

TINGATINGA

2010 KITSCH or QUALITY

Bicycle enamel on board & canvas



TINGATINGA

2010 KITSCH or QUALITY

Bicycle enamel on board & canvas

Tine Thorup
Cuong Sam

thorupART, Copenhagen, Denmark

Produced for TINGATINGA: KITSCH or QUALITY
By thorupART

EXHIBITION

Concept
thorupART

Management
Hanne Thorup

Curator
Tine Thorup

Location
Rundetaarn
Copenhagen, Denmark
03.07 - 22.08.2010



CATALOGUE

Authors & editors
Tine Thorup
Hanne Thorup

Editing & proof reading
Chitra Sundaram

Design
Cuong Sam

Front cover image
Jungle Flowers, 2009
by David Mzuguno

Back cover image
Animal Safari (detail), 2010
by Lewis Stephen Mseza

©2010 thorupART
Published by thorupART
Denmark, 2010

Artworks
©the artists

Photographs of artwork
©2010 Svend Erik Sokkelund
unless otherwise indicated

Portrait photographs
©2010 Dorthe Friis Pedersen
unless otherwise indicated

ISBN 978-87-992635-1-6

PARTNERS & SPONSORS



L.F. Foghts Fond



B U P L

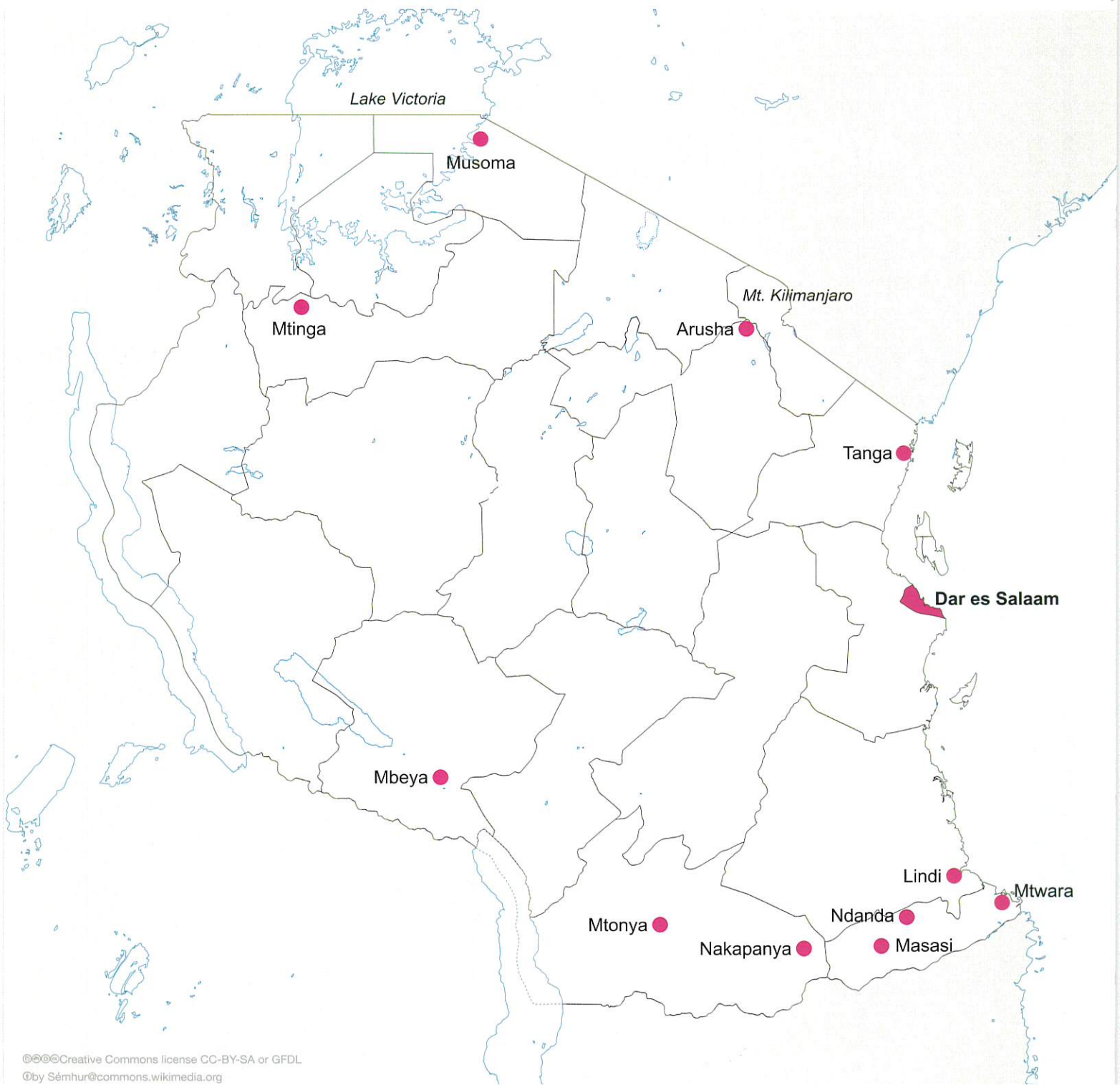


Flügger farver

Contents

Map of Tanzania	4	E.S.Tingatinga †	28
		Abbasi	34
Foreword	6	Abdallah	36
Acknowledgements	7	Adeusi †	38
Introduction	8	Ajaba †	40
		Akilimari	42
The Brilliantly Coloured Ostrich	15	Amonde	44
The Story of Bicycle Enamel Painting from Tanzania		Amury	46
Merete Teisen		Bushiri †	48
		Charinda	50
		Hassani	54
Off the Walls to Hard Board and Canvas	20	Iddi	56
What inspired Tingatinga?		Jaffary †	58
Hanne Thorup & Chitra Sundaram		Jonas	60
		Kambili	62
A Brief Note on Wall Paintings in Africa	23	Kilaka	64
Hanne Thorup & Chitra Sundaram		Lewis	66
		Lilanga †	68
		Mbuka	70
		Mitole	72
		Mkumba	76
		Mpata †	80
		Mruta †	82
		Msagula †	86
		Mzuguno †	88
		Omary Ally	92
		Peter Martin †	96
		Rubuni	98
		Saidi	100
		Saidi Omary	102
		Sayuki	106
		Sey	108
		Tedo †	112
		Zuberi	114

A world map showing the continents of Africa, Europe, Asia, and Australia. A red dot is placed in East Africa, specifically in the region of Ethiopia and Somalia, indicating the location of the study area.



TINGATINGA

2010

KITSCH or QUALITY

Bicycle enamel on board & canvas

Foreword

I bought my first Tingatinga paintings in 1978 in Nairobi. The paintings were not by E.S.Tingatinga, but by his youngest half brother, Simon Mpata, who had settled in Nairobi after E.S.Tingatinga's death in 1972.

These paintings, a zebra on a red background, two birds, lizards making love and shetanis (spirits) performing a healing ritual, have brightened my walls ever since. In the process of identifying original paintings by E.S.Tingatinga for the exhibition, it has been amazing to discover that many people in Denmark who bought Tingatinga paintings in the early seventies still enjoy having these paintings on their walls.

A visitor to a smaller Tingatinga exhibition we had organised some years ago bought a painting of two smiling giraffes. The following year she wanted to buy one more, saying: "Every morning when I wake up I look at the giraffes and they make me happy". This seems to be a recurring sentiment among owners of Tingatinga paintings, and is certainly true for myself. The desire to share the delightfulness of Tingatinga with a wider audience played a role in our decision to organise a larger Tingatinga exhibition.

TINGATINGA: KITSCH or QUALITY *bicycle enamel on board & canvas* is a retrospective exhibition showing the work of 36 Tingatinga artists. Paintings from the 1970s by E.S.Tingatinga and the small group around him, as well as those by the next generation of painters, have been loaned to the exhibition by private collectors. New paintings by the current generation of artists are also presented. The exhibition includes works of the world famous Tanzanian sculptor George Lilanga, by courtesy of Christa's Fine Tribal and Modern Art Gallery.

The exhibition aims to present Tingatinga artists and the development of one of the first modern, African painting styles, its founding 40 years ago and the progression of the art style since E.S.Tingatinga painted his first distinct works. The exhibition also aims to present a different picture of Africa, as a continent of rich creativity and talented artists, rather than one where its people are only subjects of poverty and deprivation.

When the late E.S.Tingatinga first took up painting in order to improve his economic situation, he could hardly have imagined that 40 years later his name would represent a whole school of Tanzanian art. On the other hand, Tingatinga was a talented man with vision, generosity and a strong will and character. Perhaps it would not have surprised him that his special style of painting African animals and figurative images would inspire so many artists to develop and enhance their own artistic expression and provide income for hundreds of artists and their families, as well as be a delight to so many viewers.

Hanne Thorup
Director, thorupART

Acknowledgements

It takes a great number of people to make an exhibition a reality and this Tingatinga exhibition is no exception. A lot of dedicated people have contributed their time and efforts to make it possible.

The Tingatinga exhibition as well as the accompanying exhibition catalogue would not have materialized without a number of collaborating partners, whom we would like to thank: The Round Tower, for opening their doors to a contemporary African art style, The Tingatinga Arts Co-operative Society (TACS) Dar es Salaam and its manager Daniel Augusta, and Yves Goscinny, promoter of Tingatinga art over many years and former owner of La Petite Galerie, Dar es Salaam, who has contributed a range of current paintings to the exhibition.

The exhibition includes a retrospective section showing original paintings by E.S. Tingatinga and works of the painters who followed him. For this we owe special thanks to all the private owners who have loaned their paintings to the exhibition, often taking paintings off their living room walls in order that they may grace the walls of the exhibition instead. Without these paintings it would not have been possible to put together a retrospective exhibition.

Thank you to photographer and anthropologist, Dorthe Friis Pedersen who has been our working partner from early on in the exhibition planning, sharing thoughts and concerns as well as lows and highs, and whose photographs of Tingatinga painters and their work provide a unique perspective. Thank you for your enthusiasm, hard work and optimism.

Likewise we would like to thank social anthropologist and photographer, Jesper Kirknæs, who together with his wife, Birthe Kirknæs has shared his knowledge about Edward Saidi Tingatinga and Tanzania with us. His photographs give a special insight into the early days of Tingatinga.

Christa's Fine Tribal and Modern Art Gallery has added a distinct dimension to the exhibition by loaning a number of tongue-in-cheek sculptures as well as paintings and metal work to the exhibition by one of Tanzania's most famous artists, George Lilanga.

For invaluable assistance in the making of the exhibition catalogue we owe our gratitude to manager of TACS, Da-

niel Augusta for, amongst others, his efforts in the collection and translation of moving and inspirational life stories of a number of Tingatinga artists. Thank you to the artists who have let us share their stories. For translation, editing and proof reading assistance our profound and enduring thanks go to Chitra Sundaram. Thank you also to photographer Svend Erik Sokkelund and Karen Morh Sokkelund for the professional photographing of the artwork, without which there would not be much to see on the next pages.

A heartfelt thanks go out to our funders: Centre for Culture and Development, Ministry of Foreign Affairs (Danida's oplysningsbevilling), L.F. Foghts Fund, BUPL (The Danish National Federation of Early Childhood Teachers and Youth Educators), as well as the Danish companies: Fan Milk International, Cimbria Unigrain, Semco Maritime, UNICOOL and Flügger.

A special thanks to Ambassador, Ole Blicher Olsen, who has, once again, tirelessly contacted Danish companies working in Africa for support for the exhibition.

For ideas, support and other invaluable assistance a number of people deserve a special mention; thank you to: Rachel Kessi, owner of Mawazo Gallery Dar es Salaam, Professor Elias Jengo of the Fine Art Department at the University of Dar es Salaam, Ambassador Birgit Storgaard Madsen, Lise Kaalund Jørgensen, Margit Bjældager, and John Malmberg.

Of course our deepest gratitude goes to the talented and inspiring Tingatinga painters of Tanzania, who keep the Tingatinga tradition alive despite their daily struggles – without them there would be no exhibition.

Introduction

It is not often that one comes across a contemporary African art style, but Tingatinga has, with the help of a steady stream of western clients, but without much interest from the international art world, managed to cement itself as just that, a contemporary African art style.

However, attempts to define things African within western concepts seldom succeed. This is also the case of the Tingatinga style, which, seen with western eyes, sits uncomfortably between art, craft, kitsch and commodity.

Tingatinga painters produce original, evocative and engaging art, but they also copy, duplicate and reproduce their own and other artists' paintings. The latter sometimes with consent and sometimes without. Tingatinga has found its way onto everything from T-shirts to tea trays, and these two points have earned Tingatinga painters a somewhat tarnished reputation as artisans devoid of originality, producing airport art for the many tourists looking for an inexpensive souvenir to take home. This reputation overshadows the creativity, talent and originality of many Tingatinga artists, and is also the result of the perception that duplicating and copying are unsavoury in terms of the making of true art.

The Tingatinga style has grown and changed enormously since Edward Saidi Tingatinga painted his first lone animals on pieces of ceiling boards, yet it is not difficult to recognise a Tingatinga painting. The style has maintained its focus on nature, the immediate surroundings and experiences. Visually the style has become more decorative and stylised, but remains colourful and radiant with a high gloss finish that places focus on the surface, and an unshamed emphasis on its two dimensions.

When Tingatinga artists work they paint from 'painting designs' and they do not always see copying and duplication as the anathema that it has become in the West. Developing a painting with a new design can take weeks of full time work, whereas a painting based on an already existing design might take a few days to complete, depending on size and detail. Once a new painting design has been completed a painter can use the design over and over, duplicating the design or adding variations. A painter can choose to allow another painter to use his/her design, and it is not uncommon to see almost identical paintings by two different painters. Ask around though, and you will quickly be told who originated the design. Having other painters use your design is, sometimes though not always, seen as a testament to its quality. Some may classify this approach as handicraft akin to a ceramicist throwing pots from a tried and tested design, but at the core of Tingatinga art are the paintings; evocative, vibrant, original in their own right, non-utilitarian in nature, and they refuse to comply with this classification. The question remains whether something is artless and unoriginal because it can be duplicated?

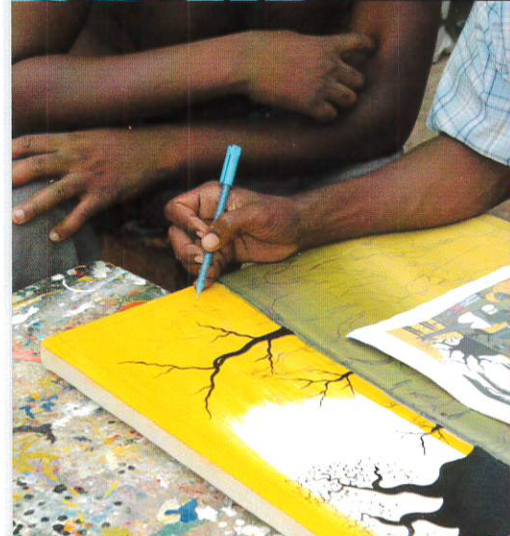
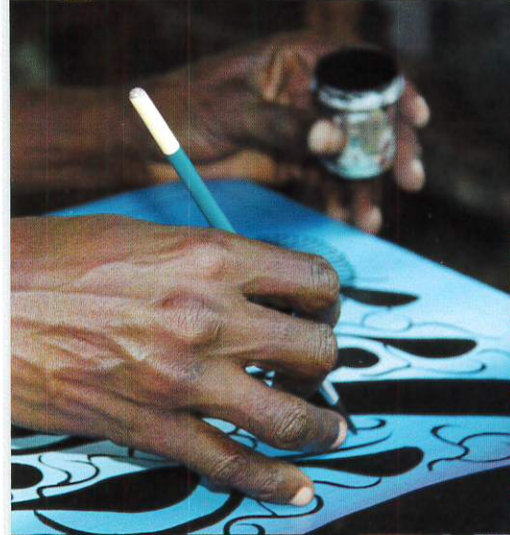
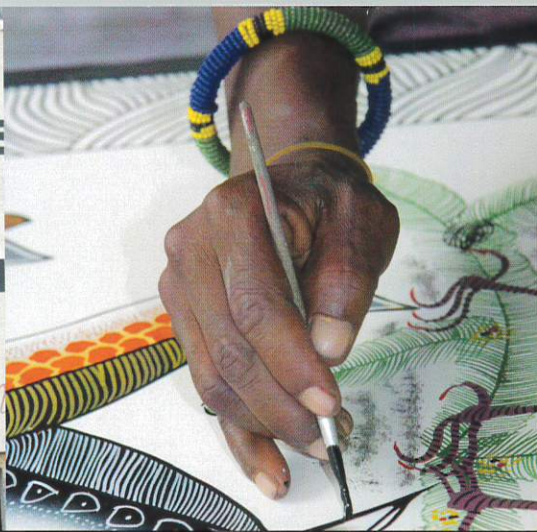
Tingatinga painters are not typical artists in the contemporary western sense. They come from rural Tanzania, often have only a few years of schooling, and rarely speak any English, speaking only the national language, Swahili. They paint to survive and sell their paintings to pay for their children's school fees. Like many of their countrymen, they die prematurely of malaria, TB, AIDS or cancer. With an unusually high occurrence of throat and lung cancer their health is most likely compromised by the toxic paints they use and by the lack of ventilation in their work spaces. All this, however, does not mean that Tingatinga painters merely work to put food on the table. Many painters have sought out careers as painters because they want to do what they love. It does mean, however, that the paintings they produce, no matter whether they are copied reproductions or artistic and original, become very visible as a product and a commodity. Although art in the West is obviously a commodity, this has become obscured by the status of art in modernity. Art can justify prices far beyond its material worth due to its claim to ephemeral values such as originality and authenticity and creativity, ensuring that art is perceived as much more than a commodity. Tingatinga jabs at this understanding; due to the circumstances of Tingatinga painters a Tingatinga painting's value as commodity is much more insistent than its expression as art.

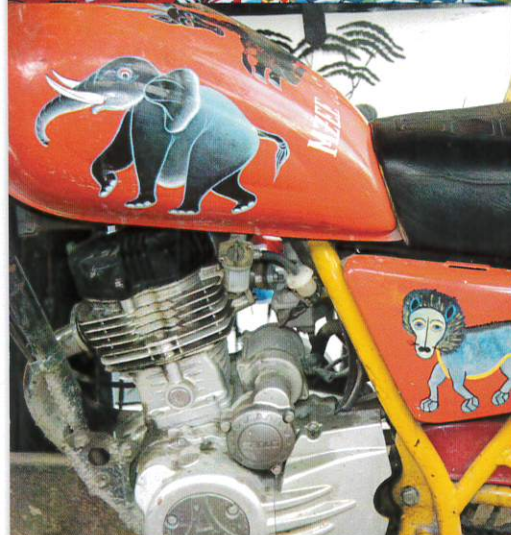
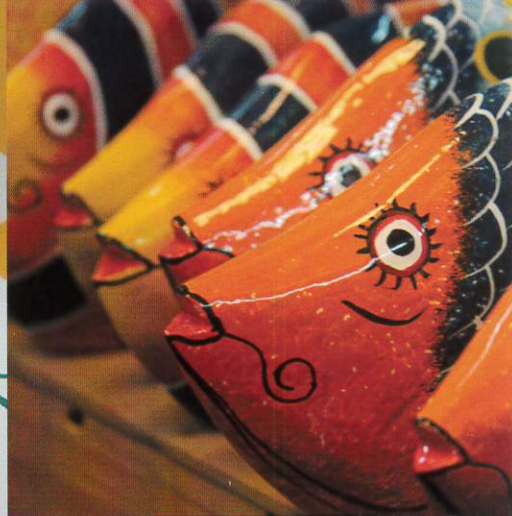
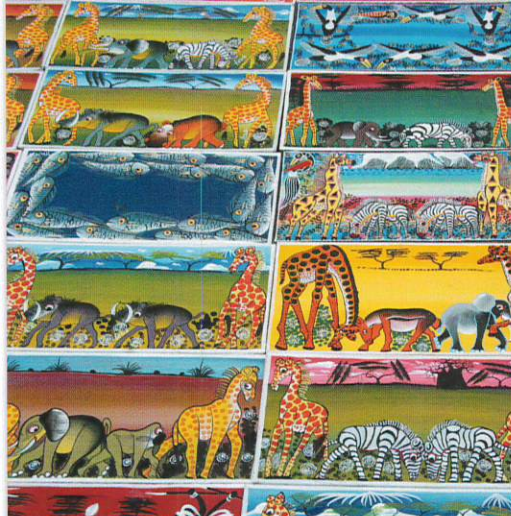
The exchange of money, especially when close to the actual value of the production of a painting, taints the image of art, as does the copy and the duplicate, and Tingatinga painters are guilty on both accounts. Yet somehow it is hard to dismiss the originality and uniqueness of Tingatinga art. The Tingatinga style's resistance to classification reminds us that what we perceive as art is the result of a predominantly western construction that has become so established and engrained that it is perceived to be the only possible definition, becoming the benchmark of art, originality and authenticity.

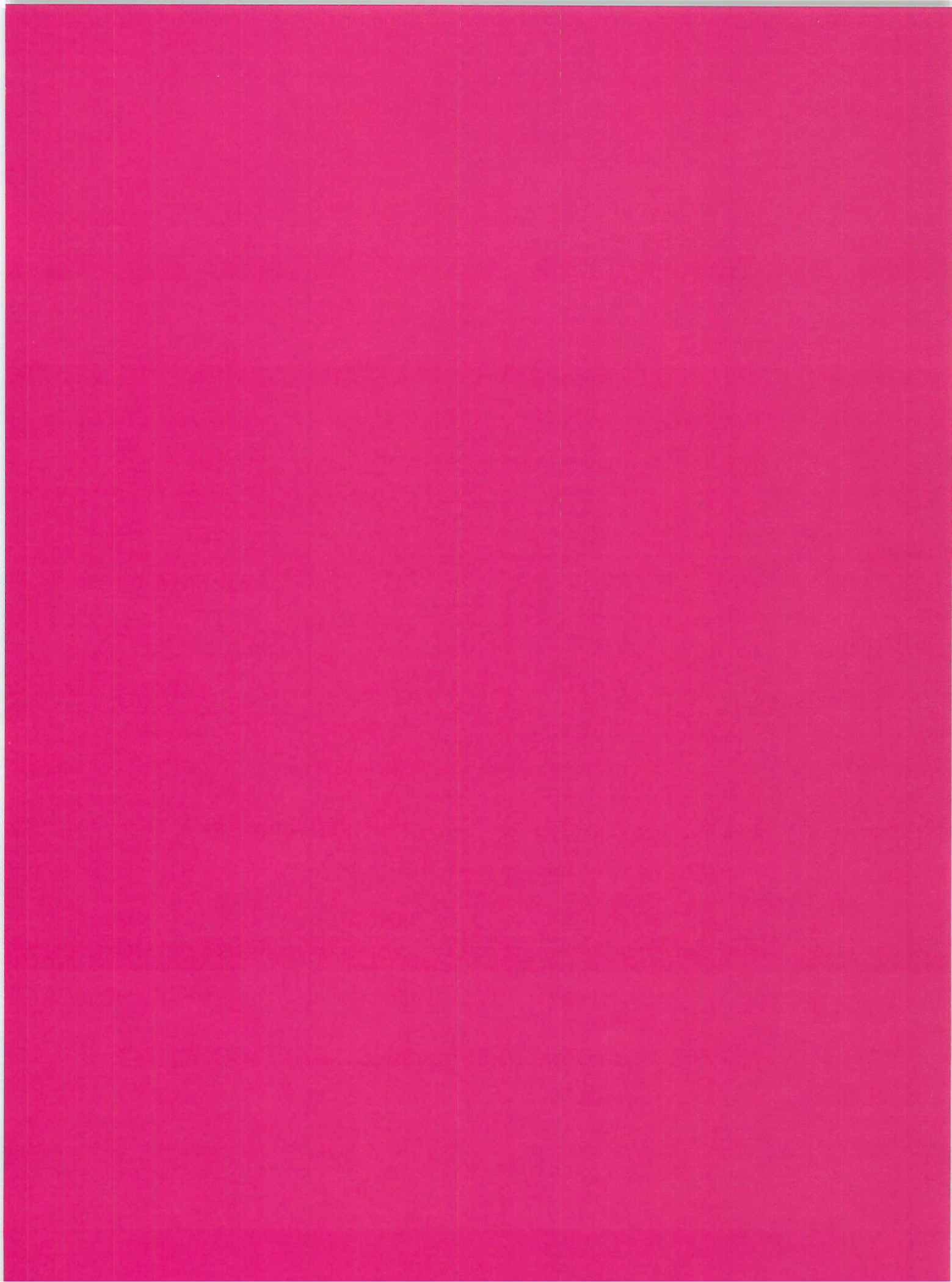
The many people that have bought Tingatinga paintings over the past 40 years, helping to establish the style and provide grounds for its development, and who continue to hang these paintings on their walls, can be seen as a testament to the appeal and validity of Tingatinga art, however you may chose to categorise it. But more significantly, it is essential to recognise that Tingatinga encompasses a spectrum from kitsch to art, from artisan to artist, and just as is the case of many other art styles, exceptional talents emerge from its continued practise.

Tine Thorup
Exhibition Curator

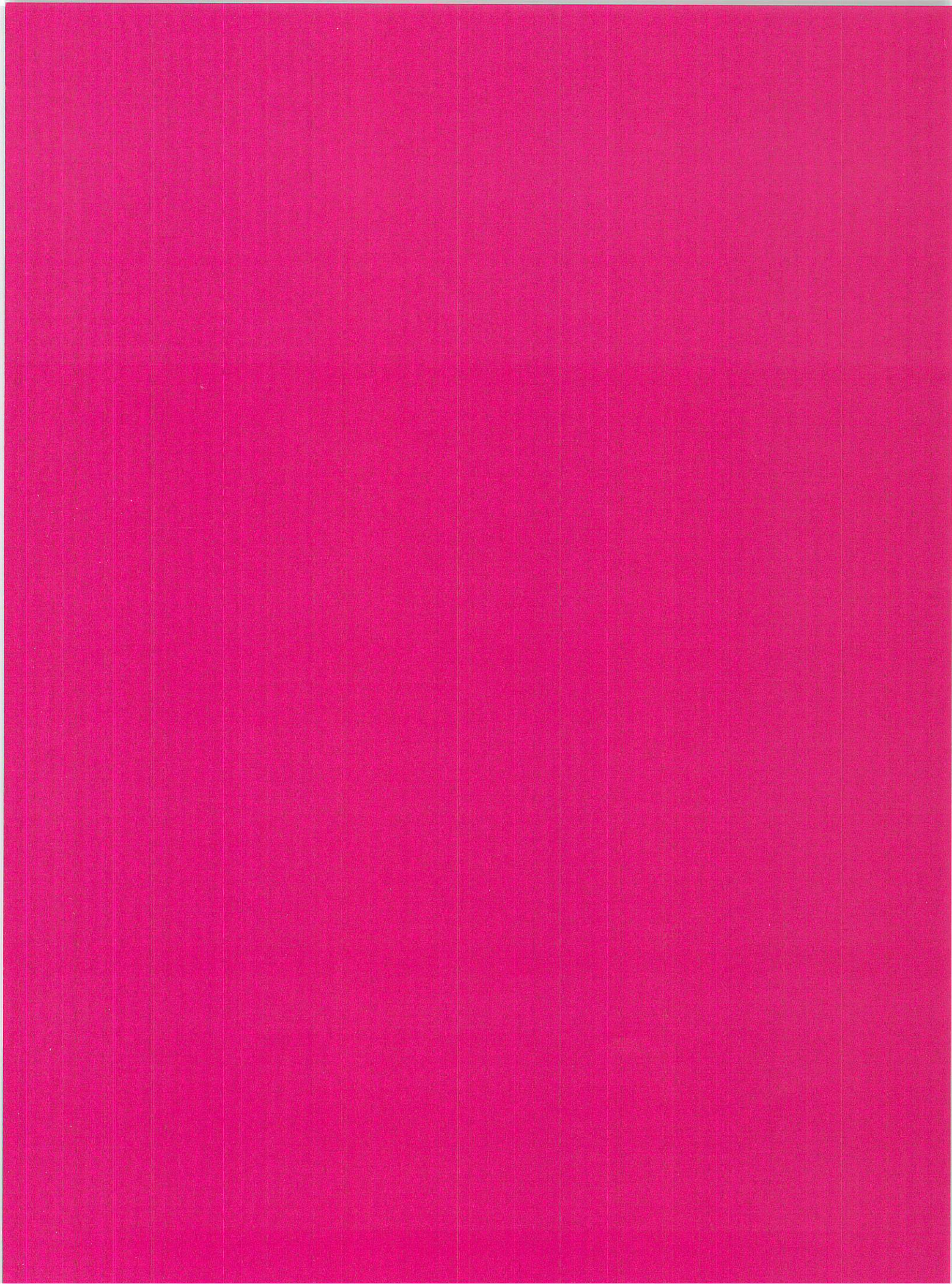
Welcome
**TINGATINGA ARTS CO-OP
SOCIETY**
P.O BOX 23122
DAR-ES-SALAAM
TANZANIA
mail. tingatinga@dsm@hotmail.com







Essays



The Brilliantly Coloured Ostrich

The Story of Bicycle Enamel Painting from Tanzania

Merete Teisen

The artists in Msasani have been painting for nearly 15 years [1984, editor]. Their paintings are exhilarating and reflect an unusual meeting between cultures with very different concepts of visual art. The protagonist was the artist Tingatinga – the author has followed him since he began painting.

It is late afternoon in Msasani, the shadows lengthen, while the sounds and light become soft and mild.

While driving along the dusty mud road my eye is caught by an ostrich. It is leaning against a palm tree, captured in a painting. Its colours are strong, not natural colours but an enormous glossy picture postcard, radiant, shiny and dynamic, vital colours that fascinate the eye.

A painting here – in Tanzania, which has no tradition of visual art? Over the years where I have visited this fishing village I have only seen the humorous signs at the bar and tea salon: beer makes you strong as a lion – tea makes you slender as an eel, slaying like a snake.

My immediate experience of the painting is an injection of infectious humour and energy. I look around and see a man sitting a short distance away. His interest in me is obvious, but he makes no move to get up. The initiative is mine:

“Do you know anything about this painting? What is it doing here?”

“Yes, I know it well. It is waiting to meet someone who likes it.”

“Then it has met me,” I smile. “If you have painted it, how long have you been painting?”

“The past three months,” he answers – “Do you like only ostriches? What other animals do you like?”

“Many – but the lion is something special.”

“Then come by tomorrow, same place, same tree.”

I am excited the next day. I am there on the dot and so is the painting: silver teeth gleam in the sun in an adorable lion’s mouth – a lion in profile struts in brilliant enamel paint under the tree. This lion has been created on order within a day and stands here – still wet.

This time the conversation between Eduardo Saidi Tingatinga and me is longer. It is simply the beginning of weekly meetings in his courtyard over many years, where he paints his endless rows of colourful portraits of Africa’s big, wild animals. It develops into a cheerful friendship with many confrontations across the borders of our cultural backgrounds.

An Artist is Born

Tingatinga first began to paint at the age of 37 years. What made him start so late? Undoubtedly, the most important reason was survival! He had lost his job and spent half a year at the employment exchange without success, and he was desperate. He had a wife and children to look after and did not want to burden his relatives.

