

THE B·A·T WORKSHOP
NATIONAL GALLERY OF ZIMBABWE



April 1986

Africa Centre Gallery,
38 King Street, Covent Garden
London, WC2



Instructor Paul Wade with the students.

The Africa Centre gratefully acknowledges support from British American Tobacco in London and Harare, the National Gallery of Zimbabwe and especially Paul Wade and the students of the B.A.T Workshop.

Cover illustration: Agnes Nyanhongo at work on a piece of sculpture

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ZIMBABWE

ZIMBABWE HIGH COMMISSION
ZIMBABWE HOUSE
429 STRAND
LONDON WC2R 0SA

21st March 1986

I am pleased to welcome you to this exhibition by the students of the BAT Workshop, the National Gallery of Zimbabwe and trust you will find reflected in their work the exciting new artistic spirit alive today in Zimbabwe.

A handwritten signature in black ink, appearing to read 'Dr H Murerwa', with a long horizontal flourish extending to the right.

DR H MURERWA
HIGH COMMISSIONER



Aurthur Fata sanding down a piece of sculpture with Shalton Mukundwi preparing a woodblock.

THE BAT WORKSHOP: IN THE BEGINNING

In a number of centres, exciting contemporary arts have sprung from the rich cultures of Africa. In these centres, latent and manifest artistic genius has been honed in workshop and in gallery but the resources needed for the presentation and the teaching of excellence have seldom been available. North of the Limpopo to Makerere, in eastern Africa, there is need of a School where artistic talent can be caught and developed to the highest levels. A beginning has been made at the National Gallery of Zimbabwe.

When the Gallery was founded in 1957, a workshop for stone carvers was also encouraged. From this workshop a movement developed in stone sculpture which has achieved international eminence. The influence of the first Director, Frank McEwen, in guiding and in inspiring this movement, remains to this day. But the Gallery is convinced that eminence can be achieved in other media of the visual arts; the talents are there but they, too, need to be identified and stretched.

The new workshop established by the National Gallery, with generous and sensitive patronage from the British American Tobacco Company, has set out to redress a teaching void. The two dozen students of the workshop are drawn from the ranks of the unemployed. Their backgrounds are markedly dissimilar. A common vein, however, is artistic capacity and the Teacher-in-Charge, Mr. Paul Wade, has already demonstrated a fine capacity for sensing talent and for developing it. The B.A.T. Workshop, even though but four years old, has already mounted exhibitions in Harare and as far distant as London and Sydney. The present exhibition is the fourth to be sent overseas; we trust that you will derive as much pleasure from it as have those who created it.

The National Gallery looks forward to the time when it can reach further for talent into the whole of Zimbabwe and then into the eastern Africa region. The students of today are worthy forerunners of what will be tomorrow.

Cyril A Rogers
DIRECTOR

March 1986

THE WORKSHOP TODAY

From its humble beginnings as a six-month pilot project, with five students, the B.A.T Workshop has developed into a two-year full-time course, with approximately twenty students each year. The Workshop receives students who have had very little or no experience with art education; they come from all over Zimbabwe with raw talent and enthusiasm. The only requirement is that they must support themselves throughout the duration of the course. The main objective of the Workshop is to contribute towards the redirection and recreation of Zimbabwean culture.

The exhibition coincides with Zimbabwe's sixth year of independence. Even though the Workshop is not six years old, it is evident that there is a wealth of talent in this young nation. As the country grows so will it's individuals. We, at the National Gallery, feel that we have the nucleus for a National Art School, and plans are under way to expand the original concept of the Workshop, to accommodate the Art School.

The most significant aspect of art in Zimbabwe is the international acclaim it receives for it's stone sculpture. In the early days of the Workshop, the young sculptors' work was derivative of their elders. Now one can see a slow change occurring where the young sculptors are producing work of a more personal nature. The inspiration may be the same, but they have broken away from what is commonly known as Zimbabwean Stone Sculpture. By doing so they are adding a much needed impetus to what can be termed the second wave of the movement.

Painting and printmaking are relatively new media for black Zimbabweans and hopefully, in time, the 2D expression will be on an equal footing with the sculpture. Then people will be able to look forward to a much more comprehensive form of artistic endeavour from Zimbabwe.

In the final analysis the exhibition must stand on its own and speak for itself. I hope you will enjoy it because this does represent and reflect the spirit of Zimbabwe, a young nation and it's young artists.

Paul Wade
B.A.T. INSTRUCTOR



Mrs. Ndandarika works on a piece of sculpture.

WHAT THE STUDENTS THINK.

STANFORD DERERE - Date of Birth 31.12.56

Exhibitions 1985 - Visual Artists Association - Sheraton Hotel

"The opening of the BAT Workshop after Independence was a great opportunity for me. This is what I had been dreaming of for some years. The Workshop has opened many doors for young and aspiring artists, like myself."

LUCA TORONGA - Date of Birth 23.6.64

Exhibitions 1985 - The End of the Decade for Women - National Gallery of Zim.

