100 x 80 cm<br/>           R.O. Preller '45<br/>           Pretoriase Kunsmuseum</p>     |
| <p>233. BROKEN LIMBS<br/>           1944<br/>           Olie op doek<br/>           Onbekend<br/>           L.B. Preller '44<br/>           Privaat versameling</p>                                          | <p>240. YGDRASIL<br/>           1945<br/>           Olie op doek<br/>           60 x 75 cm<br/>           R.O. Ygdrasil Preller '45<br/>           Tatham Kunsmuseum</p>      |



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| <p>241. FETISH ENTHRALLED<br/>           1945<br/>           Olie op doek<br/>           61 x 51 cm<br/>           L.O. Preller '45<br/>           Privaat versameling</p>        | <p>248. STILL-LIFE<br/>           1945<br/>           Olie op doek<br/>           75 x 50 cm<br/>           R.O. Preller '45<br/>           Privaat versameling</p>                                        |
| <p>242. STILLEWE<br/>           C. 1944<br/>           Olie pastel op papier<br/>           Onbekend<br/>           R.O. Preller '44/45<br/>           UNISA</p>                  | <p>249. STILLEWE<br/>           1945<br/>           Oliepastel op karton<br/>           22 x 29 cm<br/>           R.O. Preller '45<br/>           Privaat versameling</p>                                  |
| <p>243. MOTHER AND CHILD<br/>           1945<br/>           Olie op doek<br/>           75 x 58 cm<br/>           L.O. Preller '45<br/>           Pretoriase Kunsmuseum</p>       | <p>250. DEKOR SKETS<br/>           1945<br/>           Pen en ink op papier<br/>           9.5 x 15 cm<br/>           L.O. 1945. R.O. Alexis<br/>           Preller<br/>           Privaat versameling</p> |
| <p>244. SONNEBLOMME<br/>           1945<br/>           Olie op doek<br/>           Onbekend<br/>           R.B. Preller '45<br/>           Privaat versameling</p>                | <p>251. ONTWERP VIR PRIMAVERA<br/>           BALLET<br/>           C. 1945/6<br/>           Waterverf op papier<br/>           Onbekend<br/>           L.O. Preller<br/>           Privaat versameling</p> |
| <p>245. THE GUARDIAN ANGEL<br/>           1945<br/>           Olie op doek<br/>           24 x 29 cm<br/>           L.O. Preller '45<br/>           Privaat versameling</p>       | <p>252. ONTWERP VIR PRIMAVERA<br/>           BALLET<br/>           C. 1945/6<br/>           Waterverf op papier<br/>           Onbekend<br/>           R.O. Preller<br/>           Privaat versameling</p> |
| <p>246. PARACHUTIST<br/>           1945<br/>           Olie op masonite<br/>           39 x 49 cm<br/>           R.O. Preller '45<br/>           Privaat versameling</p>          | <p>253. ONTWERP VIR PRIMAVERA<br/>           BALLET<br/>           C. 1945/6<br/>           Waterverf op papier<br/>           Onbekend<br/>           R.O. Preller<br/>           Privaat versameling</p> |
| <p>247. MORTAR (BUCKET WITH LIMBS)<br/>           1945<br/>           Olie op doek<br/>           Onbekend<br/>           R.O. Preller '45<br/>           Privaat versameling</p> | <p>254. VOORSTUDIE VIR VAAS<br/>           C. 1945<br/>           Potlood op papier<br/>           29 x 14 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                              |

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| <p>255. AFRICAN HEAD<br/>           C. 1945<br/>           Potlood op papier<br/>           12 x 18 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                   | <p>262. VOORSTUDIE VIR THE FEAST<br/>           C. 1945<br/>           Potlood op papier<br/>           25 x 17 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                      |
| <p>256. STUDY FOR THE VASE<br/>           1945<br/>           Olie pastel op papier<br/>           Onbekend<br/>           R.O. Preller '45<br/>           Privaat versameling</p>                       | <p>263. STUDIE UIT TROCADERO<br/>           MUSEUM<br/>           C. 1946<br/>           Potlood op papier<br/>           11 x 19 cm<br/>           Ongeteken<br/>           Privaat versameling</p>    |
| <p>257. THE VASE<br/>           C. 1945<br/>           Potlood op papier<br/>           29 x 14 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                       | <p>264. STUDIE VAN AFRICAN HEADS<br/>           C. 1945<br/>           Potlood op papier<br/>           20 x 16 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                      |
| <p>258. STUDIE VIR STRANGE ALTAR<br/>           C. 1945<br/>           Potlood op papier<br/>           14 x 10 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                       | <p>265. VISSERMAN, SEYCHELLES<br/>           C. 1948<br/>           Pen en ink op papier<br/>           7 x 8 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                        |
| <p>259. STUDIE VIR STRANGE ALTAR<br/>           C. 1945<br/>           Potlood op papier<br/>           10 x 14 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                       | <p>266. ONTWERP VIR PRIMAVERA<br/>           BALLET<br/>           C. 1945/6<br/>           Waterverf op papier<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p> |
| <p>260. STUDIE VIR AFRICAN<br/>           SEBASTIAN<br/>           C. 1945<br/>           Pen en ink op papier<br/>           25 x 10 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>267. ADOLESENSIE<br/>           1946<br/>           Olie op masonite<br/>           49 x 39 cm<br/>           R.B. Preller '46<br/>           Privaat versameling</p>                                |
| <p>261. NUDE<br/>           C. 1940<br/>           Potlood op papier<br/>           14 x 10 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                           | <p>268. THE STUDIO<br/>           1946<br/>           Olie op doek<br/>           26 x 20 cm<br/>           L.O. Preller '46<br/>           Privaat versameling</p>                                     |

269. STUDIO INTERIOR YGDRASIL  
 1946  
 Olie op doek  
 91.5 x 76 cm  
 L.B. Preller '46  
 Universiteit van Pretoria
270. SELFPORTRET  
 1946  
 Olie op doek  
 49.5 x 39.5 cm  
 R.O. Preller '46  
 Privaat versameling
271. TARENTAAL  
 1951  
 Olie op doek  
 8.5 x 11 cm  
 L.B. Preller '51  
 Privaat versameling
272. EXOTIC FRUIT  
 1946  
 Olie op masonite  
 19 x 20 cm  
 R.B. Preller '46  
 Privaat versameling
273. THE MOUNTAIN POOL  
 1946  
 Olie op bord  
 40 x 48 cm  
 L.O. Preller '46  
 Privaat versameling
274. THE VASE  
 1946  
 Olie op bord  
 39 x 29 cm  
 R.O. Preller '46  
 Privaat versameling
275. MORNING GLORIES  
 1946  
 Olie op karton  
 34 x 45 cm  
 R.B. Preller '46  
 UNISA
276. RELIC  
 1946  
 Olie op doek op hout  
 35.5 x 41 cm  
 L.O. Preller '46  
 Privaat versameling
277. THE FEAST  
 1946  
 Olie op bord  
 44 x 58 cm  
 R.O. Preller '46  
 Privaat versameling
278. CRYSLIS  
 C. 1946  
 Olie op doek  
 Onbekend  
 Ongeteken  
 Privaat versameling
279. AFRIKA MASKER  
 1946  
 Olie op karton  
 20.5 x 12.5 cm  
 R.B. Preller '46  
 Privaat versameling
280. PORTRETSTUDIE  
 1946  
 Kleurpotlode op papier  
 Onbekend  
 L.B. Preller '46  
 Privaat versameling
281. HEAD (EERSTE MOUNTAIN  
 POOL)  
 1946  
 Olie op karton  
 14.5 x 14 cm  
 R.B. Preller '46  
 Privaat versameling
282. VOORSTUDIE VIR THE GROTTO  
 1946  
 Kleurpotlode op papier  
 Onbekend  
 R.O. Preller '46  
 Privaat versameling

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| <p>283. THE GROTTTO<br/>1946<br/>Olie op doek<br/>59.5 x 43 cm<br/>R.B. Preller '46<br/>Rembrandt van Rijn<br/>Kunstsigtigting</p>     | <p>290. THE TOTEM POLE<br/>1946<br/>Olie op hout<br/>60 x 45 cm<br/>R.O. Preller '46<br/>Privaat versameling</p>    |
| <p>284. HEAD<br/>C. 1946<br/>Potlood op papier<br/>16 x 20 cm<br/>Ongeteken<br/>Privaat versameling</p>                                | <p>291. THE OPEN BOOK<br/>1946<br/>Olie op karton<br/>41 x 51 cm<br/>R.B. Preller '46<br/>Privaat versameling</p>   |
| <p>285. THE SOUTH WIND<br/>1946<br/>Olie en gips<br/>Onbekend<br/>L.B. The South Wind<br/>R.O. Preller '46<br/>Privaat versameling</p> | <p>292. TOTEM POLE<br/>C. 1946<br/>Hout<br/>Onbekend<br/>Ongeteken<br/>Privaat versameling</p>                      |
| <p>286. THE NORTH WIND<br/>C. 1946<br/>Olie en gips<br/>31 x 35 cm<br/>L.B. The North Wind<br/>Privaat versameling</p>                 | <p>293. SEYCHELLES<br/>C. 1948<br/>Potlood op papier<br/>16 x 25 cm<br/>Ongeteken<br/>Privaat versameling</p>       |
| <p>287. THE EAST WIND<br/>1946<br/>Olie en gips<br/>32 x 32 cm<br/>R.B. Preller '46<br/>L.O. The East Wind<br/>Privaat versameling</p> | <p>294. STUDIE VIR STOEL<br/>C. 1946<br/>Potlood op papier<br/>25 x 20 cm<br/>Ongeteken<br/>Privaat versameling</p> |
| <p>288. RIMA<br/>1946<br/>Olie op karton<br/>48 x 38.5-cm<br/>R.B. Preller '46<br/>Privaat versameling</p>                             | <p>295. CLASSICAL FIGURE<br/>C. 1946<br/>Potlood op papier<br/>20 x 25 cm<br/>Ongeteken<br/>Privaat versameling</p> |
| <p>289. MALAY SANDALS<br/>1946<br/>Olie op bord<br/>23 x 33 cm<br/>R.O. Preller '46<br/>Privaat versameling</p>                        | <p>296. KRAAL<br/>C. 1948<br/>Potlood op papier<br/>16 x 25 cm<br/>Ongeteken<br/>Privaat versameling</p>            |

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| <p>297. ONTWERP UIT TROCADERO MUSEUM<br/>           C. 1946<br/>           Potlood op papier<br/>           25 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>     | <p>304. CRACKED HEAD<br/>           1947<br/>           Olie op doek op hout<br/>           19.5 x 15 cm<br/>           L.O. Preller '47<br/>           Privaat versameling</p> |
| <p>298. MAPOGGA ONTWERP<br/>           C. 1947<br/>           Potlood op papier<br/>           19 x 12 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                  | <p>305. CHRIST HEAD<br/>           1947<br/>           Olie op hout<br/>           28 x 22.5 cm<br/>           L.O. Preller '47<br/>           Privaat versameling</p>          |
| <p>299. STUDIE VIR SEBASTIAN<br/>           C. 1947<br/>           Potlood op papier<br/>           25 x 16 cm<br/>           Ongeteken<br/>           Privaat versameling</p>             | <p>306. CHRIST HEAD<br/>           1947<br/>           Olie op doek<br/>           71 x 61 cm<br/>           R.O. Preller '47<br/>           Privaat versameling</p>            |
| <p>300. TOWER OF BABEL<br/>           C. 1952<br/>           Potlood op papier<br/>           7 x 8 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                     | <p>307. THE CELLO<br/>           1947<br/>           Olie op doek<br/>           75 x 90 cm<br/>           L.O. Preller '47<br/>           Privaat versameling</p>              |
| <p>301. PROFIEL<br/>           1947<br/>           Olie op gips<br/>           30 x 35 cm<br/>           R.O. Preller '47<br/>           Privaat versameling</p>                           | <p>308. THE CELLO<br/>           1947<br/>           Olie op bord<br/>           102 x 84 cm<br/>           R.O. Preller '47<br/>           Privaat versameling</p>             |
| <p>302. VOORSTUDIE VIR SEBASTIAN I<br/>           1947<br/>           Potlood op papier<br/>           23.5 x 19 cm<br/>           R.O. Preller '47<br/>           Privaat versameling</p> | <p>309. THE CELLO<br/>           C. 1947<br/>           Potlood op papier<br/>           9 x 7 cm<br/>           Ongeteken<br/>           Privaat versameling</p>               |
| <p>303. SEBASTIAN I<br/>           1947<br/>           Olie op doek op bord<br/>           50 x 37 cm<br/>           L.B. Preller '47<br/>           Privaat versameling</p>               | <p>310. THE CELLO<br/>           C. 1947<br/>           Potlood op papier<br/>           5 x 7 cm<br/>           Ongeteken<br/>           Privaat versameling</p>               |

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| <p>311. THE CELLO<br/>           C. 1947<br/>           Olie op doek<br/>           Onbekend<br/>           L.O. Preller<br/>           Privaat versameling</p>                                       | <p>318. WOUNDED SCULPTURE (STUDIE)<br/>           C. 1947<br/>           Potlood op papier<br/>           18 x 10 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                  |
| <p>312. STILLEWE MET 'N OOP BOEK<br/>           1947<br/>           Olie op doek<br/>           45 x 55 cm<br/>           R.O. Preller '47<br/>           SANLAM Kunsversameling</p>                  | <p>319. WOUNDED SCULPTURE (STUDIE)<br/>           C. 1947<br/>           Potlood op papier<br/>           25 x 15 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                  |
| <p>313. BASUTO ALLEGORY<br/>           1947<br/>           Olie op doek op bord<br/>           76.5 x 91.5 cm<br/>           L.B. Preller '47<br/>           Privaat versameling</p>                  | <p>320. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C. 1947<br/>           Potlood op papier<br/>           18 x 11 cm<br/>           Ongeteken<br/>           Privaat versameling</p> |
| <p>314. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C. 1947<br/>           Potlood op papier<br/>           29 x 15 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>321. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C.1947<br/>           Potlood op papier<br/>           25 x 11 cm<br/>           Ongeteken<br/>           Privaat versameling</p>  |
| <p>315. VISSERMAN, SEYCHELLES<br/>           C. 1948<br/>           Pen en ink op papier<br/>           6 x 6 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                      | <p>322. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C. 1947<br/>           Potlood op papier<br/>           25 x 16 cm<br/>           Ongeteken<br/>           Privaat versameling</p> |
| <p>316. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C. 1947<br/>           Potlood op papier<br/>           30 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>323. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C. 1947<br/>           Potlood op papier<br/>           18 x 10 cm<br/>           Ongeteken<br/>           Privaat versameling</p> |
| <p>317. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C. 1947<br/>           Potlood op papier<br/>           20 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>324. STUDIE VIR WOUNDED<br/>           SCULPTURE<br/>           C. 1947<br/>           Potlood op papier<br/>           19 x 8 cm<br/>           Ongeteken<br/>           Privaat versameling</p>  |

325. STUDIE VIR WOUNDED SCULPTURE  
 C. 1947  
 Potlood op papier  
 19 x 11 cm  
 Ongeteken  
 Privaat versameling
326. WOUNDED SCULPTURE  
 1947  
 Olie op doek op bord  
 71 x 91 cm  
 L.O. Preller '47  
 Privaat versameling
327. GREEK HORSEMAN (WOUNDED SCULPTURE)  
 1947  
 Olie op doek  
 Onbekend  
 R.O. Preller '47  
 Privaat versameling
328. STUDIE VIR SEBASTIAN  
 C. 1947  
 Potlood op papier  
 17 x 14 cm  
 Ongeteken  
 Privaat versameling
329. STUDIE VIR SEBASTIAN  
 C. 1947  
 Potlood op papier  
 17 x 14 cm  
 Ongeteken  
 Privaat versameling
330. COMPOSITION IN GREY, SEBASTIAN  
 C. 1947  
 Olie op doek  
 Onbekend  
 Ongeteken  
 Privaat versameling
331. VOORSTUDIE VIR SEBASTIAN III  
 1947  
 Pen en ink op papier  
 20 x 25 cm  
 R.O. Preller '47  
 Privaat versameling
332. STUDIE VIR SEBASTIAAN  
 C. 1947  
 Potlood op papier  
 18 x 13 cm  
 Ongeteken  
 Privaat versameling
333. SEBASTIAN  
 1947  
 Pen en ink op papier  
 25 x 20 cm  
 R.O. Preller '47  
 Privaat versameling
334. VOORSTUDIE VIR SEBASTIAN II  
 C. 1947  
 Potlood op papier  
 11.5 x 8 cm  
 Ongeteken  
 Privaat versameling
335. AFRICAN SEBASTIAN II  
 1947  
 Olie op bord  
 75 x 40 cm  
 L.B. Preller '47  
 Privaat versameling
336. SEBASTIAN III  
 1947  
 Olie op doek  
 51 x 61 cm  
 Onbekend  
 Privaat versameling
337. FIGURE  
 C. 1947  
 Potlood op papier  
 18 x 12 cm  
 Ongeteken  
 Privaat versameling
338. GIRL WITH A ORIOLE  
 1948  
 Olie op doek op bord  
 50 x 31.5 cm  
 R.O. Preller '48  
 Privaat versameling

339. SWAZI  
 1948  
 Olie op hout  
 39 x 29 cm  
 R.O. Preller '48  
 Privaat versameling
340. CRACKED HEAD  
 1948  
 Olie op doek  
 Onbekend  
 L.B. Preller '48  
 Privaat versameling
341. CRACKED HEAD  
 C. 1948  
 Olie op doek  
 Onbekend  
 Ongeteken  
 Privaat versameling
342. STILL-LIFE WITH APPLES  
 1948  
 Olie op doek  
 Onbekend  
 L.O. Preller '48  
 Privaat versameling
343. PATCHED HEAD  
 1948  
 Olie op hout  
 27 x 18 cm  
 R.O. Preller '48  
 Privaat versameling
344. PORTRET VAN VROU  
 C. 1948  
 Olie op doek  
 9 x 7.5 cm  
 R.O. Preller  
 Privaat versameling
345. VOORBEREIDENDE SKETSE  
 VIR DIE KRAAL  
 C. 1948  
 Potlood op papier  
 20 x 25 cm  
 Ongeteken  
 Privaat versameling
346. VOORBEREIDENDE SKETSE VIR  
 DIE KRAAL  
 C. 1948  
 Potlood op papier  
 20 x 25 cm  
 Ongeteken  
 Privaat versameling
347. STUDY FOR THE KRAAL  
 C. 1948  
 Potlood op papier  
 16 x 20 cm  
 Ongeteken  
 Privaat versameling
348. STUDIE VIR GRAND MAPOGGA  
 C. 1948  
 Potlood op papier  
 9 x 7 cm  
 Ongeteken  
 Privaat versameling
349. STUDIE VIR DIE KRAAL  
 C. 1948  
 Potlood op papier  
 13 x 19 cm  
 Ongeteken  
 Privaat versameling
350. PHALLIS SYMBOL (DIE KRAAL)  
 C. 1948  
 Oliepastel op papier  
 25 x 20 cm  
 Ongeteken  
 Privaat versameling
351. PHALLIS SYMBOL (DIE KRAAL)  
 C. 1948  
 Potlood op papier  
 25 x 20 cm  
 Ongeteken  
 Privaat versameling
352. STUDIE VIR DIE KRAAL  
 C. 1948  
 Potlood op papier  
 16 x 25 cm  
 Ongeteken  
 Privaat versameling



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|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>353. MAPOGGA<br/>           C. 1948<br/>           Potlood op papier<br/>           9.5 x 7 cm<br/>           Ongeteken<br/>           Privaat versameling</p>             | <p>360. MAPOGGA<br/>           C. 1948<br/>           Potlood op papier<br/>           9 x 7 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                 |
| <p>354. TWEE MAPOGGAS<br/>           C. 1948<br/>           Potlood op papier<br/>           12 x 10 cm<br/>           Ongeteken<br/>           Privaat versameling</p>       | <p>361. MAPOGGA<br/>           C. 1948<br/>           Potlood op papier<br/>           13 x 18 cm<br/>           Ongeteken<br/>           Privaat versameling</p>               |
| <p>355. MAPOGGA<br/>           C. 1948<br/>           Potlood op papier<br/>           12 x 10 cm<br/>           Ongeteken<br/>           Privaat versameling</p>             | <p>362. MAPOGGA<br/>           C. 1948<br/>           Potlood op papier<br/>           25 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>               |
| <p>356. STUDIE VAN MAPOGGAS<br/>           C. 1948<br/>           Potlood op papier<br/>           16 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p> | <p>363. DIE KRAAL<br/>           1948<br/>           Olie op doek op karton<br/>           98 x 121 cm<br/>           L.O. Preller '48<br/>           S.A.N.K.</p>              |
| <p>357. DIE KRAAL<br/>           C. 1948<br/>           Potlood op papier<br/>           12 x 18 cm<br/>           Ongeteken<br/>           Privaat versameling</p>           | <p>364. DIE KRAAL<br/>           1948<br/>           Olie op doek<br/>           71 x 91.5 cm<br/>           L.O. Preller '48<br/>           Privaat versameling</p>            |
| <p>358. BEADWORK<br/>           C. 1948<br/>           Potlood op papier<br/>           12 x 16 cm<br/>           Ongeteken<br/>           Privaat versameling</p>            | <p>365. STILL-LIFE WITH EGGS<br/>           1948<br/>           Olie op doek<br/>           50.5 x 61 cm<br/>           L.O. Preller '48<br/>           Privaat versameling</p> |
| <p>359. MAPOGGA KRAAL<br/>           C. 1948<br/>           Potlood op papier<br/>           9 x 6 cm<br/>           Ongeteken<br/>           Privaat versameling</p>         | <p>366. THE CANDLES<br/>           1948<br/>           Olie op doek<br/>           50 x 60 cm<br/>           L.O. Preller '48<br/>           Pretoriase Kunsmuseum</p>          |

367. MANGOES AND SUNFLOWER  
1948  
Olie op bord  
40.5 x 50.5 cm  
R.O. Preller '48  
Privaat versameling
368. STUDIE VIR GREEK BOY  
C. 1948  
Olie op bord  
28 x 23 cm  
Ongeteken  
Privaat versameling
369. GREEK BOY  
C. 1948  
Olie op hout  
11.5 x 15.5 cm  
L.O. Preller '48  
Privaat versameling
370. CRACKED PROFILE  
1948  
Olie op doek op hout  
10 x 13.5 cm  
L.O. Preller '48  
Privaat versameling
371. MALAY SANDALS  
C. 1948  
Potlood op papier  
16 x 28 cm  
Ongeteken  
Privaat versameling
372. MALAY SANDALS  
C. 1948  
Potlood op papier  
10 x 25 cm  
Ongeteken  
Privaat versameling
373. STUDIE VIR KONINGSKOP  
C. 1948  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
374. SEYCHELLES VISSERMAN  
C. 1948  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
375. STUDIE VIR KONINGSKOPPE  
C. 1948  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
376. STUDIE VIR KONINGSKOP  
C. 1948  
Potlood op papier  
9 x 7 cm  
Ongeteken  
Privaat versameling
377. KINGSHEADS  
C. 1948  
Potlood op papier  
20 x 25 cm  
Ongeteken  
Privaat versameling
378. IDEAL BEAUTY  
C. 1948  
Potlood op papier  
16 x 14 cm  
Ongeteken  
Privaat versameling
379. IDEAL BEAUTY  
C. 1948  
Potlood op papier  
16 x 14 cm  
Ongeteken  
Privaat versameling
380. STUDIE VIR SEYCHELLES  
C. 1948  
Potlood op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling

381. STUDIE VIR COCO DER  
MER HAT  
C. 1948  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
382. KONINGSKOP  
C. 1948  
Pen en ink op papier  
Onbekend  
Ongeteken  
Privaat versameling
383. KONINGSKOPPE  
C. 1948  
Pen en ink op papier  
Onbekend  
Ongeteken  
Privaat versameling
384. KONINGSKOP  
C. 1948  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
385. KONINGSKOP  
C. 1948  
Pen en ink op papier  
5 x 5 cm  
Ongeteken  
Privaat versameling
386. STUDIE VIR KONINGSKOP  
C. 1948  
Pen en ink op papier  
9 x 7 cm  
Ongeteken  
Privaat versameling
387. VISSERMAN, SEYCHELLES  
C. 1948  
Pen en ink op papier  
7 x 8 cm  
Ongeteken  
Privaat versameling
388. SEYCHELLES  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
389. MAPOGGA ONTWERP  
C. 1948  
Potlood op papier  
12 x 15 cm  
Ongeteken  
Privaat versameling
390. SEYCHELLES  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
391. SEYCHELLES  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
392. KINGS HEAD  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
393. KINGS HEAD  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
394. KINGS HEAD  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling

395. KINGS HEAD  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
396. SEYCHELLES  
C. 1949  
Pen in ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
397. KINGS HEAD  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
398. STUDIE MET MANGOES  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
399. KINGS HEAD  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
400. SEYCHELLES  
C. 1949  
Pen in ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
401. SEYCHELLES  
C. 1949  
Potlood op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
402. SEYCHELLES  
C. 1949  
Potlood op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
403. SEYCHELLES  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
404. SEYCHELLES  
C. 1949  
Potlood op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
405. SEYCHELLES  
C. 1949  
Potlood op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
406. SEYCHELLES  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
407. DIE KERS  
C. 1948  
Olie op hout  
19 x 22 cm  
L.O. Preller  
Privaat versameling
408. THE YELLOW MANGO  
C. 1948  
Olie op hout  
28 x 23 cm  
Ongeteken  
Privaat versameling

409. THE RED MANGO  
1948  
Olie op doek op hout  
8.5 x 13.5 cm  
R.B. Preller  
Privaat versameling
410. MANGO  
C. 1949  
Pen en ink op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
411. THREE MANGOES ON THE  
BEACH 1948  
Olie op doek op hout  
35.5 x 46 cm  
L.O. Preller '48  
Privaat versameling
412. MALAY SANDALS  
1948  
Olie op masonite  
39 x 49 cm  
L.O. Preller '48  
Privaat versameling
413. THE LAGOON, LE BAHURE,  
SEYCHELLES  
1948  
Olie op doek op hout  
50 x 60 cm  
L.O. Preller '48  
Privaat versameling
414. VISSE  
1948  
Olie op masonite  
31 x 41 cm  
R.B. Preller '48  
Privaat versameling
415. PIROGUES, BEAU VALLON  
1948  
Olie op bord  
50.5 x 61 cm  
R.O. Preller '48  
Privaat versameling
416. THE YELLOW FISH  
1948  
Olie op hout  
14 x 20 cm  
L.O. Preller '48  
Privaat versameling
417. THE BLUE FISH  
1948  
Olie op hout  
14 x 20 cm  
L.O. Preller '48  
Privaat versameling
418. SHELL  
1948  
Olie op bord  
21 x 16 cm  
L.O. Preller '48  
Privaat versameling
419. THE SHELL  
1948  
Olie op doek op hout  
17 x 22.5 cm  
R.O. Preller '48  
Privaat versameling
420. HEAD  
C. 1949  
Potlood op papier  
21 x 16 cm  
Ongeteken  
Privaat versameling
421. VISSERMAN, SEYCHELLES  
C. 1949  
Potlood op papier  
15 x 25 cm  
Ongeteken  
Privaat versameling
422. VOORSTUDIE VIR CHILDREN AT  
A SHRINE  
C. 1950  
Potlood op papier  
25 x 16 cm  
Ongeteken  
Privaat versameling

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>423. SEYCHELLES<br/>           C. 1949<br/>           Potlood op papier<br/>           16 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                            | <p>430. FISHERMEN OF BEL OMBRE<br/>           1949<br/>           Olie op doek<br/>           61.5 x 76 cm<br/>           R.O. Preller '49<br/>           Johannesburg se Kunsmuseum</p>   |
| <p>424. LOBSTER AND SHELLS<br/>           1949<br/>           Olie op doek<br/>           50 x 60 cm<br/>           L.B. Preller '49<br/>           Privaat versameling</p>                                     | <p>431. VOORSTUDIE VIR CHRIST HEAD<br/>           1948<br/>           Rolpuntepen op papier<br/>           7 x 7 cm<br/>           R.O. Preller '48<br/>           Privaat versameling</p> |
| <p>425. THE COCO DE MER HAT<br/>           1949<br/>           Olie op hout<br/>           36 x 40 cm<br/>           L.B. Preller '49<br/>           Privaat versameling</p>                                    | <p>432. MASKED HEAD<br/>           C. 1949<br/>           Olie op doek<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p>                             |
| <p>426. STILLEWE MET SKULPE<br/>           EN EIERS<br/>           1948<br/>           Pen op papier<br/>           9.5 x 7 cm<br/>           R.O. Preller '48<br/>           Privaat versameling</p>           | <p>433. HEAD<br/>           1949<br/>           Olie op bord<br/>           25 x 30 cm<br/>           L.O. Preller '49<br/>           Privaat versameling</p>                              |
| <p>427. SHELLS WITH RED EGG<br/>           1949<br/>           Olie op bord<br/>           20 x 29 cm<br/>           L.O. Preller '49<br/>           Privaat versameling</p>                                    | <p>434. SEYCHELLE HEAD<br/>           C. 1949<br/>           Olie op bord<br/>           17 x 16 cm<br/>           R.O. Preller<br/>           Privaat versameling</p>                     |
| <p>428. THE FISHERMAN OF<br/>           BEAU VALLON<br/>           C. 1949<br/>           Olie op doek<br/>           61 x 71.5 cm<br/>           L.O. Preller<br/>           Privaat versameling</p>           | <p>435. THE FISHERMAN<br/>           1949<br/>           Olie op doek op hout<br/>           13.5 x 11.5 cm<br/>           R.O. Preller '49<br/>           Privaat versameling</p>         |
| <p>429. SYMBOLS ON A BEACH<br/>           (HOMMAGE 'A BOSCH)<br/>           1949<br/>           Olie op doek<br/>           46 x 56.5 cm<br/>           L.O. Preller '49<br/>           Privaat versameling</p> | <p>436. MANGOIE (SEYCHELLES)<br/>           1949<br/>           Olie op doek<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p>                       |

437. THE HERD BOY  
1949  
Olie op doek  
46 x 56 cm  
L.O. Preller '49  
Everard Read Gallery
438. HEAD  
C. 1949  
Potlood op papier  
16 x 25 cm  
Ongeteken  
Privaat versameling
439. HEAD  
1949  
Olie op doek  
40.5 x 50.5 cm  
L.O. Preller '49  
Privaat versameling
440. THE EGG I  
1949  
Olie op doek op hout  
8.5 x 9.5 cm  
L.O. Preller '49  
Privaat versameling
441. THE EGG II  
1949  
Olie op doek op hout  
7.5 x 8.5 cm  
R.O. Preller '49  
Privaat versameling
442. STILL-LIFE WITH RED  
PINEAPPLE  
1949  
Olie op hout  
51 x 61 cm  
L.O. Preller '49  
Privaat versameling
443. STILLEWE MET 'N OOP  
BOEK  
1949  
Olie op doek op hout  
38 x 36 cm  
R.O. Preller '49  
Privaat versameling
444. AFRICAN HEAD  
1949  
Olie op bord  
22.5 x 19.5 cm  
R.O. Preller '49  
Tatham Kunsmuseum
445. THE GATEWAY  
1949  
Olie op doek  
49 x 74 cm  
R.O. Preller '49  
Privaat versameling
446. AFRICAN HEAD  
C. 1949  
Olie op hout  
16 x 20 cm  
L.O. Preller  
Privaat versameling
447. THE CAGE  
1950  
Olie op doek  
Onbekend  
L.O. Preller '50  
Privaat versameling
448. GRAND MAPOGGA  
C. 1950  
Potlood op papier  
9 x 7 cm  
Ongeteken  
Privaat versameling
449. MAPOGGA  
C. 1950  
Potlood op papier  
9 x 7 cm  
Ongeteken  
Privaat versameling
450. KNEELING MAPOGGA  
C. 1950  
Potlood op papier  
9 x 7 cm  
Ongeteken  
Privaat versameling

451. MAPOGGA  
 C. 1950  
 Potlood op papier  
 9 x 7 cm  
 Ongeteken  
 Privaat versameling
452. MAPOGGA  
 C. 1950  
 Potlood op papier  
 9 x 7 cm  
 Ongeteken  
 Privaat versameling
453. MAPOGGA  
 C. 1950  
 Potlood op papier  
 9 x 7 cm  
 Ongeteken  
 Privaat versameling
454. MAPOGGA  
 C. 1950  
 Potlood op papier  
 9 x 7 cm  
 Ongeteken  
 Privaat versameling
455. TWEЕ MAPOGGAS  
 C. 1950  
 Potlood op papier  
 9 x 7 cm  
 Ongeteken  
 Privaat versameling
456. MAPOGGA VROUENS  
 1950  
 Olie op doek  
 47.5 x 91 cm  
 L.O. Preller '50  
 Pretoriase Kunsmuseum
457. THE STORM  
 1950  
 Olie op hout  
 30 x 25 cm  
 L.O. Preller '50  
 Privaat versameling
458. THE SEATED MAPOGGAS  
 1950  
 Olie op hout  
 30.5 x 25.5 cm  
 R.O. Preller '50  
 Privaat versameling
459. THREE SEATED MAPOGGAS  
 1950  
 Olie op hout  
 25 x 30.5 cm  
 R.O. Preller '50  
 Privaat versameling
460. THREE MAPOGH WOMEN WITH  
 CHILD  
 1950  
 Olie op doek  
 Onbekend  
 R.O. Preller '50  
 Privaat versameling
461. SEATED MAPOGH  
 1950  
 Olie op doek  
 51 x 61 cm  
 L.O. Preller '50  
 Privaat versameling
462. MAPOCH WOMAN  
 1950  
 Olie op hout  
 26 x 28.5 cm  
 L.B. Preller '50  
 Privaat versameling
463. THE RAIN QUEEN  
 1950  
 Olie op doek  
 65 x 49.5 cm  
 R.O. Preller '50  
 Privaat versameling
464. MALAY SANDALS  
 1950  
 Olie op hout  
 24 x 29.5 cm  
 L.O. Preller '50  
 Privaat versameling
465. THE ISLAND, SEYCHELLES  
 1950  
 Olie op doek  
 61 x 122 cm  
 R.O. Preller '50  
 Zastron Hoërskool



466. SKULP  
 1950  
 Olie op hout  
 16.5 x 20.5 cm  
 L.O. Preller '50  
 Privaat versameling
467. THE HORSEMAN  
 1950  
 Olie op hout  
 21 x 25 cm  
 L.O. Preller '50  
 Privaat versameling
468. SHELLS WITH RED EGG  
 1950  
 Olie op doek  
 17 x 36 cm  
 R.O. Preller '50  
 T.O.D. Biblioteek
469. IDEAL BEAUTY  
 C. 1950  
 Olie op doek  
 Onbekend  
 L.O. Preller  
 Privaat versameling
470. PROFILE  
 1950  
 Olie op hout  
 15.5 x 20 cm  
 L.O. Preller '50  
 Privaat versameling
471. CHILDREN AT A SHRINE,  
 SEYCHELLES  
 1950  
 Olie op doek  
 61 x 70.5 cm  
 L.O. Preller '50  
 Privaat versameling
472. THE LOBSTER  
 1950  
 Olie op hout  
 10 x 5 cm  
 R.O. Preller '50  
 Privaat versameling
473. THE BIRD  
 C. 1950  
 Olie op hout  
 14 x 18 cm  
 R.B. Preller  
 Privaat versameling
474. SELFPORRET  
 C. 1950  
 Potlood op papier  
 Onbekend  
 R.O. Preller  
 Privaat versameling
475. MAN ON A HORSE  
 C. 1951  
 Olie op hout  
 Onbekend  
 R.O. Preller  
 Privaat versameling
476. STILL-LIFE WITH FLOWERS  
 1951  
 Olie op doek  
 46 x 56 cm  
 R.O. Preller '51  
 Privaat versameling
477. TARENTAAL  
 1951  
 Olie op hout  
 9 x 9 cm  
 R.B. Preller '51  
 Privaat versameling
478. GIRL WITH AN UMBRELLA  
 1951  
 Olie op bord  
 Onbekend  
 LB XEI PA 51  
 Privaat versameling
479. BOX WITH EGGS  
 1951  
 Olie op masonite  
 22.5 x 17.5 cm  
 L.O. Preller '51  
 Privaat versameling

480. THE SHELL  
 1950  
 Olie op doek  
 Onbekend  
 L.O. Preller '50  
 Privaat versameling
481. THE RED MOTHER  
 1951  
 Olie op hout  
 30.5 x 25.5 cm  
 R.O. Preller '51  
 Privaat versameling
482. KOMPOSISIE MET SKULP  
 C. 1950  
 Potlood op papier  
 20 x 25 cm  
 Ongeteken  
 Privaat versameling
483. GRAND MAPOGGA  
 1951  
 Olie op doek  
 54.5 x 44.5 cm  
 R.B. Preller '51  
 Privaat versameling
484. GRAND MAPOGGA  
 1951  
 Olie op doek  
 54.5 x 45 cm  
 R.B. Preller '51  
 Privaat versameling
485. GRAND MAPOGGA  
 1951  
 Ets  
 14 x 10 cm  
 LO A/g R.O. Preller '51  
 Privaat versameling
486. GRAND MAPOGGA  
 1951  
 Ets  
 11.5 x 15 cm  
 LO 12/12 R.O. Preller '51  
 Privaat versameling
487. RECLINING WOMAN  
 1951  
 Ets  
 12 x 16 cm  
 LO 1/4 R.O. Preller '51  
 Privaat versameling
488. MAPOGGA  
 1951  
 Ets  
 12 x 16 cm  
 LO 1/1 R.O. Preller '51  
 Privaat versameling
489. STUDIE VIR GRAND MAPOGGA  
 C. 1952  
 Potlood op papier  
 16 x 25 cm  
 Ongeteken  
 Privaat versameling
490. MAPOGGA VROU  
 1951  
 Olie op doek  
 76 x 40 cm  
 R.B. Preller '51  
 Pretoriase Kunsmuseum
491. MAPOGGA RONDAWEL  
 1951  
 Olie op doek  
 56 x 71.5 cm  
 L.O. Preller '51  
 S.A.N.K.
492. THE HAYCART  
 1952  
 Olie op doek  
 Onbekend  
 R.O. Preller '52  
 Privaat versameling
493. THE HAYCART  
 1951  
 Olie op doek op hout  
 30 x 42 cm  
 R.O. Preller '51  
 Privaat versameling

