

MIR) 000) -000|~00Â\$

subject matter of

ute Seoka has avoided

iC of mystifying his living

er L==condition Si s workis| â\200\234politicalâ\200\235 in the sense

: Â¢ ther work w ekstaidentity and define in its own
has been exhibited recently. Atthe same culture. Although his
time, these images of football pl ars ar r } â\200\230partly suggested by the
men in shades and bright shirts seer: Â£ 1)e:natural forms of Velvet

- familiar, not perhaps as art, but as triage: Iso flow from his lived
drawn from our society: ract worker. That the
ubiquitous worker, silen f li individuals is evident in the

s. In an important

Seoka. Similarly the celebration of daily. [his carving \ action found in the work of Mabasa= C Seoka Saw invested in this local \ (not exhibited) is singularly \ unartistic ignominy of a ruler. Clean white

if we accept the standard of a rifle clamped \ Western sculpture which car \ extraordinary and worships the ; the \ Why then does this work strike: Sb : ; as to the headman; from \ such immediacy?--Sincenone \ lists Zitat 2 Sec it is a good sculpture, if } ieverth; 22 (fife lan agreement to be ~surrounding the making of this: Four of the five sculptors exhibit \ this exhibition were Workers Hendrik Nekhofhe; is als

lives in his stone
poke Like the sons

d the mines of

Stan went to eGoli where he
ld Coffee merchant before
after losing his finger in an
eateOrdained into the African
\ \$946 Jackson Hlungwani
girand led services in his

Duiwelskloof area of the Nofthet
where his father worked as a Walls

: \ young man Seoka sought employment. +Hillfc ; ren.
the Reef'and worked at various jobs on Ea Suagshamably religious and
1966 when he heard that his'fathe E

; at Sa S Ce e artist which other
~~ his job on the farm and been for mo ristians imighthoid to be blasphemous.
to Molototsi, a resettlement area inLebowa ada 3 is figures depicting

. Seoka left his job and came to look-aftet.
\ father. A barbershop on the main road 2 Z \ Lh kts
Giyani brought in a bit of money io.augiment:.7- Sak \$ headed animals that
= that eamed by selling herbal and patent--=2:- zi they. JooK in: fflections at once, les
t they
.medicines. Hamba Ko Doctor-Phutuma 5 sibe: ed | i
* Kosezwa! \ Go to Dr Phutuma he will: 1
help you! En 23% Fx 3blade of inwo
- Why did he start making sculptres \ \ i GofhiS ca lescribes these as a
- +, does any artist decide to paintarmake ZINA 1 which the animal or
sculptures? In Dr Phutuma' \ casehe Says re its i :
that the idea was suggested to himby-&: ini; scaptuee itself is not symbolic, it
: traditional doctor as a cure for a tecutfing 8 real objectinaworld which is symbolic.
*. dream about a large mountain\$snake:Befor & tiot of thougt processes by
laughing this off as a quaint anecdat \; let us leans of [glement in the designis a
~ hold in mind the fact that thoughts; thats the iteral so LG aprodlem which is often l
eft
imagination, can have real effects: How: de

that one cannot
|

some images have over us, even when they were the work of people belonging to the same culture and society long since superseded by others? 5:

any Black artist also a:

0 the site of a struggle

0 3 UIRIQESWRO look only at the ; ; are we, 10 explain the extraordinary. POWER 2 r a derminaliorm arance of the subject.

With Western influences: This =~: ;

environment which has =.â\200\235

nearby towns. â\200\224F i Â¥ Â¥ NAV
Gavin Young af

always undervalued African social and religious values. The form that this struggle has taken is not easy to chart and one looks in vain for subject matter which is overtly â\200\234politicalâ\200\235.

In the last century, South Africa was a principal target of European and American missionaries. A number of mission stations offered converts land and education and became centres of African learning. Places such as Edendale and Adams College outside Durban produced numerous political and social leaders. In the field of music, these religious influences gave form to extremely popular styles such as Makwaya. Taken from the English word â\200\234choirâ\200\235, this style was adopted for political songs. For

example, Enoch Sontonga's composition, Nkosi Sikelel iAfrika, adapted hymnal part structures.

Marabi, as a musical style, grew up in opposition to this concert-hall culture. Taken from the Sesothu word for gangster, Marabi had an essentially working-class following and sprang up in the 1920's during a period of rapid industrialisation. During this period, contact between the races was not mediated through the Missions and working-class culture developed its own idiom in the compounds and backyard slums of the industrial centres.

Nelson Mukhuba was affected by that idiom. In the 1960's his Marabi dance band recorded with such names as the Zoutpansberg Merry Makers, the Music Men and Nelson and the Phirl Boys. At the time he was working either as a teacher, carpenter, welder, gardener, supervisor or house painter. He even tried his hand at a bit of upholstery. Today he greets visitors to his house and studio at Tshakuma with blasts on the Kudu horn. His visitor's book has entries from all over the world and his work is in South African University and Municipal collections, as well as in private collections in Europe and America.

The reason for this success is not hard to find. The range of his subject matter crosses the boundaries of class interest and we marvel at work which individualises the protagonists in a boxing match or a ballet performance with consummate command of the formal devices of sculpture. The 3 expressions on the faces of almost all of his works match the concentration of physical and psychic energy evident in the stances of these figures. His work freezes movement in much the same way as a camera shutter does, indeed, he often works from a newspaper or magazine photograph. Of course, this is also a comment on our society: he has no option but to work from

photographs since he would not be allowed
to attend #balletperformance in 39!

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ior Lecturer in Sculpture... â\200\234
University of Cape Town. oh rh

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