

North Aguni

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						

millipail

1993-11-07



object type: milkpail	acc no: 1993-11-07
vernacular: ithunga	contact prints
sub-type:	
community:	location: [REDACTED]
sub-group:	shelf: [REDACTED]
geographical location:	b/w: c/ c/s:
date and place collected:	dimensions: h: 42,1 diam: 17
date executed:	w: mounted:
artist name, sex:	d:
use:	medium: wood, paint

purchase / ~~donation~~ / request: Third World Spectator, 9 Protea Insurance Building, Green Market Square, Cape Town 8001

price paid: R345	physical description:
insurance value: R345 (1994)	
authority: AGC 1993-10-14 CTR 1993-11-03	
original collection no:	
object type translation:	
catalogues:	

JOHANNESBURG ART GALLERY

EXHIBITIONS
REGISTER

ARTIST: North Nguni

ACCESSION NUMBER: 1993-11-7

DATE	LOCATION
1	
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17	

JOHANNESBURG ART GALLERY

PROVENANCE

ARTIST: North Nguni

ACCESSION NUMBER: 1993-11-7

1	M. Bester, Third World Spectator, 9 Protea Insurance Building, Green Market Square, Cape Town, 8001
2	
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Tribal Art

Tuesday, 4 October, 1994 at 10.30 a.m.

Sale Code: ETH 6622

**JOHANNESBURG
ART GALLERY
LIBRARY**

Viewing

Friday 30 September, 1994 9.00 a.m. – 5.00 p.m.
Monday 3 October, 1994 9.00 a.m. – 7.30 p.m.

Enquiries for this sale:

Specialists

Tim Teuten 071-389 2174
Hermione Waterfield (Consultant) 071-389 2172
Tribal Art fax 071-389 2204

Client Services

Victoria Wolcough 071-321 3111

Accounts

Frank Haas (Credit Control) 071-321 3305
Louise Lee (Vendors) 071-321 3259

Commission Bids and Results 071-321 3225

(an automated queuing system operates on these lines and clients are put through as quickly as possible)

Bids Office Fax Number 071-581 1403

OPEN LINE: (Available to UK Clients only) — 0891-500379.

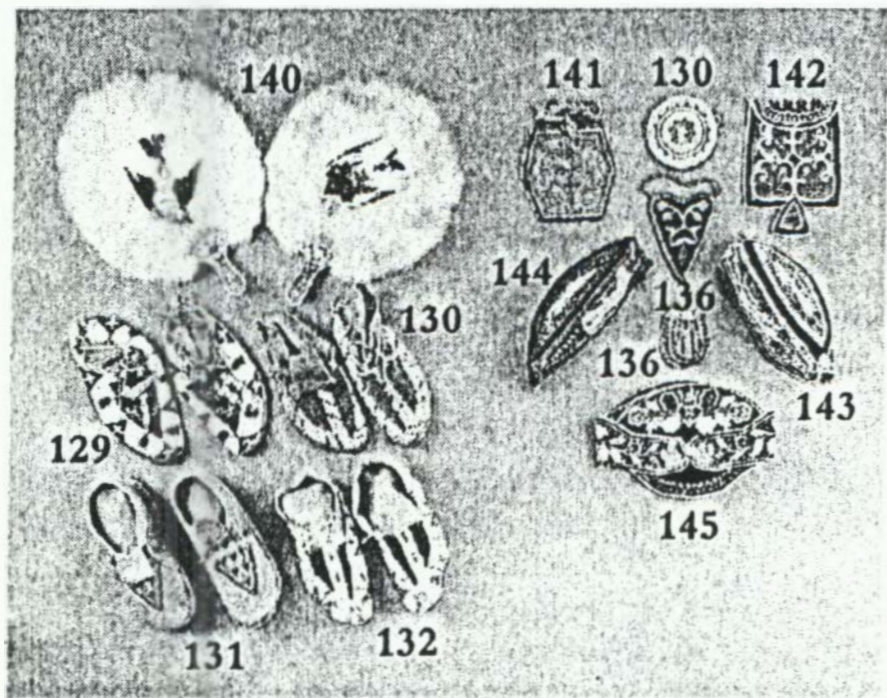
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SALE RESULTS: A new International service for clients with "touch tone" telephones.