Purely by chance, on Independence Avenue in Dar es Salaam he had seen some Congolese selling small syrupy tourist paintings of moonlight and canoe silhouettes in palm filled bays. He had observed that tourists and Westerners found these pictures attractive enough to buy. This inspired him to paint such pictures simply to earn a living.

Tingatinga was one of the fortunate ones who had learnt to read and write at a Catholic mission school and had thereby learnt to hold a pencil. Throughout his childhood he was a herdsman, until he left home as a 15-year old to work as a sisal plantation worker along the coast, on his way to the capital city to try his luck. Thereafter he worked as a gardener and a cleaner.

Another contributing factor was his experience in decorating two houses in Msasani with wall paintings, as payment for the room rented by him and his wife. In Tanzania one can sometimes see the artist’s creative joy shine through in wall paintings. Successful hunts or catastrophes are depicted using natural paints or clay colours, on house walls that provide space for these dramas.

Paintings with Bicycle Enamel Paints

Though the Congolese inspired Tingatinga, he did not ever imitate their tourist pictures. He explored the market for affordable and practical materials. He discovered that standard Masonite boards could be sawn into two equal squares of 62x62 cm. And the brilliant cans of bicycle paints became his favourite medium as they were the cheapest and most flexible to work with. The thickness of the paints was initially problematic because he used them solely as they were, not having yet learnt to thin and mix them – this came later.

The prices on his paintings did not match what a European expected to pay for a work of art. Tingatinga added an extremely modest profit over the actual costs of materials. It was important for him to sell the paintings, and his wife Mama Agatha helped him with this by carrying them on her head to the nearest supermarket where she displayed them. Unlike her

The Brilliantly Coloured Ostrich
by E.S.Tingatinga
©Jesper Kirknæs

Tingatinga's courtyard studio
©Jesper Kirknæs

husband, she was an aggressive and effective salesperson. The prices slowly crawled up from 20 to 50 shillings (1 sh. = 0.80 kr.) and the pictures sold well.

Tingatinga worked steadily for eight hours a day, covering his Masonite boards with motives to produce approximately a painting per day; however, he continued to look for permanent employment. The dilemma arose when his wish was granted and he got a job as a cleaner at the local hospital. Though he had started to paint to meet the Western tradition of hanging pictures on walls, painting soon became a challenge that gave him an inner satisfaction. The paintings had also opened new worlds for him and given him new contacts. His products had broken down the barriers between Westerners and locals; the sounds of laughter and lively conversations in his courtyard would not have found place elsewhere. He could no longer give up painting.

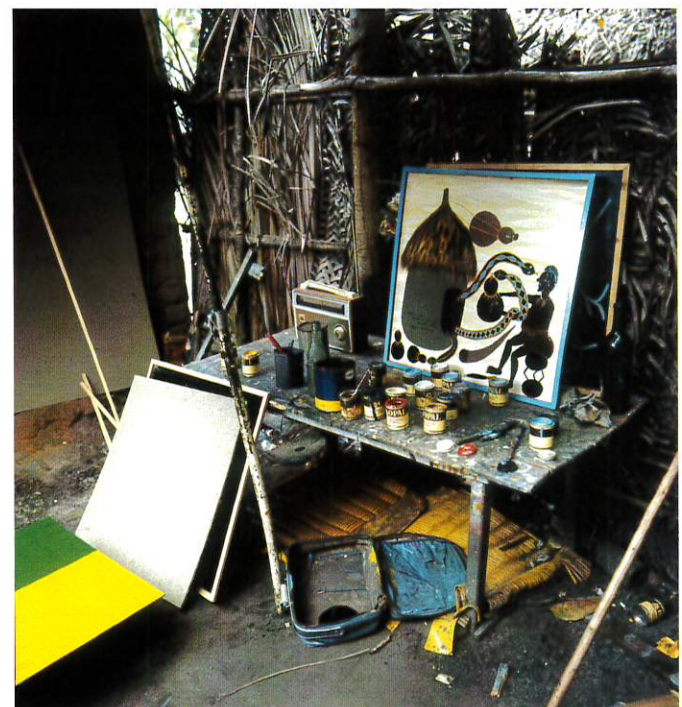
Tingatinga solved the problem by getting an unemployed relative, Linda, to paint the backgrounds on his Masonite boards during the day, so that he himself could come home from work and paint his motives. This arrangement worked well for a period, until Linda was so bored that he began to develop his own motifs, which he painted over before Tingatinga got home.

One day Tingatinga happened to see Linda's diversions occupying his Masonite board in the form of two tomato red giraffes on unsteady legs. Linda held his breath and Tingatinga's reaction was in keeping with his generous temperament. He slapped his thighs with laughter, sat down with his brushes and began to teach Linda how to paint. Tingatinga had become the teacher and Linda his apprentice.

Courtyard Art School

These two men as well as relatives who later joined them to paint, did not ever become pompous or take themselves too seriously. They did not see themselves as 'artists' but called themselves 'wafundi ya rangi': colour artisans.

As long as Tingatinga was alive there was no room for possessiveness, jealousy or envy. They cooperated, shared experiences, sometimes copied one another's paintings - and especially Tingatinga's motives were copied minutely for a period in order to improve their skills. At times several of them worked on the same painting. They challenged each other good-heartedly and outdid each other in their originality, but there was no real competition between them. If there was a



buyer for a completed, still wet painting and the one who had painted it was absent, one of the others grabbed a brush and signed it.

The courtyard had become an art school and artists' cooperative that hummed with activity.

Any interference by me would have amputated or hindered their exuberant, fertile imaginations, which were rooted in African culture. Their development was more exciting than that which any art school could have brought about.

But there was an influence through much subtler signals than words or language. Simply through ones reactions and responses to the paintings over the years: what one chose to take home was just one of many signals. It also happened that I grumbled over a blurred sky – or that the trees were always identical with 'muddy' crowns.

I experimented one day when I, seemingly accidentally, pointed to the Msasani landscape in the middle of a conversation and said – "look, isn't it unbelievable how rich nature is – here we have tall, slender palm trees, over there the baobab tree with its trunk as thick as an elephant and its grey, uneven bark. Even the leaves are of different sizes and there are trees that flower."

The next time I returned there was pin drop silence in the courtyard and they were all engrossed in their paintings. But when I looked around, I saw rows of paintings filled with meticulous, luxuriant varieties of trees, branches, leaves and flowers. The message had been received and my surprise and confusion so great and inappropriate that they all burst out laughing.

This responsiveness placed upon me a responsibility that I was not sure I could administer. The balance must not tip over. I was not the teacher because I was familiar with perspective – the artists were not pupils, as they had a rich creativity.

Once in a while, Tingatinga turned to me for new ideas for motifs. "Ideas," I replied, "they are present all around you in Msasani, in the boats, the sea, and in the myths and fables recounted around the fire in your childhood. Your motifs are right here or you can find them within yourself."

This provoked a series of paintings dealing with superstition, fables, the medicine man with his amulets and calabashes, the sick patient grey and pale as a European. Similarly, a se-

ries of paintings with glittering silverfish and fishermen at sea in their wooden dugouts.

The Situation in the Fishing Village

Around this cheerful show of fantasy filled paintings there gathered over the years a varied crowd of customers: resident Europeans among whom the Scandinavians were especially fond of the paintings, tourists and a few Tanzanians who were mainly government officials.

The artists were dependent on their public and gladly took orders for special requests. But after the experiments during their initial apprenticeship, each artist found his own favourite motifs and his own style. The motif remained African without pandering to European tastes.

The price of the paintings had now risen to 75 sh. The hourly rate was not high, but the artists had more money than the average man. This was one of the many reasons for the artists' cooperative being looked at askance in the Msasani fishing village. The artists' lives were very different from the livelihoods of the average villager – the neighbours were envious of the obvious popularity and success of the artists with foreigners, resulting in a lot of tension in the peaceful fishing village.

Some people even suspected that Tingatinga had supernatural powers, enabling the production of an endless stream of brilliantly coloured paintings every day that stood in rows drying in the sun. Others thought that he used black magic to hypnotise customers into buying his paintings.

Things did not improve when a group of Scandinavians arranged an exhibition at the National Museum in Dar es Salaam, where the National Development Cooperation realised that Tanzania had produced its first national self-taught artist. It signed a contract with Tingatinga to buy his entire production. Tingatinga did not realise the full consequences of signing the contract; he thought it was a temporary arrangement. When he realised how binding the contract was, it was not long before he sold paintings to the NDC but at the same time used fictitious names to display other paintings together with his colleagues. He could not live without the buyers' immediate response to his work – it was necessary for his sustenance.

The Catastrophe

Even though the ominous distrust in Msasani affected Tingat-



Paintings for sale under the
Baobab tree
©Jesper Kirknæs

inga, there came a period where the entire artists' cooperative began to live it up. They explored the capital's nightlife and its temptations. What experiences the taxis drove them to, could be glimpsed in selected motifs in their paintings the following day! There were scenes of nocturnal escapades. A number of spectators gaped and paled in the sharp light of day – and spies reported to the NDC.

The Criminal Police itself turned up one day at the infamous courtyard and confiscated the paintings that it found indecent. Local Party leaders followed on its heels and instructed the artists to find a more respectable and ordinary job in keeping with the Arusha Declaration's principles on solidarity – instead of playing with colours like irresponsible children.

The winds had turned against the artists cooperative and there was a storm blowing in Tingatinga's marriage, resulting in his wife temporarily moving back to her own tribe, the Makonde. How this storm later developed into a catastrophe, which led to Tingatinga's death caused by a stray bullet during a nightly police raid, is a tragedy that has never been researched. One has greatly missed a man with a large appetite for life and an open, robust and warm attitude to his fellow human beings – and to the wonders of life.

Today

Far away in the horizon's bluish no-man's land between the Indian Ocean and the sky, the vertical hulls of the waiting cargo ships are in sharp contrast to the local fishing boats: Nglawaerne.

The old core of Tingatinga's artists collective has organised itself with a chairman, a secretary and a pooled economy. In their artistic productions they follow in the master's footsteps. New groups of men have also begun to paint using enamel paints. In both groups there thrives a rich fantasy-filled creative spirit alongside a decorative talent.

Anyone who looks at these paintings finds himself in the borderland between one or more cultures. One has to find one's own way there, where folk art, naivism, traditional symbolism, decorative and genuine art cross each other's path – or tread on one's own toes.

The most important is happiness.

Postscript

Edward Saidi Tingatinga's career only lasted four years from

1968 to 1972, when a stray police bullet killed him. He left behind his wife Agatha Mathaka, whom he had met in the Makonde community, and their two children, Daudi and Martina. When Tingatinga died his fame had already spread and he had passed on his skills to Simon **Mpata**, Januari **Linda**, **Adeusi** Mandu, Kaspar Hendrick **Tedo**, Abdalla **Ajaba**, Omary Abdallah **Amonde** and Hashimu Bushiri **Mruta**, all of whom were either half brothers, cousins or close friends from the Makonde community. Together with Tingatinga, these seven persons are the original Tingatinga artists (Kirknæs, 1992 and Gosciny, 2008). They in turn each passed on the technique and the school's subject matter to new groups of students, and the circles spread like rings in water.

The Kenyan art critic, Frank Whalley, estimates that there are now over 300 painters producing Tingatinga art, of whom around 90 – including Tingatinga's son Daudi – still operate from the studios of the Tingatinga Arts Co-operative Society (TACS) at Msasani in Dar es Salaam (Whalley, 2009). The present manager of TACS, Daniel Augusta estimates that there are more than 500 Tingatinga artists in Tanzania.

After Tingatinga's death, life was a struggle for the young, relatively untrained painters he left behind. Agnes Mwidadi and Saidi Chilamboni describe their situation in the booklet *TINGATINGA in Kiswahili and English*:

"Life for these young artists was not all that easy. They were like a herd of sheep without a shepherd. Because they had not mastered their teacher's artistic skills, their paintings were not all of high quality and therefore fetched less money..."

Since some of them could not stand the hard urban life, they abandoned their trade and returned to their respective home villages. Those, who continued under difficult circumstances, were working hard. They also started to train other students.

They further explain that coming together in a partnership helped the artists:

"However, one day their problems were resolved. This was when one of the founder members of the group, Mr. Salum Mussa, known for his wisdom and long-sightedness, came up with the idea of having their group registered..."

Under the umbrella of Tingatinga Partnership, the work of the artists behind Morogoro Stores expanded gradually and attracted more customers, particularly foreign tourists. The

painters further consolidated their undertaking by heeding advice from a cooperative official that they would be in a better position if they changed their organisation into a co-operative society. In implementing this advice, they registered themselves as the Tingatinga Arts Co-operative Society Ltd. in 1990.

Many of the Tingatinga artists are Makua, from the south of Tanzania and across the border in Mozambique. A large number of painters come from four villages in southern Tanzania, of which Nakapanya is the biggest village. Many painters were born here or in the neighbouring three villages. They still frequently go back to visit their families. The Makua live close to the Makonde people who are world famous for their ebony woodcarvings.

Edward Tingatinga's motives were primarily the 'big five' African animals: the lion, elephant, giraffe, hippopotamus and antelope, but birds on the savannah and scenes from village life were also among his subjects.

The new generation of Tingatinga painters has further developed the art style, which was established 40 years ago. The most significant difference is the number of animals and birds in each painting, the sophisticated detailing in composition and form, and the switch from Masonite to canvas. New motifs have been added such as stories from rural life, Mashetani (spirits/devils), tropical fish and flowers and the landscape surrounding the snow clad Kilimanjaro.

Translation and postscript by Hanne Thorup and Chitra Sundaram

The article by Merete Teisen, with photographs by Jesper Kirknæs, appeared in *Jordens folk*, 1984, no. 2, published by The Danish Ethnographic Society.

Merete Teisen is an author, freelance writer and public speaker with a graduate degree in drawing from the Danish School of Art and Design, Copenhagen. She had lived in Tanzania for a total of seven years at the time when this article was published.

Jesper Kirknæs is a photographer with a master's degree in social anthropology. He and his wife, Birthe Kirknæs, lived and worked in Tanzania for many years and have promoted Tingatinga art from the very beginning.



References

- Goscinnny, Yves. *The Best of the New Tingatinga, The Popular Paintings from Tanzania*. La Petite Galerie, Dar es Salaam, 2008
- Kirknæs, Jesper. *Den umiddelbare gruppe omkring Tingatinga. Tingatinga Paintings exhibition catalogue. Sammenslutningen af Danske Kunstforeninger*, 1992
- Mwidadi, Agnes & Chilamboni, Saidi. *Development of Tingatinga Arts Co-operative Society Limited. Tinga Tinga in Kiswahili and English. Tingatinga Arts Co-operative Society, Mture Educational Publishers Ltd.*, 2005
- Teisen, Merete. *Den Farvestrålende Struds: Historien om cykellakmaleriet fra Tanzania*. *Jordens folk*, 1984, no. 2, Dansk Etnografisk Forening, 1984
- Whalley, Frank. *Cheery Wave from the Walls*. *The East African Magazine*, October 5 – 11, 2009

Off the Walls to Hard Board and Canvas

What inspired Tingatinga?

Hanne Thorup & Chitra Sundaram

Desperate to earn a living, Edward Saidi Tingatinga was inspired to make paintings for sale after he chanced upon some Congolese selling small romantic paintings to tourists in Dar es Salaam (Teisen 1984). He had already decorated two houses in Msasani with wall paintings, as payment for the room rented by him and his wife. Merete Teisen adds that one can sometimes see the outside walls of houses in Tanzania decorated with paintings: "Successful hunts or catastrophes are depicted using natural paints or clay colours, on house walls that provide space for these dramas" (Teisen 1984).

Did Edward Saidi Tingatinga's inspiration spring from a tradition of wall paintings in his home area or elsewhere in Tanzania? Did the Makonde, with whom he had close contact in Dar es Salaam, influence him in any way?

Makua and Makonde

Edward Saidi Tingatinga was a Makua by tribe like many of his followers, and most of them came from four villages in Tunduru District, Ruvuma Region. Nakapanya was the biggest of the four villages. Around Nakapanya the area is flat, with plenty of cashew nut trees. However, thick forest, steep mountains, deep rivers and many wild animals characterise the wider area. The Makua claim that they migrated to Tanzania from the then Portuguese East Africa (now Mozambique) before the Arabs had set foot in Tanzania.

The geographic and cultural neighbours of the Makua are the Makonde; both tribes are of Bantu origin, both are matrilineal, where the husband moves to the wife's family and inheritance is through the female line. Like the Makua, the Makonde also migrated into Tanzania from Mozambique and they now live on both sides of the border.

The Makonde came from Cabo Delgado in northern Mozambique. On the high Plateau of Cabo Delgado, the Makonde were both isolated and insulated. The plateau has a thick thorny bush called Konde, hence 'people of konde' or Makonde. Here, the Makonde escaped the slave trade and, to a certain extent, fights with other tribes. This province is regarded as the original home of the Makonde.

The migration of the Makua and the Makonde to southern Tanzania and further on to Dar es Salaam has resulted in a blurring of their distinct ethnic identities and an exchange of certain ideas. However, Makonde generally preferred to limit their interaction with others, thereby keeping alive their own cultural traditions. In Tanzania the Makonde live on the Ma-

konde plateau. Tingatinga himself was close to a Makonde community in Msasani village in Dar es Salaam, where he had several Makonde friends with whom he played music. Here he met and married a Makonde woman, Agatha Mataka.

Traditional Makua art is stylistically related to Makonde, which is known worldwide for its fantastic ebony (Mpingo) sculptures. The art critic, Frank Wallace, writes about the Makonde and Tingatinga art: "To my mind it is more than a coincidence that the Tingatinga paintings of (for instance) writhing, chattering shetani, share their iconography with the famous Makonde Tree of Life mpingo wood sculptures" (Whalley, 2009).

Wall Paintings in Southern Tanzania and Northern Mozambique

Expedition to Southern Tanzania in 1906

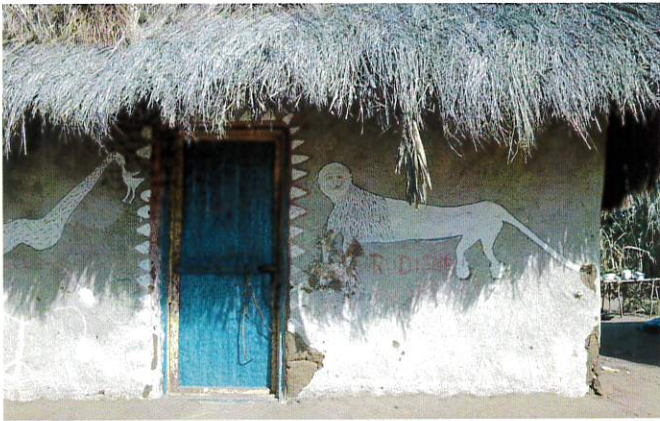
In 1906 the German explorer, Dr. Karl Weule went on a six-month ethnological research expedition to what was then "Deutsch-Ostafrika". He traveled extensively in the southern part of Tanzania on that portion of land that lies between Umbekuru River to the north and the Ruvuma River to the south, more especially the Wamwera and Makonde plateaus. His results were first published in German: *Negerleben in Deutsch-Ostafrika*, Leipzig, 1908 and an English version translated by Alice Werner was published under the title *Native Life in East Africa: The Results Of An Ethnological Research Expedition, 1909*.

Weule was interested in art and encouraged some of his helpers to make drawings and illustrations during the expedition. He discovered some wall paintings and writes: "frescoes of a very rude and elementary character are common on the outside of Yao and Makua huts on the Makonde plateau, north of the Rovuma River". The Fresco presented in his book on page 185 depicts a European on horseback with his caravan and in the foreground there is an animal, which looks like a leopard. Weule writes that a Yao boy painted this.

Ethnographic research in Northern Mozambique in 1957-59

In 1964, Jorge Dias, Margot Schmidt Dias and Daniel Viegas Guerreiro published in four volumes the results of three years of ethnographic research carried out among the Makonde in Northern Province of Mozambique. The title of the book is *OS MACONDES DE MOCAMBIQUE* and the four volumes focus on different aspect of Makonde life.

In Volume II *CULTURA MATERIAL*, Jorge Dias describes the



Shetani (spirit) on house front
©Jesper Kirknæs



Wall decoration in Msasani, Dar es Salaam
©Jesper Kirknæs

construction and painting of Makonde houses (pp.15-25, 1964).

Many murals are painted on the smooth clay walls. These are sometimes geometric, stylized plants, but especially popular are animals and motifs of modern life that have most impressed the Makonde, such as white people, colonial hats, shooting a lion, bicycles, automobiles and white umbrellas.

In the villages where the missions dominate, the motifs are religious: churches, nuns, priests, etc. The colours are all provided by nature: the black comes from charcoal; the red and the yellow come from clay from the plateau slopes. The white is light gray clay, which contains a lot of kaolin, and is found in riverbeds. It is mixed with ash. These colours are dissolved in water and applied over the mud walls to make them smooth.

In some villages these paintings are very common, in other villages they are rare or missing entirely.

Makonde migrants in Kunduchi, Dar es Salaam

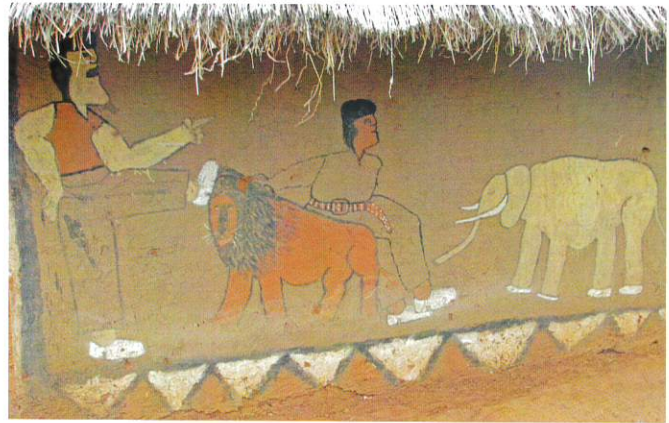
In 1968, the Danish photographer and social anthropologist, Jesper Kirknæs, and his wife Birthe Kirknæs, who over three decades have taken a keen interest in the promotion of Tingatinga art, came in close contact with the Makonde migrants living in Kunduchi north of Dar es Salaam. Dar es Salaam became a haven for Makonde carvers during the large-scale migrations from Mozambique in the 1950s and 1960s. Many Makonde migrants made their way from Mozambique into southern Tanzania, and from there to the capital, attracted by better employment opportunities and by favourable marketing prospects for their carvings.

Makonde also decorated their houses in Kunduchi and Jesper Kirknæs took photographs of several wall paintings depicting wild animals and shetanis (devils/spirits). The villagers said that spirits would be frightened seeing themselves on the walls and thus disappear.

Was Tingatinga's work Inspired by wall paintings?

In January 2010 the lead author visited the Morogoro Stores in Dar es Salaam and interviewed two individuals and a group of persons who shed some light on this question. One person who knew Tingatinga very well is his cousin Omary Abdallah Amonde, born in 1941 in the same village, Nakapanya. Tingatinga's mother and Amonde's mother were sisters, but Amonde called Tingatinga 'Uncle', probably because of the difference in their ages. Amonde joined Tingatinga in Dar es

Wall painting of a lion and an elephant,
Nakapanya, Tanzania, 2008
©Daniel Augusta



Salaam a couple of months before Tingatinga was shot by the police. Amonde is the only member of the 'old core' of Tingatinga painters, who is still alive and painting at the Morogoro Stores in Dar es Salaam.

Amonde confirms that people in the villages in his home area decorated their walls with paintings and he says that it was for joy. It is generally thought that people once believed that the paintings would scare away the wild animals, when they saw images of themselves. When asked whether people painted animals on the walls to protect themselves from them, Amonde refuted this saying: "No, nonsense, that will not help."

According to Amonde, Tingatinga started to paint the walls of his own house and those of his relatives when he was about 12-14 years old. "Tingatinga was very talented, he played music, made puppets out of paper and participated in theatre performances."

Amonde also told us that white, red and black soil is used to paint on the walls. The painter uses his fingers to draw animals such as elephants and buffalos. After drawing the animal's contours, the colours are applied.

Mohamed Augustino Chivinja is a young Tingatinga artist in his twenties and comes from Mangaka village, Nanyundu District, Mtwara region. Mohamed told us that he clearly remembers the drawings on his grandfather's house in the village: there was an elephant and a lion and a drawing of an old man drinking "pompe" (local beer) from a clay pot and another drawing showing a woman working. The house and the wall paintings are still there.

It is his impression that in the past houses were often decorated after completion. Today it may be more difficult to make wall paintings, as a number of houses are constructed using cement blocks. However, he knows of 3-4 houses in his village of 100 houses, which are decorated. Besides drawings, proverbs are also written on the walls. The material used for the drawings/paintings is ash, chalk and soil.

In the course of an interview the Tingatinga Arts Co-operative Society's Board confirmed that different types of soil were used to colour the wall paintings. They said that the walls were painted white using ash and that the drawings were made with charcoal using a branch from a tree as brush.

In December 2008, the present manager of the Tingatinga

Arts Co-operative Society, Daniel Augusta from Czech Republic, travelled to Nakapanya village to see the place where Tingatinga was born and to meet his relatives. While there he took photographs of some wall paintings.

We will never know precisely what inspired Edward Saidi Tingatinga to become an artist. However, we do know that many Makua and Makonde villages have traditionally decorated their houses with paintings and that Tingatinga himself carried forward this tradition. He was the first to transfer the paintings off the walls and on to hard board, thereby giving rise to a new art form in Tanzania.

References

- Dias, Jorge & Dias, Margot. OS MACONDES de MOCAMBIQUE. II CULTURA MATERIAL. Junta de Investigações do Ultramar. Centro de Estudos de Antropologia Cultural, Lisboa, 1964
- Goscinnny, Yves. Tingatinga. The Popular Paintings from Tanzania. La Petite Galerie, Dar es Salaam, 2008
- Teisen, Merete. Den Farvestrålende Struds: Historien om cykellakmaleriet fra Tanzania. Jordens folk, no. 2, Dansk Etnografisk Forening, 1984
- Whalley, Frank. Cheery Wave from the Walls. The East African Magazine, October 5 – 11, 2009
- Werner, A. A Native painting from Nyasaland. Journal of the Royal African Society, Vol. 8. No. 30. pp. 190-192. Oxford University Press, 1909
- Weule, Karl. Native Life In East Africa. The Results Of An Ethnological Research Expedition. Translated by Alice Werner. New York D. Appleton and Company, 1909

A Brief Note on Wall Paintings in Africa

Hanne Thorup & Chitra Sundaram

Naturalism and Symbolism

From early times, human beings have decorated rocks and the walls of caves; later, house walls presented an attractive surface for decoration.

In all forms of decorative art there seem to be two trends: one towards naturalism and the other towards stylization and symbolism. The works may be purely decorative or have a magical-religious function. They may be painted, or modelled in low relief in clay, or first modelled and then painted. Interior and exterior walls may also be covered with woven matting patterned in traditional design¹.

Naturalistic Works: Low Relief in Clay - Bas-reliefs

The bas-reliefs at the Court of the Dahomè Kingdom (today Benin) in West Africa are the best preserved and most impressive of the works modelled in low relief in clay. They describe the history of the kingdom, its beliefs and gods, the bravery and actions of its people, and the amazons or soldiers who helped overcome enemies and contributed to the extension of the kingdom. There is little definite knowledge about the origin of the bas-reliefs, but they are part and parcel of the Fon Universe.

The bas-reliefs in the Dahomè Royal Palaces are sunken. The artists cut out an alcove or recess – most frequently a square or a rectangle – in a very thick wall, after which they placed the clayey earth and modelled it into the required shape².

UNESCO designated the royal palaces of Abomey as a World Heritage Site in 1985.

Low relief panels in clay, wood and metal, with subjects treated in a naturalistic way, are found in many parts of West Africa.

Naturalistic Paintings

The large-scale paintings on Court Houses and Chief's dwellings in Nigeria are a striking example of naturalistic mural paintings, which are most remarkable for their vitality. However, mural paintings have also been found in many other places in Africa such as Uele Region of the North-East Congo, and among the Hima of Uganda.



Reliefs from the Royal Palaces of Abomey, Benin, West Africa

©Creative Commons license Attribution-Share Alike 2.0 Generic

©Sara & Joachim: www.flickr.com/photos/sara_joachim



Naturalistic wall painting from Ituri Region, Congo, 1971

In 1971 this area had been a warzone for more than 30 years and the painting depicts this situation very well.

©Jorgen Andreassen

1. African Design. An Illustrated Survey of Traditional Craftwork, Margaret Trowell, Dover Publications, 2003

2. <http://www.epa-prema.net/abomeyGB/collects.htm>



A lot of other good work probably exists in many other parts of Africa but has not yet been recorded and photographed.

Wall Paintings as Part of Initiation

The snake charmers in Sukumaland, Tanzania make wall paintings as part of their initiation into a secret society of snake charmers. The main purpose is to impart to its members a complete knowledge of snakes, their various species, methods of catching them, and especially snakebite cures. Every individual Sukuma joins and is initiated into one or more societies. The wall paintings are done inside the house used for the initiation and are customarily erased at the end of the initiation period.

Makua, Yao and Makonde – Tanzania and Mozambique

The tribes who live in southern Tanzania and northern Mozambique, such as Makua, Yao and Makonde, have traditionally decorated their houses with wall paintings. The Tanzanian artist Edward Saidi Tingatinga carried forward this tradition and founded a special Tingatinga painting style.

Murals Representing Stylization and Symbolism

Thirty kilometres off the Bolgatanga-Navrongo Road in Ghana towards the border to Burkina Faso, the women of Sirigu create murals. The wall decorations are a very unique expression of the cultural identity of Sirigu. Women take pride in making their husbands' houses beautiful. The designs are abstract, geometrical or stylised animal figures painted on a flat surface or in relief. The colours used are black, red and white. Natural and local materials are used to make the paint. The wall decorations are also full of symbolic meanings. Keeping up the old traditional forms helps new generations to remember the animals, trees and stories, which are part of this area.

Sirigu women have painted a wall in the Golden Tulip hotel in Accra and the restaurant in Bolgatanga on the road to Navrongo. The traditional art of wall design has recently been transformed into painting on canvas.

Today's 'walls'

Today there are many surfaces other than rocks, caves and mud walls, which attract modern day artists, sign writers and street vendors. When travelling in Africa their raw energy can be seen as graffiti, paintings and sayings on kiosks, lorries, busses and bars and even airplanes.



