



LEIGH VOIGT

THE SILENT SPECTATORS OF HISTORY

This catalogue of artworks is published with the exhibition The Silent Spectators of History,
at Everard Read, London 27 April – 30 May 2018.

Published by Everard Read, London
80 Fulham Road, London SW3 6HR

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Edited by May Joan Chellew

Printed in South Africa by Hansa Print, Cape Town

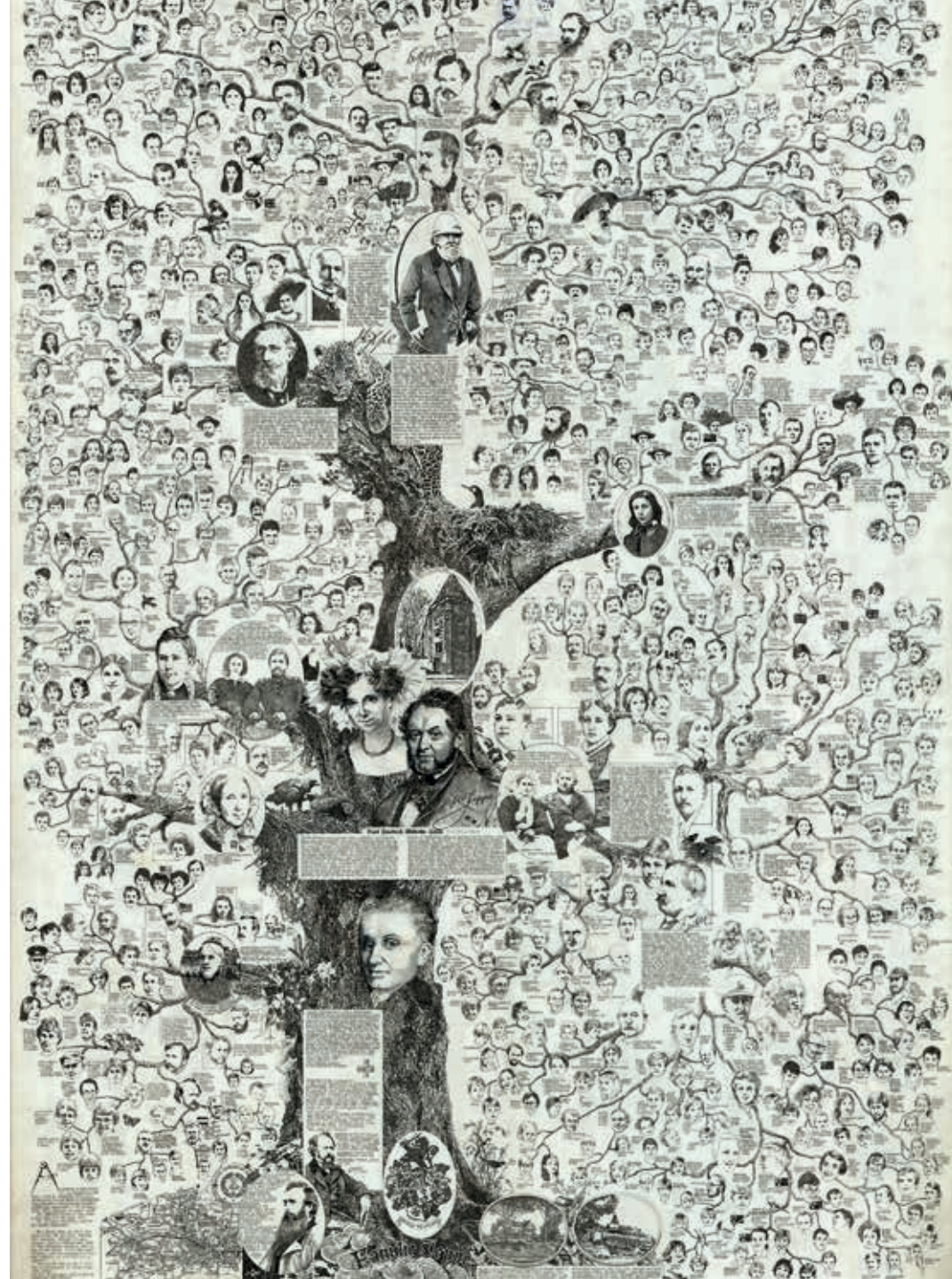
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27 APRIL – 30 MAY 2018

EVERARD READ
LONDON



Jeppé Family Tree, original pen and ink on paper vellum.

JEPPE FAMILY TREE

Ten generations ago, in the small county of Schwerin-Mecklenburg, in Northern Germany, my paternal ancestors were tending the elms, pines and birches. They were foresters by profession, and by passion. They planted, trimmed, counted and protected. Five generations later, my cousin, Ute Fellenberg, continued her family's work at the Esherode Institut near Hann. Münden.