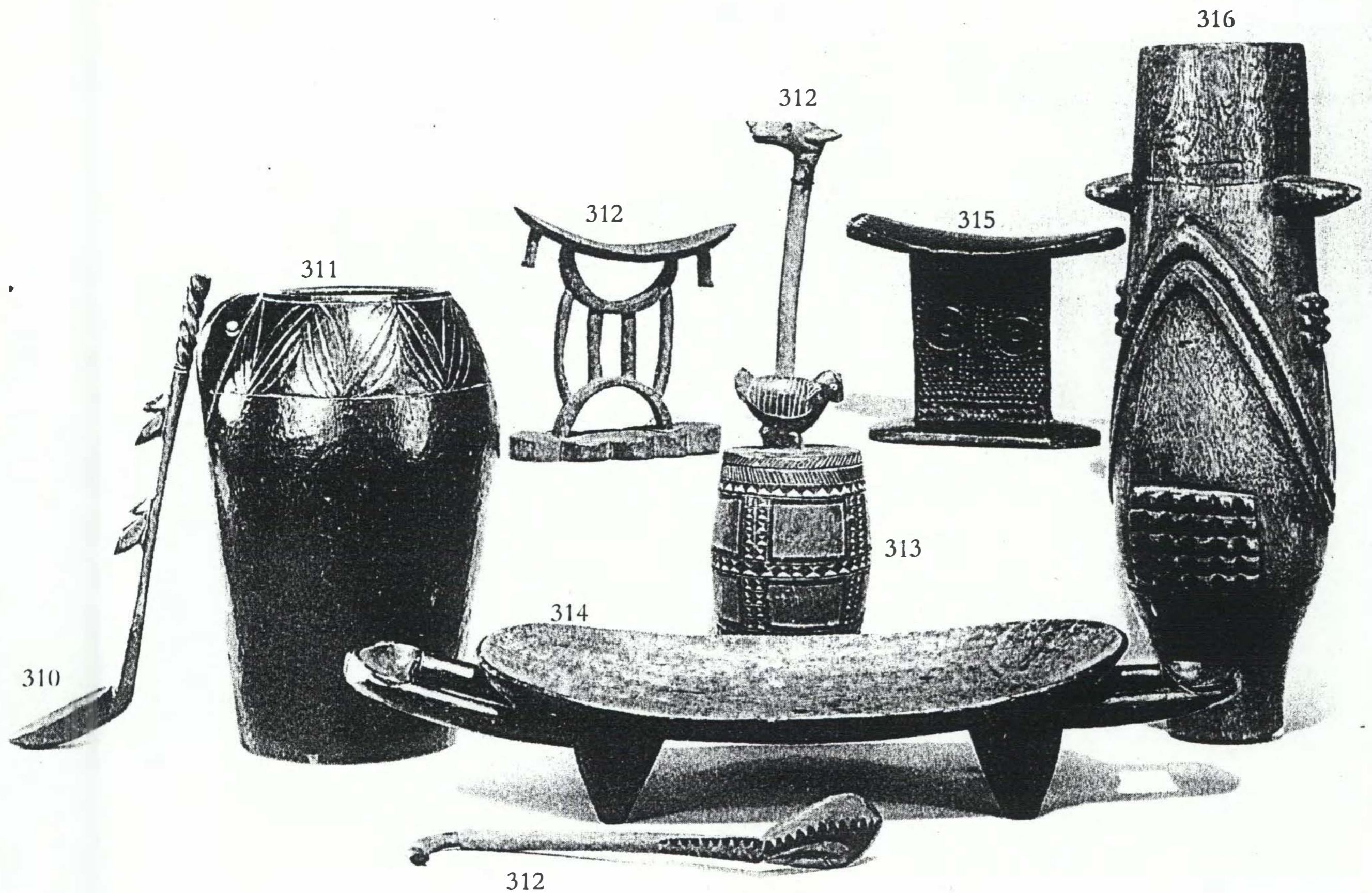
If you have a star (*) or a hash (#) symbol on your telephone then you can now directly access our Sale Results. Dial London (071) 321 3221 and follow the instructions to enter the sale code and lot numbers. *The system is available 24 hours, and you will pay ordinary telephone rates for your local or international call.* The results are the Hammer Prices.

