

**IRMA
STERN**

(1894-1966)

Memorial Exhibition

Paintings of Europe
and the African Continent
1914 - 1965

PRICED CATALOGUE

14 March - 15 April 1967

Daily 10-6 Saturdays 10-1

Grosvenor Gallery

30 Davies Street London w1
telephone
Mayfair 0891
telegrams
Sevenartz London



Irma Stern 1894-1966

On her death in 1966 the obituary in the *London Times* referred to Irma Stern as 'one of the leading painters in South Africa, where she had a pioneering role in bringing a modern outlook to bear on African life and landscape'. In her own country Irma Stern remained a dominant and controversial figure throughout a long and active career. She died at the age of 71. Her last exhibition in South Africa took place some months before her death and she was planning a new show in the following year. In 1965 she was awarded the Medal of Honour of the South African Academy of Art, the last of her many prizes.

Writing in the *Cape Times* in 1964, 'A Golden Jubilee for Irma Stern', Brian Barrow stated, 'Here in her own country she has been insulted, laughed at, reviled, condemned, quarrelled over, admired, envied, loved, idolized and slavishly imitated, and yet few will deny that she is, and always has been, our most important, most influential and most prolific painter'.

In presenting Irma Stern's Memorial Exhibition in London her work is consciously removed from this complex national involvement. In South Africa she became accepted as the most important single artist born and active in the country. Indeed because of her success in South Africa, London and other major art centres were denied the opportunity of seeing her work regularly during her life time. This exhibition, therefore, whilst noting that Irma Stern was a great South African and a painter of special historical importance in her own country, makes the claim that she deserves to be seen and evaluated on a wider horizon. Here then is the first opportunity to study works covering her entire artistic life – from 'The Eternal Child' painted in Berlin in 1916, 'Playing Children', which won her the Prix

d'Honneur at the Bordeaux International Exhibition in 1927, to the output of the thirties and forties and until the year before her death.

Irma Stern has been called 'The Last of the Expressionists' a title which is both appropriate and misleading. Her work is certainly full-blooded and exuberant, responding wholeheartedly to the natural scene, to the colour and vitality of the African continent. But if 'expressionist' is limited to a preoccupation with anguish or hysteria, denunciatory or self-pitying in motif, then the term simply does not apply.

The confusion arises partly from the Fauvist colour, which influenced classical Expressionism, her subject-matter, and the emphasis on outline, based on the graphic techniques in German Expressionism. But above all there was the actual physical contact in Germany, where Irma Stern studied as a young woman.

It was largely through the origins of her family that she was fated to study in Germany. Her father, who had become a farmer in the Transvaal, was a British prisoner of war in the Boer War, which caused her mother to settle in Berlin where Irma attended school. By coincidence the family was once again in Berlin when the First World War broke out and they remained in Germany until 1919.

Irma Stern had shown a talent for drawing when she was 11 years old. At the outbreak of the War she enrolled at the Weimar Bauhaus but in 1916 she discovered in Max Pechstein a sympathetic and inspiring influence.

Max Osborn, who in 1927, published in Leipzig an enthusiastic monograph on Irma Stern, writes on her period of study with Pechstein; 'Above all she felt that he

encouraged the view that she would be able to find the expression of her peculiar manner and her ideas of art only in the combination of strong coloured spaces and large decided lines. What this was to mean to Irma Stern she realised only after she returned to her home where she saw with exultation in her heart the wonderful, inexhaustible motives which Africa offered."

This really is the point. The manner and technique Pechstein instilled in her was expressionistic in origin, which suited Irma Stern's temperament, but her subject-matter and response was in many respects outside the range of the Expressionist movement.

Neville Dubow, the distinguished South African writer on art puts it another way: 'Unlike the majority of the members of the German Expressionist movement Irma Stern was not an intellectual painter. She painted things rather than concepts, substance rather than psyche. Even though the substance invariably brought out the vital core underneath. To do this she required physical stimulus. Her life pattern was in many ways a record of a series of journeyings in search of stimuli strong enough to evoke an unstinted response. This she found in her contact with the rhythms of tribal life'. . . .

This happy and fruitful marriage between an artist and her ideal subject is emphasised by Osborn's evaluation – 'There has probably never been any white person who has understood the nature and the original inhabitants of South Africa in this manner. With deep feminine feeling she submerged herself in the individual life of the brown and black peoples, above all in the life of her coloured sisters, the girls and women of these mysterious races, whose noble

origins was disclosed in the wonderful, slender proportionately formed bodies, whose native innocence and simplicity of feeling could be seen in their faces by one able to interpret their expressions'. It is difficult to imagine the courage and resolution needed in these early years for a woman to travel alone in a small car through unknown parts of Africa, living and working with primitive people under trying climatic conditions.