When members of the Jeppé family emigrated from Germany in 1850 they came to South Africa, a country of opportunity and challenge. In May 1886, when gold was discovered on the Witwatersrand, my great grandfather, Carl Jeppé, was one of the first men to pitch a tent on the bleak grassy plain, which was later to be named Johannesburg. Being a man of vision and with a deep love of the German forests of his forefathers, he set about planting trees which were to line the streets that he and L.P. Ford laid out in Jeppetown and Fordsburg. When he moved to Cape Town in 1906, he built Trovato in Wynberg, and on the forty acres surrounding his house he planted many trees, some of which are still to be seen

in the suburb to this day. Carrying on the tradition, my father, also named Carl Jeppé, was Chairman of the Tree Society, and, together with my mother, Barbara, wrote and illustrated *The Trees and Shrubs of the Witwatersrand*, published by Witwatersrand University Press in 1964. My uncle, Prof. Tom Dunston, spent his retirement from the medical profession documenting the fynbos surrounding Hermanus, where he lived.

In the search for identity, not only are one's roots important, but the various branches on the Family Tree influence one's interests or life choices. Trees have therefore played an important role in my life, stemming from a family with its roots embedded in the soil, so to speak. So, as an artist, I chose to trace the origins of the family in the shape of a large tree, and penned likenesses of over 800 family members nestling amongst the foliage. Birds, animals, lizards and mushrooms are part of the visual symbiotic system, combined with the family's written history in time and place, covering a period of ten generations and five continents.



MAPUNGUBWE — Limpopo, South Africa

A lone *Boscia albitrunca* stands near the 'Hill of Jackals', the centre of this remarkable archaeological site, proclaimed a World Heritage Site in 2003.

Archaeologists believe the Kingdom of Mapungubwe (AD1075–1220) to have been a three-tiered hierarchy, with the commoners occupying the low-lying flat land surrounding the majestic hill which was home to the supreme authority, the ruling royalty, while district leaders built their homes on the surrounding koppies. The population of about 5000 people was generally involved in farming, but, as evidenced by many pottery shards scattered on the surface and in layers in an exposed site, ceramics was a favourite creative pastime. The artefact for which Mapungubwe is most famous is the exquisite gold rhinoceros found in a burial site on the royal hill thought to be that of the king. It is now housed in the Mapungubwe Museum in the University of Pretoria. At least twenty-four skeletons were unearthed on Mapungubwe hill but only eleven were available for analysis, the rest disintegrating upon touch or as soon as

they were exposed to light and air. Most of the skeletal remains were buried with few or no accessories; however most adults were buried with glass beads. Two adult burials associated with gold artefacts were unearthed from the so-called grave area on Mapungubwe Hill. Recent genetic studies found these first two skeletons to be of Khoi/San descent and thought to be a king and queen of Mapungubwe. Despite this latest information the remains were all buried in the traditional Bantu burial position (sitting with legs drawn to the chest, arms folded round the front of the knees) and facing west. One of the skeletons, a male, was buried with his hand grasping a golden sceptre. Another, that of a female, was buried with at least 100 gold wire bangles around her ankles and there were at least one thousand gold beads in her grave.

In 2007, the South African Government gave the green light for the skeletal remains that were excavated in 1933 to be reburied on Mapungubwe Hill in a ceremony that took place on the 20th November of that year.

Boscia albitrunca, Mapungubwe, 2017, oil on canvas, 100 × 110 cm

WADI RUM — Jordan

History has its legendary characters, like tall trees in a forest, or a lone tree on a barren plain, not so much because of what they set out to do, but more because of what society wants to make of them. People like Lawrence of Arabia, Moses and Elvis Presley. Wadi Rum in my mind is always to be associated with T.E. Lawrence, that eccentric, self-confident Oxford scholar who cast a tall shadow in Arabia, becoming friend of kings, advisor to generals and foot soldier par excellence.

With temperatures of over 48°C in summer and well below freezing in winter, almost no rainfall, the arid moonscape of Wadi Rum in Jordan is high on my list of the spectacular. It is no surprise to find only the hardiest of vegetation; however, as in all desert regions, its wildlife is abundant and varied. That was why, when I saw this straggly survivor, bleached and parched, I saluted, for the surrounding sandstone and granite outcrops exude a certain degree of hostile alienation. Standing huge and rugged, and intensely colourful, the rock massifs emerge from the surrounding sand like giant pillars, or as I imagine the mountains on Mars to be.

A wadi is a dry river bed and Rum was the name given by the Arabs to the ancient Greeks and Romans who lived in monastic communities wherever wells and shelters were to be found early in the 1st Century. Before them were the Nabateans and before them were the hardiest of prehistoric people, leaving their mark in the form of rock paintings and petroglyphs.

The Zalabia Bedouin people, working with climbers and trekkers, camel and horse safaris, day trippers and adventurous tourists, have made a success of developing eco-adventure tourism, now their main source of income.

