

LIST OF WORKS

1. Seated Man & Woman: Dogon, Wood
2. Standing Figure: Wood
3. Standing Figure: Wood
4. Ashanti doll: Ghana, Wood
5. Bambara Antelope: Mali, Wood
6. Bambara Antelope: Mali, Wood
7. Ekoi Head: Cameroon, Wood/Hide/Basketry
8. Baule Mask: Ivory Coast, Wood
9. Pende Mask: Zaire, Wood/Fibre
10. Tchokwe Mask: Zaire, Wood
11. Gere Head: Liberia, Wood/Metal/Fur
12. Yoruba Eshu: Nigeria, Wood
13. Baule Beater: Ivory Coast, Wood
14. Lobi Stool: Upper Volta, Wood/Metal/Fibre
15. Senufo Bobbin: Ivory Coast, Wood
16. Dan Spoon: Liberia, Wood
17. Luba Knife: Zaire, Wood/Metal
18. Amashona Carved Club: Wood
19. Zulu Snuff Container: Wood
20. Zulu Snuff Container: Beaded Calabash
21. Zulu Necklance: Beaded
22. Zulu Wrist Band: Beaded
23. Zulu Pouch: Beaded Cloth
24. Zulu Fetish Bundles (2): Beaded/Cloth
25. Cast of Venus of Willendorf: Plaster
26. Bilaspur Raj Smoking: India C.1750, Gouache/Ink/Paper
27. Abercrombie, Douglas: Untitled 1977, Acrylic/Cotton Duck
28. Arrobis: Tenerife 1966 Watercolour/Ink/Paper
29. Bilger, Joseph: Marriage, Oil/Canvas
30. Boepple, Willard: Untitled, Welded Steel
31. Bolus, Michael: Untitled, Welded Steel
32. Bowling, Frank: Turkey Wattles 1980, Acrylic/Cotton Duck
33. Borghoff Mulder, Monique: African Children, Print
34. Borghoff Mulder, Monique: Two Seated Figures, Print
35. Borghoff Mulder, Monique: Landscape, Print
36. Bradley, Peter: Madonnas Footprints 1981, Acrylic/Canvas
37. Brews, Lee: Untitled 1978, Screenprint
38. Brooker, William: Gourds on Cloth, 1976, Oil/Canvas
39. Bryce, David: Chubby Cheeks, Bronze
40. Buckley, Stephen: Untitled 1980, Oil/Chipboard
41. Caro, Antony: Umber, Bronze/Brass
42. Caulfield, Patrick: Big Sausage 1978, Screen Print
43. Chandra, Avinash: Untitled 1970, Screen Print
44. Cheng, Emily: Swimming through Africa, Oil/Canvas
45. Christianson, Mary: 38th Street Tanks, Watercolour/Paper
46. Denny, Robin: Looking to 1975-1977, Gouache/Collage
47. Diebenkorn, Richard: Untitled 1980, Etching/Aquatint
48. Evison, David: Untitled 1980, Steel/Wood
49. Gilliam, Sam: Deep and Red, Acrylic/Canvas
50. Girling, Sheila: Drakensburg Mountains Natal 1980 Watercolour/Paper
51. Goldblatt, John: Flood in Botswana after first rain in 7 years, Silver Bromide Print.
52. Granger, Carlos: chairs 1975, S.B. Print
53. Greenberg, Clement: Untitled 1955, Watercolour/Paper
54. Hall Craggs, Sarah: Hyde Park, Oil/Canvas
55. Haynes, Douglas: Checkmate 1980, Acrylic/Cotton Duck
56. Healy, Sophia: Double Dream, Paper
57. Heron, Patrick: March 1980, Gouache/Paper
58. Hockney, David: Self Portrait Study, Ink/Crayon/Paper
59. Hoyland, John: Composition XIV 1976, Acrylic/Paper
60. Hoyland, John: Untitled 1978, Acrylic/Cotton Duck

