An exhibition of southern African botanical art
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Old Mutual is a Licensed Financial Services Provider.
Born on the 1st of March 1905, Mr Hans Hoheisen was always an ardent conservationist and a lover of our natural South African fauna and flora. And although he led a successful life as the owner of the Delheim wine farm in Stellenbosch, as well as several farms throughout the country, what may be the greatest achievement of Mr Hoheisen’s lifetime is still happening all around us.

After donating his farms in the Limpopo Province to conservation initiatives, he oversaw the construction of the Hans Hoheisen Wildlife Research Centre at Orpen Gate, for the first time allowing veterinary students to perform research fieldwork on private property. Additionally, he donated money to several wildlife and conservation charities, and removed the fences separating his farms from the Kruger Park.

Hans Hoheisen died in July 2003. In his last will and testament, he set aside a large sum of his wealth in a trust fund, to be used for the conservation of our natural fauna and flora. And because he worked with an expert financial planning and investment institution, the capital in Mr Hoheisen’s charitable trust fund will never run out, ensuring that his work will benefit our future generations for decades to come.

Not everyone is in a position to donate as generously as Mr Hoheisen, but imagine the difference that we could make to the world if each of us left a share of our life’s work to be used to benefit our environment. If this prospect appeals to you, please contact Anthony Nicklin at anthonyn@nedbankprivatewealth.co.za. He will gladly advise you on establishing a charitable trust that supports the good cause closest to your heart.
The year 2013 marks the centenary year of Kirstenbosch National Botanical Garden and to celebrate this milestone, the theme for this year’s botanical art biennale at Kirstenbosch is medicinal and traditional use plants of southern Africa. The theme pays homage to the evolution of botanical art from the beautiful hand-drawn illustrations of plants collected from around the world for ancient herbals. It also highlights the rich history of traditional plant use among indigenous people, while aiming to raise awareness about unsustainable over-exploitation.

Southern Africa has a range of biomes which translate into our extensive floral diversity. Over millennia indigenous inhabitants of the region have used plants for food, medicine, crafts, construction, and rituals. Over 3,689 taxa have been recorded for their use in traditional medicine in the region.

In the last two centuries drastic changes in land use have accompanied commercial agriculture and the introduction of exotic food plants. Food security coupled with effective primary health care has driven rapid population growth which has quintupled in South Africa over the last century to more than 50 million. However, the use of traditional medicines remains high, practised by an estimated 70 percent of the population. The bulk of the demand for medicinal plants is from urban populations in trade estimated to be worth R2.6 billion a year. The two largest trading markets in South Africa are the Durban Muthi market and the Johannesburg Faraday (Mayi mayi) market. Most urban users reside in poor urban areas (townships) and have little contact with the natural environment.

In this context, harvesting plants in the wild is unsustainable. Many plants are being pushed towards extinction in the wild. Over the last decade SANBI, and Kirstenbosch in particular, has promoted the sustainable use of indigenous plants by creating a Useful Plants demonstration garden, by working with traditional healers and communities to promote knowledge of growing traditionally useful plants, and in piloting community and school gardens planted with useful plants.

The biennale showcases works by 54 botanical artists and includes a lecture on the history of botanical art in South Africa, two art installations and a film. It also sees the launch of the new yellow *Strelitzia juncea* cultivar ‘Centenary Gold’.

This year’s judging panel includes Graham Duncan (author and senior horticulturist at Kirstenbosch who has been a judge since the first biennale), Sally MacRobert (curator of the Brenthurst Library and Collections in Johannesburg), John Manning (senior scientific botanist, author, and well-known botanical artist), Vulindlela Nyoni (artist, print-maker and senior lecturer at Stellenbosch University’s Fine Arts Department), Christopher Peter (who runs the Irma Stern Museum in Cape Town and has been a judge since the inception of the biennale in 2000), John Rourke (retired curator of the Compton Herbarium, specialist botanist, author of many books, and an authority on botanical art), and Vicki Thomas (renowned botanical artist whose work is featured in a number of important collections, including Prince Charles’ *Florilegium*).
Many people and organisations have contributed to the success of this biennale and we would like to thank:

