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â\200\234I've enjoyed living in
Rome but the cost of living
is very high, but I wou RL
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Lamonty He,â\200\235 he said.

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artist, George

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â\200\234We had two lectures a
day in sketching aod paint
ing which were given in
Hahn. 1 learnt the linsuage
quickiy though throt teh
fiends and other students.â\200\235

George Msimang began
drawing el the age of 10
â\200\234depicting township life in
chalk.â\200\235 And after obtaining
his student certificate he
studied at an art school at
Rorkesâ\200\231 Drift.

SCHOLASIIP

It was while there that he
wou a R6EUV schelarsiip and
return air fare fo study at
the Acamedia Deli Arte in
Home.

This scholarship has now
been renewed for a further
year's study. There are a
lot of foreigners at the
Academia, including many
Blacks from all parts of
Africa and the United States
they are all very kind.

Hesitant and softly spoken
Mr Msinanz said that his
favourite sight in Rome was
St Peter's while his
favourite artists were Degas, #
Lautrec and Daubigny, I

I spend a lot of my free time
in the Academia listening to
Musica Italiana.

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RRS TIE AT LT RA TRAD 5

Oct 19715 Vet IX Ng /

George Msimang of South Africa

George Msimang has become a major South African artist. African Arts's recognition of his ability in awarding him a prize in the 1970 competition (Volume IV, Number 2) has been confirmed by the recent works he sent to us, seventeen pen-and-ink and three charcoal drawings, as well as photocopies of lithographs. This material served as tangible evidence of his statement in the accompanying letter that he has indeed been working very hard in order to reach success.

Born and educated in Durban, Msimang's first works were drawings in pencil, as that was the only tool available to him. Jo Thorpe, Secretary of the South African Institute of Race Relations in Durban, provided him with the encouragement she has given other young Black South African artists such as Tito Zungu and Cyprian Shilakoe. Under the tutelage of Barry D. Mackie, a local art teacher, Msimang had

several shows in the area before his success in African Arts's art competition. We were impressed then, not only by his obvious talent but by the young man's unpretentious confidence and ambition, and his commitment to his art. At that time, Msimang sent us a short essay entitled "I Find it Tough," which begins, "I am twenty-two years old, alive and energetic... I have a bold stroke." He went on to relate an incident that indicates the difficulties of being a Black artist engaged in social commentary: "One sunny day, I was pouring my heart out on a life-size drawing in the township's community centre. I had no studio. I broke off for lunch and left my drawing propped against a wall. Imagine my shock when on returning, I found my work torn to shreds as if a madman had been slashing away at it with some sharp instrument. I had to burn the drawing. I suggested that someone is against my opinion. Frustration and lack of employment opportunities may force me to leave Durban for better pastures..." :

In 1972 an opportunity presented itself. The Italian Government awarded Msimang a fellowship to attend the Academia di Belle Arti in Rome, where he studied painting and graphics for three years. Last August, he returned to Durban, where he hopes to have his own studio and open an art school for his people.

While in Rome, Msimang's confidence in his ability BOISTEROUS ONAN. BLACKINK sustained him during the difficult period of cultural adjustment. He wrote to us in May 1975: "I do believe in

JOHANNESBURG TOWNSHIP, BLACK INK

my work so strongly . . . I'm working hard also, doing so many different techniques in art.â\200\235 These included oil painting (on which he is presently concentrating) and monoprints. The artist explained the last as â\200\234a technique where oil is applied on a plastic blade, then spread using a roller. After the whole blade is covered with oil paint, you take a page and draw fast on the back of the paper. The drawing will appear beneath, just like linocut.â\200\235

Msimangâ\200\231s stay in Europe did not alter the distinctively African quality of his work. It is especially revealing that in all of the drawings recently received from Rome, which were apparently executed there, the subject remains Black South Africa. This selection seems to be generally less brutally satiric than his earlier charcoals, such as the devastating portrait of â\200\234The Preacherâ\200\235 (Volume IV, Number 2), although he does not shy away from the harshness of reality, depicted in â\200\234Township Neighbors.â\200\235 Perhaps it is the medium of pen and ink that contributes to the lightening of mood as well as visual tone. While in â\200\234The Musician,â\200\235 a 1969 charcoal (Volume IV, Number 2), the subject is almost submerged in blackness, the figures in his new drawings are defined by a fluid, nervous line that gives the immediacy of quick sketches. Dark tones are usually created by traditional cross-hatching or other concentrations of line which, however dense, retain their linear identity, never quite dissolving into mass.

