

2001. 01. 30

BANDS BAC

SOUTH SOUTH

|   |   |                        |
|---|---|------------------------|
| object type: <i>BEADED BAG</i>                      | acc. no: <i>2001-01-30</i>                            |                        |
| vernacular:   | contact prints  |                        |
| object subtype:                                     |   |                        |
| community: <i>SOUTH SOTRO</i>                       |   |                        |
| subgroup:   | location: [REDACTED]                                  |                        |
|   | shelf: [REDACTED]                                     |                        |
| geographical location:                              | b/w:  | c/t: c/s:              |
| date and place collected:                           | dimensions:   |                        |
| date executed: <i>late 19th C</i>                   | h: <i>10.5cm</i>                                      | diam: <i>70-50cm</i>   |
| artist name, sex:                                   | w: <i>70-50cm</i>                                     | mounted:               |
| use:  | d:  |                        |
|   | medium: <i>leather <sup>glass</sup> beads, thread</i> |                        |
|   | <i>hide, tassels</i>                                  |                        |
| <del>purchase/donation/bequest:</del>               |   |                        |
| price paid: <i>18 900 00</i>                        | physical description:<br><br>Pattern:                 |                        |
| insurance value:                                    |   |                        |
| authority:  |   |                        |
| original collection number:                         |   |                        |
| object type translation:                            | condition: <i>Good.</i>                               |                        |
| catalogues: <i>South East African Beadwork # 39</i> |   |                        |
| stock take record:                                  |   |                        |
| date  | authority   | administration changes |
| <i>2.001</i>  | <i>african art curator</i>                            |                        |
|   |   |                        |
|   |   |                        |

# MICHAEL STEVENSON

Trading as Michael Stevenson Fine Art CC (Registration number CK96/62483/23)

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South Africa

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14 November 2000

Johanneburg Art Gallery  
P O Box 23561  
JOUBERT PARK  
2044

## TAX INVOICE 1038

(Vat no: 4770162941)

To purchase of :

| Book # | Stock # | Description      | Price GBP | Price SA Rand<br>@ 10.5 |
|--------|---------|------------------|-----------|-------------------------|
| 1      | 188     | breast-cover     | 5,500     | 57,750.00               |
| 38     | 279     | cloth            | 12,000    | 126,000.00              |
| 39     | 231     | bag              | 1,800     | 18,900.00               |
| 49     | 167     | waistband        | 1,500     | 15,750.00               |
| 52     | 313     | waistband        | 3,200     | 33,600.00               |
| 55     | 275     | waistband        | 1,500     | 15,750.00               |
| 59     | 324     | panel            | 1,250     | 13,125.00               |
| 63     | 15      | bag              | 1,500     | 15,750.00               |
| 94     | 334     | beaded chrysalis | 1,500     | 15,750.00               |
| 101    | 248     | hairpin          | 500       | 5,250.00                |
| 102    | 125     | hairpin          | 800       | 8,400.00                |
| 103    | 249     | hairpin          | 400       | 4,200.00                |
| 104    | 247     | hairpin          | 600       | 6,300.00                |
| 105    | 126     | hairpin          | 300       | 3,150.00                |
| 111    | 170     | pendants         | 850       | 8,925.00                |
| 112    | 169     | pendants         | 850       | 8,925.00                |
| 118    | 98      | fertility figure | 4,000     | 42,000.00               |

| Book # | Stock # | Description      | Price GBP | Price SA Rand<br>@ 10.5    |
|--------|---------|------------------|-----------|----------------------------|
| 119    | 99      | fertility figure | 3,000     | 31,500.00                  |
| 120    | 206     | cloth skirt      | 2,500     | 26,250.00                  |
| 162    | 319     | waistband        | 3,500     | 36,750.00                  |
| 187    | 40      | bandolier        | 7,500     | 78,750.00                  |
|        |         |                  |           | <u>572,775.00</u>          |
|        | Less:   | Discount         |           | <u>-221,897.81</u>         |
|        |         |                  |           | 350,877.19                 |
|        | Plus:   | 14% VAT          |           | <u>49,122.81</u>           |
|        |         |                  |           | <u><b>R 400,000.00</b></u> |

Banking details:

