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Thanks

# THE CREATIVE REBELLION

- ART FROM  
SOUTHERN AFRICA



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# INTRODUCTION

With this exhibition Ibis takes a big step into an area which is not the usual working ground for an aid organisation.

The background for the decision to stage this exhibition is the realization that in future both the aid organisations and the population in our part of the world will need to relate to the so called third world in a more complex way.

The culture of those countries foreign to us, their paintings, sculptures, craft and all other forms of artistic expression, can be a help and guideline. Used the right way art can be an eye-opener, a universal language which helps prevent prejudice and patronization.

By confronting yourself with other ways of creativity and image-making you also view your own culture from another angle. It forces you to ponder over things you have taken for granted, it challenges your perspective of the world.

We have called this exhibition "the creative rebellion" because used at its best, art can be a tool in the struggle for survival and cultural variety.

Whether you are a child in Maputo selling home-made wooden toys in the street, a craftsman in Namibia turning a bullet from the war into an ornamental bead, or an artist in South Africa depicting the story of your life in the rough lines of a black-and-white lino-cut, the artistic expression helps you to form an identity and makes it possible to believe in a future.

Ibis hopes the exhibition will be a help in this process.

Another important outcome, we hope, will be that "The creative Rebellion" can be a guide to those interested in making contacts with artists and organisations working in this particular field in South Africa, Namibia and Mozambique. So far

sources of information of this nature have been scarce.

Visiting the various artists and art-centres in the southern Africa you find one thing to be true: Artists and craft people all over are eager to share their culture and visions and are curious about our world.

Apartheid is crumbling in South Africa and the restrictions of trade are gone. Namibia is a young, free nation with a lot of resources. Mozambique has finally reached peace and reconciliation. These three countries of the southern part of Africa represent an immense source of possibilities to the world.

Take up this offer and you will be highly rewarded.



*Roadsign sculpture by "Chickenman", 1988*



# The State of Art in South Africa

By Gavin Young

## "THE CREATIVE REBELLION"

The title of this exhibition "The Creative Rebellion" asks that we examine the way in which we understand opposition. The role of culture in the struggle for liberation in Namibia, South Africa and Mozambique alludes to the mythical form of culture itself. Art is not about myths, it is one. As a set of representations about the world, and about the basic ontological contradictions in society, it is remarkably like a metaphor. As South African society grows into its 'new' non-apartheid structured state, art's overarching metaphor moves out of its protest, that is its negative state, into its more positive, affirmative role.

Tradition is the one quality that all revolutions have broken with. At the same time, tradition is the one quality most necessary to an understanding of art's affirmative social role. Thus as southern African artists have developed uniquely reflexive perspectives on their changing environment and changed forms of human association, so too audiences in developed parts of the world need to recognize the shifting and subjective criteria by which quality is defined.

Europe has endowed Africa with a colonial past. In demonstrating how African artists relate to the tangled heritage of their past, this exhibition convinces us of the cultural strength of a continent which was once thought dark. It is hoped that the cultural arrogance which first bestowed that demeaning epithet upon this continent will be overturned and replaced with acceptance of diversity.

## THE STATE OF ART IN SOUTH AFRICA

South Africa is many things to many people. For those who live here it is home; something to

fight for, or to fight over. For non-South Africans, despite a partial knowledge of apartheid oppression and discrimination, the country and its culture presents an enigma.


Specifically, confusion exists as to the provenance of the often rich and compelling art forms emanating from communities which have been subjected to several decades of repression, censorship and impoverishment. Somehow, out of the most dire poverty and overcrowded living conditions, artists such as Titus Moteyane's have produced works which are neither political statements, nor escapist fantasies. His map-like landscapes manage to chart the human condition and to call attention to art's potential as a force for communication. In Moteyane's case, this is achieved without depicting human beings. Others, such as Philip Rikhotso, have triumphed over rural poverty to meld oral story-telling traditions and curiously metropolitan ethos, in works which are warmly compassionate.

## "TRADITION"

Historically, ethnicity and cultural difference, recast as "tradition", has been used by government to separate southern African peoples. Apartheid's insistence on "tribal" identities (the Venda, the Zulu, the Xhosa, and so on) has rendered evaluation of artistic traditions and cultural patternings deeply suspect. It is only now in the 1990s, as South Africa moves away from **oppositional culture** to a culture of **reconstruction**, that artists have been able to reassess their cultural affinities without invoking the charge of being "sell-outs".

Sometime labelled "transitional art", the work of Seoka, Maswanganyi, Rikhotso and the Ndou brothers, has found a niche in the art market by appearing to reunite contemporary





cultural praxis with mythology. Thus the work of Phuthuma Seoka is authenticated, not by an art school diploma, but by insistence that dreams (mountain snakes) are the source of his subject matter.

Sydney Kasfir has argued that the before/after scenario of colonialism has been one of the most pervasive and uncritical assumptions made in African art studies. The idea that the art and culture of Southern African people prior to colonization was more authentic than that produced in this century, is a paradigm that is still fervently clung to. He says that "a sculpture's worth as an aesthetic object, a piece of invention, a solution to a puzzle of solids, voids, and surfaces, is left totally unexamined unless it first passes the authenticity test". Throughout Africa, some authentication has been necessary if contemporary African art is to avoid being labelled tourist art.

Tourist art has been defined by Karen Barber as being "produced, but not consumed by the people". This is unsatisfactory because it causes us to believe that only the work of black artists can be touristic. Or, it delivers all art to the sub-category of tourist art. Contemporary southern African artists (Seoka, Rikhotso, Maswanganyi) wish to be treated as professional artists involved with the process of self-expression. At the same time they have learned that buyers are anxious to acquire something of Africa and wish to hear the equivalent of creation myths. In Kenya and Tanzania, the Maconde are only too happy to produce Shetani figures. As should be well-known, these 'spirit figures' were invented by a carver in 1959 to explain a broken sculpture.

