

My S ge07 -000 I-602\_

Selby Mvusa t1929â\200\224aA7)

i. Selbourne Mvusi (African name: } was beac

i929 in Pietermaritzburg.

2, His father was a senior Methodist clergyman tiname:

and his mather { : ya

Gar andr ar ert se

Interest in art?

What did he lave about his childhandâ\200\231?

Any preference for dishesâ\200\231?

4, Only chaldâ\200\231?

o. Selby Mvusi enrolled at the University of Fert Hare

on as

wtaryee

3, Selby grew up at Unzimkulu. Childhood experiences, schools?

im i949,

He obtained the Bachelor of Arts degree in I9Shil, majoring in

English and Histery and im iGhe he gained the University

Education Diplieama ji(Uiep).

:

posters for dances and â\200\230ragsâ\200\231". {Amy still available/s photeas

&. Bh university, Mvusi wag responsible for making "amusing

him with these? > At the time Youth League

af

politics filled the minds of the students and stalwarts like Â¢

} were his cantemporaries.

7. Mvusi loved music and played the piana. Composers? Did he

any traditional instruments?

8. In i955 Mvusi took up a teaching post at the Loram

School after he had completed the two-year Specialist

Teachers Course at Ndaleni under Alfred Ewan and Peter

iDid he teach other subjects Laram?

Pact

Ti

ee

fi

ot

Secancdary

Atkins.

Word

oe

[Nf

\

(lot

hasta

Selby Mvusi (1920-47)

Sabie er

1. Selbourne Mvusi (African names ) was born on 17 June

1920 in F. Pietermaritzburg.

2

2. His father was a senior Methodist clergyman in names

0-5 ANG\_

and his mother was Mrs. V. O. M.

CH. arecdys au ery ts a

Pe

BS. Selby grew up at Umzimkulu. Childhood experiences, scholas? 200/231?

Interest in art?

What did he love about his childhood?

any preference for dishes? 200/230 4

4. Only child? q. AwdAwr 2 chy ROR ie

S. Selby Mvusi enrolled at the University of Fort Hare in 1949, He obtained the Bachelor of Arts degree in 1951, majoring in English and History and in 1952 he gained the University Education Diploma (200/230UED).

& At university, Mvusi was responsible for making 200/234 amusing posters for dances and 200/230 rags 200/230'. {fAny still available 200/231 photos of

him with these? } At the time Youth League

politics filled the minds of the students and stalwarts like A. C.

wrote 1~ ) were his contemporaries.

and played the piano. Composers? Did he play

Where CH

7. Mvusi loved music

x

any traditionadl ene oi  
i

fa a at the Loram Becandary

â\200\224

lea

Schaal after he had cameleted che deco Speciabist Art at

&, In ifâ\200\231 Mvusi took up a teachi

Teachers Course at Ndaleneni under Alfred Ewan and Peter eel:

ik (

(Did he teach other subjects Loram? C, Y Li iop

What books did he read? )

9, At the time he attended Neil Sack's art classes at BICA where he later taught part time tea. (in Durban he stayed at

His studio was }, At the time he also took private art lessons at Nils Selberg who was the chairperson of BICA, Julia Norman and David McNab. (Which of these had the greatest impact on him and why? )  
id. He entered a painting called Parents of the world showing Adam and Eve in Eden with an urn for an American competition

> and won an award of more or less 2,000 pounds

which enabled him to continue his art studies obtaining his M.Ed.

at Pennsylvania State University in 1959 and in 1940 MAIFA) at

224\_224224224224

ii. What was required for these degrees?

Topics of his theses?

it. He lectured at Clarke College, Atlanta, Georgia and  
er

participated in group shows. impressions of students:

ee

Exhibition catalogues and reviews:

i. He returned to Africa in 1960/1 and taught art at Garamonzi

High School in Zimbabwe. (Impressions: )

} i4. From 1942 to 1944 he lectured at in the Faculty of Fine Arts

throughout the University  
Cowta to wit aAGM

impressions, aff:

Development and Technology at Kumagilin Ghana.  
: &

xe

nities }

iS. What impact did the change of scene have on his creativity?  
is. From 1945 to 1947 he was senior lecturer in the Fine Arts

Department of the University of Nairobi. (Why did he keep

e

Ee eect. oo age 5.

changing frame and posture  
Was he driven by an inexplicable  
Dreams/premonitions  
i.e. What was his working procedure like?  
He sought one that combines spiritual and intellectual  
with the utmost control in his  
To which artist did he feel closest  
Did he explain?  
Yes, When alone Family and Adam and Eve

Collectors in Asia

catalogues of Annual Exhibitions of the Natal Society of  
Art & Mechanics?

When did you meet? When did you marry?  
in education

Sources of inspiration are given as "Turban black life" and  
"Biblical". More apt for SA works but not the later pieces:  
24, Physiognomy

Form-content interpretation in any art are byproducts of  
individual artist's projections of personality consciousness as a  
statement regarding the social, cultural, economic and political  
circumstances of the people to which the artist belongs at any

given time. Both the personality and the circumstances of the

people are reconciled in the artist when, in turn, projects the

former in personal terms. This happens regardless of whether or

not the artist is conscious or unconscious of his involvement in

this respect. The artist is the people whether he or the people

know it or not... artists are not apart or divorced from people.  
Meaning is realized and resolved in varying degrees of identity  
linking the individual with the collectivityâ\200\235 (Mvusi 1971:%35).  
why stones are  
empty of  
Roth

Louis/H.