

**CCAC Interview with Angeline Masuku on 23/02/2020 in Hlabisa, Kwa-Zulu Natal - transcript.**

Last updated: August 2020

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**Project Name:** Hla (Hlabisa baskets)

**Date of interview:** 23 February 2020

**Location of interview:** Hlabisa, KwaZulu-Natal (Angeline Masuku's home)

**Language/s of interview:** Zulu

**Length of interview:** 01:42:00

**Interviewer name (and acronym):** Thina Miya (NTM)

Documenter name/s (and acronym): Francois Lion-Cachet (FLC) and Dominic Toerien (DT)

**Interviewee name (and acronym):** Angeline Masuku (AM) and Nokukhanya Khumalo (KK)

**Name of translator, if applicable:** Thina Miya

**Name of transcriber:** Thina Miya

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**List of acronyms:** CCAC: Constitutional Court Art Collection

CCT: Constitutional Court Trust

Wits: University of the Witwatersrand

UJ: University of Johannesburg

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**[Start of audio recording: 00:00:09]**

NTM: (Reads out CCAC interview consent form in Zulu and translates to English)

[Start of interview: 00:20:48]

NTM: I, Thina Miya, am about to conduct an interview for the Constitutional Court trust, custodian of the Constitutional Court art collection with Master Weaver Angeline Bonisiwe Masuku and her daughter Nokukhanya, Masuku. In Hlabisa in the Mpembeni area in KwaZulu-Natal on the 23rd of February of 2020 at 11:53.

**NTM: 1. Could you please tell us a bit more about where you grew up?**

AM: [In Zulu] I grew up in Hlabisa. I was born here. And I studied here.

NTM: What kind of place is it?

AM: [In Zulu] It's nice, it is an okay place.

**NTM: 2. What is your earliest memory of seeing a basket?**

AM: [In Zulu] Oh, I learnt, I was still young, I was...

NTM: Not even making it, seeing it.

**[Time on audio recording: 00:22:08]**

**[Time on audio recording: 00:22:10]**

AM: [In Zulu] Knowing it?

NTM: Yes, what's the word in Zulu? Ama-quthu?

AM: [In Zulu] Yes

NTM: Yes, knowing it, seeing it - your first experience of seeing a basket, how did you feel about it? What did you think? If you still remember.

AM: [In Zulu] Okay. The first time I saw it, I think it was during the early 80s. I looked at it and I loved it because my aunt who raised me taught me how to make one. Seeing it for the first time I loved it and wished that I could make one.

NTM: Your own from your mother's side?

AM: [In Zulu] Yes, my mom's sister.

NTM: How was it?

AM: [In Zulu] It was beautiful.

NTM: Do you remember the colours?

AM: [In Zulu] Yes, I do remember the colors. She used Zulu dyes which were made differently to how we make them now. We used black, light brown, dark brown and purple. We call it umphekambedu.

NTM: Really?

AM: [In Zulu] And then we would use something different for light brown. It's called Umnqandane.

NTM: Umpheka?

AM: [In Zulu] Umphekambedu.

NTM: Mbedu-B\_E-D-U?

AM: [In Zulu] Umphekambedu. Yes, it's P-H-E-M

KK: [In Zulu] There should be an "M" here

NTM: Okay let's start over. It's P?

AM: [In Zulu] P-H-E-M-B-E-N-D-U... [*attempt to spell Umphekambedu*]

KK: [In Zulu] Not really, I think...

**[Time on audio recording: 00:24:31]**

**[Time on audio recording: 00:24:42]**

AM: [In Zulu] This is the name of the tree that we use to make the colour purple.

NTM: Okay, great! So what did you say is used to make the colour purple?

AM: [In Zulu] Umqandane.

NTM: Um-nqa-nda-ne. What did you say we use for dark brown?

AM: [In Zulu] We still use umnqandane. You can make different colours from it.

NTM: Okay, which colour have we not discussed?

AM: [In Zulu] Black.

NTM: What's used to make black?

AM: [In Zulu] Well, for black we used to use...well, Umthobothi is new. Back in the olden days we used Isizinane. We used the roots of Isizinane but now we use Umthombothi. I don't want you to only know the basics. I need you to know the process from its foundation.

**NTM 3. Can you tell us more about the first basket you made?**

AM: [In Zulu] Maybe should I explain that....

NTM: Yes, how it was to make it, learning how to make it and completing it.

