

ZAM, ~ 60Â°! -c oc OÂ°- oo}

0 RELIABLE:

Pros: Cutting Service

Cutting ee, CH lrAeke

JOHANNESBURG. model, Miss Colleen Andrews,
*- studies some of the many QQ sculptures which Â©
â\200\230have â\200\230been flown to Johannesburg for exhibition at the
Adler Fielding Gallery this week. Mrs. Mary--Waddell will
CURR iain .open the exhibitton. eS Eee ih)

aunda sends S:A.
Collection of
Zambian culture

E Zambian Government: tia allowed a collection of:
â\200\230valuable â\200\230traditiona

Ipture to be flown

ared for display at the Adler|thousands of wood carvers, often
jelding Gallery in Johannes-'barely competent, were churn-
urg, will be officially opened/ing out vast quantities of â\200\234ill.
y Mrs. Mary Waddell on Tues-|conceived, ill-shaped fakes and ff"
lay evening. ~. ! \crudities that were all too justly 3+
.. Mr, Dennis Erw' * managing| labelled pup oo art. ; ?
.Adirector of Tr. ronol Arts, | He added: â\200\234Low prices, exces- ri
â\200\230Africa, told me thatthe Zam-'sive competition and â\200\224 worst of Â« @
â\200\230;bian President,;Or , Kennethâ\200\230 all â\200\224 the inability of the publ
ic
â\200\230Kaunda, had given this bles-)t0 select carefully have brought
ting to the, ventur |standards of wood carving in the
The exhibition o â\200\230morethan/Continent to an extremely Jow
- sculptures will, later , be! ebb.â\200\235 f
wo to Los Angeles for dis-| With the active encourage
play there in March*1967. -It}ment of the Zambian Govern-
will then be taken tejidther!ment's:,Directorate of Cultural.
Merican ities â\200\230before, betfig! Services, Traditronal Arts, Africa
jown to Zurich. Â°Â° Â° Send teas been able to create a nucleus
* Mr. Erwinâ\200\230 said. the decision/of artists whose work is attract-
Â© assetfible a ~tfadditional exhi-/1N< increasing recognition over-
ftiom.-of :wood! sculpture had!seas. Ai
en taken by â\200\230the Zambian! Some of the pieces in the -@
vermmment ea Johannesburg exhibition took
â\200\234Uncontrolled â\200\224 commercialismjmore than five years to com-
gd heen the ruin of many art'plete and were based on tradi- <
tures. Mr Erwin said.|tional forms and designs going Â©
hout_ the length andihback thousands of years. ,

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Poe

z
>
*

Ati

Aâ\204ç radi â\200\230a year pour into Venice, and a

tongues are heard as you sit sipping a

LMND ay MAIL, Monday, r, August 8, 1966. a

anait intensely black cup of coffee in the famous cafe,
+ Florianâ\200\231s, in St. Markâ\200\231s Square. There are many
1-Italians from other parts paying tribute to, this ancient

and famous city which comlnncs brilliant gaiety with

' despÃ@tatd melancholy.

+ Americans .-and Germansâ\200\235

appear to dominate the. scene
on the {OUP cee . but there
-are plen nh, wonder-
ing de: SUE how .they will
ever afford to come here again
, â\200\230with â\200\234the tourist allowance

phOBURS of eee â\200\230te ans,
anadians â\200\230and Australians,
Â© Venice is all things fol
men. Itâ\200\231s a citadel of culture

. to the art fanatics who wearâ\200\231

* their ankles to the bone ean
. ing through galleries, museu
and churches that the ordinal

' taptists Revorerster â\200\234it is a
â\200\230 terhple Of luxury to the rich
+ yachtsmen who berth their

* craft along the Grand Carial

yand the Zattere and come

be

p cruelly slashed, and, a_ ggod-

> ashore to satmgle the delights
of landlife at â\200\230the Gritti Palace
>oar- Ciprianiâ\200\231s â\200\234Hotel. <A ten-
minute boat ride and one is away
from the- fine churches, the
alaces and tourists and down
at the Lido, first and most
Yfamous bathing â\200\231spa in the
* world, where the dome of the

HAwardian Excelsior Hotel
* domunates the scene.

Here there are. miles of flat
beaches covered in regimental
rows of elaborate beach cabins
with striped awning.-shades. -
Venetians themselves, and visi-*
tors to Venice fight and pay:
peo for the privilege Â¢

Cerne these cabins, which

y first priority to the
people. staying at the smar
Hotels alony the Lido. A cabin
at the Excelsior Beach can cost
up to R12 a day. There is the
Bamboo Bar where the fashionj
ablt meet; there is a place for
the young to dance; and
although .the Execisior has its
; own hairdressing establishment
â\200\230the really languid beach flowers
have an assistayt down to set
â\200\230their hair in the privacy of
â\200\230their own Cabin.:

These who stay at the Exel-
sior each year include.the Duke
and Duchess of Windsor, who
_are at present in Spain.

4

7

FULL SWING

A witty South African friend

â\200\230surveying the dining-room the
other evening on a gala migt
remarked: *â\200\230Never have I seen
so many well-dressed vultures
. So covered in diamonds.â\200\235

Venice is also the mecca for
the art critics and the cinema,
experts. The 33rd International ;

â\200\230Biennale â\200\234of Art is at present
in full swing and the flags â\200\230of .
.all nations, â\200\224 including the
RepubliG, fly from the landing |
stages at the:.gardens onte .
built by Napoleon for the

: Venetians, and now taken up
{with pÃ©rmanent buildings for.,
}the â\200\234 two-yearly exhibition of |
' this most modern of art. South

' Africa has an excellent entry. Â©
A little gem in its way. The
Â\$%5- South â\200\230Africans on show ,

compare well with the entries Â©
of far larger countries.

particularly admired war's
SJ SECURE PRD ILGM|
â\200\234Toi both of whom haveâ\200\230
worked in Paris, and by Mary !
Hillhouse. Cecil Skotnes, who
.orgamsed the exhibition. has

â\200\230two â\200\230impressive carved reliefs Â©!

in wood. There is a fine_group
hree bronzes by â\200\234Syne
woodcarving

and a piece
nan Coen Clo
Leeuw of a blanketed woman 4
. digging. My eyes were rested::
and entranced py the cool pale
blue and whites of Laurenceâ\200\231
,Scullyâ\200\231s two paintings, refresh-
sing after the hot and angry
Jours used by some of the
yeung British and American
inters.â\200\231 Other South Africans,
rin â\200\234the sexhibition are Judith

