



a donation from the
PELMAMA
Permanent Art Collection

Pretoria Art Museum

Web catalogue
Part I pp. 1-35 (out of 57)

The Pelmama Permanent Art Collection Donation Pretoria Art Museum

Catalogue

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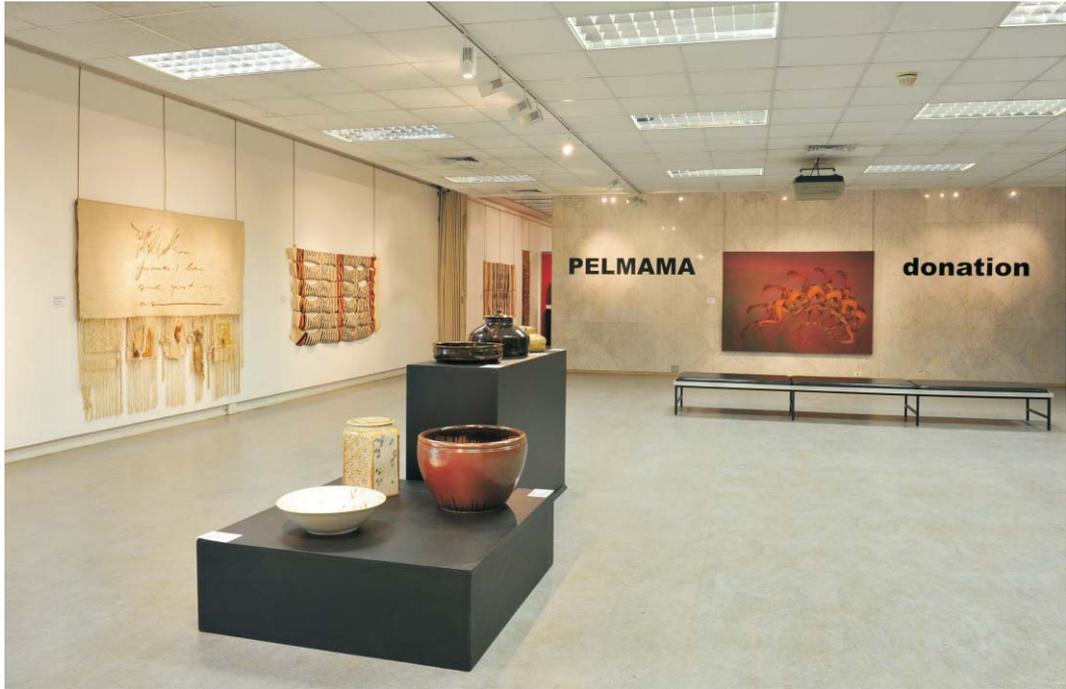
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PELMAMA DONATION EXHIBITION
Pretoria Art Museum
11 November 2009 - 28 February 2010

THE PELMAMA PERMANENT ART COLLECTION DONATION:

Why made to the Pretoria Art Museum?

By Fernand F Haenggi and family

I left Switzerland in 1954 as a young man in search of new horizons. Although I only planned to pass through South Africa, it was not long before I fell in love with the vibrancy and dynamics of the country and a few years later with South African art in particular. This led to my involvement with Gallery 101 Johannesburg (1961-1972) and Gallery 21 Johannesburg (1972-1993), as well as the founding of the Pelmama Project in 1978. From early on, my involvement in the arts was connected to the Pretoria Art Museum through the attendance of various openings or lectures at the museum and through several collaborative projects.

I remember that the earliest involvement of the Haenggi family with the Pretoria Art Museum and Dr Albert Werth was to lend to the museum a great number of works for their retrospective of Frans Oerder in 1965.

In 1974, Dr Albert Werth agreed to write an introduction to our publication Baldinelli 1960-1974.

Two years later, the Pretoria Art Museum under the guidance of Dr Albert Werth loaned works from their collection for the Zoltan Borbereké Retrospective we organised at the then Witwatersrand University Art Galleries. In 1979, the Pretoria Art Museum collaborated with us in hosting a

retrospective exhibition of one of our leading gallery artists – Lucas Sithole. The museum also borrowed works from the Pelmama Permanent Art Collection for their retrospective of Walter Battiss (Walter Battiss: 1979-1980) and for the SA Contemporary Realism exhibition which toured South Africa in 1984.

During this period, Dr Albert Werth participated as judge in South Africa Now: The Haenggi Foundation National Art Competition 1981 for Black Artists and Art Students held in Johannesburg in July 1981. He also opened our exhibition The Nude at 21 in Johannesburg in 1983.

