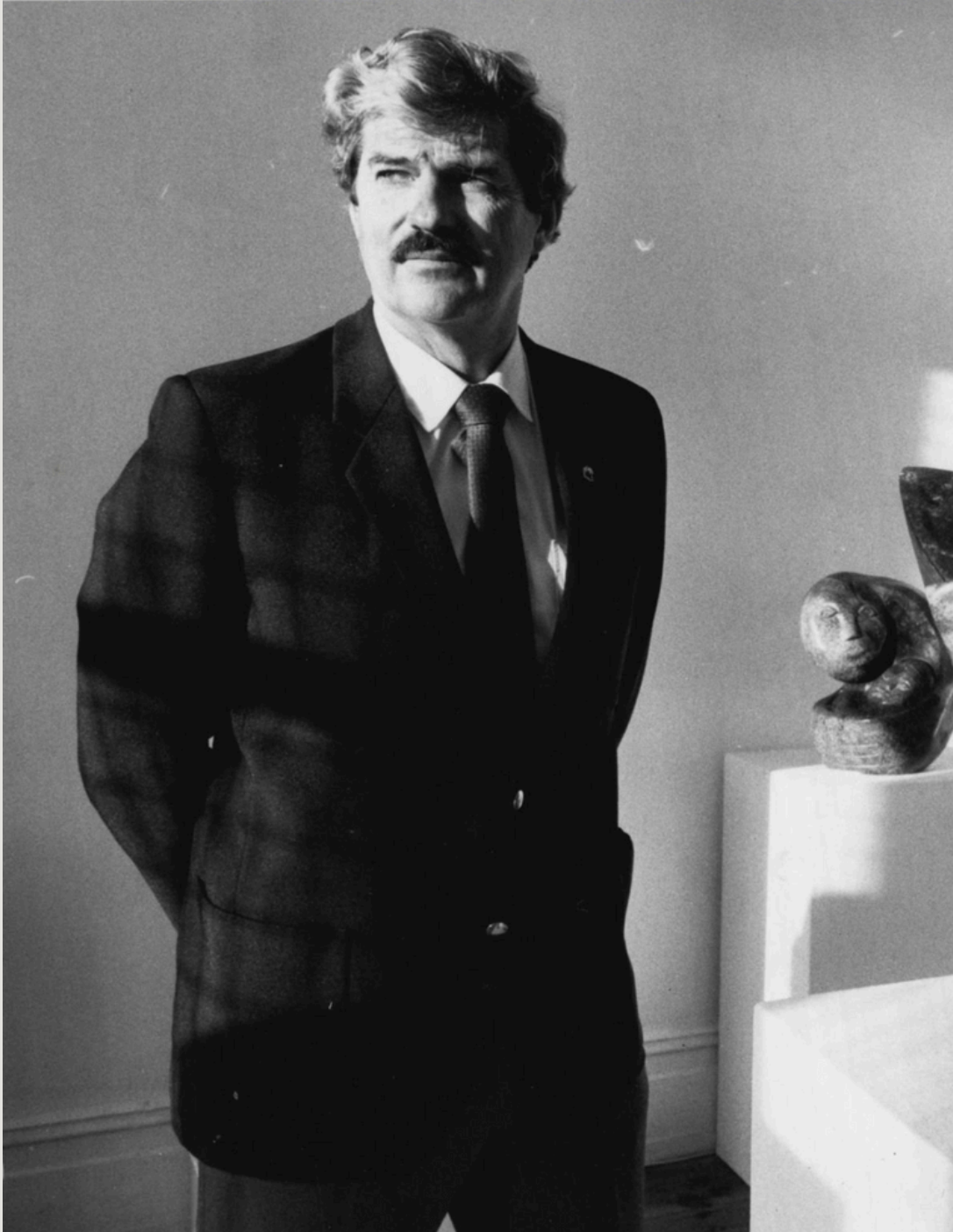




CHAPUNGU



A Curation of the
Roy Guthrie Collection

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Origins of Shona Art.

Contributions Made by: Frank McEwan & Roy Guthrie

“The majority of the artists in this country are Shona, a thoughtful, profound, and sweet people that is inclined to mysticism and armed with an infinite patience. The older Shona live from the land and have retained their mystical beliefs, profound in a magical world of ancestral and tribal spirits.... Today, the Shona artist’s [...] inspirations come from the mythical religion and the symbolism of the elders, through meditation, dreams, and dreaming.”

(Frank McEwen, 1971, Musée Rodin, Paris)

In 1956, Englishman Frank McEwen, a passionate collector of African sculptures, jazz lover, and man in charge of the art department at the British Council in Paris, was appointed director of the National Gallery in Salisbury, now Harare. Frank McEwen grew up surrounded by West African artifacts which his father had brought back from various business trips to the region. In the mid-1920s he went to Paris, studied art history and painting, worked as a restorer, and immersed himself in the scene of the “School of Paris.” He became acquainted with Brancusi, Picasso, Miró, and Braque. As an art lecturer, he followed the teachings of the symbolist Gustave Moreau, advising his students to listen to their “innermost being”: not to follow the eye, but the feeling alone. As arts officer for the British Council, he organized exhibitions of classical modernism – the work of Henry Moore was a particular interest of his. He had international contacts and was considered a connoisseur of the scene. When the Rhodesian government decided to establish a national gallery in Salisbury in the 1950s, they chose McEwen as its director. The highly acclaimed inaugural exhibition featured 350 works of Western art from “Rembrandt to Picasso” on loan from the Louvre, Rijksmuseum, Tate, and National Gallery.

