

CELEBRATING  
THE LOVE *of* ART



# CELEBRATING THE LOVE *of* ART

A personal selection by Hanneli Rupert-Koegelenberg

This catalogue is distributed digitally as a supplement for the exhibition titled *Celebrating the Love of Art - a personal selection by Hanneli Rupert-Koegelenberg* curated by Elzette de Beer and hosted by the La Motte Museum.

Exhibition dates: 25 January 2020 - 25 July 2021

Installation photographs: Charles Russel

Image credits: Rupert Museum, Stellenbosch and La Motte Museum, Franschhoek

Catalogue Design: Estelle Tanner Design

Publisher: La Motte Wine Estate

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As part of the fiftieth jubilee of La Motte's Rupert ownership, La Motte owner Hanneli Rupert-Koegelenberg invites art-lovers to an exhibition of rare and important artworks that shares some favourite works from her collection as well as the family collection and allows insight into her love for art. The exhibition, entitled *Celebrating the love of Art - a personal selection by Hanneli Rupert-Koegelenberg*, acknowledges her appreciation of the arts and their preservation, a passion she shares with her late parents, Dr Anton and Mrs Huberte Rupert.

*Celebrating the love of Art* is on exhibition in the La Motte Museum from 25 January 2020 until 25 July 2021. The exhibition features, amongst others, works by Käthe Kollwitz, Irma Stern, Maggie Laubser, Jean Welz and Cecil Higgs from the Rupert Art Foundation, Huberte Goote, Rembrandt van Rijn Foundation and individual family collections.



INSTALLATION VIEW



INSTALLATION VIEW



JEAN LURÇAT (1892-1966)  
*Le Mouettes / Die Seemeeue / The Seagulls*  
1953-1954  
tapisserie / tapestry  
Versameling-Rupert Kunsstigting  
Collection-Rupert Art Foundation

## JEAN LURÇAT (1892-1966)

Ongetiteld / Untitled

nd

keramiek / ceramic

Versameling / Collection: Hanneli Rupert-Koegelenberg

Jean Lurçat was 'n Franse kunstenaar wat erken word daarvoor dat hy tapisserie weer as eietydse kunsform gewild gemaak het deur verskeie skeppers byeen te bring: skilders, ontwerpers en produseerders, of meesterwevers. Lurçat het tapisseriekuns nie slegs as kunsvlyt nie, maar as 'n selfstandige kunsform bevorder. Motiewe soos die natuur, diere en die kosmos kom telkens in sy werk voor wat mettertyd meer ambisieus en gedetailleerd geraak het.

Lurçat is in 1892 in Bruyères in Frankryk gebore, en het saam met sy klasmaats Henri Matisse, Paul Cézanne en Pierre-Auguste Renoir aan die Académie Colarossi studeer. In 1915 het hy aan sy eerste uitstalling in Zürich deelgeneem, en hy het in 1917 sy eerste groot tapisseriewerk voltooi. Gedurende die 1920s het Lurçat oor Europa, Noord-Afrika en gedeeltes van Asië gereis en tapisserie-opdragwerke gemaak. Sodoende het hy ook een van die eerste Weserse kunstenaars geword wat in die destydse Sowjet Rusland uitgestal het. In 1937 ontmoet hy met die wever François Tabard van Aubusson en voer sy tweede tapisserie by die Manufacture des Gobelins uit. Hierna sien hy in Angers die muurbehangsel *L'Apocalypse* en besluit om sy lewe aan tapisseriekuns te wy. Lurçat is in 1966 in Saint-Paul-de-Vence in Frankryk oorlede.

*Jean Lurçat was a French artist credited with bringing tapestries back into contemporary popularity by convening teams of creators: designers, painters and producers, or master weavers. His works often featured recurring motifs such as nature, animals, and the cosmos, and became increasingly ambitious and detailed over time.*

*Lurçat was born in 1892 in Bruyères, France, and studied at the Académie Colarossi where his classmates included Henri Matisse, Paul Cézanne and Pierre-Auguste Renoir. In 1915 he participated in his first exhibition in Zürich and completed his first major tapestry in 1917. During the 1920s Lurçat travelled around Europe, North Africa and parts of Asia, making tapestries on commission along the way and becoming one of the first Western artists to exhibit in what was then Soviet Russia. In 1937 he met the weaver François Tabard of Aubusson and produced a second tapestry at the Manufacture des Gobelins. Thereafter he saw the tapestry "L'Apocalypse" in Angers and decided to devote his life to the art of tapestry. Lurçat died in 1966 in Saint-Paul-de-Vence, France.*





## IRMA STERN (1894–1966)

Zanzibar Vrou / Zanzibar Woman

1949

olieverf op skilderdoek / oil on canvas

Versameling / Collection: Hanneli Rupert-Koegelenberg

Zanzibar-vrou wat in 1949 geskilder is, is een van die hoogtepunte van hierdie uitstalling. Stern se reise na Zanzibar in 1939 en 1945 was lewensveranderende gebeure wat haar artistieke uitsette vir jare daarna sou beïnvloed. Gedurende hierdie reise het sy artefakte en gekerfde houtwerk van Arabiese geboue versamel om deel van haar stillewesstudies te vorm en om as rame vir haar skilderye te dien. Sy het hierdie rame slegs vir haar beste skilderye gebruik.

Stern het verder haar romantiese reaksie op Afrika in haar joernale gedokumenteer, wat in 1943 as "Kongo" en in 1948 as "Zanzibar" gepubliseer is. Van 1935 tot die 1940's het haar werk oor stamlewe en Maleisiese kultuur in Suid-Afrika 'n hoogtepunt bereik. Alhoewel hierdie skildery "Zanzibar Vrou" genoem word, dateer dit vier jaar ná Stern se tweede besoek aan Zanzibar. Dit was dus óf vanaf 'n tekening gemaak wat sy in Zanzibar sou geskets het, óf dit is 'n Kaaps-Indiese vrou.

*Zanzibar Woman painted in 1949, is one of the highlights of this exhibition. Stern's trips to Zanzibar in 1939 and 1945 were life-changing events that would continue to influence her artistic output for years to come. During her journeys she collected artefacts that were to become objects in her still life compositions, and carved woodwork from Arab buildings as frames for her paintings. She reserved these frames only for her best work.*

*Stern further compiled expedition journals portraying her romantic responses to Africa. The journals were published as "Congo" in 1943, and "Zanzibar" in 1948. From 1935 until the 1940s, her work on tribal life and Malay culture in South Africa reached a high point. Although known as "Zanzibar Woman", this painting dates from four years after Stern's second visit to Zanzibar. Either it was done from a drawing made in Zanzibar, or it is of a Cape Indian woman.*



DETAIL OF IRMA STERN, ZANZIBAR VROU / ZANZIBAR WOMAN

## IRMA STERN (1894–1966)

Vuurpyle / Red Hot Pokers

1936

olieverf op skilderdoek / oil on canvas

Versameling / Collection: Hanneli Rupert-Koegelenberg

Irma Stern het haar stillewes met uitbundige energie benader. Marion Arnold merk op dat alhoewel talle van Stern se wye verskeidenheid onderwerpe vanuit vinnige sketse gedurende haar reise ontstaan het, was die binnenshuise ruimte van haar woning en die toevlug van haar ateljee ewevel van belang as die buitewêreld. Die meeste van Stern se stillewes bevat blomme en getuig van haar diep voorliefde vir natuurlike vorms en haar eie tuin. Werk aan 'n blommerangskikking in die ateljee, in teenstelling met die landskap, het vir Stern as kunstenaar beheer oor die natuur gebied deur die selektering en informele rangskikking, wat sy telkens saam met vrugte en 'n keuse van eklektiese artefakte opgestel het.

Modernisme se klem op formele strukture en piktorale outonomie het die stillewe 'n belangrike vorm van uitdrukking gemaak, eerder as 'n mindere genre. Aangesien Stern so 'n intense reaksie op kleur gehad het, is dit nie verrassend dat haar stilleweskilderye – wat deur haar formele besluite gerig is – haar sin vir kleur so opmerklik ten toon gestel het nie.

*Irma Stern approached her still lifes with abundant energy. Marion Arnold notes that although many of Stern's wide range of subjects derived from hasty notations during her travels, the interior spaces of her home and the sanctuary that was her studio were as important to her as the world at large. Most of Stern's still lifes contain flowers and testify to her deep love of natural forms and her own garden. Working in the studio with the flower-piece, as opposed to the landscape, Stern – as an artist – controls nature by selecting and arranging blooms informally, often set-up along with fruit and a selection from her wide-ranging collection of artefacts.*

*Modernism, with its emphasis on formal structure and pictorial autonomy, made the still life a significant arena of expression rather than a minor genre. Since Stern reacted so intensely to colour, it is not surprising that her still life paintings – controlled by her formal decisions – display her colour sense so emphatically.*





DETAIL OF KONGOLESE VROU / CONGOLESE WOMAN

## IRMA STERN (1894–1966)

Kongolese Vrou / Congolese Woman

1946

olieverf op skilderdoek / oil on canvas

Versameling: Rupert Kunstsstigting / Collection: Rupert Art Foundation

Buitehaar verblyf in Duitsland het Irma Stern ook na Engeland, Frankryk, België, Holland, Spanje, Italië, Griekeland, Turkye, Switserland, Madeira, Zanzibar, die Kongo, Suider-Rhodesië (as kind), en Noord-Afrika en Senegal gereis. Sy het ook uitgebreide reise deur Suid-Afrika onderneem. Stern het in 1942 met romantiese verwagtinge na die destydse Belgiese Kongo, vandag die Demokratiese Republiek van die Kongo, gereis met die oog op die skilder van Watussi- en Mangbetu-mense. Sy het weer in 1946 en 1955 daarheen teruggekeer.