61. Hudson, Andrew: Marilyn in Patterned Skirt Standing Reading 1980, Pastel/Dry Colour/Canvas
62. Hughto, Margie: Sorcerers Fan 1981, Ceramic
63. Humphrey, David: Painter in Landscape 1981, Oil/Canvas
64. Hutchinson, Jaqueth: Tulips in Brown Jug 1981, Lithograph
65. Jackson, Sarah: Moving Clouds 1979, Oil/Canvas
66. James, Christopher: Wall/Harvard 2 1979, Print
67. Johnson, Daniel Larue: Model for Peace Form I 1969, Wood
68. Katz, Alex: untitled, Lithograph.
69. Kitaj, R.B.: The Bedroom 1968, Screen Print.
70. Knowles, Dorothy: Mountains 1980, Screen Print.
71. Krebbs, Rockney: Sun Dog, Print
72. Kriger, Deborah: Pond — Walpack, Oil/Canvas
73. Lathrop, June: Untitled, Oil/Canvas
74. Lawson, Gillian: Who goes shooting? 1979, Etching.
75. Lloyd, Marcia: South Dakota Highway 6 1981, Pastel/Paper
76. Looper, Willem De: Untitled
77. Martin, Barry: Number 12 1979, Liquitex/Aquatec/Paper
78. Martin, Kenneth: Metamorphoses 1976/7, Screen Print
79. Massingham, Judy: Boats, Woodcut
80. Mazur, Michael: Dogs 1980, Monotype
81. Mbatha, Azaria: Untitled, Woodcut
82. McKie, Todd: Bon Jour 1976, Water Colour/Paper
83. McLean, John: Crib Cleugh 1980, Acrylic/Cotton Duck
84. Mihaley, Jamie: Untitled, Oil/Paper
85. Millar, Jack: Boudoir by Louis Dumerque 1978, Photolithograph
86. Millar, Jack: Dixie Highway Miami 1979, Photolithograph
87. Millar, Jack: A Modern Interior, Photolithograph
88. Mitchell, Mindy: McBurney Y II, Charcoal/Paper
89. Moore, Henry: Helmet Head No. 7 1975, Bronze
90. Murrey, Andrew: Mother & Child, Oil/Canvas
91. Natapoff, Flora: Stripe Painting 1980, Acrylic/Paper
92. Nel, Peter: Botswana III, Etching
93. Nel, Peter: Tree Trunks, Etching/Aquatint
94. Nel, Peter: The Elephant, Etching/Aquatint
95. Nel, Peter: Seaspray, Etching/Aquatint
96. Nick, George: Medford 1970, Oil/Canvas
97. Noland, Bill: Untitled, Welded Steel
98. Noland, Kenneth: Untitled 1969, Acrylic/Canvas
99. Perehudoff, Willem: Tantius 1980, Acrylic/Canvas
100. Pollock, Fred: In Off Blue 1980, Acrylic/Cotton Duck.
101. Portnow, Marjorie: Saratoga Battle Field Morning 1972, Oil/Masonite
102. Portway, Douglas: Untitled 1978, Chalk/Paper
103. Ridgen, Geoff: Untitled 1977, Water Colour/Paper
104. Scott, Tim: Untitled, Welded Aluminium
105. Slone, Sandi: Sea Anemone Green 1979, Acrylic/Paper
106. Smit, Virginia: Ice Scape, Etching/Collage
107. Snyder, Richard: Columns, Oil/Canvas
108. Sperry, Ann: Wallflower, Welded Steel
109. Stella, Frank: Untitled, Mixed Media/Paper
110. Stoval, Di Bagley: Portfolio of Colour Prints
111. Stoval, Loo: For Ascending Larks, Etching.
112. Tavarelli, Andy: Fan for Barbara 1978, Pastel/Paper
113. Taylor, David: Untitled, Oil/Canvas
114. Thompson, William: Still Life, Charcoal/Oil/Canvas
115. Travis, William: Untitled, Welded Steel
116. Truit, Anne: Stone South No 41 1975, Gouache
117. Yarde, Richard: Josh 1981, Watercolour/Paper
118. Wanklyn, Susan: Untitled 1981 Cardboard Collage
119. Wolfe, James: Looking Glass 1978, Welded Steel
120. Woodner, Andrea: Fence, Welded Steel

FUB-0006-0001-010



Helmet Head No. 7: Henry Moore

“THE FUBA COLLECTION”

THE FUBA COLLECTION

The Fuba Collection was initiated in 1980 when Antony Caro, during his time in South Africa, paid a visit to the fine arts section of the Fuba Centre in Newtown, Johannesburg. He was shocked by the paucity of facilities and, on discovering that this reflected the situation of black artists throughout the country, he decided to make a contribution towards alleviating the situation.

