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Maren

Zandi, Michael Christ an the Cress, hospital. chapel, Appelsbasch
Michael Zandi, a descendent of the rebel King Bambatha
(18465-1906);,, was born. on alo March LP ao in die Meinga Reserve near
Greytown, Natal. He spent his childhood â\200\234at the Emtulwa Swedish
Mission near New Hanover. Zondiâ\200\231s father, a farmhand who fought
during the World War 1, realised education was vital for his
children. Consequently he sought employment at the Emtulwa
Swedish Mission where Miehaett received hig formative sahooring.
zandio received his format education at an @arly age at
eV 51 schools in Natal and qualified as a woodwork ingtructar
and cabinetmaker under Mr Magni at the Swedish Mission Trade
School an Dundee. Here he became acquainted with wood and the

Value of toggle. He is an acknowledged expert on the indigenous

~~ woods of Zululand.

One of Zandiâ\200\231s basic tools * the axe. Graham Ellis pointed
out that, unlike the formally trained sculptor, Zandi makes no
preparatory drawings. He axeag directly into the wood laying bare
the image. A decade later this observation is affirmed by one af
Zonmdiâ\200\231os pupile, Dick Futter. Zondi will gat an the ground and
Secure a plece of wood between his legs. With his axe he then
Yigoroualy starts ta release the image. Zzandci'â\200\231s early life
has been eventful, Apart from his work aS a carpenter, a builder,
& teacher and a@ gtulptor he is beth playwright and poet and he
had captained a group of mountaineers to the peak of Champagne

Castle in 1944.

in the Chapel of Appelsbosch Mission Hospital near Tongaat,

Zondi -carried out his dream to combine architecture and

sculpture. He executed this inspired piece of architecture when he was manager of the mission station (1963-5). The centre piece of the chapel, above the altar, is a life-sized Christ on the Cross. He carved it from blackwood. All the carpentry and wrought-iron were done by Zandi.

Michael Zondi is an acclaimed sculptor. His sculptures have been selected for major exhibitions in South Africa and overseas and they are represented in the South African National Gallery, Cape Town, and the Durban Art Gallery and Museum. He has also received several awards.

Ape d

Pemba, George Xhewu ofl aon canvas University of Fork Hare

MM Pemba. This is what ane finds in the telephone directory. He signs his pictures M ard buk cammoniy he is knoearn as George Femba.

George Milwa Mnyaluza Pemba was born on 2 April 1912 at Hillâ\200\231S Eraal in the village of Korsten near Fort Elizabeth. At the age of eight he started to draw and paint. His father Titus and his besenet Timothy both encouraged him. Timothy taught him

to paint. Titus supplied him with art materials as well as

photographs of his employers to copy. At the age of sixteen, , Pemba was acclaimed for two drawings that had been exhibited at the annual show in the Feather Market Hall, Fort Elizabeth.

After His education at Fpatersan School, Fort Elizabeth he trained as a teacher at Lovedale Training College.

In 1934 Pemba was taught the rudiments of watercolour by Ethel Smythe at Fort Hare. At this stage Lovedale Press 'turned his hobby into a paying concern'â\200\235 by commissioning him to design school book covers and illustrate them.

In 1937 he won the first prize for his entry in the May Eether Bedford Exhibition of Bantuâ\200\231 Art, Fort Hare. On that side Gerard Sekota was awarded second prize. This award enabled Pemba to travel, as he was to study painting under FProfessor Austin Winter-Moore at Rhodes University.

Intermittently Pemba travelled around the country, sketching and meeting other artists. Twice he received travel grants from

the Bantu Welfare Trust enabling him to visit Basotholand. (now

Lesotho), Northern. Transvaal, Ladyeamith and Durban. A visit to Johannesburg. proved fruitful because he met John. Koenakeefe Mahi (see September) who encouraged him to concentrate on stones from his own milieu and persuaded him to devote himself to his art. On another journey he went to Cape Town where he attended art classes at the studio of Maurice van Essche for a short time. (There are contradictory reports as to whether it was in District Six or Eastwood that he met Gerard Sekoto who said to him about his Randak painting,)

In 1932 Famba travelled to Venda when he accepted part-time illustration work for the Institute of Race Relations.

The Bantu Welfare Trust commissioned Famba in 1944 to paint Ahosa tribal life and in 1947 he exhibited with Barbara Tyrell, Gerard Bhengu, Hersekiel and Jabulani Ntuli at a beadwork and painting exhibition held in Durban organized by Dre Hidlle Campbell. In 1951 his work, and that of Samuel Makoanyane, John Makhafoala and Paul Ramagaga, was selected for the Oranje Exhibition of African Arts and Crafts in Bloemfontein.

