TLA-0001-0002-003

Tladi,Moses (1906 - ?)
Mine scene
oil on canvas board 35x50 cm
Private collection

Fuba Academy

Artists' birthday calendar

1993

A senang lefufa ka sa gabo a se sa gagwe

He who is not jealous of his heritage, it is not his

Motlhalefi Mahlabe

Artists' Birthday Calendar

1993

Fuba Academy, 66 Wolhuter Street, Newtown, Johannesburg.
Photograph: Motlhalefi Mahlabe.

FOR THE PAST 14 YEARS students have trained in drama, music, dance and the visual arts at Fuba Academy. Last year research into the history of African music commenced. This year, a grant from the government of the Netherlands enabled Fuba to engage a researcher to start documenting the visual arts of the African community.

Very little, with the exception of a few books and exhibition catalogues, has been written on contemporary African art in South Africa. Basic details, such as full birth dates and places of birth of many artists who are working in South Africa or have exhibited their work in the country, have not been recorded.

The Artists' Birthday Calendar is the result of research in the visual arts undertaken at Fuba Academy. Each month celebrates the most senior artist who commemorates his birthday in that month. An image of the artist's work is reproduced with an accompanying biographical introduction. The other artists celebrating their birthdays are indicated next to the corresponding dates on the calendar.

THE FRONT COVER is by gardener Moses Tladi who was born in 1906. He is one of those artists whose full birth date is not known. Tladi's exceptional talent was recognised by Howard Pim and Herbert Read. They provided him with paints and canvases. Landscapes by Tladi were selected in 1931 and 1933 for the annual exhibitions of the Society of Artists in the South African National Gallery, Cape Town. Well-known artists like Maggie Laubser, Irma Stern and Hugo Naudé also took part. Furthermore, he exhibited as early as 1929 at the South African Academy, Johannesburg and again in 1939. In 1932 he was awarded second prize at the Grahamstown Arts and Crafts Festival. His technique is impeccable.

Fuba needs the co-operation of the public in updating the biographies of those artists who are alphabetically listed. Moreover, any information on works of art and artists (also of those not listed) will be welcomed. We would appreciate advice on the correct spelling of names and on possible factual errors.

Write to
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GENCOR

STIGTING VIR DIE SKEPPENDE KUNSTE
FOUNDATION FOR THE CREATIVE ARTS

Sanlam

Adams, Albert
Adams, Hassein, b.1924
Ally, Abdul K, b.1946
Amien, Abdulah
Awases, Maria, b.1956

Baholo, Richard
Baloyi, Vincent, b.1954, New Clare, Johannesburg
Banda, Daniël Thomas, b.1952, Katlehong, Germiston
Banda, Dave
Beck, Gavin
Bhengu, Titus, b.1930
Bobela
Brown, Frank
Buda, Aaron
Budhazza, Frederick
Buthelezi, Darlington, b.1965
Buthelezi, Moses
Buthelezi, R, b.1928
Butwelezi, Arthur
Buys, Sidney

Cebekhulu, Mduduzi
Chauke, Albert, b.1950, Northern Transvaal
Chenane, Rocky
Chiwaula, Mussa
Chonco, L M
Chuene, Mafori
Cloete, Ferdinand, b.1910

Dandarika, Joseph
Daniels, Walter
Darare, Casper, b.1953, Harare
Darare, Fanuel
Dasheka, Albert, b.1950, Botshabelo, OFS
Davids, Abraham
De Klerk, Chris
De Klerk, Johannes (Coenie)
Delporte, Wilfred Alex, b.1937
Desai, Tasmia (Umzinto)
Dhlamini, Joseph, b.1926?
Dhlamini, Madeline
Dichaba, Felicitious
Dikgale, N
Diniso, J
Ditlopo, Karel, b.1926
Dlamini, Joseph
Dlamini, Nelisiwe Patience, b.1957, Nyanyadu, Dundee
Dlamini, Simon
Donga, Muzi

Ebrahim, Hoosain
Edom, Wilson
Esau, Sandy Rubin, b.1969, Darling

Gabula, Sam Mcebisi
Gadeba, Carinus
Gaoangwe, Kagiso
Gazuba, Joseph
Gcwensa, Bernard, b.1918, Pomeroy, Natal d.1984, Hlabisa, Natal
Ghesa, Josephine
Goba, V N
Goduka, Harmonius, b.1945, Alice
Goswana, Raymond, b.1945, Bushmen's River, d.1976
Gule, Gilbert Linda
Gwabe, Goodlad
Gwazube, Lennox Fundisile

Haffajee, Razia
Harases, Maria
Hermans, Stanley
Hlati, Sipho
Hlatywayo, John, b.1928, Hipinge, Rhodesia
Hleza, Austin, b.1949, Mpuluzi, W. Swaziland
Hlongwa, S S
Hlongwane, David
Hlongwane, Njabulo
Hlungwane, Gazland
Hlungwane, Jackson Mbhazima, b.ca 1923 Nkanyani, Gazankulu
Hodi, Franz
Hogabes, Sarie, 1954
Holo, Joe
Hoosen, Zahid

Ilanga, M.L.

Jaftha, Rudolph, b.1960
Jali, Thamsanqa Ritherford (Thami), b.1955, Durban
Jantjes, Gavin
Jawahirilal, Lallitha
Jiyane, Mvemve, b.1953, Orlando (also Mveme Iyane)
Jonas, Simanga, b.1945, Port Elizabeth
Joseph, Don
Julius, Christopher, b.1947
Julius, Harold

Kadiette, Kadiaka
Kadisha, Andrew
Kafanje, Israel
Kamil, Fred
Kaphioa, Solomon
Ka'Radebe, Ezekia
Karakash, Stobane
Keena, Sandy, b.1933
Kgobe, Paule, b.1955, Johannesburg
Khalienyane, Mamajoro Anna, b.1942, Bloemfontein district
Khoza, Pat
Khumalo, Miriam
Khuzwayo, Angela
Khuzwayo, Petros
Koaho, Joseph Modise
Kobeli, Eli, b.1932, Kroonstad
Komane, Mokgosi R, b.ca 1952
Konqobe, Percy Ndithembile, b.1938/9, Nigel
Kubheka, Alpheus
Kubheka, Eddie
Kubheka, Vusi
Kunene, Zenzele Selby I, b.1952, Cato Manor
Kwakwai, Patrick, b.1956, Mozambique
Kwinana, Thozamile Gerald, b.1956

Langdown, Amos, b.1930, Plettenberg Bay
Lekoane, Calvin, b.1919
Leopeng, Solomon
Lerata, Philemon, b.1950, Bophelong, Vanderbylpark
Lerumo, Portia
Letlhatlhe, Jethro, b.1943
Litabe, Makhoro Joseph, b.1953, Bultfontein, OFS
Lupuwana, Luthando