Stern se ingesteldheid jeens mense, veral diegene wat anders as sy was ten opsigte van ras en klas, was telkens neerhalend, maar haar piktorale interpretasie van diegene wat haar artistieke doelstellings vervul het, was nie noodwendig vernederend van aard nie. Sy was opreg gefassineerd met mense. Haar belangstelling in modelle was hoofsaaklik visueel en wanneer sy swart mense uitgebeeld het, was sy salig onbewus van die konteks van hulle lewens en was slegs gemoeid met hulle voorkoms. Haar portrette van swart modelle maak aannames omtrent hulle leefstyle wat soms, onbekend aan Stern, juis om daardie rede as sosiale kommentaar gedien het.

Marion Arnold beklemtoon dat in haar soeke na eksotiese kulture wat in veronderstelde harmonie voortleef, het Stern, verlei deur kleur, patroon en ritme, sterk gereageer op mense wat mooi, gracieus of eksoties en anders van haar en van haar eie gemeenskap was.

*In addition to living in Germany, Stern travelled to England, France, Belgium, Holland, Spain, Italy, Greece, Turkey, Switzerland, Madeira, Zanzibar, the Congo, Southern Rhodesia (as a child), North Africa and Senegal. She also travelled extensively through South Africa. Stern went to the former Belgian Congo (today the Democratic Republic of the Congo) in 1942 with a romantic expectation and the aim of painting the Watussi and Mangbetu people. She returned there in 1946 and 1955.*

*Stern's attitude toward people, especially those different from her in terms of race and class, was often patronising, but her pictorial interpretation of those who served her artistic needs was seldom demeaning. She was genuinely fascinated by people. Her interest in her models was primarily visual, and when she depicted black people she remained oblivious to the context of their lives and was preoccupied only with rendering appearance. Her portraits of black models make assumptions about lifestyle and sometimes, unwittingly on her part, telling social commentary is delivered.*

*Marion Arnold reiterates that 'Searching for the exotic, trying to locate cultures where harmony prevailed, seduced by colour, pattern and rhythm, Stern responded strongly to people who were beautiful, graceful or exotic and who were different from her and from her own society'.*

## IRMA STERN (1894–1966)

Vissers / Fishers

1963

olieverf op skilderdekoek / oil on canvas

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Irma Stern het in 1931 drie maande in Madeira deurgebring op soek na nuwe inspirasie. Stern is ná haar aankoms vir 'n senu-ineenstorting behandel, maar het ten spyte daarvan produktief bly werk. Sy was verheug oor die helder lig, kleur en die eenvoudige leefstyl op die eiland en sou nog twee keer gedurende haar loopbaan – in 1950 en 1963 – terugkeer. Sy skryf: "Madeira, to me a wordless concept of earliest delights. Sun and bright colours ..."

Vissersmense wat nie net in haar tuisstad, Kaapstad, van belang is nie, maar ook in sommige van haar gunstelingbestemmings soos Madeira en ander Mediterreense vissershawes, kom deurlopend in Stern se skilderye voor.

*In 1931 Irma Stern spent three months in Madeira to look for new inspiration. Stern was treated for a nervous breakdown shortly after her arrival but painted productively nonetheless. She was thrilled by the bright light, vibrant colours and the simple way of life on the island and returned twice later in her career – in 1950 and 1963. She wrote 'Madeira, to me a wordless concept of earliest delights. Sun and bright colours ...'*

*Fishing communities also featured in Stern's paintings throughout her career since they are of importance not only in her home city of Cape Town, but also in some her favourite destinations like Madeira and other fishing ports in the Mediterranean.*





DETAIL OF VENISIË / VENICE

## IRMA STERN (1894-1966)

Venisië / Venice

1937

gouache op papier / gouache on paper

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Alhoewel Irma Stern tot 'n mindere mate met landskap geassosieer word, het sy gedurende haar loopbaan talle gouache- en olieverflandskappe geskilder. Sy was sensitiief vir die atmosfeer van plekke, veral die lig en toonwaarde, alhoewel haar werk nie noodwendig stilisties as Impressionistes erken word nie. Haar gouache-studies vang tonele ekonomies en akkuraat op 'n meer verwynerde wyse wat geassosieer word met metodes van dokumentasie vas (in teenstelling met haar meesal ekspressiewe styl). Stern was in vervoering oor die argitektuur en water wat Venesië so verruklik maak, soos dit uit hierdie skitterende werk blyk. In Venesië het Stern ook vanaf 1950 tot 1958 by die bekendste internasionale kontemporäre kunsvertoning uitgestal, naamlik die Venesiese Biënnale.

*Although Irma Stern is less often associated with landscape painting she produced many gouache and oil landscapes throughout her career. She reacted to the atmosphere of places and was sensitive to light and tone even though her work is not necessarily recognised as Impressionistic in style. Her gouache studies capture scenes economically and with precision. They often reflect a detachment associated with the act of recording (in contrast to her mostly expressive style). Stern was enchanted by the architecture and water that give Venice its charm, resulting in luminous paintings such as this work. In Venice, Stern also exhibited at the most renowned international contemporary art show, the Venice Biennale, from 1950 to 1958.*

# IRMA STERN (1894-1966)

*Die Ewige Kind / The Eternal Child*

1916

olieverf op bord /oil on board

Versameling · Rupert Kunsstigting, Stellenbosch / Collection · Rupert Art Foundation, Stellenbosch

Irma Stern het *Die Ewige Kind* in 1916 geskilder. Die skildery beeld 'n jong meisie uit met 'n rooi patroonrok en wit kraag met 'n strik. Sy sit op die rand van 'n stoel met 'n bos veldblomme styf op haar skoot vaseklem. Haar voorkoms is tipies van die ondervoede kinders in Duitsland gedurende die oorlog, soos wat dit blyk uit haar groot kop in vergelyking met haar onderontwikkelde lyf en haar donker oë in 'n bleek gesig.

Stern het die meisie op 'n trem teëgekom en was oortuig dat sy geskilder moes word om die ellende wat oorlog teweegbring te verbeeld. Sy het die werk uit haar geheue geskilder en simbolisme bygewerk soos die lewewegende betekenis van die blomme binne die beperkinge van oorlog wat geïmpliseer word deur die buitelyne van die stoel.

Die gerespekteerde Duitse ekspressionistiese kunstenaar, Max Pechstein was beïndruk met die werk. Dit het daartoe geleid dat Stern hierdie as haar eerste belangrike skildery beskou het wat voorts haar persoonlike simbool van prestasie sou wees.

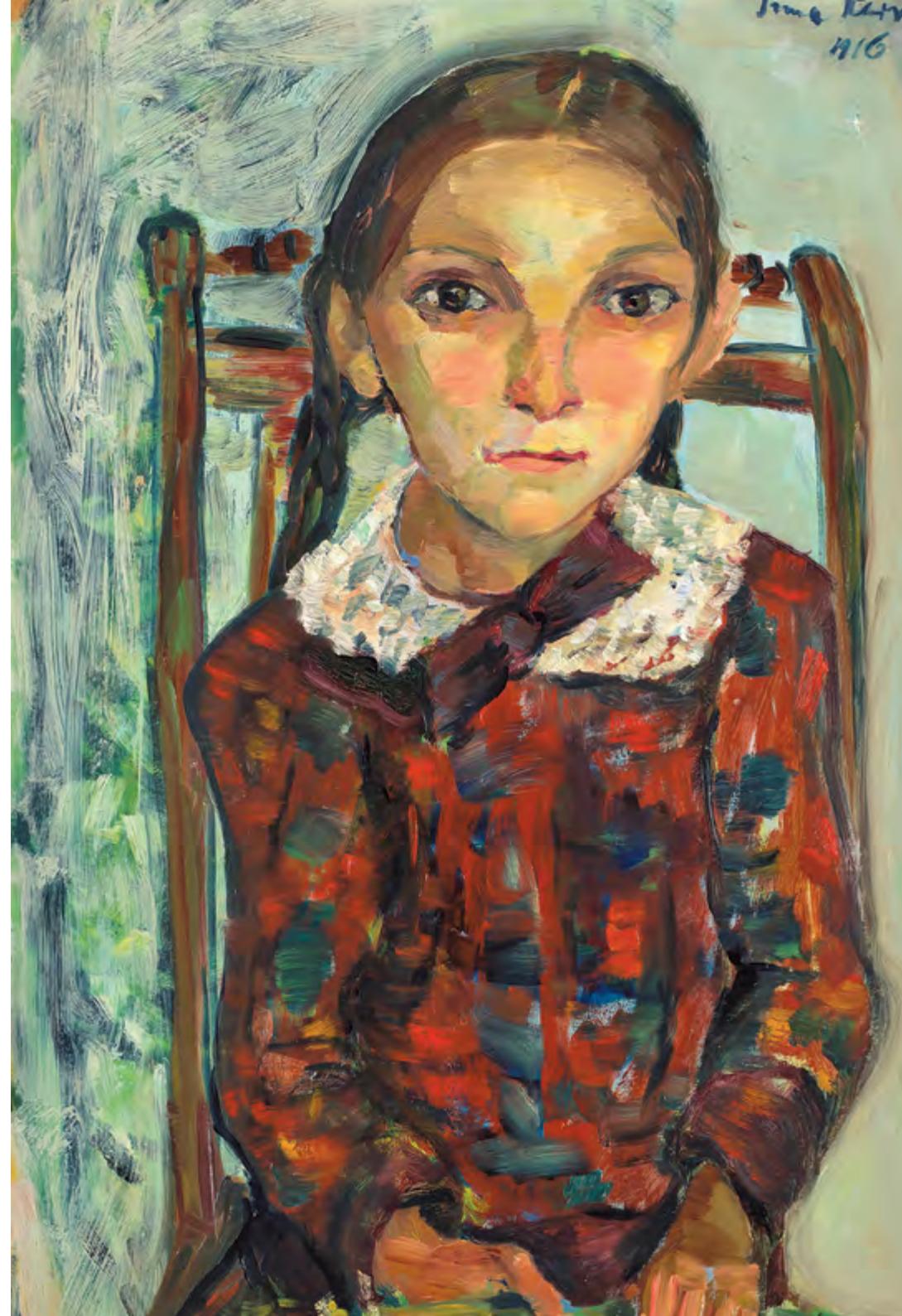
Stern wou nooit van *Die Ewige Kind* afstand doen nie en het dit eers na die einde van haar lewe aan me Huberte Rupert verkoop. Die skilderye is daarna vir jare in die Suid-Afrikaanse Nasionale Galery geleen vir tentoonstelling, waarna dit aan die Rupert Kunsstigting in Stellenbosch terugbesorg is en onder andere in Dr A.E. Rupert se kantoor asook die Rembrandt van Rijn Galery te sien was. Daar is vervolgens besluit om die werk nie verder vir bruikleen aan ander instansies beskikbaar te maak nie. La Motte Museum sal die eerste eksterne galery in onlangse tye wees om hierdie spesiale werk uit te stal.