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KEY TO FRONT AND BACK COVER ILLUSTRATIONS



Christie's South Kensington Ltd.
85 Old Brompton Road, London SW7 3LD
Telephone: 071-581 7611 • Fax: 071-321 3321



315
A SOUTHERN AFRICA HEADREST, the rectangular support carved on each side with concentric circles within bands of zigzags, dark glossy patina
17.5 cm. high £100-150

316
A NORTHERN NGUNI MILK VESSEL, of tapered cylindrical form, carved in relief with panels of hobnail ornament between double zigzag band, carved handle to each side (one chipped)
47.5cm. high

317
FIVE KNOBKERRIES: two with ovoid heads, one with protruding point; another with horn ring about the head; another with wire about the shaft, the smallest with spiralling shaft; and two staffs; one with antelope head, the other with grotesque head finial and spiralling serpent about the shaft
58.5cm. to 89.5cm. long (7)

318
THREE SOUTHERN AFRICA KNOBKERRIES: one with fluted compressed spherical head, a small ovoid snuff-container carved to one side of the shaft, the others with spherical heads, dark glossy patinas
38.5cm. to 72.5cm. long (3)

PROVENANCE:
Lord Baden-Powell
Given by Lord Baden-Powell, founder of the boy scout movement, to the vendor's grandmother, Flossie Lyons £200-300

319
A SWAZI HEADREST, on two scorched and grooved flared supports, scorched lug to the underside of the curved rest; and an East African fibre bag, with woven stripes and diagonals in dark and light fibre, tasselled fringe
the headrest 35.5cm. long, the bag 46.5cm. long (2)
£100-150

320
A COCONUT-GRATER, formed from two rectangular interlocking panels, each with carved triangles and incised whitened concentric circlelets, serrated iron grater, probably East Africa
66cm. long

321
A KAMBA STAFF, the figure finial carved wearing small brimmed hat, metal chevrons to chest and back; and a southern Africa staff with circular finial, a quadruped carved to one side of the shaft
93cm. and 1m.24.5cm. long (2)

322
A SOUTHERN AFRICA CIRCULAR STOOL, the base and underside of the seat with incised triangles, on six curved supports about a central flanged column, dark glossy patina
19cm. high

323
AN EAST AFRICA STAFF, the figure finial with blue bead eyes and concave face, the shaft with cross-hatching, dark patina
94cm. high

324
A FINE SOUTHERN AFRICA HORN SNUFF BOTTLE, the ovoid container with wood stopper on curved and tapered shaft, South Soto or South Nguni
29cm. long
Cf. *Art and Ambiguity*, 1991, p.132, fig.106
£500-800

DEL 1st + 2nd great
SSV RRV is wonderful!

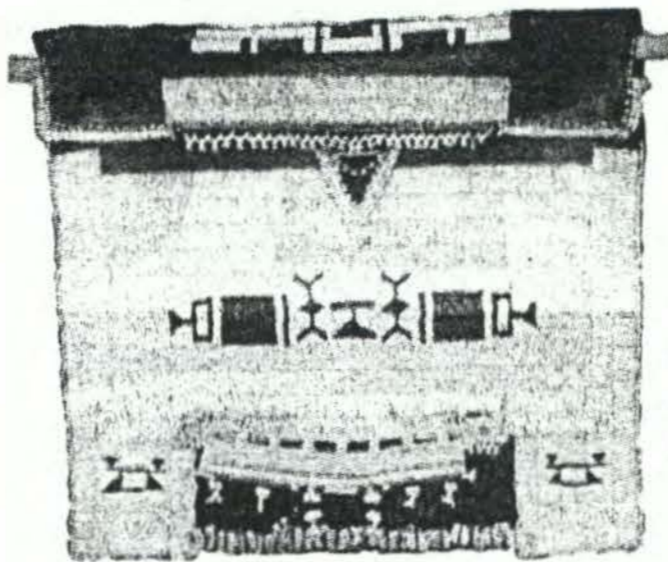
Milkpail

1993 - 11.07.

Art



Shona headrest,
1992, in wood
and metal (chain).



Mphotho,
Ndebele
beaded
apron.

**Patrick Ramano
Mphephu,**
1992, by Noria
Mabasa (b. 1935) in
clay and paint.



Arts Afire

The Johannesburg Art Gallery is no more a repository for stuffy works of Eurocentric art; today it's a vibrant, exciting gallery that has its roots firmly in Africa and the '90s. **MAUREEN ISAACSON** reports.

CALLING all burnt-out city slickers! If you've steered clear of galleries all your life because the art soars way above your head, the Johannesburg Art Gallery will change your mind.

