

I

IBM Corporation 188
Impala, near Munung (undated) 152
In the Bud (1992) 96
Industry (1943) 19, 22
Inheritance (1997) 131
Insandithwana Flowers (1994) 98
International Art Club of South Africa,
Pretoria 148, 188
Intersections (2005) 78, 122
Iris II (2005) 97
Izangoma Diviners, The (1941) 168
Izikhali Zanamuhla 168

J

Jacob Wrestling with the Angel
(undated) 140-141
Jali, Thami 73-74
Japanese Businessman's Tiger (1993) 32-33
Jentsch, Adolph 81-82
Johannesburg (1940) 28
Johannesburg Art Gallery 174
Johannesburg Biennale 36
Johannesburg Civic Theatre 160
Jubilee Art Centre 176

K

Kahn, Jack and Helene 1
Kalk Bay (1914) 181
Kaokoveld Landscape (1993) 83
Katlhông Art Centre 160
Kay, Dorothy 18-19, 22
Keipedele, Tosby 162
Kentridge, William 96-97, 122, 124, 130
Kerr, Alex 48
Khumalo, Vusi 44, 46-47
King, Edith 182
Kippies, Johannesburg (1994) 36
Klar, Otto 54
Kohler, Max 168
Kolmanskop Sub-manager's House (1985) 84
Koloane, David 34-36, 38
Konqobe, Percy 142
Konstfack, Stockholm 138
Kottler, Moses 140-141, 186
Krige, Francois 186
Kruger, Paul 170
Kumalo, Cyril 160
Kumalo, Sydney 160-162, 164
Kunst-Akademie, Munich 88
KwaZulu-Natal Landscape (1997) 70-71

L

Labourers (1969) 22
Labuschagne, Eugene 148
Land and Lives: A Story of Early Black Artists 168
Landing of Van Riebeeck at the Cape (1852) 110
Landscape (1960) 61
Landscape, Namaqualand (undated) 89
Landscape, Orange Free State (undated) 53
Laser I (1966) 152
Laubscher, Erik 124, 126
Laubser, Maggie 52-53, 174
Le Corbusier 148
Leaving the Burnt Places (2003) 127-129
Legae, Ezrom 38, 72, 76, 160, 162-164
Léger, Fernand 148
Legg, Gordon 118
Leith, Gordon 64
Lekgetho, Simon 60-61, 143
Letters from Home (1999) 37
Liberal Party 174
Lily Vlei, Zambezi (1950) 184
Lipshitz, Lippy 148, 186, 188
Lock, Freida 186
Loder, Robert 36
Looking at South African Art (1988) 88
Lovedale College 48, 174
Lovedale Press 48

M

Macala, Ben 176
Mahlangu, Judas 194
Make a Fire without Matches (1995) 199
Makhoba, Trevor 40, 44-45
Man's Gold (1977) 158
Mancoba, Ernest 120, 168
Mandela Park (1999) 44
Mandela, Nelson 44, 126
Mandela, Winnie 44
Mandindi, Billy 198
Maqhubela, Louis 34
Marc, Franz 52
Marini, Marino 160
Marlowe, Christopher 58
Marriage Customs in Southern Natal (1933) 168
Matisse, Henri 148
Matsoso, Leonard 160, 164-165
Matthews, James 100
Mautloa, Pat 34, 36-37
Mbatha, Azaria 136, 138-139, 198
Mbatha, Eric 72, 76
Mboweni, T T 1, 10
McCaw, Terence 122, 124, 125, 184, 186
Meintjes, Johannes 92
Melancholia (1986) 106
Metamorphosis of a Fossilised Horse (1984) 163
Meyer, Walter 192-193
Mgudlandlu, Gladys 168, 174-175, 176
Michael Stevenson Gallery, Cape Town 100
Michaelis School of Fine Art, Cape Town 100, 188
Miko, William 26-27
Miles, Elza 174
Miner (undated) 17
Minutes to Go (1959) 158
Moerdijk, Gerard 64
Mogano, David 40-43, 50, 54, 57, 160
Mohl, John 40, 48
Mokgosi, Nathaniel 160

M (continued)