Maapola, Michael N'Kolo
Mabale, Gilbert
Mabaso, Themba, b.1967, North Natal
Mabhena, Maria
Mabilisa, Lolly Johannes, b.1956 near Pretoria
Mabote, Goodman
Mabunu, R M
Macleot
Madela, Laduma, b.1908, Cezaberg
Madi, Paul
Madihlaba, Ishmael
Madisia, Joseph, b.1955
Madubela, Gcotyelwa
Mafa, Peter, b.1938, Pietersburg
Mafafo, Rochester (Rocky), b.1956 Goleshewe, Kimberley
Maghandlela, Grand
Mahlaba, Bethwell
Mahlangu, Esther
Magubane, Olga
Magumu, Jim
Magwaza, Raphael, b.1950, Eshowe
Mahlangu, Jerry
Mahobe, Monty
Mahubane, Catherine
Maimane, Ramathibela
Majola, Agnes
Majozi, Philda
Makamole, Philamon
Makgaibane, George
Makhafola, John
Makhanya, Romeo Zamani, b.1959, Durban
Makhatini, Derrick Vusimuzi, b.1962, Durban
Makhoba, Trevor, b.1956, Durban
Makhubedu, Donald, b.1963, Lydenburg
Makhubedu, Enos, b.1938, Eersterus
Makhubela, Billy, b.1947, Duiwelskloof
Makoanyane, Samuel, b.ca 1909, Parys, d.24 10 1944 Koalabata near Maseru
Makuvelo, Steven
Makwala, Mohale Samson, b.1942 Ofcolaco district, Eastern Transvaal
Malambo, Patrick
Malebane, Bonniface
Malefane, Mabizela
Malgas, Mhlobo
Malitoane, Samuel
Malumise, Philip, b.1958, Alexandra
Mamabolo, Edwin
Mamabolo, Pulane Jeanette (née Motaung), b.1952, Witsieshoek, Qwa-Qwa
Mamabolo, Thato Johannes, b.1951, Delmas
Manaka, Faith Makgomo, b.1952, Springs
Manana, Ernest (Stompie)
Manana, Joseph, b.1963, Natal

Manuele, José
Maphiri, Solomon Sakia, b.1942, Johannesburg
Maqhubela, Louis Khela, b.1939, Durban
Masala, Themba
Maseka, Jan Buti, b.1937
Maseko, Joseph Ramapulane (Joe), b.1940, Johannesburg (also Mseko)
Masekwameng, Osian
Masemaedi, Peter, b.ca 1967, Tzaneen
Masenamela, Nathaniël
Mashaba, Fran
Mashabane, J S
Mashile, David
Mashile, Gabriel
Mashile, S F
Mashilo, S F
Masiso, Mandla, b.1942, Dukato, Germiston
Masombuko, Petrus
Masuku, Meshack
Mathan, John
Mathebula, T K
Matitoane, Samuel
Matthews, Daniel
Matibe, Rebecca, b.1936, Venda
Matlala, Jawie J
Matlala, Kgapu, b.1948
Matshaba, Rabie (Robbie)
Matshidiso, Daniel (Dan), b.? - d.? 10 1991 Johannesburg
Matsose, Jacob, b.1961, Sharpeville
Matsose, Bongi
Mayise, Charles
Mavuso, Kweti Johannes
Mazimba, George, b.1959
Mbademano, Ntoda
Mbambo, Wiseman, b.1944
Mbatha, Eric, b.1948
Mbatha, Elizabeth, b.1950, near Rorke's Drift
Mbatha, Euriel
Mbatha, Gordon
Mbatha, Lucky
Mbatha, Mzwakhe, b.1935, Ehlangzeni, Natal
Mbele, David, b.1940/2, Johannesburg
Mbewu, Barney
Mbhele, Sibusiso, b.1972, Langkloof, Bergville
Mbongeni, Dingane, b.1966, Katlehong
Mbongwa, Daniel Themba, b.1954, Ladysmith, Natal
Mbuli, Archie
Mbuyisa, Bekuyise Joel, b.1948, Nongoma, Natal
Mchlawana, David, b.? East London?
Mchunu, Mavis
Mchunu, Sizakele
Mchunu, Thembi
Mchunu, Thulani, b.1968, Gengeshe near Richmond
Mdamba, Derrick
Mdanda, Sipho
Mdhlovu, Joseph
Mdluli, Charles
Melani, Mpumelo
Mettler, Harold
Mgjima, Vusisane (also Vuyisane Magjima)
Mgudlandlu, Gladys, b.1920/3/5, Peddie, Ciskei, d.1979 Guguleto
Mhlanga, Johan, b.1929
Mikosi, Simon
Mikula, Maggie, b.1941, Durban
Miyeni
Mjekevu, Mondli
Mkhabele, Bevans
Mkize, Bafane, b.1958, Durban
Mkize, Fanlo, (Johannes Fanozi Mikiza Chickenman) b.ca 1950
Mko, Simon
Mkwane, Hangai Mninikhaya, b.1958, Welkom
Mlovu, Sipho
Mncube, Ester
Mnguni, Simon, b.1885 Entembeni, d.1956? Stanger?
Moede, Douglas
Moema, Lucky
Moema, Sydney Patrick, b.1954, Pretoria
Moenane, Molaoa Philemon, b.1954, Johannesburg
Mogale, Dikobe Benedict Martins, b.1956, Coronationville
Mogale, Ngwako Jerry, b.1959, Onderstepoort
Mogotsi, S. N.
Mohayi, Hastings
Mohl, Puseletso
Mohlobo, Samson
Mokgosi, Job
Mokgosi, R Komane
Mokhachane, Gibson T, b.1941, Witsieshoek
Mokhethi, Peter Mokete, b.1933, Parys, OFS
Mokhethi Kumalo, Temba Cyril, b.1950, Johannesburg
Mokhuane, Philip
Mokoena, Motsamai Paul, b.1966, Sophiasdeel, Villiers district, OFS
Mokoena, Mpho Samuel, b.1940, Johannesburg
Mokoena, Pensive Nathaniel, White River
Mokoena, Tello Joseph, b.1957, Paul Roux
Mokonyane, Alpheus
Mokoteli, Clive
Mokoteli, Job
Mokwatlo, Ouma
Molatana, Kenneth
Molefe, Dinah, b.ca 1918/1927
Molefe, Lephina (Loviniah?)
Molefe, Doe, b.1950, Dukathol, Germiston
Molefi, Mike M
Molelekwa, Thomas, b.1956
Moletsane, Johannes, b.1959, Bloemfontein
Monareng, Titus
Monaheng
Monyobe, Sepiriti Jeremiah, b.1959, Clocolan
Moos, Hekkie
Moremi, Thomas
Moropa, David
Mosala, Michael
Motau, Julian, b.1948, Tzaneen, d.? 02 1968 Alexandra
Motaung, Morningstar, b.1938, Katlehong, Germiston, d.?
Moteyane, Titus (Handjievol), b.1963, Atteridgeville
Motlabane, R Mashiangwako
Motse, J
Moyise, Charles
Msabala, Godfrey T
Msimango, George
Mtakatya, Xolile
Mtenenya, Wellington
Mthetho, Zwelethu
Mtimkulu, Bhekisisa, b.1939, Natal
Mthombeni, Petrus (Peter), b.1962, Benoni
Mubayi, Sylvester
Mukosi, S
Munyani, Albert
Musi, Henry
Muthambi, Keith
Myaka, Truman
Mzi, Temba
Mzila, Asmon
Mzila, Eliot
Mzila, Thomas
Mzimba, Velaphi (also Mizimba), b.1959, Dube