Name Michael Stevenson Fine Art cc  
Bank Nedbank, Claremont  
Branch Code 10 46 09 01  
Account # 1046 393 707

894.952  
2000  
Donation

# SOUTH EAST AFRICAN BEADWORK

1850-1910

FROM ADORNMENT TO ARTEFACT TO ART

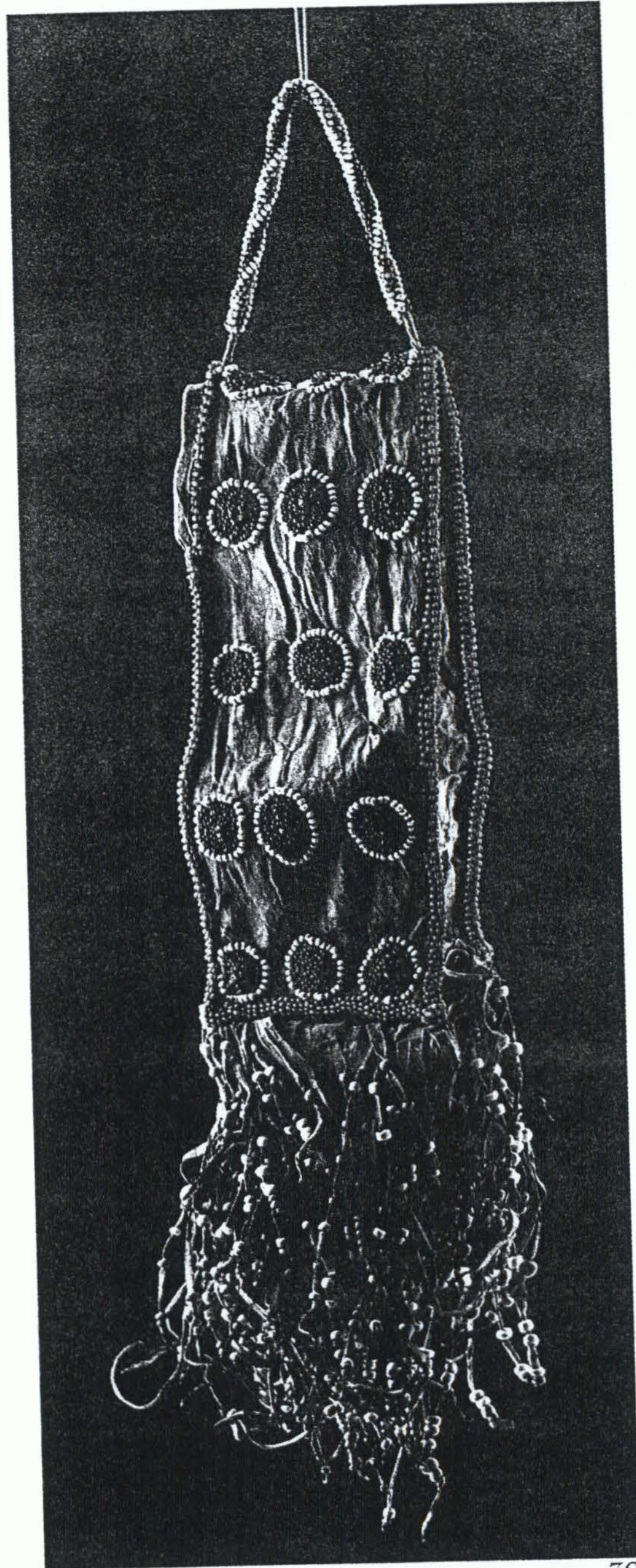


EDITED BY MICHAEL STEVENSON  
AND MICHAEL GRAHAM-STEWART  
WITH AN INTRODUCTORY ESSAY  
BY SANDRA KLOPPER

  
FERNWOOD  
PRESS



S 195 9322



59

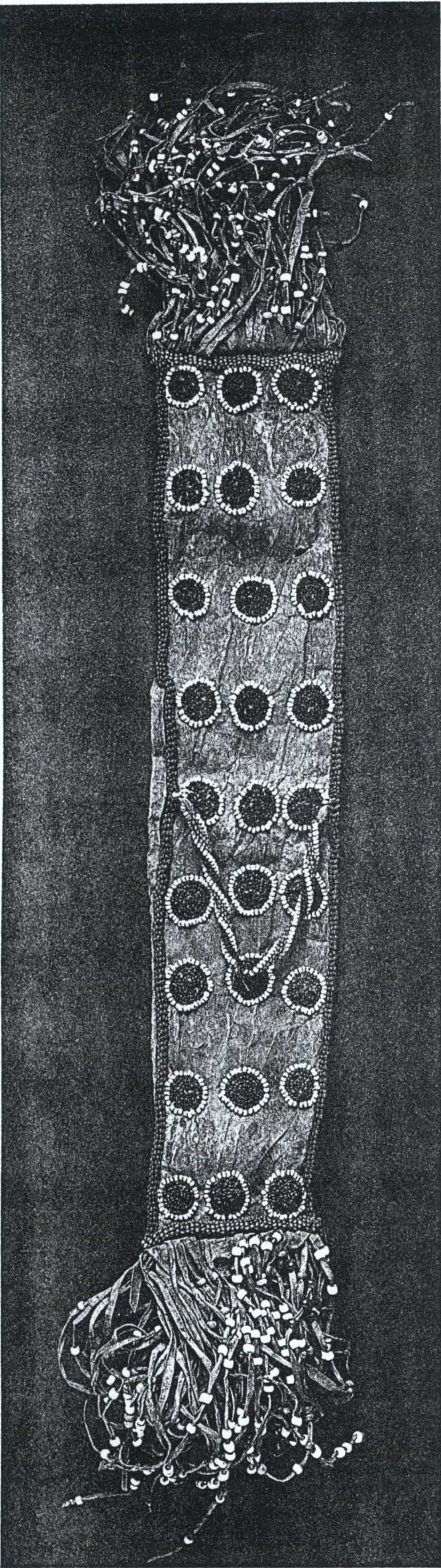
2001-01-30

*left and right:*

39. Drakensberg region, probably South Sotho  
Beaded leather bag with beaded leather strap  
and fringe

*late 19th century  
10 x 75cm (laid out)*

Provenance: Alfred John Gregory (1851–1927),  
who lived at the Cape between 1891 and  
1914 and served as Medical Officer of Health  
for the Cape Colony between 1901 and 1910.  
See DSAB, vol. 5.



GJMC: EXECUTIVE COMMITTEE  
GJMC: COMMUNITY SERVICES COMMITTEE

**METROPOLITAN SPORT, ART, CULTURE & ECONOMIC DEVELOPMENT**  
**METROPOLITAN ARTS & CULTURE DEVELOPMENT & FACILITIES**

**Strategic Thrust: Communications & Marketing**

**Nature of Report: Proposal for Implementation**

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**DONATION OF WORKS OF ART** 2001.01.26 —

**PURPOSE OF REPORT** 2001.01.48

To acknowledge a donation of works of art to the Johannesburg Art Gallery.

**BACKGROUND**

At its meeting held on 10 November 2000, the Art Gallery Committee recommended that the following works of art be accepted into the Gallery's permanent collection:

**Donor: Anglo American Johannesburg Centenary Trust**

| Artist/Community    | Title/Object  | Medium               |
|---------------------|---|----------------------|
