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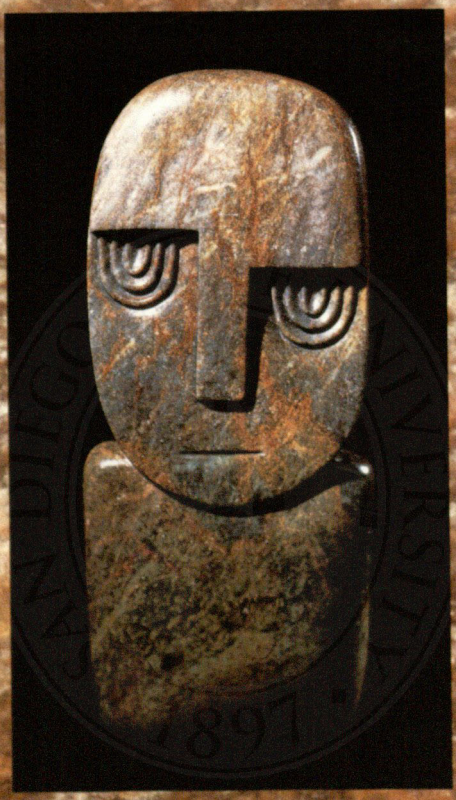
Sports in Stone figure given to EBG as retirement gift at party

there are numerous photos of the evening

SPIRITS IN STONE™

GALLERIES



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ZIMBABWE

SHONA SCULPTURE™

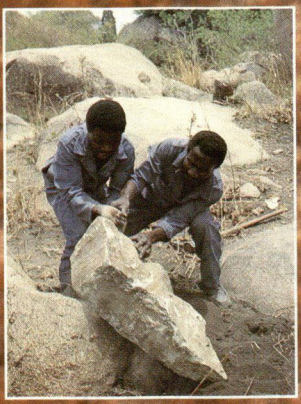
The Zimbabwe Shona Sculpture Project is dedicated to both promoting the Shona sculpture movement internationally, and to nurturing the continuance of this cultural artform into the next generation and beyond. We believe that all cultural arts worldwide must be supported and preserved if they are to continue to enrich our lives and the lives of future generations.

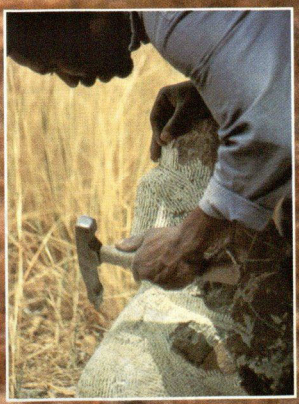
The Project attempts to bridge the seeming chasm between our own culture and Africa. For more than a decade, we have endeavored to share our belief that art is truly the shortest distance between cultures. We produce fund-raising exhibits for museums and nonprofit foundations, create educational programs and public forums, and have recently published *Spirits in Stone,* an exploration of Zimbabwe's Shona culture, heritage and sculpture movement.

We believe the spirit in the stone, as revealed in the profound sculpture that comes from Zimbabwe, has much to teach us all – wherever we may live – about dignity, compassion and peace.

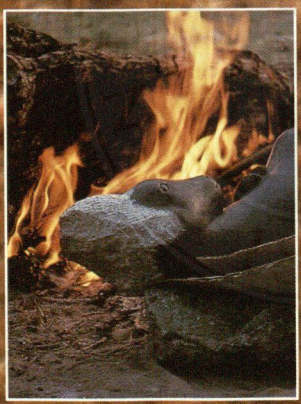
ZIMBABWE
SHONA SCULPTURE™

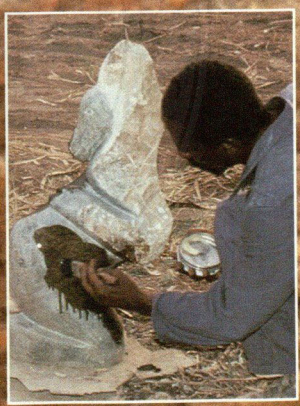
The journey from ephemeral dream to a completed stone image is a long and arduous process. Artists will sometimes travel great distances searching for a particularly powerful stone spirit. When the artist digs the stone out of the dirt, and even later when he hammers his chisel into the dull serpentine surface, he has no idea what color is hidden inside. With broken mallet and spike, the artist carefully chisels





The Creation Process





away the unwanted stone, and begins to chase the sculpture's shape. With water, sand and slow circular hand-rubbing, the stone submits to the smoothing of its surface. The "firing" or heating of the stone takes place next, allowing the stone's porous veneer to expand, and while still hot, layer after layer of wax (either beeswax or carnauba plant wax) is applied. Once cooled, the waxed surfaces are hand-buffed with rags until the artwork reaches its fine gleaming finish.

