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40B KEKANA

Even though born in 1916 in Northern Transvaal, he feels allegiance to Rhodesia where he went in 1964, on completion of his art scholarship in England. Kekana, at the age of 12, began wood carving in the bush while herding cattle. His father was a carpenter, and a minister in the Anglican Church.

In 1934, when he went to school, he met the artist, Sister Pauline, C.R. She observed his skill in whittling and encouraged him. At Grace Dieu College, a Teacher Training Institute of the Anglican Church in Pietersburg, Sister Pauline taught Kekana both the use of tools and anatomy - and â\200\234in-
troduced me to the wide field of religious carving which has been the main source of my work ever since.â\200\231â\200\231 Here he also helped her in teaching wood carving. In 1939, when Sister Pauline was transferred to St. Faithâ\200\231s Mission, Rhodesia, she gave him church commissions for South Africa.

Kekana studied in the early 1960â\200\231s at St. John Cass School of Art, London, on a yearâ\200\231s scholarship under the British Council. This was followed by a further grant for two and a half years from the British South Africa .Company. He has visited Rome, Florence and Oberammergau, where he exchanged ideas with artists as he saw them carving in village groups. He also studied church art in England, preparing for his return to St. Faithâ\200\231s where he teaches and carves. Kekana had his first one-man show in Oxford and London in late 1963.

QIGEOGE KusHeKa

14

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A muralist and a sculptor. He teaches at a Catholic Mission School and was formerly a student at Ndalení Art School, Natal. A Zulu born in 1936 in the District of Newcastle. His mural decoration is for a new church building in Natal.

SYDNEY KUMALO

This sculptor is a Zulu, born and educated in Johannesburg. In a group exhibit ARTISTS OF FAME AND PROMISE 1960, at the Lawrence Adler Galleries, Johannesburg, he won a special award. His work is modern and the catalogue says â\200\234with an instinctive flair. . .He should go a long way.â\200\231â\200\231 He was one of only three Africans in this large group show.

About 1952 Kumalo joined with others for study at the Polly Street Art Centre under Cecil Skotnes. In 1957 he was commissioned to do the stations of the cross for the Church of St. Peter Klaver in Kroonstad. In 1958 some of his sculptures were exhibited at Lidchi Gallery, Johannesburg. In 1960 his PRAYING WOMAN was acquired for permanent display in the Union Pavilion at Milner Park, Johannesburg. He was also selected for a show by leading Johannesburg artists in 1961 at the Egon Guenther Gallery. He was commissioned to do an eagle for the Multiracial Hotel in Kitwe, Zambia and two panels for an administration building in Johannesburg.

AMOS LANGDOWN
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An artist concerned with linocut, woodcut, engraving, lithog-

taphy and etching. During 1962-1963, he was in Holland (Amsterdam) to concentrate on the graphic arts. He was born in 1930, For a short period he took courses in etching techniques at the Michaelis School of Fine Art in Cape Town and early in -his life in the fishing village of Plettenberg Bay, he did graphics and paintings. ~

In 1946 he enrolled at the Zonnebloem Training School in Cape Town and in 1960 took a one-year arts and crafts course. His first teaching was at Oudtshoorn in 1951; and in 1953 was appointed Art Instructor at the Athlone Training School where he was at the time he left for Holland, under a Cape-Tercenary Foundation and South African Government scholarship. He hopes for a professional career eventually in art.

He. has had two one-man exhibitions in Cape Town and was represented in the South African Graphics Arts exhibition in Munich, Germany in 1960. He was also included in the Uganda exhibit celebrating Independence in October 1962. Nine of his graphics are with the Harmon Foundation for exhibition. They are in fine technique and the subject matter is concerned with figures and scenes related to his South African life. Three of his prints were selected for showing in the Smithsonian Institution's traveling exhibit of Prints by African Artists 1966-1968.

94

SAMSON MACD. MANDLA MAHLOBO

Is both a sculptor and graphic artist and is employed in an art gallery in Johannesburg. He usually carves in stone and while at the Ndaleni Art School, Natal, he did mural painting. Recently he left teaching to pursue his art career. He was born in the Transvaal in 1938 and has spent most of his life there.

JACOB MASIKE

Studied at the Ndaleni Art School, Natal and teaches art to school children, who catch his fine spirit.

LOUIS MAURICE

When he was unable to find an art school in his homeland that would give him training, he studied by himself. He earned

* sufficient money by teaching, to go to The Slade in London

where he spent more than a year before returning to South Africa. He went back again to The Slade and financed himself by working in a foundry in London. He was born in 1917 and is now a teacher in South Africa.

