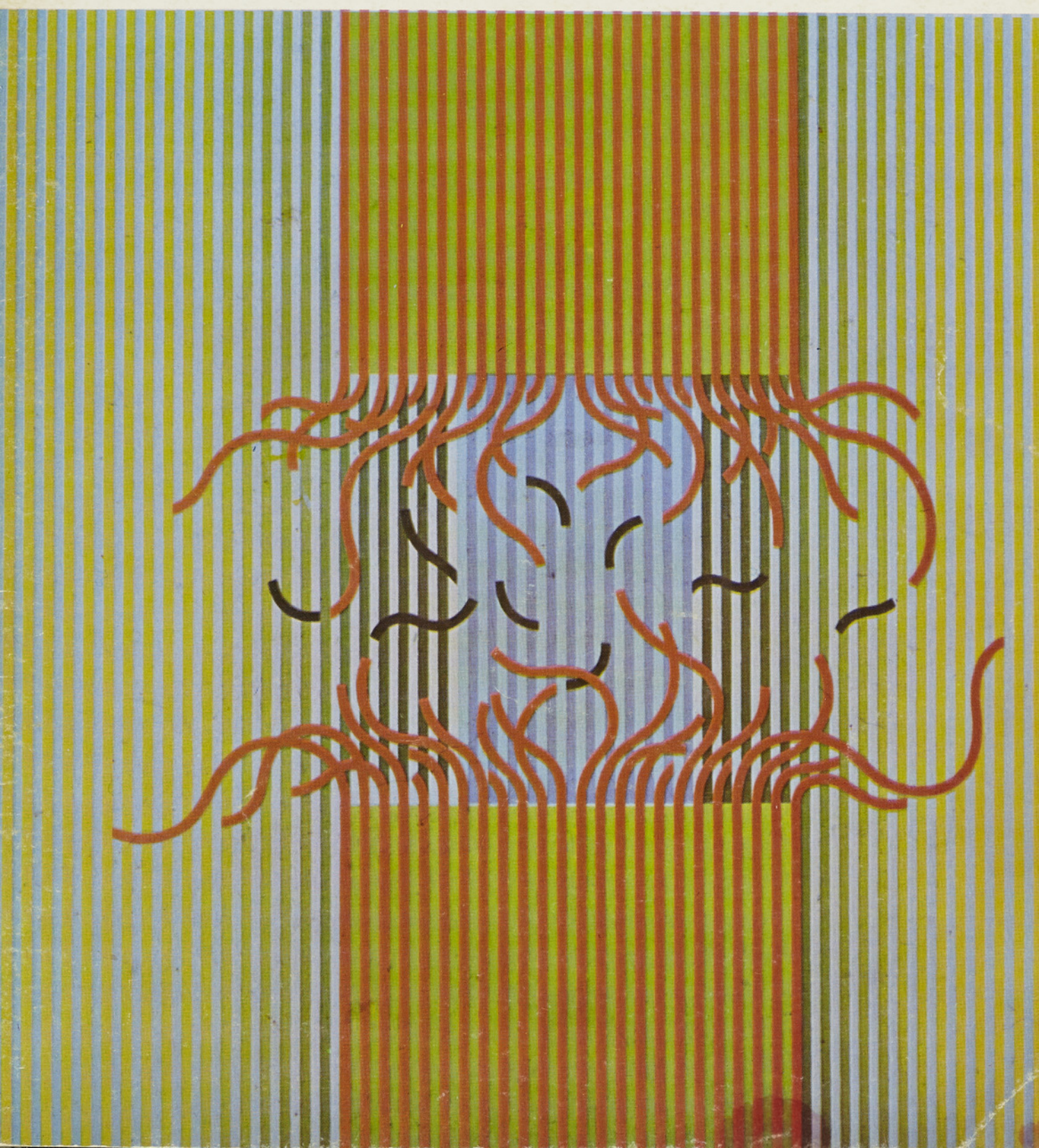


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ARTLOOK 30

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COVER

Zero (B) Sideview, Hans Potgieter's prize-winning painting at the 15th (1969) Transvaal Academy. The R1,000 prize was donated by EVERITE LTD (See Page 11).

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ARTLOOK 30

an avonwold publication

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ART COMPETITION – 1969.

Last day of acceptance of ENTRY FORMS : June 16.

Last day of acceptance of WORKS OF ART : June 18.

The FREE Van Line Service will operate from Johannesburg, Cape Town, Port Elizabeth, Bloemfontein and Kingwilliam'stown. Anyone wishing to avail themselves of this service must notify the Secretary, Box 803, Durban by May 15.

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Lidchj Art Gallery

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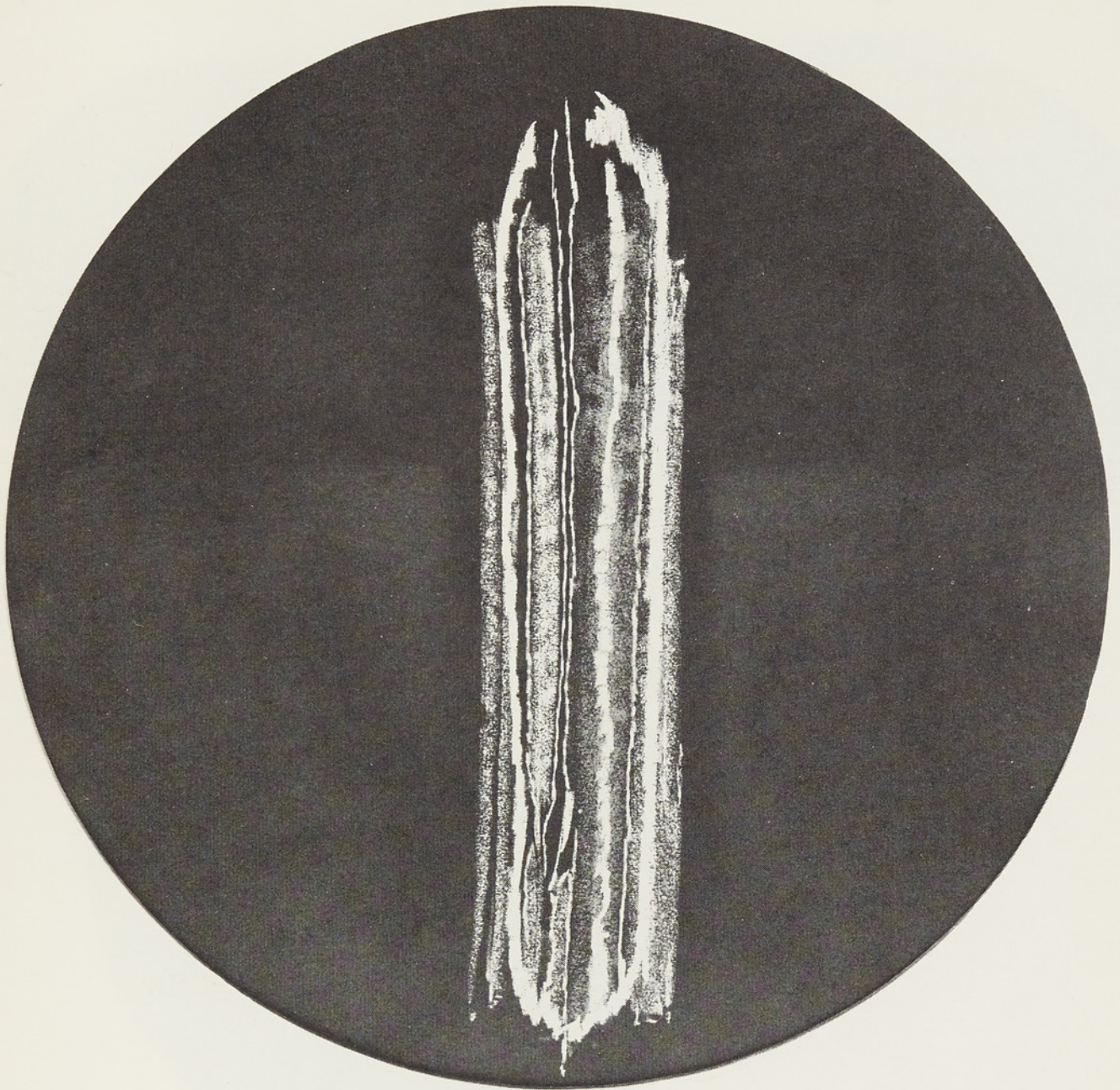
Alexis Preller
Geoffrey Armstrong
Patrick O'Connor
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THREE KINDS OF DARING

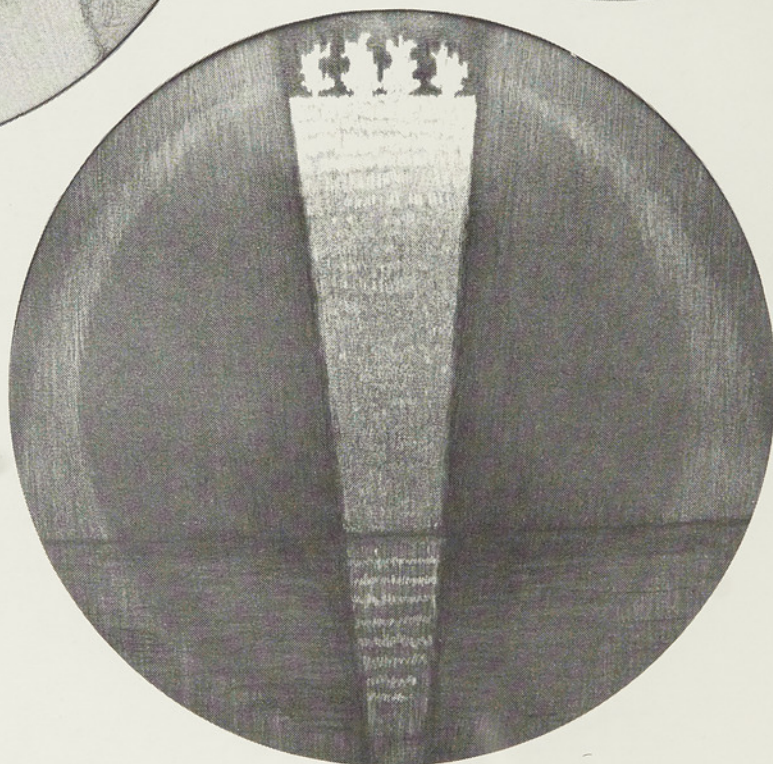
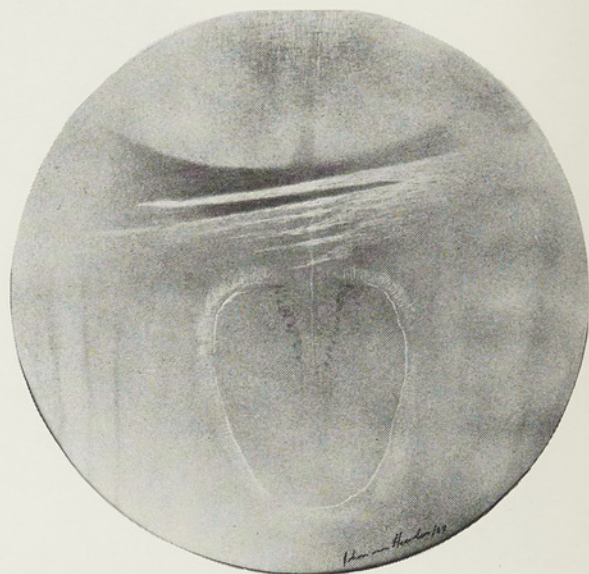
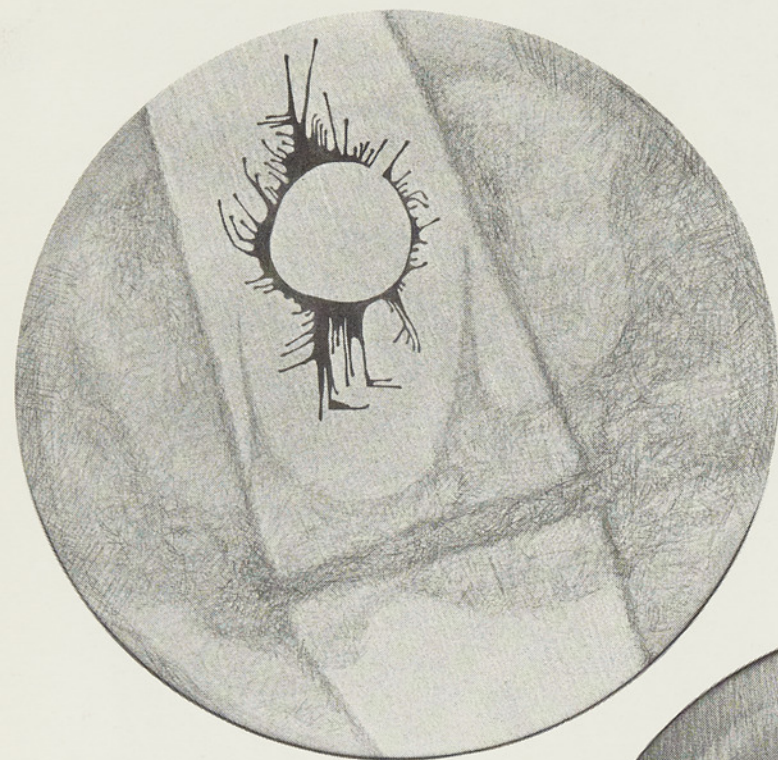
by Lionel Abrahams

Lionel Abrahams, writer, poet and critic, is the editor of the quarterly The Purple Renoster.

In at least three ways Johan van Heerden is an artist of some daring. He dares to let his art develop, leaving his proven formulae of effectiveness behind where necessary. He dares to stick to the path of his own logical development even when the Hamelin-pipings of metropolitan fashion call for radical transformations of style. AND he dares to commit himself to an intellectually definable meaning in his pictures. The first two aren't examples of superlative boldness, but, natural as they seem, they aren't common courses in South African art today. It is only a minority among our known artists who manifest a living imagination that has to unfold and grow.

Years before 'hard edge' was part of the with-it gospel, van Heerden had evolved a personal idiom, based on the solid linear definition of biomorphic shapes with flat or patterned surfaces. Now, by the time 'hard edge' has come to town, he has moved on, through meaningful phases, to a much softer and more fluid manner, based on the delicate use of broken and varied lines and subtle transitions and gradations of colour, shading and texture. I refer, in this article, to the drawings in coloured pencil which are being exhibited at the Goodman Gallery in Johannesburg from May 9 - 24. My impression, when previewing this exhibition, is that van Heerden has made a unique exploration of the powers of this medium.