While the Rhodesian government tightened racial segregation, McEwen sought dialog. He believed in the artistic potential of black Rhodesians, provided canvas, paint, and brushes to employees, and organized workshops in the gallery basement. In the Shona world, where mysticism and belief, magic and dance were interwoven, he saw – buried by colonial rule – the roots of a unique, “primitive” talent.

McEwen had a strong influence on the artists. He set high standards, taught them to be self-critical in their judgments, and, among other things, recommended that they reject pieces if they failed to meet their standards. In the beginning, around 75 artists attended the Workshop School, coming when and how they wanted: without constraint and free of academic rules, the aim was to awaken and develop a sense for art in a creative atmosphere. McEwen was guided by the teachings of Gustave Moreau and Henri Matisse, focusing on the individuality of the artists. The museum environment – with Western art and works by white Rhodesians – was certainly not without influence.

Here, the young sculptors were able to break away from craftsmanship styles and develop their own formal language in dialog with European models. The school was very popular, with black Rhodesians coming to McEwen from all over the country.

He counseled the young artists on technical matters and assisted in the selection of motifs. He advised them to make engagement with Shona culture central to their work and to revitalize their tradition. McEwen conducted historical ethnographic research on the Shona to familiarize artists with the specifics of a culture thought forgotten, and encouraged sculptors to depict themes from Shona mythology. He worked with Western methods, emphasizing the artists' "creativity" and "originality." In 1962, he organized the first "Congrès International de la Culture Africaine" at the Rhodes National Gallery in Salisbury (Harare), attracting critics and art lovers from all over the world with numerous exhibitions and artistic performances.

He declared the works to be "art from the bowels of Africa," deeply embedded in myth and memory. McEwen urged sculptors to refrain from realistic design. The results were expressive figures that he placed internationally under the term "Shona Sculpture" from 1968. McEwen recognized archetypes of their work in the bird sculptures of Great Zimbabwe and regarded the new art form as a renaissance of a "buried" culture – and an expression of a new African identity.

In 1968, McEwen moved the Workshop School to the Eastern Highlands and, partly to escape government surveillance, founded "Vukutu," an autonomous artists' colony, with sculptor Sylvester Mubayi. The bizarre, sculpture-like rock formations known as the Balancing Rocks became a source of inspiration for the collective. The site, formerly a sacred place to the Shona, was intended to give artists inspiration and access to the spiritual world of their religion. Joram Mariga, a former agricultural consultant from Nyanga and McEwen's master student, led the Vukutu-Nyanga workshop and became a mentor to an entire generation.

International interest in Shona Art increased, with collectors and patrons such as Alfred Barr, Tristan Tzara, and John Russell visiting what was then Rhodesia to view originals. McEwen organized an exhibition in the Musée Rodin in Paris in 1971. Nearly every piece was sold. Other exhibitions followed: Shona Sculptures of Rhodesia in London in 1972, and a show at MOMA in New York the same year. These exhibitions are considered milestones in the history of Shona Art.

While they gained recognition on the international art scene, the majority of the white public in their own country rejected them. After initial sympathy, they distanced themselves from McEwen's work. It was perceived as a provocation, the artists were defamed as a political group, and individuals were persecuted and imprisoned. Public hostility and declining financial support caused major difficulties for McEwen. He tried for years to secure room for artists – but by 1973, the political situation in Rhodesia had deteriorated to such an extent that he felt compelled to leave the country.

In retrospect, McEwen called "his" National Gallery Africa's first "dynamic museum," placing it on par with the spectacular Musée Dynamique in Dakar, which opened in 1966.

South African-born Roy Guthrie took over McEwen's legacy. After McEwen left the National Gallery, the museum's activities were severely curtailed in the 1970s and '80s.

The commitment of private sponsors became crucial. The bloody civil war, which lasted for more than 15 years, culminated in the independence of the new Zimbabwe in 1980. Many artists were sidelined, resigned, and gave up their work. Roy Guthrie provided moral and financial support to individual sculptors. Deep friendships developed between Roy Guthrie and Shona artists such as Henry Munyaradzi, Joseph Ndandarika, Nicholas Mukomberanwa, John Takawira, Sylvester Mubayi, Joram Mariga, Bernard Takawira, and Boira Mteki.

In the years that followed, Roy Guthrie began to organize exhibitions abroad. Their success gave the artists impetus and spurred on younger talent as well. During the first six years after independence, Roy Guthrie's Gallery Shona Sculpture – which later became Chapungu Sculpture Park – was responsible for all major international exhibitions of Shona Art. Today, the gallery owns the world's largest collection of Shona sculptures.

As a mentor and patron, Guthrie created unique “memorials” of Shona culture with Chapungu Sculpture Park in Harare and Loveland, Colorado. Guthrie saw the promotion, appreciation, and documentation of Shona Art as his life's work.

Sculpture has taken a new direction in Zimbabwe. Chapungu Sculpture Park in Harare is an academy, archive, museum, and park at the same time. The scholarship holders of Chapungu Sculpture Park do innovative work. Aware of their deeply rooted tradition in Shona culture and the dialog between generations, they seek new forms of expression.

