

SOTH0

From Beadwork set: Beaded bag

2007-11-19



FUMIGATE

**Conservation Request:**

<b>Artist name:</b>	
<b>Acc no:</b>	<b>JAG2007-11-19</b>
<b>Title:</b>	<b>BEADWORK</b>
<b>Date:</b>	<b>23 JUNE 2015</b>
<b>Dimensions:</b>	

**REQUEST** – Conservation     **X**  
 Restoration                        
 Condition Report               

**DAMAGE** –

➤ *From Isolation Room*

**VERY LIKELY INFESTED- PLEASE TREAT ACCORDINGLY**

*When is the artwork needed for?*

**Date: NOT NEEDED FOR EXHIBITION**

**Person Requesting:**

**Name: PHILIPPA**

**Surname: VAN STRAATEN**

**Depart: CURATORIAL**

*Date of departure from Conservation Dep. ....*

*Signature: .....  
Curator*

JAG 2007-11-14



5-8-08

JAG  
2011  
-5-1

JAG  
2007-  
11-19

JAG 2007-11-11

Set 2007-11-8 to 19

object type: Beaded Bag

acc no: 2007-11-19

vernacular:

sub-type:

community: Sotho



sub-group:

location:

shelf:

geographical location:

b/w

c/t:

c/s:

date and place collected:

dimensions:

h: 43 cm

diam:

w: 11 cm

mounted:

date executed: late 19th/early 20th c

d:

artist name, sex:

medium: textile, glass beads,  
twine

use:

Set: 2007-11-8 to 19

object type: Beaded bag

acc no: 2007-11-19

vernacular:

sub-type:

community: Sotho



sub-group:

location:

shelf:

geographical location:

b/w:

c/t:

c/s:

date and place collected:

dimensions:

h: 43cm

diam:

w: 11cm

mounted:

date executed: late 19th/early 20th

d:

artist name, sex:

medium: textile, glass beads, twine

use:

TMC.440/A

purchase / donation / bequest: AACT, 2007

price paid:

physical description:

insurance value: R4333 (2007)

authority: AGC 2007-08-31

ComDev 2008-02-01

original collection no:

object type translation:

catalogues:

COMPLETING AN ARCHIVE FILE: CHECKLIST

Accession number	2007-11-19
Fill in archive form	JH
Measure work	
Document work	
Invoice from administration – file	
Photocopy Council report & add	JH
Insure work	
Photograph work	
Put photo in envelope & add	
Enter on computer database	
(Print artist & person's number for file?)	
Create catalogue card	JH
Have catalogue card proofread	
Photocopy catalogue card for file	
Create reference card	
File catalogue and reference card	
Create provenance form	
Create exhibitions form	
Create subject cards	
File subject cards	
File in articles, reports, etc.	
File in archives	

**JOHANNESBURG ART GALLERY  
ARCHIVE SHEET 2  
PROVENANCE**

<b>ARTIST:</b>	<b>ACCESSION NUMBER:</b>
1)	
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21)	
22)	

**JOHANNESBURG ART GALLERY  
ARCHIVE SHEET 3  
EXHIBITIONS**

<b>ARTIST:</b>	<b>ACCESSION NUMBER:</b>
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**JOHANNESBURG ART GALLERY  
ARCHIVE SHEET 4  
REFERENCE**

<b>ARTIST:</b>	<b>ACCESSION NUMBER:</b>
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**JOHANNESBURG ART GALLERY  
ARCHIVE SHEET 5  
LOANS / LOCATIONS REGISTER**

**ARTIST:** \_\_\_\_\_

**ACCESSION NUMBER:** \_\_\_\_\_

DATE	LOCATION
1)	
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JOHANNESBURG ART GALLERY  
ARCHIVE SHEET 6  
RESTORATION

ARTIST:	ACCESSION NUMBER:
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**COMMUNITY DEVELOPMENT COMMITTEE**  
**(Directorate: Arts, Culture and Heritage)**  
**(Johannesburg Art Gallery)**

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**DONATION OF WORKS OF ART**

**1 STRATEGIC THRUST**

Service delivery excellence.

