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Calandey , CHP

January

Lekggethoa, Simon Mateh-decter 1961 Gil on board 61%74 Collection
of the Bouth African Reserve Bank

Simar Moroke Lekggetho was born om 29 January 1909 on the
farm Schoemansville near Hartbeespoortdam. Both his parents,
lagnmatiug and Selena, were farmhands and the young Lekggetha spent
his early years herding his grandfatherâ\200\231 gaats.

Lekgetho sa artistic career started when, at the age of
thirteen, he tattooed a Tion on his right forearm. Far this he
used his motherâ\200\231s sewing nmeedles and stave polish. Many people
came to be similarly adorned.

After Lekgetho had received. same training in drawing at an
occupational schocl near Middelburg in the Transvaal, he moved to
Pretoria. There he worked as a clerk inothe provincial
administration and did his matric through a correspondence
course, He was encouraged by artists in Fretoria, of wham Walter
Battiss was one, to develop along his own Lines. He started ta
paint seriously in IGS2S. In his. aetudio atâ\200\230â\200\231il2lÃ© Fortuin Street,
Lady Selborne, he also taught art. His work wad included in an
exhibition of the Royal Society of British Artists in i999.

Lekgethoâ\200\231s inspiration came from various sources. He would

â\200\230paint oinjthe open air near Skeerpoort or he would refer tea
nostcards he avidly collected, His collection of. postcards and

books includes animals in the wild, rockpaintings and pictures af

rat?

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tribal life.

Lekgetho's interest in indigenous art is reflected not only in the books he read but also in some of his portrayals. His affinity for Bushman art is shown in the way he would depict a landscape showing its classic proportions, as superimposed and juxtaposed images in a manner similar to that found in rock paintings.

Lekgetho's output was versatile and his technique impeccable. He painted in oils: landscapes, portraits and still lifes. His work is represented in the collections of the South African Reserve Bank and the Bantu Corporation of South Africa.

He died after a short illness on 2 December 1965 in the

SaRankuwa hospital.

February

Egasi, Micha Mmaktwena Nmakgabo modyane (lannea discolor)
ex36,5KLiS Private collection

eee Micha Aliegery dannea discolor 3,8x14,2x16 Frivate
ecollectionian

Mfokeng Micha Eqasi was born ah Matihnare mear Rustenburg in February 1864. [t was at the time that the Lutheran missionaries, Behrens and Eaiser arrived in the area. He died at the age of 92 at Kqgahatalatsani, a village near Ga-Rankuwa, in the house that he himself designed and built in i9e21.

Micha EKgqasi died after a lifetime of service in the Lutheran church as teacher and preacher. Hig teaching career started in 1894.in Kgabalatsane. where he taught his first pupils to read and weite in the shade of a marula tree. He used the trunk af the tree assa blackboard. later his book, -Thute Ke Eng, was published by Loveday Fress. He aslo composed hymns.

Besides being an educator, Eqasi wag an accomplished sculptor. His work was exhibited in Cape Town in ifils and it is represented in the Hermannsburg Mugeum, Germany. One of the

chains that he had carved from a single piece.of wood was once

xhibited in. Berlin.

He carved meticulously, in a representative manner, tribal couples (Zulu, Mosetho and Bushman) and individuals (warriors). These pieces have an archaic air. The figures stand upright with

a central axis running through their bodies and they are clad in

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Zondi, Michael Christ eg Gee, hospital chapel, Appelsbosch

Michael gondii, a descendent of the rebel King Bambatha (1865-1906), was born on 10 March 1926 in the Msinga Reserve near Greytown, Natal. He spent his childhood at the Emtulwa Swedish Mission near New Hanover. Zandi's father, a farmhand who fought during the World War I, realised education was vital for his children. Consequently he sought employment at the Emtulwa Swedish Mission where Michael received his formative schooling.

Zondi received his formal education at an early age at several schools in Natal and qualified as a woodwork instructor and cabinetmaker under Mr Magni at the Swedish Mission Trade School in Dundee. Here he became acquainted with wood and the value of tools. He is an acknowledged expert on the indigenous woods of Zululand.