494. THE KRAAL  
1951  
Olie op hout  
24 x 30 cm  
L.O. Preller '51  
Privaat versameling
495. THE BEER DRINKER  
1951  
Olie op doek  
63 x 81 cm  
L.O. Preller '51  
Privaat versameling
496. THE KRAAL  
1952  
Olie op hout  
30.5 x 25 cm  
R.O. Preller '52  
Privaat versameling
497. THREE WOMEN  
1952  
Olie op hout  
51 x 41 cm  
R.O. Preller '52  
Privaat versameling
498. THE HAY CART  
1952  
Olie op doek op hout  
25 x 30 cm  
L.O. Preller '52  
Privaat versameling
499. VOORSTUDIE VIR RIMA  
C. 1952  
Potlood op papier  
25 x 20 cm  
Ongeteken  
Privaat versameling
500. VOORSTUDIE VIR  
"GREEK HORSE"  
C. 1951  
Potlood op papier  
Onbekend  
Ongeteken  
Privaat versameling
501. THE HORSEMAN  
1951  
Olie op hout  
19.5 x 23 cm  
L.O. Preller '51  
Privaat versameling
502. VOORSTUDIE VIR ICARUS  
C. 1951  
Potlood op papier  
25.5 x 30.5 cm  
R.O. Preller  
Privaat versameling
503. ICARUS  
1951  
Olie op hout  
25.5 x 30.5 cm  
R.B. Preller '51  
Pretoriase Kunsmuseum
504. ICARUS  
1952  
Olie op hout  
10 x 12 cm  
L.O. Preller '52  
Privaat versameling
505. STUDY FOR PAT PHILIP  
1951  
Houtskool op papier  
Onbekend  
R.O. Preller '51  
Privaat versameling
506. STUDY FOR PAT PHILLIP  
1951  
Houtskool op papier  
Onbekend  
R.O. Preller '51  
Privaat versameling
507. COLLECTED IMAGES  
C. 1952  
Potlood op papier  
20 x 13 cm  
Ongeteken  
Privaat versameling

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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>508. FIGURE<br/>           C. 1948<br/>           Potlood op papier<br/>           7 x 6 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                      | <p>515. THE CELLO<br/>           C. 1952<br/>           Oliepastel op papier<br/>           16 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                        |
| <p>509. VOORSTUDIE VIR CHRISTUS-<br/>           KOP<br/>           C. 1952<br/>           Houtskool op papier<br/>           14.5 x 12.5 cm<br/>           R.O. Preller<br/>           S.A.N.K.</p> | <p>516. THE CELLO PLAYER<br/>           C. 1952<br/>           Potlood op papier<br/>           16 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                    |
| <p>510. VOORSTUDIE VIR CHRISTUS-<br/>           KOP<br/>           C. 1952<br/>           Olie op doek<br/>           62 x 72 cm<br/>           Ongeteken<br/>           UNISA</p>                  | <p>517. THE CELLO<br/>           C. 1952<br/>           Potlood op papier<br/>           16 x 25 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                           |
| <p>511. CHRISTUS KOP<br/>           1952<br/>           Olie op hout<br/>           51 x 41 cm<br/>           R.O. Preller '52<br/>           S.A.N.K.</p>                                          | <p>518. JAQUEX<br/>           C. 1952<br/>           Pen en ink op papier<br/>           25 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                           |
| <p>512. THE CELLO<br/>           C. 1952<br/>           Oliepastel op papier<br/>           24 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                              | <p>519. THE CELLO<br/>           1952<br/>           Olie op hout<br/>           41 x 33 cm<br/>           L.O. Preller '52<br/>           Rembrandt van Rijn<br/>           Kunsstigting</p> |
| <p>513. THE CELLO<br/>           C. 1952<br/>           Oliepastel op papier<br/>           24 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                              | <p>520. PROFILE FIGURE<br/>           C. 1952<br/>           Olie op hout<br/>           20 x 15.5 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                         |
| <p>514. CELLO<br/>           C. 1952<br/>           Pen en ink op papier<br/>           25 x 20 cm<br/>           Ongeteken<br/>           Privaat versameling</p>                                  | <p>521. ICARUS<br/>           1952<br/>           Olie op hout<br/>           25.5 x 30.7 cm<br/>           R.B. Preller '52<br/>           Privaat versameling</p>                           |

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| <p>522. DAVID<br/>1952<br/>Olie op doek<br/>Onbekend<br/>R.O. Preller '52<br/>Privaat versameling</p>                             | <p>529. MAPOG WOMAN<br/>1952<br/>Olie op hout<br/>34 x 17 cm<br/>R.O. Preller '52<br/>Privaat versameling</p>                           |
| <p>523. VIBRATING FIGURE<br/>1952<br/>Olie op hout<br/>30.5 x 25 cm<br/>R.O. Preller '52<br/>Privaat versameling</p>              | <p>530. DRIE FIGURE (HIERATIC WOMEN)<br/>1953<br/>Olie op hout<br/>20 x 24.5 cm<br/>L.O. Preller '53<br/>Jan van Riebeeck Hoërskool</p> |
| <p>524. MAPOG FIGURE<br/>1952<br/>Olie op hout<br/>30.5 x 25.5 cm<br/>L.O. Preller '52<br/>Privaat versameling</p>                | <p>531. THE LONG SHELF<br/>1952<br/>Olie op hout<br/>11.5 x 45.5 cm<br/>L.O. Preller '52<br/>Privaat versameling</p>                    |
| <p>525. GRAND MAPOG<br/>1952<br/>Drukplaat in kleur vir katalogus<br/>23 x 29 cm<br/>L.B. Preller '52<br/>Privaat versameling</p> | <p>532. MOZARTIAN FISH<br/>1952<br/>Olie op hout<br/>33 x 40.5 cm<br/>L.O. Preller '52<br/>Pretoriase Kunsmuseum</p>                    |
| <p>526. GRAND MAPOG<br/>1952<br/>Katalogus<br/>23 x 29 cm<br/>R B A Preller 12.2.52<br/>Privaat versameling</p>                   | <p>533. THE FISH<br/>1952<br/>Olie op hout<br/>Onbekend<br/>R.O. Preller '52<br/>Privaat versameling</p>                                |
| <p>527. THREE FIGURES<br/>1952<br/>Olie op hout<br/>24 x 20 cm<br/>R.O. Preller '52<br/>Privaat versameling</p>                   | <p>534. THREE WOMEN WITH A CHILD<br/>1953<br/>Olie op doek<br/>Onbekend<br/>R.O. Preller '53<br/>Privaat versameling</p>                |
| <p>528. BANTOEVROUE<br/>1952<br/>Olie op hout<br/>30.5 x 25.5 cm<br/>R.O. Preller '52<br/>Privaat versameling</p>                 | <p>535. AFRICAN HEAD<br/>1953<br/>Olie op doek<br/>Onbekend<br/>R.O. Preller '53<br/>King George VI Art Gallery</p>                     |

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| <p>536. AFRICAN HEAD<br/>1953<br/>Olie op hout<br/>51 x 41 cm<br/>L.O. Preller '53<br/>Privaat versameling</p>          | <p>543. STUDIE VIR "RIMA"<br/>C. 1952<br/>Pen op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                                                     |
| <p>537. STUDIE VIR RITUAL BULL<br/>C. 1952<br/>Potlood op papier<br/>7 x 8 cm<br/>Ongeteken<br/>Privaat versameling</p> | <p>544. STUDIE VIR "RIMA"<br/>C. 1952<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>                                                 |
| <p>538. FIGUUR<br/>C. 1952<br/>Potlood op papier<br/>8 x 5 cm<br/>Ongeteken<br/>Privaat versameling</p>                 | <p>545. RIMA (THE BIRDS)<br/>1952<br/>Olie op hout<br/>49.5 x 39.5 cm<br/>L.B. Preller '52<br/>S.A.N.K.</p>                                          |
| <p>539. TORING VAN BABEL<br/>C. 1953<br/>Potlood op papier<br/>9 x 7 cm<br/>Ongeteken<br/>Privaat versameling</p>       | <p>546. COLLECTED IMAGES (ORCHES-<br/>TRATION OF THEMES)<br/>1952<br/>Olie op doek<br/>61 x 76.5 cm<br/>R.O. Preller '52<br/>Privaat versameling</p> |
| <p>540. WARRIOR<br/>C. 1953<br/>Potlood op papier<br/>9 x 7 cm<br/>Ongeteken<br/>Privaat versameling</p>                | <p>547. PROFILE PORTRAIT<br/>1951<br/>Olie op hout<br/>20 x 24 cm<br/>L.B. Preller '52<br/>Privaat versameling</p>                                   |
| <p>541. WARRIOR<br/>C. 1953<br/>Potlood op papier<br/>9 x 7 cm<br/>Ongeteken<br/>Privaat versameling</p>                | <p>548. THE BROKEN VASE<br/>1952<br/>Olie op hout<br/>30.5 x 25.5 cm<br/>L.B. Preller '52<br/>Privaat versameling</p>                                |
| <p>542. TORING VAN BABEL<br/>C. 1953<br/>Potlood op papier<br/>9 x 7 cm<br/>Ongeteken<br/>Privaat versameling</p>       | <p>549. TO THE SUN<br/>1953<br/>Olie op doek<br/>61 x 51 cm<br/>R.O. Preller '53<br/>Privaat versameling</p>                                         |

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| <p>550. THE WARRIOR<br/>         1953<br/>         Olie op doek<br/>         61 x 51 cm<br/>         R.O. Preller '53<br/>         Privaat versameling</p>                                                                                 | <p>556. VOORSTUDIE VIR LINKERKANT-<br/>         STE PANEEL VIR JHB. INKOM-<br/>         STEKANTOOR<br/>         1954<br/>         Potlood op papier<br/>         32.5 x 30 cm<br/>         R.O. Preller '54<br/>         Africana Biblioteek</p> |
| <p>551. THE WARRIOR<br/>         1953<br/>         Olie op hout<br/>         30.5 x 25.5 cm<br/>         R.O. Preller '53<br/>         Jan van Riebeeck<br/>         Hoërskool</p>                                                         | <p>557. VOORSTUDIE VIR REGTERKANT-<br/>         STE PANEEL VIR JHB. INKOM-<br/>         STEKANTOOR<br/>         1954<br/>         Potlood op papier<br/>         32.5 x 30 cm<br/>         R.O. Preller '54<br/>         Africana Biblioteek</p> |
| <p>552. DIE WIT BUL<br/>         1953<br/>         Olie op hout<br/>         25.5 x 30.5 cm<br/>         R.O. Preller '53<br/>         Privaat versameling</p>                                                                             | <p>558. VOORSTUDIE VIR PANEEL VAN<br/>         JHB. INKOMSTEKANTOOR<br/>         1954<br/>         Potlood op papier<br/>         9 x 29 cm<br/>         R.O. Preller '54<br/>         Africana Biblioteek</p>                                   |
| <p>553. MANGO<br/>         1953<br/>         Olie op hout<br/>         20 x 24.5 cm<br/>         R.O. Preller '53<br/>         Jan van Riebeeck<br/>         Hoërskool</p>                                                                 | <p>559. MIDDELSTE MUURPANEEL:<br/>         JHB. INKOMSTE<br/>         1954<br/>         Olie op doek<br/>         Onbekend<br/>         R.O. Preller<br/>         JHB. Inkomstebelasting-<br/>         kantoor</p>                               |
| <p>554. DIE SKULP<br/>         1953<br/>         Olie op hout<br/>         31 x 25 cm<br/>         R.O. Preller '53<br/>         Privaat versameling</p>                                                                                   | <p>560. LINKERKANTSTE PANEEL VIR<br/>         JHB. INKOMSTE<br/>         1954<br/>         Olie op doek<br/>         Onbekend<br/>         Onbekend<br/>         JHB. Inkomstebelasting-<br/>         kantore</p>                                |
| <p>555. VOORSTUDIE VIR MIDDEL-<br/>         STE PANEEL VIR JHB.<br/>         INKOMSTEKANTOOR<br/>         1954<br/>         Potlood op papier<br/>         32.5 x 30 cm<br/>         R.O. Preller '54<br/>         Africana Biblioteek</p> | <p>561. REGTERKANTSTE PANEEL VIR<br/>         JHB. INKOMSTE<br/>         1954<br/>         Olie op doek<br/>         Onbekend<br/>         Onbekend<br/>         JHB. Inkomstebelasting-<br/>         kantore</p>                                |

562. OPTOG  
 1954  
 Olie op doek  
 21 x 51 cm  
 R.O. Preller '54  
 T.O.D. Biblioteek
563. GRIEKSE GEBEURE  
 C. 1954  
 Sketswerk in olie op  
 'n tekenbord  
 Onbekend  
 Ongeteken  
 Privaat versameling
564. GREEK HORSES  
 C. 1954  
 Potlood op papier  
 16 x 20 cm  
 Ongeteken  
 Privaat versameling
565. THE GARDEN OF EDEN  
 (FROM DOGON SCULPTURE)  
 1954  
 Olie op doek  
 61 x 76 cm  
 R.O. Preller '54  
 Privaat versameling
566. ADAM AND EVE  
 (FROM DOGON SCULPTURE)  
 1955  
 Olie op doek  
 102 x 76.5 cm  
 R.O. Preller '55  
 Privaat versameling
567. THE GARDEN OF EDEN  
 (FROM DOGON SCULPTURE)  
 C. 1954  
 Olie op drie houtpanele  
 30.5 x 38 cm  
 Ongeteken  
 Privaat versameling
568. DOGON SCULPTURE  
 1955  
 Potlood op papier  
 14 x 16 cm  
 M.O. Preller '55  
 Privaat versameling
569. MANGOES ON A BOX  
 C. 1955  
 Olie op doek  
 Onbekend  
 R.O. Preller  
 Privaat versameling
570. MUSICIAN  
 C. 1954  
 Olie op hout  
 Onbekend  
 Ongeteken  
 Privaat versameling
571. THE LAST OF THE MAPOGGA  
 1954  
 Olie op bord  
 38 x 30 cm  
 R.O. Preller '54  
 Privaat versameling
572. STILLEWE MET VAAS  
 1955  
 Olie op doek  
 31 x 25 cm  
 L.O. Preller '55  
 Privaat versameling
573. VOORSTUDIE VIR HIERATIC  
 WOMEN  
 C. 1955  
 Potlood en pen op deur-  
 slagpapier  
 Onbekend  
 Ongeteken  
 Privaat versameling
574. CONSIDER THE LIZARD  
 1955  
 Olie op doek  
 Onbekend  
 L.O. Preller '55  
 Privaat versameling
575. STUDIO INTERIOR  
 1955/6  
 Olie op doek  
 102.5 x 168 cm  
 L.O. Preller 55/6  
 Africana Museum



576. THE DUCHESS OF AMALFI  
 1955  
 Olie op doek  
 40.5 x 50.5 cm  
 R.O. Preller  
 Privaat versameling
577. VOORSTUDIE VIR  
 "HIERATIC WOMEN"  
 C. 1955  
 Potlood en pen op  
 deurslagpapier  
 Onbekend  
 Ongeteken  
 Privaat versameling
578. THREE HIERATIC FIGURES  
 1956  
 Olie op doek  
 61 x 51 cm  
 R.O. Preller '56  
 Privaat versameling
579. HIERATIC WOMEN  
 1955  
 Olie op doek  
 87 x 101.5 cm  
 R.O. Preller '55  
 JHB. Kunsmuseum
580. HIERATIC WOMEN  
 C. 1955  
 Olie op doek  
 120.5 x 151 cm  
 Ongeteken  
 Universiteit Wit-  
 watersrand
581. WOMAN WITH A LYRE  
 1955  
 Olie op doek  
 152 x 122 cm  
 Ongeteken  
 Privaat versameling
582. PRIMAVERA  
 1956  
 Olie op doek  
 101 x 86 cm  
 L.O. Preller '56  
 Privaat versameling
583. EGGS IN A BOX  
 1956  
 Olie op karton  
 31 x 41 cm  
 R.O. Preller '56  
 Privaat versameling
584. CRUCIFIXION  
 1956  
 Olie op hout  
 61 x 51 cm  
 R.O. Preller '56  
 Durban Art Gallery
585. CONTRAPUNTAL FIGURES  
 1956  
 Olie op doek  
 Onbekend  
 R.O. Preller '56  
 Privaat versameling
586. STRAWBERRIES  
 1956  
 Olie op masonite  
 6 x 7 cm  
 L.O. Preller  
 Privaat versameling
587. VASE AND APPLE  
 1956  
 Olie op hout  
 35 x 30 cm  
 R.O. Preller '56  
 Privaat versameling
588. STRAWBERRIES  
 C. 1956  
 Olie op hout  
 7 x 8 cm  
 R.O. Preller  
 Privaat versameling
589. STILL-LIFE WITH SHELL AND  
 MANGOES  
 1956  
 Olie op doek  
 60 x 49 cm  
 R.O. Preller '56  
 Privaat versameling

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|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>590. VENICE CANAL<br/>           1956<br/>           Olie op hout<br/>           41 x 51 cm<br/>           R.O. Preller '56<br/>           Privaat versameling</p>           | <p>597. WOMAN WITH A LYRE<br/>           1957<br/>           Olie op doek<br/>           102 x 86.5 cm<br/>           R.O. Preller '57<br/>           Privaat versameling</p>                                                         |
| <p>591. THE CREATION<br/>           1956<br/>           Olie op hout<br/>           50 x 60.5 cm<br/>           L.O. Preller '56<br/>           Privaat versameling</p>         | <p>598. VOORSTUDIE VIR "GRAND<br/>           MAPOGGA"<br/>           C. 1957<br/>           Potlood en pen op deur-<br/>           slagpapier<br/>           Onbekend<br/>           Ongeteken<br/>           Privaat versameling</p> |
| <p>592. AKOLIET<br/>           1956<br/>           Olie op doek<br/>           30 x 25 cm<br/>           R.B. Preller<br/>           SANLAM Kunsversameling</p>                 | <p>599. GRAND MAPOGGA I<br/>           1957<br/>           Olie op doek<br/>           102 x 86.5 cm<br/>           L.O. Preller '57<br/>           William Humphreys Kuns-<br/>           museum</p>                                 |
| <p>593. THE WING<br/>           1957<br/>           Olie op hout<br/>           25 x 31 cm<br/>           R.B. Preller '57<br/>           Privaat versameling</p>               | <p>600. GRAND MAPOGGA II<br/>           1957<br/>           Olie op doek<br/>           102 x 87 cm<br/>           L.O. Preller '57<br/>           Privaat versameling</p>                                                            |
| <p>594. WATUSSI<br/>           1957<br/>           Olie op hout<br/>           Onbekend<br/>           L.O. Preller '57<br/>           Privaat versameling</p>                  | <p>601. GRAND MAPOGGA III<br/>           1957<br/>           Olie op doek<br/>           101.5 x 86 cm<br/>           R.B. Preller '57<br/>           Privaat versameling</p>                                                         |
| <p>595. PASTORALE<br/>           1957<br/>           Olie op vier houtpanele<br/>           23 x 31.5 cm<br/>           L.O. Preller '57<br/>           Privaat versameling</p> | <p>602. MAPOGGA THEME<br/>           1957<br/>           Olie op doek<br/>           85 x 101 cm<br/>           R.O. Preller '57<br/>           Privaat versameling</p>                                                               |
| <p>596. WOMAN WITH A LYRE<br/>           1957<br/>           Olie op hout<br/>           30.5 x 25.2 cm<br/>           L.O. Preller '57<br/>           Privaat versameling</p>  | <p>603. THE YOUNG KING<br/>           1957<br/>           Olie op hout<br/>           24 x 30 cm<br/>           R.O. Preller '57<br/>           Privaat versameling</p>                                                               |

604. EGGS ON A PLATE  
1957  
Olie op hout  
25.5 x 30.5 cm  
R.O. Preller '57  
S.A.N.K.
605. THE YOUNG KING  
1957  
Olie op hout  
25.5 x 30.5 cm  
R.O. Preller '57  
Privaat versameling
606. THE YOUNG KING  
1957  
Olie op hout  
25 x 30.5 cm  
M.O. Preller '57  
Privaat versameling
607. THE YOUNG KING  
1957  
Olie op hout  
25 x 30.5 cm  
R.O. Preller '57  
Everite Limited
608. SKULPE  
1957  
Olie op hout  
25.5 x 30.5 cm  
L.O. Preller '57  
Privaat versameling
609. CONCERTO  
1958  
Olie op hout  
31 x 38 cm  
R.B. Preller '58  
Privaat versameling
610. THE RITUAL BULL  
1958  
Olie op doek  
Onbekend  
Ongeteken  
Unie Vleis
611. MANGOES ON A BOX (FIGS)  
1958  
Olie op doek  
41 x 51 cm  
R.O. Preller '58  
Privaat versameling
612. ADAM AFTER MICHELANGELO  
C. 1958  
Olie op doek  
Onbekend  
Ongeteken  
Privaat versameling
613. PAINTING FOR 1958  
"ACHIEVEMENT"  
1958  
Olie op doek  
41 x 51 cm  
L.O. Preller '58  
Privaat versameling
614. FLORENTINE HEAD  
1958  
Olie op hout  
30.5 x 25 cm  
R.O. Preller  
Privaat versameling
615. THE RED HEAD  
1958  
Olie op hout  
30.5 x 25 cm  
R.O. Preller '58  
Privaat versameling
616. STUDIE VIR DIE FAMILIE  
1958  
Pen op papier  
Onbekend  
R.O. Preller '58  
Privaat versameling
617. DIE FAMILIE  
1958  
Mosaiekpaneel  
275 x 87 cm  
Ongeteken  
Privaat versameling

- |                                                                                                                                       |                                                                                                    |
|---------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| <p>618. DIE FAMILIE<br/>1959<br/>Olie op doek<br/>86.5 x 102 cm<br/>R.O. Preller '59<br/>Privaat versameling</p>                      | <p>626. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>R.O. Preller '60<br/>UNISA</p> |
| <p>619. WINGED VICTORY<br/>1959<br/>Olie op hout<br/>98 x 113.5 cm<br/>R.O. Preller '59<br/>Privaat versameling</p>                   | <p>627. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>M.O. Preller '60<br/>UNISA</p> |
| <p>620. HEAD OF A BOY<br/>1959<br/>Olie op hout<br/>20 x 24.5 cm<br/>R.O. Preller '59<br/>Privaat versameling</p>                     | <p>628. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>R.O. Preller '60<br/>UNISA</p> |
| <p>621. DISCOVERY<br/>1959<br/>Potlood op karton<br/>56 x 245 cm<br/>Ongeteken<br/>Pretoriase Kunsmuseum</p>                          | <p>629. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>R.O. Preller '60<br/>UNISA</p> |
| <p>622. VOORSTUDIE VIR DISCOVERY<br/>1959<br/>Potlood op papier<br/>Onbekend<br/>M.O. Preller '59<br/>Privaat versameling</p>         | <p>630. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>        |
| <p>623. VOORSTUDIE VIR DISCOVERY<br/>1959<br/>Potlood op deurslagpapier<br/>Onbekend<br/>R.O. Preller '59<br/>Privaat versameling</p> | <p>631. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>        |
| <p>624. VOORSTUDIE VIR DISCOVERY<br/>1959<br/>Potlood op deurslagpapier<br/>Onbekend<br/>R.O. Preller '59<br/>Privaat versameling</p> | <p>632. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>M.O. Preller '60<br/>UNISA</p> |
| <p>625. VOORSTUDIE VIR DISCOVERY<br/>1959<br/>Potlood op deurslagpapier<br/>Onbekend<br/>R.O. Preller '59<br/>Privaat versameling</p> | <p>633. GREEK THEME<br/>1960<br/>Potlood op papier<br/>Onbekend<br/>Ongeteken<br/>UNISA</p>        |

634. GREEK THEME  
1960  
Potlood op papier  
Onbekend  
R.O. Preller '60  
UNISA
635. SIGNS OF THE ZODIAC  
1962  
Olie op doek  
85 x 101 cm  
L.O. Preller '62  
Privaat versameling
636. DIGTER KONING  
1961  
Olie op doek  
59 x 49 cm  
L.O. Preller '61  
Pretoriase Kunsmuseum
637. THE APPLE  
1961  
Pen op papier  
Onbekend  
R.O. Preller '61  
UNISA
638. THE APPLE  
1962  
Olie op hout  
25.5 x 30.5 cm  
R.O. Preller '62  
Privaat versameling
639. APPLE I  
1962  
Olie op doek  
51 x 61.5 cm  
R.O. Preller '62  
Privaat versameling
640. APPLE II  
1962  
Olie op doek  
76.5 x 58.5 cm  
R.O. Preller '62  
Privaat versameling
641. SEA AMPHORA  
1962  
Olie op hout  
51 x 38 cm  
R.O. Preller '62  
Privaat versameling
642. THE HORSEMAN  
1962  
Olie op hout  
25 x 31 cm  
R.O. Preller '62  
Privaat versameling
643. RITUAL BULL  
1962/3  
Olie op doek  
107 x 138 cm  
R.B. Preller '62/63  
William Humphreys Kuns-  
museum
644. THE GOLDEN FLEECE  
1962  
Olie op doek  
Onbekend  
R.O. Preller '62  
Privaat versameling
645. IN THE BEGINNING  
1962  
Olie op doek  
65 x 226 cm  
R.O. Preller '62  
Pretoriase Kunsmuseum
646. THE YOUNG KING  
1962  
Olie op doek  
86 x 101 cm  
R.O. XEI Preller '62  
Privaat versameling
647. TEMPLE OF THE SUN (STUDY)  
1962  
Olie op vier houtblokke  
23 x 30.5 cm  
R.O. Preller '62  
Privaat versameling

- |                                                                                                                                                    |                                                                                                                                 |
|----------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| <p>648. VIS./ATELJEE PLANTE<br/>C. 1963<br/>Olie op doek<br/>Onbekend<br/>R.O. Preller 62/3<br/>Staatsteater, Pretoria</p>                         | <p>655. THE HERON<br/>1963<br/>Olie op doek<br/>100 x 86 cm<br/>R.O. Preller '63<br/>Privaat versameling</p>                    |
| <p>649. THE GREAT KING<br/>1963<br/>Olie en goudblad op<br/>veertien houtblokkies<br/>46 x 53.5 cm<br/>R.O. Preller 63<br/>Privaat versameling</p> | <p>656. TEMPLE OF THE SUN<br/>1963<br/>Olie op doek<br/>151 x 165 cm<br/>R.O. Preller '63<br/>Privaat versameling</p>           |
| <p>650. DIE ONTDEKKING<br/>1962/3<br/>Olie op doek<br/>3 x 12 m<br/>R.O. Preller<br/>T.P.A. Gebou, Pretoria</p>                                    | <p>657. CREDO<br/>1963<br/>Olie en gesso op doek op<br/>hout<br/>51 x 41 cm<br/>R.O. Preller '63<br/>Privaat versameling</p>    |
| <p>651. VOORSTUDIE VIR 'THE<br/>RED TEMPLE'<br/>1963<br/>Potlood op papier<br/>Onbekend<br/>R.O. Preller '63<br/>UNISA</p>                         | <p>658. RIMA<br/>1963<br/>Olie op hout<br/>52 x 48 cm<br/>R.O. Preller<br/>Privaat versameling</p>                              |
| <p>652. VOORSTUDIE VIR 'THE<br/>RED TEMPLE'<br/>1963<br/>Potlood op papier<br/>Onbekend<br/>R.O. Preller '63<br/>UNISA</p>                         | <p>659. MUSIKANT<br/>1963<br/>Olie op doek<br/>72 x 66 cm<br/>R.O. Preller '63<br/>Privaat versameling</p>                      |
| <p>653. HELIOS<br/>1963<br/>Olie en goudblad op<br/>hout<br/>50 x 38 cm<br/>R.O. Preller '63<br/>Privaat versameling</p>                           | <p>660. THE CROCODILE<br/>1963<br/>Olie met goudblad op hout<br/>150 x 70 cm<br/>R.O. Preller '63<br/>Pretoriase Kunsmuseum</p> |
| <p>654. THE RED TEMPLE<br/>1963<br/>Olie op doek<br/>61 x 71 cm<br/>R.O. Preller '63<br/>Privaat versameling</p>                                   | <p>661. PROFILE FIGURE<br/>1963<br/>Olie op doek<br/>100 x 86 cm<br/>R.O. Preller '63<br/>Privaat versameling</p>               |

662. THE LUTE PLAYER  
1963  
Olie op doek  
96 x 101 cm  
L.O. Preller '63  
Privaat versameling
663. RITUAL FAMILY  
1963  
Olie op doek  
61 x 51 cm  
R.O. Preller '63  
Privaat versameling
664. MANGOES  
1963  
Olie op doek  
51 x 61 cm  
R.O. Preller '63  
Privaat versameling
665. MANGOES  
1963  
Olie op doek  
51 x 61 cm  
R.O. Preller '63  
Privaat versameling
666. DRIE MUSIKANTE  
1964  
Olie op doek  
Onbekend  
R.O. Preller '64  
Privaat versameling
667. STRUCTURES  
1964  
Olie op doek  
39 x 32 cm  
R.O. Preller '64  
Privaat versameling
668. INHERITED MIRAGE  
1964  
Olie en gesso op doek  
23 x 27 cm  
R.O. Preller '64  
Privaat versameling
669. IN THE BEGINNING  
1964  
Olie op doek  
91 x 101.5 cm  
R.O. Preller '64  
Privaat versameling
670. ABSTRACT  
1964  
Olie op doek  
22.5 x 23 cm  
R.O. Preller '64  
Privaat versameling
671. VOORSTUDIE VIR 'AFRICAN  
HEAD'  
1964  
Potlood op papier  
31 x 22.5 cm  
M.R. Preller '64  
Pretoriase Kunsmuseum
672. PRIMAVERA PROFILE  
1964  
Olie op doek  
76 x 61 cm  
R.O. Preller '64  
Privaat versameling
673. PRIMAVERA  
1964  
Olie op doek  
70.5 x 66 cm  
M.O. Preller '64  
Privaat versameling
674. PROPHET  
1964  
Olie op doek  
25 x 30 cm  
L.O. Preller '64  
Privaat versameling
675. YOUNG KING  
1964  
Olie op doek  
15 x 18 cm  
M.O. Preller '64  
Privaat versameling

676. BOY ON A CROCODILE  
 1964/5  
 Olie op doek  
 127 x 127 cm  
 M.O. Preller 64/5  
 Privaat versameling
677. HEAD OF PROPHET  
 1964  
 Olie op doek  
 61 x 51 cm  
 R.O. Preller 64  
 Privaat versameling
678. MASK OF A KING  
 1964  
 Olie op doek  
 61 x 51 cm  
 R.O. Preller '64  
 Privaat versameling
679. ABSTRAK  
 1965  
 Olie, goudblad en  
 gesso op masonite  
 9 x 9 cm  
 R.O. Preller '65  
 Privaat versameling
680. THE POET  
 1965  
 Olie op doek  
 71 x 61 cm  
 R.O. Preller '65  
 Privaat versameling
681. THE ENCHANTED SPECTRUM  
 1965  
 Olie op doek  
 183 x 168 cm  
 R.O. Preller '65  
 Schlesinger Kunstver-  
 sameling
682. IN THE BEGINNING  
 C. 1965  
 Olie en goudblad op doek  
 Onbekend  
 Ongeteken  
 Privaat versameling
683. THE GOLDEN CHOROS  
 1965  
 Olie op doek  
 Onbekend  
 R.O. Preller '65  
 Privaat versameling
684. CONSTELLATION  
 1965  
 Olie op doek  
 91.5 x 101.5 cm  
 L.O. Preller '65  
 Privaat versameling
685. ROYAL STELE  
 1965  
 Olie en gesso op doek  
 102 x 91.5 cm  
 R.B. Preller '65  
 Privaat versameling
686. HELIOS  
 1965  
 Olie op doek  
 167 x 182 cm  
 L.O. Preller '65  
 Privaat versameling
687. THE GOLD TEMPLE  
 1965  
 Olie en goudblad op doek  
 127 x 137.5 cm  
 R.O. Preller '65  
 Privaat versameling
688. SALOMO EN DIE KONINGIN VAN  
 SKEBA  
 1965  
 Olie op doek  
 85 x 154 cm  
 R.O. Preller '65  
 Pretoriase Kunsmuseum
689. PRIMAVERA  
 1965  
 Olie op doek  
 138 x 138 cm  
 M.O. Preller '65  
 S.A.N.K.



