

Source: An inventory compiled by the Manuscript Division, Library of Congress of the records of the Harmon Foundation papers held by the Division. [ca. 1967].

ARTISTS -- GENERAL

[1967]

5

Description of Series

| <u>Container Nos.</u> | <u>Series</u> |
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| 1-3 | 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. |
| 4-71 | 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). |
| 72-81 | 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. |
| 82-99 | 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. |
| 100-104 | 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. |
| 105-121 | 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. |

JOB 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 "introduced me to the wide field of religious carving which has been the main source of my work ever since." Here he also helped her in teaching wood carving. In 1939, when Sister Pauline was transferred to St. Faith's Mission, Rhodesia, she gave him church commissions for South Africa.

Kekana studied in the early 1960's at St. John Cass School of Art, London, on a year's 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. Faith's where he teaches and carves. Kekana had his first one-man show in Oxford and London in late 1963.

GEORGE KUBHEKA

A muralist and a sculptor. He teaches at a Catholic Mission School and was formerly a student at Ndoleni 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 "with an instinctive flair. . . He should go a long way." 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

An artist concerned with linocut, woodcut, engraving, lithography 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.

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 Ndoleni 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 Ndoleni 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 Ndoleni 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 "Chaka".

JAMES MITCHELL

A self-taught 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 "hard working class" in his country. "They are my favorite subject." 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. "I . . . only regret that I did not start earlier." 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 Town's Rodin Gallery. Three of his linocuts were selected for showing in the Smithsonian Institution's traveling exhibit of Prints by African Artists - 1966-1968.

MERCY MLAHLWA

Teaches art along with other subjects in a grade school in Cape Province, South Africa. She studied at Ndoleni 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