He had his sculpture accepted for exhibition by the South African Government in a Quadrennial showing of South African art in 1956. This toured the country for ten months. In 1953 his work was included in the Contemporary British Sculpture Exhibition. Some of his sculptures have been purchased and brought to this country, and some are in Sweden and Germany. He has also exhibited at the University of Cape Town. In June of 1962, he had a one-man show in the South African Association of Arts Gallery, Cape Town.

HORATIO MAVUSO

Born in 1922. A successful primary school teacher, he enrolled as a summer student in 1962 in Ndaleni Art School, Natal. There did mural painting and sculpture in wood and cement. In spite of his age, he has been encouraged to further art training. Just now he is a specialist teacher of woodwork, and combines that with physical education at a high school in Cape Province.

He is of the Embo tribe - an offshoot of the Zulus of Natal. He says this belongs in the Nguni group of Bantu tribes in South Africa. His ancestors migrated into the Cape Province during the times of famine and intertribal wars caused by the Zulu King a

JAMES MITCHE

ght print artist. He was born in 1940. His vocation is that of an apprentice boilermaker but his great ambition is to use his art to draw interest to the â\200\234hard working classâ\200\231â\200\231 in his country. â\200\230â\200\230They are my favorite subject.â\200\231â\200\231 Seven of his lino-cuts on his special theme are with the Harmon Foundation. His work is well executed and his subject matter is interestingly handled as to design and a portrayal of one segment of Negro life of South Africa.

He began by studying all the books he could find on art and the encouragement from his artist friend Peter Clarke.â\200\230â\200\230I. . . only regret that I did not start earlier.â\200\231â\200\231 He had his first exhibition of 1963 in Cape Town, at which time he was very successful in selling nearly all of the things exhibited. In September 1964 he had a one-man show at Cape Townâ\200\231s Rodin Gallery. Three of his linocuts were selected for showing in the Smithsonian Institutionâ\200\231s traveling exhibit of Prints by African Artists â\200\224 1966-1968.

MERCY MLAHLWA

Teaches art along with other subjects in a grade school in Cape Province, South Africa. She studied at Ndaleni Art School in Natal. Her small soapstone sculpture SISTERS is with the Harmon Foundation for exhibit use.

SELBY MVUSI

An outstanding art educator who is also a painter of high merit. He studied in the United States, first coming in 1958 under an Ella Lehman Cabot Fellowship to Pennsylvania State, then for his M.F.A. going to Boston University. He returned to South Africa in 1961 to move his family out, and

source: An inventory compiled by the

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ARTISTS -- GENERAL

Manuscript Division, Library of [1967]
Congress of the records of the =
Harmon Foundation papers held by

the Division. [ca. 1967].

Container Nos.

1-3

100-104

105-121

Description of Series

Series

General Office Files. 3 containers.
Correspondence relating to the establishment

of the Foundation, general administrative correspondence, material on procedures to be followed in the awards program, memoranda, publicity releases, and form letters. Arranged alphabetically.

Award Programs. 68 containers.
General correspondence, correspondence with judges and records of decisions reached by them,

and applicants' files, containing a photograph of the applicant, description of work submitted to the competition, and letters of recommendation. Arranged by category: A. Blind Awards (box 4-16), B. Cartoon Awards (box 17), C. Model Farm Awards (box 18), and D. Negro Awards (box 19-71).

American Negro Artists. 10 containers.

Files on established and aspiring artists containing biographical information and, in many cases, correspondence between the artist and the Foundation. Arranged alphabetically.

African Artists. 18 containers.

Biographical notes, arranged alphabetically by name of artist. Some files contain lists of the artist's works, correspondence, and materials relating to exhibitions.

African Art Centers. 5 containers.

Correspondence between the Foundation and art centers of major African cities, exhibit programs, and newspaper reviews. Arranged alphabetically by name of country.

Miscellany. 17 containers.

Art catalogs and newspaper clippings (loose
and in scrapbooks). The scrapbooks cover the
various programs of the Foundation and are arranged

by year.

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ANIMAL ARTIST

â\200\230Moiraâ\200\231s cats are
picture-purriect

T HERE is no shortage of models when cat artist
Moira MacMurray settles down to paint on the
sunny veranda of her Parkview home.

The most famous of Moiraâ\200\231s 10 cats â\200\224 who have all
featured in her paintings â\200\224 are Marmaduke, a ginger
farm cat who was rescued from being shot; and
Cottontail, who was found in a book shop.

Each of the other eight cats also has a story to tell.

Sir Benjamin Biscuit and Snowy belonged to a
neighbour who died; Mr Galiano, a large black cat, and
Tessa and Tigis were dumped on the family; Alexander
Plunket Green, an aristocratic blue-point Siamese, was
rescued from being put down; and Mackerel
Murgatroyd Arthritis just wandered into the house and
stayed. Then thereâ\200\231s the dainty grey tabby who was
named Mouse after Moiraâ\200\231s husband, David,
complained that the family had too many cats.