690. SOLOMON AND THE QUEEN  
 OF SHEBA II 1965  
 Olie op doek  
 69 x 92 cm  
 R.O. Preller '65  
 Privaat versameling
691. TEMPLE OF THE SUN  
 1966  
 Olie op doek  
 91.5 x 101.5 cm  
 R.O. Preller '66  
 Durban Art Gallery
692. CONSTELLATION  
 1966  
 Olie op doek  
 61 x 71 cm  
 R.O. Preller '66  
 Privaat versameling
693. IN THE BEGINNING  
 1965/7  
 Olie op doek  
 47.5 x 127 cm  
 R.O. Preller '65/7  
 Privaat versameling
694. CONSTELLATION  
 1966  
 Olie en gesso op doek  
 99.5 x 86 cm  
 R.O. Preller '66  
 Standard Bank
695. CONSTELLATION  
 1966  
 Olie op doek  
 Onbekend  
 R.O. Preller '66  
 Privaat versameling
696. GOLD TEMPLE  
 1966  
 Olie en goudblad op  
 gesso op drie doeke  
 61.5 x 174.5 cm  
 L.O. Preller '66  
 Anglo American Kuns-  
 versameling
697. THE GATES OF PARADISE  
 1966  
 Olie en gesso op doek  
 127 x 138 cm  
 R.O. Preller '66  
 Everard Read Gallery
698. CONSTELLATION  
 1966  
 Olie en goudblad en gesso  
 op hout  
 58.5 x 48.5 cm  
 R.O. Preller '66  
 Privaat versameling
699. GRAND CHOROS  
 1966  
 Olie en gesso op doek  
 183 x 132 cm  
 R.O. Preller '66  
 Everard Read Gallery
700. THE GATES OF PARADISE  
 1966  
 Olie op gesso op hout  
 41 x 44 cm  
 R.O. Preller '66  
 Privaat versameling
701. OBJECT D' ART  
 1966  
 Goudblad met stopverf op  
 klip  
 Onbekend  
 Preller '66  
 Privaat versameling
702. PRIMAVERA  
 1965/6  
 Olie op doek  
 211 x 226 cm  
 R.O. Preller 65/6  
 UNISA
703. OBJECT D' ART  
 1966  
 Olie en goudplad met stop-  
 verf op klip  
 8 x 5 cm  
 Preller '66  
 Privaat versameling

704. PRIMAVERA  
1967  
Olie op doek  
Onbekend  
R.O. Preller '67  
Privaat versameling
705. HEAD  
C. 1966  
Olie op doek  
Onbekend  
Ongeteken  
Privaat versameling
706. PRIMAVERA  
1967  
Potlood op papier  
26 x 22.5 cm  
L.O. Preller '67  
Privaat versameling
707. GOLD PRIMAVERA  
1967  
Olie en goudblad op  
hout  
20.25 x 15.25 cm  
L.O. Preller '67  
Privaat versameling
708. GOLD PRIMAVERA  
1967  
Olie en goudblad op  
hout  
23 x 18 cm  
M.O. Preller '67  
Privaat versameling
709. PROFILE FIGURES  
(MIRRORED IMAGE)  
1967  
Olie op doek  
91.5 x 101.5 cm  
R.O. Preller '67  
Privaat versameling
710. PRIMAVERA  
1967  
Olie op doek  
183 x 183 cm  
R.O. Preller '67  
Volkskas Bank
711. MIRAGE TEMPLE  
1967 Olie en gesso met  
goudblad op doek  
91 x 101.5 cm  
R.O. Preller  
Privaat versameling
712. CORNFIELD  
1967  
Olie en gesso op doek  
81 x 91 cm  
R.O. Preller '67  
Privaat versameling
713. DIE KORINGVELD  
1967  
Olie op doek  
Onbekend  
R.O. Preller '67  
Privaat versameling
714. PHAETON'S CHARIOT  
1967  
Olie en goudblad met gesso  
op doek  
86.5 x 101 cm  
R.O. Preller '67  
Privaat versameling
715. CHARIOT OF THE SUN  
1967  
Olie en gesso met goudblad  
op doek  
61.5 x 72 cm  
R.O. Preller '67  
Privaat versameling
716. CYCLADES  
1967  
Olie en gesso met goudblad  
op doek  
61.5 x 71.5 cm  
R.O. Preller '67  
Privaat versameling
717. SILVER CONSTELLATION  
1967  
Olie en gesso met witgoud  
op doek  
72 x 62 cm  
R.O. Preller '67  
Privaat versameling

718. CONSTELLATION  
 1967  
 Olie en gesso op doek  
 Onbekend  
 R.O. Preller '67  
 Privaat versameling
719. CONSTELLATION  
 1967  
 Olie en gesso met  
 goudblad op doek  
 Onbekend  
 R.O. Preller '67  
 Privaat versameling
720. CHOROS  
 1967  
 Olie op doek  
 82 x 92 cm  
 R.O. Preller '67  
 Privaat versameling
721. PRIMAVERA  
 C. 1968  
 Olie op doek  
 187 x 184 cm  
 Ongeteken  
 Privaat versameling
722. ILIAD TRYPTICH NO. 2  
 (MIDDEL)  
 1968  
 Olie op goudblad op hout  
 13 x 11 cm  
 R.O. Preller '68  
 Privaat versameling
723. ILIAD TRYPTICH NO. 1  
 1968  
 Olie op goudblad op hout  
 11.5 x 12.5 cm  
 R.O. Preller '68  
 Privaat versameling
724. ILIAD TRYPTICH NO. 3  
 1968  
 Olie op goudblad op hout  
 14 x 11.5 cm  
 R.O. Preller '68  
 Privaat versameling
725. CREATION OF ADAM I  
 1968  
 Olie en gesso op doek  
 121.5 x 137 cm  
 R.O. Preller '68  
 Privaat versameling
726. CREATION OF ADAM II  
 1968  
 Olie en gesso op doek  
 136.5 x 126.5 cm  
 R.O. Preller '68  
 Privaat versameling
727. ZANZIBAR SAILOR  
 1968  
 Olie op doek  
 Onbekend  
 R.O. Preller '68  
 Volksskas Bank
728. FLOWER KING  
 1968  
 Olie op doek  
 91 x 82 cm  
 R.O. Preller '68  
 Privaat versameling
729. FLOWER KING  
 1968  
 Olie op doek  
 91 x 82 cm  
 R.O. Preller '68  
 Privaat versameling
730. FLOWER KING  
 1968  
 Olie op doek  
 61 x 51 cm  
 R.O. Preller '68  
 Privaat versameling
731. CHRIST HEAD  
 1968  
 Olie en gesso met goudblad  
 op doek  
 32 x 25.5 cm  
 L.O. Preller '68  
 Privaat versameling

732. CRUCIFIXION  
1968  
Olie en goudblad op hout  
25.5 x 20 cm  
R.B. Preller '68  
Privaat versameling
733. MASKED HEAD  
1968  
Olie en goudblad op hout  
20 x 15 cm  
R.O. Preller '68  
Privaat versameling
734. BRUSH STROKE  
1968  
Olie en gesso op doek  
51.5 x 61.5 cm  
L.O. Preller '68  
Privaat versameling
735. THE MAGIC LAND  
1969  
Olie en gesso op doek  
51 x 61 cm  
R.O. Preller '69  
Privaat versameling
736. APPLE I  
C. 1969  
Olie op hout  
28 x 23 cm  
Ongeteken  
Privaat versameling
737. APPLE  
1969  
Intaglio: olie en  
veselglas  
Onbekend  
R.O. Preller '69  
Privaat versameling
738. ORIGINAL SIN  
1969  
Intaglio: olie en  
goudblad op veselglas  
92 x 81.5 cm  
R.O. Preller '69  
Privaat versameling
739. APPLE II  
1969  
Intaglio: olie op vesel-  
glas  
92 x 81.5 cm  
R.O. Preller '69  
Privaat versameling
740. APPLE I  
1969  
Intaglio: olie op vesel-  
glas  
92 x 81 cm  
R.O. Preller '69  
Privaat versameling
741. THE PROPHET  
1969  
Olie en gesso op doek  
71.5 x 61 cm  
R.O. Preller '69  
Privaat versameling
742. SOUTH WIND  
1969  
Olie en gesso op doek  
51 x 61 cm  
R.O. Preller '69  
Privaat versameling
743. ANGEL OF THE LORD  
1969  
Intaglio: olie op vesel-  
glas  
83 x 94 cm  
Ongeteken  
Privaat versameling
744. UNFOUND KOUROS  
C. 1969  
Olie en goudblad op vesel-  
glas: intaglio  
Onbekend  
Ongeteken  
Privaat versameling
745. CONSTELLATION  
C. 1969  
Intaglio: veselglas  
Onbekend  
Ongeteken  
Privaat versameling

- |                                                                                                                                                                   |                                                                                                                                  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| <p>746. THE YOUNG KOUROS<br/>1969<br/>Olie en goudblad op hout<br/>51 x 61 cm<br/>R.O. Preller '69<br/>Privaat versameling</p>                                    | <p>753. THE FOUNTAIN<br/>1969<br/>Olie en gesso op doek<br/>51 x 61 cm<br/>R.O. Preller '69<br/>Privaat versameling</p>          |
| <p>747. MARATHON KOUROS<br/>1969<br/>Olie op doek<br/>122 x 107 cm<br/>L.O. Preller '69<br/>Privaat versameling</p>                                               | <p>754. GENESIS<br/>1969<br/>Olie en gesso op doek<br/>51 x 61 cm<br/>R.O. Preller '69<br/>Privaat versameling</p>               |
| <p>748. VICTORY KOUROS<br/>1969<br/>Olie op 12 gemonteerde<br/>veselglas eenhede op<br/>perspex<br/>149 x 130 cm<br/>M.B. Preller '69<br/>Privaat versameling</p> | <p>755. THE YOUNG KING<br/>C. 1970<br/>Olie met goudblad op doek<br/>Onbekend<br/>R.O. Preller<br/>Privaat versameling</p>       |
| <p>749. UNFOUND KOUROS<br/>1969<br/>Intaglio: olie op<br/>veselglas<br/>122 x 92 cm<br/>R.O. Preller '69<br/>Privaat versameling</p>                              | <p>756. POSEIDON<br/>C. 1970<br/>Intaglio: olie op vesel-<br/>glas<br/>107 x 92 cm<br/>Ongeteken<br/>Privaat versameling</p>     |
| <p>750. THE GATES OF PARADISE<br/>1969<br/>Olie en gesso met goud-<br/>blad op doek<br/>92 x 82 cm<br/>R.O. Preller '69<br/>Privaat versameling</p>               | <p>757. THE TOWER<br/>1970<br/>Olie en gesso op doek<br/>183 x 183 cm<br/>R.O. Preller '70<br/>Pretoriase Kunsmuseum</p>         |
| <p>751. AGAMEMNON<br/>1969<br/>Olie op doek<br/>106.5 x 122 cm<br/>M.O. Preller '69<br/>Privaat versameling</p>                                                   | <p>758. PRIMAVERA<br/>1970<br/>Intaglio: olie op vesel-<br/>glas<br/>81 x 95 cm<br/>R.O. Preller '70<br/>Privaat versameling</p> |
| <p>752. RIMA<br/>1969<br/>Intaglio: olie op<br/>veselglas<br/>89.5 x 72.5 cm<br/>R.O. Preller '69<br/>Privaat versameling</p>                                     | <p>759. PROFILE FIGURES<br/>1967/71<br/>Olie op doek<br/>128 x 137.5 cm<br/>L.O. Preller 67/71<br/>Privaat versameling</p>       |

760. MARATHON I  
 1970  
 Olie en gesso op doek  
 122 x 137 cm  
 R.O. Preller '70  
 Privaat versameling
761. SPACE ANGEL  
 1970  
 Intaglio: olie op  
 veselglas  
 92 x 122 cm  
 L.O. Preller '70  
 Privaat versameling
762. GOLD ANGEL (ARETé)  
 1970  
 Intaglio: olie en  
 goudblad op veselglas  
 92 x 107 cm  
 L.O. Preller '70  
 Privaat versameling
763. GUNA  
 1971  
 Olie op hout  
 11 x 15 cm  
 R.O. Preller '71  
 Privaat versameling
764. GUNA (PROFIEL)  
 1971  
 Olie op doek  
 51 x 61 cm  
 R.O. Preller '71  
 Privaat versameling
765. TWO ANGELS  
 1970  
 Olie op doek  
 127 x 127 cm  
 L.O. Alexis Preller '70  
 Pretoriase Kunsmuseum
766. ARCANGEL  
 1969/7  
 Intaglio: olie op  
 veselglas  
 92 x 122 cm  
 L.O. Preller '69/7  
 UNISA
767. ANGEL KING  
 1970  
 Intaglio: olie en vesel-  
 glas  
 92 x 122 cm  
 L.O. Preller '70  
 Privaat versameling
768. VINCENT VAN GOGH  
 C. 1970  
 Olie op doek  
 25.5 x 30.5 cm  
 Ongeteken  
 Privaat versameling
769. CRUCIFIXION MANGO  
 1970  
 Olie op doek  
 61 x 71 cm  
 L.O. Preller '70  
 Privaat versameling
770. HIERATIC MANGO  
 1970  
 Olie op doek  
 61 x 76.5 cm  
 R.O. Preller '70  
 Privaat versameling
771. OBJECT D' ARTE  
 1970  
 Olie en goudblad met stop-  
 verf op klip  
 Onbekend  
 Preller '70  
 Privaat versameling
772. THE GREAT KING  
 1969/75  
 Intaglio: olie en goud-  
 blad op veselglas  
 117 x 114.5 cm  
 R.O. Preller '69/75  
 UNISA
773. ICARUS I  
 1971  
 Olie op doek  
 123 x 153 cm  
 L.O. Preller '71  
 Privaat versameling

774. ROMAN  
 1971  
 Olie op doek  
 Onbekend  
 L.O. Preller,  
 Roma '71  
 Privaat versameling
775. CONSTELLATION  
 1971  
 Olie en gesso met  
 goudblad op hout  
 51 x 41 cm  
 R.O. Preller '71  
 Privaat versameling
776. MASK  
 1971  
 Olie en goudblad met  
 stopverf op hout  
 Onbekend  
 L.O. Preller '71  
 Privaat versameling
777. CONSTELLATION  
 C. 1971  
 Olie en gesso met  
 goudblad op hout  
 Onbekend  
 R.O. Preller  
 Privaat versameling
778. APOLLO KOUROS  
 1971  
 Olie en goudblad op  
 papier  
 Onbekend  
 L.O. To Michael from  
 Alexis R.O. Preller '71  
 Privaat versameling
779. THE YOUNG KOUROS  
 1971  
 Olie en goudblad op  
 hout  
 61 x 50.5 cm  
 L.O. Preller '71  
 Privaat versameling
780. APPOLLO KOUROS I  
 1971  
 Intaglio: olie en goud-  
 blad op veselglas  
 127 x 92 cm  
 R.O. Preller '71  
 Privaat versameling
781. STARRY NIGHT  
 1971  
 Intaglio: olie en goud-  
 blad op veselglas  
 118 x 83.5 cm  
 L.O. Preller '71  
 Privaat versameling
782. GOLD KING/ANGEL  
 1971  
 Intaglio: olie en goud-  
 blad op veselglas  
 92 x 107 cm  
 R.O. Preller '71  
 Privaat versameling
783. YOU WILL NEVER KNOW  
 1971  
 Olie op doek  
 137.5 x 137.5 cm  
 R.O. Preller '71  
 Privaat versameling
784. MOON SUITE  
 1971  
 Olie en collage op doek en  
 hout  
 11.25 x 14 cm Rendezvous  
 11.05 x 12.25 cm in orbit  
 11.05 x 13.05 cm Blast-off  
 L.O. R.O. L.O. Preller '71  
 Privaat versameling
785. GOLD PRIMAVERA  
 1971  
 Olie en goudblad op hout  
 60.5 x 50.5 cm  
 L.O. Preller '71  
 Privaat versameling

786. AFRIKA KOP  
1971  
Olie en goudblad op hout  
42 x 50 cm  
L.O. Preller '71  
Privaat versameling
787. GOLD PRIMAVERA  
1971  
Olie en goudblad op hout  
60.5 x 50.5 cm  
R.O. Preller '71  
Privaat versameling
788. AFRICAN HEAD  
1971  
Olie en goudblad op hout  
51 x 40.5 cm  
M.O. Preller '71  
L.O. Guna 18.3.71  
Privaat versameling
789. ANGEL KING  
1971  
Intaglio: olie op  
veselglas  
92 x 122 cm  
M.O. Preller '71  
Pretoriase Kunsmuseum
790. GOLD ARISTOS  
1971  
Intaglio: olie en  
goudblad op veselglas  
92 x 107 cm  
L.O. Preller '71  
Privaat versameling
791. SPACE ANGEL  
1971  
Olie op doek  
106.5 x 121.5 cm  
L.O. Preller '71  
Privaat versameling
792. ANGEL KING  
1971  
Olie en gesso op doek  
110 x 122 cm  
R.O. Preller '71  
Privaat versameling
793. GOLDEN ANGEL KING (ARETé)  
1971  
Intaglio: olie en goud-  
blad op rubber op gips  
88 x 92 cm  
M.O. Preller '71  
Privaat versameling
794. RED ANGEL  
1971  
Olie op doek  
112 x 122 cm  
R.O. Preller '71  
Privaat versameling
795. GUNA  
1971  
Olie op doek  
20 x 15 cm  
R.O. Preller '71  
Privaat versameling
796. GUNA  
1971  
Olie op hout  
11 x 15 cm  
R.O. Preller '71  
Privaat versameling
797. GUNA  
1971  
Olie op hout  
11 x 15 cm  
R.O. Preller '71  
Privaat versameling
798. GUNA (PROFIEL)  
1971  
Olie op doek  
51 x 61 cm  
L.O. Preller '71  
Privaat versameling
799. GUNA PROFIEL  
1971  
Olie op doek  
61 x 51 cm  
L.O. Preller '71  
Privaat versameling



- |                                                                                                                                                                                         |                                                                                                                                                          |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>800. GOLDEN ANGEL<br/>1972<br/>Olie op hout<br/>41 x 51 cm<br/>R.O. Preller '72<br/>Privaat versameling</p>                                                                          | <p>807. ADAM<br/>1972, Olie op doek<br/>102 x 102 cm<br/>R.O. Preller '72<br/>Privaat versameling</p>                                                    |
| <p>801. ICARUS III<br/>1972/5<br/>Olie op doek<br/>183 x 183 cm<br/>R.O. Preller '72/5<br/>Privaat versameling</p>                                                                      | <p>808. ICON BARBARE - ADAM<br/>1972<br/>Olie en goudblad op hout<br/>61 x 50.5 cm<br/>M.R. Preller '72<br/>Privaat versameling</p>                      |
| <p>802. APOLLO KOUROS II<br/>1972<br/>Intaglio: olie en<br/>goudblad op veselglas<br/>gemonteer op geelkoper<br/>122 x 152 cm<br/>R.O. Preller '72<br/>Privaat versameling</p>          | <p>809. ICARUS, IKON ICARE<br/>1972<br/>Skulpe en been ingelê op<br/>hout met goudblad<br/>25 x 18.5 cm<br/>R.O. Preller '72<br/>Privaat versameling</p> |
| <p>803. APOLLO KOUROS II<br/>1972<br/>Koperplaat montering<br/>vir intaglio<br/>122 x 152.5 cm<br/>R.O. Preller '72<br/>Privaat versameling</p>                                         | <p>810. PORTRAIT OF THE ARTIST AS<br/>A VISIONARY<br/>1972<br/>Olie op doek<br/>122 x 153 cm<br/>R.O. Preller '72<br/>Privaat versameling</p>            |
| <p>804. MIRAGE TEMPLE<br/>1972<br/>Olie en goudblad op<br/>geelkoper<br/>152.5 x 183 cm<br/>R.O. Preller '72<br/>UNISA</p>                                                              | <p>811. THE ARTIST AS A VISIONARY<br/>1972<br/>Olie op doek<br/>Onbekend<br/>M.O. Preller '72<br/>Privaat versameling</p>                                |
| <p>805. ICARUS II<br/>1972<br/>Olie op doek<br/>123 x 153 cm<br/>R.O. Preller '72<br/>Privaat versameling</p>                                                                           | <p>812. MANGO<br/>1973<br/>Olie op doek<br/>51 x 61 cm<br/>R.O. Preller '73<br/>Privaat versameling</p>                                                  |
| <p>806. VOORSTUDIE VIR ADAM<br/>C. 1972<br/>Potlood op papier<br/>59 x 48 cm<br/>R.O. certified original<br/>drawing by A. Preller:<br/>W.A. Murphy 3.11.76<br/>Privaat versameling</p> | <p>813. NEW EDEN<br/>1973<br/>Olie op doek<br/>51 x 61 cm<br/>L.O. Preller '73<br/>Privaat versameling</p>                                               |

814. NEW EDEN  
1973  
Olie op doek  
121 x 151 cm  
L.O. Preller '73  
Privaat versameling
815. SKULL  
1973  
Olie op doek  
30 x 25.5 cm  
L.O. Preller '73  
Privaat versameling
816. SKULL  
1973  
Olie op doek  
30 x 25.5 cm  
L.O. Preller '73  
Privaat versameling
817. EGGS ON A PLATE  
1973  
Olie op doek  
72 x 82 cm  
L.O. Preller '73  
Privaat versameling
818. VINCENT VAN GOGH  
1973  
Olie op doek  
25.5 x 30.5 cm  
R.O. 9.6.73  
UNISA
819. FLORENTINE HEADS  
1973  
Olie op doek  
30 x 51.5 cm  
M.O. Preller '73  
R.O. Preller '73  
Privaat versameling
820. JONG KONING  
1973  
Olie op doek  
71 x 61 cm  
R.O. Preller '73  
Privaat versameling
821. EGGS ON A PLATE  
1974  
Olie op doek  
Onbekend  
R.O. Preller '74  
Privaat versameling
822. SPACE ANGEL  
1974  
Olie op doek  
30 x 35 cm  
L.O. Preller '74  
Privaat versameling
823. ADAM  
C. 1974  
Olie en veselglas:  
intaglio  
Onbekend  
Ongeteken  
Privaat versameling
824. AFRICAN HEAD  
1974  
Olie op doek  
35 x 50 cm  
R.O. Preller '74  
Privaat versameling
825. THE HAND  
1974  
Olie op doek  
30 x 25.5 cm  
L.O. Preller '74  
Pretoriase Kunsmuseum
826. C'EST MAGNIFIQU  
1974  
Olie op doek  
71 x 81 cm  
R.O. Preller '74  
Privaat versameling
827. SALOMÉ  
1974  
Olie op doek  
71 x 61 cm  
R.O. Preller '74  
Privaat versameling

- |                                                                                                                                               |                                                                                                                                          |
|-----------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| <p>828. POET<br/>1974<br/>Olie op doek<br/>28 x 22 cm<br/>L.O. Preller '74<br/>Privaat versameling</p>                                        | <p>835. APPLE<br/>1975<br/>Olie op doek<br/>26 x 30 cm<br/>M.O. Preller '75<br/>Privaat versameling</p>                                  |
| <p>829. GUNA PROFIEL<br/>1975<br/>Olie op doek<br/>34 x 29 cm<br/>M.O. Preller '75<br/>Privaat versameling</p>                                | <p>836. SWEET BIRD OF YOUTH<br/>C. 1975<br/>Olie op doek<br/>61 x 71 cm<br/>Ongeteken<br/>Privaat versameling</p>                        |
| <p>830. O'POLIZIANO<br/>1975<br/>Olie op doek<br/>49 x 39 cm<br/>R.O. Preller '75<br/>Privaat versameling</p>                                 | <p>837. SWEET BIRD OF YOUTH<br/>1975<br/>Olie op doek<br/>41 x 51 cm<br/>L.O. Preller '75<br/>Privaat versameling</p>                    |
| <p>831. O'POLIZIANO<br/>1975<br/>Olie op doek<br/>51 x 41 cm<br/>R.O. Preller '75<br/>Privaat versameling</p>                                 | <p>838. THREE KOUROS FIGURES<br/>1975<br/>Olie op doek<br/>153 x 123 cm<br/>R.O. Preller '75<br/>William Humphreys Kuns-<br/>museum</p>  |
| <p>832. VOORSTUDIE VIR CONSTEL-<br/>LATION OF SHELLS<br/>C. 1975<br/>Potlood op doek<br/>61 x 51 cm<br/>Ongeteken<br/>Privaat versameling</p> | <p>839. THE WING II<br/>1975<br/>Olie op doek<br/>51 x 61 cm<br/>M.O. Preller '75<br/>Privaat versameling</p>                            |
| <p>833. CONSTELLATION OF SHELLS<br/>1975<br/>Olie op doek<br/>61 x 51 cm<br/>M.O. Preller '75<br/>Privaat versameling</p>                     | <p>840. ANGEL<br/>C. 1975<br/>Olie op doek<br/>Onbekend<br/>L.O. Preller<br/>Privaat versameling</p>                                     |
| <p>834. THE TOWER OF BABEL<br/>1975<br/>Olie op doek<br/>49 x 39 cm<br/>R.O. Preller '75<br/>Privaat versameling</p>                          | <p>841. SPACE ANGEL<br/>C. 1975<br/>Intaglio: olie en goud-<br/>blad op veselglas<br/>Onbekend<br/>Ongeteken<br/>Privaat versameling</p> |

842. SKULP  
1975  
Olie op doek  
50 x 40 cm  
L.O. Preller '75  
Privaat versameling
843. KING  
C. 1975  
Pen op gips  
Onbekend  
Ongeteken  
Privaat versameling
844. CONSTELLATION  
C. 1975  
Olie op doek  
Onbekend  
Ongeteken  
Privaat versameling
845. CHRIST HEAD  
C. 1975  
Olie op doek  
122 x 150 cm  
Ongeteken  
Privaat versameling

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Die fotostate in hierdie bylae is van fotos wat deur Alexis Preller gefotografeer is tydens sy besoeke aan die verskeie plekke.

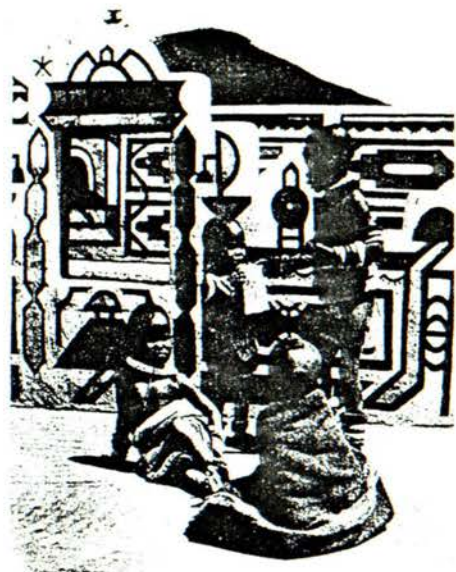
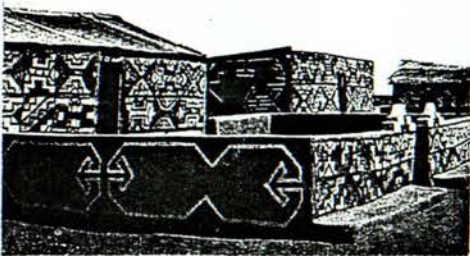
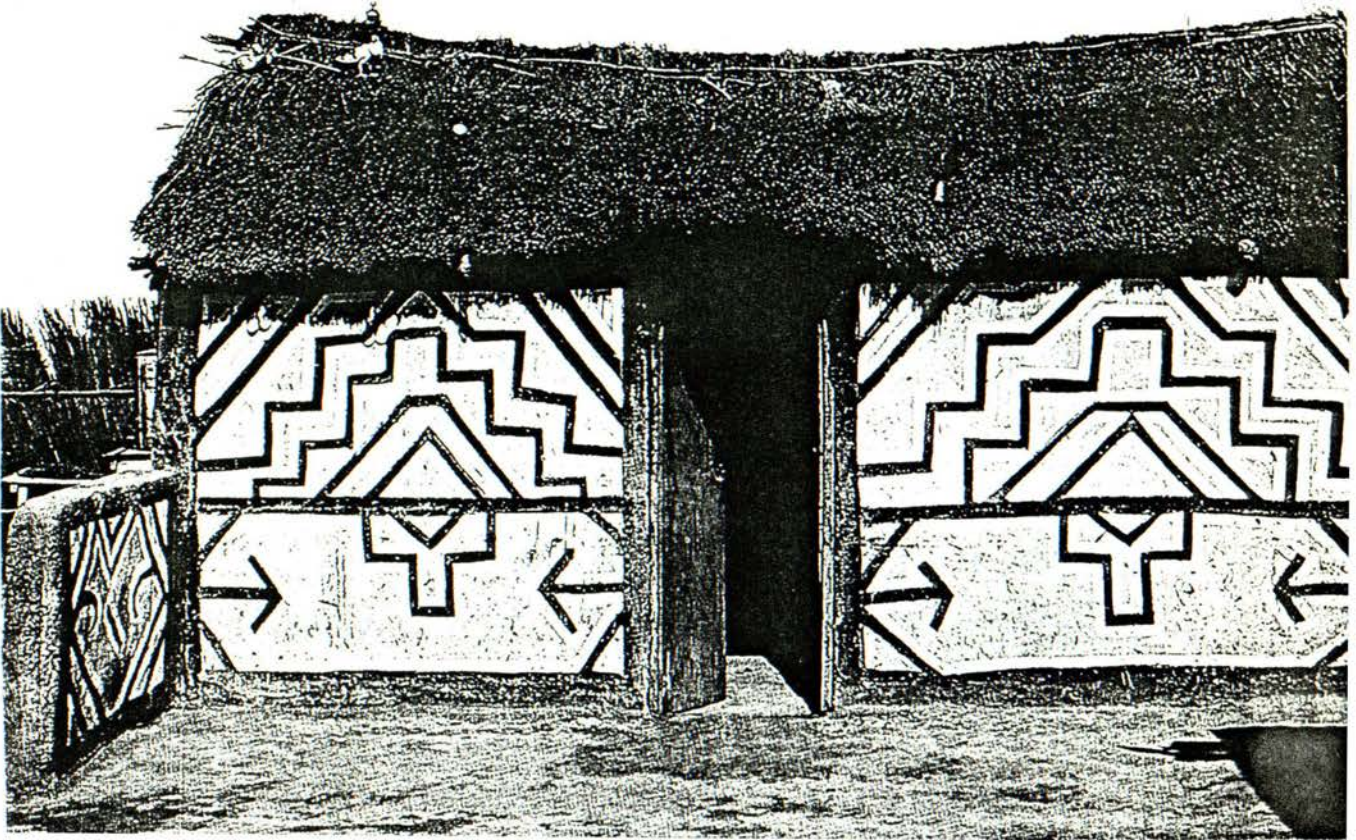
BYLAAG I

DIE BEKENDE VAAS WAT PRELLER VAN SY MOEDER AS 'N GESKENK ONTVANG  
HET, WAT IN VELE VAN SY WERK VERGESTALT WORD. (KYK 235, 254, 256,  
257, 274, 548)

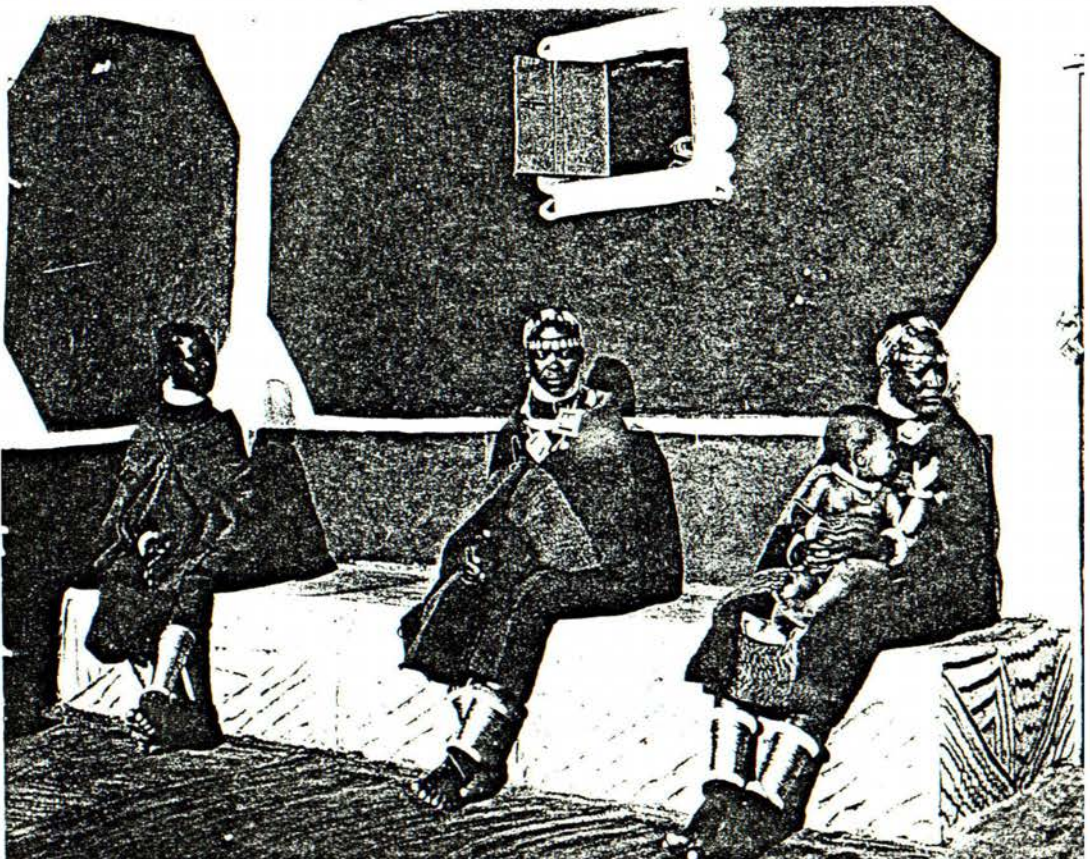
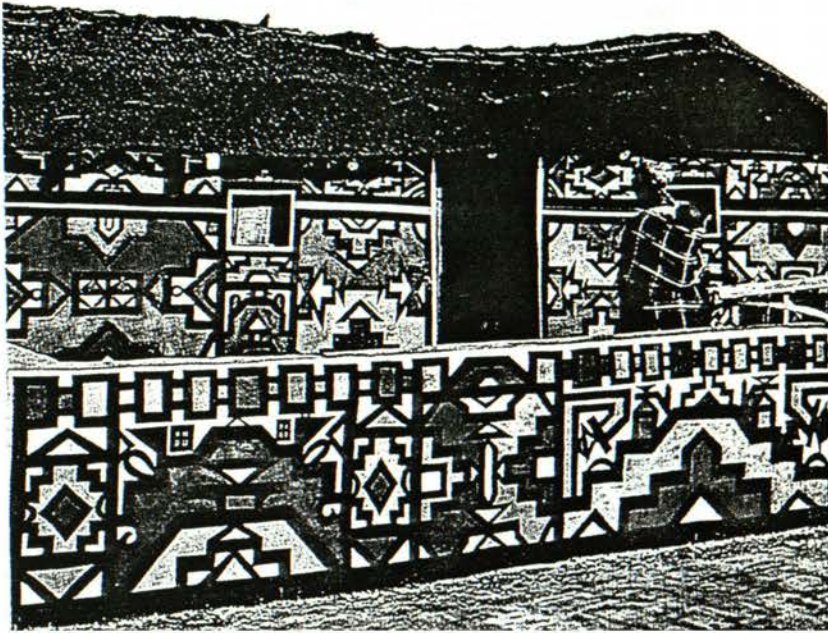


BYLAAG 2

MAPOGGAMUUR VERSIERINGS EN DIE SPESIFIEKE KRAAL WAT PRELLER DIKWELS  
BESOEK HET .

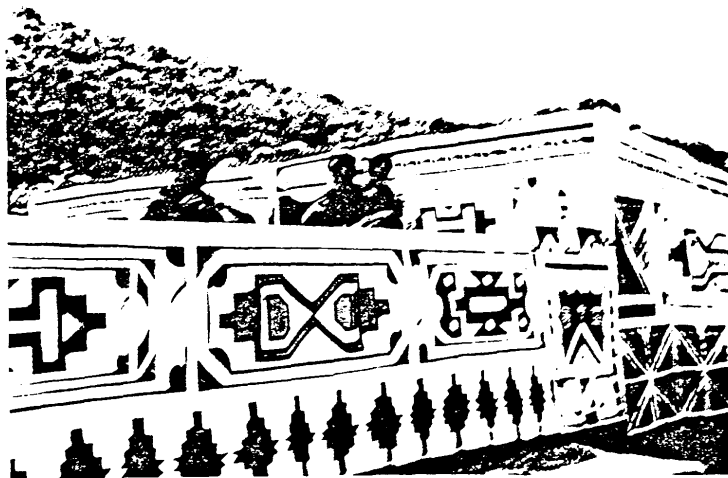
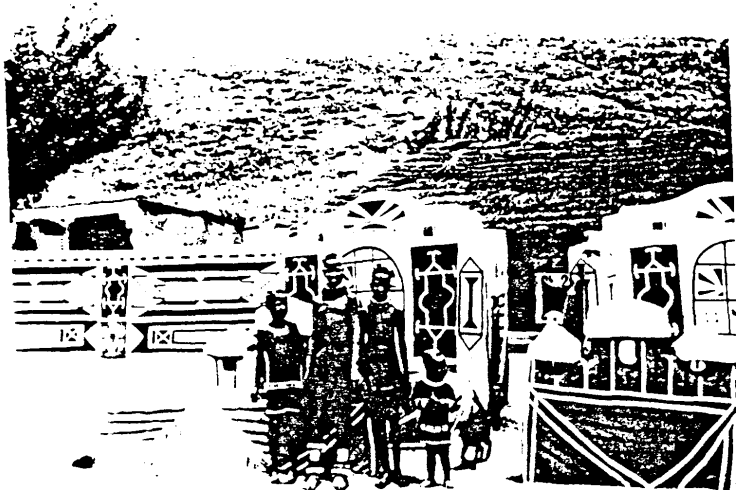


BYLAAG 2

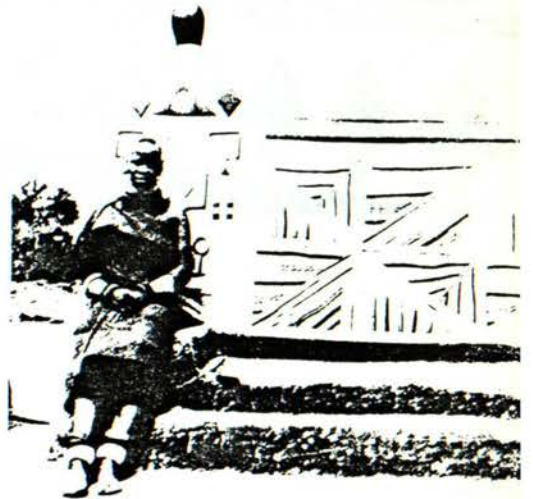
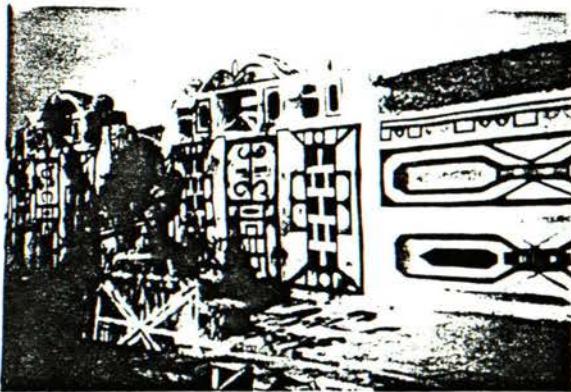




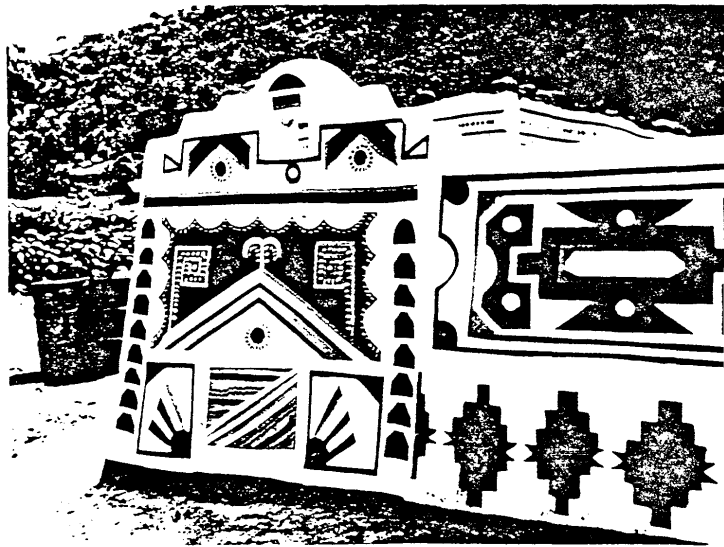
BYLAAG 2



BYLAAG 2



BYLAAG 2



BYLAAG 2

'N VOORBEELD VAN 'N MAPOGGA - KRAAL VERWERK IN EEN VAN PRELLER SE WERKE.