When visiting artists, architects or selected collectors in Pretoria over the years, I always made a point of calling on the Pretoria Art Museum to view the current exhibitions and if possible to have a chat with Dr Albert Werth, who was always ready to see me. It was a pleasure to deal with Dr Werth and his staff at all times and to get a glimpse behind the scene.

From 1991, The Haenggi Foundation Inc. donated and/or loaned important artworks to the Pretoria Art Museum in recognition of the many years of congenial cooperation. This included works by exciting South African artists covering the period from the 1960s to

the 1980s.

In 1995, the donation was extended to include works and items from the studio of Lucas Sithole. Both the then director Dr Lydia M de Waal, as well as Mr Dirk Oegema in 2001 let me know that the works of the Pelmama Permanent Art Collection were a substantial supplement to their collection of South African art.

Now, on the occasion of my 75th birthday in January 2009, I take great pleasure in announcing that all works until now loaned to the Pretoria Art Museum through The Haenggi Foundation Inc. are to be considered freely donated to the Pretoria Art Museum! This includes, in particular, major works by Judith Mason, representing various important stages in her earlier career, a number of interesting works by Walter Battiss, and several early ceramic pieces by Esias Bosch.

I wish the Pretoria Art Museum all the best in their endeavours to preserve the cultural heritage of a unique country and thank them once again for many years of collaboration. These works have meant a lot to me. I know that they have found a good home and that together with the other parts of the Pelmama Permanent Art Collection donated to the Oliewenhuis Art Museum in Bloemfontein, the University of Fort Hare in Alice, the SA National Gallery in Cape Town, and other public collections, they will continue to inspire many people in years to come.

Basel, 28 January 2009

References:

"BALDINELLI 1960-1974" ISBN: 0-620-01686-8

<http://www.pelmama.org/PretoriaArtMuseum.htm>

<http://www.pelmama.org/MASON.htm>

<http://www.pelmama.org/BATISS.htm>

<http://www.pelmama.org/BOSCH.htm>

Catalogue information

The entries are listed alphabetically according to the artists' surnames, and the information is given in the following order:

Artist (date of birth and death)

Title of work and date

Medium (edition if applicable)

Size of artwork in centimetres (height x width x depth)
and diameter (∅) of ceramic work

Year donated

Example:

ABRAMS, Lionel (1931 - 1997)

SHEILA, 1974

Davisograph on paper, 16/20

28, 5 x 13

Donated: 1991



AFRICAN ART – MALI
BAMBARA DOOR
Wood
166, 5 x 77 x 7
Donated: 2002



AFRICAN ART – MALI
DOGON HUNTER'S MASK
Wood
46 x 23 x 25
Donated: 1993



AFRICAN ART – MALI
DOGON TOGUNA POST
Wood
203 x 41 x 13
Donated: 1993



AFRICAN ART – MALI
DOGON GRANARY DOOR
Wood
65 x 35 x 3
Donated: 1993



AFRICAN ART – TONGA
BATONKA GRANARY DOOR
Wood
137 x 40 x 5
Donated: 1993



AFRICAN ART
ASHANTI CEREMONIAL BOWL
Bronze
18 x 8 x 7
Donated: 1993



AFRICAN ART
BERBER CLOTH
Weaving – cotton
135 x 236
Donated: 1993



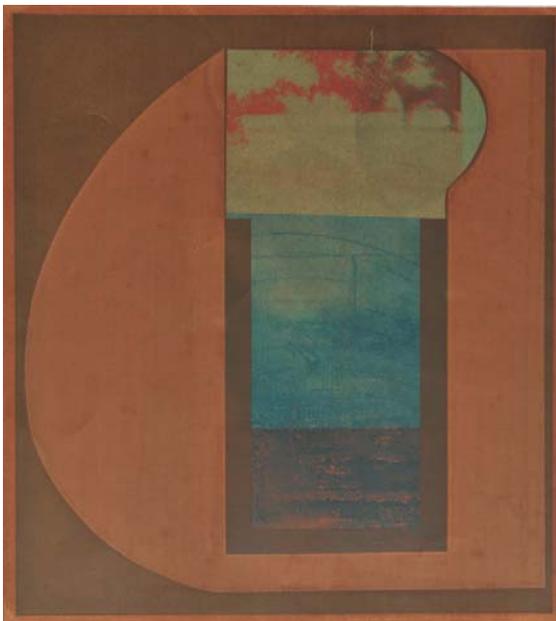
AFRICAN ART
KENTE CLOTH
Weaving – cotton
64 x 206
Donated: 1993



