

LIST OF THINGS TO DO TO COMPLETE ARCHIVE FILE

ACCESSION NUMBERS:	1	2	3			
	4	5	6			
	1	2	3	4	5	6
FILL IN FORM						
MEASURE WORK						
DOCUMENT WORK						
INVOICE FROM ADMIN						
PHOTOCOPY C&R REPORT						
INSURE WORK						
PHOTOGRAPH WORK						
ENVELOPE FOR PHOTOGRAPH						
ENTER ON DATAEASE						
PRINT ARTIST AND PERSONS NUMBER FOR FILE						
TYPE CATALOGUE CARD						
HAVE CATALOGUE CARD PROOFREAD						
PHOTOCOPY CATALOGUE CARD FOR FILE						
TYPE REFERENCE CARD						
FILE CATALOGUE AND REFERENCE CARD						
TYPE PROVENANCE FORM						
TYPE EXHIBITIONS FORM						
TYPE SUBJECT CARDS						
FILE SUBJECT CARDS						
FILE IN ARTICLES, REPORTS ETC.						
FILE IN ARCHIVES						

TSONGA

WALICWG STRICK C1890 (Figure)

~~1999-01-16~~

1999-01-16

Original

MICHAEL STEVENSON

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

Members: M.J. Stevenson

1 Palmboom Road Newlands 7700 P. O. Box 300 Newlands 7725
South Africa

Telephone : (+27-21) 685 2220/685 5927 Fax : 685 5872 email: mjstevenson@iafrica.com

1 September 1998

Johannesburg Art Gallery

P O Box 23561

Joubert Park

2044

Attention: Rochelle Keene**TAX INVOICE 638**

(Vat no: 4770162941)

To purchase of the following from the exhibition of *Art of the Dutch & British colonies in South Africa & East Asia*Catalogue No.14 A North Nguni walking stick by 'The Baboon Master'
late-nineteenth century

Catalogue No.15 A Tsonga figurative walking stick, circa 1890

Catalogue No.16 A North Nguni figurative and zoomorphic walking stick
late-nineteenth century 201,096.00Catalogue No.8 Gwelo Goodman oil painting, *Goats in sunshine* 31,000.00Catalogue No.9 Hilda May Gordon, *Minedumps* 9,310.00Catalogue No.10 George Salisbury Smithard, *Johannesburg* 9,205.50**TOTAL:** (Inclusive of 14% VAT) **R 250,611.50**

Banking Details:

Name: Michael Stevenson Fine Art CC
Bank: Nedbank, Claremont
Branch Code: 10 46 09 01
Account No. 1046 393 707

GJMC: EXECUTIVE COMMITTEE
GJMC: COMMUNITY SERVICES COMMITTEE

METROPOLITAN SPORT, ARTS, CULTURE & ECONOMIC DEVELOPMENT
METROPOLITAN ARTS & CULTURE DEVELOPMENT & FACILITIES
Strategic Thrust: Communications & Marketing
Nature of Report: Proposal for Implementation

Artist/Community	Title/Object	Medium
Siopis, Penny	Somnambulist 2, 1998	sleeping bag, feathers, wood, glass
Smithard, George Salisbury	The old Jo'burg market, c 1910	gouache on paper
Zulu, Vuminkosi	Portfolio of 25 prints	linocut
Northern Nguni	walking stick	wood
Northern Nguni (The Baboon Master')	walking stick	wood
Tsonga	walking stick, c 1890	wood, poker work

Deborah Bell (b 1957, Johannesburg) studied at the University of Witwatersrand where she received her MA(FA) in 1985. She lectured at the University of the Witwatersrand and the University of South Africa before spending two months in Cite Internationale des Arts in Paris. Bell is known for her figure paintings done in oil and charcoal. Her work is represented in a number of museums including the South African National Gallery, Cape Town, the Tatham Art Gallery, Pietermaritzburg, and the Johannesburg Art Gallery.

Lisa Brice (b 1968, Cape Town) obtained her BA(FA) from the University of Cape Town and is currently a full-time artist living in Cape Town. She is known for her striking works that remind us about crime and violence in South Africa today. Gender issues and the dehumanising of women are also predominant themes in her work. Brice has held a number of successful solo exhibitions locally as well as in Frankfurt and Berlin. Her work has featured in a variety of publications and is represented in the South African National Gallery.

/Gwelo Goodman...