Irma Stern painted *The Eternal Child* (*Das Ewige Kind*) in 1916. The picture is of a little girl wearing a red patterned dress with white collar and bow. She sits on the edge of a chair, clasping a bunch of wildflowers on her lap in small, bony hands. Her features were typical of malnourished children in Germany during the war, as is evident from her big head and underdeveloped body and wide-set dark eyes in her pale face.

Stern encountered the girl on a tram and felt compelled to draw her to express the misery and distress that war inflicts on all lives. She painted the work from memory, imbuing it with symbolism like the life-giving meaning of the flowers within the constraints of war, implied by the grid of the chair which metaphorically suggests the restricted natural development of the child.

The respected German expressionist painter, Max Pechstein, who endorsed Stern's experimentalism, approved of the painting, which lead to Stern considering it to be her first important painting that would go on to become her personal icon and a symbol of accomplishment.

Stern never wanted to part with this painting and only sold it to Mrs Huberte Rupert towards the end of her life. The painting was subsequently loaned and exhibited at the South African National Gallery for many years before being returned to the Rupert Art Foundation, where it was also exhibited in Dr A.E. Rupert's office and the Rembrandt van Rijn Gallery. Thereafter it was decided that it would not be available for loan by other museums. The La Motte Museum is the first external gallery permitted to display this special work again for three months only.





DETAIL OF IMA STERN, DIE EWIGE KIND / THE ETERNAL CHILD



## MARIANNE PODLASHUC (1932-2004)

Drie Seuns / Three Boys

1960

olieverf op bord / oil on board

Versameling · Rupert Kunsstigting, Stellenbosch / Collection · Rupert Art Foundation, Stellenbosch

Marianne Podlashuc is in 1932 in Holland gebore waar sy die Nazi-oornname van Nederland gedurende die Tweede Wêreldoorlog beleef het. Hierdie ervaring sou 'n langdurige invloed op haar ingesteldheid van medemenslikheid hê, wat ook in haar kuns as 'n diepgaande bewusheid van sosiale ongelykheid weerspieël is. Hierdie bewussyn kom veral in haar Suid-Afrikaanse werk van die 1950s en 1960s te voorskyn.

In Bekende voorbeeld van hierdie tipe werk is haar skildery, *Drie Seuns*, wat vir die omslag van Alan Paton se ikoniese *Cry the Beloved Country* gebruik is. Esmé Berman beskryf die gestileerde vormgewing as 'n kragtige uitdrukking van Podlashuc se respons op minder bevoorregte plaaslike gemeenskappe. Hayden Proud voer ooreenkomsdig aan dat die gestileerde figurasie van die hopeloosheid en armoede van die kinders 'n uitdrukking van Podlashuc se sosiale bewussyn is.

Nadat sy in 1952 vanaf Delft na Suid-Afrika geïmmigreer het, het Marianne haarself in Bloemfontein as kunstenaar gevestig. Vyf jaar daarna is sy met die Suid-Afrikaanse kunstenaar Alexander Podlashuc getroud, saam met wie sy in 1958 medestigter van die Bloemfonteingroep van kunstenaars was. Alhoewel sy in groepuitstallings deelgeneem het, het haar eerste solo-uitstalling eers in 1977 by die William Humphreys Kunsgalerij in Kimberley gerealiseer. Podlashuc se werke het ongelukkig nie algemene erkenning geniet nie en 'n eerste retrospektief getiteld 'Vrou van Delft: Die kuns van Marianne Podlashuc' is eers twee jaar na haar afsterwe in 2016 gehou.

Marianne Podlashuc was born in Holland in 1932, where she lived through the Nazi occupation of the Netherlands during the Second World War. This experience not only had an impact on her as a compassionate human being, but also as an artist whose work would echo a profound awareness of social disparities. This consciousness is particularly reflected in her South African work of the 1950s and 1960s.

A well-known example is her painting entitled *Three Boys*, which was used as the front cover illustration for the Penguin Modern Classics edition of Alan Paton's iconic work of South African literature, *Cry the Beloved Country*. Esmé Berman describes the stylised image as a powerful manifestation of Podlashuc's response to the realities of less privileged local communities. Hayden Proud similarly states that the stylised figururation of the bleakness and poverty of the children in the image is an expression of Podlashuc's social conscience.

After immigrating to South Africa from Delft in 1952, Marianne settled in Bloemfontein as a practicing artist. Five years later she married the South African artist Alexander Podlashuc with whom she founded the Bloemfontein Group of artists in 1958. Although she participated in group exhibitions, her first solo exhibition only took place in 1977 at the William Humphreys Art Gallery in Kimberley. Podlashuc's work unfortunately did not enjoy widespread acknowledgement, and her first retrospective exhibition – 'A Woman from Delft: The Art of Marianne Podlashuc' – was only held in 2006, two years after her death.

## Eleanor Esmonde-White (1914–2007)

Mother and Child / Moeder en Kind

1960

olieverf op hout / oil on wood

Versameling: Rupert Kunstsigtig / Collection: Rupert Art Foundation

Eleonor Esmonde-White is in 1914 in die destydse Natal gebore. Sy het haar skoolopleiding aan die Girls' Collegiate School ontvang, en in 1932 met 'n studiebeurs aan die Natalse Universiteitskollege ingeskryf. Sy het in 1932 na Europa gereis vir die bestudering van kunswerke in Italië, Frankryk, België, Nederland en Engeland. Die Italiaanse fresko's en die werk van muurskilders het 'n groot invloed op haar kunsloopbaan gehad. In 1933 het White die Sir Herbert Baker-studiebeurs ontvang om aan die Royal College of Art in Londen te studeer, waar sy ook deel van die span was wat die Suid-Afrika Huis aan Trafalgarplein versier het en waar sy haar eerste professionele opdrag sou voltooi. Sy het daarna 'n beurs ontvang om aan die British School at Rome te studeer, waar freskoskilderwerk 'n belangrike vragting was en waarna sy as een van slegs twee gekwalifieerde Suid-Afrikaanse muurskilders erken is. White het ook tapisserie ontwerp wat deur Jean Lurçat uitgevoer is. White het gedurende die Tweede Wêreldoorlog in Londen aangebly, en het daarna 'n aantal prominente ontwerp opdragwerke ontvang alvorens haar terugkeer na Suid-Afrika na 16 jaar in die buiteland.

Esmonde-White het in 1949 na Suid-Afrika teruggekeer om 'n departement vir ontwerp by die Michaelis Kunsskool te stig. Sy het 1950 haar eerste solo-uitstalling in die Kaap gehou, waarna sy tale plaaslike en internasionale uitstellings gehad het. Sy was 'n skilder, grafiese kunstenaar en muurskilder wat bekend was vir haar fokus op vroue as primêre onderwerp, sowel as vir haar beskeie kleurpalet. Buitehaar posisie as lektor het sy volgehou om te skilder en het ook 'n aantal openbare opdragwerke uitgevoer – vanaf 'n mosaïek vir die Kaap Provincie Biblioteek in 1952, tot 'n tapisserie vir die Baxter Teater in 1977. In 1981 het sy na Griekeland verhuis wat haar onderwerpe beïnvloed het, maar het in 1988 weer permanent teruggekeer. White het in 1992 haar laaste solo-uitstalling gehou en in 2001 afgetree. Sy is in 2007 oorlede.