The First Generation of the Zimbabwean Sculpture Movement includes Henry Munyaradzi, Nicholas Mukomberanwa, and Bernard Matemera, who created archetypes of Shona Art and are referred to as the fathers of the movement. They were internationally represented and their sculptures triggered in the 1970's a real “boom” on the art market. The spiritual orientation of the First Generation is explained by the Shona narrative – their works revolve around ancient traditions, rituals, folk tales, and memories, embodying values such as permanence and tranquility, conveying a sense of authority, dignity, and meditative power. Compact, solid volumes feature predominantly.

The subsequent second generation broke away from these motifs. To ensure the quality of the artworks, Roy Guthrie established at Chapungu Sculpture Park in Harare, a residency program with high admission requirements. The “ambassador” of Shona Art expected innovation from his artists: new themes and new forms. The most important representative is Tapfuma Gutsa, who freed himself from the artistic canon of the First Generation and developed his own style. His “alchemical” approach subverts traditions, and his choice of materials gives the pieces an almost shamanic power. His installations tell of life cycles, the slave trade, and power. Gutsa studied in London, among other places. The development of Zimbabwe's art scene after 1980 describes the shift from a “colonial modernism” focused on collective identity to a phase in which individual achievement was celebrated as a national achievement.

Under Roy Guthrie's care, a third generation developed: young artists setting out on a fresh path. They experiment with materials and show contrasting compositions. The abstract forms of their sculptural works visualize new interpretations of African myths.

Third-generation Shona artists are repositioning themselves and developing a postcolonial perspective with contemporary themes. They are deeply attached to their medium, stone, and understand sculptural work as a living dialog. They emphasize their Shona identity, but in their works, they point to sociopolitical conflicts, address poverty and disease, the breakdown of traditional structures such as marriage and family, and the lack of education. They tell of longings and personal feelings – some sculptures seem like a loud cry for love, freedom, and happy times. Today, individual artists are forced to emigrate to neighboring countries for financial reasons – especially South Africa – in order to sell sculptures. They maintain migrant status and remain connected to their families in Zimbabwe and the country’s culture. One of the few women among them is Agnes Nyanhongo, Zimbabwe’s best-known female sculptor. Her pieces focus on the roles and rights of women. The rejection of violence is of central importance to her. She sees the tradition of the Shona myths as a living heritage that she aims to pass on to future generations.

For over fifty years not only did Roy Guthrie inspire and encourage the artists but saw the need to preserve the artworks by collecting prominent sculptures to create the Chapungu Permanent Collection. This collection which has grown to the largest of its kind was created with the intention of conserving both the depth and cultural significance of the medium in order to showcase the rich Zimbabwean artistry.

“ I hope to end my days still doing what I set out to achieve in the last fifty years. That is to preserve important works of Zimbabwean sculpture, to document these works, and the lives of the artists concerned, to support the artists of Zimbabwe through the sale of their works, and promote their careers through exhibitions in and out of Zimbabwe and through documentation such as biographies, catalogs and books. In addition to organizing non-selling and well-documented overseas exhibitions of the finest works from the Chapungu Permanent Collection in museums, and outdoor botanic gardens and palace gardens.”

Roy Guthrie , 2022.

Henry Munyaradzi

DOB: 1931-1998

Place: Guruve, Zimbabwe

Henry was born in Guruve Zimbabwe. His father was a spirit medium who left the family when Munyaradzi was one year old and never returned. As a result, Munyaradzi was brought up by an uncle in a rural environment and had no formal schooling. After working for the village blacksmith, he then worked on tobacco farms as a carpenter and tobacco grader.

In 1967, whilst out of work, he discovered Tengenenge, a sculptor's community established by Tom Blomefield, an ex-tobacco farmer. There he established himself as an important member of the group.

Henry's sculptures are well sought after. The very abstract and linear faces, which have an unusual aura, are typical of his works. "A lot of times I start off just a stone, through the dialogue the images come from the stone. After it is finished, I contemplate it and then take from my experiences in life and find a name for the sculpture."