## THE BLACK ARTIST

In South Africa, material culture and tradition has been recycled and reprocessed to such an extent that neither Seoka, Rikhotso nor Maswanganyi can recall hearing of particular historical artists through oral history. Despite their relative success, it seems unlikely that they will themselves enter that canon because Black Art has become the preserve of the White Market.

Until the last decade, their work was dismissed by both African and European alike. Although 'cheap' by any standard, their work is way beyond the means of their nextdoor neighbours. This is probably true for all artists, white or black, and neither are reconciled in the sale of their work alone.

Sales into collections are one thing, but where are the African art teacher or administrators? Where is the black presence on the really powerful committees at faculty level, or in university teaching departments?

One answer is that this presence has been put where it is thought to have belonged; that is, in the 'homeland' government structures. As these structures are dismantled under the tide of democracy, it is not yet certain that the ethnicity that informs Seoka's and Rikhotso's work will be seen to equip them for a teaching position. The tragedy of apartheid is that it may permanently have turned South Africans against one another.

## GIRAFFES AND COLOUR-IN

Phillip Rikhotso is a TB sufferer and had to give up working on a mine at Gravelotte in the Northern Transvaal. To make ends meet, he used to tie bunches of carved wooden giraffes onto his bicycle and ride into Tzaneen, some 60 kilometers away, in order to sell them. Not yet distinguished by the name 'art', his carving won first prize on the 1981 Giyane Agriculture Show. Tsonga folktales abound with personified animals and he turned his attention from straightforward naturalism, to the rich mythological heritage of this oral tradition. Rikhotso's use of coloured wax-crayons to 'colour-in' his carved forms, is unique among South African artists.



To many black artists, the process of modernization appears to hold out the promise of emancipation from white domination. Phuthuma Seoka's horizons have been shaped by the highly controlled forms of association found in the urban township where he lived after travelling to the Reef to find work. The consolidation of the Lebowa 'homeland' in 1966 necessitated the uprooting and 'resettlement' of thousands of people. One of these was Seoka's father. Seoka left the metropolis to look after his father and opened a stall, "Seoka's Twin Products", on the main road to Giyani. From here Seoka sold patent medicines, gave haircuts and charged villagers 10 cents admission to see his carved figures.

His market has changed since that time and Seoka's brashly painted figures are suggestively modern. Although his figures thronging to a distant workplace are partly suggested by natural forms of his material, they also flow from his lived experience as a contract worker. The most striking aspect of these barefoot workers is not their city clothes, but their confidence.

## VENDA

There is a tendency to regard all black artists from the Northern Transvaal as being Venda. This mistaken notion is disseminated by certain publications, among them, "Resistance Art in South Africa". Strangely, prominent galleries have promoted non-Venda artists under the rubric Venda Art. Whereas differences of language and custom in Nigeria and other African countries are painstakingly minuted by art historians in discussing both tribal and contemporary art, when it comes to South Africa, there is discernible reluctance to make these distinctions.

This is perhaps understandable because the South African government used ethnicity and cultural diversity as a defence of their apartheid policy. However, provenancing everything to Venda does not overcome this problem as Venda is one of the four nominally independent states within South Africa's borders.

## WILLIE BESTER

Willie Bester has become synonymous with the cause of political protest through art. Although his biography reveals that he was once a Police Reservist, his work confronts poverty and political repression directly.

The eldest of three brothers and three sisters, Willie Bester was six months old before his parents married and so he was able to keep his mother's Afrikaans surname and privileges over 'black', privileges his mother lost when she married Willie Fagele senior, an African.

Bester's father worked as a fencer, picking up piece-work from local fruit and wine farmers. His mother sold liquor to other farm workers from her back yard. He was ten years old in 1966 when black families were required, under the Group Areas Act, to move out of town into a township. This 'ethnic cleansing' was taking place all over South Africa. His mother was arrested often and fined for selling liquor. A conviction in 1969 led to the family losing their subsidized house and the Bester/Fagele family once again became tenants. Willie left school after the sixth grade to help with the family finances and took work where he could find it. His artwork is influenced by these work experiences and the strong identification he has with people.

Bester prefers to 'let the work develop by itself' and his compilation of tin cans and other detritus is the language of those who have to make do with what is available. This bricoleur approach is evident also in his integration of painted and photographic images.

*Gavin Younge, Associate Professor,  
Head of Sculpture  
University of Cape Town.*





*Sculpture  
outside  
Badisha  
Art School,  
1993.*



# SOUTH AFRICA

## Sculptures from Venda.

Venda is one of the so-called "homelands" of South Africa. It is situated in the northern part of the country, close to the border of Zimbabwe. As Venda has been created for political and not geographical or historical reasons, it seems difficult to think of it as an independent area.

Venda is beautiful and fertile - surprisingly enough, as the homelands usually are dry, barren pieces of land. When you travel through the countryside of Venda you might suddenly enter Lebowa or Gazankulu, which are other "homelands". The Lebowa and Gazankulu areas are separate "islands" of land which seems to have been created without any reason or meaning.

This northern part of South Africa is famous for having produced a large number of artists. Most of them make sculptures in wood, but some of them also in clay. The carvers find their favourite kind of tree in the countryside and then drag or carry the tree to their home, where they finish their work.

The artists used to sell their works from Ditike Art Center in Thohoyandou, the capital of Venda, but unfortunately this place has been closed down. Now the artists depend on the galleries far away in Johannesburg to exhibit their sculptures.

This exhibition includes works of several artists from this area.



*Sculpture by Avhashoni Maingnyi, Venda.*



## PHUTHUMA SEOKA

Phuthuma Seoka is one of the first and most well known artists, whose work has started the debate about "transitional" art. He was born in 1922 and has no formal art education. He worked as a contract worker, a wrestler, and with various other jobs until 1966, when he left his job to look after his father who had become ill.