- Old Mutual and the Hans Hoheisen Trust for their generous sponsorship;
- Groot Constantia for providing the wine for the opening ceremony;
- the Kirstenbosch Branch of the Botanical Society of South Africa for facilitating the administration of the event;
- The core team, Nicki Westcott, Sarah Struys, Alison Pekeur and Cathy Abbott who assisted with all aspects of the exhibition with generosity and humour;
- Robbie Phillips for assistance with equipment and lighting;
- Philip le Roux, curator of Kirstenbosch, for his enduring support for the Biennale;
- John Rourke and Mary van Blommenstein for their tireless work on the audio-visual presentation on the history of botanical art in South Africa;
- Mary van Blommenstein again, for researching, procuring and hanging all the 19th century original artwork on display at the biennale;
- John Manning and Vicki Thomas for their involvement, thoughts, ideas and expertise in the planning of this event;
- Gill Condy for her ideas and suggestions;
- Elsa Pooley for the opening address;
- Phakamani Xaba for running the opening night function;
- Linda de Wet, Basia Hitchcock, Solly Gutman and the whole committee of the Botanical Artists’ Association of South Africa (BAASA) for assistance at all levels;
- All the participating BAASA and other artists for their work and assistance throughout the duration of the exhibition;
- Pat Bowerbank for general assistance;
- Joy Woodward for assisting with the judging procedures and note-taking;
- Tony Dold for his slide presentation on medicinal and traditional use plants in the Eastern Cape;
- Alice Notten for her research on medicinal plants and for labelling the entire exhibition;
- John Manning, John Rourke, Graham Duncan and Ernst van Jaarsveld who checked the botanical classifications of the artists’ work and who assisted artists whenever asked;
- David Davidson for graphic design services;
- Beryl Eichenberger for media and publicity;
- Shauna Westcott for editing;
- Stephen Gibson of Art Assist for the design and printing of the Lifetime Achievement Award portfolio;
- Fran Siebritz, the Kirstenbosch horticulturists and Ginny Hulse for the plant display;
- Jeanne Miles for assisting with the hanging;
- Jenny Edge and the Christian Barnard Metropolitan Hospital for providing the medical containers used for the plant displays;
- The Pharmaceutical Society of South Africa, Nu Pharmacy at Cavendish Square, Synergy Pharmacy in Belvedere Road and Judy Whittaker for pharmaceutical containers on display;
- John Manning, Vicki Thomas, Vulindlela Nyoni, Christopher Peter, Sally MacRobert, Graham Duncan and John Rourke who judged the art work and awarded the medals.
This year’s biennale takes place in the centenary year of the Kirstenbosch National Botanical Garden which has given a historical dimension to the 2013 exhibition. A wonderful display of original artworks by 19th century botanical artists marks this occasion as well as an audio-visual presentation on the history of botanical art in South Africa. The exhibiting botanical artists have risen to the challenge of painting medicinal plants which are generally not known for flamboyant, sculptural beauty. The standard of this year’s artworks is very high and these remarkably detailed portraits will enchant viewers.

The theme of medicinal and traditional use plants is suitably topical. Despite the fact that some of the compounds once derived from plants are now chemically generated, the exhibition highlights the increasing fragility of the supply of products deriving from the natural world. Medicinal plants feed a huge industry and the question of sustainability has become urgent as many plants near extinction in their natural habitats. The slideshow on the use of plants by the isiXhosa-speaking people of the Eastern Cape contextualizes these practices and enlarges our perceptions and understanding.

One of the curatorial aims of this exhibition is to situate botanical art clearly within the domain of art. For this reason other artists have been invited and their work sets up a reverberating conversation with the botanical work.

Renowned South African artist Robert Slingsby’s work intersects with the concerns of the biennale and the work of the exhibiting artists. His finely detailed portrait of a traditional healer resonates with the dedicated observational detail of the plant portraits on the exhibition. His portrait evokes the foretellable extinction of ways of life, belief systems and cultural practices. He shows the indivisibility of the plant and animal worlds.

Stefanie Schoeman, recent graduate of the Michaelis School of Fine Art in Cape Town, designed and executed the aptly named installation Strained.

The Keiskamma Art Project, with whom Kirstenbosch has an on-going relationship, is back with a moving display arising out of their collaboration with the Kuru art project in Ghanzi, Botswana.

Botanical art is coming into its own as public enthusiasm for all the activities and products allied to the natural world continues to increase. But there is another reason. Botanical art brings us back to the fundamentals of visual representation – to the minute observational skills, the ability to draw accurately from real life; to capture an intrinsic inner stance in the world; an understanding of the laws of proportion; a rendition of complex and varied colours, shades and tones. Above all else, perhaps, its paradoxical simplicity engages with the viewer in a forthright, direct manner. It requires no brief of the artist’s trajectory and no access to the private conversations which can make some post-modernist artistic output inaccessible. In short, it is simple in its intent and fascinatingly complex and diverse in its rendition.
Valerie Fay Anderson (1931– )