Visual Artists Association - Sheraton Hotel

"The Workshop gave me and is still giving me much know-how about art. I did not know I had such artistic potential until I came here. The Workshop has taught me to have my own personal element, a distinguished mind and a distinguished sensibility, as far as art is concerned. At the workshop, I learned and still am learning more about colour harmony, linear rhythm and spatial balance, which I believe is the basis of my being a great Zimbabwean artist in the near future."

DANIEL KARAVHINA - Date of Birth 24.11.65

Exhibitions 1984 - Annual Exhibition National Gallery of Zimbabwe

"From my own point of view I can say that since I started my course at the BAT Workshop I am improving very much. I am beginning to see a vivid picture of what art really is. I can say that we are in very lucky position."



Daniel Karavhina at work on his oil painting 1986

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Fabian Madamombe, in front of the workshop, tackles a piece of sculpture.

FABIAN MADAMOMBE - Date of Birth 4.2.53

Exhibitions 1984 - Nedlaw Sculpture Exhibition National Gallery of Zim.
Annual Exhibition National Gallery of Zim.
1985 - Nedlaw Sculpture Exhibition National Gallery of Zim.
Annual Exhibition National Gallery of Zim
Qantas Annual Exhibition, Sidney, Australia.

“I do art because I want to research into the importance of finding out what has not been developed in the past by fellow artists. It is not just a pleasure; it is important to bring to the attention of the public what art is - a personal expression.”

CASMIA NYAMUBA - Date of birth 2.2.61

Exhibitions 1985 - The End of the Decade for Women, National Gallery of Zim.
Visual Artists Association, Sheraton Hotel

“At the BAT Workshop of the National Gallery, my eyes have been re-opened; that I can see what I could not see before, I have taken a new course to fine art. I want to paint pictures into which I shall be ever found alive; pictures which will enhance solemn conversations with mankind; that one might feel in the furthest depths of the underworld.”

DANIEL MANYIKA - Date of Birth 22.11.61

Exhibitions 1985 - The End of the Decade for Women - National Gallery of Zim.
- Visual Artists Association - Sheraton Hotel

“The BAT Workshop is a land of creation in several media - a land of Redemption to all races and of course a mirror to all mankind. In my view Art is an expression or statement which aims to reflect society as in a mirror.”

GODFREY RUFETU - Date of Birth 15.7.60

Exhibitions Never exhibited before

“The workshop is a fine place for up and coming young artists. Everything is provided for and we have a teacher who is dedicated to upgrade the African child, to visualize his surroundings and to make a name for his country. We are now doing what we have never done before.”



African Science: Woodcut Print by Shalton Mukundwi.

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SHALTON MUKUNDWI - Date of Birth 28.9.63

Exhibitions 1985 - End of the Decade for Women, National Gallery of Zim.
Qantas Annual Exhibition, Sidney, Australia.

“The Workshop is there to push you up the ladder in the art field. I think it is very effective in Zimbabwe because we are short of such places to study art.”

AURTHUR FATA - Date of Birth 12.9.62

Exhibitions 1983 - Nedlaw Sculpture Exhibition National Gallery of Zim.
1984 - Annual Exhibition National Gallery of Zim.
Nedlaw Sculpture Exhibition National Gallery of Zim.
1985 - Annual Exhibition National Gallery of Zim.
Nedlaw Sculpture Exhibition National Gallery of Zim.
Qantas Annual Exhibition, Sidney, Australia.

“I feel good when I am doing sculpture because I am building or subtracting mass. The space is used and the volume controlled. Sculpture is sometimes a frustration and when you get that frustration, it will make you work hard to achieve something better each and every time.”

NEVER KAYOWA - Date of Birth 13.12.58

Exhibitions Never exhibited before

“I like painting, it is my talent. Wherever I go if I see something wonderful, I check carefully how big it is; if I have a pencil I sketch and paint it. I want to be an artist - I want to paint everything I see and to learn to change the colours to make something different.”



Never Kayowa puts the finishing touches to an oil painting.

Agnes Nyanhongo at work.

