Introduction

Art education in schools before the late nineteenth century was largely used to train manual dexterity in copying from usually geometrical models. There was very little training in specifically artistic skills. Artists and craftsmen learned from their professional superiors and peers, and the traditional training for an artist was to assist and learn from an artist of established reputation. Formal training in art, even in England, was geared to the requirements of the students' society, and in British society art held a law status. The copying skills that were taught in general were those which were of potential value, the basis for design and perception skills needed for industry. Such art as was taught in the colonies also reflected these values. Local traditions were totally ignored and art, if taught at all, consisted merely of learning to copy from geometrical forms or sometimes pictures.

From 1860 onwards, however, under John Ruskin's influence, there was increasing emphasis on pictorial composition and on the training of perception through the detailed observation of forms in nature. From 1874 Friedrich Froebel's ideas were spread in Britain through the Training College at Stockwell in London. Froebel saw spontaneous imaginative artistic expression as a means of self-development for the child. In 1899 a new British syllabus laid some stress on children's drawing from memory, thereby sifting out irrelevant detail, and choosing their own subjects. In the 1920s, under the influence of the Austrian Franz Cizek, the British artist Roger Fry, and the teacher Marion Richardson, there was increasing encouragement of spontaneous artistic expression among British children.

Interest in traditional African art had developed by this time. An increasing number of modern artists such as Picasso found inspiration in early African, American and Polynesian masks and artifacts. In 1910 and 1912 Roger Fry held two exhibitions in London of art by the new French and English painters, who like Cizek held that art should express the feelings of the artist. African art also influenced the Cubists in their desire to reduce contours to simple lines and masses, a tendency still apparent in Zimbabwean stone sculpture.

By the 1920s also British official attitudes towards the colonies had undergone a change. The complacent assumption of imperial power had received severe blows from the Anglo-Boer and First World Wars, and increasingly civil servants realized the potential value of the traditional crafts. Already in countries like Nigeria and Ghana the 'educated' black who despised his own culture and people was a source for concern.

In 1922 Aino Onabolu, a Yoruba Chief, became his country's first school art teacher, and began a life-long campaign to have art taught in all Nigerian schools. He succeeded in 1927 in having K.C. Murray appointed as an Education Officer in this area. Murray learned and taught the traditional craft techniques and tried to establish a syllabus in art despite great government opposition.

In 1925 Achimota College in Ghana started with Dr J. Aggrey, a black, as Vice-Principal. Dr Aggrey wanted to see art taught there, and in 1927 George Stevens became the art teacher. Stevens was concerned with the gap between formal art training in the Western style and the African traditions.

He found his students drew scurrilous cartoons for their amusement, and encouraged them to draw scenes expressed in terms of contemporary life, and landscapes in their official art

classes. Stevens and Murray held London exhibitions of their students' work in 1929 and 1937 respectively, and in the late 1930s H.V. Meyerowitz and a team of British artists and craftsmen built up at Achimota a syllabus blending Western and traditional craft methods.

In 1935 J.P. Greenlaw joined a teachers training college at Bakht in the Sudan and set up art teaching there. In 1936 Margaret Trowell started an art group for youths in Uganda, and their work was shown in London in 1939. Her art group evolved under her tremendous enthusiasm into the Makerere School of Fine Art, training artists and teachers. She based her work as a starting point on the traditional craft designs and patterns of the region, and led from this to pictorial work. One force which drove her on was her fear that the spiritual life expressed in African art might be submerged for generations under western materialism. (Article in *Oversea Education*, Jan 1936, cit Carline p. 181.)

Paterson left Cyrene in 1953 and moved to Harare where he taught in several schools and art centres until his death in 1974. He was also a member of the Board of the National Gallery. He had by his encouragement helped to pave the foundations for a modern Zimbabwean tradition in art.

Paterson's own artistic work included drawings, posters, wood-carving, and work in bronze, silver and pottery. Most of his major work was in church decoration, including internal decoration of Johannesburg Anglican Cathedral and many other churches, fresco work on Cyrene Mission Chapel, and the huge suspended Cross in enamelled perspex and aluminium in Marondera Anglican Church.