Born in northern India and educated in India and England, Fay Anderson emigrated to South Africa in 1952. After studying at the Michaelis School of Fine Art in Cape Town, she worked for one year as a botanical assistant to Professor Edwyn Isaac of the Botany Department, University of Cape Town, mostly employed in painting seaweeds. Since then Fay has been a freelance botanical illustrator, painting watercolours for reproduction in the following books: *The Ericas of southern Africa* (Baker & Oliver 1967); *The Proteas of southern Africa* (Rourke 1982); *The Moraea of southern Africa* (Goldblatt 1986); *The Woody Iridaceae* (Goldblatt 1993); *The Gladiolus of southern Africa* (Goldblatt & Manning 1998); and numerous plates for *Flowering plants of southern Africa*.

She was given the Cythna Letty Award of the Botanical Society of South Africa and she was awarded a Certificate of Merit by the South African Association of Botanists for her outstanding contribution to South African botany. The recently discovered new species, *Lachenalia valeriae*, was named after her by Graham Duncan. Fay’s work is represented in the Hunt Institute and the Shirley Sherwood botanical collections, and two of her watercolours appear in Blunt and Stearne’s *The Art of Botanical Illustration*.

In 1961 she married Richard (Dick) Geary-Cooke and they had two daughters. Fay is an ardent bibliophile, as was Dick (erstwhile editor of *Veld & Flora*, journal of the Botanical Society of South Africa). Her love for travel began at an early age. Some of her happiest memories are of two summers spent in Kashmir at age seven to eight. Part of the time was spent idyllically on a houseboat and part in the hills famous for their wild flowers. Her early interest in wild flowers received a great boost in Kashmir and was encouraged by her stepfather, who was a keen plantsman.

Throughout her career as a botanical illustrator Fay has been interested in Cape orchids. In 1996 her Kenilworth home suffered extensive fire damage. Although many of her favourite paintings were lost, some of the surviving works are included in *The Cape Orchids*, which was published in 2012.

Note:
The names and prices of all images of the artists’ work in this catalogue are listed clockwise, from (top) left.
The four plants I have chosen are all used for ritual and medicinal purposes by the Xhosa people of the Eastern Cape. Except for *Clivia nobilis*, all are small and may seem insignificant, yet each is important in Xhosa culture and is a delight to paint.

*Clivia nobilis*: an infusion of the root of *umayime* is used as a ritual wash against evil spirits or misfortune. A small piece of the root is chewed and spat out while addressing opponents or enemies loudly in their absence. The ritual is called *ukuchila* and its purpose is to ward off evil spirits.

*Haworthia attenuata*: An infusion of the leaves of *intelezi* are used as a ritual wash (*iyeza lokuhlamba*) to dispel nightmares and fear of the unknown and is splashed on floor and walls of the home to drive off evil spirits.

*Silene undulata*: the crushed saponaceous root is soaked in water and whisked to produce thick white foam that is ingested by diviners to induce dreams that are interpreted as messages from the ancestors.

*Tulbaghia violacea*: An infusion of the whole plant is splashed and sprinkled around the home as a protection from evil spirits (*ukutshiza*); live plants are grown around the home and in containers as protection from evil spirits and witchcraft, particularly *umamlambo*, the snake familiar.
When I arrived in the country in 2008, I quickly learned to love this particular plant that blossoms in winter, often under harsh conditions. Besides being one of the most emblematic plants of South Africa for me, aloes are also one of the most ancient plants known for their healing properties.

The gel of most aloes (species or hybrids like the *A. striata × maculata*) can be used, but that’s not all. The benefits are countless and each part of the plant can have a particular usage (roots, sap, leaves) from medicinal (skin problems, tapeworms, pain to name a few) to traditional belief and more.

*A. vanbalenii*, for instance, is planted on graves in the belief that it will lead to eternal life. The leaves and fruits are also edible.
After training in fine art (sculpture), and a degree in art history, I became a self-taught painter in 1996.

Over the decades, at art school in Cape Town and while living in Europe, I’ve portrayed and sculpted flowers – realistically, fractally patterned, in bronze, steel, on paper, canvas and hand-woven rugs.

After two months drawing Alpine spring flowers in Switzerland in 2012, my current focus is indigenous South African blooms. I chose the medicinal plants for their endangered status, blossom colour and sculptural qualities. Wanting to capture the essence of each, an accurate botanical rendering is key. I do want 22nd and 23rd century viewers to clearly identify what may have become long lost plants . . .

