

Brow

Ek ne

gt

MLS Goo | 6001 -6|

Bibliography

Alexander, F L. 1882

' Bokhor

5

Allpore, WB. 195

Anderson, D. i 8

Arnot.

Anon.

Anon.

Anon.

Anon.

Armstr

1838

1842

1844

19586

1971

ong, W. 1885

Arnott, BM. 1881

Art Cr

itic. 1850

Author not listed. 1858

Author not listed. 1958

Cheales,

BR. 1958

Bodenstein, A. 1894

Bodenstein, H. 1885

Bokhors

Yi

at, M. #1957

st, M. 1982

â\200\224 he

a0 lout

Gardiner, N. 197

Hut&hwa

Hoy uonn Fo dnbos

ihe, JM, 1957

MH. 1942

Miles,

Mvusi,

Mvusi,

E. 1994

Mi +1095

3. 19860

Kung in Suid-Afrika. Cape Town: A A  
Balkems. - "

Letter to Selby Mvusi, 2 December.

Bouth African Art - whence and whither.  
Fact paper 18 of Department of Foreign  
Affairs. Johannesburg: Hayne and

Gibaon.

Primary Teachers&\200\231 Art Display, Cape  
Times, 13 October.

Carvings and Drawings, The Cape Argus, 29  
September.

Two Artists, Cape Times, 13 December.  
Exacting standards were applied by  
selectors for First Quadrennial, The Cape  
Argus, 14 Altgust

Caption with photo, Natal Mercury, 15

May.

Letter to Elza Miles, 21 October.

The Evolution of Beulpture in South  
Africas, unpublished MA (Fine Arts)  
dissertation, University of Cape Town.  
Fine Sculpture by Louis Maurice, The Cape  
Argus, 7 September.

Catalogue: First Quadrennial Exhibition.  
Southern African Association of Arts.  
Cape Town and Pretoria.

Unie Vleis presents 50 Scuth African  
Artists Painting to a Given Theme.

Oor Beeldende Kuns, Dagbreek en  
Sondagnuus, 4 September.

Collection Wolfgang Bodenstein.  
Dnpublished checklist of pictures and  
sculptures by Selby Mvusi and notes.  
Pretoria: 2 May.

Personal communication. Bustenburg: 28  
September.

Quadrennial Sculpture reviewed, Cape  
Times, 18 February.

Sculptor's work more original, Cape  
Times, 28 June.

Houtsneewerke van Talentvolle Kleurling,  
Die Buiderstem, 1 October.

The Ndaleni Art School . Lantern,  
September.

Testimonial. Durban Museum and Art  
Gallery, 1 March.

Sculptor's Exhibition, Cape Times, 29  
September.

Lifeline out of Africa. Cape Town: Human  
and Rousseau.

Personal communications. Johannesburg:

June to September.

Letter to Evelyn Brown, 10 January.

Mvusi,

Mvusi,

Mvusi

Mvusi,

Mvusi, 18h

Mvusi, She 195 7

Mvusi, \$1958

Mvusi, - 1858/1963

Ogilvie, G. 1888

Rankin, E. 1988

Ratico, R. 1885

Schadeberg, J. 188%

Sriro, L.:188%9

Strachan, H. 1985

Wilson, M. 1881

The arts - an. introduction te  
appreciation. Mvusi Papers: H/8CM/20 .  
August.

Artistic credo written by Mvusi at the  
exhibition of his paintings and drawings,  
African Studies Association Conference,  
Hillel House. Boston: 7 to 8 September.  
Design - an exhibition of industrially  
made goods. Undated paper.

Contemporary African art - images and  
realities.

African art in the United Btates.

The social significance of African art  
and music. Papers prepared for panel  
discussions at the conference entitled  
Africa and the United States - images and  
realities. Boston: National Commission  
for DHESCO, October.

Toward a contemporary art in Africas.  
Paper read before the International  
Congress of African Culture. Harare: 8  
August

The education of industrial designers in  
low income countries. Paper read at the  
ONESCC International Council of Societies  
of Industrial Design Seminar. Bruges.  
Current revolution and future prospects.  
Paper read at the First World Festival of  
Negro Aris. (Colloquium on Negro Art,  
Volume II, Society of African Culture,  
UDRESCO} Dakar. :

Pilgrimage to Zululand. Unpublished poem.  
Sekumizl is dead. Unpublished poem.