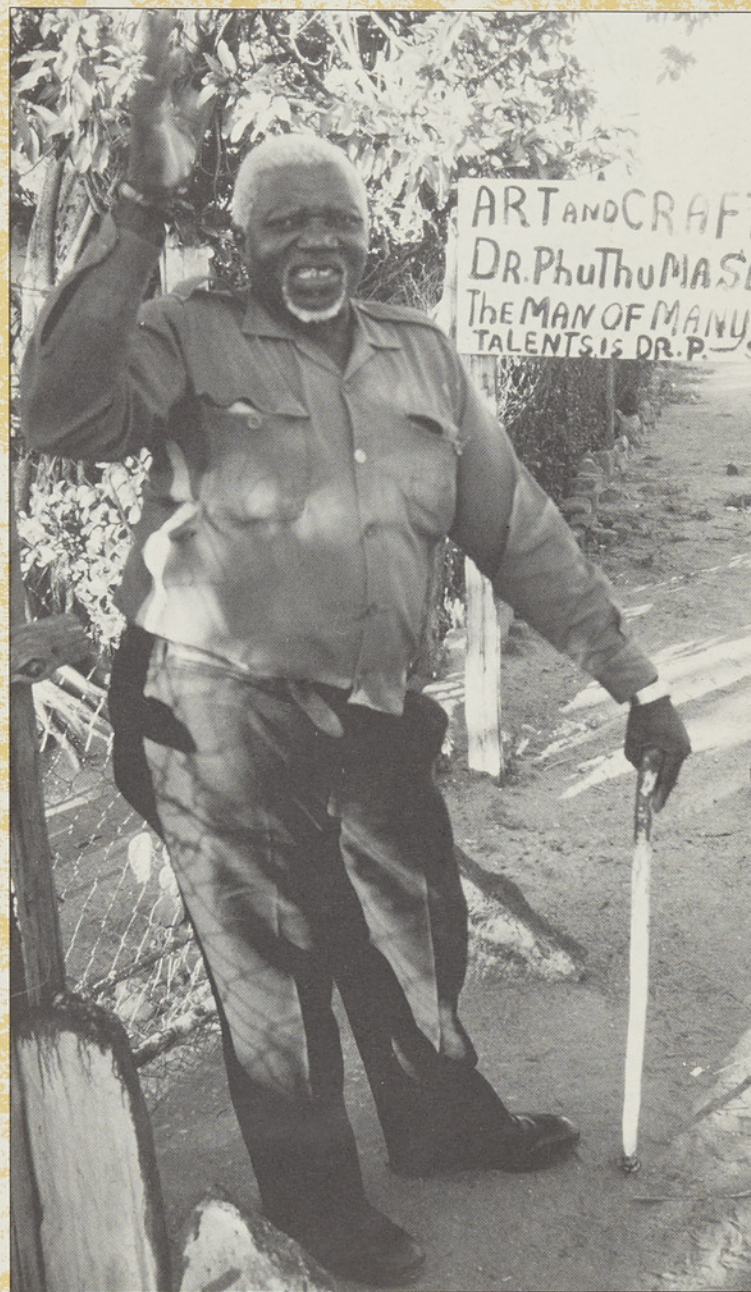
He started making sculptures because he had a dream about a large snake. He was told by a witch doctor that in order to get rid of the dream, he had to carve a snake out of wood, and put it under his bed. After this experience he started to make sculptures, and he worked as an herbalist as well. He calls himself "doctor" and has a house and curiosity shop in a remote place in Lebowa in the northern Transvaal. His favourite kind of wood is corkwood, which he carves when it is wet. The sculpture is then usually painted in vivid colours.

The established art world has been provoked by his willingness to copy himself and his engaging of assistants. His sons have helped produce many of his works.

Nevertheless nobody has been able to deny the intensity and vividness of the images he creates.

When I visited Dr. Phuthuma Seoka in march 1993 he showed signs of getting old. Still, his spirits were high, and he clearly enjoyed getting visitors.

"Mandela is my friend. I want him to come and visit me, but he never comes. When I see his face at the television my heart gets pleased. When I see Buthelezi I feel bad and I close the TV", he said, and pointed at an "installation" in the garden, consisting of an old pot filled with bones and a cranium. On the pot was written: "Cooking Apartheid". Beside the pot was hanging a red painted boot with the text: "I love peace".



*Phuthuma Seoka outside his home and shop in Modjadji, Northern Transvaal.*



## PHILLIP RIKHOTSO

Phillip Rikhotso was born in 1945. He lives in Dzumeri, Gazankulu, a desolate and drought stricken area. He had no formal schooling. He worked as a miner until 1977, when he began carving.

Phillip Rikhotso uses quinine or marula wood, indigenous to the area he lives in. The sculptures portray either the physical world, which he observes around him, or are interpretations of the Tsonga legends and folk stories.