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

**Strategic Thrust: Communications & Marketing
Nature of Report: Proposal for Implementation**

- ♦ The figurative and zoomorphic walking stick is the other of two types to be collected by museums that exhibit figures carved on to the shaft. This staff offers rare variations and hence adds depth to the present collection of staffs. There is a related stick, possibly by the same carver, in the KwaZulu-Natal Cultural Museum.
- ♦ The carving style found on the Tsonga staff offers possible similarities to Tsonga spoons in the Brenthurst Collection which is housed at the Gallery. This piece, dating from the late nineteenth-century, was carved in the northern Natal/Delagoa Bay area by a Tsonga carver. The carver of this stick has a distinctive style which is characterised by reconfiguring a utilitarian form in such a way that it no longer is a functional piece of material culture but an art work.

The three staffs not only open up areas of interest to researchers but also suggest new ways of thinking about objects of material culture of the indigenous peoples of southern Africa. The stylistic similarities suggested in these staffs and other objects in our collection will assist the Gallery in building up archive information on objects that have been attributed to unknown artists or craftsmen.

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

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 25/98)

(METROPOLITAN SPORT, ARTS, CULTURE & ECONOMIC DEVELOPMENT)

(METROPOLITAN ARTS & CULTURE & ECONOMIC DEVELOPMENT)

(CHIEF CURATOR: ART GALLERY)

(R Keene)

(Ext 6857)

A figurative and snake walking stick

Tsonga

circa 1890

The walking stick, in the form of a shepherd's crook, with a European man, seated on a stool mounted on a protruding pedestal two thirds up the stick, the man holds in his hands the head of a snake, which extends down to join the stick near its base, *the body of the snake and the man speckled with poker-work*

length: 94cm, height of the seated figure: 20cm

This piece, dating from the late nineteenth century, was carved in the northern Natal/ Delagoa Bay area by a Tsonga carver. The carver of this stick has a distinctive style which is characterised by reconfiguring a utilitarian form in such a way that it no longer is a functional piece of material culture, but an art work. This stick is by the same artist who carved a figurative spoon, in the Brenthurst Collection, of a European woman, with her jacket, hair and legs in poker-work, standing on a base, attached to the stem of a ladle. This ladle would be impractical as an item of material culture, and is also a self-standing work of art. See Johannesburg Art Gallery, *Art and ambiguity: perspectives of the Brenthurst collection of South African art*, Johannesburg, 1991, p.7.

Exhibition, Johannesburg
26 – 29 August 1998

The prices quoted in S.A. Rand include 14% VAT and are based on exchange rates on 31 July 1998

Cat no.	Description	SA Rand (incl.)	£ / \$ (excl.)
1	Franz Andreas Bauer, <i>Strelitzia Reginae</i> :	145,000	£12,500
	a. Life-size depiction of a <i>Strelitzia Reginae</i> flower and detail of the stamen	For the Pair	
	b. The complete plant and detail of a leaf		
2	Christian Strodtmann, Still-life with a potted flowering <i>Strelitzia Regina</i> , 1833	97,000	£8,500
3	Andrew Arthur Anderson, for the set of 8 watercolours	92,000	£8,000
4	Wilhelm Kuhnert, In the twilight – elephants	915,000	£80,000
5	John Guille Millais F.Z.S., Impala and Giraffe in a bushveld landscape	68,000	£6,000
6	Edmund Caldwell, Study of lion cubs at play	92,000	£8,000
7	Pieter Hugo Naude, Victoria Falls from the western end of the chasm	68,000	£6,000
8	Robert Gwelo Goodman, Goats in sunshine	34,000	£3,000
9	Hilda May Gordon, Minedumps, Johannesburg	11,500	£1,000
10	George Salisbury Smithard, The old Jo'burg market, [Newton], circa 1910	11,500	£1,000
11	G. H. F. Prynne FRIBA, Interior looking east, in the proposed St Mary's Church, Johannesburg, 1935	19,000	£1,700
12a	Barbara Tyrrell, A Sotho-speaking mother with a child tied on her back with a blanket	9,100	£800
12b	A Sotho-speaking traditional healer wearing red and white beaded regalia	9,100	£800
13	Richard Townley Johnson, Death of an eland: copy of a rock painting, Rouxville area, Free State, circa 1970	11,500	£1,000
14	'The Baboon Master', North Nguni	137,000	\$20,000
15	A figurative walking stick, Tsonga	68,000	\$10,000
16	A figurative and zoomorphic walking stick, North Nguni	68,000	\$10,000
17	An important Transvaal hardwood open armchair with animal head finials	26,500	
18	A Transvaal, red ivory open armchair in neo-classical taste	14,000	