â\200\2344 ~Mason,â\200\235"*Kenneth: Bakker, Frank

â\200\230Spears, Helmut Starke. Solly
:Disner,, Eben,,Leibbrandt and
vCecily Sashiy

A. FEATURE

epuiny â\200\230Africans go not rung
to the extremes of modernism
and pop art which are naj a
feature of the Biennale, :and
woe betide anyone who mocks:
ot criticises because they. are
immediately Jabelled â\200\234old and

an Kelly, the Ameg)-
n, paints in flat, glaring. pri- +

ary â\200\230Colours and one.of the i:
yas unpacking pictures for . Â©

â\200\230the Smithsonian Institute, now
financing the American sew
tion, had to take a few daysâ\200\231
sick leave to recover from
ilworking ~ among the violent
colours. 7 overheard an Ameri-
can tourist. visitorâ\200\231 saving to
â\200\230her husband â\200\234Gee George, get +
;me-out of this. it sure make

my eyeballs acheâ\200\235. Ss,

j

RELIABLE
Press Cutting Service

LOBTON 32050â\200\224F 14

Pâ\200\224â\200\224â\200\224=,

ART SHOWS| ~

Still they come. Almost every month sees the emergence of a hitherto relatively unknown African artist. Today we have

the work rst-timeâ\200\235
Africans, % a
sculptor of superb quality, and

Cousin Walaza, a Pee icenry fine draughtsman, who are at the Adler Fielding Galleries. Each is splendidly interesting in his own field. Collectively they are quite uninhibited. working for the sake

of working and expressing themselves in magnificently pure and sensitive line.

rawing, â\200\234Crucifixion,â\200\235 ls memorable for its unusual composition and for the suggestion of the crowd at the foot of the Cross.

Macalaâ\200\231s â\200\230Mother and Childâ\200\235 is a superbly moving Madonna, though probably not conceived as such, which is full of significance. H.E.W,

Gve â\200\234Ay

O

THi SiAK JOHANNESBURG.
â\200\230THURSDAY. DECEMBER 17 1964

ART SHOW.

Local.

artists â\200\224

shine in fie

**findingsâ\200\231â\200\231

THE EXHIBITION: Year's Findings, 1964 (Adler Fietding Gallery).

By MARY

PACKER

ps THE YEARS THAT HAVE elapsed since the first
of the â\200\234Yearâ\200\231s Findings.â\200\235 I do not remember one
better than the present exhibition.

Not only have the pair
tures heen selected with dis

The outcome sheds new
light on theâ\200\230individual outlook
of the best South African
artists, and though the exhibi-
tion includes a few works by
Â» European painters of world
., Feputationâ\200\224Picassoâ\200\231s exquisite
â\200\234 â\200\234etching, lithographs by Venard

and one of Souigâ\200\231s excitin
{ canvases ' among â\200\230 them â\200\224It!
' speaks well for the artists of |
this country that they are not;
wholly eclipsed.

One of the most important
â\200\234indigenous â\200\235 paintings to greet
â\200\230the eye is certainly a â\200\234 composi-

chosen to group a variety of
everyday objects, including motor
wheels, and of textures, like the
thinly painted background of
golden wood, into a semi-abstract
of extraordinary strength, depth
and originality.

POETIC

This to my mind is art; andâ\200\231
into the same class falls â\200\234 En-
trance to the Grange,â\200\235 by Lionel
Abrams, Matthew Whippmanâ\200\231s
poetic â\200\234Trewynnâ\200\235 and Walter
Battissâ\200\231s brilliant â\200\234â\200\230 Littoral.â\200\235

. But the originality which
Leomes from within tsemi@ar-feunc |
in a snow scene by Richard,
Cheales and in the work of such Â°

â\200\234realistsâ\200\235 as Jeff Huntly and |
the African? inaFeREMORIONAO
both of whom paint and draw
literally what they see rather
than what they inventâ\200\224but it Is
seen with their own vision and
nobody else's.
{ Two other Africans who are
â\200\230living up to_expectations as time
(Zo reâ\200\231 and
(whose lm-,
\ pressionistic oils of the street life
he knows are quite astoundingly
{accomplished}.

ittings, drawings and sculp-
crimination, but they show

a refreshing lack of bias for any one artistic cult.
1 â\200\230 N
In this vast exhibition there

are many familiar names, past
and present, and some of the
paintings may hzve been seen
beforeâ\200\224tike Van Esscheâ\200\231s digni-
fiedâ\200\230 â\200\234Water Carriers,â\200\235 Frank
Spearsâ\200\231s strong portrait and
Maud Sumner's other-worldly
woods.

But I do not remember that
unusual and endearing little
landscape with hillÃ©*hy Pierneef,

ithe small, lyrical Cape scene by

Terence McCaw or Timlinâ\200\231s river
at dusk.

- Sculpture is rare, as usual;

tienâ\200\235 by George Boys, who hasj:::bat Gerard fle Leeuwâ\200\231s bronze
witch - doctor, with flying
drapery, fike wings of a bird
of prey, is original and imagi-
native enough to_hold the for!
on its own. So
striking African head.

Other interesting works are by
Rhona Stern and Louis Maurice.

â\200\234RAND DAILYâ\200\231 MATL, â\200\234Twoedail

ths

ue very interesting, this.
A yearâ\200\231s exhibition of â\200\234Year's
Findjngsâ\200\235 at the Adler Fielding
Galleries is surely \$%&e best we
haveâ\200\231; seen. Undoubdteiy much
work has; gone into the selection
Of tis ly show and it could.
take its place amonggany of the}

WwAtry's national art exhibitions.

ther than the highly asinall

Picasso etching. ~ Souzaâ\200\231s can-
vasses, Madeleine Pearson's very
interesuny pamtings in mixed!
media, and lithographs by Venard
the exhibits are by South Alri-
can artists. 3

An excellent â\200\234late arrivalâ\200\235 ls
exc:tig and emolive â\200\234Dead Seaâ\200\231
by the rising young artist. Aileen
Lipkin Although Wim Blom
seemsâ\200\230 to be permanently a resi-
dent of Canada these days, he
Is 4 Â°South African artist and
the gallery is very fortunate to
be-able to show his lovely ab-!
sfFactions â\200\234Approach to the
island.â\200\235 g :

There are a number of draw-
ings by+â\200\230our rapidly â\200\234

Africa artists
nd >
e LeettÂ¥s-very original itch-'

doctorâ\200\235 is Sone of the few pieces:
of sculptaire being shown with

this livelyâ\200\234exhibition. H.E.W.!