Monet, Claude 184
Monkey and the Crocodile (1995) 198
Mooki Memorial College, Orlando 176
Mooki, Mrs E L 176
Mooki, Reverend Obed 176
Moore, Henry 160
Morning, Caledon Street, District Six, Cape Town (1967) 119
Mother Holding a Baby (1960) 162
Mount Anderson (1956) 55
Mthethwa, Zwelethu 145
MTN 1, 70
Muafangejo, John 136-138, 198
Mukhuba, Nelson 168
Murray, Brett 122, 126, 131
Musée de l'Homme, Paris 106
Museum of Modern Art, New York 78, 124
Museum of Modern Art, Oxford 34
Musicians (1955) 51
My Lovely Day (1997) 106
My Mother and her Animals (1994) 195

N

Natale Labia Museum, Cape Town 100
National Academy of Arts 188
National Party 40, 142
Native Life in South Africa (1916) 168
Naudé, Hugo 88-89, 186
Nazareth Baptist Church (NBC) 140
Ndawo, Henry Masila 48
Ndebele, Allina 136
Ndebele, Njabulo 120
Nedbank Gallery 34
Neglected Tradition, The 168
Negro and Bantu Art 48
Nell, Josua 82-83
New African, The 174, 176
New Age movement 142
New Brighton Cement Works (1955) 22-25
New Group 92, 124, 148, 184, 186, 188
Newtown Galleries 36
Ngatane, Ephraim 174, 176-178
Ngcobo, S E B 20, 22, 50-51
Nhlengethwa, Sam 28-31, 34, 36
Night Figure I (1986) 156-157, 159
Night Rider (undated) 187
Nightlight Sleeper (2004) 196-197
Nobantu Lower Primary School, Guguletu 174
Nocturnal Characters (1975) 194
Nolu, Gregi 148
Nosing her in (1946) 1, 113
Nxumalo, Derrick 70-71, 74
Nxumalo, Wonderboy 198-199

O

Oerder, Frans 1, 64, 92-95
Old Pimville Motsamoso, Last Remains
(1974) 38-39
On Course (1976) 150
On the Banks of the Komati (1916-1918) 183
On Trek (undated) 1
Open School 160
Order of Ikhamanga 100, 174
Orlando High School, Soweto 34, 176
Oxford University 84

P

*Panoramas of Passage: Changing Landscapes
of South Africa* 168
Passionate Shepherd to his Love, The 58
Payne, Malcolm 154-155
Peace of Vereeniging 64
Peach Blossom (undated) 93-95
Pechstein, Max 90
Pemba, George 22-25, 40, 48-50, 168
Pentecostalism 142
Penumbra (1986) 155
Picasso, Pablo 148
Piccadilly Gallery, London 176
Pierneef, Gerrit 64
Pierneef, J H 28, 60, 64-67, 70, 122, 192
Pierneef, May 64
Pieters, Jack 116, 117
Pilkington, George W 1, 110, 113, 186
Pinky Pinky series 106
Pipeline, SWA (undated) 84
Plaatje, Sol 168
Pleinairism 88
Plomer, William 126
Pohl, Robert 54-55, 60
Polly Street Art Centre, Johannesburg
160, 162, 164, 166, 176
Poor Widow, The (1995) 104
Portrait of a Man (undated) 169
Portway, Douglas 148, 150
Possession (1997) 131
Prampolini, Enrico 148
Preller, Alexis 14, 148, 172-173
Pretoria Boys High School 148, 184
Pretoria Girls High School 182
Prowse, Ruth 114, 115
Puppeteer (1994) 198

Q

Quarter to Twelve Implosion (1986) 76

R

Red Ovals (2003) 146-147
Red Painting (1961) 150
Rediscovery of the Ordinary, The (1991) 120
Republic Festival 160, 176
Resistance Art in South Africa (1989) 154
Retief, Piet 170
Revelation of St John (c.1965) 139
Rhodes University, Grahamstown 48, 82, 106
Richards, Colin 96
Rijksakademie van Beeldende Kunsten,
Amsterdam 100
Rive, Richard 100
River Scene, Waterval-Boven (undated) 1
Robben Island 100
Rodin Gallery, Cape Town 174
Roos, Nico 124, 126
Rorke's Drift 136, 138, 160, 194, 198
Rose-Innes, Alexander 179-180
Roworth, Edward 122, 188
Rubin, Edgar [Introduction]
Ruins of Dithakong, The (2003) 123