"Here in Zimbabwe we are creating a work of art in stone, a sculpture, which represents our spirit, our tribe."

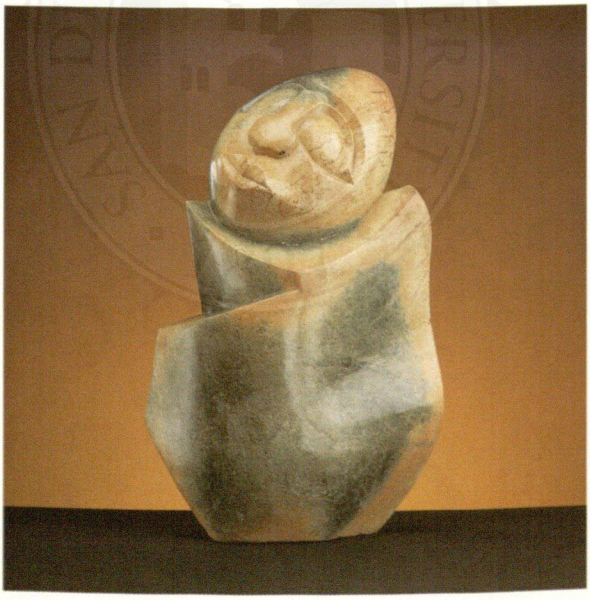
Edronce Rukodzi, Shona sculptor and oral historian

▲▲▲▲▲ Steeped in the legends and traditions of an ancient African civilization, contemporary Shona sculpture of Zimbabwe is a profound expression of the human condition that transcends geography and time.

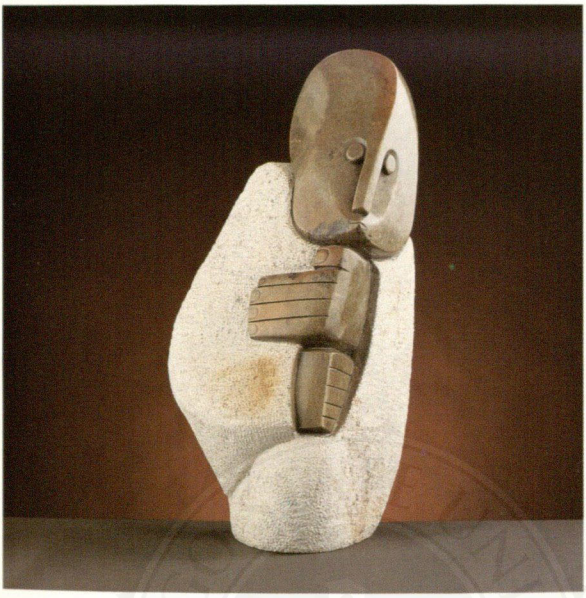
▲ *My Good Family* by Henry Munyaradzi

"They are producing some fine stonework—
the finest, some say, in the world."
The Economist, April 15, 1989

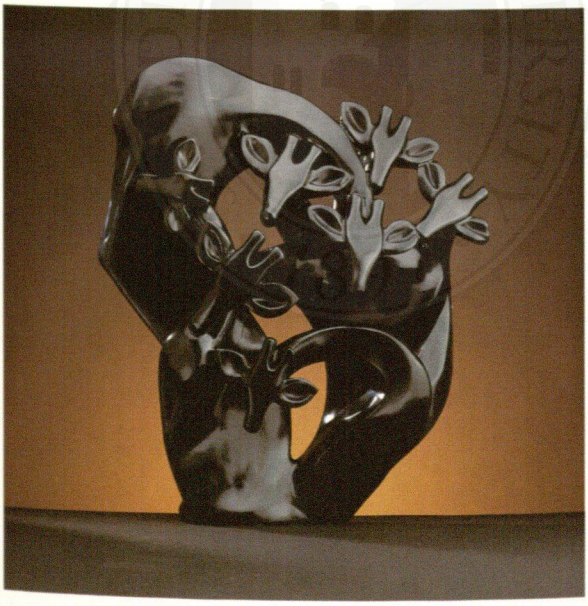
▲ *Resting Abstract Eagle* by Isaiac
▼ *Wide Eyed Child* by Obert Marime