In addition to her native South Africa Irma Stern painted in the Congo, Zanzibar, Tunis, Madeira and many parts of Europe. Apart from the obvious interest in people, it has been rightly suggested that her thematic subjects are fertility, birth and regeneration, and the manner in which she depicted these basic, ageless patterns provided an outlet for the large-scale energies and emotions of her nature.

The dramatic, provocative character of her work is borne out by the fact that her first exhibition in Cape Town in 1920 provoked a minor riot and the police were called in to inspect the paintings for alleged immorality. One of her roles was constantly to push South African taste further along the road of modern art, for which younger artists remain forever in her debt. As the *South African Sunday Times* stated in 1964, 'Irma Stern, like the great trees she paints, stands unbowed by the storms of ridicule, derision and anger which have constantly beaten around her controversial head'. And in the end, on her death, another South African newspaper wrote, 'Her work has a quality which can only be defined as "presence" and this presence is timeless, which is in a way what makes art a magic act; magic because it can defeat time'.

IRMA STERN

- 1894 Born of German-Jewish parents at Schweizer-Reneke, Transvaal, South Africa
- 1913 Entered the Weimar Academy
Later studied under Martin Brandenburg at the Levin-Funke School
- 1916 Painted first major work 'The Eternal Child'
- 1916 Met Max Pechstein
- 1918-19 Included in Neue Seession Exhibition Berlin
- 1919 First one-man exhibition Berlin
- 1919 Returned to South Africa
- 1920 First exhibition in Cape Town (visited by the police after complaints of immorality)
- 1924 Exhibited in Empire Exhibition, Wembley, London
- 1927 Awarded Prix d'Honneur at Bordeaux International Exhibition
- 1929 Included in International Jewish Exhibition, Zurich
- 1940 Visit to Zanzibar
- 1942 Expedition to the Congo
- 1948-49 Included in South African Exhibition, Tate Gallery, London; Washington etc.
- 1950 First shown at Venice Biennale (also in 1952, 1954, 1958)
- 1957 Exhibited Sao Paulo Biennale
- 1959 Cape Tercentenary Matteno Grant for outstanding work
- 1960 Guggenheim Foundation National Award for South Africa
- 1963 Oppenheimer Award for the best painting at the 'Art South Africa Exhibition Today', Durban Art Gallery
- 1965 Medal of Honour of the South African Academy of Art
- 1966 Died in Cape Town August 21
- 1966 18 paintings as a memorial tribute in 'South African Art of the Twentieth Century', University of Stellenbosch
- 1967 Memorial Exhibition, Grosvenor Gallery, London
- Painted in the following places: Germany, South Africa, Belgian Congo, Zanzibar, Madeira, Dakar, Italy, Spain, Tunisia, Austria, Turkey, France

Works in Public Collections

South African National Gallery	Cape Town
City Art Gallery	Johannesburg
City Art Gallery	Durban
City Art Gallery	Kimberley
City Hall	Pretoria
South African Legation	Madrid
South African Legation	Paris
South African Embassy	London
South African Embassy	Washington
South African Embassy	The Hague
South African Embassy	Geneva
Cape Town University	Cape Town
South African Broadcasting House	Johannesburg
Department of Foreign Affairs for South African Legations	
South African Broadcasting House	Cape Town
French State Collection	Paris
Bielefeld Art Gallery	Germany

The Grosvenor Gallery wishes to express its gratitude to Her Majesty Queen Elizabeth the Queen Mother and the following who have lent paintings to this exhibition.

Sir Alfred and Lady Beit, Mr and Mrs Derber
Mr and Mrs Morris Finger, Dr J. Pomeraniec
Mr and Mrs I. Posvolsky, Mrs Anton Rupert
Mr and Mrs John S. Schlesinger
The Peter Stuyvesant Collection, Amsterdam

The Grosvenor Gallery also acknowledges the valuable assistance from the following in arranging this exhibition

The Directors of the National Gallery, Capetown and the Johannesburg Museum of Art
Mr Dudley Welch, Mr and Mrs Basil Robinson
Mr and Mrs Richard Feldman, Dr Mattys Bokhorst
Mr Daniel J. Van Niekerk, Dr Anton Rupert;
Mr C. S. Corder and Mr A. Roberts of Syfret's Trust Company Ltd., Executors of the Irma Stern Estate