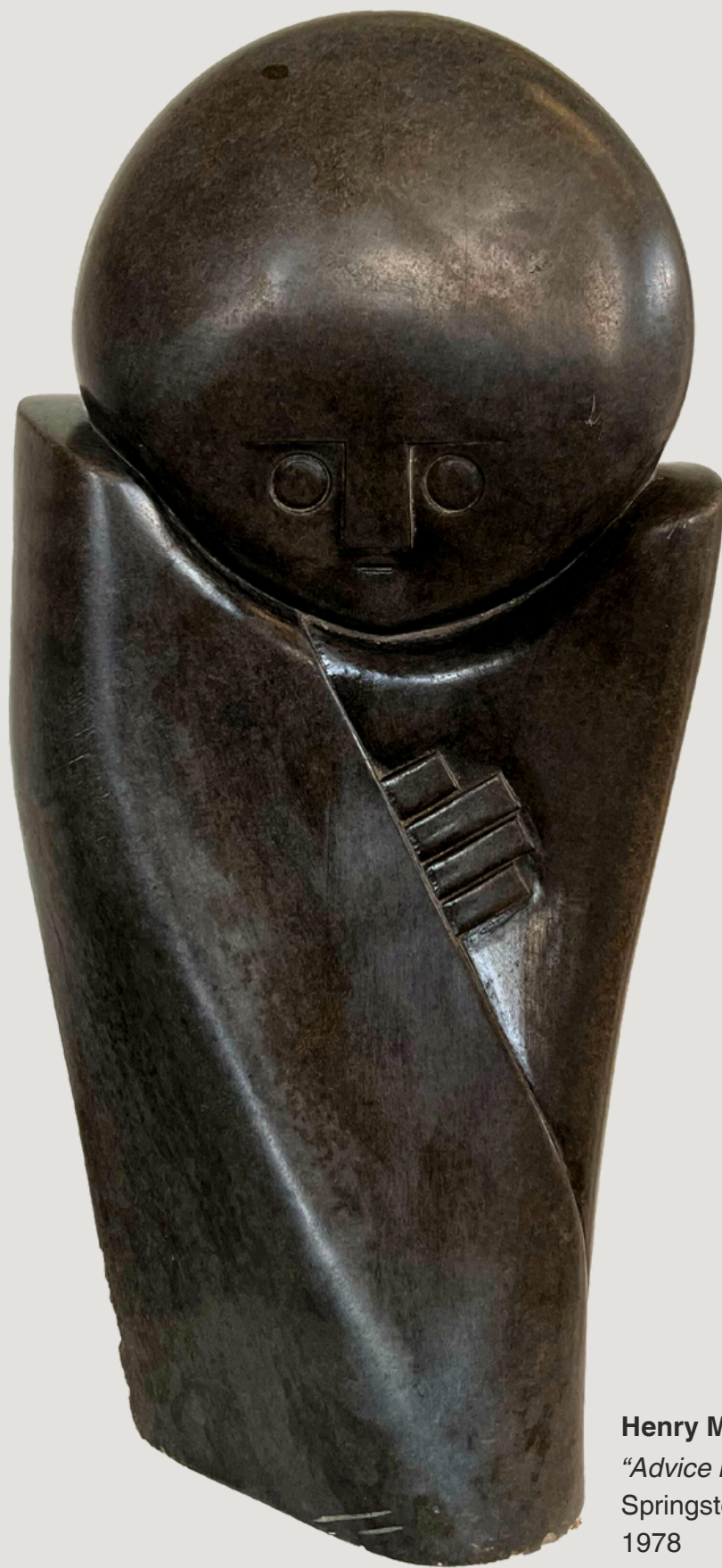
Henry won the Nedlaw Sculpture Exhibition in 1983, 1984, and 1985. In 1986 he was made a Special Invited Artist at the Annual National Exhibition because of his contributions to the art in Zimbabwe. In 1983 a special postage stamp in honour of his work was printed. Ever since his first exhibition at the National Gallery of Zimbabwe in 1968, his work has been exhibited extensively both nationally and internationally.