I love using crayons on paper, combining French watercolour with German art pencils for this project. The smallness of the portrayed blossoms challenged me to look again as closely as I once did, growing up in a Karoo garden.
When I saw *Brunsvigia grandiflora* and the rare *Nerine huttoniae* growing in their native habitats, I wanted to paint them. The former species, particularly, has been used in traditional medicine. I felt that the crimson of the young leaves of *Protea nitida* contrasted well with the glaucous older leaves and that this colour matched that of the inflorescences of the two bulbs. The crimson theme has been carried through in *Protea roupelliae*. I feel that the spherical forms and the colour, in the four paintings, help to make a unit.
Eileen Bass

The medicinal uses of the *Adansonia digitata* range from a drink made from the white pulp of the fruit (cream of tartar) used for the treatment of fevers and diarrhoea to the use of the bark and leaves for fevers, malaria and as an anti-inflammatory.

Besides the medicinal qualities of *Adansonia*, my intention is to show the stark beauty of the Baobab Tree in winter, a haven for birds, to the beautiful cup-shaped white flower appearing in October to November which, when it appears, only lasts overnight and then falls off. I have also shown the large furry egg-shaped fruit and the magnificence of the tree in full foliage in summer.
I have a considerable interest in medicinal plants and grow many in my garden. From these I have chosen three for their medicinal importance and the fourth for its historical curiosity.

The paintings attempt to focus on the bulb and roots as the most important for medicinal purposes, but also to show that what grows below the surface of the soil is just as beautiful as the flower above. To bring extra artistic value and scientific interest, I have added in each case, a dried, pressed part of the plant.

- *Nerine humilis*  
  Watercolour  600 x 500  R 4,500

- *Merwilla plumbea*  
  Watercolour  600 x 500  R 4,500

- *Ledebouria petiolata*  
  Watercolour  600 x 500  R 4,500

- *Gladiolus dalenii*  
  Watercolour  600 x 500  R 4,500
These plants appealed to me as an artist with their flowers of warm yellows, oranges and reds, as well as the fascinating variation of their shapes and leaves. From the bold orange heads of *Clivia miniata* to the small red pea-like flowers of *Lessertia frutescens*; from the dark green strap-like leaves of *Clivia* to the silvery aromatic leaves of *Salvia africana-lutea*.

The wavy-edged leaves of *Scadoxus puniceus* are so different from the tiny fairy-like leaves of *Lessertia*.

The striking dried flower-head of the spent *Scadoxus* with its emerging berries, and the dark-red calyx of *Salvia* are also remarkable to an artist.

The fact that all these plants offer so many different healing properties, from cancer problems to childbirth, and many other ailments is truly fascinating.

Scadoxus puniceus  Watercolour  415 x 310  R4,200
Clivia miniata  Watercolour  425 x 295  R4,200
Lessertia frutescens  Watercolour  440 x 305  R4,200
Salvia africana-lutea  Watercolour  360 x 290  R4,200
Clivia miniata var. citrina: I was intrigued by the tiny leaf and determined tap root when I noticed them germinating from their fruit whilst still on the parent plant. They are called recalcitrant seeds, a trait of Amaryllidaceae. Both Clivia miniata and C. miniata var. citrina grow in my garden so I was able to watch their progress from buds in whispers of pink and yellow to scarlet or ochre fruits.

Amaryllis belladonna: I found the plant growing in full sun on Seekoeivlei farm outside Bredasdorp flowering in late January – strange, as this is commonly called the March lily. This plant bore eight blooms whereas the second specimen, collected in March, grew in a local shady garden and bore twenty deep pink flowers.

Medicinal use: Amaryllidaceae contain extremely toxic alkaloids. Those growing in shade are more toxic than those found in sunny conditions. Internal use is dangerous and to be avoided.

Clivia miniata rhizomes and roots are used by Zulus to treat fever, snake bite and pain. The entire plant is used to aid childbirth and parturition. Clivias are extremely toxic and taken orally cause salivation, vomiting, diarrhoea, paralysis and collapse in higher doses.
Having always been fascinated by the forms of pods and seeds from nature, I enjoy illustrating their beauty on paper. When the pods dry out, twisting and exploding and revealing their wealth of seeds, they are works of art in themselves. Various African cultures string these striking seeds into necklaces, wearing some of them as lucky charms. This humble use as adornment is far outweighed by their destined purpose. Each of these seeds holds the potential beginnings of life, in many forms. The trees and vines that will eventually grow, provide food and shelter for a myriad of creatures. The mature plants also have traditional and modern medicinal properties.