AFRICAN ART
KENTE CLOTH
Weaving – cotton
96 x 200
Donated: 1993



ABRAMS, Lionel (1931 – 1997)
SHEILA, 1974
Davisograph on paper, 16/20
28, 5 x 13
Donated: 1991



ABRAMS, Lionel (1931 – 1997)
POOL AND DOG, 1974
Davisograph on paper, 17/20
30, 5 x 27
Donated: 1991



ABRAMS, Lionel (1931 – 1997)
SAUNDERS BEACH, 1974
Davisograph on paper, 16/20
19 x 37, 5
Donated: 1991



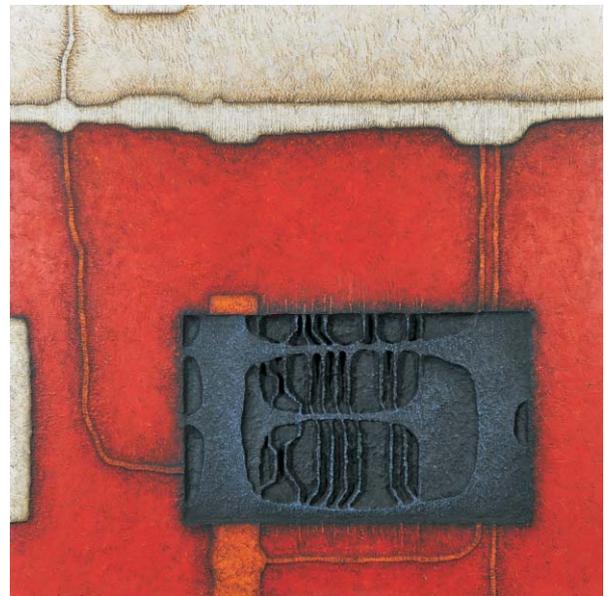
ARMSTRONG, Geoffrey (Born 1945)
FLOW, 1974
Enamel on canvas
122 x 91
Donated: 1993



ARNOTT, Lauryn (Born 1960)
ANNETTA, 1982
Pen and ink on paper
73 x 51
Donated: 1993



ARNOTT, Lauryn (Born 1960)
DISINTE(R)GRATING CONTAINER, 1984
Etching on paper, 2/3
36 x 50
Donated: 1993



BAKKER, Kenneth (1926 – 1988)
GEONICHE NO 2, 1967
Oil and mixed medium on board
122 x 122
Donated: 2009

THE HAENGGIS, THE NUMERICAL GALLERIES, AND PELMAMA

By Esmé Berman

The name of the Pelmama Foundation is not as well known to South African art lovers as the surname of its founder, Fernand Haenggi. Fernand and his mother, Fernande, were active contributors to the Johannesburg art scene for over 30 years, between 1959 and 1993. However, because the galleries they ran no longer exist, it is likely that their family name is equally unfamiliar to the current, younger generation of gallery-goers. This exhibition of Pelmama's munificent donation provides an opportunity to recall some aspects of the Haenggi family's connection to art in South Africa.

The primary figure was Fernande Marie-Louise Haenggi who arrived from Switzerland with her husband and two children to settle in Johannesburg in 1954. Her active involvement in the local art world started in 1959 when she and two women partners created a facility for temporary commercial exhibitions in the basement area of Queen's Hall, a public venue on the edge of downtown Johannesburg. She soon began to build a reputation as an exhibition curator and art dealer, and by 1961 she was ready to take the risk of opening her own gallery in Rand Central, a stylish new building in the heart of the city.

At the time, most of the notable commercial galleries bore the names of their directors;

(one of them memorialised the name of the South African master, Pieter Wenning). Fernande took a different tack. Adopting the address of her premises on the first floor of Rand Central, she chose the numerical designation, Gallery 101. Nevertheless, it was she herself – with her owlish spectacles, her unruly knot of hair, her seductive French accent, confident opinions and forceful manner of expression – who characterised the gallery. I believe that I was the first to refer to her consistently as Madame Haenggi, (as opposed to the conventional South African Mrs), in my radio reviews. And as "Madame Haenggi" she was subsequently known to all.

Gallery 101 gained rapid acceptance from both the artists and the public. There was no specific stylistic bias: the mix of shows was essentially eclectic, and a steady flow of artists, from the academic to the avant garde, filled the slots in Madame Haenggi's exhibition calendar. In the mid- to late 1960s, when Gallery 101 was in its heyday, most of the prominent artists – and the up-and-coming ones – held exhibitions there. Significant representatives of the senior generation included Maggie Laubser, Irma Stern, Cecil Higgs and Walter Battiss. Among younger exhibitors were Gordon Vorster, Christo Coetzee, Cecily Sash, the potter Esias Bosch, and the newcomers, sculptor Lucas

Sithole and draughtsman Dumile. Although seldom mentioned in the media, it was Madame Haenggi who discovered and encouraged the unknown young artist who later became internationally renowned as Dumile Feni. Judith Mason chose Gallery 101 for her first solo show. At one time, the gallery was also the focus of a raging scandal that reached all the way into the Johannesburg Supreme Court.