Working, it seems to me, with thoroughgoing deliberation and design, no short-cuts, no reliance on accident, he has made his pencils speak eloquently of powderiness or metallic shine, light or shadow, opacity or translucence, hardness, softness, fluidity or empty space. The term 'drawing', in fact, will be misleading, since linear effects are at a premium in these compositions of luminosities and textures: it is only when one looks closely at the pictures that have not been subjected to rubbing that one sees they are built of thousands of thread-like lines, as though in a sort of tapestry.

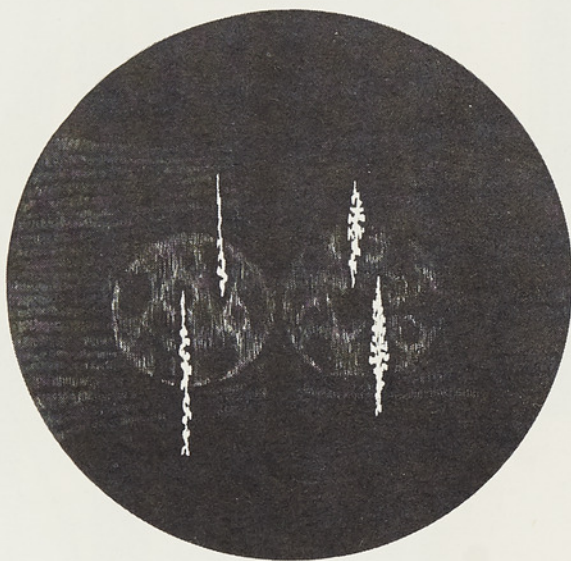
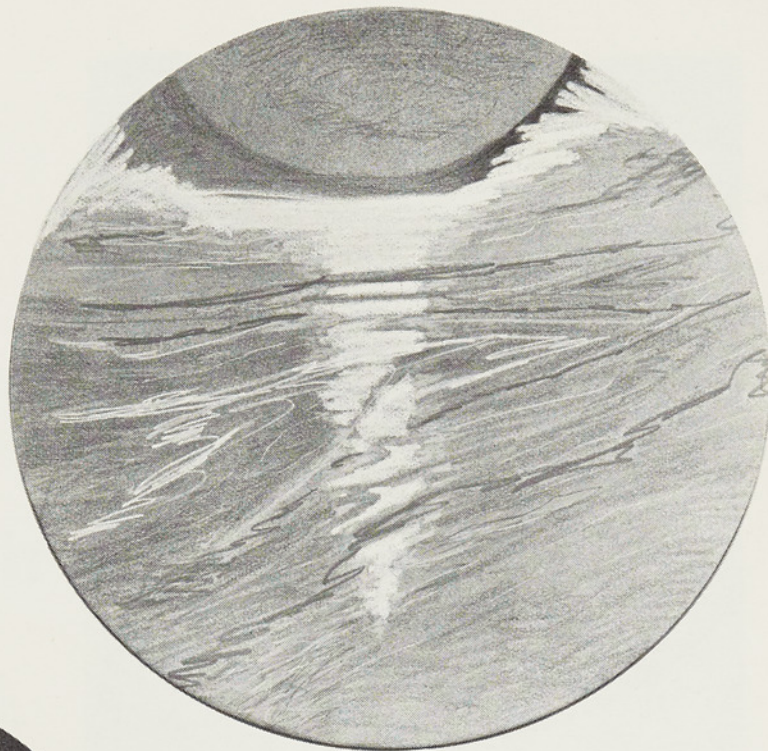
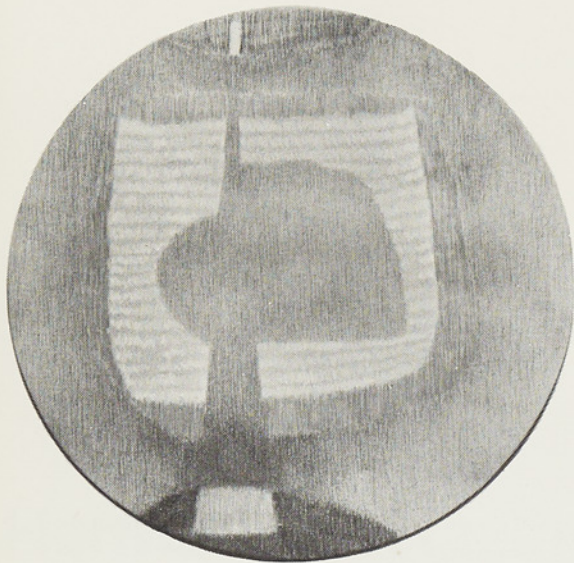


Deliberateness is also expressed in the scrupulous symmetry of several of the compositions, and though symmetry is new to him I think deliberateness is one of the qualities linking van Heerden's present with his earlier style. Another link is the allusions to biomorphic shapes. And another is the magic of the spatial tensions he sets up: between picture-surface and depths there are all sorts of mysteries and ambiguities for the eye to wrestle with – and I find them far more suggestive and rewarding than the aseptic conjurings of op-art.

To stick a while longer with technicalities – for these are abstracts, their essence as elusive to verbal description as music is – the pictures are all circular and fourteen inches in diameter, except for two slightly bigger ones. In some cases the circular frame produces only a peephole effect of enclosure; in others it adumbrates a theme that is taken up in quite a formal fashion by other circles in the composition; in still others, the circle enters the image organically, giving it its meaningful focus, or making of it a sphere over whose autonomously angled surfaces the eye plays, caught by contradictions that bewilder it into revelation.

I think for example of one restrained work in rich earth browns so streaked as to give a sense of moving downward as the eye moves up, but a patch containing white calligraphic markings near the top of the disc seems to hover vastly above one like a cluster of mountain peaks: the vision has travelled downward to arrive high up. In another disc most of the area is filled by a suggestion of rushing shining water while in the top-most sixth intrudes a segment of a grey-blue sphere (or disc of sky) itself lightless yet the apparent source of the light reflected below, and existing in a space of its own in no natural relation to the space occupied by the 'water'.

Several discs are bisected by wedge-shapes some of which can be read either as structures or fissures; in others, solid forms' are crossed by two-dimensional strips which contradict the third dimension; and so on.

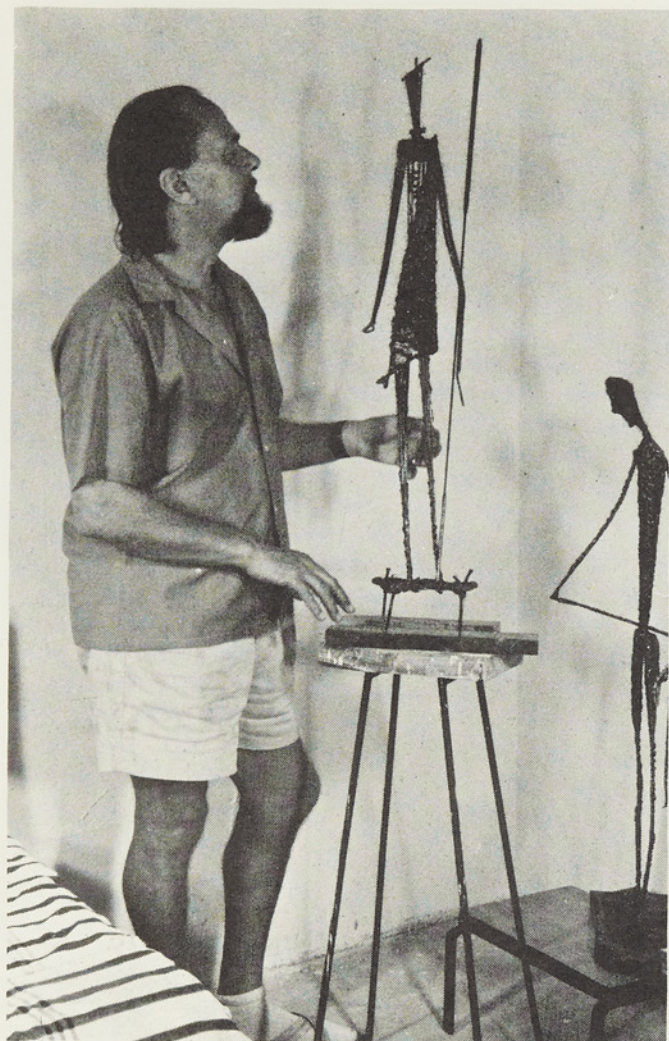


These visual dramas and mysteries, like the circular shape, and like the various devices that enter the designs – spheres, segments, nimbuses, hearts, filaments, horizons, scales of gradation, forms on the dividing line between organic and constructed objects – relate to the philosophical impetus behind this exhibition. Van Heerden describes the works as his 'visual reactions to the ideas of Teilhard de Chardin in *The Phenomenon of Man*'.

This, of course, is where the artist's daring takes him into danger. He is directing the symbolic force of his work at a specific, esoteric system. If the validity of the pictures were bound up with that symbolism, they could only be of value to people acquainted with Teilhard's thought. My own acquaintance is of the skimpiest, but one of the central notions, I gather, has to do with the recognition that even before amoebic life made its appearance in the physical cosmos, man with all his powers was potential in the 'dead' substance. A segment cut into the sphere of existence to the chaotic heart of the lowest forms of unliving matter would reveal in essence, to the sufficiently perceptive observer, the qualities of the highest extensions of life. The inevitable manifestations of these qualities occur at certain thresholds during the universal processes towards increasing complexity.

Subtle interpretations (and visual 'dramatisations') of these ideas may be read without great difficulty into van Heerden's images. But I value them less as containing a possible commentary on Teilhard's philosophy than as in themselves exemplifying an aspect of existence illuminated by him. In his scheme, the macromolecule represents one of the 'thresholds' of cosmic becoming, where the distinction between living and unliving is blurred. Art, I suggest, marks another 'threshold', the one at which the distinction between material and 'spiritual' falls away for the naked human eye.

Johan van Heerden's drawings have validity by virtue of their autonomous meaningfulness, their originality, chiefly their beauty. These qualities set them on that humanly most significant 'threshold' of the great fulfilment. □



The Sculptures of Denis Hitchcock

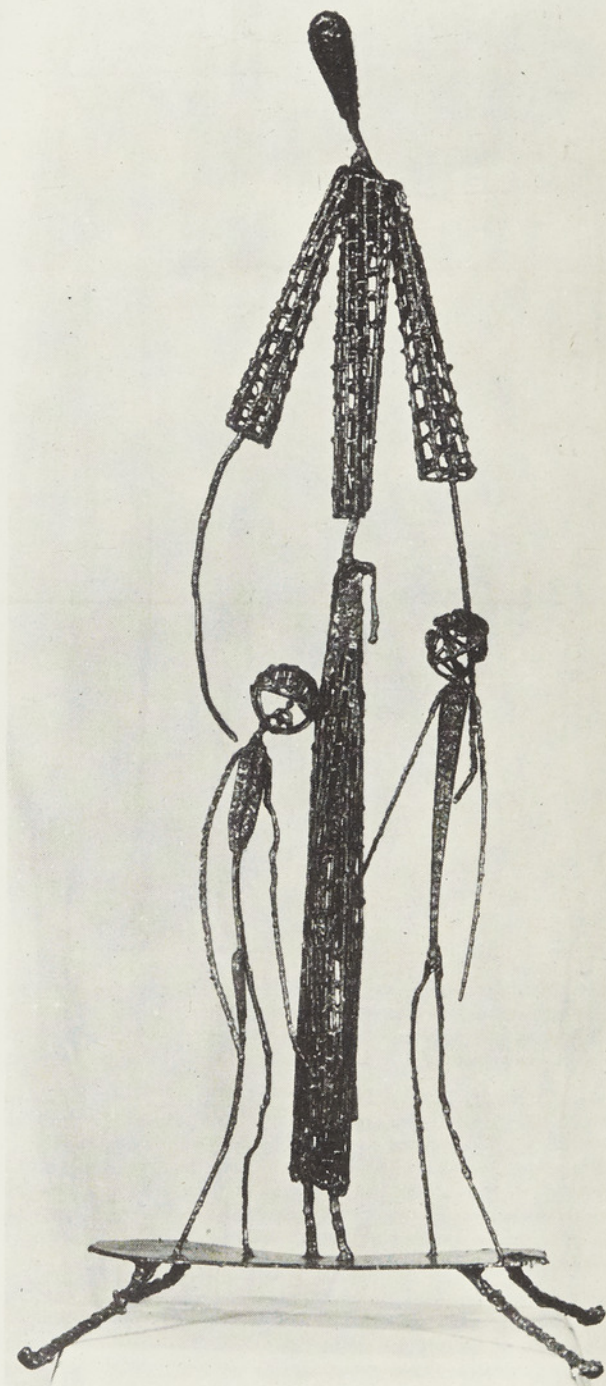
From the El Greco Gallery

Denis Hitchcock, whose work can be seen at the new El Greco Gallery in Illovo, Johannesburg, was born in England in 1918. He studied drawing, sculpting and ceramics at the Leeds College of Art and then worked, for several years, in a foundry and wrought-iron works, learning founding and fashioning techniques.

He has travelled extensively throughout the continents of America, Europe, Asia and Africa. A period of fourteen years in Nigeria gave him the opportunity of studying, and being influenced by 'primitive' African art.

He left Nigeria at the end of 1967 to open a studio in the Seychelles Islands. Lack of material (copper, brass and steel) made life difficult for a metal sculptor so, a year later, he decided to come to South Africa.

Denis Hitchcock, whose work has been bought by many private collectors, is also represented (by a number of sculptures) in the New Stanley Art Gallery in Nairobi. He is a life member of the Sussex County Arts and a member of the Natal Society of Arts. □



Herman van Nazareth

From Gallery 101

After graduating from high school Herman van Nazareth pursued various occupations until he was introduced to painting by Bert de Clerck in 1961. He then enrolled at the Ghent Academie. He completed his studies at the Antwerp Academie where he obtained his degree in 1964.

On graduating he worked in the studio of the well-known Belgian artist, Floris Jaspers, who made a profound impression on this young and sensitive painter. He was stimulated by the older man's integrity and compassion, his qualities as a painter and his fine technique and vision. A lasting friendship developed which flowered into a father/mentor and son/disciple relationship.