S

Sangomas 168
 São Paulo Biennale 158, 160
 Saoli, Winston 176
 Sash, Cecily 160, 164
 Savory, Phyllis 168
 Schmidt-Rotluff, Karl 52
 Schoeman, Johan 64
 Schönfeldt, Joachim 38
 Schweickerdt, Emil 64
Scorched Mountain (1993) 126
 Scully, Larry 152-153
 Sebidi, Helen 74-75, 194-195
Secret Letters (2003) 132-135
 Sedumedi, Percy 160
 Sekoto, Gerard 14-15, 22, 40, 48, 120, 168
Sendung (undated) 136
 Sènèque, Clement 110-111
Seven Stories about Modern Art in Africa 34
Shaka Zulu (1973) 158
Shame series (2004) 106
 Shepherd, Robert 48
 Shilakoe, Cyprian 136
 Sibisi, Sthembiso 54, 56, 70, 198
 Sibiya, Lucky 164, 166-167
 Sihlali, Durant 38-39, 120-121
 Siopis, Penny 106-109
 Sithole, Lucas 162, 164
 Skotnes, Cecil 156-160, 162, 164, 166, 172
 Skotnes, Pippa 166
 Slade School of Art, London 88
 Slovo, Joe 44
Smoker, The 14
 Smythe, Ethel 48
Song of the Pick (1946-47) 22
 Sono, Mosa 142
 Sophiatown 14, 166
South Africa: The Structure of Things Then 78
 South African Association of Arts Gallery,
 Cape Town 148
*South African Botanical Art: Peeling back the
 Petals* (2001) 98
 South African Broadcasting Corporation
 (SABC) 1
South African Landscape 158
 South African National Gallery, Cape Town
 152, 188
 South African War 166, 182
 South West Africa People's Organisation
 (SWAPO) 84
 Sowetan Collection 14

S (continued)

Spiritual Dancers (1994) 145
Spotted Brahman, The (1990) 167
Spring Flowers, Namaqualand (undated) 88
Springbok Flats (1942) 62-63
 Squibb, Ruth 118
 St Peter Claver Catholic Church 160
 St Peter's Seminary School,
 Hammanskraal 166
 St Phillips School, District Six 100
 Staatliche Kunstakademie, Düsseldorf 192
 Standard Bank Young Artist Award 194
 State Library, Pretoria 64
 Stephan Welz and Co/Sotheby's 1, 150, 158
 Stern, Irma 52, 90-91, 174, 186
Still Life (1992) 96
Still Life with Roses (1953) 91
Story Teller, The (1995) 198
Street Scene under Table Mountain (1963) 115
*Study for 1986 Monument for the
 Tormented I* (1987) 154
Study in Blue (1928) 64
 Sumner, Maud 84, 151
SWA Landscape (1946) 81
SWA Landscape (1987) 85-87

T

Table Mountain 110, 174
Tales (1972) 158
 Tambo, Oliver 44
 Teale, Julia 116
Ten Landscapes (1976) 158
 Theys, Conrad 88
 Thoba, Alfred 32-33
Three Players (1964) 160
Three Sisters (1999) 35
 Thupelo Workshop 34, 36
 'Township' art 120
 'Township' artists 176
Train Crowd, The (c.1945) 15
 Transnet 1
 Triangle Artists' Workshop 34
Tugela Mountain View (1992) 74
 Tumelo Community School, Meadowlands 176
 Twala, David 44
Two Girls (1967) 175
Tyne Street, District Six (undated) 118

U

Ullman, Ernest 160
 Ultra-Red 18
Umkhumbane (1994) 45
 Union Buildings, Pretoria 104
 University College of Fort Hare, Alice 48
 University of London 34
 University of Lund 138
 University of Natal 84
 University of Pretoria 124, 182, 192
 University of the Witwatersrand,
 Johannesburg 14, 106
Unolishwa (1947) 48

