

Foto: Nasionale Kultuurhistoriese Museum

Pretoria het â\200\231n ryk kultuurhistoriese erfenis. Tog kry hierdie stad nou eers â\200\231n kultuurmuseum wat reg sal laat geskied aan diÃ© erfenis. Die ou muntgebou in Visagiestraat ondergaan tans â\200\231n gedaante-verwisseling en sal binnekort, in sy nuwe rol as kultuurmuseum, sy deure vir besoekers oopmaak. Die gebou sal ook deel vorm van â\200\231n ambisieuse kultuurprojek vir Pretoria.

Die plasing van die nuwe museum val saam met die opgradering van â\200\230n gedeelte van Pretoria wat vir jare geen ontwikkeling getoon het nie. â\200\230n Voorstel dat die bestaande stadsaal gedeeltelik of ten volle as â\200\230n museum vir wetenskap en tegnologie ingerig gaan word, het die moontlikheid laat ontstaan dat â\200\231n museum â\200\234mallâ\200\235, soortgelyk aan die Smithsonian Instituut in Washington, in diÃ© deel van die stad gevestig kan word.

Aangesien die nuwe kultuurmuseum, die voorgestelde Museum vir Wetenskap en Tegnologie en die Transvaalmuseum langs mekaar geleÃ© is behoort dit grootliks by te dra om diÃ© deel van die stad meer lewe te gee. Indien planne realiseer om Minnaarstraat in â\200\230n voetgangerstraat te omskep, kan dit ook â\200\230n groot rol speel om die toeristebedryf in Pretoria â\200\230n hupstoot te gee. DiÃ© straat verbind die genoemde drie projekte asook historiese Burgerspark en Melrosehuis met mekaar.

Die terrein waarop die nuwe kultuurmuseum

Jakarandastad -  
kulfuurstad

Nasionale Kultuurhistoriese Museum

ie voorbereiding  
Dy â\200\230n nuwe kultuur-

museum vir Pretoria  
is tans in volle gang. In  
plaas van â\200\230n nuwe gebou

te betrek word die ou  
Muntgebou tussen  
Visagie-, Minnaar- en  
Shubartstraat vir die doel  
omskep

Die Nasionale Kultuur-

historiese Museum, wat  
jare lank in â\200\230n gebou langs  
die Nasionale Dieretuin in  
Boomstraat gehuisves was,  
is reeds geruime tyd

onvoldoende. Daarby is  
die versamelings wat in diÃ©  
ou gebou uitgestal en ge-  
berg is die afgelope paar  
jaar periodiek deur water  
oorstroom en gedeeltelik  
beskadig. Die aktiwiteite  
van die Nasionale Kultuur-  
historiese Museum (berg-  
ruimtes, werkwinkels,  
kantore, uitstallings) was  
ook tot onlangs in sewe  
verskillende geboue reg-  
oor die stad versprei. Dit  
maak bedryf en logistiek  
duur en onprakties.

Die nuwe museum sal  
bestaan uit ongeveer  
6 000 mÃ© uitstalarea, â\200\230n  
teater, amfiteater, ont-  
dekkings- en aktiwiteits-  
kamers, bergruimtes en  
restourasiesentrums. Die  
twee wonings op die  
terrein word as â\200\230n restau-  
rant en gemeenskap-  
sentrum omskep.  
Parkerings word gedeelte-  
lik op die terrein voorsien  
en die hoofingang word  
vanuit die middel van die  
terrein betree.

Mauritz NaudÃ©

ingerig word is ook van  
besondere historiese  
waarde. â\200\230n Tronk is tussen  
1874 en 1876 hier opgerig.  
DiÃ© gebou is in 1880  
versterk om as fort te dien.  
Tydens die Boereoorlog is  
die fort beleÃ©r en lede  
van die Rand Reformers is  
nda die onsuksesvolle  
Jameson-inval hierin  
opgesluit. Die Royal Mint is  
in 1921 op die terrein  
gebou en die bestaande  
gebou is tussen 1968 en .  
1972 hier opgerig. AY

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They claimed

the land in

## ART

For many centuries artists throughout the world have depicted the environment in many different ways. By looking at the environment through the eyes of artists much has been learned about it. In South Africa the work of landscape artists such as Thomas Baines, Pieterneef and Tinus de Jongh are well known. Little is, however, known about the work of contemporary African landscape artists. Although these artists were prohibited to own land, they claimed its beauty and diversity in their art.

