

**Alexis Preller**

Mapogga Rondavel (1951)  
Oil on canvas (56 x 71,5 cm)  
SANG Acc 53/1

### **TECHNICAL REPORT**

This painting was once of several South African scenes commissioned by the Goodyear Tyre Company in the early 1950s. It was featured in the 1953 Goodyear calendar, as well as in advertisement for the company. It is signed and dated "Preller '51" in paint bottom left.



Mapogga Rondavel (1953)

#### **Support**

The painting is executed on a pre-primed canvas attached to a strainer.

#### **Ground**

The canvas is probably commercially primed, with a very thin and even white ground layer. This is visible at a few places through reserves left in the paint layer, and can be seen to fluoresce slightly in ultraviolet light, particularly evident in the white paint of the wall at the rondavel mural.



Mapogga Rondavel in ultraviolet light

#### Underdrawing

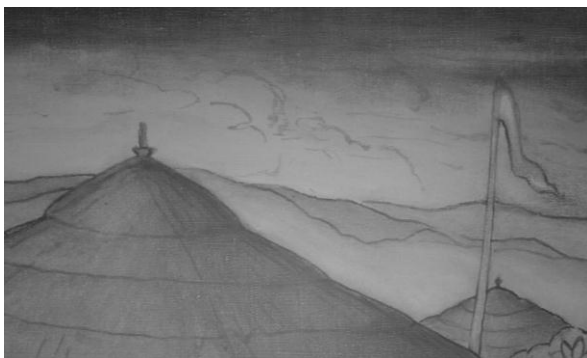
The painting contains a carbon containing underdrawing applied to the ground layer by brush in a wet medium. This is partially evident on close inspection but is beautifully revealed with infrared photography, where the lively and vibrant brushstrokes of foliage and clouds are apparent. Also in infrared a pentiment is revealed at the blanket hanging over the wall bottom right. This contains a pattern in the underdrawing, not completed in the painting stage, and also a change in format whereby it has been made smaller in the final painting.



Mapogga Rondavel in infrared light



Details in infrared (left) and normal light (right) showing the lively underdrawing in the foliage, clouds and hills



Details in infrared (left) and normal light (right) showing the underdrawing in the clouds and thatching



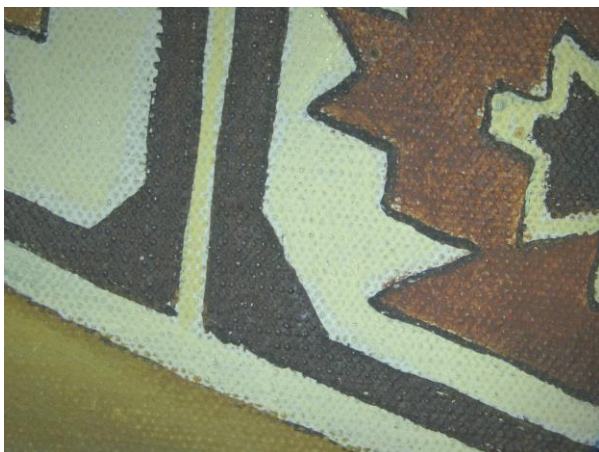
Details in infrared (left) and normal light (right) showing the underdrawing and the pentiment in the mapogga blanket

### Paint Layers

The paint has been thinly and dryly applied resulting in a matt finish. There is some rubbing back to reveal the ground and the grain of the canvas through the paint layers. The ground is also visible, as mentioned above, though some reserves left in the paint, particularly in the depiction of the mural.



Details showing the thin, dry and matt application of the paint, rubbing back in the thatch (top right), visible underdrawing in the fence posts and meales, and the ground layer showing through reserves



Details showing the reserves of ground at the depiction of the mural (also evident in the ultraviolet light image)

Further Work:

Photography:

- Painting unframed, recto, RL
- Verso
- UV detail of ground fluorescence in mural

Comparative look at underdrawing application - wet / dry application (Plate of Eggs 1957 also wet)

Comparative look at other mapogga studies mostly 1952

FTIR ?