Nani, Mandla
Ncapai, Clive Zithulele
Ndaba, Regina
Ndinisa, Roy Solomon, b.1954, Swaziland/Mamelodi
Ndlovu, Albert
Ndlovu, Eric
Ndlovu, Joseph
Ndou, Goldwin, b.1954, Hamutsha, Venda
Ndou, Jeremiah, 1946
Ndou, Owen, 1964, Gwamasenga, Venda
Ndzube, Kweti
Ndudzo, Barnabas
Nemasetoni, Rudzani
Nethengwe, Samuel
Ngako, Henriette, b.1943/4, Rustenburg
Nganze, John Nqabisile, b.1949
Ngatane, Ephraim Mojalefa, b.1938, Maseru, d.1971, Soweto
Ngcobo, Eric, b.1933, Zululand, d.1987, ?
Ngcobo, Rita, b.1911, Ndwedwe
Ngcobo, Welcome, b.1952, Izimgolweni, Natal
Ngubane, Basaphi
Ngubane, Richard
Ngubane, Sheleni Bennett
Ngwenya, Winston Mofa
Nhlabasti, Mzwakhe
Nhlabathi, Jacob, b.1954
Nhlangwini, L S
Nhlapo, Agrippa
Nhlapo, Sydney Sipho, b.ca 1935
Nkhomo, Vincent Seatile, b.1958, Mapetla, Soweto
Nkonyana, Vusi
Nkosi, B
Nkosi, Mthunzi
Nkosi, Zazi
Nkosi, Zeph
Nomandla, X, b.1941, ?, Transkei
Noosi, Joel, b.1935, Dewetsdorp, d.1977, Thaba 'Nchu

Noyieysa, Sizakele Mchunu
Ntabanyane, Naphtali
Nthlabathi, Jacob
Nthsalintshali, Nkosinathi
Ntimane, William, b.1949, White City, Johannesburg
Ntliziwana, Philip
Ntombela, Elliot
Ntombela, Nathaniel, b.1944, Nelspruit
Ntuli, Hezekiel, b.1912, Eshowe, d.1973, Eshowe?
Ntuli, M
Ntuli, Pitika
Ntuli of Zimbabwe
Ntuli, Zacheus
Nxumalo, Aubrey
Nxumalo, Caiphas, b.?, Msinga, KwaZulu
Nxumalo, Derrick Vusimusi, b.1962, Dumisa, Natal
Nxumalo, Esther
Nyatlo, Edwin, b.?, Mapela, Potgietersrus
Nyawo, Elliot Mandlakayise
Nzama, Gabi
Nzube, Kweli, b.1945, Umtata?

Pakati, Dumezweni, b.1957, Griqualand East
Paulse, Diane
Peppers, Harry, b.1954
Phakathi, Edward
Phaladi, Daniel, b.1949, Louis Trichardt
Phetoane, Mokone Johannes, b.1961, Bultfontein, OFS
Pillay, M L
Plata, Layton, b.1936
Prins, Nico, b.1945, Calitzdorp

Qomaxa, Nxa'dom "Antjie"
Quiquiba, Yvar
Qwabe, Tivenyanga, b.ca 1900
Qwalane, Rosina

Rabalago, Emma
Rabie, John
Rajbally, ?
Ramatlhare, Junius
Ramagaga, Teboga, b.?, Kliptown
Ramagagha, Paul (also Ramagaga)
Raphalalani, Meshack Matamela (also Matumela), b.1950
Raphotle, Ramahlo Stanley, b.1958, Orlando
Rashaad, Jamie, b.1954, Cape Town
Rathebe, Matthew
Ratlou, Samuel, b.1965
Reddy, Zainab
Rikhotso, Philip, b.1945, Mamayila, Giyani, Gazankulu

Salang, James, b.1941, Soweto, d.?
Sangweni, Philemon Velangetshe, b.1947/8, Vryheid
Sathekge, H
Seabi, Lestrina
Searle, Bernie
Sebapo, Hendrick
Seboko, Petrus
Sedumedi, Percy
Seeletsa
Seeletse, Pauline
Seemise, Dewaldt
Segogela, Johannes Mashego, b.1936, Sekhukhuneland
Segwai
Sekgaphane, Zachariah, b.1902, ?
Sekhaolelo, Solomon (Solly), b.1937/45/50, Heidelberg
Seko, Sam
Selatela, Molefi
Selepe, Daniel, b.1953, Kimberley
Selepe, Sydney, b.1964, Alberton
Selesho, John
Seoka, dr Phuthuma, b.1922, Modjadji, near Duiwelskloof
Shabalala, Mary
Shandu, Abednego
Shibambo, William Buti
Shangazi, Selborne
Shange, Bongani
Shoma, Thabang, b.1962
Shongwe, Pascal, b.1951
Sibanda, David
Sibanda, Emmanuel Mandla, b.1965, Soweto
Sibisi, Dumisane Paul, b.1962, Soweto
Sibisi, Joel
Sibiya, Lucky Madlo, b.1942, Vryheid, Natal
Sibiya, Manda
Sifaka, Eunice
Simetane, Jonathan
Singo, Thomas
Sipoko, Boyskin
Sithole, Dinkies
Sitole John
Sitole Joseph T
Smith, Tina
Soha, Vehile (also Velile), b.1958/67, Langa, Cape Town
Soko, Elliot, b.?, Malelane
Solker, Ismael, b.1935, Cape Town
Soobben, Nanda
Stone, Abdurragman (Trevor)

Tabete, Muziwezixhwala (also Thabethe)
Tanzi, M
Tau, Ben, b.1950
Tenehi, Edward, b.1940, Teyateyaneng, Lesotho
Thabang, Godfrey
Thabo, Kenneth
Theys, Conrad Nagel Doman, b.1940, Montague
Thuketane, Cecil, b.1956, Brakpan
Thwala, Gibbs
Thyson, Ishmael, b.1952, Somerset West
Timol, Mohamed
Tladi, Jacob, b.1930, Thaba 'Nchu, d.ca 1985
Tladi, Lefifi, b. 1949
Tladi, Moses, 1906, Sekhukhuneland, d.?
Tsabalala, Mbekwa Paulos, b.1954, Villiers, OFS
Tshabalala, Enoch, b.1941, Belfast
Tshasinde, Bernard
Tshikunde, Daniël
Tsoko, Elsie
Tsotetsi, Jacob Phumulo, b.1959, Standerton
Tukani, Timothy

Uises, Elsie, 1958

Van Wyk, Hermanus
Vanyaza, Mandla, b.1963, Cape Town

Walaza, Cousin, b.1941, Johannesburg
Williams, John

Xwexae, Dada

Ziqubu, Ephraim, b.1948, Rorke's Drift
Zwane, Wiseman
Zwani, Hamilton
Zulu, Ndabenhle William, b.1958, Mondlo, Natal
Zulu, Sandile Conrad, b.1961, Ixopo
Zulu, Victor
Zungu, Themba
Zungu, Tito, b.ca 1946, Mapumulo, Natal
Zwane, Wiseman

Lekgetho, Simon
Witch-doctor 1961
oil on board 61x74 cm
South African Reserve Bank

Simon Moroke Lekgetho was born on 29 January 1909 on the farm Schoemansville near Hartbeespoort Dam. Both his parents, Ignatius and Selena, were farmhands and the young Lekgetho spent his early years herding his grandfather's goats.

Lekgetho's artistic career started when, at the age of thirteen, he tattooed a lion on his right forearm. For this he used his mother's sewing needles and stove polish. Many people came to him to be adorned in this fashion.

After Lekgetho had received some training in drawing at an occupational school near Middelburg in the Transvaal, he moved to Pretoria. There he worked as a clerk in the provincial administration and obtained his matric through correspondence. He was encouraged by artists in Pretoria, one of whom was Walter Battiss, to develop along his own lines. He started to paint seriously in 1952. In his studio at 1216 Fortuin Street, Lady Selborne, he also taught art. His work was included in an exhibition of the Royal Society of British Artists in 1959.

Lekgetho's inspiration came from various sources. He would paint in the open air near Skeerpoort or he would refer to postcards he avidly collected. His collection of postcards and books includes animals in the wild, rock paintings and pictures of tribal life.

Lekgetho's interest in indigenous art is reflected in the books he read and in some of his portrayals. His affinity for Bushman art is evident in the way he depicts an eland showing its classical

South African Reserve Bank

proportions. He also superimposes and juxtaposes images in a manner similar to that found in rock paintings.