| 26 Langa, Moshekwa  | <i>Here to stay</i> , 2000                                | Mixed media on paper |
| 27 Murray, Brett    | Maquette for <i>Africa</i> , 1998<br>Edition: 5/15        | Enamel on bronze     |
| 28 South Nguni ✓    | Breast cover, mid 19thC                                   | Beads, leather       |
| 29 Drakensburg ✓    | Cloth, second half 19thC                                  | Cloth, beads, thread |
| 30 South Sotho ✓    | Beaded bag, late 19thC                                    | Leather, beads       |
| 31 South Sotho ✓    | Waistband, late 19thC                                     | Beads, ?leather      |
| 32 North Nguni ✓    | Two-roll waistband and<br>fringed apron panel, late 19thC | Beads, grass         |
| 33 North Nguni ✓    | Five-roll waistband, late 19thC                           | Beads, grass         |
| 34 Hlubi ✓          | Panel, early 20th century                                 | Leather, beads       |
| 35 South Sotho ✓    | Bag, late 19th century                                    | Beads, thread        |
| 36 Northern Nguni ✓ | Snuff container, late 19thC                               | Beads, chrysalis     |
| 37 Nguni ✓          | Hairpin, late 19th century                                | Bone, hair, beads    |
| 38 Nguni ✓          | Hairpin, late 19th century                                | Bone, hair, beads    |
| 39 Nguni ✓          | Hairpin, late 19th century                                | Bone, hair, beads    |
| 40 Nguni ✓          | Hairpin, late 19th century                                | Bone, hair, beads    |
| 41 Nguni ✓          | Hairpin, late 19th century                                | Bone, hair, beads    |

/Mpondo...