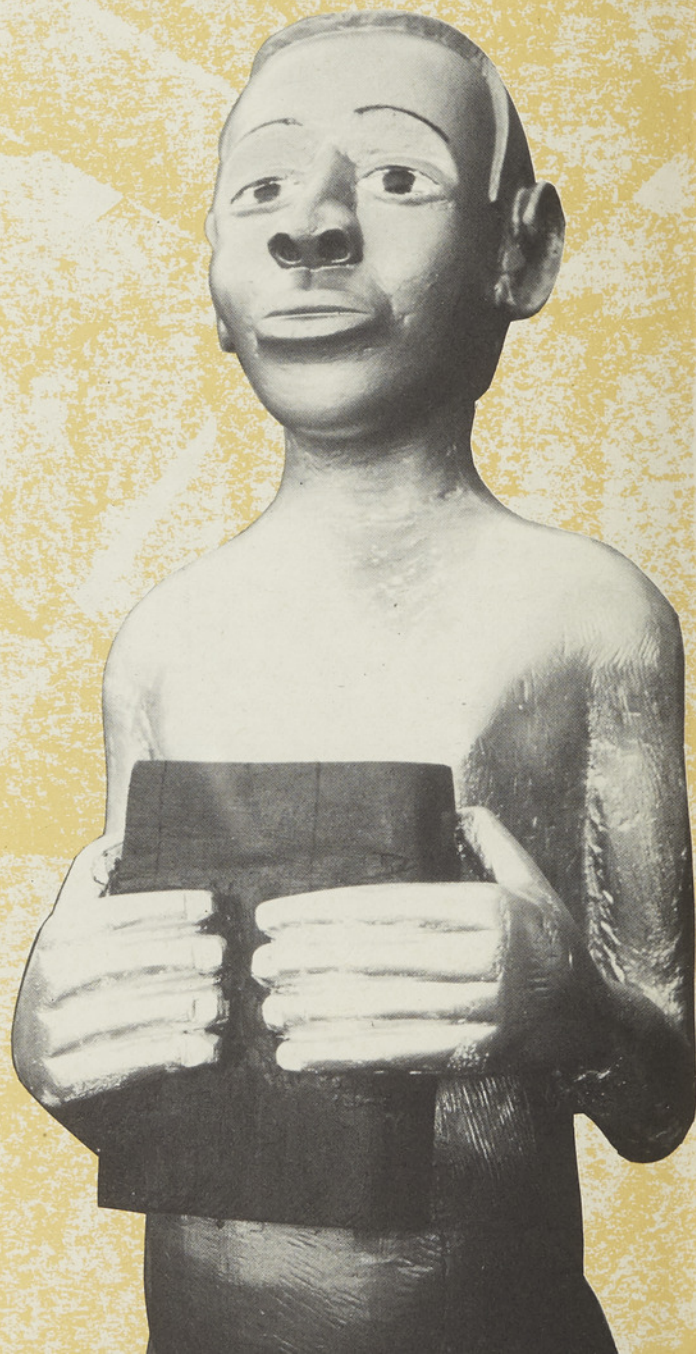
Rikhotso incorporates "found" objects into his sculptures without modifying them in any way. Examples are radios, speakers, animal fur and so on. He uses traditional carving tools – the adze, chisel and scoops. He uses a variety of media to colour his sculptures: wax, crayon, enamel paints, usually finishing off with a light varnish.

The work of Dr. Phuthuma Seoka and of Phillip Rikhotso can be understood within the cross cultural context that many in the rural areas of South Africa find themselves in. Although their lifestyles are dominated by traditions (as is their artistic style), they have become aware of a world, which is far more complex, and driven by commercial values rather than spiritual and cultural ones. Their work is a response to this new awareness.

*Sculpture by Paul Thavhana. Wood, silver and gold paint.*

## MARTHA THAVHANA

Martha Thavhana is a potter and does not describe herself as an artist. She is married to the well known artist Paul Thavhana and lives in the countryside of Venda. The pots she makes are made to be used as containers, but she enjoys decorating the pots with ornaments and enamel paint. The relief design is made by wooden stamps in the wet clay. The stamps are cut by her husband, who is a carpenter and sculptor. The pots are fired on a wood-fire outside their house, which is a building made of earth, clay and wood.





# COMMUNITY ART CENTRES

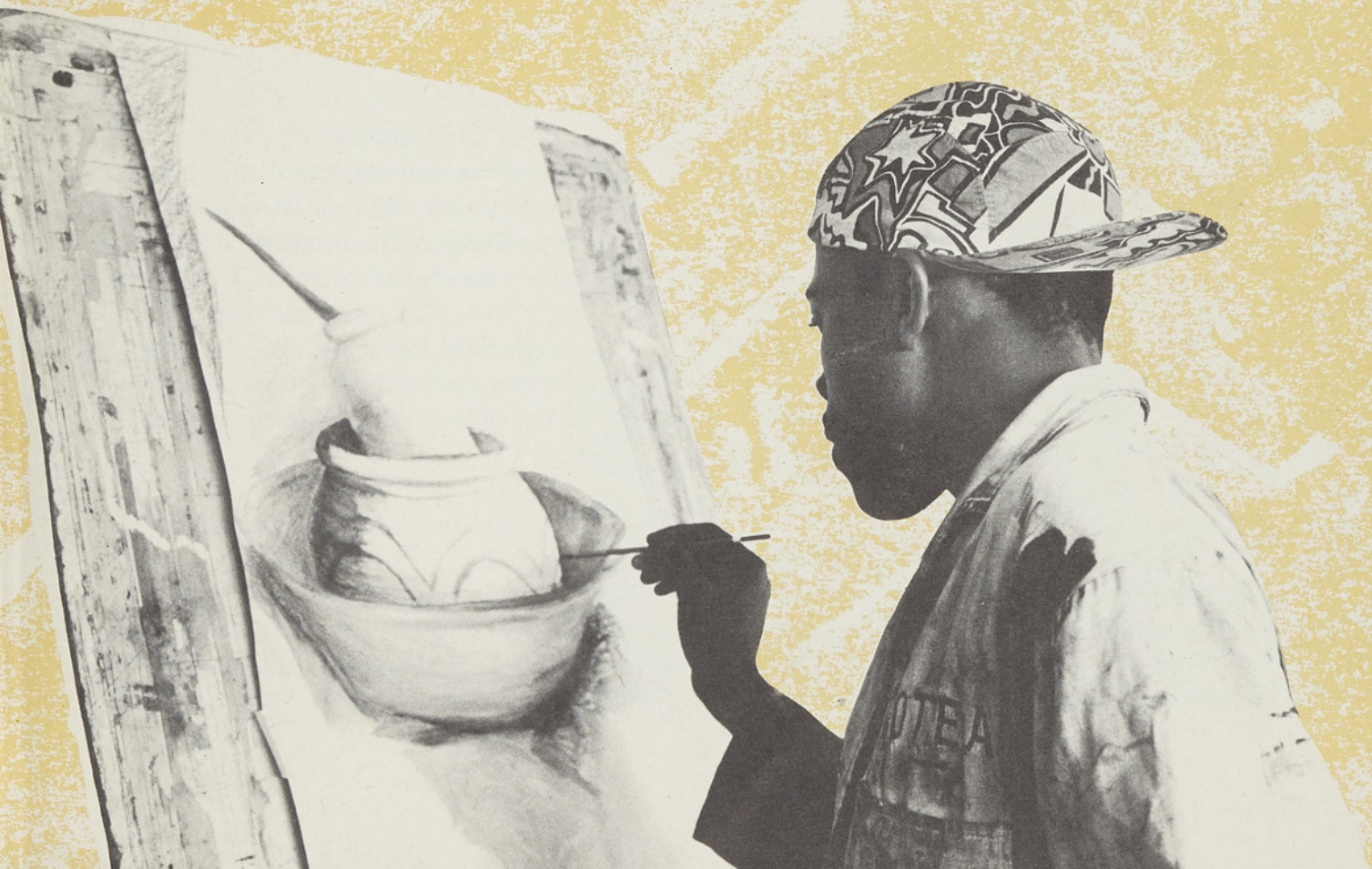
In South Africa there is no formal creative education for children. The black schools especially lack any kind of artistic training. If you are black or a poor white child you might finish school without having had the chance of trying to draw or paint. Maybe you can barely write or read.