I and they. Unpublished poem.

The nightwatchman from Zululand.

Unpublished poem.

The Dictionary of South African Painters  
and Sculptors. Johannesburg: Everard Read  
Gallery.

Images of Wood. Johannesburg:  
Johannesburg Art Gallery.

Letter to Elza Miles, 27 October.

The Fifties People of South Africa. Cape  
Town: Bailey's Archives.

Gerard Sekoto: Unsevered Ties.  
Johannesburg: Johannesburg Art Gallery.  
Communication by telephone, 25 July.  
Freedom For My People. London: Bex  
Collings and Cape Town: David Phillip.

/ Sep 11

Louis Maurice and Selby Mvusi

/

v1 C 1.

The First Quadrennial Exhibition of South African Art was held in y 1938 under the auspices of the South African Association of Arts. This four-yearly exhibition was a showcase of contemporary South African art and being a travelling exhibition it brought art to a broader public. It opened at the Johannesburg Art Gallery on the 17 September 1858 and toured to the following centres: Kimberley, Bloemfontein, Port Elizabeth, Cape Town, Durban, Biota aritabig. Windhoek and Pretoria where after about ten

months of travelling it was disbanded.

- . \ - -

The last Quadriennial was held in 1964 and the ideas of a national exhibition came to an end with the Quinquennial of South African

Art in 1988.

C. Louis H. Maurice (1817-88) and Selbourne Charlton Sobizwa Mvusi (1928-87) Ty entered sculptures for the First Quadrennial Exhibition of South African Ari. Growing figure (stinkwood)} and Figure in counter-balance (ivory) by Maurice as well as The family (wood) by Mvusi were selected. About 1 200 works were sent in by artists from all over the country. Finally 88 paintings and

10 sculpbures were selected.

Both Maurice and Mvusi expressed themselves in the modern style of the time. Their work was in key with the avant garde work of the older leading South African sculptor, Lippy Lipshitz (1903-

)

80}. They both respected the given form and textural shasagtes af their material corresponding with the modern credo of "truth" to

qaaterial.

Matthys Bokhorst, art critic of Cape Times and chair-person of

{

the selecting committee, said Maurice understood "the modern conception of volume created by the empty space within the sculpture" and Mvusi, though his carving reminded of the work of Mary Stainbank, showed "different degrees of competent, stylized realism ... excelling in the inner unity of three carved heads in

y

a family group" (Cape Times, 18 February 1957).

Z Te woh of NR an

aa ly bev fu

Figure in counter=balance is slender and zed, respecting the shape of the piece of ivory-Maurice chose for his dress. Though

Ae

sty ieedâ\200\224and. abstract in appearance, the carving rst â\200\224 A LE Masri ec \_R

figurative in the sense that he suggests a human figure. He ends Ar TED ivory in places where openings between legs, body and arms, head and hair are expected to conjure up the image of a human body. Thus the somdraining substance of the body and the various â\200\231

openings knit together into a rhythmic play of polished shapes

moving up and down and backwards and forwards.

Contrary to the lightness and slenderness of Figure in counter-

5

balance Selby Mvusi's The family forms a compact group consisting

of thr

{0

e figures: father, mother and child. Their bodies branch from a centre evoking the image of a tree with its eyes of growth

ending in each head.

i

One of the earliest attempts in South Africa of "big business" involvement in art was by Unie Vleis Limited of Germiston. Leading South African artists were invited to paint to a given theme: "Cattle, sheep or meat". Ninety entries had been submitted of which fifty five were exhibited. Lobola cattle by Louis Maurice was among those selected for the exhibition at the Lidehi

Art Gallery in Johannesburg.

As a child Louis Maurice received no formal art training. He said that he attributed his subject matter which showed a \ 7A Srl

; ; quai :  
preccupation with forms to the little gardenfhe art! ba, :

Att tended aaa under the supervision of pie mothe

When

Maurice in the 1980s shaped | "... flat, non-figurative bronzes not

by modelling but by cutting and pressing a negative in the sand-mould" (Alexander 1982 1125) he was rediscovering the enchantment

of gardening he experienced as a child. Hence his sustained

interest in the miraculous growth of a seed in its shelter (Plant

form} and the surprising shapes and textures of decaying leaves.