AM: [In Zulu] So it was a bit difficult because it was the first time learning how to make one. However, I was determined. I saw myself as a talented person in this. So I made it beautiful for the first time. It was lovely. I was happy and proud of that, that for the first time completing the weaving of a basket, I did it well. [*Her phone rings, she switches it off.*]

NTM: How big was the first basket you made?

AM: [In Zulu] I think the size was like a medium basket.

NTM: Okay, did it have a lid?

AM: [In Zulu] Yes it had a lid.

NTM: Do you remember the shape?

AM: [In Zulu] I do remember the shape. It was like i-mbuje. The first time I learnt about it, I learned of a very straight, elongated basket, just like that one [pointing at the very slim, but long basket in the CCAC collection.] It is referred to as i-mbuje because of its elongated shape. It's fairly long with a bit of a different shape but similar patterns.



**[Time on audio recording: 00:28:43]**

**[Time on audio recording: 00:28:46]**

NTM: I-M-B-U-J-E?

AM: [In Zulu] Yes, M. B.U.J.E - mbuje.

NTM: *[Translates to FLC and DT]* so her first basket was actually made in this shape. It is referred to as "Mbuje" as it had an elongated shape-longer than the rest and easier to do; but it was difficult for her because...

FLC: As big as this one? *[Points at Angeline's basket]*

NTM: Was it a medium sized basket, Ma, not too big?

AM: [In Zulu] Yes, it was.

NTM: So yeah, it was medium sized but the shape would have been roughly the same.

FLC: The patterns as well?

NTM: Did you copy the same patterns? Or maybe was it some simpler patterns?

AM: [In Zulu] Yeah, it was this kind of pattern simple though, because I was still learning how to make it.

NTM: She chose a simpler pattern.

FLC: Simpler than that one? (Points it out)

NTM: Yes.

FLC: I read a book about the earliest forms of basketry...uhm, they didn't have many patterns on them. They were just, no patterns were used. They had little black squares or something. Like patterns only came in later

NTM: I'll ask about that.

FLC: But this was like 200 years ago.

NTM: Well, the first time she saw a basket was in the early 80s from her aunt. Okay, anyway, I'll continue.

#### **NTM 4. Why do you weave baskets?**

AM: [In Zulu] I love making them. I see basketry weaving as my talent.

NTM: Could it be because you needed money or maybe you had visions that maybe you needed to make them?

**[Time on audio recording: 00:30:57]**

**[Time on audio recording: 00:30:59]**

AM: [In Zulu] No. I just love making baskets.

FLC: Just pure love?

NTM: Just pure love, Yes. That's why she makes baskets. It wasn't a thing about money. It wasn't money related. It wasn't related to family or anything like that. It's just pure love.

FLC: It's beautiful.

NTM: Yes.

AM: [Giggles] Thank you.

**NTM: 5. Please tell us a bit more about your weaving process. How do you go about making a basket?**

AM: [In Zulu] You start with a star. Your first shape is a star.

NTM: Which grass do you use?

AM: [In Zulu] It's quite unique, it's called u-khasi.

NTM: Will you start weaving anytime soon Khanyo or are you waiting for your mother?

KK: I will work, I'm still...I will help her later.

NTM: [Translates to FLC and DT] So you start by weaving a star-shaped object using u-khasi, a type of grass. Is the star for the bottom?

AM: [In Zulu] Yes, it's for the bottom. Here's an example [shows it to us].



NTM: And then maybe give me five steps: It's the star, for one.

AM: [In Zulu] After the star, I cut ukhasi into smaller sizes and then I started using ...What you call this grass - Ilala Palm. (Cuts into little strips).

NTM: And then?

AM: [In Zulu] And then I start making lines. I start weaving in rows. I start weaving the actual basket now. With the first row weaving into the grass.

NTM: Do you sew into the star?

AM: [In Zulu] Yes, I do. And then I join it using grass for a row to form.

NTM: What do you call the needle you're using?

**[Time on audio recording: 00: 34: 04]**

[Time on audio recording: 00:34:08]

AM: [In Zulu] It's just a needle.

NTM: Don't you have a special name for it?

AM: [In Zulu] There are no special needles, or actually it's called an umbrella. However, now we do get the new ones that can be used for weaving. They are actually not too small; they are almost the size of umbrellas. We can buy those and use those to weave now. The umbrellas are not too strong anymore. They bend by the head.