One-man Exhibitions

1919, 23, 27, 32	Galerie Gurlitt	Berlin
1920, 1921, 22, 25, 26, 29, 32	Ashbey's Galleries	Cape Town
1925, 27	Galerie Goldschmidt	Breslau
1925, 29	Galerie Goldschmidt	Frankfurt
1926	Levson Gallery	Johannesburg
1926	Champion's Art Gallery	Bloemfontein
1927	Galerie le Triptyque	Paris
1927, 29, 32	Galerie Billiet-Vorms	Paris
1928	Galerie Themis	Brussels
1929	Galerie Nierendorff	Berlin
1929	Kestner Gesellschaft	Hanover
1929	Galerie Würthle	Vienna
1930	Galerie van Lier	Amsterdam
1930, 32, 35, 37	Galerie Kleikamp	The Hague
1932	Foyles Gallery	London
1933, 38	Macfayden Hall	Pretoria
1933	Lazard Galleries	Johannesburg
1934	Newlands House	Cape Town
1934	Stellenbosch University	Cape Town
1935, 36	Selwyn Chambers	Cape Town
1935, 36	The Criterion	Johannesburg
1935, 46	Durban Art Gallery	Durban
1937	Coolings Galleries	London
1937	Leger Gallery	London
1937, 38	Martin Melck House	Cape Town
1939	Sun Buildings	Cape Town
1939	Transvaal Art Gallery	Johannesburg
1940, 42, 47, 49, 51, 54, 56	Gainsborough Gallery	Johannesburg
1941, 42, 43, 44, 45, 46, 47, 48	Argus Gallery	Cape Town
1942	Musée Ethnographique	Elizabethville
1945, 46	Bothner's Gallery	Johannesburg
1947	Wildenstein	Paris
1948	Kunst Kring	Rotterdam
1948	Roland Browse and Delbanco	London
1948	Van Eeckman	Velp. Holland

1948	Christie's Gallery	Pretoria
1949, 50, 51, 52, 53, 54, 55, 56, 57, 58, 61, 63, 64, 64	(graphics)	
	Association of Arts Gallery	Cape Town
1953, 65	Gallery Andre Weil	Paris
1955	van Schaik Gallery	Pretoria
1955, 60	Gallery Wolfgang Gurlitt	Munich
1956	Stadt Gallerie	Linz
1956	Gallery Wassmuth	Berlin
1959	Regency Gallery	Cape Town
1959	Albini Gallery	Cape Town
1960	Municipal Gallery	Salzburg
1960	State Galleries	Berlin
1961	Fielding Gallery	Johannesburg
1962	Lidchi Gallery	Cape Town
1965	Walter Schwitter Gallery	Pretoria
1966	Wolpe Gallery	Cape Town
1967	Grosvenor Gallery	London

Selected Bibliography

- Irma Stern By Max Osborn
 Junge Kunst Series, Biermann, Leipzig 1927
- Dhumella Morena: Lithographic Work
 Published by Fritz Gurlitt Berlin
- Visionem: Hesperiden Verlag Berlin
- Spirit of Africa By Joseph Sachs
 Van Schaik, Pretoria 1942
- Congo: written and illustrated by Irma Stern
 Van Schaik, Pretoria 1943
- Zanzibar: written and illustrated by Irma Stern
 Van Schaik, Pretoria 1948
- South African Artists By Harold Jeppe
 Afrikaanse Press - Boekhandel, Johannesburg 1963
- South African Art Human & Rousseau, Pretoria 1966