To remedy this grave situation, informal educational centres have been created. They differ much, some are partly funded by the state or city council, others are trying to survive through private donations and volunteer teachers. In some ways they resemble the Danish "community houses" ("beboerhuse") – or some of them – like FUNDA – are like a danish folk high school.

Quite a lot of the well known artists – mostly black – have been able to get an art education because of the existence of these community art centres.

The association of Community Art Centres (ACAC) has been founded in order to help these centres to survive and to pass on information about them.

At this exhibition in the Round Tower we are presenting work from students from five different community art centres. We have chosen these five centres not because they necessarily are the best, but because we wanted to demonstrate the variety of community art centres and their products.







*A children's art class in CAP, Cape Town.*

## FUNDA

Funda art centre is situated in Soweto. The students at the centre are between 18 and 26 years of age, and come from all over the country. They have to pay a tuition fee to join the courses in art, music or dance. FUNDA tries to be recognized as a community college, and hopes in future to be able to offer classes free of charge. All students at FUNDA are black.

The FUNDA center also offers further education for ordinary school teachers, whose theoretical education is often insufficient.

**Dominick Shabangu**, a FUNDA student, is exhibiting works at Ibis' show in The Round Tower. They were selected from a group exhibition of graduation students from FUNDA, held at the Alliance Francaise in Pretoria, March 93.

## CAP

CAP – or Community Arts Programme – in Cape Town is the centre of art activities in the whole Cape. Artists teach art for small fees to children or they set up classes in the townships which are situated too far away from Cape Town. Products are sold through a small shop connected to CAP.

At the centre there are classes in ceramics, drawing, wood-carving and painting. If you cannot afford to pay the tuition fee you can do community work instead.

Six lino-cuts by **Hamilton Budaza** are shown at this exhibition.

Hamilton Budaza is an artist who works with children from the townships of Crossroads, Khayelitsha, and Langa. His pictures portray everyday life in the townships.



## WILLIE BESTER

Willie Bester is one of the most successful black South African artists. His pictures are usually collages combining bits of garbage picked up on township streets, oil- or watercolour motives, and colour photographs.

Willie Bester was born in 1956, in Montague in the Cape province, but was forcibly removed from there under the Group Areas Act. He has had little formal training, but attended art classes for one year at CAP.

Willie Bester's father was an african black, and his mother a so-called "couloured", which has led to him being accepted by neither the white nor the black community, and his parents were not allowed to live at the same township. When he wanted to visit his father, Willie Bester had to be smuggled in, hidden in a barrel, as he had no "pass".