V

Van der Merwe, Banie 82
Van Essche, Maurice 48, 148, 186
Van Konijnenburg, Willem 64
Van Meerhoff, Pieter 100
Van Wouw, Anton 17, 20, 64, 170-171
Venice Biennale 100, 160
Verhoef, Otto 110, 114, 116
Verster, Andrew 96
Victor, Diane 122, 124, 127-129
View from the Caversham Press (1994) 73
View of Devil's Peak across the Liesbeek River
(undated) 112
Villa, Edoardo 148, 160, 162, 164
Voigt, Harold 82, 84-87
Volkskas Atelier Award 106
Volschenk, Jan Ernst Abraham 58
Voortrekker Monument, Pretoria 64, 170
Vorster, Gordon 152

W

Wafer, Jeremy 146-147, 152
Walking and Talking (1992) 76
Wedding Rehearsal (1990) 164
Welcome to KwaZulu (1997) 56
Wenning, Pieter 180-181
Wesleyan Mission School, King William's
Town 48
Whistling Boy (1979-80) 161
White Jug, The (1978) 92
White Monday Disaster (1975) 158
White Writing (1988) 122
Whitechapel Art Gallery, London 34
Wiles, Walter 1
Williamson, Sue 34, 154
Witch Doctor Divination (1961) 143
Woman with Fish (undated) 186
Women and Art in South Africa (1996) 98
Working for You (1996) 29-31
World War II 22, 54, 82, 148, 158

X

Xhosa Fireside Tales (1962) 168

Z

Zerffi, Florence 92
Zimbabwe Ruins in Moonlight (1950) 125
Zion Christian Church (ZCC) 140, 142
Zionist churches 142
Zondi, Michael 34
Zuid-Afrikaansche Republiek 64
Zulu (1907) 171
Zulu Traditional Dancers II (1980) 165
Zulu, Siphwe 68-70
Zulu, Vuminkosi 136, 198
Zululand Natal where Art School is (1974) 137

Acknowledgements



South African Reserve Bank

For South African Reserve Bank

Project Manager: Naomi Botha

Specialist Consultant: Marié Vermeulen-Breché

Asset Management: Mbeko Pityana and his team

Copyright Authorisation: Brian Griffin

The Art Committee of the South African Reserve Bank under the stewardship of Jannie Rossouw and Gordon Reddy

The Management team of the Corporate Services Department under the leadership of Zingisa Nkwali