**2 OBJECTIVE**

The purpose of this report is to inform Council about a donation of works to the Art Gallery by the Anglo American Johannesburg Centenary Trust (AAJCT).

**3 SUMMARY**

The City of Johannesburg has the most important collection of art in this country. Of particular importance is the Johannesburg Art Gallery's holding of traditional and contemporary South African art. In order to remain abreast of current trends and to fill gaps in the historical collection, the Gallery constantly adds to its collection with funds provided by the AAJCT. New acquisitions broaden~~s~~ and strengthen~~s~~ its holdings and also provides a platform for the exhibition of works by young South African artists, some of whom have previously not been represented in the collection.

The most recent acquisitions from this source are detailed on Annexure 1 and 2.

**4 POLICY IMPLICATIONS**

This is in line with existing policy.

**5 LEGAL AND CONSTITUTIONAL IMPLICATION**

None.

**6 FINANCIAL IMPLICATION**

None.

**7 CONSULTATION OF OTHER STAKEHOLDERS**

The Art Gallery Committee at its meeting held on 31 August 2007.

**8 COMMUNICATION IMPLICATION**

None.

**COMMUNITY DEVELOPMENT COMMITTEE**  
(Directorate: Arts, Culture and Heritage)  
(Johannesburg Art Gallery)

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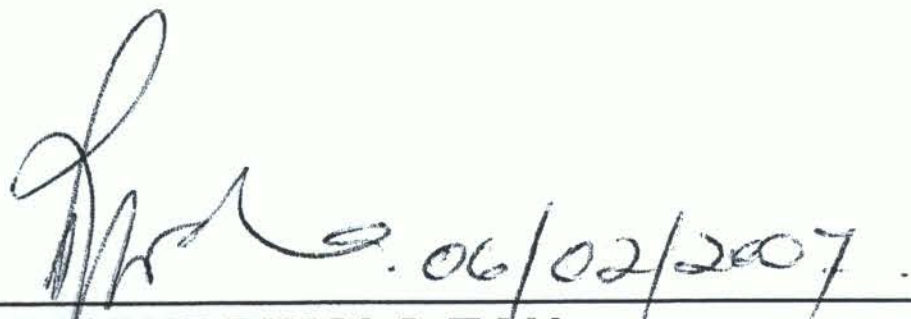
**FOR INFORMATION**

(COMMUNITY DEVELOPMENT)  
(DIRECTORATE: ARTS, CULTURE & HERITAGE)  
(Head: Johannesburg Art Gallery)  
(Clive Kellner)  
(Tel: 011 725 3130)



~~SUPPORT/NOT SUPPORT~~

\_\_\_\_\_  
**STEVEN SACK**  
**DIRECTOR**  
**DIRECTORATE: ARTS, CULTURE AND HERITAGE**



~~RECOMMEND/NOT RECOMMENDED~~

\_\_\_\_\_  
**PILISIWE TWALA-TAU**  
**EXECUTIVE DIRECTOR**  
**COMMUNITY DEVELOPMENT**

ANGLO AMERICAN DONATION  
OF ART WORK TO THE ART GALLERY



~~APPROVED/NOT APPROVED~~

\_\_\_\_\_  
**COUNCILLOR NANDI MAYATHULA- KHOZA**  
**MEMBER OF MAYORAL COMMITTEE**  
**COMMUNITY DEVELOPMENT**

## ANNEXURE 1

Artist/Community	Title/Description	Medium
Tsonga/Shangaan	8 x Gona/large medicine containers (mid-to late 20 <sup>th</sup> century)	Gourds, glass beads, thread, wood, metal, textile
Tsonga/Shangaan	6 x Gona/small medicine containers (mid-to late 20 <sup>th</sup> century)	Gourds, glass beads, thread, textile
Sotho	5 x beer cups (late 19 <sup>th</sup> / early 20 <sup>th</sup> century)	Ceramic, pigment
	<b>Beadwork items (late 19<sup>th</sup> -early 20<sup>th</sup> century):</b>	
fibre	1 x neckpiece with snuffbox	Glass beads, plastic beads, metal button, tin, mirror, plant
	1 x beaded collar	Glass beads, plant fibre, button
	1 x beaded collar	Glass beads, seeds, plant fibre
	1 x beaded apron (panel)	Glass beads, plant fibre, metal button
	1 x fibre skirt	Plant fibre, glass beads, metal button, hide
	3 x beaded girdles	Glass beads, plant fibre, twine
	2 x neckpieces	Glass beads, plant fibre, metal button
	1 x waist piece	Glass beads, plant fibre, twine, metal button
	1 x beaded bag	Textile, glass beads, twine
Nesta Nala	2 x <i>ukhamba</i> (shaped vessels)	Ceramic
Zanele Nala	2 x <i>ukhamba</i> (shaped vessels)	Ceramic

