

Opptelike keuring

Nuwe aankope Kunsmuseum, Jhb Elza Miles

sogte stereotypes begin verander het. As kunstenaar openbaar sy durf om uit eie noodsaak te breek met die algemeen aanvaarde.

Hogarth in Johannesburg is nou al tot vervelens toe in Johannesburg teen toon gestel en ek hoop dat die reeks 'n bietjie sal rus sodat 'n mens eendag met nuwe oë daarna kan kyk. Tog loon dit die moeite om William Kentridge se vertolking van Hogarth se *Industry and idleness* uit voorgenoemde reeks te plaas naas sy drie sifdrukke van verlede jaar: *Art in a state of grace*, *Art in a state of hope* en *Art in a state of siege*. Dan besef jy dat Kentridge netsoos Mabasa nie huiwer om 'n nuwe tegniek te beproef en 'n ander rigting in te slaan nie.

Helmut Starke se sy-skermdrukke van 'n hooimied is sowel tegnies as visueel verbluffend. Die beeldende vormverandering van hooimied tot 'lo-

tus"-knop in Starke se reeks laat Kevin Atkinson se bedrewe Kaapse landskappe fulloos vertoon.

Die enigmatiese *The godfather III* (grafiet) van Paul Stopforth het sedert dit die eerste keer by die Goodman vertoon is, vir my niks in seggingskrag ingeboet nie en saam met Joshua Nell se hout 'borsstukke' vorm dit 'n sprekende onderdeel in die aanbieding van die jongste aankope. Ewe raaislagtig en nog net so boeiend is Clive van den Berg se landskap waarin die vreemde "vleesagtige" landvorm jou verbande laat lê met Bhekisisa Mtimkulu se weergawe van die sikloon, *Demoina*.

Die aankoop van lukraak lino'sneë is een van die jongste modeverskynsels onder openbare versamelaars. Hiermee bevestig hulle maar net weer die stiefhouding wat daar bestaan teenoor hierdie kunsvorm. Daarom is Nathaniel Makgosi se *The Blin Barti-mus* 'n sorgsame afdruk wat spreek van vakmanskap. Dit is wat my betref een van die ligpunte onder die nuwe aankope.

□ Tot Woensdag.

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van die wit-en-swart kontraswerking in die reliëfdruk geskik vir hierdie vaslegging van 'n ou gebruik.

Ons leer die *dialogia* ken wanneer hulle die lewensdripte periode van manlikheid betree: bloed is laat vloei toe skape vir die seremonie geslag is. Die keuse van 'n rooi

In alge

Beeldende kuns

Inisiasie, die uiterlike verhaal

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DIAGLOGA – so noem James Serole Mphahlele die reeks van 25 masonitiesneë waarin hy die laaste fases van die inlywingseremonie onder jong Pedimans opteken en uitbeeld. (*Diagloga* is die naam vir jong mans wat kwalifiseer vir inlywing.) Die reeks as sodanig is 'n vaslegging van die verskillende stappe tydens inisiasie en is dus 'n gebruikte dokument. Dit lei tot die flinke aankope van die reeks onder universiteite vir hulle versameling.

James Mphahlele

Gallery 21

Elza Miles

Mphahlele neem die vrese van 'n jongmens tydens die besnydenis en die daaropvolgende sielkundige uitwerking glad nie in berekening nie. Die dokument is dus 'n loflied vir 'n volksgebruik wat aan die uitsterf is. (In die verband is dit interessant om die afskaffing van die soort inisiering onder leiding van Khama III by die Tswana in herinnering te roep. Hy het gemeenskapshulp in die plek van dié veldskool gestel.)

Mphahlele se knap reliëfdrukke is kensketsend van sy opleiding in kuns eers by Ndaleni en later Rorke's Drift. Tog onderskei die uitkansellering van beweging en rus sy komposisies van die fasiliteit wat die kenmerk van die Rorke's Driftse lino-sneë geword het. Die "fries" waarin jongmanne weghardloop van die brandende hut waarheen hulle nie mag omkyk nie is, 'n goeie voorbeeld (Deel 2) van Mphahlele se komponering.

Sy beelding sluit aan by die simboliese gebruik van lig en donker teenstellings in ou Afrika. Daarom is sy keuse

van die wit-en-swart kontraswerking in die reliëfdruk geskik vir hierdie vaslegging van 'n ou gebruik.

Ons leer die *dialogia* ken wanneer hulle die lewensdriftige periode van manlikheid betree: bloed is laat vloei toe skape vir die seremonie geslag is. Die keuse van 'n rooi kleurstof vir die velle en die rooi-oker waarmee die *dialogia* ingevryf en gegriemeer word, sluit aan by die kleursimboliek wat met besnydenis verband hou uit ou Afrika. Rooi, die teken van bloed en lewe, is tekenend van die *dialogia* se driftige manlikheid.