This hardy attractive little tree when I saw it many years ago at the base of the steep-sided Khazàli Canyon has by now probably become a tall noble specimen, offering shade to countless tourists, guides, film stars and photographers. *Ficus palmata* is a close relative of the common fig *F. carica*, but the trunk is whiter and the leaves smaller, mostly unlobed. It is known as bedu, or the Punjab fig and is now almost extinct in Israel but fairly common in the Himalayas, Central Asia and Egypt.

Ficus palmata, Wadi Rum, Jordan, 2018, oil on canvas, 110 x 130 cm





RICHTERSVELD — Northern Cape, South Africa

No place in my experience comes close to the grandeur of the Richtersveld. It is a mountainous desert consisting of rugged kloofs and high mountains, flat sandy plains, giant sandstone boulders wind-eroded into bizarre shapes, all being gently brushed with a palette of soft colours no artist could ever imagine, even less employ.

There is a consistency which appeals to my sense of security. Nothing has changed in the last twenty years of my having travelled there - fewer than five times. Except that which has been injudiciously and sadly added by man, like a public toilet where I had long ago pitched my tent for the first time, and where I and my few companions were the only humans for hundreds of kilometres. The silence was like no other, sublime and sensual, the only sound being the beating of my own heart.

In spite of its apparent barrenness, life in this UNESCO World Heritage Site abounds, and boasts an astonishing

variety of plants, birds, reptiles and animals, most of which are endemic and uniquely adapted to survive the extreme heat and bitter cold.

The area is seasonally inhabited by nomadic Khoi-Koi herders who still practice their traditional lifestyle and culture, which are intrinsically connected to the environment.

Idiosyncrasies of weather in different countries determine what happens to the life forms that occur there. The harmattan sweeps across the sands of Mali, parching everything in its path, the mistral of France drove Vincent van Gogh crazy; but the 'malmokkies' of the Richtersveld bring life-giving fog without which all life in that magnificent expanse would surely perish.

The Boscias in the Richtersveld are the most gnarled, weather-worn, indefatigable sentinels of the desert, supplying shelter to a myriad creatures, large and small.

Boscia albitrunca II, Richtersveld, 2017, oil on canvas, 90 x 120 cm



RICHTERSVELD — Northern Cape, South Africa

The brooding light of the late afternoon in the Richtersveld, with the rich yellow dust-laden atmosphere that would have seen the local Khoi-Koi goatherds settle in to their temporary shelters, where their meagre possessions would be unpacked from the carry-all over their shoulders and preparations made for the evening meal and sleep under a star-filled sky. One can almost smell the smoke of the supper fire as the shadows lengthen and the night closes in.

One of the trees near which the Nama People would take shelter is the *Euclea pseudebenus*, or black ebony, because it would provide an almost endless supply of hard wood where nothing else grows in the harsh and unforgiving natural environment. *Euclea pseudebenus* is found in arid, stony and sandy desert and semi-desert parts of southern Africa, usually in low-lying areas along watercourses. The genus name *Euclea* means 'to be of good report', or

'to be famous', from the Greek *eucleia*, which is derived from eu, meaning 'good', and kleos, meaning 'report', possibly referring to the good quality of its wood. Its leaves would be browsed by the livestock and the fruit, when ripe, could be eaten, although small and not particularly tasty. Although the common name, black ebony, suggests a good hard wood, the Latin species name enlightens us. *Pseudo* informs us that 'false' ebony is closer to the mark; sometimes giving this tree a bedraggled look, with many branches devoid of leaves, broken off from the main trunk, often lying on the ground under the tree. But the heartwood, however, fortunately for our shepherd's fire, is fine-grained, dark brown and very hard.

As with most slow-growing, long-lived trees, like the *Boscia* and some *Acacias*, the *Euclea* has a deep tap root able to tap into underground water, and the tree may become hundreds of years old.

Euclea pseudebenus, Black ebony, Richtersveld, 2017, oil on canvas, 90 x 120 cm

The colourful sandstone Siq leading to the Al Khazneh, better known as Petra's Treasury, is a wind and rain eroded, steep-sided winding narrow gorge, about 1200m long, 3–12m wide and 80m high. Parts of the rock faces were sculpted by the Nabateans, who engineered a system of aqueducts which brought fresh spring water to the city of Petra.

Nothing can prepare you for your first sighting of the breath-taking Treasury; a soaring rose-pink edifice bathed in a golden glow, adorned with intricate relief carvings, pillars and arches. Created in the 3rd Century BC, this UNESCO World Heritage Site has enthralled and thrilled historians and laymen alike, by both the depth of its history and riotous colouring. The hollowed out temples, tombs and chambers that line the valley and dot the surrounding hillsides are glorious examples of nature at its most uninhibited. Sedimentary bands of sandstone in every colour from palest yellow through orange to vivid red, swoop and dive along the lintels, arches and doorways. No doubt, as the area must have been inhabited by a large population for centuries, fruit, nuts and vegetables must have grown in profusion. Petra became an oasis for traders on their long desert journey

and a strategic commercial centre for the large caravans passing through. In some places, walling, arches and pillars are still intact, in others, the gigantic blocks of the softest pink hue lie haphazardly along the path leaving one free to imagine what this extraordinary settlement must have been like. A city once occupied by thousands of Nabateans, was to fall, albeit quite peacefully, in AD106, to the Romans until its importance in international trade waned. The decay of the city continued with the opening of alternative sea trade routes and the occasional earthquake.