The Gallery has long since kissed Eurocentrism goodbye and brought in a range of exciting concepts and images.

Step inside the portals of this house of beauty and see for yourself. In the gallery coffee shop are funky murals and still life drawings created by the gallery's art class students. And in a room tucked away, in training for the day they will make their startling contributions to the gallery's collection, children on holiday splash paint onto white paper.

Certainly those who have until now believed the Johannesburg Art Gallery to be an ivory tower, housing only the lace collections of mining magnates' wives, (exquisite though the Lady Phillips lace collection may be) and paintings depicting defunct scenes with no "relevance", will be relieved to discover that images of our daily existence abound. Here you will find a visual feast of frozen moments in the troubled times of our country. You will see bullets, barbed wire, instruments of torture and the gross symbols of apartheid.

In its own way, each local artwork reflects our immediate world: Steven Cohen's *Bitter Suite* takes a high-camp look at local fascism. Alan Alborough's shattered bullet-proof window says all there is to say about shattered bullet-proof windows in this time and place; Jann Cheifitz' printed and hand-painted screen fabric entitled *African Blood* speaks of Aids in Africa.

Then there is the church with Casspir in Dominic Thorburn's *Sunday Afternoon*

Thoughts of Monet and Maguis and

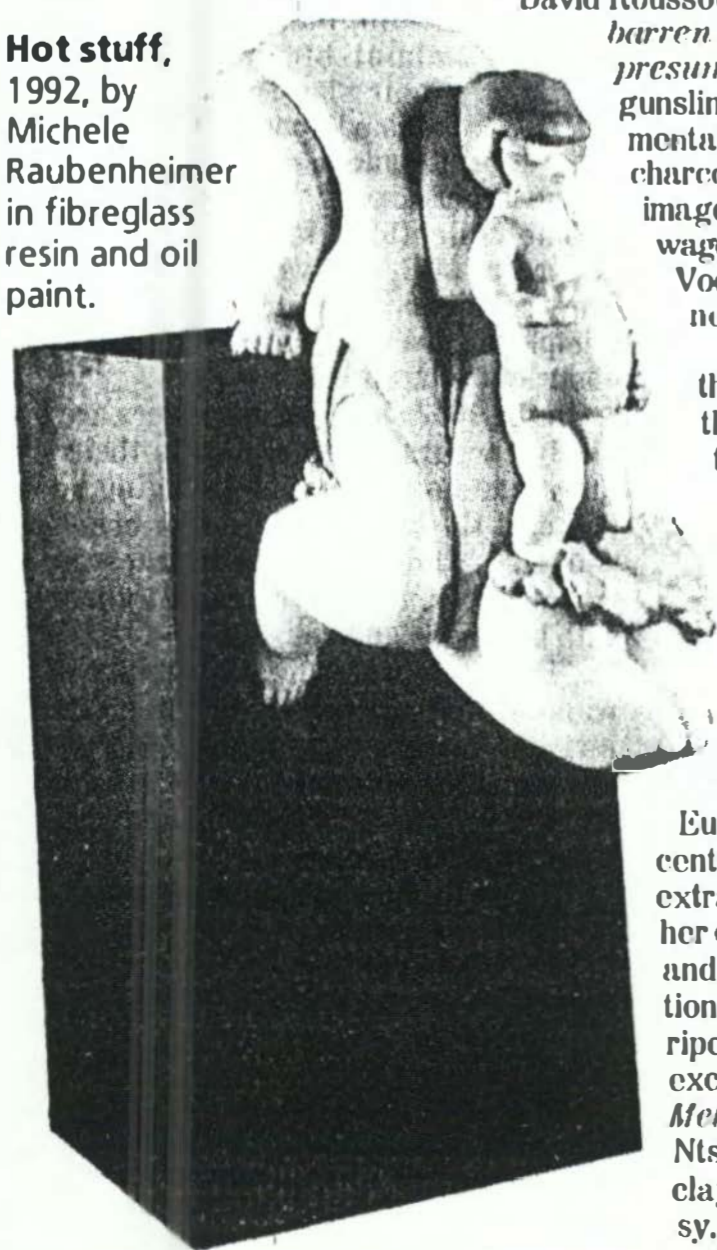
David Roussouw's triptych, *The barren hearts of those who presume*, a vision of the gunslinging, bestial "cop" mentality in pastel and charcoal. Gideon Mendel's images of AWB insignia, wagon wheels and

Voortrekker clothing do not soothe the mind.