Contemporaries of Paterson included Sister Pauline, C.R. who taught bas-relief religious carving at St Faith's Mission from 1939 to her death in 1954, often using designs provided by Paterson, and Fr John Groeber, who came to this country from Switzerland in 1939. Fr Groeber first taught art at Silveira Mission, Bikita, and in 1948 went to build up a new Mission at Serima. The art he fostered was African in manner but Christian in subject. He introduced his boys to Congolese and West African masks. Their economy of detail and contour, clearly defined planes and cubes, and play of shapes, gives each a rhythm of its own. The Serima style stresses the vulnerability and dignity of man through the use of wood or stone reduced to a series of planes, usually outlined with fine lines.

Elsewhere in Africa art developed after the War, with varying degrees of success.

In Nigeria Fr Kevin Carroll fostered the local traditional style of woodcarving on Christian themes, and Michael Cardew taught pottery. At Ndaleni in Natal sculptures, murals and mosaics were produced, from traditional, found and improvised materials. Art schools were founded at Brazzaville and Leopoldville in the Congo, and in Ethiopia. Several schools were founded around 1958. In 1959 Malangatana Valente began his career in Mozambique.

In 1957 the National Gallery in Harare was set up and formally opened by H.M. the Queen Mother, who had taken a great interest in Paterson's work. Other dominant influences were the Gallery's Chairman, Sir Stephen Courtauld, a cultured benefactor of the arts, and its Director, Frank McEwen. The Gallery was viewed as a focal point for the arts in the Federation of Rhodesia and Nyasaland and McEwen had built up by 1961 a community of artists there which has become known as the Workshop School. He hoped to get blacks and whites to work together, an exercise in racial harmony, but found the interests of the two groups were too different. In 1962 an International Congress of African Culture was held at the Gallery, with nearly 400 exhibits illustrating both traditional and modern African art and European art under African influence. 10 of the works were by former students of Paterson. Exhibitions of work by

local artists were also put on in London in 1963, 1965, 1969, and 1972, and Paris in 1970 and 1971.

With the 1960s and the independence of many states, art flourished. Big cultural clubs such as the Mbaris in Nigeria (1961 – 63) and Chemechemi in Nairobi (1963) developed arts for the people, including drama, music, dance and so on which cannot be wholly separated from the static visual arts as in the West.

Paterson had seen his need to view the arts holistically at Cyrene as early as 1949, and Sir Stephen Courtauld had seen the National Gallery as the future centre of a cultural complex involving theatre and music.

U.D.I. affected the Workshop School in various ways. A shortage of imported artists' materials encouraged the School to move towards sculpture in serpentine stone and away from paint. It also stimulated the formation of other artists groups, notably Tom Blomefield's Tengenenge sculptors and a group at Vukutu Farm in Inyanga, first under McEwen and later under W. Burdett-Coutts. Mrs Pat Pearce encouraged rural craftwork mainly in Inyanga and the Eastern Districts. Art teaching in the country as a whole however remained limited. There was some art taught in Primary and in White Secondary schools, mainly for examinations. Paterson had his big art classes in Harare and art continued spasmodically at Cyrene. Carving and pottery were also taught from 1963 at Mzilikazi Art Centre in Bulawayo by Janine Mackenzie and others, while Paterson's former pupils and a small group such as Barnabas Ndudzo taught by Job Kekana took pupils in the traditional way. Other teaching artists included the painter John Hlatywayo and the metal work sculptor Arthur Azevedo. Art was also taught by the Catholic Church at Driefontein Mission, with an emphasis on religious woodcarving in the tradition established by Fr Groeber.

The war inhibited efforts by the National Gallery to stimulate imaginative art in local schools, though it was taught at Hillside Teachers' College (then restricted to Whites), Mkoba Teachers' College, and United College of Education; also latterly, at Mutare and Seki Teachers' Colleges, and elsewhere since the war.

Costs have so far (1984), prevented a general Secondary School syllabus from being introduced, while art in many Primary Schools suffers from a critical shortage of materials.

In 1977 the Gallery published extracts from the Schools Exhibition adjudicators' reports by Arthur Azevedo and Babette Fitzgerald. The judges stressed the importance of 'found' materials in children's art and the need to improvise. To depend on expensive imported materials is to inhibit the child. Since then, a refreshing variety has crept into Schools work including a very wide range of types of collage and 3D work. Sometimes, rumour has it, creativity has overcome moral discretion: Self: 'Let's have a wire toys competition for the Midlands.' Public official: 'If you do, I can say ''Goodbye'' to all my wire security fences!'

Current developments in the arts have included the restructuring of the system of Arts Councils into a state supported network of bodies concerned with co-ordinating arts activities in the interest of the people as a whole. Regional Cultural Officers have been appointed, and a large number of community cultural festivals have been held. A network of local Culture Centres fostering the community arts in the local rural centres is to be set up, so that the arts are restored to the people.

