



PAND International

PERFORMERS  
AND ARTISTS  
FOR NUCLEAR  
DISARMAMENT

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15-02-1989

COPY to ANC/Helsinki

Helsinki, February 13, 1989

Dear Angela

Thank you for your letter of January 25th 1989. Thanks also for the information leaflet regarding Mzilikazi Arts and Crafts Centre.

Sirkka-Liisa Lonka was happy to hear that the participants of the workshop have all studied arts, to some degree at least. For her it is as interesting if not even more interesting to visit Zimbabwe and Bulawayo. It seems to be difficult to arrange the visit to Mazimbu during the same journey because of the flight schedules. It must be left to an other time and other trip.

The flights are booked as follows:

departure April 7th from Helsinki to Sofia by LZ 426  
further April 8th from Sofia to Harare by LZ 175  
further April 9th from Harare to Bulawayo by UM 339  
arrival at 18.50 in Bulawayo

return April 30th from Bulawayo at 7.30 a.m. to Harare UM338  
further April 30th from Harare to Sofia by LZ 176  
further April 31st from Sofia to Helsinki

Please meet Sirkka-Liisa Lonka at the Bulawayo airport on April 9th.

She had hoped to be able to stay a little longer in Zimbabwe, but unfortunately there is not more time than three weeks. For most of the time she is prepared to teach, but she hopes to be able to have a few days 'holiday' for resting and visiting the country. Hope, it will suit your plans.

For other arrangements regarding the workshop she has mentioned in the previous letter. Material and equipments suitable for drawing and painting is needed. She will use at the workshop the materials which are available.

It is kind of the Mzilikazi director, Steve Williams, to arrange the accommodation. Regarding your question of pocket money Sirkka-Liisa asked me to inform you, that she doesn't expect you to pay anything as the workshop is meant to a solidarity act for the ANC. If you will arrange the accommodation and meals, as agreed earlier, it will be perfectly all right.

The flight tickets shall be paid by PAND/Finland.

Hope there is enough information for you to be able to continue the arrangements for the workshop at the Mzilikazi Arts and Crafts Centre.

With best regards from Finland

PAND

*Raija Vuorio*

Raija Vuorio  
project secretary

PS. Note: we now have a telex No 19101509 VDX SF

honorary president:  
Harry Belafonte  
USA

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Henrik Otto Donner  
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- 1/ ANC / Angela Lusaka
- 2/ Mzilikazi Arts Centre / Steve W. Williams
- 3/ ANC / HKI Mohammed Hussein
- 4/ Sirkka-Liisa Lonka

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PAND

HKI-HAR ↔ 6.600 mk  
 HAR-DUL ↔ 350 mk

Raija Vuorio  
 project secretary

PS. Note: we now have a telex No 19101509 VDX SF



# MZILIKAZI ART & CRAFT CENTRE

P.O. Box 2034, Bulawayo, Zimbabwe. Telephone: 67245

24th August, 1988

## MZILIKAZI ART AND CRAFT CENTRE

### FACTS AND INFORMATION

The Mzilikazi Art and Craft Centre is situated off the Old Falls Road, near Mpilo Hospital in Bulawayo's Western Suburbs. Falling under the aegis of the Housing and Community Services Department of the Bulawayo City Council, the centre functions as a non-profit making, but financially self-supportive welfare project. The centre comprises two main sections a pottery and an art school, which play a complementary role to each other. The school offers training in pottery and other skills whilst pottery profits to a large degree subsidise the costs of running the school. Collectively they fulfill an objective as a centre of cultural activity whilst at the same time providing opportunities for employment and education.

The idea of a cultural centre grew from the pottery classes started in 1958 by Janine Mackenzie in the J M MacDonald Hall, and the art classes started by Pat McAllistair in a shed in Makokoba. On the 30th November, 1963 the first section of the Mzilikazi Art and Craft Centre, as it is today, was opened by C C Ngobhe the veteran trade unionist, writer and politician. Alex Lamberth became the first manager and was responsible for much of its development in those early years.

Over the last two decades the pottery has developed into an internationally renowned and commercially successful undertaking, producing hand-thrown earthenware and stoneware products of high quality. The economic viability and success of the pottery has not however caused it to lose sight of its original objectives. Under the guidance of skilled instructors Miriam Ndlovu, Harold Mkhivane and Alifoyo Mweva an ongoing programme is carried out to train and develop new pottery workers. Once fully trained some of the potters remain at the centre to produce Mzilikazi pottery, whilst others find employment with small and large scale potters throughout the country. This aspect of skills creation and thus job creation is of prime importance and underlines the priorities and objectives of the centre.

Similarly, the free courses offered by the art school are intended to give training to school leavers many of whom have no formal qualifications, and thereby offer them the opportunity to make a meaningful contribution to society. Under the dedicated tutelage of instructors (and well known artists and craftspeople in their own rights) Sam Songo, Dominic Mdhosi, Charles Msimanga, Elliot Gwashure, Adam Mdebe, Anthony Ngwenya and Simeon Ngobe, an average enrolment of 130 students are encouraged to develop their talents in painting, drawing, graphics, photography, commercial art, sculpture, ceramics and carpentry.

The work of Mzilikazi students has won acclaim and awards at numerous national and international exhibitions. Lazarus Khumalo, Elias Gwindiso, Mary Mabogo, Esther Mhliziyo, Thomas Makuna, Henry Tayali, Kaufman Ndlovu, Taylor Mkombe, Mbizo Khumalo, Dante Zulu, George Nene, Samuel Jubane, Albert Songo, Newman Ndlovu, Sipo Masina, Ndaba Sibanda and Themba Sibanda are just a few of the well known Zimbabwean artists who began their careers at the Mzilikazi Centre.



In the provision of training in the fine arts, the Mzilikazi Art and Craft Centre has made a major contribution to the material culture of Zimbabwe. Over the years several stylistic tendencies have emerged from the centre, styles which have come to be synonymous with the word 'Mzilikazi'. For example the watercolour of day-to-day life in the urban centres and rural areas constitute an easily recognisable 'school'. Similarly the naturalistic ceramic figures which record the activities and emotions of ordinary people are unique and renowned on an international level. Both are best described stylistically as social realism - the portrayal of the social milieu by means of an unsparing and minutely detailed realism.

- In addition to full-time courses, the centre periodically offers evening classes. These are aimed at people who work in factories and shops during the day but who would like to develop their artistic skills and express their emotions and feelings through the mediums of paint, stone, wood, or clay. A facility is also offered to local schools in the form of art classes, especially where the subject is not included in the school curriculum. Under this scheme approximately 450 school children per week receive instruction in drawing and painting at Mzilikazi.

The entire programme of the centre has a practical emphasis. Employment for over seventy people is provided in pottery and ceramics and while students are still learning they have the opportunity to generate a small income for themselves through the sale of their work. The courses are designed to equip the students with a skill which will enable them to earn a living once they leave the centre. Currently, with unemployment in the formal sector running high, leavers are being encouraged to either join pre-existing co-operatives or to pool their resources, skills and knowledge and form co-operatives amongst themselves to engage in poster production, signwriting, commercial commissions, etc.

In its original conception Mzilikazi Pottery and Art Centre was envisaged as a community centre, intended to encourage the growth and development of cultural activities and discovery and promotion of artistic talent amongst the working class peoples of Bulawayo Western Areas. This ideal has been consistently adhered to even under the most difficult conditions and it is hoped that in the future the centre will be able to increase this contribution to the community.

Stephen Williams -  
MANAGER