Sirigu mural, Ghana, 2005

©Hanne Thorup

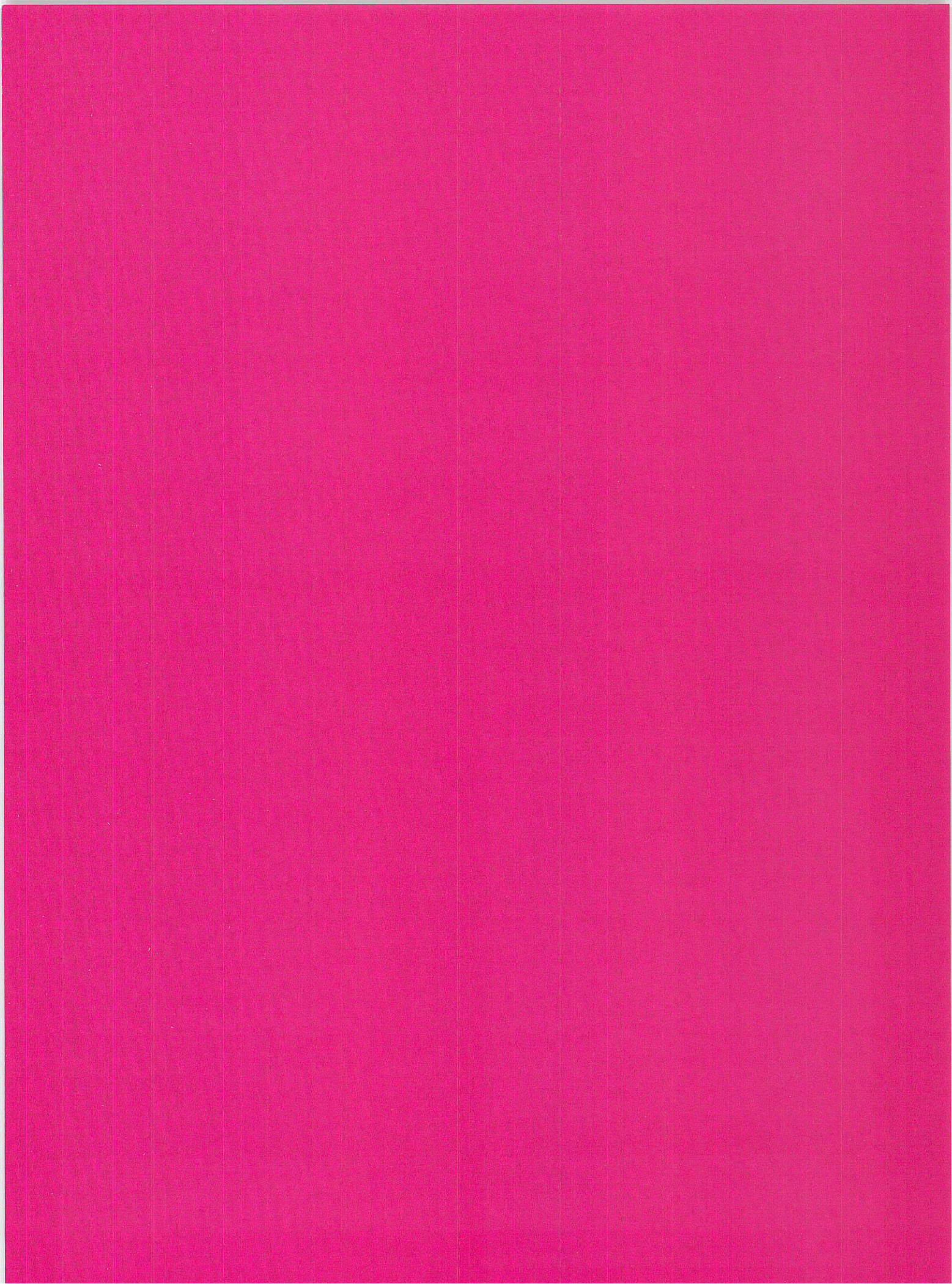
References

Werner, A. A Native painting from Nyasaland, *Journal of the Royal African Society*, Vol. 8. No. 30, pp. 190-192. Oxford University Press, 1909

Cory, H. *Wall-Paintings by Snake Charms in Tanganyika*. Faber & Faber Limited, London, 1953

Trowell, Margaret. *African Design, An Illustrated Survey of Traditional Craftwork*. Dover Publications, 2003

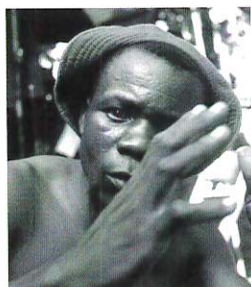




E.S.Tingatinga

E.S.Tingatinga †

Edward Saidi Tingatinga



© Jøesper Kirknæs

1932 - 1972

Edward Saidi Tingatinga was born in 1932 in a village called Namochelia, now Nakapanya in Tunduru District, Ruvuma Region in southern Tanzania. He, like his mother, was a Christian and Makua by tribe. His father was a Muslim and Ngindo by tribe. His parents were subsistence farmers whose marriage broke up and his mother remarried.

Tingatinga's names and its variations (Edward, Eduwardi, Eduardo) reflect the history of the Swahili coast of Tanzania, with the British colonial influence, the influence of Islam and his African roots as well as the fact that his home area was close to the border of Portuguese speaking Mozambique. As in many Islamic families in Tanzania, Edward Saidi Tingatinga's name is made up of his given name followed by that of his father (Saidi) and that of his grandfather (Tingatinga).

Tingatinga attended the Nandembo Catholic Primary School in Ruvuma Region, where he completed Standard Four but could not go on to secondary school because of poverty. After completing primary school, he helped with domestic tasks and farming.

His mother's death in 1953 left Tingatinga responsible for his younger siblings. Four years after her death, he decided to try his luck outside the village. He moved to Tanga region with his siblings and found work on the sisal plantations.

In 1960, Tingatinga moved to Dar es Salaam. In the beginning he stayed with one of his cousins, Mzee Lumumba (Salum Mussa) who lived in the Oyster Bay area and worked as a cook for an expatriate, Mr. George Pollack. Tingatinga got a job as a 'shamba boy' (gardener) and the following year he was able to move his siblings from Tanga

to Dar es Salaam, so they could stay with him. When his employer left, Tingatinga and his cousin Mzee Lumumba left Oyster Bay and moved to Msasani Kikoroshoni.

Tingatinga had a very strong will and determination to improve his life economically, and he was also gifted with extraordinary artistic talents. He became a street vendor selling fruits and vegetables around Oyster Bay area on a bicycle and also started embroidering pillowcases, tablecloths and bed covers for sale. He decorated some houses with wall paintings, thus taking up a tradition practiced in many parts of his home region.

Tingatinga loved traditional music and dance, and he played in a group with some young Makonde friends. He was known as a skilled and entertaining musician long before he became a painter. He met his future wife, Agatha Mataka, in the Makonde community living nearby in Msasani village. In 1966 they had a son, Daudi, and in 1967 they married in St. Peter's Catholic Church in Dar es Salaam.

Throughout these years Tingatinga found it very difficult to make ends meet. In 1968, he saw tourists buying souvenir paintings by Congolese artists from the curio shops in the city centre. Tingatinga thought that he could also make a living by painting. He went to a hardware store, bought a few cans of enamel paint in different colours, a couple of brushes, a bottle of thinner and a sheet of ceiling board that he cut into square pieces, 60x60 cm. An Artist was born.

Soon after, through his membership of the TANU Youth League (the ruling party), he got a govern-



Hyena, 1971
Enamel paint on board
60 x 60 cm

Courtesy of Merete Teisen



The Lonely Zebra, 1971
Enamel paint on board
60 x 60 cm
Courtesy of Merete Teisen



The Cow, 1972
Enamel paint on board
60 x 60 cm
Courtesy of Merete Teisen

ment job as a ward attendant at the government hospital Muhimbili Medical Centre in Dar es Salaam. His income as a ward attendant was modest, but the job meant life long security.

Tingatinga's wife was surprised when he started painting, but took his paintings and displayed them under the big baobab tree close to the Oyster Bay post office and the nearby Morogoro Stores. Many expatriates, including a large group of Scandinavians, lived in the Msasani residential area and shopped in the Morogoro Stores. They helped to establish the painting style by purchasing the first paintings in the late 60s and early 70s. This became a turning point for Tingatinga and his family. (Read more in *The Brilliantly Coloured Ostrich: The Story of Bicycle Enamel Painting from Tanzania*).

As his art became more and more successful, Tingatinga began to involve his relatives and close friends from the Makonde community in his artwork. In the beginning they helped him prepare the ceiling boards and later he guided them in making their own paintings. (Read more in the postscript to *Off the Walls to Hard Board and Canvas*).

In 1970, Tingatinga's long wished for second child was born, a healthy and beautiful girl. In 1971 he signed a contract with the National Development Cooperation to provide National Arts of Tanzania with a weekly supply of his paintings, paid for at a fixed price. As a consequence Tingatinga decided to quit his job as ward attendant and devote his time entirely to painting.

By now Tingatinga's financial situation had really improved. He enjoyed going out drinking at the

local bars with his friends and buying them food and drinks. It is on one of these occasions, a Saturday night in 1972, that he and his cousin Tedo were passengers in a car that was stopped by a police patrol. The driver had borrowed the car from the garage in which he worked, and since he had no driving license, he panicked and sped away from the police. The police fired warning shots, and stray bullets hits the two passengers in the car. Tingatinga was shot dead, while Tedo was injured. The driver survived without a scratch.

Tingatinga's amazing, brilliant and short four-year career as an artist came to an abrupt end at the age of only 40 years.

Edward Saidi Tingatinga is buried in the Msasani Village Cemetery in Dar es Salaam.



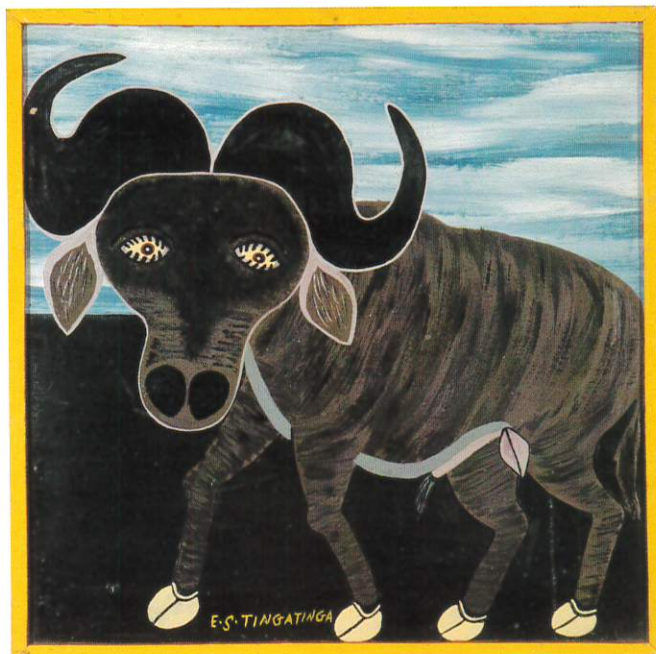
Top left
Peacock, c.1971
Enamel paint on board
60 x 60 cm
Courtesy of Jens Bistrup

Top right
Nesting Bird
Enamel paint on board
60 x 60 cm
Courtesy of Merete Teisen

Bottom left
Family of Birds, 1971
Enamel paint on board
60 x 60 cm
Courtesy of Merete Teisen

Middle right
Cow and Snake, 1970s
Enamel paint on board
60 x 60 cm
Courtesy of Bente Beedholm

Bottom right
The Friendly Buffalo, 1970
Enamel paint on board
60 x 60 cm
Courtesy of Merete Teisen





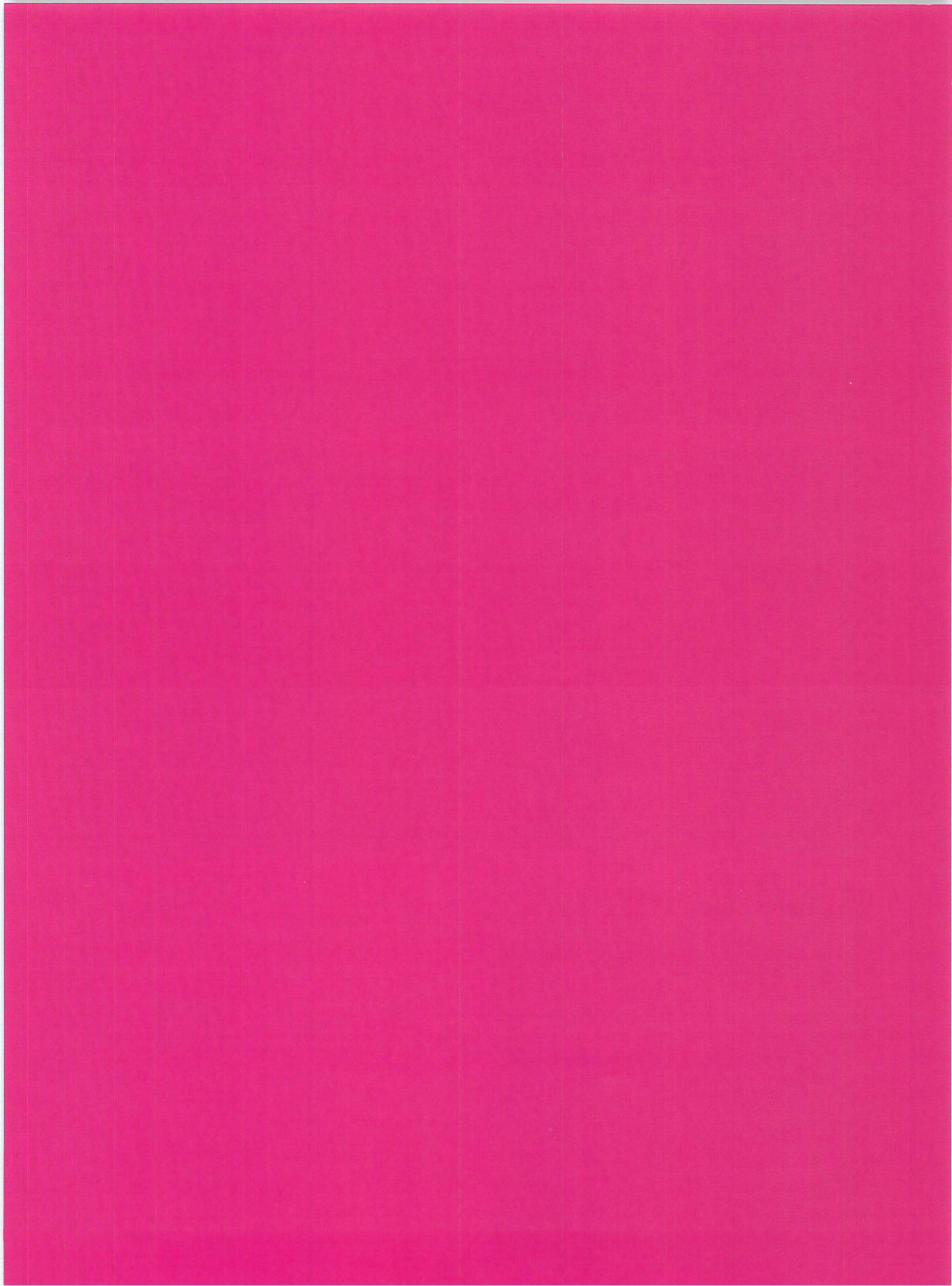
Top left
Fishermen, 1970s
Enamel paint on board
60 x 60 cm
Courtesy of Bente Beedholm

Top right
Mango Season, 1972
Enamel paint on board
60 x 60 cm
Courtesy of Merete Teisen

Middle left
Infidelity: Punishment, 1971
Enamel paint on board
60 x 60 cm
Courtesy of Jorgen Andreassen

Bottom right
When People are Happy, 1971
Enamel paint on board
60 x 60 cm
Courtesy of Merete Teisen

Bottom left
Cathedral, c.1971
Enamel paint on board
60 x 60 cm
Courtesy of Jannik Boesen



Abbasi
Abdallah
Adeusi
Ajaba
Akilimari
Amonde
Amury
Bushiri
Charinda
Hassani
Iddi
Jaffary
Jonas
Kambili
Kilaka
Lewis
Lilanga
Mbuka
Mitole
Mkumba
Mpata
Mruta
Msagula
Mzuguno
Omary Ally
Peter Martin
Rubuni
Saidi
Saidi Omary
Sayuki
Sey
Tedo
Zuberi

Abbasi

Abbasi Mohamed Rafiki



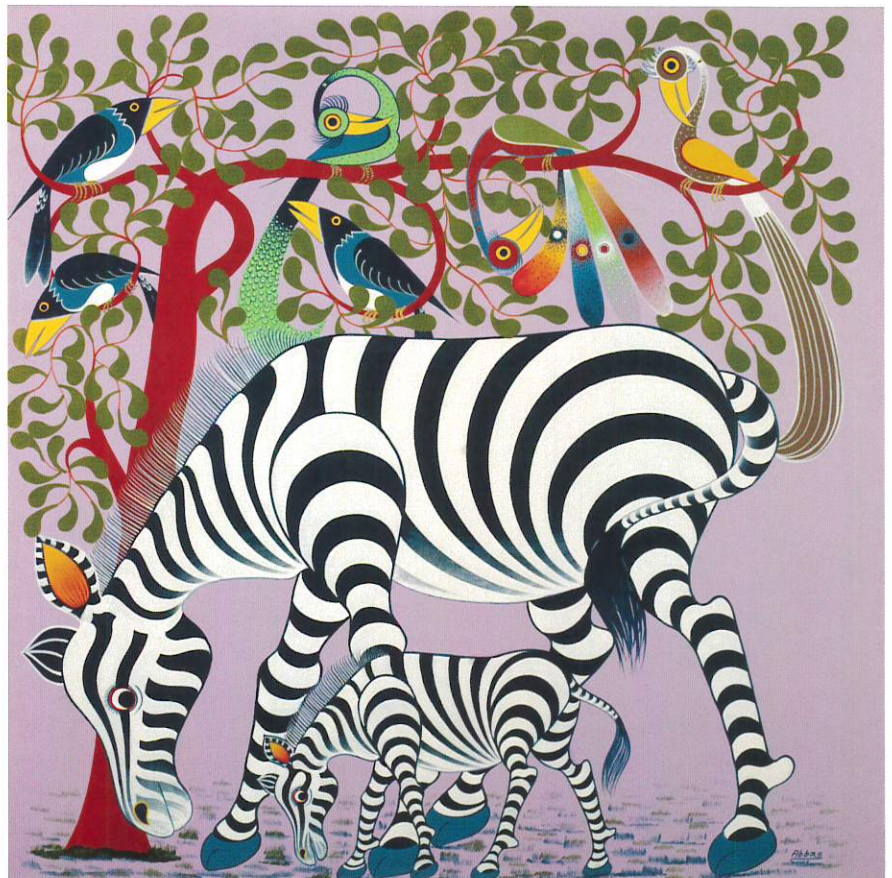
©Daniel Augusta

b.1973
Lives and works in
Dar es Salaam

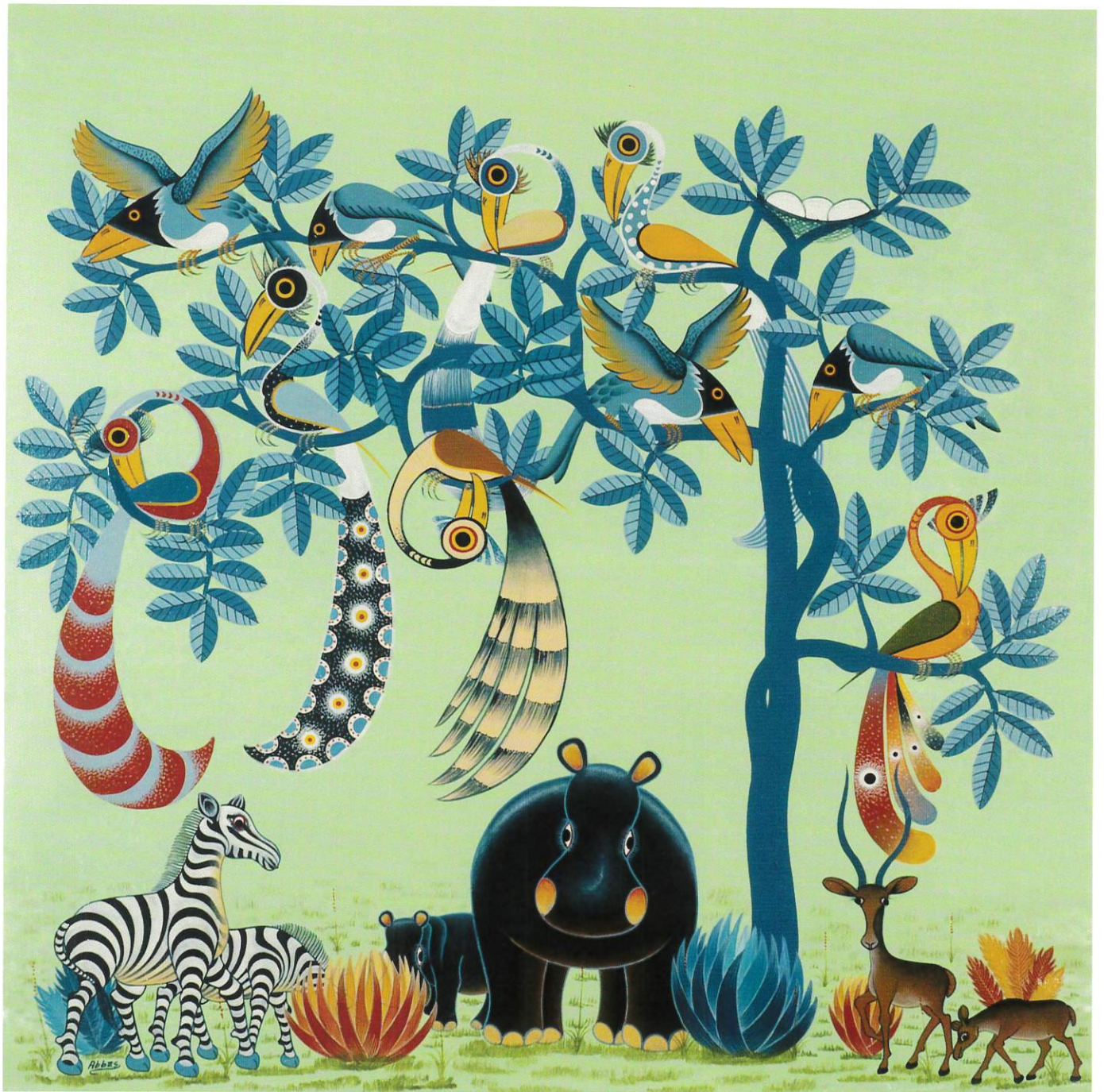
Like many other painters, Abbasi comes from Tunduru District in southern Tanzania and is a Makua by tribe. He attended primary school in Nakapanya village from 1982 to 1987. Encouraged by his teacher Hashim Mruta, he started to paint in 1990. He has had two exhibitions at the Canadian Embassy, Dar es Salaam.

Abbasi is one of the six painters who in 2009/10 worked for Tiger Aspect Productions in Nairobi making illustrations for the television series Tinga Tinga Tales™. Tinga Tinga Tales™ is a pre-school television series of African animal fables – 52 animated stories illustrated in the original Tingatinga style.

The paintings made immediately after his stay in Nairobi are more stylised and show inspiration from the animation work.



Zebra, 2010
Enamel paint on canvas, 75 x 75 cm



Hippo, 2010
Enamel paint on canvas, 75 x 75 cm

Abdallah

Abdallah Saidi Chilamboni

Opposite page
Crocs in the River, 2006
Enamel paint on canvas
120 x 80 cm

Abdallah at the Tingatinga
Arts Co-operative Society
2010

©Dorthe Friis Pedersen



©Dorthe Friis Pedersen

b.1969
Lives and works in
Dar es Salaam

Abdallah is from Tunduru District in southern Tanzania. His father was Makonde, the famous tribe known for its excellent wood carvers. His mother was Makua, the tribe to which most Tingatinga artists belong. He completed primary school in Nakapanya and came to Dar es Salaam in 1988 and started to work as a mechanic's assistant.

Because of his passion for art, Abdallah left his job as a mechanic after a year and became an apprentice to his uncle Mohamed Saidi Chilamboni, an established Tingatinga painter.

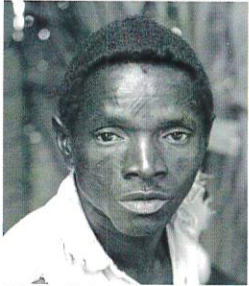
Abdallah has participated in various Tingatinga exhibitions in Tanzania as well as in Belgium, France and Germany. In 2000, he was selected to decorate the Tanzanian pavilion at the Hannover World Fair.





Adeusi †

Adeusi Mandu Mmatambwe



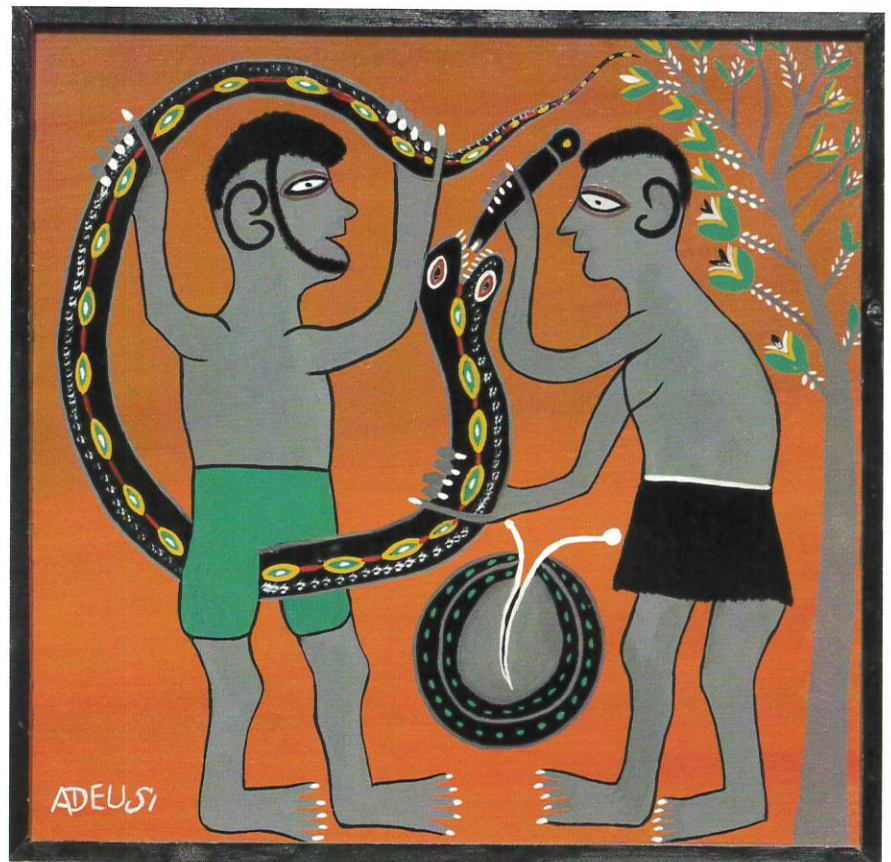
©Jesper Kirknæs

c.1914 - c.1984

Adeusi was from the Makonde tribe and he was born in Mozambique, as was January Linda. Both of them became E.S. Tingatinga's first assistants and students. They were related to Tingatinga's Makonde wife.

Adeusi came to Dar es Salaam around 1971 along with Simon Mpata, Abdallah Ajaba and Kaspar Henrick Tedo; Omary Abdallah Amonde later joined them. Encouraged and guided by E.S. Tingatinga, they all started to paint and became the first generation of Tingatinga artists.

After the death of E.S. Tingatinga, Adeusi trained several of the artists, who became the second generation of Tingatinga painters.