Verder is dit insiggewend hoe die jonges deurgaans in hul beweging deur hul oudstes beskermend "ingesluit" word. In hul rooi-oker kleur het hulle nog nie volwassenheid (hul natuurlike donker velkleur) bereik nie en moet daar vir hulle gesorg word. Die donker huid beskerm en omvou hulle.

'n Mens sou graag die woorde van 'n hofdigter se liedere onder hierdie omstandighede wou lees omdat jy dan die motiverings vir so 'n seremonie beter sou verstaan. Op die oomblik berus die beelding meer op die uiterlike verhaal en nie die psigiese noodsaak vir die welsyn van 'n groep mense nie.

Jy besef dat wat Mphahlele nou in sy masonitedrukke vasleë, eendag gaan gemeet word aan die geskiedbeelding op die Beninmuurplate. Daarom wil hierdie resensent by die oudtes se kring aansluit in 'n beswering teen die valstrik van sukses wat vir Mphahlele mag verlei tot 'n verkommersialisering van die Pedri se geskiedenis.

Ter 24 Februarie.

KORTKUNS

ers en kortstondigheid

OLIS stel haar voorwerpe in helder die Goodman-Kunssaal te toon – Hyark, Sandton; tot Vrydag, 3 Maart. Selflik geskilderde panele van ewe dekoratie spelelement in haar leeslampe en tray) laat hulle by die eietydse "onsin" pas goed in by die verbruikersindroom op kortstondigheid. – Elza Miles

tuosi groet dié naweek

osi – Rudolf Gindlumer (fluit), Gott (trompet), Helmut Ascherl (tromboon) klavier) – groet dié naweek met twee rde – vanaand om agtuur in die Etienne Sasolburg en môreand om 8.15 in die al by Wits in Johannesburg.

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'Ripped-off'

Artist, sculptor and former art teacher, James Mphahlele, who is now working as a cleaner at Pel-mama Academy in Soweto, is an angry man.

He has refused an amount of R13 750 for a sculpture he created for the Atteridgeville Technical College in Pretoria after winning an Anglo American-sponsored art competition.

The sculpture was completed in September and Mphahlele says he was promised R40 000.

Cheque

Although earning as little as R306,74 per month, Mphahlele told NEW NATION that he would not accept the R13 750,39 cheque which was sent to him via the headmaster of Pelmama Academy, Mike Muller.

Mphahlele said he reached a verbal agreement with Anglo American that the fee for the completed sculpture would be

R40 000.

He said Muller should not have accepted the cheque on his behalf as "he knew that I had agreed with Anglo American that my fee would be R40 000.

"I deserve a better payment than the peanuts which Muller claims that Anglo American company has given me. I will never accept it," he said.

Difficult

He said that since he expressed his disappointment with the payment, it had been difficult for him to meet Anglo American representatives.

Glen Koropchuk of Anglo American wrote to Mphahlele to say that the matter of the fee was agreed between them and the Pel-mama Academy.

"I regret that I cannot help you further in your dealings with them," the letter states.

Muller insisted that Mphahlele signed a contract which binds him to accept the amount which he now refuses.

"I am not a crook," said

Muller, "I offered him free boarding and free tools".

National Education and Allied Workers Union spokesperson, Bongani Tsimo, told NEW NATION that his union would report the matter to its lawyers.

"We will ensure that Mphahlele gets what he deserves through negotiations or legal action," he said.

Ceremony

Mphahlele's Dialoga series of 25 lino cuts which records the closing stages of the initiation ceremony practised by Pedi's in the Northern Transvaal was among the works in the Vita Art Now exhibition in Johannesburg this year.

In 1989 he held his first solo exhibition at Gallery 21 in Johannesburg. His work is included in several public collections including Durban Art Gallery, Unisa, University of Witwatersrand, the Department of National Education and in collections abroad.

