

Chapter 1 : George Lilanga on USEUM

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Controversial points[edit] There seem to be some controversial points on this subject. While the Tingatinga art is so widespread in Africa that its notability is, IMO, beyond any discussion, it is true that there are few sources and even less completely reliable ones. So I am moving controversial points here to avoid dialectics going on in the article. Please discuss these points here and provide sources before reintegrating material into the article. Edward Tingatinga for controversy on the painter himself e. Relationship between TT and traditional southern tanzanian art[edit] I removed this paragraph: Example of a traditional hut-wall painting in South Tanzania picture: Karl Weule, Sometimes it is claimed that the origins of the Tingatinga style can be traced back to the African tradition of decorating hut walls. As an argument it is said that some hut wall paintings found in southern Tanzania generally resemble Tingatinga art. This connection is historically wrong. The wall-paintings at African huts are the continuation of paintings at rocks and in caves Cave painting. One can find such paintings in a lot of regions of Africa e. Since it casts doubt of an existing organization, and does so without references, I think it is unfair to keep this in the article. Of course, criticism on TACS is no tabu as long as it is referenced properly. The current discussion about Tingatinga Art as well as Tingatinga handicraft involves different aspects. There are remarkable disagreements already around the name of this artistic trend. These attempts are to see before the background, to promote the international sales of abundantly produced Tingatinga paintings and other handicraft objects. The term "Tinga Tinga" actually never has played a serious role in the international art-scene. The only correct name is Tingatinga art, paintings etc. That therefore is remarkable because the TACS neither was nor is the owner of the right of this term and also only a few Tingatinga artists are represented by the TACS. Another present problem lies in the attempt, to occupy the name of the internationally highly respectable and in deceased Tanzanian artist George Lilanga as alleged Tingatinga artist. Only sale-strategic reasons are the background for this. Lilanga never was an artist of the Tingatinga style and he told in some of his late interwievs that he never felt as a member of Tingatinga group. All these artistic techniques neither were used by E. Tingatinga nor by his so called students or followers. The first part of the text deals with the wrong claims of the TACS around the history [[2]] and the name [[3]]. It is important to clear up this also the economic intent of this. The middle part is a proof of the role of the TACS. More you can find e. The last part deals not at first with the TACS but under the line "Current situation" with the current claim e. In this context there is no reason to delete the text because this problem is a part of the theme around Tingatinga painting, art or what else you will call the article line. Since this section attacks TACS e. This issue looks quite complex to me since there are opposite positions in web sources, yet it is still unclear to me why should some be considered more reliable than others; for example, what makes Alex Drummer more reliable than TACS sources. Unless this problem can be solved which does not seem likely to me , the only two options are: Also, sources should be evaluated closely. The good news is that if we can eventually make it to have it clear who says what and why out there and represent all positions faithfully, we will have done something that might really be useful to whoever will approach the issue. The bad news is that it is hard work. However, I worked out new text sequences, special in the history part. Maybe we can find a solution on this way. I have no affiliation whatsoever with TACS and honestly I am now learning everything about this controversy, both sides of it. I am just, you might say, specialized in bringing relatively obscure african topics i. Like, you know, muziki wa dansi bands or soukous just as much as swahili literature. I used it more in the sense of "school of thought" than school proper and in this sense it may be wrong to equate it to the TACS; see below. User Makonde has replaced the word school with a so-called "school", implying that, in some sense, it is not a school. I think that it is not reasonable to say what the TACS is not, so I think the thing should be settled in some other way. In this informal sense I think the word "school" can be used. Perhaps it could be rephrased as such: About hundred Tingatinga followers, including some of E. Tingatinga relatives, are organized in a society known as the T. Therefore, already the question is wrong. It is about a term in the art-world. Tingatinga died in his children were still babies. How could could they be part of the formation of