**NTM: 6. Do you use baskets practically in your everyday life? How many baskets have you made for yourself?**

AM: [In Zulu] Personally I just sell them. I don't use them for anything else.

NTM: [Translates for FLC and DT: she does not use them for anything, she just sells them.]

FLC: Never?

NTM: Yup.

NTM: How many baskets do you think you've made until today?

AM: [In Zulu] I won't be able to quantify, but it's a lot.

NTM: Above 50 maybe?

AM: [In Zulu] I think it's above 50. The reason why I say it's more than 50 is because when I travel, I need to go with more that belongs to me, not to my students for me to sell.

NTM: How many of your personal baskets do you take to each show?

AM: [In Zulu] It depends on the time that I was given to start off with making them. However, I try to make it above 10 maybe between 15 and above because it would be different sizes. So I mix sizes - I make bigger, medium and smaller sized ones.

NTM: When you go abroad?

AM: [In Zulu] Yes, but even locally that happens, but lately I work per order. Because sometimes, in an order they tell you to make bigger baskets instead of smaller baskets.

NTM: Okay.

**NTM: 7. Articles about basket weaving in Hlabisa often say that the making of the baskets has been a means of breaking out of poverty. Is this true?**

AM: Yes.

NTM: Why do you say so?

[Time on audio recording: 00:38:10]

**[Time on audio recording: 00:38:14]**

AM: [In Zulu] They help a lot, as an example, Khanyo, from when she was three months old until this age she grew up through the means of basketry making. I've never worked for anyone. I've never done anything of that sort. I've always been making baskets. Her studies were paid for from the money I make in basketry weaving.

NTM: *[Translates to FLC and DT] So I was asking whether she relates to articles that have been written about the making of the baskets has been a means of breaking out of poverty and she said yes. Ever since she fell pregnant with Khanyo, she has never had a boss and has supported Khanyo with the money she makes from basketry weaving.*

AM: [In Zulu] Her father left me while I was three months pregnant. So I had to do everything on my own.

FLC: *You mean self-sustained?*

NTM: *Yeah.*

FLC: *It was thinking as a follow up question to whether she uses the baskets herself whether she knows of anybody in this area who uses baskets.*

NTM: *I will go back to that.*

NTM: So when you say you've never worked for umlungu, do you mean a boss or a white person?

AM: [In Zulu-Laugh] I mean, a boss - I have never worked for somebody else.

NTM: Okay. Francois was checking with, you know, anybody else who uses baskets in the area? In Hlabisa who uses baskets to store stuff? Maybe?

AM: [In Zulu] Yeah, there's quite a few.

NTM: [Replies to FLC] People do use them.

AM: [In Zulu] She really loves my baskets.

NTM: Is it just one person?

AM: [In Zulu] Yes, there's this nurse who loves my baskets and is always buying. She lives quite close because other people have bought but maybe from the market who buys them just so that they could get them into other markets and sell them, there's quite a lot of clients who do that probably more than ten.

FLC: it relates to question nine, functional objects versus aesthetic.

NTM: I have not gotten there yet.

FLC: When you get to it.

NTM: [Translates to FLC and DT] So some people buy the baskets in bulk then sell them at markets. She has more than 10 of those clients.

**[Time on audio recording: 00: 41: 49]**



[Time on audio recording: 00:42:00]

**NTM 8. Other articles say that there is a link between basketry in Hlabisa and HIV/Aids awareness. Is this true? Why so?**

AM: [In Zulu] I am not sure. But that's something that exists.

*NTM: Okay. So she isn't sure about the link but mentioned it's an existing stigma.*

**NTM 9. Do you consider your basketry as craft or art? (Craft: functional objects based on learned skill / Art: serving an aesthetic purpose and focused on self-expression)**

NTM: You can see it as both too. So what do you think it is?

AM: [In Zulu] I think it's craft work because it's something I've learned. It's a skill I have acquired and I make functional objects.

NTM: Don't you think that maybe you might be showing the way you feel through making a basket. Do you ever express your emotions through basketry weaving?

AM: [In Zulu] What can I say? Please repeat your question.

NTM: Do you at any point think that you express yourself through the making of a basket in the way that painters would be considered expressive because of the way in which they paint something. So when you make baskets, don't you think that maybe you are expressing yourself?

AM: [In Zulu] I actually do think I do that, so maybe it could be an artwork yes, I think it could. Okay.