*Eleonor Esmond-White was born in the former province of Natal in 1914. She attended the Girls' Collegiate School and enrolled at the Natal University College on a scholarship. She travelled to Europe to study artworks in Italy, France, Belgium, the Netherlands and England. The works of Italian fresco and mural painters had a major influence on her art career. In 1933 White received the Sir Herbert Baker Scholarship to study at the Royal College of Art in London, where she also joined the team decorating the walls of South Africa House on Trafalgar Square, where she received her first professional commission. In 1934 she received a bursary to study at the British School at Rome, where techniques of Italian fresco painting was an important subject and after which she was recognised as one of only two qualified South African mural painters. She also designed tapestries woven by Jean Lurçat. White remained in London during World War II, and afterwards received a number of prominent design commissions before returning to South Africa after 16 years abroad.*

*Esmond-White returned to South Africa in 1949 and proceeded to establish a design department at the Michaelis School of Art. She had her first solo exhibition in Cape Town in 1950, after which she had several exhibitions around South Africa and internationally. She was a painter, graphic artist and muralist known for her focus on women as her primary subject matter, as well as for her modest colour palette. Besides her lecturing position she continued painting, and also carried out a number of public commissions – from a mosaic for the Cape Province Library in 1952, to a tapestry for the Baxter Theatre in 1977. In 1981, she emigrated to the western coastline of Greece which inspired her subject matter but returned permanently in 1988. White held her last solo exhibition in 1992 and retired in 2001. She passed away at the age of 93 years in 2007.*





## PABLO PICASSO (1881-1973)

*Moeder en Kind met Tjalie / Mother and Child with Shawl*

1966

litografie / lithography

Versameling / Collection: Hanneli Rupert-Koegelenberg

Pablo Picasso se *Moeder en Kind met Tjalie* is 'n litografiese drukwerk van 1966 van die gelyknamige 1903-skilderye. Hierdie spesiale werk is een van slegs enkele skilderye vanuit Picasso se Blou Periode waarvoor hy gedurende sy leeftyd toestemming gegee het om gedruk te word.

Die moeder-en-kindtema kom telkens in Hanneli Rupert-Koegelenberg se versameling voor, en is simbole van die belangrikheid van familie en 'n ma se liefde en sorg vir haar kinders. Die moeder-en-kindtema word in hierdie uitstalling ook verteenwoordig deur Käthe Kollwitz se aangrypende werke.

Die verskeie rolle van vroue, onder ander hul rol as moeders en versorgers, word ook gevier in La Motte se beeldhouversameling met beelde soos *Voortrekker Moeder en Kinders* deur Anton van Wouw, Toby Megaw se *Moeder en Kind* en *The Kiss* deur Theo Megaw.

*Pablo Picasso's Mother and Child with Shawl is a lithograph from 1966 of a painting from 1903. This wonderful work is one of only a handful of Blue Period work that Picasso authorised to be printed during his lifetime.*

*The mother-and-child theme appears frequently in Hanneli Rupert-Koegelenberg's collection and symbolises the importance of family and a mother's love and care for her children. The mother-and-child theme is also represented in this exhibition by the gripping work of Käthe Kollwitz.*

*The various roles of women, such as mothers and caregivers, are also celebrated in La Motte's sculpture collection, with sculptures like Voortrekker Mother and Children by Anton van Wouw, Toby Megaw's Mother and Child and The Kiss by Theo Megaw.*

## KÄTHE KOLLWITZ(1867-1945)

Frau mit Totem Kind / Vrou met Gestorwe Kind / Woman with Dead Child

1903

ets / etching

Versameling / Collection: Hanneli Rupert-Koegelenberg

Elizabeth Berkowitz skryf dat Käthe Kollwitz, met haar vurige toewyding aan die swaarkry van die werkersklas, die rou en traumatisie ervaring van oorloë in die eerste dekades van die twintigste eeu uitgebeeld het. In 'n tyd wat moderne kuns hoofsaaklik met kleurvolle, abstrakte skilderye deur manlike kunstenaars geassosieer is, het Kollwitz 'n bykans onwaarskynlike bekendheid vir haar figuratiewe, swart-en-wit drukkuns behaal. Kollwitz het drukkuns as haar primêre medium aangeneem, en vanuit haar eie Sosialistiese gesindheid en teenkanting teen oorlog het sy die grafiese en ekspressiewe krag van die medium ingespan om 'n onversagte blik op die oorsprong en langdurige gevolge van oorlog aan die publiek te bied. Vroue wat hulle kinders betreur of beskerm het een van haar dominante temas geword.

In 1903 het Kollwitz 'n reeks tekeninge, houtskool werke en etse, *Vrou met Gestorwe Kind*, geskep, waarvan die aanvanklike werk *Pieta – Maria betreur haar gestorwe seun* getiteld is. Op daardie tydstip was die werk nie op direkte lewenservaring gebaseer nie, maar Kollwitz se seun Peter, wat op die ouderdom van sewe as die seun in hierdie ets geposeer het, is in die Eerste Wêreldoorlog oorlede en haar kleinseun, sy naamgenoot, in die Tweede Wêreldoorlog.

*Elizabeth Berkowitz writes that Käthe Kollwitz, with her fierce commitment to portraying the hardships of the working class, rendered the grief and harrowing experiences of wars in the first decades of the twentieth century. At a time when modern art was associated with colourful abstract painting by predominantly male artists, Kollwitz achieved unlikely renown for her figurative, black-and-white prints. Kollwitz adopted printmaking as her primary medium, and drawing from her own Socialist and anti-war sentiments, she harnessed the graphic and expressive powers of the medium to present to the public an unvarnished look at the root causes and long-lasting effects of war. Women mourning or protecting their children became one of her major themes.*

*In 1903 Kollwitz began a series of drawings, charcoal and etches, *Woman with Dead Child*, which was initially called *Pieta – Mary mourning her dead Son*. At the time, the work was not based on any direct life experience; however, Kollwitz's son Peter, who at age seven posed for the dead child in this etch, was later killed in World War I, and a grandson, his namesake, in World War II.*



## KÄTHE KOLLWITZ (1867-1945)

Mutter mit Zwillingen / Moeder met Tweeling / Mother with Twins

1932-1936

brons / bronze

edisie / edition 2/6

Versameling/Collection · Huberte Goote

Kollwitz was buiten 'n drukkunstenaar ook 'n vernuiftige beeldhouer wat talle gedenkbeelde geskep het wat haar teenkanting teen oorlog en die rouproses in drie dimensies verken het ten einde 'n diep empatie met menslike swaarkry te verbeeld. Aanvanklik beplan as 'n moeder-en-kindfiguur (sien *Vrou met Gestorwe Kind* en *Pieta*) is hierdie weergawe egter geïnspireer deur die geboorte van Kollwitz se tweelingkleindogters. Die beskermende omarming simboliseer moederliefde – volgens Kollwitz die sterkste gevoel wat ervaar kan word.

As 'n kunstenaar en ma was Kollwitz instrumenteel in die daarstel van nuwe maniere benewens die tradisionele voorstellings waarop moderne vroue hulleself in kuns kon voorstel. Kollwitz het talle selfportrette gemaak, en het vroue uitgebeeld wat werk, rou, en revolusies lei. Kollwitz het veral die kompleksiteite van moederskap gedurende haar loopbaan verken.

While renowned as a highly skilled printmaker, Kollwitz also turned her attention to sculpture, creating several memorials that explored her abiding anti-war themes of mourning and grief in three dimensions by embodying a deep empathy with human suffering. Initially planned as a mother figure with child (see *Frau mit Totem Kind* and *Pieta* – Mary Mourning Her Dead Son), this version was inspired by the birth of Kollwitz's twin granddaughters. The protective embrace symbolises maternal love – for Kollwitz, the strongest feeling that can be experienced.

As an artist and a mother, Kollwitz was instrumental in establishing new ways in which modern women could portray themselves in art outside of traditional guises. Kollwitz created several self-portraits and portrayed women working, mourning, and leading revolutions. In particular, Kollwitz explored the subject of motherhood in all of its complexity throughout her career.



KÄTHE KOLLWITZ (1867-1945)

*Pieta*

1937-38

brons / bronze

Versameling / Collection · Huberte Goote

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KÄTHE KOLLWITZ (1867-1945)

*Turm de Mütter*

1937-38

brons / bronze

Versameling / Collection · Huberte Goote

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## YACOV AGAM (b.1928)

1977

serigrafie / serigraphy

Versameling / Collection: Hanneli Rupert-Koegelenberg

Die Israeliese beeldhouer en eksperimentele kunstenaar, Yaacov Agam, is in Palestina gebore en het aan die Bazalel Akademie vir Kuns en Ontwerp in Jerusalem studeer alvorens hy in 1949 na Zürich verhuis het vir verdere studies aan die Kunstgewerbe Schule, waar hy ook deur die skilder en beeldhouer Max Bill beïnvloed is. In 1951 het Agam na Parys verhuis (waar hy steeds woon) en waar hy vir die eerste keer in 1953 uitgestal het en tesame met kunstenaars soos Alexander Calder homself uiteindelik as een van die pioniers van kinetiese kuns gevestig het.

Agam se werk word gewoonlik geken aan die abstrakte of kinetiese aard daarvan wat telkens toeskouers se deelname, lig en klank behels, asook sy grootskaalse openbare werke. Agam het in 1972 'n retrospektiewe uitstalling by die Musée National d'Art Moderne in Parys gehou, en weer in die Guggenheim Museum in New York in 1980. In 1996 het UNESCO die Jan Amos Comenius Medalje aan hom toegeken vir die visuele opvoeding van jong kinders. In 2018 is die Yaacov Agam Kunsmuseum in Israel geopen.

Hierdie werk is geteken 'To Hanneli cordially Agam Stellenbosch 27 April 1977' in die onder-linkerkantse hoek.