Oil on canvas	date	ins	ins
500 1 ● Village Street 7891 ?	1914	30 $\frac{3}{8}$ × 25 $\frac{7}{8}$	325 17 ● Backyard 7904 1925 31 $\frac{1}{4}$ × 28
260 2 ● Fruit Pickers 7892 Rupert	1915	18 $\frac{1}{8}$ × 13	1100 18 ● The Hunt 7901 ? 1926 69 $\frac{7}{8}$ × 35
3 ● Eternal Child 7936 Peter Stuyvesant Collection, Amsterdam	1916	28 $\frac{7}{8}$ × 17 $\frac{7}{8}$	2000 19 Two Swazi Girls 7900 1927 48 $\frac{1}{4}$ × 75
4 ● Kate 7893 Collection Mr and Mrs Morris Finger	1917	30 $\frac{3}{8}$ × 25	450 20 Yellow Shawl 7903 1927 38 × 34
500 5 ● Stone Chopper 6826 Rupert	1920	34 × 41 $\frac{1}{2}$	600 21 Lemon Pickers 7902 1928 39 $\frac{1}{2}$ × 37 $\frac{1}{2}$
400 6 ● Still Life with Malay 7894	1922	37 $\frac{3}{8}$ × 27 $\frac{1}{8}$	450 22 ● The Forest 7922 1929 39 $\frac{1}{2}$ × 31
325 7 ● Umgababa 7897 ?	1922	23 $\frac{1}{4}$ × 35 $\frac{1}{4}$	● 23 Fishing Boats, Madeira RUPERT 1931 6828 37 × 27
8 ● Playing Children 7937 (Prix d'Honneur Bordeaux International Exhibition) Collection Mrs Anton Rupert	1922/24	31 $\frac{3}{4}$ × 31	550 24 Malay Priest 6824 RUPERT 1931 31 × 31 $\frac{1}{2}$
300 9 ● Under the Mimosa Tree 7895	1924	22 $\frac{1}{4}$ × 17	500 25 ● The Street, Madeira 7905 1931 31 $\frac{1}{2}$ × 39 $\frac{1}{2}$
10 ● Railway Crossing 7896 Collection South African National Gallery	1924	19 $\frac{1}{2}$ × 23 $\frac{3}{8}$	26 ● Sunday Morning, Madeira 7906 1931 31 × 30 Collection Mrs Anton Rupert
11 ● Red Earth 7898 Collection Mr and Mrs Morris Finger	1924	34 $\frac{7}{8}$ × 28 $\frac{3}{8}$	● 27 Fishing Village, Madeira 7945 1931 31 $\frac{1}{4}$ × 39 $\frac{3}{4}$ MRS. ANTON RUPERT
475 12 ● The Fish God 7914 Rupert	1924	31 $\frac{3}{8}$ × 31 $\frac{3}{8}$	450 28 Four Figures 7909 Rupert 1935 38 $\frac{1}{2}$ × 39 $\frac{1}{4}$
500 13 ● Cape Wine Press 7934	1924	35 $\frac{3}{8}$ × 29	550 29 Zululand 7933 1935 32 $\frac{5}{8}$ × 38 $\frac{1}{2}$
550 14 Three Swazi Girls 7915	1925	38 $\frac{1}{2}$ × 37 $\frac{7}{8}$	30 Magnolias 7938 1936 23 × 18 $\frac{3}{4}$ Collection Mrs Anton Rupert
40 15 ● Washer Women 7899	1925	37 × 29	● 31 Red Hot Pokers RUPERT 1936 7907 31 × 28 $\frac{7}{8}$
● 16 The Avenue RUPERT 6827	1925	34 × 33	360 32 ● Natal Landscape 7908 ? 1936 30 × 32 $\frac{7}{8}$
			33 ● Two Arabs 7920 1938 36 $\frac{1}{2}$ × 29 Collection South African National Gallery
			34 Native Woman 1940 27 × 28 Collection Sir Alfred and Lady Beit

Oil on canvas		date	ins		ins			
450	35 Carrying Bed	7931	1941	33 × 32 $\frac{7}{8}$	51 In the Harem	7944	1947	33 $\frac{3}{4}$ × 33 $\frac{3}{4}$
	36 Congo Scene		1941	25 $\frac{1}{4}$ × 22 $\frac{3}{8}$	Collection Mrs Anton Rupert			
	37 Initiation Dance	7932?	1941	33 $\frac{3}{4}$ × 37	52 Vase of Flowers		1947	33 × 33 $\frac{1}{4}$
	38 Old Malay Woman	7935	1941	29 $\frac{3}{4}$ × 26 $\frac{5}{8}$	Collection Sir Alfred and Lady Beit			
	39 Pondo Smokers	7910	1941	33 $\frac{1}{4}$ × 36 $\frac{5}{8}$	53 Jour de Mouton, Tunis	RUPERT	1948	6825 34 $\frac{1}{2}$ × 28 $\frac{1}{2}$
	Collection Mr and Mrs John S. Schlesinger (Illustrated on back cover)				54 Pomegranate Seller, Tunis	RUPERT	1948	6825 26 $\frac{3}{4}$ × 30
360	40 Pondo Mother and Child	7911	1941	29 $\frac{3}{8}$ × 29 $\frac{1}{4}$	325 55 Gaya	7917	1948	24 × 20
350	41 In the Jungle, Congo	7912	1942	26 $\frac{3}{4}$ × 26 $\frac{7}{8}$	(Illustrated on front cover)			
	42 Congo Musicians	7940	1942	53 $\frac{1}{4}$ × 57	675 56 Nude	7925	1948	27 × 33
	Collection Johannesburg Art Gallery				57 Indian Girl	7918	1949	37 $\frac{1}{2}$ × 33 $\frac{1}{4}$
	43 Pear Blossoms	RUPERT 793	1944	26 $\frac{1}{4}$ × 34	Collection Mr and Mrs Derber			
400	44 Malay Woman	7916	1944	25 $\frac{3}{4}$ × 24 $\frac{1}{2}$	325 58 Fisher Woman	7930	1950	24 $\frac{3}{4}$ × 20 $\frac{1}{2}$
	45 Indian Group, Zanzibar	RUPERT	1945	6822 39 × 33	650 59 Wood Carriers	7923	1951	40 × 34
	46 Ramadan	7941	1945	34 × 28	450 60 Initiation	7921	1952	32 × 34 $\frac{5}{8}$
	Collection Mrs Anton Rupert				300 61 Cape Town Docks	7926	1957	19 $\frac{5}{8}$ × 24 $\frac{5}{8}$
	47 The Golden Shawl	7942	1945	25 $\frac{1}{2}$ × 22	650 62 The Bay	7929	1963	28 × 36
	Collection South African National Gallery				63 Still Life	7939	1963	27 $\frac{1}{2}$ × 33 $\frac{1}{2}$
	48 Congolese	RUPERT 7919	1946	26 $\frac{5}{8}$ × 20	Collection Mr and Mrs I. Posvolsky			
450	49 Watussi Dancers	7924	1946	36 × 38 $\frac{1}{4}$	64 Grape Harvest	7943	1963	37 × 29 $\frac{1}{4}$
	50 Dahlias in Copper	8176	1947	36 × 27	Collection Mrs Anton Rupert			
	Graciously lent by Her Majesty Queen Elizabeth the Queen Mother				65 The Bathers	7946	1965	28 $\frac{3}{4}$ × 36 $\frac{1}{4}$
					450 66 Malay Funeral	7927	1965	28 $\frac{1}{2}$ × 36
					400 67 The Fete	7928	1965	28 $\frac{1}{4}$ × 35 $\frac{5}{8}$
					68 Winter on the Riviera	8178	1965	29 $\frac{1}{4}$ × 32
					Collection Dr J. Pomeraniec			