Says Moira: â\200\234Iâ\200\231ve always loved animals. I prefer
them to people. All our animals are either from the:
SPCA or the Animal Anti-Cruelty League or were
thrown over the garden wall.â\200\235 sa

Moira was born in London, but spent her childhood
in Malawi. After finishing school, she worked briefly as
: a laboratory technician, then as a journalist, before
â\200\230 marrying a geologist. â\200\230

But her life changed dramatically 15 years ago when
she remarried and moved to Johannesburg.

Her second husband, David, encouraged her to start
painting seriously. â\200\234It was something I had always
wanted to do,â\200\235 says self-taught Moira. ' aes Z :

Her progress has been amazing. She has held many ee | ae oS | FURRY
exhibitions and has won awards and assignments in â\200\224 Bo La ; FRIEND
South Africa and overseas. ees Bs ee o em... Sir

Moiraâ\200\231s latest project is a friendship quilt â\200\224 an idea aa et A Benjamin
she got from a show at the Metropolitan Museum of Se - \ Biscuit
â\200\230Art when she was exhibiting in New York last year. a ath â\200\224 : te i stri
kes a

She has sent 70 pieces of material, 20cm by 20cm, to- - oe cee â\200\234Sd pose for
friends all over the world, and asked them to do 2 hes rt Wh : â\200\234is artist
â\200\234somethingâ\200\235 on it, such as appliqué, embroidery, be eet : . Moira

cross-stitch, or anything creative. She plans to show a } og : MacMurray
the finished quilt at her end-of-year exhibition. he ie F's ; : ; Picture:

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Doreen Levin 1 wees ns eee 1 SAWA

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SAREVIEW OF CREATIVE"ACHIVITIES: |e
â\200\234a INGPAINING. SCULPTURESCERAMICS<* |
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.aught briefly in Rhodesia at the Goromonzi School. While there* he forwarded an exhibit of his school children's work to the Harmon Foundation. In 1962 he became connected with the Kwame Nkrumah University of Science and Technology as an interim art instructor, where he remained until 1964. He has most recently been connected with the University College, Nairobi.

In the fall of 1961 he was invited to the art panel of the Boston meetings of the U. S. Commission to UNESCO, on Africa. Here he made a significant contribution to the thinking of all regarding today's creative artist in Africa who is struggling for his identity in world of international art.

Mvusi works in ceramics, sculpture, painting and graphics, and had several exhibits during his time at Boston University's School of Fine Arts. He was in 1960 an exhibiting guest at the AMSAC conference in Philadelphia. For a time in the school year 1960-1961, he was on the Art Staff of Clark College at Atlanta University. Mvusi was born in Durban, South Africa. His painting technique is modern abstract, and he is considered to be one of today's finest African artists.

His work has been included in exhibits sponsored by the Harmon Foundation since 1961, and he had a painting in the UNESCO Exhibit in Boston in 1961. The Rhodes National Gallery, Salisbury, Southern Rhodesia owns some of his oils and included them in the NEW AFRICAN TALENT Exhibit, 1962, and he was shown and was a speaker at the INTERNATIONAL CONGRESS OF AFRICAN CULTURE Exhibit there in 1962.

(CAERIC NGCOBO

A painter who has sold his work to the Department of Bantu Education. His technique is said to be vigorous and his subject matter often includes social comment.

He studied at Ndaleni Art School, Natal and qualified after two years as an art specialist. He is now doing his second year for the Bachelor of Fine Arts through correspondence with the University of South Africa. He was born in 1932, a Zulu from Zululand. He teaches his school children by letting them doodle and later developing a picture from the doodle. He also uses clay modeling to emphasize form which he utilizes later in wood carving and pictorial composition. He tries to stimulate the imagination of the child to originality. His pupils' work was selected for International Child Art Exhibitions in London and the United States, where they received certificates of merit.

He has taken part in five exhibitions. He had a one-man show in December 1959 in the Durban Art Gallery which included oils, water colors and wood carvings. At the Union Art Festival in 1960, he won a first prize and a gold medal. He has been in group exhibits in the Durban Art Gallery, and at Maseru, Basutoland. Many of his pictures have been sold. He painted a mural on commission for a chapel at the local Swedish Mission station.