Tingatinga Partnership. Also, when Tingatinga died he left behind 6 students - Ajaba, Linda, Adeus, Tedo, Amonde and Mpata. There were not more than 6 Tinga Tinga painters in the whole East Africa so where do all "followers" come from? This is just to start. Why is it important to talk about name Tinga Tinga? Who has right to it? Why to write 2 or 1 word? Wikipedia is platform for information, not opinions or controversy. Still I will try to balance the story. Other version of the name is used "Tingatinga Arts Co-operative Society". The Cooperative is not school in the legal sense but nevertheless many Tanzanian artists passed the organization despite the unwillingness to accept any students or artists which are not related to Tingatinga family when I say Tingatinga family I mean also the close related families of Mruta, Chilamboni or Mchisa; the latest quite a distant family from Tingatinga. Many great artists like Mzuguno, Msagula, Aussi passed the Cooperative. Many artists on Zanzibar or Arusha passed the Cooperative. The Cooperative is setting trends to Tinga Tinga in Tanzania, at least the conservative and traditional one. The term "School of Tinga Tinga" could be used in some relation. By whom and why? The only critical articles were written by Alex Drummer. But there were people in many countries in the world who tried to register the name Tinga Tinga or Tingatinga, it is legally same. Today the name Tinga Tinga is registered trademark in at least 3 countries: Holland, Sweden and Japan. A company associated with TACS was prohibited to use the name Tingatinga for its products in Japan under threats of court. I wonder why you miss to look closely at the effect which Disney will cause to the Tinga Tinga art when they use the term for their tales, T-shirts, toys etc. Many books called "Tingatinga" were published about Tingatinga art but now Penguin publishes books with the same title about something what could be hardly called "Tinga Tinga"? The point is that it is not TACS which is destroying something. The main question that I have in mind is, who is Alex Drummer and by what title he should be considered as a notable source on the matter. Makonde may help us with that? Tingatinga came to Dar es Salaam, the commercial capital of Tanzania, he used to paint on the hut walls in his native village. The main source of this information is Omari Amonde, the last living student of E. The paintings on walls in South Tanzania is quite spread until now but little research was done. It is this link between Tingatinga art and the traditional wall decorations which was highlighted by TACS. It is puzzling why this should be criticized. On the contrary, more research is needed. As said before, E. Tingatinga painted on walls before painting on square boards. The wall painting is quite a spread in south Tanzania, the homeland of Tinga Tinga painters and was documented already in As with Makonde, they did not start to carve out of the blue for catering the products to tourists, but the tradition goes back to many years as they were skillful at carving the masks. The point about this is that it seems we have no reliable reference here. TACS and affiliates cannot be considered reliable on this issue; not that I have anything against them, it is simply that they are involved in the issue. Until then, I would simply omit the whole issue. I refer to Makonde successes as well without being accused of "occupying" Makonde. Anyway - there are some links between Lilanga and Tinga Tinga. Third - Lilanga used same techniques and material as in Tinga Tinga school to project his Makonde spirit. He was inspired by E. Tingatinga on this point because Tingatinga started to use the material before and Lilanga after. I agree with you that it is wrong to claim Lilanga was Tinga Tinga painter but it is equally wrong to ignore the link between Lilanga and Tinga Tinga. It is similar with Tinga Tinga and the hut walls. No one says that the hut walls are same as Tinga Tinga.

Chapter 2 : The Father of Modern Indian Art: Raja Ravi Varma | Mental Floss

BIO. George Lilanga was born in in Kikwetu village in southern Tanzania. Like most Makonde youngsters, he learned to carve on soft kassava roots before starting carving the hard black wood (mpingo) under the guidance of Mzee Sumaili.