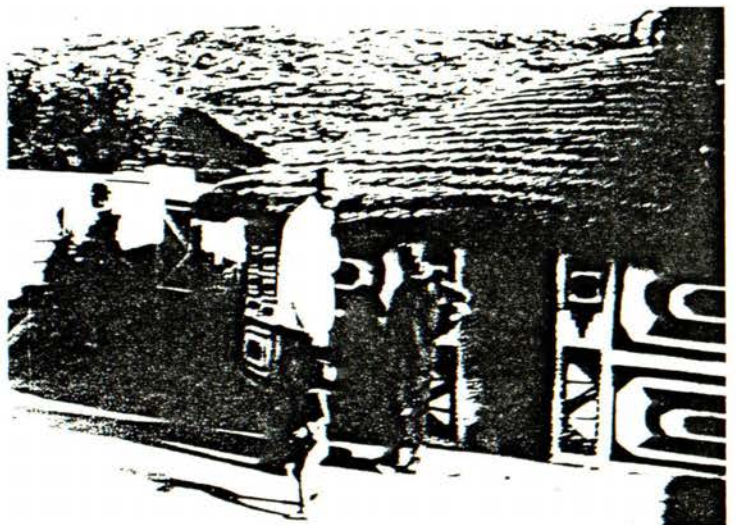
MAPOGGA RONDWEL (1951) (KYK 491)

OLIE OP DOEK: 56 x 71.5 CM L O PRELLER '51 S.A.N.K.



PRELLER BY BOGENHOEDE

MAPOGGA RONDWEL



BYLAAG 3

OORSPRONKLIKE BRIEF AAN SY SUSTER, WILHELMINA, MET 'N BESKRYWING VAN

'THE GARDEN OF EDEN' (MONTE CARLO NO 2) (1937) EN 'ANNUNCIATION'

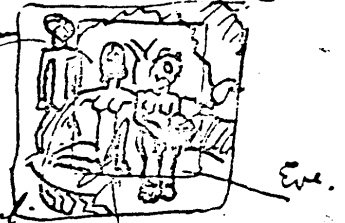
(MONTE CARLO NO 1) (1937)

Christie + Bill  
France

Saturday 24<sup>th</sup> April.  
1937

My darling Miss, I have just been having an  
 orgy of "you" — have been reading all your letters  
 again, and have pictured you so vividly, with  
 your garden, and the pupae. I may tell you I was  
 very suitably impressed with the size of your ginnias  
 as per diagram, and imagine them to be a marvellous  
 sight. — Because the order of living is so entirely  
 different in Europe, lacking the hundred things we take  
 for granted in S. Africa, I've had several spots of  
 "mooning" about you & Nlom, and do miss you  
 both so terribly. In fact a very large proportion  
 of Luke's & my conversation is always devoted  
 to you folks. Particularly of the Flat in Johannesburg  
 when you played the role of such a very grand &  
 Fairy Godmother. Miss, I am so terribly happy  
 about Nlom being so much better, and I know  
 it's because you & Lyl have helped by being so  
 sweet to her. I am so terribly grateful for that. I'd  
 go thro hell if I knew she were anywhere else.  
 I've told Nlom how sorry I am about  
 having cabled for more money. But Miss you'll  
 know I couldn't possibly have been extravagant — as  
 I only had £25 as you know after landing, and  
 the 1st week or so always runs away with a hell  
 of a lot of money. I haven't any particular plan  
 of campaign when I arrive back in Paris so to have  
 I'll get a job, but I'll make all sorts of enquiries  
 and try and get a few contracts. If it is quite  
 impossible I'll go on printing for the next few months  
 and try and get together a lot of pictures. Then  
 if things get too awkward I'll have to keep a  
 healthy eye on London, because I'll not be an  
 alien there.

I am keen for you to know what pictures I've done lately (bits) It's rather difficult to describe, particularly as I am painting in a rather different manner. However the "approach" for "African" composition is thro their own drawings & sculpture. What appears slightly grotesque to us, is obviously what they think they look like. So I've taken this as a basis, and have deliberately simplified all my forms to as near the "native eye" as possible, and from there having to create their natural setting to conform with the simplicity of the forms. Thus everything becomes very direct — and leaves infinite scope for composition, and creative work; and can utilise the psychology of this entirely new approach to illustrate any of the old traditional ideas. And so the first two pictures to be really understood & given a label, are Biblical! And perhaps you'll be more shocked when I say that one is Eve being tempted in the garden of Eden. Adam the sketch looks like hell! But the figures are grand in the original. Eve is golden brown and looks very "animalish" — a bit "animal sexish". The serpent is a woman, bright yellow, and Adam looks like an idiot. (Symbol only) is bright-red, and around them is a very imaginative Eden, with the tree of life done decoratively. If one likes, one could ignore this explanation, and treat it as purely as a decoration, but the expression of "Eve" makes it far more than such. — It's the most imaginative thing I've done, and grand in colour. — Then "The Annunciation" the angel bringing news to the Virgin of the immaculate conception. Here a very primitive yellow angel, with huge breasts like wings (no proper wings behind) kneels before Mary, and looks



<sup>3</sup>very simple & original, and gives the suggestion  
of life in her body. But for some unaccountable  
reason is holding an apple in her hand,  
— which however can have more significance  
than one supposes — making the comparison  
with Eve being tempted with the apple,  
— here the apple being symbolical of the  
ensuing birth. — Then a Portrait of a native  
girl — who can be of any tribe because  
the form used is a universal translation.  
— Then a landscape. A group of three  
cottages on the mountain side —  
employing very strong colour. —  
Next, a group of native girls  
washing at a stream. Two in the foreground  
kneeling at very blue water, with sun effect  
on the washing. Three sitting naked, yapping  
at the back, and one lonely one still further  
away, against a dark purple blue skyline,  
flapping her washing in the air. (Don't ask  
me why. — Then a portrait I've  
just finished, with Christie a model,  
which I can't describe, except that it  
rather academic, altho simplified, with very  
pleasing colour. I think the best portrait  
yet. — Then a large picture of my  
"new form" — a landscape of natives  
walking down a hill, with pots of food on  
their heads, and in the foreground, the  
gathering, where they are sitting eating in the shade.

Here the colour is marvellous. The  
intensest colour I could find of each shade  
— broadly, fierce, and as everything is so  
highly pitched, with the shading forced to  
the same degree — darks, very dark,  
but pure — the whole picture results  
in something very mellow, in perfect  
tone, and almost a "dark" picture,  
and not at all cheap. And the  
forms are very lovely to me. And  
thank God a step ahead of dear Loma.

Shame my darling, I have written  
so much about pictures, and I daresn't write  
on another page, as this must go by Air, & its  
bloody expensive from France.

It's impossible to sell them here I'll  
try and have them framed, and somehow try & send  
them to you. The frames are marvellous there, and  
would absolutely make the pictures. Poke held a  
very private exhibition yesterday, arranging them  
all round the room, and they looked fine. Of  
course, we were the two visitors to the exhibition  
and made very suitable impertinent remarks.  
Poke called "The Annunciation" — "The Spanish War"  
because he said red decorative splashes in  
the background looked like bombs bursting!!!  
For this he was chased out of the exhibition, until  
he promised to come straight.

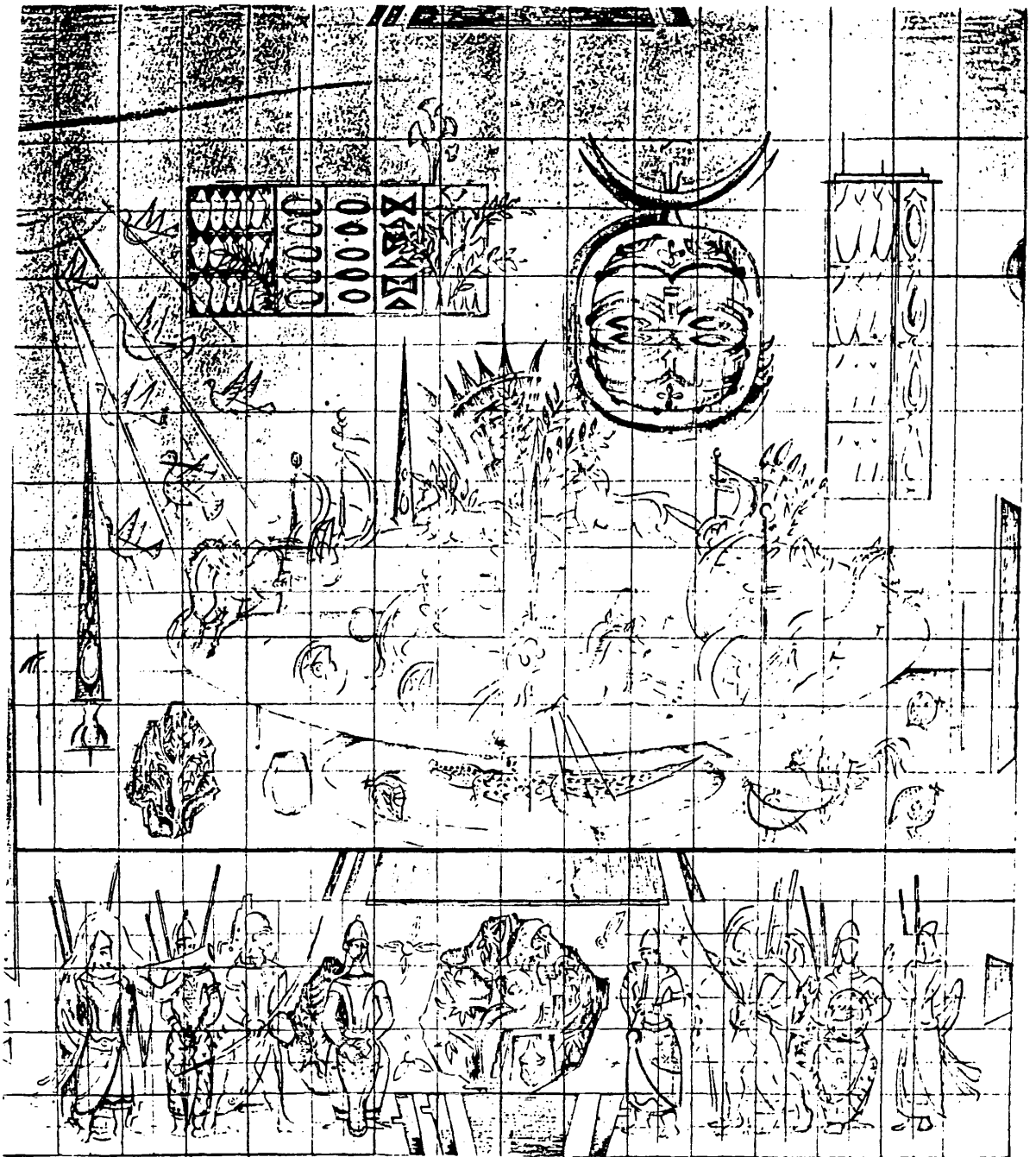
That's a good idea of Bentley's skin, altho  
I'm not on the beg, if an occasional note (even 10 bob)  
were enclosed it will work miracles, until I write  
& say we are in clover. As it is we are always on  
beams ends, and never have much for canvases  
or paints.

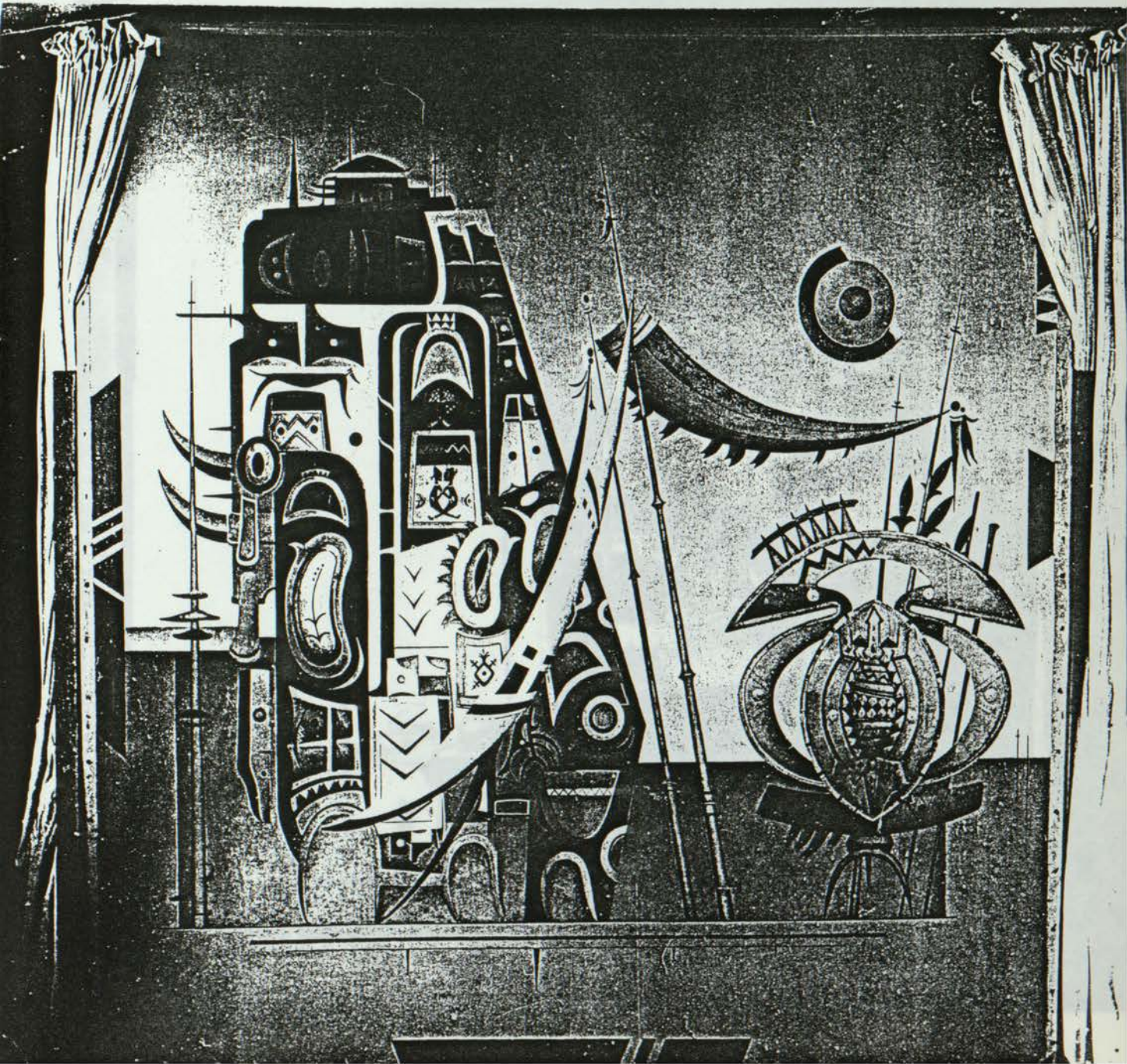
Love to Gillie, and all my love  
to you darling skin. Look after "youse" three  
for me please. I love you such a lot - darling.  
— Poke sends love too. — Ever your loving,  
XX Bob.



BYLAAG 4

PRELLER HIER BESIG MET DIE MURPANELE VIR DIE JOHANNESBURGSE INKOMSTE-  
BELASTINGKANTOOR (1954) EN DIE ONTDEKKING VIR DIE T.P.A. - GEBOU IN  
PRETORIA. (1962) (KYK 555-561, 621-625, 650)

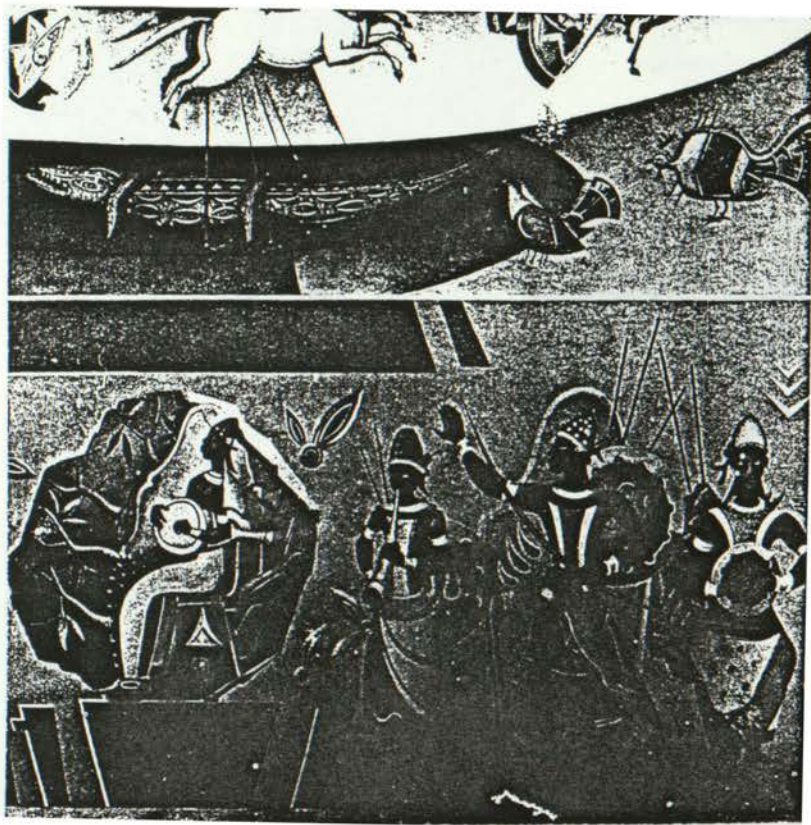


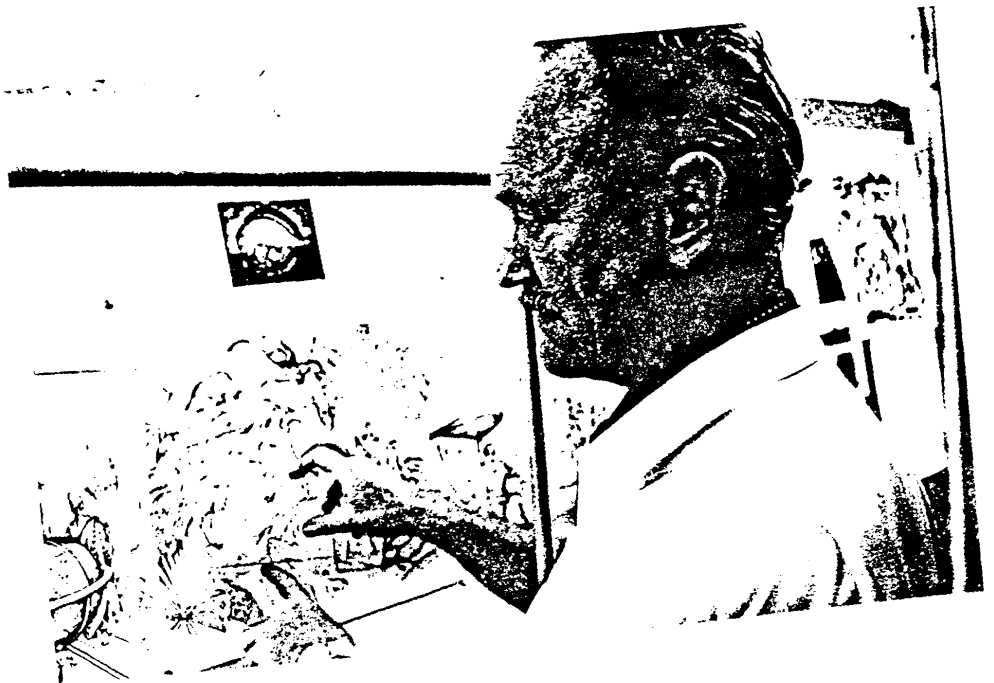






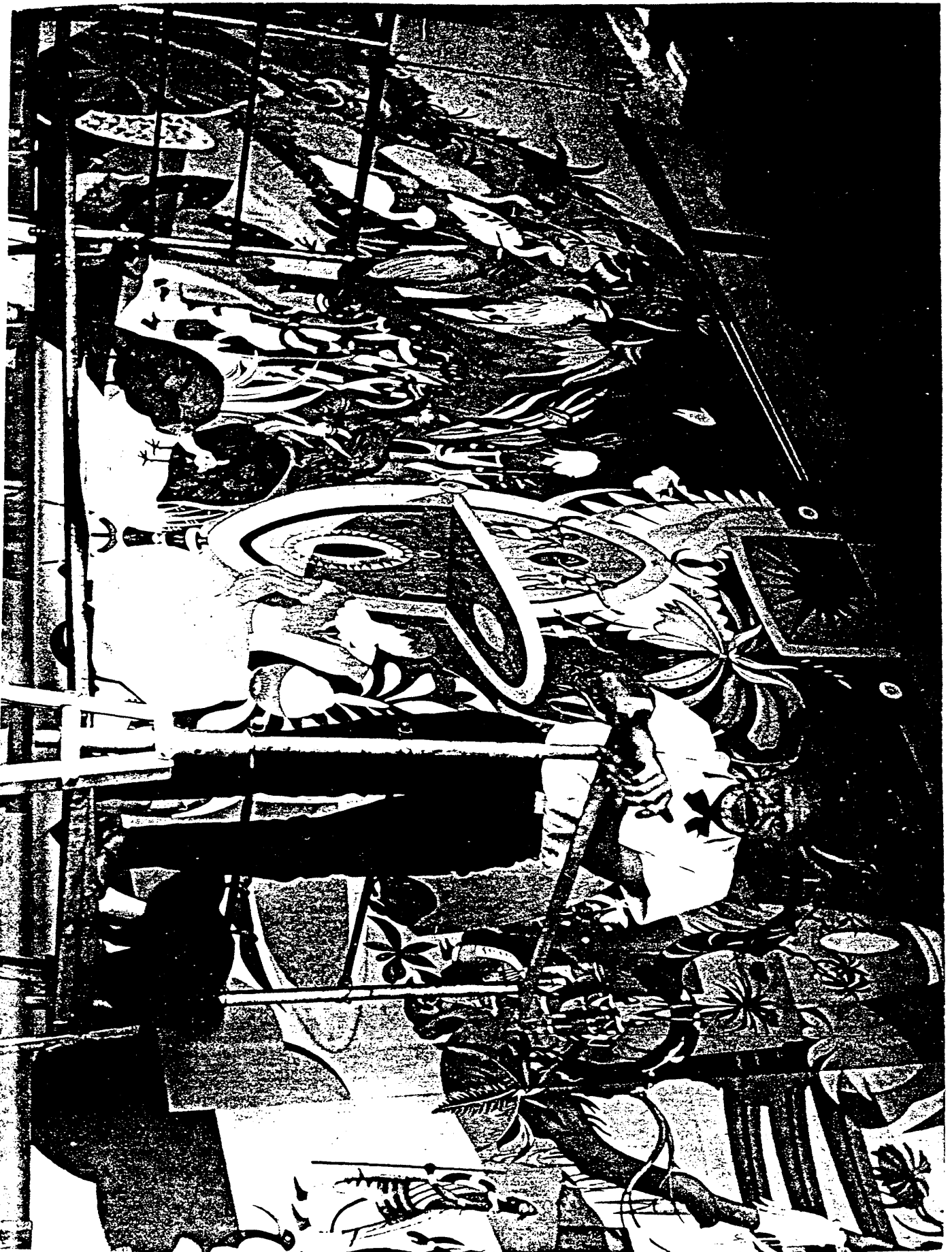












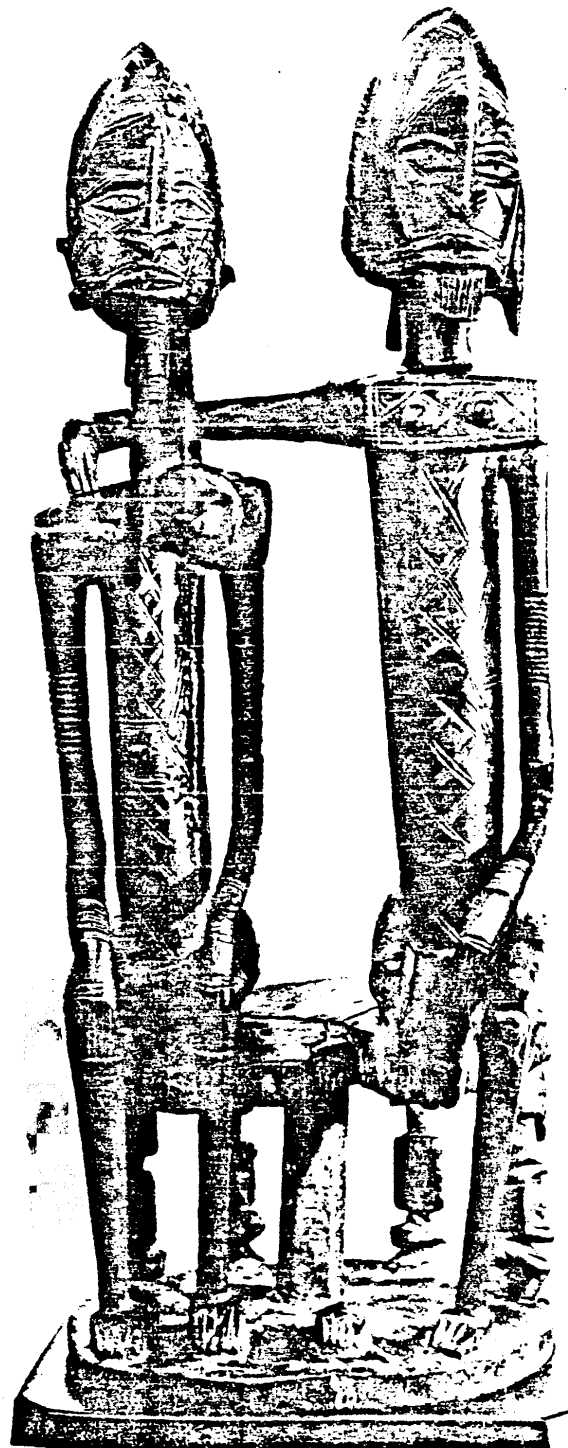
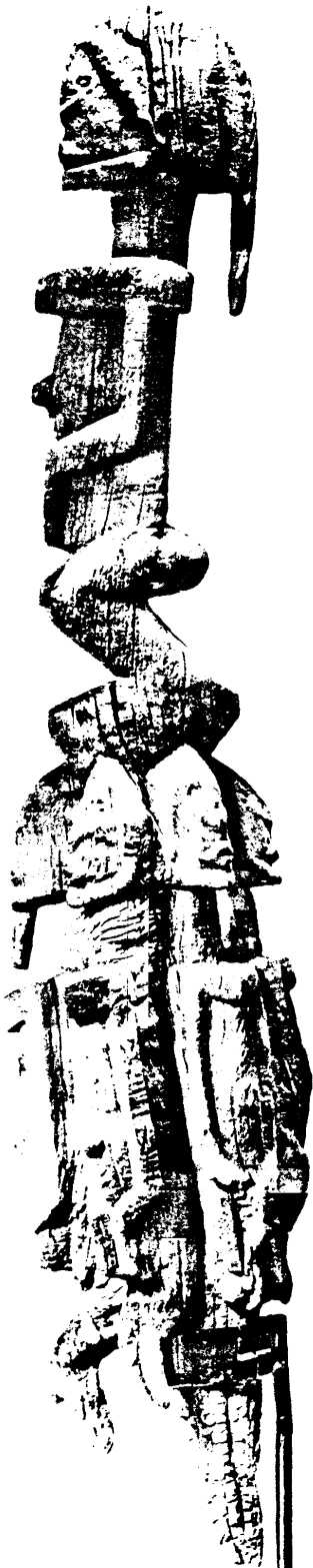
BYLAAG 5

MUSEE NATIONAL DES ARTS AFRICAINS ET OCEANIENS. PARYS, FRANKRYK. VOOR-  
BEELDE VAN DOGON BEELDHOU WERKE.

MITOLOGIESE GROEP. (HOUT)  
DOGON - MALI.

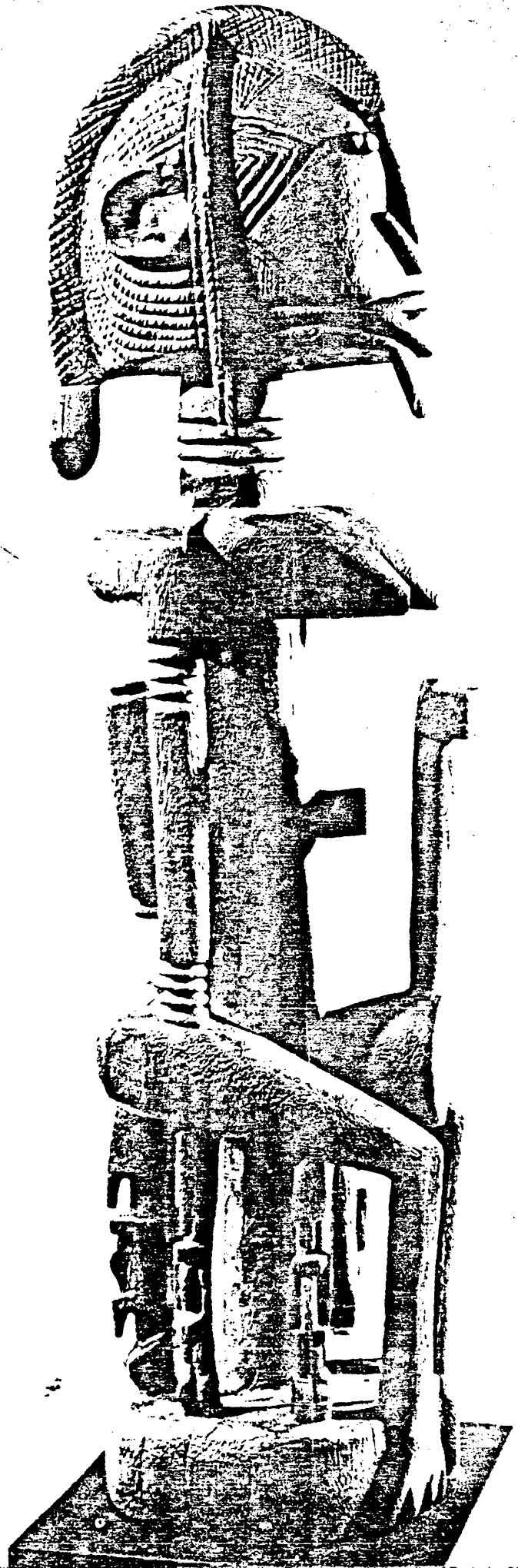
VOORVADER GROEP :

SITTENDE MAN EN VROU.  
HOUT 38 CM  
DOGON - MALI.  
(KYK 566)



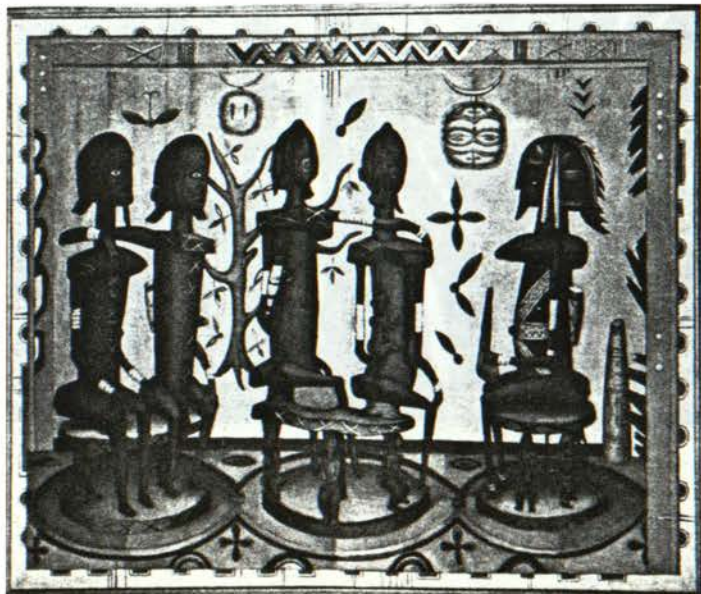
BYLAAG 5

DOGON : VOORVADER FIGUUR  
SITTENDE MUSIKANT  
HOUT  
60 CM  
DOGON - MALI (KYK 565,567)



BYLAAG 5

"THE GARDEN OF EDEN" (1954) ASOOK "ADAM AND EVE" (1955) SPRUIT UIT  
PRELLER SE NAVORSING VAN DOGON BEELDHOEWERK. IN DIE MUSEE NATIONAL  
DES ARTS AFRICANIS ET OCEANIENS. PARYS, FRANKRYK. (KYK 565-567)



BYLAAG 6

BUITEBLAD ONTWERP VIR DIE PROGRAM VAN DIE TONEELSTUK: GROND DEUR  
PRELLER.



BYLAAG 7

WATUTSI'S : OORSPRONKLIKE FOTO DEUR PRELLER MET VOORSTUDIES VIR DIE BEKENDE WATUTSI WERKE. AANGEHEG, 'N BRIEF AAN SY SUSTER, WILHELMINA, MET 'N BESKRYWING VAN DIE WATUTSI'S.



Saturday 2<sup>nd</sup> Sept.

1939.

Westermansville  
Lake Kivu,  
Congo.

my darling Min.

I am writing this now, altho the post only leaves in about a weeks time. Yesterday evening I heard the news. — Germany declares war. It is impossible to tell you what I feel. It is so hard to realise it; — that at last it has come: — in our generation, we have to face it. I feel numb, and everything I do and think is dominated by this sense of horror. I feel powerless because I am stuck here for another two weeks, — and useless too. What good is it to paint pictures, to achieve the beauty I feel here in the Congo? — At this moment, I feel small and cowardly. But what am I to do?

The only ray of light for me, is that the painters thro history have always worked towards peace with their ideals — that there has been a continual inspiration for peace. And my talent is of this quality too. I search for the quiet & lovely things — of people at simple work & contentment. So, altho the fury of Europe will change me in the months to come; and maybe my pictures will writhe to tell of the agony — at this moment, I am at a loss. I feel strong frustration. Because never have I painted so well — drawn so surely and creatively — and never have I had such material. — All these things are within my reach, and while I clutch to them, the threat of war confuses me.

What am I to do? Useless to cry and rage, and utterly useless to sit here

2.

and do nothing. I am a painter, and all nations are now mad. I am aware then that I have only one talent — and in this day — only one weapon, because I am not much use with a gun — that is, to paint. So if I paint well, perhaps these things will please when peace comes.

Can you know what I ~~am~~ feel, whins? — I think so, because you must be feeling it so much too; and perhaps directly affected by it now.

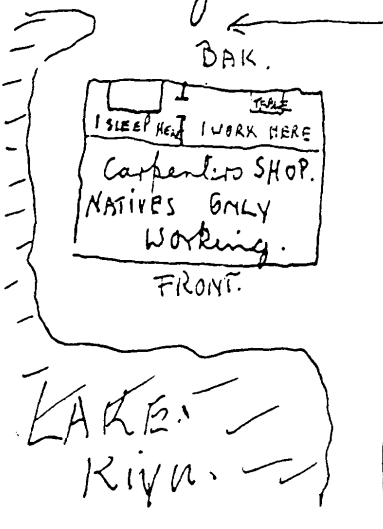
I ache with impatience to leave, but there is no way until 16<sup>th</sup> Sept. — And even then, the journey will take about 2 solid weeks of travel. I know too, that at this time you will have hell to raise the money for my return. — I feel absolutely bloody.

Tuesday 5<sup>th</sup> Sept. The only news I get is every other day or so from Den Donker — I am living about 4 miles out of C. ville, and there are no newspapers. So everything seems so terribly unreal. I am so used to the printed word. — Things are so frightful whin. Oh God, I wonder so much about you and whin. At times I could go crazy. I try to work, but I've got an aching feeling of fear all the time. Fear for you — and I long to get back, and feel that as the most important thing in my life. I don't know how I am going to stick out the next 10 days here. When once I am on the march I won't mind. I long + long for you, whin. — There is absolutely no news to be had about S. Africa so I'm just quite ignorant of what's happened there.



3.

I have to write on the backs of these pages, as postage is so expensive. Hope you can read it all. My darling your telegram arrive on Saturday afternoon, telling me you were sending the money to me. — Oh mine, it was such a load off my mind — and that you were able to understand the circumstances. I still don't know where you are raising the cash, but I suppose it is slow? If it is tell her not to worry. I have heaps of time to earn it and repay it. The great thing is to get back to you people again. Do you know, that I don't think I'll ever leave home again? — Certainly not without you and Mom. I have had far too many qualms. Here in the Congo, I feel even more remote than I did in London or Paris. News reached me quicker there than here. But this damned place is controlled only by the large companies, — there is very little private enterprise, and hence, the growth is very slow. Since Friday I have been working all day here in the house. Almost each day



some Watussi's passing, drop in to see me, as most of them hear about me. Several have promised to come to pose, but do not turn up again. This is very characteristic. They say they'll do all sorts of things — always yes. — But never have the slightest idea of carrying it out.

4. They always go about in 3 & 4's or more, and as they have tremendous grace, and swagger (almost feminine) it is terrific when they arrive at the door. They look magnificent with their soft white cloths, so they bow deeply together and then one by one. And then stand leaning on their sticks, one with hand on hip, another adjusting folds of his cloth etc. Their faces are fine, & sensitive and unbelievably handsome — always very slim in their great height. Many of them wear a heavy linen-like material of Vermilion round their waist, reaching to the ground, and slung over their shoulders & ~~see~~ round the neck is an enormous cloth of white falling into folds, and making a point in front & back. The white cloth sometimes has huge black triangles, and sometimes huge scarlet circles



BLACK  
white.

RED.