Lekgetho's output was versatile and his technique impeccable. He painted landscapes, portraits and still lifes in oils. His art 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 3 December 1985 at the Ga-Rankuwa hospital.

January

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 Job Kekana 1916 Roy Ndinisa 1954	2
3 Winston Saoli 1950 Maribe Mamabolo 1953	4	5	6	7	8	9 Sam Nhlengetwa 1955
10	11 Johannes Phokela 1966	12 Nkoane Moyaga 1954	13 Naphtaly Ntabanyane 1963	14 Judus Mahlangu 1951 Linos Siwedi 1963	15	16
17	18	19	20	21	22	23 Ben Nsusha 1947
24	25	26	27 Charles Nkosi 1949 Miles Pelo 1960	28 Gcina Maduna 1953	29 Simon Lekgetho 1909, d. 3 Dec. 1985, Ga-Rankuwa	30
31 Mack Mojapela 1952						

Kgasi, Micha
Untitled
moyane *(lannea discolor)* 10,5 x 43,2 x 8 cm
Private collection

Mfokeng Micha Kgasi was born at Matlhare near Rustenburg in February 1864. At the time the Lutheran missionaries Behrens and Kaiser arrived in the area. He died aged 92 at Kgabatalatsane near Ga-Rankuwa in the house that he himself designed and built in 1921.

Micha Kgasi devoted his life to the Lutheran church as teacher and preacher. His teaching career started in 1894 in Kgabalatsane where he taught his first pupils to read and write under a marula tree. He used the trunk of the tree as a blackboard. His book, *Thuto Ke Eng,* was published by Loveday Press. He also composed hymns.

Besides being an educator, Kgasi was an accomplished sculptor. His work was exhibited in Cape Town in 1913 and it is represented in the Hermannsburg Museum, Germany. One of the chains that he had carved from a single piece of wood was once exhibited in Berlin.

He carved meticulously, in a representative manner, tribal couples (Zulu, Mosotho 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 traditional hide clothing.

He also carved allegorical pieces moralizing on the consequences of alcohol abuse. Kgasi used two images to illustrate intoxication: either an ox or a sleeping church elder. The crocodile is the impersonation of the power of alcohol. In both cases the intoxicated being is at the mercy of a relentless crocodile.

Motlhalefi Mahlabe

February

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2 Richard Mabaso 1950 Paul Phala 1955	3 George Ramagaga 1951/4 Percy Pitso 1966	4 Vincent Baloyi 1954	5	6
7	8	9 Patrick Holo 1948 Elliot Adams 1963	10 Isaac Hlatswayo 1929 Sidney Beck 1936 David Moteane 1951	11 Percy Vuzumuzi 1942	12 Paul Tavhana 1930	13
14	15	16 Fanie Matjie 1953 Simon Moshapo 1954/6	17	18	19	20
21	22 Cyril Manganyi 1959	23	24 Billy Mandindi 1967	25 Dan Rakgoathe 1937	26 Ernest Mashaba 1967	27
28 Nat Mokgosi 1964	29 Willie Bester 1956					

Zondi, Michael
Hospital Chapel
Appelsbosch Mission Hospital

Michael Zondi, a descendant of the rebel King Bambatha (1865-1906), was born on 10 March 1926 in die Msinga Reserve near Greytown, Natal. He spent his childhood at the Mtulwa Swedish Mission near New Hanover. Zondi's father, a farm-hand who fought during World War 1, realised education was vital for his children. Consequently he sought employment at the Mtulwa mission where Michael received his formative schooling.

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

One of Zondi's basic tools is the axe. Graham Ellis pointed out that, unlike the formally trained sculptor, Zondi makes no preparatory drawings. He axes directly into the wood laying bare the image. A decade later this observation is affirmed by one of Zondi's pupils, Dick Putter. According to Putter, Zondi sat on the ground and secured a piece of wood between his legs. With his axe he then chopped vigorously to release the image.

Zondi's early life had been eventful. Apart from his work as carpenter, builder, teacher and sculptor he was both playwright and poet. He also captained a group of mountaineers to the peak of Champagne Castle in 1964.

In the chapel of Appelsbosch Mission Hospital near Tongaat, Zondi carried out

Prakash Bhikha

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

Michael Zondi is an acclaimed sculptor. His sculptures have been selected for major exhibitions in South Africa and overseas. They are included in the South African National Gallery, Cape Town, and the Durban Art Gallery. He is a recipient of several awards. Currently Zondi lives at Mtulwa.

March

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2 Archibald Kgasi 1931	3 Tanki Mokhele 1961, d. 1991	4	5 Durant Sihlali 1935 Helen Sebidi 1943 Tyron Appolis 1957	6
7	8 Randolph Hartzenberg 1948 Hamilton Budadza 1958	9	10 Michael Zondi 1926	11	12	13 Solomon Sedibane 1933
14	15	16	17	18	19	20
21	22 Andries Oliphant 1955	23 Hugh Nolutshungu 1940/50 Martin Tose 1958	24	25	26 Solomon Siko 1965	27 Motshile wa Nthodi 1948
28	29	30	31			

Pemba, George
Xhewu 1965
oil on board 46x37 cm
University of Fort Hare
De Beers Centenary Art Gallery

M Pemba. This is what one finds in the telephone directory. He signs his pictures M Pemba, but he is commonly known as George Pemba.

George Milwa Mnyaluza Pemba was born on 2 April 1912 at Hill's Kraal in the village of Korsten near Port Elizabeth. At the age of eight he started to draw and paint. His father Titus and his brother Timothy both encouraged him. Timothy taught him to paint. Titus supplied him with art materials and photographs of his employers to copy. At the age of sixteen, Pemba was acclaimed for two drawings that were exhibited at the annual show in the Feather Market Hall, Port Elizabeth.

After his education at Paterson School in Port Elizabeth he obtained a teaching diploma at Lovedale Training College.

In 1931 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" by commissioning him to illustrate school books and to design their covers.

In 1937 he won the first prize for his entry in the May Esther Bedford Exhibition of Bantu Art, Fort Hare. This award enabled Pemba to study watercolour painting under Professor Austin Winter-Moore at Rhodes University.

Pemba travelled around the country, sketching and meeting other artists. Twice he received travel grants from the Bantu Welfare Trust enabling him to visit Lesotho, Northern Transvaal, Ladysmith and Durban. A visit to

University of Fort Hare

Johannesburg proved fruitful because he met John Mohl (see September) who encouraged him to concentrate on scenes from his own milieu and persuaded him to devote himself to art. He also went to Cape Town where he briefly attended art classes at the studio of Maurice van Essche. (There are contradictory reports as to whether it was in District Six or Eastwood, Pretoria that he met Gerard Sekoto who encouraged him to try his hand at oil painting.)

The Bantu Welfare Trust commissioned Pemba in 1944 to paint Xhosa tribal life and in 1947 he exhibited with Barbara Tyrrell, Gerard Bhengu, Hezekiel and Jabulani Ntuli (see October) at a beadwork and painting exhibition in Durban organised by Dr Killie Campbell. In 1952 his work and that of Samuel Makoanyane, John Makhafola and Paul Ramagaga was selected for the Oranje Exhibition of Pan African Arts and Crafts in Bloemfontein.

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

From the outset Pemba's pictorial interpretations had been 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 he recorded tribal life and also painted portraits of fellow artists Gladys Mgudlandlu and John Mohl as well as some poets. The impact of immediacy marks Pemba's particular form of expression.