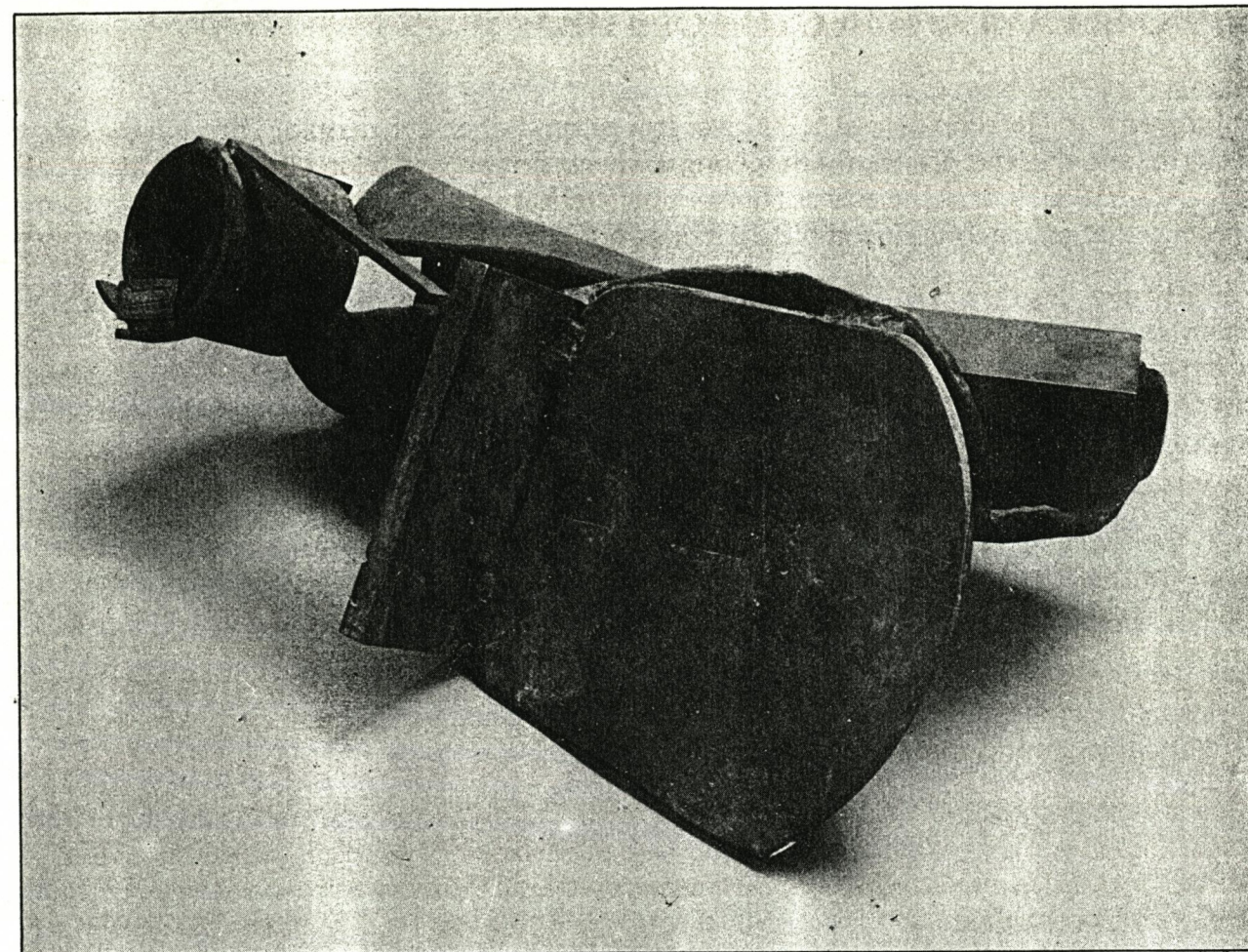
He has therefore, over the past 2 years exerted a major effort to gather together, under the auspices of the African Arts Trust, a collection of art works, mostly contemporary, for exhibition and permanent display in this country. This collection is to form the core of what we hope will become a unique and interesting museum of contemporary art. We are planning to approach local artists, who by donating a work will be adding their support to this endeavour.