*The Israeli sculptor and experimental artist, Yaacov Agam, was born in Palestine and trained at the Bazalel Academy of Art and Design in Jerusalem before moving to Zürich in 1949, where he furthered his studies at the Kunstgewerbe Schule, and was influenced by the painter and sculptor Max Bill. In 1951, Agam moved to Paris (where he still resides) and where he first exhibited in 1953. This was also where he eventually established himself as one of the pioneers of kinetic art, alongside artists such as Alexander Calder.*

*Agam's work is usually abstract, kinetic art that employs movement, viewer participation and frequent use of light and sound. He is also renowned for his large-scale public pieces. Agam held a retrospective exhibition in Paris at the Musée National d'Art Moderne in 1972, and at the Guggenheim Museum in New York in 1980. In 1996 he was awarded the Jan Amos Comenius Medal by UNESCO for visual education of young children. In 2018 the Yaacov Agam Museum of Art was opened in Israel.*

*This print is signed 'To Hanneli cordially Agam Stellenbosch 27 April 1977' in the bottom left corner.*



DETAIL OF SCALES AND LADDERS



## IRMA STERN (1894-1966)

*Die Laan / The Avenue*

1925

olieverf op skilderdoek / oil on canvas

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Die kunskritikus Marion Arnold merk op dat Stern gedurende die middel twintigs steeds swart gebruik het vir definisie en toondiepte soos met "Die Laan". Sy sou egter later in die twintigste toenemend op kleur begin staatmaak om atmosfeer in haar skilderye te wek. Die stemming in hierdie uitbeelding word geskep deur sterk tonale kontraste in die ruimtelike verwantskap tussen die grondvlak wat deur 'n klein figuur geartikuleer word, en die netwerk van plantegroei en die ritmes in die takke.

*The art critic Marion Arnold notes that Stern still used black for definition and tonal depth during the mid-twenties, as in the case of "The Avenue". Later in the twenties, however, she would increasingly depend on colour to evoke mood in her paintings. The mood in this image is created through strong tonal contrasts and the spatial relationship of the ground plane – articulated by a small figure – to the network of foliage and branch rhythms.*

## IRMA STERN (1894–1966)

Granaatverkoper / Pomegranate Seller

1948

olieverf op skilderdoek / oil on canvas

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Stern is in 1884 in Schweizer-Reneke in die destydse Transvaal gebore en het haar formatiewe jare in Duitsland deurgebring waar haar beskouinge deur Duitse kultuur en Modernistiese praktyk beïnvloed is. Sy het haarself in die 1920s in Kaapstad gevestig waar haar stilistiese innovasies die konserwatiewe publiek geskok het. Ten tyde van haar afsterwe in 1966 was Stern se bydrae tot die Suid-Afrikaanse Kunste egter onweerlegbaar. Alhoewel kontroversieel gedurende haar leeftyd, is Stern een van die interessantste skilders om vanuit 'n laat twintigste-eeuse perspektief te oorweeg. Haar uitgebreide oeuvre het die dilemma van wit Suid-Afrikaners, naamlik die erkenning van 'n Europese kultuurgeskiedenis in 'n Afrika-omgewing, verbeeld. Sy het Afrika deur 'n lens van verromantiseerde mense en plekke beskou, nes sy dit tydens haar reise ervaar het.

Irma Stern se historiese belang berus op haar bydrae tot die Suid-Afrikaanse Modernisme en haar bevryding van kleur. Deur moderne kuns onder die publiek se aandag te dwing, het sy tot 'n groot mate tot veranderde persepsies rondom Suid-Afrikaanse kuns bygedra. Sy het voortdurend uitgestal en publisiteit rondom haar aktiwiteite gegeneere ten einde haarself as 'n professionele en onafhanklike vrouekunstenaar wat haarself deur haar kuns kon onderhou, te vestig.

*Born in 1884 in Schweizer-Reneke in the former Transvaal Republic, Stern spent her formative years in Germany where her vision was shaped by German culture and Modernist practice. She settled in Cape Town in 1920 and her stylistic innovations shocked a conservative, provincial public, but after her death in 1966, her contribution to South African art was undisputed. Controversial in her lifetime, Stern is one of the most interesting South African painters to consider from a late-twentieth-century perspective. Her extensive oeuvre encapsulates the dilemma of white South Africans, namely acknowledging both a European cultural heritage and an African environment. She saw Africa through the lens of the romanticised people and places that she encountered in her extensive travels.*

*Irma Stern's historical importance rests on her contribution to South African Modernism and on her liberation of colour. By bringing modern art forcibly to the attention of the public, she did much to shift perceptions about art in South Africa. She continued to exhibit and publicise her activities in order to become an independent professional female artist who could support herself by making art.*





DETAIL OF VOLKSHUISIES

## MAGGIE LAUBSER (1886-1973)

### Volkshuisies

1930

olieverf op skilderdoek / oil on canvas

Versameling / Collection: Hanneli Rupert-Koegelenberg

Maggie Laubser is in 1886 in Malmesbury gebore. Die formatiewe indrukke van haar jeug – plaaslewe, -inwoners, natuur, blomme en diere gebaai in die ewigveranderende lig – het haar skilderstyl deur haar lewe deur beïnvloed. Sy het kortstondig kuns onder Edward Roworth in Kaapstad studeer en later by die Slade School in Londen. Gedurende haar verblyf in Antwerpen het sy figuurstudieklasse bygewoon en teen die einde van die twintigs na Italië en München gereis.

In 1920 het Laubser uit Europa na Suid-Afrika teruggekeer vir 'n kort besoek aan haar familieplaas Oortmanspost naby Klipheuwel in Malmesbury. Haar Suid-Afrikaanse fase het die kort besoek in 1920 en 'n langer besoek van 1921 tot 1922 behels wat bestaan uit 'n reeks portrette van swart en kleurling vroulike figure, waarskynlik vroue wat op die plaas gewerk het.

Laubser het verder gereis en haarself in Berlyn gevestig waar sy in noue kontak met die Duitse Ekspressionisme gekom het, en in 'n gesaghebbende en toegewyde skilder ontluuk het. Sy het haar beeld vereenvoudig deur hulle van detail te stroop en haar kleure en kontraste te versterk en slegs die essensiële, simboliese vorms van haar persoonlike visie en interpretasie oor gehou.

Met haar permanente terugkeer na Suid-Afrika uit die kosmopolitiese kringe van Weimar, Berlyn, het sy haarself vir die volgende agtien jaar op haar ouers se plaas gevestig. Laubser het oorspronklik portrette en landskappe van die Swartlandstreek in dieselfde Ekspressionistiese styl as die werk wat sy in Duitsland geskep het, voortgebring. In 1929 het Laubser by die Nasionale Museum in Bloemfontein uitgestal. Tot 1932 het sy na kusdorpies

soos Langebaan en Hermanus gereis en watervoëls en vissermanne as onderwerpe gebruik. Laubser het in 1938 lid van die Nuwe Groep geword en tussen haar uitstellings gereis, waarna sy portretstudies van swart en Indiese vroue en Kaaps-Maleise vissermanne terug in haar ateljee geskilder het.

Laubser het eers vanaf die 1940s algemene erkenning begin geniet, en 'n erepenning vir skilder is deur die Suid-Afrikaanse Akademie vir Wetenskap in 1946 aan haar toegeken. Tussen 1950 en 1970 het sy 'n verdere 25 solo-uitstellings landswyd aangebied met haar laaste solo-uitstalling in 1970 in Johannesburg. Sy is in 1973 in haar woning Altyd Lig in die Strand oorlede.

## MAGGIE LAUBSER (1886-1973)

Portret van Kleurlingmeisie / *Portrait of a Coloured Girl*

1930

olieverf op skilderdoek / oil on canvas

Versameling: Rupert Kunstsstigting / Collection: Rupert Art Foundation

Maggie Laubser was born in Malmesbury in 1886. The formative impressions of her youth – farm life, the inhabitants of the farm, nature, flowers, and animals all bathed in ever-changing light informed her painting throughout her life. She briefly studied art in Cape Town under Edward Roworth and later at the Slade School in London. During a stay in Antwerp she attended figure-drawing classes, and from the end of the twenties she travelled in Italy and Munich.