April

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2 George Pemba 1912 Sydney Holo 1952	3
4	5 Ezekiel Madiba 1948	6 Mpolokemg Ramphomane 1955	7	8	9	10 Thomas Kgobe 1954
11 Zamokwakhe Gumede 1955	12 Garth Erasmus 1956	13 Sydney Kumalo 1935, d. 11 Dec. 1988, Johannesburg Ben Macala 1937/8	14	15	16 Floyd Langa 1956	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Mothudi, Thabo
Untitled 1992
oil on canvas board 45,7x60,9 cm
Private collection

Thabo Gregory Mothudi draws inspiration for his art from his environment. "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 8 May 1936 in Western Township, Johannesburg. From early childhood he showed an interest in drawing and he was encouraged by his artistic mother and his clergyman father.

Due to his father's work the family travelled extensively. Mothudi 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 Bona and he worked for several silk-screen firms in Johannesburg.

Mothudi is basically self-taught. In the sixties he was awarded a scholarship to the Africa Writing Centre in Kitwe where he enjoyed formal training under the guidance of Marjory Murray. Later, in 1968, Bill Ainslie tutored him.

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

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Mothudi's *Dove of Peace* was chosen as an image for the Christmas card of the South African Institute of Race Relations in 1978. In 1984 he made a large sculpture entitled *Peace* for the South African Council of Churches. Four years later this piece was severely damaged in the bomb blast at Khotso House where the SACC was based. Operation Hunger has selected one of his recent paintings of a mother and child to feature on their 1992 greetings cards.

Currently Mothudi is chaplain of St Mark's College at Jane Furse in Lebowa.

May

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3 Justice Mkame 1963	4	5	6	7	8 Thabo Mothudi 1936 Mario Sickle 1951
9	10 Noria Mabasa 1938 Ruben Xulu 1942, d. 15 Dec. 1985, Greytown	11	12	13 Andrew Motjuoadi 1935, d. Nov. 1968, Mamelodi	14	15
16	17	18	19	20 Learmont Mahlango 1939	21 Dumile Feni 1939, d. 17 Dec. 1991, New York	22
23	24 Ranko Pudi 1949	25	26	27 Tommy Motswai 1963	28	29
30 Mandla Mlotshwa 1960	31 Edmund Mseleku 1964					

Maseko, Mizraim
Mother and child 1989
natural stains on calf hide 44,5x34,4 cm
Private collection

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

Maseko 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 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 oils.

Maseko is self-taught. Painting manuals were the major source of his art education. A book by H J Groenewald on leather-craft inspired him to try his hand at painting portraits on leather. Teddy Winder, art critic of the Rand Daily Mail, commented on Maseko's "masterly" handling of the beaten-leather technique.

For most of his models, Maseko favours a frontal pose. Hereby 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 with which they are depicted.

He prefers to work on modeling hide which is imported from England.

Maseko lives in Pietersburg. He is a deacon in the Zion Christian Church and travels extensively in the rural areas. There

Natasha Pincus

he portrays people wearing traditional costumes. Maseko exhibits regularly with Artists Under The Sun at Zoo Lake in Johannesburg.

June

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 Ezrom Legae 1937/8	2 Peter Clarke 1929	3	4 Dineo Skosana 1944	5 David Koloane 1938
6 Duke Ketye 1943	7	8	9 Anthony More 1954	10 Mizraim Maseko 1927	11	12
13 Mandla Nkosi 1962, d. 1987, Johannesburg	14 Sellolucas Malemane 1949	15	16 Keith Moletsane 1947 Solly Malope 1953	17 Hargreaves Ntukwana 1938	18 Selby Mvusi 1929, d. 1967, Nairobi	19 David Phoshoko 1945 Richard Magoma 1953
20 Simon Masilo 1936 Dumisani Mabaso 1955 Matsemela Manaka 1956	21 Lionel Davies 1936 Leonard Matsoso 1949 Alfred Thoba 1951	22	23 Sophie Peters 1968	24	25 Isaac Nkoana 1948 Bongiwe Dhlomo 1956	26 Kay Hassan 1956
27 Omar Badsha 1945	28	29 Azaria Mbatha 1941	30 Emil Maurice 1955			

Arnold, Ben
Untitled 1988
terra cotta 128x181 cm
Private collection

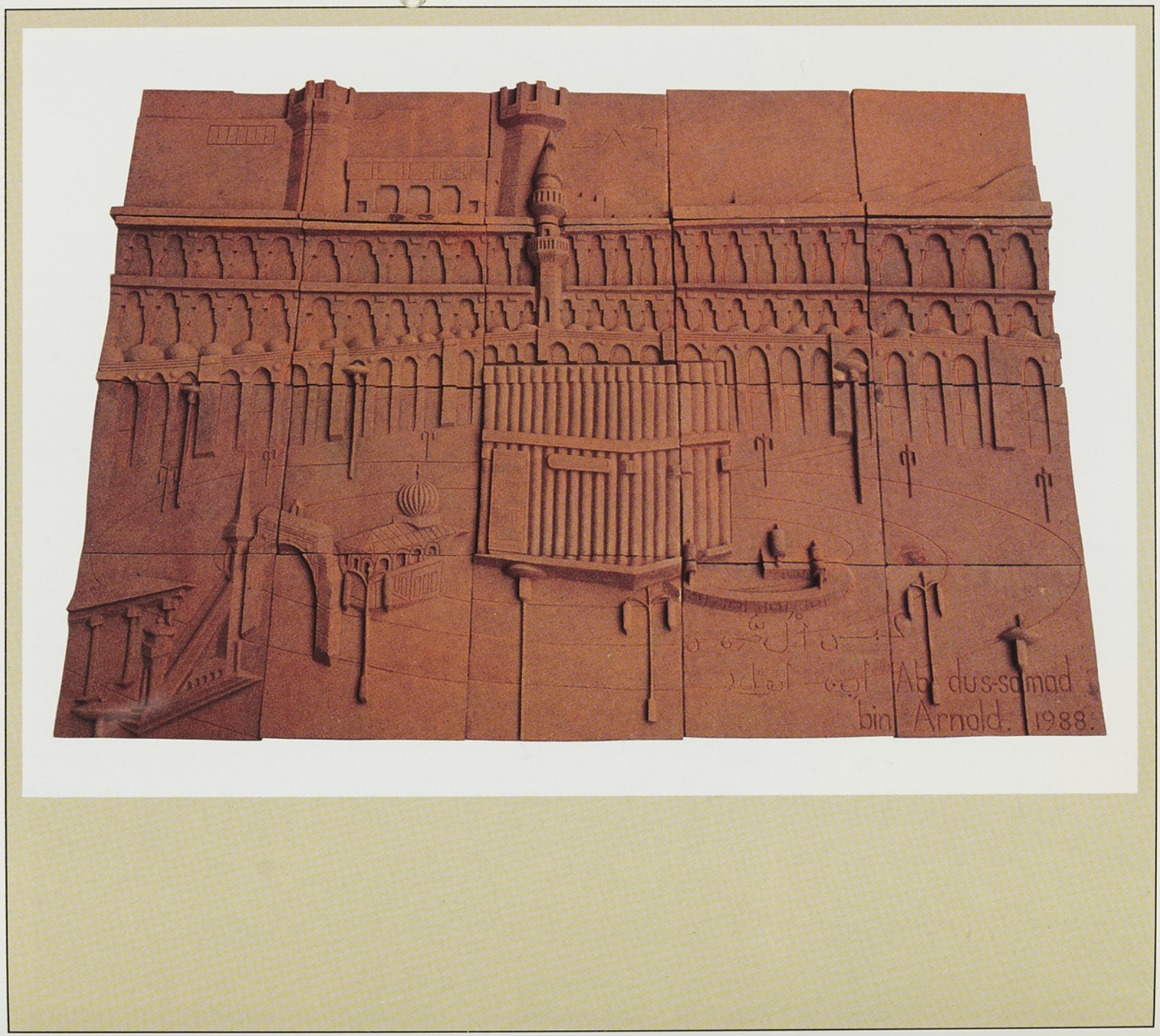
Abdus-Samad Ben Arnold was born in Albertsville, a suburb next to Sophiatown, on 19 July 1942. His parents, Frederik and Dora (née Baardman) came from Middelburg in the Cape.