The collection will become a symbol of the gathering and redistribution of cultural opportunities and experience, and it is anticipated that it will stimulate the growth of a gallery and art centre with advanced fine arts facilities.

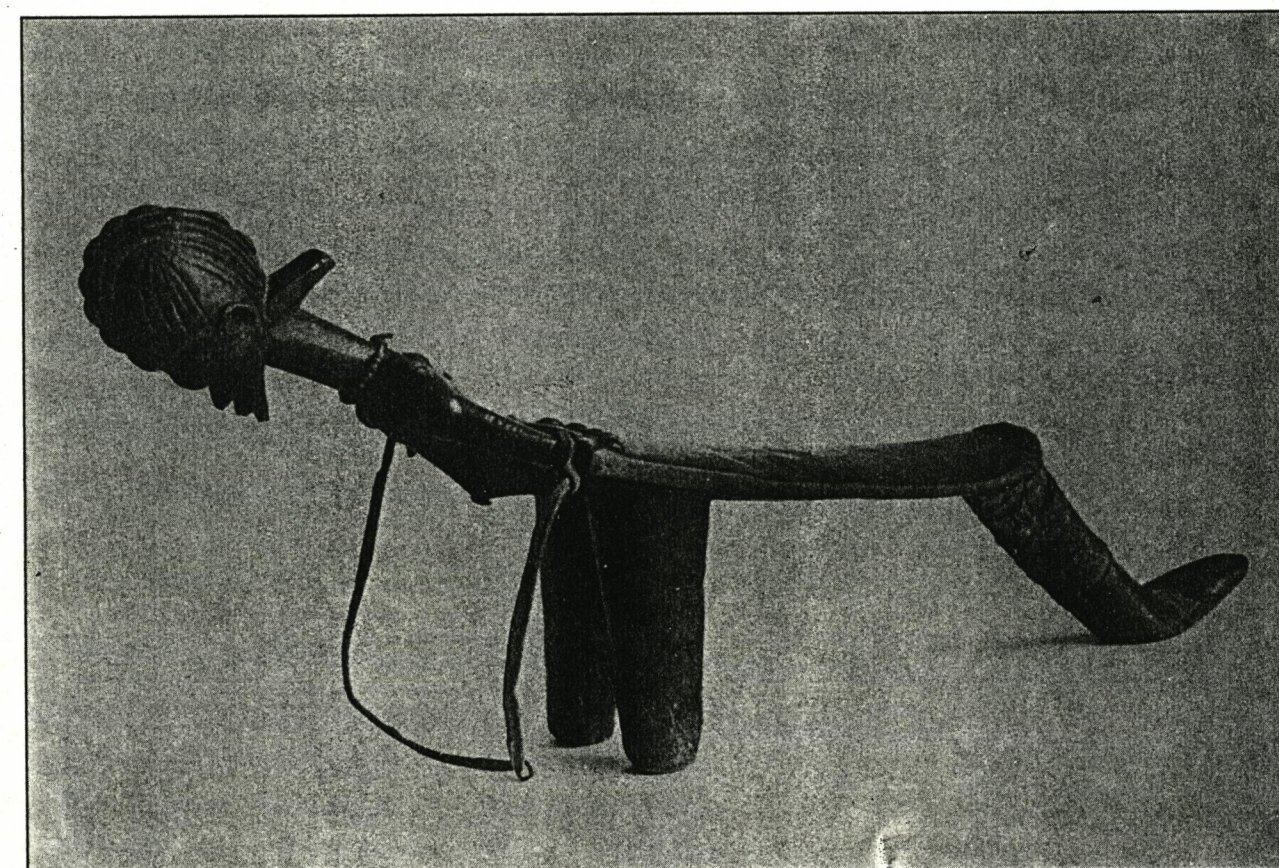
The high visibility of this exhibition is intended to draw the attention of commerce and industry to the desperate need for facilities for black artists in South Africa.

We would like to thank BMW for their immediate and generous response in sponsoring the cost of this exhibition and its tour. We would also like to thank Bowring Barclays, the British Council, Maroun's Picture Frames, Mr V Meneghelli, Rennies and Stuttafords for their encouraging support. We hope that other companies will find it equally worthwhile to sponsor the arts.

