

CULTURE AND ENVIRONMENTS

**An Exhibition of Sculpture
from the Chapungu
International Stone Sculpture
Workshop 1996**

Imba Yematombo Exhibition Arena
Chapungu Sculpture Park
Harare

26th April - 28th April 1996

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FOREWORD

Few sculptors in Zimbabwe have received formal art education, having normally ventured into sculpture as a result of family tradition or as an assistant to senior sculptors.

First generation artists were encouraged and supported by Frank McEwen and Tom Blomefield and, in some instances, the Mission schools. The National Gallery's B.A.T. workshop provided further encouragement and modest training. There have been a few other opportunities in recent years with the British Council awards for Tapfuma Gutsa to train in London and Arthur Fata to study in Sophia, Bulgaria. Artists' initiatives have also recently taken place, such as the Pachipamwe Workshops (1993-1995).

Through the Chapungu Sculpture Park Residency Programme, we have tried to provide an opportunity for between ten and fifteen local artists to work in an environment conducive to original creativity, during which time they enjoy a degree of security not achievable outside a protected environment.

In order further to broaden the experience of such artists, it was decided that the interaction between local and overseas artists, within the framework of a practical workshop, would provide valuable learning opportunities for all involved. This has already proven to be the case during demonstrations held at recent Chapungu exhibitions in Germany and Holland, and through international workshops attended by Zimbabwean artists including the South African Biennale and Africa '95, held in London last year.

2 The objectives of our workshop were to encourage and develop interaction and dialogue between artists from different countries, cultures and backgrounds. Such an event fosters opportunities for greater understanding of the language and purpose of sculpture, thereby offering the potential for meaningful and successful work during the program. It also provides a platform for discussion and criticism, presentation and perception within both a local and international context.

The artists selected from overseas to join the workshop came from five countries and had a variety of experience and interests, ranging from performance art, wood and mixed media work and stone carving. The artists from Zimbabwe represent a cross section of experience reflecting the development of the work from its origins to the present day.

We welcome all participants and feel that much has been learnt by all involved. The freedom of direct, intuitive carving has been envied by many of the overseas artists, and an increased awareness of issues of sculpture, its purpose and function within a wider audience has been investigated during slide presentations and discussions.

I feel that the workshop has broadened the experience of all involved, as well as producing some interesting work. Many friendships have been made between artists of different countries and these, I'm sure, will develop in future years.

Our thanks go to all those involved in the workshop and particularly to Wilson Mesha, for the long and demanding hours spent assisting the artists over the last month.

Jerry Mawdsley

Curator of the Permanent Collection and Workshop Organiser

MYRIAM DO O CAEIRO BARGETZE (LIECHTENSTEIN)



Myriam was born in Triesen (Liechtenstein) in 1963 and in 1980 attended an art foundation course in St. Gallen (Switzerland). She then specialized in sculpture at the Innsbruck Technical Institute (Austria) from 1981 and graduated in 1985. The following year she went to Paris (France) intending to continue her art studies there. However she met Hector Solari, an Uruguayan, who encouraged her not to undergo any further art education but to work on her own. They then began creating performances together; the themes behind these were mostly connected with the human body, life, death and religion.

"My art is a diary written in cycles. In terms of a cycle, many changes take place. It was always important for me to be open to challenges and look at them as the ignition of creation.

Here in Zimbabwe, I have discovered a new approach to the medium of stone. I have never liked the 'static' aspect of sculpture and the fact that it demands that the viewer move around the object. In my performance work I have tried to put the observer into the centre; to let the creative process move around them and integrate them into the event. This medium of art has brought me to the conclusion that the biggest sculpture that we work on during this lifetime is ourselves."

1. "Mambakwedza (Dawn)"

"As a Baha'i, I believe that the dawn of a new era has broken and with it, a new civilisation and culture will develop. This light has just been born and has begun to arise. When we look into the sleeping face of a new born baby, we are reminded that our origin is a spiritual one."

2. "Kuratidza Zvedutoga (Revealing Secrets)"



Dawn, Mambakwedza (Dämmerung)

Material: Springstone, dunkelgrüner Serpentin
Entstanden: 1996 Harare in Zimbabwe
Gewicht: 98 Kg
Grösse: 45x45x45
7.500.-

Dawn, auf Shona *Mambakwedza*, eine der Landessprachen Zimbabwes, ist ein Werk das ich vorallen Dingen dem Anbruch dieses neuen gestaltenden Zeitalters widmete. Als Baha'i glaube ich, dass ein neues Zeitalter angebrochen ist, indem sich eine neue Zivilisation und Kultur entwickeln wird. Die Geburt dieses Neuen Zeitalters wurde schon im letzten Jahrhundert von dem Stifter einer neuen Weltreligion, Baha'u'llah, angekündigt.

Wenn wir in das Gesicht eines schlafenden Kindes blicken, erinnert es uns an unsere Herkunft, welche geistiger Natur ist. Sowie auch das Neugeborene alle Werkzeuge für seine Existenz in dieser Welt mitbekam, so sind auch die Werkzeuge für diese neue Weltkultur bereits angelegt.

Dieses Werk *Dawn*, wurde im April diese Jahres, anlässlich eines Steinbildhauer-symposiums im Chapungu Sculptur Parc in Harare, ausgestellt.

