



ISLAMIC
ART AND CULTURE IN
SUB-SAHARAN AFRICA



Fig. 9. Experimental painting on paper by Lionel Davis, South Africa. Pachepamwe Workshop, Cyrene Mission 1992. Photo: Berit Sahlström

away in Zimbabwe. There were also younger, less experienced students from different art schools.

Lionel Davis and the young art student Edna Zichawo from BAT Art School in Harare used Java prints in two completely different ways, but with results that certainly made their compositions into works with equally strong stylistic and colouristic ties to contemporary fashion design in East and Southern Africa. Zichawo cut pieces of brightly coloured Java prints and glued them to big sheets of paper. She created a colourful picture with little depth, forming a group of human figures with colourful and decorative clothing, i.e. pieces of textile (fig. 8). The realistic tradition was a characteristic of the style developed in the Cyrene Mission, where the Pachepamwe workshop was held this time. Edna Zichawo could see the most beautiful examples of the paintings of Father Paterson's students on the outer walls of the chapel, 50 metres away from the studio. Zichawo was clearly influenced by the murals, but the extreme flatness of brightly coloured surfaces was here own contribution to Southern Zimbabwean realism. This realism had been developed for decades in Cyrene Mission. The decorative, colourful flat volumes originated from a completely different tradition. Asian and Islamic patterns and forms were connected to European and Ndebele realism.

For Lionel Davis,⁹ the time spent in Pachepamwe was a period of reflection. It provided him with the opportunity to develop in new directions. A former poster artist, he is well aware of the need for decorativeness. His abstract paintings (c. 1x1.5 m) were