"Shona sculpture is perhaps the most important new art form to emerge from Africa in this century."
Newsweek, September 14, 1987



Elder Wrapped in a Blanket by Phineas Kamangira ▲
Giraffe Family by Robert Kwechete ▼



"Shona Art is something like the anthem of our freedom,
and remains now at the centre of our culture,
fostered and protected by our Government."
Robert Mugabe, President of Zimbabwe

▲▲▲▲▲ Sculpting with simple tools, these self-taught artists carve stones that illumine with more than 200 color variations. The result creates a diverse body of work with dynamic, spiritual themes that strike deep in the wellsprings of our shared consciousness.

Although many of their pieces are reminiscent of works by Picasso or Miro, these Shona sculptors, isolated by geography and politics, have never seen the art of the Western world. Inspired by present-day events, spiritual beliefs and folklore, the sculpture maintains a direct link to its ancient origins with evidence pointing to carving done centuries ago.

Treasured internationally, the art remains accessible to a wide spectrum of collectors. We proudly introduce the stunning works of Africa's newest generation of young men and women artists while featuring the masterpieces of Zimbabwe's most collected and best-known sculptors.

Monumental pieces can cost thousands of dollars, but the majority shown are between $100 and $1000, with many exquisite pieces costing less.

"This is sculpture of world quality by African sculptor-carvers, extracting in the spirit of Michelangelo or Epstein the individual spirit of the stone."

The Courier Mail, London, 1987

Visit any one of our four exciting galleries and come face-to-face with Africa's cultural vanguard.
Let the Spirits in Stone collections introduce you to a stunning exhibition of Zimbabwe's Shona stone sculpture.

SONOMA

Located on the Plaza
in historic Sonoma.
Mercato Building
Suite A
452 First Street East
Sonoma
California 95476

▲

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Sausalito Exit off
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585 Bridgeway
Sausalito
California 94965

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Info: 1.888.8SHONA8

CARLSBAD

Carlsbad Company
Stores
Just off Interstate 5
5600 Paseo Del Norte
Suite 138
Carlsbad
California 92008

▲

Info: 1.888.7SHONA7

or visit us on the web at www.spiritsinstone.com

ZIMBABWE
SHONA SCULPTURE

UNPACKING AND CARING FOR YOUR SCULPTURE

Welcome to the enthusiastic family of Shona collectors. We deeply thank you for choosing this profound sculpture to be a part of your personal collection. To enjoy your art for many years to come, good care and conservation is essential. Please take time to learn the needs of your art.

Please carefully read all the enclosed instructions before proceeding with unpacking.
You will avoid damaging your artwork and being disappointed.

ZIMBABWE
SHONA SCULPTURE™

UNPACKING YOUR SCULPTURE

PLEASE REMOVE ALL HAND JEWELRY,
such as watches, rings, and bracelets. Also, remove any long, dangling necklaces and belt buckles. Some stone surfaces can scratch very easily. Some of the art is as soft as soapstone; other surfaces are as hard as granite. It's always best to be very cautious and handle the pieces with your palms and underside of your fingers only—even a fingernail can scratch the softest stones. Take your time as you unwrap them. Even though they are stone, some are deceptively fragile.

▲

EACH SCULPTURE IS INDIVIDUALLY PACKED
according to its size and weight. Pieces come wrapped in tissue to protect their delicate finish. The tissue is covered by small bubble packing material, and then the outer layer is wrapped with large bubble packing. Larger pieces are molded in polyurethane packaging foam that conforms to the sculpture's shape. (Please save this custom-made foam box for any future moving.)