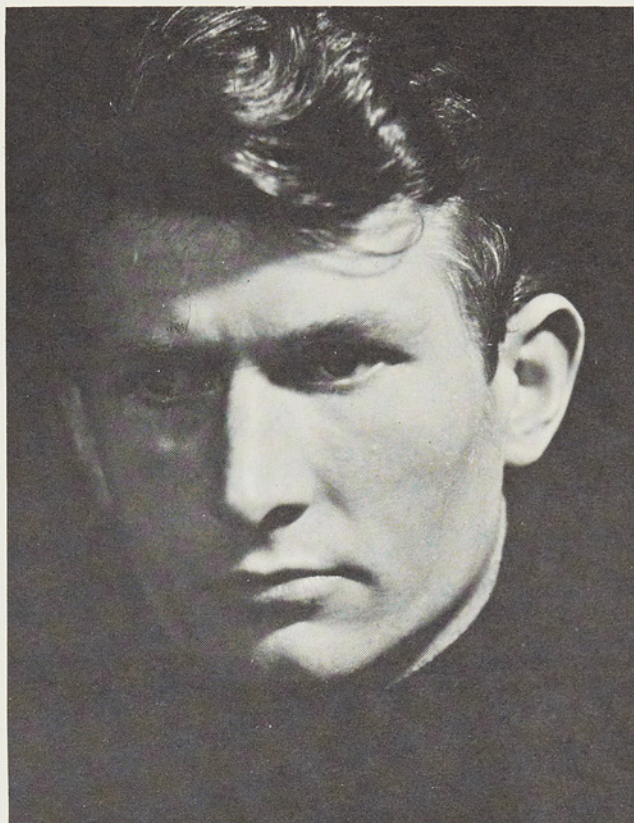
At this stage of his development van Nazareth decided that he required the stimulus of a different culture which was, at the same time, close enough to his own in order to facilitate communication. He, therefore, chose South Africa. He was so delighted by the generosity of the landscape, the purity of the expression and the vivacity of the people, that he decided to remain.

Herman van Nazareth also found in the South African people a basic honesty and courage, so well illustrated by the life and work of the exceptionally talented young poet, Ingrid Jonker, whose premature and tragic death is such a loss. Her poetry made a great impression on the young Belgian for he discovered in her an echoing purity of emotion and lyrical sensitivity. Herman van Nazareth was awarded a study bursary and enrolled at the Michaelis School of Fine Art in Cape Town, where he studied under Professor Lippy Lipschitz.

Van Nazareth is represented in the collections of the School of Latem in Flanders, the collection of the Belgium State, University of Louvain, and the S.A. National Gallery, Cape Town.

Ivor Pols, writing in the Cape Times about a group exhibition stated: "Much has been said about the current art boom in the North, but this vital exhibition must certainly dispel all anxiety that young talent has in recent years been focusing on the Rand. The Cape has been home to many of our most celebrated artists, and its future as a cultural cradle is assured if we can attract painters of this calibre. The show is to a certain extent dominated by the large-scale work of van Nazareth ... who attains maximum dramatic impact with remarkable economy. His simplified images become symbolic; the prototypes of what they express."

Van Nazareth who has held one-man exhibitions in various centres in Europe and in Cape Town is currently exhibiting at Gallery 101, Johannesburg, until May 16. □





"Head" by Lemon Moses

Tengenenge Group: Rhodesia

From the Lidchi Art Gallery

The Tengenenge story is set in a remote agricultural region of Rhodesia near the village of Sipolilo. In this area is a deposit of black serpentine rock, ideal for sculpting.

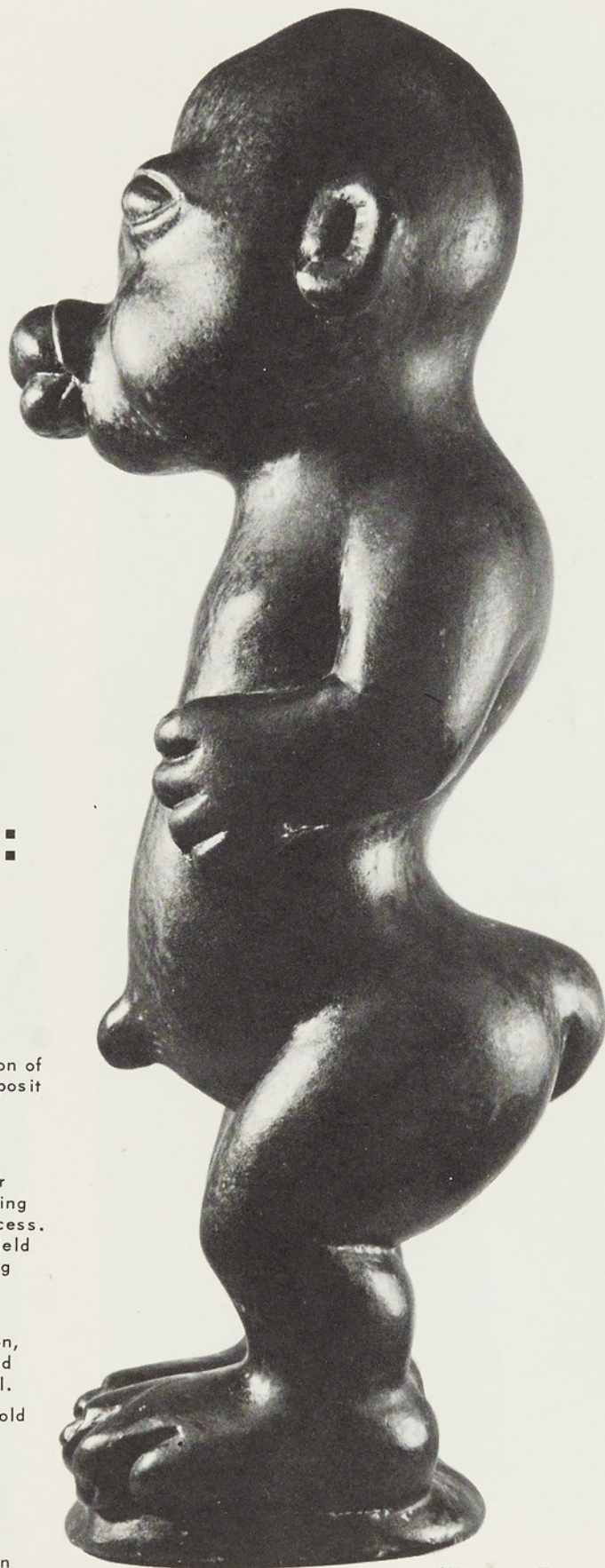
In 1966, a Rhodesian farmer and one-time chrome miner, Mr. T. Blomefield, began to take an interest in primitive African sculpture. His first model was an African gardener who became fascinated in the work Mr. Blomefield was doing and turned his own hand to sculpting, with immediate success. Excited by the results of the gardener's work, Mr. Blomefield encouraged other tribesmen in the area to take up sculpting and was amazed to find a tremendous wealth of raw talent within the community.

The Tengenenge Art Community works in splendid isolation, almost completely detached from sophisticated society, and they have consequently been influenced by no other school.

In three years over a thousand of their pieces have been sold to countries scattered around the world.

Having obtained sole rights on these sculptures, the Lidchi Art Gallery is now glad to pay long-overdue tribute to Mr. Blomefield for the work he has been doing so unobtrusively for the past three years.

On May 21 an exhibition of Tengenenge sculpture will open at the Lidchi Gallery.

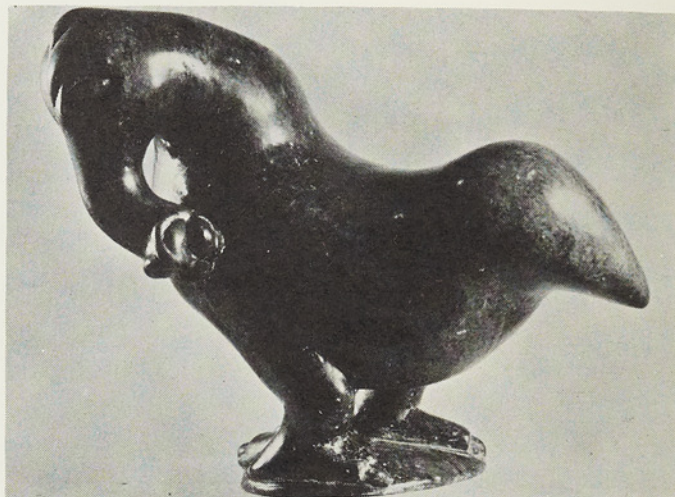


"Bushman" by Matemera

Tengenenge Group: Rhodesia



"Guinea-fowl" by Brown



"Elephant Bird" by Matemera



"The Headman" by Andison

COMMENT ON HANS POTGIETER'S EVERITE AWARD COVER PAINTING

ESMÉ BERMAN

With everyday that passes man's horizons are expanding... new discoveries, new inventions, new dimensions. Human intelligence is only able to adapt to these developments by absorbing them into existing patterns of thinking and performance; but slowly and subtly the patterns are modified by the incorporated elements. Today, in the initial stages of the computer+space age, man's experience is increasingly conditioned by man-made, or artificial, influences. Artists are restlessly searching for new conventions, new techniques, new idioms that will give expression to this artificial ethos. They are bound, however, to the patterns of the past, and are indeed restricted to making adaptations of established forms.

Thus Hans Potgieter, and other artists like him, are but the primitives of computer-space age art. *Zero (B) Sideview* makes use of a contemporary adaption of Impressionist techniques – splitting light into its spectral components – and renders in realistic terms a view, not based on natural objects as theirs were, but of an artificial, man-made optical experience. His approach is systematic, computer-orientated: it is free of emotion; free of spatial illusion; the image is presented scientifically, in elevation (the winning work), and in plan (the companion piece).

Potgieter's image is in fact a relatively simple one. It could be likened to a conceptualised plant-form or sea anemone, and it is quite possible to construct a model from the plan and elevation given. Imagine a sheet of firm paper, which is scored from top to bottom at regular intervals, then folded to form a hollow cubiform shape (a 'squared cylinder'). The top third of the paper is then cut along the vertical scorings into ribbon-like strips, which sag and fan out in various directions. If this object were placed under two or more complementary-coloured lights and the optical impression faithfully and formally translated into two dimensional areas of colour, the result would be an 'abstract' Op-art composition – *ZERO (B)* is not in any way remote from possible experience, not in any way meretricious or insincere.

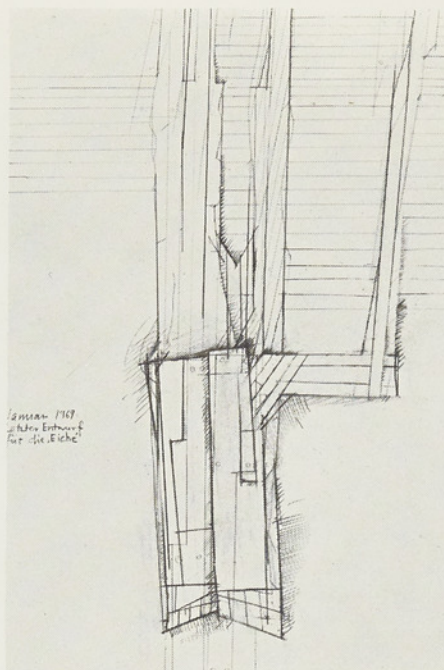
The young artist's imaginativeness in conceiving this subject and his honest skill in rendering it were rewarded by the Academy's highest award for painting. □



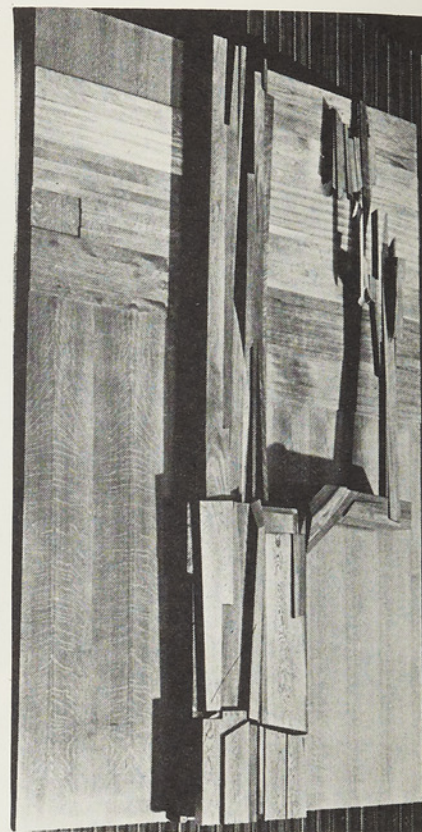
HANS POTGIETER, who was awarded the EVERITE PRIZE for PAINTING at the 15th (1969) Transvaal Academy.



1. Drawing of the 'tree of trees'



2. Final design for oak-tree panel



3. Oak-tree: wood assemblage, 12ft. x 9ft.

Oak Tree and Protea

The new German School in Parktown, Johannesburg, which was inaugurated this year on March 26, has a large assembly hall equipped with complete stage facilities. Nils Burwitz was commissioned to do two panels for this hall.

Commissions of this nature often fail due to lack of communication between artist and architect. Because Nils Burwitz has carefully considered this aspect of his commission ARTLOOK invited him to comment on his approach.

The theme used in the woodwork is an extension of the symbols — an oak leaf and a protea flower — which appear in juxtaposition on the school crest. I enlarged these to an oak-tree (3) and a protea bush (4) both measuring 12 ft. by 9 ft. The panels are placed on opposite walls of the prominent lighting chambers, close to the stage. The auditorium is built on two levels, gallery and ground, so the unusual viewing angles of the spectators had to be considered.

When I began on this commission I was aware that I had to subordinate the panels to the all-round architecture and the vertical wall-panelling. This demand was fittingly and naturally realised in the proteas.

The oak-tree, on the other hand, presented an unexpected problem. I had, somehow, to check a fondness for its organic forms — a fondness which began in my childhood.

On a trip to Eckenförde in May 1965 I went on a pilgrimage to see and to draw (1) what, for me, had been the tree of trees seventeen years ago. This tree stands in the Pastorengasse hemmed in by a wall but thrusting its leaves beyond the surrounding roofs. Of course it has grown but, for me, it seems almost dwarfed in comparison with my childhood memories. When I was eight years old it was a giant, the indisputable model of strength and permanence, as well as the symbol of change. Then its massive trunk and complex branch-formation presented a challenge to my sure-footedness, growing courage and expanding consciousness.