NTM: So which feeling do you express? What kind of feelings do you express by making baskets?

AM: [In Zulu] Just being happy to weave, which means just that what I'm doing is something I love. Basketry weaving makes me happy. I love it. Love it.

*FLC: Craft or art?*

*NTM: [NTM translates to FLC] She identifies it as craft as it is a learnt skill and functional object but I wanted to clarify what art then is. So I asked if she ever expresses emotions through weaving and that it could be an aesthetic object. So she said she feels mostly happy when weaving.*

*FLC: You could maybe follow up and ask why she is an artist.*

*NTM: I think we do have the question in the list.*

KK: You can even see through the designs...

[Time on audio recording: 00:46:42]

**[Time on audio recording: 00: 46: 48]**

NTM: You can tell us during your interview. Let's hear straight from mom right now. So, Angeline, do you identify as a visual artist, or just as a crafts woman? Do you identify as a person who shows at exhibitions in galleries or to display in markets and those kinds of spaces where you sell your own works?

AM: [In Zulu] I fit in everything because I do shows at exhibitions and markets and yeah.

NTM: *[Translates to FLC] So she identifies as both an artist and a craftswoman.*

NTM: Why, Ma?

AM: [In Zulu] I love making art and I love passing on my knowledge to other people. So the youth needs to know as much as I learned as a child, I taught my sisters, my younger sisters, and then we taught our daughters. And that's how they are now able to make baskets. I was first to learn how to weave baskets among my siblings. I love sharing my knowledge with other people as that can be their way of making an income as well. The community has quite a few students that I have taught. I teach them how to make their baskets beautiful and give them tips on how the finish can be.

NTM: So, if you identify as a crafts woman, what makes you think you identify as both?

AM: [In Zulu] The love for my job.

**NTM: 10. What do you think about the divide between traditional craft and contemporary art?**

AM: [In Zulu] I love works that have to do with our tradition. I'd like for the knowledge to grow. I want people to know about our tradition and for people to know that this actually helps our economy.

NTM: But do you think there is a difference between contemporary art and traditional art, contemporary modern Western art?

AM: [In Zulu] Yeah, I think there is a difference.

NTM: Why?

AM: [In Zulu] Because maybe the way things are done isn't similar.

NTM: [Rain starts getting heavy outside. NTM translates to FLC and DT] So she thinks that the difference between craft and contemporary art is the method in which the works are made.

**NTM 11. Is basketry weaving concept driven?**

AM: [In Zulu] Yes, the patterns relate to beadwork, sometimes the patterns may look as though beads were used to form part of the basket. We do copy the patterns of beadwork. The shape is also quite different. There's actually a variety of shapes- e.g. u-khamba.



NTM: Oh, okay. u-Khamba is used to drink ne? (While pointing at Laurentia's basket which is the smallest in the collection)

[Time on audio recording: 00: 53: 03]

[Time on audio recording: 00:53:42]

AM: [In Zulu] Yes, back in the day, baskets were made for that reason in one colour. Remember yesterday when we made traditional beer? Porridge would first be poured into the basket and hardened a bit, it would be used as a protective layer for the beer not to spill through the tiny holes. Men would also use ceramic pots-ukhamba to drink, but woven 'pot' would then be used to place 'umcaba' inside. A type of sour milk with pap. The smallest basket is actually referred to as "Ischumo"

NTM: Alright, so one of these baskets was used to store beer, one was used to make the alcohol in it, one was used to drink out of. What about the others?

AM: [In Zulu] Those are new designs. The big ones were not used as much for alcohol.

NTM: [Translates to FLC and DT] *The smallest design was used for sour-milk I mean the ones made from ceramic/clay using mealie. The taller ones with smaller designs were used to make alcohol.*

FLC: *Would it be water tight?*

NTM: *They used the pap to keep it water tight. Yes, it is concept driven by patterns as it imitates beadworks.*

FLC: *Do you want to check if the recording is still going?*

NTM: *Yes, I am 57 minutes.*

NTM: **12. Houtlander recently collaborated with Mash T Design studios and weaver Beauty Ngxongo in the making of an artisanal bench. What do you think about this project?** [Thina shows Angeline and Nokukhanya the article and photographs]

NTM: So the bench was made with a curvy metal structure as it seems, the weavers then added patterns using basketry making material. The patterns on the bench are quite similar to these baskets in shape and in colour. So what do you think about the project?