I like to think that the gnarled 470 year-old *Pistacia atlantica*, the drought-resistant turpentine tree, forcing its way between the hewn blocks of sandstone along the main road is a living remnant of a lost civilisation. Long-lived, the turpentine tree can survive for up to a thousand years. In bygone times these trees were used as landmarks and memorials for the dead.

Al-Muheisen, who has been excavating in Petra since 1979 said, "We have uncovered just 15 percent of the city. The vast majority—85 percent—is still underground and untouched."

Pistacia atlantica, Turpentine tree, Petra, 2018, oil on canvas, 110 × 165 cm





RICHTERSVELD — Northern Cape, South Africa

Plants as sculpture, as design elements of nature, are more likely to be found in sparse dry areas of southern Africa, in those vast plains of scrubby bushes, dry ravines and rugged mountains, rather than in the lush subtropical forest. Given the right light, the soft glow of dawn or the midmorning rays of the sun, *Cadaba aphylla*, the aptly named, leafless wormbush, one of South Africa's most versatile and tenacious plants, thrills me to the core. The graceful branches, or tendrils, as I like to think of them, are covered with a soft bloom. In order that the plant might survive in such a harsh environment, it has developed specific characteristics to ensure its survival, such as spines on the tips of the succulent branches and small leaves reducing transpiration during periods of drought. The slow-growing habit builds up sturdiness to withstand severe frost or intense heat. The small black

seeds are covered with a sticky bright orange pulp which attracts birds and small mammals causing the seeds to be dispersed over a wide area. For this reason it is neither rare nor endangered. The future of the species is secure as it is not palatable to livestock nor is it useful to humans except in limited medicinal situations, hardly worth harvesting on a large scale.

Conditions usually prevent it from growing any bigger than a knee high bush, but it can reach up to 2 metres in height, making it a perfect refuge for a wandering shepherd in the heat of the day, perhaps knapping a small arrow-head as he contemplates the horizon, as man has done throughout the ages. Not woman, though. She is too busy collecting firewood, foraging or making supper.

Cadaba aphylla, Leafless wormbush, Richtersveld, 2018, oil on canvas, 100 × 110 cm

G Ö B E K L I T E P E — T u r k e y

The few small trees lining the road up the steep hill to Göbekli Tepe, are covered with a thick layer of fine grey dust, adding an eerie quality to the bleak surroundings. “Potbelly Hill” is an archaeological site in the South Eastern region of Anatolia, Turkey. Dating back to the 10th millennium, circles of over 200 massive T-shaped stone pillars were erected, the world’s oldest known megaliths. Each pillar has a height of up to 6 metres and weighs up to 20 tons.

Some of them have relief carvings of mammals such as lions, bulls, boars, foxes, gazelles and donkeys; snakes and other reptiles; insects and arachnids; and birds, particularly vultures.

The site was first noted in a survey by Istanbul University in collaboration with the University of Chicago in 1963. Because of farming activity in the area, the surface material, consisting of rocks and knapped stone tools, was gathered into piles thereby disturbing the upper layers. The ‘flat rocks’ observed by the farmers were at the time thought to have been grave markers, but in fact were the tops of those tall buried pillars.

The site was first properly excavated by a German team headed by Klaus Schmidt in 1996 and work continued until his death in 2014. He believed the site was a sanctuary where people from a wide region periodically congregated. It is situated on a flat and barren plateau transformed in certain places by erosion and quarrying, where four 10 metre long channels are to be found, interpreted as being the places from which rectangular blocks were carved to construct the surrounding buildings, of which now only the foundations are preserved. Another quarry was discovered on the south eastern slope of the plateau, from which the huge monolithic pillars were hewn. Their profiles were pecked into the rock, the detached blocks then being levered out of the rock. There are three T-shaped pillars that have not yet been removed from the bedrock. The slabs were transported from pits located approximately 100 metres from the hilltop, with workers using flint points to cut through the limestone bedrock.

On the way to Göbekli Tepe, Turkey, 2017, oil on canvas, 100 × 110 cm





Detail, *On the way to Göbekli Tepe, Turkey*, 2017, oil on canvas, 100 × 110 cm

Radiocarbon dating places the construction of these early circles in the range of 9600 to 8800bc. Carbon dating suggests that (for reasons unknown) the enclosures were backfilled during the Stone Age. The inhabitants are assumed to have been hunters and gatherers who lived in villages nearby for at least part of the year. Archaeologists estimate that up to 500 persons were required to extract the heavy pillars from local quarries and move them 100–500 meters to the site.