Throughout his family he had to teach, work in magistrate's court as an interpreter, collect rent and work as a shopkeeper.

Even the outset of his artistic interpretations were marked by his own experiences. His murals in the family home were based on the animals he modelled from clay and his first drawings were representations of the photographs of his father's employers. Later on he recorded tribal life and also painted portraits of fellow artists: Gladys Maudland and John Mohlo as

well as game poets. Whatever Famba records has the impact of

ha y

Mothudi. Thabo Dove of FPeace -

Thabo Gregory Mothudiâ\200\231 finds the inspiration for his art in his everyday surroundings. "I enjoy watching life. Looking through a window at children playing can inspire me to paint.â\200\235 He expresses himself naturally in pastels, acrylics, oils and watercolours but also in wood, bronze and other metals:

Mothudi was born on 8 May 1936 in Western Township, Johannesburg. From early childhood he showed an interest in drawing and he was encouraged by his artistic teacher mother and clergyman father.

Due to his father's work they travelled extensively and he attended several primary schools before he eventually enrolled at St-Peter's Secondary School in Rosettenville. He reluctantly left the school when Bantu education was introduced.

Since 1962, Mothudi has illustrated several religious books and he subsequently wrote a religious column for the Sawetan. Readers of the newspaper Elethu may still recall some of his cartoons. He was also involved in the layout of Bona and he worked for several silk screen firms in Johannesburg.

Mothudi is mainly self-taught. In the Sixties â\200\224 he was awarded a scholarship to study at the Africa Writing Centre in Kitwe where he enjoyed formal training under the guidance of Marjory Murray. Later, in 1968, Bill Ainslie advised him.

Mothudi has held many solo exhibitions in Johannesburg and he has taken part in several group exhibitions in South Africa

and abroad.

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Maiseko, Mizraim Mather. and child 1989 oil on leather. 44,5x34,4

Fravate collection

In a small curio shop Misgriam Maisekoa (also documented as Mizream Maseko) was discovered by the painter, John Mohl (see September). Maiseko was painting designs on scarves. Mohl encouraged him to concentrate -on formal painting and he taught him the rudiments of painting techniques.

Maiseko was born on 200\23410 dune 1927.. In his childhood he was fond of drawing and after his schooling he began to work as a house painter. He was intrigued by the art he saw in the houses he was decorating and it inspired him to paint. With the aid of books on painting, he started to experiment with watercolours and oil.

Maiseko as self-taught. Fainting manuals were the major source of his art education. A book on leather techniques inspired him to try his hand at painting on leather. He, an art critic of the Rand Daily Mail commented on Maiseko's 'abilities his handling of the beaten-leather technique.

For most of his models, Maiseko favours a frontal position. Thereby he - emphasises the central axis which calls for a symmetrical arrangement of the parts. The archaic air of his portraits is further emphasised by the smiles of his sitters and the meticulous detail.

Maiseko exhibits regularly with Artist Under The Sun: at Zoo

Lake in Johannesburg.

Juby

Arnold, Ben Untitled terra cotta 1985 Artist

Abdus-Samad Ben Arnold was born in Albertville in Johannesburg on 19 July 1942, His parents. Frederik and Dora (née Raardman) came from Middelburg in the Cape.

Arnold's father was a skilled stonemason. He was the first to recognise his son's talent, and to encourage him. He contacted Cecil Bk bit richs at Polly Street Art Centre. Arnold attended the centre and studied art under the guidance of Skotnes from 1959 to 1965. His formal schooling took place at Albertsville, Newclare and. Coronationville.

Arnold and his brother William frequently had to assist their father in his work. Arnold admired his father as an artist and was right. One is tempted to link the faceted surfaces of Arnold's terra cotta sculptures with the father's MASONIC Y. Arnold's experience, in masonry proved valuable, In 1967 he was commissioned to erect and safe-fax a terra cotta relief in the courtyard of the CNA building in Johannesburg.

At Polly Street Art Centre, students had the opportunity to model in beiek clay. Of the artists trained at Polly Street, it is Arnold in particular who adapted this medium to his needs.

He can almost follow the most formal options of this malleable medium in his hands. He would spread figurative elements in relief over an even background so that the panels retain a plaque-like appearance. Or he would separate the figures

and free them from their confining backgrounds to create a queue

eg. Ready for departure. Then he gathers the clay into a lump and

cuts loose dynamics of movement. steadily Arnold redigresses all preconceived figurative references and -the clay flourishes into a totter life force. He transforms a lump of clay into a source of energy in the same way the German sculptor Ernest Barlach (1870-1938). does in wood.