~ \

Coon HAE ners

After matric Louis enrolled at the Zonnebloem Teachers' Training

College, Cape Town.

He took the two-year teacher's training course directed at primary school teaching. In 1937 he qualified as a primary school teacher and decided to stay on at the college for "the specialist year in art teachers' training" offered at the College (Rankin, 1988 :23). Sheila Fort (1808-78) who was Louis's mentor directed the course and in 1938 a carving in wood



of a woman by Louis Maurice drew special attention'at the

preliminary sketch was in Bekoto's collection for many years

(Spiro, 1989 313).

By 1950 when he held his first of four exhibitions at the Association of Arts Gallery in Cape Town, Maurice's skills improved and he sculpted in harmony with his material (The Cape Argus, 7 September 1950). He also showed "working drawings" which

added interest to the exhibition and gave insight into his working process.

In 1985 and 1958 the initial collaboration between Maurice and

Sekoto was repeated when they were invited to participate as principal exhibitors in the Seventh and Eighth Arts Festival of the University of the Witwatersrand. Both exhibitions were held at the Lawrence Adler Gallery in Johannesburg. At the time of these exhibitions, Bekoto was living in Paris, France and Maurice the Slade

of Art

» SARA

in London where he specialised in bronze casting. His works by

Finny Cod

Maurice were accepted for the Young Artists from the Commonwealth

Sch

fy

of

had already spent a year studying art

Exhibition in 1953 in London. Reviewing the Arts Festival of 1958, the art critic of the Afrikaans newspaper Dagbreek en Sondag observed that although both artists had adopted the Western art tradition in spirit and technique they maintained their own personalities (4 September 1958). Maurice admired the work of Henry Moore, Jacob Epstein, Marino Marini and Giacomo

Manzu.

exhibition of arts

Ay  
i

and works at the Zonnebloem Training College  
(Cape Times, 13 October 1938}. Eventually Louis became a  
children's art teacher at the Zonnebloem Training College and  
after a prolonged stay in Europe in 1882, he taught art at

Battswood College in Cape Town.

Louis Maurice left South Africa in the sixties to settle in  
London until his death in 1988. During the years of his art  
career in South Africa he also gained from guidance by the German  
sculptor Gustave Schirmer. The latter taught wood and stone  
carving, and metalwork at the Michaelis School of Fine Art  
(Ogilvie, 1983 :582)).

Yet, the interest shown by Lippy Lipshitz in his art and the

encouragement Louis Maurice received from him was significant in  
the maturation of his style. Therefore it is not surprising that  
Cape Town art critics often refer to a "Lippy" tradition in

reviews of the sculpture by Louis Maurice. This probably explains  
the type of stylisation found in both sculptors' ivory images.

AY

5 J

Louis Maurice and Selby Mvusi shared common ground when their art was included in the First Quadrennial Exhibition of South African Art. Both informally trained artists, were acclaimed for their art at home before they went overseas for formal art studies. Maurice went to England and Mvusi to the United States of bl

~

be  
America.g Moreover, they were also both to die in REA

exile: Maurice

motorcar

S(0u~

SEES Fos

Q

accident in Nairobi on 10 December 1987.

ge

{7

He was the third of seven children born to Jothsm and Vunina Mvusi (born MNxasana}. Both parents were devout Christians. Jotham who studied religion at Fort Hare University and graduated in 1938 was ordained minister to the Methodist Church of which he later became President of Conference (Wilson, 1881 :130}.

music. His

up in a home with firm family ties and a love for

+  
&

ustained interest in human bonds probably stemmed

from growing up in the security of such a home. The link between

people â\200\224- es

is!  
ho  
i)

J

to  
po  
iH  
ha

,

ially parent and child - was a recur theme in  
Selby Mvusi's art.

at the death

youth he portrays a happy Zulu mother and her baby. Both ar  
he different aspects of parenthood. On the one hand  
yw when a child was born and on the other hand sorrow  
of a child. In a pencil drawing which dates from his  
\

healthy and energetic. But in 1854 when he paints Family in Cato  
in the prime of his life in po

by Mvusi b XL 15" 1 Z Pt  
â\200\224e WoO MIVIASE 1 Was Orn On SNe

~

mtd

Manor he sees the 11 aspects of [family  
shows the desperation of parents living with a

bleakest conditions in Cato Manor.