In order not to succumb to these early sentiments I had to discipline myself. This I did by ordering perfectly machined parts (plained all round), standard size sticks, planks and slabs of timber. These were then cut at oblique angles which,

however, did not quite cancel the persistence of mechanical regularity. I had constantly to alter this regularity by slightly diverging angles, cautiously departing from adjoining squares, fashioning a mortice to hold a tenon snugly, but at an unexpected angle. Although one branch swings out into space the tree, as a whole, retains a linear quality which the final design (2) openly suggests. The panel itself is a wood assemblage in four layers which come to life because of the vacillating optical effects.

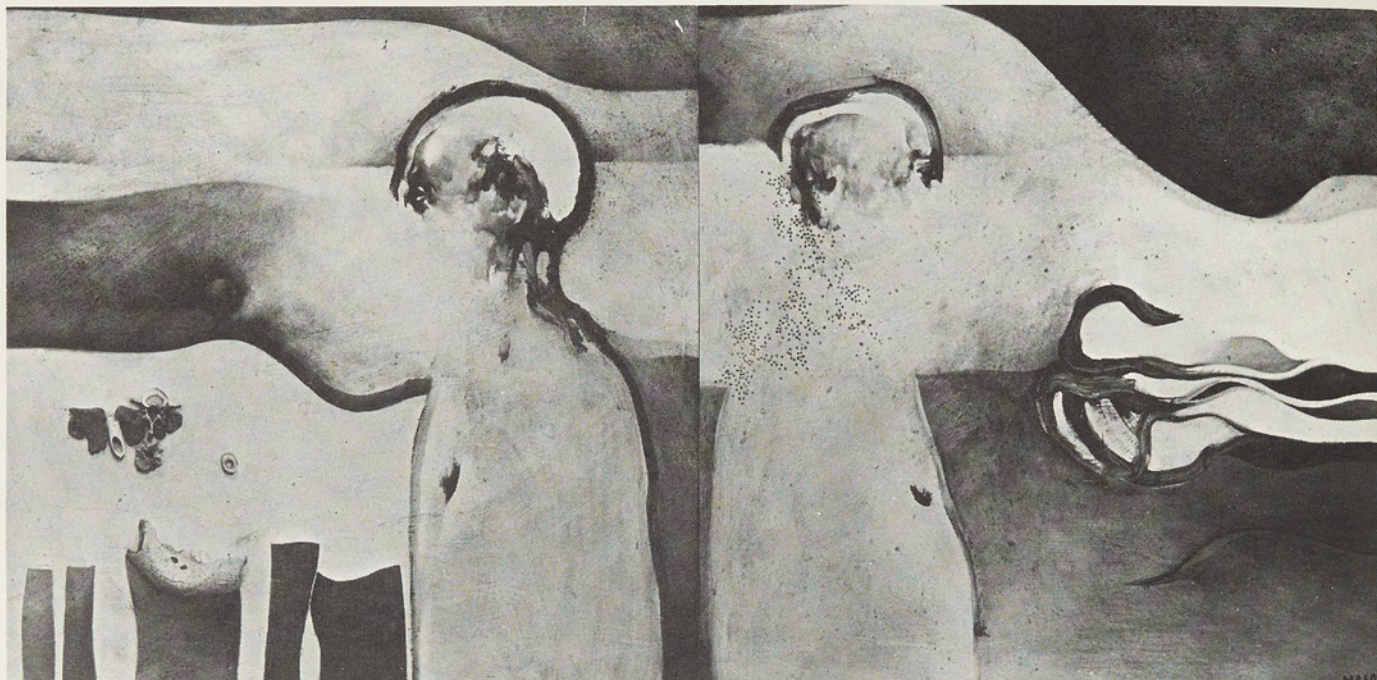
Oak was the obvious material for the tree. The proteas I had in mind demanded a similar but more extrovert treatment. To achieve this I used Phillipine mahogany. This wood, similar in colour to a protea, is known for its density of fibre and extreme elasticity. It has another property which suited my intentions: when struck with an axe, in the right place across the transverse plane, it splits along the axis with a slight natural undulation up to the point where the even growth, between the two bands of fibre, starts to twist. I began working on the protea theme by wedging an axe through an endless number of machined strips of mahogany, splintering and, at times, shredding the wood across its axis, guiding and also being guided by the run of the grain. The process of fragmentation was reversed when the many parts were glued to the wooden background. For bonding I relied on dowels which ran into a total length of forty-eight feet. Wherever it was impractical to drill and drive in dowels I used a quick-setting glue and ten screwclamps of various sizes. At times the whole performance looked rather like bloodless surgery.

The two panels have a unity. The oak, strictly simplified, is symbolic of the contribution to a divergent local culture — expressed in the fragmented, but over-all unity, of the protea.



4. Proteas: wood panel,
12ft. x 9ft.

GALLERY 101



Diptych "Separate Deserts" by Judith Mason on view at our gallery.

Judith Mason

These two paintings are intended to represent the lack of communication/contact between the sexes in a psychological sense—hence they are back to back and facing into deserts partly representative of their sex and partly of a romantic adaptation of desert landscapes. The male side (on the left) is hard, brittle, penetrating and excavated. The female side (on the right) is much less complex and more lyrical.

Judith Mason's third one-man exhibition has been postponed to 21st July, 1969.

Sidney Beck



Beck, who teaches at the Reiger Park School for Coloureds in Boksburg, will be exhibiting at Gallery 101, Johannesburg, this year.

"Two Figures", wash drawing by Sidney Beck.

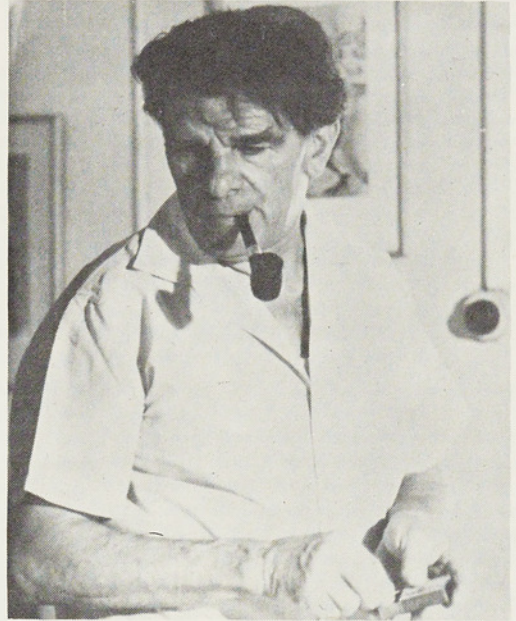
GALLERY 101

Iris and Stefan Ampenberger

Newcomers to the Johannesburg art scene, who will be exhibiting at Gallery 101 in 1970, are Iris and Stefan Ampenberger, who live in Thaba 'Nchu in the Orange Free State.

IRIS AMPENBERGER was born in Cape Town. She received her formal training at art schools in Port Elizabeth and Johannesburg. She was represented, by two oils, on the Van Riebeeck Tercentenary in 1952 and one of her oils was shown on the 1964 Quadrennial. She has held two one-man shows: one in Cape Town, at the S.A. Association of Arts Gallery, in 1961 and the other in Bloemfontein in 1967. As a member of the Bloemfontein Group she has exhibited at shows in various towns and, with her husband, she has shown in Pretoria, Kimberley, Port Elizabeth and, in Cape Town, at the Argus Gallery last year. In 1966 the Pretoria Art Gallery purchased an oil as did the William Humphrey's Art Gallery, Kimberley. Her work has been bought by private collectors both in South Africa and overseas.

STEFAN AMPENBERGER was born near München, Germany. He is a self-taught painter who, for a while, had the good fortune to work with Amshevit. As a member of the Bloemfontein Group he has exhibited throughout South Africa. He was represented with two oils on the 1964 Quadrennial. The Cape Town National Gallery purchased an oil painting in 1965; the Pretoria Art Gallery and the William Humphrey's Art Gallery in Kimberley each purchased an oil painting in 1966.



STEFAN AMPENBERGER



Louis Steyn

Louis Steyn has just been given South Africa's largest batik commission. The commission is for the banking hall of the new Standard Bank building in Durban : (Architects: Franklin, Garland and Gibson).

The panel, which will be 18ft.6ins. by 8ft. will depict the flora and fauna of the Durban area. It will be lit from behind to give luminosity.

Louis Steyn will be exhibiting at Gallery 101 this year in the first two weeks of December.

RECORD SALES ON EXHIBITIONS

The tremendous upsurge in sales on exhibitions held at Gallery 101 since the middle of 1968 continues unabated.

JOHANNES MEINTJES, who showed from March 10 - 19 this year, sold 28 out of a total of 32 works - exactly twice the amount sold on his previous exhibition last year.

The sale of paintings by PRANAS DOMSAITIS (1880 - 1965) have also been doubled in comparison with last year's sales with the average price increase of 40%.

Out of stock sales are also increasing tremendously. LUCAS SITHOLE's "Tornado" in apricot wood, which was reproduced in the official catalogue of the 1968 Venice Biennale, has recently been sold to a private collector.

Overall sales of works of art are presently running at the rate of over R300,000 per year, compared to the R30,000 annual sale of works of 5 years ago.

IT'S HAPPENING

by ESMÉ BERMAN

Adapted from a lecture by Mrs. Esmé Berman, recorded at the 15th (1969) Transvaal Academy in Johannesburg.

Esmé Berman, B.A. (Fine Arts) (Rand); B.A. (Hons.) (Psych.) (Rand); L.T.C.L.

Mrs. Berman, who is an Associate Member of the Association Internationale des Critiques d'Art and a Member of the National Aesthetics Advisory Committee of the Association of Arts, is an art historian, critic, lecturer, adjudicator and broadcaster. She has written articles for numerous important publications and is, at present, completing her manuscript for a major reference-work: S.A. Painting & Graphic Art.



Many things are happening — outside this room and in it This exhibition is happening you are happening, as you listen I am happening, as I talk about it. Another happening is the change that has taken place (particularly conspicuous in the selected paintings on this year's Transvaal Academy) in the nature of the objects that artists are creating. Much of this change is bewildering to the viewer, who is perplexed by its unconventional forms and doubts its sincerity; who questions the decisions of those who selected the work and wonders how much of the choice was left to chance or influence. The fact

is that the judgement of the jury was based on earnest consideration. Everybody on the judging committee and, I assure you, on any judging committee that has had to select works of art in this country, went about the task of selection with the greatest seriousness and acutest consciousness of their responsibility.

It is common and customary to hear comments which dismiss the trends apparent at an exhibition such as this as being 'fashionable'. Well! What's wrong with fashion? We are all creatures of fashion. That is normal. Times change; things change; we change — that is fashion. It is also common to hear much of contemporary art referred to as an 'insult to man's intelligence'. You know, the same accusation has been levelled for hundreds, maybe thousands, of years. Man's intelligence has survived the insult — and so has art!

Perhaps the most frequent comment is the question, 'What is it supposed to be?' Of all the questions about art, that one, I think, is the easiest to answer. This work is an expression of the things that are real and important in our ethos, in our society, in our minds. The artist's role has always been to enable people to see the things that are *there*, even though they may not be obvious to all. To express this more philosophically, one might say that the artist's role is to give *tangible* projection to the realities of man's experience. If I might help this definition with an example, let me say that I suppose that there is no one here who has ever seen an angel. Yet, probably, there is no one here who does not know what an angel looks like. Why? Simply because of the portrayals of angels made by hundreds of artists at a time when the existence of angels was a most significant reality of Christian thinking.

Those artists made angels visible to others who might not have been able to envisage them for themselves. *This is the artist's function*. He gives expression to eternal and contemporary truths. By *eternal truths* I mean things that are there always and have always been there, but perhaps have not yet been seen, or remarked, by society. For instance, the law of gravity has always existed, but people were only made conscious of it by Newton's discovery. *Contemporary truths* are things that have become part of the climate of our society, of our thinking, of our activity, of the new circumstances made possible by our new inventions. These, too, have to be communicated to mankind.

It may seem difficult to believe that the truths of nature, which have always been there, were really only consciously apparent to a large audience from about the beginning of the 19th Century. Do you know that artists did not go out into the countryside to paint nature prior to that time? Do you know that the ordinary man working in the fields was probably quite unaware of the natural beauties that we regard as banal today? The beauty of a sunset and the distant view of mountains, a field waving with golden corn . . . people were only made aware of these things by the art and literature of the 19th Century. From this awareness of the immediate truths of natural surroundings, the thing which we call *naturalism* developed. Naturalism, in fact, is still the basis of many people's assessment and frame of reference regarding art.

Once artists had discovered the realities of nature it became necessary to find techniques and to devise methods of conveying this awareness to others. This, too, has always been a function of the artist. On one hand there is the *intention*, the purpose, the philosophical idea or psychological desire, which the artist wants to express; and on the other, there is the need for *techniques*, methods and procedures by means of which he can give expression to his purpose. During the 19th century, techniques were devised whereby the truths of nature, of which only the few had previously been aware, were made apparent to all. Having devised these techniques, the artists found that they could be applied to other intentions. They now turned their eyes from nature to other realities of their altering surroundings: the growing cities . . . urban life . . . industrialisation . . . mechanisation . . . speed. These things became the artists' new subjects. And so art began to change.

Now, when a concept, an idea, a reality or a truth has been

given definition and people have become aware of it, there is no need to go on repeating that truth. The artists had stated, "This is nature . . . this is the city . . . this is life in the city". Hackneyed repetition merely converts such statements into clichés. In any case, the artists' attention had switched — as had society's — to other realities. I have mentioned mechanisation and speed — new and real developments of the late 19th century. They are abstract things, not tangible realities, and when you wish to give expression to abstract experience — to the *drama* of a landscape, or how you *feel* about a starving child, or what *sensation* you have when flying in an aeroplane — you don't convey these things by repeating over and over again the descriptive conventions: "this is a landscape; this is a starving child; this is an aeroplane". You have to find other apposite means of conveying what you wish to say. So again new techniques and new methods became necessary to give expression to the growing concern with the abstract aspects of man's experience. Already the Impressionists had reduced the importance of the object by emphasizing *light*; abstract intentions accelerated the development of abstract art.

This, indeed, is old history. Abstract art was an accomplished fact before the beginning of the First World War. It is a fact which many local people find almost impossible to accept, for we had to wait nearly forty years before any abstract art was produced in this country. When, therefore, there is talk of fashion, and when the objects standing in the Library gardens here below or hanging in the Selborne Hall are condemned as concessions to fashion, let us remember that our South African fashion — despite the recent reduction of the time-lag — still lags behind what has occurred elsewhere in the world. Therefore, while the statements made by our artists may or may not be significant or lasting, they are not some peculiar local aberration. They belong to a general movement, are part of something that has happened in the modern world, or part of what is happening.