But don't stop there. Further down the line you can enjoy the lushness of Penny Siopis' silkscreen and perspex collage, *Exhibit: ex Africa* which tells the sadly racist tale of Bushwoman Saartjie Baartman who was exhibited in England and

Europe during the 19th century because of the extraordinary shape of her enlarged genitals and buttocks. In addition, you can feast on the ripe abundance and excesses of Siopis' *Melancholia* or Bonnie Ntshahintshali's painted clay three-tiered fantasy, *Pharaoh's Dream*.

Hot stuff,
1992, by Michele Raubenheimer in fibreglass resin and oil paint.



God and Angel,
1991, by Owen Ndou in wood and paint.



And for vivid swipes at the patriarchy, see the works of Bonita Alice, Michelle Raubenheimer, Nina Romm, Josephine Ghesa and Lola Frost.

All this and we have not yet approached the ongoing printmaking exhibition, with selected prints from the gallery's generous collection.

Also currently on show, from the Brenthurst and Horstmann Collections of South African Art, are an exquisite array of artefacts. Here are detailed Tsonga headrests, some engraved with heads and wheels, others in the shape of guns. Here are poker-work Nguni vessels, milk pails, gravemarkers, Tswana knives and sheaths, spoons, pipes and exquisite Ndebele aprons made of hide and sinew, thread, seed beads and brass. Wooden Northern Nguni staffs, once symbols of status and authority, have horn-like motifs.

It's all there for the taking, although it has been a long time coming. The gallery's assistant director Lesley Spiro explains that although in 1940 the gallery bought its first work by a black artist - *Yellow Houses: A Street in Sophiatown* by Gerard Sekoto, it wasn't until the Eighties that the collection of contemporary black artists was truly expanded.

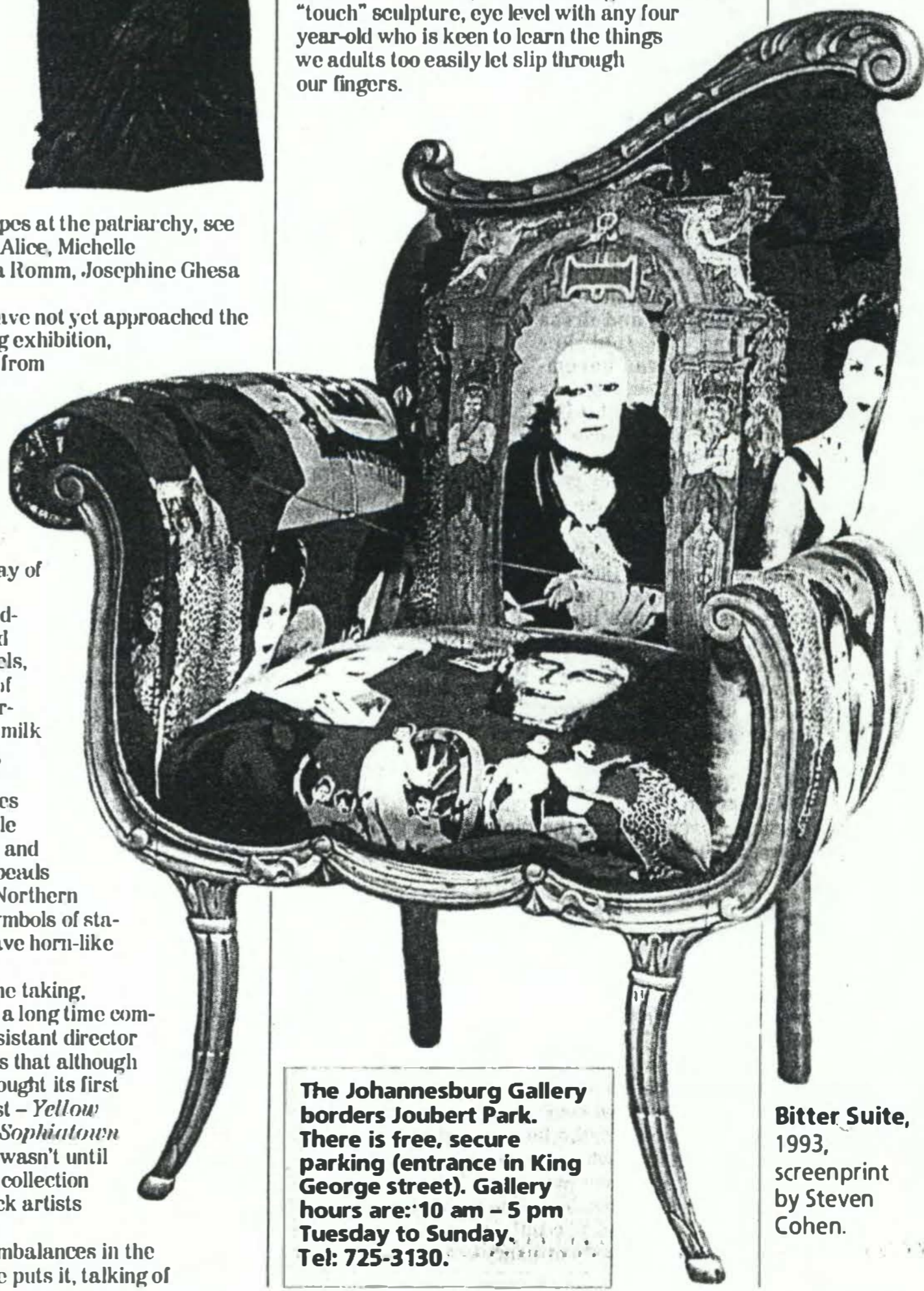
"Redressing the imbalances in the collection" is how she puts it, talking of