That episode concerned an exhibition of charcoal drawings by the intense young artist, Harold Rubin. He called his show *The Beast and the Burden*. An undisguised denunciation of South Africa's oppressive treatment of its black population, it inevitably raised hackles among a sector of the white community. One outraged viewer seized upon an isolated work entitled *My Jesus* – an image of the crucified Christ, mockingly adorned with a party hat – to justify a formal charge of blasphemy against the artist. The art world closed ranks. Numerous public figures made themselves available to testify in Rubin's favour. The matter came to trial, and Rubin was acquitted.

The blasphemy brouhaha failed to stall the growth of the gallery, which expanded progressively until it occupied about three times its initial space in Rand Central. The atmosphere within was sociable and energetic, and Gallery 101 became a popular venue for informal gatherings of art personalities. It was also home to numerous stimulating art events and several national competitions. Meanwhile, Madame

Haenggi's elder son, Fernand, who had been associated with the gallery's administrative aspects only, was increasingly attracted to the front-room features of the operation. In 1966 he abandoned his career in formal commerce, shed his three-piece suits and joined his mother in the animated exhibition salons.

Over the course of time, Gallery 101 stretched its aegis across three Johannesburg addresses; but the development most cogent to the present exhibition was Fernand Haenggi's breakaway in 1972 to establish an independent operation. He started out by taking over Gallery 101's branch in the suburban Hyde Park Shopping Mall, signifying the switch of ownership with a numerical adjustment, from Gallery 101 to Gallery 21. He subsequently moved to premises in the downtown financial district, remaining there until his ultimate retirement. (Fernande Haenggi retired in 1977 and returned to Switzerland in 1982).

The character of Gallery 21 was somewhat different from the catch-all character of Madame Haenggi's gallery. Fernand leaned towards contemporary styles in both local and international art, and he tended to concentrate on a small group of artists, whom he nurtured and promoted. Particularly prominent among his stable were Armando Baldinelli, Tadeusz and Karin Jaroszynski, Zoltan Borboreki, and the younger artists, Lucas Seage, Norman Catherine and Lucas Sithole. He devoted energy and effort to fostering his exhibitors, exposing them on major exhibitions in South Africa and abroad,

publishing books about their work and issuing folios of their graphic prints.

In conjunction with his practical business instincts, Fernand Haenggi also nursed an idealistic streak. He sincerely wanted to do more for South African art, especially for underprivileged black artists. That impulse gave birth to the Pelmama concept and its expression in a number of enlightened projects. The history of those plans and programmes is recounted elsewhere in this catalogue. What remains to be mentioned here is Fernand Haenggi's unflinching commitment to South African art. In that cause, and through the Pelmama Foundation, he has made gifts of works to various South African museums.

Even though he closed his gallery in 1993 and departed with his family to live in Basel,

Switzerland, Fernand has ever since maintained an extremely efficient, up-to-date website, <http://www.pelmama.org>, which offers information on diverse aspects of South African art. It is typical of his unflinching interest and support that he would choose to celebrate his 75th birthday with yet another act of distinctive generosity towards a South African Museum. The Pretoria Art Museum is much the richer for the Haenggi family connection.





BALDINELLI, Armando (1908 – 2002)
LANDSCAPE, 1973
Stone and glass mosaic on cement
122 x 79
Donated: 2009



BALDINELLI, Armando (1908 – 2002)
WHITE GLOVE, 1974
Lithography on paper, 15/80
55 x 44
Donated: 1991



BALDINELLI, Armando (1908 – 2002)
THE EYE, 1974
Lithography on paper, 10/80
61, 5 x 42
Donated: 1991



BATISS, Walter Whall (1906 – 1982)
AFRICAN FRAGMENTS, 1965
Oil on canvas
60, 5 x 76
Donated: 2009



BATTISS, Walter Whall (1906 – 1982)
BEIRUT, 1966
 Oil on canvas
 61 x 50, 5
 Donated: 2009



BATTISS, Walter Whall (1906 – 1982)
NATURE AND MAN, 1972
 Oil and mixed media on canvas
 40 x 50
 Donated: 2009



BATTISS, Walter Whall (1906 – 1982)
COCO DE MER, SEYCHELLES, 1973
 Collage and silkscreen on paper
 57, 5 x 40, 5
 Donated: 1973