AGNES NYANHONGO

Date of Birth 3.1.60

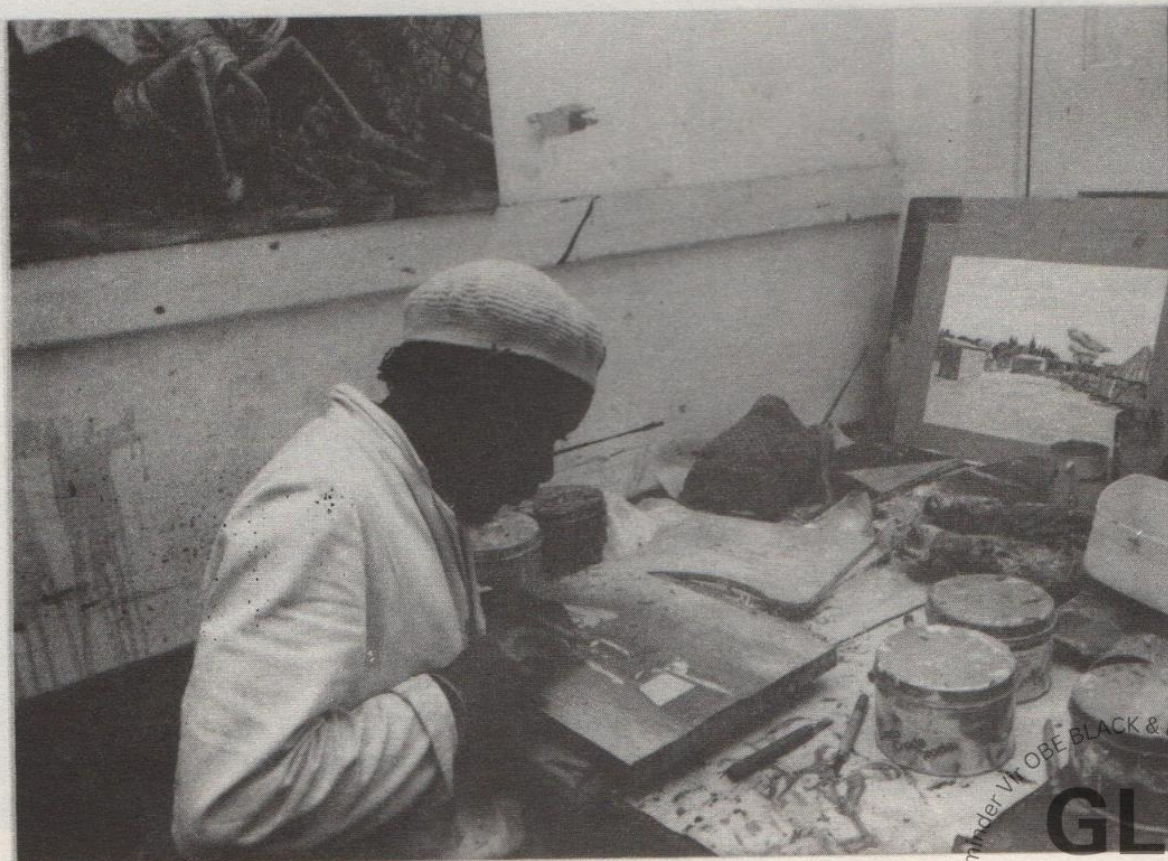
Exhibitions

1984 - Nedlaw Sculpture Exhibition -
National Gallery of Zim.
Consolation Prize.

1985 - Nedlaw Sculpture Exhibition

1985 - Qantas Annual Exhibition,
Sydney, Australia.

“I am interested in producing art to contribute to our culture in Zimbabwe and Africa as a whole; so that other countries can begin to understand African culture through our art.”



Printmaking: Stanford Derere cuts a woodblock

Parminster Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
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**BRITISH-AMERICAN TOBACCO
COMPANY LIMITED**

and B·A·T ZIMBABWE

are pleased to sponsor this exhibition
and wish the artists all success in
the future.

EXHIBITS

SCULPTURE

- | | |
|------------------------|------------------|
| 1. TORSO | AURTHUR FATA |
| 2. SEED POD | ” ” |
| 3. RISING SPIRIT | ” ” |
| 4. SWOOPING BIRD | AGNES NYANHONGO |
| 5. FOETUS | ” ” |
| 6. SKELETON PIECES | MRS. NDANDARIKA |
| 7. PELVIS | FABIAN MADAMOMBE |
| 8. IN THE MOTHERS WOMB | ” ” |
| 9. UNTITLED | ” ” |
| 10. LOST BROTHERS | JAMES KANGARADE |

PAINTING

- | | |
|---------------------------|------------------|
| 1. BASKET WEAVER | LUCA TORONGA |
| 2. IN THE FIELDS | GODFREY RUFETU |
| 3. POLYGAMY | ” ” |
| 4. MARKET PLACE | ” ” |
| 5. AT THE WELL | DANIEL MANYIKA |
| 6. A DAY IN 1977 | DANIEL KARAVHINA |
| 7. THE CRIPPLED | CASMIA NYAMUBA |
| 8. AT THE GRAVEYARD | ” ” |
| 9. THE ZENGEZA ROAD | NEVER KAYOWA |
| 10. SEKE COMMUNAL LANDS | ” ” |
| 11. SEKE COMMUNAL LANDS | ” ” |
| 12. CHITUNGWIZA AMBULANCE | ” ” |

PRINTS

- | | |
|--|------------------|
| 1. A CLOSE ESCAPE | SHALTON MUKUNDWI |
| 2. ELOPEMENT | ” ” |
| 3. AFRICAN SCIENCE | ” ” |
| 4. HEADING FOR MARKET | STANFORD DERERE |
| 5. INSIDE A FARM COMPOUND
– MUKOMBONI | ” ” |
| 6. THE LANDSCAPE – EPWORTH | ” ” |
| 7. JULIUS NYERERE WAY (HARARE) | LUCA TORONGA |
| 8. HOMESTEAD | ” ” |
| 9. MBARE AT NIGHT | CASMIA NYAMUBA |
| 10. OSTRICHES | FABIAN MADAMOMBE |