

INSTITUUT VIR EIETDSE GESKIEDENIS

Die Universiteit van die Oranje-Vrystaat



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ART MAIL

Every Second Monday

A pastiche of styles

NEW VISIONS: Market Gallery
THE Market Gallery has been re-vamped and is looking very nice. But this group show doesn't quite 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 finish, but it doesn't make a deep impression. They all know how to present a distinctly "fine art" object. Neil Goedhal's triptych, "Sysiphus", is a prime example of this.

All the work that went into it, however, simply supports a 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. Others enrich the surface, like Sybille Nagel.

Nicholas Hauser just dresses his inspira-

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 probably 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 a path between the cliches of Black art and the fine 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 pitfalls and potential strengths of its unique position.

JOYCE OZYNSKI

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