BLOM, Johannes Jacobus (Born 1948)
WHERE THE SUN MELTS THE MOON IV, 1987
 Watercolour on paper
 34, 5 x 40
 Donated: 1993



BLOM, Johannes Jacobus (Born 1948)
WHERE THE SUN MELTS THE MOON VII, 1988
 Parker Quick permanent ink on paper
 37, 5 x 38, 5
 Donated: 1993



BLOM, Wim (Born 1927)
MAN CONSUMED, 1967
 Oil on canvas
 96 x 81
 Donated: 2009



BLUMBERG, Jonathan (Born 1955)
BOWL, c.1985
 Ceramics
 H: 17, 5 Ø: 32
 Donated: 2009



BODENSTEIN, Erna (Born 1958)
PAPIER TEATER: BEDRYF 1-4
 (*PAPER THEATRE: ACT 1-4*), 1985
 Dry point etch on paper, 1/5
 (4x) 18 x 16
 Donated: 2009

A GENEROUS AND LASTING LEGACY

By Marilyn Martin

This exhibition at the Pretoria Art Museum is a timely and appropriate acknowledgement of the extraordinary donations The Haenggi Foundation has recently made to South African museums, after having loaned works over a long period of time. This gift is all the more meaningful and significant in view of the financial constraints under which art museums have to deliver, and the paucity of funding for acquisitions.

In the late 1970s a museum was envisaged to house the Pelmama Permanent Art Collection (Pelindaba Museums of African and Modern Art). Since neither the museum nor the intended workshop facilities for South African artists and students materialised, South Africa's national and municipal art museums as well as universities benefited enormously from the Pelmama legacy. A search¹ on the Pelmama website and linked sites for the ten institutions that have received works reveals the breadth and depth of this legacy. Works are fully catalogued and accessible on the website.

I did not have the privilege of knowing the legendary Madame Haenggi, but I regularly visited Gallery 21 in Harrison Street, Johannesburg, during the 1980s. It was a place – often the only one in those days – where one could encounter the works of contemporary black artists. Engaging with Fernand and Caroline Haenggi was always a rewarding and special experience. But the

vision for the collection and the museum was much broader, including classical African sculpture, ceramics, paintings and graphic works by South African and international artists.

That vision is now permanently reflected in the art museums of this country, and not only the major ones. By enriching smaller collections as well, The Haenggi Foundation has ensured that many South Africans and visitors will benefit from the legacy. Examples from Editions 21 – published in Johannesburg in 1974 and 1975 and comprising 73 original graphics by nine artists – are to be found in most art museums, while the master set is held by the Oliewenhuis Art Museum in Bloemfontein. This portfolio, which includes top artists of the time, is an art historical document and educational tool, as well as a forerunner of the many print portfolios that have since been produced in South Africa.

Individual and stylistic popularity comes and goes and so it is with some of the artists acquired by The Haenggi Foundation, but they are there for the record and for further research and study. Because the works were collected with discernment and early in artists' careers, they are often unique and no longer obtainable. An iconic piece in the collection of the Iziko South African National Gallery is Lucas Seage's Found Object (1981). This powerful and moving three-dimensional comment on the hardships of migrant labour

has been exhibited many times at different curated shows, locally and abroad.ⁱⁱ

Many works would probably (for various reasons but mostly that of financial constraints) never have entered public collections, for example those by the great Mozambican Valente Malangatana Ngwenya that are in the holdings of the National Gallery in Cape Town. As a result of the foresight and generosity of different contributors, the Carnegie Art Gallery in Newcastle has works ranging from Kevin Atkinson to Lucky Sibiya, the Ann Bryant Art Gallery in East London has 14 prints, sculptor Johann Moolman is represented in the Tatham Art Gallery and Wopko Jensma at the University of the Witwatersrand Art Galleries. In addition to the master copy of Editions 21, the Oliewenhuis Art Museum benefited from a large and impressive donation which adds great depth to the collection in general and to the holdings of specific artists, such as Norman Catherine (119), Lucky Sibiya (18) and Lucas Sithole (8), in particular. To build a representative body of an artist's work is any curator's dream, but one that is seldom realisable in South Africa. This museum paid homage to The Haenggi Foundation in July 2007 with a major exhibition and illustrated catalogue.