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| Artist/Community | Title/Object                             | Medium                                 |
|------------------|--|--|
| 42 Mpondo ✓      | Fertility figure pendant, early 20thC    | Beads, thread                          |
| 43 Mpondo ✓      | Fertility figure pendent, early 20thC    | Beads, thread                          |
| 44 Swazi ✓       | Fertility figure, late 19th century      | Beads, horsehair                       |
| 45 Swazi ✓       | Fertility figure, late 19th century      | Beads, horsehair                       |
| 46 North Nguni ✓ | Skirt, late 19th century                 | Cloth, beads                           |
| 47 North Nguni ✓ | Waistband, late 19th century<br>(4 roll) | Leather, beads,<br>thread, brass bells |
| 48 North Nguni ✓ | Shoulder piece, late 19th century        | Beads, thread                          |

Moshekwa Langa (born 19 August 1975, Bakenberg, Potgietersrus) matriculated from the Max Stibbe Waldorf School Project, Pretoria in 1993. He participated at the Rijksakademie voor Beeldende Kunst, Amsterdam between 1997 and 1998. He has held numerous solo shows since 1995 and has participated in numerous group exhibitions in South Africa and abroad since 1995. This exhibition, *Another time, another place...* consists of a series of drawings with underpainted backgrounds, some bright and colourful and some sombre and dark. The overpainted texts (I am so sorry; Where were you; Here to stay) are the artist's reflections in state of dejection or self revulsion, alluding to his mental state, spectres of the past, the mapping of his experiences of life, his alienation and remoteness from his rural roots and previous life, his altered consciousness as he now lives and works in a European milieu, as an openly gay person, the dislocation of his life over the last few years. The paintings also allude to his feeling of alienation and loneliness in Amsterdam, with no roots, no family backing, his fear of AIDS and gay sex, of love and death caught up in a sameness which is part of his psyche. He talks of using mapping devices of erasure, annotation, immediate recording of impulse as a way to control and possess his own identity which is fleeting, which moves and transforms all the time. He refuses to be classified as a gay or black artist from Africa and these drawings are a way of making his audience set aside their preconceptions and to acknowledge the multiple influences on his and the work of other contemporary African artists.

/Brett...

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Brett Murray (b 22 December 1961) completed a MFA (Sculpture) at the University of Cape Town in 1989. He tutored, taught and lectured between 1983 and 1995. He has participated in many solo and group exhibitions since 1985 both locally and abroad. Murray uses a West African fetish figure on which bright yellow stylised heads of American cartoon anti-hero Bart Simpson grow. In 1999 Murray won the 2nd Cape Town Urban Arts Foundation Sculpture Competition with this maquette. The completed sculpture, *Africa*, stands in St George's Mall, Cape Town. The sculpture comments on the colonisation of contemporary Africa by America, or the positive cross-pollination which is taking place along the theme of multi-culturalism.

The collection of mid-19th century to early 20th century beadwork is undoubtedly one of the most superb collections the Gallery has been offered in recent years. Much of this material was removed from this country in the late 19th century by missionaries, travellers and explorers and ended up in European private collections and museums. Many items were also removed by British soldiers who fought in the Anglo-Zulu War (1879) and the South African Anglo-Boer War (1899-1902). Some of this history is documented in the catalogue accompanying the collection.

The Art Gallery Committee and curators have made a selection of items which the Gallery wishes to acquire. The selection was based on acquiring the most important pieces from the collection on offer, filling gaps in and adding depth to the Gallery's collection. The Gallery's collection of beadwork consists mainly of 20th century pieces. While there are some fine and important pieces which the Gallery owns, items selected from the Stevenson/Graham-Stewart Collection will strengthen the 19th century collection and fill gaps in terms of making the collection more representative of all the indigenous people of this country.