"huge strides" and speaking proudly of the work of major artists Pat Mautloa, Jackson Hlungwane, Noria Mabasa, Ndou Brothers and Paul Tavhana.

She looks forward to upcoming exhibitions - Vita Art Now, a major exhibition of historical and contemporary Bushman art, and the works of Ernest Mancoba, the Boksburg-born Parisienne contemporary of Gerard Sekoto.

Gallery curator and publicist Sandy Shoolman speaks with great enthusiasm of further programmes - signwriting for hawkers, a wall for mural painting, a programme that is partly to involve the neighbourhood community.

A morning's visit to the Gallery is not enough, but it reveals one thing - its art is accessible. If you like you can even run your hands over *Daniel*, Jackson Hlungwane's mini "touch" sculpture, eye level with any four year-old who is keen to learn the things we adults too easily let slip through our fingers.



The Johannesburg Gallery borders Joubert Park. There is free, secure parking (entrance in King George street). Gallery hours are: 10 am - 5 pm Tuesday to Sunday. Tel: 725-3130.

Bitter Suite,
1993,
screenprint
by Steven
Cohen.

North Aguni

ACC NO	ARTIST	TITLE/ OBJECT	MEDIUM	AMOUNT TO BE INSURED FOR:
1993.11.01	MBATHA, George	No title	wood, paint	1 450
1993.11.02	North Nguni	isigqiki headrest	wood	1 150
1993.11.03	North Nguni	isigqiki headrest	wood	950
1993.11.04	North Nguni	isigqiki headrest	wood	950
1993.11.05	North Nguni	isigqiki headrest	wood	950
1993.11.06	North Nguni	ithunga milkpail	wood	450
1993.11.07	North Nguni	ithunga milkpail	wood	345
1993.11.08	North Nguni	ithunga milkpail	wood	185
1993.11.09	North Nguni	ukhezo spoon	wood	265
1993.11.10	North Nguni	ukhezo spoon	wood	265
1993.11.11	North Nguni	ukhezo spoon	wood	220
1993.11.12	North Nguni	ukhezo spoon	wood	120
1993.11.13	North Nguni	ukhezo spoon	wood	98
1993.11.14	North Nguni	ukhezo spoon	wood	98
1993.11.15	Shona / Ndau	nhekwe snuff box	wood	245
1993.11.16	Shona / Ndau	nhekwe snuff box	wood	165
1993.11.17	Tonga	chiuno stool	wood	365
1993.11.18	Tonga	chiuno stool	wood	485
1993.11.19	Zulu	amasumpa vessel	clay	385

PERSON RECORD NUMBER
FAMILY NAME
PERSONAL NAMES
MATERIAL GEN : 2.131
ITEM NAME GEN: 1.22
PERSON RECORD £ : 4.2
ROLE : 4.21
FAMILY NAME