Schmidt's view was that Göbekli Tepe is a stone-age mountain sanctuary. Radiocarbon dating as well as comparative analysis indicate that it is the oldest

religious site yet discovered anywhere. Schmidt believed that what he called this "cathedral on a hill" was a pilgrimage destination attracting worshippers from up to 150 km away. Butchered bones found in large numbers from local game such as deer, gazelle, pigs, and geese have been identified as refuse from food hunted and cooked for the congregants.

In 2017, discovery of human crania with incisions was reported, interpreted as providing evidence for a new form of Neolithic skull cult. Until more evidence is gathered, it is difficult to deduce anything certain about the originating culture or the site's significance.



T S W A L U K A L A H A R I R E S E R V E — N o r t h e r n C a p e , S o u t h A f r i c a

The tangled mass of prickly branches, dense and impenetrable, suggests struggle and survival not only for itself, but for generations of dependant species of reptile, birds, insects and possibly man, although not one piece of litter defiles the patch of shade of this magnificent ancient *Boscia* in the southern hills of Tswalu. Although once a hunting farm in the semi-arid grassland of the red-duned Kalahari, Tswalu is South Africa's largest private game reserve, now protecting over 110,000 hectares of spectacular plains and mountains. Owned by Nicky and Strilli Oppenheimer and their son Jonathan, its protection and conservation has been ensured.

The original reserve was created as a hunting property by Stephen Boler, a British businessman, who bought up 35 farms, totalling some 88,000 hectares. Stephen and Nicky Oppenheimer met only once but instantly recognised each other's love and respect for the southern Kalahari. When Stephen tragically died, his will specified that Tswalu was to be offered first to Nicky. The Oppenheimer family took ownership in 1998. Hunting stopped overnight and the land given back to itself. Breeding programmes

for rare and endangered species, such as roan and sable antelope, were developed. Academic researchers in many varied fields were invited, not only to complete their studies in a fascinating environment, but to contribute their accumulated knowledge to further the aims of the conservation ethic vital to the management of such a fragile eco-system. Further neighbouring farms have been gradually acquired and transformed, incorporating the spectacular Korannaberg mountains, thereby adding more habitats, more diversity. Countless buildings have been demolished and all fences removed. Everywhere, the grasses have returned.

In 2014 Tswalu Kalahari was declared a Nature Reserve and given formal protection, offering sanctuary to over 80 species of mammals, together with approximately 240 species of birds. Insects abound and the balance of nature has been restored. If the word 'pristine' means 'as it was since the beginning of time', then the Oppenheimers have achieved the impossible. By intense research and dedicated application of principled conservation, they have created a unique reserve, unparalleled anywhere in the world.

Boscia albitrunca, Tswalu, 2018, oil on canvas, 110 × 165 cm

RICHTERSVELD — Northern Cape, South Africa

Where vegetation is minimal, even a small shrubby specimen of *Boscia albitrunca* is enough to supply shade and firewood to a solitary goatherd of the Khoi-Koi in the vast and stunning geological desert that is the Richtersveld. He would erect his temporary structure, a rush-mat house called 'haru om', next to a tree which would then become his security for the short period during which he must call it home. When he leaves, all that remains is a ring of stones, redolent of struggle, silence and solitude.

Human habitation in this hostile environment is almost non-existent, the earliest evidence of which was discovered in a rock shelter at Die Toon (The Toe) near Tatasberg, a tumbled mass of eroded granite where klipspringer, springbok and zebra graze between the dome-shaped extrusions. Bones uncovered at Kokerboomkloof reveal that at least some of the species currently present in the region, such as springbok, zebra and klipspringer were also present over 4000 years ago. The impetus for the formation of a conservancy grew out of a field trip in 1997 when the Eksteenfontein Youth Forum went to see the petroglyphs along the Orange River and found that some had been removed and others damaged. This site has been dated back to 2200BC.

The Richtersveld is regarded as one of the most interesting and visually stunning geological areas of southern Africa. The rock formations, both volcanic and sedimentary, are composed of patches of sparkling white quartzite, bands of red iron, dome-shaped masses of granite, dark dolerite dykes, soft ochre sandstone and jagged grey shale. This wide variety of geological formations has resulted in a unique range of habitats and specific climate systems creating an isolated environment protected on several sides by physical barriers. The intense folding, buckling and fracturing over an enormous time span 2000 million years ago are to be seen in the high quartzite cliff walls along the Orange River, making the shore along most of the Namibian side unreachable except by boat, and uninhabitable by people. The mountains in the North West are impassable and there are no roads. The Helskloof Provincial Reserve is also comprised of high cliffs, deep canyons and an expanse of black and inhospitable rock faces unsuitable for agriculture or human habitation. These geological factors insulate the Conservancy from encroachment, save for a few nomadic herdsman and an increasing number of intrepid travellers.