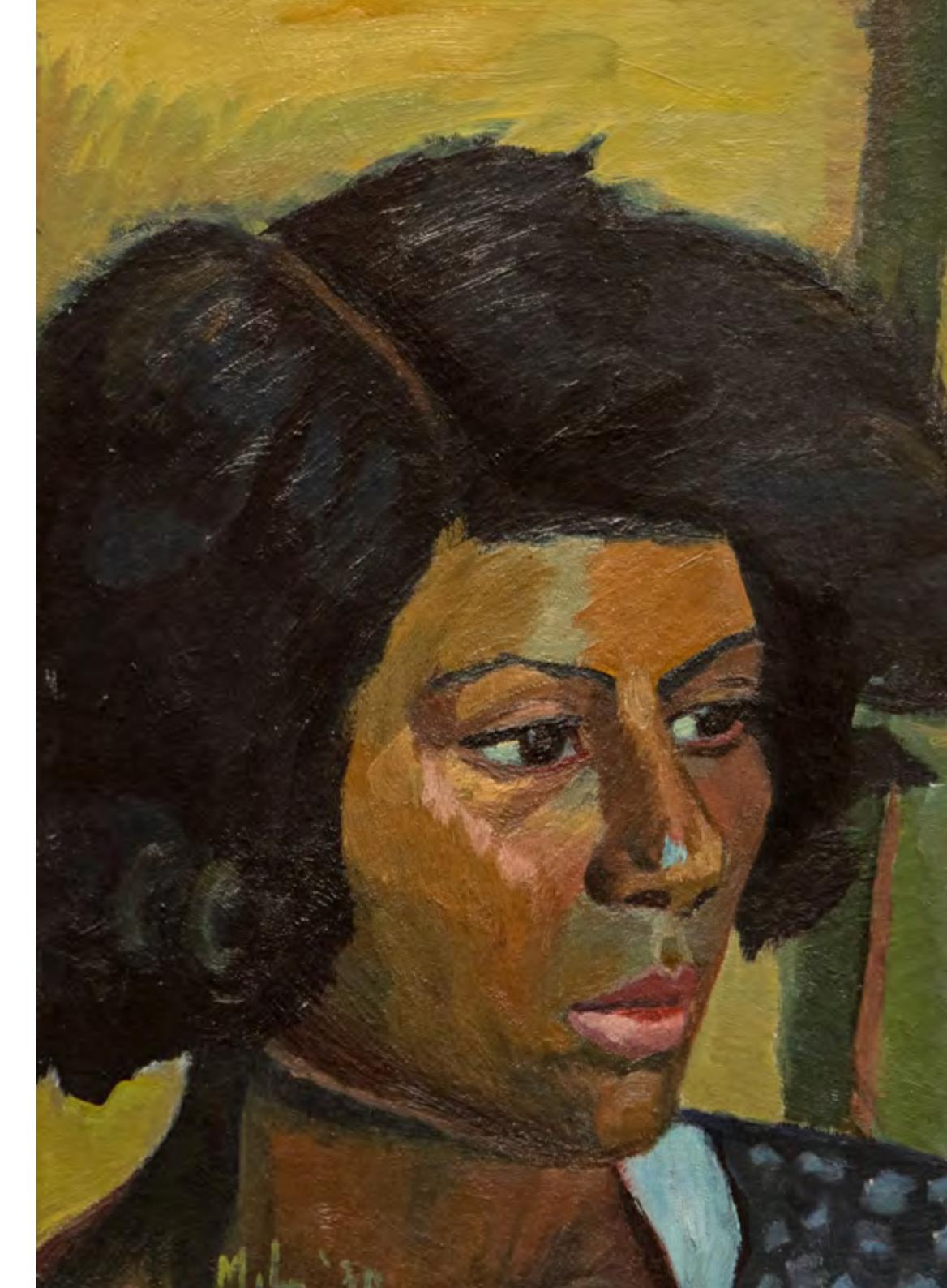
In 1920 Laubser returned to South Africa from Europe for a short visit to her family's farm Oortmanspost near Klipheuwel in the Malmesbury district. Her South African phase, which encompassed her short visit in 1920 and a longer visit from 1921 to 1922, comprises a series of portraits of black and coloured female figures, likely women who worked on the farm.

Laubser travelled again and settled in Berlin, where she came in close contact with German Expressionism and blossomed into an accomplished and committed painter. She simplified her images by stripping them of detail, intensified her colours and contrasts, and retained only the essential symbolic forms of her personal vision and interpretation.

Upon her permanent return to South Africa from the cosmopolitan artistic circles of Weimar, Berlin, she established herself on her parents' farm for the next eighteen years. Laubser initially painted especially portraits and landscapes of the Swartland region in the same Expressionist style as the works she had produced in Germany. In 1929 Laubser exhibited at the National

Museum in Bloemfontein. Until 1932 she travelled to coastal towns such as Langebaan and Hermanus and used especially water birds and fishing communities as themes. Laubser became a member of the New Group in 1938 and continued her travels between exhibitions, creating portrait studies of black and Indian women and Cape Malay fishermen back at her studio.

Laubser only enjoyed general recognition from the 1940s and received the Medal of Honour for painting from the South African Academy for Science and Arts in 1946. Between 1950 and 1970 she held another twenty-five solo exhibitions countrywide, with her last solo exhibition in Johannesburg in 1970. She passed away in her home Altyd Lig at the Strand in 1973.





## CECIL HIGGS (1898–1986)

Stellenbosch-bosse

1959–1960

olieverf op skilderdoek / oil on canvas

Versameling / Collection: Hanneli Rupert-Koegelenberg

Cecil Higgs het op 'n Vrystaatse plaas grootgeword en later in Grahamstad skoolgegaan. Higgs het daarna na Engeland en Parys vertrek om haar kunsstudies by die Byam Shaw School of Art in Kensington, die Goldsmiths' College en die Royal Academy of Arts na te volg. Sy het die werk van impressioniste en postimpressioniste bestudeer en het deeltydse tekenklasse by Bourdelle se skilderskool en die Atelier de La Grande Chaumière geneem. Sy het in 1933 na Suid-Afrika teruggekeer en die daaropvolgende vyf dekades haarself as een van Suid-Afrika se voorste skilders gevestig.

Higgs se lewenslange vriend, Dieter Bertram, skryf dat Higgs se vroeë periode in Stellenbosch 'n hoogs produklike tydperk van haar loopbaan was nadat sy by haar niggie Christina van Heyningen – wat vir haar 'n ateljee by Dorpstraat 52 aangebied het – ingetrek het. In 1935 en 1936 het Higgs haar eerste solo-uitstellings by die Universiteit Stellenbosch gehou. Van Heyningen se loopbaan as dosent in literatuur het ook 'n invloed op Higgs gehad. As deel van Stellenbosch se sosiale en kulture lewe het Higgs bevriend geraak met kunstenaars en skrywers soos Maggie Laubser, Ruth Prowse, Maud Sumner, Francois en Uys Krige, Wolf Kibel en Lippy Lipshitz.

*Cecil Higgs spent her childhood on a Free State farm and her later school years in Grahamstown. Higgs then went to England and Paris to pursue her art studies at the Byam Shaw School of Art in Kensington, the Goldsmiths' College and the Royal Academy of Arts. She studied the works by impressionists and post-impressionists, and attended part-time classes at Bourdelle's painting school and the Atelier de La Grande Chaumière. She returned home in 1933, and during the five ensuing decades she established herself as one of South Africa's leading painters.*

*Higgs's, lifelong friend, Dieter Bertram, wrote that the early period of Higgs in Stellenbosch appeared to be a highly productive period of her career after moving in with her cousin, Christina van Heyningen, who offered her a studio at 52 Dorp Street. Higgs held her first solo exhibitions at the Stellenbosch University in 1935 and 1936. Van Heyningen's profession as a lecturer in literature also had an influence on Higgs. Being part of the social and cultural life of Stellenbosch, Higgs soon befriended various artists and writers, such as Maggie Laubser, Ruth Prowse, Maud Sumner, Francois and Uys Krige, Wolf Kibel and Lippy Lipshitz.*

## CECIL HIGGS (1898-1986)

Cassis

1965-67

olieverf op skilderdoek / oil on canvas

Versameling / Collection: Hanneli Rupert-Koegelenberg

Cecil Higgs se sesweeklange oorsese reis sou uiteindelik slegs een skildery oplewer. Dit bly nietemin 'n noemenswaardige werk vir die wyse waarop sy die "niekleur" wit gebruik het. Sy het altyd 'n voorliefde vir wit as aksentkleur gehad, en het van haar kragtigste effekte deur die gebruik daarvan behaal. Cassis, nie ver van Marseilles af nie, en waar Matisse, Derain, Vlaminck en Duffy geverf het, was in 1965 steeds eksklusief 'n "Franse" vakansie-oord; vol lewendige middelklasgesinne in Augustus, maar weer 'n negentiende-eeuse vissersdorp sodra die vakansie verby is. In Plaaslike visserman het vir Higgs en haar geselskap die bekende kanale langs die Frans-Mediterreneense kus gaan wys. Sy het die ekspidisie soos volg beskryf "By boat around and up the calanques and beyond. Magnificent impregnable rocks, grey white, sometimes striped with grey & black, rising sternly from the sea, growth clinging here and there. An overwhelming impression of white. Very, very clear beautiful sea, light blue, tending to grey under the glass cool translucent waves. Cloudless, windless day. A grand morning".

*Cecil Higgs's six-week journey abroad only inspired one painting in the short term. It remains memorable, however, on account of the way in which she used the "non-colour" white. She had always shown a predilection for white as an accent – and had created some of her most powerful effects through its use. Cassis, where Matisse, Derain, Vlaminck and Duffy had painted, is a short distance from Marseilles which, in 1965, was still exclusively a "French" holiday resort, full of lively bourgeois families in August, but returning to its nineteenth-century fishing village atmosphere as soon as the vacation season was over. A local fisherman showed Higgs and her companions the famous creeks along that part of the French-Mediterranean coast, which Cecil described as follows: 'By boat around and up the calanques and beyond. Magnificent impregnable rocks, grey white, sometimes striped with grey & black, rising sternly from the sea, growth clinging here and there. An overwhelming impression of white. Very, very clear beautiful sea, light blue, tending to grey under the glass cool translucent waves. Cloudless, windless day. A grand morning'.*





## PETER LAMB (1905-1963)

*Portret van me. Huberte Rupert*

olieverf op skilderdoek / oil on canvas

Versameling / Collection: Berdine Neethling

Die kunste het dwarsdeur haar lewe 'n passie vir me. Huberte Rupert (gebore Goote) gebly, en sy het onnoembaar baie vir die bevordering van kuns en musiek gedoen. Daarvoor is sy in 2004 vereer met 'n erepenning van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns. Huberte was instrumenteel in die daarstel van die Rupert Museum op Stellenbosch, waar 'n groot aantal kunswerke uit die Ruperts se private kunsversameling gehuisves word. Sy wou graag die beste van al die kunswerke wat oor die jare in hul huis en verskillende maatskappygeboue uitgestal was bymekaarbring binne 'n veilige, museologies aanvaarbare omgewing. Die museum het haar baie na aan die hart gelê en sy het haar met entoesiasme en oorgawe daaraan gewy.

Peter Lamb het aan Wits Tegniese Kunsskool studeer en in 1927 voltyds begin skilder. Hy het sedert 1944 'n reputasie as skilder begin bou. Vanaf 1957 het hy in die Verenigde State van Amerika en daarna in Engeland gewoon, waar hy portrette van prominente mense geskilder het. Hy het in 1962 na Suid-Afrika teruggekeer, waar hy onverwags 'n jaar later oorlede is.

