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INSTITUUT VIR EIETDSE GESKIEDENIS

Die Universiteit van die Oranje-Vrystaat

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Every Second Monday

IEW VISIONS: Market Gallery Pe

HE Market Gallery has been re-  
â\200\230vamped and is looking very nice.  
F{ But this group show doesnâ\200\231t quite  
â\200\230| live up to its title. Fourteen artists  
who exhibited in 1984 were invited to  
show their work. The artists are all  
under 30... .

Their work is professionally presented,  
with high standards of execution and fin-  
ish, but it doesnâ\200\231t make a deep impression.

They all know how to present a instinctly  
fine art object. Neil Goedhal's triptych,  
Sysiphus, is a prime example of this.

All the work that went into it, however,  
simply supports & tiny and inconsequential  
idea, One suspects that it is a peanut, not a  
rock that is being pushed uphill.

This slightness of content is a problem  
with all the works. Some artists add a  
dimension of surrealist humor and a spark  
of originality, like Joachim Schonfelt.  
Pas enrich the surface, like Sybille Na-  
gel. rm Â¢  
Nicholas Hauser just dresses his inspira-

A pastiche, of styles

tion up in trendy colour photographs, in  
series of repeated images.

Among all - this, Philip Malumise's  
straightforward, traditional paintings  
stand out. As a black artist, he has proba-  
bly never done a fine arts course, thus  
losing out on all sorts of levels, but at least  
escaping the fine arts mould.

He seems to be facing up to the difficulty  
of finding aipgth between the cliches of  
Black art and the fihe art approach. Lets  
hope he succeeds. ~

Overall, the feeling of the exhibition was  
not so much of a new vision, but of a vision

that has drawn heavily on the excellent |  
work done by commercial graphic artists .

overseas.

The Market Gallery is an important |

showcase for non-establishment art. The  
gallery committee, which has done such  
sterling work and made it a success should  
now take a close look at the possible pit-

falls and potential strengths of its unique

position. '  
JOYCE OZYNSKI

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