'There is the Africa of the past and there is the Africa of the present. I am concerned here with what I feel is eternally Africa, yesterday, today and tomorrow, untouched by the vagaries of men'.

Johannes Meintjes, 1960
‘There you have all the loneliness of youth’

Judith Gluckman

‘He who does not imagine in stronger and better lineaments, and in stronger and better light than his perishing and mortal eye can see, does not imagine at all’.

Johannes Meintjes

‘My work as a painter… is the condensation, the concentration of the hidden, but ever present, sadness that is in all people’.

Johannes Meintjes

‘The actual power of his brush lives and moves in an interrealm between the world of fact and fiction. His point of departure… is the inner world…’

Trek, 1947

‘Meintjes seems to be concerned not only with the moment of reality, but the preparation before it, and the length of time that lies beyond it… It is the resulting quality of timelessness that is so strangely moving.’

Neil Sack, 1954

‘Meintjes brings to his work the inner vision of the dreamer. He seems to… explore the very nature of dream worlds of loneliness and illusion’.

The Cape Argus, 1959

‘Meintjes’ dream world, his world of things remembered, is hardly less personal than anyone else’s. But such is the frankness of the terms in which it is stated that we are compelled to enter it’.

Neville Dubow, The Cape Argus, 1951

‘Few artists have the courage and conviction of Johannes Meintjes’.

Carl Büchner, Die Burger, 1962

‘The artist has maintained the general high technical standard… which one has come to expect’.

Cecil Skotnes, The Star, 1964
Meintjes' Buitengracht Studio (Cape Town)
Late 1940’s
‘… a painter of integrity, totally personal and inimitable, with superb draughtsmanship and exceptional emotional and evocative power’.

RJ, SA Art News, 1961

‘… an artist whose work will always live and in which it will be possible to find new interest for generations to come’.

HE Winder, Rand Daily Mail, 1971

‘The years have not dimmed the… vibrant approach and outlook. His exotic paintings, even still lifes, are the stuff of dreams. His compositions show his particular timeless territory…’.

Richard Cheales, The Star, 1973

‘… he has retained his status as one of the country’s most acclaimed artists ever…’

The Natal Witness, 1979

‘Meintjes is a master at interpreting poetic nostalgia… characterised by technical excellence’.

Alexander Podlashuc, Oosterlig, 1980

‘For nearly 40 years Johannes Meintjes has enriched the South African art scene with his personalised works which have the inherent quality of good art – the artist’s genuine feelings and moods can be felt in each brush or palette stroke…’

Yvonne Steynberg, Evening Post, 1980

‘Johannes was something of a Renaissance man. First of all, artist. Then author, historian, archivist and even sort-of farmer. Above all, he was a thoughtful, loving and loveable human being who thought very deeply about the human condition’.

Tertius Myburgh, Sunday Times (Editor), 1990
It is now forty-six years since that afternoon in the late winter of 1944 when Johannes Meintjes first exhibited in Johannesburg. What an extraordinary event that was!

A young twenty year old Capetonian, trained since his fifteenth year by Florence Zerffi but finding himself in harmony with the German expressionism of Maggie Laubser and Irma Stern, an admirer and friend of Alexis Preller and Cecil Higgs, and claiming May Hillhouse as his greatest mentor and critic, and now exhibiting for the first time in the Gainsborough Galleries in Pritchard Street, by 1944 already the home of painters such as Preller and Battiss and on opening days the gathering place of the city’s avant-garde.

Meintjes was a handsome, slightly built young man, pleasant and communicative and yet with a brooding, withdrawn presence. His paintings caused a sensation and impelled him into the front ranks of South African painters overnight.

Esmé Berman was to write: ‘The spectacular suddenness with which Johannes Meintjes catapulted to the headlines during the last years of World War 2 is a phenomenon seldom equalled in South African cultural history. Before he was 22 years old the intense young artist was enjoying the kind of public adulation which was later on reserved for youthful idols of the pop-music world.

The surprising factor was the warmth with which his paintings were received - for Meintjes’ approach was blatantly non-conformist, and the main inspiration for his developing style stemmed from artists who were far from being heroes to the general public at the time....
However, although the various influences were clearly apparent in his work, they were subordinated to a personal, highly romantic vision - if his colours were violent and his forms unorthodox, the spirit of his work was dreamy and poetical…'

I have often wondered, looking back, what it was in those strange, enigmatic and extraordinary canvases that spoke so powerfully to us. Perhaps because it was the year 1944 when we had been subjected to the horrors of war so long… to death, to mutilation, persecution and hate. On that afternoon we found ourselves in the presence of a poetic vision of life, of love, of innocence and idealism.

The paintings mirrored the painter: the sensitive mouth, the suggestion of hidden pain in the eyes, the reaching out to communion with all that was beautiful in life. But of course it was more than that. It was the bold, daring, sweeping use of colour; it was the sheer vitality and drama and reckless imagination; it was the form and composition of bodies that no other painter had ever attempted; it was the richness of textures… the evocative placement of figures in the landscape. It was Johannes Meintjes’ own individual expression of expressionism.

Meintjes placed his vision of life on the canvasses he painted at the beginning of his career and it was there in the last brushstrokes at the end of his life. In an interview in 1963 he himself stated ‘[The artist] needs to remain faithful to his vision, to his own idiom… and needs to preserve his integrity, develop spiritually, and work from the heart. This is what I have always been doing and will hopefully keep on doing so until my death.’

Throughout his career as painter he remained true to his own personal vision. His critics were to accuse him of never having developed beyond the romantic nature of his youthful work. A strange accusation. Did we ask that Marc Chagall should move away from his vision of bodies floating in the sky? Or was it necessary that Dostoevsky should change his vision of Russian people between Crime and Punishment and The Brothers Karamazov? Did the deeper part of the poet in Goethe or Shakespeare manifest itself differently with the passing years? A rose is a rose is a rose as Gertrude Stein once wisely remarked.
His paintings grew richer in texture, clearer and firmer in composition, broader in the scope of subject matter. He was and remained the Orpheus of the South African world of painting. He was the singer-poet, the lyricist, like Orpheus a lonely figure wandering through the dark underworld labyrinths of man’s spirit in search of his Eurydice whom he found but was never to touch or possess. The longing and the loneliness never left him and he expressed it in his own poetic terms.

Already in 1947 a critic wrote of him that his brush lives and moves in an interrealm between the world of fact and fiction… His point of departure the inner world: an idea rather than external events engendering the spark of his creation… Yes, his landscape was and remained that of the secret labyrinths of man’s emotions… a realism above and beyond the real. Anna Vorster was aware of it when she wrote ‘The interesting quality in Meintjes’ work is that his surrealism reflects an unmistakable South African atmosphere’.