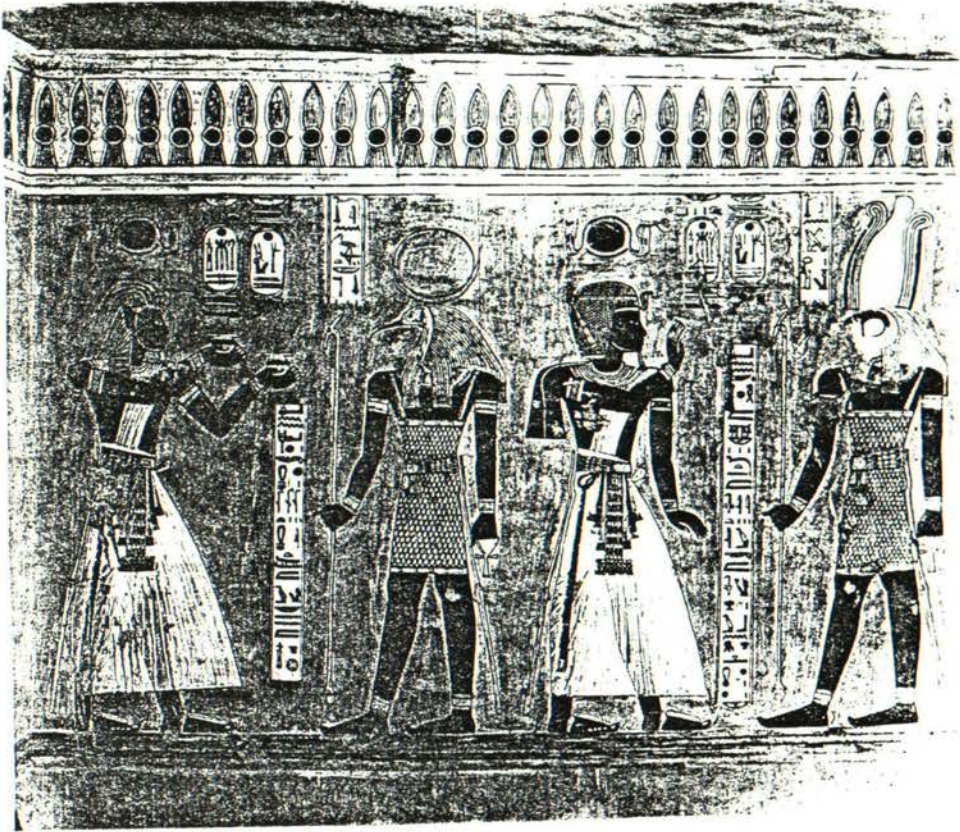
— And sometimes the red skirt is replaced by a red & black cheque material, stripes, and that's always a joy: — a lousy sketch it's more exciting.



That's much

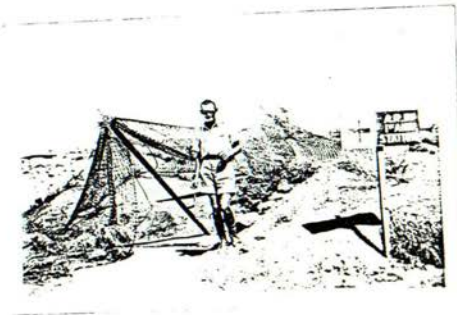
BYLAAG 8

EGIPTIESE MUURSKILDEREYE WAARMEE PRELLER SE WERK VERBAND HOU.



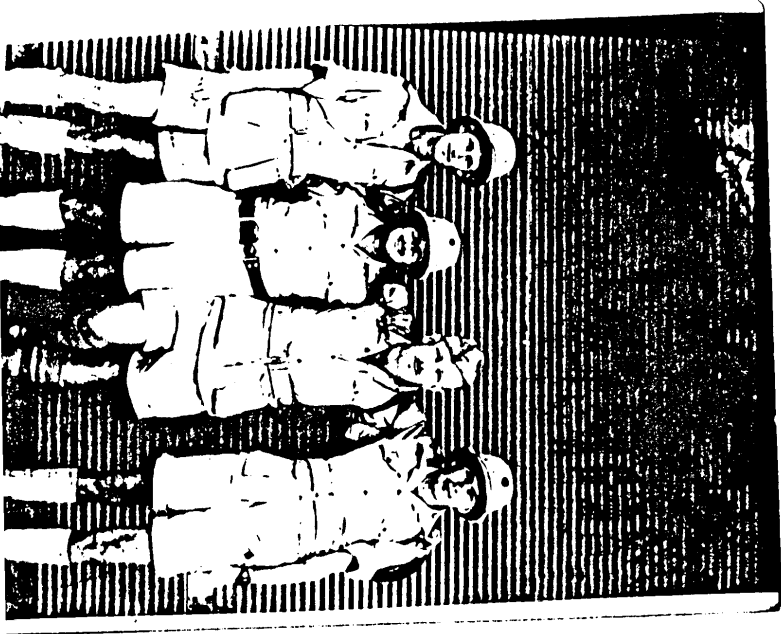
BYLAAG 9

PRELLER EN DIE 14de VELDAMBULANSEENHEID IN EGIPTE TYDENS DIE TWEDE  
WERELDOORLOG. (C 1941)



BTAG 9

PREMIER EN DIE 14de VELDAMBULANSENHEID IN EGIPTE TYDENS DIE TWEEDE  
WERELDOORLOG. (C 1941)



BYLAAG 9

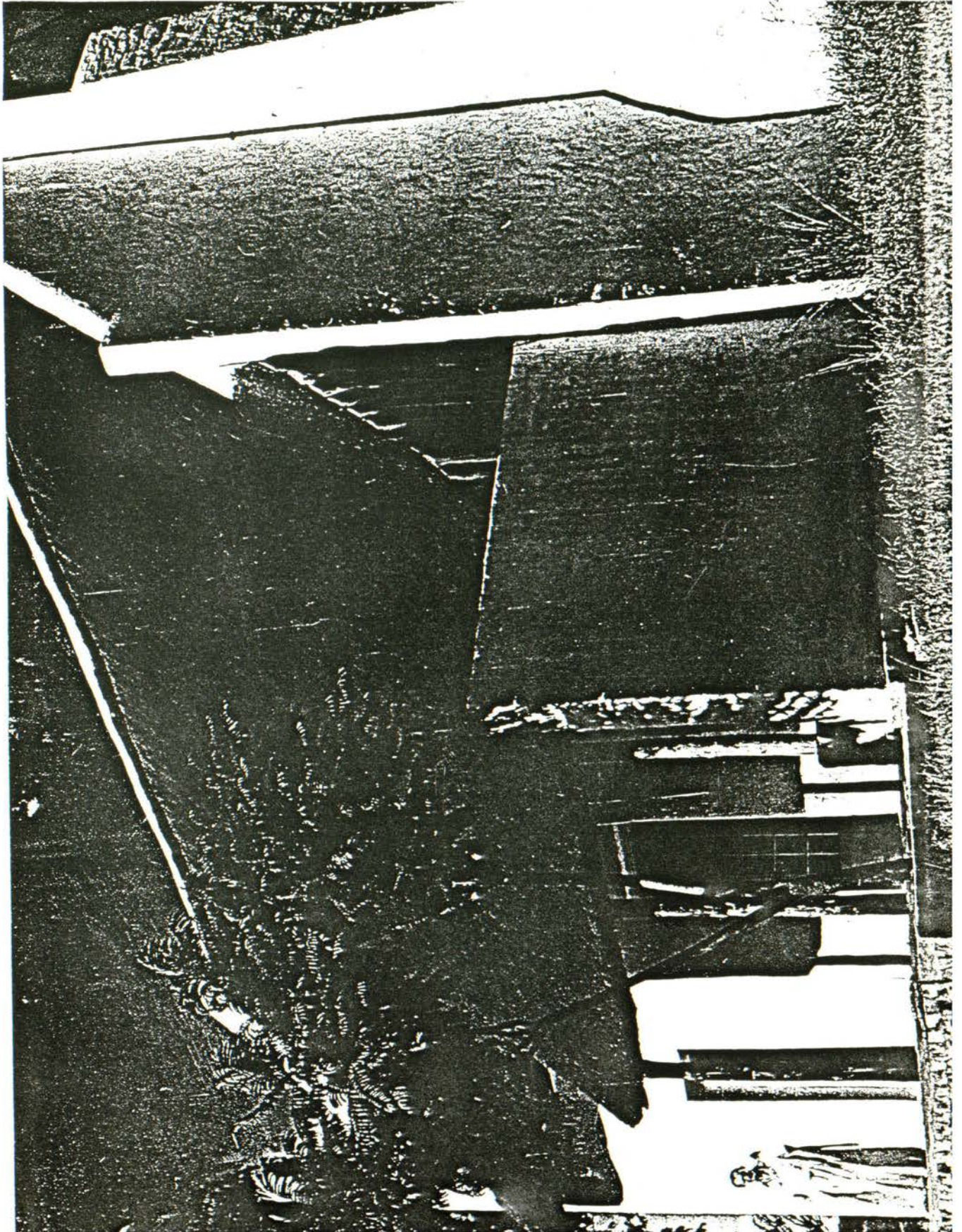
PRELLER EN DIE 14de VELDAMBULANSEENHEID IN EGIPTE TYDENS DIE TWEDE  
WERELDOORLOG. (C 1941)



BYLAAG 10

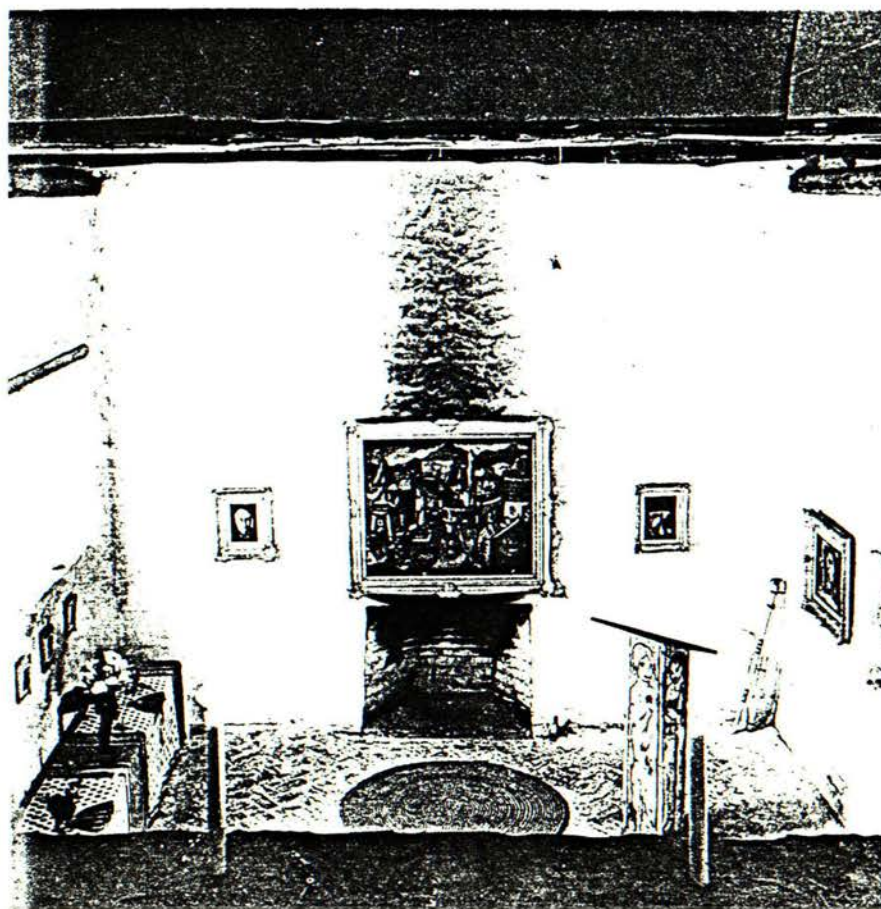
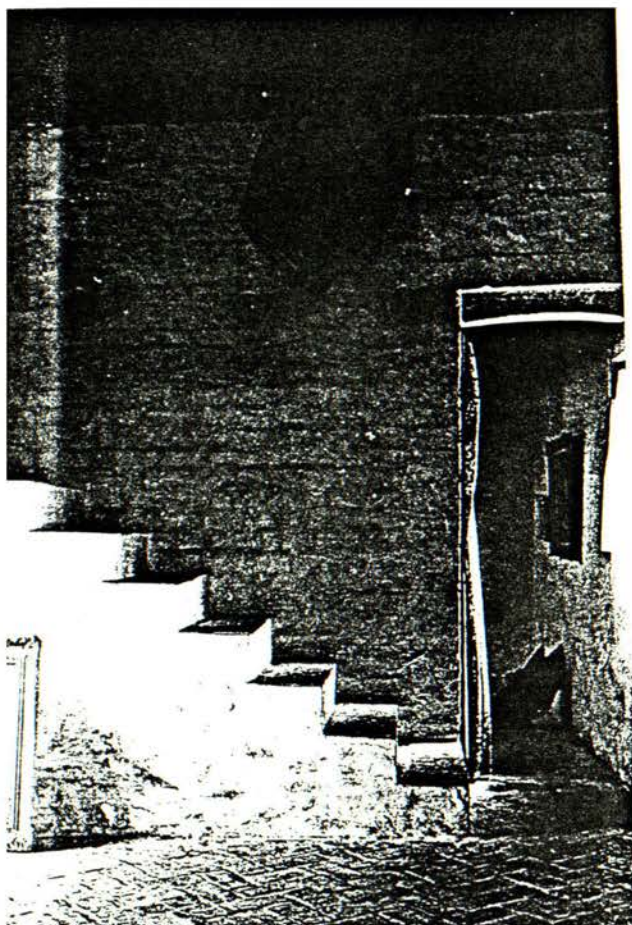
YGDASIL C 1945

DIE OORSPRONKLIKE ATELJEE ONTWERP DEUR NORMAN EATON MET PRELLER IN  
DIE VOORGROND.



BYLAAG 10

YGDRASTIL C 1945





BYLAAG 10

YGDRASIL



YGDRASIL C 1945

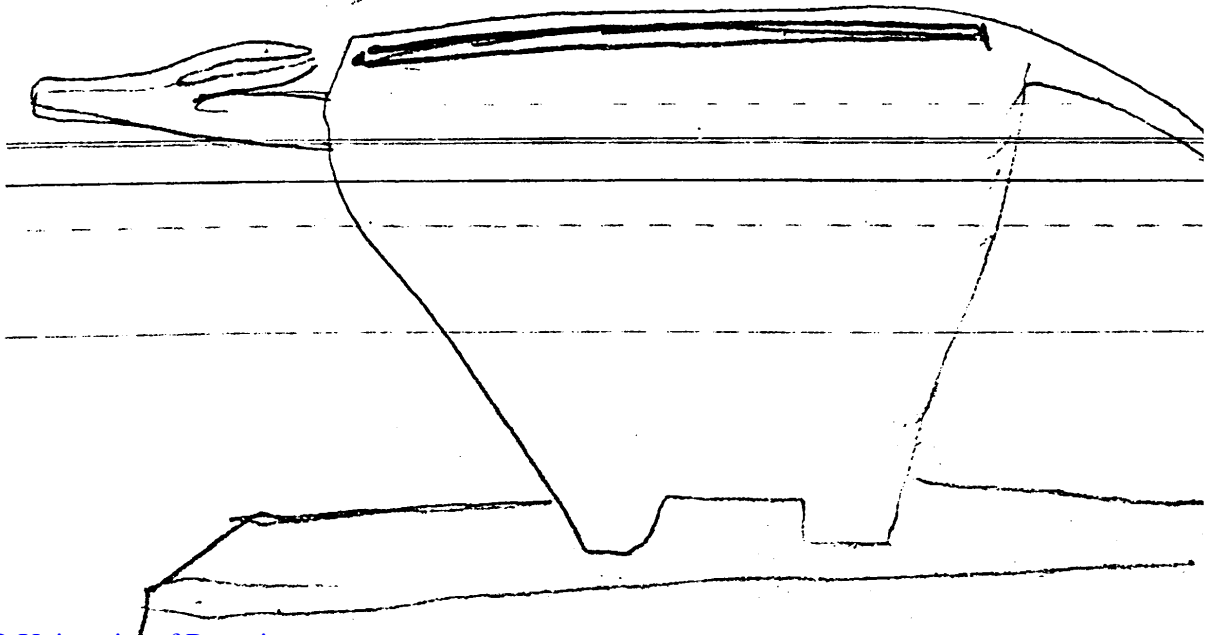


YGDRASIL (1986)

BYLAAG 11

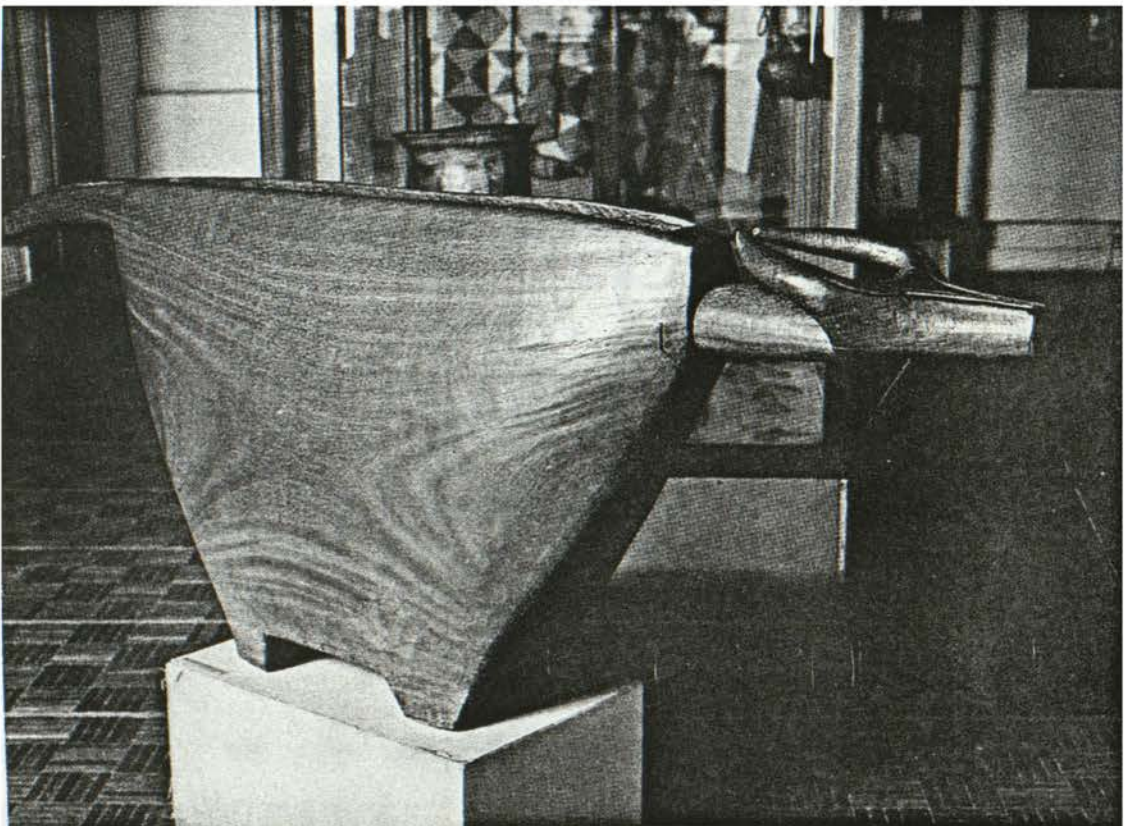
VOORBEREIDENDE SKETSE VIR SEBASTIAN, UIT TROCADERO MUSEUM EN MUSEE  
NATIONAL DES ARTS AFRICANIS ET OCEANIENS, PARYS, FRANKRYK. (KYK 334, 335)

Statuette employée  
pour les aménagements  
Enfoncer un clou en insérant  
l'image d'une personne  
provoquera la mort de cette  
dernière. (Balzangui)  
Moyen Congo.



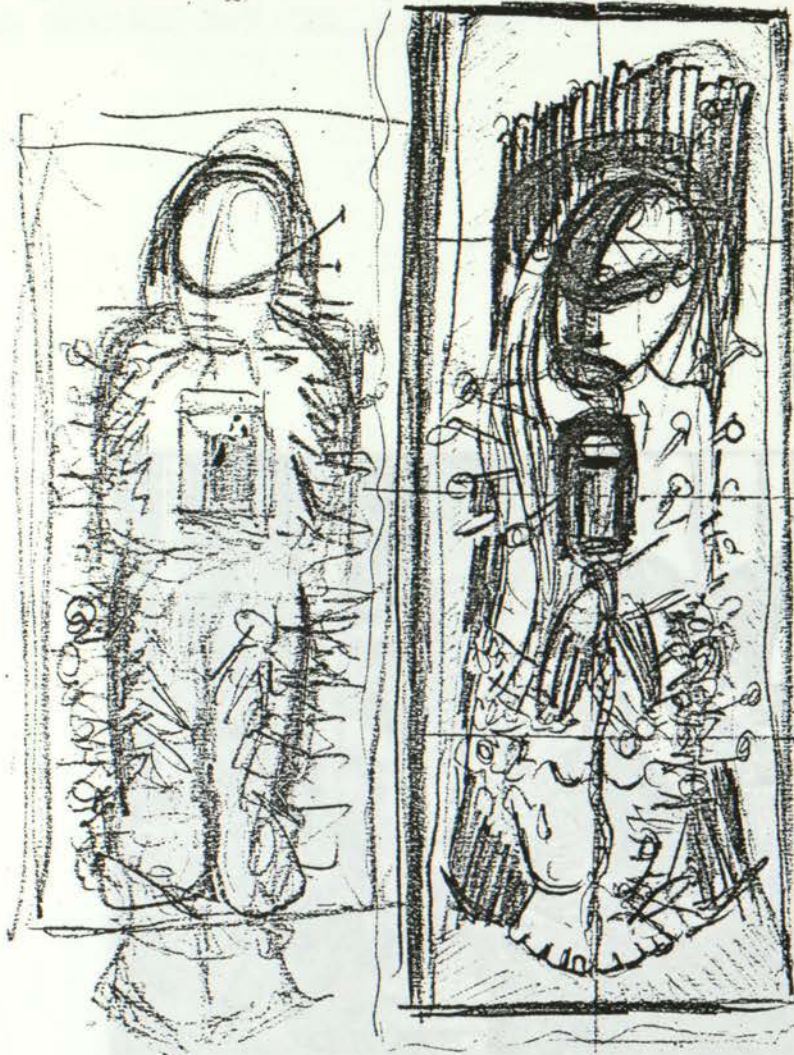
BYLAAG II

TROCADERO MUSEUM, PARYS, FRANKRYK. (HOUT TAMBOER)



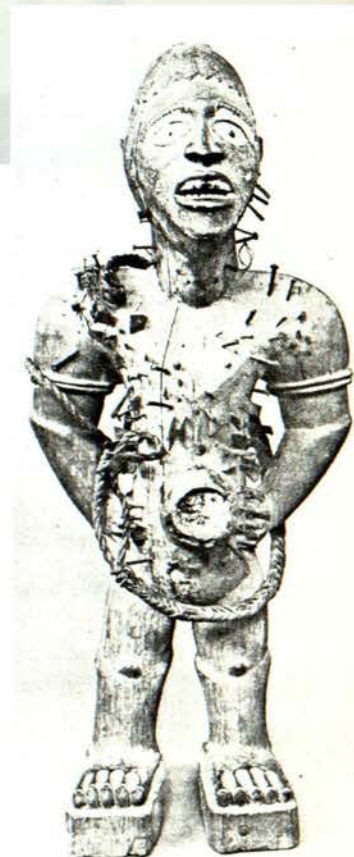
BYLAAG II

SEBASTIAN



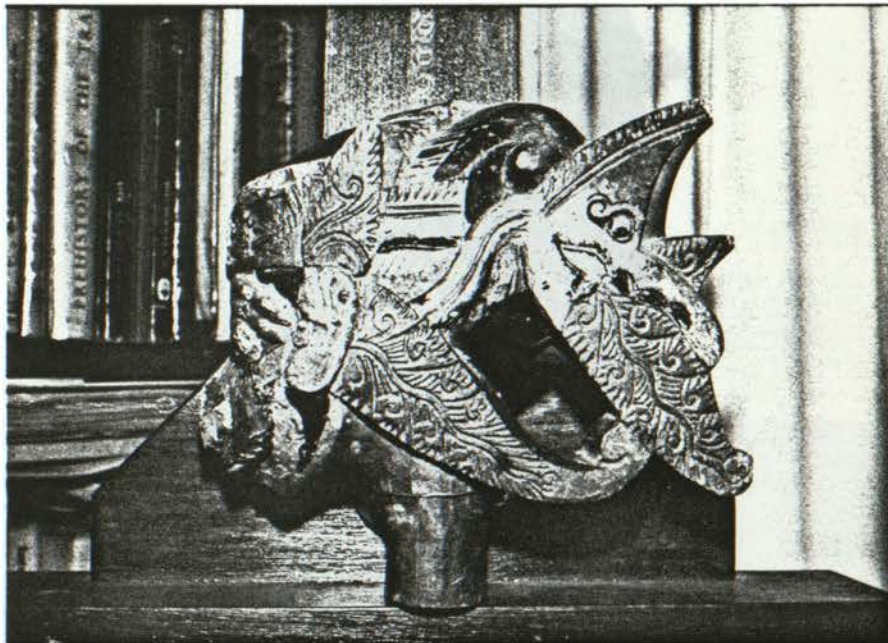
HOUTBEELD, NKISI KONDE.  
108 x 49 CM  
BELGIESE KONGO

MUSEE NATIONAL DES ARTS AFRICANIS ET  
OCEANIENS, PARYS, FRANKRYK.



BYLAAG 12

BALI - MARIONET



BYLAAG 13

HIERDIE TAMBOER HET DEEL UITGEMAAK VAN "DIE KRAAL" (1948 )

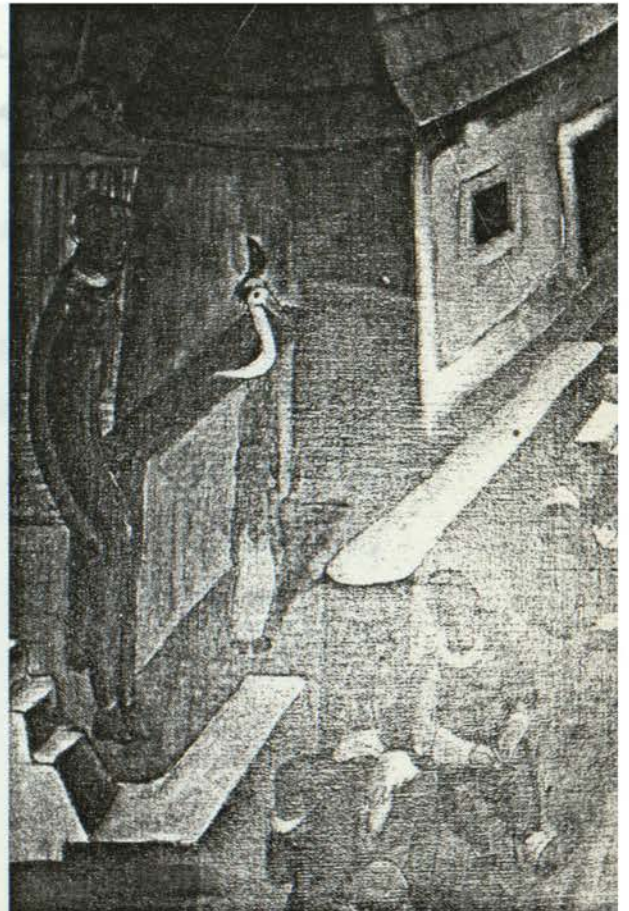
TAMBOER: HOUT. 132 cm x 50 CM. GUINEE, BAGA.

DOKUMENTASIE UIT MUSEE DES ARTS AFRICAINS ET OCEANIENS, PARYS, FRANKRYK  
(KYK 345-347, 349-352, 363-364)



BYLAAG 13

DOKUMENTASIE UIT MUSEE DES ARTS AFRICAINS ET OCEANIENS, PARYS, FRANK-  
RYK. VOORBEREIDENDE SKETS VIR DIE KRAAL



BYLAAG 14

BRIEF AAN SAMPIE DE WET I.V.M. MAPOGGA - ETS. (14 3 1951) (KYK 488)

14. 3. 51.

Dear Sampie,

The Michalis School at Capetown are producing a folio of graphic art in order to raise funds and asked me to contribute something. I balked at the idea because I know (now knew) nothing of the technique.

Eventually it was arranged that Henk would show me the way and allowed me to use his materials. And so I had a thoroughly enjoyable time doing it and found it very fascinating. I have despatched my final result to Capetown, but part of the experiment.



BYLAAG 14

BRIEF AAN SAMPIE DE MET (vervolg)

resulted in this print. It was a trial drawing on the back of a zinc plate and as it was bitten in the acid at the same time as the approved side, we decided to print it. We only printed one copy ~~and~~ <sup>as</sup> I thought the others were better. But as it refers to your painting I thought you would like to have it for your files. If you don't like it you can destroy it.

Hope your work is going well.

Etching has removed me from painting for a while, & I'm trying to get back.  
Yours,  
Alexis.

BYLAAG 15

BEZUIDENHOUT, JACO - KEMP: ONDERHOUD MET PRELLER GEDURENDE APRIL 1966.

THE FIRST ONE I WANT TO ASK YOU IS: HOW DO YOU SET ABOUT PAINTING A CANVAS? A VERY OBVIOUS QUESTION BUT WHAT I DON'T THINK IS OFTEN ENOUGH ANSWERED BY PAINTERS. ^

The whole point about painting today is that after many years of work it does mean that I have got a repertory - it does mean that I do not come to a canvas with a blank state of mind. I have got a big experience today of painting and obviously I am now directing it. Because of what I've done previously I know there are certain things I have already eliminated and that there are whole areas which I would want to explore, so that it does mean that there is a great fund of knowledge and experience that I can draw on. It means that the new painting is obviously going to be conditioned by many many paintings that I have painted previously, so that I do not come with a great blank and exploit something out of the blue. I am obviously going to utilise many many aspects of what I've used before, which I think is very useful because there is a rich ground now and any subjects which I might take up is going to be based on this broad previous ground of work, and the exciting thing today is that having concentrated so much on a purely pictorial side I can get back into my material and ignore the pictorial side and let it ride very very freely, and when I talk of the whole thing being conditioned by what I know ---- I am sorry I have gone blank - this always happens to me - it happens every time I work on something I black out.

THAT MEANS THAT YOU MIGHT DO ONE SUBJECT OVER AND OVER AND GIVE DIFFERENT VERSIONS OF THE SAME SUBJECT. THAT MEANS THAT YOU DON'T REALLY DO ANY SKETCHES - IT'S MORE MENTAL SKETCHES THAT YOU DO THEN?

I never make a lot of drawings. I find that the canvas is the thing that interests me most and any drawing that might have to be done will be realised directly on the canvas, you see.

NOW LET US JUST FOR INTEREST SAKE GO ON WITH THIS QUESTION. HOW DO YOU REALLY SET OFF DOING THIS? DO YOU USE PAINT TO DRAW WITH OR DO YOU USE A DEFINITE COLOUR OR HOW DO YOU DO IT - I THINK AS YOU'VE SAID, ONE DOESN'T REALLY DISCUSS THAT ALWAYS AND IT COULD BE QUITE INTERESTING JUST TO KNOW. YOU GET ALL THE STUDENTS THAT HAVE THE IDEAS ABOUT PAINTING WHICH PICKED UP AT ART SCHOOL FOR INSTANCE THAT YOU MUST USE AN OCHRE TO START OFF WITH - OR A VERDE GREEN OR SOMETHING LIKE THAT AND IT WOULD JUST BE INTERESTING TO HEAR WHAT YOU DO?

Previously I did all this and to start with a time honoured method of having a piece of charcoal and made a charcoal sketch on my canvas and never used any sort of basic ground - just use to paint directly into that, fairly directly. Today of course, as I say, that very pictorial meticulous phase of mine is pretty well over and I don't do that any longer. Today I've got a great idea that your experience and knowledge that you must raise on it and ride on it; let it be fairly neutral and let all of that knowledge start pouring out and anything can happen on a canvas, you see and, which means that I like to just push an awful lot of any particular colour that appeals to me at the moment, usually conditioned by the state of your palet is an excitement agended by certain colours that have come together and I just put one colour on the canvas and then just a small area will just suddenly start

THAT IS QUITE INTERESTING. SO THIS IDEA THAT THE PAINTER MUST HAVE A MENTAL PICTURE OF WHAT THE PAINTING MUST LOOK LIKE BY THE TIME IT'S FINISHED - THAT DOESN'T REALLY COME TRUE TO YOU BECAUSE YOU MIGHT HAVE AN IDEA BUT IT BUILDS ON AS YOU GO ALONG?

As far as I am concerned one of the major discoveries of contemporary painting is this whole idea that an absolutely free spontaneity is terribly important. Now I don't think that spontaneous painting, that immediate action painting, has any value at all, unless one has got a fund of knowledge and experience to draw from. But once you have got that experience then I think the valuable idea is that you can let it ride, not control coming to the canvas with a fixed idea, but let it all suddenly happen and find yourself producing something that you had no particular intention at all. You have got control over it, but it's very good to let it ride and this whole idea is basic to all of painting today and it has its roots very very far back in people like Raphael and I think quite a few of the Renaissance painters who postulated the idea that they should be so relaxed in their painting that they could have musicians and poets reciting a verse and playing music while they were painting and Raphael said of one - he was drawing and someone asked him about the drawing and he turned round and said "It comes better when you don't think" and it is exactly what we are doing today that if you don't think very often you can find something, just a sudden burst of fire, which if you tried to control it you would not have created that little fire, you see, and that is the basic thing that I am terribly interested in today. Those two things that I have showed you today, the two marquets, for the Gold Leaf, immediately before starting them although I had a basic idea of the theme, I didn't know how I was going to develop it. I just started putting the plaster on the marquet and at the end of the afternoon, without any thought, there was a fully controlled composition, but I hadn't made any preliminary sketch - I didn't know what was going to happen.

THIS IS A VERY AWKWARD QUESTION. WHAT IS THE PAINTING MEANT TO DO ONCE YOU ARE THROUGH WITH IT? DO YOU ANTICIPATE A REACTION OF THE PERSON WHO IS GOING TO LOOK AT IT AFTERWARDS?

This is a very important idea you have got here in this question. Obviously I've got no intention once I've completed the painting once I think the painting has a life of it's own I cannot expect the painting to have any particular demand on anybody. I just believe through the time honoured idea, that people respect an artist's effort in his work that they will respect it to the extent of looking at the painting at some stage or another. That I know, I'm fairly content, that my painting will get attention at some time. Now it's quite obvious that a painting, a great painting, if it's face is to the wall and it's locked up in a bank or a cellar, there's going to be NO reaction to it because there's no one to see the painting, but the moment the painting is turned face towards any onlooker, there is going to be a reaction and it means that the painting can only come to life if there's one individual looking at the painting. Now that individual is going to change if the painting is going to live for many years - that individual will be many many individuals, many hundreds of individuals and each individual is going to be different and every single reaction is going to be looked into, so that that painting is never quite the same and here there is a vast sort of field to talk about because it does mean that a time honoured masterpiece have had centuries in order to exert it's influence on various well-informed critics and well-informed civilised people - that painting can change the lives of other whole generations of people - the way they think, the way they dress, the way they move and

203  
conversely a whole generation of people's reaction to a painting because at one stage people like ELGRECO were evaluated for certain values, but today ELGRECO is evaluated because of a set of values which we have put into them, we see a modernism in ELGRECO which was never there, three centuries ago.

PICASSO said EVERY PAINTER MUST HAVE A MOTHER AND FATHER. WERE YOU EVER INFLUENCED IN YOUR ART?

Yes, I've had many fathers and many mothers in that case. The very first two people that had sort of any influence on me at all were van Gogh and Gauguin and I became interested in them through their biographies before I even painted. So the first things that let me into painting I was so interested in their lives as a young man that just the romantic story behind these two people let me into painting actually. Since then there has been many, many others. We've already talked about ELGRECO - ELGRECO is one. VERMEER is another, RENOIR, MODIGLIANI AND BRAQUE in modern times. JEROME BOSCH is another, but he was very much a person for a time for me. I think today grant all of those people, they're people that still interest me more than any newcomer on the stage - adding to that of course is PIERO DE LA FRANCESCA.

THROUGHOUT YOUR PAINTINGS, THE HUMAN HEAD PRESENTED A MYTHOLOGICAL CHARACTER, AND PERHAPS EVEN SYMBOLIC - IT RECURS FREQUENTLY - COULD WE DISCUSS THIS?

Jaco, the idea of the head in this question interests me very much because if I think back on the very first attempt of painting it did have to be a head and I think as a young painter I concentrated a lot on heads - I remember my first exhibition having portraits of my mother and my sister, and then when I had returned to Africa to find that the personal image quality that you get into a painting by just doing a head is very, very strong - some of the most startling paintings of all time have been just of heads and I think at one stage I felt that the cliché of posing a head in a canvas with its head and shoulders had me rather puzzled wondering how I could overcome this cliché and at one stage started to formalise the shoulders and then at another stage just doing without the shoulders and the bust and placing the head as if it were on a table just as an object. At the start these were fairly startling and then I completely forgot about the idea that it looked rather strange that one could do that to a living head just on a table or in a landscape, but it is the thing, that I have become so accustomed to do, that I do it every time now. Then by treating the head just as an object you got away from the personality of the creature that you were actually depicting and that a head would no longer have a reference to a person or to a child, but that it could have reference to a state of mind like if one were to do a King, it would be a young king or an old king and that would be a whole theme on itself. I've often thought of that idea of taking it further and doing the sad king, the great king, the doomed king and things like that, you see. With those urn heads the idea that I got around to afterwards I did them in such a neutral way that I felt that if the onlooker in viewing the head was in rather a sober state of mind that the head might appear to him to have a sad melancholy quality. If you happen to be in a happy mood the head could be quite happy, but in fact each one could put his own mood into the head and I deliberately tried to do that to let the head be a vehicle for each person to put his individuality into the head. I think that's what it comes to.