\WANURELIA NIBE

A sculptor and painter whose soapstone carving of MOTHER & CHILD is being shown by the Harmon Foundation. This was done with a home-made adze and smoothed with sandpaper. Miss Nibe is a Xhosa by tribe who started drawing and painting as: a

_ small child. â\200\230â\200\2301.used to draw â\200\230Intonjareâ\200\231 girls and young men â\200\224

that is our custom of initiation of girls when they reach a certain age. I used to paint on the walls of the Intonjare hutâ\200\231â\200\231. She had two years training in art at St. Matthews School where she was studying for teaching and then spent one year at Ndaleneni Art School, Natal. She now teaches art in a Cape Province School and does painting in her free time. Her pupils have made craft items from beads; done wood carving of animals and human figures; and made paper mosaics.

DANIEL RAKGOATHE

He is one of the few artists developed through the course at Ndaleneni Art School, Natal, who is a painter. He is a northern Sotho born in 1937. He has done an outstanding mural at Ndaleneni, and while there painted several fine pictures. He has also done a mural at his school in the Transvaal where he teaches art.â\200\231 .

95

He has hopes for the future but finds the opportunities small in South Africa, where he says there is â\200\230â\200\230much latent talent among the Africans but most of it never blooms because people are not encouraged in any wayâ\200\231â\200\231. His murals were done with ordinary enamel paint and beeswax: as his medium. The subject matter is African dances and African tribal dress.

STEYPRIAN RAMOSINE

He has done sculpture while a student at Ndaleneni Art School, Natal, and has a great desire to raise the cultural level of his people. He tried to form an art club for this purpose but ran into apathy among local residents. While at Ndaleneni, he made a very large Laocoön style sculpture of yellow wood which his comrades called THE ATOMIC SAUSAGE. This is now with the Harmon Foundation and is used in its exhibits.

SOLOMON KGWADI KGOZIMANE SEDIBANE

A sculptor who uses mostly black iron wood, red ivory wood and wild olive, which he finds growing on the mountains of Sekhukhuniland. â\200\230â\200\230An axe is still my favorite carving tool. I feel I canâ\200\231t do without it. As I am near completion, I use chisels for the detailed refinements. The African adze is no longer obtainable here, and mine wore out about two years ago, so I got an axeâ\200\231â\200\231.

He teaches mainly art and crafts at a training college in the Transvaal. His students range from seventeen to thirty years. Their productions were in the Schoolsâ\200\231 Art Competition in 1962 and won several prizes.

Sedibane belongs to the Pedi (Bapedi) tribe also known as Northern Sothos. He was born in Sekhukhuniland (Middleburg, Transvaal) about 1930. He did not go to school until he was thirteen years of age and worked as a herd boy for his fatherâ\200\231s live stock. His schooling came hard for him but he finally got

into high school in, the Northern Transvaal where after five years he qualified as a teacher. Here he met a teacher who carved models in wood, and this inspired him to try carving with an axe on soft wood and in soapstone. 2

Sedibane is considered a most resourceful artist who shares his enjoyment of creative work with those around him. When he was unemployed he gathered farm laborers in his locality together and taught them wood carving.

He obtained a bursary to attend art and craft courses at Ndalení Art School, Natal, for two years. He has exhibited in group shows in Pretoria (1961) and in Waseru, Basutoland (1962). He sells his work locally. He has had two commissions, one from the Ministry of Bantu Education, and the other from the Lutheran Church. The Harmon Foundation has his small carving FOSTER MOTHER done with his axe.

GERARD SEKOTO

Sekoto's first art recognition came as a schoolboy when he was awarded a Bible and five shillings for making a badge for a school blazer. He did further sketching at an Anglican mission college, and it was when he became a teacher for small children at an Anglican school in Pietersburg that he was drawn into the need to interpret himself in form and colors. During this time he won another prize in a South African Bantu competition in the Cape Provinces.

In 1939 Sekoto decided to leave teaching and take up the career of a painter. He was fortunate in meeting a Brother of an Anglican mission school, who gave drawing lessons to the Negro students and encouraged Sekoto so that his paintings were accepted at the annual show at Johannesburg City Hall.

When he asked for an art scholarship for study abroad and was refused, he arranged exhibits in Pretoria and Johannesburg to pay his passage. He got to Paris in 1947 knowing no French and no other person there. His shortness of money forced him to play the piano and sing African songs in bars. However, he did put up an exhibit in December 1948, and another in April 1949, but the night piano playing caused serious illness.

During his physical inactivity, a touring exhibit of South African art included four of his paintings in a show that opened at the Tate Gallery in London. It visited the National Gallery in Washington, D. C., and went to Amsterdam, Brussels, Paris and Ottawa, Canada. He was the only African Negro shown.

TOF 7A BEHRA

KPRINA

Lush and fragrant ... Karina Behrâ\200\231s recent paintings are currently on show at the Wedgwood Gallery at 22A 4th Avenue, Parkhurst. Gallery hours are Tuesdays to Fridays 10am to 6pm and Saturdays 9am to 1pm. Further enquiries to 442-6504.

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