Henry Munyaradzi
"Lion Cub"
Springstone
1986
30cm x 46cm x 20cm
35kg



Henry Munyaradzi
"Arrow Head"
Springstone
1978
30cm x 25cm x 13cm
15kg



Henry Munyaradzi
"Advice From Sekuru"
Springstone
1978
59cm x 29cm x 16cm
36kg



Henry Munyaradzi
"Ant Eater"
Springstone
1971
25cm x 64cm x 17cm
21kg



Henry Munyaradzi
"Resting Bird"
Springstone
1978
45cm x 28cm x 16cm
30kg

Bernard Matemera

DOB: 1946 – 2002

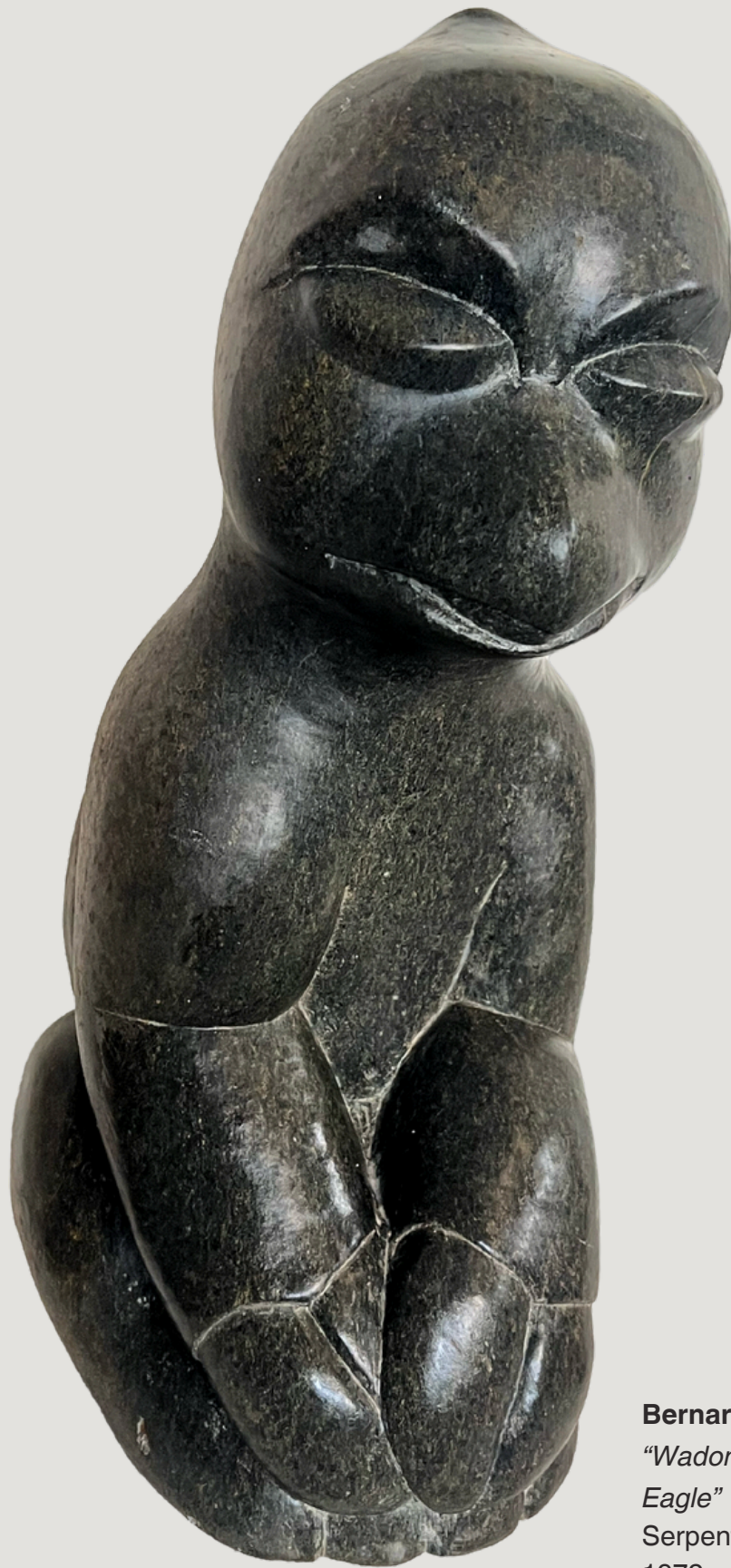
Place: Guruve, Zimbabwe

Bernard Matemera was born in Guruve, Zimbabwe, and was a founding member of the Tengenenge Sculpting Community. At school, Bernard excelled at wood carving, and in his youth as a cattle herder, he made clay figures. An early member of the Tengenenge Sculpture Community, he was one of the few artists who remained there during the War of Independence. He continued to live and work there. He was for many years the symbolic leader of the community.

At Tengenenge he quickly established an individual and powerful style for which he became famous for. His work is uncompromisingly African and his subjects are derived from people, animals, and dreams. F. Mor the author of *Shona Sculpture* describes Bernard's work in the following terms: "His African Neo-expressionism, often represented in enormous and deliberately grotesque dimensions, oscillates between the humorous and the tragic" Many of his subjects bear the mysterious physical trademark of three toes and three fingers- a recurring element in the artist's dreams, but an actual physiological fact amongst a remote ethnic group living in the Northern part of Zimbabwe. Some of his works focus on metamorphosis where man becomes animal and spirit. His monumental "Blind Man" which has toured all the great Botanic Gardens, begins each day with night and ends in darkness. He gropes for sight but never finds it yet in truth he sees us all through his ability to hear. He bears an inner strength that can guide us.

Celia Winter-Irving, a respected critic of Zimbabwean Stone Sculpture wrote " There is in these sculptures an unspent power and reserve of energy. They speak both of the force within them and the force behind them. They are indeed a celebration of the monumental"

Bernard's works are sought after and he is acknowledged to be one of Zimbabwe's greatest Master sculptors. His works which are highly acclaimed have been exhibited extensively. He received a prestigious major award at the New Delhi Triennale in 1986 and he won first prize in the Annual Heritage exhibitions at the National Gallery of Zimbabwe.



Bernard Matemera
*“Wadoma Man Becomes
Eagle”*
Serpentine
1972
45cm x 17cm x 27cm
29kg



Bernard Matemera

"Rhino Head"

Opalstone

1982

43cm x 15cm x 36cm

28kg



Bernard Matemera
"Point Head"
Serpentine
1975
35cm x 19cm x 28cm
25kg

Nicholas Mukomberanwa

DOB: 1940-2002

Place: Buhera, Zimbabwe

Nicholas was born in the rural district of Buhera, Zimbabwe. He was the son of his father's second wife. It was as a result of his artistic talent that Nicholas was offered a place at Serima Mission where he studied woodcarving under the enlightened guidance of Father Groeber. It was there that Nicholas's imagery of formal Christian worship was introduced and he created carvings depicting stories from the bible. He left Serima deciding to support himself as a policeman for fifteen years. At Serima "the seed of art was sown in my heart" and he spent his free time and evenings drawing. His work was seen and he was encouraged to visit the National Gallery where he became an early member of the Workshop School at the National Gallery. Frank McEwan was much impressed with his early work and encouraged him to sculpt full-time. Since those early days, he has become perhaps the most acknowledged sculptor of Zimbabwe.

At his one-man exhibition in London's Commonwealth Institute in 1983, Michael Shepherd of the Sunday Telegraph wrote: "A carver at the very top of this form- full of ideas and exhibiting all the sculptural and artistic virtues one could hope to see together. His name is Nicholas Mukomberanwa from Zimbabwe, but you can forget the word ethnic, for this is sculpture of world quality and interest, deeply human, spirited in every sense, and superbly skilled."