However, though objects such as those exhibited on this Academy may not be new or original in terms of international art production, they are new for us here. And the questions that most people are asking are: "What is it all about?"; "How do we come to terms with this?"; "What does it mean?" The answer to these questions is in the answer to the question: "What is happening?"

A great deal is said these days about the generation-gap. *This is real*. There is a generation-gap. The realities of the young student of today are vastly different from what was real to us even 20 years ago. I can illustrate this point aptly with an example from my own experience when I was a student at Wits. University during the years immediately following the War. At the time, Dr. Arthur Bleksley, a much-respected member of the Department of Applied Mathematics, was the driving spirit of a university club known, I think, as the Interplanetary Society. In those days — 1946 to 1950 — many of us who thought quite deeply on other matters regarded interplanetary adventure as belonging to the realm of Science Fiction. We found it difficult to accept that so brilliant a man could associate himself with the prospect of imminent space travel. That was only 20 years ago. Today that apparently unrealistic prospect is part of everyone's reality. So when we question the existence of the generation-gap, we should bear in mind the speed and the extent to which our world has altered.

The youth of today are far better tuned in to the ethos of today than are most of us, and the things that are being said by our progressive artists, who are always tuned in, who are among the most perceptive, receptive and sensitive members of our society, are relevant as evidence of what is happening in our ethos.

And what is happening? Well, think of words — like psychedelic, virus, antibiotic, LSD, intercontinental ballistic missile, LASER . . . Were such words part of our vernacular 20 years ago? They were not. Perhaps some of them were used by specialists, but most of them had not even been coined. Yet they are integrated in the daily language of today.

Think of *symbols* . . . trade-marks, advertising billboards — all a part of what we see and experience every day of our lives.

It is not surprising that a few years ago an American artist exhibited an enlarged version of a Brillo box, executed with the same reverence that earlier artists might have given to an icon. Are Brillo boxes not our icons of today? Haven't you heard people say "I swear by Surf", or 'Kolynos', or 'Mazawattee'? This is how we think and talk. These are our new symbols. What have they done to our visual experience? Advertising art translates objective reality into its own symbolic terms; billboards, neon-signs have obscured the landscape — we don't see the landscape in the manner that is still so real to so many people who think in terms of yesterday's ideas. We don't see the landscape — we see the symbols, the signs that flash before our eyes, the tall, geometrical buildings of the city. We know about the natural landscape — and those of us who are fortunate enough to live in the suburbs or the countryside still enjoy the actuality of nature — but it is no longer a reality of modern metropolitan experience.

Think how the appearance of the city — of our own city — has changed. Look at the structures that confront us: look out beyond this building and see that magnificent form rising over there in the South — the half-completed Standard Bank building. That is something quite new. It's a different shape, a function of new methods; but it is real, it is happening, it is there! Think of the knowledge that has made such a building possible. And which is altering the entire structure of the urban environment.

Think, too, of speed — do we even see our surroundings as we used to see them? We pass the open landscape at 70 miles an hour (if we obey the law); at such a speed we must perceive it differently from former days of slower travel, when each feature was accorded individual attention. And think of flight, which has shown us a new view of the world, a new perspective, a new 20th century dimension.

Photography is another development that has modified our vision — photography, which should have destroyed art, were naturalism the permanent and only purpose of the artist. Instead it has opened up new vistas. Frozen movement, unusual angles, fragmented images, enlargements — a blood corpuscle blown up to three-foot square! It has reduced things to within our visual scope, as well — only last December the whole earth stared back at us from newspaper photographs, maybe 9" x 6". Small objects become monumental and large ones shrink to insignificance. Texture has taken on new meaning since the advent of photography; enlargement has made us conscious of the surfaces even of the smallest items. And think of cinema and television and the vast changes they have brought about in living and in art.

Think of technology: consider the marvels of computer science, which have opened up new avenues for man's performance, for his thinking, for his vision. These technological developments extend to and affect the artists' methods and techniques, even their very concepts of design.

Consider present-day communication-media, which make it possible for ideas — in every field — to traverse the earth in a matter of minutes. No longer are our realities confined to the events and circumstances of our small, circumscribed environment, as they were in days gone by. Even the moon became part of our immediate experience as the voices of Apollo 8 astronauts were relayed through our radios a few weeks back.

These are the things that are happening, that have changed our very way of looking. This is the world we live in. Can the experience of this type of world be expressed in banal images of bouquets of roses or sunset-tinted mountains? Can such imagery say anything to us that is immediate and real today? The modern artist doesn't think so, and I have said that the artist's purpose has always been to project the realities and experience of his time. He has therefore foresaken the familiar naturalistic imagery and has invented unconventional forms, simply because he is concerned with the unprecedented, unconventional things that are happening in the modern world.

Yesterday evening I stood in the Library gardens and watched Edoardo Villa go up the main steps to receive the gold medal for the most outstanding work submitted to this exhibition. I was thrilled, because I believed that this was a masterly decision on the part of the judges. But there must be many people who wonder what Villa's sculpture 'means'. Here I must stress that art is not literature: visual expression is not something that can be expressed equally well in words. Yet, some months ago I had occasion to write (in Artlook) about these very same works by Villa, when they were exhibited in the Schlesinger piazza. One of the statements I made was that "man's limbs have been augmented by his tools", which refers back to my comments about technology. Man no longer performs only with his muscles and his hands; he performs with the very tools he has created. He achieves more because of this. Villa's anthropomorphic beings are a very adequate and succinct visual expression of that contemporary truth. In addition, however, they have more to offer: they have — in terms of form, in terms of technique, in terms of the artist's total conception — achieved a statement that is self-contained, that is aesthetically significant.

This is a very important consideration in looking at contemporary art. When people examine the art of today — or the critics' selection of the art of today — they are inclined to think that the critics are being duped by contemporary fashion, by insincerity, by phony fiddling. They are not, you know. The professional, the trained critic, shares with the artist, and perhaps with you an awareness of and receptivity to the ethos of today. He accepts the expression of today as being valid for today. This does not mean that he accepts it unselectively. There is an awful lot of bad art produced today — although the man in the street does not believe that the critics think so. The average man believes that you are either 'for Modern Art or agin' it'. But modern art is not blindly accepted by the critics or the judges: every fool who wields a brush or chisel cannot win his way into the critic's heart. It is the job of the critic to know what is good, to recognize what is sound, and the phony does not easily get by. Go and look at the exhibited works, examining them in terms of the thoughts I have touched upon today and, possibly, you will appreciate why the items in the Salon des Refusés were rejected and why the other works were more acceptable. This is not to imply that any of the accepted works is in any way great art, but they have certain validity as individual expressions of a general trend of thought.

It is the particular genius of the individual artist, at all times, that has made his work survive. There were hundreds of artists practising in Amsterdam when Rembrandt lived, yet I am sure that no more than a half-a-dozen of their names are familiar to the average person here today. The same situation applies here in South Africa. Most of the work on this exhibition may be totally ephemeral, but some of our artists are saying more lasting things. These artists are motivated towards their particular expression by valid contemporary intentions and concepts. They also command the methods, the procedures and techniques for carrying out such intentions. They are saying things that are valid and vital and real for today. We cannot afford to overlook such works. We may not like them, but we have to accept them. You cannot walk backwards. This is the world we live in. It has to be spelt out for us and the artists are spelling it out. If their art is way-out, reality is even more so.

I do believe that if you can adapt your outlook, if you can accept the fact that it requires an effort to swim abreast of today's vital and swiftly-moving currents, then you may find that you can recognise an affinity between today's art and the intangible realities of the ethos within which we live. If you make this effort you will come to terms with the things the artists are producing; you may even enjoy them. You will never appreciate today if you look with the eyes of yesterday. And you must appreciate today. Because, you see, it's happening! □



Drawing



Drawing



Water-colour

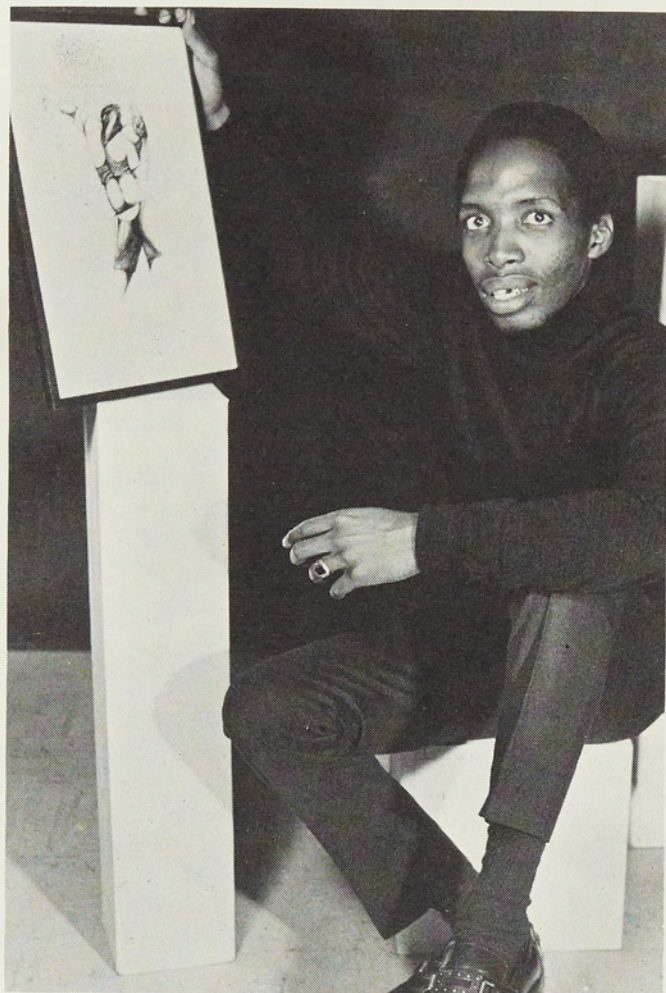
MINETTE VAN ROOYEN

by MARTIN FARMER

Minette van Rooyen is a lecturer at the Pretoria Art School. She has had four one-man shows in Pretoria.

'Minette' as she signs her paintings modestly says there is no 'philosophy' behind her work. She just enjoys painting and drawing. Her special interest is the veld in all its moods. The winter veld, with its muted browns and yellows and weathered rock forms, is especially beautiful to her and she tries to portray it as simply as possible.

With her honest and straightforward approach Minette has achieved considerable success. It is likely that she will eventually achieve a good reputation as one of the few representational artists of merit. □



From the Goodman Gallery

WINSTON SAOLI

Winston Saoli presented his first exhibition at the Goodman Gallery in the Black and White rooms. He is 18 years old and has been with the Goodman Gallery, Johannesburg, for a few months.

His formal art training consists of a years' study at the Jubilee Art Centre under the tuition of Mr. W. Hart and Mr. E. Legae.

Saoli differs from his fellow African artists both in his use of media and subject matter. The media of his drawings consists mainly of duplication inks and sepia chalks and he employs both brushes and his bare fingers to obtain the effects which he requires.

He is an artist principally involved with form rather than content and while he employs the same matter in his drawings, he does not use the townships and his environment to convey poverty and hardship but rather as a means to promote compositional elements which synthesize the human figure as an abstract medium.

Winston Saoli's exhibition closed on Saturday 3rd May.



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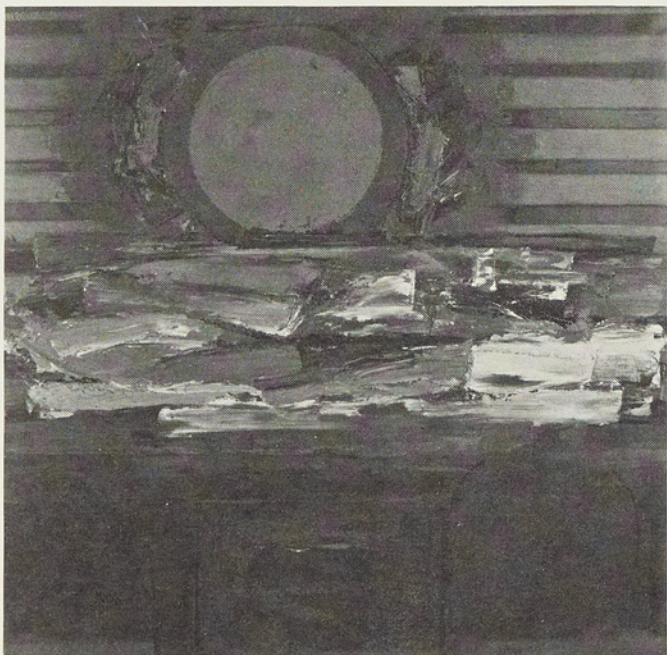


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exhibition of contemporary british paintings

with a critique by Neville Dubow

An exhibition of British paintings arranged by the British Council in London is being shown in South Africa this year.



"La Cathedrale Engloutie," by Ceri Richards.
Oil — 1962 — 50" x 50"
Collection: The British Council.

This exhibition will provide the first opportunity for many South Africans to see a representative collection of contemporary British paintings. It consists of thirty-one oil paintings from the collections of the Calouste Gulbenkian Foundation and the British Council. Most of the better known British artists of today are represented. The paintings of Alan Davie, Terry Frost, Patrick Heron, Roger Hilton, Peter Lanyon, William Scott and Bryan Wynter — all born between 1910 and 1920 — show the general trend towards abstract painting which manifested itself in the late 1950's.

The new generation of British painters — those born in the 1930's — are represented by artists such as Gillian Ayres, Bernard and Harold Cohen, Robyn Denny, John Hoyland, John Plumb and Richard Smith. The more figurative and 'pop' art painters are represented by Peter Phillips, Antony Donaldson, Allen Jones and others.

One older painter, Ceri Richards, now in his 60's, is also represented in the exhibition by two of his later paintings on the theme of 'La Cathedrale Engloutie', part of a series of paintings after Debussy's music.

The exhibition is being arranged by the various South African Art Galleries and Museums in conjunction with the British Council. It was shown first in Cape Town, on the 27th of January, at the S.A. National Art Gallery where it was opened by H.E. the British Ambassador, Sir John Nicolls. It will subsequently be shown in Pretoria (first week in May) Johannesburg (May 28 — June 15) Durban (Sept 1 — 21) Port Elizabeth (Oct 29 — Nov. 9) and East London (Dec. 1 — 21) before it is returned to Britain at the end of the year.