But Meintjes was not only a painter. He was also an author. Since obtaining a BA-degree in his early twenties at the University of Cape Town, his talents as an author accompanied his talents as a painter. During that early stage his first book, a monograph on Maggie Laubser, was published. The editor of The Star recently referred to Meintjes as a ‘Renaissance Man’. Indeed. Since his earliest years Meintjes insatiably embraced the world of culture. He consumed all the great literary works available in English, French, Afrikaans and Dutch. He writes articles and broadcasts for radio, and lectures in both art and drama. During his first visit to London, Paris and Amsterdam, he completely immersed himself in European painting, sculpture and theatre, and broadcasts together with Arnold Van Wyk for the BBC.

Two years after his return to South Africa, he withdraws to the isolated family farm Grootzeekoegat. A magical and mysterious word in the life of Johannes Meintjes. The Meintjes family acquired the homestead, built in 1824 as home as well as fortress against the Xhosa nation during frontier wars, in 1859. Here three preceding generations farmed with sheep and this is where his father died when Meintjes was only five years of age. The family had little choice but to move away to Riversdal.
For more than twenty years Meintjes had been dreaming about his return to Grootzeekoegat, to claim his inheritance and to reunite with his past. Here he would give expression to himself as a painter, write all his important manuscripts and build up his highly prestigious library.
1953 Landscape with White Birds
350 x 450 Private Collection

1948 Nocturnal Jollification
975 x 825 Pretoria Art Museum, Tshwane
What strange mutations of the spirit moved through those generations of frontier families to bind Meintjes so inextricably to Grootzeekoegat and to spark the creative forces that drove him through his life? No visitor to Grootzeekoegat could escape the haunting atmosphere and sense of mystery that hung over these mountains... the legendary Storm- and Bamboesberge... and the aura of things unknown and unseen that pervaded the silent veld stretching out beyond the farmhouse. Once the sea had covered it; great forests have grown there and through the millennia it had been the home of wild animals and men. It was the scene of the great battles between frontier farmers and the Xhosa nation driven southwards by the warrior King Chaka.

It is almost impossible to pinpoint it, but something of the primeval spirit of that place, of its timelessness, its loneliness and the deepest, most enduring and indestructible part of man is reflected in the canvasses painted by Meintjes.

It was perhaps also the driving force behind so much of his writing... the need to give permanence to his own life and times in his diaries; his fascination with and reconstruction of times past... his bringing to life of Anton Anreith, of Olive Schreiner... the great historical figures of the Anglo-Boer War, amongst them his biography of General de la Rey, Lion of the West, that brought him world-wide recognition as an author. And his book Sandile, The Fall of the Xhosa Nation... the first major work on a black leader in South Africa.
Together with his wife Ronell, whom he wed in 1960, Meintjes became part of the people of Molteno, the town closest to Grootzeekoegat. Here he was also appointed as the honorary curator of the George Vice Memorial Museum. Following his death the Johannes Meintjes Room was established at the Molteno High School in 1986, housing 74 works of art and the larger part of his prestigious and valuable Africana library.

Johannes Meintjes died on the 7th of July 1980. He had established himself as a major South African painter and writer. Apart from numerous articles and smaller works, he had published 35 books, amongst them an Afrikaans play that had won an important prize and a book on the Voortrekkers prescribed for students at Oxford University. He had painted more than a thousand canvases and exhibited in all South Africa’s major galleries, sometimes alone and sometimes in the company of artists such as Alexis Preller, Walter Battiss, Gerard Sekoto, Maggie Laubser, JH Pieterse, and Irma Stern.

His canvases, painted with the knowledge born out of centuries of European experience, speak with the voice of Africa. He once said: ‘Mine is the vision of a painter sprung from the soil of Africa and I have given it in a personal statement which may find a response in the heart and imagination of another generation’.

Now we are moving into a new era in the history of our country. There is a No-man’s land lying between the bearers of Europe and Africa’s legacies.

It is in that yet unexplored and unknown territory that they must meet and that history will be written.

I feel that Johannes Meintjes is already part of that history: he has already entered that No-man’s land.
1965 Lovers with Apple
950 x 670 Private Collection
Looking again at his canvases, they reflect something of the naivety of the African artist… a dimension beyond the purely European - an expression of man’s most basic being which is the foundation of great art. There is the timelessness of Africa, its dream quality, its loneliness, its primeval being; there is the poetry of moonlight on mysterious places and people, the sweeping juxtaposition of light and darkness. His work will grow in importance and remain an abiding influence and inspiration in a new South African era.

Dr Hermien McCaul-Dommisse
Opening of the prestige Meintjes memorial exhibition
University of Johannesburg (RAU), 7 June 1990
Aangesien ons nou by die surrealiste gebied gekom het, is die tweede deel van hierdie hoofstuk afgehandel. Iets van die Blaue Reiter is vermeld omdat dit 'n direkte uitlooiel van die Brücke-groep is, en met die Brücke-groep, soos reeds gesê, staan Maggie Laubser in noue verband. Kortliks sal nou aangetoon word wat Maggie se verbond met die Duitse Ekspresionisme is:

Toe Maggie in 1913 in Europa aangekom het, het sy spoedig op hoogte van die kunsstrominge gekom. Maar eers in 1922 was sy in direkte kontak met die stigters van die Brücke, en nie net met hulle werk nie, maar met hulle persoonlik. Schmidt-Rottluff was 'n vriend aan wie sy met groot plesier terugdink. En hy, as een van die stigters van die Brücke-groep, moes baie bygedra het tot die uitbreiding van haar kennis. Sy het noue aanraking met mense gehad wat al deur die vuur van tyd en pers heen gegee het. Dit kan eenvoudig nie verwag word dat sy in die rigting van die Kubisme en die Surrealisme sou opgaan nie. Trouens, by daardie tyd was kubisme al 'n dooie kuns-vorm, en surrealisme, alhoewel in 'n glinsterendperk, het verreweg die meeste mense koud gelaat deur die aanstelligheid en hol pretenties wat die swakker kunstenaars vrylik rondgestrooi het. Surrealiste gebied van enige betekenis kan op die vingers van één hand getel word.

VISSERSHUISIE (Obieef) 1938

Page from Meintjes' book on Maggie Laubser
Published in 1944 at the age of 21
Summary Biography

Born: Riversdale, 19 May 1923
Died: Molteno, 7 July 1980

1923-1928
The son of three generations of sheep farmers; spent his first five years on the family farm Grootzeekoegat in the Molteno district (Eastern Cape).

1928
After the early death of his father, the family moved to Riversdale; he becomes friendly with the elderly Volschenk, drew and painted from childhood and won his first prize at the age of 15 years.