S. Summerfield
Fuba Collection Project Manager



Umber: Antony Caro



Lobi Stool: Upper Volta

SIPHO SEPAMLA: DIRECTOR OF FUBA

Fuba exists as a beacon of light, a life-giver and a conscience of a people. Through the arts it seeks to raise the level of living for the young township boy and girl taking them beyond the pale of mere survival. It sees the arts as an alternative to formal education in a society that seems unaware that education is incomplete if it does not provide for the whole human being.

For just over 3 years now Fuba has taught music, drama, modern dance and fine arts to hundreds of young people who would otherwise have been without this important soul sustenance. In the process we have strained to keep home fires burning, we've been squeezed out of venues for teaching and barely made it to the performance stage and the exhibition gallery because everything is in short supply. We have continued trying to do things because Fuba is like a new composition: it is a labour of joy.

Fuba the challenge; a place of ideas and the promise for which there are many people to thank for its continued existence: the Trustees and Management for their sacrifices; the teachers for untiring work; sponsors for invaluable support.

And now comes the wings from overseas in the form of the Collection. We feel humbled by this gesture of brotherhood of man. To Tony Caro and his team in London and New York we extend our profound sense of gratitude.

Fuba sees this Collection as the fountainhead of something bigger and lasting that has still to come. It must come from within this country and from the black people in particular. We have been given a fillip in our efforts to found a museum and a gallery for which only history can thank us all for our contributions.



Fuba students at work

COMMENT FROM ANTONY CARO

This collection of gifts of many English and American painters, sculptors, photographers and friends is a gesture of the friendship and solidarity with African artists.

The collection is intended to act as a focus and a stimulus to African artists and to encourage the active development of fine art education at Fuba and elsewhere in South Africa.

I hope that artists and students can see and enjoy and learn from the works. Art education not only means drawing on one's visual history and traditions but knowing what is going on in the world of art at large. However rich are one's own traditions, and Africans are fortunate in having a rich heritage to draw upon, no artist can develop without the stimulus derived from contact with artists and their work from other countries and cultures.

The artists have given works of quality precisely because they are well aware of the need in South Africa for Africans to see and enjoy such works to which they would otherwise not have access. I hope that both artists themselves and those who appreciate art will find some measure of excitement and inspiration in the collection.

Above all, I hope that the collection will give nourishment from which a new art can grow. This new art will be entirely African, almost certainly different from anything we have seen before. The generosity of our friends will be well rewarded if, through Fuba and the Collection, Africans create new work of high quality and achieve for themselves the respect such endeavour gives.

DAVID KOLOANE:
HEAD OF FUBA FINE ARTS DEPARTMENT

It must appear a strange and curious fact in the complex sociopolitical structure of South Africa that a black cultural organisation such as FUBA, dedicated to the upliftment of black aspirations, should accept an unusual gift in the form of artwork by internationally renowned artists from London and New York who happen to be predominantly white. The question one immediately expects from various quarters is how relevant will this art collection be to the black community at large?

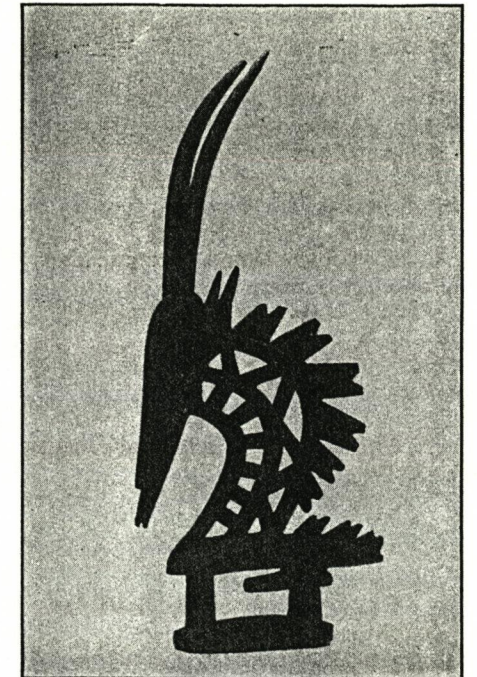
It is important to note that from an aesthetic point of view, the creative experience is to a large extent similar for a Chinese artist as it is for a Nigerian, Mexican or Italian. Each explores the spiritual essence of their life's experiences. Only the end result will reflect environmental influences and degrees of technical ability, all these dependant on the individual country's cultural stability and advancement. The more rooted any country's cultural tradition the more attuned and sensitized its people will be towards their culture, unlike in a country suffering a cultural deprivation or backwardness.