▲

LIFT CAREFULLY.
The larger, heavier pieces must be lifted out of their boxes by at least two strong people. When lifting, use your legs, not your back. These pieces are not only very heavy but can be quite cumbersome. Wear clean leather work gloves to grasp onto a large piece. If you hold the piece close to your waist while lifting, belt buckles can badly scratch the sculpture, so remove your belt buckles or wear a thick cloth or leather work apron over your belt.

▲

WHEN YOU UNWRAP THE PIECES, DO SO ON A CLEAN, FIRM AND THICK LAYER OF FOAM OR BLANKETS FOR CUSHIONING.
You will not know which end of the art piece is UP as you unwrap. Lay the piece on its side and start unwrapping SLOWLY and CAUTIOUSLY.

▲

FIRMLY HOLD ONTO A PIECE UNTIL YOU HAVE RIGHTED IT SOLIDLY ONTO ITS BASE.
Do not stand large pieces on carpet. Bases need a solid, hard surface to stand firmly, and carpet can be unsteady for slender-based sculpture.

CARE OF YOUR SCULPTURE

As a three dimensional art form, sculpture commands and demands space and excellent lighting. If you require a separate pedestal for your artwork, make certain that the pedestal is weighted heavily at the bottom or secured to the floor or ground. As some of the artworks are elegantly carved with slim bases, careful mounting of these pieces should be considered to avoid damage.

▲

Smaller sculptures can be secured to any surface with a reusable and removable adhesive putty such as Plasti-Tak, Fun-Tak or one of many other similar products. When applying the adhesive, it is best to use a very thin coil around the perimeter of the base. Give careful instructions to children and housecleaners regarding the handling of your art, and keep the pieces away from playful pets.

▲

Please be aware that your stone sculpture will always show fissures and cracks as this is a part of the natural rock formation. It is called the stone's "signature."

▲

We recommend polishing the surface of your sculpture with a pure wax, such as Goddard's Marble Polish® or pure carnauba floor wax. Polish the stone once every six months if it is kept indoors. If kept outside, polish it at least once a month, possibly more if you are in a hot, sunny climate. Do not use any wax with additives as they can harm the stone's surface.

▲

Use a very soft and clean cloth for any dusting of the pieces. Do not use your fingernails to remove dust from any corners on the stone's surface. Your fingernails can scratch some surfaces.

Should your artwork be inadvertently scratched, chipped or broken, don't despair. Most can be properly restored.

NOTE

These pieces have already traveled 17,000 miles from Zimbabwe, Africa. Some begin their journey high in the ancient Guruve Plateau and Nyanga Mountains. Wrapped in satchels and carried by artists, some for more than 300 miles, the sculpture arrives in Harare (the capital of Zimbabwe).

In Harare, each one is carefully packed and crated for its long journey to America. Once here, each sculpture is carefully unpacked and meticulously scrutinized for nicks, scratches, or blemishes from shipping. After approval and/or restoration, the pieces are again repacked for delivery to their new homes.

Please handle your fragile artwork with the same care and dignity with which it was created.

▲

GALLERY LOCATIONS

▶ Sonoma on the Plaza
452 First Street East, Suite A
Sonoma, California 95476
1-800-4SHONA4

▶ St. Helena Premium Outlets
3111 N. St. Helena Hwy, Suite 2D
St. Helena, California 94574
1-800-9SHONA9

▶ Sausalito on the Waterfront
585 Bridgeway
Sausalito, California 94965
1-888-8SHONA8

▶ Carlsbad Company Stores
5600 Paseo del Norte, Suite 138
Carlsbad, California 92008
1-888-7SHONA7

