



A donation from the
PELMAMA
Permanent Art Collection

OLIEWENHUIS ART MUSEUM



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COVER IMAGE:

Lucky Madlo Sibiya

UMBATHA: The destruction of Mafadu's kraal (I)

(Cat. no. 239)

LEFT:

Lucas Sithole

"It's about time we go home!" (a)

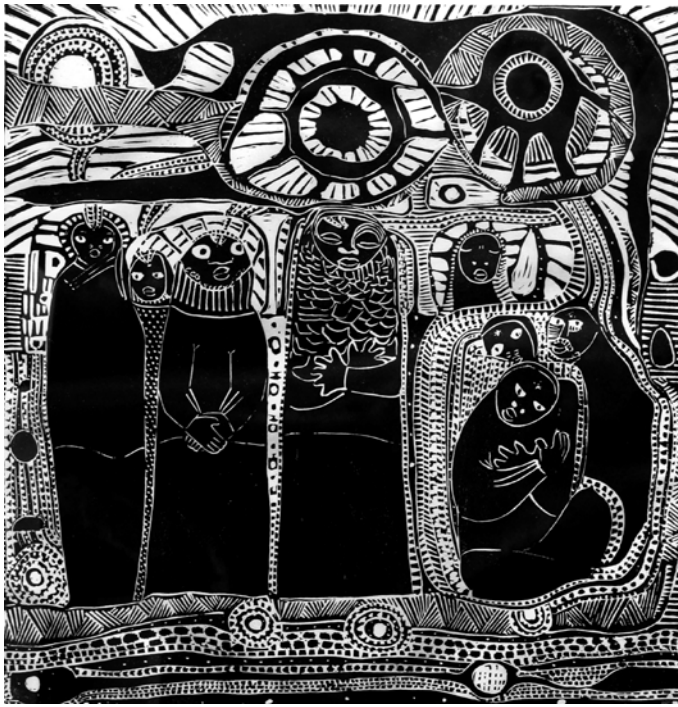
(Cat. no. 247)

RIGHT:

Lucas Sithole

"I'll find them!" (b)

(Cat. no. 248)



Dan Rakgoathe
Council of Solace
 (Cat. no. 217)



Louis Le Sueur
Grenade Head
 (Cat. no. 209)



Karin Synmove Aurura Jaroszynska
Man in a window
 (Cat. no. 199)

Foreword

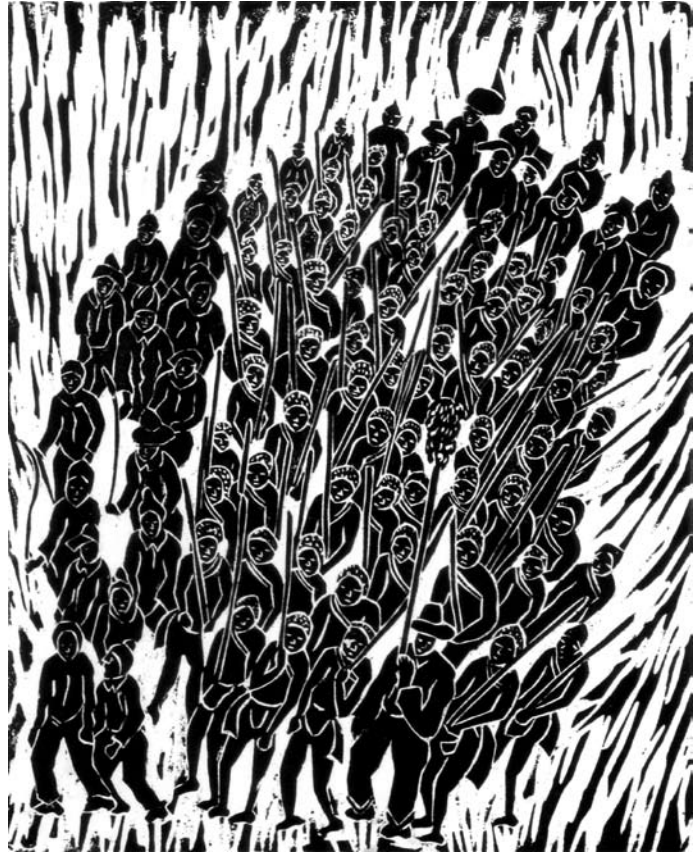
by Mr Vusithemba Ndim
Chief Director: Heritage,
Department of Arts and Culture

As we celebrate the repatriation of some of South Africa's best artworks, the Department of Arts and Culture acknowledges the call for the protection of these artworks within and beyond our borders. The Department of Arts and Culture views repatriation of South Africa's cultural heritage as critical and South Africa has some of the best visual art talent in the world. Unfortunately, the years before 1994 saw many works of art leave the country due to lack of support. Now, however, this situation is changing, and I must add that this change is for the better. The increase in price of South African art on auctions overseas is a clear indication that our art is valued and appreciated all over the world.

The fact that Oliewenhuis Art Museum was chosen as the appropriate public space to receive and showcase these artworks is an indication of the international esteem this Museum enjoys and I have no doubt that the Museum will be able to afford this collection the protection it deserves.



Mr Vusithemba Ndim



James Serole Mphahlele
Dialoga Series: Return from the Paramount Chief
(Cat. no. 216)



James Serole Mphahlele
Dialoga Series: Blanketed on their mats
(Cat. no. 214)



Johannes Jacobus Blom
The wheel of the law and other symbols II
 (Cat. no. 28)



Walter Whall Battiss
Men from Space
 (Cat. no. 24)

Valuable Art Collection finds a home in Bloemfontein

by Sharon Crampton
Curator, Oliewenhuis Art Museum

Thanks to the vision and financial backing of the Department of Arts and Culture, Oliewenhuis Art Museum, a satellite of the National Museum in Bloemfontein received a major donation of 268 works of art by South African artists, which formed part of the original *PELMAMA Permanent Art Collection*, from The Haenggi Foundation Incorporated. Furthermore, as a result of funding received from the Department of Arts and Culture to cover the costs relating to packing, insurance and transport of the artworks from Basel, Switzerland to South Africa, it was agreed that all the works which had previously been on temporary loan to Oliewenhuis Art Museum from The Haenggi Foundation Incorporated would henceforth be considered as an outright donation to the Museum. This collection represents the largest single donation of artworks that the Museum has ever received.

The collection of South African artworks produced between 1970 and 1990 arrived in Bloemfontein on 4 May 2006 and includes political, resistance and religious themes rich in multiplicity and in media. Contributing artists include Norman Catherine, Dan Rakgoathe, James Serole Mphahlele, Dirk Meerkotter, Cyprian Shilakoe, Lucky Sibiya, Lucas Sithole and Walter Battiss.

Born in France in 1934, Fernand Haenggi relocated to South Africa in 1954 and worked in the fields of business administration, financial services, investment and merchant banking. From 1961, Fernand Haenggi and his mother, Mme Fernande Marie-Louis Haenggi-Gruber, through numerous innovative initiatives played a significant role in acquiring, displaying and promoting art in Johannesburg, firstly through Gallery 101 and later through Gallery 21.

According to Fernand Haenggi, the 1960s and 1970s were an exciting and vibrant period in the Johannesburg art scene; several new galleries were established, existing galleries were expanded and regular exhibitions of works by international and both black and white South African artists were presented to the art loving community. During this period, artists were supported primarily by private collectors and privately owned galleries in Johannesburg such as Gallery 101, the Goodman Gallery, Lidchi Gallery, Gallery 21, Egon Guenther Gallery, the Everard Read Gallery (originally known as the Pieter Wenning Gallery), Whippman's Gallery and the Adler Fielding Galleries.

In stark contrast however, the South African government of the time did little to support black artists, who were hardly even acknowledged for their contribution to South African art. In 1978, Fernand Haenggi established The Haenggi Foundation Incorporated, an Incorporated Association not for Gain, which played an important role in the development and promotion of black artists and in the dissemination and recording of information.

The aim of The Haenggi Foundation Inc. was to "establish various types of Art Museums not restricted to Fine Arts and to promote and exhibit the work of (and generally to render assistance to) South African artists of all races and to establish Art Centres and Art Schools".

During 1981 the Pelmama Art, Dance and Music Workshop Trust was established. Its objective was to "build, establish, promote, encourage and support in every possible way, Fine Arts, Dance, Drama and Music Workshops and Studios for black artists and art students and to assist in the management and running of such workshops and studios." This trust eventually led to the founding of the "Pelmama Academy", which was registered as a Technical College on premises in Dobsonville, Soweto.



Walter Whall Battiss
Marabaraba I
(Cat. no. 22)

The Academy opened its doors to its first art students in 1989, offering courses from those focusing on non-formal enrichment to formal classes.

During 1982, with an initial donation from The Haenggi Foundation's Land Purchase Fund, the Haenggi Foundation Inc. initiated the *Pelindaba Museum of African and Modern Art (PELMAMA) Project*. The purpose of the project was to acquire 17ha of land on which the already established and continually expanding *PELMAMA Permanent Art Collection* could be effectively housed. Unfortunately due to difficult circumstances and a lack of financial support, this project never realized.

When Fernand Haenggi decided to leave South Africa in 1993 as a result of personal reasons and political uncertainty, the greater part of the *PELMAMA Permanent Art Collection* was either placed on long-term loan or donated to numerous museums throughout South Africa. Between 1990 and 2001, Oliewenhuis Art Museum was in the fortunate position to receive a total of 80 works of art on temporary loan from The Haenggi Foundation Inc. This collection (indicated in the back of this catalogue) has greatly assisted the Museum in building a core collection representing works of art by some of South Africa's most celebrated artists.

Oliewenhuis Art Museum is still a young institution and although the Museum continues to show a steady growth in its collection, definite gaps still exist within the collection of South African art. Although the Museum, unlike numerous other museums of similar size, is still in the position to expand on its collection from its own funding, certain factors within the South African art market inhibit the Museum from establishing a collection that acknowledges and celebrates the visual culture of South Africa. These include a dramatically strengthened South African market, indomitable competition from both private and corporate collectors and that resulting from considerable international interest in South African art.

Since 1990, numerous cultural institutions in South Africa, including the Pretoria Art Museum, the IZIKO: South African National Gallery and the Johannesburg Art Gallery have committed themselves to building collections which recognize the cultural heritage of South Africa, through the repatriation of artworks that were taken out of the country. Oliewenhuis Art Museum would like to acknowledge the generosity of The Haenggi Foundation Inc. and the financial backing and cooperation of the Department of Arts and Culture in this successful repatriation project. This very

generous and significant donation not only augments the Museum's collection, but also strengthens the Museum's commitment to rectifying past imbalances and to building a collection which honours and acknowledges South Africa's rich visual culture.

References

- De Jager, E.J. 1992. *Images of Man: Contemporary South African Black Art and Artists*. Fort Hare: Fort Hare University Press.
- Pelmama Academy, Soweto. 1989. *Johannesburg: Pelmama Art, Dance and Music Workshop Trust (PELMAMA Academy)*.

www.pelmama.org
www.pelmama.org/OliewenhuisArtMuseum.htm
www.pelmama.org/PELMAMA_p7a_additionalnotes.htm#THF
www.pelmama.org/PELMAMA_p2_introduction.htm
www.art-archives-southafrica.ch/PELMAMA_Academy_Soweto.htm
www.pelmama.org/Johannesburg_artscene_general.htm



Stephanie Watson
Bird Game
 (Cat. no. 266)



Paul Sekete
Pepper & Chilli
 (Cat. no. 226)



Cyprian Shilakoe
Happy Xmas
 (Cat. no. 227)



Dirk Meerkotter
Abstract landscape
 (Cat. no. 210)



Lauryn Arnott
The Contemplation Portfolio (g)
 (Cat. no. 9)



Lauryn Arnott
The Contemplation Portfolio (b)
 (Cat. no. 3)



Lauryn Arnott
The Mask
 (Cat. no. 15)



Lauryn Arnott
The Contemplation Portfolio (i)
 (Cat. no. 11)

A Visit, a Vision and Reality

by Fernand F. Haenggi, Caroline M. Haenggi, Françoise, Alexander and Henriette Haenggi

A visit in 1968 to the recently established “Fondation Maeght” in St Paul-de-Vence in southern France was the initial inspiration which later led to the vision of a similar concept in South Africa north of Johannesburg.

A multi-faceted project was conceived which in 1978 led to the establishment of “The Haenggi Foundation Inc.”, an Association not for Gain.

A site of 44 acres (17ha) was acquired on which the ever-increasing *PELMAMA Permanent Art Collection* of mainly South African art was to be housed. However, as a consequence of other perceived priorities at that time, no substantial financial support for building purposes was forthcoming from within South Africa or from overseas benefactors.

Thus, for personal reasons and due to the changed political and financial attitudes, Fernand F. Haenggi, having been dynamically involved in the South African art market since 1961, and his wife Caroline M. Haenggi-Nicholson resolved to leave South Africa in 1993 to return to his home country Switzerland from which he had emigrated as a young man in 1954.