In one of his recent sculptures Arnold returns to the two-dimensional aspect of the relief panel. Contrary to the hustle and bustle of the crowd in the relief which he had executed for the CNA building in Johannesburg, he now emphasises the solitude of a town Square. Classical architectural features, damp posts, and Arabic calligraphy testify to human existence. Arcaded enclosures allude to niches for daily prayers.

The panel consists of separate rectangular tiles... In assembling these tiles, one symbolically enacts the holy pilgrimage. Assembled they conjure up the Kaaba, Allah's House, and the Square where pilgrims from all parts of the world come to profess the existence of Allah and to observe the five pillars of their faith.

Over the years Arnold and the Lieberman Pottery, where his clay images are fired, have kept a close relationship.

Arnold held several solo exhibitions and took part in many group exhibitions in South Africa. His work is represented in the National Museum and Art Gallery of Botswana, Gaborone and

Johannesburg Art Gallery.

AUQUS t

Mancoba, Ernest Untitled 1989 litograph 64,5x46,7 Private collection

Ernest Methuen Mancoba was born in Boksburg on 29 August 1904. His father, the Rev Irvine, Mancoba, who worked on the Comet Mine, was a revered evangelist on the East Rand. His mother, Florence (née Manggangwana), saw to it that he received a sound education through Anglican Church schools on the East Rand and later at the Diocesan training college, Grace Dieu near Pietersburg. He enrolled at the Native College of South Africa (now the University of Fort Hare) with the prospect of a career in Journalism. In 1931 he obtained a BA degree.

Before Mancoba left South Africa in 1938 to further his art studies in Paris, he enjoyed acclaim as a sculptor. His African Madonna (1931) was regarded as his most notable contribution. His wooden arts carvings by him were selected in 1934 and 1933 for exhibitions of The South African Academy: and in 1935 he was awarded first prizes for the carving Future Africa and the Esther May Bedford Bantu Art Exhibition at Fort Hare. He stopped studying in 1900,

Mancoba's mother, an accomplished potter, imprinted on him a

lasting reverence for their African history, the African philosophy of the brotherhood of man, and poetry. When, as a child, he was surprised by the "crude" language that poets sometimes used, she explained to him the significance of poetry that expressed the unsayable.

During the mid-thirties Mancoba befriended the artists Irma

Stern, Lippy Lapshits, Elza Deiomba, Gerard Seketo, Jab Kekana F and Thamae Masekela (see December) and the teacher playwrights Louis Makenna and Nimrod Ndebele. Lipshite brought to his attention a book, Primitive Negro Sculpture, by Paul Guillaume in Fomalanc and Thomas Munro. This book affected a Ueshattanenaige approach in Mancoba's 200\231 sculpture and kindled his enduring respect for the art of old Africa. Systematically his imagery, technique and style changed. His interest shifted from descriptive to expressive carving.

In Paris, Mancoba enrolled at the École des Arts Décoratifs

where he befriended the Danish ceramist Christian Foulsen, where

he introduced him to his future wife, the sculptor Sanja

Ferlov (1911-1984). With Ferlov he explored automatic expression

with the emphasis on the autonomy of line and colour wash. His internment (1940-44) during World War 2 interrupted these explorations. After the war, while living in Denmark, he resumed automatism. He was inspired by the congenial spirit he

encountered in works of members of Hareut and Cobra. He was also impressed by Mediaeval frescoes.

His tokemic configuration holds away at the centre of Mancoba's expression. It conjures up Swesaitens with either RAN AGA masks or kota funerary Sculptures. He evokes these ancestral images by means of seemingly impulsive touches of the brush.

Mancoba and his son Wonga live in Paris, France.

September

Moni, John Koenakeefe These grew out of an ash pitâ\200\231opb on canvas

aid dawn on plywood 66,2*91,8 Johannesburg Art Gallery

John Koenakeefe Mohlâ\200\230â\200\231s dictum as, an artist can be summed up in the following statements made by him. At an exhibition of his workÂ». hÃ©reÃ©plied to a well-meaning white admirerâ\200\231s advice that ie ehould not paint landscapes Because Europeans hac already refined the genre. â\200\234But I am an African and when God made Africa, He also cr@ated beautiful landscapes for Africans ta admire." In an interview with Tim Couzens in 1975 he recalled how ab Rad tried Cin vain) to convince Gerard GeuetS not to leave the country of his Barth. Mehl appealed to him "South Africa Beate ioâ\200\231 needs artists badly, you see, to paint our people, our life, our way of living, mat speaking in the spirit oof apartheid or submission, buh there are no artiste here and there are mo black artists..."