One of the key findings of the said study vividly indicated that the most superior criterion for collection of contemporary East African visual arts among patrons, gallery managers and collectors was the distinctiveness in art practice. This difference which was being sought entailed to distance, as far as possible, African artists from western art practices. The discourse this essay is set to prompt is: Self-taught artists; authenticity; western patronage; contemporary African visual arts. The first category may be comprised of people who attended primary or secondary education in environments where art subjects are not taught in schools or those who did not attend any schooling at all. This implies that in countries like Tanzania, there could be some people who may have gone through junior levels of education without being formally introduced to visual arts education. These, however, may have trained through means such as workshops, residencies, summer academies as well as internet. Others may be those who have had basic art training from environments where art subjects are a compulsory component at lower levels of education. This would mean that in countries like Uganda, most people with these levels of education have had basic formal art training. Muganga is a curriculum specialist responsible for creative arts at the Uganda National Curriculum Development Centre. The other category may include all people who share space with artists or whose close relatives have had artistic backgrounds. For instance; Kasfir , reports Ruth Schaffner of Gallery Watatu in Nairobi having indicated that formal training spoiled creativity among African artists p. Gallery Watatu under Schaffner is known to have dealt in art of only self-taught artists. The same mentality was held by Ulli Beier, a German university educator of literature who worked at the University of Ibadan since and who founded Mbari clubs and Oshogbo school in assistance of his two wives; Suzanne Wenger and Georgina Bets. Trowell herself is not an exception though. At Makerere during her tenure from to , she strived to form an art school which was radically different from western art practices. To ensure this difference, Trowell, neither taught observation, objective study nor did she teach history of art Court, The teaching pedagogue at Makerere changed under Cecil Todd after the retirement of Trowell in In fact, some writers such as Russell suppose that self-taught artists are less controlled and hence can freely create an original language that academic artists can only approach ironically, from a distance p. Their assumptions are based on the notion that mainstream artists have but one point of reference “ art history Ibid. These writers may be understood from the perspective that they belong to the obsolete ant-academicism of the European past. To the western art market, these artists are a genuine representation of indigenous groups of the past that they can observe and report back onto their friends at home. They can acquire from them some souvenirs to put on display as examples of the primitive encounters they have returned from Clarke, et al. The content in the memoirs of self-taught artists, therefore, must show them as uneducated; poor; mentally ill; vulnerable; rural, and not fully integrated professionals in the mainstream art world Ibid. At Mission Center in Bulawayo under director Reverend Frangeon Jones, for instance, Fosu reports that priority was given to African persons with disabilities to train as artists. In Mombasa, Kenya, a peace volunteer from South Carolina also set up Bombolulu workshop from where people who had been traumatised in serious accidents like fire and road accidents made jewelry Tairo, But, are these artists really self-taught? In the opinion of the present writer, self-taught artists in the purest sense of the term are non-existent unless a narrow perception of education is taken. Constructivism Theory of learning which favors self-learning can be put to use in explaining this view. Therefore, Rogers and others who believe in self-learning processes, perhaps, base their claims on the learning theories such as Constructivism which places more responsibility in the hands of the student. In Cognitive Constructivism, knowledge systems of cognitive structures are actively constructed by learners based on pre-existing cognitive structures. Learning takes place through assimilation and accommodation of new information to existing cognitive structures with learners setting their own goals and motivating themselves to learn. On the other hand, Social Constructivism is viewed as an approach in which knowledge is constructed within social contexts through interactions with a