The greater portion of the *PELMAMA Permanent Art Collection* was thus donated to existing museums throughout South Africa, apart from a few works acquired directly or placed on long-term loan to such institutions.

The Haenggi Foundation Inc. maintains a web presence, recording the works from the *PELMAMA Permanent Art Collection* housed in various museums in South Africa. An important part of the *Collection* was donated to Oliewenhuis Art Museum in 2006 – all works can be seen on the web under the respective artists' link.

The Oliewenhuis Art Museum had the foresight to present a selection of the works from the *PELMAMA Permanent Art Collection* during January and February 1990, as a temporary exhibition of Contemporary South African art.

Due to the interest shown then, as well as Oliewenhuis Art Museum's national status, the geographical situation and climatic considerations and also for

reasons of our historical family connections with the Free State, we were encouraged to make the donation of the *PELMAMA Permanent Art Collection* possible. We are also indebted to the enthusiasm of Sharon Crampton and her staff and to the support of the Department of Arts and Culture who funded the costs relating to packing, insurance and transport from Basel, Switzerland, to Bloemfontein.

We are very happy that this part of the *PELMAMA Permanent Art Collection* has now found a beautiful permanent home in Bloemfontein!

See the following websites for further details:

www.pelmama.org/PELMAMA_p2_introduction.htm

www.pelmama.org/PELMAMA_p7a_additionalnotes.htm#THF

www.pelmama.org/PELMAMA_p1_contents.htm#museums

www.pelmama.org/OliewenhuisArtMuseum.htm



Stephanie Watson
Carousel
(catalogue no. 267)



Norman Clive Catherine
Last remains of another man
 (Cat. no. 132)

Norman Clive Catherine
Premonition of war
 (Cat. no. 69)



Norman Clive Catherine
Do not disturb
 (Cat. no. 73)

The Relationship between Artist and Patron

by Norman Catherine

I was first introduced to Fernand and Madame Haenggri in 1971 at Gallery 101 in downtown Johannesburg. I moved to Johannesburg from East London at the end of 1970 at which time I was working in advertising and design. Madame Haenggri and Fernand showed an interest in my work and acquired a few pieces for Gallery 101. In addition they included a selection of my work on a group exhibition with Cecil Skotnes and Walter Battiss. This gave me some confidence to entertain the notion that I could possibly make a living from selling my art.

Inspired by the number of works that were sold, I made the decision in 1972 to freelance instead of being permanently employed in a design studio. So my career as an artist began. I can therefore say that besides Cecil Skotnes, who arranged my first solo exhibition in Johannesburg and Walter Battiss, who arranged for the first purchase of one of my works for a public collection, Fernand Haenggri was definitely instrumental in steering me in the direction that my life would take. It was also in 1972 that Fernand opened Gallery 21 in the then new Hyde Park Corner shopping centre, soon after I had held my first solo exhibition at the Goodman Gallery.

In 1975 I took on the huge project of managing and being actively involved in the building of my home, *Fook Manor* at Hartbeespoort. Having never embarked on anything in the way of building before, I did not realise the toll that it would take on my time and energy. Fernand thankfully came to my rescue when I landed in a financial predicament as a result of not being able to produce enough work during this period. I received a retainer from him in exchange for artworks for quite a time and thus he kept the wolf from my door.

In 1984 Fernand moved Gallery 21 to downtown Johannesburg where, from the gallery windows he witnessed the rolling mass action of the late 1980s and early 1990s. He continued to collect my work for the Haenggri Foundation and *PELMAMA Collection* throughout this time. When he and his wife Caroline left South Africa in 1993 to join their children in Switzerland, he had collected approximately one hundred of my works for his collection. In addition to this, he had collected numerous works by other South African artist.

Fernand continued to keep abreast of what was happening on the art front in South Africa from his home in Switzerland. I am sure that at times, he hankered for the hands-on involvement in the South African art scene, which was no longer possible considering the geographical divide.

He continued however to dedicate the majority of his working life to South African art and artists and has a strong commitment to preserving the essence of South African art of the time for posterity. I am very pleased that Fernand has donated this collection to Oliewenhuis Art Museum and grateful to the Department of Arts and Culture for making the repatriation of this collection possible.



Norman Clive Catherine
Self Portrait
(Cat. no. 135)



Lucky Madlo Sibiya
Figure and animal
 (Cat. no. 244)



Lucky Madlo Sibiya
Angel in flight
 (Cat. no. 243)

Catalogue List

Entries are listed alphabetically by artist's surname.

Abbreviations:

b bottom
c centre
l left
r right
t top

Catalogue entries are given in the following order:

Artist
Title of work and date
Medium
Size (height x width x depth in centimetres)
Inscriptions

Example:

1. **Lionel Abrams (1931 – 1997)**
Saunders Beach, 1974
Davisograph
41,5 x 53,5
bl: 15/20
br: L Abrams 74



Lionel Abrams
Sheila
(Cat. no. 2)



Lauryn Arnott
The Contemplation Portfolio (d)
(Cat. no. 6)

1. **Lionel Abrams (1931 – 1997)**
Saunders Beach, 1974
Davisograph
41,5 x 53,5
bl: 15/20
br: L Abrams 74
2. **Lionel Abrams**
Sheila, 1974
Davisograph
53,5 x 41,5
bl: 6/20
br: L Abrams 74
3. **Lauryn Arnott (b. 1960)**
The Contemplation Portfolio (a), 1985
Litho print on paper
37,5 x 53,5
bl: 1/6
br: Lauryn Arnott
4. **Lauryn Arnott**
The Contemplation Portfolio (b), 1985
Litho print on paper
38,5 x 28
bl: 1/5
br: Lauryn Arnott
5. **Lauryn Arnott**
The Contemplation Portfolio (c), 1985
Litho print on paper
38 x 53,5
bl: 4/5
br: Lauryn Arnott
6. **Lauryn Arnott**
The Contemplation Portfolio (d), 1985
Litho print on paper
37,5 x 53
bl: 9/10
br: Lauryn Arnott
7. **Lauryn Arnott**
The Contemplation Portfolio (e), 1985
Litho print on paper
38 x 53
bl: 9/10
br: Lauryn Arnott
8. **Lauryn Arnott**
The Contemplation Portfolio (f), 1985
Litho print on paper
37,5 x 53
bl: 1/10
br: Lauryn Arnott

9. **Lauryn Arnott**
The Contemplation Portfolio (g), 1985
Litho print on paper
53 x 38
bl: 3/8
br: Lauryn Arnott

10. **Lauryn Arnott**
The Contemplation Portfolio (h), 1985
Litho print on paper
53 x 38
bl: 2/9
br: Lauryn Arnott

11. **Lauryn Arnott**
The Contemplation Portfolio (i), 1985
Litho print on paper
53 x 38
bl: 3/13
br: Lauryn Arnott;

12. **Lauryn Arnott**
The Contemplation Portfolio (j), 1985
Litho print on paper
38 x 53,5
bl: 2/13
br: Lauryn Arnott

13. **Lauryn Arnott**
The Contemplation Portfolio (k), 1985
Litho print on paper
38 x 53,5
bl: AP
br: Lauryn Arnott

14. **Lauryn Arnott**
The Contemplation Portfolio (l),
Litho print on paper
32 x 29
bl: 3/5
br: Lauryn Arnott

15. **Lauryn Arnott**
The Mask, 1987
Litho print on paper
54,5 x 34
bl: AP
br: Lauryn Arnott 85

16. **Armando Baldinelli (1908 – 2002)**
White glove, 1980
5-colour litho print on paper
72,5 x 51 cm
bl: 9/80
br: A Baldinelli 1974



Lauryn Arnott
The Contemplation Portfolio (l)
(Cat. no. 14)



Armando Baldinelli
White glove
(Cat. no. 16)



Armando Baldinelli
The eye
(Cat. no. 17)

17. **Armando Baldinelli**
The eye, 1974
4-colour litho print on paper
72,5 x 51
bl: 8/80
br: A Baldinelli 1974
18. **Armando Baldinelli**
Myself and my goddess II, 1974
3-colour litho print on paper
57,5 x 44,5
bl: 16/60
br: A Baldinelli 1974
19. **Armando Baldinelli**
Myself and my goddess I, 1974
6-colour litho print on paper
51 x 73,5
bl: 10/80
br: A. Baldinelli 1974

20. **Armando Baldinelli**
The Mirror, 1974
4-colour litho print on paper
51 x 72,5
bl: 16/70
br: Baldinelli 1974

21. **Armando Baldinelli**
Nudes, 1974
4-colour litho print on paper
73 x 51
bl: 10/80
br: A Baldinelli 1974

22. **Walter Whall Battiss (1906 – 1982)**
Marabaraba I, 1974
Silkscreen print on paper
64 x 45
bl: 28/30 Marabaraba No 1
br: Battiss

23. **Walter Whall Battiss**
Innocuous and Useless Objects, 1974
Silkscreen print on paper
64 x 45
bl: 12/30 Innocuous and Useless Objects
br: Battiss

24. **Walter Whall Battiss**
Men from Space, 1974
Silkscreen print on paper
45 x 64
bl: 25/30 Men from Space
br: Battiss



Walter Whall Battiss
Men from Space
(Cat. no. 24)

25. **Johannes Jacobus Blom (b. 1948)**
Outburst Series I 'Chaos' (a), 1983
Indian ink on paper
53,5 x 37,5
bcr: J.J. Blom 1983
26. **Johannes Jacobus Blom**
Outburst Series II 'Collapse' (b), 1983
Indian ink on paper
37,5 x 54
bcr: J.J. Blom 1983
27. **Johannes Jacobus Blom**
Outburst Series III 'Tranquility' (c), 1983
Indian ink on paper
37,5 x 54
bl: J.J. Blom 1983
28. **Johannes Jacobus Blom**
The wheel of the law and other symbols II, 1983
Watercolour on paper
34 x 46
bl: J.J. Blom 1983
29. **Johannes Jacobus Blom**
Progression series, 1980
Conté on paper
51 x 36
br: J.J. Blom 1980
30. **Norman Clive Catherine (b. 1949)**
Watercan, 1976
Airbrush
50 x 66
br: N Catherine 76
31. **Norman Clive Catherine**
Mandrill, 1980
Original coloured litho print on paper
55 x 44
bl: 13/100
br: N Catherine 80
32. **Norman Clive Catherine**
Red Dream Cloth, 1980
Airbrush
56 x 44
bl: 13/100
br: N Catherine 80
33. **Norman Clive Catherine**
Self confessed, 1975
Airbrush
74 x 59
br: N Catherine



Johannes Jacobus Blom
Progression series
(Cat. no. 29)



Norman Clive Catherine
Red Dream Cloth
(Cat. no. 32)



Norman Clive Catherine
Urban activities
(Cat. no. 36)



Norman Clive Catherine
Apocalypse
(Cat. no. 42)

34. **Norman Clive Catherine**
Cactus garden, 1981
Original coloured litho print on paper
61 x 48,5
bl: A Proof 'cactus garden'
br: N Catherine
35. **Norman Clive Catherine**
Anthropoid, 1982
Airbrush
44,5 x 59,5
bl: Anthropoid
br: N Catherine 82
36. **Norman Clive Catherine**
Urban activities, 1975
Airbrush
79 x 66
bl: Urban activities
br: N Catherine 1979
37. **Norman Clive Catherine**
Walls without clouds, 1979
Airbrush
41 x 44
bl: Walls without clouds
br: N Catherine 79
38. **Norman Clive Catherine**
Seated figure on red brick wall, 1975
Airbrush
82 x 64
br: N Catherine 75
39. **Norman Clive Catherine**
Just thin layers, 1977
Airbrush
89 x 63,5
bl: Just thin layers
br: N Catherine 77
40. **Norman Clive Catherine**
Remembrance of things to come, 1974
Airbrush
86 x 65,5
br: N Catherine 1974
41. **Norman Clive Catherine**
Headman, 1991
Stone litho print on paper
41 x 28
bl: 11/25
br: Headman 1991
42. **Norman Clive Catherine**
Apocalypse 1982/84
Acrylic on canvas
90 x 119,5
br: N Catherine 82-84

43. **Norman Clive Catherine**
By-pass, 1984
Acrylic on canvas
90 x 119,5
bl: BY-PASS
br: N Catherine 84
44. **Norman Clive Catherine**
Self Portrait, 1975
Original coloured litho print on paper
64 x 45
bl: 63/90
br: N Catherine
45. **Norman Clive Catherine**
Cactus man, 1982
Original coloured litho print on paper
54,5 x 45
bl: A.Proof edition 90 'CACTUS MAN'
br: N Catherine 82
46. **Norman Clive Catherine**
War Lords (a), 1988
Drypoint etching on paper
66 x 50,5
bl: 9/25
br: N. Catherine 88
47. **Norman Clive Catherine**
Low Flying (b), 1988
Drypoint etching on paper
66 x 50,5
bl: 9/25
br: N Catherine 88
48. **Norman Clive Catherine**
Witch Hunt (c), 1988
Drypoint etching on paper
66 x 50,5
bl: 9/25
br: N. Catherine 88
49. **Norman Clive Catherine**
Intensive Care (d), 1988
Drypoint etching on paper
66 x 50,5
bl: 9/25
br: N Catherine 88
50. **Norman Clive Catherine**
Prototype (e), 1988
Drypoint etching on paper
66 x 50,5
bl: 9/25
br: N Catherine 88