Cue CO

Gy cup _THE STAR JOHANNESBURG

; oT AR WEDNESDAY FEBRUARY 10 1965
mcuning form.â\200\231 ; aa

ie a aper

Issue dated... |. Ref e/ a

LOBTON 25070â\200\224F 11 '

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xa
iy & ,

of. â\200\234talonsedt African pupils came , MT. Ko Warren. who was look.

xls will profit trom show

i oe & supply of soap- he could get soapstone as maierial dent about thisâ\200\224they
â\200\230an@Â© @ man with a group: for a sculpture class

can make
'@ career as sculptors. Already, as
trainees, some of them are earning

art has

e
ing for work by African sculptors. more than their fathers.
LogÃ©thor: â\200\230six months ago in Salis- Â©o- which he believes there is a = Tne sc
ulptors whose work can
uty. Southern Rhodesia. vast market in wv aaa

various parts of

â\200\230i be seen here are between the ace.
 The immediate result is an ex- the woric, knew n{ a soapstone of 16 i
 i GH Wena S f and 20. Cne of them, 17- - %
 pibtion a aalrieaD sculptures mine, so ne and Canon Paterson old Shadrach Chartsama, is
 ieee Be eerie us
 on e yarytsetso School, enomecump wl Onsiiamntnemniees allery, er-Fielding.
 â\200\230wi i a be on view in Johan- of young men who artists and a Prolific worker.â
 \200\235 says By MARY PACKER
 mesbure all ae ESE The jona- ed their sorenaiy) Mr. Warren â\200\234If he had not come
 N time to come, Johannesburg
 â\200\231 y well ve tui learning t I i
 - profitable careers for the pup Paters: 'o Canon Paterson's school. I can't may be reg
 arded as the birth-

i d wmazine how e a
 Â@Oanon Edward Paterson, who were not AR HO caesar pa ceca Dae place of a new cultural
 growth

ounded the Cyrene school. py the seco ond week were ad- Tthere are about 200 smal! piece
 s â\200\224 the art of the urban African.

6

jus. for the painters it nro- vancing fas:.â\200\231 Mr. % said to- of work ir At one t
 ime Â\$ekotoâ\200\231s forceful
 and who is now teaching day. ee ee epee Seton ae impressions of township life
 Yor xhe Government in Salis- If there ls a marke: for the:r and animals and there are e
 s were a manifestation to be
 eye Gollguted when hÃ© found â\200\230worn â\200\224 and Mr. Warren is confi-i religiou
 s themes. ; ag wondered at. Nowâ\200\230genuine talent

a ne : pops up with increasing fre-

quency and is fostered accord-
 ingly. A new exhibition by four
 â\200\234townshipâ\200\235 artists (one from
 Pretoria) includes work that
 would have been a seven-daysâ\200\231
 wonder even about ten years
 A â\200\234

a former
 â\200\230*â\200\234Rembrandtâ\200\235 prize-winner,: and
 -product of the Polly Street art
 centre, is one of them. His â\200\234â\200\230Con-
 gregation,â\200\235 â\200\234Workman,â\200\235 â\200\234Washer.
 womanâ\200\231, show a developing and
 sophisticated appreciation of
 constructional form. Simplified.
 static and solid, and restricted
 toâ\200\231a few earthen colours, these
 paintings might be studies for
 See panels.

a ONISHING
 gouache paintings
 are almost incredibly accom-

plished and his grasp of oil technique row is almost as astonishing. Apart from this extraordinary aptitude, this young Basuto of 26 finds beauty everywhere. has already lachieved a reputation for his sculpture, still largely inspired by the primitive work of his dis-bears. perhaps the most purely uninfluenced natural artist of the four. Realism in detail is his delight, but a realism so much of his own making that his laborious drawings have the tang of originality. This exhibition is yet another milestone in â\200\234urban Africanâ\200\235 art.

Rand show
for African
painters

The work of four African artists, two of whom are already widely known in Europe and America. will be on view in Johannesburg for 10 days. The exhibluon will be opened this evening ata Johannesburg

have mastered esteenl techniques and developed highly individual styles. d

Work by all four will be sent to London for-an exhibition of art by Africans at the Piccadilly Gallery in June.

QO

Give Mw (?)

Roem eh:

â\200\231 ADLER FIELDING GALERY, JOHANNESBURG.

+ Uitstalling: Roem en Belofte. .
en Belofte-tentoonstelling het van-

JE jaarlikse Roem
jaar die kiem laat

dus die belowende en onbekende kunstenaars. ,Dit is â\200\230n
goeie ding. maar hou ook gevare * in
Sodoende ts Gaar amper gecm jaar die eete prys van R1.000.

â\200\230 se Verloening.
is besoncer
Die eerste
an Cecil:
gewe)

maatstaf waarmee die werke van
die jongeres vergelyk kan word
nie. Net wanneer Werke saam
in een groep hang. kan die stan-
daard vergeiik word.