Drawings			ins				ins
60 69	Field Worker 7976	1917	ink	$12\frac{5}{8} \times 16$	30 89	Mangbetu Head	1942 black chalk $15\frac{1}{2} \times 11$
70	Girl's Profile	1917	brush drawing	$17\frac{1}{4} \times 12\frac{1}{2}$	50 90	Watussi 7948	1942 black chalk $10 \times 14\frac{7}{8}$
60 71	Swazi 7978	1924	charcoal	$18\frac{3}{4} \times 13\frac{7}{8}$	30 90 a	dancer 1942	ink 7974 15×10
72	Coloured Girl with Circlet	1929	pencil	$17\frac{5}{8} \times 13\frac{3}{4}$	50 91	Mangbetu 7965	1942 charcoal $17\frac{3}{8} \times 13\frac{5}{8}$
40 73	Madeira 7973	1931	ink	$15\frac{1}{2} \times 12\frac{1}{2}$	92	Mother and Child	1942 drawing $17\frac{3}{8} \times 13\frac{5}{8}$
40 74	Zulu Girl 7967	1935	charcoal	$21\frac{5}{8} \times 14\frac{5}{8}$	93	Mother and Child	1942 charcoal $17\frac{3}{8} \times 13\frac{5}{8}$
60 75	Zulu 7970	1935	charcoal	$19\frac{1}{4} \times 14\frac{5}{8}$	30 94	Mangbetu 7975	1942 pencil $16\frac{3}{4} \times 12\frac{3}{8}$
60 76	Pondo 7973	1935	charcoal	$23\frac{3}{8} \times 18\frac{1}{2}$	850 95	Mangbetu 7977	1942 pencil $17\frac{1}{4} \times 13\frac{3}{8}$
77	Zulu 45	1935	wash	$11\frac{1}{2} \times 16\frac{1}{2}$	96	Two Girls Dancing	1942 black wash $14\frac{3}{4} \times 11$
60 78	Zulu	1935	pencil	$30\frac{1}{4} \times 22$	97	Head of Nude Girl	1942 black chalk $17\frac{3}{4} \times 14$
79	Girl wearing "bun"	1935	charcoal	$18\frac{7}{8} \times 24\frac{3}{8}$	98	Old Shepherd	1942 charcoal 25×19
80	Coloured Girl with Head-dress	1935	charcoal	$24\frac{1}{2} \times 18\frac{1}{2}$	99	Head and Shoulders with staff	1942 black chalk 25×19
81	Girl's Head and Arms	1935	pencil	$14\frac{1}{4} \times 17\frac{1}{2}$	100	Two Squatting Figures	1942 black chalk/pencil $17\frac{3}{4} \times 14$
82	Seated Nude - coloured girl	1935	pencil	$16\frac{3}{4} \times 13\frac{1}{4}$	101	Head - facial decoration	1942 pencil $17\frac{3}{4} \times 14$
83	Bust of Girl	1935	pencil/ink/wash	$16\frac{3}{4} \times 13\frac{1}{4}$	102	Seated Figure	1942 black chalk/wash 19×25
84	Seated Figure	1935	pen	$12 \times 14\frac{3}{4}$	35 103	Arab Mother 7988	1945 black ink $10\frac{1}{4} \times 14\frac{7}{8}$
60 85	Zulu Girl 7972	1936	charcoal	$24\frac{1}{8} \times 18\frac{1}{8}$	35 104	Arab Group 7982	1945 ink $10\frac{5}{8} \times 16\frac{1}{2}$
45 86	Banjo Player 7951	1936	pen drawing	$11\frac{1}{4} \times 14\frac{3}{8}$	75 105	Arab Women	1945 tempera $30\frac{5}{8} \times 22\frac{3}{4}$
50 87	Arab 7980	1937	pencil	$17\frac{3}{8} \times 13\frac{7}{8}$	106	Zanzibar 50	1945 tempera $11\frac{1}{2} \times 8\frac{3}{4}$
88	Boy's Head	1941	pencil	$16\frac{7}{8} \times 13\frac{3}{8}$	45 107	Zanzibar	1945 crayon/wash $12\frac{1}{8} \times 9\frac{3}{4}$
					108	Arab 50	1945 tempera $11\frac{1}{2} \times 8\frac{1}{2}$