ADMINISTRATION

▶ P.O. Box 1839
Glen Ellen, California 95442
1-800-255-5540

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THE NEW FACE OF AFRICAN ART

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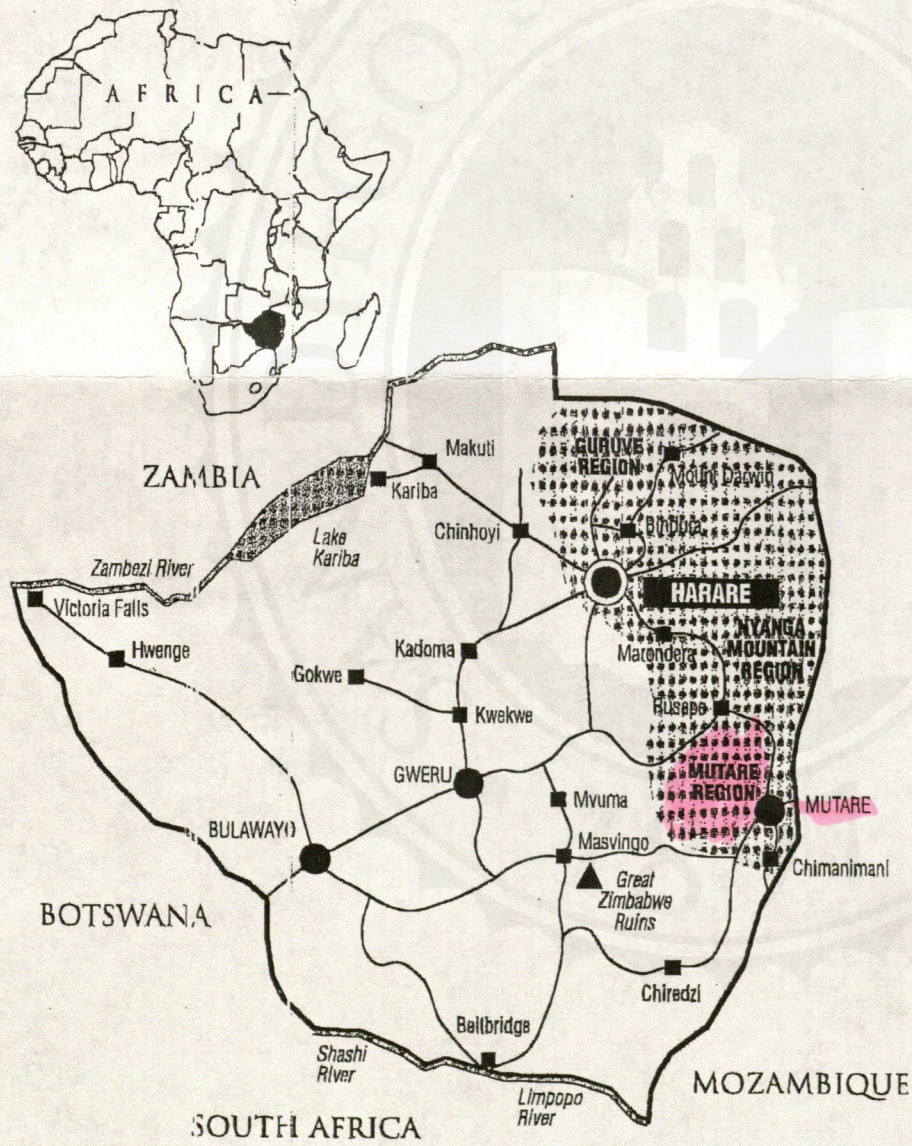

PRIMARY AREA OF SHONA SCULPTING

ZIMBABWE, AFRICA

TOTAL AREA:
150,804 square miles

NEIGHBORING COUNTRIES:
Botswana, Zambia, Mozambique & South Africa

ECONOMY:
Agriculture, mining and manufacturing

POPULATION:
11.2 million (1993 estimate)

ZIMBABWE
SHONA SCULPTURE

Artist Biography
Zimbabwe Shona Sculptor

Costa Bere

Costa Bere was born on March 27, 1957 in the Chivu region of Zimbabwe. He currently lives in Harare. Costa and his wife, Rosemary, have four children: Victoria, born in 1978; Batsirayi, born in 1981; Berita, born in 1983; and Brigton, born in 1996.

Bere began carving in 1970. Today he carves full time. He prefers to sculpt with hand tools such as hammers and chisels, and enjoys carving abstract heads and creations. He draws inspiration from the stone's shape and from his imagination. Bere selects his stones from the Mutare, Kwekwe and Mashava regions of Zimbabwe because his likes their colors. When he is not sculpting, Bere enjoys reading novels.