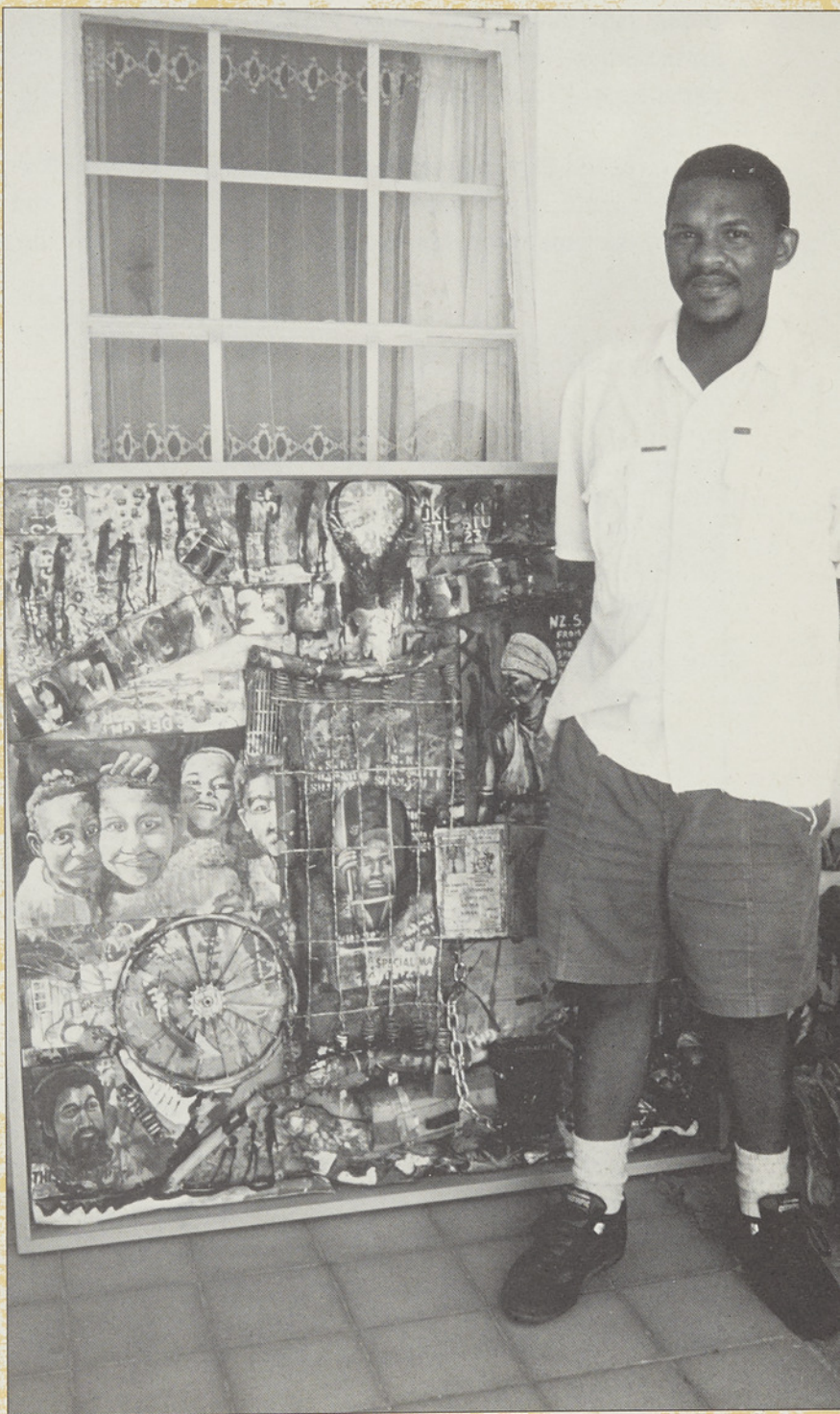
Willie Bester tells that he sometimes wishes to paint purely beautiful scenes, but everytime he tries to do so, the violent memories of his childhood overwhelm him.

Willie Bester started making art by painting pictures of the white people's houses, something he aspired to have himself.

The photos he now uses in his collages, he makes himself. The inhabitants of the township where he lives, are so used to him taking photographs that he is able to portray people looking relaxed and natural whether they are washing clothes, building houses or playing with their children.

The photographs are then assembled in a collage together with his found objects and then painted.

Willie Bester lives with his wife and children in the township "Mitchell's Plain" outside Cape Town, and he is able to support his family through his artistic work.



*Willie Bester with one of his paintings in the township "Mitchell's Plain"*



## BADISHA

Badisha means shelter of the shepherds. Badisha is a project which has been started by the artist **David Phoshoko**, who teaches art and drama in one of the outbuildings of the Ga-Rankuwa Technikon of the so-called independent homeland Bophuthatswana. The art center often runs out of art materials - when I visited Badisha, they had no paper on which to print their lino-cuts.

David Phosoko and the other teachers work for free, and they also visit the schools in the area to tell the students about painting and drawing.

In the "The Lonely Planet" guide-book to South Africa, Bophuthatswana is described in this way: "At first sight, Bophuthatswana is one of the most depressing and least coherent of the Homelands that were created by the apartheid regime to serve as dumping grounds for unwanted blacks. (..) At second glance it is still depressing and incoherent - its territory is made up of seven separate enclaves."

For this exhibition we have chosen works by **David Phoshoko, Tshidi Malesa, Martha Modiba, and Ranko Pudi** who are students or teachers from the Badisha center.



*Student at Badisha Art School.*





*Graphic workshop in Dakawa Art and Craft Project, Grahamstown.*

## DAKAWA

DAKAWA is an art school situated in Grahamstown in the eastern Cape of South Africa. The project originated as an African National Congress (ANC) project, in the town of Dakawa, Tanzania, in 1986, but in 1991 it was decided to move the project to Grahamstown. The project has been funded by Sweden and Norway, and at the moment it is also applying for economical support from Denmark through Danida.

Dakawa consists of different workshops with weaving-, graphic art-, and textile printing-classes. The students at the center come from the surrounding townships, where an overwhelming amount of applicants try to enroll for the project. The tuition is free of charge, and aims to enable the students to learn a living from their educations as craftspeople or teachers.

Situating the DAKAWA Art and Craft Project in Grahamstown seems to have been a good choice. Every year in June the Grahamstown Art Festival takes place in the town, and in that period the total cultural attention of the country is directed towards Grahamstown and its multitude of art exhibitions, theater plays and happenings. In addition to this there is also a large "fringe festival" where a lot of not yet acknowledged artists, community art centers and actors perform and exhibit.

At this exhibition **Vusi Khumalo** and **Zodwa Lwana** from Dakawa are presenting tapestries from the textile workshop.



## ZICELELE GALLERY

Zicelele Ihlombe Gallery is part of the Katlehong Art Center in the East Rand of Johannesburg. The East Rand has a population of 1.5 million. In this area, there are only two schools teaching arts and crafts and Zicelele is the only place where arts and crafts teachers can receive an art education.

Zicelele was started in 1978. The rent is paid by the state and four members of the staff receive salaries. The remainder of funds necessary for materials etc. must be donated by private sponsors.

The gallery is the exhibition place for artwork produced by the students at the center.