*Throughout her life the arts were a great passion for Mrs Huberte Rupert (née Goote) and she made an incalculable contribution towards promoting the arts and music. In this respect, she received a medal of honour from the South African Academy for Science and Art in 2004. Huberte was instrumental in the foundation of the Rupert Museum in Stellenbosch, where many works of art from the Ruperts' private art collection are displayed. She wanted to bring all the best pieces of art displayed in their home and different company buildings together within museologically acceptable surroundings. The Rupert Museum was very close to her heart and she cared for it with total dedication.*

*Peter Lamb studied at Wits Technical Art School and began a full-time painting career in 1927. He started building a reputation as a portraitist from 1944. From 1957, he lived in the United States as well as England, where he painted portraits of notable personalities. He returned to South Africa in 1962 where he passed away unexpectedly a year later.*



DETAIL OF PETER LAMB, PORTRET VAN  
ME. HUBERTE RUPERT

## JEAN WELZ (1900-1975)

Portret van Dr. A. E. Rupert / Portrait of Dr. A. E. Rupert

1966

olieverf op skilderdoek / oil on canvas

Versameling: Rembrandt van Rijn Stigting / Collection: Rembrandt van Rijn Foundation

In 1964 het Rembrandt se bestuur Jean Welz genader om 'n portret van dr Anton Rupert te skilder. Die volgende uittreksel uit 'n onderhou wat op 27 Oktober 1966 gevoer is verwys na twee toevalige opmerkings van dr. Rupert wat vir Welz onverwagte leiding gebied het vir voltooiing van die skildery.

"Ek dink dit was tydens die eerste sitting vir die houtskooltekeninge in Stellenbosch toe ek gevra het watter kleure hy verkies. Sonder aarseling het hy gesê dat dit rooi en olyfgroen was. Op hierdie stadium het ek my kop geskud, aangesien ek geen idee gehad het van waar ek hierdie kleure sou aanwend nie.

Later het ek met die profiel gesukkel en het eienskappe opgemerk wat ek in my kop die "Paul Kruger"-eienskappe gedoop het. Toe hy vir my sit het ek openlik gevra: "Waar kom die Paul Kruger-trekke in jou gesig vandaan?" Hy het eenvoudig geantwoord: "Dit kom van die Karoo. Dit is die invloed van die Karoo op die mense wat daar woon". So het ek die agtergrond toe as 'n vertikale Karoo as't ware geskilder, sonder lug. Al die kleure van die Karoo is rondom die figuur geplaas, en natuurlik het die rooi en olyfgroen handig te pas gekom." – Jean Welz

*In 1964 the Rembrandt Board approached Jean Welz to paint a portrait of Dr Anton Rupert. The following extracts from an interview conducted on 27 October 1966 highlight two chance remarks by Dr Rupert that gave Welz unexpected guidance for completing the painting.*

*"I think it was at the first sitting for charcoal drawings in Stellenbosch when I asked him what colours he preferred. Without hesitation, he said it was red and olive green. At this time, I shook my head as I had no idea where I could possibly use these two colours.*

*Later I had difficulty with the profile noticing the features which I classified in my mind as the "Paul Kruger" features. When he sat for me, I asked him frankly, "Where do Paul Kruger features come into your face?" He answered quite simply: "It comes from the Karoo. It's the influence of the Karoo on people who live there". So, I painted the background as a vertical Karoo so to say, without sky. All the colours of the Karoo were put around his figure, and of course the red and olive green came in very handy."*  
– Jean Welz





## JEAN WELZ (1900-1975)

*Christine*

1970

olieverf op papier / oil on paper

Versameling: Rupert Kunstsstigting / Collection: Rupert Art Foundation

“Christine” is op bruikleen ten toon gestel tydens die opening van die Jean Welz-kunsgalerij in Worcester op 10 Oktober 1991. Die onderstaande uittreksels is afkomstig uit dr Rupert se toespraak tydens hierdie geleentheid. “Herinneringe aan Jean Welz laat my dink aan ’n diamant wat onder intense druk uit koolstof gevorm is. Uit sy persoonlike swaarkry het besondere juwele die lig gesien. Hy het nie maklik, met ’n byna onblusbare skeppingsdrang, geskilder nie. Vanweë sy diepsinnigheid as mens het sy werk dikwels met innerlike stryd gepaard gegaan. Dit was asof hy in elke werk iets van homself prysgegee het. Wanneer Welz mense geskilder het, wou hy iets van die siel en die menslike hunkering na onverganklikheid weergee, maar ook ’n historiese oomblik vasvang – ’n ewigheidsmoment wat skilder en model op ’n besonderse wyse aan mekaar verbind.”

“Christine” was loaned for exhibition at the Jean Welz Art Gallery that was opened by Dr Rupert on 10 October 1991. The following extracts are from his speech at this occasion: “Memories of Jean Welz remind me of a diamond that has been formed from carbon under immense pressure. Precious jewels came into being through his personal suffering. He did not paint easily, with an almost unquenchable sense to create. Because of his profoundness as a person his work often went hand in hand with inner struggle. It was as if he gave something of himself with each work. When Welz painted people, he wanted to capture something of the soul and depict the human longing for endurance, but also capture a historic moment – a perpetual moment which bound painter and sitter to one another in a special way.”

## JEAN WELZ (1900-1975)

Marie Roux

1950-60

olieverf op skilderdoek / oil on canvas

Versameling / Collection: Hanneli Rupert-Koegelenberg

Vir Welz het dit in strewe gebly om in poëtiese skildery te maak. Op 'n keer verwoord hy dit so: "The end result of every work of art should be a piece of poetry. To look for that is my passion and my justification". Die kunshistorikus Eliza Miles het oor hierdie werk geskryf: "Dit is juis in Jean Welz se uitbeelding van die vrou dat sy meesterskap van skilder van die beheerste stilte telkens opval. In dié stukke ontbloot hy die verwondering wat in sulke stiltes opgesluit lê.

*For Welz, it remained an ongoing endeavour to create poetic paintings. He once described it as follows: "The end result of every work of art should be a piece of poetry. To look for that is my passion and my justification". The art historian Eliza Miles says the following about this work: "It is especially in Welz's depiction of the woman that his mastery of painting of the restrained silence becomes evident.*





## JEAN WELZ (1900-1975)

Stillewe met Avokadopeer en Pampoen / Still life with Avocado Pear and Pumpkin

1945

olieverf op kartonplank / oil on board

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Die fotografiese inslag van Welz se stillewes uit die jare veertig en vyftig kan moontlik daaraan toegeskryf word dat hy eerder foto's van stillewes geneem het as om hulle te teken. Talle van Welz se avokadostillewes wat hy toe en later skilder, herinner aan Paul Outerbridge Jr (die Amerikaanse fotograaf en pionier van eksperimentering in kleurfotografie) se "presiese stillewestudies" van die jare dertig. Verder is Welz (n gesoute argitek) se wiskundige bemoeienis met lyn en komposisie deurgaans opmerklik in sy stillewes volgens Miles.

*The photographic approach of Welz's still lifes from the forties and fifties could possibly be attributed to his photographing of still lifes rather than drawing them. Many of Welz's avocado still lifes that he painted in those decades and later remind of the "precise still life studies" of the thirties of Paul Outerbridge Jr (the American photographer and pioneer of experimental colour photography). Further, as a trained architect, Welz's mathematical concern with line and composition is evident throughout his still lifes according to Miles.*

**CECIL HIGGS (1898-1986)**

*Lenteruiker / Spring Bouquet*

olieverf op skilderdeok / oil on canvas

Versameling / Collection Hanneli Rupert-Koegelenberg

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## CECIL HIGGS (1898-1986)

Witboom, Pondoland / White tree, Pondoland

1952

olieverf op skilderdoek / oil on canvas

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Pondoland se natuurskoon, met die see, kus en woud, sou vir Cecil Higgs van h vars onderwerp en nuwe motivering vir haar werk voorsien. Higgs het die Transkei Wildekus, hoofsaaklik in die streek van Port St Johns, saam met haar vriende besoek. Bertram skryf dat Higgs verheug was met die heldergroen Pondolandse see, en het haarself verwonder aan die subtropiese plantegroei. Die matige klimaat van laat herfs – so verskillend van die reënverwaaide Kaapse Skiereiland – was baie strelend vir haar gemoed, en sy het spoedig 'n sketsboek vol vinnige, selfversekerde indrukke geskets. Vanuit hierdie talle sketse het h diverse reeks groot gekleurde tekeninge en later olieverfskilderye voortgespruit.

Higgs het tien groot tekeninge van hoofsaaklik bome, insluitend "Witboom, Pondoland", in Oktober 1952 by haar Kaapse uitstalling ten toon gestel. Sy het hoofsaaklike conté in beperkte kleure van swart, groen en bruin gebruik, asook h oormaat wit in hierdie tekening. Die tien tekeninge is gou as uitmuntende, kragtige en gesogte natuurstudies beskou.

Higgs se voorliefde vir wit as aksentkleur herinner ook aan die noemenswaardige werk, *Cassis*, wat sy na aanleiding van 'n reis na die Frans-Mediterreense kus geskilder het, nadat 'n plaaslike visserman die bekende kanale aan hulle geselskap gaan wys het.