© 8/98

ZIMBABWE
SHONA SCULPTURE™

Dancing Family or *Ukama*

In Shona culture, life closely revolves around deep family relationships or *mhuri*. When *mhuri* is extended to all of humanity, it becomes *ukama*. With *ukama*, everyone shares with one another and finds peace through the love of all. *Ukama* is a symbolic reminder that the simple love of parent for child, of family member for family member, of neighbor for neighbor, can be a powerful adhesive that holds together entire cultures. ©

Medium Mutare Serpentine ***Piece Number*** 388234

▲▲▲

Costa Bere

Biography not available at this time.

ZIMBABWE'S GEOLOGY

Zimbabwe abounds in geologic diversity and richness. Just scratch the surface and a rich array of stone types and colors reveal themselves. From scintillating white granites to brilliant serpentines these stones exhibit vibrant reds, greens, maroons, grays, yellows and oranges. Beyond the colors are the fascinating patterns and designs within the stones that are so unique to the ancient schist complexes of southern Africa. [*Schists* are metamorphic rocks with an arrangement of mineral components in parallel or sub parallel layers]. It is this complex and colorful palette, born of the metamorphic process, from which the stone sculptors of Zimbabwe carve their eloquent forms.

> *Metamorphism means "change of form." Metamorphic rocks are derived from preexisting rocks (igneous, sedimentary, other metamorphic stone) by mineralogical, textural and structural changes. The changes occur from extremes in temperature, variations in pressure and shearing stress developed deep within the earth's crust.*

A MINERAL TREASURE HOUSE

Blending together the colors of Zimbabwe's topography is a geologic feature called the Great Dyke. Considered as the longest linear rock mass in the world, this ridge stretches across Zimbabwe for over 310 miles in length and is between 2 to 7 miles wide. Called the "backbone" of the country, it is dominated in the north by the Mvuri Range in the Guruve Region, then spans southward to the Matobo Hills near Bulawayo.

The spine of hills that bisects the plateau was intruded deep underground along fault zones with a molten silicate material called magma. The weight of this dense magma caused sagging of the country rock, or surrounding rock, along its floor. The sagging formed a boat-shaped lopolith, or a sunken saucer-like form.

As the mass cooled, the minerals separated, leaving the lighter norites at the top, the heavier materials such as peridotites, dunites and lherzolites on the bottom. Norites are intrusive, mafic igneous rocks that lack silica and are rich in iron and magnesium. The peridotites, dunites and lherzolites are also intrusive igneous rocks, but they are ultramafic. This means that they are practically deficient in silicas and are almost entirely composed of iron and magnesium minerals. This chemistry provides for the wide variety of vivid greens, yellow-greens and rich browns found in Zimbabwe rock.

Believed to be two billion years old, the Great Dyke has changed and metamorphosed through time and now yields large deposits of serpentines and serpentinites throughout its massive length. Serpentinites are a regional metamorphic rock composed chiefly of serpentine materials and magnetite. A treasure house, the Great Dyke complex contains associated minerals of commercial importance such as talc, asbestos, chromite, platinum, magnesium, magnetite, gold, copper, line quality emeralds and other precious gems, and

coal. The many minerals that form serpentine have combined into beautiful colors and some contain fossil algae which indicate the great antiquity of life on earth.

SCULPTING STONE

The visual landscape of Zimbabwe abounds with geologic intrigue and beauty. Dotted with precarious balancing rock formations and massive granite outcroppings, the landscaping offers unlimited resources of stone that has inspired the culture, folklore and spiritual core of the Shona sculptors -- a perfect crucible for artistic creation.

Most Zimbabwean sculptors carve serpentines. Over 200 different stone color combinations have been cataloged by geologists in Zimbabwe. This myriad of rocks and minerals has created the colorful palette so unique to Zimbabwean carving stone. The serpentine and serpentinites are regional metamorphic rocks derived by the transformation of the peridotites, dunites, and lherzolites that are so common in the Great Dyke. Also, hard brilliant-white granites are occasionally used for carving stone and are found throughout central Zimbabwe. These granites are a series of igneous batholiths or humped back domes, called 'dwalas' by the Shona, that intrude not only into the Gold Belts--one of the oldest rock formations of the earth-- but also into the Mesozoic formations as young as 200 million years.