Soon afterwards Selby carves The family which is probably in  
commemoration of the birth in 1955 of his and Nisa's first born,  
Linda. Having experienced the emotional as

was equipped to express the mysterious

encapsulates potential growth. In 57 8 sec child is born to  
Selby and Nisa. They call him Zama and in two lithographs of 1958

Selby portrays the tender moment when as parent holds a baby

(Mother and child and Father and child). Zama died in September

1885. A woodcut of 1958, called Woman and dead child show the

intensity of unspeskable sorrow.

In 1849 Selby Mvusi enrclled for a Bachelor of Arts degree at his  
2

father's alma mater. Selby painted privately b se at the time

the University of Fort Hare did not offer art as a subject. The

Department of Fine Arts was only

In 1851 Selby Mvusi obtained a Bachelor of Arts . majoring  
in English and History. In 1852 he qualified as a high school  
teacher obtaining the University Education Diploma (UED)  
University, Grahamstown. Mvusi  
with his cartoons and ' & - 3s and

â\200\230ragsâ\200\231 (Schadeberg, 1987 :214}. Unlike most students whose minds

were occupied by Youth League politics, Selby prefered to make

art and write poetry. He read poetry and he and his friend Ian Bogoni made several sketch and writing excursions to the Hogsback with Prof. Donald Stuart, their English teacher. Selby's fellow students included Robert Mugabe, Mangosuthu Buthelezi and Lex Boniswa Jolobe (born in 1829), a childhood friend who later

became his wife.

After his studies at university, Mvusi - although he was equipped to teach - enrolled for the Special Art Teachers' course at Ndoleni Teachers Training College. The course was devised in 1952 by Jack Grossert, school inspector of art and craft in Natal. It gave teachers from all parts of South Africa "a good grounding in art, with the emphasis on creativity" (Natal Mercury, 15 May 1971). The curriculum consisted of three sections: art history, educational psychology and art and craft making. Initially it was a two-year course (Rankin : 1888), but by 1971

it was reduced to one year (Gardiner and Natal Mercury). Mvusi

completed it in a year. At Ndoleni, Mvusi benefitted from the

guidance of Alfred Ewan, = landscape painter and Peter Atkins, a sculptor. One of Mvusi's earliest oil paintings, the landscape of Umzimkulu, which was a gift to his mother, dates from the time he

spent at Ndoleni.

Another oil painting, also dated 1953 is a portrait which Selby called The widow. The portrait is a good example of how he, at that early stage of his career, simplified the woman's features

without losing the characteristics of her appearance. Although

this portrait is technically more advanced than the landscape of Unmzimkulu, Selby said that it was his first attempt at oil painting. He also made the wood frame (communication Hans

Bodenstein rotemesmee 2

aN

September 1995}.

Shortly before Selby took up the post of art teacher at Loram

Bantu Secondary School in Durban, he shared a studio with the [2 .

painter Harold (Jock) Strachan (born 1825) who had just returned

from the Camberwell Art School in England. Selby enrolled at the

University of South Africa for a BA degree in Fine Arts. The

=

university required that fine art students work regularly under

7

the guidance of a practising artist. Selby asked Jock Strachan to supervise his progress. In 1854 Strachan moved to

; Å¥. : 5

Pietermaritzburg where he was appointed lecturer in the

Department of Fine Arts at the University and Mvusi took up the

teaching post at Loram.

Loram was the first school in Natal to offer art as a full-time subject for Africans. J.M. Huthwaite, who was guide lecturer at the Durban Museum and Art Gallery and who wrote a testimonial for Selby said that Selby brought his student to the Gallery to teach them art history and art appreciation. Moreover he "has had most interesting and encouraging results from his students in their practical work, because he attempted to develop in them =a true Bantu interpretation of art and has not encouraged them to

copy European styles" (reference, 1 March 18957).



