

MAMTOLI MTOLE

UFI SO (BEER BOT)
UMANTEI SIA NA (BEER FOOT)

1998.04. 49

object type: beer pot	acc no: 1998-T3-23 1998-4-49
vernacular: Uphiso (Ucamba)	<div style="border: 1px solid black; padding: 20px; width: fit-content; margin: auto;"> <p>contact prints</p> </div>
Sub-type:	
Community: (la Kwa) Zulu	
sub- group: North Nguni	
geographical location: Malmoth (Kwazulu)	location:
	shelf:
	b/w c/t c/s
	Dimentions:
date and place collected: Emashunka; August 1997	h: cm diam:
	w: cm mounted:
date executed : Aprox. 1940 ?	d:
artist name, sex: Mamtoli Njokwe (female)	medium:
	clay (Umbumba), fired with shiny surface
use: Used and often made by a married woman to contain & pour out beer at a trad. ceremony.	
purchase / <u>donation</u> / bequest: Anglo American Nomusa dube	
price paid: (group)R 250.00	physical description: .condition: sligtly chipped at mouth pattern: Amaspmpa (see across page for decorative details, note the pattern difference on both sides where applicable.)
insurance value:R 250.00 (1998)	
authority: agc 199 ; GJMC: Executivecommittee 98-05-05; sport, arts & Culture committee 98-04-23	
origional collection no:	
object type translation:	
catalogues:	

GJMC : EXECUTIVE COMMITTEE 98-05-05
 GJMC : SPORT, ARTS AND CULTURE COMMITTEE 98-04-23

**METROPOLITAN SPORT, ART, CULTURE AND ECONOMIC DEVELOPMENT
 (METROPOLITAN ARTS AND CULTURE DEVELOPMENT AND FACILITIES)**
 Strategic Thrust : Communications and Marketing
 Nature of Report : Proposal for Implementation

The objects of material culture are of great value to the Gallery. These items would not only supplement the costume collection where there are gaps but also offer an unusual variation to those in the collection.

The *isicolo* and *isidwaba* are items that are not represented in the collection and offer an unusual combination with the beaded pieces attached. The collection of most works has occurred in the same region which correlates with the colour combination of beads known as *isishunka*, thus adding to the educational component of the collection.

The two beer container covers have been made by the same person, who is known. Hence, the history of the objects and their maker can be compiled. The two clay beer pots provide a reference point to the *masumpa* pattern that occurs in other items in the collection. By selecting the two specifically-named pots, links between the function and the naming of the pots can be researched.

The Swazi *umgaco*, *indlamu* and bead necklaces are an important complement to the beadwork collection. They are excellent examples of contemporary production of beadwork that is functional in the 'traditional' reed dance in Swaziland today.

CONCLUSION

These works of art would be valuable additions to the Gallery's collection.

IT IS RECOMMENDED

That the donations detailed in the item be accepted into the Gallery's permanent collection and that the thanks of the Greater Johannesburg Metropolitan Council be conveyed to The Friends of the Johannesburg Art Gallery.

(N/F)

(AG 13/98)
 (METROPOLITAN SPORT, ART, CULTURE
 AND ECONOMIC DEVELOPMENT)
 (METROPOLITAN ART AND CULTURE
 AND ECONOMIC DEVELOPMENT)
 (CHIEF CURATOR: ART GALLERY)

(R Keene)

(Tel. 407-6857)

SA&C\00455

tk

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GJMC : SPORT, ARTS AND CULTURE COMMITTEE 98-04-23

**METROPOLITAN SPORT, ART, CULTURE AND ECONOMIC DEVELOPMENT
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 Strategic Thrust : Communications and Marketing
 Nature of Report : Proposal for Implementation