Arnold's father was a skilled stonemason. He was the first to recognise his son's talent and he contacted Cecil Skotnes at Polly Street Art Centre. Here Arnold studied art under the guidance of Skotnes from 1958 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 in his own right. One is tempted to link the faceted surfaces of Arnold's terra cotta sculptures with his father's masonry. Arnold's experience in masonry proved invaluable. In 1967 he was commissioned to install 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 brick clay. Of the artists trained at Polly Street, Arnold in particular adapted the medium to his needs.

One can almost follow the different formal options of this malleable medium in his hands. Figurative elements are spread in relief over an even background so that the panels retain a plaque-like appearance. Or the figures are separated and freed from their confining backgrounds to create a queue e.g. *Ready for departure*. Or Arnold gathers the clay into a lump and cuts loose dynamics of



Motlhalefi Mahlabe

movement. Steadily Arnold dissolves all preconceived figurative references and from the clay emerges another life force. He transforms a lump of clay into a source of energy in the same way the German sculptor Ernst Barlach (1870-1938) had done 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 carried out for the CNA building in Johannesburg, he now emphasises the solitude of a town square. Classical architectural features, lampposts, and Arabic calligraphy testify to human presence. Arcaded enclosures allude to niches for daily prayers.

The panel consists of separate rectangular tiles. In assembling these tiles, the viewer symbolically enacts the holy pilgrimage. Assembled they conjure up the Ka'aba, Allah's house, and the square where pilgrims from all parts of the world assemble to profess Allah's existence and to observe the five pillars of their faith.

Arnold converted to the Islamic faith in 1981.

Over the years Arnold and the Liebermann Pottery factory, where his clay images are fired, have maintained a close relationship.

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

July

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2 Martha Modiba 1961	3 Leonard Xaba 1964
4 Ernest Kholoza 1967	5 Johnny Ribeiro 1950	6	7	8	9	10
11	12	13	14 Napo Mokoena 1958	15	16 Johannes Maswanganyi 1949	17
18	19 Ben Arnold 1942 James Mphahlele 1954 Phineas Modiba 1964	20	21	22 Peter Sibeko 1940	23	24
25	26	27 Maria Nobela 1964	28	29	30	31

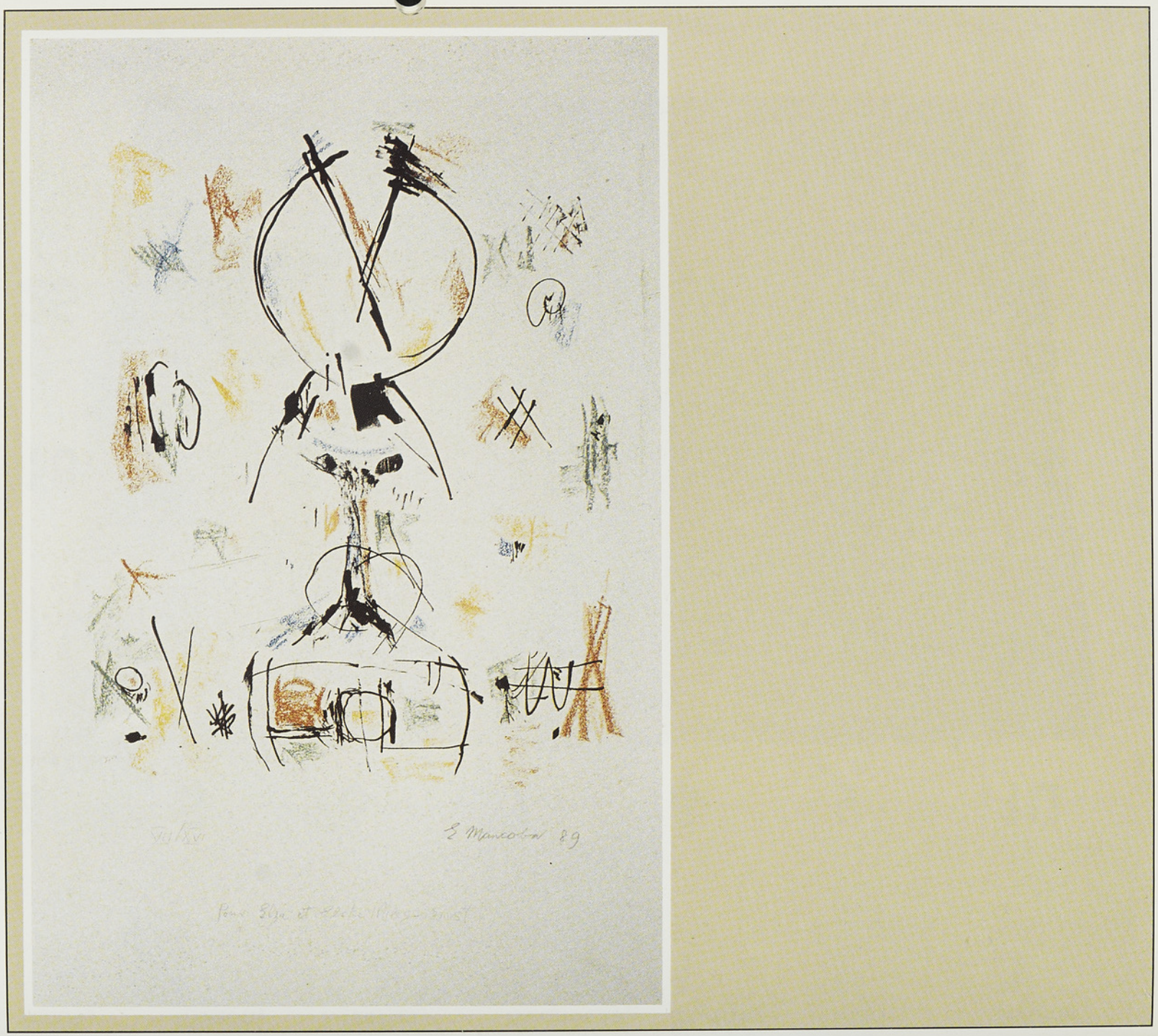
Mancoba, Ernest
Untitled 1989 〉
litograph 64,5x46,7 cm
Private collection

Ernest Methuen Mancoba was born in Boksburg on 29 August 1904. His father, the Revd Irvine Mancoba, who worked on the Comet mine, was a revered evangelist on the East Rand. His mother, Florence (née Mangqangwana), saw to it that he received a sound education through Anglican Church schools on the East Rand and later at the Diocesan Training College at 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 1937 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* (1929) was regarded as "a most notable contribution" to church art; carvings by him were selected in 1934 and 1935 for exhibitions of The South African Academy; and in 1935 he was awarded first prize for the carving *Future Africa* in the Esther May Bedford Bantu Art Exhibition at Fort Hare. He stopped sculpting in 1950.

Mancoba's mother, an accomplished potter, imprinted on 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 "unsayable".