Traditional Medicine (Mganga)
Enamel paint on board, 60 x 60 cm

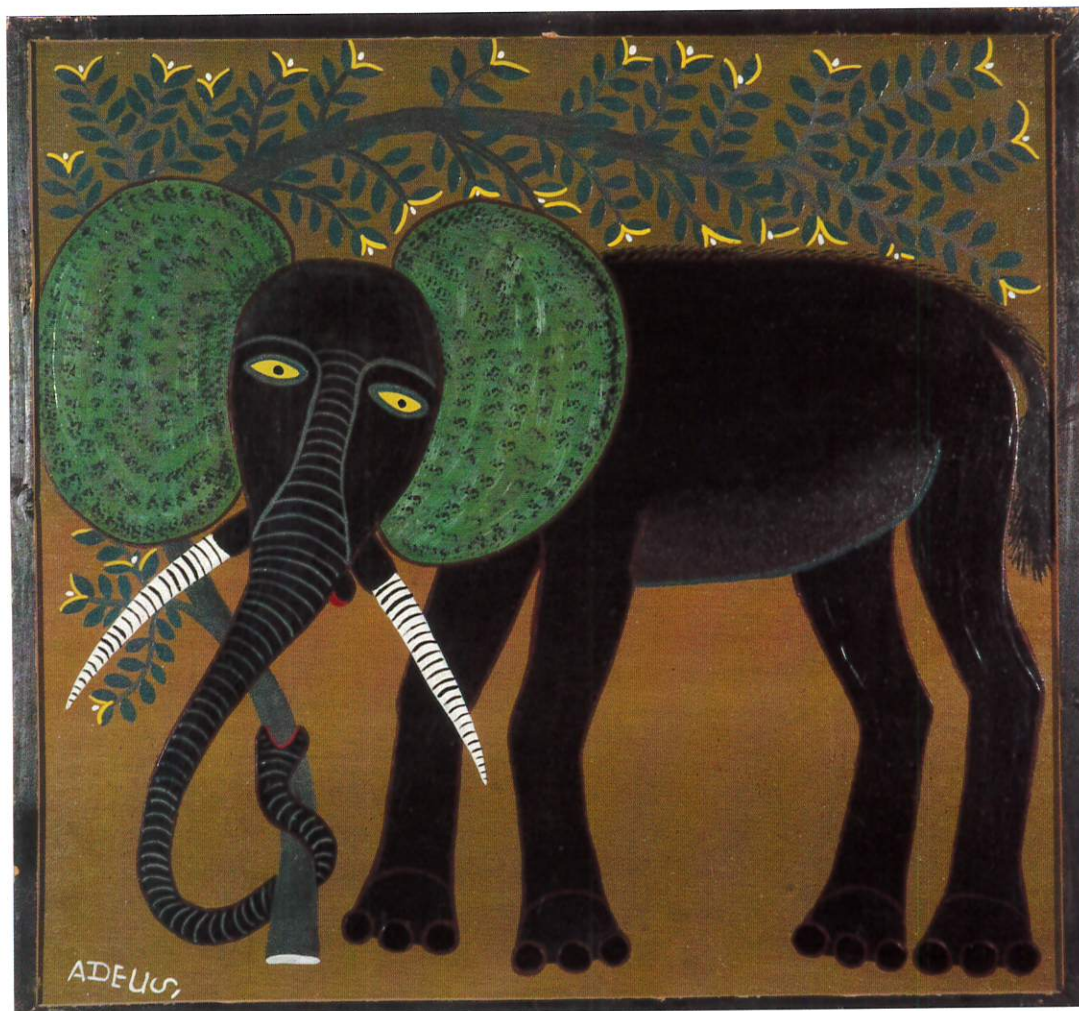
"The snake, is an evil spirit, and the two men are milking poison from the snake into a calabash, to use it for medicine." Amonde

Courtesy of the Ministry of Foreign Affairs of Denmark

Rhino, 1972
Enamel paint on board
62 x 79 cm
Courtesy of Merete Teisen

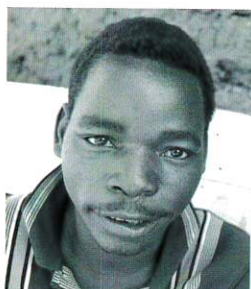


Elephant, 1979
Enamel paint on board
55 x 60 cm
Courtesy of Merete Teisen



Ajaba †

Abdallah Ajaba



©Jesper Kirknæs

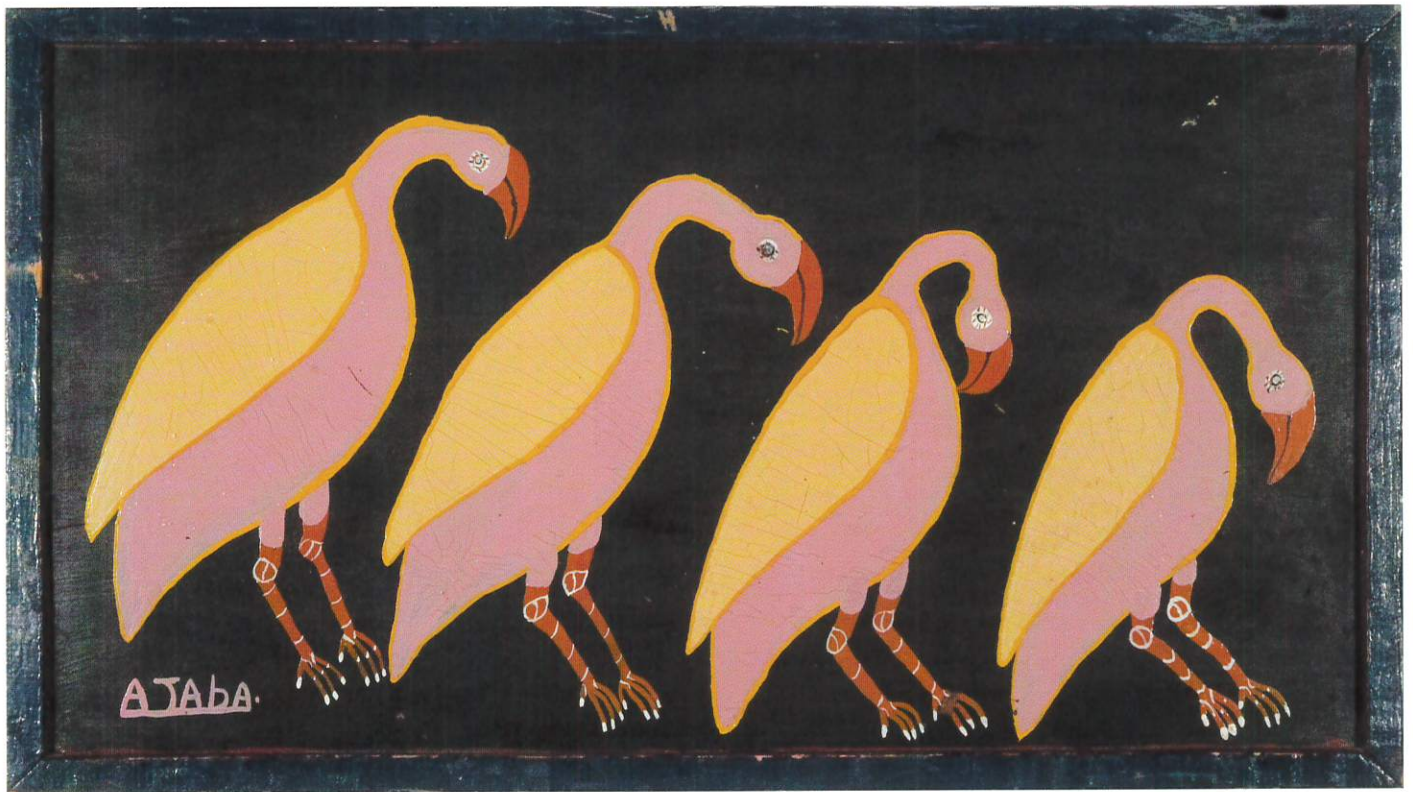
Unknown - 2003

Ajaba came to Dar es Salaam around 1971 together with Simon Mpata, Kaspar Henrick Tede and Adeusi Mandu Mmatambwe. Ajaba was a cousin to Edward Saidi Tingatinga. Encouraged and guided by E.S.Tingatinga, he started to paint.

Some years after the death of Tingatinga, Ajaba stopped painting and returned to his village in southern Tanzania where he passed away in 2003.



Traditional Medicine (Mganga)
Enamel paint on board, 60 x 60 cm
Courtesy of the Ministry of Foreign Affairs of Denmark



Four Birds, 1971
Enamel paint on board
33 x 60 cm
Courtesy of Jørgen Andreassen



Four Guinea Fowl in a Tree, 1971
Enamel paint on board
60 x 60 cm
Courtesy of Jørgen Andreassen

Akilimari

Akilimari Issa

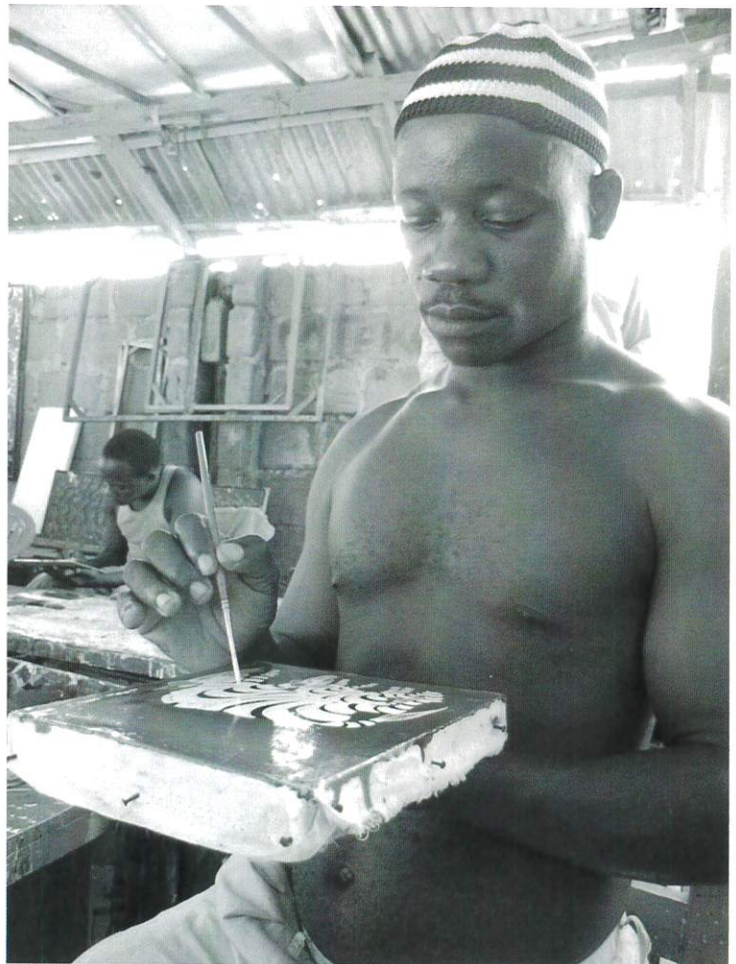


©Dorthe Friis Pedersen

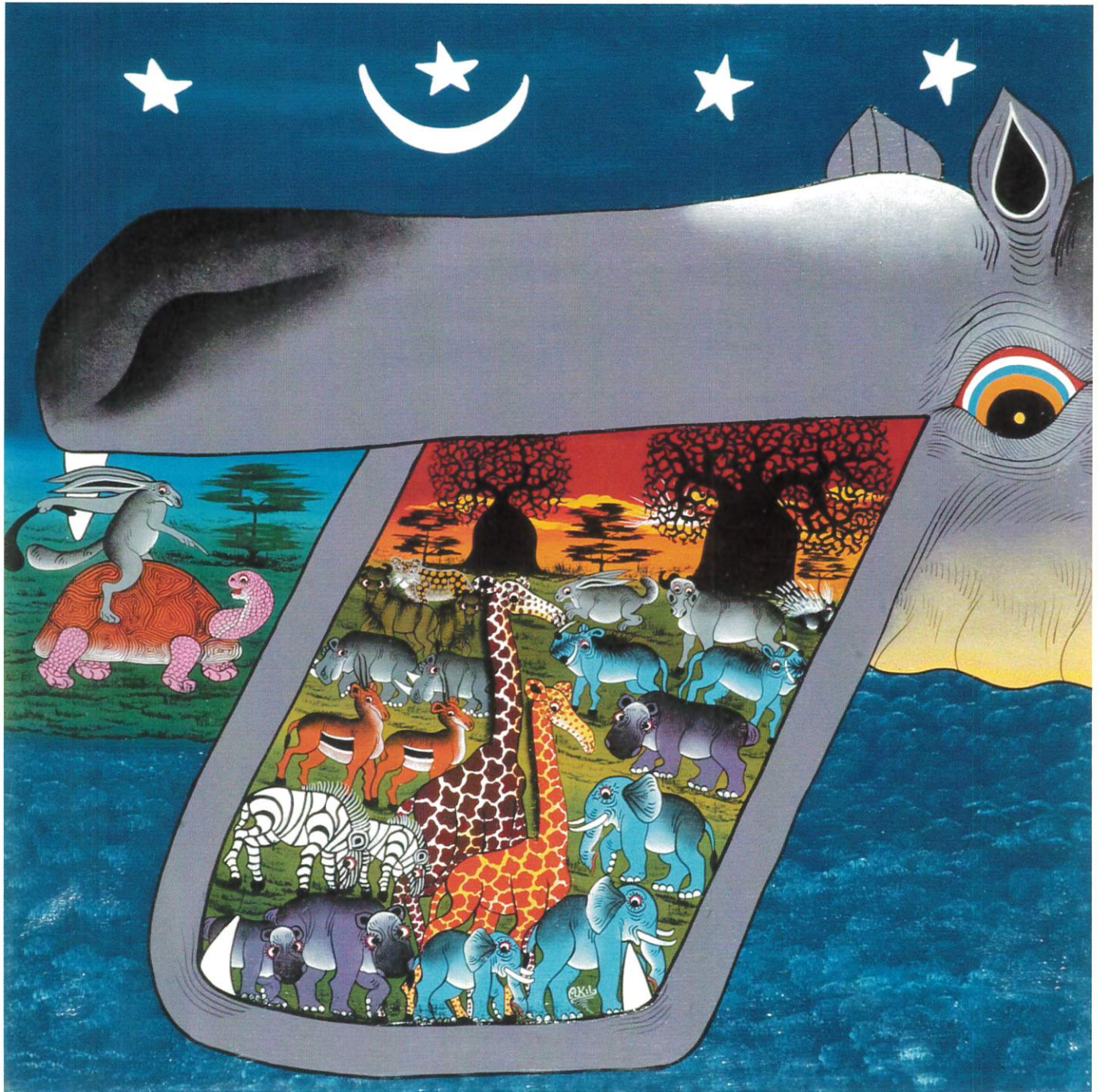
b.1977
Lives and works in
Dar es Salaam

Akilimari was born in Nakapanya village and is related to the Tingatinga family.

In 1996 he became an apprentice to Abasy Mbu-ka and Mzee Lumumba (Salum Mussa). He has two brothers, Ajaba Issa and Issa Issa, both of whom are artists and live in Zanzibar.



Akilimari at work, 2010
©Daniel Augusta



Hippo with the World in its Mouth, 2010
Enamel paint on canvas, 60 x 60 cm

Amonde

Omary Abdallah Amonde



©Dorthe Friis Pedersen

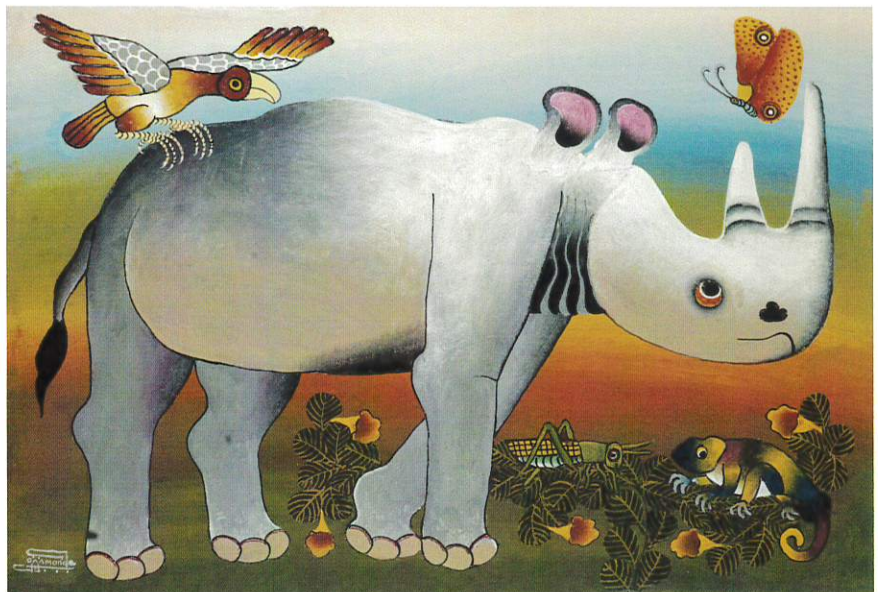
b.1940
Lives and works in
Dar es Salaam

Amonde is the only member of the old core group taught by E.S.Tingatinga, who is still alive and painting at the Morogoro Stores in Dar es Salaam.

Amonde and Edward Saidi Tingatinga were cousins and from the same area in southern Tanzania. E.S.Tingatinga's mother and Amonde's mother were sisters. Amonde called E.S.Tingatinga 'uncle'. Amonde joined E.S.Tingatinga in Dar es Salaam in 1972, just a few months before E.S.Tingatinga's death.

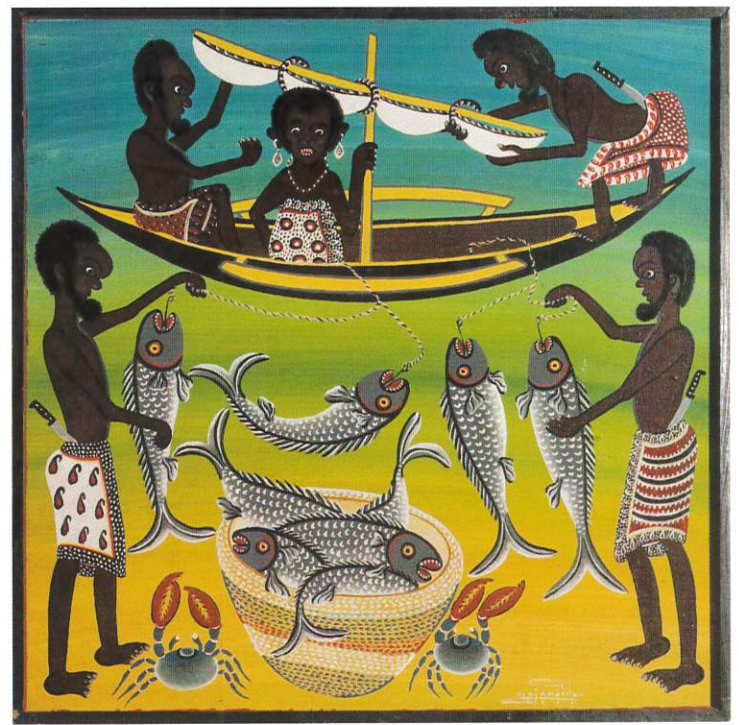
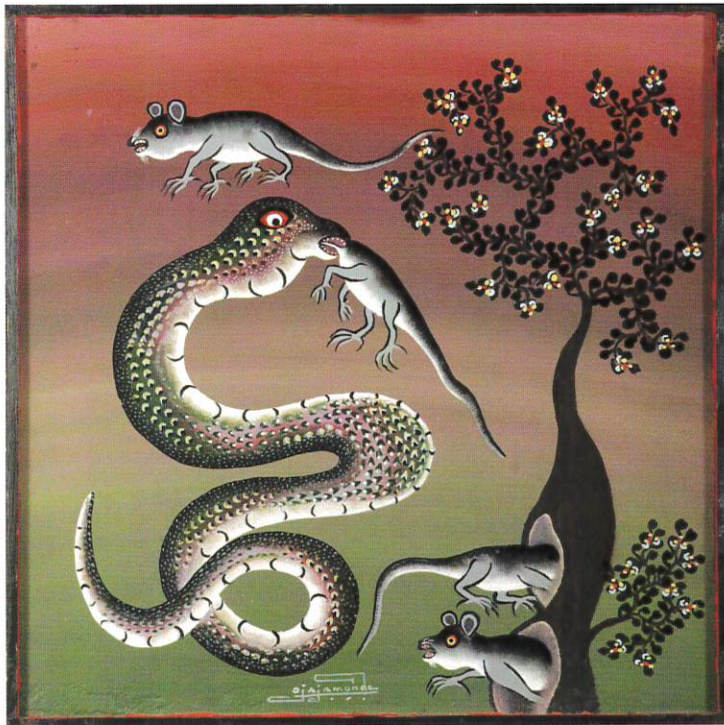
After the death of Edward Saidi Tingatinga, his students, Simon Mpata (E.S.Tingatinga's half brother), Kaspar Henrick Tede, January Linda, Adeusi Mandu Matambwe, Abdallah Ajaba and Omary Abdallah Amonde) decided they would continue to paint in the Tingatinga style.

Amonde has visited France twice and China once in connection with exhibitions. In 2009 Amonde participated in an exhibition in Japan and a TV documentary was produced featuring comedian turned painter Jimmy Onishi being mentored in the Tingatinga style by Amonde.



Top
Three Guinea Fowl and a Snake, 1974
Enamel paint on board, 60 x 60 cm
Courtesy of Jesper & Birthe Kirknæs

Bottom
Rhino, 2010
Enamel paint on canvas, 70 x 99 cm



Top
Rooster, c.1974
Enamel paint on board, 60 x 60 cm
Courtesy of the Ministry of Foreign Affairs of Denmark

Top
Buffalo, c.1974
Enamel paint on board, 60 x 60 cm
Courtesy of the Ministry of Foreign Affairs of Denmark

Bottom
Hungry Snake, 1974
Enamel paint on board, 60 x 60 cm
Courtesy of Jesper & Birthe Kirknaes

Bottom
Fishing, 1980
Enamel paint on board, 60 x 60 cm
Courtesy of John Malmberg

Amury

Amury Saidi

Earth, 2007
Enamel paint on canvas
120 x 80 cm

Amury at work, 2010
©Dorthe Friis Pedersen



©Dorthe Friis Pedersen

b.1967
Lives and works in
Arusha

Amury was born in Nakapanya village. A relative, Rajabu Chiwaya, who was a Tingatinga painter, took Amury with him to Dar es Salaam, when he was very young.

He attended primary school in Dar es Salaam. He became an apprentice to a Tingatinga painter and in 1990 he established himself as an independent Tingatinga artist and moved to Arusha.





Bushiri †

Salum Bushiri Mruta



©Daniel Augusta

1972 - 2008

Bushiri was the youngest of the late Tingatinga artist Hashim Mruta's three sons. He died prematurely in 2008 at the age of 36. His older brothers had died some years before.

Bushiri attended primary school in Dar es Salaam and thereafter trained as a car mechanic. However, in 1989 he became an apprentice to his father.

From 1991 to 1999 Bushiri participated in many exhibitions outside Tanzania (amongst others Denmark, Switzerland and Belgium) together with his father, Hashim Mruta.



Forest Resource
Enamel paint on board, 60 x 60 cm
Courtesy of Jesper & Birthe Kirknæs



Plant Trees in the Forest of Tomorrow
Enamel paint on board, 60 x 60 cm
Courtesy of Jesper & Birthe Kirknæs

Charinda

Mohamed Wasia Charinda

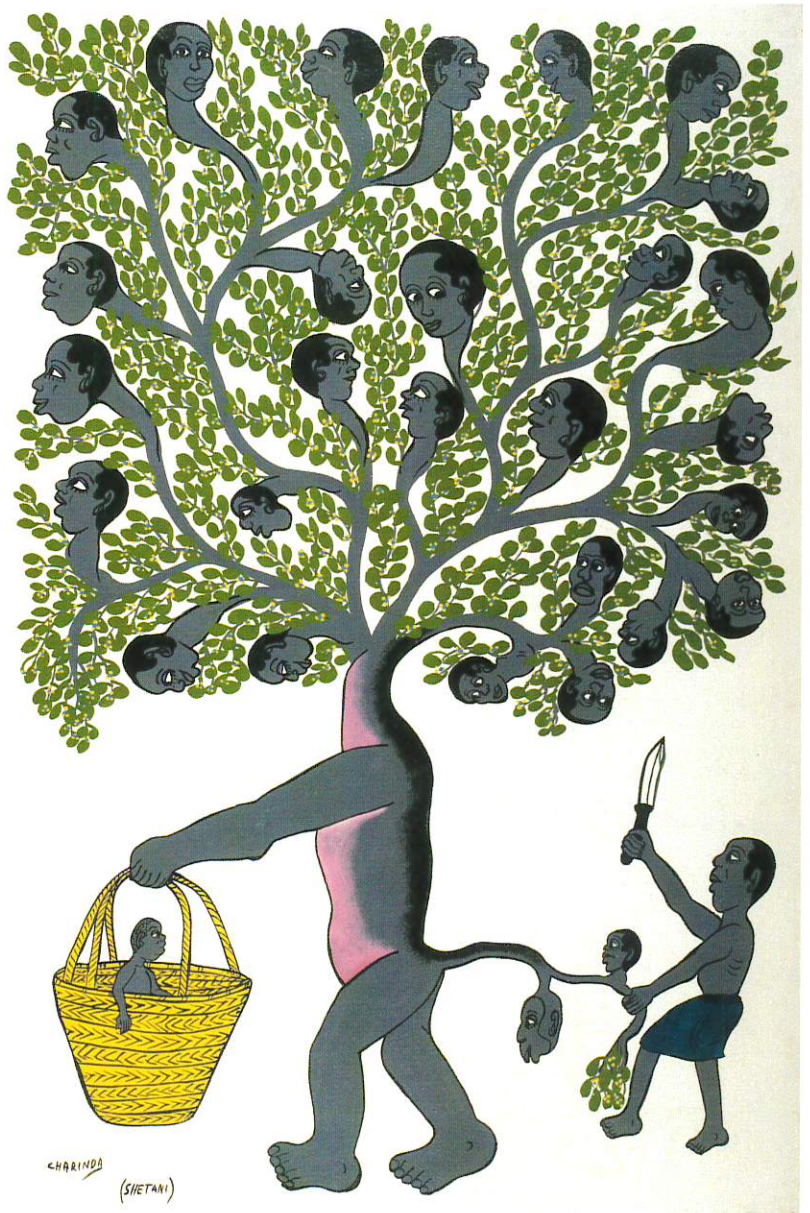


©Dorthe Friis Pedersen

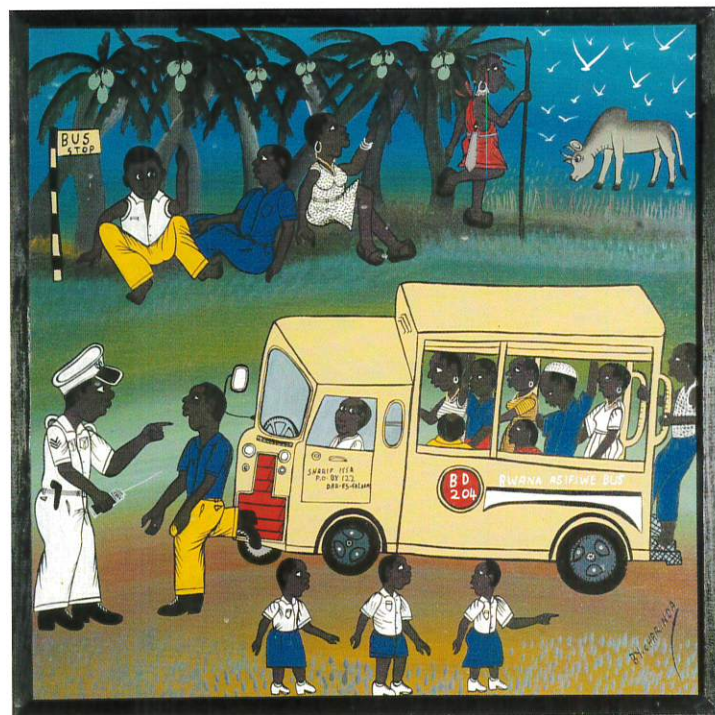
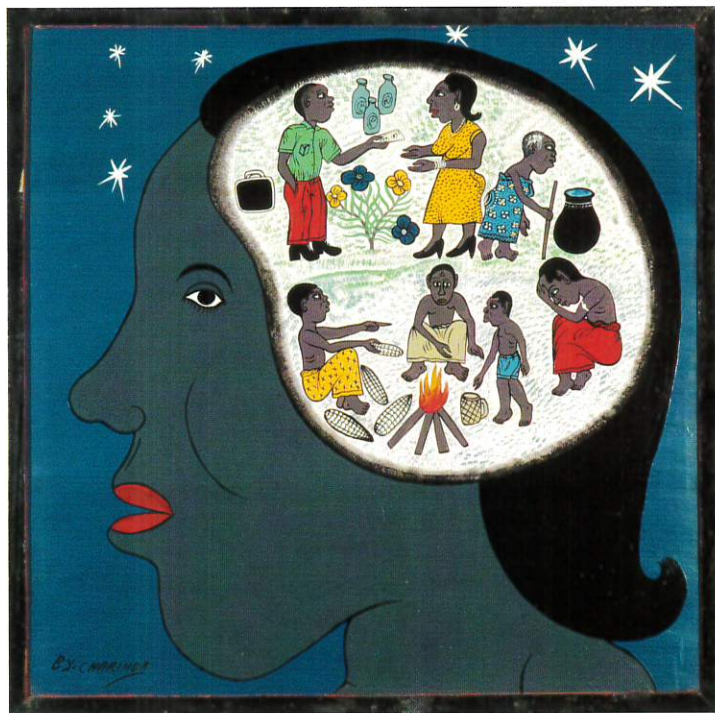
b.1947
Lives and works in
Dar es Salaam

Charinda was born in the village of Nakapanya in southern Tanzania. He completed primary school and started to paint in 1975, when he became an apprentice to the late Hashim Mruta, the well-known Tingatinga artist.

Charinda paints folk stories and shetanis (spirits or devils), as well as historical events such as slavery, independence and urban life today. Quite often his paintings depict his social and political concerns about present day society. A Makua legend, where all thieves, criminals and rapists are tied together and transformed into shetanis, has inspired some of Charinda's paintings.



Shetani ya mti (The Tree Devil), 2006
Enamel paint on canvas
120 x 80 cm

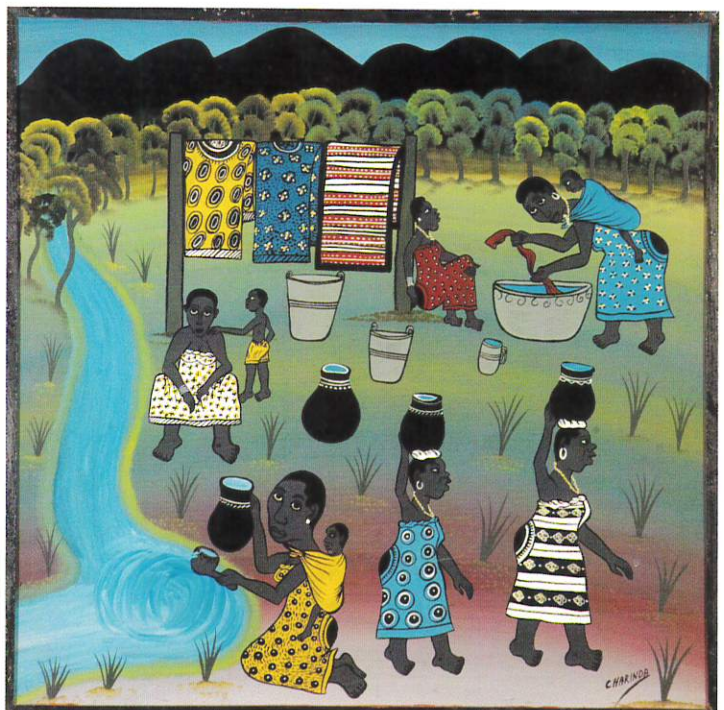
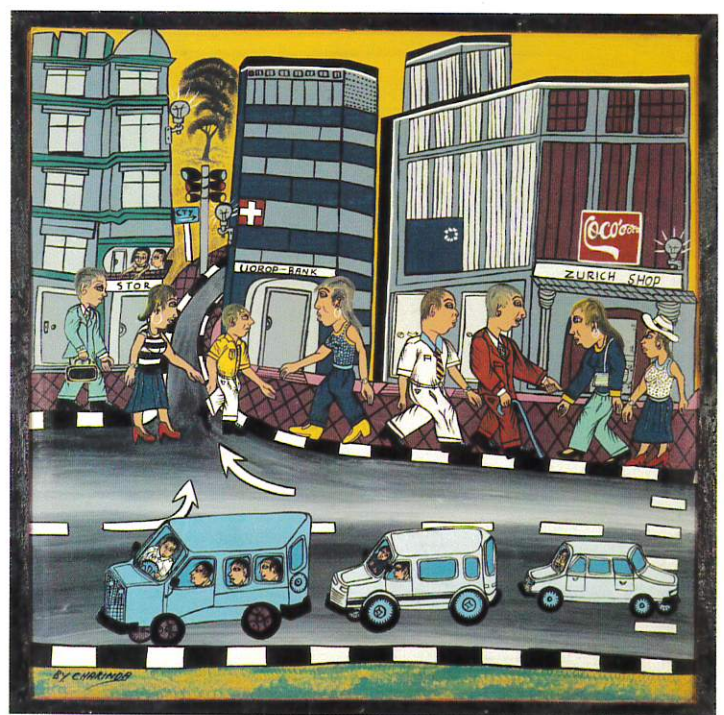
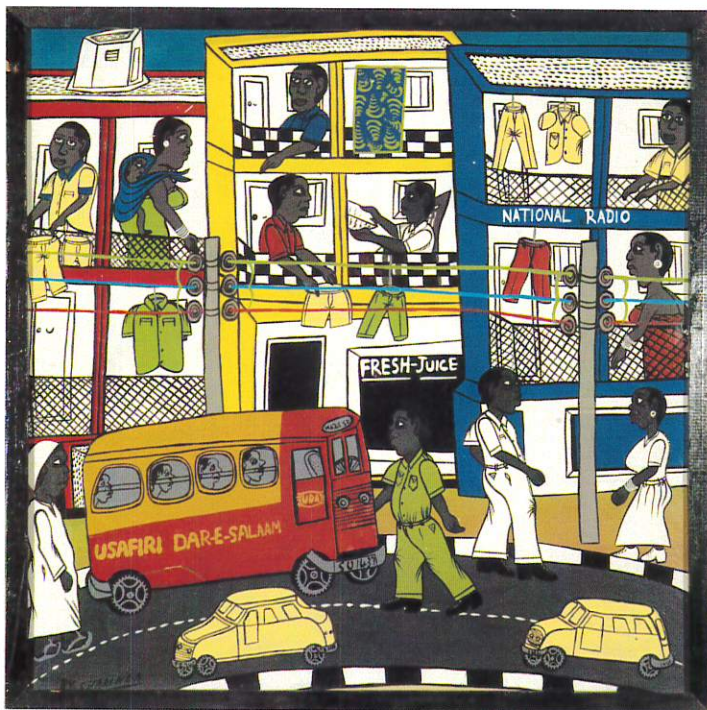