Syx* werk. tr
in kryt uitgevoer.
kragtig en. ekspressiel.
prys wir vrque gaan a
Sash 7 W twee

Die verae SAN ATE DIA tussen ercot werke â\200\230toon. Die Kom- Mite rer ecenn Re eier
en

Bantoes en biankes is OOK Se- posisiâ\202~ nr. Tis) win My Cle IRseS Okara ret Rar iieu
ne tenet
vaarlik â\200\224 Gaar I's Immers Net resantste. Die werk is adsiTaK 36 tema gebruik i
s. Veral dig:jon-
poeie of swakr kunstenaars. Die en is dp (n knap wyse in vier oo. kunstenaars erond nul
le Wwer-
kleur het niks daarmee te doen verdeel, Die invloed van die in eae CeM Ki (der iota
nie. jonesteskunsmode â\200\224 Op-kuns â\200\224 ee â\202~ eaweraa phy a

daar soveel meer pryse js reeds sigbaar. en tioewal OG jonecrer ee | ie fi ae
. was. is verblydend. Dit sou egter Bridget .Riley se metodes hieritt Rarer . enna ieee
te
bÃoter wees om net eerste. tweede \$#%sien Kan word, maak mej. ee Talk: aren a i eke :
t-
en derde pryse VIT skilders â\202~N Sash dit haar er. y , . thes uw (je
dieselfde vir beeldnouers beskik- Die pe 4 â\200\230 _ gesigagce e eninge). eneâ\200
\231
baar te ste!. Dan sal so â\200\230n ano- Die ste-prys wir Bantoes Is Oosthuysenl, Merle
Pincus, Anne
malie dat â\200\230'n Bantoe die eerste deur w nde tekenings Sassoon,*Wendy Vincent Ã©n
. Bar-
prys verower. en 1) ander Ban- van ewen. rv de Villiers. J. Schlosberg en

Belolte

yal op die jongge kunstenaars â\200\224â\200\224

-Die detai! in hierdie werke ls
verbysterend, maar kenmerkend

. a 5
Nel en Kenneth Popen eee!
Ke, ex Die.

van sy siening, wal grens aan... fiese :
die naiewe. oS lish i Y.
im De: â\200\234die beeldhovÃ©rs aan
Figuur reetite Spry aan Rik
; r Sy absttakte: sient

Peggy Delport moes haar prys ry. aid -asqo% 4
vir die beste studentekunstenaar â\200\234â\200\230heid kag prt r
wweens persgpnlike omstandix-: ling.van"}es in ens!

â\200\234hede afsiaanâ\200\235aan Morris, Nitsen.,
Albei skiider op dinamies&Ã¥:wyse
die figuur. Die ryk- pigmenige-
bruik en nelder kieuere dra by
â\200\230tot die krag en lewe van, hul
werke. â\200\230|

agtf@e* litografiee. en Stanleyâ\200\231
Pinker. Pinker vertoon ffguur-
komposigies wat aan Matisse
herinnerÃ» Veral aantreklik in

e nf. 65 jx'-die gygleurde kussigs:

i ste prys van die Hie unsterigar + 5 k sÃ¥ Shirley Simchwitz vertoon ook in.
aa a ene i) ae ontstaan pr in dieefynSte â\200\234besondet- teressante â\200\230grafies
e werke. Die

nie. se hes it, en gebruik sxc om- tegniese versorging is veral puik.
rower van- Be sat ee ror ie. ees i .
aie an Ca RIG Fie ee ea SAIC i Humoristies
Nie Transvat]â\202-râ\200\224 2G) 66 5
ist

Gn

RAND DAILY MATL. Fridav, July 22, 1964,

O

A swing back to
the recognisable

N the evidence of the very Amos Lansdown. a Coloured

1 Interesting exhibition. the man tromâ\200\231the Caps. has pro-
eighth â\200\234Artists of tÂ«xe and duced some-remarsable htho-
opie Gunnentiv, Vath the sraphs
jer Fielding Galleries, there
Huei Âf Othe ewort 2
is a distinct swine hack fo the â\200\224 aye te SED eae ue
RAGE Pans Â° KIRN Gage Shemiee Mla wap Wa
Reena OKANO fe GAY JNnisuin. aa) Oa SA i
shout life rene eRe US i
With the exception of one or eta HR Oa ee a a
CMGI CEH SC aa Matcoien tact sting abstraction of fori

outâ\200\235 the absolute non-anjective
is a {ning of the past Perhaps
because of this. the exhibition
seems a great advance on pre.
vious vears and the public is
showing its appreciation

An interestins feature 3s the
great headway being made by
African artists Louis Maanu-
bela has sustly received
Grand Award for mis extra
ordinarily competent? and
strone work in ContÃ© â\200\234Peters %

the

_ Deni

/<andrev: Motyouadi also
recognise ie best ne.
European art :
What amazinely controlied

draughtsmanshin he dispiÃ«es

entitled â\200\234The Guitar Playerâ\200\235

1 also liked tre mÃ©ticolously
painted â\200\234Dietricn Comes to
Townâ\200\235 hy E.Â° A â\200\234Gundersen,
which ls somewhe* reminiscent
of the work of the American

painter. Andrew Wyeth

In the sculpture group
Mylchreest has some very dis-
nified and elegant work. al-
though he prefers to call it
construction wood ~

The
vin ; ~ od sculp-
ture. full ci pathes Nell
Kave's Portrait must of Prima
Mallerine Phyllis Spira's 2s
tery coed in the conventional

manner H.E.W

Grafj _werk kry steeds meer
aanda ben Leibbrandt. Pieter

jean. staande

zps ae (oe
r pryswennefs is* Amos ~
Lai wn, met drie Daumier-

a word, is fets besonder.. _-

oepeer Z se
Bese: word
3 Digverrasd

stelling is die werke van Romife
Mylchreest,..qvad een paneel e'
d, albeiuit hout!
gesaag, ver . Reeds bekend,
vir sy skilder. van vroeibare;
voornams en versigtig gekose kleur-
koninasiek, isasy jongste werke

|

n groot verandering. Segsittief

* Die unieke tegniese benadering
van gelamineerde houtplanke
wat so gekerf is dat skaduryke,,
weelderige oppervlaktes verkry,
»

Ander beeldhouers wa, bei
pdruk, is Villa, Westwood ('h Jeng

sbeeldhouer wat besonder senal-

jef -te wipe mean) laeas Sitbote

let sy. Dekende â\200\234tang ae pS!
werk, ep, Merle Fr â\200\230Pone de:

et sÃ© 5ea Urchin 0
streng simetries, ae, , apetend.
Spies Venter sluft digâ\200\235 bee! -
houers van Suid-Afrika*B4an..
vertoon 'n nuwe- maar kfagtige
vorm wat hy Gepantserde Voel-) +

vorm noem. iS â\200\230S
Dirk Meorkofter.|
i ns cheat lS ws

ve

Â¥

QO BURG THURSDAY DECEMBER 17 1964

buving
pictures

J [POP ebass INTERNATIONAL ART as an in-

vestment is a subject that needs no under
lining these days. With shrewd judgement, and a
bit of luck, there are fortunes to be made in pic-
ture-buying. Just how fast-growing these fortunes
are, however, was brought into vivid focus this

week.