Drawings				ins			ins
35	109 Indian	1945	tempera	$11\frac{3}{4} \times 9\frac{1}{2}$	35	131 Grief	1950 black ink/wash $11 \times 8\frac{7}{8}$
100	110 Arab ⁵⁰ 7947	1945	chalk/ watercolour	$11\frac{3}{4} \times 8\frac{3}{4}$	80	132 Madeira 7981	1950 charcoal $12\frac{1}{8} \times 19\frac{3}{4}$
50	111 Sleeping Arab	1945	black chalk	$15\frac{1}{2} \times 11\frac{3}{4}$	133 Three Figures 1950 pen/watercolour $9\frac{1}{4} \times 6\frac{3}{4}$		
150	112 Arab 7949	1945	black chalk	$12 \times 9\frac{5}{8}$	50	134 Bread	1950 black chalk $12\frac{1}{2} \times 8\frac{5}{8}$
50	113 Arab Head	1945	black chalk	$15\frac{1}{2} \times 11\frac{5}{8}$	135	135 Transkei Native ⁴⁰	1952 tempera $14\frac{3}{4} \times 10\frac{3}{4}$
114 Old Man Seated 1945 red chalk $10 \times 12\frac{1}{2}$				136	136 Transkei Native ⁴⁰	1952 tempera $17 \times 12\frac{1}{2}$	
115 Old Man Seated 1945 black chalk $12\frac{1}{2} \times 10$				40	137 Transkei	1952 tempera $14\frac{7}{8} \times 10$	
116 Turbaned Head 1945 black chalk $12\frac{1}{2} \times 10$				40	138 Transkei	1952 tempera $14\frac{7}{8} \times 10\frac{3}{4}$	
117 Girl with head 1945 charcoal $22\frac{3}{4} \times 18$				40	139 Woman with Pail	1952 pencil/wash $14\frac{7}{8} \times 11$	
50	118 Arab	1945	black chalk	$12\frac{1}{8} \times 9\frac{5}{8}$	140	140 Native ⁵⁵	1952 sanguine $20\frac{1}{8} \times 15\frac{3}{4}$
60	119 Screaming Woman	1945	black chalk	$15\frac{1}{4} \times 11\frac{1}{2}$	45	141 Group	1954 mixed $14\frac{7}{8} \times 10\frac{7}{8}$
60	120 Watussi	1946	charcoal	$21\frac{1}{4} \times 15\frac{3}{4}$	142 Woman Bending over Bucket 1954 pencil/watercolour $14\frac{7}{8} \times 11$		
100	121 Congolese ⁵⁰	1946	tempera	$12\frac{1}{4} \times 8\frac{3}{4}$	35	143 Two Heads 7969	1955 mixed $12\frac{1}{2} \times 10$
100	122 Congo Hairdress ⁵⁰	1946	tempera	$12\frac{3}{4} \times 10$	144 Girl's Head 1956 chalk $10\frac{1}{8} \times 10$		
123 Girl wearing scarf 1947 charcoal 23×18				50	145 Three Heads 7962	1957 crayon $17\frac{3}{4} \times 13\frac{1}{4}$	
124 Seated Nude 1948 brown chalk $21\frac{1}{2} \times 17$				30	146 Group ⁴⁰	1957 tempera $13\frac{3}{4} \times 20\frac{7}{8}$	
35	125 Seated Figure 7951	1948	pencil	$13\frac{3}{4} \times 9\frac{3}{4}$	35	147 Three Nudes 7960	1957 tempera $11\frac{1}{4} \times 16\frac{3}{8}$
35	126 Group	1948	ink	$15\frac{3}{4} \times 11\frac{1}{4}$	148	148 Group ⁴⁰	1957 watercolour/ pastel $9\frac{3}{4} \times 10\frac{3}{4}$
127 Nude 1949 brown chalk $21\frac{1}{2} \times 17$				149 Seated Nude 1957 sanguine $21\frac{1}{2} \times 16\frac{1}{2}$			
50	128 Singing Girl	1949	sanguine	$21\frac{1}{2} \times 17\frac{1}{8}$	40	150 Pondo Girl 7959	1959 red ink/crayon $17\frac{7}{8} \times 11\frac{7}{8}$
30	130 Bread 7952	1950	pencil	$12\frac{3}{8} \times 8\frac{3}{8}$	40	151 Head of Girl 7957	1959 pen drawing $17\frac{3}{4} \times 11\frac{7}{8}$