Top
Worries, c.1994
Enamel paint on board, 60 x 60 cm
Courtesy of Jørgen Andreasen

Bottom
Police Check, c.1974
Enamel paint on board, 60 x 60 cm
Courtesy of Hanne Thorup

Top
School, c.1994
Enamel paint on canvas, 60 x 60 cm
Courtesy of Jørgen Andreasen

Bottom
Surgery, 1974
Enamel paint on board, 60 x 60 cm
Courtesy of Jesper & Birthe Kirknæs



Top
The City, c.1994
Enamel paint on board
60 x 60 cm
Courtesy of Jørgen Andreassen

Top
Switzerland, c.1994
Enamel paint on board
60 x 60 cm
Courtesy of Jørgen Andreassen

Bottom
Village Life, c.1994
Enamel paint on board
60 x 60 cm
Courtesy of Jørgen Andreassen

Bottom
Laundry Day, c.1994
Enamel paint on board
60 x 60 cm
Courtesy of Hanne Thorup

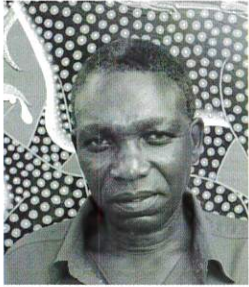
Opposite page top
Women Working, Men Drinking, 2010
Enamel paint on canvas,
69 x 106 cm

Opposite page bottom
Police Logging Raid, 2008
Enamel paint on canvas
76 x 107 cm



Hassani

Abdelehemman Hassani Kamale

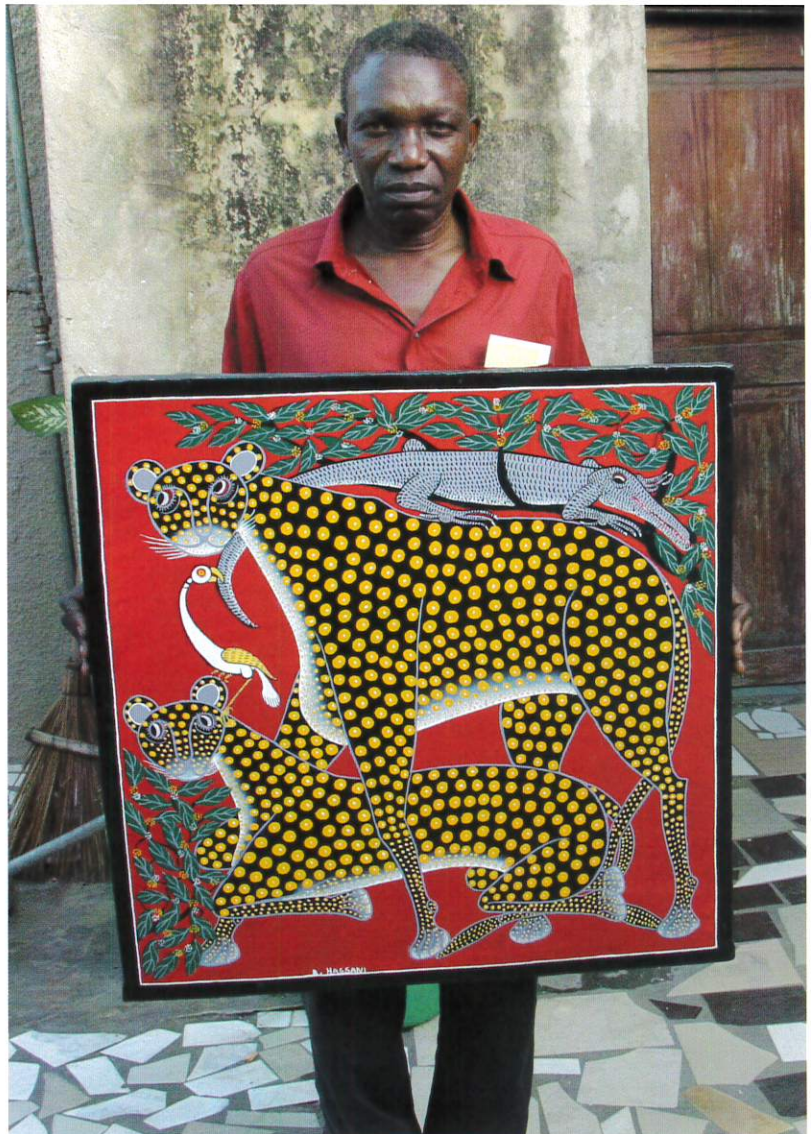


©Dorthe Friis Pedersen

b.1945
Lives and works in
Dar es Salaam

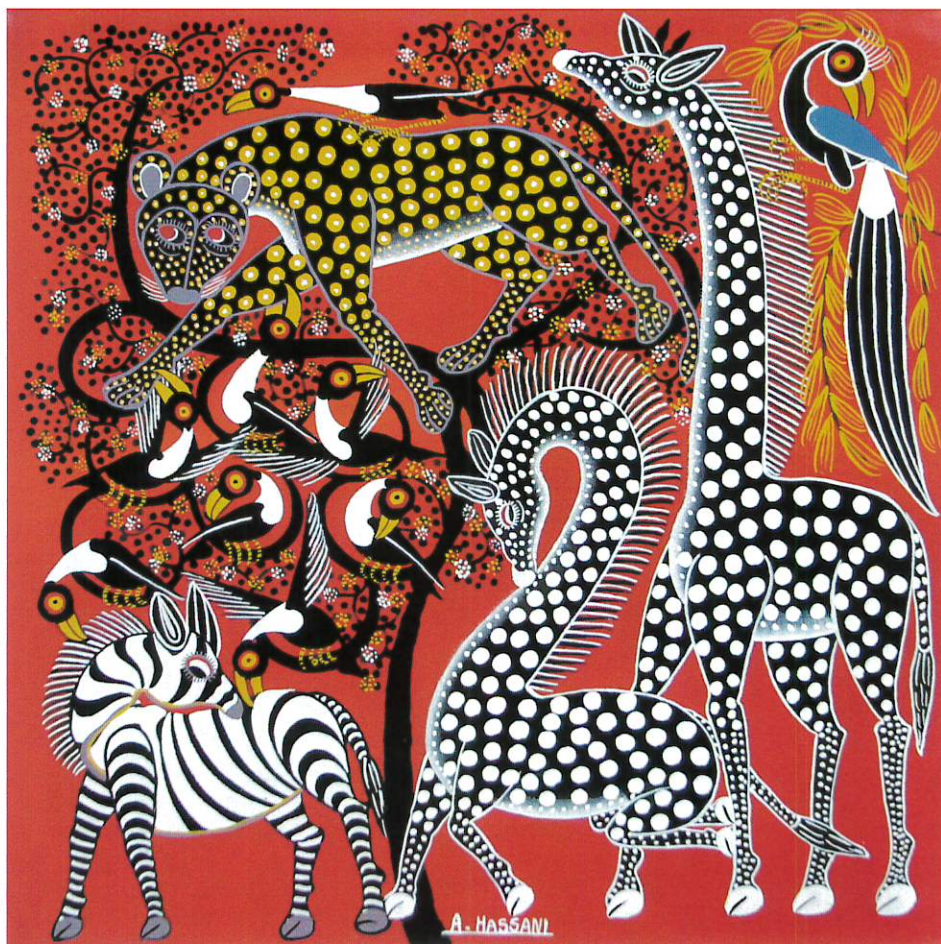
Hassani is from Nakapanya village in southern Tanzania. He has completed four years of primary school and in 1973 travelled to Dar es Salaam where he became an apprentice to the late Tingatinga painter Kaspar Henrick Tedo, who was one of E.S.Tingatinga's students.

Hassani has continued to paint in the 'classic' Tingatinga style with typical motifs of animals and birds - his trademark is birds with long tails. The quintessential Tingatinga dots of paint are almost always part of his paintings, giving his paintings their sophisticated, ornate look.



Hassani with painting of
leopards
©Dorthe Friis Pedersen

Leopard in Tree, 2006
Enamel paint on canvas
60 x 60 cm



Zebra
Enamel paint on board
60 x 60 cm
Courtesy of Jorgen Jensen



Iddi

Iddi Issa

Monkeys Eating Fruit, 2010
Enamel paint on canvas
102 x 80 cm



©Dorthe Friis Pedersen

b.1972
Lives and works in
Dar es Salaam

Iddi was born in Mchuruka village in southern Tanzania and came to Dar es Salaam in 1992 to earn a living. He sold second hand clothes for a few months and then became an apprentice to the Tingatinga painter Rajabu Chiwaya, the father of Mwamedhi Chiwaya. Iddi belongs to the family of Hashim Bushiri Mruta, the famous Tingatinga painter who passed away in 1998.

In 1997 Iddi participated in his first exhibition at the National Museum in Dar es Salaam. He climbed Mt. Kilimanjaro in 1998. Iddi lives in Kinondoni with his wife and a newborn child Munira and cycles to and from the Tingatinga Co-operative.

Iddi climbs Mt. Kilimanjaro

"One day when I was sitting and painting at the Tingatinga Co-operative a man suddenly came up to me, Hassani Kamale, and Mkumba. He was an mzungu [white person] and his name was Paulo. He asked us several questions. He asked when we started to work as Tingatinga painters and I answered that I started in 1992. He then asked me about my health, if I had any problems. I told him I was healthy. Finally he invited me to climb Mt. Kilimanjaro.

It was in November 1998. We took an airplane from Dar es Salaam to Moshi. At the hotel we got a lesson on how to climb Kilimanjaro (the way to dress, the way to walk...). The next day we went to the Marangu Gate to start our trip and from there we hiked to Mandara hut, the first station on the way to the top, and we slept there.

The following day we hiked to Horombo and slept there. During the trip we were told that we would be filmed for a commercial. We were filmed when

we walked, when we ate, when we prepared our gear. The third day we came to Kibo hut, which is directly under the mountain peak. We slept there for only four hours because we started our final hike to the top at 11 p.m. We reached Uhuru hut at 7 a.m. But not all of us made it to the top. Only three out of the five people succeeded.

When we reached the top, Paulo took out a bottle of beer and opened it, as if we were at a wedding. He said: 'now we have officially established the brand of Kibo Gold beer. We reached the top and achieved our goal'. During his speech I was so exhausted that I was trembling and almost collapsed in the snow. I was close to tears, not because of sorrow but of joy. I was proud to reach the top. On our way down we ran, not walked. It was the end of our trip to Mt. Kilimanjaro.

I was happy to be part of the group. I was proud to be the only Tingatinga painter, who reached the top of Kilimanjaro.

The commercial for the beer was aired on Radio One and ITV. They showed the trip for a whole month on TV as advertisement for the beer. I was quite famous because of this. Later I painted the whole trip. In fact the reason for bringing a Tingatinga painter was that the painter should later paint the story."

Iddi Issa received 300 USD for his commercial climb of Mt. Kilimanjaro. The nationwide beer campaign was allegedly part of an attempt to take over the Tanzanian beer market.

Based on information collected and translated from Swahili by Daniel Augusta



Jaffary [†]

Jaffary Aussi

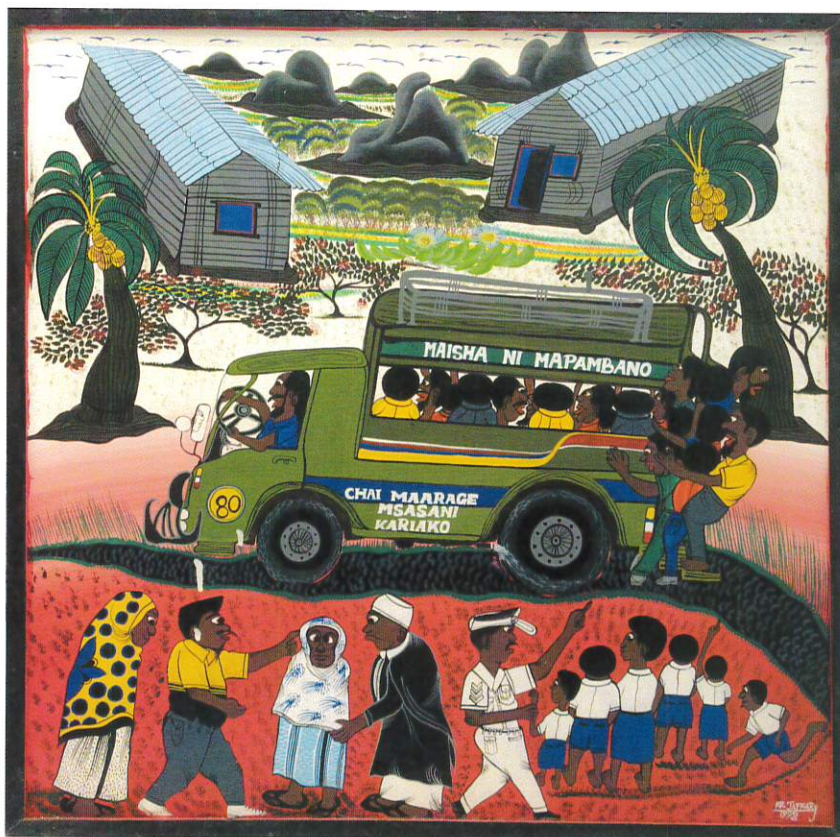


©Yves Goscinnny

1960 - 2008

Jaffary was born in Dar es Salaam. His father worked for the Ministry of Foreign Affairs and the family lived in the Msasani residential area close to the Morogoro Stores. He was interested in the Tingatinga paintings from an early age and became an apprentice to Omary Abdallah Amonde in 1972. He joined the Tingatinga Partnership and later became a member of the Tingatinga Arts Co-operative Society.

In 1994 he decided to leave Dar es Salaam and settle in Arusha with his own studio and gallery. He held several exhibitions outside Tanzania, primarily in Japan, where he had more than 10 exhibitions and had many Japanese clients.



Matatu Bus 'Life is a Struggle', 1972
Enamel paint on board, 60 x 60 cm
Courtesy of Jesper & Birthe Kirknaes

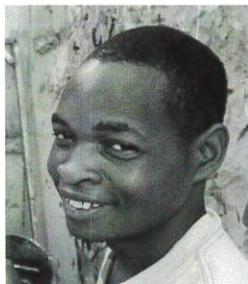


Party, c.1992
Enamel paint on board, 60 x 60 cm
Courtesy of Jørgen Andreasen

Jonas

Anthony Jonas Likuba

Mikumi Animal Hospital
(Detail), 2006
Enamel paint on canvas
110 x 140 cm
Courtesy of Dorthe Friis Pedersen
Photograph ©Dorthe Friis Pedersen



©Dorthe Friis Pedersen

b.1981
Lives and works in
Dar es Salaam

Jonas was born in Amboni village in the coastal Tanga Region. His parents are Makonde. He completed primary school in Amboni in 1997. The same year he became an apprentice to the well-known Tingatinga painter Bush Mikidadi, and later to Hasani Mwanyiro and proceeded to to paint independently. Jonas is well known for his 'Animal Hospital' paintings.



Jonas at work, 2010
©Dorthe Friis Pedersen



Kambili

Noeli Kambili

Opposite page
Butterflies, 2010
Enamel paint on canvas
80 x 60 cm

Butterflies & Flowers, 2010
Enamel paint on canvas
30 x 30 cm



©Dorthe Friis Pedersen

b.1976
Lives and works in
Dar es Salaam

Noeli Kambili was born in Dar es Salaam, but his parents are Makua and come from Nakapanya village. One of his two brothers, Julius Peter, is also a Tingatinga painter. Kambili became an apprentice to Mzee Lumumba (Salum Mussa) in 1997 and learned to paint in the Tingatinga style from him.

The story goes that in 2002, an Indian woman came with a book containing a photograph of a butterfly and asked him to make her a painting with butterflies. Kambili has since developed his own design of highly detailed butterflies on white, black or yellow backgrounds.





KAMBIL

Kilaka

John Kilaka

The Wood Carver and his
Beautiful Wife, 2007
Enamel paint on canvas
76 x 53 cm



©Dorthe Friis Pedersen

b.1966
Lives and works in
Dar es Salaam

Kilaka was born in the north western part of Tanzania in the village Mtinga. He started painting and drawing from a very early age and was often in trouble with his schoolteachers because he distracted his classmates with his drawings on the blackboard, using up precious chalk. When he was 21 he accompanied his brother to Dar es Salaam, because he had been told that it was possible to make a living as a painter there. Under the guidance of the painter Damian Msagula, he changed his realistic painting style towards a more naive Tingatinga art style.

Every painting by John Kilaka tells a story; stories passed on by the elders in the village or stories from his own imagination. Kilaka has written and illustrated many books for children, published in Germany and Switzerland and translated into several languages, including Danish. Kilaka is one of the six painters who in 2008 and 2009 worked for Tiger Aspect Productions in Nairobi and made illustrations for the Tinga Tinga Tales™ television series. Unfortunately, Kilaka's work for Tiger Aspect Productions came to an sudden end because of problems with his work permit.

Kilaka has participated in many exhibitions in Tanzania as well as in Kenya, Belgium, France, Switzerland, Germany, and Czech Republic, amongst others. In 2010 Kilaka was selected for the 2010 African Fine Art Collection, which is an Official Licensed Product of the the 2010 FIFA World Cup South Africa™ and a limited edition of fine art prints has been produced from the original work.

The Wood Carver and his Beautiful Wife

This is the story of a wood carver who worked in a remote area where it was difficult to find good quality wood. One day he carved a sculpture of a woman and it was so beautiful that he decided to put a necklace around her neck.

The next morning the sculpture had turned into a real woman; they fell in love and got married.

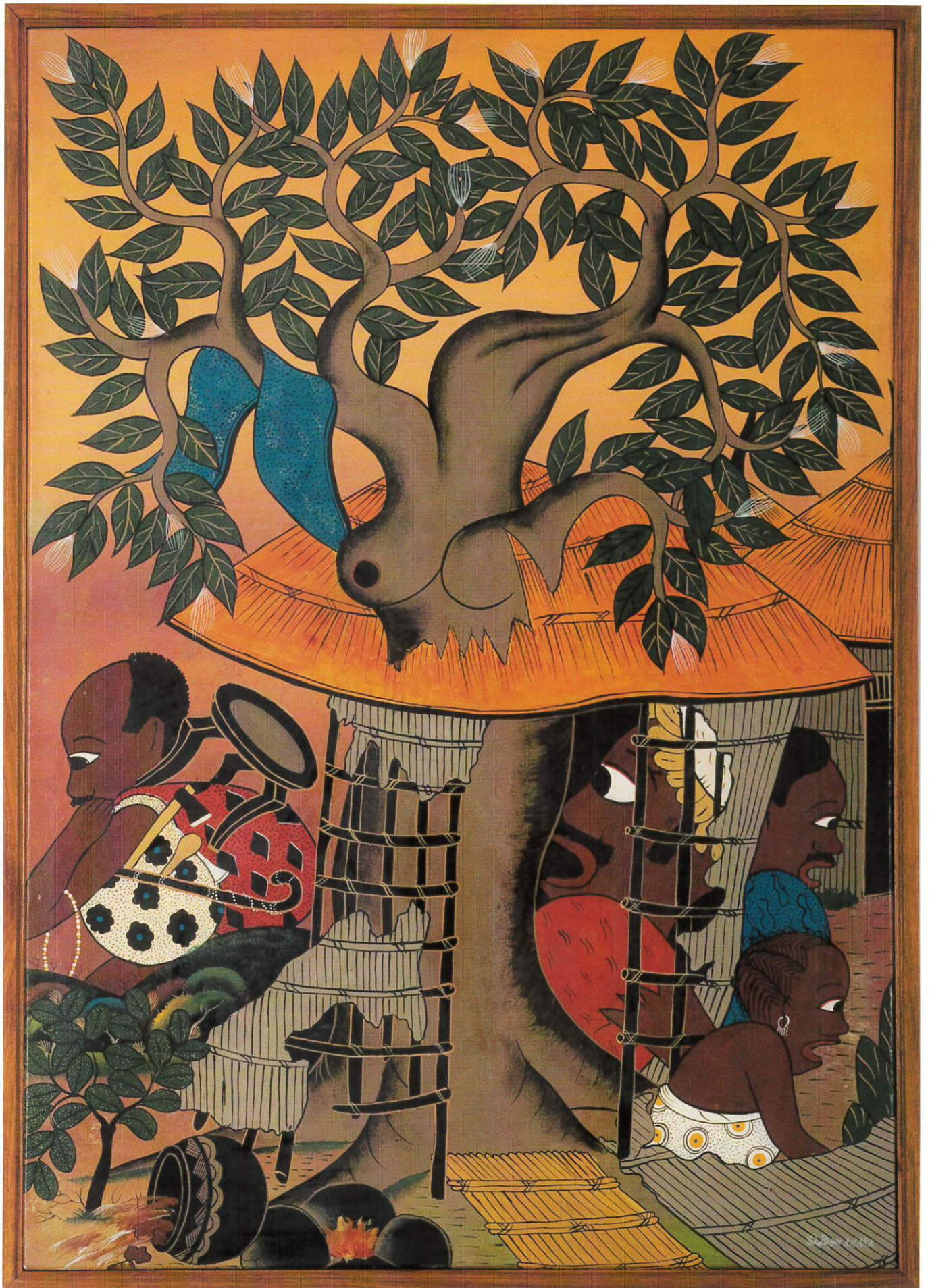
When the local chief was told about this beautiful woman living nearby with a wood carver, he decided that as the chief of the area he was entitled to take this beautiful woman, although he already had a wife.

He took the wood carver's wife and sent the wood carver some gifts to compensate for the loss, but the wood carver cried day and night because he missed his beloved wife; he cried so loudly that he could be heard all the way to the chief's village.

The chief could not stand the noise and continued to send the wood carver gifts, to relieve the wood carver's pain, but it was all in vain; in so doing, the chief had given the wood carver all his belongings. Finally, the chief took the necklace from the wood carver's wife to give it to the wood carver.

The minute he took the necklace off, the wood carver's wife turned into a beautiful tree. The chief had lost everything and the wood carver left the area forever.

Adapted from text in: The Best of the New Tingatinga, the Popular Paintings from Tanzania by Yves Goscinnny, La Petite Galerie, Dar es Salaam, 2008

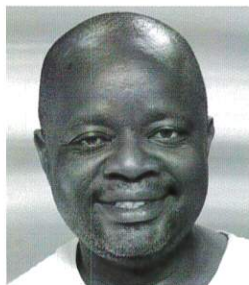


Lewis

Lewis Stephen Mseza

Opposite page
Flock of Birds, 2010
Enamel paint on canvas
180 x 120 cm

Animal Safari, 2010
Enamel paint on canvas
180 x 120 cm



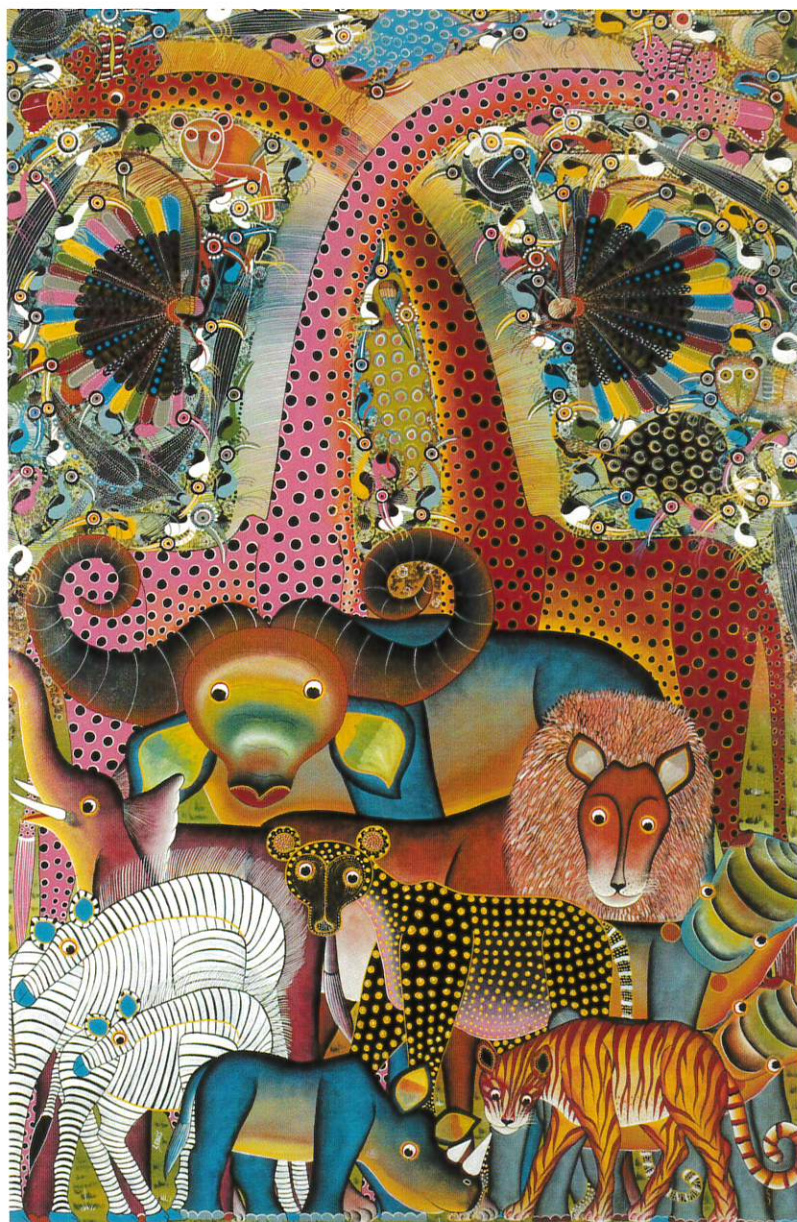
b.1964
Lives and works in
Dar es Salaam

©Dorthe Friis Pedersen

Lewis was born in 1964 in Tanga Region. He attended primary school, and thereafter worked in different odd jobs until 1996. He became an apprentice to the Tingatinga artist Miraji, also known as Milo.

For a number of years Lewis painted at the Morogoro Stores, where he shared a studio with, amongst others, Omary Ally. He has since set up a studio in his house and now does all his painting there, but is a member of the Craft and Tingatinga Arts Promotion Society (CTAPS) at the Morogoro Stores.

Lewis is known for his intricate, detailed paintings where birds, animals and dotted guinea fowl colonise every inch of the canvas. He is part of the new Tingatinga generation, which has moved the Tingatinga style into a new era. His paintings are coveted by customers and have been exhibited in Europe and Japan.





Lilanga †

George Lilanga



©Creative Commons

1934 - 2005

Lilanga is one of the most celebrated contemporary African artists. His works were inspired by the spirit world of the Makonde tribe and include sculptures, paintings, drawings, etchings, batiks and metal work. A number of international exhibitions have made Lilanga's works known to art lovers and collectors in Europe, America and Asia.

Lilanga was born in Lindi District in southern Tanzania, probably in Kikwetu village. His parents were Makonde and his father was an agricultural labourer who worked on the sisal plantations. The family later moved to the city of Lutamba in southern Tanzania, on the border to Mozambique and Lilanga went to school here. He began his training as a sculptor in 1961 making wood carvings out of roots, softwood and later hard ebony, working in the Makonde tradition.

Lilanga showed his first works to Europeans who worked in the refugee camps during Mozambique's war of independence. Following their advice, Lilanga moved to Dar es Salaam in 1970, where there were greater opportunities for selling sculptures. Thanks to his uncle, Augustino Malaba, a well-known Makonde sculptor, in 1971 Lilanga got his first job as a night guard at the House of Art (Nyumba ya Sanaa), a gallery and cultural centre established by local artists in Dar es Salaam. Lilanga's talents were soon recognised and he began to create batiks, works on goatskin and on sheet metal for the finishing of railings and gates. When he encountered the works of the Tingatinga School it had a profound effect on his work.

In 1977, he made his first trip abroad, to New York, where he had a show at the Marycoll Ossing Centre. The following year he participated in a group exhibition of African artists in Washington D.C. This was the start of a long series of travels, exhibitions and increasing success in Africa, Europe, USA, India and Japan. Lilanga's works were presented at the world's first important African art exhibition 'Magiciens de la Terre', which took place in the Pompidou Centre in Paris in 1989.

Over the years a number of talented artists worked closely with Lilanga in his studio in Dar es Salaam in a collective process. The artist Noel Kapanda was Lilanga's right hand man, and Lilanga and Malaba often worked together on sculptures.

Lilanga was diagnosed with diabetes in 1974. His health deteriorated over the years and in the late 1990s his diabetes worsened with severe complications. He died in June 2005 in his house-studio at Mbagala, Dar es Salaam, without seeing his works presented at the new exhibition of African contemporary art, AFRICA REMIX. The touring show started on 24 July 2004 at the museum Kunst Palast in Düsseldorf, and then travelled to the Hayward Gallery in London, the Centre Georges Pompidou in Paris, the Mori Art Museum in Tokyo and later toured to a number of other cities.

Clockwise from left

I am Happy, 2002
Enamel paint on wood
65 x 20 x 12 cm

Mobile Telephone Man, 1998
Enamel paint on wood
63 x 23 x 12 cm

Lovers, 2002
Enamel paint on wood
60 x 34 x 15 cm

Keep Quiet and Dance, 2002
Enamel paint on wood
54 x 25 x 23 cm

Calabashes
Enamel paint on calabashes
Various sizes

Courtesy of Christa's Fine Tribal & Modern Art Gallery
Photographs ©Svend Erik Sokkelund

*bCesare Pippi at it.wikipedia
The photograph of the artist is under the following copyright license:
sracCreative Commons license Attribution-Share Alike 2.5 Generic



Mbuka

Abbasy Mbuka Kiando



©Dorthe Friis Pedersen

b.1975
Lives and works in
Dar es Salaam

Mbuka was born in Dar es Salaam and grew up there. His father disappeared when he was a child, and the Tingatinga painter Mzee Lumumba (Salum Mussa), who was one of E.S.Tingatinga's cousins, took care of him. Mzee Lumumba died in 1999. Mbuka has for many years tried to find his father, without success. Mbuka started to paint when he was 19 years old. Today, he is the vice chairman of the Tingatinga Arts Co-operative Society.