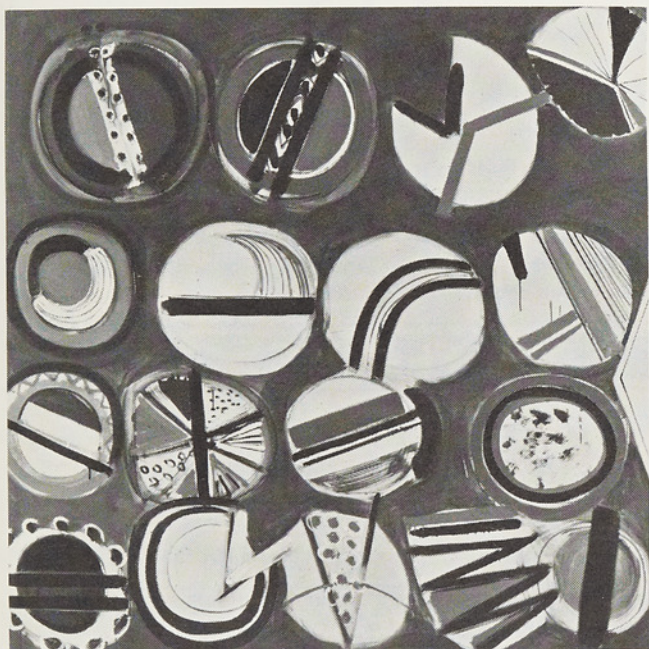
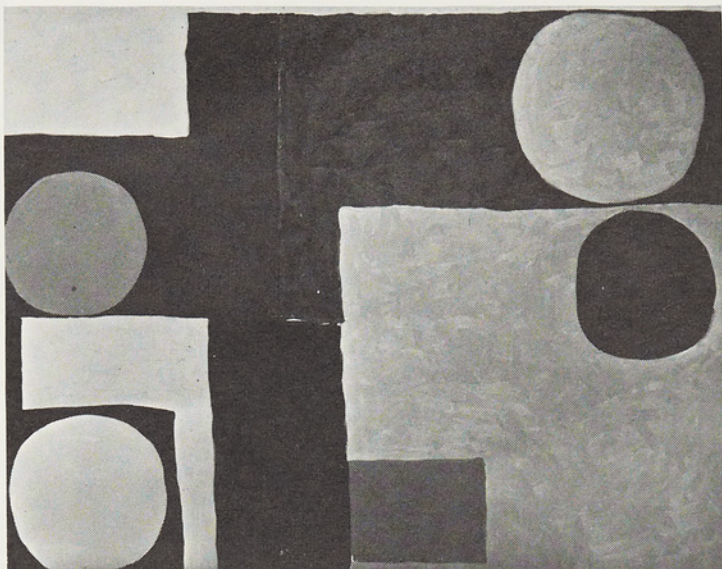
Neville Dubow, a lecturer at the Michaelis School of Art and a wellknown art critic, gave his impression of this representative collection of contemporary British paintings in a talk on Kim Shippey's programme 'Comment', when the exhibition was shown in Cape Town.

"With one exception all the work on this exhibition has been done in the last decade, and again with that one exception, that of Ceri Richards, it represents a fairly definitive statement of the condition of new British painting. One would have liked to have said completely definitive, but unfortunately there are a couple of names, and important ones at that, that are missing. Above all, one would have liked to have seen the inclusion of work by Francis Bacon and, at the other end of the spectrum, by Bridget Riley. And again there is no hint of the mixed media artists such as Joe Tilson or even Eduardo Paolozzi.

Still one must not carp; there is enough here to indicate the extraordinary wave of vitality that has swept over English art, particularly English painting, since the decade of the fifties. There are a good many reasons for this, in fact far too many and far too complex to be gone into here. But, above all, there is to be seen the swing away from the Paris axis to the influence of America via New York. This is, as the truism has it, the age of instantaneous art communication and between London and New York the cultural interchange has been particularly free.

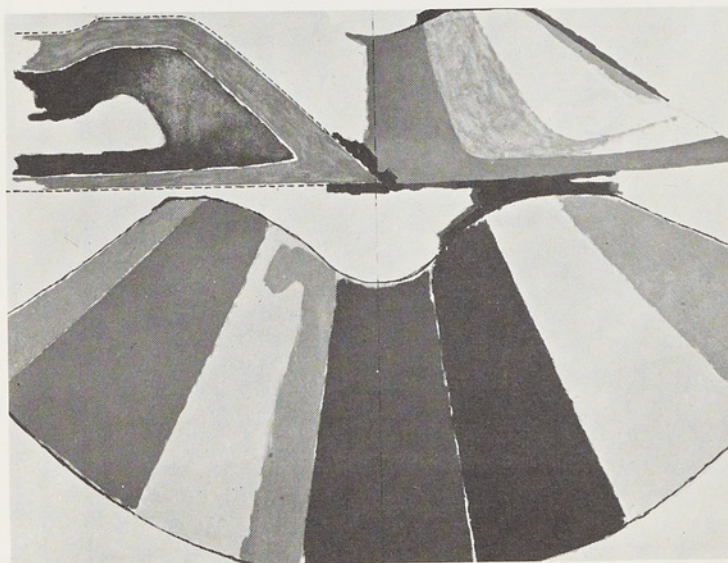
The general tone of the show reflects this and reflects, too, the reaction against abstract expressionism. Instead it centres around areas that are usually described as hard edge, pop or optical painting. Now all these terms are, of course, more or less unsuitable. To attempt to categorise these artists would, in fact, invite disaster. If there is anything that unites them all, that joins the vision of an Alan Davie with that of Patrick Heron, and allows this to co-exist with the cool and formally austere structures of William Scott — it is this: a rejection of those so-called 'fine arts' standards that put value on approximation of superficial visual reality; or put value on conventional ideas of what is pretty, or seemly, or in good taste. One wishes that the organisers had gone even further in this because, to be frank, while the show is certainly lively enough and tough enough, the selectors have excluded a good deal of the more uncompromisingly experimental work which is now being carried out. Understandably, I suppose, they had to preserve a more or less official image. Yet, there remains enough here to give pause to the average South African viewer.

"Yellow Painting with Four Discs," by Patrick Heron.
Oil — 1964 — 60" x 72"
Collection: The Calouste Gulbenkian Foundation.



M 17 October 1962, by Terry Frost
Oil — 72" x 72"
Collection: The British Council

"Constant", by Harold Cohen.
Oil on Canvas — 1962 — 54" x 66"
Collection: The Calouste Gulbenkian Foundation



While I was in the gallery the air rang loud with cries of confusion. I am going to mention some of these because I think they are typical of the kind of puzzled hostility that this kind of painting still provokes. These comments ranged from the indignation of the elderly lady who asked of her companion "Did they actually have to send all that stuff all this way?", to the young thing (wearing dark glasses, by the way), who asked of the gallery attendant "Yes, but where does one actually start?", to the inevitable question from a grey-haired gentleman "What would Turner and Gainsborough have said?".

To all of these there are, I suppose, answers. To the old lady and the grey-haired gentleman one could say — "It is important to have this work here for the sake of our younger artists. With only a diet of the glossy magazines our young painters get a very distorted impression of the actual quality of the work that they would inevitably try to emulate. Further, if Turner or Gainsborough or men with comparable vision and drive were around today they would work the same way". Finally, to the young thing in sunglasses who asked, "Where does one start?", I would say "One starts by looking at the paintings. Not only looking but trying to see and then, in whatever way, trying to respond to the infinite variety of spatial sensations, of implicit colour structures and explicit formal ones that are the real content of this show". □

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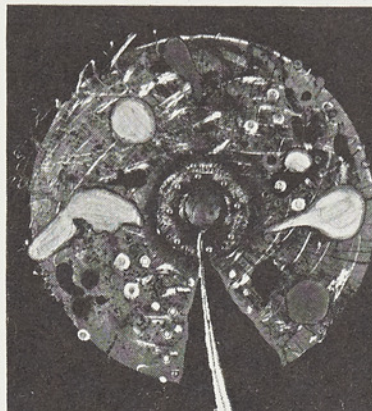
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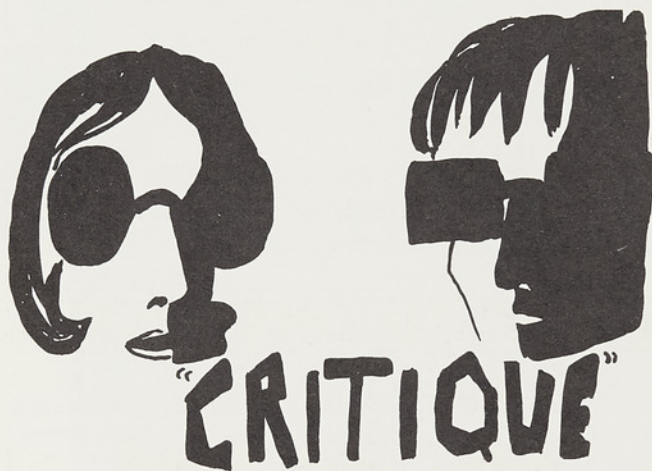


The Penguin Book of South African Verse

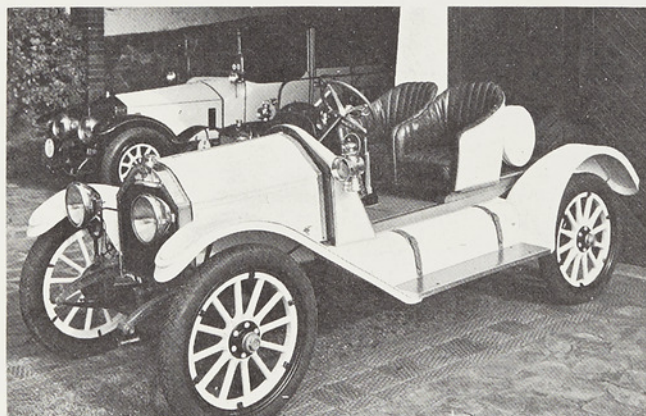
Edited with an Introduction by Jack Cope and Uys Krige



The cover reproduction for the recently published Penguin Book of South African Verse is 'Joy of Living' by Christo Coetzee. This painting is in the Peter Stuyvesant Foundation, Amsterdam.



An illustration from the latest issue of *Critique*, the lively literary quarterly of the Arts Faculty of the University of the Witwatersrand.



A reproduction from the new South African magazine, *Vintage Motor*. The two cars shown are part of George Huddleston's stable: the Marion in all its splendour after reproduction and, in the background, 'Charlie' the 1912 Rolls Royce Silver Ghost.

Vintage Motor, a quarterly, is an Avonwold publication.

EL LISSITZKY

El Lissitzky by Sophie Lissitzky-Küppers with an introduction by Herbert Read.

Thames and Hudson R16.80

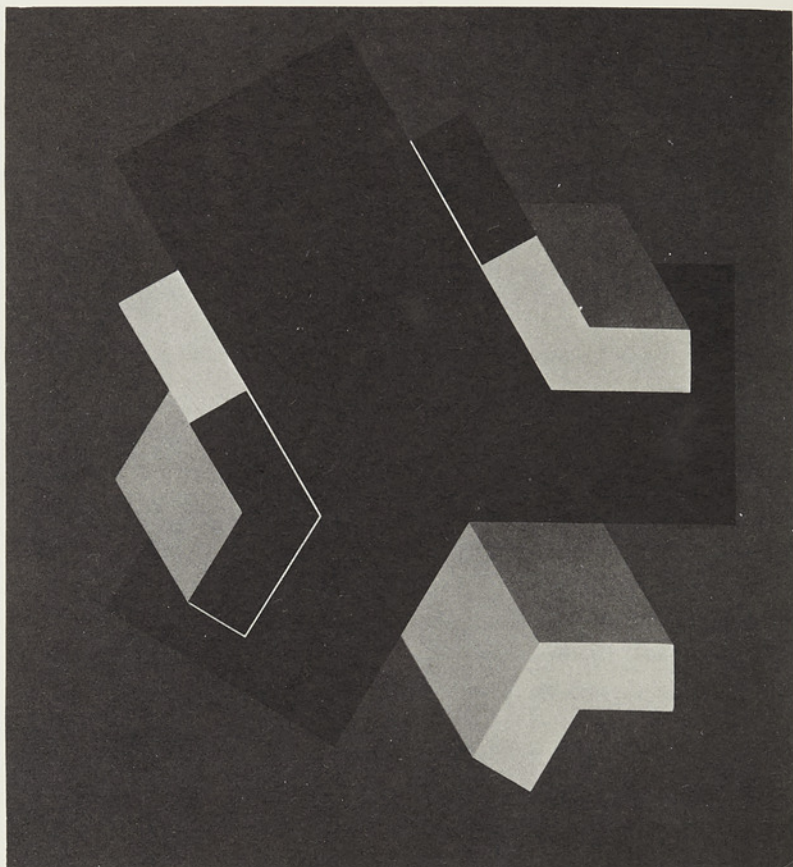
The life, letters and texts of El Lissitzky, written and edited by his widow, is a remarkable book about a remarkable man. Lazar (El) Lissitzky was born near Smolensk in Russia in 1890. He trained as an engineer and architect and, because he was a great experimenter, his range of activities was almost universal.

In 1919 Marc Chagall, then principal of the Vitebsk School of Art, invited him to become professor of architecture and head of the applied arts department. One of his colleagues was the suprematist painter, Malevich.

On frequent visits to France, Germany, Holland and Switzerland Lissitzky had met and had been influenced by the architectural and art leaders of the modern movement, but it was Malevich who was to become his greatest influence. Their experiments (the experiments of an artist and an architect) led to Lissitzky's development of the Proun: "The painter's canvas was too limited for me, the range of colour harmonies too restricted so I created the Proun. A Proun is the interchange station between painting and architecture. I have treated canvas and wooden boards as a building site, which placed the fewest restrictions on my constructional ideas."

His Prouns, viewed from the sides, from above and from below, are shown to have different combinations. The impression created is that the shapes are turning over, that they are revolving on a specific axis, floating weightless in space. His colours are black, grey and white with small highlights of red and sulphur-yellow. At the great Berlin Art Exhibition in 1923 Lissitzky literally built a Proun. All six surfaces (walls, floor and ceiling) of a rectangular room were integrated into a single environment ... the forerunner of today's 'environmental art'.

26 ARTLOOK May, 1969



The Black Proun, 1923

In 1920 Lissitzky, who knew and admired the great architects of his day (Henry van de Velde, Peter Behrens, Walter Gropius) said: "In architecture we are on the way to a completely new concept. After the archaic horizontals, the classical spheres and gothic verticals of building styles ... we are now entering a fourth stage as we achieve economy and spatial diagonals."