AUG. 12 1998 4:04PM M STEVENSON 27 21 6858/92

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Fax to: Rochelle Keene @ JAG

011/7206000

No. of pages: 1

CONFIDENTIAL

011/7203493

12 August 1998

Dear Rochelle

Thank you for your telephone call this morning. Please find attached our price list for the catalogue. I do understand your predicament about the prices, but I think you do appreciate that important pieces of southern African art, such as these, are almost only found on the international market, and hence have to be acquired in \$ and £. I do not need to say that the exchange rate (which is unlikely to improve) does not make it easier for any of us.

As regards best prices for the three nineteenth-century sticks, I have spoken to my partner Michael Graham-Stewart in London, and we would be open to negotiation. If you purchased all three, the total listed price for the three is US\$40 000 and our best price would be roughly the equivalent of US\$ 30 000. This I think is fair, and would work out roughly \$16 000 for the baboon stick, \$8 000 for crook and \$6 000 for the one with animals. If payment was prompt and not spilt, we would move slightly. Obviously the VAT would need to be considered – are you able to reclaim it?

The provenance for all these three sticks is the UK where Michael Graham-Stewart has acquired them over the past three years. They are all 'fresh' on the market and have not passed through any of the leading auction houses.



ART OF THE
DUTCH & BRITISH
COLONIES IN
SOUTH AFRICA
& EAST ASIA

at

REFINE ART

37 Wainage Road, Parkwood, Johannesburg

Wednesday 26th August - Saturday 29th August 1998

Hours: 10am - 6pm

Preview by appointment

All pieces are for sale

A FIGURATIVE WALKING STICK

Tsonga
circa 1890

The stick in the form of a shepherd's crook, with a European man seated on a stool mounted on a protruding pedestal two-thirds up the stick, the man holds in his hands the head of a snake, which extends down to join the stick near its base, *the body of the snake and the man speckled with poker-work*

length: 94cm, height of the seated figure: 20cm



This piece, dating from the late nineteenth century, was carved in the northern Natal/ Delagoa Bay area by a Tsonga carver. The carver of this stick has a distinctive style which is characterised by reconfiguring a utilitarian form in such a way that it no longer is a functional piece of material culture, but an art work. This stick is by the same artist who carved a figurative spoon, in the Brenthurst collection, of a European woman, with her jacket, hair and legs in poker-work, standing on a base, attached to the stem of a ladle. This ladle would be impractical as an item of material culture, and is also a self-standing work of art. See *Art and ambiguity: perspectives on the Brenthurst collection of South African art*, Johannesburg Art Gallery, 1991, p.7.



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25 August 1998

CONFIDENTIALRochelle Keene
Johannesburg Art Gallery
Fax No. 011 720 6000

Dear Rochelle

Further to our discussion this morning, herewith is the best we can do on the work of art on which you have options.

		<u>VAT</u>	<u>Total</u>
The three Southern African sticks:			
US\$ 28,000.00	176,400.00	24,696.00	201,096.00
Gwelo Goodman, <i>Goats in Sunshine</i>			
	27,193.00	3,807.00	31,000.00
Hilda May Gordon, <i>Minedumps</i>			
	8,597.00	1,203.00	9,800.00
George Salisbury Smithard, <i>Johannesburg</i>			
	8,500.00	1,190.00	9,690.00
<u>TOTAL:</u>	R220,690.00	R30,896.00	R251,586.00

Payment within 30 days.

This pricing is considerably less than the listed price. I hope you are able to accommodate all these very interesting pieces in your budget.

Sincerely

Michael Stevenson

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

Strategic Thrust : Communications and Marketing

Nature of Report : Proposal for Implementation

Johann Moolman (b 1950, Johannesburg) studied at the Witwatersrand Technical College from 1970 to 1973 where he later lectured. His interest in further studies led him to pursue a post-graduate diploma at St Martin's School of Art in London. On his return to South Africa he became a full-time lecturer at the University of South Africa. Since 1974 he has regularly participated in group exhibitions. He has also held one-person shows since 1980, one of which was at the Johannesburg Art Gallery. As a sculptor he continues to explore the theme of the human-being and his/her environment.