1938
The family moved to Cape Town and the 15-year old boy began serious art studies under Florence Zerffi (widow of Stratford Caldecott).
The speech Meintjes wrote for the Voortrekker Commemoration was broadcast on national radio (and was also read by him).

1940
An exhibition of Maggie Laubser’s work evoked his ardent admiration; he wrote her a fan letter and a life-long friendship followed.

1945 The Knife
450 x 350 Private Collection

1951 Beach Party
425 x 385 Private Collection

From 1954 Sketchbook
360 x 250 Private Collection
1941-43

Studies languages at the University of Cape Town where he completes a BA degree and published a book on Maggie Laubser at the age of 21 (which became a sought-after Africana item later on).

During this period close and life-long friendships formed with individuals such as Hubert du Plessis, NP van Wyk Louw, May Hillhouse, Cecil Higgs and Nerine Desmond.

He became the youngest member ever of the exclusive ‘K’-club and an exhibition of his paintings caused a sensation.

Sells his first painting on 28 February 1942 for nine guineas.

Completes his first life-sized sculpture in 1942.

He published two articles during this period and won the prize for the best Afrikaans article in the Silver Jubilee Edition of ‘Groote Schuur’.

1944

Moved to Johannesburg to assist Gerrit Bakker with his new bookshop and rented a studio in Market Street. During this period friendships formed with i.a. Rosa Nepgen, Hermien Dommisse, Walter Battiss and Alexis Preller.

His first exhibition (Gainsborough Gallery, 29 August to 11 September 1944) caused a stir in Johannesburg and Cape Town and he became famous overnight.

The fame he enjoyed as a 21 year-old artist is completely unequalled in the South African history of art.

Some of Meintjes’ first short stories were published during this period.

Moved back to Cape Town and taught art at SA College School and Jan Van Riebeeck High School, Cape Town.

Group exhibition with Gerard Sekoto, Jean Welz and Maud Sumner.
‘New Era’ 13 December 1945

1945 Sebastiaan
825 x 600 Private Collection

Exhibition Michael Stevenson
December 2005

Dagboek 1: 17 April 1945 'My groot nuwe werk, Sebastiaan, is nou voltooi. Iemand het daarvoor geposeer, maar dit lyk soos 'n selfportret'.

[Diary 1: 17 April 1945 : 'My large new work, Sebastiaan, has now been completed. Someone posed for it, but it looks like a self portrait.']
1945
Designs for ballet costumes exhibited in USA (housed at the New York Public Library).
Successful exhibitions (Johannesburg and Cape Town) provided funds for study in London and Paris.

1945-1947
While in London, studying at the Central School of Arts, worked part-time as broadcaster for the BBC with Arnold van Wyk.

1945 Three Sleepers
500 x 400 Private Collection

1943 Self Portrait
395 x 355 Private Collection

1954 Night Bathers
600 x 500 SANLAM Art Collection
Published in ‘Dagboek 3’

ca 1945 Costume Design

1945 Three Sleepers
500 x 400 Private Collection
1947
Returned to Cape Town; worked at painting, broadcasting and writing.
Lectured at the Worcester School of Drama and lectured art at the Cape Technical College.
Decor and costume design for Aeonian ballet group.
Exhibitions in Cape Town and Pretoria.
Publication of ‘Kamerade’.
Group exhibition with Walter Battiss, Gregoire Boonzaier, Cecil Higgs and Maggie Laubser.
Lectures at the British Art Exhibition in company of Ruth Prowse, Gregoire Boonzaier and Nerine Desmond.

1948
Exhibitions in Stellenbosch, Bloemfontein and Cape Town.
Publication of ‘Johannes Meintjes : Lyrical Works’.
Illustrations for the book ‘Sebastiaan’ (limited edition of 100 copies).
Meintjes kept archival records of all his works
The examples below are of his manuscripts and publications (1952),
sculpture (1948) and paintings (1945)

1951 Self portrait
865 x 700
NELM, Grahamstown
1949
Exhibitions in Johannesburg and Bloemfontein.
Won award from ‘Die Vaderland’ for ‘most original SA painting’.
Also won an ‘Oscar’ art award (together with Maggie Laubser and Edoardo Villa).

The press speculates that Johannes Meintjes, Maggie Laubser and JH Pierneef will become the future ‘SA Masters’.
Published further essays and short stories.
Retreated to family farm, Grootzeekoegat, to write and paint in total seclusion;
restored the historical farm building, which was originally built in 1824.

1949 Exposiciones en Johannesburgo y Bloemfontein.
Ganó premio de ‘Die Vaderland’ por ‘la pintura de más originalidad SA’.
También ganó un premio ‘Oscar’ de arte (junto con Maggie Laubser y Edoardo Villa).

Se especula que Johannes Meintjes, Maggie Laubser y JH Pierneef serán los futuros ‘MAESTROS SA’.
Publicó más ensayos y cuentos cortos.
Se retiró a la granja de la familia, Grootzeekoegat, para escribir y pintar en total aislamiento;
restauró la antigua construcción del edificio histórico, que fue originalmente construida en 1824.
Meintjes in his Tamboerskloof Studio
(Cape Town, 1940’s)

1954 Beach Party
650 x 900 Private Collection
1950
Exhibition in Cape Town, Queenstown, Bloemfontein and Pretoria.
Also group exhibition with Walter Battiss, Otto Klar and Maggie Laubser.

1951
Exhibition in Cape Town and Johannesburg.
Publication of further articles as well as publication on SA sculptor ‘Anton Anreith’.
Group exhibition with Erich Mayer, Maggie Laubser, Ruth Prowse, Lawrence Scully and Gregoire Boonzaier.
His drama ‘Die Blanke Stilte’ awarded with the Literary Award during the Van Riebeeck Commemoration Festival (shared the award with Uys Krige).

1952
Exhibition at Van Riebeeck Commemoration Festival in Cape Town; also further exhibitions in Cape Town, Port Elizabeth and Pretoria.
His ‘pornographic’ art caused a stir in Port Elizabeth.
Publication of ‘Die Blanke Stilte’.