TREFWOORDE

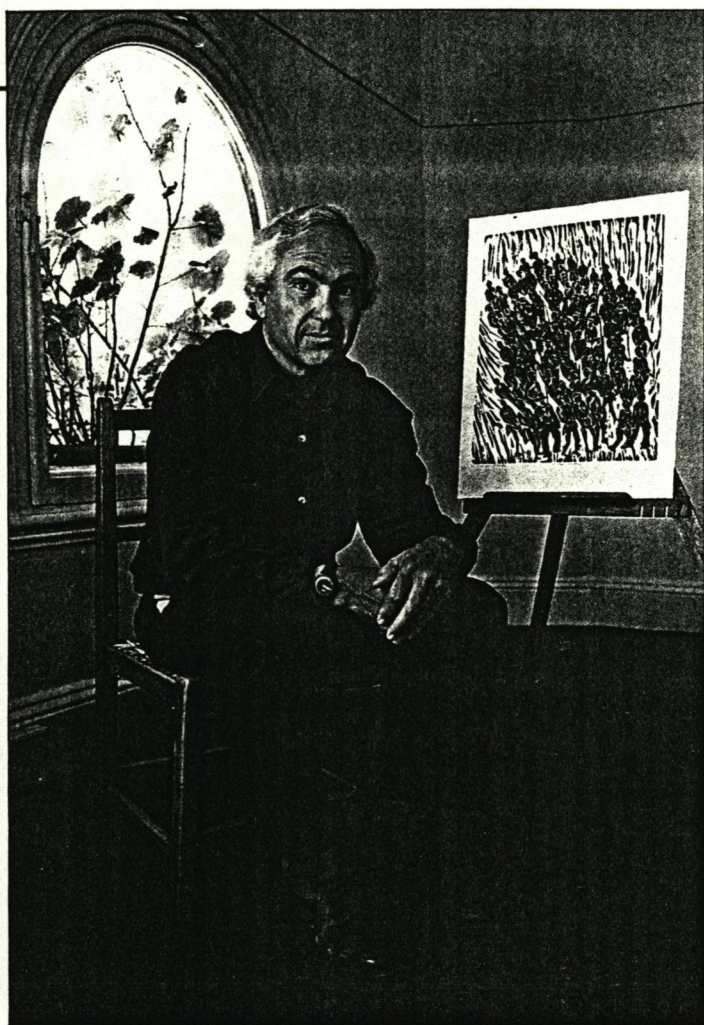
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Is art a luxury or a necessity? And how far down the road to 'luxe' or necessity can you go on two grand?

BUT I KNOW WHAT I LIKE

What would you do if you were given R2 000 to spend on a piece of art? Pnina Fenster put the question to a range of art lovers. These are their choices.

Photographs: Ingrid Hudson



JOHN VAN ZYL
Academic, film critic

James Mphahlele lino cut series entitled *Dialoga* — R150 each, Gallery 21 (011) 838-6630

'I'm fascinated by the rediscovery of black art in South Africa — particularly the linocuts and sculptures. James Mphahlele has created a highly original work — the first extended narrative in lino cut by a black artist. The 25 pictures depict the closing ceremony of the circumcision rites of the Pedi people. I like the bold design, the liveliness of the figures, the attention to detail and the flow of the story. I also like the way the technique relates back to the tradition of relief woodcarving. I'd be able to buy about half of the set for my R2 000.'

James Mphahlele was born in 1954 and studied art at the Naledi College of Education in Natal, at the Rourke's Drift Fine Art Centre and at the Johannesburg Art Foundation. He's been a practising artist and a part-time lecturer. Mphahlele held his first exhibition — a two-man show at the Fuba Gallery in 1986. The recent exhibition of his work at Gallery 21 was his first solo show.

Handwritten note:
7. Kummelstienne verslagbaat:
a. S. P. van der Merwe, 1983-1984

INSTITUUT VIR EIETYDSE GESKIEDENIS

Die Universiteit van die Oranje-Vrystaat



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Artist James Mphahlele and a model of the sculpture that he created for the Atteridgeville Technical College in Pretoria

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270. MRS/MEV GEORGE RANDALL BRONS KOP VAN
JOAN HARRISON VAN OOS-LONDEN
(Statebond-en Olimpiese Spele-swemkampioen 1952)

271. MARY STAINBANK ZULU DANCER
ZOELOEDANSER

272. MAUREEN QUIN TOGETHER
TESAME

273. JACK LUGG RELATED FORMS
VERWANTE VORMS

274. I MITFORD BARBERTON LION MASK
LEEUMASKER

(*Artist/Kunstenaar)

275. BILL DAVIS HOLLOW WOMAN
HOL VROU

(*Mr/Mnr R N Reynolds)

276. PORCELAIN STATUE OF QUEEN ELIZABETH ON
HORSEBACK
PORSELEINSTANDBEELD VAN KONINGIN
ELIZABETH TE PERD

277. MODEL OF THE BRIG "KNYSNA" - NOW AT THE
MUSEUM
MODEL VAN DIE BRIK "KNYSNA" - NOU BY DIE
MUSEUM TE SIEN

278. CECIL SKOTNES (PORTFOLIO OF WOODCUTS) "BAUDELAIRE'S VOYAGE"

279. CECIL SKOTNES (" " ") "WHITE MONDAY DISASTER"

280. CECIL SKOTNES (" " ") "IN MEMORIAM"

281. FRED PAGE "BACKYARD"

282. SYDNEY CARTER PORTFOLIO OF DRAWINGS

283. SYDNEY CARTER PORTFOLIO OF DESIGNS

284. JAMES MPHAHLELE (LINOCUT) "MATSHELAPE" PART 22

285. LINDSAY QUIRK (COLOUR ETCHING) "KALK BAY"

286. ROBERT BRACKS (OIL & ACRYLIC BURNS) "BETWEEN PLATES"

Hen Bryant Art Gallery