On exhibition here are woven tapestries by **Dudu Xabe** and **Buyisiwe Mkhabela** who are students at the center. Furthermore the well known artist **Helen Sebidi** will be represented. Helen Sebidi started her career as a student and later teacher at Kathlehong Art Center.



*Tapestry weaving at Kathlehong Art Center.*



# URBAN ARTEFACTS

"Urban artefacts" is an indication of objects, which are made in the city by children or crafts people, who have no formal art training. Some of the objects are toys, some are made to be sold to tourists as "curios". Many of the urban artefacts are made with amazing skill and with impressive resources of imagination.

In some of the products, like the Ndebele dolls and beadwork, there are clear signs of inspiration from the traditional culture. Other articles have developed from life in the big city - for example the baskets made by the night-watchmen at factories. These baskets are made of telephone wire, where the different colours have inspired to new patterns and designs.

The wire toys are mostly made by children. These wire "sculptures" are normally motorcycles, cars, airplanes, windmills, sowing machines, or other technical things.

"Chicken Man" is a well known creator of urban artefacts. He sells his sculptures outside the "Tatham Art Gallery" in Pietermaritzburg, often dressed in a chicken outfit. His real name is Fanlo Mkize, born c. 1959, and he used to work in a chicken factory.

His wooden road signs and strange sculptures (often made of animal fur or porcupine quills) have been exhibited in several galleries (Standard Bank National Festival of the Arts, Grahamstown 1985, and Tatham Art Gallery, Pietermaritzburg 1986).

*Chickenman: 'Road Sign', 1988.*









## THE SCHOOL OF APPLIED ARTS IN MAPUTO

The School of Applied Arts ("Escola de Artes Visuais") in the capital of Mozambique originates from "Centro de Estudos Culturais" (center for cultural studies) which was established in 1977.

The center was started with the objective of training people and to preserve local cultural traditions in the field of dance, music and theater. In 1980 the center introduced a course in Visual Education. In 1983, the experiences accumulated through this course enabled the opening of the School of Applied Arts in the buildings of the former Centro de Estudos Culturais.

The School is now an integrated part of the Mozambican educational system.

The School receives students who have finished the 6th grade in the national schoolsystem, and who are considered qualified for artistic activities.

The school is capable of training apr. 150 students. They receive general education at "basic level" over a 3 year period together with visual education, and special technical education in the fields of ceramics, graphics or textiles.

The school is a colourful place. In a lot of ways it resembles the design schools we have in Scandinavia – except there is a lack of nearly everything at the school. Still the students seem happy when they sit playing the guitar during the lunch break or stand chatting outside the main entrance to the school building, which used to be an old chinese club before the revolution.

Most students have to walk a long way to school, so they are not able to go home for lunch during the two-hour lunch break at noon. Even if the students were able to reach home, a lot of families don't have any food, so the school serves a meal

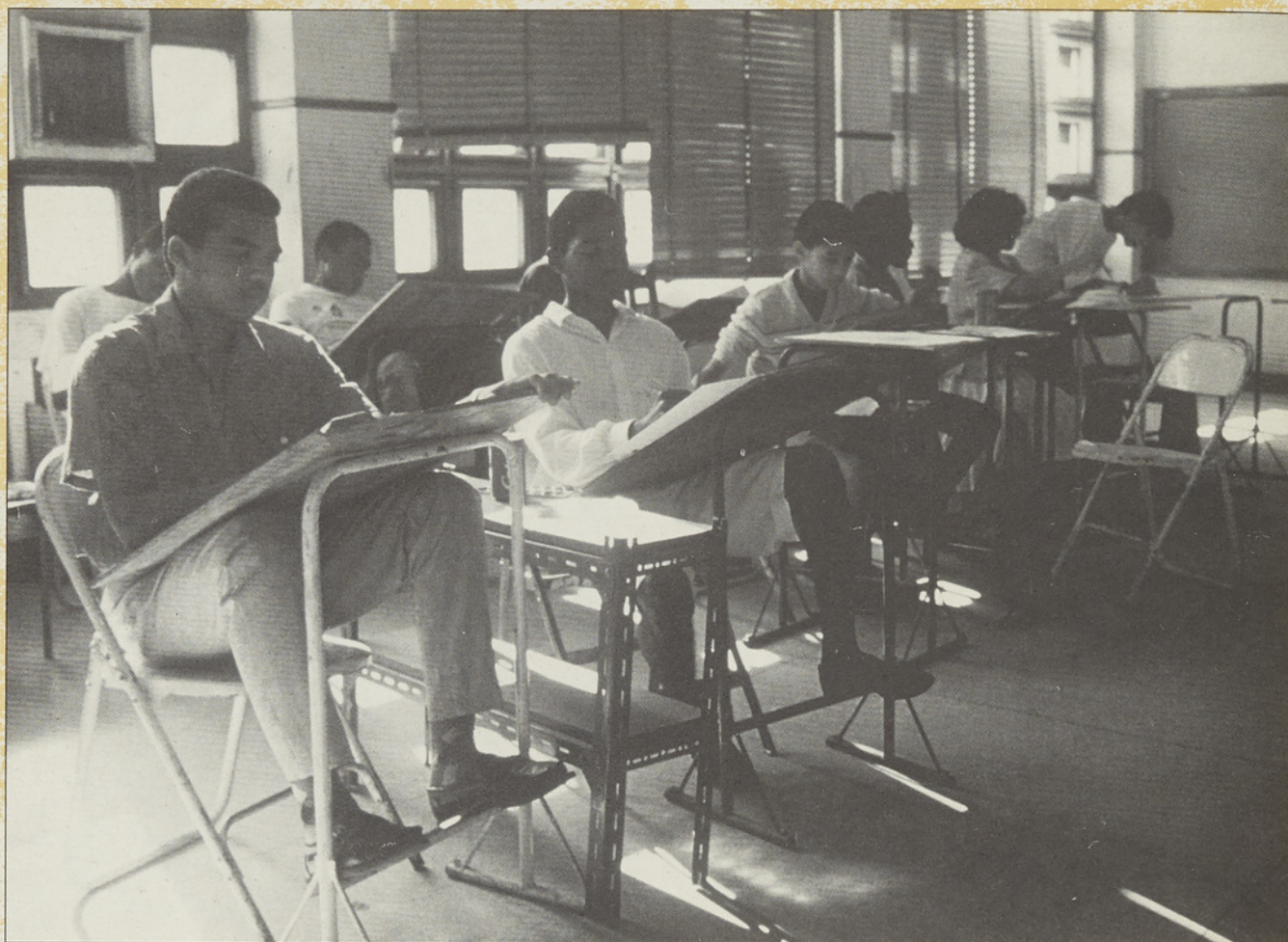
donated by World Food Programme in the canteen, which is a bare room with no chairs or tables. Often this meal is the only food the students will get.