Mbuka at the Tingatinga
Arts Co-operative Society
2010

©Dorthe Friis Pedersen





Kilimanjaro Safari, 2010
Enamel paint on canvas
60 x 60 cm

Mitole

Issa Saidi Mitole



©Dorthe Friis Pedersen

b.1981
Lives and works in
Dar es Salaam

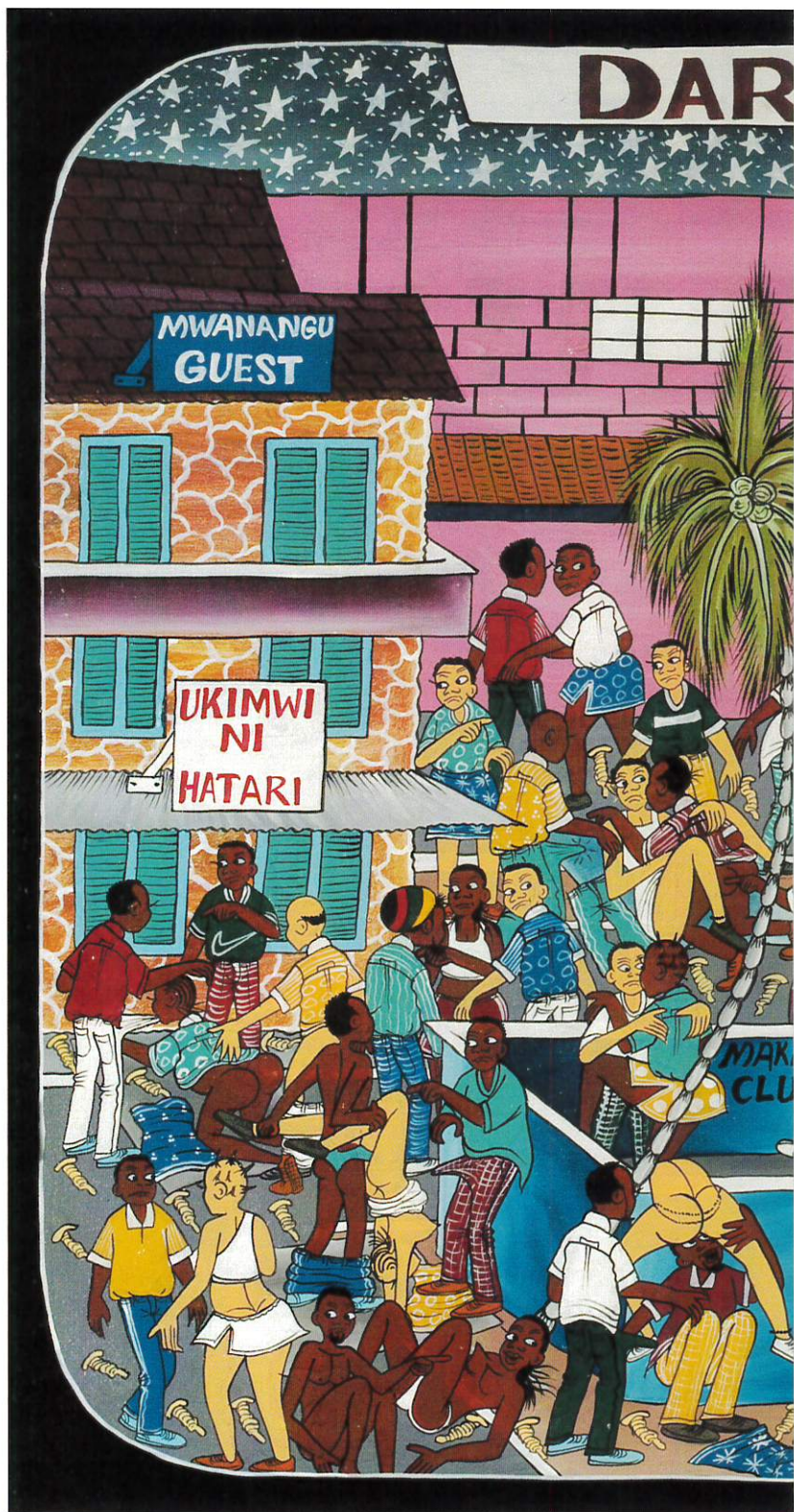
Mitole is from Lindi in southern Tanzania and is Mwera by tribe. He is the only one in his family who paints.

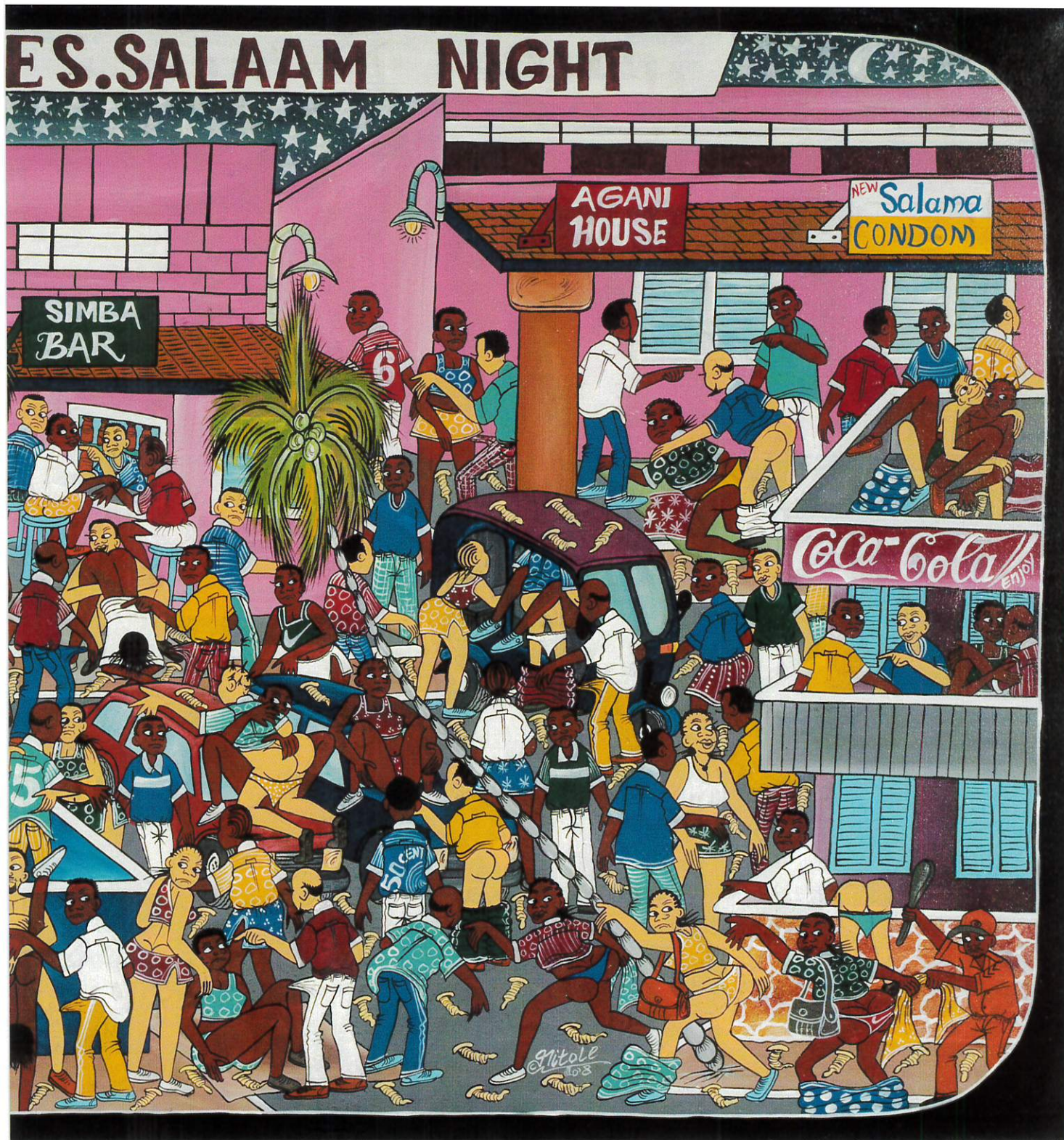
Mitole started to paint in primary school, where he had art classes and where he excelled. Already then he painted people, though not yet in a cartoon style, which would later become his trademark. He was so good that he was asked by his school friends to paint in their exercise books and in return they gave him small things like ice-cream. He completed primary school in 1997.

Mitole moved to Dar es Salaam and rented a room in a house owned by Farida Hussein Tindo's parents-in-law. Farida is a Tingatinga painter from the Tingatinga family, who at the time was painting with the Namanga group. When she saw Mitole's paintings she brought him to the Tingatinga painter Sey Rashidi Hussein. At that time Mitole did not know at all how to paint in the Tingatinga style and in 1998 he became an apprentice to Sey.

Sey was at the time known for drinking a lot of beer and he was sometimes rough. Mitole left and became the apprentice of Hasani Mwanga Mwanyiro instead. Mwanyiro paints all styles and also masters the knife technique of using the point of a knife in place of a brush. Mitole says that Mwanyiro has permitted him to paint his designs, in effect giving Mitole a form of 'copyright' to his work, and he is proud that Mitole is practising his style and producing his designs.

Based on information collected and translated from Swahili by Daniel Augusta

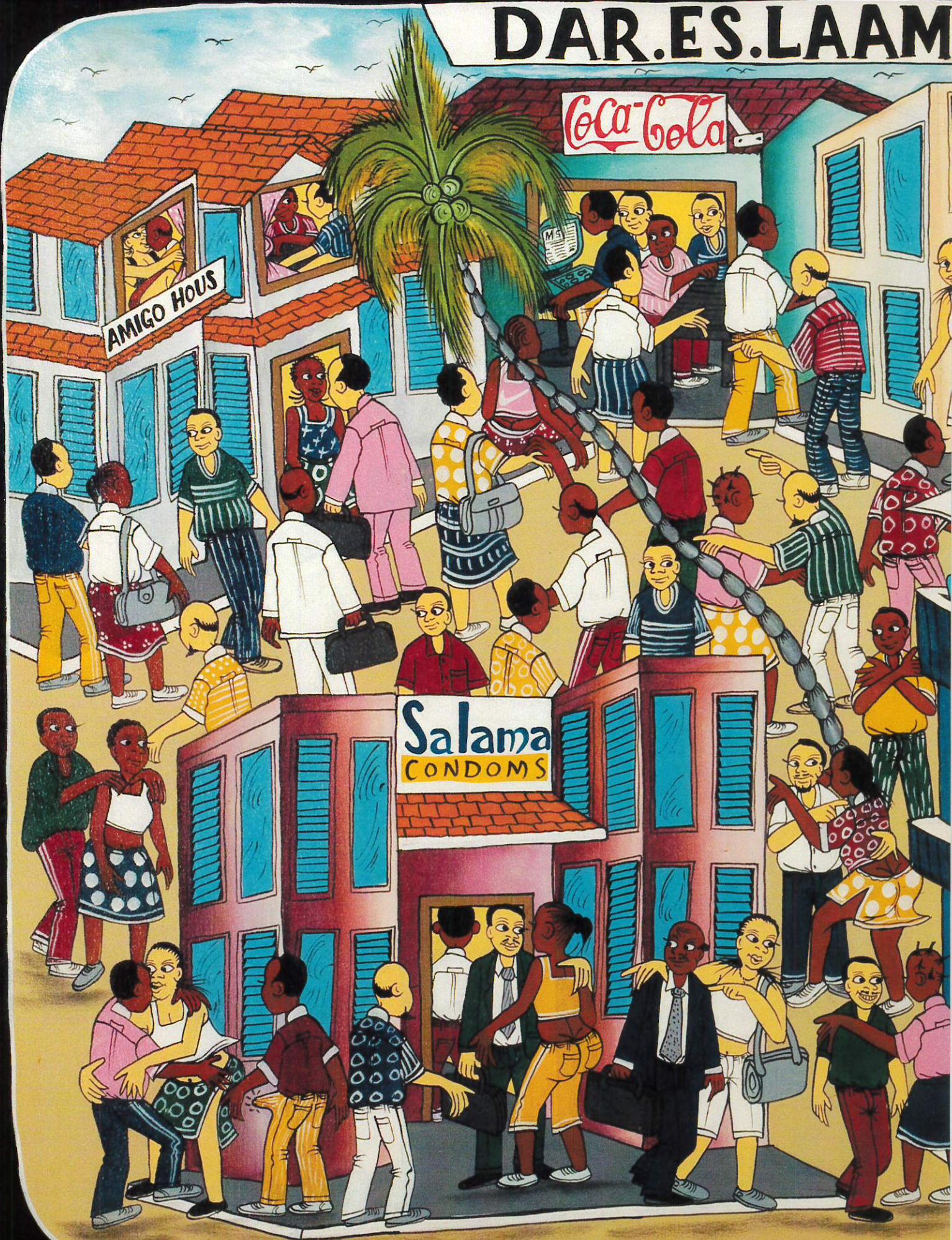




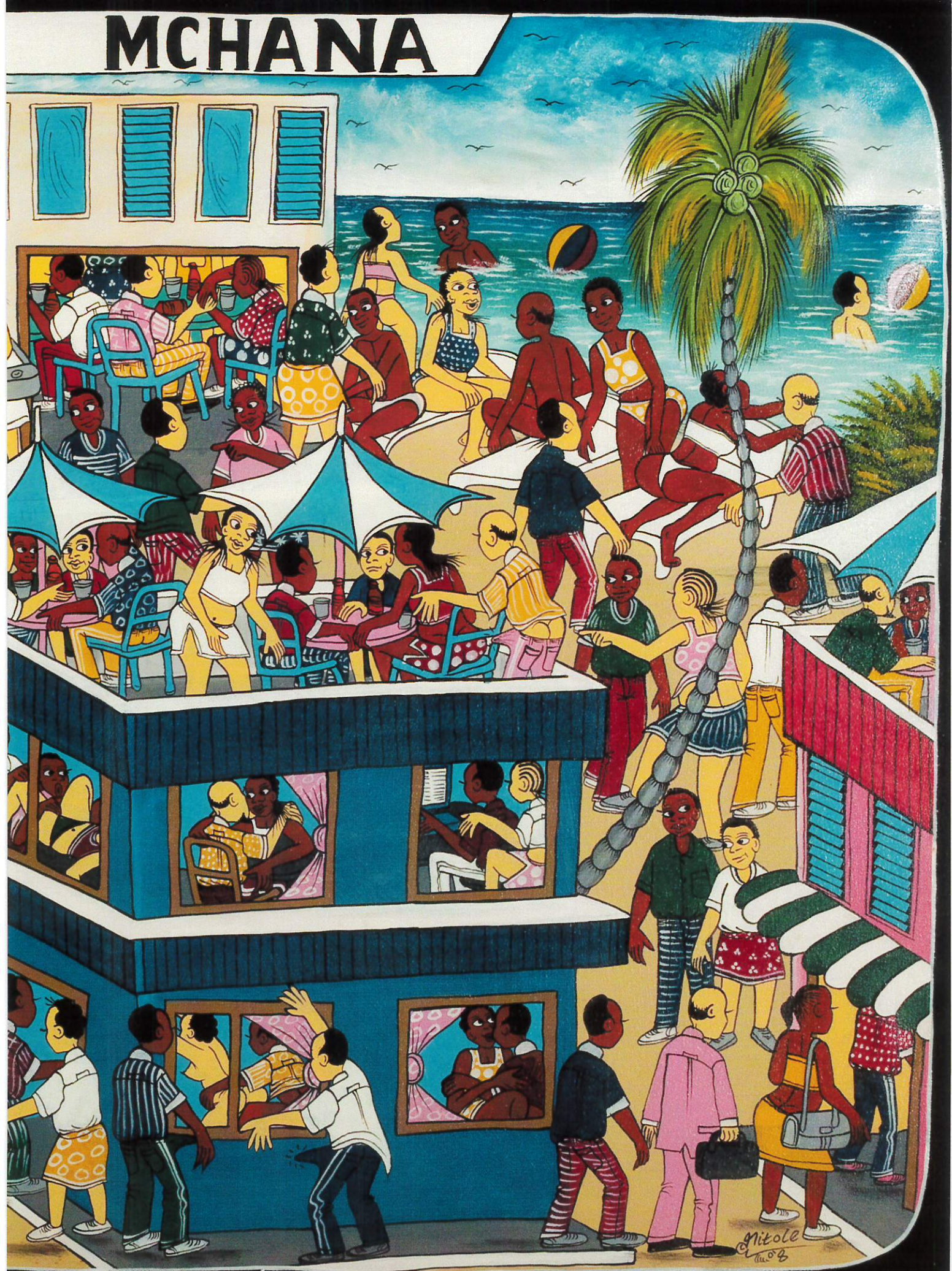
Dar es Salaam by Night, 2008
Enamel paint on canvas
80 x 120 cm

Overleaf
Dar es Salaam in the Afternoon, 2009
Enamel paint on canvas
80 x 120 cm

DAR.ES.LAAM



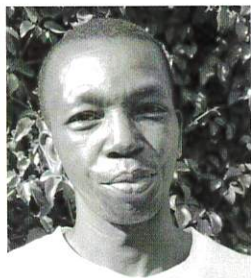
MCHANA



Nitole
m.08

Mkumba

Said Mkumba

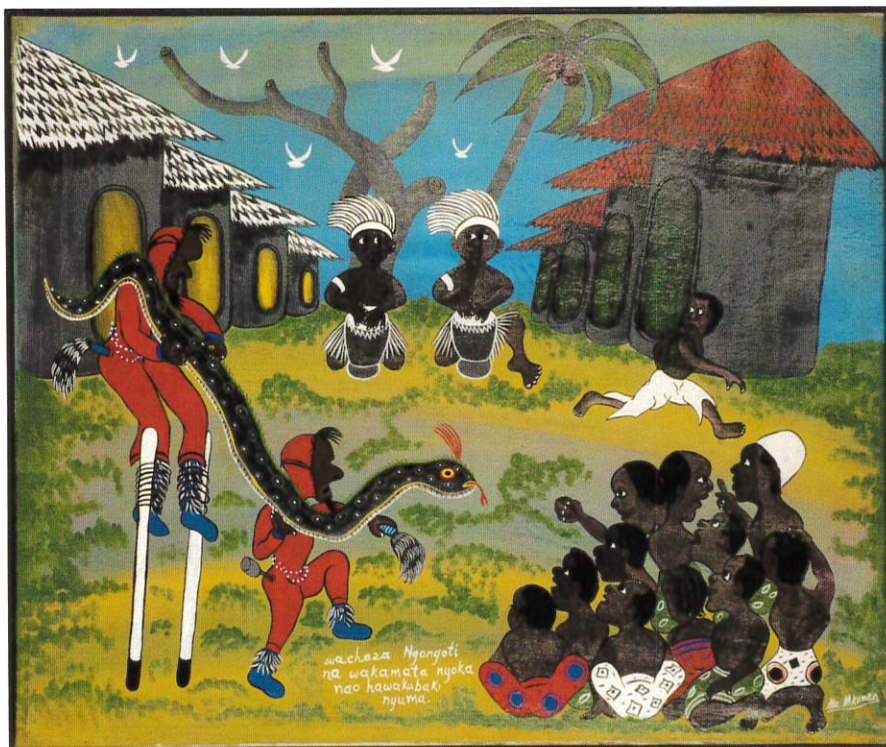


©Dorthe Friis Pedersen

b.1963
Lives and works in
Dar es Salaam

Mkumba comes from Mtwara Region in southern Tanzania. He completed primary school in 1979 and came to Dar es Salaam in 1990 at the age of 27. He became an apprentice to the late Mzee Lumumba (Salum Mussa) and after three years of apprenticeship, he started to paint independently.

He has participated in Tingatinga exhibitions at the National Museum in Dar es Salaam in 1995 and 1996 as well as in two exhibitions in Denmark in 2006 and 2008. He paints animals as well as urban and village life. Mkumba is the only Makonde in the Tingatinga Arts Co-operative Society.



Transition into Manhood (Jando)
Enamel paint on board, 75 x 88 cm

Mkumba is from the Makonde tribe who, along with the Makua, have many ceremonies for the transition into adulthood.

Courtesy of the Ministry of Foreign Affairs of Denmark

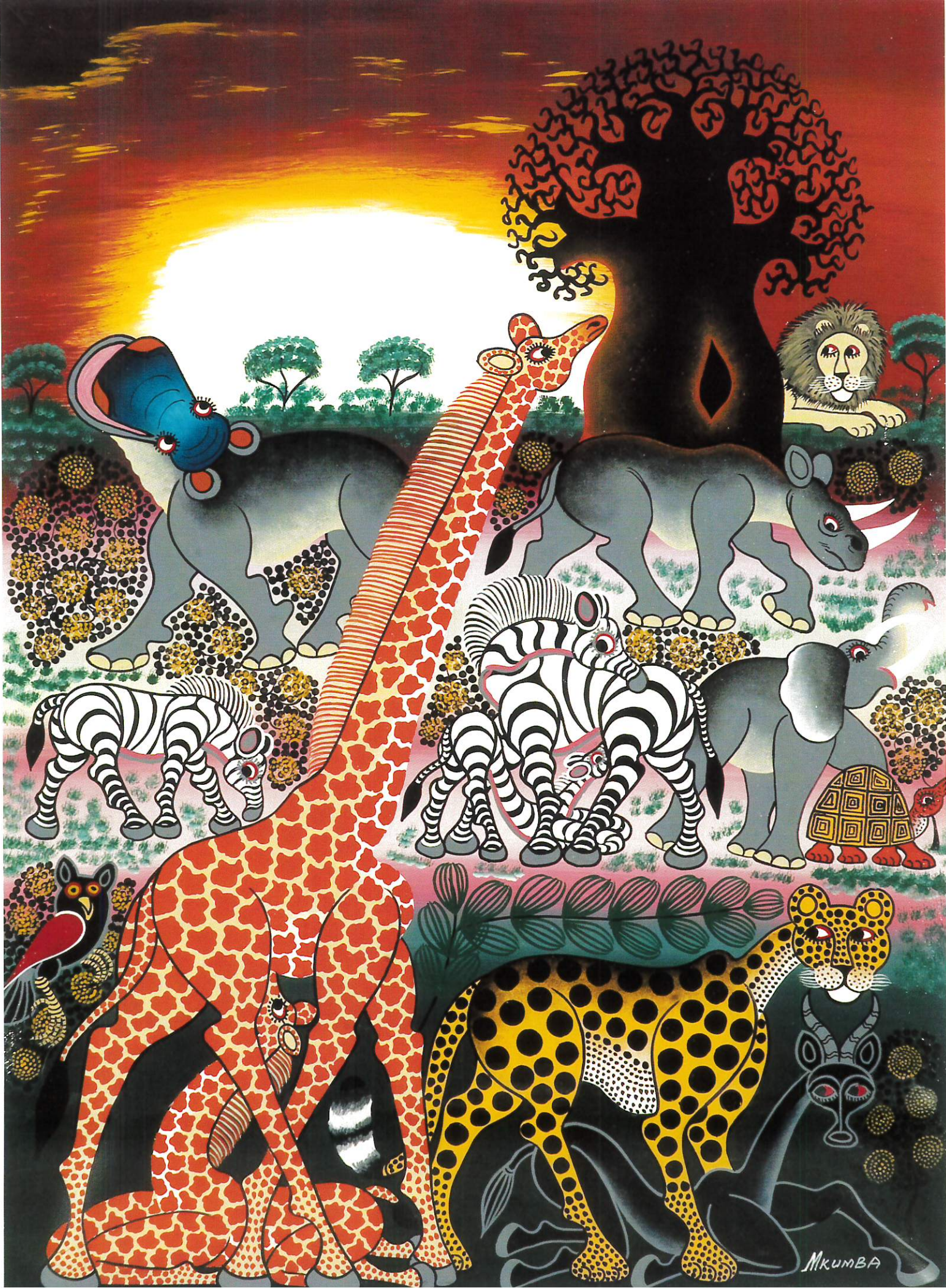


Zebra, 2010
Enamel paint on canvas
60 x 60 cm

Overleaf (left)
Crocodile, 2008
Enamel paint on canvas
120 x 80 cm

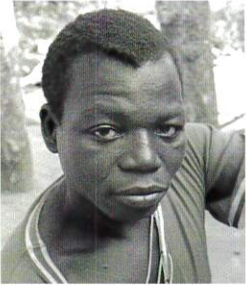
Overleaf (right)
Serengeti Sunset, 2008
Enamel paint on canvas
80 x 60 cm





Mpata †

Simon George Mpata



1940 - 1982

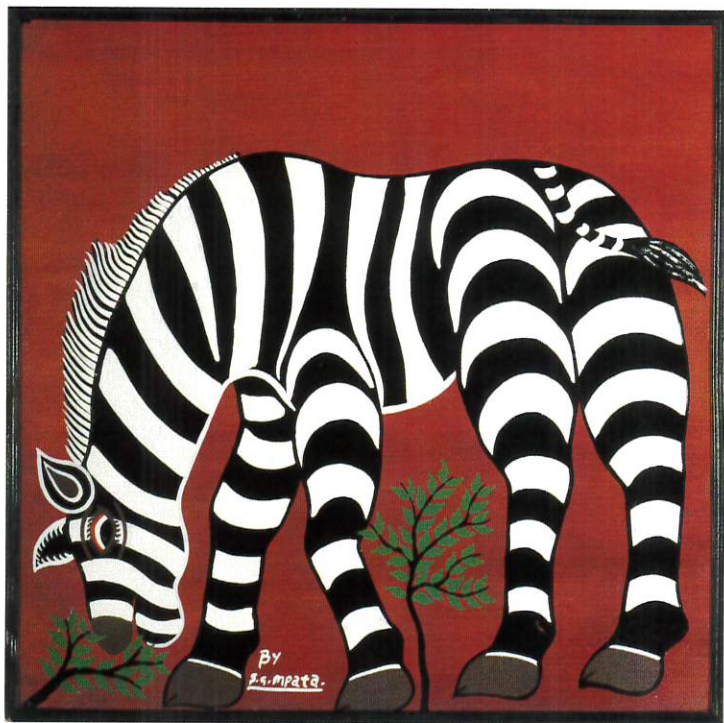
©Jesper Kirknæs

Simon George Mpata was Edward Saidi Tingatinga's youngest brother; they had the same mother but different fathers. He came to Dar es Salaam around 1971 together with Abdallah Ajaba and Adeusi Mandu Mmatambwe. Mpata learned to paint from his older brother and he is the artist who kept his style closest to E.S.Tingatinga. After E.S.Tingatinga's death, Mpata refused to participate in training more painters. He left Tanzania and opened a studio in Nairobi where he lived and worked successfully until he died in 1982 at the age 42. He took his niece, Agnes Mpata, to Nairobi, where she attended secondary school. On her return to Dar es Salaam she became secretary to the Tingatinga Arts Co-operative Society. Agnes Mpata is herself a Tingatinga painter.

Simon Mpata is a controversial figure among some Tingatinga artists because he is reputed to have sold the name 'Tingatinga' as well as his own name 'Mpata' to a Japanese businessman.



Traditional Medicine (Mganga), c.1978
Enamel paint on board
60 x 60 cm
Courtesy of Hanne Thorup



Top
Zebra, c.1978
Enamel paint on board
60 x 60 cm
Courtesy of Hanne Thorup

Top
Lizard Love, c.1978
Enamel paint on board
60 x 60 cm
Courtesy of Hanne Thorup

Bottom
Fishing Boat, 1971
Enamel paint on board
60 x 60 cm
Courtesy of Jorgen Andreassen

Bottom
Two Birds, c.1978
Enamel paint on board
60 x 60 cm
Courtesy of Hanne Thorup

Mruta †

Hashim Bushiri Mruta



©Jesper Kirknæs

1937 - 1998

Mruta was born in 1937 in Nakapanya village and was Edward Saidi Tingatinga's cousin. He was a police officer in Dar es Salaam, but at the time when E.S.Tingatinga started to paint, he had retired from the police force.

He was extremely interested in learning how to paint, but Tingatinga already had five students and refused to take one more. Mruta was, however, allowed to watch the painters and the painting process in the courtyard. Mruta then rushed home to experiment with what he had observed.

After E.S.Tingatinga's death Mruta became one of the founders of the Tingatinga Partnership and later a member of the Tingatinga Arts Co-operative Society. He became a very well-known Tingatinga painter and has taught many young painters.

In 1991 Mruta was invited to paint a large mural in Sankelmarksgade in Copenhagen as part of the Images of Africa festival, organised by the Danish Centre for Culture and Development. The prizewinning mural is of two leopards painted in the traditional Tingatinga style, and is approximately 20 metres high.

