

Left: 'MABATHA AND SAN-GOMAS'

'THE NATION MOURNS'



with busy, interpenetrating, and overlapping figures. Colours range with tremendous warmth and strength from yellow, through ochre, to rust-red, brown, and black. Unlike conventional woodcut, parts of outline are filled with colour, a device which adds to the interest and fluidity of the patterning. Blank and patterned areas have been juxtaposed with sureness of hand and eye, each complementing those around. The flow of the composition appears to be effortless, always a sign of mastery in a medium. In this happy panel, Lucky Sibiya has depicted his people and their dove with grace and humour. His forms are clever and pleasing; the picture surface, while fully worked, remains under firm formal control.

Last year Lucky Sibiya completed his major work, the portfolio *Umabatha*, consisting of 15 hand-printed woodcuts based on Welcome Msomi's very successful play, *Umabatha*. The witchcraft, intrigues, plottings, assassinations in William Shakespeare's *Macbeth* are, in *Umabatha*, cleverly allied to those that occurred in the development of the Zulu nation. *Umabatha*

RIGHT: THE FEASTING AT MA-BATHA'S KRAAL

Below: THE IMPIS



is not a Zulu version of Macbeth but portrays historical Zulu events woven around Shakespeare's plot. The location is Zululand (Scotland); the period is the early 19th century during the reign of the Zulu kings, Shaka and Dingane. In Zulu dress and using mystic language, tribal dancing is incorporated according to traditional Zulu custom. Masks, dances of supplication, exorcism, defiance, and scorn build the story of tradition, magic, and ritual.

The 15 woodcuts depict Sangomas welcoming Mabatha, Dingane's flight, Sangomas' confrontation, The drums, Mabatha agrees to kill Dingane, Mabatha and the Sangomas, The assassination, The nation mourns, Mabatha is king, The feasting at Mabatha's kraal, The ghosts of Bhangane, The destruction of Mafudu's kraal, The impis, The death of Kamadonsela, and The death of Mabatha.

The woodcuts are attractive and impressive. Sibiya is an artist who is sure of his aims — the prints are clear-cut and bold, with pale background tones guarding against overstatement.



UMABATHA

a portfolio of 15 handprinted woodcuts by Lucky Sibiya based on the theatrical play *Umabatha* by Welcome Msomi.

The play portrays historical Zulu events woven around Shakespeare's plot in Macheth, the time period is early 10th century during the reign of the Zulu kings Shaka and Dingane.

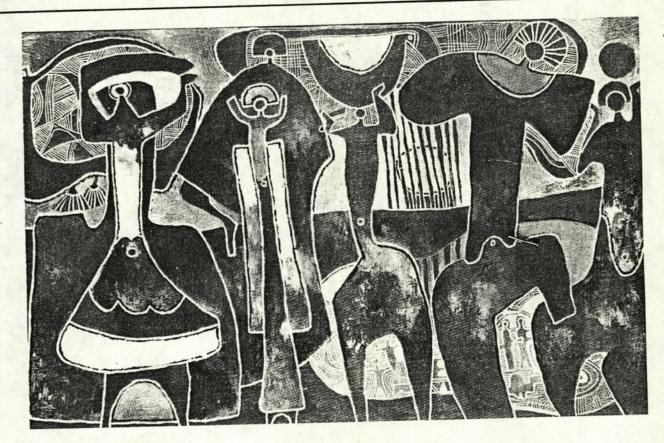
The 15 woodcuts depict:

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Title page of the portfolio which measures 75 cms by 53 cms

The artist expresses himself through a rich fantasy world of intricate line and warm, earthly colour: strong blues and striking greens are introduced into warm browns with dramatic skill. Lucky Sibiya carves pictures that are spontaneous and free. Warmth and humour and joy emanate from them. Their handling is sure, their colours are true, and their stories are told with sympathy and feeling.



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