1947 Narcissus
450 x 350 Private Collection

1949 Boy with Cat
600 x 450 Private Collection

1965 Brush Sketch
(Published in ‘Siembamba’)
There is the Africa of the past and there is the Africa of the present. I am concerned here with what I feel is eternally Africa, yesterday, to-day and tomorrow, untouched by the vagaries of man. Since the beginning of man's interpretation of visions he has tried to portray a section of this continent, whether in Ancient Egypt, or in the caves of the southern mountainous regions, in the early days of navigation, or in the later period of rapacious enterprise to seize beauty. All these responses, however variant in quality and significance, have validity, and show the curious hold of the African continent on spectators of all ages. Known as the beloved country, Africa seizing whoever treads her soil in a fierce and passionate grip, reluctant ever to release. Visitors of many centuries have found themselves bewitched, held bound, even back again and again. Known also as a continent of darkness, yet sprawled under a scorching sun, Africa holds immediate mystery and immediate fascination in the juxtaposition of darkness and light. Nip it falls suddenly; the dawn is long and bright. Day and night bring moments of incredible beauty, its line and odour and patterns, part of the silence, the expectant hush of moon, sun and stars awaiting the violence of winds and storms falling on the vast land. The inhabitants of Africa live with their eyes on the sky. From north to south eyes scan the heavens with the patience that is part of Africa. For many years I, too, descendant of a family which has bred in southern Africa for nearly three hundred years, have watched the sky, in sunlight and moonlight and storm. It is a dramatic sky, sudden in its surprises, gentle and violent, a giver and destroyer of life. Mine is the vision of a painter sprung from the soil of Africa, and I have given it in a personal statement which may find its response in the heart and the imagination of another

1949 Young Lovers
475 x 485 Private Collection
One of the ‘pornographic’ paintings that caused a stir in 1952 in Port Elizabeth
(sold at Sotheby’s in 2006)
1953
Exhibition in Bloemfontein and Johannesburg.
Participated in group exhibition at Rhodes Festival in Bulawayo. (A quote from a fan letter at the time: 'I still feel like a Christian who had witnessed a miracle - exhausted, uplifted and close to God').

1954
Exhibitions in Cape Town and Durban.

1955
Ended period of seclusion and returned to Johannesburg.
Exhibitions in Pretoria and Johannesburg.
Publication of his novel ‘Stormsvlei’ which was awarded at the Centenary Festival of Pretoria.
Publication of ‘Frontier Family’.

1955 (continued)
Public debate in press with Lawrence van der Post on the Afrikaner's attitude towards other ethnic groups. Met William Plomer and a life-long friendship followed.

1956 Watercolour

1948 Bacchus
455 x 360 Private Collection

Presentation copy of ‘Five Elegies’ by Arnold van Wyk (16 Nov 1946)
1951 Swazi Landscape
667 x 533 Private Collection
1956
Exhibitions in Cape Town, Pretoria and Johannesburg.
Dame Sybil Thorndike requested him to do her portrait - which caused a sensation in the local press.

Copy from Meintjes' own catalogue of works

1957
Exhibitions in Bloemfontein, Johannesburg and Heidelberg.
Art critics compared Meintjes as the South African equivalent of Cézanne, Gauguin and Chagall.
Meintjes' drama ‘Die Soekendes’ awarded by APB.

1958
Exhibition in Pretoria and Johannesburg.
Left for Europe again to study art in Amsterdam and Paris.
Publication of ‘Die Soekendes’.

1959
Returned to SA and exhibited in Pretoria, Johannesburg and Cape Town.

1960
Married Ronell Rossouw.
Exhibitions in Pretoria, East London and Johannesburg.
Publication of ‘Complex Canvas - The Cape Province’.
First stage production of his play ‘Die Soekendes’.

Group exhibitions with i.a. Walter Battiss, Alexis Preller, Maud Sumner, Maurice van Essche, Otto Klar, Cecily Sash and G Cattaneo.

1961 Portrait of Ronell
406 x 305 Private Collection
PROFILE OF A SOUTH AFRICAN ARTIST

Johannes Meintjes, man of many talents

The 12th exhibition of Johannes Meintjes in Johannesburg can be seen at the Gallery 101 from July 14 until July 23. His first was held at the old Goldsbrough Galleries in Pretoria Street in 1944 (then the local gallery in the city for the avant garde painters) and had a sensational success.

He joined the small band of professional South African painters then and has worked professionally ever since, enjoying the loyalty and support of a considerable following.

Johannes Meintjes was born in 1923, the son of a sheep farmer of the Molteno district in the North-Eastern Cape. The early death of his father (at 35) caused the family to move to Bloemfontein, which was his mother's home-town.

His mother belonged to one of the most cultured families of the Western Cape. On both paternal and maternal sides, his family dates back nearly three centuries in South Africa.

He lived at Bloemfontein from the age of 1 to 15, knew the veteran painter Jan Vosloo on his farm, and was already drawing and painting from an early age. As a child he won all the prizes for painting on the local agricultural shows and bought his art materials with his prize-money, initiating his first oil colours in which he began to work from 15 onwards.

With his mother and three sisters, Meintjes moved to Cape Town in 1938, where he attended the Jan van Riebeeck High School.

He now started his first academic studies in the studio of Pieter Zeffiri, the winner of the Prix de Rome. It was a thorough training over a period of five years, during which time he came to know all the painters at the Cape.

His was a startling talent, and the Cape artists took such a keen interest in his progress that one can say that all the leading artists of the Cape formed his art school.

After matriculation, there being few art schools of distinction then, he attended the University of Cape Town and proved a brilliant student of literature.

He never ceased painting, however, and about a year after graduation held his first solo show in Johannesburg at the age of 17. The success he had enabled him to work professionally.

In 1943 he was appointed art master to the South African College School and the Jan van Riebeeck High School. At the end of the year he left the country on a study trip for London, where he painted and studied for over a year, supporting himself by part-time duties on the African Service of the BBC.

He returned to Cape Town in 1947, took a studio in an old Cape Dutch house and exhibited locally and elsewhere.

He taught drawing to non-Whites at the Cape Technical College, and did a great deal of radio work, including the first art programme for youth ever broadcast in the country. He was also publishing numerous articles, essays and short stories.

His first book, a monograph on the painter Magrie Latheer, was written in 1950 and published in 1954. It was one of the finest books ever printed in this country and is rare as Africana today. This was followed by a book of stories, illustrated by himself, in 1957, and another book on his lyrical paintings in 1958.

In 1949 Meintjes left Cape Town to settle on the family farm, Grootlaagtegut, in the district of Molteno. There he spent five years in almost total solitude, leaving the farm only to exhibit in various centres.

In that time he published a book on African Art in South Africa's first sculptor, and a play (with Urs Kripa) which won a literary award in a competition organised by the National Advisory Board of Adult Education. He also took an exhibition on a lecture tour through the Free State for the Department of Adult Education.

Johannes Meintjes

In 1954 Meintjes moved to Johannesburg, retaining the farm as headquarters to this day.

Showing regularly on national and international exhibitions throughout the country, he has also shown his work in all our main centres, establishing a reputation which was considerable from the start.

In 1955 he published two more books, one on his farm experience, and the other, a novel, won the highest award for Africana in a literary competition organised by the Pretoria Municipality.

Recently he published a book on the Cape, "Complex Creatures," with 40 drawings, and soon to appear in the first volume of the journal Meintjes has kept for 20 years (Dphabet) which gives a gripping picture of the artistic life of the country.