With independence the National Gallery, which had latterly been responsible to the Ministry of Justice, was transferred to the new Ministry of Education and Culture. This enabled it to become more involved with the lives of the people. A new educational policy for the Gallery has emerged, essentially with two dimensions focussed on Mrs Doreen Sibanda and Mr Paul Wade respectively. Mrs Sibanda, by accepting dance entries at

the 1983 Schools Exhibition, seemed to be moving towards a holistic interpretation of the arts. Dance and drama items had been held in conjunction with exhibition at the Gallery before, but with the exception of dance performances during I.C.A.C. were not presented as part of an overall artistic event.

Mrs Sibanda's work includes practical art classes for school-children held at the Gallery; help and advice to schools; small suitcase exhibitions of sculptures and photographs of paintings for schools; and handouts on artists and their techniques. Put together in Travelling Boxes, these little exhibitions tour schools, spending one term at a time in a region. There are also self-guided tours for children to the Gallery with handouts and quiz booklets, and volunteer-guided tours. Other planned activities include among others in-service courses for teachers, a slide loan scheme, and a mobile touring unit to take exhibitions to the rural areas.

Mr Wade built up the B.A.T. Workshop and required neither fees nor entry qualifications except for a reasonable degree of skill in drawing. It runs a two-year course with a full-time attendance of 15 students in the first year. Landscape and portrait painting, abstract and figure sculpture in clay, wood, serpentine, card and plaster, lino-cutting and woodblock printing, silkscreen and etching, textile printing, tapestry weaving, batik and tie and dye, and drawing for expression are taught with specialization in one of Painting, Textiles, Printmaking and Sculpture in the Second Year. It is hoped to teach scrapmetal-welding as well. Eventually it is hoped to have a three-year certificate course with specialist tutors in all key areas.

The position by 1985 is therefore reasonably sound. There is a vast amount of stone-carving, mainly for the tourist trade, with a small number of international artists like National Gallery's Thomas Mukarobgwa and like Nicholas Mukomberanwa, trained by Fr Groeber, John Takawira who worked with the Burdett-Couttses and Henry Muzengere, encouraged by Tom Blomefield. These artists concentrate on themes from folklore and traditional beliefs, though Thomas Mukarobgwa, for example, is a convinced Christian. There is some work of a fairly high quality in representational carving of animals, for example by a Paterson artist, Chiadzwa.

There is woodcarving of a rather variable quality; top quality wood is not available and little effective use is made of the grain but some pleasant work has been done, mainly for religious purposes. Craft-work generally has been encouraged with some success, notably in traditional pottery work, by such artists as Mrs Esther Nhliziyo and Violet Tagariro.

Painting, despite the early successes of Paterson's pupils and of such artists as the well-known John Hlatywayo remains of a low level because of the high cost of materials and a national shortage of art teachers. However, batik and costume pattern design are developing fairly quickly.

On the whole the artistic potential of the country remains very high but inhibited by financial constraints. The future should be extremely interesting to observe.

As for the intangible benefits of the work of Paterson and the other art teachers, three areas come to mind. They encouraged the imaginative and personal development of their students. They fostered through the artists' communities their social and spiritual development. They helped to give the students a sense of self-respect and respect for their country and led to increased respect for them, and Zimbabwe abroad.

The artistic achievements of a people help overcome prejudice against them. The arts are international and assert, across national and community boundaries, the unity of the human race. By fostering the arts, by showing that the disabled, the outcast and abandoned were capable of great achievements, Paterson and his colleagues asserted the spiritual, unifying forces of love and compassion against the materialistic, divisive

forces of selfishness and greed. Love, like art, has no boundaries of colour, class or creed except those man's selfishness chooses to raise against it. Paterson in particular asserted the value of manual workers in an Africa which tends to despise them; of physical and mentally disabled people; of black people in a world ruled then by whites; of children in a world dominated by adults; and of women in a male dominated society. By drawing his artists from all over Central Africa, he denied nationalism. By refusing to lay down competitive entry standards, he asserted the value of interest and enthusiasm against the prevalent passion for collecting diplomas as passports to more pay. In short, Paterson set up a Christian standard in love and integrity which he expressed through art teaching and which is still extremely relevant to Africa today.

Ned Paterson, the teacher of art, with Samuel Songo at work. Shortly before leaving Cyrene in 1953.