Norman Clive Catherine
By-pass
(Cat. no. 43)



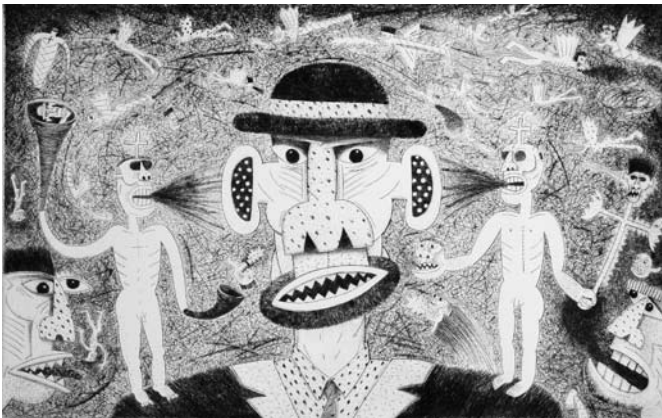
Norman Clive Catherine
War Lords (a)
(Cat. no. 46)



Norman Clive Catherine
Prototype (e)
(Cat. no. 50)



Norman Clive Catherine
From where to where
(Cat. no. 52)



Norman Clive Catherine
Speak no Evil
(Cat. no. 53)



Norman Clive Catherine
Jailbird
(Cat. no. 59)

51. **Norman Clive Catherine**
Psychoanalyzed (f), 1988
Drypoint etching on paper
66 x 50,5
bl: 9/25
br: N Catherine 88
52. **Norman Clive Catherine**
From where to where, 1976
Airbrush
48 x 36,5
bl: From where to where
br: N Catherine 76
53. **Norman Clive Catherine**
Speak no Evil, 1990
Drypoint etching on paper
49,5 x 70
bl: 20/25 Speak no Evil
br: N Catherine 1990
54. **Norman Clive Catherine**
Geometrical I, 1972
Hand coloured stone litho print on paper
17,5 x 16
br: N Catherine 1972
55. **Norman Clive Catherine**
Black Queen, 1971
Silkscreen print on paper
39 x 30,5
bl: 13/25 'Black Queen'
br: N Catherine 1971
56. **Norman Clive Catherine**
The grass is greener, 1980
Original coloured litho print on paper
42,5 x 55
br: N Catherine 69/75
57. **Norman Clive Catherine**
Cartoon tragedy I, 1972
Airbrush
15,5 x 16
bl: 'Cartoon tragedy I'
br: N Catherine 1972
58. **Norman Clive Catherine**
Cartoon tragedy II, 1972
Airbrush
16 x 15,5
bl: II
br: N Catherine

59. Norman Clive Catherine

Jailbird, 1970
Silkscreen print on paper
57 x 57
bl: 25/35 'Jailbird'
br: N Catherine 1970

60. Norman Clive Catherine

Mr Chow, 1982
Original coloured litho print on paper
42 x 58,5
bl: 28/90 'Mr Chow'
br: N Catherine 82

61. Norman Clive Catherine

Unidentified, 1980
Original coloured litho print on paper
55 x 42
bl: 13/100 Unidentified
br: N Catherine 80



Norman Clive Catherine
Unidentified
(Cat. no. 61)

62. Norman Clive Catherine

Last wish, 1985
Scraperboard
51 x 60
br: N Catherine 1985

63. Norman Clive Catherine

Temptation, 1984
Original coloured litho print on paper
53 x 44,5
bl: 50/90 Temptation

64. Norman Clive Catherine

Zebra chase, 1978
Airbrush
38 x 58
br: N Catherine 78



Norman Clive Catherine
Dog-Watch
(Cat. no. 65)

65. Norman Clive Catherine

Dog-Watch, 1991
Silkscreen print on paper
88,5 x 65
bl: 13/45 Dog-Watch
br: N Catherine 91

66. Norman Clive Catherine

Bushbuck Ridge, 1974
Airbrush
66 x 65
br: N Catherine 1974

67. Norman Clive Catherine

Razortooth, 1981
Airbrush
64 x 65,5
bl: Razortooth
br: in print N Catherine 81



Norman Clive Catherine
Bushbuck Ridge
(Cat. no. 66)



Norman Clive Catherine
Red lips
(Cat. no. 72)



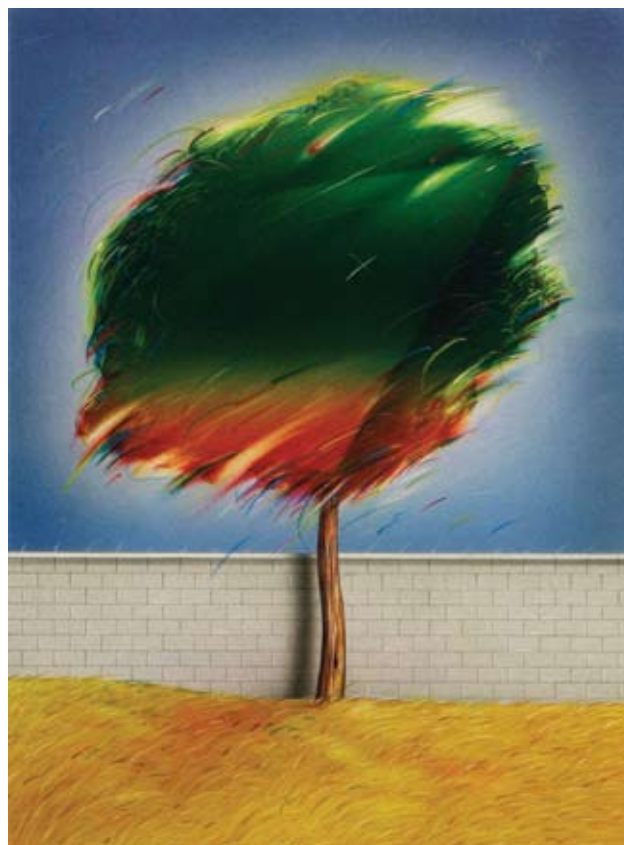
Norman Clive Catherine
Skrik
(Cat. no. 75)



Norman Clive Catherine
Ascension
(Cat. no. 76)

68. **Norman Clive Catherine**
Flight, 1970
Linocut print on paper
38 x 39
bl: 5/75 'Flight'
br: N Catherine 1970
69. **Norman Clive Catherine**
Premonition of war, 1980
Original coloured litho print on paper
55 x 42,5
bl: 13/75 Premonition of war
br: N Catherine 80
70. **Norman Clive Catherine**
Spring, 1982
Original coloured litho print on paper
51 x 34
bl: 30/90 Spring
br: N Catherine
71. **Norman Clive Catherine**
Messenger, 1980
Original coloured litho print on paper
55 x 42,5
bl: 13/100 'Messenger'
br: N Catherine 80
72. **Norman Clive Catherine**
Red lips, 1981
Original coloured litho print on paper
70 x 50
bl: 88/90
br: N Catherine 81
73. **Norman Clive Catherine**
Do not disturb, 1991
Silkscreen print on paper
61 x 90
bl: 13/45
br: N Catherine 91
74. **Norman Clive Catherine**
Cross pollination, 1984
Original coloured litho print on paper
19,5 x 26,5
bl: 82/90 Cross Pollination
br: N Catherine
75. **Norman Clive Catherine**
Skrik, 1985
Pastel on paper
25 x 24
br: N Catherine 85
76. **Norman Clive Catherine**
Ascension, 1977
Airbrush
33 x 33
bl: Ascension
br: N Catherine 77

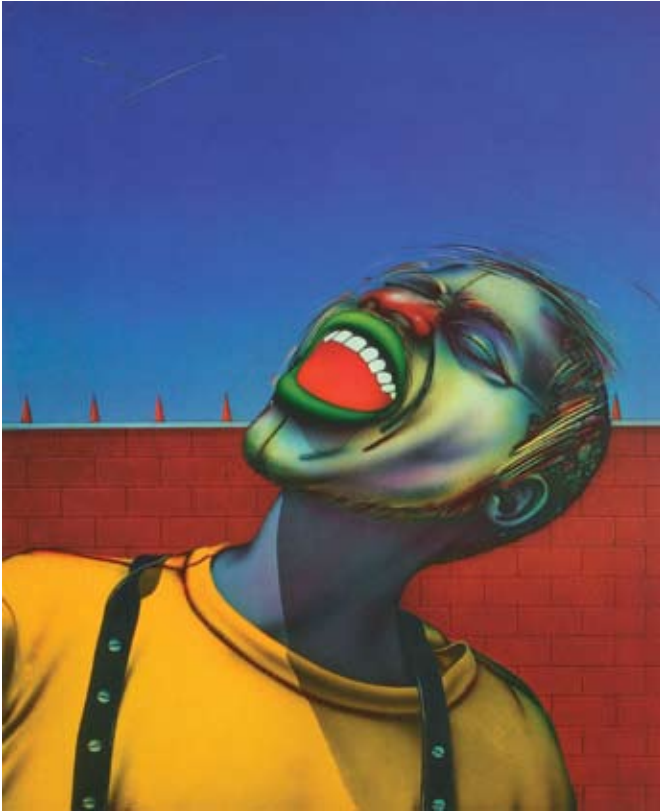
77. **Norman Clive Catherine**
Sodomasachists, 1985
Pen and airbrush on paper
27,5 x 34,5
bl: Sodomasachists
br: N Catherine 85
78. **Norman Clive Catherine**
The critic, 1978
Airbrush
25 x 22
bl: The critic
br: N Catherine
79. **Norman Clive Catherine**
Self Portrait, 1978
Airbrush
27,5 x 20
bl: Self Portrait
br: N Catherine 78
80. **Norman Clive Catherine**
Evolution, 1971
Silkscreen print on paper
36 x 31
bl: 9/20
br: N Catherine 1971
81. **Norman Clive Catherine**
Pattern I, 1981
Pencil and crayon on paper
47 X 46
br: N. Catherine 81
82. **Norman Clive Catherine**
Hooker, 1984
Airbrush, pen and ink on paper
19,5 x 17
br: Catherine 84
83. **Norman Clive Catherine**
Tearing female sentry, 1984
Airbrush
39,5 x 31
bl: tearing female sentry
br: N Catherine 76
84. **Norman Clive Catherine**
Times of Change, 1976
Airbrush
33,5 x 24,5
bl: times of change
br: N Catherine 76
85. **Norman Clive Catherine**
Metamorphosis I (a), 1976
Airbrush
22 x 17
bl: Metamorphosis I



Norman Clive Catherine
Self Portrait
(Cat. no. 79)



Norman Clive Catherine
Times of Change
(Cat. no. 84)



Norman Clive Catherine
Walls without clouds
(Cat. no. 89)



Norman Clive Catherine
There's a storm on the bosses farm
(Cat. no. 91)

86. **Norman Clive Catherine**
Metamorphosis II (b), 1976
Airbrush
22 x 17
br: N Catherine 76

87. **Norman Clive Catherine**
Black ghost, 1981
Airbrush
24,5 x 20
bl: black ghost
br: N Catherine 81

88. **Norman Clive Catherine**
Symbols, 1972
Airbrush
23 x 31,5
br: N Catherine 1972

89. **Norman Clive Catherine**
Walls without clouds, 1980
Original coloured litho print on paper
55 x 42
bl: 13/100 Walls without clouds
br: N Catherine 80

90. **Norman Clive Catherine**
Apocalypse, 1980
Original coloured litho print on paper
70 x 50
bl: 13/100 'Apocalypse'
br: N Catherine 80

91. **Norman Clive Catherine**
There's a storm on the bosses farm, 1980
Original coloured litho print on paper
55 x 42
bl: Proof There's a storm on the bosses farm
br: N Catherine 80

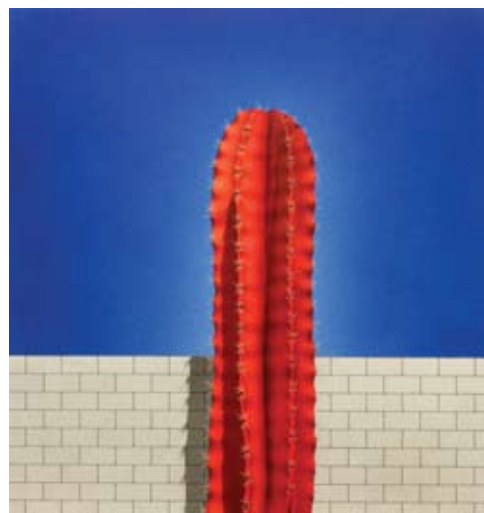
92. **Norman Clive Catherine**
Red Fetish I, 1980
Original coloured litho print on paper
55 x 42
bl: 13/100 Red Fetish
br: Catherine 80