Paintings by Johannes Meintjes have been acquired by many institutions and distinguished collectors throughout Africa and all over the world.

When possible he visits Europe for further study (as in 1958), and always he gives himself to his work with complete dedication.

His latest exhibition should arouse great interest and further enhance his reputation as a painter of integrity, totally personal and inimitable, with superb draughtsmanship and exceptional emotional and evocative power.

B.J.

SA Art News, 6 July 1961
1960’s: Brooch
30mm in diameter

Meintjes’ Ex Libris
Johannes Meintjes—Versatile Artist

When Johannes Meintjes is asked when he began to paint he replies: “Even before I could speak.” That is not unusual in a child, but perseverance is.

He spent his first few years on the family farm in the Molteno district. His father was a Boer farmer, descended from the renowned Mienie Botha’s. His father died suddenly at the age of 33 and Mrs. Meintjes moved to Johannesburg, where Johannes had been born five years before. The old painter Vahlkamp still lived there, and Meintjes knew him and saw his work, but the old man died when Meintjes was still very young.

He began to show his work at the annual agricultural shows, using the prize-money to buy his first oil paints, beginning to work in oils at 13.

In 1938 Mrs. Meintjes and her four children moved to Cape Town and Johannes studied under Florence Zerf, widow of the Impressionist Fritz Coldecott, and from her he learnt much. Then he discovered Irma Stern and Maggie Laubser and knew at once the direction in which he had to work—towards Expressionism. He was not influenced by Maggie Laubser but by the source of her inspiration, German Expressionism.

Leaving school, he went to the University of Cape Town to study languages, though he worked so hard at his painting that it is amazing that he found time to take a degree. He was buying from all the local artists: Lichten, Gregoire, Ruth Buck, Joosten, Botha, and others.

He graduated at 20, and a bookseller asked him to go to Johannesburg as his representative, so that he became familiar with the work of Alfred Peter, Anton Hendrik, Walter Jassow, and others. He first showed at the Gastronomy Galleries (1944) at the age of 21, selling enough work to be independent for a year.

Back in Cape Town he began to prepare for an exhibition there and his work was well received. He said so well that he was eventually able to go to Europe, staying in London for 13 months.

His first book, a monograph on Maggie Laubser, appeared in 1944. In 1947 a volume of short stories, and in 1948 a book about his lyrical painting. In 1949 he left Cape Town to spend the years on the family farm at Molteno, producing a book on Art and a play in collaboration with J. G. Kriege. Since 1954 he has spent his time partly in Molteno and partly in Johannesburg, with regular exhibitions in the larger towns. Since 1950 he has published various books and part of his diary.

Some opinions about his work are:

“Meintjes seems to be concerned not only with the moment of reality, but the preparation for it.”—Neil Sack, 1954.

“The most interesting quality in Meintjes’ work is that his sursumption reflects an unmistakably South African atmosphere.”—Anna Vorster, 1959.

“His present exhibition shows again that characteristic interpretative quality possessed by the more poetic of younger South African painters.”—Cape Argus, 1958.

“He is a romantic, a very interesting painter. A romanticist and a romanticist he is, and where this has opened his work in its own happy manner.”—On his exhibition, 1958, 110, which oversteps its important aspect of his work, perhaps the most important, and that is his particular poetic intensity.”—Neville Dubois, 1943.
1955 Breakfast
385 x 325 Private Collection
1961
Exhibitions in Pretoria, Durban, Springs, Johannesburg and Cape Town.
Publication of ‘Dagboek 1’.
Group exhibition at UNISA.

1962
Exhibitions in Bloemfontein, Johannesburg and Cape Town.

1963
Exhibitions in Pretoria, Johannesburg and Cape Town.
Publication of novel ‘Gister is Vandag’ and publication of ‘Jeugjare’.
Press refers to Meintjes as the ‘Golden Boy’ of SA art scene.
Exhibition of Meintjes’ works in the USA.
1964
Exhibitions in Molteno and Johannesburg.
Exhibition in Washington, D.C.
Publication of 'Mallemeule', 'Manor House' and 'A. Lomax - Portret van 'n Suid-Afrikaanse Dorp'.
Group exhibition with i.a. George Boys, Gordon Vorster, Cecily Sash and Dirk Meerkotter on invitation by the Rembrandt Art Foundation.

1965
Received a literary award from PEN.
Returned permanently to Grootzeekoegat, Molteno.
Exhibitions in Cape Town and Pretoria.
Publication of biography 'Olive Schreiner - Portrait of a South African Woman'.
(The President of the SA English Academy describes this work in 1975 as the 'best study ever on Olive Schreiner').
Publication of 'The Silent Conspiracy'.

Group exhibition with i.a. Lucas Sithole, Christo Coetzee, Maggie Laubser, Armando Baldinelli and Maud Sumner.
1959 The Young Man in Sleep
355 x 305 Private Collection
1966

Exhibitions in Johannesburg and Molteno.
Participated on invitation in Republic Festival Exhibition in Pretoria as well as the opening of the Hester Rupert Art Museum.

Publication of his (commissioned) biography on General De la Rey, 'De la Rey - Lion of the West'.
International acclaim as author followed. Publication of De la Rey in serial format in 'The Star'.

Fine biography of De la Rey

DE LA REY: LION OF THE WEST, by Johannes Mentjes

To Mr Mentjes' repute as an artist must now be added his success as a writer. Biography is by no means the easiest branch in which to excel, and it is made still more difficult when the subject is General De la Rey whose huge figure presides over the drama of the Boer War and the reconsolidation period that followed.

Whilst free from adulation, the portrait of De la Rey which emerges is that of a big man, who, despite his oddities, lays claim to our affection. This biography must rank among the best ever produced by a South African.

There are three phases in the life of General De la Rey. There is his early development in the Kruger Republic, during which time he was quite openly opposed to much of the Kruger policy. The secret session in which Kruger asked for approval for an ultimatum to Britain a few months before the outbreak of the Boer War, could De la Rey have foreseen?

OUTVOTED

The secret session in the Randaal resulted in the General's resignation. De la Rey was the military leader of the Boer Republic, and was captured by the British Army. He was imprisoned in the Castle, where he died in 1907.

The haunted warrior


This book is about one of the most colourful and dramatic characters in South African history. It has attracted wide attention. It is Johannes Mentjes' most ambitious effort. Certainly the subject—General Koos de la Rey, the circumstances of whose death were as dramatic as his life—is such wonderful material for a book that one wonders why nobody had done this biography before.

De la Rey was a haunted man—haunted by the preoccupations of the Boer, Van Reenen, who played a sinister and extraordinary role in the life of this idealistic and sensitive warrior. The extent of the author's research and the man behind the man is revealed in the manner of his death.