In conversation with Mr. Etic
Estorick, the director of the
Grosvenor Gallery in London,
who is now visiting South Africa,

the fact came out that in the,

film 'The Victors', recently
screened in Johannesburg, he
had his name in the list of
credits. Mr. Estorick had his
name in lights as 'Art Adviser'.
The background to his screen
appearance is this: In the film
the screen hero, Eli Wallach,

during the D-Day landings
passes through a battered

French village looking for a.

billet for his platoon. In the
only house left standing he finds
the heroine, Jeanne Moreau, who
plays a widow trying to rescue
a collection of oil paintings built
up by her husband

went ---)
Ã©

He was created as being a
French middle-class professional !
man (a country doctor), not Ã©

wealthy, who built up his collec: _

tion of contemporary French!
and Italian Paintings and draw-
ings from between 1920 and
1924. when he was a student in
Paris, continuing his collection
as a practising doctor from 1925
to 1934. Until the outbreak of
the Second World War, he and
his wife would have collected
together.

These are only a few of the
{ pictures he could have bought,

And which made an appearance
in the film "A large Picasso |
drawing of one of his early}
loves: a couple of Rouault draw. -
ings. a de Chirico Metaphysical
painting; still lifes by Viaminck
and Juan Gris: drawings by
And Matisse and Modigliani; a
Cezanne water-colour; and one
of Wislowski's most famous paint.
ings. a rainbow in a landscape,
{which he painted at the end of
the First: World War

CURIOSITY

the pictures would have been
worth during their lifetime!

"
"
ok Vearking on the basis of what

collectors lifetime. Mr. Estorick
calculated that between R10,000
and R111,000 would have been
paid " not exorbitant when
spread across 15 years

Then, as a matter of curiosity,
\$ Mr. Estorick went on to work
out what the same collector
would have been worth only 25
years later, In 1962, when "The
Victors" was shot in England,
basing his figure on the paint.
Its current valuation

He came up with the stagger.
ing total of about R400,000

And Mr. Estorick should know
Most of the paintings are in his
own collection He added that
he hopes, some time in the
future, to exhibit the works in
South Africa
between we see

fortunes to be:

HB sly pare

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di Oe \

ifiigy Addtacas GOL! 6 1 Z08
Bet A en Pe AS Tats Aan
a Sy i

The Chairman's Office, as the Grosvenor Gallery sees it with an array of works ranging from bronzes by Henry Moore and Emilio Greco to paintings by Kandinsky, Severini and Ben Nicholson. This section alone contains 17 works. Lucky chairman!

_ London show brings art to executives:

r
IWS MR. ERIC ESTORICK, director of the Grosvenor Gallery in

London. arrived in Johannesburg this week he told me of an exhibition he has just opened in his West End gallery. It might be an idea for one of Johannesburg's larger galleries to follow. .

|. The Estorick show is called: form the gallery (which is the A bird's-eye-view of the Art in Art in the Executive Suite and. largest in England, possibly in the Executive Suite shows: in the Working Environment, | Europe) into a suite of six offices â Bright and cheerful lithographs 'and it is designed to show how | from Reception to Board !in the typist's office; sculptures | modern art can be harmoniously! Room. The second will add a j and paintings by talented | fitted into the offices of today. | Staff Canteen. The offices are | younger British artists (among â | The exhibition will be held as completely just as possible in all trans- (rooms. | ton and Prunella Clough) in the ee) Does the NAPS office of an imaginary with-it â young executive. | The chairman's office reflects ; the status and taste of an older devotee of modern art (and how rare that is!) with sculptures by Henry Moore and Alexander Calder, and paintings by Ben Nicholson, Magritte and Severini. The board room is set out as a dignified background to meetings and business luncheons. A fine Kokoschka portrait shows that official portraiture need not be dull, and major oil paintings (by Gruber, Kitschner

and Campigli) reflect a cosmopolitan sophistication.

A STIMULUS

| Nearly 80 works in all are set
â\200\230Out in the rooms of this imaginary enlightened concern
â\200\230where good art is seen. not as
prestige-building or something
from a cloud-cuckoo-land_ of
-vague values, but for what it ls:
â\200\230a constant source of stimulation, meant to be lived and
{worked with.

I hope one of our gallerie:
takes up Mr. Estorickâ\200\231s idea.]
might be an eye-opener for som:
of Johannesburg's upper-echelo
executives to find that an offic
ineed not necessarily look like
| barracks.

ve,

af
pees a . =
â\200\230THURSDAY â\200\234NOVEMBER 26 â\200\2341964Â¢">
ETT S * . Bae ro

[Atfand ArtistsbyPeter Peer

â\200\230op London

dealer due

R. ERIC ESTORICKh, director.of Londonâ\200\231s Grosvenor
Gallery, the largest and best:equipped private art
gallery in England, if not in Europe, and himself a
world-famous art collector, arrives in Johannesburg ou

1

Sunday. | xia Estorick was born in New
He is coming to South Africa| York and settled in England in
ts launch a series of exhibitions | 1947 There ls adlink between

by internationally known artists | this American-born: British art
S hat| dealer and South Africa that

â\200\224and tovmake plans for w

could be the first really re-| gives a curious piquancy to his
ibiti | eigggHtamivt forthcoming visita

His own personat preference in
mY _ | painting and sculpture is for the;
On â\200\230Tuesday, Mr. Estorick | period between 1890 and 1930, the |
opens an exhibition of paintings } period he feels as being decisive |
by F. N. Souza, the distinguished | for contemporary wrt, when ee
Goanese painted, in the Adler | foundations were Yaid on which
Fiel@ing Galleries. This is to be|later men had to b a. And h'!
followed next year by exhibitions | collection has become*famous for
Sf the work-of Michael Ayrton, jjts Italian section, Â«tegarde
Mario. SirÃ©ot and, should South } as one of the most important out-
African interest merit it, other | side Italy. 2

British and Continental art The new Grosvenor Gallery
I met Mr. Estorick, a tall, impressively bearded figure, in London last month, when he told me of his plan to visit South Africa to stock of 20th-century art here, and to prospect the talents of South African artists with a view to holding a group show in his magnificent gallery in the West Hodes as well as those for-
Sr ; He added: to be receptive, I hope the doors
iclose. The visit of Mr. Estorick, with his finger on the pulse of European art, could be as well as

WORLD DEMAND FOR PICTURES

Rowe

rt collector_has

er.