93. **Norman Clive Catherine**
Partners in Hell, 1984
Mixed media on paper
18 x 16,5
br: Catherine 84

94. **Norman Clive Catherine**
Offering, 1989
Airbrush, pen and ink on paper
15 x 15
br: N Catherine 1989

95. Norman Clive Catherine

Red Cactus I, 1978
Airbrush
28 x 27
bl: Red Cactus
br: N Catherine 78



Norman Clive Catherine
Red Cactus I
(Cat. no. 95)

96. Norman Clive Catherine

Red Cactus II, 1978
Airbrush
38 x 58
br: N Catherine 78

97. Norman Clive Catherine

Mummy, 1989
Airbrush, pen and ink on paper
20 x 20
br: N Catherine '89

98. Norman Clive Catherine

Condemned, 1980
Coloured litho print on paper
71 x 51
bl: 81/150
br: N Catherine 1971



Norman Clive Catherine
Condemned
(Cat. no. 98)

99. Norman Clive Catherine

Aquatile, 1971
Silkscreen print on paper
25 x 32
bl: 7/24 "Aquatile"
br: N Catherine 1971

100. Norman Clive Catherine

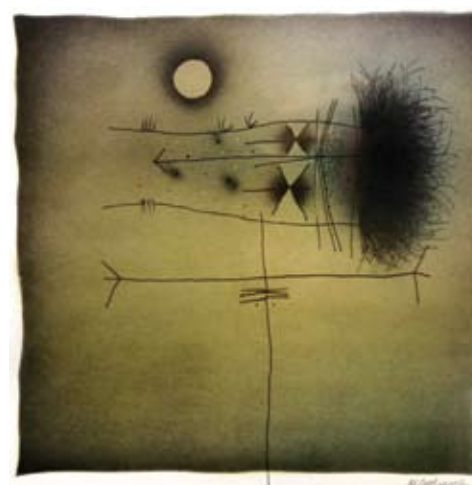
Clash, 1970
Linocut print on rice paper
22 x 41
bl: Proof
br: N Catherine 1970

101. Norman Clive Catherine

Rainmaker, 1971
Silkscreen print on paper
36 x 27
bl: 19/25 "Rainmaker"
br: N Catherine 1971

102. Norman Clive Catherine

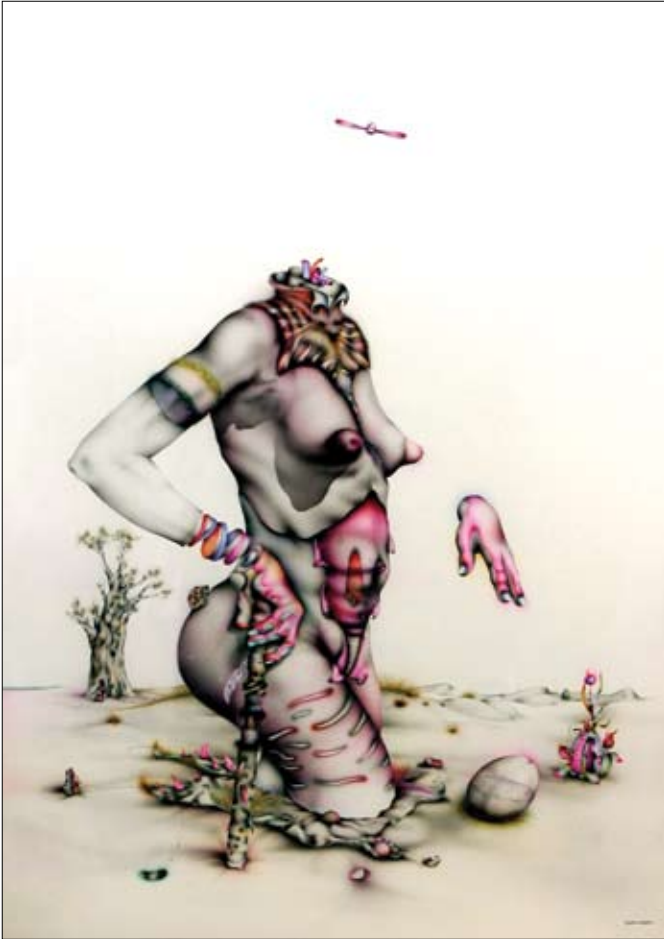
Composition, 1972
Hand coloured stone lithograph print on paper
11,5 x 11,5
br: N Catherine



Norman Clive Catherine
Composition
(Cat. no. 102)

103. Norman Clive Catherine

First movement in jig step towards the truth, 1974
Pen and ink on paper
34 x 31
bl: First movement in jig step towards the truth
br: N Catherine 1974



Norman Clive Catherine
Queen Complete
(Cat. no. 105)



Norman Clive Catherine
Bird talk
(Cat. no. 108)

104. **Norman Clive Catherine**
Second wareness in jig step towards
evolutionary being, 1974
Pen and ink on paper
34 x 31
bl: second wareness in jig step towards
evolutionary being
br: N Catherine

105. **Norman Clive Catherine**
Queen Complete, 1974
Airbrush
78 x 52
br: N Catherine 1974

106. **Norman Clive Catherine**
Slide, 1976
Airbrush
65 x 94
br: N Catherine 1976

107. **Norman Clive Catherine**
Self Portrait, 1991
Silkscreen print on paper
42 x 36
bl: 30/35
br: N. Catherine 1991

108. **Norman Clive Catherine**
Bird talk, 1984
Original coloured litho print on paper
43 x 43,5
bl: 52/90
br: N Catherine 84

109. **Norman Clive Catherine**
Discrimination, 1976
Airbrush
54,5 x 43
bl: Discrimination
br: N Catherine 76

110. **Norman Clive Catherine**
2.05 AM after looking at me, 1974
Pen and ink on paper
18 x 14
bl: 2.05 AM after looking at me
br: N Catherine 1974

111. **Norman Clive Catherine**
'Me' back view 1.10 am, 1974
Pen and ink on paper
18 x 14
bl: 'Me' back view 1.10 am
br: N Catherine 1974

- 112. Norman Clive Catherine**
 'Me' front view after looking at zebras, 1974
 Pen and ink on paper
 18 x 14
 bl: 'Me' front view after looking at zebras: Pen and ink
 br: N Catherine 1974

- 113. Norman Clive Catherine**
 Devils creation, 1985
 Scraperboard
 51 x 61
 bl: Devils creation
 br: Catherine 85

- 114. Norman Clive Catherine**
 Self Portrait, 1980
 Original coloured litho print on paper
 54,5 x 42
 bl: Proof 'Self Portrait'
 br: Catherine 80

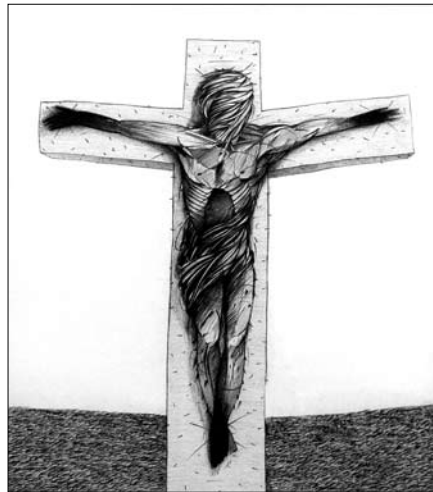


Norman Clive Catherine
Self Portrait
 (Cat. no. 114)

- 115. Norman Clive Catherine**
 Memorial, 1976
 Airbrush
 87 x 58
 br: N Catherine 76

- 116. Norman Clive Catherine**
 N.S.E.W., 1984
 Pen and ink on paper
 15 x 23
 br: Catherine 84

- 117. Norman Clive Catherine**
 Crucifixion, 1998
 Pencil on paper
 28 x 25
 bl: Crucifixion
 br: N Catherine 81



Norman Clive Catherine
Crucifixion
 (Cat. no. 117)

- 118. Norman Clive Catherine**
 Monk, 1978
 Airbrush
 25 x 22
 bl: Monk
 br: N Catherine 78

- 119. Norman Clive Catherine**
 Fate's choice, 1976
 Airbrush
 38,5 x 28
 bl: Fate's choice
 br: N Catherine 76

- 120. Norman Clive Catherine**
 Sausage entry, 1976
 Airbrush
 29 x 38
 bl: Sausage entry
 br: N Catherine



Norman Clive Catherine
Monk
 (Cat. no. 118)



Norman Clive Catherine
Monomania
(Cat. no. 121)



Norman Clive Catherine
Identikit
(Cat. no. 124)



Norman Clive Catherine
Sentry
(Cat. no. 129)

121. **Norman Clive Catherine**
Monomania, 1978
Airbrush
32 x 29,5
bl: Monomania
br: N Catherine 78

122. **Norman Clive Catherine**
African Mask, 1983
Original coloured litho print on paper
25,5 x 25
bl: artist proof 3 'African Mask'
br: N Catherine 83

123. **Norman Clive Catherine**
Identikit work study, 1983
Silkscreen print on paper
14,5 x 33
Not signed

124. **Norman Clive Catherine**
Identikit, 1983
Original 30 colour silkscreen print on paper
48 x 57
bl: 21/40 'Identikit'
br: N Catherine 83

125. **Norman Clive Catherine**
Last letters from the wilderness, 1977
Airbrush
56 x 56
br: N Catherine

126. **Norman Clive Catherine**
Last letters from the wilderness, 1978
Hand coloured stone litho print on paper
55 x 45
bl: 2/20
br: N Catherine 78

127. **Norman Clive Catherine**
Self Portrait, 1986
Pastel and crayon on paper
61 x 48
br: N Catherine 1986

128. **Norman Clive Catherine**
Fertility, 1972
Airbrush
20 x 23
br: N Catherine 1972

129. **Norman Clive Catherine**
Sentry, 1978
Airbrush
25 x 20
bl: Sentry
br: N Catherine 78

130. Norman Clive Catherine

Pearl Diver, 1971
Silkscreen print on paper
27 x 28
bl: 6/30 1971
br: N Catherine 1971

131. Norman Clive Catherine

Collaborator, 1985
Mixed media painting
113 x 95,5 x 14
br in frame: N. Catherine 1985

132. Norman Clive Catherine

Last remains of another man, 1991
Wood, metal, canvas, acrylic
170 x 66 x 24
Not signed

133. Norman Clive Catherine

Conductor, 1970
Silkscreen print on paper
38 x 35,5
bl: 16/35 "conductor"
br: N Catherine 1970

134. Norman Clive Catherine

Fish and red ball, 1975
Airbrush
43,5 x 29
br: N Catherine 75

135. Norman Clive Catherine

Self Portrait, 1981
Airbrush
42 x 35
br: N Catherine 81
Poster, published by Mirage Editions Los Angeles.

136. Norman Clive Catherine

Genesis, 1976
Airbrush
39,5 x 51,5
bl: Genesis
br: N Catherine 76

137. Norman Clive Catherine

Welcome, 1984
Pencil crayons and gouache on paper
30 x 33,5
br: N Catherine 1984

138. Norman Clive Catherine

Night call, 1972
Airbrush
21 x 21,5
br: N Catherine 1972



Norman Clive Catherine
Collaborator
(Cat. no. 131)



Norman Clive Catherine
Welcome
(Cat. no. 137)



Norman Clive Catherine
Catnap
(Cat. no. 139)



Norman Clive Catherine
Bird of prey and the native recruiting company
(Cat. no. 143)



Norman Clive Catherine
Changing identity
(Cat. no. 145)

139. **Norman Clive Catherine**
Catnap, 1990
Drypoint etching on paper
70 x 50
bl: 20/25 'catnap'
br: N Catherine 1990
140. **Norman Clive Catherine**
Forbidden Fruit, 1984
Original coloured litho print on paper
33 x 42,5
bl: 54/90 *Forbidden Fruit*
br: N Catherine
141. **Norman Clive Catherine**
Zootomy, 1977
Airbrush
75,7 x 100
bl: *Zootomy*
br: N Catherine 77
142. **Norman Clive Catherine**
Cactus garden, 1981
Hand separated off-set litho print on paper
77 x 58
br: N Catherine 81 Poster, published by Mirage Editions Los Angeles.
143. **Norman Clive Catherine**
Bird of prey and the native recruiting company, 1974
Pen and ink on paper
36,5 x 37
bl: *Bird of prey and the native recruiting company*
br: N Catherine 1974
144. **Norman Clive Catherine**
Bushbuck Ridge at sundown, 1974
Pen and ink on paper
36,5 x 37
br: N Catherine 1974
145. **Norman Clive Catherine**
Changing identity, 1978
Airbrush
25 x 20
bl: *Changing identity*
br: N Catherine 78
146. **Norman Clive Catherine**
Ramsay, 1978
Airbrush
32 x 29,5
br: N Catherine 78
147. **Norman Clive Catherine**
Clovenhoof, 1971
Silkscreen on paper
37 x 25
bl: 7/25 'Clovenhoof'
br: N Catherine 1971