Mr. Mentjes has gathered a great deal of material about the life of De la Rey, but his handling of the material leads at times to structural weaknesses in the story. It is essentially a chronicle of a great deal of material about the life of De la Rey, but his handling of the material leads sometimes to structural weaknesses. It is essentially a chronicle of life that is a period when the magnificence of the Boers for the South Africa of today were being laid, and the lives of the men who held the stage were in fact the fabric of our history.
Dear Johannes,

I think you may like it.

I see the enclosed review of your Botha, which appeared in the Sunday Times this morning. I know how unsatisfactory reviews and reviewers are - they seldom say what one would like them to say; they get the emphasis in the wrong places; they miss points one thinks are important. All the same, I hope you will find this better than nothing. It's prompt, & court, conciousness is taken as an indication that I found the book a pleasure to read & learnt a lot from it. As usual, I made a bow to your capacity for hard work & fair-mindedness, to say nothing about composition & skilful marshalling of a great many Constraints. This is the busiest month of the year for me, so I must stop, but not without saying I hope all goes well with you. After 5 or 6 weeks of almost African sunshine, we are cheerful here, though bored & disgusted by...
Invitation: SA Association of Arts (Cape Town)
12 April 1965

Invitation: Gallery Brevan (Cape Town)
30 March 1972
1967
Appointment as honorary curator of George Vice Memorial Museum.

Exhibitions in Cape Town and Johannesburg.

Publication of De la Rey in serial format in Afrikaans newspaper.

1969
Exhibitions in Johannesburg and Molteno.

Publication of biography on General Gideon Scheepers, ‘Sword in the Sand - Gideon Scheepers’ as well as (English) biography on President Steyn.

Publication of ‘Stormberg - A Lost Opportunity’.
1970
Exhibition in Port Elizabeth.

Publication of the (Afrikaans) biography on President Steyn, ‘Steyn – Vader van sy Volk’.
Publication of biography on General Louis Botha; favourable comments in the press; i.a. by William Plomer (UK) and Declerq (Netherlands).

Publication of ‘The Round Table in South Africa’.

His book on President Steyn is broadcast on national radio.

1971
Exhibition in Johannesburg.

Publication of ‘Sandile - The Fall of the Xhosa Nation’.
Publication of short stories and essays, ‘Siembamba’.

Sandle
The Fall of the Xhosa Nation

Johannes Meintjes
The Voortrekkers
The story of the Great Trek and the making of South Africa

1948 Ink sketch
160 x 150 Private Collection
JOHANNES MEINTJES

Met sy eerste tentoonstelling — in Johannes- burg in 1944 — is die grootskaal van Meintjes se werk as kunstenaar geneig. Die werk was literêre, in die ekspresioniste rigting, met 'n digterlike kwaliteit wat die beeldende aangevoor het. Hierdie vermoë het die kunstenaar behou, want hy het die selde van sy besondere unieke persoonlikheid, en die nuwe geslag vind sy werk nog net so opwinnend as dit van 30 jaar gelede. In Johannes- burg, voluit, het elke nuwe Meintjes-tentoon- stelling sterk onder die aandag gekom.

Kunstenaars as skilderloobsaai fyn goe- gelaar, sal weet dat die beoefen van des- te dings nie net daargry geblyt nie. Meintjes is die ware kunstenaar wat sy eie, emosionele en eersame weg loop en onver- biddelik trou bly aan sy selfgelegele roeping as kunstenaar. In elke werk wat sy skilder, stort hy homself uit — sy onuitputtelike kon- sentrasie en sy totaalleerheid van skoonheidsenergie. Veesloos en ooplik projektert hy op die doek sy innerlike visie as droomer en as digter met die-iewes. Veesloos omdat hy, wat ooit die gevolg, dit durf waag om op so 'n intieme wyse sy innerlike wereld aan die toeskoper bloot te lê. Nuut is hy tervrede met kitsposings of "die tweede beste" nie. En in hierdie perses het hy gedurende die afgelope 30 jaar werke gelever wat steeds van blywende waarde vir die Suid-Afrikaanse skilderye-skat sal wees.

Meintjes se auteurvisie was sterk akade- mis — van die eudemer van 15 jaar ouer 'n typerk van sewe of vyf jaar in die atesië van Florence Zerffi in Kaapstad. Sy vriende was egter meer soos Maggie Lubser, Cecil Higgs, Alexis Peller en verskeie ander wat van die gebede van sy weggebrek het.

Kunstenaars met 'n 'sonynyse neiging tot surrealisme' was Meintjes se natuurlike rig- ting.

Maar Meintjes se werk by pure Meintjes, en Suid-Afrikaanse, want hy is in plaas van by gebore en het die meeste van sy 51 jaar op die ou familieplaat "Grootteekhoogte", distrik Molenpoort Oos-Kaapland, deurgedraai. Hy het ook in Londen, Amsterdam en Parys gewoon en gewerk.

Opvallend in Meintjes se werk is sy instink-

tiewe gevoel vir komposisie, sy liefde vir tekstuur en sonderlinge composities, sy element van stilte, sy nuwe werf, sy helder essensiële gecoupled met kleur. Allô dit neem goe- heime menslike eierskap, selfs in 'n stillerre. Met kunstenaars kan op so 'n vernuftige wyse die mens, die landskap en die stillerne op een doek verenig. Ook konveniënt van sy werk is die melancholie, verlatenheid en die dinge wat geleer word waarvoor die nie waar nie.

Sy skilderye spreuk 'n digterlike taal van eensaamheid, van verlies, van illusie, kort- om, van die enige raaie van menslike bestaan.

Wit voor Meintjes so beste werke staan, en bereid is om homself, soos die skilder te gees, word toegelaat om die skilder te gee, word toegelaat om die digterlike ener- gigie. Het hy ook op die doek vasgepel — sy eie. 'n Landskap, 'n scène, 'n volksfeer, stilvrede en die heimwee-verwudde oë en sprakelikes lippe van sy meestal juiglike figure.

Meintjes se werk vereis die oorweke van die toeskoper. Anders is daar net waargeneem. Sy werk word deur mees skilderlike bale hooggeskat (Maggie Lubser het selfs af haar werkmentaal aan hom moeg) maar mei- ningsverskille is eraan dat en onverwacht waar waar nie ontvanklikheid vir sy digterlike visie nie. Natuurlik het hy ook sy kritie. Samevattend kom die vernaamde kritiek daarin neer dat hy nie geslaag het om die eenvoud en die romantiese inslag van sy werk te gee. Kritiek soos hier- die, hoewel met in sommige opsigte vernulti, moet egter ook gesien word toe die auteurvisie en die tydperk waar die toekomstige wêreld saamga met die realiteit van nuwe die-iewes van die sestig- en die tienervjftig. Nêe, dit is so seker dat in "Teensgewes" is waar die skilder van hom aan die toeskoper toe, en dit sal interessante toekoms oor die vandag hê, maar sy werk word aangelaan word. Soos met die werk van die enge kunsenaar sal dit net die verloop van by die finale belas kan help opmaak, en mens moet geduldig verdra, en sy werk as Meintjes se werk moet metrede in hom plek in die Suid- Afrikaanse kunstgeskiedenis gaan inneem nie.