Walter Oltmann (b 1960, Rustenburg) studied at the University of Natal under Henry Davies and Bronwen Heath. He gained his BA(FA) in 1981 and then joined the University of Witwatersrand to pursue his MA(FA). Oltmann has participated in several group exhibitions from 1980 held throughout South Africa. His first solo exhibition was held in 1984 in Milner Park.

Penny Siopis (b 1953, Vryburg) received her MA(FA) at Rhodes University and later a post-graduate diploma in painting at Portsmouth Polytechnic in the United Kingdom. She lectured at the Natal Technikon and is currently professor at the University of Witwatersrand. Siopis has exhibited extensively both in South Africa and abroad. She is one of the artists studied at matriculation level and her works in the Gallery's collection are extensively used for educational purposes. This new work will extend the existing body of information since it displays a departure from her early artistic style.

George Smithard lived in Johannesburg from 1908 until his death in 1919 at the age of forty-six. His major commission, paid for by Sir Lionel Phillips, was three large panels which were placed in Sir Herbert Baker's new Pretoria Station, completed in September 1912. In his years in South Africa he was an active member of local art societies and taught art at a number of institutions. Examples of his works are held by the Library of Parliament in Cape Town as well as by leading public museums in South Africa.

Vuminkosi Zulu (1947-1996, KwaZulu-Natal) studied at Rorke's Drift Art Centre. In 1982 he entered an art competition hosted by the University of Zululand where he won first prize in sculpture. This collection of posthumous prints was selected from linocuts and etchings which Vuminkosi Zulu had brought to The Caversham Press prior to his untimely death in 1996. He had intended that these form the basis of a future exhibition. The prints documents some of the historical events that took place in KwaZulu-Natal, for example, the floods in 1987. The lives of ordinary people are portrayed in different life-settings and circumstances.

The three staffs are significant additions to those represented in the Gallery's collection. Each staff offers different characteristics that give insight into possible stylistic similarities found in other carved objects both in the Gallery's collection as well as in other national and international museums.

GJMC : EXECUTIVE COMMITTEE 99-02-02
GJMC : COMMUNITY SERVICES COMMITTEE 99-01-28

COMMITTEE

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

Strategic Thrust : Communications and Marketing

Nature of Report : Proposal for Implementation

- ◆ The Northern Nguni walking stick is carved by one of the few South African carvers whose oeuvre has been constructed on stylistic and thematic grounds by art historians in recent years. Sandra Klopper has tentatively named this artist 'The Baboon Master'. It is suggested that he was active at the turn of the twentieth-century and possibly sold his works in the Pietermaritzburg region to British soldiers serving in the South African War.
- ◆ The figurative and zoomorphic walking stick is the other of two types to be collected by museums that exhibit figures carved on to the shaft. This staff offers rare variations and hence adds depth to the present collection of staffs. There is a related stick, possibly by the same carver, in the KwaZulu-Natal Cultural Museum.
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Strategic Thrust: Communications & Marketing
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Artist/Community	Title/Object	Medium
Siopis, Penny	Somnambulist 2, 1998	sleeping bag, feathers, wood, glass
Smithard, George Salisbury	The old Jo'burg market, c 1910	gouache on paper
Zulu, Vuminkosi	Portfolio of 25 prints	linocut
Northern Nguni	walking stick	wood
Northern Nguni (The Baboon Master')	walking stick	wood
Tsonga	walking stick, c 1890	wood, poker work

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/Gwelo Goodman...

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1999 .01. 40



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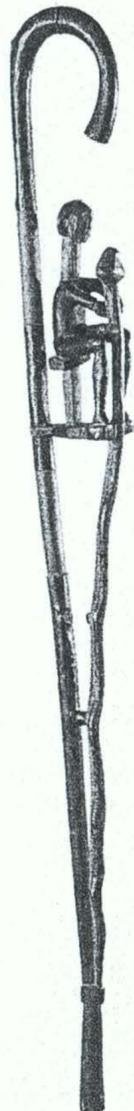
JOHANNESBURG
ART GALLERY
LIBRARY

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A FIGURATIVE WALKING STICK
Tsonga
circa 1890

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SEATED FIGURE ON A STICK

ca.
1900

Figure seated on a stool mounted on a protruding pedestal two
which extends down to join the stick near its base, *the body*
carved with poker-work

Seated figure: 20cm

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was carved in the northern Natal/ Delagoa Bay area by
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