

acknowledgement when he won the first prize in an art competition held in Calabar that was open to students in all the schools in Nigeria.

From 1949 to 1952, he studied Design and Typography at the Camberwell School of Arts and Crafts in London. But Egonu resisted the common danger for the African artist of creating an art that was European and derivative without the authentic roots of a personal experience. Even while studying in London, he maintained his connection with Africa: "I followed a form of study of the traditional art works of Africa. Bearing in mind that the study of the traditional art works of Africa was most important to me, I visited home from time to time, in order to acquaint myself with things that I wanted to find out."

At present, he remains in London however, living in Hampstead and maintaining himself as a professional painter, graphic artist and book illustrator.

His work gains renown. After 1970 with its BBC prize, 1971 brought him an award from Brussels gained at the international competition, "Les Arts en Europe". In 1972, he won a prize in Italy at the "Italia 2000" competition in Naples. The beautiful cover picture of his painting entitled "Hair Plaiting" and "Northern Nigeria Landscape" (page 16) are evidence that this Nigerian artist is increasing in imaginative maturity and artistic skill.

Tito Zungu

The work of Tito Zungu certainly deserved its special prize. It was unexpected in its material, decorated envelopes, but this was not in any way an award for its peculiarity "its mere curiosity value as it were" but a compliment to the artist's extraordinary natural skill. The color lines have that artistic certainty that is the mark of conscious awareness of the effects sought. Its apparent innocence is not evidence that the achievement in Zungu's work is in any way accidental (inside front cover).

The work of Tito Zungu was brought to our attention by Miss J. Thorpe who is the Regional Secretary of the Institute of Race Relations in Durban. She describes the artist's background: "Mr. Zungu is an artist from Zululand, South Africa. He has had almost no formal education, and absolutely no art training. He is employed as a domestic servant. His early art expression was in the decorating of envelopes which he sold to

— African men working in Durban, and which they

bought to send letters home to their families in the

country. He has been encouraged by the African Art Centre of the Institute of Race Relations, and in July 1971, three of his drawings were submitted for selection in the national art exhibition "Art: South Africa: Today". His three entries were selected by a panel of leading art experts from an entry of 600. His drawings

are done mainly with coloured ball point pens and some koki pen. They are minute in detail, and reflect dramatically the new environment he lives in the city, aeroplanes, ships.

It is not clear how Mr, Zungu will develop as an artist in the future. His present drawings will undoubtedly give real pleasure to many of our readers as they did to our competition judges.

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Louis Maghubela

It is invariably tempting, perhaps irresistible, to see the works of an African artist in the context of the European. In this kind of judgment it was easy enough to observe, as we looked at the slides, that there were elements of Klee, perhaps even sometimes of Chagall. in the paintings of Louis Maghubela, an artist from South Africa now living in the Soweto district of Johannesburg. That, on reflection, is to reverse the process by which art is created. The relationship of an artist to his style is a matter of individual discovery and response unless an artist is merely derivative. and there is considerable originality here. Maghubela's pictures have a haunting suggestiveness that seems to hover at the fringes of being realistic. Shapes and forms seem about to become literalistic figures and then evaporate into the other extreme of unreality: the artistic statement of pure shape and color. The colors of the paintings on paper are often muted, cool grey-browns and grey-greens washing across the surface. His oils on canvas have a much more vigorous and insistent pigmentation. Yet even here the assertive hues allow a certain elusive quality to be retained. One feels Maghubela to be very much a painter; that is. less an artist who attempts to record the actual view of his environment and more one who recognizes that form and color in themselves contrive the most fundamental statement that the artist can employ. This is not to talk of the simplistic dichotomies implicit in the idea of a pure painting but an expression of how Maghubela works as he creates his subtle and characteristic art.

Ahmed Louardiri

Ahmed Louardiri is a Moroccan painter. His work has been exhibited in a series of salons and one-man shows both in Paris and in Africa, and was included in the exhibition of that now legendary occasion in 1966. the First World Festival of African Arts in Dakar. The painting shown on page 16 is an intriguing one. At first it strikes with a slight sense of over-prettyness (and what a denunciation of pretty seems to be these days.

a reaction that often condemns the viewer rather than the painter). But there are two subtleties that are soon apparent, making the initial reaction doubly inappropriate. Firstly there is the exceptionally detailed precision with which the scene is constructed. It has that minute effect of a fine Persian enamel. Second), the scene is recognized to be not reality but dream. There is a visionary concept which charges the painting with a delicate ambience.

In a review of an exhibition held under the auspices of the American Cultural Center in Rabat, critic M. Elfathemy remarked: "Louardiri is not only a painter: he is a painter-poet. His vocabulary is derived both from his eyes and his dreams... It is a new world. a strange universe which he creates." In commenting on one of his paintings titled "Les Chateaux du Paradis" the artist remarks, "The fountains are not those that we know." That seems to be a motto appropriate to other examples of his work. The world of the artist's imagination is not the world we know but constitutes an illumination of his aesthetic vision.

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