148. Norman Clive Catherine
 Head, 1972
 Airbrush
 22 x 20
 bl: N Catherine 1972

149. Norman Clive Catherine
 Looking back, 1972
 Airbrush
 20 x 23
 br: N Catherine 1972

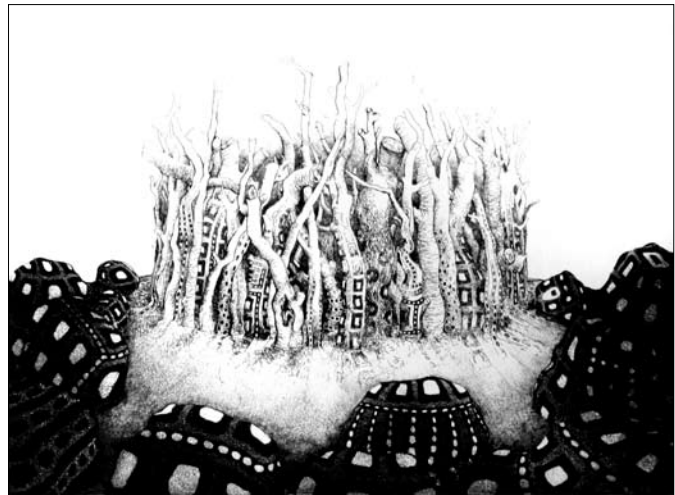
150. John Frederick Casper Clarke (b. 1946)
 Shortcuts and Deviations series II Number I, 1996
 Inkjet print on paper (proof)
 14,7 x 20,8
 bl: Proof
 br: John Clarke 96



John Frederick Casper Clarke
Shortcuts and Deviations series II Number 1
 (Cat. no. 150)

151. John Frederick Casper Clarke
 Stockade I (a), 1982
 Intaglio etching on paper
 56 x 64
 bl: 4/20
 bc: Stockade I; JF Clarke 1982

152. John Frederick Casper Clarke
 Stockade II (b), 1982
 Intaglio etching on paper
 56 x 64
 bl: 4/20
 bc: Stockade II
 br: J.F.C. Clarke 1982



John Frederick Casper Clarke
Stockade I (a)
 (Cat. no. 151)

153. John Frederick Casper Clarke
 Beacons (a), 1986
 Etching on paper
 21,2 x 25,2
 bl: 10/25
 bc: Beacon Series I
 br: John Clarke '86

154. John Frederick Casper Clarke
 Beacons (b), 1986
 Etching on paper
 21,2 x 25,5
 bl: 10/25
 bc: Beacon Series II
 br: John Clarke 1986

155. John Frederick Casper Clarke
 Beacons (c), 1986
 Etching on paper
 21 x 25,5
 bl: 10/25
 bc: Beacon Series III
 br: John Clarke '86



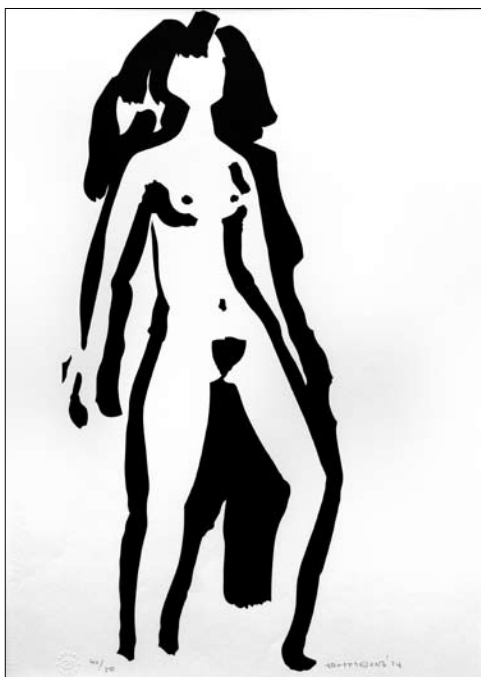
John Frederick Casper Clarke
Stockade II (b)
 (Cat. no. 152)



John Frederick Casper Clarke
Beacons (f)
(Cat. no. 158)



Christo Coetzee
Space I
(Cat. no. 160)



Ernst de Jong
The Dance (a)
(Cat. no. 162)

156. **John Frederick Casper Clarke**
Beacons (d), 1986
Etching on paper
21,5 x 25
bl: 10/25
bc: Beacon Series IV
br: John Clarke '86

157. **John Frederick Casper Clarke**
Beacons (e), 1986
Etching on paper
21 x 25,5
bl: 10/25
bc: Beacon Series V
br: John Clarke '86

158. **John Frederick Casper Clarke**
Beacons (f), 1986
Etching on paper
21 x 25,5
bl: 10/25
bc: Beacon Series VI
br: John Clarke '86

159. **Shirley Cloete**
Glass bowl, 1985
Coloured glass
10 x 39 x 35,5
Not signed

160. **Christo Coetzee (1929 – 2000)**
Space I, 1980
Collage on paper
51 x 64
bl: Space I Tulbach SA. Simplicity scenes
br: Christo Coetzee 80/40

161. **Ernst de Jong (b. 1934)**
Nude, 1974
2-colour litho print on paper
bl: 20/30
br: Ernst de Jong '74

162. **Ernst de Jong**
The Dance (a), 1974
Silkscreen print on paper
66 x 48
bl: 40/50
br: Ernst de Jong '74

163. **Ernst de Jong**
The Dance (b), 1974
Silkscreen print on paper
66 x 48
bl: 40/50
br: Ernst de Jong '74

164. Ernst de Jong
The Dance (c), 1974
Silkscreen print on paper
66 x 48
bl: 40/50
bc: Ernst de Jong '74

165. Ernst de Jong
The Dance (d), 1974
Silkscreen print on paper
66 x 48
bl: 40/50
br: Ernst de Jong '74

166. Ernst de Jong
Shells (a), 1974
Silkscreen print on paper
64 x 51
bl: 24/50
br: Ernst de Jong '74

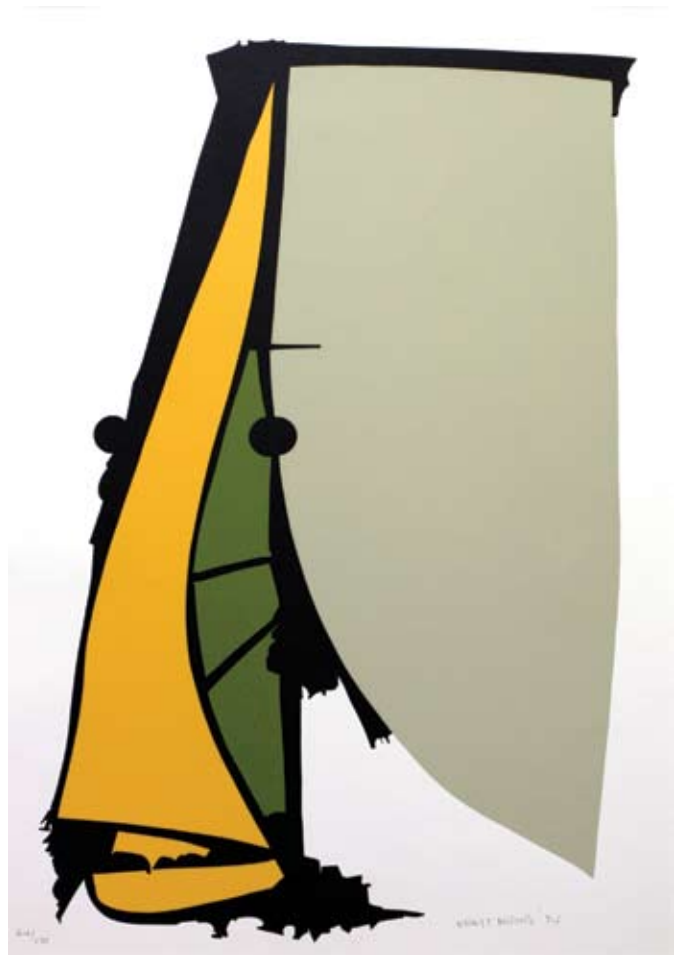
167. Ernst de Jong
Shells (b), 1974
Silkscreen print on paper
64 x 51
bl: 24/50
bc: Ernst de Jong '74

168. Ernst de Jong
Shells (c), 1974
Silkscreen print on paper
64 x 51
bl: 24/50
brc: Ernst de Jong '74

169. Ernst de Jong
Shells (d), 1974
Silkscreen print on paper
64 x 51
bl: 24/50
bc: Ernst de Jong '74

170. Ernst de Jong
Ecstasy, 1974
Silkscreen print on paper
66 x 48
bl: 40/50
br: Ernst de Jong '74

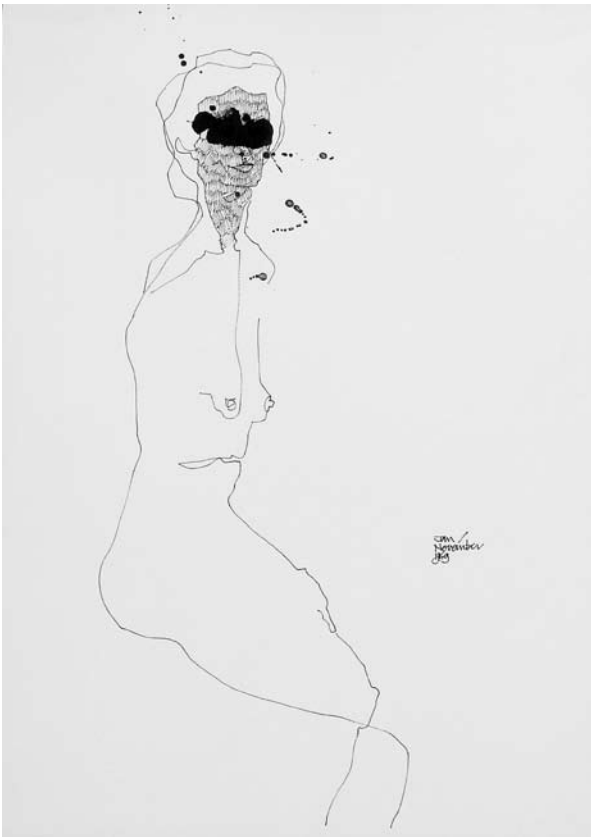
171. Arthur Goldreich (b. 1929)
Abstract movement, 1962
Monoprint on paper
22 x 35
br: Arthur Goldreich 62



Ernst de Jong
Shells (c)
(Cat. no. 168)



Arthur Goldreich
Abstract movement
(Cat. no. 171)



Jan Heynike
Blindfolded nude woman (d)
(Cat. no. 175)



Jan Heynike
You Jocasta (f)
(Cat. no. 181)

172. **Jan Heynike (b. 1937)**
Reclining Nude Woman (a), 1969
Pen and ink on paper
35,5 x 25,5
tr: Jan / 21 February 1969

173. **Jan Heynike**
Seated nude woman (b), 1969
Pen and ink on paper
35,5 x 25,5
br: Jan / 29 March 1969

174. **Jan Heynike**
Standing nude male (c), 1969
Pen and ink on paper
35,5 x 25,5
bc: Jan / 2 May 1969

175. **Jan Heynike**
Blindfolded nude woman (d), 1969
Pen and ink on paper
35,5 x 25,5
r below centre: Jan/November 1969

176. **Jan Heynike**
You Jocasta (a), 1969
Text
54 x 39
bl: 2/25
Cover page with CVs of artist and writer.
A dialogue in prose and illustration

177. **Jan Heynike**
You Jocasta (b), 1969
Silkscreen print on paper
54 x 39
bl: 2/25
br: Jan / 29 March 1969

178. **Jan Heynike**
You Jocasta: Jocasta is Eve...(c), 1969
Text
54 x 39
bl: 2/25
Prose by John Mc Murtry

179. **Jan Heynike**
You Jocasta (d), 1969
Silkscreen print on paper
54 x 39
bl: 2/25
br: Jan / 10 Jan 1969

180. **Jan Heynike**
You Jocasta: You, Jocasta...(e), 1969
Text
54 x 39 cm
bl: 2/25
Prose by John Mc Murtry, You, Jocasta ...

