

MIM 000-000-007

â\200\235

16

EE

Tonight! Thursday July 15 1993

The Star

,

-

. Natalie Knight

â\200\224 Vibrancy of colour . .

ic interpretations  
ome and go, some  
ronger than others,  
from â\200\230artists con-  
cerned with life and  
vents around them.  
A strong statement in  
the African art context  
omes from Velaphi  
exhibiting at the  
allery  
at Hyde Park Corner.  
These are colourful  
paintings, collages and  
assemblages which for a  
pleasant change do not  
rely on any political  
crutch to make their en-

RL â\200\224  
.-one of Vela

phi Mzimbaâ\200\231s paintings exhibiting at the Natalie Knight

Gallery at Hyde Park Corner.

They range from ear-  
lier straightforward re-  
alism to later semi-ab-  
stracted pieces which in-  
clude found objects such  
as paper bags, pieces of  
rope and hessian, bead-  
work, bowls, flattened tin  
cans, tree bark and the  
like which are intermin-  
gled with drawings and

colour. .

And here he has developed and used extensively a simplistic idiomatic African figure which he has derived from his years of teaching children to paint â\200\224 a journey for him into the expressive innocence of child art.

Mzimbaâ\200\231s vibrancy of colour and compositional expertise finds its way well into works like Moon Rise and Amabele, but there is a feeling in many of the other pieces that he could make a looser or freer gestural approach without the formalisation of

uared off areas, each of which are almost Yaisugs in themselves.

e potential seems to be there for a greater visual lucidity.

There is a certain poi-

can figure with a battered tin can or a maize

packet for a face but the

â\200\230gnancy in a stylised Afri-

Making an environmental  
int through paintings

depictions in the main  
rely on objects which are  
part and parcel of the  
rural and urban African  
way of life. %

There is no slickness  
in the work, neither is  
there any crudity of  
method or application,  
but simply a style which  
is his own and which he  
has come to terms with  
effectively.

He has used some of  
the procedures of artists  
like Dine Dubuffet,

Tapies and Rauschen-  
berg and turned this  
amalgamation, along  
with his own thinking,  
into a forceful and in-  
nate African dialect.