AM: [In Zulu] I think that when people come with different ideas, they start off by using a structure - an internal structure we refer to it as a flame. It's not really a difficult thing to do, because I look at a picture and think, okay, I can do this. As long as you have an internal structure nothing's really difficult for me. In terms of weaving, if you asked me to do something, I would do it. But I do not know Mesh-T design studios, honestly speaking. So I don't know how they could have gone about it, but it looks like an internal structure first.

NTM: Would you like to participate in such a collaborative project?

AM: [In Zulu] I think it's beautiful. I would love to, because it's always interesting to know how to do things differently and include other cultures.

KK: Mom has also actually done these spice bottles. That way she used an internal metal structure first and then weave on top of that. So we could do something like that.

[Time on audio recording: 01:00:47]

**[Time on audio recording: 01:01:21]**

*NTM: [Translates to FLC and DT] So she thinks it's a beautiful project as collaborative projects similar to those give you an opportunity to do something different while still using your own skill. She also thinks they were given an internal structure to weave around.*

NTM: I guess what you are saying Ma, is that once you are given a structure and know how to weave, you can do anything.

AM: [In Zulu] Once you know how to weave, you can do everything dependent on its structure. Yes, nothing would be difficult to make for me as long as you give me a picture and show me what exactly. Most people come with their own patterns and they show me what picture they want, the shape, and I will then just go on and do it.

NTM: Would you be able to make a human figure from weaving?

AM: [In Zulu] Yes, I have dealt with those before. You see my own patterns are actually wild animals and people and huts, but only because people come through and require their own patterns. I do them but otherwise I love animals, houses and people. Well, those are my basic patterns.

*NTM: [NTM translates the above].*

*FLC: Why does she love those?*

AM: [In Zulu] It's mostly because when I make houses, I do not make modern houses. I make huts, round houses, the kind I grew up in. Sometimes you find that we didn't have windows. It was just like a small hole with some kind of paper material would be forced into it to close it and make it as a window. So, I take the olden day tradition and bring it or merge it with weaving, in a new form that people love, in order to teach the younger generations about the tradition, or how we grew up and how we live. We lived in houses where we used cow dung that used cow dung to make. We didn't live in such luxuries.

NTM: So she relates to houses with ongoing, continuous contemporary concepts. It's like humanity and animals have always been. I think that's always existed around these new things that we introduce as humans.

**NTM 13. Do you ever bring basketry weaving together with beadwork or other materials?**

AM: [In Zulu] No, I haven't done that. I am planning to do that. I'm thinking of mixing Wood and ilala palm.

**NTM: 14. Can you give a few examples or show us some pictures?**

AM: [In Zulu] I guess it would be the wood and the grass weaving basket.

(NTM points to a basket with a wooden lids made by one of her students)

**[Time on audio recording: 01:06:52]**

[Time on audio recording: 01:08:10]

**NTM: 15. Your baskets are usually titled “Hlabisa Baskets” as a series or go untitled as single baskets, is that a personal choice?**

AM: [In Zulu] We only use Hlabisa.

NTM: Why?

AM: [In Zulu] I think it's because they come from Hlabisa.

NTM: So, are you the one that chooses to name them Hlabisa or maybe is it that when clients buy them then they just decide they come from Hlabisa and that's how they refer to them?

AM: [In Zulu] I think it's because I take a number of baskets to one place at a specific time. And at the exhibition, they want to know where baskets come from - Amaquthu.

**NTM: 16. Do you sometimes give different titles to your baskets?** Like you know, like paintings have a title that an artist would give to an artwork (NTM refers to art and justice).

AM: [In Zulu] I do sometimes think of titling my artworks differently.

NTM: What title would you give one of the baskets?

AM: [In Zulu] Maybe I would name it. What can I say? (Laughs in excitement and hesitation) Oh my god, what can I say?

NTM: Take your time.

AM: [In Zulu] I do sometimes think of naming after my granddaughter, Selu [Seluleko] because she loves assisting me and helping me while I'm making baskets, but also because I took care of her from when she was a baby. Khanyo got pregnant with Selu at a very young age, and she had to go back to school. So Selu had to be my baby. So I'd make baskets with her on my piggy back. And sometimes she'd want to come and help me while I'm weaving.