The Publishing Section of the South African Reserve Bank

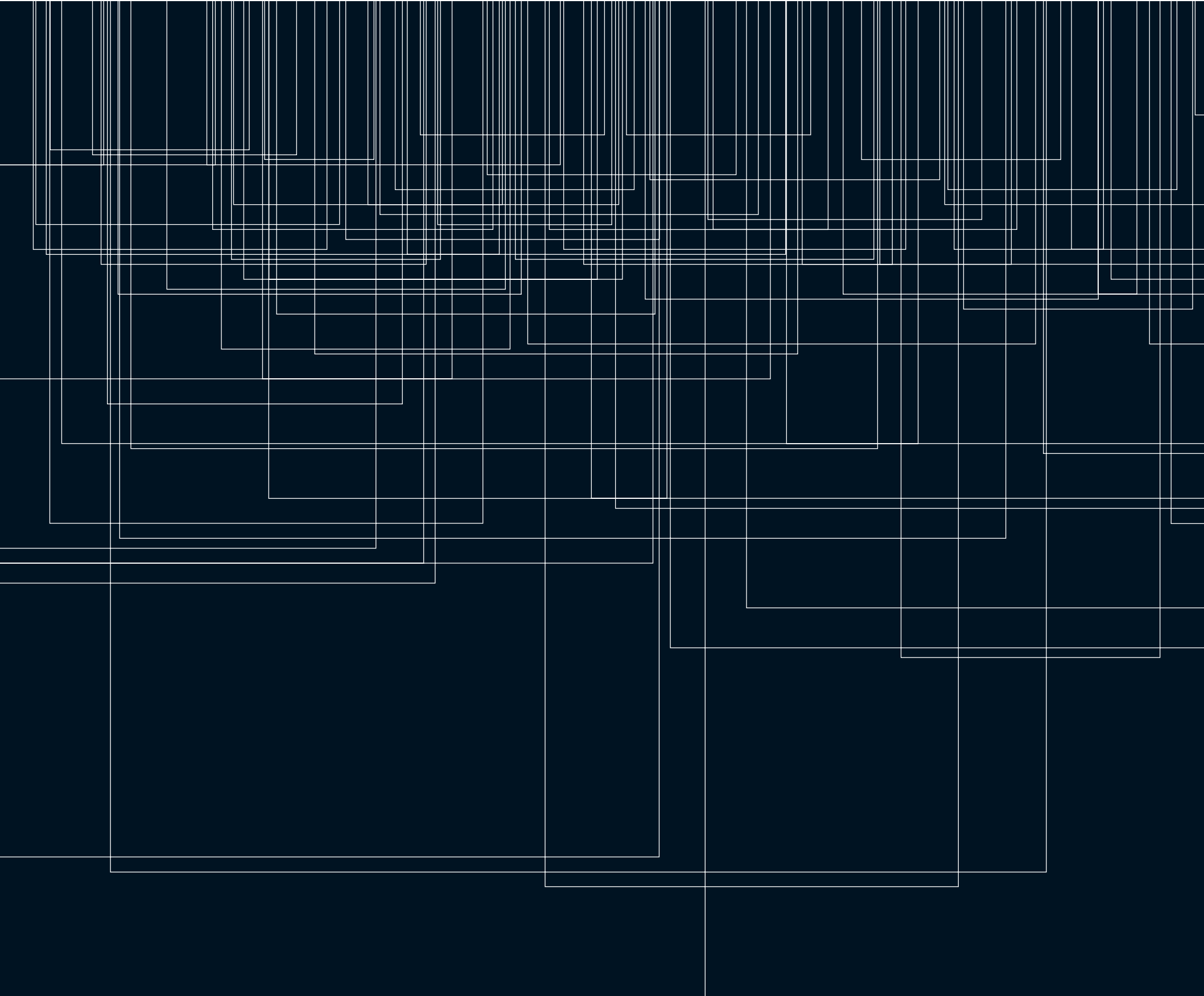
The publication of this book would not have been possible without the valuable contribution of the following staff members of the South African Reserve Bank:

Akita Mostert, Babazile Mahlaela, Bryan Coop, Margaret Mukwehlo, Ronal Thomas, Tracy Muller and Wille van Heerden from the Publishing Section and Tobias Mdhule from the Facilities Management Division of the Corporate Services Department.