Until his sad death in 2002, Mukomberanwa continued to lead by creating exceptional sculpture of the highest quality. His work are characterized by the confident use of sharp lines, planes and abstract form.

"In an aura of colonial rule, Nicholas wore a gentle smile, but within him were roots of sculptural power reaching to where the universe stores its talents awaiting birth, They are born only when time and place are right and man makes bold to overcome his fate" Frank McEwan, 1989



**Nicholas
Mukomberanwa**
"Man in a Trance"
Verdite
1981
33cm x 13cm x 28cm
19kg



**Nicholas
Mukomberanwa**
"My Bad Memories"
Springstone
1979
85cm x 21cm x 21cm
56kg

John Takawira

DOB: 1938-1989

Place: Chegutu, Zimbabwe

John was born in Chegutu, Zimbabwe. He was greatly influenced by his mother who is depicted in his sculptures along with other important women in his life. He retained his traditional upbringing and beliefs and portrayed them endlessly in his sculpture.

At the age of twenty, he was introduced to sculpture by his uncle, Joram Mariga.

Frank McEwen noticed his remarkable talent with his work being exhibited in the National Gallery in 1963. When in 1969, Frank McEwen moved the school to Vukutu, John was to become one of the most important figures within its small community and in such powerful spiritual surroundings his work found freedom. Here he was able to lead a simple and purposeful life and his sculpture would develop, free from the pressures of commercialism and unnecessary interruptions. His work "Skeletal Baboon" was in 1971 exhibited by Frank McEwen at the Rodin Museum in Paris. Charles Ratton, one of the great experts on African Art Forms, considered the "Skeletal Baboon" with its almost pleasant grin to epitomize "the best art to come out of Africa in the last century". John was one of the first artists to experiment with the surface of the stone. In his main subject of women's busts, he combined polished smooth faces with unkempt but powerful natural rough streamlined hair. He continued to explore spiritual and personal depths. Willowy and fragile in appearance, his works embodied enormous spiritual superiority and strength.

John is considered by many as the doyen of the movement. He won many awards in the National Gallery Heritage exhibitions. on many occasions and He also has more work in the Permanent Collection of the National Gallery of Zimbabwe than any other artist. Prince Charles of the United Kingdom has collected his works.



John Takawira
*"Muroora/Daughter in
Law"*
Springstone
1984
61 cm x 26 cm x 25 cm
30 kg



John Takawira
"Promised in Marriage"
Springstone
1980
47cm x 27cm x 16cm
25kg

Sylvester Mubayi

DOB: 1942

Place: Chiota, Zimbabwe

After leaving school Sylvester worked as a tobacco grader and moved to Harare in 1966 to seek employment at the Chibuku Breweries.

Whilst in Harare, he visited the National Gallery where Frank McEwen's Workshop School had recently started, and saw the astonishing stone sculpture for the first time. A chance meeting with Tom Blomefield that same day led to the invitation to join the new sculptor's community at Tengenenge in Guruve Zimbabwe. He joined now-famous sculptors such as Bernard Matemera, Ephraim Chaurika, and Lemon Moses. At Tengenenge, he was fiercely independent and after two years broke away from the community to return to formally join the Workshop School at the National Gallery. Frank McEwen enlisted his help in establishing a rural community of a group of sculptors in Nyanga called Vukutu. In the magnificent mountains, Sylvester went on to create some of his most significant works. Frank McEwen described him in 1981 as "The Greatest Stone Sculptor of this century".

Dedicated to his own traditional beliefs and customs, Sylvester is inspired by the fusion of spiritual and earthly worlds and of human and animal iconography. He comments "I know my culture- I know how to supplicate my spirits."

Certainly, Sylvester is capable of creating works so powerful and uncompromising that one flinches before them and others so sensitive and tender that one is deeply moved.

A committed family and community man, he is as proud of the amateur football team he founded and supports as he is about his sculptural achievements.

He has exhibited extensively since 1968 in many parts of the world and has major collections in Europe and the USA. He is one of the few remaining First Generation Sculptors.



Sylvester Mubayi
"Bird Protects Man"
Springstone
1982
29cm x 42cm x 23cm
39kg



Sylvester Mubayi
"Man Protects Rhino"
Springstone
1973
41cm x 22cm x 23cm
23kg

Colleen Madamombe

DOB: 1964-2009

Place: Harare, Zimbabwe

Colleen was born in Harare, Zimbabwe. She is considered one of the best female artists of Zimbabwe and for the years 1995-1997, she won the award for Best Female Artist of Zimbabwe.

Her drive and hard working determination proven so evident in her sculpture, has ensured her own very individual style and choice of subject matter. Her themes are on womanhood- from young girls, through pregnancy and motherhood to the authority of the tribal matriarch. She admitted to tackling experiences with which she was personally familiar, so much of her work has concentrated on mother and child relationships and the associations of pregnancy and birth. Apart from the emotional and spiritual side of women's lives, Colleen was also fascinated by the physical movement and power of women.

Colleen was a friend and professional colleague of another successful woman sculptor, Agnes Nyanhongo. Together they have pioneered as being the leading woman sculptors of Zimbabwe.