During the mid-thirties, Mancoba befriended the artists Irma Stern, Lippy Lipshitz, Elza Dziomba, Gerard Sekoto,



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Job Kekana and Thomas Masekela (see December) and the teacher-playwrights Louis Makenna and Nimrod Ndebele. Lipshitz brought to his attention a book, *Primitive Negro Sculpture*, by Paul Guillaume and Thomas Munro. This book effected a dramatic change of approach in Mancoba's art 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 Poulsen, who was to introduce Mancoba to his future wife, the sculptor Sonja Ferlov (1911-84). With Ferlov he explored automatic expression with the emphasis on the autonomy of line and colour wash. His internment (1940-4) 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 by artists of Høst and Cobra. He was also impressed by Mediaeval frescoes.

A totemic configuration holds sway at the centre of Mancoba's expression. It conjures up associations with either *kanaga* 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.

August

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 Paul Sekete 1957 Victor Mpopo 1965 Azwimpheleli Magoro 1966	3 Cyprian Shilakoe 1946, d. Sept. 1972 Krugersdorp	4	5 Dumisani Khumalo 1961	6	7 Simon Nkwadipo 1940
8 Egnette Hadebe 1938 Ronnie Ndzombane 1945	9	10	11	12	13	14
15 Michael Teffo 1957	16	17	18	19	20	21
22 Nelson Mukhuba 1925 Gabriël Tsolo 1950 Thulie Bhengu 1954	23	24	25	26	27 Anton Mokou 1955	28
29 Ernest Mancoba 1904	30	31				

Mohl, John Koenakeefe
These grew out of an ash pit
oil on board 66,3x91,8 cm
Johannesburg Art Gallery

At an exhibition of his work, **John Koenakeefe Mohl** replied to a well-meaning admirer's advice that he should not paint landscapes because Europeans had already refined the genre. "But I am an African and when God made Africa, He also created beautiful landscapes for Africans to admire." In an interview with Tim Couzens in 1975 he recalled how he had tried (in vain) to convince Gerard Sekoto not to leave the country of his birth. Mohl appealed to him: "South Africa or Africa needs artists badly, you see, to paint our people, our life, our way of living, not speaking in the spirit of apartheid or submission, but there are no artists here and there are no black artists…"

Mohl practised what he stood for. His landscapes which have a strong sense of the historical significance of place are windows on South African life and scenery. He portrayed the land with its inhabitants busying themselves in their daily tasks: going to work by bicycle or on foot, crushing corn, ploughing, fighting veldfires.

Some of Mohl's landscapes religiously reveal the marvel of life. He would discover the wealth of first fruits – pumpkins, mealies and sunflowers – which grow on an ash pit or uncover the warmth of human presence in a distant homestead in a winter landscape.

Mohl was born at Dinokana near Zeerust on 29 September 1903. While herding his father's goats, he used *pepa* – chalk-like stone – 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

Johannesburg Art Gallery

goats had wandered off into people's gardens. For this he was punished. However his grandfather, Chief Marogoe, tried to protect him and frequently paid the fines.

At school, in Mafikeng, he was reprimanded and severely punished for his overwhelming desire to draw and paint until Reverend Hale of the London Missionary Society paid a visit to the school. He suggested that Mohl be allowed one day a week to practise his talent.

Hale later arranged for Mohl to attend Tiger Kloof Training College, Vryburg. After two years at the college, Mohl was sent to an art school in Namibia, from where – with the aid of the London Missionary Society and the Lutheran Church – he went to Düsseldorf in Germany.

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 *Midwinter*.

From 1946-59 Mohl was commissioned by the government and tribal administration of Bechuanaland to record scenes of historical importance to the Bechuanas.

Mohl established an art school, the White Studio, behind his home in Annadale Street, Sophiatown, from 1944 until Sophiatown was demolished. He was a founder member of Artists Under The Sun. Mohl and the Belgian artist Frank van Halter (1923-) established the Apollo Art Gallery in Johannesburg.

Mohl died on 28 January 1985 at the age of 82 after a long illness.

September

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2 David Mogano 1932 Dikobe wa Mogale (Ben Martins) 1956	3	4
5 Stephen Khoza 1968	6 Gerard Bhengu 1910, d. 1989/90 Clifford M'pai 1940 Bhekisani Manyoni 1945	7 Thomas Lehupela 1962	8 Louis Maurice 1917 d. 1990, London	9	10 Buyiswe Mhkabela 1955	11 Godfrey Ndaba 1947
12	13	14 Billy Molokeng 1949	15	16	17	18
19	20	21	22	23 Paul Sibisi 1948 Cameron Voyiya 1961	24 Pat Mautloa 1952 Sarah Tabane 1966	25 Ephraim Maponya 1944 Hendrick Nekhofhe 1955/6
26 Thomas Nkuna 1959, d. 17 Sept. 1992, Soweto	27	28	29 John Mohl 1903, d. 28 Jan. 1985, Soweto	30		

Ntuli, Jabulani
Zulu homestead and hunters 1980
pencil and watercolour on paper 32x46,8 cm
Private collection

Jabulani 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 Ntumeni.

Apart from the Christian education he obtained at school, his grandfather, an advisor to Dabulamanzi, the brother of King Cetshawayo, impressed on him the history and customs of his people. When he was asked by Dr Katese Schlosser to illustrate *Die Bantubibel* (Kiel, 1977) with Laduma Madela (c. 1908 -) and Muziwezixhwala Tabete (b. 1925, also documented as Thabethe) in the seventies, he drew profusely on these reminiscences and his observations of daily life. Yet, he was mindful not to fuse contemporary with ancient Zulu customs in these illustrations.

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 beadwork. She included Ntuli's drawings as well as the clay sculptures of his brother Hezekiel (1912 - 73), and the paintings of George Pemba (see April), Gerard Bhengu (1910 - 92), and Barbara Tyrrell.

The Museum for Ethnology at Kiel University in Germany devoted an exhibition to his art and presented *A Zulu draws the Zulu way of life* in 1966.

Ntuli died on 16 March 1988 at Ntumeni.

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October

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1 Moses Petlo 1958	2
3	4	5 John Muafangejo 1943, d. 27 Nov. 1987, Katutura	6	7	8	9
10 Mandlenkosi Zondi 1932 Bheki Myeni 1954 Albert Munyai 1958/9	11 Jacob Mathibe 1939 Eric Lubisi 1946 Avhashoni Mainganye 1957 Anthony Nkotsi 1955	12	13	14 Jabulani Ntuli 1898, d. 17 March 1988, Ntumeni	15 Scotch Mathebula 1926	16
17	18	19 Kenneth Baker 1931 Lambert Moraloki 1964	20	21 Speelman Mahlangu 1958	22	23 Xolami Somana 1961
24 Saint Mokoena 1952	25	26 George Msimang 1948	27 Welcome Koboka 1941 Gordon Gabashane 1949	28	29	30 Sipho Mvemve 1949
31						

Sithole, Lucas
The Victor
wood 75x68x50 cm
Gallery 21

In 1980 **Lucas Tandokwazi Sithole** moved from KwaThema, Springs to the district of Pongola where wood – the main medium of his expression – is in abundance, and the open bush is his studio. Sithole has a religious reverence for life. It is inconceivable for him to carve a piece of sculpture from a tree or even a sapling that was cut down. He collects well-seasoned wood for his sculptures in the dry riverbeds of Zululand on the border of Swaziland where he lives.

Sithole does not have preconceived notions that he imposes on the wood. Whenever he finds wood in the veld, he feels the form. Through his touch he acquaints himself with the wood which suggests the sculpture. At times he will bury a piece, and "when it talks to me, I dig it up and continue work on it". Ants might nibble the wood, resulting in interesting textural effects.