Artist/Community	Title/Object	Medium
Zulu, S MaMkhize Zulu/ Msinga KwaMabaso	Study for Harambee Isicolo (headrest)	fire and water on board and hide strips wool, thread, pigment, glass beads
MaSithole Zulu/ Msinga Ebathenjini MaZungu Sibisi/ Msinga Emashunka	Isidwaba (married woman's skirt) Isibamba (belt)	cow hide, thread, glass beads, brass buttons, grass, pigment grass, beads, thread, brass button
MaMchunu Zulu/ Msinga Emashunka MaSibiya Zulu/ Msinga Emashunka	Isibamba (belt) Isibamba (belt)	grass, beads, thread, brass button grass, beads, thread, brass button
MaSithole Mdunge/ Msinga Emashunka MaMchunu Mthembu Msinga Emashunka	Imbenge (beer container cover) Imbenge (beer container cover)	grass, thread, glass beads grass, thread, glass beads
MaMtoli Mjokwe/ Melmoth Kwazulu MaMtoli Mjokwe/ Melmoth Kwazulu	Uphiso (beer container) Umancishana (beer container)	clay clay
Swazi	8 x necklaces Umgaco (sash) Indlamu (skirt)	beads, thread wool, thread wool, thread, brass beads

Wayne Barker (b 1963, Pretoria) studied at the Pretoria Technikon and thereafter at the Michaelis School of Fine Art. He works with installations, sculptures and paintings, often combining images of popular culture and mass media in controversial and challenging appropriations, as in this work.

Gerard Bhengu (1910 to 1989) lived in the district of KwaZulu-Natal. He was a self-taught painter of portraits, genre, figures, landscape and township scenes, working mainly in watercolour and sepia.

Breyten Breytenbach (b 1939, Bonnievale) is an award-winning artist, poet and writer. He has exhibited both locally and internationally, and has published many literary pieces. Breytenbach has received honorary doctorates from the Western Cape (1988) and Natal universities (1994). He also received an appointment as honorary professor in creative writing at the University of Natal (1995). His work is rooted in the social and cultural politics of our time.

object type: <u>UPISO (Beer Pot)</u>	acc. no: <u>1998.04.49</u>	
vernacular:	contact prints	
object subtype:		
community: <u>Zulu</u>		
subgroup:	location:	
	shelf:	
geographical location: <u>MELMOTH</u> <u>KWA Zulu</u>	b/w:	c/t: c/s:
date and place collected:	dimensions:	
date executed:	h:	diam:
	w:	mounted:
	d:	
artist name, sex: <u>MAMTOLI MJOJWE</u>	medium:	
use:		
purchase/ donation/ bequest:		
price paid:	physical description:	
insurance value:		
authority:		
original collection number:		
object type translation:	condition:	
catalogues:		
stock take record:		
date	authority	administration changes

Greater Johannesburg Metropolitan Council 98-06-18

GJMC : EXECUTIVE COMMITTEE 98-05-05

GJMC : SPORT, ARTS AND CULTURE COMMITTEE 98-04-23

**METROPOLITAN SPORT, ART, CULTURE AND ECONOMIC DEVELOPMENT
(METROPOLITAN ARTS AND CULTURE DEVELOPMENT AND FACILITIES)**

Strategic Thrust : Communications and Marketing

Nature of Report : Proposal for Implementation

1 DONATION OF WORKS OF ART

PURPOSE OF THE REPORT

The purpose of this report is to acknowledge a donation of works of art to the Johannesburg Art Gallery.

On 28 August 1997 and 25 September 1997 the Gallery submitted reports recommending the purchase of works of art for the collection. Due to financial constraints, these works could not be purchased by the GJMC. The Friends of the Johannesburg Art Gallery have agreed to purchase these works of art as well as others recommended by the Art Gallery Committee at its meeting held on 5 September 1997.