Elza Miles  
Fuba Academy

## I

the Land Act of 1913  
The reserved less than

10% of the land for  
black ownership. African  
farmers were either  
forced to the cities or the  
reserves. Others remained  
as farmhands on white  
farmers' land. In the cities  
their labour was needed  
on the mines while in the  
overcrowded reserves  
their arrival became a  
burden on the resources.  
Consequently most of  
them were destined to  
live in misery.

Against this historical  
background  
contemporary African  
painters claimed the land  
with either pencil, pen or  
brush on paper and  
canvas for each and  
every eye to behold. At  
least four generations of  
artists scrutinised the land  
and depicted its history  
from pre-industrialisation  
up to the impact that  
industry and urbanisation  
had on it.

In 1966 the Museum for  
Ethnology at Kiel University  
in Germany presented an  
exhibition entitled A Zulu

draws the Zulu way of Life.  
The exhibition was  
devoted to the crystalline  
depiction of the life in  
Zululand near Ntumeni.  
Jabulani Ntuli (1898 to  
1988) grew up and settled  
here in the late fifties after  
spending some time in  
urban areas as a  
watchman, domestic  
worker, gardener and  
switchboard operator.

Whether Ntuli depicts  
everyday life at a Zulu  
homestead, regiments  
drawn up in combat  
formation or a hunt, the  
environment is always  
allocated equal impor-  
tance: environment and  
culture are inseparable.

These grew out of an  
ashpit by John  
Koenakeefe Mohl. Oil on  
board. Johannesburg  
Art Gallery

Another African artist who pays attention to life in Zululand and specifically to Zulu religion is the philosopher of Cezaberg Laduma Madela (b. 1908/9) who is renowned for his work Die Bantubibel. His drawings of birds and reptiles (both mythical and natural), plants and landscape features are unique within the visual arts of South Africa.

Simon Mnguni (1885 to 19567), John Koenakeefe Mohl (1903 to 1985), Moses Tladi (1906 to 1959) and Gerard Bhengu (1910

to 1989?) each depicted the different moods of the landscape. In his painting titled Kranizkop, Mnguni discovers human qualities in the focal feature of his landscape. Bhengu on the other hand focuses on the dramatic impact of light reflections from cumulus clouds on a Zulu homestead nestled in the greenery of Natal.

Plight of peasants

Unlike the two former painters of Natal who virtually enjoyed no

training in painting, Mohl studied art in Germany at the Dusseldorf Academy. He expresses himself mainly in oils.

His landscapes are a record of the plight of peasants on the move from a rural life-style to

everyday existence in  
urban areas. One is  
tempted to juxtapose  
images of farm-life and  
those of the city  
throughout his oeuvre. On  
the one hand Mohl shows  
the viewer The ploughing  
season in Bechuanaland  
(now Botswana) where

Top left: A tranquil scene in the  
village Makou near Pretoria by  
Michael Mmutle. Oil on canvas.  
John Miles

Bottom left: This mine scene by  
Moses Tladi is one of the  
masterpieces of South African  
landscape painting. Oil on canvas  
board. Private collection

the farmer steers a plough  
drawn by six oxen while a  
sturdy youngster is  
wielding a whip. The dark  
furrows signify the richness  
of the soil. Another  
painting titled These grew  
out of an ashpit touches  
on urbanisation showing  
the viewer a vegetable  
patch that flourishes on  
an ash pit. Against a light  
sky, maize and sunflowers  
guard the intimate growth  
of pumpkins.