Seeds are the quiet and unassuming phenomenon that ensure the continued cycle of Nature and Life.
I have chosen to illustrate small trees. The *Pavetta edentula* (bride’s bush) and *Greyia radlkoferi* specimens grow on the edge of the kloof in the Buffelskloof Private Nature Reserve near Lydenburg. Both were drawn *in situ*, and it was wonderful to observe the array of visitors to the flowers.

Leaves of *Pavetta* are eaten raw as a vegetable by the Zulu people and the fine-textured wood is used for ornamental woodwork.

*Markhamia zanzibarica* is found in the northern parts of the Kruger National Park and northwards towards the tropics. The fairly hard, fine-grained wood is used for roof timbers and ornaments, while the roots are traditionally used to treat backache.

*Markhamia obtusifolia* grows in Namibia and into the tropics. The material was collected from trees growing in the Pretoria National Botanical Garden. The roots are boiled and administered for the treatment of backache, while leaves are used to tell fortunes.
I chose these plants due to the variety of medical conditions they can be used to treat.

*Cotyledon orbiculata*, pig’s ear, Crassulaceae – the leaves and leaf juice are a cure for worms, toothache, warts, boils and epilepsy when applied directly on affected areas. However, its application internally could be harmful due to the plant’s toxicity.

*Crinum x powelli*, Amaryllidaceae can be used as a cure for skin irritations, fevers, bladder and kidney diseases, colds and rheumatism. But, its ongoing use is not recommended due to the possibility of toxicity.

*Gloriosa superba*, Colchicaceae is used to treat intestinal worms, bruises, infertility, skin problems and impotence. However, research shows that all parts of this plant are extremely poisonous and ingestion could be fatal.

I have chosen *Amaryllis belladonna*, Amaryllidaceae because I love the way the strong red stems erupt from the earth and then produce such delicate pink flowers.
When I received notification of the theme of the exhibition along with a list of suitable plants, the *Erythrina humeana* was in bloom. This was grown from a seed from a plant that was growing wild in my garden in Hillcrest, Natal. It was the obvious choice for my first painting.

The other three subjects grow in my garden on the West Coast where I now live. I was attracted to all four plants by the colours and shapes of the flowers and leaves.

They are all painted life size.

*Polygala myrtifolia*  
*Watercolour*  460 x 340  8,000  

*Salvia africana-lutea*  
*Watercolour*  500 x 360  7,000  

*Lessertia frutescens*  
*Watercolour*  540 x 340  7,000  

*Erythrina humeana*  
*Watercolour*  750 x 550  12,000
My use of Scraperboard as a medium attempts to show how the use of line as well as fine detail could describe and identify plant species even with limited use of colour.

*Vachellia karroo*, widespread throughout South Africa, is an integral part of our country’s history having been used for everything from raft-making to sewing needles and fencing for the houses of the royal Zulu women.

The Sweet thorn is an indicator of water, both underground and surface, and therefore it was a very welcome sight to early travellers and nomads. The tree gets its common name from the pleasant-tasting gum and is apparently similar to gum arabic which is used as water-soluble glue.

Stock and game feed on the leaves, flowers and pods. The bark contains tannin which is used to tan leather. When wet, the inner bark is pliable enough for making a strong rope. It has many medicinal uses ranging from wound dressings to eye treatments and cold remedies. *Vachellia karroo* makes an attractive garden tree and can be grown from seed.
To see the brilliant red flower spikes of *Aloe arborescens* on a sunny, winter’s day at Kirstenbosch is such an inspirational sight. I had to paint it – and believed that pastel was the right medium for it. I showed an image of the finished painting to Ernst van Jaarsveld and he remarked that this was an historical coincidence, because the first aloe introduced to Kirstenbosch in 1913 had been the *Aloe arborescens*.

I have been on numerous hikes along the Wild Coast and always admired the *Aloe ferox* in its natural habitat. I mentioned this to Ernst and requested some plant material. He showed me images of the white *A. ferox* and I couldn’t resist attempting to paint this beautiful plant – again in pastel. I worked almost a year on these paintings. At times I found it difficult to achieve the desired detail in pastel – but I loved every minute of it.

The other two paintings are of *A. ciliaris* and *A. pictifolia*. These are small plants and I felt colour pencil would be a more suitable medium to use.