Lissitzky was also an enthusiastic experimental photographer. In this art medium his debt to suprematism is most clearly shown: obsession and sublimation, shades of grey, indeterminism, transparency, imagery, space and the portrayal of movement. His method of composition are 'cool, intense, immediate'.

His earliest work in the field of book illustration goes back to 1916. He became one of the pioneers of the modern book design proposing constructivist principles and new ways of seeing and reading. For him the type was the most important material in the architecture of the book with the letter-form giving a nuance to the meaning of the words.

Lissitzky died 28 years ago. His work and his writing were undoubtedly ahead of their time. They reveal a sharp intellect as well as an enthusiasm for the engineer's methods, for scientific accuracy, for modern technology.

Lissitzky was convinced that science was capable of improving the human condition. Mathematics, geometry, the ever-expanding frontiers of knowledge in physics and chemistry strengthened his beliefs.

Herbert Read, in his preface, observes: long before Marshall McLuhan he had realized that 'the medium is the message'. For Lissitzky, architecture and art were 'not simply a matter of playing about with new art forms, but a great human duty'.

This book is superbly produced; the numerous illustrations, many in colour, exemplify vividly the extraordinary range and variety of Lissitzky's work. H.E. □

BOOKS

GUSTAV KLIMT

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Bronze plaque representing a dignitary with attendant. Benin style, Nigeria.

ART IN AFRICA *

by

H.C. WOODHOUSE

The great European collections of African art grew almost accidentally. In many cases the motivation for the acquisition of masks, sculptures, carved head-rests and beadwork was primarily ethnographical. It took some time for Europeans, prompted by their own outstanding artists, notably Picasso, to appreciate that what they had acquired was also art - sometimes great and always virile.

Since that realisation there has been a steady flow of literature on the subject. To appreciate and enjoy art the first step is to see it. This is obvious. But when physically impossible the next best thing is to see photographs of it - photographs rather than a photograph - especially in the case of sculpture. A work of art has many moods, facets and details. Each may need a separate picture. The literature has provided us with many such pictures, notably those of Eliot Elisofon in William Fagg's *Sculpture of Africa*.

The photographs in the recent work by Bodrogi are especially important as most of the works have not previously been illustrated in the West. The sculpture has frequently been photographed from more than one viewpoint - in one case from ten - and specially interesting details have been given close-up treatment. Great credit is due to the photographer Károly Koffán.

It is a reminder of the obvious when one states that art is a manifestation of the myths, customs, pressures, interests and beliefs of the community from which it springs - but it is a necessary reminder when dealing with the art of Africa. Lack of easy communication and an essentially tribal society has resulted in a highly tribalised art with strong local connections and traditions but wide variations in style between one tribe and another. This is well demonstrated by the illustrations in *Art in Africa*.

Dr. Tibor Bodrogi is the Director of the Ethnographical Museum in Budapest and his book is based mainly on the collections in the galleries of that institution, one or two private collections and those of the Museum für Völkerkunde in Leipzig and the Staatliches Museum für Völkerkunde in Dresden. Those collections were compiled during the nineteenth century, before the assembly of an authentic and representative collection of African art had become the difficult and costly process that it is today.

Art appreciation may depend in the first instance upon visual impact but it is deepened by an intellectual grasp of the interaction between the personality of the artist and the environment in which he operated. Dr. Bodgori deals with the initiation ceremonies, the secret societies, the practice of magic and the ceremonial dances which provided the tribal artists with their opportunities. An African mask, however lively its execution, is a dead thing in a collection compared to its proper function - that of covering the features of an energetic dancer performing in the light of a flickering fire, when every movement changes the modelling and expression. By an imaginative combination of text and pictures the reader can derive much pleasure from this book - and be grateful to McGraw-Hill for a departure from their more usual field of science and technology.

* TIBOR BODROGI. MCGRAW-HILL

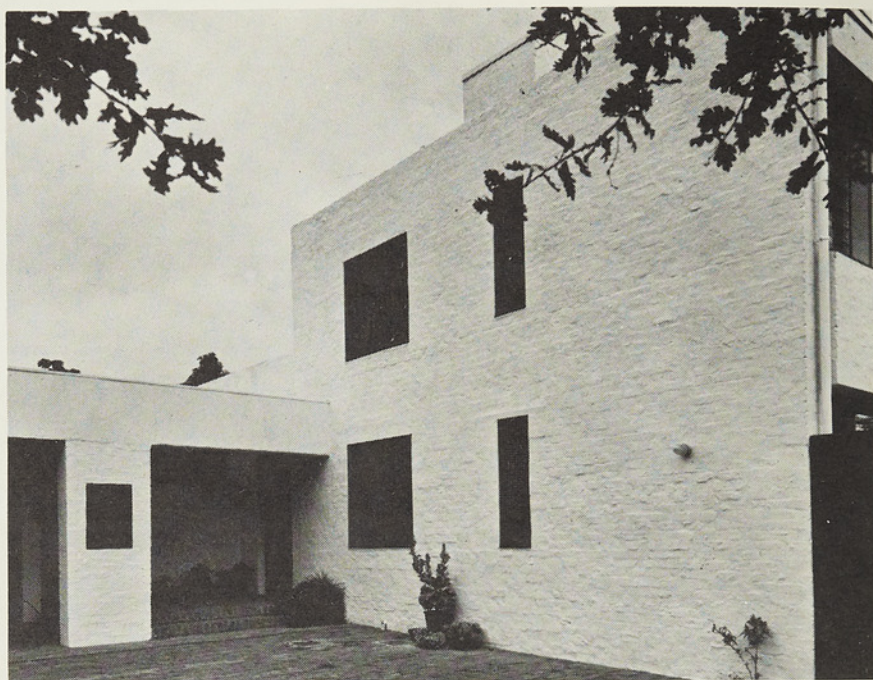
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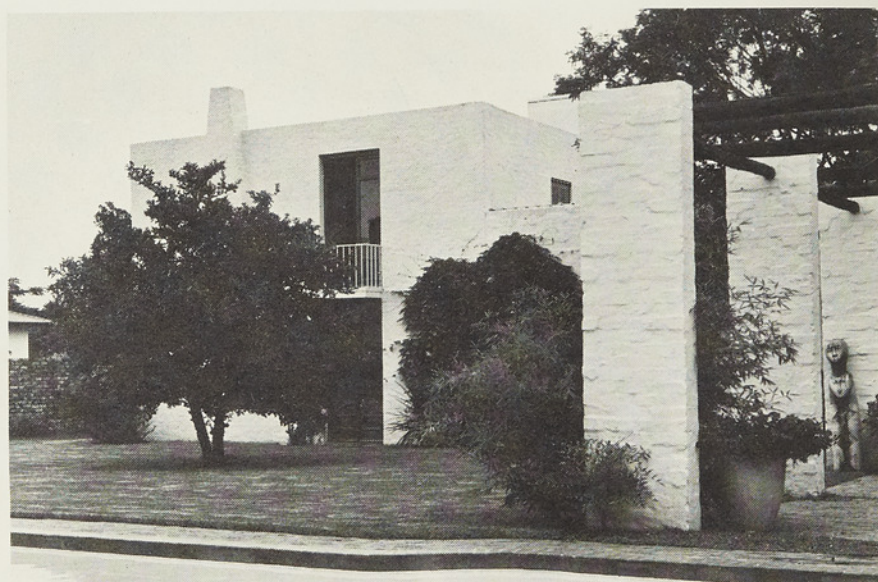




View from east of entrance court (front door visible under roof.)

House Claassens – Brooklyn, Pretoria
Architect – John Claassens

architectural feature



West facade from pool. Double doors are entrance to children's bedrooms on ground floor, and above to study upstairs. Main living-room windows not visible at end of pergola. Chimney is from study fireplace.

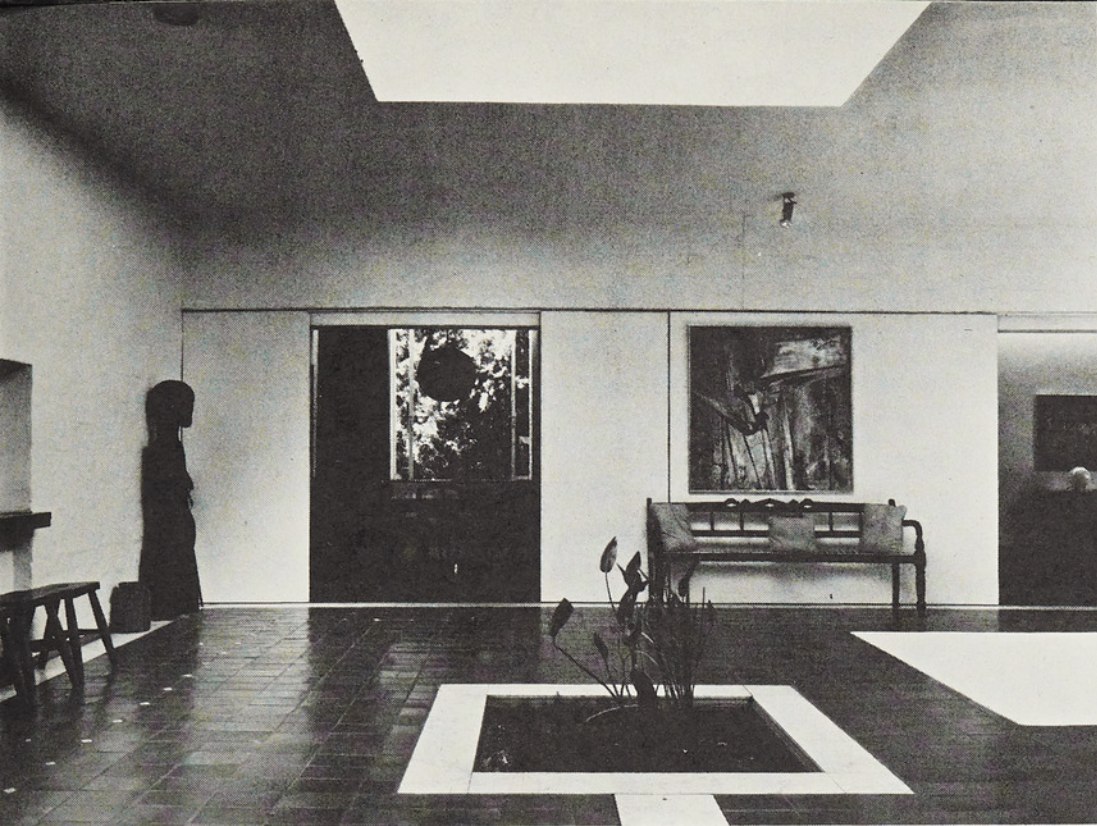
Photography: CONSTANCE STUART

This house, on a very small pan-handled plot in an old, central, built-up suburb of Pretoria, is designed for privacy and urban living. A design objective was to achieve varied visual and spacial effects while concentrating on a calm, unfussy feeling. This is achieved by restrained use of simple finishes and the careful thought which was given to volumes and proportion.

The Atrium, in the very centre of the house, increases the visual size of the living-room, dining-room and kitchen. The sliding perspex cover, over the hole in the roof, provides a controlled environment so that this space is used and lived-in throughout the year.

The garden and pool are well-integrated and create an illusion of spaciousness.

The finishes used are quarry-tile floors, rough-sawn dark wood ceilings, white walls inside and out. Considerable use is made of Esias Bosch tiles, and some marble is used in the Atrium to provide variety and pattern on the quarry-tiled floor. □



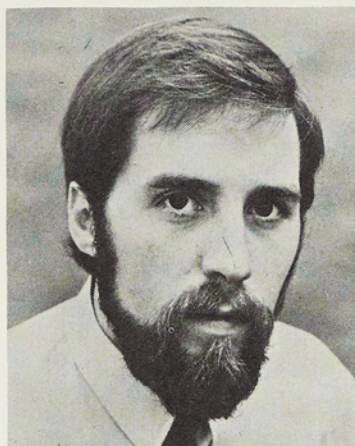
View across Atrium towards dining and living rooms. Wood figure from Botswana – hatch into kitchen can be closed, as can hole in roof. Pictures visible are by George Boys.

View of living-room from the West. Main entrance can be seen across the Atrium. The kitchen is visible through the open hatch near the front door.





Part of the 'Genesis' pine furniture : sturdily constructed, honestly simple. There is a choice of three colours in this range : Natural pine, or green or black stained finish

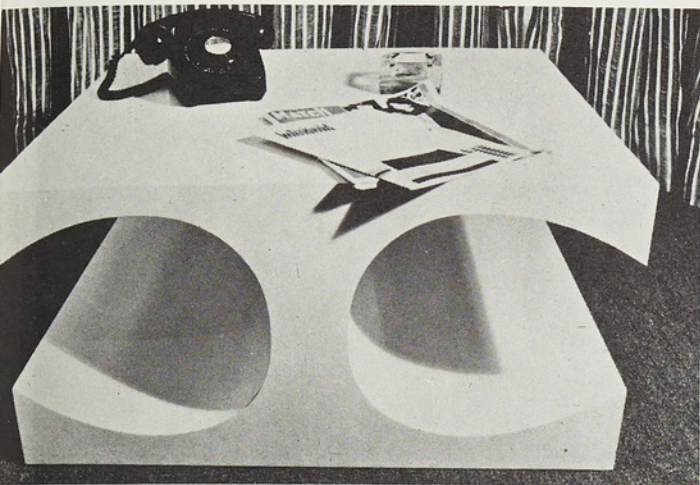


ian higgins

furniture designer

On 26th March the first complete range of pine furniture to be seen in South Africa was put on show in Johannesburg. This first showing was the culmination of three months work on the part of the designer, Ian Higgins, a 28-year old Yorkshireman, who came to South Africa from London 10 months ago.

After leaving school Higgins joined an insurance company. Three years later, as a reaction to this work, he became a full-time art student. Painting and sculpture formed the basis of his first two years training. Exercises in colour and form, in which the student was encouraged to find out for himself rather than being led by the tutor, were aspects of an inspired basic course. A technical training followed; after 5 years study, he gained a comprehensive knowledge of furniture-making and factory management, from aesthetics to woodworking machinery.