knowledge community. However, according to McMahon and Pritchard as presented in Alan Pritchard and John Woollard, Social Constructivism indicates that learning is a social process and that it is neither simply an individual process, nor a passive process. According to these psychologists, effective and lasting learning takes place for the individual when engaged in social activity with a range of others. One known example is veteran Jak Katarikawe, born in Kigezi, south-west Uganda in Katarikawe never attended any formal schooling in his early life, therefore, he can barely read, write or count. He once worked as a driver for David Cook, a Makerere professor of Literature from the University of Southampton. Katarikawe was one of the major artists of Gallery Watatu under Ruth Schaffner during the era when the gallery dealt only with self-taught artists. Although most writers would like to place Lilanga on the self-taught artist list, he might not comfortably sit there. Lilanga completed the colonial Standard Four at Lutamba Primary School in Masasi town and learned the art of carving under apprenticeship of Mzee Sumaili Gosciny, In the s, Lilanga and his colleagues frequented Salzburg International Summer Academies where he learned etching and metal sculpture. A highly consistent artist stylistically, he has been working at Margaret Trowell School of Industrial and Fine Arts since as studio cleaner to present date. Gutteridge sounds uninformed of the fact that people like Tusiime might have basic formal training in visual arts acquired at primary and secondary schools. Additionally, knowledge in Business Administration the artist had from Makerere Business Institute and the prolonged stay at an art school as well as his international exposure must have shaped the artist. Tusiime started painting in , roughly a year after his employment at Makerere. Artists such as Kenyan Peter Elungat attended several instructional workshops at Kuona Trust in Nairobi after having dropped out of secondary school. Enoch took art subjects at both Ordinary and Advanced levels of secondary education in Uganda. Haji Chilonga has attended several workshops and he proudly mentions the Rafiki International workshop in Bagamoyo, Ngoma International workshop in Kampala, Thupelo International workshop, Kwazulu Natal, Insaka International workshop, Livingstone, Zambia and the Salisbury International Summer academy. Actually, artists such as David Mzuguno who advance modifications on the style are treated as mutineers. Nnyanzi says in the interview with the current writer: I am a God-taught artist because I did not go through a formal setting to learn to do the things am doing. I can only accredit it to God who gave me the talent. There may be pride in feeling that one climbed and reached the top of a mountain without help. Conversely, though, it is a disservice to the knowledge community that one passed on their way up if gratitude is not conveyed by both, the artists and the market. And yet, their self-taughtness can hardly be proven. Today, through technological advancements, the contemporary world provides us with more comfortable avenues through which we can learn art. Contemporary art in Africa. The art of Africa: A resource for educators. The Metropolitan Museum of Art. Confessions of an incurable collector. Art colleges, universities and schools. Voice and vision in Sothern self-taught Art. University Press of Mississippi. Self-taught art and the culture of authenticity. University of Chicago Press. Work and agency in African art. African art and agency in the workshop, pp. A tribute to George Lilanga. East African Movies Gosciny, Y. Elias Jengo, dean of the Tanzanian artists. Creativity and the boundaries of culture. Authenticity through informal art education in contemporary East African visual arts: The visual arts and society in Tanzania. A concise study on contemporary art in Tanzania pp. Contemporary African art; London: Masterpieces from the Jean Pigozzi collection, pp. The story of famed artist Jak Katarikawe. The Star Magazine, Retrieved from [http:](http://) Re-writing Sam J Ntiro: Third Text Africa, 4, Psychology for the classroom: Constructivism and social learning. How to buy African art. Travel Newsletter, Rerieved from [http:](http://) The Timeless elegance of mud architecture: The African Heritage House. Buildesign Magazine, , Learning from the art of self-taught artists. The value of local history and place within art education, Art Education Journal, 53 4 , Keep in touch with us on For more information and to donate contact us:

Chapter 3 : Calebasse peinte - George Lilanga - Makonde - Objet nÂ° - Galerie Bruno Mignot

Find great deals for Tribute to George Lilanga by George Lilanga, Yves Goscinnny and East African Movies Ltd. (, Book, Illustrated). Shop with confidence on eBay!