Boscia albitrunca and remains of Rush-mat House, 2018, oil on canvas, 110 x 150 cm





Untitled, 2017, oil on canvas, 120 × 80 cm

RICHTERSVELD — Northern Cape, South Africa

To understand a plant of such complex beauty as this woody shrub, is to know that if any living thing is to survive, it should be lucky enough as a seed, an egg, a sperm, an amoeba or a germ to have found itself in a place which has optimal conditions to permit growth to adulthood. This applies to all plants, people, chickens and malaria. Common sense tells us not to try and transplant plants from sub-tropical regions into desert areas or people into countries to which they do not belong. Similarly, to remove living creatures from their own habitat is to deny them their rights, sometimes their very existence, and they will wither and die. We could all take a long hard look at Nature's supreme authority when it comes to balance and order.

When a specimen such as this reaches this gnarled stage in its long life, one also realises that it is probably providing shade and shelter to small creatures, such as snakes, lizards, insects and even birds, thereby contributing to the well-being of fellow contenders for old-age.

Since it had no leaves, flowers, seeds or label, at the time that I saw it, it has to remain ignominiously unnamed, and be admired simply for its beauty.

1943: Born in Johannesburg, South Africa. Studied at the Johannesburg School of Art under Andrew Verster and Joyce Leonard.

1962–1968: Worked in Advertising Agencies, Olopson and Downing, and Barker McCormac.

1967: First solo exhibition of batiks at the Lloys-Ellis Gallery, Johannesburg.

1970: Solo exhibition of bird studies at the Lister Art Gallery; group show at the Little Gallery, Sandown.

1971: Solo exhibition of bird studies at the Lister Art Gallery.

1972: Participated in group shows at the Lidchi Gallery and Gallery 101.

1973: Participated in the *International Botanical Art Exhibition* at the Gertrude Posel Gallery; *Winter 73* exhibition at Gallery 21; started illustrating weekly articles in the Rand Daily Mail written by Sue hart, entitled *In the Wild*.

1974: Participated in the *Animals in Art* exhibition held at the Royal Ontario Museum in Toronto, Canada; started a series of three paintings for the Endangered Wildlife Trust to raise funds for conservation.

1975: Solo exhibition at the Lister Art Gallery.

1976: Participated in the *Bird Artists of the World* exhibition at the Pieter Wenning Gallery.

1977: Solo exhibition at the Lister Art Gallery.

1981: The original drawings for an article on the *Rarest Birds in the World* for the International Wildlife Magazine shown at a solo exhibition at the Wildlife Gallery, Toronto; solo exhibition at Gallery 'S' in Nelspruit of paintings inspired by a trip to Greece; participated in the *Illustrators' Workshop* in Paris, France.

1982: Participated in the *Animals in Art* exhibition, Toronto, for the World Wildlife Fund.

1983: Solo exhibition at the Carriagehouse Gallery, Johannesburg.

1984: Participated in the *Bird Artists of the World* exhibition at the Everard Read Gallery, Johannesburg; various commissions and group shows.

1985: Participated in the *World Wildlife* exhibition at the Everard Read Gallery.

1986: Solo exhibition at the Carriagehouse Gallery; solo exhibition at the Bruce Ponting Gallery, Nelspruit.

1987: Solo exhibition at the Sanderling Gallery; participated in a group show at the Royal Ontario Museum, Toronto; participated in the exhibition of *Children's Illustrations* at the Children's Literature Symposium at the University of the Western Cape.

1988: Solo exhibition at the South African Association of Arts Gallery, Pretoria; completed a private commission to do a series of all the owl species in southern Africa.

1989: Designed a 9 × 2.5m tapestry of the Fauna and Flora of the Lowveld for the Nelspruit Civic Centre.

1990: Commissioned to do two paintings for the KaNgwane Government; two paintings for the *Directors' Collection, In Full Flight*; participated in the *Wildlife Exhibition* at the Total Gallery.

1991: Participated in the *Wildlife Exhibition* at the Everard Read Gallery; commissioned by Lagamed Pharmaceuticals to do a painting to raise funds for ARIC (African Raptor Information Centre); participated in the 3rd Annual *Original Art Showcase* in the Prestige Art Gallery, Toronto.

1992: Designed a tapestry for De Beers Consolidated, woven by Marguerite Stevens; participated in the *International Natural History Exhibition* at the Everard Read Gallery; in the *International Botanic Art Exhibition* at the Everard Read Gallery, and in the *Annual Original Art Showcase* at the Prestige Art Gallery, Toronto; held a solo exhibition at The Studio in Parktown North, Johannesburg; participated in the *Birds in Art* exhibition at the Leigh Yawkey Woodson Museum, Wausau, Wisconsin, USA.