Mghl. practised. what she stood for. His bandscapes which have a gtrang sense of the historical bina pitched of place and are windows on. South African life and scenery. He portrayed the land, with its inhabitants busying themselves in their daily taskes going to work by bicycle or: an foot, crushing corn, ploughing, fighting veldfires.

Sone Of Mohlâ\200\231s landscapes religiguely reveal the marvel of Life. He would discover the wealth af farst fruita - pumpkins, mealies and sunflowers - which grow-can ahvash pit oar vuncover the warmth af human presence ino oa distant homestead in a winter

Landscape.

John Koenakeefe (Little Crocodile") Mohl, was born at

Dinokana near Zeerust in the Western Transvaal on 29 September 1903. As a child, herding his father's goats, he would use pepa - chalk-like limestone to draw goats and sheep on stones or the smooth side of hides. He would lose himself in these portrayals, not noticing that some of the goats wandered off into people's gardens. For this he was punished. However his grandfather, Chief Maraggae, tried to protect him and frequently paid the fines.

At school, in Mafikeng, he was reprimanded and severely punished for this coding desire to draw and paint until Reverend Hale of the London Missionary Society paid a visit to the school. He listened to the complaints about Mohl and when he was shown his drawings, he recognised his exceptional talent. Hale suggested that Mohl be allowed one day a week to practise his talent.

Consequently, Hale arranged for Mohl to attend Tigers Kloof

Training College. After two years' study at the college, Mohl was

sent to an art school in Namibia, from where he advanced, with the aid of the London Missionary Society and the Lutheran Church, to Düsseldorf, Germany. There he studied art for four or five years.

Back in South Africa, Mohl's work was part of the Empire Exhibition of 1936 and had paintings selected for the annual South African Academy in 1942, 1943 and 1946. In 1943 he received the Academy Award for Maged Lesberg in Midwinter.

From 1944 until 1939 Mohl was commissioned by the government and travelled to the north of Bechuanaland to record scenes of

historical importance to the Bachelos. According to Mohl's =.

(Johannesburg Art Gallery archives), he

if

biographical note

painted among others, the ruins of Chief Khama's home at Shoseng
and the church built by Chief Khama at Serowe,.

Mohl established an art school, the White Studio, behind his
home in Annadale Street, Sophiatown, in 1944, When Sophiatown was
demolished he moved to Dube, then to Rockville and finally to
Moroka., He was a founder member of Artists Under the Sun. He and
the Belgian artist Frank van Halbe (1923-), he established the
Apollo Art Gallery.

Mahle died on 28 January 1985 at the age of

after a long

fi

illness.

Qe tober

Ntuli, Jabulani- Zulu homestead and hunters pencil and. watercolour
OW paper 22%46,8 FPrivate collection

Jabulani Albert Ntuli was born in the Eshawe district 6n 44
October 1898. From about 1909 to 1914 he attended. a mission
school near theim family homestead at Entumeni.

Apart fromthe Christian education he obtained at school,
his dkandrm ther. an advisor of Dabulamanzzi the brother of king
Cetehwaye . impressed on him the history and customs. of his
people. When he was agked by Dre Katese Schlosser to illustrate
Die Bantubibed with Laduma Madela (ca 1908 ~)} and Muziwezinhwala
Tabete (also documented as Thabethe), he drew profusedy arn these
Feminiscences and Kis observations of daily life. Yet, he wes
mindPil met ta max contemporary and olo gulu customs in these
biliustratizons. Die Bantubibel was published in 1977.

Before he settled at the family homestead in the late
fifties to devote his time to art, he had worked intermittently
as, watchman, domestic worker, gardener and switchboard operator.

in 1947 Dr Killie Campbell presented an exhibition of
yeas: She included Ntuliâ\200\231s drawings as well as the clay
gettiiptures of his brother Hezekiel ClSiS-72/4) and the paantings

of George Femba (see April), Gerard Bhengqu (1910-99/2) and

â\200\230Barbara Tyrelie Oe).

The Museum fur VOolkerkunde at Kiel University ain. Germany

devoted) an exhibition to his art and prÃ©sented "A Zulu draws the

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Nave ber

Sithoale, Lucas, The Victor, indigenous wood -7EX6@xs0 Ballery id.
In 1980 Lucas Sithole moved from KwatTheama, Springs to the

district of Fongoala where wood - the main poker ha of hig

expression - is in abundance, and the open bush is his studio.
Sithole has a religious reverence for life. It is

incenceivable for him to carve a piece of sculpture from a, tree

â\200\230or even a sapling that had to be cut-down. He collects well-

seasoned wood for his Sculptures in the dry riverbeds of Zululand

-om the border of Swaziland where. he lives.