181. Jan Heynike
 You Jocasta (f), 1969
 Silkscreen print on paper
 54 x 39
 bl: 2/25
 I from artwork: Jan / January '69

182. Jan Heynike
 You Jocasta: Jocasta, Jocasta...(g), 1969
 Text
 bl: 2/25
 Prose by John Mc Murtry

183. Jan Heynike
 You Jocasta (h), 1969
 Silkscreen print on paper
 54 x 39
 bl: 2/25
 r of artwork: Jan / 25 April 1969

184. Jan Heynike
 You Jocasta: We look at ...(i) 1969
 Text
 54 x 39
 bl: 2/25
 Prose by John Mc Murtry

185. Jan Heynike
 You Jocasta (j) 1969
 Silkscreen print on paper
 54 x 39
 bl: 2/25
 I of artwork: Jan / 25 April 1969

186. Jan Heynike
 You Jocasta (k), 1969
 Silkscreen print on paper
 54 x 39
 bl: 2/25
 I of artwork: Jan / 25 April 1969

187. George Jaholkowski (1914 – 1980)
 Mask, 1962
 Copper sheet
 32 x 20 x 10
 Unsigned

188. Karin Synmove Aurora Jaroszynska (b. 1934)
 The Helsinki series: Table in the Meadow, 1974
 Aquatint etching on paper
 53 x 59
 bl: 10/40
 br: K Jaroszynska 74

189. Karin Synmove Aurora Jaroszynska
 The Helsinki series: The Sofa, 1974
 Drypoint and aquatint etching on paper
 53,5 x 70,5
 bl: 10/40
 br: K Jaroszynska 74



George Jaholkowski
 Mask
 (Cat. no. 187)



Karin Synmove Aurora Jaroszynska
 The Helsinki series: The Sofa
 (Cat. no. 189)



Karin Synmove Aurora Jaroszynska
Woman on bench
(Cat. no. 195)



Karin Synmove Aurora Jaroszynska
Marriage
(Cat. no. 198)

190. **Karin Synmove Aurora Jaroszynska**
The Helsinki series: Swamp fish, 1974
Aquatint etching on paper
64 x 53
bl: 10/40
br: K Jaroszynska 74

191. **Karin Synmove Aurora Jaroszynska**
The Helsinki series: Egg fallout, 1974
Aquatint etching on paper
47 x 59
bl: 2/40
br: K Jaroszynska 74

192. **Karin Synmove Aurora Jaroszynska**
The Helsinki series: The Yo-Yo tree, 1974
Aquatint and drypoint etching on paper
70,5 x 52,5
bl: 10/40
br: K Jaroszynska 74

193. **Karin Synmove Aurora Jaroszynska**
The Helsinki series: Chair in the meadow, 1974
Aquatint and drypoint etching on paper
62,5 x 48,5
bl: 2/40
br: K Jaroszynska

194. **Karin Synmove Aurora Jaroszynska**
The Helsinki series: Yo-Yo in the window, 1974
Drypoint and aquatint etching on paper
46,5 x 58,5
bl: 2/40
br: K Jaroszynska 74

195. **Karin Synmove Aurora Jaroszynska**
Woman on bench, 1974
4-colour litho print on paper
72,5 x 52
bl: 14/15
br: K Jaroszynska 74

196. **Karin Synmove Aurora Jaroszynska**
Woman behind a curtain, 1974
4-colour litho print on paper
52,5 x 72,5
bl: 6/50
br: K Jaroszynska 74

197. **Karin Synmove Aurora Jaroszynska**
Village riders, 1974
4-colour litho print on paper
52 x 72,5
bl: 41/50
br: K Jaroszynska 74

198. Karin Synmove Aurora Jaroszynska
 Marriage, 1974
 3-colour litho print on paper
 72,5 x 52
 bl: 46/50
 br: K Jaroszynska 74

199. Karin Synmove Aurora Jaroszynska
 Man in a window, 1974
 3-colour litho print on paper
 50,7 x 63,7
 bl: 29/50
 br: K Jaroszynska

200. Tadeusz Jaroszynski (b. 1933)
 Descent II, 1974
 3-colour litho print on paper
 64,5 x 51,5
 bl: 17/50
 br: T Jaroszynski 74

201. Tadeusz Jaroszynski
 Descent III, 1974
 6-colour litho print on paper
 67,5 x 51,5
 bl: 37/50
 br: T Jaroszynski 74

202. Tadeusz Jaroszynski
 Fantastic Landscape II, 1974
 3-colour litho print on paper
 52 x 72,5
 bl: 18/50
 br: T Jaroszynski 74

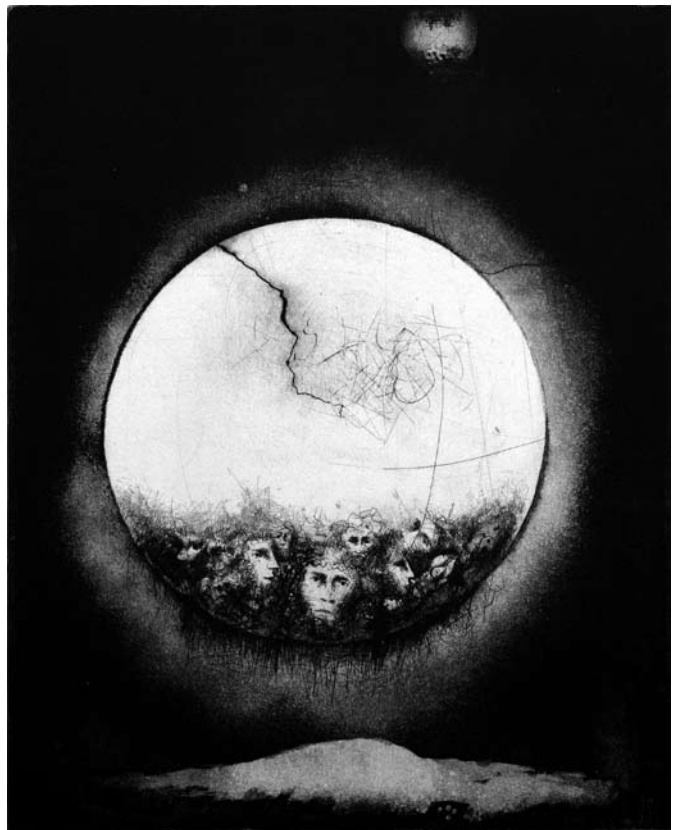
203. Tadeusz Jaroszynski
 Fantastic Landscape III, 1974
 3-colour litho print on paper
 br: 25/50
 br: T Jaroszynski

204. Tadeusz Jaroszynski
 Worlds, 1974
 3-colour litho print on paper
 52 x 63,5
 bl: 45/50
 br: T Jaroszynski 74

205. Tadeusz Jaroszynski
 The Helsinki series: Exodus, 1974
 Aquatint and drypoint etching on paper
 70.5 x 53
 bl: 17/40
 bc: Exodus
 br: T Jaroszynski 74



Tadeusz Jaroszynski
Descent II
 (Cat. no. 200)



Tadeusz Jaroszynski
The Helsinki series: Exodus
 (Cat. no. 205)



Tadeusz Jaroszynski
The Helsinki series: Monument to the Forest
 (Cat. no. 207)



James Serole Mphahlele
Dialoga Series: Carrying the sheep skins
 (Cat. no. 211)



James Serole Mphahlele
Dialoga Series: Rushing to the mountain
 (Cat. no. 212)



James Serole Mphahlele
Dialoga Series: Go ilela legwetsane (This is the day of not eating)
 (Cat. no. 213)

206. **Tadeusz Jaroszynski**
 The Helsinki series: Nordic Rhapsody, 1974
 Aquatint etching on paper
 52 x 59
 bl: 10/40
 br: T Jaroszynski 74
207. **Tadeusz Jaroszynski**
 The Helsinki series: Monument to the Forest, 1974
 Aquatint and soft ground etching on paper
 65 x 53
 bl: 11/40
 br: T Jaroszynski 74
208. **Tadeusz Jaroszynski**
 The Helsinki Series: Forest Maiden, 1974
 Soft ground etching on paper
 35,5 x 42,5
 bl: 4/40
 br: T Jaroszynski 74
209. **Louis Le Sueur (b. 1942)**
 Grenade Head, pre-1967
 Bronze 3/3
 21 x 14 x 16
 Not signed
210. **Dirk Meerkotter (b. 1922)**
 Abstract landscape, 1967
 Etching on paper
 22,5 x 30
 bl: 4/10
 br: Meerkotter 67
211. **James Serole Mphahlele (b. 1954)**
 Dialoga Series: Carrying the sheep skins, 1987
 Masonite print on paper
 38 x 99
 bl: 1/75
 bc: Dialoga Part I
 br: James Mphahlele 1987
212. **James Serole Mphahlele**
 Dialoga Series: Rushing to the mountain, 1987
 Masonite print on paper
 38 x 99
 bl: 1/75
 bc: Dialoga Part 8
 br: James Mphahlele 1987
213. **James Serole Mphahlele**
 Dialoga Series: Go ilela legwetsane (This is the day of not eating), 1997
 Masonite print on paper
 40 x 98
 bl: 2/75
 bc: Dialoga Part 10
 br: James Mphahlele '87

- 214. James Serole Mphahlele**
 Dialoga Series: Blanketed on their mats, 1987
 Masonite print on paper
 31 x 105
 bl: A/P
 bc: Dialoga Part 11
 br: James Mphahlele 1987
- 215. James Serole Mphahlele**
 Dialoga Series: Bringing African beer, 1987
 Masonite print on paper
 31 x 86
 bl: A/P
 bc: Dialoga part 13
 br: James Mphahlele '87
- 216. James Serole Mphahlele**
 Dialoga Series: Return from the Paramount Chief, 1987
 Masonite print on paper
 52,5 x 39
 bl: 6/75
 bc: Dialoga Part 14
 br: James Mphahlele '87
- 217. Dan Rakgoathe (1937 – 2004)**
 Council of Solace, 1973
 Original linocut print on paper
 43 x 41,5
 br: from middle: Dan Rakgoathe 1/50
 bc: "Council of Solace"
 bl: 1973
- 218. Dan Rakgoathe**
 Trap of fatalism, 1974
 Linocut print on paper
 43,5 x 31,5
 br: Dan Rakgoathe 1/50
 bc: "Trap of fatalism"
- 219. Anne Sassoon (b. 1943)**
 The Scream, 1969
 Oil on canvas
 91,5 x 76,5
 br: Sassoon 1969
- 220. Ulrich, K.H.V. Schwanecke (b. 1932)**
 Landscape, 1967
 Watercolour on paper
 43 x 41,5
 br: U Schwanecke 1967
- 221. Allan David Schwarz (b. 1955)**
 Five Frames (a), 1979
 Litho print on paper
 42 x 29,7
 br: A D Schwarz '79



Dan Rakgoathe
Trap of fatalism
 (Cat. no. 218)



Anne Sassoon
The Scream
 (Cat. no. 219)



Ulrich, K.H.V. Schwanecke
Landscape
 (Cat. no. 220)



Allan David Schwarz
Five Frames (d)
(Cat. no. 224)



Lucky Madlo Sibiyi
UMABATHA: Sangomas welcoming Mabatha (a)
(Cat. no. 228)



Lucky Madlo Sibiyi
UMABATHA: Sangomas' confrontation (c)
(Cat. no. 230)

222. **Allan David Schwarz**
Five Frames (b), 1979
Litho print on paper
42 x 29,7
blc: 19/50
brc: A D Schwarz '79

223. **Allan David Schwarz**
Five Frames (c), 1979
Litho print on paper
42 x 29,7
blc: 19/50
brc: A D Schwarz '79

224. **Allan David Schwarz**
Five Frames (d), 1979
Litho print on paper
42 x 29,7
blc: 19/50
brc: AD Schwarz '79

225. **Allan David Schwarz**
Five Frames (e), 1979
Litho print on paper
42 x 29,7
blc: 19/50
brc: A D Schwarz '79

226. **Paul Sekete (b. 1957)**
Pepper & Chilli seat, 1990
Bronze
40 x 18 x 12
r side of base: 1/10
tr of base: P Sekete

227. **Cyprian Shilakoe (1946 – 1972)**
Happy Xmas, 1971
Etching on paper
20,5 x 12,5
bl: 114/130
br: Cyprian Shilakoe 1971

228. **Lucky Madlo Sibiyi (1942 – 1999)**
UMABATHA: Sangomas welcoming Mabatha (a), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiyi '75

229. **Lucky Madlo Sibiyi**
UMABATHA: Dingane's fight (b), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiyi '75

230. **Lucky Madlo Sibiyi**
UMABATHA: Sangomas' confrontation (c), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiyi '75

231. Lucky Madlo Sibiya

UMABATHA: The Drums (d), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya 75

232. Lucky Madlo Sibiya

UMABATHA: Mabatha agrees to kill Dingane (e), 1975
Hand-printed woodcut on paper
73 x 51
bl: I/X
br: L Sibiya '75

233. Lucky Madlo Sibiya

UMABATHA: Mabatha and the Sangomas (f), 1975
Hand-printed woodcut on paper
72,3 x 51
bl: I/X
br: L Sibiya '75



Lucky Madlo Sibiya
UMABATHA: Mabatha and the Sangomas (f)
(Cat. no. 233)

234. Lucky Madlo Sibiya

UMABATHA: The Assassination (g), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya '75

235. Lucky Madlo Sibiya

UMABATHA: The nation mourns (h), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya '75



