

quick intro

Simphiwe Cebekhulu spent two years at Caversham with Vusi between 2013 and 2014. Here he learnt the skills of linocut and printing. He spent time considering imagery, determined to explore aspects of Zulu culture in his artwork.

His first two large-scale prints, *Burning Bright* and *Tree of Life* related to his community's traditions and mythology. His second pair of prints, described below, spoke more of contemporary Zulu life issues.

Preparation and *Flow of Life* represent the cross-over conflict experienced by many Zulu men when they leave their wives in rural KZN to go to the cities to find work. A strict boundary exists in this culture between male and female responsibilities in providing for the family.

This is underscored by the head and shoulder contours of the figures – the female head is soft and curved, and she wears a traditional Zulu headdress; while the male head is angular and sharp, and he wears the kind of hat associated with city life. Despite the rectangular nature of the two lino blocks, Simphiwe made the formal decision to position the imagery of each print within the contours of the two heads.

The female image depicts the laborious nature of the physical work that rural women endure in caring for their families, along with the primitive implements they must use to gather wood, light fires, and to grow and hoe their crops.

In the male image, there is a clearly defined divide between the roundness of the rural kraal and the hard edges of the township houses and shacks, and the city beyond. The area around the kraal shows nature – cattle and vegetation – whereas the city is barren, the shacks surrounded by empty alcohol bottles scattered on the ground.

Soul versus practicalities. Simphiwe himself is a young man, currently torn between his desire to be an art-maker and his income-generating work as a mechanical engineer.