Some of these artworks were obtained directly from the artist and others through galleries. Most of the Tingatingas were acquired privately. Provenance in this area is rarely certain. Eduardo Saidi Tingatinga was born in rural southern Tanzania in Poverty brought him initially to Tanga and later to Dar es Salaam. He was determined to improve his life and took every opportunity available, starting as a street vendor, embroidering and selling tablecloths, decorating houses with wall paintings “ according to the Makonde tradition in his home region - and ending as a very promising talented painter. Unfortunately his artistic life lasted only four years. It came to an abrupt end in at the age of 40, when he was killed by a stray bullet. He left a wife and two young children. His artistic career started after he noticed that Congolese artists in Dar es Salaam were selling their artworks to tourists. He saw the potential commercial side of it and bought low cost material such as ceiling boards 60 x 60 cm brushes, thinner and enamel bicycle paint. When the demand for his artworks increased Tingatinga involved his relatives and close friends. Authentic Tingatinga paintings are virtually hard to find, they are either with first hand buyers or in collections. He belongs to the second generation of the Tingatinga movement. He learned painting from Hashim Mruta, who was a first generation Tingatinga painter. He also depicts the legend of Makua Inferno, where all the bad people thieves, criminals, etc are tied together and transformed into semi-animal devils - shetani. Charinda was the first painter of the Tingatinga school to change from masonite boards ceiling boards to textile canvas in George Lilanga “ was born in southern Tanzania. Although Lilanga was not part of the Tingatinga Movement, he knew the pioneers and associated well with them. Lilanga belongs to the early pioneers of East African contemporary art, he has gained international reputation and is represented in many African art collections in Europe, the US and Asia. Are Tingatinga fakes a problem today? Tinga Tinga, the popular paintings, Y. Goscinnny and Art in Tanzania , Y. Tribute to George Lilanga, Yves Goscinnny

Chapter 4 : African Success : Biography of Georges LILANGA

George Lilanga (, Tanzania) comes from the Mozambique-Tanzania border, center of Makonde culture, noted for its mapico initiation dances and rich sculptural traditions.

George Lilanga with a modern masonite painting by the title: His father was an agricultural labourer who worked on the sisal plantations and he had two brothers who died before him. His father left the family and married another woman. George and his family later moved to the city of Lutamba , in southern Tanzania, on the border with Mozambique. Here Lilanga went to grammar school for four. Lilanga, in the works of his last years of life, which were dedicated to village life, returned many times to the representation of the happy moments when grammar and secondary school students received their diplomas. Shortly afterwards, he had his first contact with sculpture roots, softwood and, later, hard ebony , working in the Makonde tradition. He dedicated himself almost exclusively to this technique from until Following their advice, in Lilanga decided to move to Dar es Salaam, where there were greater opportunities for selling sculptures. In , George got his first job, thanks to his uncle, Augustino Malaba , an already well-known sculptor who would be his future collaborator. He worked as a night guard at the House of Art Nyumba ya Sanaa , a typical African center for the development of art and craftsmanship. He began to create batiks , works on goatskin and on sheets of iron for the finishing of railings and gates. Lilanga frequented the art circles of the Tingatinga school. Around he became essentially a painter. In , he was diagnosed with diabetes mellitus. Therefore, I decided to go in for a complete checkup in the local hospital. On that occasion, the doctors determined that I had diabetes. He stayed for a brief time in Manhattan, selling prints made on paper or cardboard, standing on street corners. In , he participated in a collective exhibition of African artists in Washington D. Of the works presented, about were by Lilanga. It was on this occasion that he was compared with Jean Dubuffet. Lilanga began a long series of exhibitions. In the s Lilanga participated a few times on Salzburg Summer Academy. There he learned to produce etching works which became to an important basic for his later coloured art works. Subsequently he dedicated himself almost exclusively to painting. His Shetani were represented two-dimensionally on Masonite inexpensive panels made from wood fibre pressed, frequently used in poor African dwellings for stopping up attic roofs and as insulation , canvas, batiks and goat skin frames. During this period, after a break of many years, at the end of the s he began working intensely again with sculpture, creating a large number of works in soft wood usually mninga or mkongo , vividly coloured with oil-based enamels. In the late s, his diabetes worsened with severe complications. Lilanga was forced to reorganise his work, putting together an atelier that included numerous young pupils and his own relatives who were also sculptors and painters. They were closely supervised by Lilanga, and began to take over part of the work that Lilanga could no longer easily do by himself. Due to gangrene , in October his right leg had to be amputated. In December of that year, the left leg was also amputated. Lilanga thus had to use a wheelchair; but after returning to his home in January , he resumed his work. In , due to his serious physical impairments, he returned to small works with ink on paper and small goatskins With the assistance of his atelier, however, he also continued to create paintings of considerable size, and until shortly before his death, he produced large canvases, Masonites and tondos. As a result, George Lilanga became a reference in african art and enjoyed considerable commercial success in the latter part of his life; prices for his pieces were further boosted after his death in Directly after the death of the artist the HMC: Currently the HMC publish the George Lilanga News as an online blog with information about the artist, his art works, exhibitions and other interesting background material.