While works by various artists are spread throughout the country, it is clear that Fernand Haenggi also considered the nature of collections and their locations. Azaria Mbatha's beginnings are firmly rooted in KwaZulu-Natal through his association with Rorke's Drift. He exhibited regularly in Durban over a period of thirty years and in 1998 the Durban Art Gallery curated a retrospective

exhibition of his work which travelled to institutions in South Africa. It is therefore appropriate that this museum should have received a work by him. Mbatha influenced Dan Rakgoathe, who imbued the linocut with a spiritually and visionary quality seldom seen in the medium; the Johannesburg Art Gallery received 17 prints.

The University of Fort Hare in Alice is well known for its extensive collection of black South African art and The Haenggi Foundation's donation augmented this with works by some of the country's foremost artists, including Ezrom Legae (14 works), Louis Khela Maqhubela, Andrew Tshidiso Motjuoadi, Tony Nkotsi and Durant Sihlali. Pretoria is Walter Battiss' town and the paintings and works on paper that entered the collection of the Pretoria Art Museum are valuable additions to its holdings.

Fernand Haenggi turned 75 in January 2009 and this gift to the nation is a fitting legacy from a man and a family that have played a seminal role, over many decades, in the growth, development and documentation of South African art. We pay tribute to him and express our profound gratitude for the wealth that he has bestowed on our museums.

ⁱhttp://www.pelmama.org/Pelmama_p2_introduction.htm

ⁱⁱ *Scratches on the Face – antiquity and contemporaneity in South African art* was shown in New Delhi and Mumbai in 2007-2008, as part of an official exchange with the National Gallery of Modern Art of India; in October 2008 it was re-installed at the Iziko South African National Gallery.



BOSCH, Esias (Born 1923)
VASE
Stoneware with Celadon glaze
H: 17 Ø: 15
Donated: 1991



BOSCH, Esias (Born 1923)
LIDDED CONTAINER
Stoneware with Celadon glaze
H: 11, 5 Ø: 18
Donated: 1991



BOSCH, Esias (Born 1923)
JAR
Stoneware
H: 68 Ø: 39
Donated: 2009



BOSCH, Esias (Born 1923)
JAR
Stoneware
H: 84, 5 Ø: 42
Donated: 2009



BOSCH, Esias (Born 1923)

JAR, 1970

Stoneware

H: 74 Ø: 34

Donated: 2009



BOSCH, Esias (Born 1923)
PLATE
Stoneware
H: 4 Ø: 24
Donated: 2009



BOSCH, Esias (Born 1923)
LIDDED CONTAINER
Stoneware
H: 15,5 Ø: 23,5
Donated: 2009



BOSCH, Esias (Born 1923)
LIDDED CONTAINER
Stoneware
H: 16 Ø: 17
Donated: 2009



BOSCH, Esias (Born 1923)
LIDDED BOWL
Stoneware
H: 10 Ø: 16
Donated: 2009



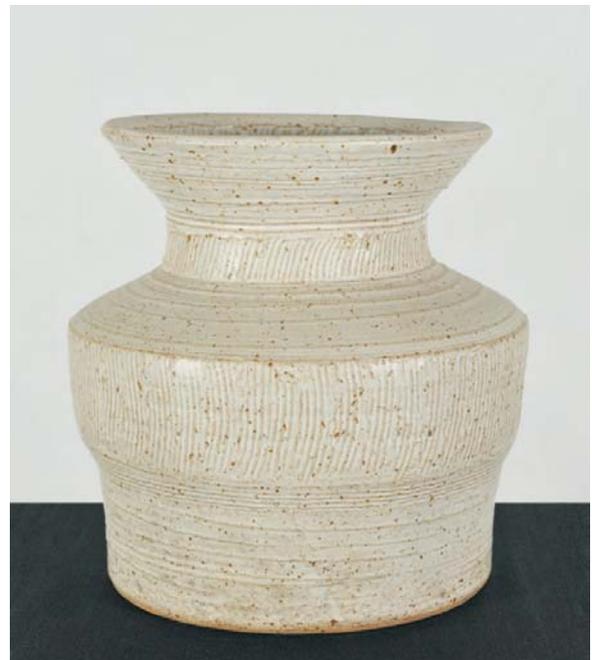
BOSCH, Esias (Born 1923)
VASE
Stoneware
H: 16 Ø: 19,5
Donated: 2009



BOSCH, Esias (Born 1923)
POT
Stoneware
H: 45 Ø: 32
Donated: 2009



BOSCH, Esias (Born 1923)
VASE
Stoneware
H: 40 Ø: 41
Donated: 2009



BOSCH, Esias (Born 1923)
VASE, 1972/3
Stoneware, raw glazed
H: 32 Ø: 31
Donated: 2009



BOSCH, Esias (Born 1923)