HAPPY RIDING, BLACK INK

WASHDAY, BLACK INK

MOTHER AND KIDS, CHARCOAL

Musicians are a recurring subject. They are often portrayed in ecstasy as if uncontrollable tensions are being released through their playing. It is the children, however, as central subjects or background figures, who pervade his scenes of everyday life in his country: they appear on the backs of their mothers who are performing their daily chores (Washday), or their presence may be indicated only by their limbs protruding from behind a main figure (The Musicians). Often they are depicted as an unsortable tangle of arms, legs, and heads (Happy Riding). In each drawing, the questions How are they to be provided for now? and What of their future? are implied. Mother & Kids is an almost comic portrait of a desperate figure unable to cope with her numerous and energetic offspring; the artist, like any good satirist, skillfully arouses in the viewer a simultaneous awareness of the humorous and the tragic.

In the five years since we first saw his work, George Msimang has achieved the further significant creativity promised by his prizewinning drawings. His skills have been developed and his technical repertoire enlarged, but it is the wit and sympathy with which he documents the Black South African scene that continue to give his art its unique emotional power. Our Pen-and-ink and charcoal drawings by George Msimang will be on exhibit at the Gallery Nimba, Seattle,

Washington, from November 15 through December 1975.

ECSTATIC MUSICIANS, BLACK INK

THE YOUNG ONES, CHARCOAL

A DURBAN artist, WC Lamontville, was one of four chosen to share a. -dollar prize (R700) awarded by the African Studies Centre of the University of California at Los Angeles.

Mr, Msimango, here with some of his work at the Institute of Race Relations in Durban yesterday, has exhibited his art in Johannesburg and Durkan. â\200\231

Photographs of some of his charcoal drawings were sent to the Univeraity of California for submission to the art competition run by the African Arts magazine. :

Mr. Msimango recently received a letter telling him that the contributions to the competition were of such a high standard that it had been decided to divide the prize among four artists. A

The magazine would feature his work in a future issue.

Shy and quietly pleased about his award, Mr. Msimango. (22) said he would probably spend the money on art materials.

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~ ROY NDINISA .

at Mamelodi
hool, Ezazi School and Barberton a

Born: 1st January,
Educated at Mamelodi
School for 5 years.
Returned to Pretoria in 1968.
First group exhibition in Waterkloof Ridge, Pretoria
followed by another group exhi :

p exhibition at the
rs ow Arcadia Centre,
Self-taught but also studied with Mr Michael Zondi
Full time artist.
Media: Woodcuts, drawings in pencil and ink and ite,

GABRIEL KEEN.KOBONI
ra

Bom in Pietermaritzburg
21st May 1939, and educated in Loram Art School
and Indalem Institution, Natal.
5 One man shows
8 groups and represented in 3 Public buildings in
the city of Durban. You are cordially invited to
Private collections the world over. attend an EXHIBITION OF CONTEMPORARY
AFRO.â\200\224ART.
SCULPTURES BY G. KUBONI

INK DRAWINGS BY M. MAAPOLA
Together with Guest Artist.

A.R.PULLEN ROY NDINISA

The exhibition will be held at Good-Hope Bld.
Comer of Potgieter & Boom Street

MIKE NKOLO MAAPOLA
On the 21st September 1980
First one man exhibition
S.A. Ass. of Arts, Second at Boulevard Hotel The exhibition will be opened by
third S.A. Ass. of Arts : PERCY QOBOZA
at2 p.m

and 25 group exhibitions throughout Pretoria,
Johannesburg, Cape Town including

The United States and Australia Eng. Tel. 32493