1993: Participated in a group exhibition to raise funds for ARIC; participated in the *Annual International Wildlife Exhibition* at the Everard Read Gallery; participated in the *Birds in Art* exhibition at the Leigh Yawkey Woodson Museum; and at the Prestige Gallery, Toronto; participated in the *Still Life Exhibition* at the Everard Read Gallery; participated in a group show in honour of Simon Calburn at the Transvaal Museum; group show at the Strydom Gallery in George; solo exhibition at The Studio.

1994: Completed third and final edition of the Jeppe Family Tree, consisting of over 800 pen and ink portraits; participated in the *Birds in Art* exhibition at the Leigh Yawkey Woodson Art Museum and the *Annual Showcase* at the Prestige Gallery; worked on an edition of etchings and two stone lithographs with Caversham Crafted Books.

1995: Participated in the *Waterfowl Festival* exhibition, Maryland, USA; participated in the annual *Birds in Art* exhibition at the Leigh Yawkey Woodson Art Museum; participated in the *Annual Showcase* at the Prestige Gallery; participated in the *Children's Book Illustrators Exhibition* at Unisa and at the Johann Stegman Gallery, Bloemfontein; participated in the *Wildlife Art* auction at Christie's, London; organised and participated in a family group exhibition at The Studio; participated in the *Wildlife Exhibition* at the Everard Read Gallery to raise money for the WWF Table Mountain Project.

1996: Went to Germany to work on a limited edition hand-made book, *Kürzschlusse*, an anthology of aphorisms, written by Günter Schlosser, in which each page is illustrated with an original watercolour; designed a tapestry for Nedcor; participated in Christie's *Wildlife Art* auction.

1997: Worked on tapestry designs to be woven by Marguerite Stevens; designed stamps featuring Brahman cattle for a miniature sheet and Nguni cattle for a first day cover; exhibited at Christie's *Wildlife Art* Auction in London; participated in the *Birds in Art* exhibition at the Leigh Yawkey Woodson Art Museum where the painting *Sacred Ibises* was chosen for the national tour and purchased by the Museum for their permanent collection; exhibited at the Strydom Gallery, George, and at the Everard Read Gallery at the Waterfront, Cape Town; painted *Winter Cheetah* for limited edition print.

1998: Designed a set of stamps of *Damara dik-dik* and *Tree squirrel* for Namibia, and *Friesland cattle* for the South African Philatelic Services; painting of *Sacred Ibises* featured in the Tryon and Swann Gallery catalogue, London; participated in Christie's *Animals in Art* Auction; designed poster for *Important Bird Areas* for Birdlife, Africa.

1999: Completed three paintings for Tryon and Swann Gallery; *Martial Eagle, bathing* accepted for the *Birds in Art* exhibition at Leigh Yawkey Woodson Art Museum and then selected to tour the United States for a year; designed logo for the *African Elephant Trust* and a certificate for the *National Parks Support Group*; participated in the annual exhibition at the Strydom Gallery; all the paintings from *Lulu Phezulu* on show at a solo exhibition at The Studio, Parktown North.

2000: Won a bronze medal in the *Botanical Exhibition* at Kirstenbosch Botanical Gardens; won first prize at an exhibition of Botanical paintings at the Lowveld Botanical Gardens; participated in the twenty-fifth anniversary *Birds in Art* exhibition at the Leigh Yawkey Woodson Art Museum; participated in Christie's Art Auction, London.

2001: Participated in a group exhibition at the Tryon and Swann Gallery, London.

2002: Painting of *Nguni Cow in Cottonfield* for Art for Aids Auction; designed Nguni Cattle poster; participated in Strydom Gallery annual exhibition; private commission for four portraits.

2003: Participated in group show for David Shepherd's *Art for Survival* exhibition; trip to Italy; launch of *The Abundant Herds* (Fernwood) at Dombeya Farm, Hemlock, Mpumalanga, at Michael Stevenson Contemporary, Cape Town and at the Everard Read Gallery, Johannesburg.

2004: Participated in a group exhibition at the Everard Read Gallery; trip to Russia; participated in *Art for Survival* at Christie's, London; the collection of oil paintings from *The Abundant Herds* shown at the Grahamstown Festival; solo exhibition at the Bonisa Gallery, Kloof; commissioned to do a large painting of Nguni bull for Unilever; did large painting of chillies for Nandos; painted two fiberglass cows for CHOC (Children's Haematology Oncology Clinic); climbed Mt. Meru.

2005: Participated in group show at the Everard Read Gallery; exhibited nine new large Nguni oil paintings at the Everard Read Gallery; trip to France; the collection of oil paintings from *The Abundant Herds* shown at Kirstenbosch Botanical Gardens; did oil painting called *Lunch under the Shinus Molle, Arusha*; trip to Paris; trip to Richtersveld; trip to Natal; trip to Cape and Nieuwoudtville.