One of Zandi's basic tools is the axe. Graham Elias pointed out that, unlike the formally trained sculptor, Zandi makes no preparatory drawings. He goes directly into the wood laying bare the image. A decade later this observation is affirmed by one of Zandi's pupils, Dick Futter. Zondi will sit on the ground and wedge a piece of wood between his legs. With his axe he then vigorously starts to release the image. Zandi's early life has been eventful. Apart from his work as a carpenter, a builder, a teacher and a sculptor he is both playwright and poet and he had captained a group of mountaineers to the peak of Champagne

Castle: in: 1964.

in the Chapel of Appellebosch Mission Hospital near Tongaat,

Zonda carried out his dream to combine architecture -and

Br Kntss. de executed this inspired piece of architecture when he was manager at the mission station (1943-5). 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 Gondi 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.

Penta. OP

Pemba, George X heme Oil â\200\230on canvas Wniversity of Fort Hare

Soril

MM Pemba, This ig what ohe finds in the telephone directory. He signs his pictures M Pemba, but commonly he is KnGwh ag Gearge Femba.

Gearge Milwa Mnyaluza Femba was barn am 2 April 1912 at Hillâ\200\231 s Eraal in the village of FKorsten near Fort Elizabeth. At the age of elaht he started ta draw and paint. His father Fitus and his breather Timeathy both encouraged him. Timothy

taught him to paint, Titus supplied him with art materials as

well as photographs of his employers ta copy. At the age of

sixteen, Pemba was acclaimed for two drawings bhat had been exhibited at the annual show in the Feather Market Hall, Fort Elizabeth,

After his education.at Patersan. School, Fort Elizabeth he

trained as a teacher at Lovedale Training College.

In Â£9372 Femba was taught the rudiments of watercolour by Ethel

Smythe at Fort Hare. At this stage Lovedale Freas â\200\234turned his hobby into a paying concernâ\200\235 by commissioning him te design school book covers and illustrate then.

In 2937 he won the first prise for his entry in the May Esther Bedford Exhibition of Bantu Ave: Fort Hare. On that OCCAaASLan.s nein Sekoko was Dike aed secanicd prize. This award enabled Femba to study watercolour painting under Prafessar Austin Winter-Moore at Rhoades University.

intermittently Pemba travelled around the country, sketching and meeting other artists. Twice he received travel grants from the Bantu Welfare Trust @nabling him to visit

Basotholand (now Lesotho), Northern Transvaal, Ladysmith and

Durban. A visit to Johannesburg proved fruitful because he met John Eoenakeefe Mohl (see September) who encouraged him to concentrate on scenes 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 Eeche for a short time. (There are contradictory reports as to whether it was in District Six or Eastwood that Nelson Mandela was encouraged by Gerad Sekata to try his hand at oil painting.)

When he returned to Durban he accepted part-time illustration work for the Institute of Race Relations, The Bantu Welfare Trust commissioned him in 1944 to :

paint Xhosa tribal life and in 1947 he exhibited with Barbara Tyrell, Gerard Bhengu, Hezekiel and Jabulani Ntuli at a

beadwork and painting exhibition in Durban organized by Dr Killie Campbell. In 1952 his work, Ait Sete of Samuel Makoganyane, John Makhaola and Paul Ramagaga, was selected for the Oranje Exhibition of Pan African Arts and Crafts in Binemortein

To support himself he had to teach, work as a magistrate's court as an interpreter, collect rent and work as a shopkeeper.

(From the late 1920s pictorial interpretations were

inspired 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 Mgudlandlu and Vohm Mohi as well as some poets. Whatever Mandela records has

May

Mothudi., Thabo Dove of Peace

Thabo Gregory Mothudie 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." He expresses himself not only in pastels, acrylics, oils and watercolours but also in wood, bronze and other metals.

Mothudi was born on 5 May 1936 in Western Townships, 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 Sowetan. Readers of the newspaper Elethu may still recall some

of his cartoons. He was also involved in the layout of Bana

Mothudi is mainly self-taught. In the sixties 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.

Mothudi's Dove of Peace was chosen as an image for the

see also Bey on a See see see at see

June

Maiseko, Mizraim Mother and child 1989 oil on leather
4445x3454 Private collection

ino a small curio shop Misriam Maiseko (also documented as

-Mizream Maseka) was discovered by the painter, John Mahl (see

September). Maleeko was painting designs on scarves. Mahl encouraged him to concentrate on formal painting and he taught him the rudiments of painting techniques.