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<thead>
<tr>
<th>Plant</th>
<th>Medium</th>
<th>Size</th>
<th>Price</th>
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<tbody>
<tr>
<td><em>Aloe arborescens</em></td>
<td>Pastel</td>
<td>560 x 470</td>
<td>R9,000</td>
</tr>
<tr>
<td><em>Aloe ferox</em></td>
<td>Pastel</td>
<td>560 x 470</td>
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</tr>
<tr>
<td><em>Aloe ciliaris</em></td>
<td>Coloured pencil</td>
<td>300 x 240</td>
<td>R6,000</td>
</tr>
<tr>
<td><em>Aloe pictifolia</em></td>
<td>Coloured pencil</td>
<td>300 x 240</td>
<td>R6,000</td>
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The Overberg fynbos celebrates Kirstenbosch’s centenary in fine style. Dressed for the party, the *Erica grisbrookii* plays the champagne bubbles; the fireworks are represented by *Elegia persistens* and the dancing girls by *Hermas villosa*. Unfortunately one elderly dancer is overcome by the enormity of the occasion and has collapsed.

For the past four years I have painted ericas of the coastal mountains and plains of the Overberg and this has become both a challenge and a passion. Contact with professional and amateur botanists from all walks of life has been one of my many rewards. My knowledge of what grows where is expanding all the time and I am grateful for the ongoing support of many people of the Overberg.

My theme for this year’s biennale is ‘A Celebration of Kirstenbosch’s Centenary’. I honour important research at Kirstenbosch with my painting of *Cyclopia genistoides*, a medicinal plant commonly known as honeybush tea. My other two paintings of Ericas honour plant collectors.

<table>
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<th>Size</th>
<th>Price</th>
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<tr>
<td>Centenary celebration</td>
<td>Watercolour 580 x 370</td>
<td>R17,500</td>
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<tr>
<td><em>Erica macowanii</em></td>
<td>Watercolour 680 x 440</td>
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<tr>
<td><em>Erica melastoma</em></td>
<td>Watercolour 680 x 440</td>
<td>R17,500</td>
</tr>
<tr>
<td><em>Cyclopia genistoides</em></td>
<td>Watercolour 540 x 370</td>
<td>NFS</td>
</tr>
</tbody>
</table>
I have long been fascinated by parasitic plants. The vivid crimson of the *Hyobanche sanguinea* blooming in the veld, the phallic *Mystropetalon thomii* - to ensure cross-pollination, the female flowers bloom and are in seed while the plant continues developing and produces its male flowers which then disperse their pollen. I found several species growing in the area where I live (Kogelberg) - the *Harveya squamosa* emerged just 20 metres from my studio. I was hooked!

While paging through van Wyk & Gericke’s *Peoples Plants*, I came across the most bizarre parasitic plant - *Hydnora africana*. I tracked it down to the Worcester Botanical Garden. It has traditional medicinal value - the dried flowers are found at *muthi* sellers and the *veldkos* fruit is tasty to eat (if you can find it before the jackals do). Invaluable information came from the late Johann Visser’s *Parasitic Flowering Plants of South Africa*. These plants attach on to host roots for their nutrients, having lost their ability to produce chlorophyll.

The paintings of these parasites, *in situ* as I found them, with the host in pencil, has been a stimulating journey which has not yet come to an end.
My choice of subjects was inspired by the fact that they are somewhat different and create a challenge to capture their unique detail.

Over the past two years, I have been searching for the mysterious Gethyllis species and their wonderful change in growth and development in a season.

In the same manner, I found a large-sized Dioscorea elephantipes, which calls for fine hand and eye skills to present the symmetry and contours.

*Aloe ferox* is commonly known for various medicinal uses but one can seldom see the actual tapping of the cut leaves and collection of exudate in the veld.
I was attracted to these species by:

- the sheer beauty of the mother plant (*Amaryllis belladonna*) when her cluster of up to 12 baby-pink lilies headed on a single stem stands so proudly without any accompanying foliage;
- the curious structure of the plant commonly known as *wilde dagga* which attracts handsome nectar-seeking birds who are intimidated by the very sharp spikes.

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**Amaryllis belladonna**
- Watercolour
- 480 x 360
- R4,200

**Protea compacta**
- Watercolour
- 480 x 360
- NFS

**Leonotis leonurus**
- Watercolour
- 480 x 360
- R3,900

**Protea x 'Robijn'**
- Watercolour
- 417 x 296
- R4,500
Having researched a number of options to fulfil the theme of this biennale, it was the widely-distributed *Pelargonium sidoides* (also known as the South African geranium) which attracted my attention due to its beautiful, petite reddish-purple flowers. The tuberous, branch-like roots of this plant were traditionally used for treating colic, dysentery and other abdominal ailments; today it is commercially harvested in Lesotho to produce remedies for bronchitis and other respiratory tract infections.