POT

Stoneware with salt glaze

H: 41 Ø: 28

Donated: 2009



BOSCH, Esias (Born 1923)
LIDDED CONTAINER, c.1973
Stoneware, dolomite glaze
H: 18,5 Ø: 35
Donated: 2009



BOSCH, Esias (Born 1923)
LIDDED CONTAINER
Stoneware
H: 25 Ø: 35
Donated: 2009



BOSCH, Esias (Born 1923)
POT, 1972/3
Stoneware, raw glaze
H: 30,5 Ø: 34
Donated: 2009



BOSCH, Esias (Born 1923)
LIDDED BOWL
Stoneware
H: 11,5 Ø: 17,5
Donated: 2009

THE HAENGGI FAMILY

A 45-YEAR RELATIONSHIP WITH THE PRETORIA ART MUSEUM

By Dirk Oegema

Since the opening of the Pretoria Art Museum in 1964 there has been a close relationship between the Haenggi family and the museum. This relationship started with Madame Fernande Marie-Louise Haenggi's donation of a drawing by Frans Oerder to the museum, and was continued by Mr Fernand Haenggi.

Mr Haenggi was involved dynamically in the South African art market from 1961 until 1993 when he left South Africa to settle in Switzerland, his home country. He was also the driving force behind the Pelmama Art Collection. In 1979, Mr Haenggi organised a Lucas Sithole retrospective exhibition at the then Rand Afrikaans University in Johannesburg, which was also shown at the Art Museum in 1979/80.

In January 1991 the Pretoria Art Museum received a donation from the Haenggi Foundation consisting of graphic artworks and ceramics. The donation of ceramics almost doubled the museum's ceramics collection at that time. From then on the museum received various artworks on loan from the Haenggi Foundation.

All the artworks that artists or private collectors donated to the Haenggi Foundation over the years have been passed on freely to public museums in South Africa, as part of the Pelmama Permanent Art Collection. In 1993 the Art Museum received another donation,

as well as more artworks on loan. The donated artworks and those on loan have always been an integral part of the museum's exhibitions.

In January 2009, all the works that were still on temporary loan to the Pretoria Art Museum were donated to the museum. With this exhibition and catalogue the Pretoria Art Museum would like to acknowledge with gratitude Mr Haenggi's generous donation.

For further information consult:

Pretoria Art Museum documentation

www.pelmama.org

A donation from the Pelmama Permanent Art Collection, Oliewenhuis Art Museum catalogue, 2007





BOSCH, Esias (Born 1923)
VASE
Stoneware
H: 24 Ø: 13
Donated: 2009



BOSCH, Esias (Born 1923)
VASE
Stoneware
H: 25, 5 Ø: 18, 5
Donated: 2009



BOSCH, Esias (Born 1923)
VASE
Stoneware
H: 16 Ø: 14
Donated: 2009



BOSCH, Esias (Born 1923)
POT
Stoneware
H: 25, 5 Ø: 34
Donated: 2009



BREEBAART, Andrew (Born 1961)
UNTITLED, 1988
Oil pastel and mixed media on paper
107 x 79
Donated: 1993



CLARKE, John (Born 1946)
DRIVE-IN SERIES XVII, 1984
Pastel on paper
78 x 106
Donated: 2009



COETZEE, Christo (1929 – 2000)
ROSE I – GRAPES, 1982
Mixed media on paper
64 x 51
Donated: 1993



DE JONG, Ernst (Born 1934)
SHELLS II, 1974
Serigraph on paper, 25/50
58 x 49
Donated: 1991



DE VILLIERS, Izak (Born 1951)
YSTERVIS (IRON FISH), 1985
 Charcoal on paper
 52 x 87
 Donated: 1993



DU PLESSIS, Johann (Born 1953)
LOST INNOCENCE II, 1987
 Mixed media on paper
 55 x 55
 Donated: 2009



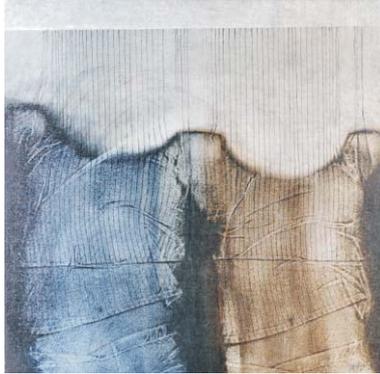
DU TOIT, Guy (Born 1958)
010 687 BW, 1987
 Bronze, 1/1
 7 x 47 x 17, 5
 Donated: 1993



FINCH, Trudi
KOLONYAMA VASE
 Slab pot stoneware
 51 x 14 x 11
 Donated: 1991



FINCH-PICKFORD, Trudi
VASE
Stoneware
45 x 13 x 14
Donated: 1991



HEYNS, Michael (Born 1946)
SKERING EN INSLAG
(WARP AND WEFT), 1982
Oil on canvas
90 x 90
Donated: 1993