**Gona** or medicine containers (the smaller versions are called *nhunguvani*) are some of the most potent figurative objects from the southern and east African regions. Only diviners are allowed to use these to store their fortified medicines inside. Carved stoppers (*nhlontswa*) seal the opening and serve as applicators for this medicine onto a client's body. The stopper, which may be carved in anthropomorphic, zoomorphic or abstract form, may be made by the diviner's themselves, their husbands or a local artist. They serve to identify what medicine is inside each particular container and to attract the power of spirit entities so that they may assist in the healing by strengthening the medicine.

Only the owners themselves can give a definite name for a calabash and indicate precisely what it is used for. The body of the *gona* is often decorated with beads and other materials

and this set is particularly splendid with, not only beading, but also inscribed images on the body of the calabash sections. The stoppers are in either anthropomorphic or zoomorphic form and the 14 *gona* are all visually striking. The 8 large *gona* belonged to the diviner Dr Mhlongo and the 6 small ones to the diviner's wife.

The Johannesburg Art Gallery has only has one set of these important divination objects from the Mozambique / Zimbabwe region. These are different in material, construction and style to those usually found in the South African region. The Gallery's set is carved from wood while those more usually found in southern Africa are commonly made from dried calabashes as is this new set.

These 5 ceramic **beer cups** are very rare and there are none in the Gallery's collection. They are each finely and individually decorated. There is very little consolidated information about Southern Sotho culture and these items will contribute to a body of material and knowledge that will hopefully culminate in an exhibition on the subject.

While the Gallery's holding of Ndebele, Zulu and Xhosa **beadwork** is fairly extensive, it has not yet built up a substantial collection of Southern Sotho material. This area of South African heritage remains fairly enigmatic and difficult to identify, probably because it was intermixed with many cultural influences in the 19th century. There is a growing interest in researching this material and building a more comprehensive knowledge so that these few items will contribute to this and possibly an exhibition and catalogue on the subject in the near future.

**Nesta Nala** (1940-2005) was one of South Africa's legendary ceramists. She won the FNB Vita Crafts Now Exhibition in 1995 and the National Ceramics Biennale in 1996, two of South Africa's most prestigious craft awards. She also represented South Africa at both the 1994 Cairo International Biennale and the 1999 Smithsonian Folk Life Festival in the United States. It is possible to trace her style through time she spent at the Vukani Museum in Eshowe and the input of an archaeologist who was working in KwaZulu-Natal who showed Nala some early decorated pottery shreds excavated in the region. The Gallery has one long necked *uphiso* by Nala. In contrast the two vessels now purchased are *ukhamba* - both without necks. Nala's work is represented in numerous local and international collections including the British Museum.

"These are not traditional pots" states Ian Garrett; "recent findings suggest that Nesta should be viewed as an artist working with the received traditions of her cultural heritage but who chooses to express herself across cultural boundaries with creative integrity". This is what makes her works so special and appealing to collectors and assessable to our diverse art and craft community.

This is also true for the two further ceramic vessels by Nala's daughter, Zanele, who also passed away recently. These are fine examples of their dedication and commitment to master the skills of hand-building, burnishing and pit-firing. Zanele's pots reflect a high level of craftsmanship and sophistication.

Today, Nesta Nala's lineage has expanded well beyond her seven children, five of whom followed in their mother's footsteps: Bongji, Jabu, Thembi, Nonhlanhla and Zanele. Men

and women alike have come to study beside this famous woman. Ian Garrett, Michelle Legg and Clive Sithole all learned valuable skills at the Nala homestead from this master of symmetry and geometry.