It must be borne in mind that the historical background of the visual arts amongst the black community in the twentieth century is still nascent. The mediums and materials involved are therefore new challenges for the black artist. It is imperative for the black painter and sculptor to learn and borrow technical skills from other cultures if he is to forge and solidify a new metaphor of creative expression. It is also imperative to uphold an undying vision of perpetuating and putting into historical perspective the black community's cultural tradition.

This invaluable gift made possible through Antony Caro's initiative must be seen as a nucleus around which the creative development of the black artist can be launched intensively.



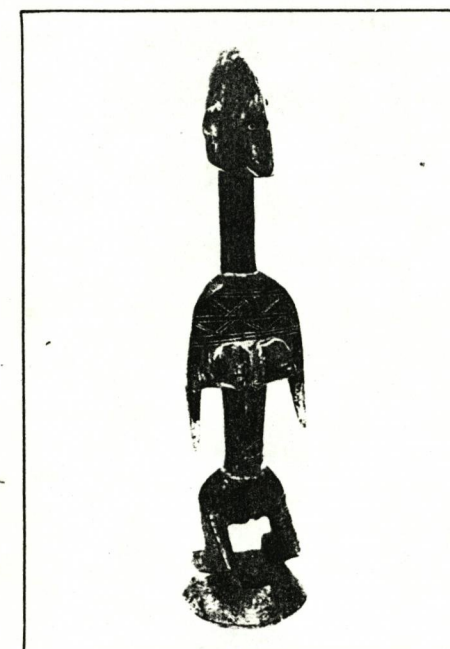
Untitled: Frank Stella



Bambara Antelope



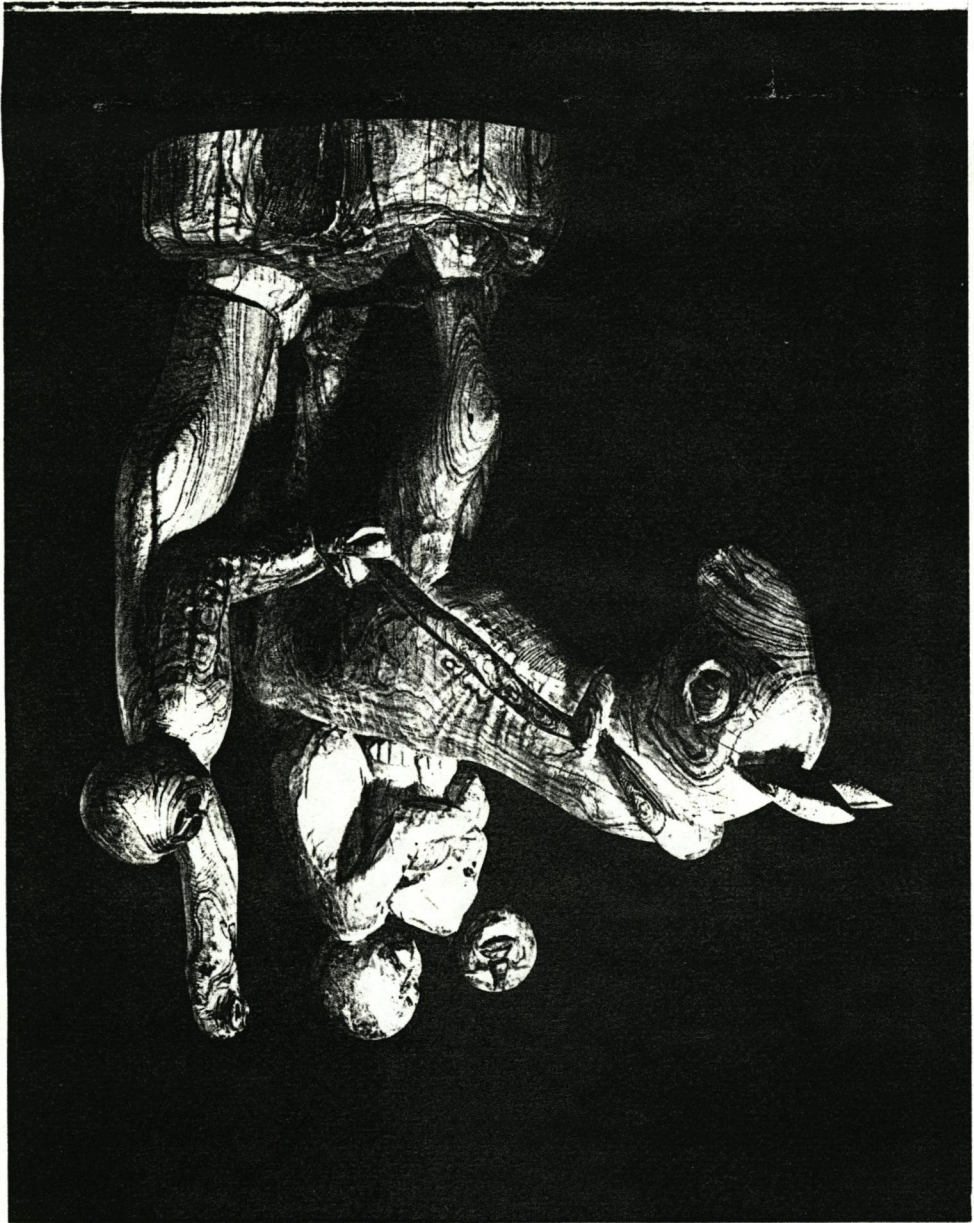
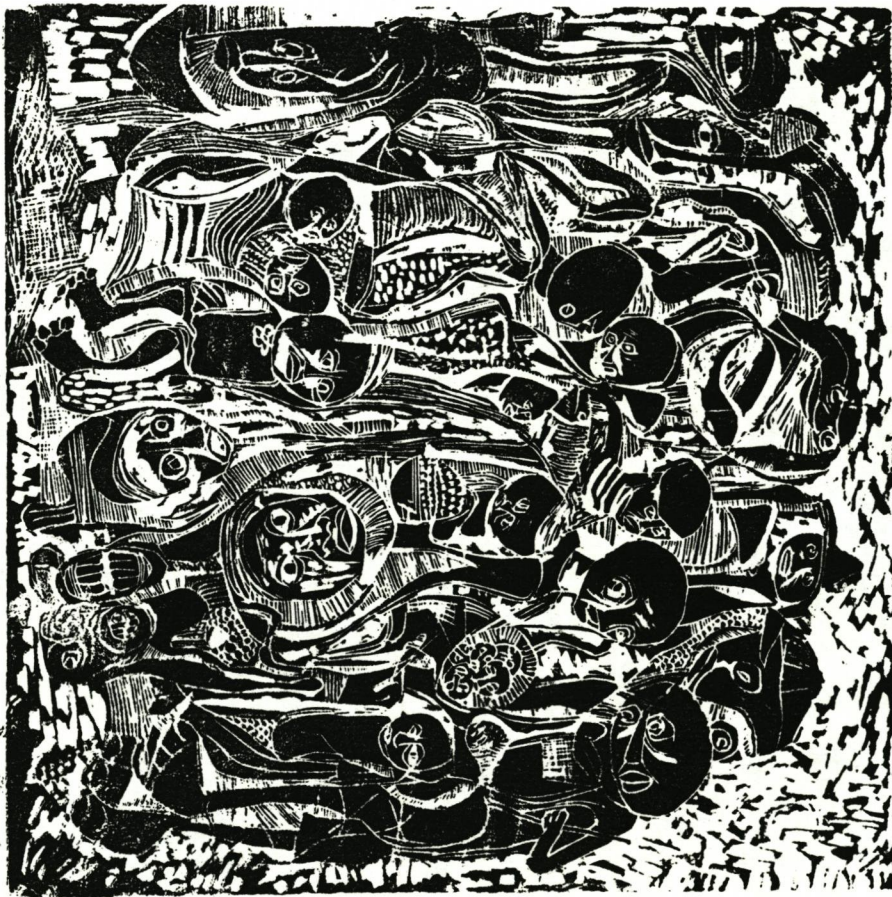
Marilyn in patterned skirt standing reading: Andrew Hudson



Standing Totem Figure



Mother & Child: Andrew Murray



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