A0794
North Nguni

wood
ithunga (milkpail)
P0535
Dealer
Third World Spectator

ORIGINAL LABELS

ACC.NO: 1993-11-7

ARTIST: North Nguni

TITLE: _____

NOTES: removed from side of milkpail

Location: _____

"ithunga"
ZULU MILKPAIL
10ZA/19 R 345⁰⁰

Jbg Art
Gallery

JT
CONS.
1993.11.17

LIST OF WORKS TO BE FUMIGATED ON MONDAY 22ND
NOVEMBER 1993

FUMIGATION WILL BE CARRIED OUT AT THE GALLERY
METHYL-BROMIDE

1) 1993.09.03 Hlengwe	medicine container	wood, string	R32 500 for eight vessels
2) 1993.09.04 Hlengwe	medicine container	gourd, wood, string, paint	
3) 1993.09.05 Hlengwe	medicine container	gourd, wood string, paint	
4) 1993.09.06 Hlengwe	medicine container	gourd, string wood, paint	
5) 1993.09.07 Hlengwe	medicine container	gourd, wood, string, paint beads	
6) 1993.09.08 Hlengwe	medicine container	wood, string, fabric	
7) 1993.09.09 Hlengwe	medicine container	gourd, wood string, paint beads	
8) 1993.09.10 Hlengwe	medicine container	gourd, wood string, paint	
9) 1993.09.16 Mfethe, Julius	Hors rider	wood	R630
10) 1993.09.21 Zondi, Michael	Mqaphale	wood	R1 300
11) 1993.10.2 Shilakoe, Cyprian	True love	wood	R2 800

12) 1993.10.15 Mbatha, Mzwakhe Horse and rider wood R1 500

13) 1993.10.19 Segogela, Johannes walking stick wood, paint R630

ALSO

6 SPOONS

3 MILKPAILS

1-2 SNUFF BOXES (one of the snuff boxes has animal hair on it which cannot be fumigated with methyl-bromide)

4 HEADRESTS

TOTAL WORKS: 27-28

THESE WILL BE FUMIGATED AT THE GALLERY AT 9AM AT THE EAST END OF THE SCULPTURE GARDEN AND LEFT FOR 24 HOURS. WORKS WILL BE UNPACKED AT 9AM ON TUESDAY MORNING BEFORE THE GALLERY OPENS.

NEW WORKS BY MUKUBA (acc: 1993.09.18), RIKHOTSO (1993.09.19) AND BESTER (1993.10.3) CANNOT BE FUMIGATED WITH METHYL-BROMIDE DUE TO THE NATURE OF THEIR MEDIA.

THIRD WORLD SPECTATOR
AFRICAN POTS & ARTEFACTS
 9 PROTEA INSURANCE BUILDING
 GREEN MARKET SQUARE
 CAPETOWN 8001 ☎ 242957

54

1/09/93

ART GALLERY

10ZA/28	Headrest	:	North	Nguni	R 1450 ⁻⁰⁰
10ZA/32	"	"	"	"	R 1150 ⁻⁰⁰
10ZA/33	"	"	"	"	R 950 ⁻⁰⁰
10ZA/34	"	"	"	"	R 950 ⁻⁰⁰
10ZA/18	Milkpail	:	North	Nguni	R 450 ⁻⁰⁰
10ZA/19	"	"	"	"	R 345 ⁻⁰⁰
10ZA/22	"	"	"	"	R 185 ⁻⁰⁰



THIRD WORLD SPECTATOR
AFRICAN POTS & ARTEFACTS
 9 PROTEA INSURANCE BUILDING
 GREEN MARKET SQUARE
 CAPETOWN 8001 ☎ 242957

55

01/09/93

ART GALLERY

10ZA/17	" Ukhezo"	SPOON	-	North	Nguni	R 265 ⁻⁰⁰
10ZA/16	"	"	"	"	"	R 265 ⁻⁰⁰
10ZA/15	"	"	"	"	"	R 220 ⁻⁰⁰
10ZA/15	"	"	"	"	"	R 120 ⁻⁰⁰
10ZA/10	"	"	"	"	"	R 98 ⁻⁰⁰
10ZA/10	"	"	"	"	"	R 98 ⁻⁰⁰
10ZA/82	" Ugaoko"	MEATRAN	-	North	Nguni	R 485⁻⁰⁰
10ZCP/24	" Amasumpa"	ZULU	BEERPOT			R 385 ⁻⁰⁰