*NTM: [Translates to FLC and DT] She has thought of giving titles to her baskets even though she has not done it yet. Given the opportunity, one of them would be titled after her granddaughter, Seluleko, as she is always keen to assist in weaving but similarly to my son, Selu was cared for by her grandmother as a baby.*

**NTM 17. What kind of value do you think your artwork has?**

AM: [In Zulu] I think it's very, very big. Because my work is loved by a number of people.

NTM: What would you compare the value with? Do you use weaving as a means of having food on the table? Or is it bigger than that?

[Time on audio recording: 01:14:16]

**[Time on audio recording: 01:14:36]**

AM: [In Zulu] If I stopped making baskets, I won't be able to support my family. I wouldn't be able to do a lot of things that I'm currently achieving. We'd be impoverished people who wouldn't be able to go to school. Now they can eat and go to school.

**NTM: 18. Do you know the story of how the baskets you are restoring came to form a part of the Constitutional Court Art Collection?**

AM: [In Zulu] I think you bought them from African Art Centre. I supply their gallery with baskets. Then they sell to institutions and the clients.

NTM: *[Translates to FLC and DT] She supplies the African art Centre, and that is how she thinks we would have gotten them.*

**NTM: 19. How do you feel about your work being displayed in the Constitutional Court as part of its art collection?**

AM: [In Zulu] It makes me very happy. I'm very proud of it and self-congratulatory.

NTM: *[To FLC and DT] What's the term for being proud of one-self again?*

FLC: *Self-congratulatory, chuffed?*

NTM: *Yes, she feels very proud of herself.*

**NTM: 20. The baskets were bought from the African Art Centre - how many of your baskets are sold there?**

AM: [In Zulu] Hhawu we Ma! (Oh my goodness.) It's a lot because I first knew about the African Art Center in 1997. It's a lot.

FLC: *Since 97?*

NTM: *Yes, it's been very long.*

**NTM: 21. Do you know of any of your other baskets displayed in other cities or galleries?**

AM: [In Zulu] Yes, a market in New Mexico. In Santa Fe. There's a museum in Showe. There's also one in Durban. Kassie Museum. Then Pietermaritzburg, the museum there. And in Ulundi and in Newcastle and in Cape Town.

NTM: Your daughter had mentioned Paris.

AM: [In Zulu] Yes. In Paris as well. In Germany, in Italy, in New York, in Atlanta, in Kuwait. Which one am I forgetting...?

**NTM: 22. Have you seen your baskets being shown in galleries (where?) and how did you feel about it?**

AM: [In Zulu] Yes. At hmm...At university in Gauteng, and in Cape Town.

**[Time on audio recording: 01:20:34]**

[Time on audio recording: 01:21:00]

NTM: Have you seen them in the court?

AM: [In Zulu] No, I've never been to the court. But I'm sure you have some because here they are. There's a university I think, I forgot the name - they bought my baskets in 2007.

NTM: *Could be Wits, so in 2007 a university in Joburg bought her baskets. I think it's Wits.*

FLC: *Or UJ.*

NTM: *Yes, I don't know.*

AM: [In Zulu] I become so happy when I see them being displayed. In 2007, it was the first time my work was bought by a university and it was the first time I made R23,000 from a basket and at some points in time I won a competition. There was a white lady who took it to some place, some international place. And then she brought it back and sold it locally. Her name is Fiona. I forgot her surname. She lives in Durban. I think she's an artist too. She travels a lot. She asked me way back for me to make this work so that she could take it overseas, but she wasn't planning to sell it there. So was the R23,000, they needed some form of number. I think it's for company registration. Fiona wasn't really happy about it too because I couldn't get all the money because they didn't want to pay directly to my account.

So the African Art Centre had to buy and to use their own account and then they charged their own and I got at least 19,000 thousand from it. So the sale was facilitated through the African Art Centre.

NTM: *[Translates the above].*

NTM: Was that the most money made from a basket?

AM: [In Zulu] Yes. It was big. It was very big. You couldn't take it out the door easily. But the biggest basket I made that wasn't local was roughly my height. I couldn't make it sitting down. I had to stand up while weaving that. It was bought in Atlanta for R44,000 in 2008. So it was shown on SABC in New York. They were there, I had gone to Santa Fe. Not all the baskets were bought so that one big one was left. So they moved it to New York, then...oh no, we were in New York. And then...No, it was bought through Atlanta for New York. And the money that was paid to me was the R44,000 for a life-size basket.

NTM: *[Translates the above]*

FLC: *How was it transported?*

AM: [In Zulu] It was shipped.