Other sculpting stones used by the artists also include the brick-red petrified river clays; the dark gray, shiny slates lensed with iron stains; and the colorful limestones which range from grays to light reds and are often stained blue-green by copper--a symphony of colors. Adding to the stone's composition can be threads of iron ore, strands of fossil fern, washes of orange manganese, intrusions of opaque quartz and gossamer veins of many different minerals. These varying combinations fuse to create the stone's natural 'signature' and beauty. This 'signature' produces a stone's unique identity.

A rare sculpting stone of Zimbabwe is called Verdite, a fuchsite quartzite known as 'Africa's Green Gold'. Verdite is a part of the Basement Complex of rocks known as the Gold Belts. At approximately 3.5 billion years, the Gold Belts are some of the oldest rocks on the earth. Verdite is now only found in a small area of Zimbabwe.

Verdite contains an abundance of a mineral called corundum. An extremely hard mineral, 9 on the Mohs scale of 10, corundum in its clear red and blue form is ruby and sapphire. Corundum is found in large masses in the zones separating the peridotites and the country rocks. This very dense mineral is commercially used as both an abrasive, either ground from the pure mineral or from the impure form, emery, for grinding and polishing gemstones.

Verdite, prized for its swirling striations of deep emerald color and rich gold tones, is enhanced in hardness by corundum which rivals ruby. This makes the stone very difficult to carve by hand.

© Zimbabwe Shona Sculpture

ZIMBABWE
SHONA SCULPTURE

"Here in Zimbabwe we are creating a work of art in stone, a sculpture, which represents our spirit, our tribe."

Edronce Rukodze
Shona sculptor and oral historian

"Their personal interpretative sensibilities have merged with traditional values, views and mystical energies in ways that, from artists to artist, neither sacrifice individuality nor the power now associated with modern sculpture from Zimbabwe.

—*Jean Kennedy, New Currents, Ancient Rivers, 1992*

Shona sculptures are "an instinctive and complete recording of vitality," as though "a powerful inner necessity... brought them into being.... Moreover, their authors sense that this is an absolutely crucial moment for their culture; they feel that they have a contribution to make to world culture now — as they enter a world of imported values — more than ever."

— *Michael Peppiatt, Shona Sculpture: An African Renaissance, Arts International, 63*

"They are producing some fine stonework — the finest, some say, in the world. The naturalism and spiritual qualities of this work make it easily accessible to westerners... works by them fetch thousands of dollars each from collectors like Prince Charles, Sir Richard Attenborough...."

— *The Economist, April 15, 1989*

▲▲▲

The Shona People

For more than 1000 years, the Shona and their ancestors have lived and died on the land of South-eastern Africa. Though generally a peaceful people who farmed and raised cattle, the Shona have nevertheless struggled for survival and prevailed against armed invaders, natural predators, disease, drought, famine and political oppression.

Then as now, life was fraught with perils; separation from the community was foolhardy at best. To combat the forces that threatened to tear them apart, the Shona developed myriad intricate and sophisticated social customs and beliefs, all of which still support one basic tenet: Live together and the culture will thrive.

Now, more than a decade after majority-rule was won and the Republic of Zimbabwe was created from vanquished Southern Rhodesia, the Shona and their Zimbabwean countrymen, the Ndebele, the Tonga and others, continue to struggle against the forces that would tear them apart, the same forces that people around the world must confront.
For many Shona, the pressures of the modern world are best confronted by moving forward into the global community while striving to maintain and nurture the beliefs and traditions that have sustained them for hundreds of years.

The Land

The giant Brachiosaurus no longer thunders across the Zimbabwean plains, but his footprints remain, preserved in the ancient rock. Bordered by the Zambezi and Limpopo Rivers, from the mighty Victoria Falls or Mosi-oa-Tunya, south to the Kalahari and east to the tall and misty mountains of Mutare, Nyanga and Vumba, the land reverberates with primeval associations.

When the earth cooled more than three billion years ago, the land that was to become Zimbabwe was blessed with an incredible bounty of geologic wealth and natural splendor.