â\200\231

Selby always maintained a fresh view and approach to art appreciation. Later in life when he became more involved in Industrial design he on two occasions arranged exhibitions of "industrially made goods" that he collected from the cupboardsâ\200\231 and kitchens of housewives. The first one took place at Goromonzi in southern Zimbabwe and the second one at Kumasi in Ghana. His concern was not to "prescribe a new modern taste" but to show that "the machine however complex, is a tool in the hand of man" and that as long as people are buying they have a direct say about what they buy. These two excercises led to an extensive examination in a paper by him on The things we buy.

\

At the Bantu, Indian and Cqloured Arts Group (BICA} Belby

attended Neil Ssckâ\200\231's art classes. BICA was a community project

In addition Selby also studied

Q  
a)  
Mh  
~  
pte  
9)  
om,  
on  
~  
oF  
fo  
wo  
a  
3  
Ce  
in  
fie  
Q  
od  
{0  
il  
@  
Q  
=  
0

art privately under Julia Norman, David McNab and Nils Solberg, who was the chairperson of BICA. Eventually, Selby became a part-

time teacher at BICA.

At this time, his lifelong friendship with Dr Wolfgang (Wolfie) Bodenstein began. Bodenstein was a medical officer at the King Edward VIII Bospital. Selby and Wolfgang Bodenstein shared common interests in art and music. Agnes Bodenstein, Wolfgangâ\200\231s widow, remembers that Wolfgang (called Manukelane}, Selby and Jacqueline Martens travelled to Mshlabatini in Zululand to visit Princess Magogo, the keeper of the old traditions, who had an expert

knowledge of traditional Zulu music. Daughter of King Dinizulu,

/

used for the sculpture Madonna. Also inspired by The Magic Flute, the madonna could be Pamina, the daughter of the Queen of the

Night. Both sculptures are in the Wolfgang Bodenstein Collection.

Disillusionment is the theme of Pilgrimage to Zululand. In the

poem, Selby reflects on his journey to Ceza. The "artist on a pilgrimage" is travelling by Volkswagen with a friend through a country with a heroic past. Nothing of its glorious past is left. "Dinguan's Dmuzi" is reduced to

Aclod, ROI A clod

The dry blood of valiant men.

Selby respected the heroic past of the Zulus and he often visited

's monument on what was then called Shaka day.

Selby Mvusi's great moment came when he was awarded 5 000 dollars from the Ella Lyman Cabot Trust in Boston to read for the Masters Degree of Art Education under Professor Viktor Lowenfeld at

Pennsylvania State University. The Trust was designated to

help gifted individuals at important moments in their careers

Allport of Harvard University who wrote the letter informing Selby

of the award was very impressed when he saw Selby's art on a

visit to Durban (letter from Paul Martens to Dean of North

Western University, 18 February 1857). In 1858 Selby Mvusi obtained his Masters Degree of, Art Education and in 1980 he

completed his Masters Degree of Fine Arts at the Boston

\

University. It was no mean achievement to complete these studies each in just a year (Ratiko 27 October 1995). Mvusi benefitted

from Lowenfeld's guidance and practised many of his ideas when he went back to teaching children in Zimbabwe.

Selby Mvusi held two solo exhibitions in Boston. When he was a graduate student at Penn State University he showed paintings and graphics at the home of President Harold Case of Boston

University.

In September 1980, at the African Studies Association Conference in Hillel House in Boston, Selby Mvusi held his second exhibition of paintings and drawings. He explained:

"Concerning my own work, part of its meaning and

pode

gnifi

{Q

a ance is perhaps contained in a poem I wrote in 1957 titled The Nightwatchman from Zululand. He is a man with a glorious past of bravery and conquest caught up in a present which he cannot manipulate or order whose only hold onto the future is in terms of generations yet unborn. With little or no education the Nightwatchman accepts just being and never starts to become. In the particularity of being African, the plight of this man is my own in so far as I, too, am divorced from destiny and left to chance and find myself but a pawn of system and structure. :