Meintjes is jare gelede al beskryf as "die enigmatisie". Die begrip het hy seif versterk deur om die werk van die ander se voorbeifie, te maak — hy het in die afgelope 30 of 30 grater werke geskryf. Maar in essensiële bestou hy homself, en is hy, kuns- skilder (man van sowel om sy boeke ook), en verslou van die eersame mens en veld, berg en vol, stiltevast van die diepe perspectiewe tongegebring, en van figure met hande, bloemke en takke in soms verskillende komposisies. Syne is die wêreld van die Sterreboor en in sy werk van die afgelope tien jaar weeropnieu hy die streek so lude en selose in verraasende samestellings van dié mens, veld en wêreld met sy eie digterlike siegery.
1972
Exhibition in Cape Town. Publication of ’Dagboek 2’.

1973
Appointed as executive member of Burgersdorp Museum.
Exhibition in Johannesburg in commemoration of his 50th birthday.
Publication of ‘The Voortrekkers’ (prescribed at Oxford University; also published in Corgi paperback).

1974
Appointed as member of the ‘SA Akademie vir Wetenskap en Kuns’.
Exhibitions in Cape Town and Molteno.
Publication of biography ‘President Kruger’.
Publication of ’Dorp van Drome : Molteno 1874 - 1974’. 
1975
Exhibition in Bloemfontein and Johannesburg.
Publication of ‘Dagboek 3’.

1976
Exhibition in Sasolburg.
Publication of ‘The Anglo Boer War 1899 - 1902: A Pictorial History’
(Afrikaans and English editions, later also published in German).
Publication of ‘The Great Boer War : Arthur Conan Doyle 1’.
1977
Exhibitions in Stellenbosch, Bellville and Molteno.
Publication of ‘With Bobs and Kruger : Frederic William Unger 2’.

1978
Exhibition in Lichtenburg.

1979
Exhibition on invitation at University of Natal, Pietermaritzburg.
Exhibition in Ficksburg.

1980
Exhibition on invitation at University of Port Elizabeth.

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1969 Boy with Caracal
625 x 495 Private Collection

1952 Carnival
510 x 405 Private Collection
Died on 7 July 1980.
At the time of his death, Meintjes had painted more than 1,336 oil paintings, produced dozens of sculptures as well as hundreds of sketches, temperas, graphic works and watercolours.
Several published books (35) and even many more unpublished manuscripts are all evidence of his creative energy.
More than 1,400 newspaper and magazine articles were written about Meintjes during his lifetime. Following his death, most of Meintjes' manuscripts, letters, diaries, etc were presented to National English Literary Museum (NELM), Grahamstown to be housed in a Johannes Meintjes Memorial Room.
1981

(Posthumous) publication of ‘Eeu van Genade: NG Kerk Molteno 1881 - 1981’.

1982

Television programme on the life and work of Meintjes.

1983

Memorial exhibition by invitation at University of Orange Free State, Bloemfontein.

1986

Opening of Johannes Meintjes Room, Molteno (permanent exhibition).

On 26th May 1987 Meintjes’ widow, Ronell Meintjes formally donates 74 works of art (oil paintings, drawings, watercolours, temperas), 10 sculptures, some personal effects and 2237 books from Meintjes’ prestigious and valuable Africana library to the Molteno High School.
1950 Self portrait with hand
370 x 275 Private Collection
1990
Prestige memorial exhibition by invitation at the University of Johannesburg (RAU).
Dr Hermien McCaul-Dommisse opened this exhibition. She also opened Meintjes’ first exhibition in Johannesburg in 1944.

1990
Prestige memorial exhibition by invitation for the works of Meintjes and Alexis Preller in Pretoria.

1990
Prestige memorial exhibition by invitation at the National Museum, Bloemfontein.

1996
Death of his widow, Ronell Meintjes.
A portion of her collection of Meintjes art works was bequeathed to the University of Stellenbosch.

2004
First electronic publication of some of Meintjes' books (Victoria, Australia)

2006
Archival website by The Haenggi Foundation (Basel, Switzerland)
http://www.art-archives-southafrica.ch/MEINTJES.htm

A personal note from Meintjes' sketchbook during the 1950's

\[ \text{Diepersoonlikheid van elke kunstenaar is 300 in brandende} \\
\text{kers; dit été mette zowel as} \\
\text{vampire.} \]

*The personality of an artist is like a burning candle; it attracts moths as well as vampires*
1948-49 Sebastiaan (Yellowwood)
2000 (height) Private Collection
Collections

AC White Gallery, Mangaung
Afrikaans Literary Museum, Mangaung
Ben Jaffe Art Collection, Cape Town
Chamber of Mines Art Collection, Johannesburg
Edrich Art Gallery, Stellenbosch
Harry Oppenheimer Art Collection, Johannesburg
Hester Rupert Art Gallery, Graaff-Reinet
Johannesburg University Art Collection, Johannesburg
Julius Gordon Africana Centre, Riversdal
Kaffrarian Museum, King William's Town
Mangaung War Museum, Mangaung
Meintjes Room, Molteno High School
Music Museum, Mangaung
National Museum, Mangaung
Pretoria Art Museum, Tshwane
Rembrandt van Rijn Art Foundation, Stellenbosch
SAMRO Art Collection, Johannesburg
SABC Art Collection, Johannesburg
Sanlam Art Collection, Cape Town
Sasol Art Collection, Johannesburg
SA National Art Gallery, Cape Town
Tshwane Metropolitan Art Collection, Tshwane
University of Pretoria Art Collection, Tshwane
University of Stellenbosch Art Collection, Stellenbosch
University of the Witwatersrand Art Collection, Johannesburg
Willem Annandale Art Gallery, Lichtenburg
William Humphreys Art Collection, Kimberley

Private collections internationally

You are cordially invited to an 
Exhibition of paintings
by
Johannes Meintjes
at Gallery 101
Rand Central, Jeppe Street, Johannesburg
at 5.30 p.m. on Monday, 5th of March, 1973

This exhibition marks
the fiftieth birthday of the artist

1973-exhibition at Gallery 101 to mark Meintjes' 50th birthday

1945 Street Musicians
1500 x 850 Hester Rupert Museum
1960 Landscape
635 x 450 Private Collection
(New Zealand)
TO JOHANNES MEINTJES

A boy dreams of birds
 till they float above his head,
 wings canopy his bed,
 brush his fingers and knees,
 garlanding trees
 grown between dark and light
 where horizons of morning spread
 to receive their flight.

while he kneels by a pool
 where swans with folded wings
 listen as he sings,
 curved necks bent to his hand
 outflowering from land
 fingers curved to a shell.
 Here he can understand
 all he must tell.