HARRS, Hannes (Born 1927)
H.49, 1986
Oil on board
74 x 119
Donated: 1993



HORLEY, Frank (Born 1941)
KIJANA AND LIWAZI, 1983
Pencil and crayon on paper
(3x) 59 x 65, 5
Donated: 1993



HUYSER, Maryna (Born 1959)
'N PERD, 'N VIS, 'N VOËL (A HORSE, A FISH, A BIRD), 1984
Pencil and crayon on paper
(3x) 148, 5 x 102
Donated: 1993



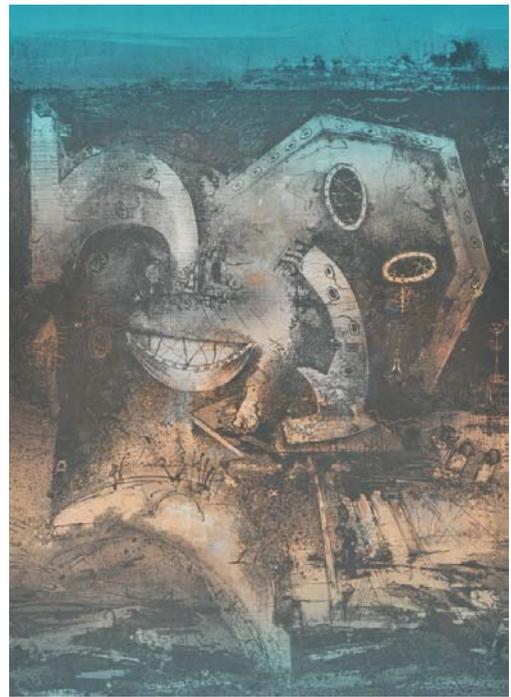
JAROSZYNSKA, Karin (Born 1934)
CASINO, 1974
Colour lithography on paper, 24/50
46 x 70
Donated: 1991



JAROSZYNSKA, Karin (Born 1934)
MARRIAGE, 1974
Colour lithography on paper, 17/50
68, 5 x 46, 5
Donated: 1991



JAROSZYNSKA, Karin (Born 1934)
WOMAN BEHIND A CURTAIN, 1974
Colour lithography on paper, 22/50
46 x 68
Donated: 1991



JAROSZYNSKI, Tadeusz (Born 1933)
FANTASTIC LANDSCAPE I, 1974
Colour lithography on paper, 17/50
60, 5 x 49
Donated: 1991



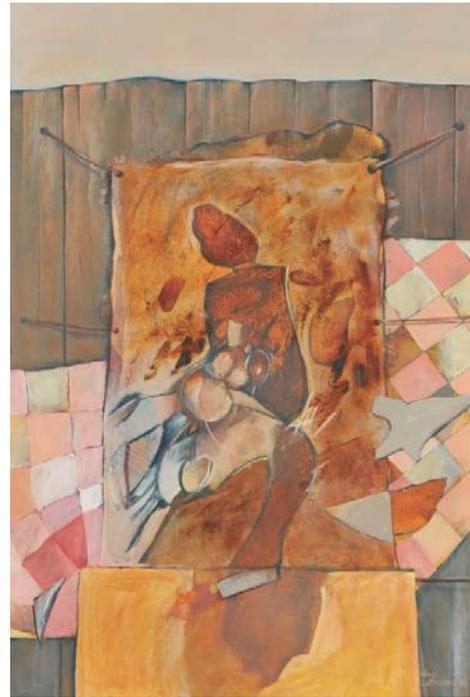
JAROSZYNSKI, Tadeusz (Born 1933)
FANTASTIC LANDSCAPE II, 1974
Colour lithography on paper, 14/50
47 x 57, 5
Donated: 1991



KRIGE, Leon François (Born 1962)
*INTERIOR FOYER SPACE BEFORE
DEMOLITION, 1984 – COLOSSEUM,
JOHANNESBURG, 1983*
Photograph on paper
28, 5 x 28, 5
Donated: 1993



LE SUEUR, Louis (Born 1942)
FEMALE TORSO, 1966
Bronze, 1/1
43 x 23 x 17
Donated: 1993



LOTTERING, William (Willi) (Born 1956)
GISTER, VANDAG, (YESTERDAY, TODAY), 1986
Oil on panel
90 x 60
Donated: 1993



MARRIOTT, Rosemarie (Born 1943)
THE POTION, 1989
Charcoal on paper
74 x 99
Donated: 1993