I, however, share this predicament with modern man in general. Disillusioned by the very urgency and diversity of

life, the atomism of a scientific era, contemporary man in

she was also the mother of Mangosuthu Buthelezi. Jacqueline had just completed the score of her Zulu opera and was anxious to discuss : of it with Magogo (communication Agnes Bodenstein

23 August 1985

Princess Magogo prepared a feast for her guest  
them with songs of the past. She took out her  
ancient string instrument seSigLingol of 2 bows attached to a

valetan  
calabas head on both oomBmr and Totally absorbed by

the music and the memories it stirred, the old woman seemed to transcend age. Mvusi was inspired by the magic of the moment and

wrote a sketch of Magogo singing. Later he made a painting of 1

mixed media of the event (Agnes Bodenstein 1984).

Except for paintings about innocent country life such as Mother and baby. Women with clay pots, Umzimkulu (1853) and Water carriers 50mm early pieces and a poem, Sekumuzi is dead, also show how aware he was of the impact of urbanization on rural African life. In these paintings the grass and reed homesteads have gone and families are crowded together in shanty homes where disease and poverty have taken over (Family in Casto Manor, 1854).

In these homes the squalor and poverty are momentarily forgotten

in a game of cards (Card-players, 1855) and a child is woken up,

listening to disturbing sounds (Noises in the night, 1955). In a wink these shelters, as if they have been constructed of

cardboard (Tornado, 1955) are crumpled up.

Louis Maurice as well as Selby Mvusi were teachers. They both enjoyed the stimulating camaraderie of the artists where they

\

lived: Maurice in Cape Town and Mvusi in Durban.

Maurice held his first solo-exhibition in 1942 at the Argus Gallery in Cape Town. The exhibition, opened by Dr A H Gool, included wood sculptures, linocuts and drawings. Gool, a patron of the arts, "stressed the point that art was universal and that

every race had contributed, and should contribute, to its

fulfilment" (The Cape Argus, 29 September 1942).

Bernard Lewis who used the pseudonym Brander when he reviewed

art exhibitions for Afrikaans

Maurice's talent but : use WaaMAR 2 nsitivity to the

- S - â\200\235 -

material he used. He neither explored the grain of the wood nor the chisel marks (Die Buiderstem, 1 October 1942). On the other hand the critic of Cape Times, M H, observed "the drawings and linocuts have interesting pattern, but do not â\200\230seem to be deeply

felt" (28 September 1942).

In December 1944 Louis Maurice and his friend, the painter Gerard Sekoto who was staying in District Six at the time held a joint exhibition at Jerome Galleries in Cape Town. Of the 15 sculptures that Maurice showed one, Weeping woman, was of ivory; the rest was of wood. Sekoto exhibited 35 paintings consisting of watercolours and oils. At the time Sekoto painted a portrait of

of Louisâ\200\231 wife Dorothea. The painting is still unlocated but the

Selby and Boniswa (called Nisa) married in 1955. Selby could not have wished for a better companion. Nisa grew up in an environment of art and books. Her parents died when she was very young and she was brought up by her father, Reverend Lennox Jolobe's younger brother J J RB (James) Jolobe and his wife

bea rn

Jeanne. J J F yuan also a graduate of Fort Hare, and Moderator of

7

the Presbyterian Church of South Africa. The painter, Milwa Mnyaluza (George) Pemba (born 1912), was among the friends who frequented the Jolobe home in Port Elizabeth.

Mvusi loved the music of Mozart. Agnes Bodenstein, Wolfgang's widow, recalls him listening to a recording of The Magic Flute on an onan and over when he visited her husband in July 1957. Zaratro, the High priest of the Magic flute, inspired Mvusi. He made a sculpture called The High Priest and in the poem Pilgrimage to Zululand (1957) he reflected on Zaratro's significance within the African context:

Zaratro's voice summoned me

I stood up and went outside. :

The moon was full - The night was dark,

The stars were beautiful - The heavens were ominous

A groan from the mountain dark

Silenced the storm! - The moon cried blood!

"They have murdered Tshaka!"

I wept, and went inside.