Cold symmetric wings,
 warm breast: my silver dove
 never flitter or move
 from hand or dream;
 dark room, still seem
 my wing leaved grove
 by a swan shadowed stream,
 no day cage my birds.

Ursula Wood, London.
 October 1946

("Ursula Wood married the composer Ralph Vaughan Williams")
1977 Karoo scene with three figures
690 x 570 Private Collection

1973 Draped woman in landscape
610 x 610 Private Collection
1945 Vlei Beings
625 x 500 Molteno High School Meintjes Room
Images used in this document

Frontispiece

Left column Middle column Right column

Panorama, 1974 Stellenbosch Art Gallery website Pretoria Art Museum

Olievenhuis Art Museum Pretoria Art Museum Meintjes Room Molteno

Sanlam Art Collection Pretoria Art Museum Sotheby’s Catalogue

Sanlam Art Collection Private Collection Stellenbosch Art Gallery website

Sanlam Art Collection

p 2 Photograph from ‘Dagboek’-series

p 3 ‘Nasionale Afrikaanse Letterkundige Museum’ Art Collection, photograph from ‘Meintjes - Lyrical Work’

p 5 Photograph from private archives

p 7 Private collection

p 8 Invitation from private archives; photograph from ‘Dagboek 1’

p 9 Photograph from ‘Dagboek 2’

p 10 Private collection

p 11 Photograph from ‘Dagboek’-series; sketch of Grootzeekoegat published in ‘Frontier Family’

p 12 Two interiors from private collections; photograph from ‘Dagboek’-series (Anne Fisher)

p 13 Photographs published in ‘Dagboek’-series; Pretoria Art Museum, Tshwane

p 14 Private collection

p 15 Frontispiece from the Meintjes Room catalogue; photograph from ‘Dagboek 3’

p 16 Private collection

p 17 Private collections

p 18 Page 35 from ‘Maggie Laubser’ by Johannes Meintjes

p 19 Private collections

p 20 Private collection; published in ‘Meintjes - Lyrical Work’

p 21 Photograph from ‘Meintjes - Lyrical Work’; private collection

p 22 Colour image from Michael Stevenson’s website; ‘New Era’ cutting from private archives

p 23 Costume design and self portrait from private collections; ‘Night Bathers’ from Sanlam Art Collection;

passage to UK and image of painting from private archives (unknown collection)

p 24 Private collection

1950 Basutho (watercolour & ink)
250 x 185 Private Collection

1952 Street Musicians
130 x 170 Private Collection
p 25 Meintjes Room Molteno High School, photograph from ‘Meintjes - Lyrical Work’
p 26 Images from private archives; self portrait in the National English Literary Museum, Grahamstown
p 27 Photograph from private archives; private collections and image from Sothebey’s Catalogue
p 28 Photographs from ‘Dagboek’-series
p 29 Private collections; brush sketch published in ‘Siembamba’
p 30 ‘Evening Post’ and ‘A Vision of Africa’ (Panorama) from private archives;
   image from Sotheby’s catalogue (March 2006)
p 31 Private collection; image of Arnold van Wyk’s presentation copy from private archives
p 32 Private collection
p 33 Private collection
p 34 Private archives
p 35 Private collection; private archives
p 36 Private archives; self portrait in Sanlam Art Collection; drawing in private collection
p 37 Private collection
p 38 Private collections
p 40 Private collection
p 42 Private (unknown) collection; image published in Panorama 1974
p 43 Private archives

1945 Coloured Boy (‘Jan’)
450 x 350 Private Collection

1954 Two Children
500 x 400 Private Collection
p 44 Private archives
p 45 Private collections
p 46 Private collection
p 47 Panorama 1974 (private archives)
p 50 Private collections
p 51 Private collection
p 52 Images from private archives; Pretoria Art Museum, Tshwane
p 53 Private collection
p 54 Private collection (unknown); image from private archives
p 55 Private archives
p 56 Private collection
p 57 Image from private archives; Hester Rupert Museum, Graaff-Reinet
p 58 Image from The Haenggi Foundation’s WebPages; private collection New Zealand
p 59 Private archives
p 60 Private collection
p 61 Meintjes Room Molteno High School
p 62 Private collection (both images)
p 63 Private collection (both images)
p 64 Meintjes Room Molteno High School; images from the 1990 exhibition at RAU
p 65 Images from private collections made available for use by the late Mrs Ronell Meintjes
p. 66 Private collection (South Africa)
p.67 Private collections (Australia and South Africa)
Important notes

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Enquiries: Kobus Opperman  cmt@iafrica.com

The images in this document are not representative of Meintjes’ oeuvre.

(Colour) images may be used, provided acknowledgement is made to Johannes Meintjes as the artist.

Black & white photographs by Constance Stuart and Anne Fisher; current owners/collections largely indeterminable.

1973 Irises in October
710 x 610 Private Collection

1976 Karoo Lovers
665 x 610 Private Collection

1972 Draped Figure in Landscape
610 x 610 Private Collection

1973 The Window Sill
560 x 510 Private Collection
1970 Boys Setting Free a Bird
950 x 650 Private Collection
1947 Beach Party (2)
500 x 450 Private Collection (Australia)

1956 Guitarist on the Beach
750 x 550 Private Collection
Die Vaderland 25/08/1950

SA Panorama April 1958

Rand Daily Mail 08/07/1959

Cape Argus 21/08/1959
More mature Meintjies

AS ONE of South Africa’s most important artists, Johannes Meintjies grows in stature with every exhibition he holds.

At Gallery 101 in Raad Central Building in Jeppe Street, Johannesburg, we have a more mature, more certain and even more elegant Meintjies.

Particularly attractive is his palette, to which he seems to have introduced a new white and a new brilliant orange. He paints with assurance; his line is confident and very direct; his statement is certain and unaltering.

He appears to have found his road and steps out along it in no uncertain manner.

He is still the poet of the Coloured community in the Cape and his painting, “Dream of Genadendal,” I have chosen as my illustration this week. Note the competent fashion with which he handles the setting sun, and the delightful feeling of general relaxation of the villagers stretched out on the village green at the end of the day.

His still-lifes are vigorous, charming and decorative.

Here is an artist whose work will always live and in which it will be possible to find new interests for generations to come. — R.E.W.