Mruta working on his
20 metre high mural in
Copenhagen, 1991

©Jesper Kirknæs



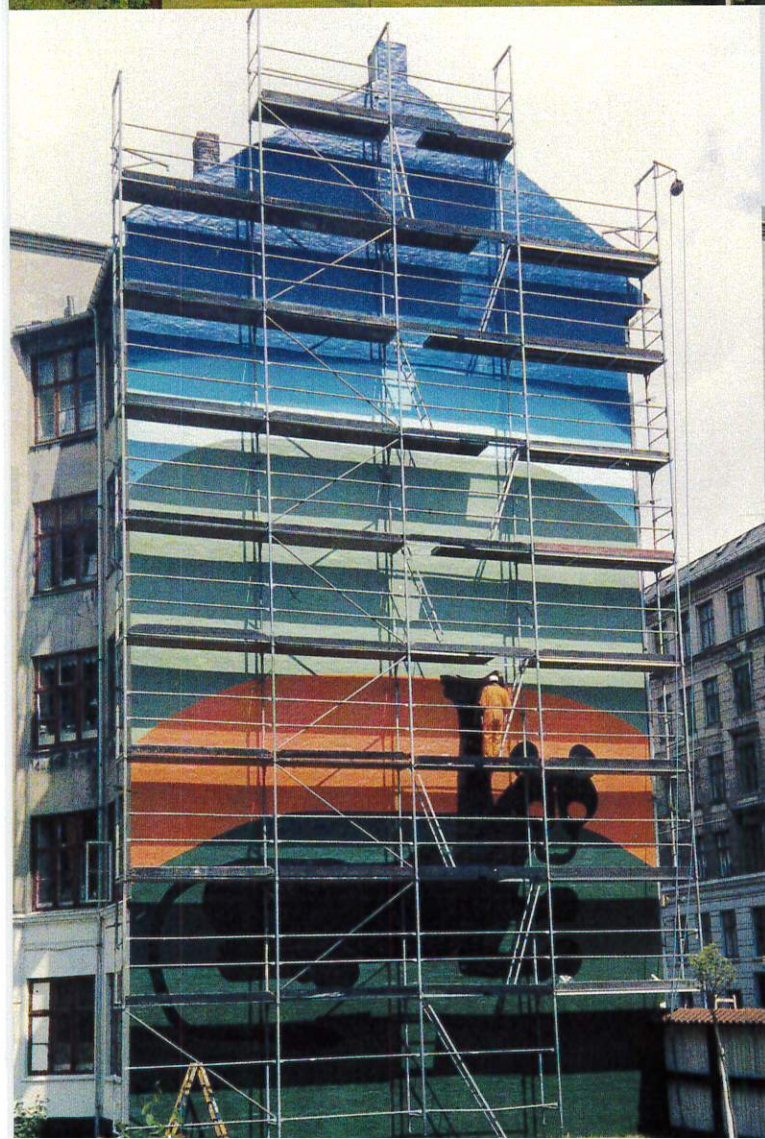


Top
Impala
Enamel paint on board, 60 x 60 cm
Courtesy of Jorgen Jensen

Top
Peacock in a Tree
Enamel paint on board, 60 x 60 cm
Courtesy of the Ministry of Foreign Affairs of Denmark

Bottom
Flamingos
Enamel paint on board, 60 x 60 cm
Courtesy of the Ministry of Foreign Affairs of Denmark

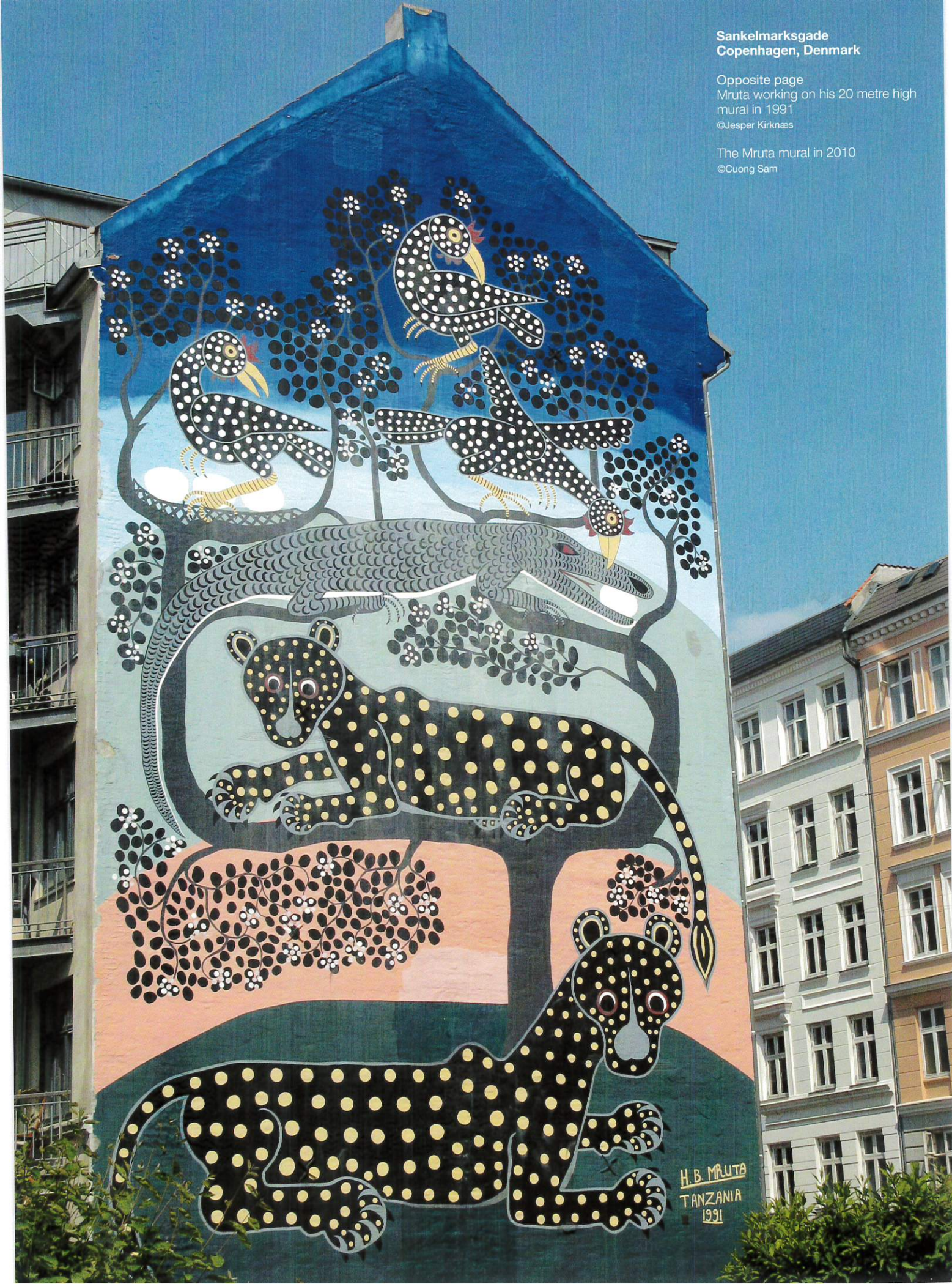
Bottom
Impalas and Bird
Enamel paint on board, 60 x 60 cm
Courtesy of the Ministry of Foreign Affairs of Denmark



Sankelmarksgade
Copenhagen, Denmark

Opposite page
Mruta working on his 20 metre high
mural in 1991
©Jesper Kirknæs

The Mruta mural in 2010
©Cuong Sam



Msagula †

Damian Boniface Kapanda Msagula

Independence, 1981
Enamel paint on board
120 x 120 cm
Courtesy of Jesper & Birthe
Kirknæs
Photograph ©Jesper Kirknæs



©Yves Goscinnny

1939 - 2004

Msagula was born in 1939 in Masasi District in southern Tanzania. His parents were Yao by tribe, a neighbouring tribe to the Makua.

Damian Msagula's work stands out because of its quality and originality and his focus on the village as the root of African culture. Msagula was the teacher of Peter Martin, whose paintings also focus on people and places, and who passed away just a year after Msagula.

Msagula has done several major decoration works, such as Kunduchi Church and the rooms in some of the Kunduchi Beach Hotels.

The Story of Msagula

In the 1960s, Damian Msagula's family had no means to feed its children. So they decided to send away one small boy from the house. He was clever, he would survive, they thought. The small boy was Msagula, who was then ten years old. Fortunately, the church in Ndanda supported him over the next few years.

When he grew up Msagula decided to go to Tanga, several days journey from his native Ndanda in South Tanzania. He did several odd jobs on his way to Tanga, where there was employment on the sisal plantations. On the way to Tanga he passed Dar es Salaam and met E.S.Tingatinga and other painters, and he liked their work.

While working long hours on the plantations in Tanga, he planned to come back to Dar es Salaam to try to be an artist like the Tingatinga painters. It was a hard time, but the work on the sisal plantation gave him his daily bread. He made a few friends, including the parents of the future Tingatinga artist Peter Martin. At that time Peter Martin was 13 years old.



When Msagula left Tanga around 1971/72, he took with him the 13-year old boy, Peter Martin, to help him sell fruits and vegetables from Tanga region at the Morogoro Stores in Dar es Salaam. He became well acquainted with the Tingatinga artists, joined the group and started to paint. Some years later Peter Martin became an apprentice to Msagula and they got a work place at the Village Museum and worked closely with the Tingatinga painters. A couple of years later Msagula left the group and started to paint on his

Surgery, c.1983
Enamel paint on canvas,
125 x 88 cm
Courtesy of Jørgen Andreasen



own. Msagula developed a very unique style centred on the village as the root of African culture, knowledge of nature and respect for the ancestors and their spirits.

Msagula never married and had no children, and he had almost no contact with his extended family. He had experienced some serious problems with his family before Independence. Msagula had joined the political party TANU that worked for independence. Msagula had an uncle who was a member of the colonial police force. When TANU was recruiting members and Msagula joined, his uncle never forgave him. "If I'm seen together with you, I'll probably lose my job," the uncle said.

After Independence in 1961 Msagula was active in the 'Uja-

ma' policy of return to the village, self-reliance and solidarity.

Many people perceived Msagula as what they would call 'a typical artist'. Msagula smoked, drank and painted. People say that he would fall asleep while painting, with a cigarette in one hand and a beer in the other, only to wake up hours later and continue the painting where he had left off.

Msagula had a stroke in 2003 and was supported by the Russian Cultural Centre after his stroke. They bought almost all his paintings and paid for his accommodation and health care.

Based on information collected and translated from Swahili by Daniel Augusta

Mzuguno †

David Mzuguno



©Cuong Sam

1951 - 2010

David Mzuguno was born in the Kilimanjaro region and completed primary school in 1967. He was painting from an early age. He moved to Dar es Salaam, where he attended secondary school, which included art subjects. He lived with his uncle in Msasani near the Morogoro Stores - the workplace of the Tingatinga painters - and this was to shape him as an artist.

After completing secondary school in 1972, Mzuguno worked as a mining prospector from 1973 to 1979. All the while he continued to paint, selling his paintings at hotels. In 1979 Mzuguno decided to drop his realistic painting style in favour of the Tingatinga style (which was much more successful at the time), and joined the Tingatinga Partnership. The Tingatinga artist Mruta accepted him as member no.42 of the Partnership.

David Mzuguno stayed in the Tingatinga Arts Co-operative Society until 1989. He was selling more than the other painters, partly because he could speak English with the customers, and partly because of his unique style. When he left, he spent the next couple of years painting for a Japanese woman, who was a guest at the Dar es Salaam University. Thereafter Mzuguno pursued his career, painting at his home in Mlandizi about 60 km from the city centre.

Mzuguno's works demonstrate great originality in depicting scenes of lush vegetation with almost eccentric imagination. The richness of nature evident in his paintings speaks of his roots in the Kilimanjaro region, and though he was known to be restless and journey through Tanzania's very different and often dry regions, it is always the sumptuous flora that is depicted in his paintings.



With his swirling landscape style, Mzuguno has taken the Tingatinga style in a new direction.

Unlike many other Tingatinga painters who borrow from each other's motifs or styles, Mzuguno's style is uniquely his own and generally not copied by others. He has trained two young family members who have assisted him in the creation of his paintings.

In December 2003 Mzuguno held a solo exhibition at the Alliance Francaise in Dar es Salaam. In 2009, he participated in a two-month residency programme at Shenzhen Fine Art Institute in China, organized by the Ministry of Culture, together with four other African artists and in the beginning of 2010 he had a very successful exhibition in Kampala, Uganda. Mzuguno passed away during the making of this catalogue.

Top
Askari Monument
Dar es Salaam, 2008
Enamel paint on board
80 x 120 cm

Right
Jungle Flowers, 2009
Enamel paint on canvas
79 x 57 cm





Buffalo, 1989
Enamel paint on board, 60 x 60 cm
Courtesy of Jesper & Birthe Kirknæs

Opposite page
Two Birds by the River, 2009
Enamel paint on canvas
79 x 57 cm



Omary Ally

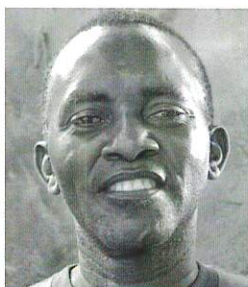
Omary Adam Ally

Opposite page
Flocks of Birds by the River
2007
Enamel paint on canvas
109 x 80 cm

Below
Leopard, 2007
Enamel paint on canvas
60 x 80 cm

Overleaf (left)
Peacocks and Flamingos, 2010
Enamel paint on canvas
80 x 60 cm

Overleaf (right)
Birds and Peacocks, 2010
Enamel paint on canvas
80 x 60 cm



©Dorthe Friis Pedersen

b.1956
Lives and works in
Dar es Salaam

Omary Adam Ally started to paint as an apprentice to the Tingatinga artist Rashidi Milanzi in 1973, when he was 17.

Omary has a very personal style, which combines great technical quality with a vivid crea-

tivity. He is a member of the CTAPS, the Craft and Tingatinga Arts Promotion Society in Dar es Salaam, and paints in his studio at the Morogoro Stores, which he shares with a few other Tingatinga painters.









Peter Martin †

Peter Martin Chauganga



©Barbara Schmid-Heidenhain

1959 - 2005

Peter Martin was born in the village of Kwamdoma in Tanga Region north of Dar es Salaam. According to Peter Martin's best friend, Jeremiah Emmanuel, Peter's parents became friends of the Tingatinga painter Damian Msagula when he was working on the sisal plantations in Tanga. When Msagula left Tanga, he took the 13-year old Peter Martin with him to Dar es Salaam and Peter Martin helped Msagula sell vegetables. After working as a houseboy for one year, Peter Martin became an apprentice to Msagula.

In 1974 Peter Martin started his own career as a painter. Unlike most other Tingatinga painters, Peter Martin always painted stories, not animals, and a different story every time. Peter Martin was known to be a happy person. He used to tell jokes and stories to his friends at the Village Museum where he worked. He also played the mirimba, and he was a good storyteller.

After having worked for a while with the Tingatinga painters at the Morogoro Stores, Peter Martin and Msagula got a place at the Village Museum. Later they were joined by Jeremiah Emmanuel, John Kilaka and lastly by Nangida Masawe. However, Damian Msagula was individualistic and very different from the rest of them, so he left the group and continued on his own.

In 1996 Peter Martin won third prize in the East African Art exhibition in Nairobi and became famous. He now had enough customers and his future life was secure. At that time he met a girl who was working in a dance troupe at the Village Museum. She was called Asia Hasani (later Beatrice Peter, after her conversion to Christianity) and also came from Tanga region. They stayed together and had three children of whom one passed away. (Peter Martin also had a child with



a woman named Imma before he met Asia Hasani). They stayed together without marrying for 14 years, because Asia was a Muslim and Peter was a Christian. But finally Asia decided to convert to Christianity so that they could marry in a church.

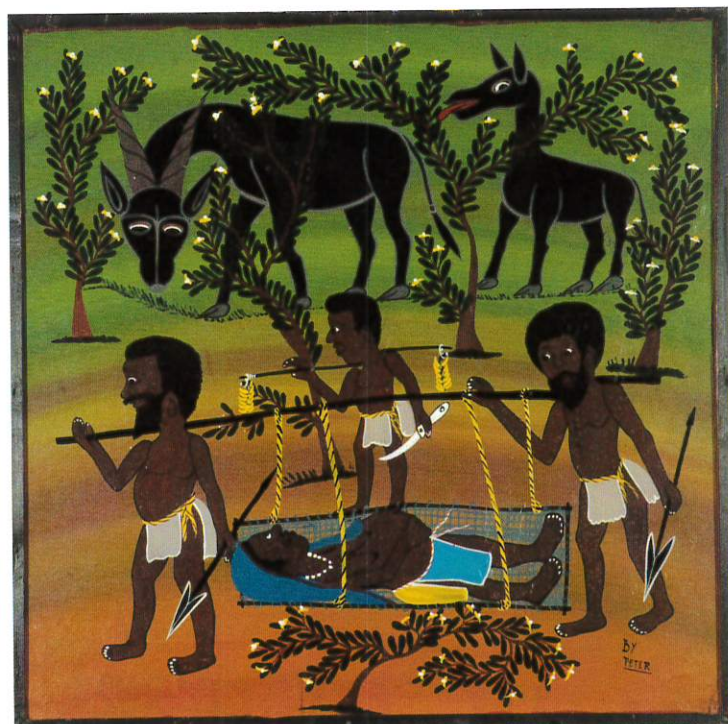
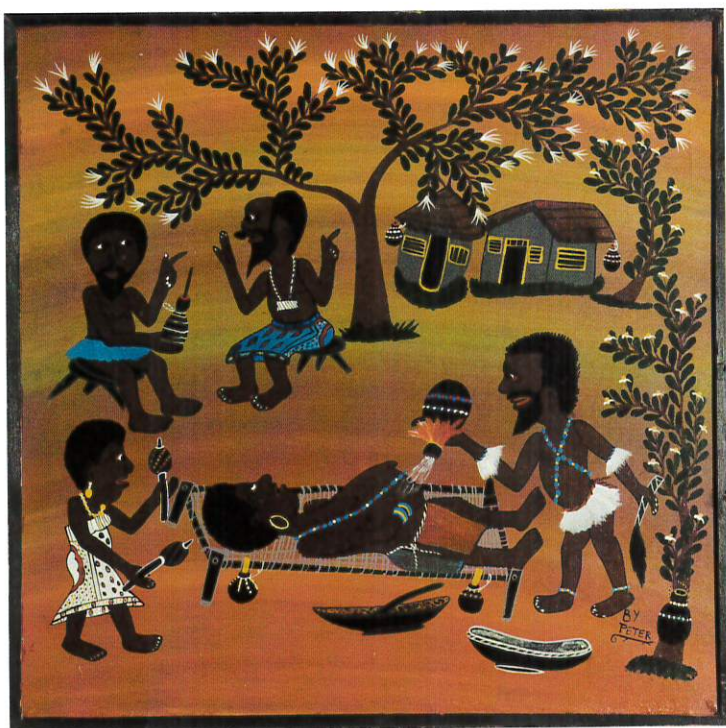
It was at that time that Peter Martin received a big order from a Japanese publisher to write and illustrate a book of fairy tales. This changed their life: they bought new furniture, a TV and rented a better house. They also decided to have one more child. Unfortunately, Peter Martin did not live to see his youngest child, Steven.

Peter Martin's life ended abruptly before the book was complete; he completed five paintings. Two days before his death, he recounted the story of his last painting to his students, Nangida Masawe and John Kilaka. He knew that his life would end so he devoted his last days to completing one last painting – a tribute to life. The painting is in the Tingatinga style and is rare in that it depicts God, angels, serpents, love and aggression and is riddled with hidden symbols and messages. When his abdominal pain was unbearable, Peter Martin went to Morogoro for treatment, a city four hours drive from Dar es Salaam. But there, far from his family, he passed away, a young man in his forties.

This last painting was sold to a local gallery owner who paid for the transport of Peter Martin's body back to Dar es Salaam. The painting also covered his funeral costs.

Between 1975 and 2000 Peter Martin participated in many exhibitions in Tanzania, France, Finland, Kenya and Belgium.

Surgery
Enamel paint on board
Courtesy of the Ministry of Foreign
Affairs of Denmark



Top
Traditional Medicine (Mganga), 1981
Enamel paint on board
60 x 60 cm
Courtesy of John Malmborg

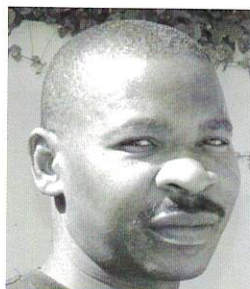
Top
Missionary Handing out Clothes, 1981
Enamel paint on board
60 x 60 cm
Courtesy of John Malmborg

Bottom
Missionary School, 1981
Enamel paint on board
60 x 60 cm
Courtesy of John Malmborg

Bottom
Transporting the Sick, 1981
Enamel paint on board
60 x 60 cm
Courtesy of John Malmborg

Rubuni

Rubuni Rashidi Saidi

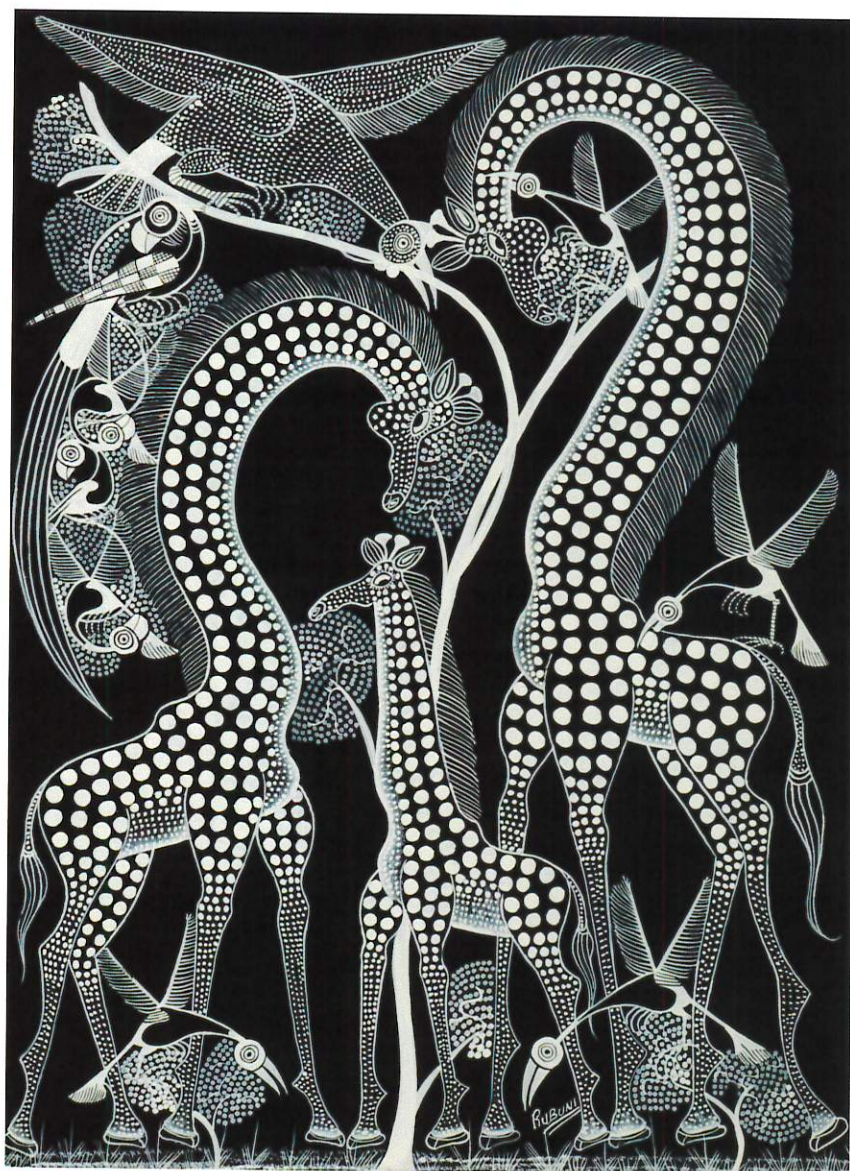


©Dorthe Friis Pedersen

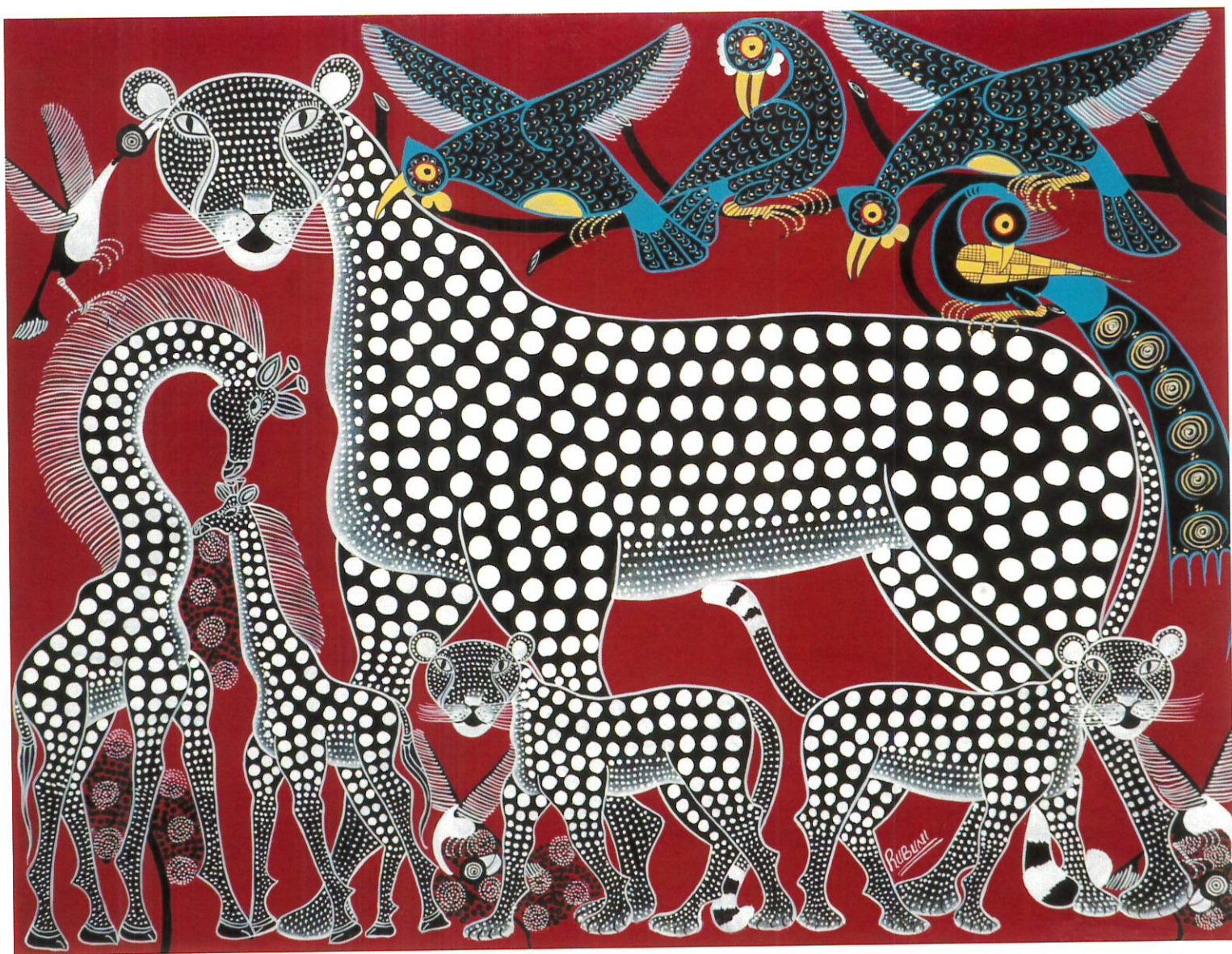
b.1969
Lives and works in
Dar es Salaam

Rubuni was born in the village of Liwangulu in southern Tanzania. He completed primary school and worked in different odd jobs till he was 19 years old when he left for Dar es Salaam in search of work. Here he succeeded in getting a job as a service man in a private house, but quit after one year. He wrote a letter to the Tingatinga Co-operative asking for a position as a painter. In 1990 he became an apprentice to the well-established Tingatinga artist Chimwanda and two years later he started to paint independently.

Rubuni's paintings were exhibited at Galleri Li in Sweden in 2008.



Giraffes, 2010
Enamel paint on canvas
80 x 60 cm



Leopards, 2010
Enamel paint on canvas
60 x 80 cm

Saidi

Mohamed Saidi Chilamboni

Clockwise from left

Saidi by Mjini Tabu 2010

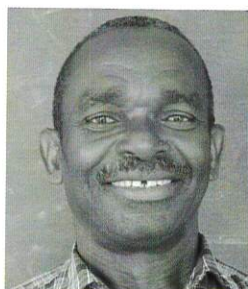
©Daniel Augusta

Education of the People, 1979
Enamel paint on board
60 x 60 cm

Courtesy of Jesper & Birthe Kirknæs

Women in the Shamba, c.1979
Enamel paint on board
60 x 60 cm

Courtesy of the Ministry of Foreign Affairs
of Denmark



©Dorthe Friis Pedersen

b.1945
Lives and works in
Dar es Salaam

Saidi was born in Mtonya village in southern Tanzania, and grew up around Mtonya and Nakapanya. His mother was Makua and his father was from the neighbouring Makonde tribe, famous for their woodcarvings. Saidi first became a tailor, but decided to become a Tingatinga painter in 1972.

Saidi has four children and his son Saidi Omary Chilamboni started to paint when he was 10 and did his apprenticeship under his father. Saidi's daughter Sofia Saidi also started painting, but stopped after her marriage. Saidi has 11 grandsons; one of them likes to watch Saidi while he paints and does not want to go to school.

Mjini Taabu – problems of city life

There is a place in Dar es Salaam known to all as 'Mjini Taabu'. This is the story of how the Tingatinga painter Saidi Chilamboni gave the place its name.

"I came to Dar es Salaam from my native village, Nakapanya, in 1968. I was 23 years old at that time. My brother had invited me, but when I arrived in Dar es Salaam he declined to provide me with a place to stay.

Therefore I went to my uncle. He said to me: 'Why did your brother call you to Dar es Salaam and then fail to give you a place to sleep? ...and now you come to me...!' So I decided to go to my younger brother Bwanan Hamisi Mohamed. He received me well and though he had only one room he agreed to share it with me. But soon his wife came and clearly, it was impossible to share the room. 'What shall we do?' asked my brother. I stood there silently, and then said: 'Oh, you see, it is Mjini Taabu.' (Mjini = city, Taabu = problem). If I were in the village

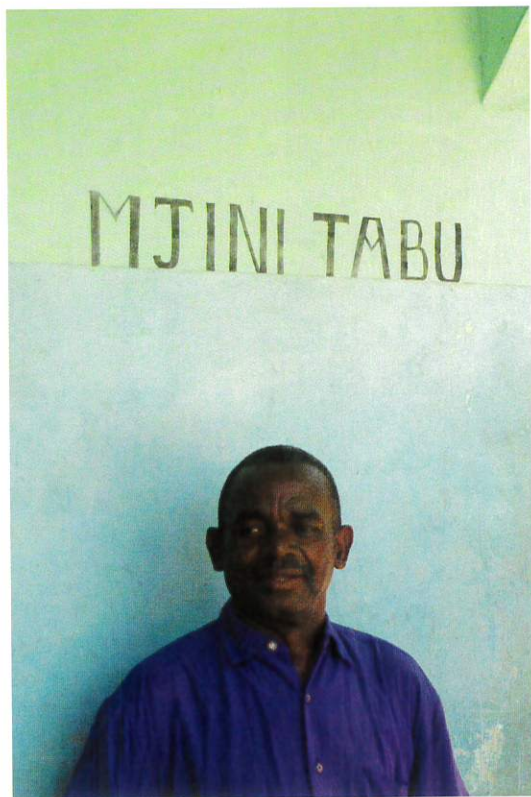
it would not be a problem to find a place to sleep. I could even have slept in the forest or on a farm."

Saidi continued to look for a place to stay. Luckily, he had friends from the Waporogo tribe. They all shared one room and life went on. But then the government ordered all unemployed people without an ID card to leave Dar es Salaam. One night the police came and banged on the door where the four friends slept. Saidi was lucky to escape. Saidi's patience with the city was worn out, and he decided to return to his village. This was all in the year of 1968.

After four years in the village he heard that E.S.Tingatinga was making and selling paintings. Saidi had met E.S.Tingatinga in 1968 in Dar es Salaam when he worked at the hospital and had also met him in his native village earlier.

"I saw an opportunity. I was myself painting on the walls in my village since 1961. It was just for fun and I liked it. I was sure Tingatinga would accept me as a student. But the same year 1972 I got news that Tingatinga had died. Now I thought about who would teach me. I thought about Amonde, Tedo, Ajaba, Adeusi, Linda and even about Mzee Mru-ta [who painted the mural in Copenhagen]. I first thought that Ajaba would teach me because I was married to his sister. But when I returned to Dar es Salaam in 1973 it was Amonde who became my teacher since I liked his paintings."

A new life started. By 1983, Saidi had built a house in Msasani, though it was made of clay and grass like in the villages. On the wall he made a painting of his life. He painted himself going back to the village after so many failures and above the painting he wrote 'Mjini Taabu'.



Many people stopped when they passed by and even took photos of the painting. There were many mzungus (white people) who came to see the painting and it was very popular.

At that time there was a bus stand nearby the house. People started to call the bus stand 'Mjini Taabu'. Saidi recalls: "I remember one day I was on the bus and someone asked the driver to stop at 'Mjini Taabu'. I was moved". In fact, when the passengers discovered that he was on the bus they applauded.

In 2008 Saidi Chilamboni sold the house in Msa-sani and moved to Mbagala. Even there he wrote 'Mjini Taabu' on the wall and when he opened a local restaurant in Mbagala he called it 'Mjini Taabu'. Now there are two 'Mjini Taabus' in Dar es Salaam.

Based on information collected and translated from Swahili by Daniel Augusta



Saidi Omary

Saidi Omary Chilamboni



©Dorthe Friis Pedersen

b.1979
Lives and works in
Dar es Salaam



Saidi Omary working in his studio, 2010

©Dorthe Friis Pedersen

Saidi Omary was born in Dar es Salaam. He started to paint in 1990 and was an apprentice to his father Saidi Chilamboni. He has had an exhibition in the National Museum of Tanzania, and the Embassy of France. At the moment he lives in Msasani Mikoroshini.

The Time Saidi Omary Met his Mother

When two people belong to different faiths, whether they are rich or poor, love can sometimes be a problem. And this was the case of Saidi Omary's parents.