#### Mining

Tladi, who was born in  
Sekhukhuneland, worked  
as a gardener in  
Johannesburg. His  
landscapes have featured  
in exhibitions at the South  
African National Gallery in  
Cape Town alongside  
works of Hugo Naudé,  
Maggie Laubser and Irma  
Stern. Similar to Mohl his  
oeuvre also encompasses  
the difference between  
the quietude of the  
countryside and the effect  
of industrialisation and  
mining on the environ-  
ment. One of the  
masterpieces in South  
African landscape  
paintings is his Mine scene.  
In this landscape Tladi  
juxtaposes factory-like  
architecture and mounds  
of excavated earth with

the sky and dwarfed  
plants that are taking root  
even on these dumps.

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## Manâ\200\231s activities

For Milwa Mnyaluza Pemba (b. 1912) and Gerard Sekoto (1913 to 1993) man is the most significant role player. In Pembaâ\200\231s paintings the landscape of the Eastern Cape as well as New Brighton, where he has spent most of his adult life features prominently.

In his superb water-colour painting New Brighton Cement Works he records the dichotomy of livelinoood earned ina polluted environment. For Sekoto the landscape augments manâ\200\231s activities whether he drives a horse cart in Sophiatown, transports water on a donkey cart in Eastwood or commutes in a train to Orlando.

## Land and myth

Gladys Mgudlandlu (1925 to 1979) merges land and myth in her undulating scenes of the Eastern Cape. She allows the viewer to look at the most venerated sanctuary of the Xhosa prophet Ntsikana. Her childhood memories of that place and the tales told by her grandmother, find expression in various gouaches and drawings in which the perspectives are always exceptionally fresh.

New Brighton Cement Works by Milwa Mnyaluza Pemba. Water colour on paper. South African

## Reserve Bank

Simon Lekgetho (1929 to 1985) comes to mind as a painter of landscapes. However, he also wove thought patterns of mythical dimensions that involved San rock art into his paintings, thus leaving alegacy of land and beliefs.

Alpheus Kubeka  
(b. 1925) made an impact  
as a portrait painter and  
illustrator. Yet he painted  
many landscapes on the  
walls in the homes of  
people in Dube. Most of  
them have however been  
destroyed during home  
renovations. These  
landscapes evoked  
memories of times spent in  
the country and of farms  
lost after the Land Act.

At the time that

Mgudlandlu was  
exploring the poetry of  
folktales in relation to the  
environment from which  
they emerged, a  
generation of young  
painters started to look at  
their surroundings in  
Soweto. Most of them  
spent their childhood in  
urban areas. Durant Sihlalli  
(b. 1935) and Ephraim  
Ngatane (1938 to 1971)  
did not eschew the  
poverty they saw and  
experienced. Their ranks  
were joined in Mamelodi  
(near Pretoria) by artists  
such as Andrew  
Motjuoadi (1935 to 1968)  
and Enos Makhubedu  
(b. 1938).

For many years Michael  
Mmutle (b. 1946) has  
been visiting a village

called Makou near  
Ga-Rankuwa (north of  
Pretoria). He has  
captured in paintings  
bordering on â\200\234magic  
realismâ\200\235 its informal  
squares, meandering  
streets and variedly  
coloured houses.

Railway stations

Thomas Nkuna (1959 to  
1992) has not only  
recorded the urban  
environment of  
Johannesburg and the  
neglected gardens of  
railway stations such as

Kazerne. He also  
captured the intersections  
of roads and powerlines  
that punctuate the  
natural beauty of the  
Broederstroom land-  
scape. For him the  
classical garden fountain  
takes on a different  
appearance in the  
painting titled On the  
banks of the Crocodile.  
The force of the stream is  
devastating and white  
water gushes from  
beneath the bridge.  
Nervous linear patterns  
charge and electrify the  
shrubbery on the banks of  
the river.

Although these artists  
were prohibited to own  
land of their choice they  
unequivocally claimed  
the beauty and diversity  
of their environment on  
canvasses and sheets of

paper. ae

For Gerard Sekoto the  
landscape augments  
manâ\200\231s activities as shown  
in this painting titled  
Village gossip. Oil on  
canvas. Johannesburg  
Art Gallery