FLC: How long did it take to make it?

AM: [In Zulu] I took two months to complete the weaving process of the weaving.

[Time on audio recording: 01:27:52]



[Time on audio recording: 01:28:09]

**NTM: 23. Do you think Hlabisa basketry is known about by enough people?**

AM: [In Zulu] Do you mean everyone who makes them?

NTM: No, I mean, the public, the people who do not participate in making them?

AM: [In Zulu] Yes, I think so. I think they have enough knowledge.

**NTM: 24. How do you feel about these baskets having been brought to Hlabisa for restoration?**

AM: [In Zulu] I'm fine with it. It's not that they're badly damaged. It's more that the way we made them back then was not strong enough as now like the structure wasn't as flat back in the day, well the base wasn't as flat back in the day. So now we know how to make them better and stronger.

FLC: *[To NTM] In the book, it's written that to use tin cans for the black and the rest makes it last longer. Why do you think they choose materials that make it last longer and why is that important? I think the questions are closely related but are not exactly the same.*

**NTM: 25. How can the baskets best be taken care of to ensure they are preserved for future generations?**

AM: [In Zulu] Well the way in which it is made is made to last longer but ways you can take care of it or preserve it is by being aware of ensuring that it does not get in contact with water because we do not wash baskets, so do not place wet items inside if you can. Use it for flowers. Place dry flowers inside and place it in a space where the colour doesn't change when you put it in a sunny space. Do not put it in a space that is moist that has moist floors. Ensure that the lights aren't too close to the baskets. Maybe you can clean them every now and again using a feather duster for cleanliness.

NTM: How often should we clean them?

AM: [In Zulu] Maybe, maybe while cleaning at home and you have areas to dust... You can do it at least once a week or it just depends how often you clean but the more often you clean just test them as you go along dust them. Yeah, when it's too hot it becomes soft or very dry and it cracks. From the heat. Sunlight, dries it out and it fades the colour.

**NTM: 26. How would you like to see the baskets displayed? How should their story be told?**  
(NTM shows her the existing glass cases for display)

NTM: In order for it not to change shape we were thinking we could place foam underneath as well for storage so that it keeps the shape intact. What do you think about that?

AM: [In Zulu] I think that's a good way to display it. No, it's for storage. You do not think that the foam affects them somehow?

[Time on audio recording: 1: 35: 34]

**[Time on audio recording: 01:35 39]**

NTM: Isn't it like a form is like packaging sponges or something like that. You know it's like you know when you get like a new television set that is packaged in foam as a protective barrier? We'd suggest using thicker foam to prevent baskets as some of the baskets the shape was leaning more to one side.

AM: [In Zulu] Oh no, it's just because it's not flat enough underneath. So once you flatten it, the shapes are going to be fine. It will balance out.

NTM: But as some are misshapen from the start from weaving it.

AM: [In Zulu] Yes that does happen to other people. I think it's a skill that takes time.

FLC: So you do sometimes get irregular shapes today. dependent on a weaver's skill?

AM: [In Zulu] But it's not a common thing to make Francios, but everything that's handmade isn't necessarily going to be perfect all the time. We go back to the black dye process.

NTM: So she said that the tin can rest it out, but she will be explaining in a video the process but we know that lalla palm is green or that light brownish colour, but then it she has to rest it to get up black but through all Weaver's use that way of making the black. Yes, a lot of people use tins to dye but I also think that we should just do that would be great to show on video.

**NTM: 27. How would you like us to display your two baskets?** (NTM shows photographs of the CCAC's display cases again.)

AM: [In Zulu] The way you suggested is actually great. Oh no, that's a storage idea. So we have these black display cases that cover up with glass.

NTM: They are lockable. While you'd have to use an allen key to open them up so they get protected from dust.

AM: Oh this is beautiful so you can still see it through the glass. Yeah touching them isn't good because your oils also damage material somehow or degrade. I think the glass covers are beautiful. I love that. I love it.

**NTM: 28. So how would you like us to tell the story about your baskets?**

AM: "Amaquthu kucishe kube yinto ehambisanayo nama beads. Kungakuhle ngesinye iskhathi ukuxhumanisa ufake ubhlali kulabo abathandayo"

[Maybe just refer to beadwork and the patterns on baskets can be used together - this is more for people who love beads and baskets.]

**[End of audio recording: 1: 46: 26]**