ALEXIS earlier WE HAD A BIT OF A DISCUSSION ON HEADS, SPECIALLY IN STARTING OFF WITH THE ONE THAT SAMPIE DE WET HAS, AND THEN YOU KNOW WE WENT ON DISCUSSING IT AND YOU TOLD US ABOUT THE DIFFERENT VIEWS THAT YOU CAN GET FROM A HEAD AND THAT THE WHOLE THING CAN TURN AROUND, ALMOST LOOKING AT YOU. COULD WE JUST GO THROUGH THAT AGAIN?

4/.....

Jaco, it's quite an interesting idea for me because at the last exhibition of Op Art which we just discussed and they obviously are exploiting this idea that as you move past a canvas by placing ribs down the canvas and painting each rib which will have three sides, and then a flat plane in between, painting these planes in different colours the painting obviously is going to change and move, but by the time you have walked from the left to the right side you reach an entirely different colour result and I felt that in these - it actually inverse relief - it's reverted positive like *incaglio* that if one were to model your painting in clay and then take a negative model and do it fairly deeply and then colour that negative, that you in fact get exactly the same effect as these people are doing in pure design by just doing ribs of a raised section and that my ribs will come about through the outer edge of your plaster and that these in fact create a perspective rather like the things we have seen, but with this difference that I feel that you will never be landed with an entirely different image if you walk from one side to the other, but that you will get a slight change in perspective and that the entire pictorial quality, because here I think the idea would be to paint as pictorial as you could, with the attempt to get entire figures to move - to get a whole head and a figure turning and moving with the onlooker as you moved forward. I have seen one or two experiments of mine, which I haven't followed through, of how the head would not only look from left to right, but if it was placed on the floor the head would look up, and if it was placed high up, it would look down at you and I think here is a field that I would very much like to go into. If it is done on a very large scale as a mural for instance, one would really be getting something in a very classical way which these people are doing from a purely design point of view. I have actually bought fibreglass and things - tons of it, but I haven't had the time to carry on with it.

A PAINTER DOES NOT BREAK THE LINE OF PAINTING OVER YEARS INTO PERIODS - ART CRITICS DO. IF YOU HAVE TO DIVIDE YOURS - HOW WOULD YOU?

That is a difficult question. I would say the young painter where I was still closely linked to the Art School where I could exploit the whole range of paintings, which was landscape painting, portraits, still life paintings, subject painting and finally when I came to this country the first people that interested me were the Swazi in Swaziland. I found them a wonderful source of material because they are very beautiful people living very naturally and then got accustomed to the more local colour round about Pretoria, which was the MAPOG. I think those two periods could phase into one - that was following one idea and then when I realised that one could generalise these two tribes and find a more embracing a more universal quality through them, referring not only to their local environment, but to the whole of Africa I think that you could say was an entire period in itself I think. At the moment as you know, I think I am well into another period which is confusing because many people might think that it was abstract painting, is only superficial because whatever I'm doing, I think that I am packing again not necessarily an emotional quality into my work, but a pictorial emotional quality and very interested in the idea that it is rather all embracing, that it can be referred back in time and that the painting has got a meaning - it is not abstract - but it can have many meanings and again here quite consciously knowing that that meaning can vary from one person to the other.

WOULD YOU SAY THERE WAS A DEFINITE SEYSHELLE PERIOD OR NOT?

Just odd spots of it occasionally. I've never been terribly interested in making a direct comment on my time.

5/.....

If you mean that that is necessarily one of his functions, I don't see that at all. I think that any great artist is obviously going to be a rebel some kind or another, because he is going to innovate a new vision in the world. He's going to produce something that has never been seen before and then to that extent he is in the best sense of the word he is a revolutionary and his work at the beginning may not be understood, but most of the really fine paintings that we do appreciate today at one stage had a very strong reaction against it. Even a person like van Gogh, Ganguin, Modigliani, Renoir, they all went through it - people hated their work to start of with. Today we find no surprise in it at all - I do think the artist has got quite consciously to know that he's got to dig deep down into the heart of his technique and qualities and come up with something that he may find quite surprising. He must not be afraid of it. That rebel quality is a very necessary quality to deal with.

I READ ONCE THAT PICASSO SAID THAT ANY GOOD PAINTER COULD GET WHATEVER HE WANTS BY ONLY USING OIL PAINT. I WOULD LIKE TO KNOW WHAT YOU THINK ABOUT IT?

I am quite sure that there is a lot of truth in that. I think that one of the great secrets also comes from a man like BRAQUE who said that an Artist should not extend his limitations, but he should learn to understand them better and which means that although today it has become a fashion to exploit all sorts of materials together, use anything, use junk, and bang them into a canvas - this is a very big question actually one could go on with it for hours. There is a great deal of validity that one can utilise any material, but finally one would have to admit that given just the classical set of materials which have been used, time honoured materials, an artist need not go beyond the bounds of those and he can produce everything he wants. All the junk that is found in a car scrapyards which today have a certain surprise value, I think that one could create all of that with far more lasting effects through paint.

I KNOW YOU'VE SEEN THE OP AND KINETIC ART EXHIBITION, BUT I'VE NEVER DISCUSSED IT WITH YOU AFTERWARDS. I'D LIKE TO HEAR WHAT YOU THINK OF IT?

Jaco, the exhibition that we did see here in Pretoria had some very fine expert examples - they were beautifully done and I was intrigued with illustrations I have seen of this work. I have seen a lot of it - very intrigued with it - and have realised that they were exploiting experimental phases of colour - how one colour reacts on another, but to find that the field today - the way they're using it, seems to be in the hands of draughtsmen not of artists - that you can get a group of students - architectural students who have a sense for design and together as a group they can work on something very complicated very monotonous which is repeated again and again and I think the main reaction I had is that it is in the field of pure design - that it has nothing whatever to do with art and that together a group of paintings like that had a certain surprise value - it was very much up to the minute, but I came away feeling that it was terribly superficial - that I was amused and interested for the time and the moment I'd walk out of the museum I was finished with it.

I AGREE WITH YOU THERE. HOW DO YOU SEE YOURSELF DEVELOPING NOW? I MEAN SEEING YOUR WORK TODAY ONE COULD START THINKING, BUT I WOULD LIKE TO HEAR WHAT YOU THINK ABOUT THAT?

Jaco, this is a difficult question, and I answer it very humbly by saying that for the first time in my life after painting many, many years, at the end of my last exhibition I felt that there was a core - a hard core of about six paintings, which I was for the first time in my life very interested in and very proud of having done. It felt that they had a life of their own, that I had actually found something which I had not seen in any other painter at all.

ALEXIS, BEFORE YOU GO ON, COULD YOU MENTION A FEW TO ME WHICH  
YOU THOUGHT .....

I take the one which I called the GOLDEN CHOROS definitely had it, and another painting on the show was Untitled called NO TITLE - ROYAL STELE, and one called FLIGHT OF ECARIS. Those were the four. They were the paintings where I was using a very rich texture - and I had the feeling after that exhibition that if I had to start working again that I was on the very edge of a vast field of exploration that for the first time in my life I had come right onto the edge of territory which was my own and I have not yet exploited the whole thing. I've had a very peculiar year for as I walked up and down on this edge and I know that I have to actually jump in and I know that I can do anything with the paint that I had found in those five paintings that my whole future is absolutely fixed and secured by what I did then and I had only scratched the surface of it. I'm convinced that I know that I can do anything I want with that whole technique, it can lead me wherever it wants to. It might bring an additive quality later on - a new experience into it, but I feel that, that is my field and I've got to get into it as fast as I can and just ride with it now. I know that.

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BYLAAG 15

BEZUIDENHCUT; JACO - KEMP

-- ONDERHOUDE MET PRELLER GEDURENDE APRIL 1972

ONDERHOUD MET ALEXIS PRELLER

OP SY PLAAS "DOMBEYA"

Sondag, 23 April 1972

"I will tell the story all over again, I will Jaco.  
I may be very distracted, Jaco."

"That's alright, come and sit down."

"Look, Jaco, you know that we lived in Pretoria,  
in Pretorius Street, between Du Toit Street and Apies  
River and on the corner of Du Toit Street and Pretorius  
Street, on one corner, In all the time I was a kid  
there was a vacant plot of land and there was a huge  
bill board on two sides, forming an L. Very, Very  
tall and all films and all plays that arrived in Pretoria  
were announced on this bill board with very beautiful  
huge big pictures and the particular incident that I  
am trying to recall is, when I think I must have been  
between five or six. It could have been more and I  
can't recall the sequence of how the whole thing sort  
of worked out but I must have seen a very vivid picture  
of a wood and children in the wood and I must have  
heard from the elder kids in the house that a pantomime  
was coming and this was a pantomime. For a whole week  
there was a hang of a lot of talk going on about this  
pantomime and for some reason or other I have thought  
that this included me and right up to the last day, I was  
quite sure that I  
was being taken along to the pantomime with the family,  
it was Ma, Minnie, Mossie and the next eldest brother,  
Louis, I think and I can't remember the whole sequence



of things but I do remember just the last half hour before they were going. I realised that everyone had been dressed and tarted up to go to the panto and not me. I hung around, and hung around and said when were they going to dress me and then they said no, I was too small and they finally all got together in the passage and opened the front door and left and I could not believe that they could betray me. I had made up my mind I was going and it was my first heartbreak, I hung on the door and I screamed, shrieked the place down and our servant Meraia just picked me up and just carried me away and that whole thing, if I look at it very, very closely, the business about this bill board possibly was the influence in my life in terms of painting, although I never knew it because from then on, that bill board each week or each month that it announced a new thing became more and more important to me and I knew that at some stage I would be old enough to go and quite soon after that, I think when I was about seven or eight then, I was taken along every year to see the odd panto and then I remember, I was so intrigued in the end. It has all taken place in this beautiful little Opera House in Pretoria which was in its hey day then. It was a lovely little place and for some reason I made up my mind that I would go to everything that I saw on this bill board and I was able to get round my mother sometimes. She would take me, even our servant Maraiia would take me and sit in the gallery. I can remember that one afternoon late after being in the garden with my mother and I had been

to the dentist, I managed to wangle, after I said I had been a good boy, my teeth had hurt very much, please could I go to the play that night and every single play that came from then on I did actually see and you know I told you that story about Anna Neethling, that I said I wanted to direct the theatre. There were a lot of very acid remarks from people in Johannesburg, who refer to this new production of 'Soldaat', said, what did I think I was doing. What do they think, giving the direction of the play to me, what experience had I of the theatre and even 'Soldaat'.

Anna Neethling and her leading man, I forget his name, took me to see a production of André Huguenot and Berdine Groenewald in 'The Outsider' and I happened to say, "I saw 'The Outsider' with Maurice Moskovitch" and the one woman turned round and said "That's impossible, you were too young!" "I saw it!" "You could not have seen it!" "I did see it" and it was true that at the age of about seven or eight I had seen it and I could remember every detail of the play and I mean that was my authority apart from school experience for saying that I did know something about the theatre, you see.

I think that these huge reproductions on the bill board must have had this influence on me because at a later stage, I remember going to a Christmas party and being given a book, and I think it was an extremely well illustrated book, very colourful book of one of Grimm's tales, I think. The first thing I did when I got home was to cut out the pages, cut out trees and cut out bits of the forest and then mount it on a shelf that

was in my room and created a little theatre and was repeating what I have seen on the bill board and then in the theatre and later on at school, I also

A friend of mine had found a way, very easily creating a little theatre stage which I had done without any place for the scene drops, but he had just put four planks up in the air, with a little base platform, open to the top and then he could very easily, by having a page with a drawing on it and a thread of cotton on each corner and then thread it around the top beams with a little hook and that would hook in on a middle strut and then, if it was released and just let out, the curtain would come down which meant that you could hang about 30 different changes of scene and then the game was on because he had one and then I had one and we used to compete to try and get the most spectacular effects and all the time that I studied in London, ignored the fact that I had done all those things and they must have had some sort of influence on me, somewhere along, I think"

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"Remember I told you about having produced "Soldaat" for the Volksteater with Anna Neethling Pohl and many people questioned that I had any right at all with the experience to direct a play and none of them had realised how much of the theatre I had actually seen from the age of seven right through and I can remember with Anna Neethling at a play with the two leads of 'Soldaat' and the play which we were looking at was André Huguenot and Berdine Groenewald in

'The Outsider' and I happened to say that I saw Maurice Moskovitz in the same part and the one woman present said "it was impossible, you could not have seen it, you were too young" and the fact is that I had seen it, I probably was between eight and nine and could remember every thing about the production, in fact André Huguenot's production was based so closely on it that it could have been a copy that I had seen!

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"Apart from going to the theatre a great deal and having my own little theatre where I have been making the sets, the theatre became closer to me when I was at school because in my second year, I was involved in the theatrical production and from then on right through the time I was at school. The second year, we were in a play called 'The New Poor' by (I can't think of his name now,) Compton Mackenzie, and the elder people in the cast, one boy happened to be Elvis Davis I think, who was extremely good, a very, very good actor and, because he was so interested in the play, he managed to get all of us, to reach quite a good standard. It was a very intriguing play about a Russian family that were dispossessed from Russia and were taken in by a very wealthy family and the family is very intrigued with their titled house quests, they were not house quests, they were butlers and maids in the family. The plot revolved around the fact that the wealthy family owned masterpieces, Rembrandts and Van Dyk's etc. and it was faking the paintings and hanging the faked paintings

up and stealing the originals and my part, I think, Miss Mandley, and I was a spinster, very shrewd that was'nt a bit taken in by these Russians and then comes the moment of the play when I bring in a fellow detective and we wander around trying to find out what is going on in this house and I ask him for his magnifying glass and I look at a painting and say, 'I got it, the cracks on the canvass, they are painted on' and any rate that year and the next year and the next year I was in the plays and by that time one of the greatest visiting companies that had ever been to South Africa, with Sybil Thorndyke and Lewis Cashin doing 'St. Joan and the Media' and I cant remember all of the others with it, was a whole repertoire Lady Bankwethe as well. Because we were in the school plays, the little group that I linked with very closely, especially a very great friend of mine, Ian Dalrymple, we went every night to see the company and they were a brilliant company and we were able obviously to me, were imitating them left, right and centre and getting bits of stage technique from them which we were bringing into our plays at school"

"What age were you then?"

"From fourteen through to sixteen, I think and I think somewhere along the line as well as playing in the school theatricals, I may have already started writing the odd play in fact, I am sure I did and

did'nt we find a copy of that one play in that box the other day in that store room? You know, those documents that we found, there was actually one, there was even a little crayon drawing of

a set, I think of one of the things, I am sure there is actually one that we found, we just bundled it up and put it away!"

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"Jaco I think I have told you the story of how, when finally I made up my mind that I would go to London with Ian Dalrymple, our idea was always to get to London and try and do something theatrical, try and get theatre work and when I put the whole idea to the family, I could not tell them about the stage because it was all too nebulous, I had to have something more concrete and I had of course made up to about eight or ten paintings and so that I said I would go to a studio and you know the story about Norman Eaton, all that you know, so that when I got to London, I did go to the Westminster School of Art.

Throughout the whole of that first year, I was writing a play as well and I think that play might even be somewhere, I don't know, and later on again, during the war period, when I was in North Africa, because I could not paint and draw, there were people about me all the time. The people in your tent, or in your barracks, wherever you were, would leave you alone if you were writing because they thought you were writing letters home and they respected that, so that I took advantage of that idea and then wrote all the time and was writing a play and I did write the one play in the Western Desert, which I sent back home in the form

of a letter addressed to dear Christine. I am writing you a play then just a few lines and let the play speak for itself and then finally ending: "That is the play I decided to write for you" and today I feel like doing nothing, it was a clear day and the sky is blue etc."

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"You know that every now and again I get a tiny little idea that is a theatrical idea, would love to work it out as a play, always talk about it and how I would like to develop it, but never do it. It is a really great theatrical idea where I have actually made copious notes for it and this again is just lying around in an idea form. I often wonder, if I ever had time off, say on board a ship where I could not be painting for a period of four weeks or so, whether I could not make a start on this thing. That one holiday I took to Lourenco Marques in 1967, I think I took the reference books I could think of including the Bible and these notes of mine and that I would get in on the idea then. I think more than half the play is written up but I would need to have time free to get right back into the idea and exploit and develop it from those notes.

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"Jaco, if you want me to talk about the Westminster School of Art, it is very remote and I cannot remember the days as they occurred. I obviously did enrol and became a student of this school and I imagine that for the first two or three weeks, I was only put onto a donkey and allowed only to draw which meant that for the first time in my life, there was a model in front of me with the whole class, there were more than thirty, I think, in the class with their donkeys fanning round the model, male or female. I think I must have been very lost because I had never drawn in my life before and whatever paintings I had embarked on, they were paintings in using oil and I have never thought of drawing round an object and so that I had a very uninteresting model. Do you ever remember how uninteresting these models can be and the poses they put them into and what a very, very great artist you have to be to get anything out of them so that you are faced with this very poor material and you get a wooden, wooden, wooden drawing out of it and after a few days you are very nervous and very conscious of other people around you and the only enlightenment you get is when there is a break and it is time to have a cigarette when you can move around and see other young people's drawings to find that most of them were so much more proficient than yours. All of them were very workmanlike drawings and then you did realise too, that they had been at the school for a year prior to you and two years prior to you and they were still drawing, and then after a few days you suddenly realise that the man in charge of the class,



the artist in charge does happen to come to your drawing and sit down and look at it, not so very much but take a pencil and then put in a few guide lines, broadening it, trying to get more form into it and you not knowing at all how he is operating and how you can develop from that point so that the next moment I realised that it could be in two weeks or three weeks but I quite determinedly decided that instead of drawing from the model, I would paint from the model and then paint in my own way entirely and find that as I would walk around looking for something interesting in the other students' work, that suddenly they were walking around and looking at my stuff and to find that they were painting very faithfully, very academically and tonely' and getting over an effect that I think was required of them, and I with no knowledge of tonality was painting with very free brilliant colour and I thought mine was through sheer lack of experience but they quite obviously, were attracted, that there was something freer here and again conscious one day, of and it happened to be this time Marce<sup>k</sup>, was sitting down and working over my painting and working very quickly and scumbling with his brush, building it up, forming areas, say the chest or the thigh, which I would never have done. I would have had my brush rather more still, just sort of painting in and he was not painting in, but painting form, building it up, whipping it up all the time and blurring edges and softening edges and then realising that its form was coming where I had a sharp detail, he would put his brush right across the

whole line, the whole lot and blurr it and form, model it into the form and at once I knew that I understood what he was doing and could follow through very, very easily and Marco was at the time, I think in his early forty's when I knew him and he seemed to be a very small figure, very slight, rather delicate with hair that hung down his forehead and wore very heavy spectacles. He looked thoroughly inhibited, very nervous, very quiet and all introspection and he could not communicate very easily, never talked directly, he actually first sort of whisper and then . . . Through the students, I realised that he did have a hell of a reputation. He was represented by the Lester Art Gallery and one day one of the girl students said that there was an exhibition of his at the Lester Galleries, could we meet and go one Saturday morning and I went along and the show was composed of only female nudes, quite large paintings and all the nudes were in a brilliant, almost orange vermillion without any watering down with white, and the orange vermillion nude was the lowest key in the painting than everything else around the nude had to be much higher, which meant it went into crimson and alizarin and purple and I was very, very fascinated by his work, liked it so much and without saying anything to him at all in the following week, he seemed to understand that I have enjoyed his exhibition and I was conscious of that whole period that he was behind me all the time.

Another master at the school was Walter Bays who was a pupil of Sickert and who was considered to be the most important member there. I think you know Sickert's painting of how if there is any green at all in lime green then there are the whole range of greens through to purple and it is all based on absolute tonality with all detailing blurred and just this latter impressionism of Sickert and Walter Bays is a very second hand sort of pupil of Sickert follow through, and he would start off with very, very watery paint on the canvass, usually lime green anyway and it would drip right down the canvass and then when it had dried a little bit, he would come back and put more yellow into it or more green into it and I could not understand this at all. He obviously was working on a system which I really did not understand and there was one other man called Jameson that I do'nt remember very much whom I thought was an utter fool and one or two younger people came along at times but towards the end of the year I found myself working very much on my own but they were'nt really doing much, no, I was just left to go ahead.

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Almost a year after I had been there, it was nothing I had arranged, I did not want them to be there, Minnie and my mother. The only use I got out of it was that I could take them around London and go over my tracks of everything that I had done previously which meant re-doing all the museums from the British Museum right through you know, and a lot of

the plays that I had enjoyed, took them to see those plays and then I do'nt know how it was agreed that I would travel back with them. So after they had been there for six months, we went over to Hamburg, mainly to go and get the boat which they travelled on and it was a boat travelling down the East Coast of Africa and which meant that we stopped at places like Antwerp and Lisbon and Seota on the North African coast and went to the town of England from Seota which is called what that Arabic town, Moroccan town Tituan and Tituan was one of the most fabulous things I had ever seen. This kind of Arabic town set up in the Atlas mountains and, we were travelling through the Mediterranean and all the way down through the Suez Canal, down the East Coast of Africa and I tell the story to Guna that it was Summer and there was a swimming bath on the boat and there was a group of young people. One young man called Jewel, younger than I, full of mischief and the moment after breakfast the next morning, he would be in the pool and I would naturally be in soon after him and we swam the whole morning and the whole afternoon and then the boat would stop every two or three days at a Port and we would get off, take our bathing trunks with us and get on the beach and bathe from which-ever Port it was, all day long and then get ready when the ship was going back, onto the ship and back into the swimming pool and we reckoned that we swam down the whole of the East Coast of Africa.

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About how many times have I actually been around Africa and it will take a lot of working out on this thing but you will have to help me with it all.

During the War, when I was a prisoner of war at the time I started writing about myself the sort of feeling I might have about my position in the World at that particular moment and to make a beginning, I remember the photograph that one of my friends in the Army had taken while we were bathing at El Allemein. We were at El Allemein long before that great push where the Germans were pushed back by Mont Gommery, we were there two years before or I think a year before, and during that period it was very static. There was no action at all but we were allowed every afternoon to go in a lorry down to the beach and it was that heroic thing of about 2,000 men being on a beautiful bay, a beautiful beach for three or four hours of the afternoon and their uniforms had been thrown down and 2,000 naked on a beach and the whole thing was fantastically to me, heroic. It was Greek in every essential sense because the men were involved with their activity, with games, swimming and just laying lazing in the sun and this one particular afternoon, I think I may have fallen asleep and a friend had taken a photograph of me, asleep on the beach and he gave me this snap, I had it for some time and I was fascinated by the defenceless quality. I couldn't have known that a photograph has been taken and there was a creature lying asleep on the beach where he did not intend to be what was his background and

I remember I was trying to talk around that point, using that as the focal point and talking about feeling looking through half closed eyes into the sky and feeling the revolution of the earth and the broad wonderful, comfortable feel of the sand and knowing that it was the edge of a continent that broadened out and stretched for thousands of miles below me down to the South, the South which I knew so well, so that that moment was terribly significant to me because by then I knew I was beginning to claim Africa as my field and know just for the record to try and trace why I should claim Africa.

In 1934 I have gone to Europe by the West Coast and in 1935 I returned through the Mediterranean and the East Coast which was one time round Africa and then two years later in 1937 I went along the West Coast to London and Paris and back again, a second time back the West Coast. I went halfway up the Continent by road to the Belgian Congo and returned not by car but by that complex of train, river boat, bus and all the rest of it, that was 1939.

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In 1941 our unit in the Army, our Ambulance left South Africa. I can't quite think when, I think it might have been early April and went up the East Coast of Africa and stopped at Port Suez and then by train to Cairo and then in 1942 was captured at Tobruk and as a prison convoy was taken all the way along the North Coast of Africa from Benghazi across to Tripoli and then Tripoli the end of 1942 and then

crossed over from Tripoli to Sicily across all of Sicily to Naples in Italy and then up to Rome and was there for I think three months and was then repatriated from Rome across Italy to Bari and by hospital ship from Bari to the Piraeus. We were well off the Piraeus for a few hours and then to Smyrna, Izmir in Turkey where the actual exchange took place and from Izmir to Alexandria and then from Alexandria to Cairo and that was in 1943. A month or two later we were taken from Cairo to a camp in Suez and from Suez to Cape Town along the East Coast of Africa again, which, I would have to chart it all out to see how many times it was happening.

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In 1946 after the final sort of smash up on the farm at Ygdrasil with Susan and Peter Marais, I left for London at the end of October and were away for three months. We went from London to Paris and back to London and flown to London and then came back by ship via the West Coast again and that was arriving back early 1947

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At the end of 1948 I think I had that exhibition at Ygdrasil and sold the farm and left for the Seychelles at the end of October which meant that I went by train to Lourenco Marques, took the boat from there and then again had this East Coast experience including Zanzibar and Mombasa and then across to the Seychelles, stayed there for 6 months and then back

again to Mombasa, Zanzibar and back to Lourenco Marques.

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In 1953 I left by air in the beginning of August for Italy on the study mural trip because of the painting commission in Johannesburg, The Receiver of Revenue mural and spent most of my time in Rome, Florence, Venice down to Naples for the Naples Museum and Pompeii. Roman painting and then back to Rome. I was in Rome for three periods of about two weeks each and got to know Rome very well and left from Rome, like an idiot, I did'nt, our plane stopped at Athens but I have made no arrangements to stay there and I went on to Egypt, spent a week in Cairo and then I went down to Lucca for a week for the Valley of the Kings and then went on down to Aswan to get a ship up the river to as far as Khartoum and then took a plane from Khartoum down Africa again. That was 1953.

A flight through direct to Athens and it was anything in Athens with two islands included Skiros and Mikonos and then across to Rome and straight back. It did include Turkey, it included Istanbul, Ankara and Izmir where the hospital ship had exchanged us, so it was coming back on my tracks there.

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Last year, 1971, was a trip back to Greece with Guna and it was Greece and the island Santorini which is going to be a story in itself and Mikonos and then we flew to Rome and you can imagine that was a very fulfilling time for me. It was rediscovering and



going back on my tracks, showing Guna and taking him along everything. From Rome back again. As far as I can remember, we arrived back at the end of August from Paris, either the end of August or the end of September.

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In 1937, that is the time when Christie decided he would discontinue with the ballet and both of us very homesick, wanted to be back but both of us with no means really to support ourselves. I was dependent on a very small allowance from my mother but there would be nothing for Christie. Somehow we were able to find enough money, I think through drawings I had sold, to buy a car which was a tiny baby Austin which had been owned by Jocks Dalling and he had it for years and was going to sell it for £40. Anyway, we bought the car and we bought a square of canvas and I think must have loaded about three sets of stretchers into the thing and enough canvas and paint and provisions and then made our way down to the Eastern Transvaal. I had been quite often down that way with my sister's husband who was Giellie Brand then and on one previous trip in a small car with my mother, so I knew my way down but only in a particular way, a particular direction which meant that I was making towards Nelspruit and then going down from Kaap Muiden across the valley to Barberton and then into Swaziland from there. Actually we crossed through

to Barberton and went down to Kaap Muiden and then early one morning arrived at the lower gate of the Kruger Park which in those days, the entry was across a river and you had to go about it by pont across the river. We were there early in the morning and heard the birds' song of the reserve and then heard the natives ferrying cars across and chanting and singing, ferrying the cars across.

I have to go back, right back two days from that point and talk of arriving at Waterval Boven. Just before Waterval Boven, we had stopped one late afternoon with all the hills round about us turning red from a wonderful sunset and it was too late to go further. I think it was our first day camped at the side of the river and spent about three days on the river bank. What we had done was, we put stone chisels into the car, iron chisels with malets and all day long we spent, I think naked, in the river and swimming, looking for stones, pulling stones off the river bed and then placing them on the bank of the river and then for the rest of the day I would carve a relief out of these stones."

"What happened to them?"

"I don't know, I know that one Charlotte Parker had bought when she was the bishop's wife in Pretoria. She put <sup>it</sup> into a wall of hers. I don't know what happened to it, I do remember that I used it as part of a very ambitious still life with fruit which someone had bought and took away to Rhodesia. I often think about it because it was a very well realised painting, I think.

"From there, right through that whole period, it was not only painting, but it was looking for stones and carving into stones. We came back with the car full of rocks. Then we travelled a little bit down to the entrance into Swaziland and then found a river not very far in, about 50 miles in, only where there was a trading store and down below a very big river but I can't remember its name. If we look it up we can find it on the map easily, but we were told that we could not get permission to camp there unless we spoke to the Commissioner, who was at Pigg's Peak, We had to drive on from there, quite a distance in the small car and arrived very late in one devil of a storm and arrived at their residence at about 8 O'Clock that night, to say that we want to get their permission for this camping site. They told us where we could camp for the night and I happened to mention the High Commissioner's name in Mbabane, I forget their names now and I can't think of it. I knew the name well. They were on one of these boats with which I travelled back with my mother and they had said we had to look for them in Swaziland if ever we came through. These little local commissioners at Pigg's Peak by the time I had left, they suddenly took fright if I mentioned these people's name. They reckoned that they should have been more hospitable, and while we were setting up the tent in the rain, they came out and said we had to come and stay with them in the house and we were angry because we were full of mud and they put us in a beautiful

imaculate room with white linen sheets and we were not offered a bath or anything and we got in with mud in these white sheets. Any rate, from there we went back down to the river and we stayed there for three weeks.

"I don't think, Jaco, I can repeat all that of the routine of the cookies in the pan and all the kids would sit round the fire and we were terribly amused with them. They were most interested in getting these little sweet cookies and one child after the other would just leave and go back to its parents but one evening, we noticed that one tiny little boy had just decided he was going to stay with us anyway. He was the youngest of the lot, just stayed and enjoyed sitting with us, grinning and talking to the fire and suddenly there was the most shocking streak of lightning. The whole country lighting up and a terrific clap of thunder overhead, frightening, and this kid just sat, rolled his eyes back, went white, turned and stood up and ran up the hill, back to Ma.

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Swazi Wazi and the tribe of state.

He wore a particular trade cloth which was a red print like the blue "boeresis", but in red, and in different designs in red but always with a magnificent quality and lovely lush, almost velvety quality, by the time the print was on it and that was a loin cloth or a little skirt cloth and then somewhere tucked around the shoulders, they would have a very

highly patterned, a very brightly hued smaller cloth which hung from the shoulders and we would go to the trading store above the river and at that year we started buying this red Swazi cloth and these coloured, I forget what we called them, we had a name for them, the name is still existent in Swazi form. I can't think of it. All the way through Zululand on that trip, although we had very little money, we bought Swazi beads, Zulu beads and cloth and when we came back to Pretoria to set up a studio, we could not afford curtaining or anything like that, but we would go to Prinsloo Street and buy one of these Swazi cloths for about, they were then about 5/- to 7/- with the most stunning designs you can imagine on them. It is a very light cotton and for years afterwards I was terribly influenced by these cloths because I was continuously using them for still life as a cloth for a table or something like that, you know.

Later on I was clever enough, in this little cottage, when I wanted to hang a curtain over a small window hang a cloth that had a white background with great, big black and red fleur-de-lis. Hung the entire wall with this folded cloth. This is one of the most stunningly beautiful things I have ever seen and always felt that this should be one of the materials that should be used in Africa for decoration.

Years later when Micki Pierneef went to London and was returning, May Pierneef wanted to decorate a strange long passage along her apartment that had a shelf and

she did not know what to do with it. It had windows all the way along and then I said: "Lets go down to Prinsloo Street and find this native cloth"and I remember the stunning effect of just hanging it solid with this curtaining and then all the way along this long shelf which was about 18 " wide. Hank had a lot of the most wonderful Native ornaments in calabashes, bronzes, wood and things like that and then I said that that long shelf had to be treated very seriously like a little museum. Hank had to make beautiful little white pedestals in wood for each appropriate thing, so that they were not only objects standing on the shelf. They had to be placed like museum specimens and made me a decoration against this curtaining and I mean it cost literally no money!"

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"It completes the whole thing, it was again using just indigenous things, things that we had in the house and again these cloths.

Jaco, why I have stressed this business about the cloth, if you look very carefully in all the early paintings, right through to about 1948, I think, there is this constant use of this Swazi cloth and it was not only used as a basis for painting still life and things like that. It was used as decoration in the way in which I lived. It was curtaining, it was cloths on tables, on the floor, as bedspreads and things like that and then forty six you come right through to now into the sort of modern hip approach, using strange exotic designs and they have all recently,

the designers have gone mad about these native cloths.  
I think you have seen them.

I used to have a cloth which Sampie de Wet gave me. These cloths, remember, is usually a white cloth with black and red on it and there was a great oval in the centre and there was a red and black fish and somewhere in the tail or in the fins there were these beautiful little lines drawn. One are repeated one after the other. It is beautiful which somewhere along I had used in a still life. It is probably with these objects on the cloth. I can see these little black things coming through which at some where stage/I know what I was doing, I had taken up and it had become part of my repertoire, all these little lines that you get at the back of an African head. These little like tail ends, come from that fish, I had taken the motif out of a native cloth and these tiny little red accenting dots or horns in a painting which I am still using today and I call them direction lines, which gave me an excuse to bring in any extraneous colour, if I wanted red, I could put the red into that dot. That dot is also based on a motif which I think I had got from cloth.

You enquire why do I use a hornshape like that. I was terribly intrigued, Once I heard whispers going all the way around and had to try to get close. I had not even realised that there was anything odd or strange and then I had to try and tell them how on a horizontal line there was no excuse for me at all

to put a piece of red against the sky but if I had used this shape, I could include the red and gave me the opportunity to get these red accents everywhere and I talk of a directional impulse towards the centre.

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A lot of drawings of children that I had seen and the tribal custom in this one area where I was, when the children were just a few weeks old they bind the childrens' head with cord to deform the skull, to bring the skull into the shape that they found pleasing, that it was their shape of head that they wanted and only then I realised that the Royal Family of Akhenatan that it was their custom too to bound their heads to get that shape, you know, which we think is distortion, but it is in fact achieved by the people on aesthetic grounds and this one little drawing I made, I could not even remember when or on which day I made the drawing, but when I came back, out of all the drawings that I have made which were much more complete and more realised, this one tiny sketchy little thing just had me fixed and I think this is the very first attempt at it and this is the painting that I called an "Urn Head" and in that early book of CHRISTI re-viewing my work. You have got a copy of that." "Yes!" "Read what he says there and incidently that text, his and mine, still give clues to what I am doing all the time and he mentioned my idea that I would do this and I said for me, I called it an



"Urn Head", because I said that once the painting is realised, it is only a vehicle for whoever sees the painting to put their mood into it as if it were a container.

If you are happy, you will find happiness in the head, and if you are sad, you will find sadness in the head. It is what you put into it, you see."

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"Why I am specially fond of it is, I told you, is because I made the paint myself. I remember going down to Herbert Evans, an old firm in Pretoria, De Wijn and Engelenberg and buy paint by the pounds. Powder colour and got oil myself, got jam bottles and mixed these bloody colours up for weeks and I could never get, I put far too much oil in them and the paint just dripped down the canvas like that and you can see in this little head, it is all jammed, all especially here it is all enammelly, it has all sort of settled into itself, there all this blue is just jammed that floated around the thing."

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"So that was the Urn Head of 1939, and you call it an "Urn Head"

"I call it an "Urn Head" and then it is later on that I get hold of the thing and then shape develops and develops and becomes the African Head.

The one

"Yes"

"and it is obvious that the two derived from each other but the other one becomes sort of rounded. This

"Here is actually only a fragment, it is only a part of the painting. It must have been pretty soon after the other and the other one is 39 isn't it and in this one here you will have to try and imagine that I have sliced the canvas into two, that I did have another one beneath it like that. There is a head here, looking that way too but the head was carrying a pot on its head, so it was actually made to be a water carrier and the lower half here was the most successful half. This piece was really lovely, it really worked beautifully and I gave it to Nora McCullagh, who is in Canada and this of course was just left lying around my early things and I came across it and still find it very pleasing. Very much because this and the other one are the last remaining examples of this theme-

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"We are getting an entirely different sensation about looking at a painting which until then in Italy was always in a museum. Here it is actually in 62 where it was painted and each little chamber tomb in Tarquinia has one particular quality which come over at you. It is one theme for that family and the tomb is never more than about 12 ft by 10 ft. It is quite very intimate and the scale of these things is never more than about 3 ft. high, it is lifted off the ground, say midway, then these figures are about 3 ft. and because they are not on a heroic scale, they

have a terrific intimacy and you feel very sympathetic with these things. There is a wonderful empathy that comes across the painting to the person. You can put your hands right round these little creatures, they are so beautiful and when you come out of the tomb, you walk 50 yards or so and you go down to another tomb and there again is this little chamber, almost exactly as it was at the time in which it was painted. Now back in Egypt, after that, you go into tombs which are on a vast scale.

Seti's tomb goes in about 300 yards and the thing is painted every inch of the wall is painted and the roof as well, but again, it is painting not having been removed to a museum or anything like that, it is there, there as it was and in the tomb of Seti right down at the very end of the tomb there was an anti-chamber which we were taken into and that chamber had never been completed and it was left just with the basic drawing on the walls. Now, the drawing was made with a mixture of, I think, of mud, a very loose mixture of mud and the brush was dipped into that and just this light outline is drawn in an ocre colour, just the drawing and it was obvious to me that it was a group of artists which was working under one artist, because there was one little drawing of a figure and another hand had come and redrawn one arm down the side and you could even see what he said, "Not like that, you clot, LIKE THAT" and there was the drawing and that was so living to me and then at the end of the wall you realize that they had worked from

a sketch because they had blown up from a sketch onto the wall by using guide lines and squared off the wall in fact by dipping a string into mud and holding it like a skit line and skitting it and you saw all the splash like that and to see the birth of the process still there, the evidence of it was magnificent, it was like walking into a studio and seeing it happen, it was beautiful.