The huge diversity of this genus, of which 80% of species come from South Africa, influenced my decision to illustrate further examples, all of which can be found growing in the wild. From the succulent square stems of *Pelargonium tetragonum* and the unique yellow flowers and swollen nodes of *Pelargonium gibbosum*, to the sticky aromatic leaves and woody shrub-like habit of *Pelargonium exstipulatum*, this group of plants has perfected the art of adapting to its diverse habitat throughout southern Africa.
Tylecodons and cotyledons, as members of the Crassulaceae family, are related and were both once in the genus *Cotyledon*. The genus was split in the 1970s. *Tylecodon*, with its deciduous, alternately arranged leaves and interesting succulent stems was separated from *Cotyledon* which has evergreen, opposite, succulent leaves. Tylecodons are found in the drier, winter rainfall areas while cotyledons occur widely in both winter and summer rainfall areas. Both genera have attractive, bell-like flowers which are pollinated by sunbirds.

*Tylecodon wallichii* or krimpsiaktebos which I found in the Eastern Cedarberg is toxic to stock but the Khoikhoi people apparently used the pounded stem as a poultice for abscesses.

*T. grandiflorus* with its long tubular flowers grows where the steep cliffs begin on the west-facing slopes of the Cape Peninsula.

*Cotyledon woodii* grows in the Ladismith area while the well-known *C. orbiculata* (plakkie or pig’s ear) is widely used for getting rid of warts and corns. Leaf juice can also be used as a poultice for abscesses, but, because of its toxicity, is too dangerous to be used internally.
Clivias are used medicinally by some of the indigenous peoples of South Africa for both spiritual and physiological ailments. *Clivia miniata* is the most widely used and therefore at the greatest risk of being overharvested in the wild. The plant parts used are the roots, rhizome and leaves. All parts of *C. miniata* are toxic and may cause anything from mild stomach upset to death if ingested in large doses.

*C. miniata* has a wide distribution in South Africa and is the variety most commonly grown in parks and gardens and as an indoor plant. *Miniata* refers to the flame colour of the flower. *C. gardenii* is confined to KwaZulu-Natal. *C. nobilis* is confined to the Eastern Cape and *nobilis* refers to the noble Lady Clive.

*C. miniata* x *Clivia caulescens*: the very different flower shapes of *C. miniata* (trumpet shaped) and *C. caulescens* (tubular) would suggest that they are pollinated by different pollinators. In fact, this plant is a naturally occurring hybrid of *C. caulescens* and the most northerly populations of *C. miniata*.
Annatjie Greyling

Apocyanaceae (oleander) are common in our area and therefore often go unnoticed. On closer inspection, I was fascinated by the contrasting textures of the balloon-type fruit, the woolly seeds and the dry pods. I was also surprised to notice not only a creeper variety but also one with a thick stem.

<table>
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Each of my paintings is of a plant I wanted to paint, three from my garden and one which, when flowering, makes a very striking entrance to the Kirstenbosch Botanical Garden. All are particularly appealing to me, three of them because I spent my childhood in Natal and one because *Gerbera jamesonii* was my mother’s favourite flower. I was intrigued by the difference between the *Gerbera* root system and that of *Crocosmia* and I find that both *Carissa* and *Bauhinia* have strong, bold bearing and colour. *Crocosmia* is used in traditional medicine for dysentery. The leaves of *Carissa macrocarpa* are used traditionally to treat diarrhoea in livestock. The leaves of *Bauhinia galpinii* are used traditionally in the treatment of diarrhoea.

*Bauhinia galpinii*  
Watercolour  375 x 285  R4,200

*Carissa macrocarpa*  
Watercolour  375 x 285  R4,200

*Gerbera jamesonii*  
Watercolour  375 x 285  R4,200

*Crocosmia hybrid*  
Watercolour  375 x 285  R4,200
I work mainly in charcoal pencil and watercolour, adding layers of colour to increase the depth and tone of my paintings; sometimes I use pen and ink to highlight specific parts of the plant. There is a slightly decorative approach with the use of the various mediums and this emphasises the shapes and forms of the plants represented. The organic form of the plant is important and provides inspiration in terms of the structural growth and natural design inherent in every plant.

I hope that my images reflect my approach to the organic qualities inherent in the plants that I have portrayed. The plants that I have chosen are special to me as they all grow in my garden and the gardens of my family – I really like them, and they are all medicinal! *Pelargonium graveolens* was grown from a slip from my daughter’s garden, *Crinum moorei* has been shared with all of the family and now grows in several family gardens, *Cotyledon orbiculata* and *Aloe ferox* are flourishing in my back garden looking towards Table Mountain.
South Africa has the richest and most diverse succulent flora in the world. For my fourth biennale, I decided to use succulents for all four images.