Lucky Madlo Sibiya
UMABATHA: The nation mourns (h)
(Cat. no. 235)

236. Lucky Madlo Sibiya

UMABATHA: Mabatha is king (i), 1975
Hand-printed woodcut on paper
72,7 x 51
bl: I/X
br: L Sibiya '75

237. Lucky Madlo Sibiya

UMABATHA: The feasting at Mabatha's kraal (j), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya 75

238. Lucky Madlo Sibiya

UMABATHA: The ghosts of Bangane (k), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya '75



Lucky Madlo Sibiya
UMABATHA: The ghosts of Bangane (k)
(Cat. no. 238)



Lucky Madlo Sibiya
UMABATHA: The death of Mabatha (o)
(Cat. no. 242)



Lucas Sithole
"Just like that"
(Cat. no. 245)

239. **Lucky Madlo Sibiya**
UMABATHA: The destruction of Mafadu's kraal (l), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya '75
240. **Lucky Madlo Sibiya**
UMABATHA: The Impis (m), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya '75
241. **Lucky Madlo Sibiya**
UMABATHA: The death of Kamandonsila (n), 1975
Hand-printed woodcut on paper
72 x 51
bl: I/X
br: L Sibiya '75
242. **Lucky Madlo Sibiya**
UMABATHA: The death of Mabatha (o), 1975
Hand-printed woodcut on paper
72 x 51,4
bl: I/X
br: LSibiya '75
243. **Lucky Madlo Sibiya**
Angel in flight, 1982
Hand-printed woodcut on Japanese rice paper
31 x 48,5
bl: Artist proof 2/10
br: L Sibiya 82
244. **Lucky Madlo Sibiya**
Figure and animal, 1973
Silkscreen print on paper
51,5 x 73
bl: '73 33/50 L Sibiya
245. **Lucas Sithole (1931 – 1994)**
"Just like that", 1978
Mkonto wood
153 x 70 x 60
b beneath left leg: L T SITHOLE
246. **Lucas Sithole**
The undiscovered reptile ("Mamlambo"), 1977
Leadwood
47 x 48 x 47
b beneath chin: L T SITHOLE
247. **Lucas Sithole**
"Its about time we go home!"(a), 1988
Ironwood
170 x 27 x 16
b back: LT. Sithole

248. Lucas Sithole
 "I'll find them!"(b), 1988
 Ironwood
 147 x 16 x 20
 b back: L.T. Sithole

249. Lucas Sithole
 Waterbird, 1978
 Leadwood
 26 x 121 x 14
 b: L.T. Sithole

250. Lucas Sithole
 Where are you taking me?
 ("Eagle") ("Ungisaphi?"), 1981
 Tambotie wood on liquid steel base
 117 x 81 x 41
 back of base: L.T. Sithole

251. Lucas Sithole
 "Zimba", 1989
 Zulu indigenous wood
 63 x 36 x 51
 back of neck: L.T. Sithole

252. Lucas Sithole
 We have been walking for so many miles!
 ("Sizofikanini"), 1989
 Zulu indigenous wood
 52 x 29 x 53
 Under chin: L.T. Sithole

253. Louis Steyn (b. 1934)
 Monstera deliciosa, 1967
 Batik
 132 x 80
 bc: L. Steyn

254. Anton Uys (b. 1947)
 Seascape I, 1975
 5-colour hand silkscreen with photo positive
 45 x 64
 bl: 19/30
 br: Anton Uys

255. Herman Van Nazareth (b. 1936)
 Generaal I, 1965
 Bronze
 50 x 31 x 18
 2/3 Not signed

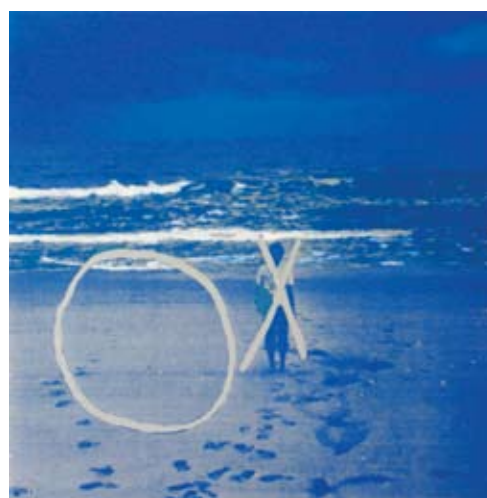
256. Stephanie Watson (b. 1927)
 Africa I, 1974
 10-colour silkscreen print on paper
 45 x 64
 bl: 2/20
 br: Stephanie Watson '74



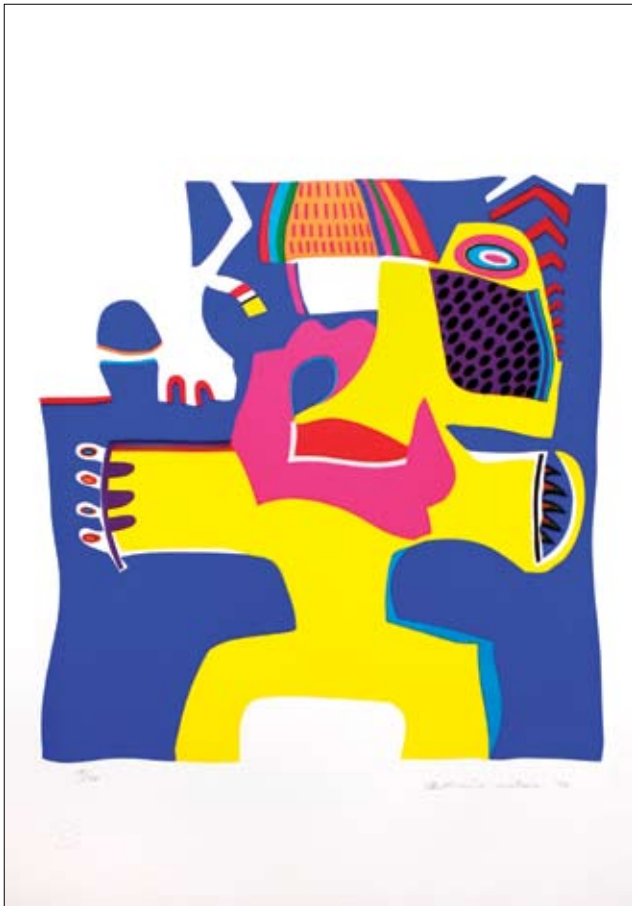
Lucas Sithole
 "Zimba"
 (Cat. no. 251)



Lucas Sithole
 We have been walking for so many miles! ("Sizofikanini")
 (Cat. no. 252)



Anton Uys
 Seascape I
 (Cat. no. 254)



Stephanie Watson
Africa III
(Cat. no. 258)



Stephanie Watson
Metamorphosis
(Cat. no. 263)

- 257. **Stephanie Watson**
Africa II, 1974
10-colour silkscreen print on paper
64 x 45
bl: 14/20
br: Stephanie Watson '74

- 258. **Stephanie Watson**
Africa III, 1974
16-colour silkscreen print on paper
64 x 45
bl: 7/70
br: Stephanie Watson '74

- 259. **Stephanie Watson**
Africa IV, 1974
16-colour silkscreen print on paper
45 x 64
bl: 7/20
br: Stephanie Watson '74

- 260. **Stephanie Watson**
Africa V, 1974
15-colour silkscreen print paper
61,7 x 45
bl: 17/20
br: Stephanie Watson 74

- 261. **Stephanie Watson**
Africa VI, 1974
15-colour silkscreen print on paper
62 x 45
bl: 24/25
br: Stephanie Watson 74

- 262. **Stephanie Watson**
Cocavado, 1974
12-colour silkscreen print on paper
64 x 45
bl: 4/25
br: Stephanie Watson 74

- 263. **Stephanie Watson**
Metamorphosis, 1975
Colour silkscreen print on paper
64 x 45
bl: 7/20
br: Stephanie Watson 75

- 264. **Stephanie Watson**
Little boxes, 1975
Colour silkscreen print on paper
45 x 64
bl: 10/20
br: Stephanie Watson 75

265. Stephanie Watson
Eastern Fantasy, 1975
Colour silkscreen print on paper
64 x 45
bl: 3/20
br: Stephanie Watson '75

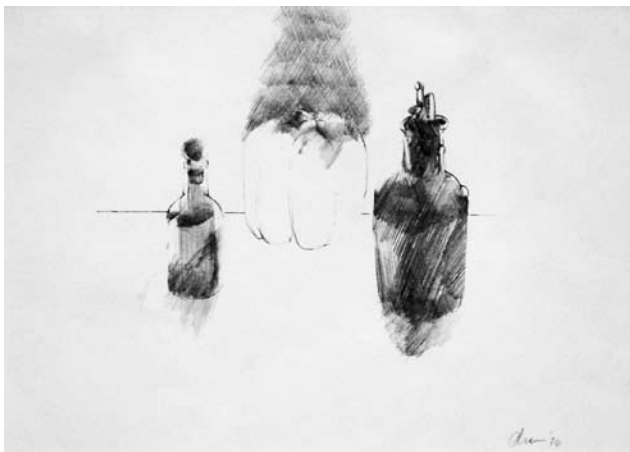
266. Stephanie Watson
Bird Game, 1975
Colour silkscreen print on paper
64 x 45
bl: 10/20
br: Stephanie Watson '75

267. Stephanie Watson
Carousel, 1975
Colour silkscreen print on paper
45 x 64
bl: 8/20
br: Stephanie Watson '75

268. Stephanie Watson
Growth, 1975
Colour silkscreen print on paper
64 x 45
bl: 7/20
br: Stephanie Watson '75



Stephanie Watson
Eastern Fantasy
(Cat. no. 265)



Lionel Abrams
Untitled
(Cat. no. 269)



Ilona Anderson
All these Young Blossoms
(Cat. no. 272)



Cyril Fradan
Cat. 302
(Cat. no. 276)

On 30 October 1990

Olievenhuis Art Museum received the following works of art on loan from the Haenggi Foundation Incorporated.

- 269. **Lionel Abrams (1931 - 1997)**
Untitled, 1974
Pencil on paper
29,5 x 21

- 270. **Richard Jurgens Adams (b. 1934)**
Kelp, 1984
Mild steel
34 x 32 x 23

- 271. **Richard Jurgens Adams**
Umbabatha, 1984
Mild steel
26 x 25 x 23

- 272. **Ilona Anderson (b. 1948)**
All these Young Blossoms, 1988
Ink on paper
76,4 x 56,4

- 273. **Armando Baldinelli (1908 - 2002)**
The Dawn, 1974
5-colour litho print on paper
50,8 x 72,4

- 274. **Hans Bilgeri (b. 1942)**
Industrial Maze, 1963
Woodcut print on rice paper
60,2 x 56,5

- 275. **Willem Adriaan (Wim) Blom (b. 1927)**
Forgotten Day in 1855, 1980
Collage on paper
24 x 17,5

- 276. **Cyril Fradan (b. 1928)**
Cat. 302
Acrylic on gold leaf on canvas on wood
30,5 x 36

- 277. **Pearl Gelb (b. 1909)**
Not titled, 1972
Aquatint etching on paper
57 x 42,9

278. Karin Synmove Aurora Jaroszynska (b. 1934)
 Casino, 1974
 4-colour litho print on paper
 72,3 x 52,1

279. Karin Synmove Aurora Jaroszynska
 Horse and rider in window, 1974
 4-colour litho print on paper
 72 x 52,1

280. Tadeusz Jaroszynski (b. 1933)
 Descent I, 1974
 3-colour litho print on paper
 51,5 x 64,2

281. Tadeusz Jaroszynski
 Fantastic Landscape I, 1974
 3-colour litho print on paper
 50,8 x 72,2

282. Tadeusz Jaroszynski
 Rune Stone, 1979
 Oil on canvas
 54,5 x 65

283. Stanislaw Kors (b. 1935)
 Exploration, 1973
 Silkscreen
 60,9 x 76,8

284. Stanislaw Kors
 Lot..., 1973
 Silkscreen
 76,4 x 62,4

285. Rachelle Bomberg-Lipschitz (b. 1950)
 Resurrection, 1983
 Mixed media on paper
 63,4 x 51

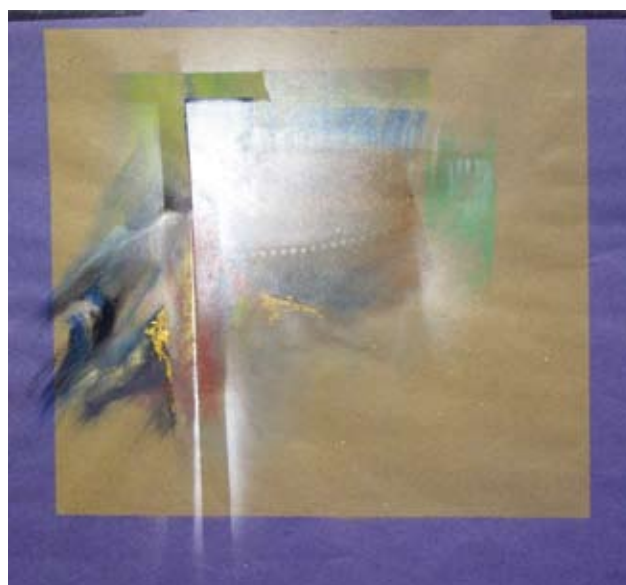
286. Richard Mzamani Mabaso (b. 1955)
 Losing faith, 1983
 Yarrawood
 43 x 22,5 x 10



