

FPP ED01~ OCLo4 -00%

INSTITUUT VIR EIETDSE GESKIEDENIS

Die Universiteit van die Oranje-Vrystaat

Datum Onderwerp Knipsel
nr. nr

FS (SS S07 wee

The Cape Times

Paintings speak of
unfamiliar world ee

Ae :

LIS, showing in the (/structures, and figures with unde- }

fined contours. A SLES ee ee
sembles compositions by dabbing |
tages. He can us and stroking often close-toned hues
evocative ways, he has an ve for y as well as bright illuminating colour

unusual composition, his line (in flashes.

drawings) is adventurous, and he Looking at these pictures certain

has a sensitive perception of his WX artists of the past come to mind,

cial milieu. Applying his talents he Appollisâ\200\231s striking oe Oe gs ee ee ae ee

t produces paintings which speak of a â\200\234Recalling the Caledon Square

| world unfamiliar to many of us. Marchâ\200\235, (No. 5) for instance, evokes
Paint flows from the ends of this Goyaâ\200\231s â\200\234...May 3rd...â\200\235 and el
se- ,

artistâ\200\231s fingers, it seems â\200\224 the sense where dark glowing backgrounds r
e-
of spontaneous outpouring of colour call Velasquez.

without much effort, 35 & Appollis is poised at a stage where
Looked at closely, Appollisâ\200\231s | sur- he can go one of two ways â\200\224 een ee
ee ee a

| faces appear covered with patches (to achieve recognition as a serious
and streaks in many different hues. artist) â\200\224 or not! The danger Teak
Seemingly uncontrived, they hang the very ease of his work process.
together to create informal shapes Too often he lapses into a facile way
which at a distance suggest people, of â\200\234filling inâ\200\235 space through patte
rn-

benches, a railway carriage, of a or ed Nos. 13. and 11), And on occa |
simple dwelling. sion he seems to lose concentration | secaiehse\ Uc Aca saw be oes
Appollis paints about what he or interest (the womanâ\200\231s skirt for
knows â\200\224 commuters strap-hanging example, in â\200\234Some make it others
in crowded trains, people gathering don'tâ\200\235). 4

in protest or celebration, in urban In drawings from ee

a sense of individual character often
lacking in paintings. Figures inâ\200\231
â\200\234Subway Peopleâ\200\231 for UTES ts ee ee ae
} ; â\200\234Â© (NG. 8) are stiff in comparison to
yemerge as splash Reales â\200\234pÂ©eil examples"): Wh ee
colour highlight a Â\$ iider,; the!...Â° â\200\234Appollis isa; young artist who.

swirl of a skirt, or a raised clenc would surely benefit from fur her
fi \ studies. Sadly, these have come to an
end through lack of funds. Â©

stun

. (Thereâ\200\231s a strong feeling â\200\230of move-
terminate: â\200\234floorâ\200\235 base, off-balance BENITA MUNITZ

landscape situations, and waiting

â\200\230ment resulting partly, from an nate gon thou Oe ee

INSTITUUT VIR EIEITYDSE GESKIEDENIS

Die Universiteit van die Oranje-Vrystaat

ipsel
nr.

Datum

Sie

Bron
nr

0 ,0,610

ZS aa, \

The Cape Times gtk eae Nee eee ere Bye ORR

| Paintings speak of
unfamiliar world

TYRONE APPOLLIS, showing Mt the (/structures, and figures with unde-
SA Association of Artsâ\200\231 long gallery, WW fined contours. A restless brush as- |
starts off with some major advan-\ sembles compositions by dabbing |
tages. He can use colour in highly â\200\230and stroking often close-toned hues |
evocative ways, he has an ve for y as well as bright illuminating colour

unusual composition, â\200\230his line (in flashes.

drawings) is adventurous, and he Looking at these pictures certain

has a sensitive perception of his as artists of the past come to mind. :
cial milieu. Applying his talents he Appollisâ\200\231s striking and successful

| produces paintings which speak of a â\200\234Recalling the Caledon Square
iliar to many of us. Marchâ\200\235, (No. 5) for instance, evokes

| world unfam .
Paint flows from the ends of this Goyaâ\200\231s â\200\234.. .May 3rd...â\200\235 and e
lse- ,
artistâ\200\231s fingers, it seems â\200\224 the sense where dark glowing backgrounds r
e-
of spontaneous outpouring of colour call Velasquez.
without much effort, is strong. Appollis is poised at a stage where |
Looked at closely, Appollisâ\200\231s sur- he can go one of two ways â\200\224 forward
,

ered with patches (to achieve recognition as a serious '

faces appear COV
and streaks in many different hues. artist) â\200\224 or not! â\200\230The danger eon
Seemingly uncontrived, they hang the very ease of his work process. :
together to create informal shapes Too often he lapses into a facile way :
which at a distance suggest people, of â\200\234filling inâ\200\235 space through patte
rn-
benches, a railway carriage, on! ing (eg Nos. 13 and 11). And on occa- i
simple dwelling. sion he seems to lose concentration |
Appollis paints about what he or interest (the womanâ\200\231s skirt for |
knows â\200\224 commuters strap-hanging example, in â\200\234Some make it others
in crowded trains, people gathering don'tâ\200\235).

in protest or celebration, In urban In drawings from life he achieves
landscape situations, and waiting a sense of individual character often
for â\200\224 well, everything. Backgrounds lacking in paintings. Figures in '
are generally medium to low key in â\200\234Subway Peopleâ\200\235 for example,
stone,â\200\231 but: from: dim: depths forms --. (No.8) are SG in comparison. to.
yemerge ag -splashes:f0 o glowing, ste pShbil examplesh | 2.6 43 ign
*eolour â\200\234highlightÂ® shoulder; vthelsi.Â°" JA ppollis â\200\230yg'ta; young art
ist |
swirl of a skirt, or a raised clenched would surely benefit from further
fist. Teas studies. Sadly, these have come to an
a i Therels Sea peg ane ede end through lack of funds. Â© i
â\200\234ment resulting partly, fr e- i
â\200\230ment rete: floorâ\200\235 pase, off-balance : BENITA MUNITZ

Pw

Tek

A Mir
TREFWOORDE