2007: Designed a 3m × 4m tapestry for a private commission in France.

2008: Trip to Mali; trip to Egypt, Petra and Wadi Rum, Jordan; exhibition of Nguni Cattle at Ron Belling Gallery, Port Elizabeth; participated in Johannesburg Art Fair; designed two tapestries in collaboration with Marguerite Stevens; trip to Sicily; participated in the annual exhibition at the Strydom Gallery, George.

2009: Second trip to Mali; watercolour portraits; trip to Ethiopia.

2010: Exhibition of Trees, *The Recollections of a Dendrogenealogist* at the White River Art Gallery; which moved on to the William Humphreys Art Gallery, Kimberley, and then to the Everard Read Gallery.

2011: Private commission to do four watercolours; commissioned to do a painting of a new species of Pelargonium; worked on painting of Karoo Poplar; trip to Ethiopia; went to India to get reference for painting of a Banyan Tree for London Art Fair.

2013: Worked on large oil painting of *Acacia erubescens*; trip to Morocco; painting of Tamboetie Grove for Johannesburg Art Fair; oil painting of Dombeya for centenary exhibition at Everard Read Gallery; trip to Richtersveld and Tankwa.

2014: Painting of *Boscia albitrunca* for Johannesburg Art Fair.

2015: Exhibition entitled *The Boscias of Tswalu, the Musomorphology of Boscia albitrunca* at the Everard Read Gallery, Johannesburg; tour to Benin and Togo.

2016: To Malaysia for the printing of *The Amaryllidaceae of Southern Africa*; tour to Eastern Turkey.

2018: Exhibition entitled *The Silent Spectators of History* at the Everard Read Gallery in London.

LIST OF PUBLICATIONS

The Abundant Herds, A Celebration of the Nguni Cattle of the Zulu People, published by Fernwood Press, 2003.

The Amaryllidaceae of Southern Africa, Barbara Jeppe, Graham Duncan, Leigh Voigt, published by Umdaus Press, 2016.

Back in the Wild, written by Sue Hart, published by Collins, 1977.

The Beautiful Bowls of Carolyn Metcalfe, written by Georgia Saunders, published by Galley Press, 2012.

'n Blou Kameelperd vir Oupa, written by Andrea Bosch, published by Human & Rousseau, awarded the Old Mutual Prize for the best children's book over a five-year period, 1991.

The Book about the Book, The Story of the making of the Amaryllidaceae of Southern Africa, withdrawn from publication at the author's discretion, 2017.

The Boscias of Tswalu, catalogue of paintings on exhibition at the Everard Read Gallery, 2015.

Cheetah under the Sun, written by Nan Wrogeman, published by McGraw-Hill, 1975.

Foxtails, poetry by Ted Townsend, published by Daan Retief, 1988.

Guardian of the Mountain, Viking, cover design, 1990.

HAROLD VOIGT, The Poetry of Sight, written by Cyril Coetzee, published by Galley Press, 2007.

In the Wild, written by Sue Hart, published by Africana Book Society (Pty) Ltd., 1974.

The Investors' Guide, written by Günter Schlosser, jacket cover, 1993.

Kürzschlusse, written by Günter Schlosser, a handmade book, edition of 50, with 50 original watercolours per book, published by Caversham Crafted Books, 1996.

The Lore that Saved the Wild, written by Marguerite Poland, a series of illustrations in the Weekly Mail and Guardian newspaper, 1995.

Lulu Phezulu, Leigh Voigt's African Album, written and illustrated by Leigh Voigt, published by David Philip, 1999. *Lulu Phezulu* won the Book Data's South African Booksellers Book of the Year Award.

The Mantis and the Moon, written by Marguerite Poland, published by Ravan Press 1978, which won the Sir Percy Fitzpatrick prize for Literature. It was then translated into Japanese and won the 'Honourable Award of the Sankei Prize' for children's books.

More Wildlife paintings, Techniques of Modern Masters by Susan Rayfield, published by Watson Guptill, 1996.

Nature's ABC, written by Sue Hart, published by Via Africa, 1978.

Once at KwaFubesi, written by Marguerite Poland, published by Ravan Press, 1981.

The illustrations for an article on the 'Rarest Birds in the World' for the International Wildlife Magazine, 1981.

The Recollections of a Dendrogenealogist, catalogue of the paintings for an exhibition at the Everard Read Gallery, 2010.

Sambane's Dream written by Marguerite Poland, published by Penguin, 1990.

Shades, a novel by Marguerite Poland, published by Viking (Penguin), cover design, 1993.

The Shadow of the Wild Hare, written by Marguerite Poland, published by David Philip, 1987.

Sonoog, Tafelburg, cover design, 1990.

Trees and Shrubs of Mpumalanga and Kruger National Park, by Ernst Schmidt, Mervyn Lotter and Warren McClelland, cover design, 2001.

Die Vosse van Bulberg, Tafelberg, cover design, 1990.