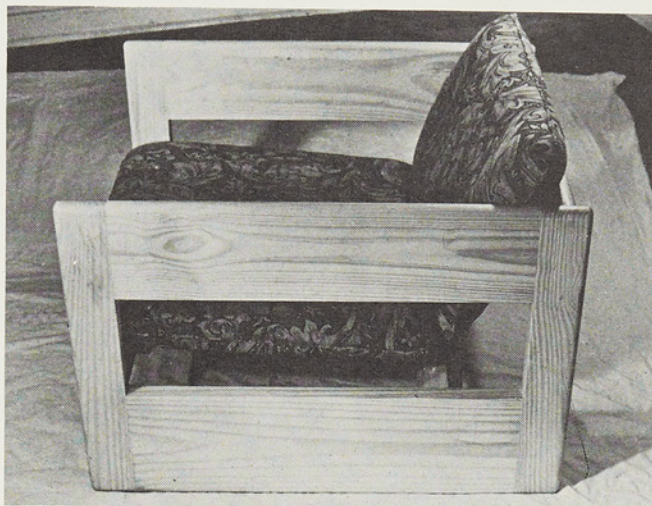
Four years of working in London proved to be excellent experience in a stimulating environment. He was fortunate enough to work with three leading design teams engaged in totally different fields of design. His work diversified to graphics, interiors, products and exhibitions. This included seating, showcases and signs for the Post Office Tower, signs for the Royal Parks and the interior for the curator's office of the National Postal Museum. During this period much of his spare time was spent in making 'way-out' one-off pieces of furniture. The first few pieces were ideas which just had to be made up. To his surprise people asked to buy them and he found that he was receiving commissions with no conditions imposed. He became increasingly aware of the sculptural values of furniture; not particularly in terms of 'sculptured shapes', but rather the relationship between elements, the mass and the space which it holds, and the completion of the aesthetic statement. The stimulating environment of London was becoming a little overpowering. Outside influences were so strong that he felt that they were having a restrictive effect upon his development. Under these conditions he became aware of a tendency for designers to become mere manipulators of a style. It was for this reason that he decided to leave London to come to South Africa.

The new pine range, which is his first work of any significance in this country, was designed to be inexpensive and to appeal mainly to the younger people. Construction had to be simple but the use of pine (which is home-grown in vast quantities and much cheaper than most timbers) enabled him to use good sized chunks of wood. . All upholstery covers are easily removable for cleaning: the stacking storage can be bought in units to meet the precise requirements of the individual; the chair, two-seater, and convertible may be used with or without arm pads: the CTS box (chair, table, storage) is a multi-functional item, and the fibreglass lid may be used as a tray: the convertible bed-settee has a particularly simple action. The range is available in natural pine, green, and black finishes.

Because the Ian Higgins range makes a positive contribution towards the development of furniture design in South Africa ARTLOOK asked him about designs for the future.

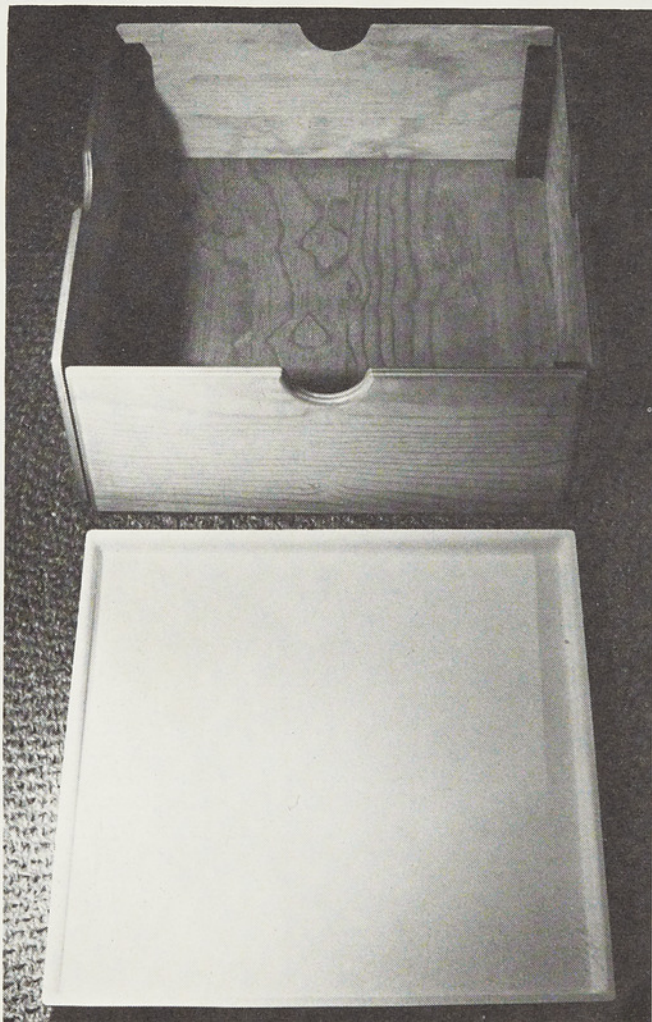
"The modern design movement seems to have been invaded by the computer. There is a school of thought which suggests that a problem can be solved through critical path analysis, and that the ideal aesthetic solution will occur as a side effect through solving the functional requirements with the minimum use of materials. If we are to accept this suggestion, then we must accept that there can be a final solution to every design problem and further that there is such a thing as an absolute aesthetic. I believe that this is a negative approach if taken as the complete solution. It could well be of great value in helping the designer to sort out a particularly complex function. With furniture, however, where the functional aspect is relatively simple the future lies in finding increasingly exciting and satisfying ways to provide that function. The furniture designer must go the way of the sculpture".

'Sculpted' table which Ian Higgins designed in London for his own pleasure. He subsequently found that there was a market for it.



The "pine age" chair which can be used with or without arm pads. The upholstery covers are easily removable for cleaning.

The CTS box (chair, table, storage): the fibreglass lid may be used as a tray.





CREATIVE PHOTOGRAPHY

Photographs and Text by HELEN ARON

What is
the still photograph?

It might be better to ask what it is *not* — a question especially valid since it is in the nature of the photographic medium to invite comparison with painting.

The photograph, too, is confined to the square or the rectangle; it, too, must hang on a wall or be trapped within the pages of a book; it, too, must convey an essence which is essentially immovable. All these components make up the sum of the whole in still art, antithetical to the movie — the fluid, aural art form that bears so much resemblance to life physically that it is almost life itself. However, the movie is art, too, and hangs in an incandescent glow existing in its own right somewhere between the ill-defined worlds of art and life.

Senses, I believe, act independently only with difficulty. Eye responds to ear, as smell to touch. In viewing a painting we may instead find ourselves 'hearing' the metallic rhythms of industry or the insistent cacophony of the city or the street. When this occurs it is usually unintentional — a kind of creative by-product generated by the psychological working of the senses. This is one of the differences between painting and photography. The photographer's intention is to awaken, to cause the viewer to give the picture a frame of reference, but to do it *himself*.

We are 'meant' to hear sounds — it is required of us that we fill in the gaps left by the soundless strip of celluloid, that we fill in the atmosphere and we do so from our own historical experience of personal identity. The viewer 'finishes' the picture. He gives it its 'air', he makes it breathe; he is involved with both its perpetuation as a living, breathing work of art, and, simultaneously, in its re-creation. The viewer, too, becomes part of an artistic re-creation. This is the magic the

black-and-white photograph holds — the magic of crosswords or fish-net stockings ... the magic of filling-in.

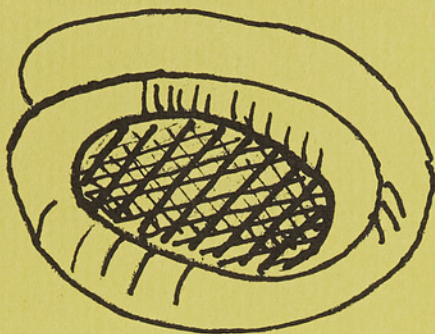
Most people assume that when the photograph is 'done' it is completed. This is not always so. The making of the picture involves so many unconscious and conscious mechanisms that I feel it is hardly logical for all this action to end when the print is glazed, trimmed and mounted. The procedure has been a series of steps, sometimes painful and frustrating — how can it simply be abandoned? In this sense the photograph and its making is both a point of departure and point of arrival. It defines one's limits of imaginative perception ... *for that moment*. Perhaps this is the creative photographer's link with ART.

Both in photography and art questions born in the uncharted mindscape of the unconscious are forced into realisation via celluloid, or pigment and canvas. The intensity and regularity of this experience varies with the individual, but the quality of the release appears to have common characteristics — a kind of yea-saying in the mental nether world, a click in the unconscious. And the man with the camera, who has made possible the communication of this experience, feels that this moment is supremely memorable or significant. He leads you to his magical moment as a child does when observing some miracle of nature for the first time.

It is then that the photographer and the viewer stand together in a fleeting moment of shared experience. Perhaps the viewer will use this experience for purposes of his own development, or choose to disregard it as having no importance to him.

The photograph is for the photographer a physical *termination* in creative experience. For the right kind of viewer it is the antithesis — a new dimension ... an expanded awareness ... a *germination*. □





The Craft of Ceramics

First of a series by JOE FARAGHER

The technique of coiling goes back in time to the beginnings of pottery. By using this method you will get the feeling of structure and you will be able to create pleasing, non-symmetrical forms.

Making the base.

Use a ball, about a pound, of thoroughly wedged clay. Wedge by squaring the ball and pounding it onto a table – constantly revolving the surface of the clay. Cut clay in half, using gut, then slam the two pieces together until all the air bubbles have been removed. Roll the prepared clay into a ball and then flatten it into a round shape, about three-quarters of an inch thick.

Making the pot.

Prepare more clay by wedging. Roll out a few long cylinders on a piece of canvas. These cylinders should be of equal thickness (as illustrated in the first drawing). Place one of these cylinders carefully around the edges of the base. Take care not to stretch and so weaken the clay. Place another coil on top of the first and attach by using the thumbs in a downward motion, inside and out, to make a good seal. Continue in this manner until a cylinder of the required dimensions is obtained. If bellying or curvature is required in the body of the pot coils are laid on the inside or outside of the previous coil, depending on the desired effect. Care should be taken to avoid increasing or decreasing the width of the pot too quickly, or the construction will cave in. Some potters use slip (clay in liquid suspension used as potter's glue) to bind the coils, but this should not be necessary if care is taken when sealing the joints with the thumb method. If the coil-like effect is to be retained on the outside then the coils are only sealed on the inside. Special care must be taken to ensure a good seal otherwise the form will probably disintegrate into rings of clay during the firing process.

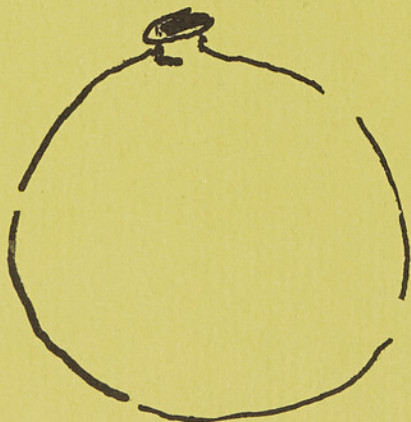
To give a pleasing texture the pot's surface can be scraped clean when still wet, or grated down with a household grater once it is dry. Designs can be applied to the wet body, or scratched into the surface when the pot is leather-hard.

If the pot is put away before it is complete, great care must be taken to prevent it drying out. The most satisfactory way of achieving this is by placing it beneath a sheet of soft plastic. This is also advisable once the pot is complete because it retards the drying process and prevents cracking.

A coiled pot can also be started from the top, by beginning with the rim of the bowl which is placed flat on hardboard, covered with newspaper. Coils are placed on top of each other, using the same method, and balls of paper are placed inside to give adequate support.

Coiling can also be used in ceramic sculpture by adding one-third of grog (crushed or ground hard-fired clay) or sand to aid the drying and firing of the article.

The important thing to bear in mind is that, whatever shape has been created, the walls must be of equal thickness. Failure to adhere to this principle is the cause of most drying and firing mishaps.



All queries on ceramics will be answered by Mr. Faragher.
Address: Artlook, P.O. Box 31365, BRAAMFONTEIN. Tv1. ☐

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EL GRECO GALLERY 6, Thrupps Centre, Rudd Road, Illovo, Johannesburg.	Exhibition of Metal Sculptures and Collages by DENIS HITCHCOCK and an Exhibition of Mural- iques by the Italian artist, GIORGIO TROBEC.
GALLERY INTERNATIONAL Benson House, 57, Long Street, Cape Town.	Exhibition of paintings by LOUIS MAQHUBELA.
GALLERY 101 1st Floor, Rand Central Building, Jeppe Street, Johannesburg.	Exhibition of paintings by HERMAN VAN NAZARETH May 12 - 16. Opening June 7, exhibition of abstract work by JAN DINGEMANS.
GOODMAN GALLERY 3b Hyde Square, Hyde Park, Johannesburg.	Paintings and drawings by JOHAN VAN HEERDEN, May 9 - 24. GEORGE BOYS: "Happening", May 18. An exhibition of paintings by LIONEL ABRAMS opens on May 31. Tapestries by NESTA HILLMAN: opening July 11.
HELEN DE LEEUW QUOQUE St. Mary's Arcade, Pritchard St., Johannesburg.	Hand weaving from Lesotho.
JOHN VAN DER WALT GALLERY 10, Andries Pretorius Arcade, Pretoria.	Gallery Exhibition.
LIDCHI GALLERY cor. Twist & Bree Streets, Johannesburg.	Exhibition of sculptures by the TENGENENGE GROUP: RHODESIA opening on May 21. Opening June 18: Group exhibition (including works by HENRY MEYER, ANDREW VERSTER and PATRICK O'CONNOR).
MARJ. BOWEN GALLERY 3, Barnton Road, Greenside, Johannesburg.	Exhibition of paintings by PHYLLIS HILL, BEATRICE CROSBY, MARJORIE BOWEN and RICHARD CHEALES.
PIETER WENNING GALLERY cor. Fox & Loveday Streets, Johannesburg.	Group exhibition of paintings by overseas artists, including work by BUFFET, SEAGO and JOHN PIPER.
SCHWEICKERDT GALLERY 89, Queen Street, Pretoria.	Gallery Collection.
S.A. ASSOCIATION OF ARTS GALLERY Old Netherlands Bank Building, Church Square, Pretoria.	Upper Gallery (Elbie Kachelhoffer) HANS BULGARI: May 19 - June 1 ANDREW MURRAY: June 2 - 14 Lower Gallery (Martin Farmer) DIRK MEERKOTTER: May 12 - 24 ESIAS BOSCH: May 26 - June 7.
THE GALLERY National Building Society Building, 37, Von Brandis Street, Johannesburg. Under new management.	The PORTOBELLA ART MARKET opens on May 13.
TOTEM Lancet Hall, 207, Jeppe Street, Johannesburg.	Exhibition of AFRICAN ART.
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