Pearl Gelb
Not Titled
 (Cat. no. 277)



Stanislaw Kors
Lot 1970's
 (Cat. no. 284)



Rachelle Bomberg-Lipschitz
Resurrection
 (Cat. no. 285)



Sybille Beatrix Nagel
An African Myth
(Cat. no. 294)



Andrew C. Verster
Not titled
(Cat. no. 296)

287. **Richard Mzamani Mabaso**
Sufferings, 1982
Yarrowood
40 x 23 x 12
288. **Lucas Malemane (b. 1949)**
Umalusi, 1978
Linocut on paper
58 x 41,7
289. **Lucas Malemane**
Duel, 1978
Linocut on paper
39 x 29
290. **Judith Seelawder Mason (Attwood) (b. 1938)**
The Crucifix (a), 1971
Oil on canvas
154 x 123
291. **Judith Seelawder Mason (Attwood)**
The Crucifix (f), 1971
Mixed media on board
60 x 125
292. **Judith Seelawder Mason (Attwood)**
The Crucifix (g), 1971
Wood and mixed media
50 x 32 x 31
293. **Bhekuyise Joel Mbuyisa (b. 1948)**
That was an only son she got, 1984
Tamboti wood
33 x 27 x 24
294. **Sybille Beatrix Nagel (b. 1955)**
An African Myth, 1986
Mixed media collage on paper
53,3 x 58,1
295. **Stanley Bogani Nkosi (b. 1945)**
Praying, 1973
Bronze
54 x 34 x 20
296. **Andrew C. Verster (b. 1937)**
Not titled, 1978
Watercolour and pencil on paper
30 x 42

297. Andrew C. Verster
Not titled, 1983
Watercolour on paper
19,4 x 14,1

298. West African Art
African Sculpture
Wood
109 x 24 x 20

299. West African Art
African mask
Painted wood
41 x 36 x 18

300. Michael Zondi (b. 1926)
Woman, 1972
Red ivory wood
74 x 30 x 20

301. Sonja Zytchow (b. 1952)
Carnival Creature, 1986
Ceramic Sculpture
38 x 42 x 108



Sonja Zytchow
Carnival Creature
(Cat. no. 301)



Christo Coetzee
Iknakhaton-Pythagoras I-III
(Cat. no. 303)

On 31 January 1992

Oliewenhuis Art Museum received the following works of art on loan from the Haenggi Foundation Incorporated.

- 302. **Lionel Abrams (1931 - 1997)**
Interior, 1981
Oil on canvas
81,5 x 1,09

- 303. **Christo Coetzee (1929 - 2000)**
Iknakhaton-Pythagoras I-III, 1979
Oil on canvas on board with perspex
122 x 122

- 304. **Christo Coetzee**
Diana as Eva, 1979
Oil on canvas on board and perspex
122,5 x 122,5

- 305. **Braam Kruger (b. 1950)**
Forthcoming attraction: *Rhenosterjag to Rhenosterkop*, 1985
Oil on board
100 x 157



Christo Coetzee
Diana as Eva
(Cat. no. 304)

On 19 August 1993

Oliewenhuis Art Museum received the following works of arts on loan from the Haenggi Foundation Incorporated.

- 306. **Armando Baldinelli (1908 - 2002)**
Witch Doctor, 1962
Watercolour and gouache on paper
40,4 x 52,5

- 307. **Johannes Jacobus Blom (b. 1948)**
Progression I, 1980
Conté on paper
58,8 x 42

- 308. **Johannes Jacobus Blom**
Progression II, 1980
Conté on paper
58,8 x 42

- 309. **Johannes Jacobus Blom**
Progression III, 1980
Conté on paper
58,8 x 42

- 310. **Erna Bodenstein-Ferreira (b. 1958)**
Valpurgis Nag, 1986
Mezzotint etching on paper
77 x 62,5

- 311. **John Frederick Casper Clarke (b. 1946)**
Drive in Series XIII, 1982
Litho print on paper
65 x 52

- 312. **Christo Coetzee (1929 - 2000)**
"Fruit"- Montanaya 56, 1975
Enamel and mixed media on paper
64 x 51

- 313. **Adrian de Villiers (b. 1951)**
The Keeper of the Feather
Mixed media sculpture
151 x 54 x 50

- 314. **Cyril Fradan (b. 1928)**
Impressions, 1967
Acrylic on canvas
92 x 122



John Frederick Casper Clarke
Drive in Series XIII
(Cat. no. 311)



Christo Coetzee
"Fruit" - Montanaya 56
(Cat. no. 312)



Maryna Huyser
Encounter
(Cat. no. 318)



Maryna Huyser
Dance Imprisonment
(Cat. no. 319)

315. **Elizabeth Harington (b. 1935)**
Prélude in C Minor (Homage to J.S. Bach), 1985
Monoprint and ink on paper
67 x 102
316. **Frank Harling (b. 1910)**
Flow Down, 1984
Pastel on paper
62,7 x 48
317. **Frank Harling**
Beyond, 1983
Pastel on paper
71,1 x 53
318. **Maryna Huyser (b. 1959)**
Encounter, 1985
Mixed media sculpture
120 x 38 x 32
319. **Maryna Huyser**
Dance Imprisonment, 1984
Mixed media sculpture
87 x 23 x 31
320. **Maryna Huyser**
Klank I, 1985
Mixed media sculpture
90,5 x 88 x 18
321. **Maryna Huyser**
Klank II, 1985
Mixed media sculpture
50 x 97 x 39
322. **Maurice Kahn (b. 1943)**
Landscape, 1967
Silkscreen on paper
61,2 x 46,5
323. **Jacobus Joubert Krige (Kobus) Kloppers (b. 1959)**
Die Reisiger vra toestemming, 1987
Ink and pastel on paper
63,9 x 45
324. **Stanislaw Kors (b. 1935)**
In the Beginning, 1983
Oil on canvas
150,5 x 170
325. **William (Willi) Lottering (b. 1956)**
Kroniek, 1985
Oil and leather on board
120 x 121

326. **Dirk Meerkotter (b. 1922)**
Drie krijgers, 1983
Colour etching on paper
38,8 x 53,2
327. **Dirk Meerkotter**
Not Titled, 1971
Colour etching on paper
49,3 x 35
328. **Dirk Meerkotter**
Passion, 1983
Acrylic on canvas
100,5 x 100,5
329. **Dirk Meerkotter**
Impromptu, 1986
Acrylic on canvas
77 x 92
330. **Maureen Vivian Quin (b. 1934)**
Shackled Man, 1985
Wood, bronze and marble
93 x 40 x 16
331. **J. Pieter Roux (b. 1961)**
The Third Person, 1995
Mixed media on paper
106,8 x 78,5
332. **J. Pieter Roux**
Symphony of Myths, 1988
Etching on paper
106 x 51
333. **J. Pieter Roux**
Not titled, 1980
Etching on paper
80,4 x 65,5
334. **Fred Schimmel (b. 1928)**
Impulse, 1984
Oil on paper on board
100 x 70
335. **Cecil E.F. Skotnes (b. 1926)**
Door Panel I, 1970
Painted wood engraving
36,5 x 153,5
336. **Cecil E.F. Skotnes**
Door Panel II, 1970
Painted wood engraving
36,5 x 153,5



Dirk Meerkotter
Drie Krijgers
(Cat. no. 326)



Dirk Meerkotter
Passion
(Cat. no. 328)



Maggie Dunbar Van Wesel
Cooling the Muse
(Cat. no. 342)

- 337. **William J. Steyn (b. 1957)**
Geknelde land, 1987
Collage and pen and ink on paper
18,6 x 23,5
- 338. **Giulio Tambellini (b. 1936)**
A New Proliferation of the Kinds Starts Here, 1989
Etching on paper
106 x 78
- 339. **Herman A.J.H. Van Nazareth (b. 1935)**
Head in blue, 1968
Mixed media on board
61,5 x 70,5
- 340. **Nico J.J. Van Rensburg (b. 1935)**
Landscape in Blue, 1980
Silkscreen and paint
77,7 x 50,1
- 341. **Nico J.J. Van Rensburg**
Doornfontein Wall, 1980
Mixed media on board
100 x 100
- 342. **Maggie Dunbar Van Wesel (b. 1946)**
Cooling the Muse, 1987
Oil on canvas
130,5 x 91,5
- 343. **Stephanie Watson (b. 1927)**
The Shire II, 1973
Acrylic on board
121,5 x 122



Stephanie Watson
The Shire II
(Cat. no. 343)

On 13 November 2001

Oliewenhuis Art Museum received the following works of art on loan from the Haenggi Foundation Incorporated.

344. Karin Synmove Aurora Jaroszynska (b. 1934)

His Master's Eye, 1975

Oil on canvas

68 x 92

345. Tadeusz Jaroszynski (b. 1933)

My Great Hungarian Ancestor, 1970

Oil on canvas

76,5 x 91,7

346. Louis B. Scott (b. 1946)

Midnight Encounter, 1986

Oil on canvas

167 x 110

347. Lucky Madlo Sibiyi (1942 - 1999)

Motherhood, 1981

Incised wood panel

100 x 72

348. Cecil E.F. Skotnes (b. 1926)

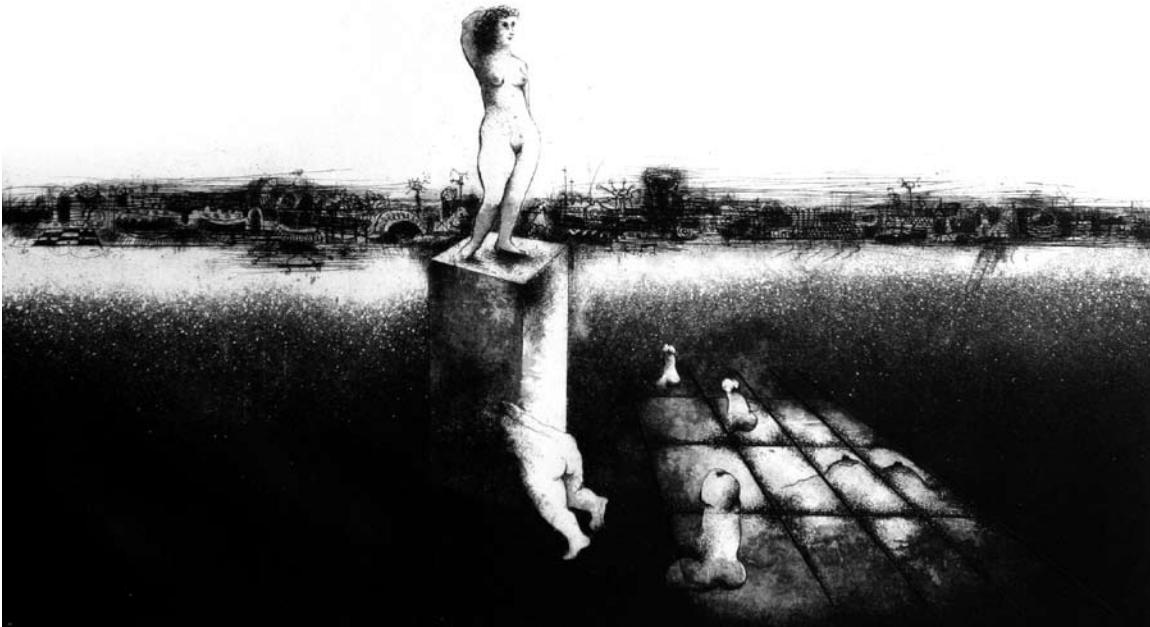
Visit to the battle site, 1974

Mixed media on canvas on wood

122 x 122



Louis B. Scott
Midnight Encounter
(Cat. no. 346)



Tadeusz Jaronszynski
The Helsinki series: Nordic Rhapsody
 (Cat. no. 206)

Acknowledgements

Oliewenhuis Art Museum acknowledges with appreciation the financial backing and vision of the Department of Arts and Culture, without whose support this project would not have realized.

We are also grateful to the Haenggi Foundations Inc. for the generous donation and for entrusting Oliewenhuis Art Museum with the care of a part of the *PELMAMA Permanent Art Collection*.

We would like to express our sincere appreciation to Fernand F. Haenggi for his continued support of Oliewenhuis Art Museum and for his assistance in documenting the Collection.



Lucas Sithole
Where are you taking me?
 ("Eagle") ("Ungisaphi?")
 (Cat. no. 250)