Maiseko was born on 10 June 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 Jin's houses he was decorating and it inspired him to Cathet With the aid of books on painting he started to experiment with watercolours and oils.

Madgeko is self-taught. Painting manuals were the major source of his art. At a time when he gathered techniques inspired him to try his hand at painting on leather. He was an art critic of the Rand Daily Mail commented on Madseko's masterly 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 the 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's work is exhibited regularly with Artist Under The

Sun at Zaotlak's in Johannesburg.

Way

Arnold, Ben Untitled terra cotta Amal : CHP

Abdis-Samadken Arnold was born in Albertsville, a suburb next to
Banh Saban: on 17 July 1942. His parents, Frederik and Dora (née
Raardmarn) came from Middeburg 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 Skotnes at Folly Street Art Centre. Arnold attended the
centre and studied art under the guidance of Skotnes from 1989 to
1995. His formal schooling took place at Albertville, 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 his own right. One is tempted to link the faceted Surfaces of

:

Arnold's terra cotta sculptures with the father's masonry.

commissioned to erect and safe-fix a terra cotta relief in the
courtyard of the CNA building in Johannesburg.

At Folly Street Art Centre, students had the opportunity to
model in brick clay. Of the artists trained at Folly Street, it

is Arnold's in particular adapted this medium to his needs.

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Cine can almost follow the different formal options of
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
frieze. Again. Ready for departure, then he gathers the clay into a
dump and cuts loose dynamics of movement. Steadily Arnold

dissolves all preconceived figurative references and the clay

Group

National

AuguEt Entel. CHP

Mancoba, Ernest Untitled 1989 litograph 64,5%446,7 Private

collection

Ernest Methuen Mancoba was born in Boksburg on 29 August 1904, His father, the Rev Irvine Mancoba, who worked on the floamet Wine, was a revered evangelist on the East Rand. His mother, Florence (née Mangdangwana), 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 1927 he obtained a BA degree .

Before Mancoba left South-Africa in 1938 to further his studies in Paris, he enjoyed acclaim as a sculptor. His African Madonna (1929) was regarded as a masterpiece of church art: carvings by him were selected in 1934, and in 1935 he was awarded first prize for the carving Future

Africa at the Eether May Bedford Bantu Art Exhibition at Fort

Hare. He stopped sculpting in 1950.

Mancoba's mother, an accomplished potter, imparted to him a lasting reverence for their Fingo 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 "ungraspable".

During the mid-thirties, Mancoba befriended the artists

Irma Stern, Lippy Lipshitz, Elza Dziomba, Gerard Sekoto, Job

Eekara and Thamas Masekela (see December) and the teacher Playwrights Louis Makenna and Nimrod Ndebele. bipshitz brought ta his attention a book, Primitive Nagi Sculpture, by Paul Guillaume and Theamas Munro. This book affected. a dramatic change of approach in Mancoba's art and kindled his enduring respect for the art of Gld Africa. Systematically his imagery, technique and etyle changed. His Ky Pabest ehifted fram descriptive to expressive carving.

In Paris, Mancoba enrolled at the ecole des Arts Decaratifa where he befriended the Danish ceramist Christian Foulsen, wha was oO intredue hima to his future wife, the sculptor Sanja Ferlov (i9Ll-1984). With Ferlov he explored alutamatic @xpresaion with the emphasis on the autonomy of line and colour wash. His internment (1940-44) during World War @ interrupted these explorations. After the war, while living an Denmark, he resumed Era Shee Cacabe He wae inspired by the congenial spirit he encountered in works of members of Host and Cobra. He was also impressed by Mediaeval frescoes.

A totemic configuration holds gway at the centre af Mancoba's expression. It conjures up assaciations with either hKanaga masks or kota funerary: sculptures. He evakes these ancestral images by means of seemingly impulsive touches of the brush.

Mamcoba and his son Wonga live in Faris, France.