The South Nguni beaded breast cover (1) will be the first example in the Gallery's collection. These are well documented in early photographs and will add an important dimension to the collection. The Drakensburg region beaded cloth (38) is one of the most important pieces offered. The beaded design is unusual and there is only one similar blanket in the Gallery's collection which is from the Eastern Cape region. The Gallery does not own a significant collection of South Sotho objects, therefore the beaded leather bag (39), the fringed waistband (49) and bag (63) are important in terms of filling gaps. The North Nguni bag (52) will enhance the existing small collection. The South Sotho bags will be interesting to study alongside the North Nguni bags in the collection and will be valuable additions. Although the Gallery has a number of belts, the design of the North Nguni belt (55) is very fine. The waistband with apron (52) is an unusual design and complements the belt (55).

/There....

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There is nothing in the collection identified as Hlubi and there is a need to address this area as they are one of the indigenous groups of people which need to be represented in the collection. Therefore, the acquisition of the beaded leather-backed panel (59) is important.

The Gallery has snuff containers but none made from a chrysalis (most are from gourds). This North Nguni one (94) is therefore very interesting - what is also interesting is that it was worn around the neck as a necklace.

The Gallery has a collection of hairpins but none are in such excellent condition as items 101 - 105. These are most beautifully decorated and will add depth and beauty to the collection. They are increasingly rare as they are not produced today and therefore not commonly found.

The Mpondo fertility figures are important to acquire as these are most unusual and rare. Also unusual and rare are the Swazi fertility figures (the Gallery acquired one from Graham-Stewart some years ago) which will add depth to the collection. The acquisition of the four fertility figures will enhance the Gallery's holdings, enable comparisons to be made, and is important for future research in terms of the form that these figures take. They are not easily found and it is strongly recommended that the Gallery acquire all four of these objects.

The Gallery has a number of Tsonga/Shangaan skirts, mainly worn by mature women. The North Nguni beaded skirt (120) will be the first such skirt in the collection and furthermore appears to be the skirt of a young girl, making it even more desirable in terms of adding this dimension to the collection.

The North Nguni four roll waistband with back and front aprons is most unusual in design and is of superb quality, as is the circular shoulder piece (187) which is most beautifully made and is an unusual shape. The Gallery has nothing like this in the collection.

#### FINANCIAL/LEGAL IMPLICATIONS

There are no financial/legal implications.

#### CONCLUSION

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

**/IT IS RECOMMENDED /**

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**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 donor.

(AG 56/2000)  
(METROPOLITAN SPORT, ART, CULTURE & ECONOMIC DEVELOPMENT)  
(METROPOLITAN ARTS & CULTURE DEVELOPMENT & FACILITIES)  
(Chief Curator: Art Gallery)  
(R Keene)  
(Ext 6857)



ACTING EXECUTIVE OFFICER: METROPOLITAN ARTS & CULTURE DEVELOPMENT & FACILITIES

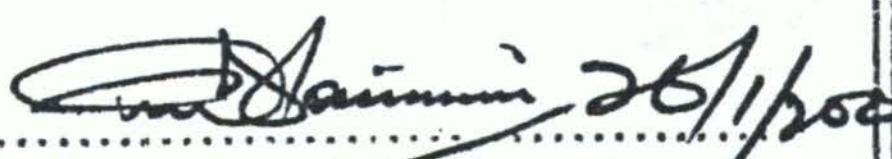


EXECUTIVE OFFICER: FINANCE: METROPOLITAN SPORT, ART, CULTURE & ECONOMIC DEVELOPMENT



ACTING STRATEGIC EXECUTIVE: METROPOLITAN SPORT, ART, CULTURE & ECONOMIC DEVELOPMENT

LAW ADVISER: METROPOLITAN CORPORATE SERVICES

|   |  |
|---|--|
| APPROVED ON BEHALF<br>OF EXECUTIVE<br>COMMITTEE                                       | GOEDKEUR NAMENS<br>DIE UITVOERENDE KOMITEE |
|  |  |
| ACTING CHIEF EXECUTIVE OFFICER/<br>WAARNEMENDE HOOF UITVOERENDE BEAMPTTE              |  |