

Swagi / Tebwa ?

spoon

1989.3.9



object type: WOODEN SPOON	acc no: 1987-3-9
vernacular:	<div style="border: 1px solid black; padding: 10px; text-align: center;">contact prints</div>
type description:	
community: SWAZI? (TEBWA?)	
sub-group	location:
geographical location:	shelf:
medium: WOOD	b/w: c/t: c/s:
use:	dimensions: h: 47,7 cms w: 11,11 cms (of 'cup') d: diameter: mounted:

physical description:

Wooden ceremonial spoon.
Has curved, flat handle, flaring out slightly at the end. The upper side of the handle is ornamented with mainly shallow incised, linear designs, which divide the area into squares or rectangles. The designs include simple 'V' or 'X' forms, a circular motif, and one area with two deeply curved horizontal sections. The 'cup' of the spoon is ovoid and almost flat.

purchase/donation/bequest: ANGLO AMERICAN JMB .
CENTENARY TRUST

original collection no: ER 6

title translation:

price paid:

catalogues:

insurance value:

authority:

Archives

13/3
LS/jw

25 January 1991

Mr Udo Horstmann
Höhenweg 30
Zug
Switzerland

Dear Mr Horstmann

I am trying to complete documentation for the traditional African objects acquired by the Gallery from your collection.

Could you tell me where and when you acquired the ivory Ovahimba body ornaments, the two wooden Ovahimba head-rests, the Tanzanian figure and the two wooden Swazi spoons?

I look forward to hearing from you.

Yours sincerely

LESLEY SPIRO (Ms)
PROFESSIONAL OFFICER

MANAGEMENT COMMITTEE 13.3.89
 CULTURE AND RECREATION COMMITTEE 8.3.89
 ART GALLERY COMMITTEE 9.2.89

LIBRARY AND MUSEUM SERVICES
 DEPARTMENT (ART GALLERY)

A10 DONATION OF WORKS OF ART
 AND OTHER ITEMS

The Art Gallery Committee has recommended that the following works of art and other items offered as gifts be accepted into the Gallery's collection:

<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Donor</u>
William Quiller Orchardson	<u>Portrait of Hilda Orchardson</u>	Oil on canvas	Anglo American Johannesburg Centenary Trust
Willem Weissenbruch	<u>Landscape with snow</u>	Oil on canvas	Mrs B. Lebovics
Phillipa Hobbs	Woodblock for the print : <u>The last Rays Strike the Porch</u>	Woodblock	The artist

<u>Object</u>	<u>Origin</u>	<u>Donor</u>
Ceremonial Spoon	Swazi	Anglo American Johannesburg Centenary Trust
2 Ceremonial Spoons	Tebwa	"
Taramo Doll	Tanzania	"
2 Neckrests	Ovahimba, Namibia	"
5 Ivory knobs	Ovahimba, Namibia	"
Pair of 'Branscombe point' lace pocket cuffs	English	Mrs M. Pirie
2 'Honiton' lace collars	English	"
3 lace handkerchiefs	English	"
Needlepoint lace cloth	Belgian	"
/Sir William Quiller Orchardson		

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Sir William Quiller Orchardson (1832-1910) an Edinburgh-born artist who spent the major part of his professional life in London, achieved considerable fame in Britain and France during his lifetime. Edgar Degas admired his work, as did James Abbott McNeill Whistler, and Walter Richard Sickert considered his portraits - particularly the single figure ones - as being exceptionally fine.

This Portrait of Hilda Orchardson, 1894 which was on loan to the Gallery from the sitter's son, was painted on the occasion of her coming out. Orchardson was particularly close to his daughter Hilda, who was born on 6 August 1875 and was therefore 18 or 19 at the time she was painted. Hilda's permanent departure in 1905 for South Africa, where she died on 14 December 1954, evidently affected her father in that his last works often have a melancholy air. Hilda published a biography of her father in 1930.

Willem Weissenbruch (1864 - 1941) was a Dutch artist who studied at the Academy of La Haye. He is best known as a landscape painter and etcher although he also painted still-lives. The Landscape with Snow will be a valuable addition to the Gallery's collection of Dutch paintings.

The woodblock for the print The last rays strike the porch which corresponds to the seven panelled colour woodcut print by Philippa Hobbs already in the Gallery's print collection, illustrates the reductive woodcut technique employed by Hobbs, in order to print a multicoloured image from a single gelatin block. The block would be of great didactic value.

The small collection of traditional Southern African objects constitute an important addition to the Gallery's growing collection of traditional objects. These objects are primarily of Swazi and Namibian origin. The intricately carved spoon is of Swazi origin and dates to the turn of the century. It is particularly interesting for its combination of referential mythological and decorative human and animal imagery.

The Gallery's present lace collection does not include any examples of turn-of-the century English lace. These examples, all of which date from this period, complement the Gallery's existing collection and will be a most valuable addition.

IT IS RECOMMENDED

That the donation of works of art and other items detailed in this item be accepted and that the thanks of the Council be conveyed to the donors.

(160/3/1)
 (AG 5/89)

(adp)
 (2130N)