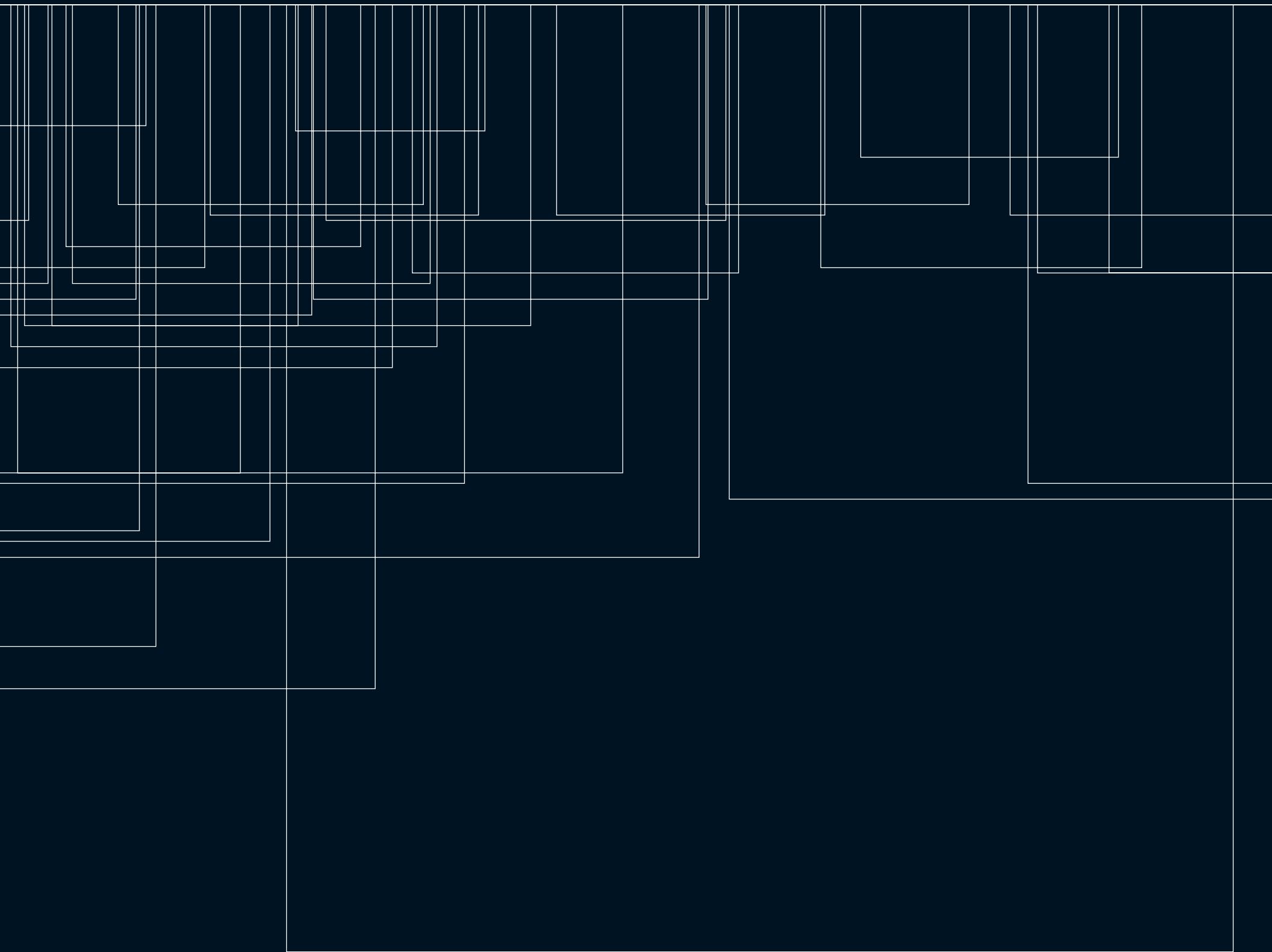
To enable the South African Reserve Bank to reproduce artworks in this book, a memorandum of agreement to establish the terms and conditions of copyright was prepared and forwarded to artists/copyright holders for consideration. This agreement requested a non-exclusive copyright for non-commercial purposes and excluded the payment of royalties, as the book is distributed in limited numbers to selected persons as a corporate gift. It is also recorded in the memorandum that the creator of the work will be acknowledged in the book and that the work will not be altered in any way. The artists/copyright holders were traced with the assistance of public and private art galleries, artist associations, art studios, Internet, telephone directories and tracing agents. Interviews were also held *inter alia* with art consultants and Mr Stephan Welz of Stephan Welz and Co/Sotheby's. The return of signed agreements was closely monitored and reminder letters were sent to artists/copyright holders. The tracing of the artists/copyright holders is an ongoing process and the Bank would be most grateful for any information regarding the artists represented in the book.



For Studio Stamp
Project Manager: Hedwig Barry
Photographer: Wayne Oosthuizen
Colour Correction: Ralph Broemer and Claire Godby
Design: Fred Swart
Layout: Anina Kruger
Researcher: Catherine Green
Proofreader: Diane Stuart



An outline representation of the works in the South African Reserve Bank Art Collection



(Introduction continued)

There have been a number of approaches to book-form presentations of corporate collections. Two of the predominant approaches include the alignment of a collection with an established linear history, and the attribution of serious worth and academic status to a collection's holdings. The 1991 South African Reserve Bank art book, with its 'story' of South African landscape art, is an example of this first approach, and reflects a desire to organise a collection's holdings in terms of, and therefore belonging to, established chronologies of particular subjects and genres. The second approach – established locally with the publication of *Contemporary South African Art: the Gencor Collection* in 1997 and followed in a number of more recent publications on corporate collections – uses one or more long essays, often written in an academic style, to underpin the art historical weight of a collection. Both these approaches are usually invoked in response to the characters and ambitions of the corporate collections concerned.