Drawings

ins

ins

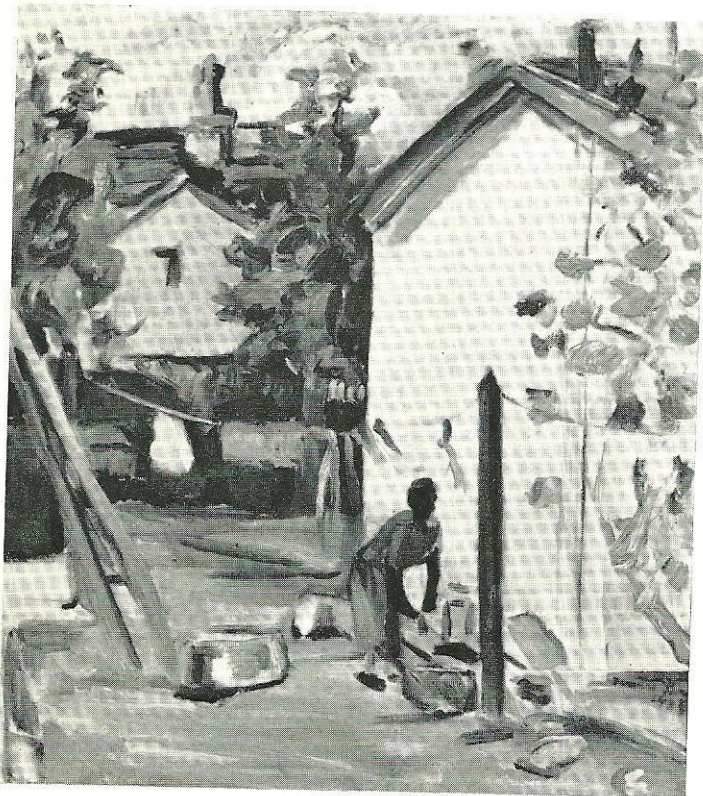
50	152	Pondo Girl 7963	1959	red ink/crayon	20 1/4 x 15 3/8
50	153	Rondo Girl 7964	1959	red ink/crayon	20 1/4 x 15 3/8
3/4	154	Pondo 7968 50	1959	pen drawing	19 1/4 x 15 3/8
35	155	Group 7971	1959	crayon/red ink	11 3/4 x 18 1/2
25	156	Pondo 7983	1959	red ink/crayon	17 3/4 x 11 7/8
35	157	Face 7953	1960	ink wash	10 1/2 x 5 1/2
35	158	Figure 7954	1960	ink wash	10 1/2 x 5 1/2
35	159	Head 7955	1960	ink wash	10 1/2 x 5 1/2
	160	Seated Figure	1960	ink and chalk	17 7/8 x 13 1/4
40	161	Picking	1961	tempera	19 3/8 x 14
46	162	Group	1961	tempera	13 7/8 x 19 5/8
45	163	From Spain	1961	tempera	19 1/2 x 13 3/4
	164	Three Figures	1961	chalk	12 1/2 x 9
40	165	Picker	1962	ink and chalk	12 1/4 x 19 3/8
	166	Weaving - four figures	1962	chalk	15 1/4 x 22 1/2
	167	Weaving - fifteen figures	1962	chalk	15 1/4 x 22 1/2
45 Blau	168	Group 7961	1963	chalk	11 1/8 x 16 1/4
40	169	Fishermen ●	1963	tempera	18 7/8 x 11 7/8
	170	Two Watching Figures	1963	chalk	13 3/4 x 19
	171	Seated Girl carrying Pitcher	1963	red ink	20 x 14 1/4
	172	Girl leaning with pitcher	1963	red ink	20 x 14 1/4

	173	Woman with pitcher	1963	flowmaster	20 x 14 1/4
	174	Woman nursing pitcher	1963	red ink/ black chalk	20 x 14 1/4
50	175	Riviera ●	1965	ink and chalk	21 1/4 x 17 1/2
45	176	Riviera	1965	ink and chalk	13 7/8 x 20 7/8
3/4	177	Riviera 40	1965	ink and chalk	13 7/8 x 20 7/8
50	178	Pink House	1965	ink and chalk	20 7/8 x 13 7/8
	179	Head (bearded)		pencil	12 1/2 x 10 1/8
	180	Crouching Figure		black chalk	12 1/2 x 10
	181	Crouching men with blossom		gouache	11 x 15