Chapter 5 : George Lilanga - Wikipedia

George Lilanga is an artist on USEUM from Tanzania, born in His USEUM exhibition contains 11 artworks and his USEUM profile has 2 followers. USEUM is a social network that enables users to collect, document and share their most cherished art, for everyone to see, comment and add to it.

Studio Aurelio Stefanini, Firenze, Italia. Mori Art Museum, Tokyo, Giappone. Centro Arti Visive, Soresina, Italia. Riccardo Solivellas, Palma di Maiorca, Spagna. Studio de Bonis, Reggio Emilia, Italia. Galleria Sorrenti, Novara, Italia. Galleria Fontanella Borghese, Roma, Italia. He was of the Makonde tribe and lived in Dar es Salaam. His father was an agricultural labourer who worked on the sisal plantations and he had two brothers who died before him. His father left the family and married another woman. George and his family later moved to the city of Lutamba, in southern Tanzania, on the border with Mozambique. Here Lilanga went to grammar school for four. Lilanga, in the works of his last years of life, which were dedicated to village life, returned many times to the representation of the happy moments when grammar and secondary school students received their diplomas. Shortly afterwards, he had his first contact with sculpture roots, softwood and, later, hard ebony, working in the Makonde tradition. He dedicated himself almost exclusively to this technique from until Following their advice, in Lilanga decided to move to Dar es Salaam, where there were greater opportunities for selling sculptures. In , George got his first job, thanks to his uncle, Augustino Malaba, an already well-known sculptor who would be his future collaborator. He worked as a night guard at the House of Art Nyumba ya Sanaa, a typical African center for the development of art and craftsmanship. He began to create batiks, works on goatskin and on sheets of iron for the finishing of railings and gates. Lilanga frequented the art circles of the Tingatinga school. Around he became essentially a painter. In , he was diagnosed with diabetes mellitus. Therefore, I decided to go in for a complete checkup in the local hospital. On that occasion, the doctors determined that I had diabetes. He stayed for a brief time in Manhattan, selling prints made on paper or cardboard, standing on street corners. In , he participated in a collective exhibition of African artists in Washington D. Of the works presented, about were by Lilanga. It was on this occasion that he was compared with Jean Dubuffet. Lilanga began a long series of exhibitions. In the s Lilanga participated a few times on Salzburg Summer Academy. There he learned to produce etching works which became to an important basic for his later coloured art works. Subsequently he dedicated himself almost exclusively to painting. His Shetani were represented two-dimensionally on Masonite inexpensive panels made from wood fibre pressed, frequently used in poor African dwellings for stopping up attic roofs and as insulation, canvas, batiks and goat skin frames. During this period, after a break of many years, at the end of the s he began working intensely again with sculpture, creating a large number of works in soft wood usually mninga or mkongo, vividly coloured with oil-based enamels. In the late s, his diabetes worsened with severe complications. Lilanga was forced to reorganise his work, putting together an atelier that included numerous young pupils and his own relatives who were also sculptors and painters. They were closely supervised by Lilanga, and began to take over part of the work that Lilanga could no longer easily do by himself. Due to gangrene, in October his right leg had to be amputated. In December of that year, the left leg was also amputated. Lilanga thus had to use a wheelchair; but after returning to his home in January, he resumed his work. In , due to his serious physical impairments, he returned to small works with ink on paper and small goatskins. With the assistance of his atelier, however, he also continued to create paintings of considerable size, and until shortly before his death, he produced large canvases, Masonites and tondos. As a result, George Lilanga became a reference in african art and enjoyed considerable commercial success in the latter part of his life; prices for his pieces were further boosted after his death in. Directly after the death of the artist the HMC: Currently the HMC publish the George Lilanga News as an online blog with information about the artist, his art works, exhibitions and other interesting background material.