Extending and shifting the role and use of figure/ground beyond the organisation and interpretation of a specific work to the presentation and understanding of an entire corporate collection is the foundation of the approach taken in this book. This approach not only responds to the strengths and limitations of the examples mentioned above, but also responds to the specific character and needs of the Bank's Collection. Using figure/ground as a conceptual tool for framing the South African Reserve Bank's Art Collection has two important effects.

Firstly, it does not rely on the origination of or conformity to an overriding linear history, which is useful since chronological orders are often never the strength of corporate collections. Such collections often respond to more than just the history of art, and these responses often create a set of peculiarities that are sometimes difficult to then reconcile with current trends and debates about art and its histories. Figure/ground itself is about the occupation and organisation of spaces rather than times. So while there are chronological impulses in the organisation of artworks and texts in this book, the figure/ground concept permits fluid movements between different spaces in different times.

Secondly, it underscores the role and use of art books in relation to corporate collections. By focusing on this particular Collection, as distinct from other collections, and drawing attention to particular works within the Collection, this art book has the effect of 'figuring' the Collection, signalling its importance within a tradition of corporate collecting and significance within a history of South African visual art. But in doing so, it makes the particularities and subjectivities of the art book selection self-conscious and offers an acknowledgement that this is but one way of reading and understanding the eclecticism of 53 years of collecting. What is critical to the application of this concept to the understanding of a collection and the organisation of an art book is that as much as some works might come to the fore, this figuring relies on an extensive 'ground' of artworks that constitute the foundation of the Collection as a whole. The selections for the figure/ground section draw on a set of works that signal the foundation and future of the Collection, while the thumbnail section in this book offers the reader a sense of the eclectic breadth of the Collection, and the foundation for other ways in which the Collection might be read and understood.

The figure/ground concept is reflected in the design and layout of the artworks, as well as in the form and character of the texts in this book. Collectively these elements offer a number of endorsing and competing layers that prioritise artists, groups and subject matters differently. In terms of design and layout of each double-page spread, the single 'figure' work is always reproduced on the right page and up to three 'ground' works are reproduced on the left page. The priority of the figure work is emphasised by its scale on the page, relative to ground works.

There are three different kinds of texts that accompany the reproduction of artworks. The extended caption is the shortest text form and for the most part relates directly to the works on any particular spread.

The short essay is a longer text form and usually relates to a larger number of works. By and large this text form signifies areas where the Bank has consciously or unconsciously collected in particular areas. The seven short essays cover a range of diverse themes: The extension of non-figurative expression into abstraction, and the attendant place of minimalism; the diverse output of artists working with the prodigious Caversham Press; industry and labour, a theme echoed in the preoccupation of the Bank itself; landscape and its current entanglement with questions of archive and memory; the loosely organised but influential New Group; religion and spirituality; and lastly, close and distant views of Table Mountain and its immediate surroundings. While some short essays relate directly to artworks, others are more contextual, to the extent of sometimes saying nothing about the works themselves.

The final text form is biography. The only direction given to writers in this regard was that the biographies give prominence to particular artists. The interpretation of biographical information was at the writers' discretion, resulting in a series of texts that move from highly personal details about artists' lives to direct and detailed readings of specific works by the artists. The following 18 artists' biographies are included in this book:

Gerard Bhengu, Peter Clarke, David Goldblatt, David Koloane, Sydney Kumalo, Maggie Laubser, Azaria Mbatha, Walter Meyer, Gladys Mgudlandlu, Ephraim Ngatane, George Pemba, J H Pierneef, Gerard Sekoto, Lucky Sibiya, Durant Sihlali, Penny Siopis, Cecil Skotnes and Irma Stern.

There is a close and often unexplored relationship between books and exhibitions about art. Reading this book is meant to be like walking through an exhibition, and the organisation of this book takes its inspiration from two features of exhibition meaning: The production of space and the practice of walking.