\dvised film. stars

B--ERIC ESTORICK, who has helped film stars and the celebrities of

E Beverly Hills. California. to build up art collections, is in Johannes-

purg. It is his first visit to South Africa and he plans to stay several weeks. He is director of the Grosvenor Gallery, London.

4. _____ fe came here to open the ex-California with hundreds of

hibition of work by F. NX. Souza: painungs and sculptures. Burt

ee the Adier Fielding Galleries! Lancaster, Kirk Douglas, Tony

{this week, to supervise arrange-| Quinn, Shirley MacLaine and
ments for two more exhibitions' Jack Lemon were among his
by British artists, to see the work i clients. i
of South African artists and Kirk Douglas introduced me
he admits, to get away from the! to Tony Quinn soon after I had
English winter. jecen vis film ae for Lite a
[alee cree nel porn ini News Manco cc mappesned as Nan oOe ty
ved Cait be a Heats art: and Gaugin and argued at length ~

dealer, Bare ws oe a Piles Homneacithe Mr. Eric Estorick in the Grosvenor Gali
eru, London, of which he ts director. He opened it
;Europe and the United States.

Rein aaavanumnlervalsiene visited | Teal-life Quinn and Douglas at Â© wear ago to show
work illustrating the major ideas and movements of the 20th century and
: a once begin arguing about art, also that of young, experimental artisis. He
has called it a point in time and development
wee ae In this case the merits of certain por een th a onalide ease Kets?

ramntereioditodscal n the traditional dealer an ew supermarket.

: In Beverley Hills, says Mr., a

'Estorick. there are more art! i

icollectors to the square mile,

|than anywhere in the world ex-
{cept central Manhattan.

| HEADLINES

While the work of famous
{artists changes hands at five-
{figure or six-figure prices which
)nit the headlines. Mr. Estorick
{maintains that there is today a
|wider cross-section of people
| buying pictures than ever before,
{all round the world, including
ithe Soviet Union.

, His gallery in London, which
{he believes to be the largest and
\pest equipped in England if not
/in Europe, recently sold graphic
â\200\230work from R24 and water colours
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| RTS AND ARTISTS ||
o eyOPR IPR PEER ||

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Pilkington art
show postponed

|
ora year |

ror JOHANNESBURG ART LOVERS who haveâ\200\231

been waiting patiently for the exhibition of the
much-heralded Pilkington selection of South African art
before it went to London, an even longer wait is in store.

After Mr. G. Pilkington of due to be held in London this
the Piccadilly Gallery, London, month and work, will be re-;;
had toured South Africa last. selected.

year, we were promised a fare- The show is to be held in aj;
well exhibition before it went j year's time. <A. selection of!
; abroad. a â\200\230 work will be made-by three gal-

â\200\230 then ae was reported that the | jeries in Johannesburg. This is
vexhibitioa- was to be held af the ;|much the better idea since, no
Whippman* Gillery in off | matter how good the inten-
Street. Then we heard that: the |tions, one gallery can never |
exhibition had had to be post-|-organize a best-in-the-country ;
poned. j art. show. This is, fundamen- !

Let the truth be told â\200\224 thej tally, best done at Government
Teal reason the exhibition was level.
not held was because it was not The three galleries involved
good enough for showing any-â\200\231 are the â\200\234Whippman, the Egon
where, let alone London. Guenther and the Adler-Fielding

IT had akong talk this week a oh
with Aubrey Fielding, who was ENT
instrumental in briggig Mr, Pii- The representative selection
kington out. He agreed with for the show is to be made
those whose views in the art from a. list of Pikkingtonâ\200\231s
world carry weight â\200\224 the show 'OWN choosing. The names are:
was not up to standard, * Battiss. Gordon Worster, Van

: ne men Essche. Preller, Georgina Ormis-'
NO REFLECTION * â\200\230ton, Whippman Welz Anna

The failure cast no reflection: Verschoyle, Paul du Toit. Dom-
on Mr. Pilkingtons judgment, !saitis, George Boves. Bill Ainslie,â\200\231
he said. It was simply that; Irma Stern Davies, Richard
most of the artists were â\200\23000 eae !
apathetic to show interest in Maurice,

the invitation to send their best 'Julis Cramian Cth Commer On)
work. or did not Dave work of â\200\230Guenther Group. Edoardo Villa,
sufficiently high stwodard avail-: Cecily Sash, Cecil Skotnes, Giu-
able when he viagited their s > Cattaneo ard
studios

Mr. Pilkington his agreed to Let us hope that this ume the
postpone the show which Was show gets off the ground

: ne s z re aie pe Spee
Art expert hopes =to sta
oh fe aes
Express Reporter ef Ae, XS : ran
TTHE director of a leading i .
London art gallery, Mr. in ere ali e SC eme |

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ie p
\$92 BUNDAY EXPRESS, Dee!

rit

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tt

Eric Estorick, said in Johannes-

burg this week that he hoped) oÂ¢ vitality and thrust about it. |visit te South Africa.â
\200\235 he sald.
to arrange an â\200\234interchange of |1 think this relates to architec-|"J brought the
exhibition with,
artâ\200\235 with South Africa. tural development, particularly in} me ahd it is the fi
rststage in my |

â\200\234I think South Africa. ang| Sculpture, murals and paintings |plan to arrangedâ
\200\231-a Fegular ex-'
Britain would beneftt from a/0,mesern buildings.â\200\235 change of art between the two
.
cultural exchange of this nature,â\200\235 Mr. Â¥storick, who has visited ean Estorisk
â\200\230returns to!
the bearded 51-year-oM art col- {Russia 15 times in the past four|London, his . assista
nt, South!
lector added. years collecting the work of new | African-born 's. Linda Miuler, |

â\200\234I have seen enough work by/|artists,.opened an exhibition in| il! continue pla
nning the sxhi-

â\200\230 . iti Thi ifâ\200\231
South African artists already to|Johannesburg on Tuesday. in Mendon aur ie pl eben
know that there is a great deal â\200\234This was the reason for my/next year. Â«
â\200\231

Se ae es a au ee

THE STAR! JOHANNESBURG THURSDAY â\200\234APRIL 9 1964

Cen Pe

Cre ae

3 Gand DAILY MAIL, Thursday, July 16, \$364. Â°

\ TE always look forward to the

Artists of Fame and Promise
Exhibition with a feeling of .ex-
peciancy and almost suppressed
excitement. We have been disap-
pointed on occasion but this year,!
J think. everybody will agree that!
the jury has excelled itself in its |
choicéâ\200\224or is it that the artists
lealising the stiff standard set,
nave taken greater pains to work
to that standard.