His father, the Tingatinga painter Mohamed Saidi Chilamboni, was born in southern Tanzania in the village Mtonya. There he met his first love Beneta Peter Oswald.

It is not unusual to have Muslims and Christians living together in a village, and this is especially true among the Makua tribe. In Tanzania the Makua chose Islam as their religion since it protected them from the attacks of Arab slave dealers. In Mozambique, across the border the situation was different. There, under Portuguese influence, the Makua had become Christians. The Makua of Mozambique and Tanzania intermingled through migration.

In most cases, when a couple belonging to different religions wants to marry, one of them simply converts. Usually it is the woman who converts. But in the case of Saidi Omary's parents it was difficult. Saidi Omary's paternal grandfather was a shehe, an Islamic religious leader while his maternal grandfather was a Christian priest. Neither of his parents agreed to convert when it came to marriage.

In 1982, Saidi Omary's parents were living in Dar es Salaam with their two children, the three-year old Saidi Omary and Zainabu Amadi, his two-year old sister. Since they could not agree on conversion they decided to separate. The mother took the daughter and returned to the village Mtonya in southern Tanzania while the father stayed in Dar es Salaam with his son. Saidi Omary did not see his mother while growing up, but by the end of his teens, he wanted to meet her.

In 1999 Saidi Omary decided to go to southern Tanzania to see his mother. The money to do so came from selling two paintings for 120,000 Tsh, recalls Saidi. His father was nervous but he agreed. He was bitter since the time when his partner had left him. Saidi took the bus together with another Tingatinga painter. He too had his mother there. It was the first time for both painters to go to Mtonya.

Once Saidi arrived in the village he asked the villagers about his maternal grandfather, Mzee Oswald, the priest, and found him nearby. Mzee Oswald asked him "Who are you?" "I am Beneta's son" Saidi answered. His grandfather was startled, he couldn't believe his eyes. "Your mother is now living outside the village, on the farm" said Mzee Oswald. Saidi took a bicycle and rode to the farm together with his uncle. When they arrived at the farm the uncle joked: "Mama, I brought you a customer who wants to buy rice." The uncle and the mother started to speak in their tribal language in order that the 'customer' would not understand. Saidi's mother did not know that he was her son and that he knew her tribal language. She complained to the uncle: "Where shall I get rice now?!" The uncle started to laugh and asked the mother, looking at Saidi: "Mama, don't you



remember the face?" The mother replied: "I don't remember because this man never came to our village before." And then the uncle told the mother: "This is Saidi, your child!" The mother could not believe it. She was so happy that tears fell from her eyes.

Based on information collected and translated from Swahili by Daniel Augusta

Two Leopards, 2010
Enamel paint on canvas
60 x 60 cm





Aspects of a Tiger, 2010
Enamel paint on canvas
69 x 98 cm

Sayuki

Anastase Matindiko



©Dorthe Friis Pedersen

b.1963
Lives and works in
Dar es Salaam

Sayuki started painting self-portraits when he was in his late teens. He was still living in his birth town of Ndanda in southern Tanzania, but moved to Dar es Salaam in his early twenties where he, like many others artists, found work as a sign writer. Dar es Salaam was by this time the established centre of Tingatinga painters.

After four years in Dar es Salaam, Sayuki returned to his hometown of Ndanda and started painting in the Tingatinga style. Since the days of Edward Saidi Tingatinga the style has changed and evolved whilst retaining its characteristic use of bright colours and motifs such as animals, everyday life and mashetani (spirits). Sayuki has made the mashetani style his trademark and has developed his own characteristic style, which is reminiscent of the late George Lilanga's sculptures of crazy, good-natured spirits.

In 2010 Sayuki was selected for the 2010 African Fine Art Collection, which is an Official Licensed Product of the the 2010 FIFA World Cup South Africa™ and a limited edition of fine art prints has been produced from the original work.

Mashetani, 2003
Enamel paint on canvas
80 x 60 cm





Mashetani at the Market, 2004
Enamel paint on canvas
102 x 106 cm

Sey

Sey Rashidi Hussein

Opposite page
Traffic Jam in Dar es Salaam, 2008
Enamel paint on canvas
91 x 61 cm

Overleaf
Fruit Market, 2008
Enamel paint on canvas
70 x 90 cm



b.1971
Lives and works in
Dar es Salaam

©Daniel Augusta

Sey was born in Musoma town by Lake Victoria, close to the Kenyan border. He came to Dar es Salaam in 1995, where he lived with the painter Mocha, who taught him how to paint. Sey since took on his own apprentice, Mitole. Sey's paintings depict the bustling city life of Dar es Salaam. He also uses the time he served in Zanzibar Prison as the basis of some of his paintings.

The Story of Sey

Sey was born and went to school in Musoma. Paying the school fees was a recurring problem for his family, and so he set up a business selling cigarettes and dropped out of school. His parents went to the police - they wanted Sey to go to school. They sent him to Mbeya in the southern part of Tanzania, 1000 km away, to Watoto watukutu (Mischievous Children). There they saw that Sey was not a bad child and returned him to Musoma.

Sey decided to go to Dar, and here he met painters; the first was Mocha, who was also from Musoma. Sey bought an exercise book, and he started to paint in it. He sent it to Mocha and Mocha told him: "Come, I will teach you to paint. Don't worry about your life, I will help you."

In time Sey was able to rent a room in Msasani. He got a girlfriend, had two children -twins! He drank too much beer and the woman left him. He moved to Zanzibar and continued drinking. Sey drank a lot of beer and after drinking he used to get into fights. He ended up in Zanzibar prison for five years. He wanted to paint whilst in prison, but the prison authorities did not allow it, so he painted on the walls. He used to write on the wall under the painting 'by Sey'. One day he was given a small exercise book and asked if he

could paint a couple making love. It was just a local man who wanted to have the small painting.

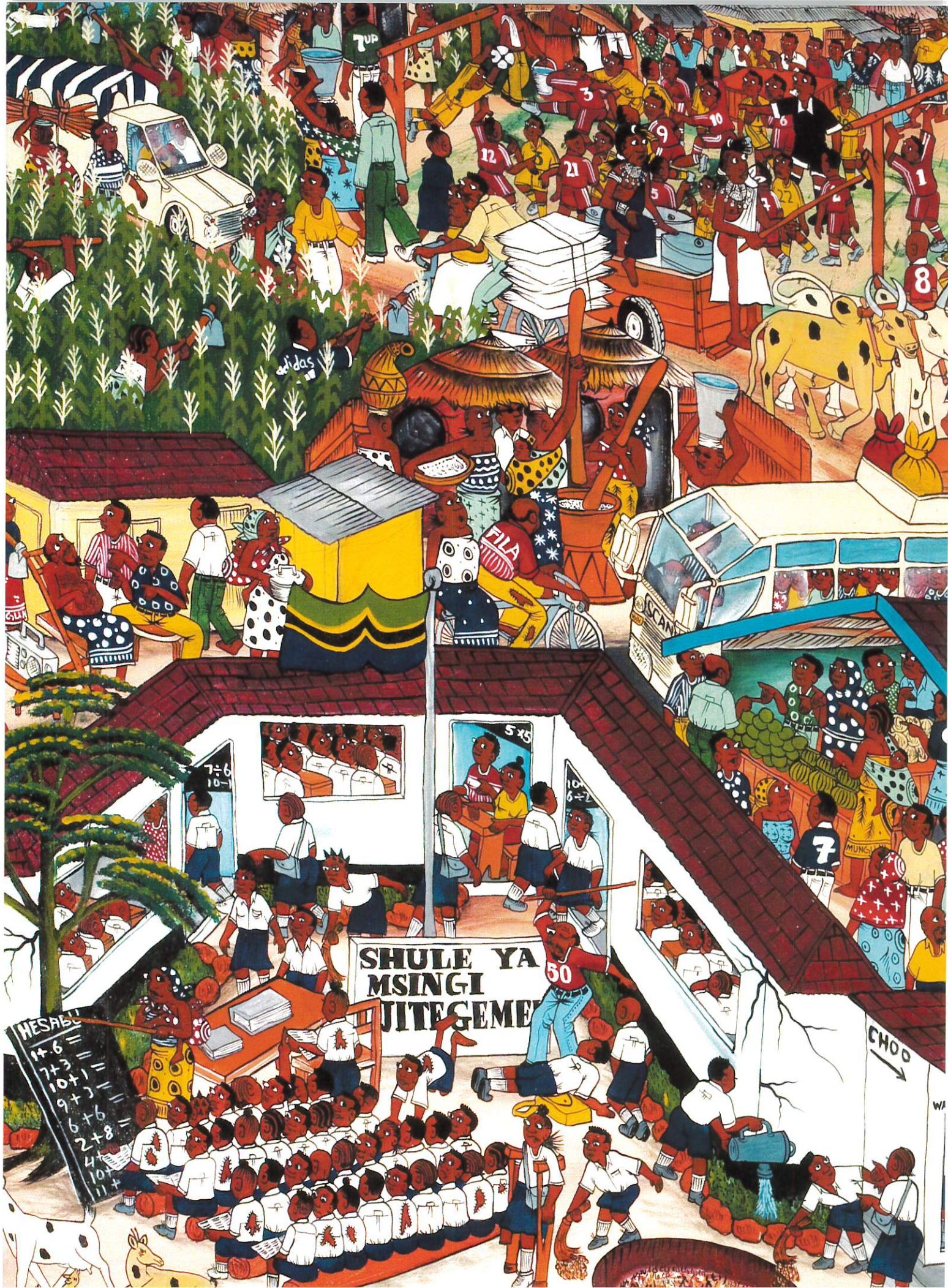
After his prison term Sey gave up drinking, and stopped smoking as well. He came back to Dar es Salaam to the Tingatinga painters and started to paint again. It was a hard time because he had nothing, and depended on selling his paintings. The first paintings were ordered by Mr. Gosciny from La Petite Galerie in Dar es Salaam. They show how he got caught and sent to prison, his time in prison, and him leaving it. He felt uncomfortable painting them at first, but was happy with the money they provided.

Whilst he was imprisoned Sey was diagnosed with HIV, but had no treatment. So when he left prison he knew he had HIV. But he did not know he also had cancer. It started in his mouth. He went to hospital where they diagnosed him with cancer. His mouth was swollen, when he talked he bled from his mouth and he could consume only liquids. He returned to his hometown of Musoma where it got even worse and he started taking traditional medicine. He didn't believe he would survive. In fact he had packed up his belongings in Dar es Salaam and sold most of them. He just went back to die in his hometown. The traditional medicine helped him and after one week he felt better. After one month the mouth swelling, which he had endured for five months, had disappeared. But the medicine was expensive; he could not afford it and stopped taking it. His conditioned worsened and again he went back home to die.

Sey now takes the traditional medicine, but is in debt due to its costs. He still suffers and gets fevers regularly. If he has many thoughts or worries it brings on a fever. He is still very weak, but rides his bicycle for exercise, and has returned to Dar es Salaam where he continues to paint.

Based on information collected and translated from Swahili by Daniel Augusta







UPENDO
PHARMACY

MEDICAL
CLINIC

BIG M
SHOP

MAMA'S
GROCERY

KASHESHE
KIOSK

STATION
ITIGI

RECEPTION
MAPOKEZI

enjoy
Coca Cola
COKE

KARIBU
HOTEL

SOKO LA
MATUNDA NA
MBOGAMBOGA

RUNGU
BUTCHERY

WANAWAKE

SEY

Tedo †

Kaspar Henrick Tedo

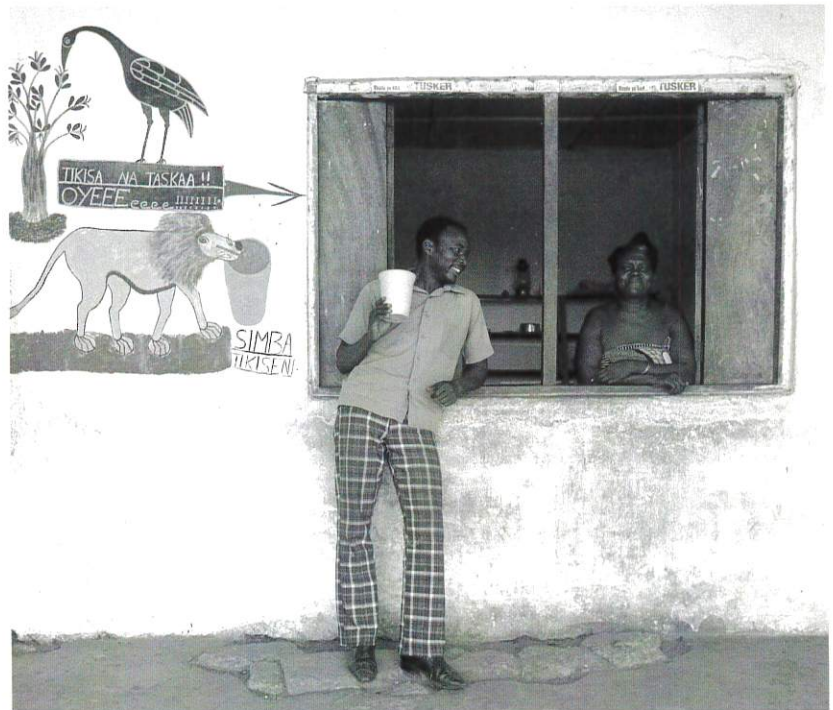


©Jesper Kirknæs

c.1921 - 1981

Kaspar Henrick Tedo was one of Edward Saidi Tingatinga's many cousins. He travelled to Tanga, where he met Omary Abdallah Amonde, and came to Dar es Salaam in 1972, the year when Tingatinga was shot by the police.

Tedo became one of the five students of Edward Saidi Tingatinga. During the police car chase, which killed Edward Saidi Tingatinga, Tedo was wounded but recovered. Tedo's only son, Anthony Kaspar Tedo was about seven years old when his father died. He later became a Tingatinga painter and today works with the Slipway group in Dar es Salaam.



Top
Tedo's decoration on bar in Msasani
©Jesper Kirknæs

Bottom
Shetani (Spirit/Devil)
Enamel paint on board, 60 x 60 cm
Photograph courtesy of Barbara Schmid-Heidenhain



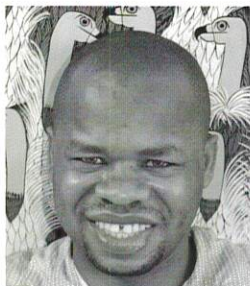


Ceremony
Enamel paint on board, 60 x 60 cm
Courtesy of the Ministry of Foreign Affairs of Denmark

Zuberi

Zuberi Daim

Wart Hogs, 2010
Enamel paint on canvas
60 x 60 cm



©Dorthe Friis Pedersen

b.1973
Lives and works in
Dar es Salaam

Zuberi was born in the village of Mtonya in southern Tanzania. He attended primary school in the village, but his father became seriously ill and his mother took the family to Nakapanya village, so he did not complete primary school. His mother died in 1988 and an older sister took him to Dar es Salaam where Zuberi became apprentice to the Tingatinga artist Saidi Athumani Digala. He now paints independently and is a member of the Tanzania Arts Co-operative Society (TACS).

The Story of Zuberi

"My name is Zuberi Daimu. I was born in Mtonya village, Tunduru District in Ruvuma Region, in South Tanzania in 1973. In 1980 I started primary school, but I failed to complete primary school because of family problems and in 1983 I dropped out of school. In this year my father became mentally ill and my mother had to take care of him and could not pay my school fees. After five years my mother died and from 1988 I was raised by my mother's cousin in Dar es Salaam. Because of her hard life she could not afford to pay school fees for me.

In 1993 I started my training as carpenter. After two years I met my uncle Mr. Abdallah Chilamboni and I explained my problems to him and he sent me to his brother Mr. Saidi Chilamboni who at that time was the chairman of the Tingatinga Arts Co-operative Society. In the same year I started to learn how to paint Tingatinga paintings, and after one year I was among the best painters in the co-operative under my teacher Mr. Athumani Digala.

In 2008 my father passed away and left behind seven children. I am the third born among seven. I have three children and I am getting married this year to my lovely fiancée Gloria Nyandindi."

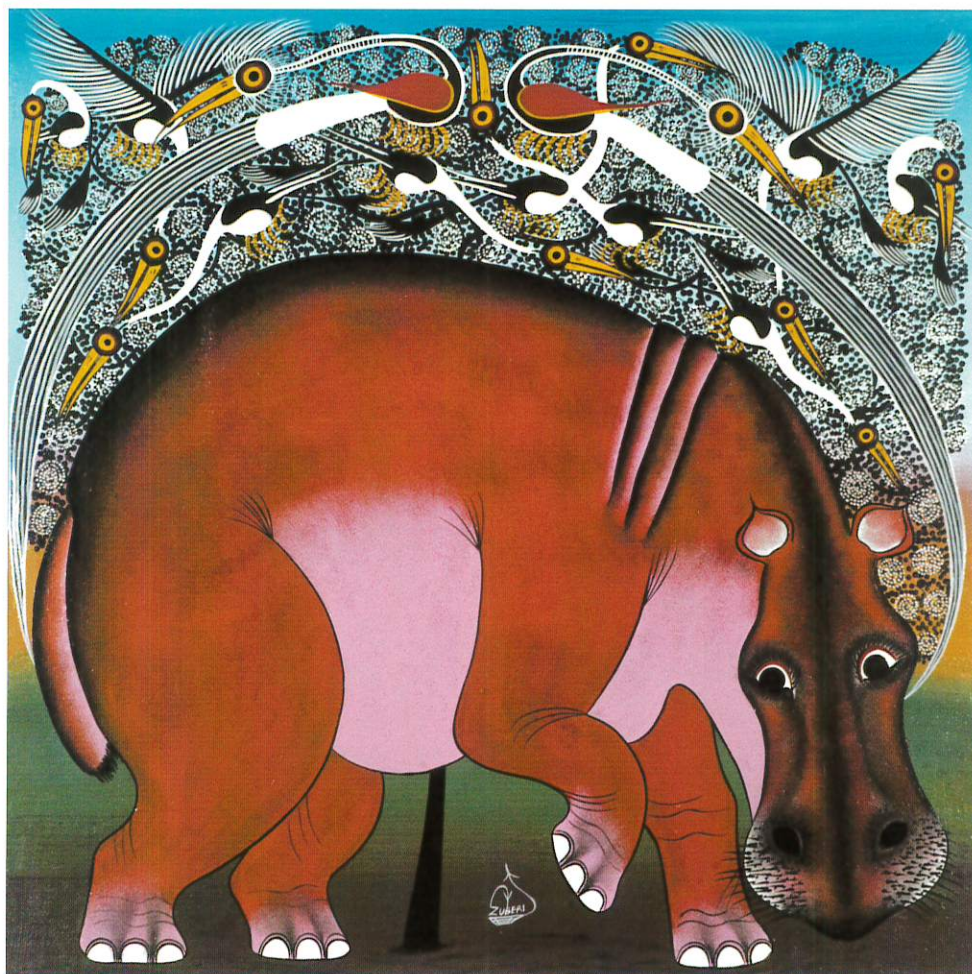
Translated from Swahili by Desderia Haule

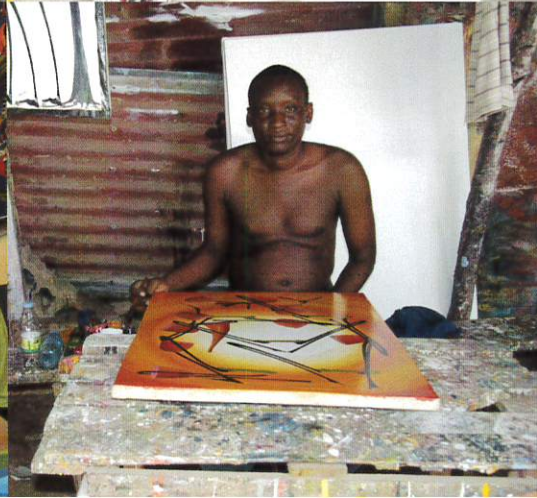
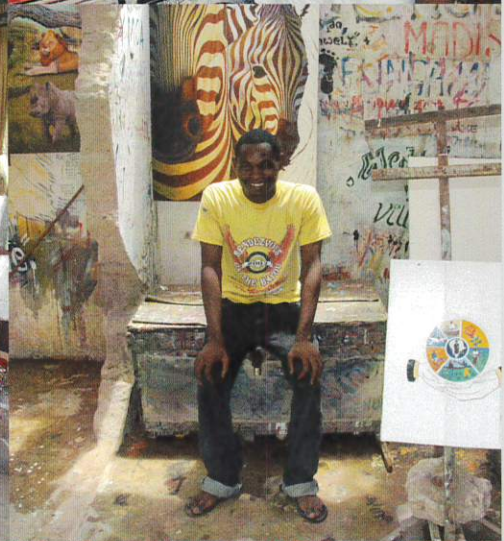
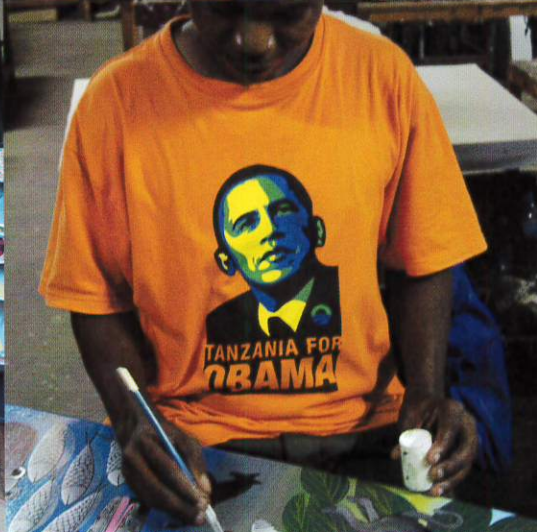


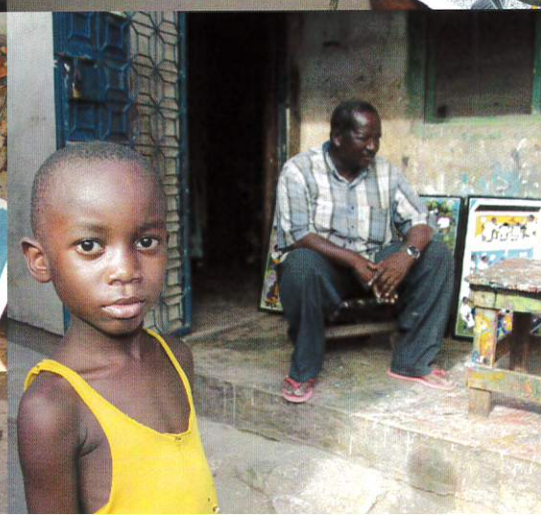
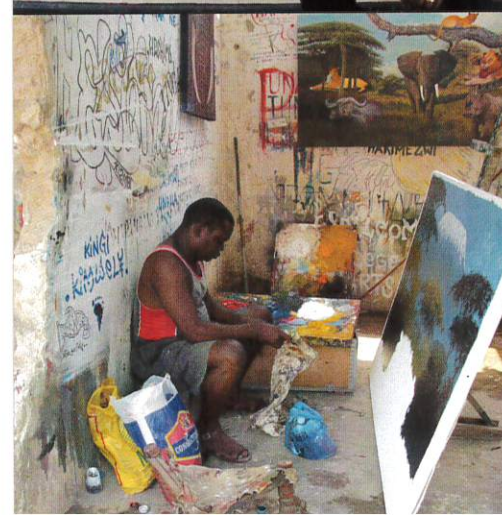
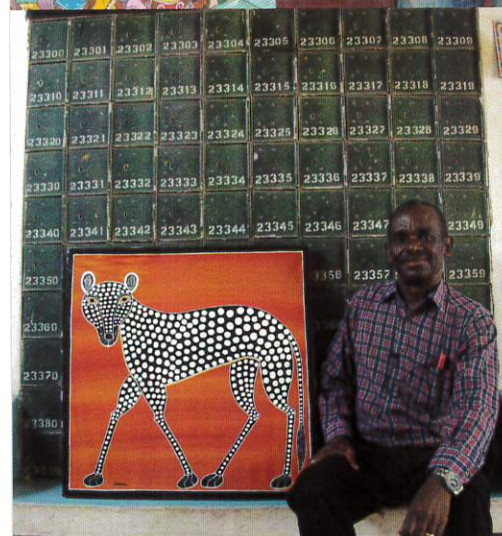
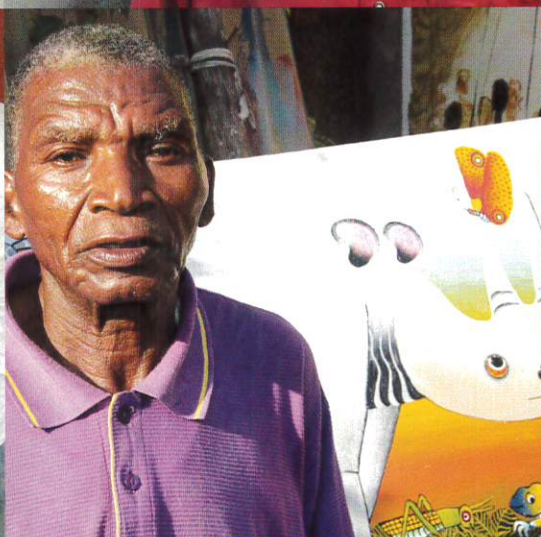
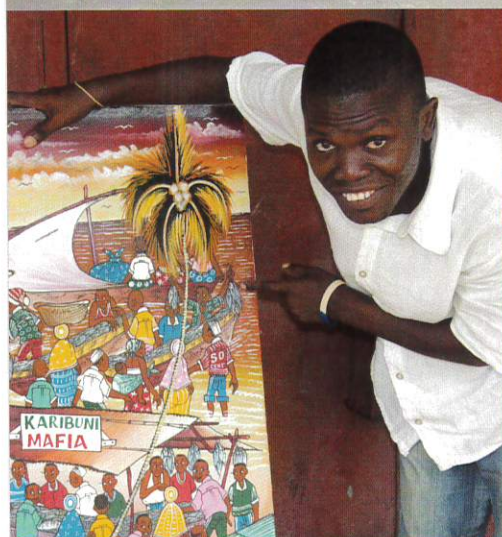
Vultures, 2010
Enamel paint on canvas
60 x 60 cm

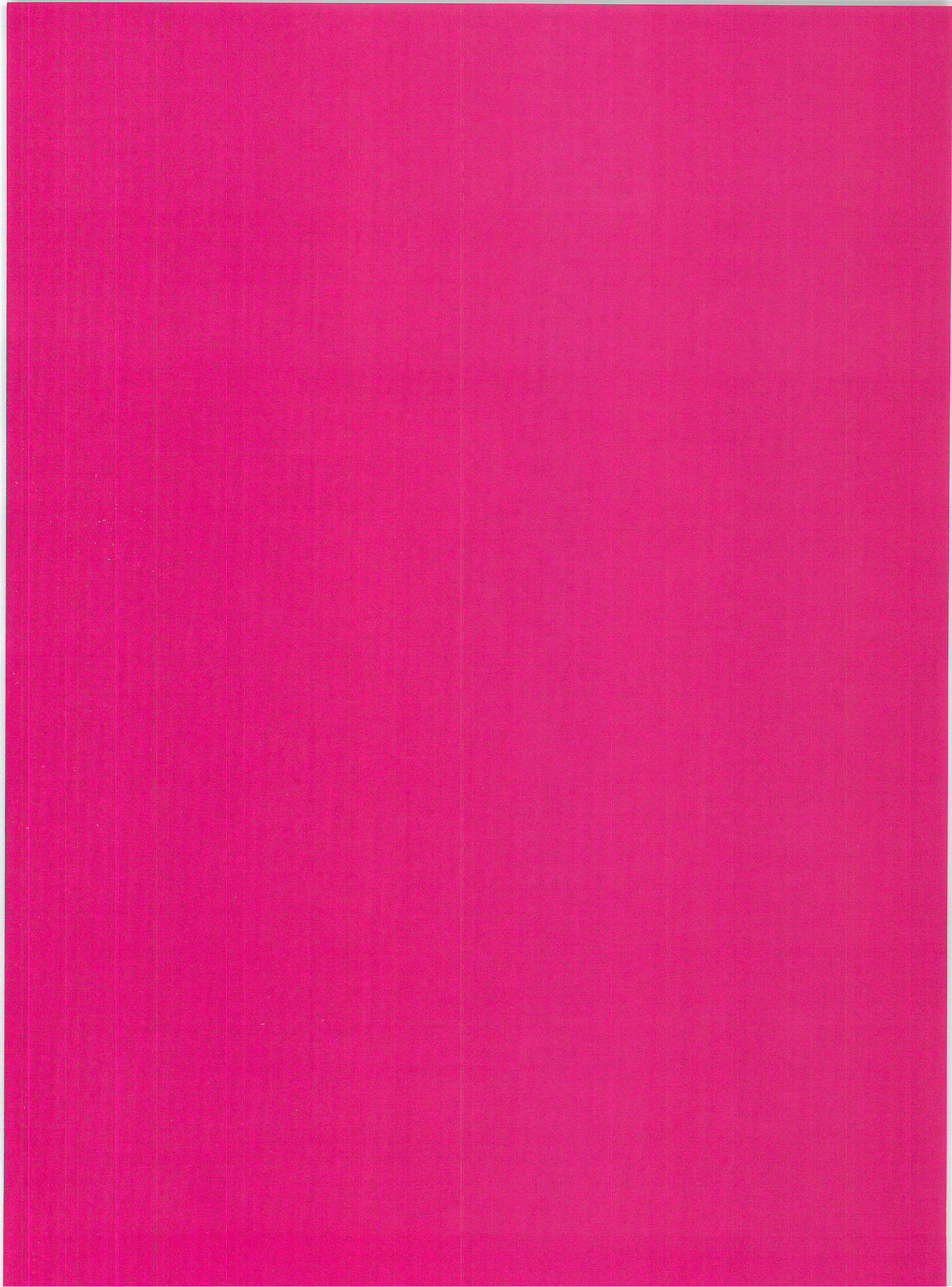


Hippo, 2010
Enamel paint on canvas
60 x 60 cm













Tingatinga is a contemporary painting style from Tanzania, named after its originator, Edward Saidi Tingatinga.

E.S.Tingatinga started painting in 1968 as a way to supplement his meagre income. He converted his kitchen courtyard into a studio and used what was at hand – high gloss bicycle paints and inexpensive ceiling boards, on which he painted simple renditions of the animals of his childhood. He sold his paintings, mostly to westerners, under a large Baobab tree.

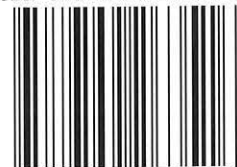
A stray bullet killed Tingatinga in 1972. He had painted for only four years when he died, but his distinctive style marked the beginning of an African painting style that has been carried forward by painters till this day.

Today Tingatinga provides a livelihood for hundreds of painters. By sharing, copying and repeating painting designs, as well as creating new, original designs, Tingatinga painters challenge the prevalent, western view of what constitutes quality art.

The exhibition and the accompanying catalogue shows the development of the style from the simple, original paintings till today's explosive, detailed, witty and colourful compositions.

**THORUP
ART**
thorupart.com

ISBN 978-87-992635-1-6



9 788799 263516 >