September

fon), Jahn Koenakeefe These grees gut of an ash pit oil on canvas

laid. down on plywood 66,2x91,8 Johannesburg Art Gallery
John Koenakeete Mahi'â\200\231s dictum as an artist can be summed up
in the following statements made by Nim. At ar exhibition of his

wore. he replied te aiwell-meaning white â\200\230admirerâ\200\231 seadvite that he

Bhoguicd mot paint landscapes because Europeans bad already refined

â\200\234the genre. â\200\234But Toam an African and when God made Africa, He alea

Greated beautiful landscapes for Africans .to admire." Invan
interview with Tim Cousens in 1975 he recalled how he had tried
(in vain) to convince Gerard Sekota not ta leave the countrey of

his birth. Mohl appealed â\200\230to him: â\200\234South Africa or Africa needs

artists badly, you see, ta paint our people, our life, Gur way of

living, mat speaking bn the spirit of apartheid or Submission,

but there dare no artists here. and, therÃ@vare no black artiste... 's

MGHl â\200\230practised what he stood for. His landscapes which have

ra strang sense of. the nistorical Significance of Place and are

windows on Sottth African life afd scenery. HÃ© portrayed) the land
with Pte inhabitants bueying themselves in their daily tasks:
going he aqork by bicycle gruoy -foot*Â». ceushing carn, ploughing,
Le aa veldfires. |

Some of Mohlâ\200\231s landscapes religiously reveal the marvel of
life. He would discover the wealth of first Writite ~ plungk Lrg,
mealies and sunflowers which gran i oan agh pit or uncover the
warinet af human coastanee â\200\234en a Gistant homestead im a peer
â\200\230Vandscape.

WOnr Koenakeefe (Little Cracodileâ\204ç) Mohl.,* was born at

Dinokana near Zeerust in the Western Transvaal on 2nd September

1905. As a child, herding his father's goats, he would use pebble -
shaped wet limestone to draw goats and sheep on stones or the
smooth side of hides. He would lodge himself in these portrayals,
not noticing that some of the goats wandered off onto people's

quarters. From this he was punished. However his grandfather, Chief
Maroggoe, tried to protect him and frequently said the fables.

At school. In Mafikeng he was extremely
punished due to his overwhelming desire to draw and paint until
Reverend: Hale of the Landon 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 insisted that Mohl be allowed a day & week to practise
his talent. |

Consequently, Hale arranged for MOHL to attend Tloot
Training College. After two years study at the college, Mohl was
sent to the district head in Namibia, from where he was sent with
the aid of the London Missionary Society and the Lutheran Church,
to Dusseldorf, Germany. There he studied art for four or five
years.

Back in South Africa, Mohl took part in 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 Magaliesberg in Midweek. From 1943
until 1989 Mohl was commissioned by the government and tribal

administration of Bechuanaland to record scenes of historical

importance to the Bechuanas. According to Mohl's biographical

notes (Johanne:

Lerycarchives), he painted among
others, the ruins of Ghief Khama's home at Shosong and the church
built by Chief Khama at

Peled an arto saehodl, the White Studic,

behaned. hk

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home in 231 Annadale Street, Saphiatown, in 1944, When Sophiatawn
demolished he moved to Dube, then to Rockville and finally to

+ s he.
Moraka,. He was a founder member Of Artists Under The Sun. He and
the Belgian artist Frank van Halter .(1923-), he established the
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Apollo Art Gablery.

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Moni died on 29 January 19 82 after a. long

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October

Ntuli, dabulani dgudu homestead and hunters pencil and

watercolour on paper S2x46,8.. Johannesburg Art Gallery

dabulani Albert. Ntuli was born in the Eshowe district on 14 October 1898. From about 1909 to 1914 he attended a mission school near their family homestead at Entheas.

Apart from the Christian education he received at school, his grandfathers impressed on him the History and customs of his people. When he was asked by Dr Katese Schlosser to illustrate Die Rantubibel with Laduma Madela (ca 1908 -) and Musiwezixhwala Tabete (also documented as Thabethe) in the seventies, he drew bravely and these reminiscences and his observations of daily life. Die Rantubibel was published in 1977,

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

In 1947 Dr Kidlie Campbell presented an exhibition of beadwork and she included Ntuli's drawings as well as the work of George Femba, Gerard Bhengu, Hezekiel Nhul and Barbara Tyrell.

The Museum für Völkerkunde at Kiba Unwere in Germany devoted an exhibition to his art and presented "A Zulu draws the South African way of Life"

When Professor Tim Couzens visited Ntuli in the late seventies Ntuli's eyes were failing due to cataracts. Couzens arranged that these be removed and since then Ntuli produced pencil

drawings tinted with watercolour for Couzens.