Chapter 6 : I arte africana contemporanea | Download eBook pdf, epub, tuebl, mobi

Georges Lilanga () was a Tanzanian artist. George Lilanga was born in in Kikwetu village southern Tanzania and passed away in June Like most Makonde youngsters, he learned to carve on soft cassava root; later he graduated to carving the hard black wood made famous by Makonde artists.

Click on a picture to enlarge Biography: Georges Lilanga was a Tanzanian artist. George Lilanga was born in in Kikwetu village southern Tanzania and passed away in June Like most Makonde youngsters, he learned to carve on soft cassava root; later he graduated to carving the hard black wood made famous by Makonde artists. He later came to Dar es Salaam where he joined a group of carvers. But his big break came when he was hired as a watchman at Nyumba ya Sanaa now called Nyerere Cultural Centre. Cleverly, he took the opportunity to show his carvings to Sister Jean, one of the management staff, who recognized his talent and immediately changed his duties. He added drawing to his repertoire, producing work used on batiks, on murals on canvas and as paintings on goatskin. A group exhibition organized in Washington D. From then on George Lilanga enjoyed international renown and a continuous and impressive number of exhibitions in Europe, Japan and the United States. After having won praise from western audiences, the Tanzanian artist has become a representative of the vividness of Swahili paintings. This exhibition had a big influence on the work of the new pop generation, specially Keith Haring. All of this has never taken him from his country but has allowed him to contribute to the maintaining of his tribe and at the same time bring outside attention to his culture and country. Lilanga presents the culture and mythology of his people through canvases swarming with figures, vibrant colours and a rhythmic movement representing Mapico dance, typical of his people. Contemporary African art Lilanga is considered by many Contemporary African Art specialists as one of the major representatives in the field, to the point where his paintings and sculptures are often featured on the cover of many reference books dealing with the subject. Looking at the art you get the feeling of entering a magic and fun world; history and everyday life are told with strong irony, verified also by the titles of his works: The world of spirits The imaginary world of Lilanga is inhabited by cartoon-like personages, not very different from people. They may only have two fingers on their hands, three toes on their feet, extended lips reminiscent of the traditional Nona Makonde women and elongated ears, but otherwise the rest of the body is human-like. The artist tells all of us in an immediately understandable graphic form that life is enjoyable if we look lightly at the demons that inhabit our mental and spiritual worlds. Lilanga has travelled internationally to many destinations to attend his own exhibitions. I have personally achieved many things in life through this work" Last update:

Chapter 7 : Biography - George Lilanga - Artists and Works - theinnatdunvilla.com

"George Lilanga was born in in Kikwetu village southern Tanzania and passed away in June Like most Makonde youngsters, he learned to carve on soft cassava root; later he graduated to carving the hard black wood made famous by Makonde artists.

Chapter 8 : Articles - The East Africa Art Biennale Association

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Chapter 9 : Talk:Tingatinga (painting) - Wikipedia

George Lilanga was born in in Kikwetu village southern Tanzania and passed away in June Like most Makonde youngsters, he learned to carve on soft cassava root; later he graduated to carving the hard black wood made famous by Makonde artists.