THIRD WORLD SPECTATOR
AFRICAN POTS & ARTEFACTS
 9 PROTEA INSURANCE BUILDING
 GREEN MARKET SQUARE
 CAPETOWN 8001 ☎ 242957

56

01/09/93

ART GALLERY

9ZA/65	Figure by George Mbatha	-	ZULU			R 1850 ⁻⁰⁰
10KA/33	Diviner's throwing "bones"	-	TONGA			R 145⁻⁰⁰
10KS/6	" Chiuno"	sitting	stool	-	TONGA	R 365 ⁻⁰⁰
10KS/3	" Chiuno"	sitting	stool	-	TONGA	R 485 ⁻⁰⁰
10KA/12	Snuff holder	SHONA	NDRAU			R 245 ⁻⁰⁰
10KA/15	"	"	"	"	"	R 165 ⁻⁰⁰
10KA/45	Figure by Erita Dube	-	TONGA			R 38⁻⁵⁰

TOTAL R 10 041⁻⁰⁰
~~R 10 709⁻⁵⁰~~

CULTURE AND RECREATION COMMITTEE 93-11-03
ART GALLERY COMMITTEE 93-10-14

COMMITTEE

CULTURE AND RECREATION DIRECTORATE
(LIBRARIES AND MUSEUMS DEPARTMENT)

B1 PURCHASE OF WORK OF ART

The Art Gallery Committee has recommended the purchase of the following works of art:

Artist/ Community	Title/ Object	Medium	Price R
MBATHA, George	Figure	wood and paint	1 850
NORTH NGUNI	4 x Headrests	wood	4 500
NORTH NGUNI	3 Milk pails	wood	980
NORTH NGUNI	Ukhezo 6 x spoons)	wood	1 066
SHONA/NDAU	2 x Snuff boxes	wood, wire	410
TONGA	2 x Stools	wood	850
ZULU	Vessel	wood	385
BRITTAN, Matthew	Promethian Cycle 6	oil on canvas	3 500
FROST, Lola	Things fall apart	oil on canvas	7 000
KAY, Dorothy	Mining accident	drawing	2 000
MAUTLOA, Kagiso Pat	Tablet	mixed media	8 500
NDEBELE, Allina	Mpisi and the lion	tapestry	6 500
XABA, Nhlanhla	Heading home	etching	370

The carved wooden figure by George Mbatha is believed to be approximately 60 years old. It is a highly significant addition to the Gallery's collection. It is a final and represents a western man in suit and tie and prefigures certain developments in contemporary rural carving, particularly in the northern Transvaal.

/The Gallery

CULTURE AND RECREATION COMMITTEE 93-11-03
ART GALLERY COMMITTEE 93-10-14

COMMITTEE

CULTURE AND RECREATION DIRECTORATE
(LIBRARIES AND MUSEUMS DEPARTMENT)

Item B1 contd

The Gallery has a number of important North Nguni headrests in its own collection and the Brenthurst Collection. These examples would, however, add an important dimension to the collection as they exhibit stylistic and typological variations. They are aesthetically outstanding pieces.

These North Nguni milk pails display finely carved surface embellishment and refined forms. They would be an excellent addition to the Gallery's very limited collection of North Nguni milk pails.

The Gallery has a fine collection of Tonga stools which includes most of the major typologies. These two stools are of very fine quality. The one is of a size previously unrepresented in the collection while the other includes a figurative connecting element between base and seat which relates closely to other stools and headrests in the collection.

The Brenthurst Collection, on long term loan to the Gallery, includes approximately 10 North Nguni wooden spoons. However, the Gallery has no wooden spoons in its own collection. These spoons are of similar or finer quality. Each spoon is an example of an original but stylistically typical articulation of the wooden surface.

The Brenthurst Collection contains a number of examples of snuff-boxes from this region. However none are included in the Gallery's own collection. These examples boast finely carved surfaces and wire work.

Traditional clay pots are thus far not included in the collection. They are important for the context they provide for contemporary ceramic production in the Natal area. This particular example is very beautiful and displays stylistic similarities with many North Nguni items in the collection.

Matthew Brittan (b 1948, Johannesburg) is a self taught artist who has exhibited widely in Germany and America. He is inspired by the work of Rudolph Steiner, the German philosopher and father of anthroposophy. Brittan's Promethian series investigates the belief that man's destiny is bound up with the earth, and that spiritual aspirations must be contextualised within this. The affirmation of both the physical (matter) and the metaphysical (spirit) is central to this cycle.

/Lola Frost