Novem bee

Sithole, Lucas The Victor indigenous wood 7Sx68x 30
In 1980°Lucas Sithole moved from EWATH@MA Â« Springs to the

digtrict af Pongola where wood - the main medium ef his

expression â\200\234igs in abundance, and the open bush is his studic.

Sithole has a Peligious reverence far life. Th is
inconceivable for him to carve-a aioe arbi gsclilpture from a tree
or even a sapling that had to be cut down. He collects well-
seasoned wood far his. sculptures in the dry riverbeds of Zululand
aA the hordes Of Swaziland where he lives.

Sithele dees mat have preconceived notions that he imposes
en the wood. Whenever he finds wood in the veld, he feels the
form. Through bigs touch he acquaints himself with the wood which
suggests the sculpture. Sometimes he will bury & piece, and. â\200\234when
at talks to me, Ff dig it ap and cantinue wark on it." Ants might
nibble the wood, resulting an int ekestens textural effects.

Sint cnsh he irSeribes His sculptures Lucas T.Sithole.

By

â\200\230githole wae barn oan iS Navember i931 an EwaThema. His father
was a lay Zianist ores? aid nes mother a wagherwaoman. At the age
Beet he moved to hig maternal grandmotherâ\200\231 s homeoin Swaziland
where he owl Up. Hig grandmother, TeayieNumvumi, who provided
hes Sito she and his chiefs adith pottery. Hotton iy introduced
ih tS clay but alee to atria mythology which left a lasting
impression 6n him. She ablowed him to help her decorate some of
Her pdts. Often he would use .the remaining clay ba model animals.
The legends that He narrated were bo linger an in His Bu LOE! y

giving at ar unmistakable uniqueness.

Bithole attended Ste Louis Catholic Schoel and obtained a two-year scholarship to study at. the Occupational Training Centre in Middelburg (naw Viakfonteinâ\200\231 Technical Coblege)}. He intended doing a course in, arty, but the teacher did not turn. up and+he had to do to carpentry, cabinetmaking, bricklaying and welding. He learnt to use the tools Gf a woodcarver and how to manufacture them. He remained at othe collegeÂ» for three years.

Before he enrolled in L?S9 at Polly Street Art Centre, where he worked for a year â\200\230under the guidance of Cecil Skotmes, he had @arnecd a living by working fora builder, im a soap factory and in & curio shop. At Polly Street he could goanconcentrate on art. Initdally he did watercolours but turned to sculpture because it Wa mare suitable for him.

fince he had godd two gculptures to Major Aubrey Fielding and Lawrence Adler of the Adler Fielding Galleries in 1940, Sitholeâ\200\231s career gathered mamentum. He warn actlaim for his erbkrcty for the exhibition Artists of Fame and Promise (1960) anc carvings by Ain were selected to represent South Africa an the Venice Biennale of 1968. Hig work has been selected for all the

major public collections in Sauth Africa am well as various

international corporate and private collections.

â\200\234Thorman. CHP

December

Masekela, Thomas Form wood 42%18,2421,4 Private collection

Thomas SeÅçlema Masekela was trained as a teacher at the Kilnerton Teachers Training Institute in Pretoria. He taught â\200\234for five years at the Masekela School at Rand's Heetiaen esâ\200\235 From 1953 to 1986 he worked as a health officer in Johannesburg, the East Rand and other Vereeniging-Sharpeville. area: In the late forties he was appointed health inspector in Alexandra, where he combatted smallpox relentlessly. In spite of all his commitments, he managed to carve inspired pieces of wood sculpture.

While Masekela was working for the Benoni municipality in the early thirties, he befriended the sculptor Ernest Mancoba (see August). Mancoba sensed Masekela's keen interest in art and encouraged him to try his hand at it. Only after Mancoba had left for France and Masekela's wife returned to her parents home for the confinement of their firstborn, Hugh, in 1939, did Masekela carve the first piece. Consequently he had sculptures exhibited far exhibitions at the South African Academy (1944 -and 1948) and for Fame and Promise (1941).

Since his student days at Kilnerton, Masekela maintained an interest in penmanship. During his office as chief health inspector in Alexandra he managed to attend lessons in pottery at the home of Mary Duxbury (P1957). At the same time he befriended the sculptor, Willem de Saunders Hendriks (1910-1989), whose studio he frequented for technical advice and to watch him at work, Hendriks was impressed by the uniqueness of Masekela's expression and he encouraged him,