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The valley and there in the area behind there, are'nt hundreds but about twenty to forty tombs but it is filled and I only spent a day going through it. You need a month to get through them thoroughly. I think I told you the story before how when we were deep in the tomb, having walked down, say a long passage turned a right angled turn, turned a left angled turn and possibly another right or left angled turn and then there were these paintings in this tomb and the old guide that I had with me said: "Now, how did they paint in here, what light did they use?" I said: "Well, they had lamp light" and he said their little lamp lights were not brilliant enough surely to paint with and he said: "Wait, I will show you how they painted, where they got their light from" and then a little Arab boy stands at the entrance to the tomb and has a sheet of metal, polished metal and the sun catches the polished metal and there is a little boy at the end of the passage with a sheet of metal and this one throws the reflected

sunlight onto the metal, the little boy inside throws it to a third one along the leg of the L and one on that throws a light down to the other one and one from there throws it down that way, so it goes round three or four corners and they throw the light, sunlight, and the sunlight comes flashing in this thing right in front of you. Beautiful'.

It was exciting, really exciting"

BEZUIDERHOUT, JACO → KEMP -- ONDERHOUD MET PRELLER GEDURENDE AUGUSTUS 1972

ONDERHOUD MET ALEXIS PRELLER.

SATERDAG 26 AUGUSTUS 1972. ( DOMBYA ).

PLAY: " \*The Fruitfull Vigne ."

( \*Quotation from Esiah. )

Portrait of Irma Stern.

Written and completed on the boat in 1943.

Main character : Dalith Vauzain. ( Irma Stern )

Mr. Jock Webster has the last and only copy. (ex Johannesburg)  
( Enquire from Dorothy Castleton. )

Setting of above play identical to the setting chose  
by Tennessee Williams (six years later) for Night of  
the Iguana. (A.P. setting: on guest farm, patio, fields  
and Swazi chorus.)

Since 1967 been working on play, based on VERTICAL  
MOVEMENT. Full of cliches: man to God, man to man ,  
man to woman, man to nature, man to love, man to hate(  
thus man to emotions), love to love, as basic human relation-  
ship. Attempt of man at what can not be done.  
Only two characters (men) and based on a true archeological  
experience.

ONDERHOUD MET ALEXIS PRELLER.

SONDAG 27 AUGUSTUS 1972. ( DOMBYA ).

Start working at Parks Department, Pretoria, when still sixteen.

Then Treasury Department, where he had his 21<sup>st</sup> birthday (huge party).

Failed form 3 at school (Boys High School, Pretoria), because of lead in three schoolplays. One of the plays: 'THE BISHOPS CANDLESTICKS' (Ma Preller gives Alexis 2 gold frosted vases- family heirlooms -because of the story of the play, and these occur in at least 100 paintings. Both vases now broken.

Did Form 3 over the next year, passed very well, but then left to go to work.

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PRETORIA NEWS 30. 5. 1949.

TWENTY YEARS AGO. From the Pretoria News of May 30, 1929.

" NIOBE, ALL SMILES" was produced last night by the Boys High School Dramatic Society. The leading part, that of Peter Amos Dunn, the harassed husband, was well rendered by A.Preller.

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BYLAAG 16

S.A.U.K. : MY KREDO (1964)

LEWENDE KUNS.

ARTISTIEKE KREDO.

ALEXIS PRELLER

Opgeneem in Johannesburg. Tydsduur 3 min. 35 sek.  
en is opgeneem op die 13de van die 2de maand 1964.

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"Die ateljee is die middelpunt van my bedrywighede"  
So skryf Alexis Preller.

"Dit is nie net die plek waar ek werk nie, maar  
ook waar ek woon. Dit omsluit my Kredo en my Geloof.  
Ek kan nie dink aan 'n enkele dag wat ek nie my  
ateljee ingegaan het sonder 'n gevoel van sekerheid,  
tevredenheid en dringendheid nie. Dit is 'n afgeson-  
derde plek wat my werksaamheid behels. Dit is die  
enigste plek waarop ek aanspraak maak en wat op my  
aanspraak maak. Dit behoort aan my.

Die voorbereiding van my skildermateriaal, die  
rek van die doeke, die opstel van 'n palet is vir my  
altyd interessant en die geduldige ure wat in beslag  
geneem word, bepaal die bui en begeerte om te werk.

Die skildery wat ek aanpak, ontleen hom gewoonlik  
aan een of meer wat hom vooraf gegaan het, en op sy  
beurt sal dit skilderye vir die toekoms in die lewe  
roep. Dis vir my interessant want daar is dus 'n  
deurlopende, vloeiende gedagtegang, en 'n opeenvolgende  
verhaal en soms as 'n skildery oënskynlik nie verband



het met een van my wesenlike temas nie, maar lyk asof hy 'n bestaan waardig is, moes ek die president daarvoor skep in ander skilderye en dus soos ander kunstenaars praat ek nou daarvan dat ek 'n versameling "body of work" wil skep en heeltemal bewus weet ek, ek is die bewaker van sy rigting en voltooiing en dat ek besorg en jaloers is op daardie voltooiing en sy uiteindelijke voortbestaan. Ek kan myself daarvan beskuldig dat ek hierdie obsessie 'orbeklemtoon. Ek trek my te dikwels terug in die dringende nood om sonder onderbreking 'n skildery te voltooi en om met die volgende reeks wat hy geprikkel het, te begin terwyl alle ander bedrywighede buite hierdie sametrekking verontagsaam word, maar ek sien geen uitweg vir hierdie dwang, hierdie dilemma nie.

Die beelde wat ek wil skep is myne en wil net leef as ek hulle vind en hulle werklikheid en voorkoms skep op hulle beurt my identiteit en werklikheid. Hulle is die bewysstuk van my persoonlikheid en my verbeelding. My skilderye en ek is saam by die lewe ingevleg en dit is in die ateljee waar ons almal lewendig word.

Ek aanvaar die avontuur van die groot veranderings wat plaasgevind het in die skilderkuns van die twintigste eeu. Ek wil deel daarvan wees en aan die stroom bied wat ek het om te gee.

Ek het opgemerk dat kritici dwarsdeur die wêreld nou praat van internasionale kuns en globale kuns en oorspronge en persoonlikheid word skynbaar onderdruk.

Ek sal tevrede wees as dit uiteindelik blyk dat ek 'n skilder is van die Kontinent van Afrika en van geen ander plek nie. Dat watter simbool of voorwerp of beeld ek ookal ontwerp, sal verwys na, en sy oorsprong hê in Afrika en dat my eie identiteit behoue sal bly.

Dit wil my voorkom dat ek my met hierdie begeerte nog in 'n onontdekte terrein bevind en dat ek nog dieper moet indring in die hart van my ateljee om die voorkoms van my kuns, ingesluit soos 'n wortel in die grond van Afrika, te openbaar.

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BYLAAG 16

S.A.U.K.: SOUTH AFRICAN ARTISTS NO. 1 (1964)

S.A.U.K. : S.A.B.C.

SOUTH AFRICAN ARTISTS. NO. 1.

ALEXIS PRELLER

Alexis Preller interviewed by  
Esmé Berman and Harold Jeppe.

Recorded : 1. 7.1964.

Broadcast : 20. 7.1964.

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"About choosing a career as an artist, did you always want to be an artist, or when exactly have you decided on this career?"

"I think that it was at school when I was associated with a group of friends who were very interested in the school plays and we worked together for about three years and we were very certain that we were quite good at it and we used to get together and discussed this idea that when we had left school, we try and get to London and follow Europe.

"At a certain stage, about two years after I left school, the opportunity was given me to go to London, so that my very first idea was that I should try and get on to a stage in London. By that time I had already started writing plays and I thought that I could take the two things together so that

I was very sure that I wanted to do something, that there was something ahead of me that I had to do but I thought it would be associated with the stage."

"When you were in London, didn't Henry Pierneef suggest that you should take lessons in painting?"

"That is true, Harold, but I would like to say that before I got to London, I did happen to come across in my reading, the names of Van Gogh and Gauguin and I remember going round the town in Pretoria trying to find biographies of these two people. You won't believe it, but in 1933 I could find nothing at all about these people, I could find no colour reproduction and I read very certainly that there was something very special in painting, very new, that the colour was wonderful and vibrant. I tried very hard to find these reproductions and eventually found two little biographies and at that age, being round about 18 years old, I know that I fell in love with their stories."

"So it was before you went to London that you were interested in painting?"

"Before I started painting, the stories of their lives that interested me enormously and I think you know, a young person can be very influenced by a story like Van Gogh and Gauguin."

"When you were in London you took his advice and went to an art school, didn't you?"

"I went to Pierneef and I did happen to have three or four paintings which I unrolled before him and he was very kind and looked at these things.

I can't remember what he said, but I remember him being quite interested in a landscape which I had brought along and he said that he thought that I should attach myself to the Westminster Art School. He had been very sympathetic towards me because it was very obvious that I had arrived in the studio with a very strange sense of colour. It was very harsh. It was crude colour, strong, hot reds and oranges and yellows and I remember the students about me being absolutely horrified. They were painting in beautiful tonal colours, greys and soft greens and Mark Gertler did seem to be put out by this at all but I do know that he paid a lot of attention to try to get my work into key so that it did not jump about so much and under his influence, about a year later, I did bring a painting for a free student exhibition. We were told to work away from the studio and he framed this painting and hung it and during the afternoon he had arranged for an outside critic to come along and we arranged ourselves on high chairs round about the room and listened to the comments of this man about our paintings and by the time he got to the middle of the room, I can remember this terrific shock that I got when suddenly comes a man talking about a painting of mine to other students, to my friends and what he said shocked me even more because his comment was that this particular painting was the outstanding of the group"

"Was that the one that Mr. De Noon has, "The Welsh Farm?"

"Yes, I painted it on a holiday when I was in Wales and I didn't think very much of the painting but Mark Gertler made it quite clear that after a year, I had followed through with some of the things that he wanted me to do and that here was a statement that he thought stood out from the rest of the students' work."

"And then afterwards, when you went to Paris to further your studies, what difference did you find with Mark Gertler."

"By then of course Harold, I learnt a great deal, even more about Van Gogh and Gauguin and at that stage I realised there was a great stream running round about these two individual figures and I got to know a lot about Cezanne and Renoir and at that time already there were people like Picasso and Braque and an individual like Modigliani that I got very very interested in."

"Did you find you were influenced in your own style by these people whom you are attracted to?"

"I think in my early paintings, you can see the influence of Van Gogh. I am quite sure about that but I am not sure that there was any particular individual other than Van Gogh that I was interested in"

"I have of course noticed the leaning you have towards Corticendo factors, the similarity which I find between stillness and the lack of *cioriscura* in your work and that of Pierro della Francesca.

Do this influence come much later or did it influence you at all or did it arrive spontaneously?"

"It did come a bit later, Esmé. The thing is, after Paris I did come back to South Africa and worked in the country and I think it was on my second trip back to Europe that I got to know more about the Louvre, that I became interested in the Italian primitives, and then only very much later did I get round the idea of a man like Piero della Francesca."

"What happened from the time that you left Paris? While you were working in South Africa, did you concentrate on your painting alone, did you forget about theatre."

"The latter did drop away because I think at that moment that I told you about of this painting which achieved some recognition that I felt that I was with a very, very fine group of students and if in a year I could get attention beyond them, that I could concentrate more on painting and that was the moment for me when I decided I would do nothing else. I would concentrate only on painting."

"In spite of what Professor Bokhorst said about your first exhibition when he gave you a good hiding."

"That was one of the most valuable things I ever had. I still keep that review of his because he blasted the whole exhibition you know, and it was just in the final paragraph when he said there is one particular painting in this exhibition which he has titled "Conscience" and I think that if he holds that idea and give it a central place in his

attempt that something perhaps will come from him and I value it enormously and still think of that."

"After the lectures then when you went up to the war, did you paint during the war at all when you were in Service?"

"Not at all Harold, there was no opportunity at all to paint and I had joined the medical corps quite deliberately because I realised here was a whole period where I could not paint, that I was not formed enough to take an official appointment ranked for the official war artists and I was rather more concerned in being very close to the whole idea, I wanted to watch it, I wanted to see what was happening."

"Did you store things in your mind all the time of what you saw knowing that you were going to be a painter?"

"Yes, I wanted to paint a lot of the things that I saw. There was so much of what I saw.

"Harold, do you know the first exhibition that Alexis held, I think it was in 1944 in Johannesburg, not the first one in Johannesburg, but the first one after the war when he exhibited. Do you remember all those little paintings of wounded soldiers and all these memories which he cherished in his mind?"

"Yes, I fancy that those must have helped to formulate the almost symbolic impression that you created in subsequent years. Do you feel that the war had a great deal to do with it?"



"I do think so and this is a very important point for me because you see, a lot of people were very worried by the paintings which I produced after the war. They just stared and they thought that they were brutal, they were cruel subjects to attempt."

"They were gentle, weren't they?"

"That was the whole thing, Harold, you see that I, in an operating theatre saw so much beauty behind something which obviously were horrifying. That was almost as if it had been placed in a studio, with a classic nude placed behind a great light, with a group of people working very directly and urgently on a particular figure and by the time he had been cleaned up, I would see a stained body, stained with aquaflavine and iodine and gauze swabs which had been placed into wounds suddenly became transformed into butterflies and I saw something infinitely beautiful and it had no horror for me at all. There was in fact no horror because the whole mood in that room was very fine, it had all the friendliness and comfort that could be demanded of any human group in such a situation."

"Of course, it requires identification on the part of the spectator to understand this mood and this feeling that were conveyed and many people are inclined to consider that this was a surrealist approach that you were concocting the image possibly. In fact I know that not necessarily only with those earlier works but certainly later, people are inclined to refer to you as South Africa's only surrealist. Now, I know that

you don't like to be called a surrealist."

"Yes, I have a very strong objection to that term."

"How would you describe your work?"

"Would you mind very much if I went just a little bit on my tracks to get round this idea of something that appears to be horrifying but at the same time can be extremely beautiful. I do know that this idea interests me very, very much indeed. In the operating theatre I came across it and I remember the time when I was in the Belgian Congo seeing the Volcano Noho Regula with the lava pouring down into the lake. I happened to see it at night and our boat was drifting along the edge of the lake and it was like looking into the heart of an inferno. It was absolutely terrifying and as our boat drifted a little way from it, we could see quite enormous lumps of lava falling into the lake and there would be an explosion and you would see great plumes of steam in the night. Here was something that terrified me, yet was so beautiful. I remember seeing exactly the same thing during the war at Alexandria during a night attack when the city was being bombed from the skies. We were outside the town and I could see this magnificent effect of lights in the sky. Tracer bullets torches search lights in the sky. The whole city was defending itself against this attack and seemed from where we were, beautiful. It was one of the most magnificent shows I had ever seen and I have these pointers of something that in the essence is terrifying, brutal and horrifying, can also be something of very great beauty and I know that I am very

conscious when I am working on canvass that there are these contrasts that one does come to grips with, that a painting does not achieve any sort of stature until you are handling contrasts that are so great in a canvas, there are such a lot of even qualities you are dealing with. You are dealing with uneven qualities. You are dealing with something harsh as against something very delicate and sympathetic."

"Yes the way you are talking now depicts a particular picture. The one you called "Three Apples" and it is when the first called in was sailing far at night and you portrayed that theme with three apples resting against a background of Michael Angelo and I remember you explained to me why you tied it up. The past and this present wonder of the skies of Science. Do you remember that picture?"

"I do remember that and now is the moment when I can answer your question, Esmé. Because that painting will quite obviously be referred to by any critic as being a surrealist painting. I think that surrealism do not come into that painting at all. Harold mentions that I saw the first Russian satellite going across the skies at night and I was so interested that here was something, an enormous adventure was going to happen in the future and I knew of all the people around me each night going out to look at the night sky to see this travelling across the skies. Just a very short while previously I had been in Rome and I had been in the Sistene Chapel and I used to go there every day

and I became very conscious of a great chapel full of people, hundreds of people all looking up, looking at a ceiling painted by Michael Angelo and I was very struck with this idea, people looking into the night sky and other people looking up at a great work of art and suddenly felt that I could tie these two things together, the idea of people looking beyond themselves really and If I could take a simple form like the apple and just place it on a photographic reproduction of Michael Angelo that I might be able to restate this idea of the wonder of just a simple object so that these three apples placed on the Adam figure of Michael Angelo in a very peculiar way have relevance for me in relation to this idea of a satelite travelling across the sky at night but I don't think there is any surrealism attached to it."

"In other words, most of the objects that one could refer to as symbols in your work, can be explained. For instance your candles and eggs and apples frequently. Would you like to enlarge upon any of these symbolism or the original personal meanings of these before they became public property."

"The thing is that .....

"They asked me if there was any symbolism attached to eggs and apples and objects I painted and I think I am trying to say where the record sticks, is that I dont think I started off with any idea that they had any symbol value at all, I was probably painting a still life and had gone around the house or the studio, looking for any object that I had that would

fit in with the particular composition which I was arranging at the time so that if I came across eggs, I used them and painted them quite directly. Imaginatively but not with any conscious symbolism."

"But the forms were completely abstract with geometrical shapes and so on. Did those arise a solution to the problems of design or did they at that stage have some symbolic significance for you?"

"I think by that time that I had for years been trying to find a translation for a purely native figuration. I had been interested at one time in the Swazi and then in the Mapogga in Pretoria."

"That was before the Mapogga"

"I had reached the stage when I felt I could find a stylisation in the figure which would refer right beyond a local boundary. I wanted to find a figure that could exist anywhere in Africa so that I was trying to broaden out this concept, I think, to be rather more universal than just the local."

"You took barely a local, should we say a local person like the Mapog to incorporate the whole of Africa."

"Yes."

"That is what I always felt about your African scenes here but I think that is a stage further. You see, because, when you first went to Italy and then Egypt, that to me was when your art blossomed into fullness as a result what you saw there. You remember the great mural you did in the Receiver of Revenue's office. In your mind, do you feel you were influenced by Piero della Fransesca?"

"It was very definitely, Harold, because that was the first large commission that I had received and I had made it a condition that I should go over to Italy and look at mural painting. That is painting on a very large scale because prior to that, I had not considered the idea. I was far more interested in easel painting so that in a space of three months, I did go round quite deliberately, looking at wall paintings. I had started in Rome with the Sistene ceiling and worked my way right up through Italy. I did spend several days at Arezzo, looking at Piero della Francesca which still means very much to me today. I think he is one of the great painters of all time and I did see so much of mural painting, also in the tombs at Tarquinia, the Etruscan tombs. Finally I got down to Naples and saw Pompeian painting and then after I had left Italy, I went to Egypt and saw the painted tombs in "The Valley of the Kings!"

"Alexis, as I said, I think that your symbols which you may have obtained from Egypt when you brought them into your African themes, that was part of your shall I say emancipative idea of not localising the so called native but rather taking the whole of Africa and settling it here as I said, just now, on one particular individual. Is that correct?"

"Yes, and I think in that painting, it was the first time that I had arrived at a figure that I could call my own, entirely, although it was derived from Egyptian painting."

"In other words, you had almost given birth to a race of people who represented for you 'Africa'. The Spirit of Africa not so much the African Giant stirring, and from now on these people had a real existence for you. Is that true?"

"That is quite true and this is something that interests me very much because I feel this is the thing that will concern me for a very long time ahead of me that through a figure I can convey what Africa means to me. I wish to create a whole race of people who will speak of Africa, which will reveal qualities that I understand attaching to the continent of Africa."

"So that when we come now to the T.P.A., the Transvaal Administration Building, where you did that great mural, do you feel you summed up all your previous experience in that mural?"

"The one thing that I am absolutely sure about, Harold, is that it was the great opportunity in my life and I knew that from the beginning and right through the period of painting the mural, I was conscious that here was one of the greatest opportunities that I could ever have in painting. I took it very seriously, and had my hands round the idea the whole time and found that whole experience of three years one of the most satisfying of all/<sup>the</sup> things I have ever undertaken."

"In other words, in that mural you told the story of Africa as you saw it and the people and the objects, the plant life, the animals, represented by

the of Africa and then having done that, you were free to branch off perhaps in another direction.

"I remember you telling me at your first exhibition after the completion of your big mural, that you had sought for the beginnings for these people and you painted that beautiful picture "In the Beginning" where you try to find even a mythological origin as always has had but your way of painting it was different. Do you feel it freed you in some respects as a stylist?"

"I did realise after the mural that I have reached a psychological moment that I would have to virtually start all over again. Now, here we come to the question you have already suggested that critics refer to phases of my work as having a surrealist influence. Well now people can quite obviously say that I am deriving from the abstract painters of the day and Esmé, I am doing it quite deliberately because while I was busy with the mural, three, four years had gone by and I realised that the studios right round the world were being concerned with this idea of something that had nothing to do with figuration at all. I was with my race concerned with very definite forms and figurations and it occurred to me, why should I be painting like this when the whole world has suddenly destroyed all figuration and I knew that a very exciting thing had happened. A wonderful thing had happened that the Artists as a group had quite successfully destroyed the image. The Musicians had tried it, the writers had tried it but the painters in fact had proved that



it could be done and could do something very valid and very fine and that I am living side by side with what is happening. I do not believe that it is the ultimate in painting but I believed I could make use of it as I did make use of surrealist elements when I was a young painter and I am using the idea of an abstract basis to be the foundation of work I might do in the future."

"Will you leave your African tribe behind, or will they still be there symbolically, mythically perhaps, if you continue with abstraction?"

"No, I am pretty sure that I am making use of abstraction in my work to get closer to my African Tribe."

"Now, because you have mentioned that the image have been destroyed and for years the job of the Artist was to record images, there must of course, as everybody realises, have been a great change in the role and function of the Artist of today. Would you like to suggest what you consider what the function of the Artist is. Do you feel that the Artist still have a definite role to play in the World?"

"I would not know quite how to answer that question but I have come round to the idea that a painting is a living thing. I believe that after a very short space of time that painting reaches a state when it becomes rather more significant to the artist and the various people who see that painting, remembering that the painting is always an entirely different quality for every individual who happens to see it and I feel

that the Artist is always a valid entity in his community if by the time he has completed his work that he withdraws from the scene and here he leaves a quality with us that will go on living."

"May I at this point ask you how exactly you go about producing a picture. Do you for instance set out with the image or with an idea you want to give dismal form to or do you find that what emerges is the result of problems in design, for instance the jewels worn by your little Kings and the various articles of their head dresses which have given them so distinct the character, but were they initially in your mind or did they arise abstractly as solutions to problems in design. How do you in fact go about the making of a picture?"

"It is usually a very slow process, I believe that one painting derives from the next painting so that if I have a body of work that has interested me, they start tying up together and that I am able to go from the one to the other and take various aspects from the painting and create a new painting entirely. So that without a repertoire behind me I would not know what to do. I cannot find anything just out of the blue so that the next painting that I will paint, will derive from the last twenty paintings that I happen to have completed."

"Do you find that you struggle to get started or is there any special stage in your work that you find particularly very difficult?"

"I like the start of a painting, I love being faced with a blank canvas, it is always a challenge. It is always exciting and once I have organised myself towards getting just a vague outline on to the canvas, I am with the canvas and it seems to go very well, the initial stages and when you start off, you are full of optimism and it is somewhere midway in the canvas that you are faced with an enormous amount of work that will have to be done. The amount of control you will have to exercise and those are the despairing moments. Sometimes then things can go wrong, but usually if one carries on working that you reach the moment when the painting starts living and then you know you are in complete control, then it is very exciting and usually when the painting is complete, you will only be too content to stand back and look at what you have done."

"And will you say there was any particular paintings or periods of your life that have given you special satisfaction or do you find that it is a very continuous form of depression, satisfaction and starting again?"

"Today the strange thing is that I feel that the routine in my studio should be very familiar and yet I am faced with the fact that I don't know what is going to happen from one day to the next, that in fact I am handling an unknown quantity all the time and it is in recent years and I would say from the moment that I had completed my mural that I was most interested in my activity."

"Alexis, you know a painting is only the painter, is'nt it?"

"A painting is a

"I know."

"I have seen your home so often, In your setting there, you are isolated. Do you feel isolated?"

"I don't at all, you know. It is a very strange thing. Many of my friends at times may think that I am lonely and I feel that my activity does take up most of my time. I am organised to work almost every day and I am so interested in what I am doing that I have no sense of being alone at all. I am very conscious of the fact that I am with people, that I am doing something which is understood by people which is expected from me and that in fact I am very responsible not to myself but to a very wide group of people."

"This is a high conscience is'nt it?"

"Well, that is the reason why I do not feel alone. I like the way I live and I think that you know that I do read a lot. I have become interested recently in reading translations from the Greeks and I am so amazed to find that here is writing that is absolutely contemporary. It is as real as anything that can be written today."

"'Modern' is a factuous word, is'nt it."

"Well, that is it, you see, I don't think that there is such a thing as 'Modern' painting and 'modern' writing. I think that everything ties up and relates with what has gone before.

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"Jaco, when I say that I have become interested in reading translations from the Greek, that was said a few years ago and it is quite obviously a jump off to something that happens later when I do get to Greece on a study trip and you know how intensively I went round the galleries. I don't think that I am in my recent work interpreting any particularly Greek themes. I know that my basic idea there, having gone through a period where I was using abstraction in painting was quite deliberately to come back to an essential figurative conception to get right back to beginnings and do something like the first man. In fact my themes when I got back from Greece, were not Greek but mainly had titles like the "Creation of Adam" that is, I wanted to get back and create a first man and I had used what I had seen in Greek art to get back to this idea of an original conception of a single figure. So that all of the recent , although they derived from Greek and not necessarily Greek in my mind at all. It is just to get down to a very simplified single figuration, whether it be a figure or a head.

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S.A.U.K. : S.A.B.C.

THE WORLD OF ALEXIS PRELLER.

Recorded at Pretoria.

Date 8. 7.1965.

Time 59.48

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Once out of Nature I shall never take my  
bodily form from any natural thing, but such a form  
as Grecian Goldsmiths made of hammered gold and gold  
enamelling to keep a drowsy emperor awake or set upon  
a golden bough to sing to lords and ladies of  
Byzantium of what is passed or passing or to come.

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These lines from Yeats appeared on a programme  
of Alexis Preller's recent exhibition.

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Mrs. Ellen Williams has known the painter since his 1st exhibition twenty eight years ago.

"I think it is very difficult to put Alexis Preller in a definite category but I think that one can connect him up with people like James Joyce and with symbolist poets, people such as T.S. Elliot and Yeats.

Elliot in 1923 reviewing Joyce's Ulyses said: What Joyce wants to do is to use the myth in manipulating a continued parallel between contemporarity and antiquity and I feel this myth method has become more and more apparent in Alexis' work.

I like to think of it as expressing the whole of one's personality, experience in one's work but connecting it up with both the past, present and future. I would like to say here that as a person the quality that I find most obvious in him is his great sincerity and integrity.

Elliot also said in a review I referred to earlier on that only an artist who has ascertained his own discipline in secreting art aid can really break new ground and I think that it is extremely true of Alexis who has had the courage right from the beginning of his career to live by his art, something I know was extremely difficult in the beginning when he often did not know where his next meal would come from, not to try as an artist with a secure job behind him and I think that is one of the reasons why he has managed to maintain his integrity in painting the way he wants to paint and in exploring every avenue in his paint.

In this connection, I would like to quote Yeats' little poem:

" A Coat.

I made my son a coat,  
Covered with embroideries,  
Out of old mythologies  
From head to throat.  
But the fools caught it,  
Wore it in the world's eyes  
And thought they brought it.  
So let them take it,  
For there's more enterprise  
in walking naked."

and I feel that Alexis always had the courage to walk naked."

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The art critic and connoisseur, Harold Jeppoy knows Preller both as an artist and a friend.

"Although Alexis' art has expanded at a great pace, accepting influences from other countries and translating them into our own idiom, the fact remains that if our best artists were exhibited overseas, it might be difficult except, of course, for occasional subject matter to differentiate between their work and that of artists of other countries but Preller is entirely individual. No one can mistake a painting by him.

Arts of Africa, he has first the conception of total Africa in co-operating Greek and Egyptian mythology and Italian Renaissance infinicies into his work which are easily recognised. None of us who lived with the African people can really see inside them, they harbour



within their minds and ways of lives, all the mysteries and withdrawn secrets of the whole of Africa.

Preller tries to show this, to represent it.

He epitomises the general. In South Africa we are used to individual portraits of African people which go no further than an immediate view of the subject, usually rather sentimentalised. Preller gives us the African individual as representing countless millions, timeless and wrapped in mysteries. He is a perfectionist which is an awful cross to carry. As a man he has fought many battles within himself, and won them. He is a humanist of the highest order and I can well imagine him walking down the streets of Florence in the centre.

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Professor A. L. Meiring, fellow architect of the Transvaal Provincial Building with Mr. Watson, often opened Preller exhibitions. From his earliest years as an artist, he has had a love for symbolism, symbolism which for him contained the mystery of life. This, in the work which he did during and shortly after the Second World War, we find over and over again, the egg and the candle lit by the power of his imagination and has used these in many forms and connections as the signs of fertility and spiritual devotion, if one wishes to interpret it so.

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While Mr. Pilkington, an art dealer from London was in South Africa recently, we asked him his opinion of Preller:

"I came to South Africa to chose an exhibition of South African paintings for my galary which is in Ford Street, London. The idea of this exhibition was a proud adventure but it was strictly to show the best possible paintings in South Africa, as far as this could be done in a small London Gallery. I did a considerable amount of homework before I came here and already it was quite clear to me that Alexis Preller was one of the outstanding interesting personalities on the African Art scene and so I was very glad to have the opportunity of seeing more of his work and going to meet him in his studio. I met a number of artists and I have met very few who live in such a beautiful place and in such a beautiful stidio or indeed gave a visitor from overseas such a warm welcome.

From Alexis Preller's farm as he calls it, one can on a clear day see Rustenburg, the view to the North looks right across the Springbok flats. The farm nestles over a hill overlooking the Hartebeespoortdam and looks down the valley between Magaliesberg and the Rooi-swartkoppies. Here he built, with his own hands, his house and his studio. The colours of the walls are pale, pinky mauve, light blue and dull green, all <sup>even</sup> made/more pastel by the rays of the sun, but his sense of fundamentally sound form and construction also made it possible to build for himself, virtually with his own hands, buildings that for simple good taste and

amongst those more sensitive architects and their use of more natural materials straight of the living earth as it were to produce the most beautifully textured and patterned surfaces, comes in a way as no surprise.

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So is the Architect, Norman Eaton, a friend of Alexis Preller since the early 1930's.

"In these beautiful surroundings, one can hear the clank of a windmill, the chatter of guineafowl and the call of peacocks and here on an evening, he listens to his favourite records, among them, the music of Villa-Lobos for whom he had a great affinity and he says: "Villa-Lobos brought reverie to the attention of the entire world." In much the same way Alexis Preller wishes to treat Africa. "I was quite aware of the fact that I didn't want any of my manifestos to be typed to an area even while I was working with an African quality and I talk all the time of Africa, I still don't want it to be typed as a Central African quality. I still feel there is a pervasive African quality which slips and slides from one area to the other. It is right through the thing. I want a vast generalisation and once I have got that, any symbolism must be universal that it breaks through the bonds of Africa and it becomes a generalisation for every one." I must confess that the work of his I liked best was his most recent. It seems to me that a mural is a

kind of combination or culmination of all he has done before. For an artist to produce such an incredible organised picture on such a scale must cause a tremendous cataclismic relaxation afterwards. Preller seems to have used this relaxation to embark on something which is still his personality, but it seems to me a marked departure at which I personally prefer to his earlier work. It seems to be that he is using the same African legends possibly and putting them into less direct visual form of interpretation. I think that he is perhaps translating them into a term which is more visual and less literal. These are the words of an art dealer."

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Let us hear what art critic Robert Hodgins has to say:

"In short, the world of Alexis Preller is a much more specialised even an arrogant one than the eye immediately interprets it as being. Not the least of these ambiguities is that his paintings at first glance seem public communication of South Africa and audience using symbols and essences of tales of which they are familiar and turn out to be essentially private pictorial meditations in the course of which the symbols had become re-interpreted even more, had become reshaped. These paintings would seem at first glance to delight, have a quite different function even while a painting is clear about what it describes even to the point of

neatness. Preller's personal musing on the Victorian nation was described. Invest the things, the objects with a subtle denial of their own character. In the end the Africa of Preller is at place outside geography or time. The paintings do not seem to describe or inform, they attempt to enchant, they are spells to convince the beholder of the reality against probability, against the rules, against logic of the validity of Preller's personally and inwardly held pictorial world. The contradictions and ambiguities are in the end deliberate. Accept any one and you must accept the rest. They are in short, an attempted magic."

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"He was the baby of the family of five of us and I was the only girl. We grew very close to each other because being the only girl, we had to stay at home. My father owned a whole block of houses and we lived in one of them, practically all our lives. We were reared from the same house and my father died at an early age of 54. The boys were very fond of games, of hunting and shooting. My father was more interested in them because of this. They were boys of his own heart. Alexis was the baby, he was mother's baby. There was quite a lot of defention about that but the boys were always away on weekends with my father, hunting, while Alexis was quite happy to stay at home to play with his teddy bears and read. He loved paintings on the wall and then he started making masks,

cardboard masks and very grotesque masks and designing theatres and painting too. He started really at the age of sixteen or seventeen."

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"I think for the most of my boyhood, I did read a great deal and did write endlessly stories which never came to anything and then finally when I reached High School, and after the first year, they spotted me as being possible for the plays and then for each successive year while I was at the High School, I was in a play and apparently very good. There was a group of us that I think that has never been superseded at that Boys High School. The one boy that I mentioned, Arthur Dalrymple!"

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"Yes, it is so, we were at High School together for four years. We became friends principally because we both took part in school plays, which at that time we took very seriously and we still like to think that they were really good productions. We had, of course, tremendous fun too because in the first performances, we had to take a part as female leads and naturally had to dress up in our sisters' frocks and other odds and ends which of course caused great hilarity and which is a thing we fully remember very well. Later we both took male parts and there it was quite clear that Alexis had a definite talent. He was very much at home on stage and his performance was really most

accomplished. After we had left school, we both worked for the Pretoria City Council and all started in fact as messenger boys in those days. It was quite obvious to me that he was most unhappy at the prospect of being a clerk and at that time had the impression that he was keener on writing and writing plays in particular or acting rather than painting. In fact, during his school years the only effort of painting that I can recall was a large dragon which he painted around three walls of his bedroom. He did work during his school years in clay but as far as I can recall it is only after he left school that he considered painting seriously and attempted serious painting."

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"I think he was twenty when I found a friend and spoke to him about my brother's work and it was through him that he introduced Norman Eaton to us.

Norman Eaton immediately saw the possibility of his work and advised him to go overseas!"

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"Well, I first met Alexis in Pretoria in 1932, it is my home town, just after my return as a student from Europe, and saw his first paintings. He was still a comparative youngster and still uncertain of himself. His intense interest in painting and his feel for colour and strength of form were already evident in his first works, two of which, much to his surprise at the time, I insisted on buying from him, for some ridiculously low figure of course. After all, I was at the beginning of my architectural practice and was pretty hard up too. It is of great interest to me today. It is marking the beginning point what later became his greatly successful career of which I acquired many other paintings from time to time. Shortly after this brief meeting, he left for England with a letter of introduction from me to our now famous South African painter, Pierneef, who at the time was in London. There, I believe, he remained at the Westminster Art School (I think I am correct in the name) for six months or so.

Alexis did go overseas, he portrayed that characteristic which he always had which was a great deal of moral courage for him to throw up his job which was a safe, secure position with a reasonably good future, to take the plunge as he did by going overseas."

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"I went home and spoke to my family about some money my father had left me, that small sum of money, could it be released for me so that I could go and study and I gave notice from my job and the whole family went into a terrific flat spin about this idea. They did not like it, they did not know what I could do and I said that I would act, write, and also go to a studio to study painting. Why I said that, previously when I had been given a very large room in the house after the elder brothers had left the family, and I moved into this room and had to furnish it and I had been just recently reading the biographies of Van Gogh and Gauguin. At the time I came across the biography, I tried in Pretoria to get a reproduction of his work in 1934. I could not find a single colour illustration of Gauguin or Van Gogh. I painted about 5 or 6 things just to hang in my room and when this decision of mine came about to go to London, I said that I was going to study in a studio.

One day in the studio I arrived with a painting which was for one of those exhibitions which they arrange for the students. They give you a set subject, you work outside the studio and bring your painting. They arrange for an outside critic from one of the well-known papers to visit the exhibition and he goes through the whole show and criticises it from the professional point of view. I arrived with a painting which I called 'A Welsh Farm!' I have been on holiday with friends in Wales and seen this little farm, worked on the painting, brought it along. The subject set was

'The edge of the City' and I thought this little farm was valid and I could bring it in. When I arrived that morning, I was very disappointed to see that most of the students who knew all the know how of these set shows, had their work beautifully framed, beautifully presented. Mine just looked like an old canvass any way. We had to put our paintings down in a pile and then went out to lunch and the tutor and a few assistants would help him to arrange the whole exhibition and we would come in at about 4 O'Clock and when I came in in the afternoon, my painting had been framed and had been placed in the centre of the room. I remember the shock of surprise that I had of how complete and finished the painting suddenly looked. I have never thought of putting it in a frame and we all sat back. We all seemed to be on a tier of seats like a lecture room and the tutor and this man went round from one painting to the other discussing it. When they got to the painting of mine, his remark was: "I think this is the most outstanding painting in the room at the moment." By the time I left the studio, I was so excited to think that a painting of mine could be singled out from a group of students who are obviously very talented, and they had been at the school for 2 or 3 years longer than I was, and I knew in the excitement of the students, something had been achieved and when I walked back through the park that night to my rooms, I suddenly realised that if I could have done that in a year, then painting would probably be the thing I would be interested in, and from then on I stopped this idea, trying to write, trying

to act and had made up my mind that I would be a painter.