For the exhibition "The creative rebellion", samples of the students' work from the annual school exhibition have been selected.



*"Escola de Artes Visuais", Maputo, Mozambique.*





*Drawing lesson at the School of Applied Arts.*

## COMPANHIA NACIONAL DE CANTO E DANÇA

**Companhia Nacional de Canto e Dança** is "the royal ballet" of Mozambique. The dancers and singers who are working in the company in Maputo are professional artists even though there are a lot of months with no salary. The company travels all over Mozambique, and has also toured in Europe, where they have given several performances.

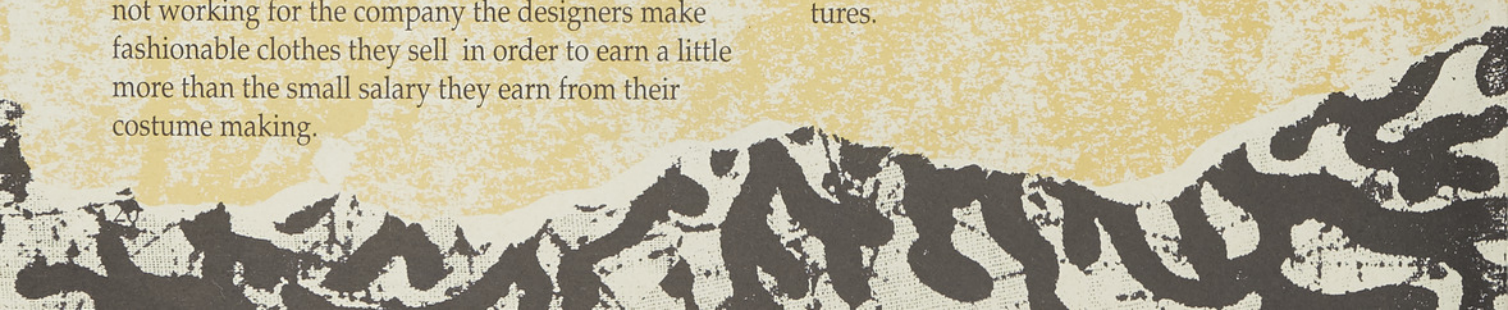
Some students from the School of applied art are working at the company creating new costumes for the different shows and dances. When they are not working for the company the designers make fashionable clothes they sell in order to earn a little more than the small salary they earn from their costume making.

## DIAS MAHLATE

Dias Mahlate is an artist and teacher at the School of Applied Arts, where he is teaching ceramics and sculpture. He was born in 1958 at Marracuene, district of Maputo. In 1984-1989 he attended the High School of Fine Arts at Dresden.

Since 1974 he has participated in several exhibitions in Mozambique, Nigeria, Cuba, Sovjet Union, Bulgaria, Eastern Germany, Zimbabwe, Portugal, and Angola.

He will be in Denmark for this exhibition in The Round Tower, where he is showing his sculptures.





## MOZAMBICAN STREET ART

**Wooden sculptures** of all kinds of shapes and sizes are sold all over Mozambique, but as they are mostly sold to foreigners the biggest markets are in Maputo around the few big hotels and restaurants.

Sometimes the sculptors use original motives and patterns, but often the figures are made to resemble motor cars, radios, airplanes and so on.

Even though wood is the most popular material, metal is used for small **pictures decorated with enamel paint**.

It is interesting to see that the original motives survive and are used both at the School of Applied Arts and by the makers of street art.

Like in all other countries in Africa the **tin cans** in Mozambique are used for oil lamps, toys and storage. **Home made toys** are also made of other kinds of material: wire, wood and car tyres.

Some students from the School of Applied Arts are trying to earn a living designing fabric, dyed in **batik** colours and patterns.

In the market place you find **ceramic pots** to

use for cooking at the fireplace. They are usually fired only once and are not decorated.

One also finds **Maconde heads** which are masks the Maconde tribe used to wear in their ritual dancing.

A large variety of home made **musical instruments** are also to be found in the street market.

The **capulanas** are sheets of wrap-around cloths the women wear. The fabrics are made in a variety of colourful patterns, and outside the most popular shops you can see a crowd of women waiting for the store to open, if there is a rumour of a new style on sale. The designers of the capulanas are often students from the School of Applied Arts.

At the largest market in Maputo, the Xipamanine Market, you can also buy ingredients of the medicine prescribed by the **witch doctors**: feathers, animal bones, snake skin, herbs, fur and parts of dead animals.

Some of the objects described in this chapter are included in the exhibition in order to describe how creativity can be used by children and adults in the struggle to earn a living, and also to show what impressions the students from the School of Applied Arts meet in their daily life.







*Maconde Workshop  
and Sales Place in  
Maputo.*









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