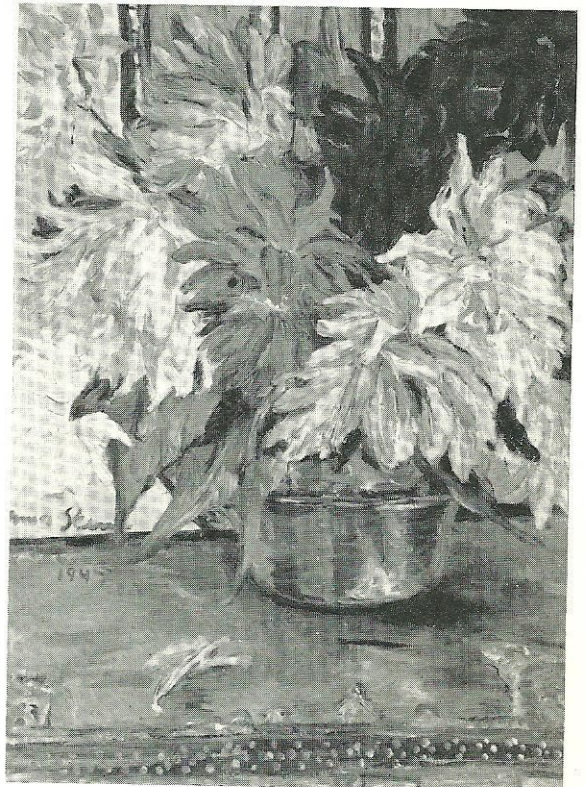
Monotypes

50	182	Two Pink Nudes	1953		7 7/8 x 11 1/2
u	183	Reclining Nude	1953		8 3/4 x 12
u	184	Pink Nude	1953		8 1/8 x 11 3/4
u	185	Woman in Stone	1953		8 1/8 x 11 7/8
u	186	Figure			11 3/4 x 8
u	187	Two Figures			12 1/8 x 7 1/4
u	188	Two Standing Black Figures	1954		11 3/8 x 7 1/4
u	189	Seated Figure			14 7/8 x 9 7/8
u	190	Crucifix			17 3/8 x 12 5/8
u	191	Black Reclining Nudes	1957		11 1/2 x 17 3/4
u	192	Two Standing Figures			12 1/4 x 7 1/4

17 Backyard 1925



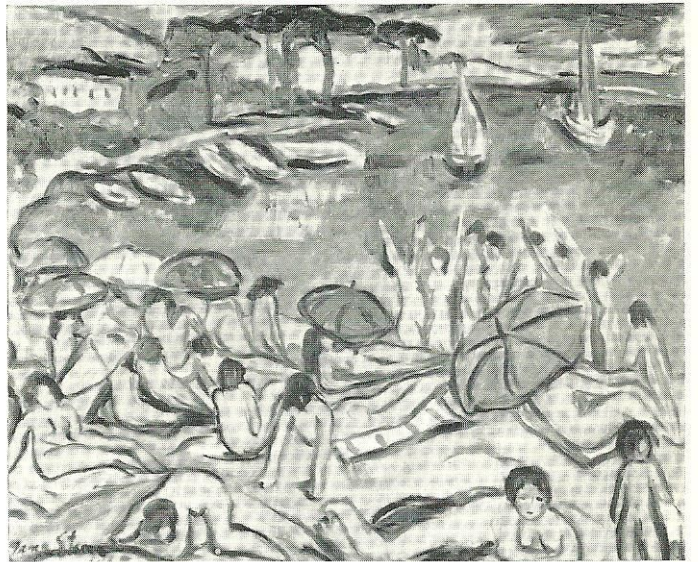
50 Dahlias in Copper 1947
Collection H.M. Queen Elizabeth
the Queen Mother



71 Swazi 1924



65 The Bathers 1965



Future Exhibitions

18 April	LANDSCAPES AND TOWNSCAPES
31 May	TWENTIETH CENTURY MASTERS
11 July	ARTISTS OF THE GALLERY
22 August	NUDES
19 September	ERTE
17 October	TWENTIETH CENTURY RUSSIAN ART

Always available:

Archipenko	Feiler	Miro
Ayrton	Giardelli	Moore
Baj	Gutfreund	Mucha
Bauchant	Hoffmeister	Neizvestny
Bombois	Janecek	Nikitch
Biasi	Kandinsky	Rabin, Oscar
Burliuk	Kaplan	Brian Robins
Calder	Koenig	Schener
Campigli	Kolar	Severini
Cascella, Andrea	Konfar	Silvestri
Cervelli	Kumalo	Sironi
Chagall	Lipkin	Skotnes
Chi Pai-shih	Laluha	Souza
Clough	Lissitzky	Villa
Dolenec	Lorri	Vivin
Favorsky	Magritte	Wall