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"I had known he would succeed right from the early days. I don't know what it was, but I always had a great deal of faith in him, in everything he did, no matter how small it was. I always did feel that he was going to be somebody."

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"When I reached Pretoria again, I had my paintings framed and no knowledge at all how to present an exhibition and how to go about it and I only had my sister to help me and we hired a hall, a music saloon and I remember sending out about 200 invitations and we went one day into town and very disconsolately hung the paintings up in the room and did not know how to get any effect or anything like that and then the following day walked into the saloon, there was no opening and waited for people to come which meant that we waited for quite a long time. About 3 O'Clock in the afternoon I was in the room and a few of my friends had turned up. I think there were about twelve or fifteen people in the room looking at my paintings and suddenly I spotted this line-up of fifteen people and it was

of my life, suddenly looking at people, looking at my paintings.

I was then about 24. I had sold about more than half the exhibition and the reason for selling so

many paintings was that they were all priced at 3 Guineas to 5 Guineas. I never went back to any job, I always kept painting and that many people come to me and ask me how you go about it. One of the secrets for me was that I lived very cheaply and never had more than £10 a month for over twenty years and the work I have sold was never more than 5 or 10 guineas. Round about this time I came across the outskirts of Pretoria, a group of Mapogga women working in the field. No one have, at that time yet, painted, them before. I think the most successful painting of that period was the painting of the group of women working in the fields.

Soon after that I made it my business to try and find out where these people lived, the Mapogga. In my first attempt to find their villages, I was not very much struck with a great deal of painting on their houses. It seemed to only develop round about 1938, 1939, when there was this great flowering of Mapogga painting on their kraals.

From then on for quite a number of years, I think about 10 years, was very pre-occupied with them and arrived at a stage where I could get away from the rigid representation of their method of realistic people and arrived at a stilisation which conveyed the Mapogga quality much more vividly than just a straight forward realism. This stilisation actually came about through painting some childrens dolls they have made. Little dolls with reeds for legs and beaded but they had an elongation and looked so much more like the people than the people.

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In 1937 Preller was in Paris and in the heart of Paris painted Swazis and Mapoggas and Zulus.

"Most people just thought I was quite mad because I did not paint people sitting at a café table and things like that, I painted Swazis with long hair.

However when I got back from Paris in September, I had nowhere to live and had to try and make up my mind what I would do for the next three or four months. I bought a small car and went to Swaziland with a friend, lived there for four months. We camped all the way and lived on the banks of rivers as a rule for about two or three weeks and then Swaziland. This was an ideal situation because the movement down to the river is more continuous. Swazi men came down to the river to wash, the women came down to fetch water, the children came down and they would pass our camp. They would stop off. I would have the most wonderful models passing the camp the whole day long!"

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On his return from Swaziland he decided that he had to go <sup>to</sup> the Congo.

"I think this idea of going to the Congo had me completely in its grip. I remember I was wondering how I could get there. I was so convinced if I had found anything for myself in Africa, I could not just remain in the Transvaal.

This African quality I had seen in the Negro carvings from Central Africa. They were to me terribly important and felt that I would never understand anything from Africa until I did get into Central Africa. I knew obviously that I would not find any of these artifacts myself because most of them today are in Museums anyway and I felt that I would find the origin of this quality in the people.

Then for about two or three months there was this terrific battle to try and find out how I could get to the Congo - Where could I get the money and my exhibitions had not brought in enough money to bring me there and I had to think of going by car which meant I had to think of about £120 and something like that you see, and the idea was to buy a car for about £60 and have £60 in a way to live on for another six months you see. I remember being absolutely brutal about it, my mother did not have so much money saved but I knew she had just about that amount of money and of course I did it out of her. A brother-in-law of mine said that he would get me a second hand car, and recondition it and I could take that up to the Congo.

Now, this is quite a heroic story. It is not one of the significant things but I retold the story so often and I don't think that I made it quite clear of what a fantastic trip it really was because this car that he delivered to me was given to me on the one day and I left on the same day, not having tried it out or anything like that. My sister and my mother came to

Koornits in their car, just outside Pretoria to see me off. There was a friend who travelled with me as far as the Falls.

We had only gone about 20 miles beyond the when we realised the sparking plugs were oiling up and of course we got out of the car, cleaned these plugs and travelled for another 20 miles and from then on for 3,000 miles, I stopped every 10 or 20 miles to clean plugs and eventually when I was alone, I had to do this entirely on my own. The car had no strength to get up any hill even on a fair rise, just a slope the car would stick and I realised what the solution was. I had to have lots of change with me, lots of Franks. Every time I was stuck, I would have to grip the handbrake and put my foot on the footbrake because nothing would hold the car anyway and wait till somebody come passed and I would with a terrific pantomime get him to stand behind the car and then I could get out and send him to the village when the whole village of fifty people would come and push the car over the hill and then travel down to the next hill. At any rate, it meant that from the Falls onwards, I was quite alone in the car and at night with this crazy idea that I just had to get up to Lake and I was completely without any knowledge on mechanics of a car. It was sheer power of will over a mechanically bad instrument that got me there anyway. Finally of course, the car when I got on to the escarpment, something happened in the gear box and the whole thing did just pack up.

Anyone else would have stopped and said it was just hopeless and get a better car or have it repaired. I did not even worry to get it repaired. I just went on cleaning plugs. Crazy! I was so tired at the end of the day that I just sat there and did not know how I would get there with this thing.

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I was on a road which was known as a one way road. You could only go forward on the one day and back the following day. It meant it was a very steep escarpment with hairraising bends and I just felt I was brushing down the road, back. The only way would be either by going over the cliff or banging into the mountain itself and I did that and then had to wait till somebody could pull me out of this particular mess. A huge mining lorry came past with about ten natives in it and I asked them to tow me and insisted on one boy sitting next to me and as we were going round the bend, the two of us could see the ropes in front of us snapping as if it was spinning. This lorry was going up crazily up the hill, not worrying about us at all at the back. We had to lean out to yell and shout and hoot. The big lorry suddenly heard us and stopped very abruptly. My car just rushed right into it, the engine and radiator pushed under the car.

Finally a European came along and told me that I would get it nowhere repaired in the Congo as they only had large lorries and large cars and that leaving my car on the escarment at night would be a danger to all



the mining lorries coming down and if I was responsible for an accident, it would reflect very badly on me and he just advised me to push this car over the escarpment. I think what we did was, we took the tyres off and the battery out. The lorry carried me on to the Lake

One of those big things that interested me about the Congo at this time was that the one volcano

was in eruption. While travelling along the lake, we got to the head of the lake and could actually see the lava flow to the lake between and Gama. . Later on through this particular sight became something that I will never forget because when we left Sakki at night, we had to get into this boat and pass the lava flow within two or three hundred yards, and I remember that night there was some condition about the wind that worried the natives who were working the boat. It seemed to be we were drifting towards the lava. The stack of the lava seemed to be ten or fifteen feet high on the edge of the lake and for about half a mile a hard crust had formed and built up, but channels of lava would form veins every now and again through this undercrust and in the night you could actually see a bubble of lava, almost balancing itself on the edge and spill down into the lake with a violent explosion with a of steam going up. The whole surface of this lava would crack and it was horrifying and beautiful at the same time and I was completely fascinated by this.

I would like to just jump away from this narrative to mention something of exactly the same quality which

impressed me during the war when we were camped outside of Alexandria when it was very soon before we arrived back. Our camp must have been four or five miles from Alexandria but the alert was given there was an air raid over the city but we could see it from a distance. We couldn't see the city but we could see the sky. The entire sky was lined as if a very great fireworks display had been given. There were traces of shooting up in the sky, there were bursts and lights in the sky and here again it seemed here was something incredibly beautiful to look at and yet the underlying quality of this beauty had terror, had death in its quality.

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The Second World War had started and Preller returned to South Africa.

Did he find in the Congo what he had been looking for? He gives an answer to this question when he talks about certain aspects of the shapes of African heads.

"I found that the young children, almost as babies it was a custom for the women to bind their heads with fibre to achieve a certain shape, almost a hidrocephalic shape. At that time I knew nothing about the distortion in ancient Egypt in the Akhenatan family. I didnt know anything about that but found that at the time I returned to Pretoria, I had one tiny little sketch which seemed absolutely insignificant. It was a sketch of a child's head with a strange distortion in profile, making the head twice as long as normal and I know that that shape in profile has been an obsessing one for me since 1939. I continuously used it. I called this head once I started painting it, a bone head, isolated it almost as if it was an object placed on a table, not a shoulder or a body of the individual but treated it like an urn and I used to feel I could put into this shape any quality I wanted to, like an urn, like a pet so that I do think that at the heart of this trip that I did get back a feeling that it would be a drive for me for the rest of my life. I am sure I found that!"

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It was against Preller's convictions to fight during the war but he felt he had to join up. He had to be part of one of the great events of his time. He served in the ambulance corps and often had to assist in the operations.

We asked him how these scenes of horror and pain had effected him:-

"One of the very first things I remember was a man with shrapnel wounds in the back. It meant that the surgeon had to extract all these tiny little shrapnel and then place little wads of dressing into it. When the body is painted with iodine and you press little pieces of lint into the wound, it stains black immediately. There was some use for aquaflavine as well so that these little wads of gauze settling on the back, looked like a whole lot of butterflies which had settled on the back. It was the most beautiful thing to look at. I remember even attempting to paint it when I returned so that when you talked, how is one affected by great affliction like that, it is very difficult to answer because it would sound that I would be callous.

I do remember the particular occasion when we were waiting on a young German boy. We had worked on him for quite a long time and it involved amputating his right arm and I had been interested in him because he was

and had a slight beard and I know that the doctors were interested in his case because the whole amputation was an extremely difficult one. They first worked on the one part of the arm and then realised

that they had to rework on the arm and make the cut rather higher. By the time that we had finished working on him, we knew that we had to work again on inter-venous injections and blood plasma. I was behind the boy, supporting him and there was a long electric light over him and I realised that visually there would be something to see. I happened to mention to a friend, would he support the boy and let me just move around to the front and then looking at the boy, I realised that here was something classically being posed directly before me. It did happen to be a descent from the cross which is a classical subject in painting and here was no studio effect, here was something almost actual!

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"He was taken prisoner and spent some time in a Prisoner of War camp in Italy.

After his return to South Africa, there followed an intense emotional crisis in his life and he decided once more to go away. Then a long stretch in the Seichelles from which he returned with/<sup>a</sup>wonderful exhibition of paintings to the Gainsborough Gallery in Johannesburg, in which those beautiful, vibrant, translucent tropical colours we all later came to associate with his paintings showed themselves most clearly for the first time"

"Here I was painting directly from the scene, Here I was actually setting up an easel under the palms and painting something that I could see and I was not interpreting the work. I was painting fairly closely

what I have seen.

Finally, when I did get back to my room in the hotel, I would take aspects of what I had seen and put them together. The fish was so predominant on the island because the people lived from the sea, that I would spend days floating over the reeds, looking down over a glass spot looking at these wonderful fish but when they were finally trapped and brought up in nets by the fisherman, I would get these fish and paint landscapes, with these fish right through the landscapes and people then again talked of my sense of surreilism in these things. I would just name how important fish was to the people that I would bring it right into the landscape.

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In 1953 he went to Italy after having been commissioned to do a mural for the Receiver Of Revenue's building in Johannesburg.

"The great idea for me in realm was to see the Michael Angelo paintings and I knew them well enough by reproduction but by the time I was in the Vatican Museum, I can remember my excitement walking down these long corridors, looking for the Sistine chapel. I did not know where it was, I followed the crowds and seemed to walk endlessly down corridors and eventually came to a very narrow corridor, quite modern, obviously had been built and tacked onto the Sistene Chapel to leave one end right into the centre of the Sistene Chapel and the doorway they have cut into the chapel seems to be two or three feet from the level of the floor in the Chapel and they have got a little wooden ramp that leads from the corridor down into the Chapel and one literally falls into the Chapel. It was almost as if a great noise pressed over my head and looking up, there was the scene, it was the most complete surprise I have ever known, the thrill of this thing just bursting overhead."

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The culmination of Alexis Preller's work to date, that is 1964, is to be found in the mural he painted for the Provincial Building in Pretoria.

About the preliminary stages he says:-

"One detail I would like to be made known is that before the drawing was accepted, I had started digging foundations for the studio to house this painting.

I knew there would be a time limit to the whole thing and I was certainly not going to wait for my drawing to be accepted before I build the studio. I had confidence in my drawing and part of the whole idea was to have space in which to work this painting."

"After the actual design of this mural come into being

"The whole of that period was for me obsessed with the idea of these sattelites that had been shot into space. The Russians had just sent off their first two sattelites and I was alone here on the farm and happen to look into the night sky one evening and saw this object, brilliantly lit, travelling through the sky. I was thrilled with the wonder of this idea that men now were reaching right beyond their own planet and try and communicate with another planet in space. That gave me the idea that I should try and seek into my own history for a similar climate. Was there as great an adventure attaching to our own history and in the 15th Century I began to see the same climate in the attempt from Europe to reach round Africa, sending one small ship after the other, so that I thought; if I could use this theme of the discovery of the sea route round Africa, it would give me the opportunity to convey my concept for an image of Africa.

I talked of for the six weeks that I worked on the project, that I kept pretty free and clear of any interference. I did virtually maintain that for two years in the painting. I know that I never felt that I was remote from it, it was always with me. In the whole period I sustained the great painting as if it was a



small easel painting. I kept a consistent concentration going right through that whole period and to me it is, if I ever have to speak of a great experience, or any achievement at all, it is the achievement that I had never relaxed my control over that painting."

"Two things he never left us in doubt. The one is that his inspiration for his creations could have had their origin nowhere else but in the very soul of Africa. The other is, that for all the influences of other bygone artists of high merit, it must inevitably have played their part in shaping his particular approach to painting.

In its initial stages, the ultimate result of any work of his could not have been mistaken for that of any one else but Alexis Preller. In itself this last fact would not necessarily of course have had any special significance, were it not that he had so eminently achieved his interpretive objectives and with his world-wide reputation, has taken his place among the ranks of the finest artists our country has produced.

It seems only fitting to end this programme with Alexis Preller's description of the transportation of his mural from his studio the the Transvaal Provincial Building, Pretoria."

"When the mural had to be transported to Pretoria, they had to be dismantled in my studio and the canvasses are rolled onto a large drum and the stretcher pieces were packed and placed into a van and on the day that we left for Pretoria, it started to rain and

we were very worried about this thing getting wet and finally when we got to the building, we found that the young architect who was detailing the room with me, Hans Botha, was waiting down below and the Clerk of Works was waiting for me and this truck drew up into position and there was this great big drum about 12 ft. long holding the work which I had been concerned with for about three or four years. We were all a little bit agitated about how we were going to get it up into the building and I had made elaborate arrangements so that there would be great thongs, great straps round each end of the drum so that twisted in such a way, the two people on either side could hold the front and two people at the back could hold it quite comfortably. There was no lift working at the time and being on the eighth floor, we had to go up the stair shaft which was square in shape and the stairs travelling three sides of the shaft and for me it was quite a dramatic moment because it was a dull day, it has been raining and the shaft was completely unlit and the walls were completely wet from cement and water that dripped down and one of the things that can only happen in Africa, happened quite spontaneously. A group of Africans got hold of this thing and immediately picked it up and knew nothing about what it was. We just told them they had to be careful with it and just gave it immediately some sort of spontaneous reverence and started singing and immediately made for the lift shaft and we all followed in a sort of procession and in the half light in the shaft, you saw this great tube going up slowly,

from one level to the other, up and up and not only the boys holding it but all the boys following it started chanting and I could see it was almost like an of a burial of the pharaoh<sup>h</sup> going up into the

It was terribly exciting. They made such a ceremony of this thing going up. 'Wonderful!'

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BYLAAG 17

R.G.N.: DEEL 5 VAN DIE SUID - AFRIKAANSE BIOGRAFIESE WOORDEBOEK.

PRELLER, ALEXIS (\*Pretoria, 6.9.1911 - † Pretoria, 13.12.1975), kunsskilder, was die jongste van vyf kinders van Mauritz Herman Otto Preller, n neef van Gustav S. Preller (q.v.), en sy vrou, Olivia Maria Sandenberg. Sy ouers was oorspronklik van Worcester, maar het hulle later permanent in Pretoria gevestig.

Tydens sy skooljare aan die Pretoria Boys' High School het P. aktief belanggestel in die toneel- en skryfkuns en na voltooiing van sy skoolopleiding het hy bevriend geraak met Norman Eaton (q.v.), wat hom aangemoedig het om na Engeland te gaan en hom as kunsskilder te bekwaam. In 1933 het hy uit die betrekking wat hy by die Pretoriase stadsraad bekleed het, bedank en die jaar daarop na Brittanje vertrek waar hy met J.H. Pierneef (q.v.) kennis gemaak en aan die Westminster School of Art onder leiding van Mark Gertler gestudeer het.

Na sy terugkeer na Pretoria in 1935 het hy sy eerste eenmanstentoonstelling gehou. Sy werke het uit die staanspoor getoon dat kleur in eerste instansie aan sy verbeeldingryke vorms vergestaltung sou verleen. Dit is te begrype, aangesien hy aanvanklik sterk beïnvloed is deur Van Gogh en Gauguin. Hierna het n produktiewe tydperk gevolg totdat hy in 1937 na Parys is vir sy eerste kennismaking met die Louvre en ander kunsmuseums aldaar. By sy terugkeer in 1938 het hy by die Nuwe Groep aangesluit en deelgeneem aan hul eerste tentoonstelling. Daarna het hy in Swaziland gekampeer en in 1939 n reis na die destydse Belgiese Kongo (Zaïre) onderneem wat n sterk stimulerende

uitwerking op sy kuns gehad het. Hy keer terug met talle idees en veral die 'urn-kop' (ritueel misvormde kop van Kongo-kindere) het onmiddellik en telkens daarna in sy werk na vore gekom.

Tydens die Tweede Wêreldoorlog (1939-45) het P. in 1940 by die Suid-Afrikaanse Mediese Korps aangesluit. Hy is die volgende jaar na Noord-Afrika waar hy in die 14e Veldambulansseenheid diens gedoen het. Die afgryslieke verwondings wat hy daar aanskou het, sou jare lank by tye vergestaltung in sy werke vind soos in 'Skrapnel wonde' (1947). In 1941 is hy krygsgevangene geneem en die volgende jaar na Italië gestuur. By sy terugkeer na sy vaderland in 1944 het hy sy eerste ateljee laat bou en dit Ygdrasil genoem na die legendariese boom wat hemel, aarde en die hel in sy simboliese vorm omsluit. In dieselfde jaar het hy 'n tentoonstelling van sy werke in die Gainsborough-kunsgalery in Johannesburg gehou. Hierin het nuwe idees na vore gekom en het Afrika-visoene en oorlogsindrukke saamgevloei op skilderdoeke met 'n misterieuse, vergeestelike inhoud, wat op die onsienlike gesinspeel het. Op die Suid-Afrikaanse kunsteneel was hierdie werk opwindend en nuwe terreine is blootgelê, veral ten opsigte van kleurgebruik. Hierdie jare kenmerk dan ook die begin van sy sogenaamde 'blou periode'.

Tydens 'n volgende besoek aan Europa in 1946 het hy drie maande lank die versamelings in die groot kunsmuseums in Londen en Parys bestudeer en in die Louvre soggens in die uitstallokale vir Griekse kuns geteken. Hier het die gebreekte beelde hom die meeste geboei en later vergestaltung gekry in

skeppings soos 'Gewonde beeldhouwerke'. Die 'urn-kop' keer ook weer terug in 'Die grot', wat 'n deurgesnyde dop uitbeeld wat deels gevul is met water, waarop kleurrike blommetjies dryf. Hierna het talryke stillewes gevolg met voorwerpe soos eiers, kerse, gekerfde ornamente en musiekinstrumente - telkens op ongewone wyse, met geheimnisvolle suggesties daargestel.

In 1947 is Alexis Preller, 'n boek oor sy werk deur Christi Truter saamgestel en met 'n voorwoord deur die skilder, gepubliseer en die volgende jaar het P. sy ateljee verkoop en na die Seychelle vertrek waarna hy ook kennis opgedoen het van die bevolkingsgroepe aan die ooskus van Afrika. Na sy besoek aan die Seychelle het P. gereeld tentoonstellings gehou waarop skulp- en vismotiewe, maar ook Christuskoppe telkens in sy werk voorgekom het.

Kort na sy terugkeer na Suid-Afrika het P. in die Ndebelestad (Mapoggers), naby Pretoria, begin belangstel. Baie aspekte van hul kultuur het hom geboei en weerklank in sy kuns gevind. Eerstens was dit die dekoratiewe element in hul argitektuur wat sy aandag getrek het, maar ook die vroue, met hul verlengde nekke, versier met rye kraal- en koperhalssnoere, armbande en enkelringe soos in sy bekende werk 'Die majestueuse Mapogga'. In verskeie skilderye met hierdie tema het P. se onverstaanbare, maar boeiende verbeeldingsvlugte om hierdie kleurvolle mense gewentel. In 1952 is drie van hierdie werke deur die Suid-Afrikaanse Nasionale Kunsmuseum, Kaapstad, aangekoop.

Dié opdrag vir muurpanele vir die Kantoor van die Ontvanger van Inkomste in Johannesburg in 1953 het 'n reis na Italië genoodsaak waar P. onder meer fresko's, die Tarquiniëse graftombes, ou Romeinse en Etruskiese skilderye en die friese van Pompeii bestudeer het. Hy was veral beïndruk deur die werk van Piero della Francesca. Sy reis het egter verder uitgekling na Egipte, waar 'n nuwe wêreld met ou kultuurskatte onder meer in die Vallei van die Konings, naby Luxor, voor hom ontvou het.

In 1954 het P. na die Hartebeespoortdam, wes van Pretoria, verhuis en aan die muurpanele begin werk. In dieselfde jaar is van sy werke by die Biennale in Venesië vertoon. Die muurpanele is in April 1955 voltooi en in Julie is die erepenning vir skilderkuns van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns aan hom toegeken. Twaalf van sy skilderye is in 1956 na die Biennale in Venesië gestuur en hy is daarna uitgenooi om 'n tentoonstelling in Rome te hou. In sy kunsontwikkeling word die periode 1955-58 gekenmerk deur hiëratisiese figuurkomposisies, gepaardgaande met die ontwikkeling van 'n individuele idioom en nuwe mitologiese simbole. Met sy werk 'Rituele bul', 'n komposisie in dié trant, het hy 'n kompetisie wat deur Unievrleis uitgeskryf is, gewen.

In 1959 is P. se ontwerptekening vir 'n muurpaneel vir die gebou van die Transvaalse Provinsiale Administrasie aanvaar en die jaar daarop het hy aan die paneel begin werk. In 1963 was die werk (3 m X 12 m) voltooi en in November in die William Nicol-kamer vir die publiek oopgestel. Getiteld 'Die ontdekking' vorm dit die hoogtepunt van sy loopbaan. Dit verbeeld P. se siening van Afrika in sy geheel - vanaf die ontdekking van die seeroete om dié

vasteland tot die ontwikkeling daarvan in die moderne tyd.

Na afhandeling van dié paneel het P. se skilderkuns steeds meer vloeiend geword en interessante eksperimente het gelei tot die ontwikkeling van sy sogenaamde 'goue styl' in 1965. In 1968 is hy na Griekeland en Turkye om met sy Adam-Apollotema terug te keer. Hy het onder meer drie variasies van 'Die skepping van Adam' geskilder en reuse-intaglio's deur middel van gemodelleerde glasvesel gemaak. n Hele aantal van dié werke was te sien in die Pretoriase Kunsmuseum wat in 1972 n oorsigtentoonstelling van 195 werke van P. aangebied het. Op sy laaste tentoonstelling in Johannesburg (1975) was dit hoofsaaklik intaglio's, deels beeldhouwerk - deels skilderye wat te sien was. Hierdie uiters geslaagde geleentheid het plaasgevind slegs n paar weke voor sy ernstige siekte en dood.

P. was n toegewyde en gedissiplineerde kunstenaar wat verkieslik alleen gewerk het. Sy werk is sterk individualisties, die inhoud misterieus en simbolies, en die vertolking daarvan dikwels aanvegbaar. As mens was hy stil en beskeie - altyd netjies gekleed, met n kenmerkende regop houding. Twee helderblou deurdringende oë het in sy songebrande gelaat met yl blonde hare opgeval. Hy was ongetroud, het hom aan die gewone sosiale verkeer onttrek en was slegs vir sy intieme vriende op sy plasje Dombeya, naby Brits (waar hy ook begrawe is), toeganklik. Hy neem in die Suid-Afrikaanse kunsgeskiedenis n belangrike en onvervangbare plek in en sy werk word in al die vernaamste kunsmuseums in die land verteenwoordig.

F. VAN SCHALKWYK; J.R. DEICHMANN



Foreword

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It was 48 years ago in Pretoria, in December 1935, that a mutual friend took me by car to meet Alexis Preller.

He was 24, and I was 19.

After all this time, memories flood back in vivid detail. I even recall the clothes we were wearing on that occasion.

Alexis had returned from London in 1935, determined to establish himself in the Art World of South Africa as a Painter — a creative Artist.

At about the same time, sponsored by my two eldest brothers, and with a sense of complete dedication on my part, I enrolled as a full-time Ballet student at the Nina Bodenham School of Dancing in Johannesburg.

In order to understand Alexis and his work, it is essential to realise that a settled personal relationship was of the utmost importance to him. He always referred to this as having one's feet on a piece of earth that you could call your own. This caring partnership gave him the freedom he required for creative expression. I became aware of this very human need at the start of our relationship.

It is difficult to compress the trials and tribulations of life into a brief summary of this kind. There is no opportunity to reflect the sacrifices,

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(2)

the hardship, the anguish, and the moments of great joy that provided the melting pot from which Alexis' career emerged.

At first we shared a flat in Johannesburg. When I was recruited into the Ballets Russes de Monte Carlo (René Blum), Alexis joined me in Paris, where we lived in his first real Artist's studio, at 117, Rue Notre Dame des Champs in Montparnasse. Later we returned to South Africa.

When World War II erupted, Alexis was on a painting tour of the Congo, where he got caught up in the panic and turmoil of colonialists, who were anxious to be re-united with their families in Europe. On his arrival back in Pretoria Alexis was appalled at the apparent calm and indifference reflected in our uninterrupted daily lives. He had returned with a conscientious determination to help those suffering in an upheaval which threatened to engulf the entire World.

So, in spite of pleading from both his mother and his sister, who were always close to him, Alexis joined an Ambulance Unit in the South African Armed Forces. I did not attempt to dissuade him from his decision, as I had witnessed all the heart-searching arguments he had endured within himself.

The period that followed Alexis' enlistment

## Foreword

(5)

into the Army, were anxious years for me, filled with a loneliness, accentuated by personal, sharp comments and a few white feathers of shame, sent anonymously to me, by people who could not understand my continued, passive role in Alexis' life. At his sister's wedding to an Air Force Officer, my presence caused great embarrassment as I was the only guest who was not wearing a military uniform. But I was required to represent Alexis, and to escort his mother. Recalling that event still causes me much pain and embarrassment.

During a battle in North Africa, Alexis, along with many other members of the Forces, was captured by the Germans and transported to the German Prisoners-of-War camps in Europe. All we knew was that his letters suddenly ceased to arrive.

After some months of uncertainty, the Red Cross Society located Alexis, and through their negotiations on behalf of all Prisoners-of-War, managed to free Alexis and fly him back home to South Africa.

For a time Alexis was ill and deeply disturbed by all he had been through as a Prisoner-of-War.

With money received from his discharge from the Army, Alexis and I shared a small farm in Drummeria outside Pretoria. We named the farm Ygdrazil. In

Foreword

(4)

mythology, Yggdrasil referred to a tree which embraced Heaven, Earth, and Hell. Somehow we managed to experience all these elements in the few years that we still lived together.

In August 1954, I visited Alexis in his flat in Hatfield, Pretoria. At the time, neither of us realised that we were destined never to see each other again, because, soon afterwards, I moved away to Cape Town, and then to London.

By then Alexis was almost 44, and I was 38.

My memories of Alexis Preller remain fresh. The passing years will not diminish the admiration I feel for his work.

Sharing his life helped me to understand what he tried to express in his paintings. I know that anyone who is attracted to Alexis' paintings, will experience pain, joy, and tranquillity.

Christi Inuter

London

August 1984.

BYLAAG 18

EEN VAN DIE WERKE WAT TRUTER SAAM MET PRELLER IN 1947 GEMAAK HET.

GIPS TEËL : ANGEL

GETEKEN R. O. CHRISTI TRUTER '47

19 x 25 CM



## BYLAAG 19

**PRELLER SE EENMANUITSTALLINGS (1935 - 1975)**

1. 1935 (25 - 31 Oktober) - Glen's Upstairs Salon, Pretoria.
2. 1936 (11 - 19 Augustus) - Levson's Studio, Johannesburg.
3. 1936 (14 - 23 Desember) - Glen's Salon, Pretoria.
4. 1938 (28 Okt. - 12 Nov.) - New Group Hall, Pretoria.
5. 1944 (6 - 19 Junie) - Gainsborough Galleries,  
Johannesburg.
6. 1945 (21 Aug. - 4 Sep.) - Gainsborough Galleries,  
Johannesburg.
7. 1946 (8 - 22 Junie) - MacFadyen-Saal, Pretoria.
8. 1947 (7 - 22 Okt.) - Christi's Art Gallery, Pretoria.
9. 1947 (17 - 29 Nov.) - Constantia Galleries,  
Johannesburg.
10. 1948 (18 - 25 Sep.) - Ygdrasil, Pretoria.
11. 1949 (2 - 16 Aug.) - Gainsborough Galleries,  
Johannesburg.
12. 1950 (21 Okt. - 4 Nov.) - Galerie Vincent, Pretoria.
13. 1952 (12 - 25 Feb.) - Gainsborough Galleries,  
Johannesburg.
14. 1952 (18 - 29 Okt.) - Galerie Vincent, Pretoria.
15. 1953 (28 April - 9 Mei) - H.A.U.M. Galery, Kaapstad.
16. 1956 (13 - 24 Maart) - Lidchi Galery, Johannesburg.
17. 1958 (22 April - 3 Mei) - Lidchi Galery, Johannesburg.
18. 1962 (20 November -) - Pieter Wenning Galery,  
Johannesburg.
19. 1963 (15 - 29 Okt.) - S.A. Kunsvereniging - N. Tvl.  
Pretoria.
20. 1965 (20 Okt. - 8 Nov.) - Lidchi Galery, Johannesburg.
21. 1969 (22 Okt. - 8 Nov.) - Lidchi Galery, Johannesburg.
22. 1975 (12 - 29 Nov.) - Goodman Gallery, Johannesburg.

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## OPSOMMING

DIE WERK VAN ALEXIS PRELLER 1934 - 1948 EN 'N CATALOGUE  
RAISONNÉ

deur

JOHAN REINDER DEICHMANN

LEIER : PROF. M.G. SCHOONRAAD  
DEPARTEMENT: KUNSGESKIEDENIS  
GRAAD : MAGISTER ARTIUM

Alexis Preller is op 6 September 1911 in Pretoria gebore, waar hy ook op 13 Desember 1975 oorlede is.

Hy was die jongste van vyf kinders van Olivia Maria Sandenberg en Mauritz Herman Otto Preller, 'n neef van die bekende Afrikaner-historikus en -taalstryder Gustav Preller. Tydens sy skooljare aan die Pretoria Boys High School het Preller aktief belanggestel in die toneel- en skryfkuns. Na die voltooiing van sy skoolopleiding was hy werksaam in die stadsraad van Pretoria. Gedurende 1932 raak hy bevriend met Norman Eaton, wat hom aangemoedig het om na Groot Brittanje te gaan en hom as kunsskilder te bekwaam. In 1933 het hy uit die betrekking wat hy by die Pretoriase Stadsraad bekleë het, bedank en die jaar daarop na Groot Brittanje vertrek waar hy met J.H. Pierneef kennis gemaak het. Tydens sy verblyf in Groot Brittanje het hy sy kunsopleiding ontvang aan die Westminster School of Art onder Mark Gertler.

Na sy terugkeer na Pretoria in 1935 het hy sy eerste eenmanstentoonstelling gehou. Sy werke het uit die staanspoor getoon dat kleur 'n belangrike element in sy werk sou wees.

Aanvanklik was hy sterk beïnvloed deur Van Gogh en Gauguin. In 1937 vertrek hy na die suide van Frankryk waar hy tuisgegaan het in Monte Carlo. Met sy terugkeer in 1938 het hy by die Nuwe Groep aangesluit, en deelgeneem aan hul eerste tentoonstelling. Daarna het hy en Truter na Swaziland gereis. In 1939 onderneem hy 'n reis na die destydse Belgiese Kongo (Zaïre) wat 'n sterk stimulerende uitwerking op sy kuns gehad het. Hy keer terug met talle idees en veral die 'urn-kop' (ritueel misvormde kop van Kongo-kindere) het onmiddellik en telkens daarna in sy werk na vore gekom.

Tydens die Tweede Wêreldoorlog (1939 - 45) het Preller in 1940 by die Suid-Afrikaanse Mediese Korps aangesluit. Hy is die volgende jaar na Noord-Afrika, en meer spesifiek na Egipte, waar hy in die 14de Veldambulansenheid diens gedoen het. In 1942 word hy krygsgevangene geneem en na Italië gestuur. Na onderhandelings met die Rooi Kruis word hy in 1943 gerepatrieer na Suid-Afrika. Met sy terugkeer na sy vaderland in 1944 het hy 'n tentoonstelling van sy werke in Johannesburg gehou. Hierin het nuwe idees na vore gekom en het Afrika-visioene en oorlogsindrukke saamgevloei op sy skilderdoeke. In dieselfde jaar laat bou hy sy eerste ateljee, Ygdrasil, na die ontwerp van Norman Eaton.

Tydens 'n volgende besoek aan Europa in 1946 het hy twee maande lank die versamelings in die groot kunsmuseums in Londen en Parys bestudeer en in die Louvre die klassieke Griekse beeldhoustukke bestudeer. In die volgende jaar het Preller sy ateljee verkoop en na die Seychelle vertrek. Na sy besoek aan die Seychelle het Preller twee tentoonstellings in Johannesburg en Pretoria gehou waarop skulp- en vismotiewe, maar ook Christuskoppe in sy werk voorgekom het.

Deur middel van sy gebruik van kleur en die invloed van die inheemse kuns in sy werk, het hy Suid-Afrika bewus gemaak daarvan dat 'n Europese benadering nie summier op die Suid-Afrikaanse toneel oorgedra kan word nie.



## SUMMARY

THE WORK OF ALEXIS PRELLER 1934 - 1948 AND A CATALOGUE RAISONNÉ

by

JOHAN REINDER DEICHMANN

PROMOTOR : PROF. M.G. SCHOONRAAD  
DEPARTMENT : HISTORY OF ART  
DEGREE : MAGISTER ARTIUM

Alexis Preller was born in Pretoria on 6 September 1911 where he died on 13 December 1975.

He was the youngest of the five children of Olivia Maria Sandenberg and Mauritz Herman Otto Preller, a cousin of the well known Afrikaner historian and activist for Afrikaans, Gustav Preller. During his schoolyears at the Pretoria Boys' High School, Preller was actively interested in the art of writing and drama. After completing his school education he worked for the City Council of Pretoria. In 1932 he made friends with Norman Eaton who encouraged him to go to Great Britain in order to study art and train as an artist. In 1933 he resigned the position he had held in the City Council of Pretoria and in the following year he left for Great Britain where he met J.H. Pierneef. During his stay in Great Britain he attended the Westminster School of Art under Mark Gertler.

On his return to Pretoria in 1935 he held his first one man exhibition. From the start it was obvious from his works that colour would be an important element in his work. Initially he was strongly influenced by Van Gogh and Gauguin. In 1937 he left for France where he stayed in Monte Carlo. On his return to South Africa in 1938 he joined the New Group and parti-

icipated in their first exhibition. After this he and Truter travelled to Swaziland. In 1939 he travelled to the then Belgian Congo (Zaire) which had a most stimulating effect on his art. He returned with numerous ideas, especially the "urn head" (ritual misshapen head of Congo children) which occurred in his work immediately and over and over again in his ensuing work.

During the Second World War (1939 - 1945) Preller joined the war effort by enlisting in the South African Medical Corps in 1940. In 1941 he was sent to Egypt where he served in the 14th Field Ambulance unit. In 1942 he was taken prisoner of war and sent to Italy. After negotiations with the Red Cross he was repatriated to South Africa in 1943. On his return to his fatherland in 1944, he held an exhibition of his work in Johannesburg. In these paintings fresh ideas were presented. Africa-visions and war impressions converged on his canvasses. In the same year his first studio, Ygdrasil, was built according to designs drawn up by Norman Eaton.

On his next visit to Europe in 1946 he spent two months studying the collections of the large art museums in London and Paris. In the Louvre he studied classical Greek sculpture. In 1947 Preller sold his studio and left for the Seychelles. On his return from the Seychelles Preller held exhibitions in Pretoria and Johannesburg in which shell and fish motives as well as Christ heads appeared.

Through his use of colour and with the influence of indigenous art in his work, he brought an awareness to South Africa that an European approach cannot be summarily transposed to the South African scene.

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