Mvusi carved The High Priest of red ivory; a wood which he also

general is apt to recoil into the self-dreading anxiety implicit in consciousness. We, however, cannot escape from the battleground of conscience and reality. However negative

our circumstance, that which in us is human will forever be positive".

The plight of the nightwatchman seems to have haunted Selby and he revised the poem several times. On a previous occasion he also made a print (presumably a woodcut) of that forlorn character. The image is unlocated.

Selby's design for a book plate of the Maurice Webb Collection, housed in the E G Malherbe Library at the University of Natal in Durban, shows that a rustic past and an urban life ways involving literacy could blend harmoniously. Significantly the shield, spears, earplug and beaded necklace of the man are counterpointed by letters of the alphabet, city clothes and a book. Webb was the representative of the South African Institute

of Base Belations in Durban.

In America Mvusi lectured at Clarke College, Atlanta, Georgia and he also participated in several group shows. Meanwhile, back at home, legislation concerning Africans was alarming. Evictions caused by apartheid's policy of removing "black spots" and the tragic shooting of defenseless people at Sharpeville in March 1980 led to Mvusi's decision not to return to South Africa.

Subsequently they became part of the African diaspora which  
f

gained momentum for South Africans during the sixties.

The choice of exile is a difficult decision for Selby Mvusi, firmly rooted as he is in Zulu tradition. He did not belong to a political party though his sympathies were with the African

National Congress as well as the Pan African Congress.

When Selby joined his family in South Africa towards the end of 1960 it was to make preparations for them to move to a new home

elsewhere on the continent of Africa. The seven years left of his life proved very productive.

In 1981 Selby taught art for a year at the high school in

Goromonzi in Zimbabwe. Then from 1962 to 19684 he took up a post in the Faculty of Fine Arts at the University of Science and Technology at Kumasi in Ghana. There the diversity of the Ashanti herditatis gave him insight into the use of design and art in the daily lives of people. He subsequently prepared a comprehensive paper for UNESCO on The education of industrial designers in low income countries. The paper was read at the International Council of Societies of Industrial Design Seminar

in Bruges in Belgium, in March 1984.

During Selby's stay in Kumasi from 1982 to 1984 his paintings became more and more concerned with harmony between man and urbanization, whereas in the States in 1959 and 1980 his

interpretation of the "measure of the city" as in City I and City



II is abstract and reminds one of Heldne Vieira da Silva's {bor

o

1808) use of the skeleton grid of high rise buildings in cities. In 1882 Selby dissolves and disintegrates the image of the person against a background which looks like buildings (Measure of the city). This disintegration of the human form is not frightening because it shows how we can be in Harmony with our environment. In the same year Selby started Trilogy, a series of three oil

paintings also called Abstract I (1982), Abstract II and Abstract

III in which he looks at the process of disintegration which 152 lat

implies metamorphosis. 1

1HP1158 ROLANOIPHUNIS.

In 1985 Selby Mvusi was appointed senior lecturer in the Fine Arts Department at the University of Nairobi. At the First World Festival of Negro Art, held in Dakar in 1988, he read a paper concerning Current revolution and future prospects. In this paper

he examines the effects of colonialism on Negro-African art and

{0

reflects on the "distinctive personality" of this art. This African personality consists of the individual linked with the collective so that art enables people to understand one another

being with individuality without being individualistic; with community without becoming communistic'. For Mvusi, these

"prime and essential attributes of African personality" needed to

be cherished (Mvusi, 1986:75).

In October 1987 Selby as representative of Africa, participated in a conference held at the International Centre for the

Communication Arts and Sciences (ICCAS) in New York. The theme of

the conference was Problem growth or growth problem and among the participants were the well-known French photographer Henri  
iD

Cartier-Bresson, the Its

pd  
pods

ann writer and scholar Umberto Eco and  
the Hungarian painter Victor Vasarely.

p]

f

Selby Mvusi left us a legacy of academic papers, poems, sketch-books, sculptures, drawings, paintings and prints testifying  
manâ\200\231s endurance in Africa: "The contemporary African artist is  
not a man of two worlds |... he has signed a contract with th  
peoples of Africa and through them with humanity ... The African  
is Man, but Man is not just the Africanâ\200\235 (Mvusi 1982).