Pranas Domsaitis, that grand!
young old man of South African,
art. has been awarded first prize,
8 well-deserved decision although
I preferred his fresh vigorous
end freely .painted landscapes.
Carl Buchnerâ\200\231s exquisitely â\200\230small
beautifully painted â\200\234Figures in a
Doorway" must have been very
much in the running. The faces,
full of expression and the beau-
tifully poised figures intrigued,
me immensely. '

His â\200\234Early Winterâ\200\235 is excellent, |
o? peautiful colour and vitality.
I like Bill Ainslieâ\200\231s â\200\234Herd Boy.â\200\235!
I is Well composea and the head |
; a â\200\230 p has great appeal. Ehizabeth Sebok |
My OER 4 ' oa. a : Kt Ã© ti is showing a delizhtfully bri

i het â\200\234Sull Life,â\200\235 fuil of colour an
movement. H. van Wat is ex-,
hibiting a painteriv abstract and
â\200\230here are several very good water
colours particularly by Nigel
Chapman and Ulrich Schwanecke.:

Of the sculpture, I particularly
liked Zoltan Barberekiâ\200\231s â\200\234Mar-'
quetâ\200\235â\200\231 quite the bes: thing he has!
done for some time, and Merle}!

Excellent

|

ne oth De SOK et

â\200\230The Dying Wa rlhogâ\200\231

a
3
o
SOME of the sculpture soles put pees: The he So ae the complete ct Freund's â\200\234Lo
vers. Aare
ipa ; a is subject of to ayâ\200\231s picture animal sti erect on its ae
A exhibited in the aa iM arthog.â\200\235â\200\231 hindlegs. The ears are | Same S.:
ists of Fame and Promise a splen- most sensitively treated, Gime * compe terra coral
exhibition at a city gallery iron wood by drawn back and tense. He | ~~ mnt
is outstanding. There !s_ this African artist who has even suggests the â\200\230glazin
g er SSN ACA MEE
Borberekiâ\200\231s bronze â\200\230â\200\230Mar- clearly progressed well be- of the wa
rthogâ\200\231s eyes. Et
quet,â\200\235â\200\235 reminiscent of yond. the â\200\230â\200\230tourist sculp- Surel
y it is a most pathetic â\200\234a
Rodinâ\200\231s â\200\234The Burgesses of ture tradeâ\200\231 stage. The argument again
st wilful
| Calais,â\200\231 and, | think, one artist has recorded move- destruction of wild life
. a
of the best works he has ment beautifully without It is a pity that this
done, ond a lovely little a _ trace of the purely head cannot stay in South 't
ivory, â\200\230Lovers,â\200\231 by Merle academic. : Africa, but already itshas | V_
Freund Although he gives us been purchased for New
Ginny Pamboukianâ\200\231s two only one torepow bent in Zealand. ih
terra. cotta pieces are the creature's last agony FLEW,

SUNDAY TIMES, JOHANNESBURG, JULY 19, 1964

Joâ\200\231burg Mayor criticises
modern art

SUNDAY TIMES REPORTER i

"THE Mayor of Johannesburg, Mr. Pieter Roos, this week made a thinly-veiled attack
on many forms of .modern art when he opened the sixth annual â\200\230Artists of Fame
and Promiseâ\200\235 exhibition in Johannesburg. Paraphrasing Picasso, Mr. Roos said he
â\200\234did not know whal some people have found (here), but I know I did not find wha
t

I was cominz for. Ito go to this sort of thing al) his} expressions in abstractions,â
\200\235 he

Several] hundred people attended | iste, luckily I have oniy to go for] told me.
the openinz of tne exhibinonithe 12 months of my term of| Commenting on the work of the
which seems likely [0 lead lojoffice.â\200\235 he said â\200\234Some of the work! 1964
Sat neem TAS Depa

considerable controversy ln Jonan-\7 jike very much indeed, and per-|saitis, aged 83, M
r. Siff said: â\200\234You
nesburg artistic circles ,!Naps some of the rest would croW;can see that he is interest
ed in!

People Bae OPS ae ese Salon anew Se er eal eed omen aaa

divided in their views on the work, SOF < yin ve s
be:nz shown Some were openly: SE iene child image is not

entnusiastic; others condemned; M :

mucn of it as â\200\234<mmatureâ\200\235 and: Domsaitis will receive a return!

â\200\234omizative.â\200\235 trip to Europe as part of hts;

prize for the of painting of two'

Luck : figures. |

pee One of the most outspoken] None of the three artists who!
In making his comments on/|critics of the exhibition was Mr. R.|formed the selection pa
nelâ\200\224Wante;!
modern art, Mr. Roos said that he}P Siff, an industrialist who has|Battiss, Ne) Erasmus
and Mathew!
realised he might be â\200\234putting bisistudied art extensively. Whippmanâ\200\224was
available to com-'
foot into it.â\200\235 â\200\234There ts too much similartty|ment on the criticism or p
raise oj
â\200\234I suppose the modern artist has} â\200\224 the same design and the same!the ch
oice,

â\200\234THURSDAY!

The four involved are EB

al Ngatane, 27 Â¥

THE STA JOHANNESBURG

ia

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VAN EXHIBITION by four Africana

the best-known, apart from rind
d to take place mm 4.

their field, is schedule

'FOUR AFRICANS |
SXAIBIT |

JANUARY 28Â° 1965

rtists. probably

burg gallery ina fortnight s time. |
ec ey care

\ â\200\234

? .
raimâ\200\231â\200\230 in Basutoland, now â\200\234lives :
An- Johannesburg and has been ex:

and ee ees since 1959. He will
} from the Transvaal. represented mainly by oils.
ears old, was born Twenty-six-year-0
. is Durban-born. He

lively representations of town

life several times jin Johannes-
burg, and will be showing @ selec:

tion of drawings.
Motjuoadi was bo!