The Friends of the Johannesburg Art Gallery have donated the following works of art to the Gallery:

Artist/Community	Title/Object	Medium
Barker, W	untitled	paint on metal
Bhengu, G	untitled (landscape)	watercolour
Breytenbach, B	SA angel	etching & aquatint, watercoloured
Lipshitz, L	Dedicated to the memory of Swartband	etching
Macala, B	untitled	charcoal drawing
Mofokeng, S	Motouleng Caves	photograph
	Surrender Hills, Clarens	photograph
	Easter Weekend, 1996	photograph
Wafer, J	Oval (blue)	etching & aquatint
Schoeman, J	Klein boerdery	material and cotton thread
	Everything is sacred (lighuisie)	tin and glass
	Pyramid (lighuisie)	tin and glass
van Coller, I	Uxamu	photogravure and lithography
	Richtersveld	collotype
	Series VIII	

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Lippy Lipshitz (1930, Plungian, Lithuania - 1980, South Africa) emigrated to South Africa in 1908. He was a successful artist who exhibited both nationally and abroad. Lipshitz has received a number of awards, among which is a 1964 Medal of Honour for Sculpture and a 1978 South African Association of Arts Medallion.

Benjamin Macala (1938 to 1997, Bloemfontein) was largely self-taught but was also guided by Cecil Skotnes, Ephraim Ngatane and Bill Ainslie. He is known for his sculpture and drawings. Macala has exhibited extensively and was included in The Neglected Tradition exhibition held at the Gallery in 1988/89.

Santu Mofokeng (b 1956, Johannesburg) has worked at various newspapers. Since 1988 he has been employed at the Institute for Advanced Social Research, University of the Witwatersrand. He has participated and curated numerous exhibitions and has presented many lectures and seminars both locally and internationally. He has received many awards including the Mother Jones Award for Africa (1992) and the Ernest Cole Scholarship (1991).

Jeremy Wafer (b 1953, Durban) studied fine art at the Natal University and at the University of the Witwatersrand where he received a BA (Hons) in history of art and a MA(FA). He has lectured at the Technikon Natal since 1982. Wafer has participated in numerous group and solo exhibitions, and has received numerous awards including the Standard Bank Drawing Award (1987).

Jan Schoeman (born c 1913) is a wanderer in the Klein Karoo. Schoeman started creating pictorially in 1929 when he went to school in Klaarstroom. He places an important emphasis on telling stories as a way of passing on the past. In his embroideries, which he commissions women to complete, he narrates several different stories on to cloths which he refers to as chapters. From his ricksha, (karretjie) Schoeman has attached a retinue of lanterns or lighuisies made of coloured glass, tin, discarded plastic, etc, which casts a magical light and creates a dream-like mirage when lit. He participated in the Klein Karoo Arts Festival in 1995 and was Artist in Residence during the Land and Lives : Pioneer Black Artists exhibition at the Gallery.

Ian van Coller (b 1970, Johannesburg) completed a National Diploma in Photography at the Natal Technikon in 1991 and a BA(FA) at Arizona State University, USA, in 1996. Van Coller investigates, contrasts and compares the colonial, neo-colonial and traditional African view of Africa.

Zwelonke Sandile Zulu (b 1960, Ixopo, Natal) completed a BA(FA) at the University of the Witwatersrand in 1993. Zulu manipulates fire as a metaphor of destruction, decay, purification and life. Zulu also works with the idea of ordered surfaces, by using geometric forms.

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AND ECONOMIC DEVELOPMENT)

(CHIEF CURATOR: ART GALLERY)

(R Keene)

(Tel. 407-6857)

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tk/rn

johannesburg

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2044
SOUTH AFRICA



gallery

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JOUBERT PARK
JOHANNESBURG
SOUTH AFRICA

TELEPHONE: (27-11) 725-3130/80/81
EDUCATION: (27-11) 725-3184/5/6
FAX: (27-11) 720-6000

A CHEQUE TO THE AMOUNT OF
R 1590.00 HAS BEEN RECEIVED
BY INNOCENTIA DUBE IN
PAYMENT OF THE FOLLOWING
ITEMS BROUGHT FORWARD
ON 08 JUL 1997.

ITEMS

1. IMBENGE X 3	R 140.00
2. ISIDWABA X 1	700.00
3. UKHAMBABA X 2	370.00
4. ITHLOKHO X 1	150.00
5. IZIBHAMBITA X 3	230.00
<u>TOTAL</u>	<u>R 1590.00</u>

SIGNED

WITH COMPLIMENTS