*Pondoland, with its natural beauty of the sea, coast and forest, provided Cecil Higgs with fresh subject matter and gave new impetus to her work. Higgs visited the Transkei Wild Coast, mainly in the region of Port St Johns, together with friends. According to Bertram Higgs "felt exhilarated by the candy-green Pondoland sea and revelled in the subtropical vegetation. The mild climate of late autumn – so different from the rain-blown Cape Peninsula, was very soothing for her spirit and she quickly filled a sketchbook with rapid, sure impressions. From these innumerable sketches a varied series of major coloured drawings, and later, oil paintings emerged.*

*Higgs showed ten large drawings of mainly trees including "White Tree, Pondoland", at her Cape Town exhibition in 1952. She used mainly conté in restricted colour tones of black, green and brown, as well as a preponderance of white in these drawings, and they were quickly recognised as exceptional, powerful nature studies that became much sought after.*

*Higgs predilection for white as an accent also reminds of the significant painting, *Cassis*, which she painted following a trip to the French Mediterranean coast during which a local fisherman showed their company the famous calanques.*

## CECIL HIGGS (1898-1986)

See-anemone / Anemones

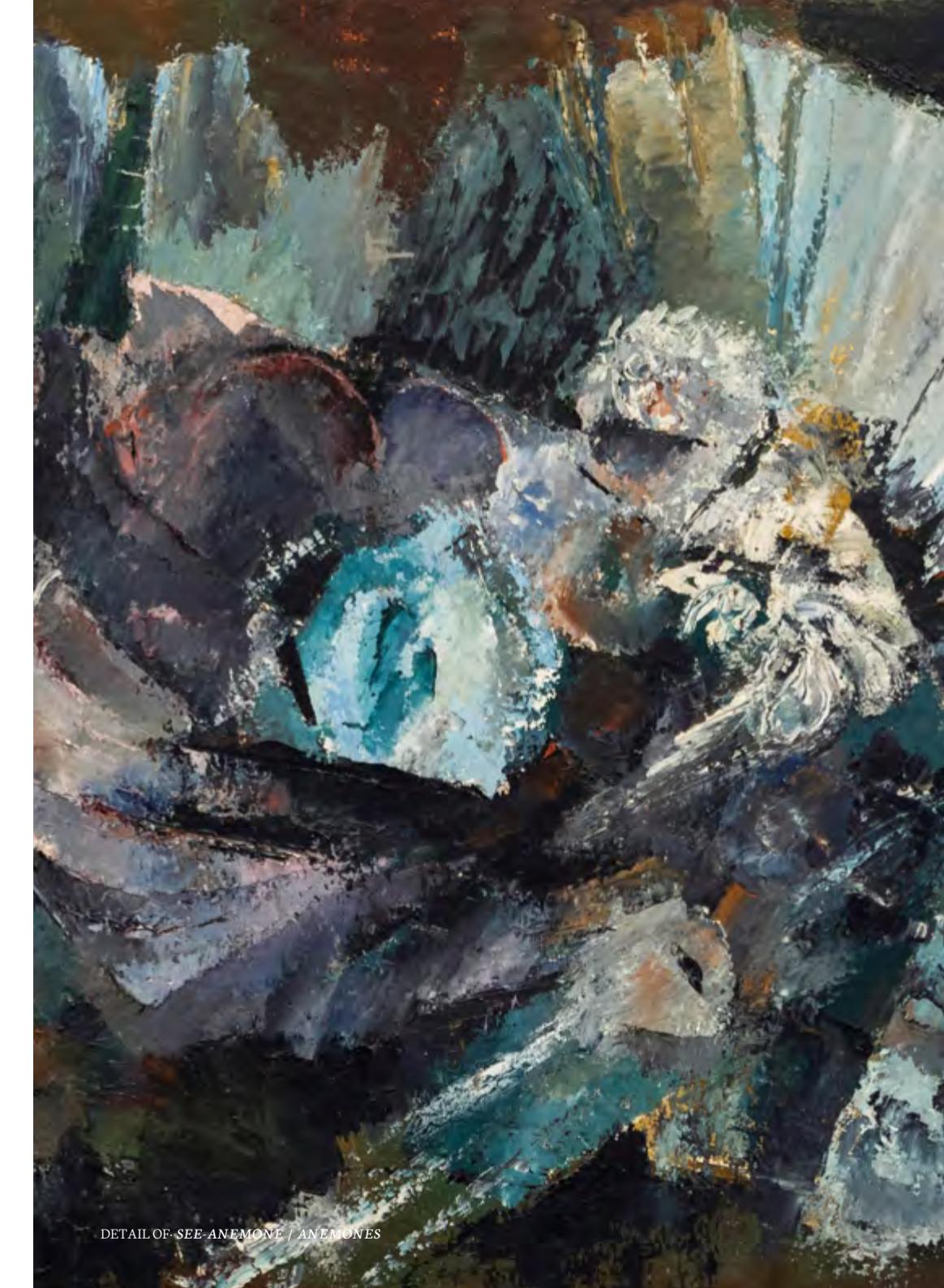
1959

olieverf op skilderdoek / oil on canvas

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Cecil Higgs het in 1946 na Seepunt verhuis waar die see 'n groot invloed op haar werk gehad het. Van 1956 tot 1961 het Higgs 'n reeks seetonele voortgebring wat deur kritici as 'n loopbaan hoogtepunt beskryf is. Higgs was lief daarvoor om skulpe, koraal, seesterre en ander gevonde objekte tydens haar wandelinge op die strand te versamel. Die mariene interpretasie van "See-anemone" was een van die grootstes wat Higgs ooit aangepak het. Die beperkte kleurpalet is van besonderse belang vir hierdie meer introspektiewe skilderye wat bestaan uit tinte van pienk, cerise en groen (hoofsaakklik veroneesgroen), met swart as aksent en wit vir definisie en eenheid. Subtiele skakerings van grys word gebruik om die ander kleure te beklemtoon, wat die skildery as 'n uitstekende voorbeeld van Higgs se poëtiese transformasie van haar seefondse daar uit laat sien.

*Upon her relocation to Sea Point in 1946 and later Mouille Point in 1961, the sea was influential in her work, and from 1956 to 1961 she produced a series of seascapes which were lauded by the critics as "the apogee of her art". Higgs loved to collect shells, coral, starfish and other found objects from her walks on the beach. This marine interpretation of "Anemones" was among the largest Higgs had ever attempted. The restricted colour range of her palette is of particular interest: the quieter, reflective "Anemones" is made up of tints of pink, cerise and green (primarily viridian), with black as accent and white for definition and unity. Subtle gradations of grey are used to strengthen the other colours rendering the painting a superb example of the poetic transformations of her sea findings.*





IRMA STERN (1894-1966)

*Stillewe met Magnolias / Still Life with Magnolias*

1936

olieverf op skilderdoek / oil on canvas

Versameling-Rupert Kunstsiting / Collection: Rupert Art Foundation

## IRMA STERN (1894–1966)

Blomme en Vrugte / Flowers and Fruit

1965

olieverf op skilderdekoek / oil on canvas

Versameling: Rupert Kunsstigting / Collection: Rupert Art Foundation

Stern se beste skilderye demonstreer beide haar begrip van die ekspressiewe krag van kleur, en haar kennis van die inherente optiese vermoë daarvan om die illusie van ruimte op 'n plat vlak weer te gee. Hierdie triomfantlike, selfversekerde studie is geskilder in die jaar voor Stern se afsterwe. Marion Arnold beskryf "Blomme en Vrugte" as "Matisse-agtig in die viering van kleur". Arnold gaan voort deur te sê "[d]ie kunstenaar oorwin donker gedagtes oor sterfltheid en vier die lewewewende krag van die natuur deur briljante rooi, mauve en pienk swaardlelies te skilder. Die vaas is een van Stern se eie keramiekwerke omring deur blomme en vrugte met die figure daarop wat die harmonieuze verhouding tussen mens en natuur bevestig."

*Stern's finest paintings demonstrate both her grasp of the expressive power of colour and her knowledge of its inherent optical capacity to create the illusion of space on a flat surface. This triumphantly assertive study was painted in the year before Stern's death. Marion Arnold describes "Flowers and Fruit" as "Matissian in its celebration of colour." She further states that "[t]he artist triumphs over the dark thoughts of mortality and celebrates the life-giving power of nature by painting the brilliant red, mauve and pink gladioli. The vase is one of her own ceramics surrounded by flowers and fruit with the figures affirming a harmonious relationship between humankind and nature."*



JEAN LURÇAT (1892-1966)

Coq / Haan / Cock

1956

tapisserie / tapestry

Versameling-Rupert Kunsstigting / Collection: Rupert Art Foundation





INSTALLATION VIEW

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## PROGRAMME

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### 9 MARCH 2020

*Expressionist impulses in the early 20th century South African school*  
Presented by Anna Tietze – Senior Lecturer Art History, University of Cape Town

### 19 AUGUST 2020

*Strauss & Co. Museum Moments Spotlight on the La Motte Museum*  
Presented by Elzette de Beer – Curator La Motte Museum in conversation with Dr Alastair Meredith and Matthew Partridge

### 24 OCTOBER 2020

*A legacy of commitment and a future unceasing*  
Presented by Robyn-Leigh Cedras-Tobin – Director Rupert Museum

### 5 DECEMBER 2020

*The special relationship between artist and collector – a hallmark of the Rupert Family Collection*  
Presented by Amanda Botha – Independent Art Writer and Journalist

### 6 FEBRUARY 2021

*A legacy of commitment and a future unceasing Part II*  
Presented by Eliz-Marié Schoonbee – Curator Rupert Museum

### 1 MAY 2021

*Collection Conservation and Highlights of Celebrating the Love of Art*  
Presented by Hayden Proud – former Curator IZIKO South African National Gallery



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