Sithole was born on 15 November 1931 in KwaThema. His father was a lay Zionist priest and his mother a washerwoman. At the age of six he moved to his maternal grandmother's home in Swaziland where he grew up. His grandmother, Tsayi Numvumi, who provided the Swazi king and his chiefs with pottery, not only introduced him to clay but also to African mythology which left a lasting impression on him. She allowed him to help her decorate some of her pots. Often he used the remaining clay to model animals. The legends which she narrated were to linger on in his sculpture, giving it an unmistakable uniqueness.

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Sithole attended St Louis Catholic School and obtained a two-year scholarship to 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 carpentry, cabinetmaking, bricklaying and welding. He learnt to manufacture and use the tools of a wood-carver during his three-year stay at the college.

Before he enrolled in 1959 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 curio shop. At Polly Street he could concentrate on art. Initially he did water-colours but turned to sculpture because it was more suitable for him.

After he had sold two sculptures to Major Aubrey Fielding and Lawrence Adler of the Adler Fielding Galleries in 1960, Sithole's career gathered momentum. He won acclaim for his entry to the exhibition Artists of Fame and Promise (1960) and his carvings were selected to represent South Africa on the Venice Biennale of 1968. His works are to be found in all the major public collections in South Africa as well as various international corporate and private collections.

November

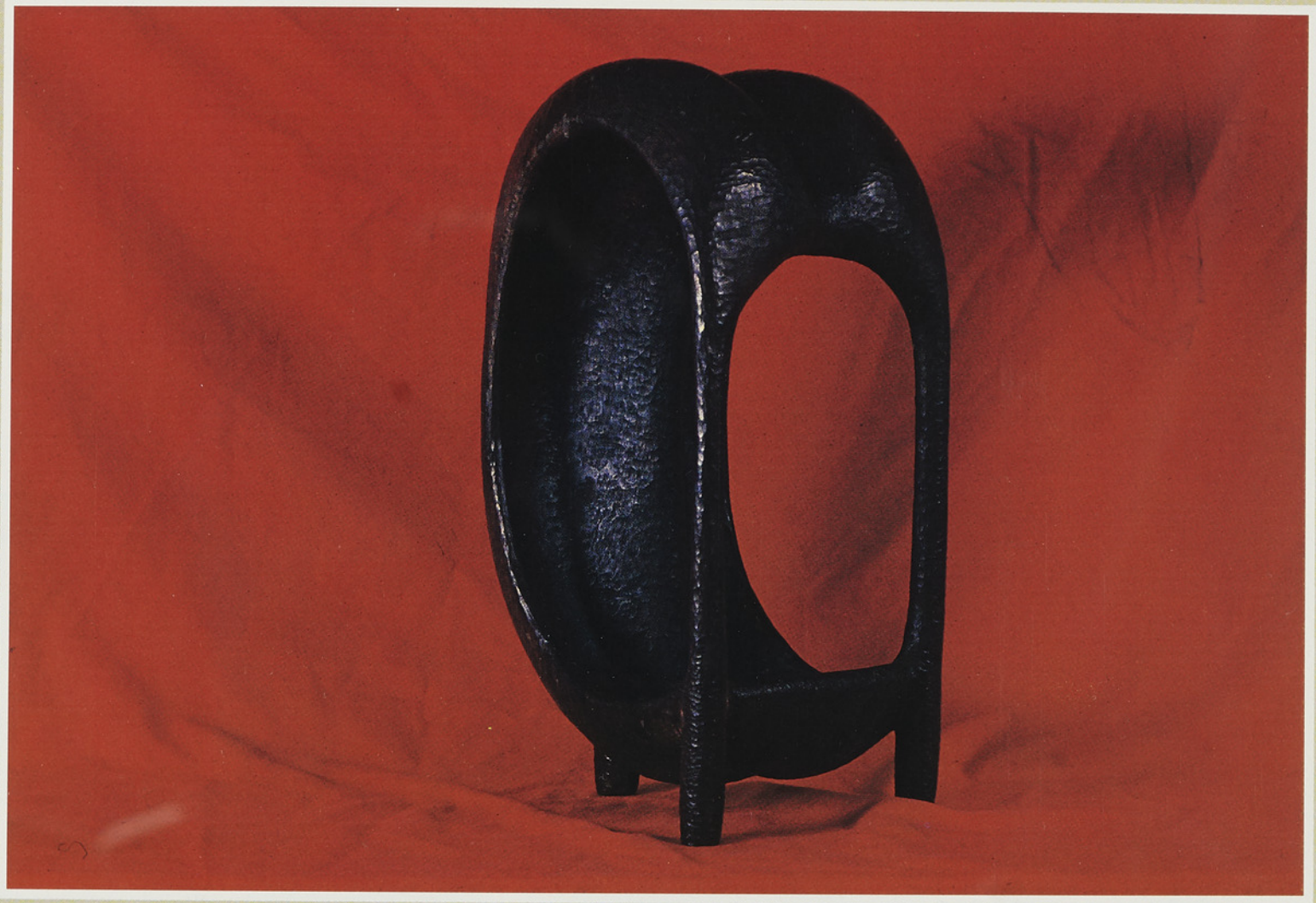
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2 Lucas Seage 1956	3 Vedant Nanackchand 1955	4 Nhlanhla Xaba 1960	5	6
7	8	9	10	11 Tshingwala Mukhuba 1960	12	13 Bonnie Ntshalintshali 1967
14	15 Lucas Sithole 1931	16	17 Keith Sondiyazi 1969	18 John Sekhwela 1955/68	19 Smart Gumede 1943 Donald Makhubedu 1963	20
21	22	23	24 Vuminkosi Zulu 1947	25 Stanley Nkosi 1945, d. 4 Dec. 1988, Natalspruit Wandile Mlangeni 1966	26	27
28	29	30				

Masekela, Thomas
Form
wood 43x18,2x21,4 cm
Private collection

Thomas Selema Masekela obtained his teaching diploma at the Kilnerton Teachers' Training Institute in Pretoria. He taught for five years at the Masekela School at Randjieslaagte. From 1933 to 1986 he worked as a health officer in Johannesburg, the East Rand and the Vereeniging-Sharpeville area. In the late forties he was appointed health inspector in Alexandra, where he combated 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 parent's home for the birth of their first child, Hugh, in 1939, did Masekela carve his first piece. Consequently he had sculptures selected for exhibitions of the South African Academy (1944 and 1948) and for Artists of Fame and Promise (1961).

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 calligraphy at the home of Mary Duxbury (d.1967). At this time he befriended the sculptor Willem de Saunderes Hendrikz (1910-59), whose studio he frequented for technical advice and to watch him at work. Hendrikz was impressed by the uniqueness of Masekela's expression and he encouraged him.



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

Masekela was born on 16 December 1908 at Madibeng near Dikgale in the Pietersburg district. He lives in Sharpeville.

December

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 Joy Mokonyane 1965	2	3	4
5 Abraham Mashungane 1920	6	7	8 Nirupa Sing 1956	9 Gerard Sekoto 1913	10 Alina Ndebele 1939 Gladys Xaba 1943 Thamsanqwa Mnyele 1948, d. 14 June 1985, Gaborone	11
12 Mishack Mkhabela 1963	13 Fikile Magadledla 1952	14	15	16 Thomas Masekela 1908	17	18
19	20 Simon Khumalo 1937	21	22 Moses Mohoroe 1964	23 Zondi Chipa 1957	24 Samson Mudzanga 1938	25 Lungile Phambo 1960
26	27	28	29	30	31	

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