Colleen's works are predominantly in hard black Springstone, often using the outer blanket of the stone and creating many different textures to contrast with the polished surfaces. Her major works include, "*The Birth*" and "*Welcome*" which are exhibited at the Chapungu Sculpture Park in Loveland Colorado. Her works have toured the International Botanic Gardens of Germany, The Netherlands, the United Kingdom, and the USA.



Colleen Madamombe

"Welcome"

Opalstone

2002

29cm x 30cm x 17cm

18kg



Colleen Madamombe

"Brewing Beer"

Springstone

1994

34cm x 25cm x 33cm

36kg

Boira Mteki

DOB: 1946-1991

Place: Harare, Zimbabwe

Boira was born in Harare, Zimbabwe, and was taught at school by Canon Patterson where he excelled at painting. Boira was one of the founder sculptors of Frank McEwen's National Gallery workshop School. In 1962 he started sculpting using the hardest stones and encouraged other artists to move from soft soapstone and steatite to hard serpentines, springstone, limestone, and granite.

Boira joined Chapungu Sculpture Park when it first opened in 1985. There he began the most ambitious sculpting of his career. He is known for his monumental heads, made out of hard granite or dolomite, often with large areas exposed and unworked. He was highly respected by his peer, Joram Mariga who said of him "Boira is always proud of and acknowledges the success of others"

Uli Beier, the acknowledged German Art promoter and writer, in his book *Contemporary Art in Africa* (1968) described Mteki as the most important artist of the emerging workshop school of the National Gallery.

Small in stature with a much troubled personal life, he has left a legacy of exceptional powerful sculpture.



Boira Mteki
"Village Elder"
Limestone
1984
35cm x 21cm x 36cm
35kg



Boira Mteki
"Husband and Wife"
Serpentine
1981
27cm x 8cm x 10cm
7kg

Joseph Ndandarika

DOB: 1956 -1991

Place: Harare, Zimbabwe

Apprenticed as a youth to his grandfather, a famous traditional healer, Ndandarika later became one of the earliest members of the workshop school at the National Gallery.

McEwan, also a very talented painter, described Ndandarika as a universal genius who has worked in every possible medium. He was always a leader in his field and exhibited extensively both nationally and internationally having works in important collections worldwide. He dedicated himself to portraying in stone many of the cultural beliefs of his people, and much of his subject matter dealt with this aspect, but he was also a master of human expression and interaction between people. Certainly one of Zimbabwe's major talents whose works are still widely sought after, and whose influence is still strongly felt.



Joseph Ndandarika
"Protecting Mother"
Serpentine
1984
11cm x 36cm x 41cm
38kg



Joseph Ndandarika
"Lonely Man"
Serpentine
1984
58cm x 22cm x 17cm
31kg



Joseph Ndandrika
"Warthog Head"
Springstone
1986
19cm x 12cm x 27cm
7kg

Kakoma Kweli

DOB: 1908-1995

Place: Angola

Kakoma Kweli was born in Angola and began sculpting over the age of 70. He was encouraged to sculpt by Tom Blomefield at Tengenenge when his relative and prominent sculptor, Makina Kameya, tragically passed away at Tengenenge and he stayed there and took over Kameya's stand. For thirteen years he lived and sculpted in the Tengenenge artist community until his death. Formally a Likishi Angolan Dancer his sculptures made from a stone common at Tengenenge, steatite, stylistically depicts village elders especially women with their simplistic angular facial features.



Kakoma Kweli
"Ambuya/Grandmother"
Steatite
1995
52cm x 28cm x 20cm
35kg

Joram Mariga

DOB: 1927-2000

Place: Chinhoyi, Zimbabwe

Joram was born near Chinoyi in Zimbabwe. As a child, he observed his father and brother carving wood for pleasure and his mother made “open fire” ceramics. He started carving wood at the age of nine and, at school, he joined the woodworking class. In later life, he taught wood carving to family and friends including his nephew John Takawira.

Joram’s career is inextricably linked with the beginning of Zimbabwean stone sculpture. Joram became one of the founding members of the Nyanga Group. He is reputed to be the first artist to start carving soapstone in Zimbabwe and is considered by many to be the Father of Zimbabwean Stone Sculpture. When he was a qualified agriculturist and working in Nyanga, “some tractors grading the road turned up a piece of soapstone, greenish in colour and about the size of a peach seed. I scratched away at this soap-like piece and then decided to find out where it came from. I roamed around and found the source, took away a bigger piece, and started to carve stone for the first time; little things to please myself”

An influential and inspirational figure in the development of stone sculpture in Zimbabwe, he taught and encouraged many to sculpt. With direct teaching from his Nyanga studio, artists such as Chrispen Chakanyuka (whom himself played a vital role in the emergence of the Tengenenge Sculpture Community), John Takawira, Bernard Manyandure, Kingsley Sambo, Moses Masaya were “whispered the gospel of sculpture”.

In Frank McEwen’s Workshop School at the National Gallery, Joram was one of the best attendees. Frank recalls that “Joram initially brought me a little milk jug carved in soft stone but later when asked by McEwen whether he could make something for your own family, Joram produced a sculpture rich in his African culture- A figurine in a static frontal pose, with its visage staring into eternity- almost pre- Columbian in nature but with no influence of that period of art”

Joram has exhibited extensively since 1962 and participated in all the major group exhibitions. His sculptures often portray strong messages and stories and despite their clear, accessible appearance, contain great depth and innovation.