â\200\234Sithole does. not have preconceived motions that he imposes
on the hoods Meter he dines wood ain the veld, he feels the
form.â\200\231 Theotigh has touch he acquaints himself with the wood which
suggests the Sculpture. Sometimes he will bury a piece, and â\200\234when
te tralks oto me, I dig dtoup and cantinue work on it.â\200\235 Ants might
nibble the wood, resulting in interesting textural effects.
Sanetines he insecribes his sculptures Lucas T Sithole.

Sithole was born an TS November 1921 in KwatThema. His father
was a blay Zionist priest and his mother a washerwoaman. At the age
of six he moved to his maternal grandmotherâ\200\231 s home in Swaziland
where he grew up. His grandmother, Teayi Numvumi, who provided.
the Swazi king and his chiefs with pottery, mot only introduced
him to clay but aleo to African my thalagy which left a lasting
i Mav ese fon an him. She allowed him to help her decorate same af
her pote. Often he would use the remaining clay to modded animals.

The legends that she marrated were toa linger on in his sculpture,

giving it an unmistakable aniqueness.

Sithole attended St Louie Catholic School and obtained a two-year scholarship to study at the Occupational Training Centre in Middelburg (now Vlakfontein Technical College). He intended doing a course in art, but the teacher did not turn up and he had to do to carpentry, cabinetmaking, bricklaying and welding. He learnt to use the tools of a woodcarver and how to manufacture them. He remained at the college for three years.

Before he enrolled in 1939 at Polly Street Art Centre, where he worked for a year under the guidance of Cecil Skotnes, he had earned a living by working for a builder, in a soap factory and in a Curia shop.⁹ At Polly Street he could concentrate on art. Initially he did watercolours but turned to sculpture because it was more suitable for him.

Since he had sold two sculptures to Major Aubrey Fielding and Lawrence Adler of the Adler Fielding Galleries in 1940, Sithole's career gathered momentum. He won acclaim for his entry for the exhibition Artists of Fame and Promise (1960) and carvings by him were selected to represent South Africa on the Venice Biennale of 1968. His work has been selected for all the major public collections in South Africa as well as various

international corporate and private collections.

Decemibeuc

Masekela, Thomas farn wood 43218,2%21,4 Private collection

Thomas Selema Masekela was trained as a teacher at the Kilner ton Teac hers Thane Institute in Fretoria. He â\200\234taught for five years at the Masekela School at Randjieslaagte. Fram LEE to 186 he warked ag a health officer in Johannesburg, the East Rand and the Vereeniaqing-Sharpeville area. In the late forties he was appointed health inspector in. Alexandra, where he combatted amallpocks relentlessly.sin epite of all: hig Banmeen en ce: he managed to carve inepired pieces of wood sculpture.

While Masekela Was working for the Benani nileteiar tty in the ite aay Ehirties Â» he befriended the sculptor Ernest Mancoba (See Auquist). Mancoba sensed Masekelaâ\200\231s keen interest in art and encouraged him ta trey hrs hand at it too. Only after Mancoba had left for France and Masekelaâ\200\231s wife returned ta her parents home for the confinement of their firstborn, Hugh, im 192%, did Masekela carve chia first piece. Consequently he had sculptures selected for EE ag nee ef the South African Academy (1944 and L?48) and for .FPame and Aromige he sg 5

Since hig ghudent days at Kilmnerton, Masekela maintained an

interest in penmanship. During hig: office as chief health

inspector in Alexandra he managed to attended lessans in calligraphy at the home of Mary Duxbury (F-19647). At this time he hefrlemded the geculptor, Willem de Saunderes Hendriks (1910-59), whoage ghudio he Jeo teneed* ts technical advice and to watch dim

atowork. Hendriks was impressed by the uniqueness of Masekelaâ\200\231 s

BxDressian and he encouraged him.

Masekela salvages wood from demolished buildings for his sculptures. In a way the format of the wood may suggest far the outcome of a piece. One could also say Masekela selects wisest wooden beams and lintels to realise his concept of prayer which entails either ecstasy or submission.

Masekela was born on 15 December 1908 at Madibeng near Dikgale in the Pietersburg district. He lives in Sharpeville where he is still doing sculpting.