The Stone

The Great Dyke, a 310-mile volcanic ridge of 2.5 billion-year-old hills laced with chrome, platinum, gold, copper, emeralds and other precious minerals, forms the backbone of Zimbabwe. Once believed to be the repository of the wealth of the legendary Ophir, the dyke never yielded the dreamed-of mountains of gold. However, carving stone is plentiful. From glittering white granites to brilliant serpentines — reds, greens, maroons, greys, yellows, and vibrant oranges — the stone is a visual feast of incredible mineral diversity. More than 225 specific colors and combinations of serpentine have been identified in Zimbabwe. This complex combination of minerals creates the colorful palette so unique to Zimbabwean carving stone.

Verdite is particularly prized by some artists. Known also as Africa's green gold, verdite is treasured for its rich, deep emerald color, swirling striations and a hardness that rivals ruby.

The Sculpture

Contemporary, yet steeped in the legends and traditions of this ancient African culture, Shona stone sculpture is a profound expression of human connections that transcend geography and time.

Unlike formally trained Western artists, Shona carvers are primarily self-taught. They do not plan or pre-draw their sculptures. Instead, the image is inspired by the stone itself, or by ancestral family spirits. Sculptors often say the spirits visit their dreams and reveal the spirit within the rock.

As with others who believe in animism, including many Native Americans and the Shintoists of Japan, the Shona believe everything has a spirit, including plants and rocks. After quarrying the raw stone with pickaxe and pry bar, the carvers use simple and handmade tools to release the spirit trapped within the multicolored serpentine.

Once released, the spirits soar with dynamic, mythical themes that strike deep within the well-spring of our shared consciousness. Collectors say their pieces call to them, revealing what is perhaps a primal link between distant lands and cultures.

The Zimbabwe Shona Sculpture Project

Our Project is dedicated to both promoting the Shona sculpture movement internationally and nurturing the continuance of this artform into the next generation and beyond. We believe that all cultural arts worldwide must be supported and preserved if they are to continue to enrich our lives and the lives of future generations.

The project attempts to bridge the seeming chasm between our own high-tech culture and that of ancient Africa. For more than a decade we have endeavored to share our belief that art truly is the shortest distance between cultures.

We produce fundraising exhibits for museums and non-profit foundations, create educational programs and public forums, and have recently published *Spirits in Stone*, an exploration of Zimbabwe's culture, heritage and sculpture movement.

We believe the spirit of the stone, as revealed in the profound sculpture from Zimbabwe, has much to teach us all — wherever we may live — about dignity, compassion and peace.

"If the perfection of art is measured purely by emotional expressive power, then this art is beyond perfection."

— *West Indian World, London, 1983*

"And they were selling like hotcakes at the exhibit's opening night last week, with people literally lining up to reserve their choices."

— *Chicago Tribune, 1988*

"Shona sculpture is perhaps the most important new art form to emerge from Africa in this century." "Rockefellers and Rothschilds were early connoisseurs of Shona sculpture."

— *Newsweek, September 14, 1987*

"It expresses that rich, integrated connection between spirit, mind and sense that is the exhilerating gift that the Shona of Zimbabwe have to contribute to mankind."

"It is this urge to manifest the connection between the visible world and the world of cause and spirit which takes Shona sculpture into that major league of sculpture and art and humanity's profoundest expressions."

— *Sunday Telegraph, 1981, Michael Shepherd*

▲▲▲

"These marvelous Shona sculptors from Zimbabwe...speak for Africa, but they also speak for us all; they restore a dignity to art which it is in danger of losing."

— *Sunday Telegraph, July 1984, Michael Shepherd*

"...unlike art found in much of the rest of Africa, Shona sculpture...has become a wholly indigenous modern art form created exclusively as a form of artistic expression."

— *New York Times, May 24, 1986, Edward A. Gargan*

"Now that Henry Moore is dead, who is the greatest stone-carver in the world? In my experience, there are three outstanding contenders: Sylvester Mubayi; Joseph Ndandarika; and Nicholas Mukomberanwa. And all three come from Zimbabwe."

— *Arts Review, 1988*

Gallery addresses:

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