“Whatever is said of the history of the movement, there has never been any doubt about Joram’s position as an initiator and source of inspiration” Joceline Mawdsley, 1994

“Joram is a true Ambassador of his country. His pride in Shona Culture through his work is undeniable. His sculpture eloquently portrays a unique, sometimes mysterious system of belief and tradition” Roy Guthrie 1994.



Joram Mariga
"Spirit Blessing"
Springstone
1990
79cm x 14cm x 26cm
47kg



Joram Mariga
"Metamorphosis"
Lepidolite
1981
45cm x 17cm x 28cm
23kg

Damian Manhuwa

DOB: 1952-2008

Place: Rusape, Zimbabwe

Damian was born in Tanda Communal Area, Rusape District, Zimbabwe, and was educated at St Michael's School in Headlands. His father Fabian Manhuwa, a wood carver, introduced Damian to carving which he took up at school.

In 1969, inspired by Joram Mariga, the Father of Zimbabwean Stone Sculpture, Damian started to make stone sculptures and joined the National Gallery Workshop School where he stayed until 1971.

His sculptures were chosen to be part of the exhibition in the Rodin Museum, Paris in 1971. This exhibition was organized by the National Gallery of Zimbabwe under the directorship of Frank McEwen. His subject matter is drawn principally from African Cultural Traditions and his versatility is shown in the animal forms he was also able to create. He was strongly influenced by nature and his works are often highly polished with a serene use of line and graceful composition.

In 1973, he became a bus driver and carved in his spare time but in 1980 he was drawn back to sculpting and became a full-time artist. Since 1970, he participated in major exhibitions organized by Chapungu Sculpture Park in Museums and Botanic Gardens. His works can be found in important collections throughout the world.



Damian Manhuwa

"Resting Spirit"

Verdite

2001

29cm x 44cm x 38cm

28kg



Damian Manhuwa
"Descending Spirit"
Springstone
2008
21cm x 59cm x 26cm
25kg

Fanizani Akuda

DOB: 1932-2011

Place: Zambia

Fanizani Akuda was born in Zambia and came to Zimbabwe in 1949 and became a much-loved and respected member of the Sculpting Community.

He received no formal schooling and after working as a basket weaver, cotton picker, brickmaker, woodcutter, and cattle herder, he came to Tengenenge where Tom Blomefield asked him to try his hand in sculpture. He refused, saying he was not able to do such work, but agreed to dig 30 tonnes of stone for other artists. When finished, Blomefield paid him and handed him a bag of sculpting tools, asking him again to try.

His early works reflect a distinctive style, which has become his trademark. Softly rounded forms, eyes slit horizontally, an acute perceptiveness, and a sense of humor, gives his work immediate appeal. He lived many years among the most important sculptors of Tengenenge. In the later part of his life, he lived in Harare with his wife Elina and seven children. He has exhibited extensively and has a devoted body of collectors worldwide.

One of his prominent works Happy Family is located in the Pacific Islands biome Conservatory.



Fanizani Akuda
"Snake Family"
Springstone
1990
50cm x 20cm x 17cm
17kg



Fanizani Akuda
"Python Takes Man"
Cobalt Serpentine
1990
45cm x 29cm x 31cm
35kg



Fanizani Akuda
*"I Know You Have Stolen
My Eggs"*
Springstone
1985
50cm x 28cm x 17cm
24kg

Albert Mamvura

DOB: 1954-1997

Place: Rusape, Zimbabwe

Albert Mamvura was born in Buhera, Zimbabwe, and received his schooling at Mukumbe Mission where he was trained as a carpenter. He was the cousin of Nicholas Mukomberanwa a prominent internationally recognized sculptor who instructed Mamvura in the techniques of sculpture in 1975 and encouraged him to pursue a career as a professional sculptor. Mamvura was inspired by his cousin and most of his themes portrayed close family relationships in the Shona society.

He took part in many international Chapungu exhibitions the 1991 Spirit in Stone exhibit at the Cleveland Museum of Natural History.



Albert Mamvura
"My First Born"
Serpentine
1972
59cm x 26cm x 23cm
35kg



Albert Mamvura
"The Spirit Beer"
Serpentine
1974
51cm x 20cm x 20cm
28kg

Bernard Takawira

DOB: 1948-1997

Place: Nyanga, Zimbabwe

Bernard is the younger brother of John Takawira. Bernard is also considered amongst the most important sculptors of Zimbabwe and his death was a sad loss. Third born of six children, his mother played a prominent role in his life as his father was often absent for work. His mother's influence in his sculptures is deeply reflected in the themes of his and his older brother John's works. Bernard was an Agricultural Advisor to the government after leaving school but was encouraged by John to try carving stones. John introduced him to Frank McEwan who was running a workshop in Vukutu in the eastern highlands of Zimbabwe. In nearly forty years as an artist, he won many awards and traveled extensively.

A deeply committed Christian he philosophized about life and traditional cultural values as opposed to Christian beliefs, often translating his thoughts into powerful and evocative stone sculpture. His works were of exceptional quality and stature depicting themes such as patience, humility, and integrity.



Bernard Takawira
"Strong Woman"
Springstone
1994
82cm x 17cm x 17cm
15kg



Bernard Takawira
"Unhappy Mother"
Opalstone
1982
53cm x 13cm x 10cm
10kg

