

King George VI  
Art Gallery

BLACK ART

Ben MACALA (1935- )

W37/68 Boy on a scooter; charcoal 710x518 s  
S4/68 Mother and child; bronze h:355 s

Enos MAKHUBEDU (1938- )

W54/71 Scene in a township with women in blankets; pen 503x734 s 1971.

Enos MATITOANE

(new acc.) Cloth trees; lino 310x402 s 1986

Azaria MBATHA (1942- )

P126/67 Pentecost; lino 303x461 s 9/100

Gladys MGUDLANDLU (1925-1979)

(on loan) Mother and chicks; crayon 370x502 s 1962  
(on loan) Red beaks; crayon 370x502 s 1962  
(new acc.) Landscape; oil/board 752x508

Leonard MKHABELA

(new acc.) Rain queen; lino 314x393 s 1986

John MUAFANGEJO (1948- )

P174/70 Sermon on the mount; lino 306x272 s 1969  
P173/70 Shiyane - Home; lino 559x852 ns

N MUKOMBERANWA (1940- )

S6/69 The prisoners; steatite h:405 ns

Albert NDLOVU

P175/70 Dancers; etch 315x396 s 6/50 1969  
P176/70 Shaka; lino 510x564 s 28/50

Simon NKWADIPO

W368/84 The family; charcoal 615x526 s 1976

Esther NXUMALO

M2 Shaka's cruelty; tapestry 1925x2990

RORKE'S DRIFT (ELC CRAFT CENTRE)

M2 Tapestry: Shaka's cruelty see Nxumalo  
M10 Landscape tapestry; 2220x1815  
(new acc.) Tapestry; 1580x1870

Cyprian SHILAKOE (1946-1972)

P172/70 Stop crying mother; etch 231x306 s

Vuminkosi ZULU

(new acc.) Upside down of miseries; lino 332x334 s 1986  
(new acc.) Rain queen; lino 322x249 s 1986  
(new acc.) Birth of Christ; lino 323x229 s 1986

[see also ceramics]





129 SITHOLE, LUCAS  
Dog 1962  
Oil on Paper  
51,5 x 73,5 cm

are sympathetically executed and radiate a noble serenity and transcendental quality. Of special interest are his outstanding sculpted heads, sometimes human, sometimes mythical. Many of the qualities outlined above are found in these heads.

In his sculpture Sithole also portrays many strange animals and beasts, including river spirits and mythological creatures, birds and animals with supernatural, but also very human qualities. Many of these pieces are based on a rich knowledge of folklore and tales that were related to Sithole by his grandmother.

The success and beauty of Sithole's sculptures lie not solely in the spiritual qualities which they contain but also in the very successful way in which he integrates mental concept and creative technique. His sculptures are created with technical proficiency and he has a good understanding of what is applicable in, for example, scale, composition, and mass. Consequently there is good rhythm, form and balance in his sculptures. Sithole's materials include hard woods, stone and liquid steel. Although he is an able modeller his favourite technique is wood carving. His figurative human sculptures are mostly carved in wood. Wood carving seems to lend itself ideally to the personal and intimate manner with which he executes these sculptures. He has great concern for the creative process, as the excellent finish to his sculptures testifies, especially the surface polishing that he uses. Correctly displayed, these sculptures reflect light and shadow, which heightens their mood and helps to define and strengthen the sacral and mystic aura which surrounds them. This gives them strong symbolic and iconic meaning.

Sithole has had numerous one-man exhibitions in South Africa, including Johannesburg, Cape Town and Durban. The first of these took place at the Adler Fielding Gallery, Johannesburg, in 1966. He has also participated in a number of group exhibitions including the 1960 *Artists of Fame and Promise Exhibition* in Johannesburg where he won second prize. In 1962 he exhibited with Sekoto and Maqhubela at the Adler Fielding Gallery in Johannesburg. He participated in the 1969 *Art South Africa Today Exhibition* in Durban. Abroad he participated in the following exhibitions: 1965, *African Painters and Sculptors from Johannesburg Exhibition*, Picadilly Gallery, London; 1974, *Art 5'74* in Basel, Germany; 1974, 1975, Gallery 21, London; 1976, Gaborone, Botswana; 1977, Harare, Zimbabwe; 1978, Bulawayo, Zimbabwe; and the BMW *Quellen und Strömungen Exhibition* in Austria and West Germany. His work was included in the South African collection submitted to the 1968 *Venice Biennale*. In 1979 his work was included in the *Contemporary African Art in South Africa Exhibition*, works from the Fort Hare collec-