_Euphorbia aggregata_ is closely related to _E. ferox_ and _E. pulvinata_. They consist mostly of compact, multiple-branched and heavily-thorned cushions. It grows in the surrounds of the Carlisle bridge region about 45 km north of Grahamstown.

_Euphorbia grandialata_ is related to _E. cooperi_ and _E. barnardi_. It grows as a Limpopo endemic.

_Aloe maculata_ is a stemless aloe belonging to the group of spotted aloes. Reportedly, sap from the leaves is used as a substitute for soap. It grows from the Cape Peninsula to the Eastern Cape, the eastern Free State, through KwaZulu-Natal and Mpumalanga to Zimbabwe.

_Aloe albida_ is a dwarf aloe with small white flowers. It likes misty mountain grassland habitats and thrives in crevices amongst mossy rocks in areas where grasses are fairly short. The leaves have a waxy coating and a pale grayish, bluish-green colour. It is found on the mountains in Barberton to the northern border, and in parts of Swaziland.
Crinum moorei, family Amaryllidaceae, is a lily found in large clumps in damp marshy areas in forests along our east coast and is a centenarian plant of Kirstenbosch. The leaves and large bulbs are used in traditional medicine for urinary tract infections, infected sores and to treat cattle. This pink form of the flower is found wild around Port St Johns.

Cyrtanthus mackenii is a sweetly scented, dainty member of the Amaryllidaceae, which grows in clumps along stream banks. I have painted the yellow form of the species, var. cooperi, which comes from this region.

Veltheimia bracteata, family Hyacinthaceae, is a lily which grows in forests and coastal scrub. The flowers in the wild are usually pink and occasionally a greenish yellow form is found. This painting is of the very attractive cultivar ‘Lemon Flame’.

Zantedeschia aethiopica, the common arum lily of the family Araceae, grows in marshy areas along the eastern seaboard. Traditionally this plant is boiled and eaten and the leaves used as a poultice and a treatment for headaches.
The four plants I have chosen are all indigenous to southern Africa, and grow in rocky areas. The plants are linked by their ability to store resources, and by their hardiness.

The three succulents use their leaves as food and water storage organs, whereas the geophyte Haemanthus albiflos uses its bulb to store resources. The fact that these plants complement each other visually, contributed to my choice.

Cotyledon orbiculata is a well-known medicinal plant. The fleshy part of the leaf is used to soften and remove hard corns and warts. It can also be used as a poultice for boils and other inflammations, in particular, earache. The Tswanas use the rhizome of Sansevieria aethiopica to obtain moisture, and the leaf fibres to make string. The plant is also used in their local religious practices.
This biennale’s theme has prompted me to seek out and paint plants beneficial to the ancients who once lived amongst the very same hills and dales where I too roam and live, in the Cradle of Humankind. For all, from the ape-like hominids to the more modern Stone Age and Bushman people, hunting was an integral part of survival.

I have portrayed four lethal arrow poison plants from the area. Two of them were also used to treat snake-bites. My heart soared at the brief for this biennale with its mention of symbiotic relationships between plants and other creatures. Long before those early hunters, the butterflies and moths which I have included in my paintings used these specific host plants for their survival. Utilisation of the toxic plant poisons has ensured their continued existence to the present day.

*Acokanthera oppositifolia* hosts *Asota speciosa*; *Adenia digitata* hosts *Acraea anemosa*; *Boophane disticha* hosts *Brithys crini*; *Gnidia kraussiana* hosts *Erikssonia edgei*.

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**Acokanthera oppositifolia**  Mixed media  375 x 380  R21,800

**Adenia digitata**  Mixed media  440 x 380  R23,800

**Lasiosiphon kraussianus**  Mixed media  325 x 380  R17,800

**Boophone disticha**  Mixed media  440 x 380  R23,800

*Set of four:* R85,000
Among the plants that evoke childhood memories is the aloe. It got painted endlessly! Today this medicinal species *Aloe ferox* is painted again, but with full splendour and robust dignity, including, of course, the fauna and flora of its region!

I still picture my grandmother riding side-saddle on their family farm Fisantekraal, Bellville district, looking for and smelling the *Gethyllis afra*. I saw and painted it for the first time on 25 December, 2012!

*Agapanthus campanulatus* of the Wolkberge, Limpopo, is also portrayed with the fauna and flora endemic to its area, a wonderful project to research. The Wolkberg Zulu, for instance, is an endangered butterfly!

*Strumaria sulteri* was suggested by Graham Duncan to match the *Gethyllis*.

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