Pietersburg. His detail
drawings of township life,

Id Maghubel
has shown his

rn in 1935 1n
led pencilâ\200\231
often

amusing but with undertones of

| impressi â\200\234ill be

\a great impression. He wi â\200\230

ne SHOW NE, a group of big pencil
; drawings.

~ Sithole, 34, was born in Springs

be where he still lives. He ls 4 sculp-

tor, and will be showing 10 pieces

afin wood and liquid steel. i"

It is a tribute to the work of
:Cecil Skotnes and the Polly
Streetâ\200\231 Centre that all the artists
except Motjuoadi (who. isâ\200\231 self-
taught) received their firstwart
training there.)

The African exhibition will be
opened by Lionel Abrams in the
Adler Fielding Galleries at 5.30
p.m. on February g. It will con-

for two weeks. -

sadness, even tragedy. have made tinue

Faeries

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Be
Paw

ais :

HE EXhibition of South Afft: .
; - cath a :

i | â\200\234â\200\234* Contemporary Art
Â» which isa highlight of this

i yearâ\200\231s Art. Festival organised
 4 by the University, of the Wit-
 â\200\234 watersrand, is one of the best I
 - have seen in Johannesburg for
 reute Ene aR ee a great
 ity at it â\200\230ill b
 only a week. Se iin
 - The foyer of the Moffat Hall
 â\200\230i? thagdrthitectural pehiding of
 Rv versity makes a Splendid
 and #lignified setting â\200\234for the
 exhib{ts, which were most care-
 fully-Selected and arranged by
 pee Fielding.
 ' As was to be expected, the
 are practically all tie aiodern
 -idiom. 5 7
 Seldom: {n'a mixed show is
 such prominence given to sculp-
 and ltâ\200\234g,in, this section
 Of Lt : i

ea eae
 â\200\234figureâ\200\235 in mitberry wood is
 outstanding for its | superb
 draughtsmanship . and design,
 the delicate. pbising ofthe
 figure and, the satisfying feeling
 for movement, Â@... te S454
 Ernest Uilmanâ\200\231s small bronzes,
 â\200\234Song's Endâ\200\235 and â\200\234Bataleur,â\200\235
 are excellent... The hand resting
 on the lyre-in the former is
 particularly worthy of note.
 Kumaloâ\200\231s â\200\234The Black beopargâ\204ç
 and Gerard de Leeuwâ\200\231s â\200\234Miner*
 are both very interesting, â\200\230and
 Villaâ\200\231s steel sculpture appears
 to have reached a peak in de-
 velopment.â\200\224 â\200\224*4" >
 pMatiD eww bpp ae is exhi-
 biting one. of â\200\234his: magnificent
 and highly-competent paintin,
 â\200\234Study in Glazes,â\200\235 and,
 Meerkbtterâ\200\231s.very pleasingy
 Avenueâ\200\235 is most satisf peat yi
 Walter Battissâ\200\231s â\200\230â\200\234â\200\234Palimpsestâ\200\235
 is a splendid example of the}
 artist at his bravest.

It is not possible to refer to

every individual exhibit, b
high

nj
oharines-

Cuene

Caan Se aE coma
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ey DAILY MAIL. Weduesday. February 8, 1967.
wa
ee etree

LIANâ\200\235 * BROWSE (now
Sidney Lines), noted Lon-

9A art critic, will leave Johan-
Neenire today â\200\230after a short

nisty. her own gallery in: part,
nership with two art ea ir
London.

\ivisit to Soujh Africa with ber Geoffrey Armst +
hubband. During Â«her stay she . tion, â\200\234A very Tee Saal
has formed an abbreviated im- tist with a lot to say Ang-great
ree of contemporary South 2

otential-
Agican el b tial-ag a sculptor." 1

But thisâ\200\231*his secon
Although I have boom ih ani Ne

2, is early still to pret
gale Lee ive tices re future, â\200\234One can really omy
â\200\2304 feel that the pattern here-h ty non ame le tas On
become far more professional ether or nov any â\200\230arubt is
in the past five years,â\200\235 Her BUIDE i ake any consistent
chief criticism is thal gdieries: ~ UPact.â\200\235 she said
seem to concentrate solely on Her feelings are that aitier

â\200\230South African art. to the ex Â¢nt facets of art today are
clusion of representative Euro. â\200\230ending to inÃ@rge. â\200\234Perhaps Iâ\200\231
pean art. too much of a purist, but to my
' . Miss. 3rowse arranged the mind, different artâ\200\231 roediums

oper Zoan exhibitions for the

are being thrown togettfet into
ationg!, Gallery â\200\230during the

a mixing bowl."* Sculpture fs

f lat Jorld: War. She is the becoming unfunctional machi-

â\200\230tauthor -of â\200\231\$ art tefereace + painting. poster art. tex:

â\200\230books and spehds a great coal liles, are ail moving closer to-

+>8f time.@n Research on - wall gether. :

known vartists. as well as â\200\234T feel we are in a tansi-
tional Ae pam :

What ties Bren â\200\234If is im-
possible to sav I feel thonzh,
that the result wil]-be salutary
At least contemporary trends
are making more traditional
art seem rather dull in com-

parison.â\200\235
Gifted

ee African art:
â\200\234fst ently making his name
known. she said: â\200\234As an un-
tutored artist he certainly is a
most extrsordingry draughts-
man. He is very gifled.â\200\235

A former balltdancer, who
studied, ballet in*ondon before
deciding to condentrate on art.
Miss Browse watched Â¢ PACT
ballet class here and was most
itapressed. â\200\234I was delighted to

_ See the strides they have made
and to hear of the sapport they
are getting in every way. This
is most enviable.

From Johannesburg she and
her hnÃ©band will go to Salis-
bury before returning to Lon-
don

' Lillian Browse
â\200\230 chief criticism is that art i
galleries in this country 4
bee fo concentrate solely |

cohen

Be iloe an atts 49%
rexehuslon, 0d 6a
eae European ant.

wea ttc ad 2

In Johannesburg. she: Otte

Macias

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bea WALL ALALL,

uesday, June Â© 11, 1963

CEIORP

A
art

deal Or
world?

COUT AFRICANS make an impact abroad in 80 many of the creative arts

abroad is only meaxrely appreciated,

Australien art.

that it comes as something of a shock to realise that South African painting
by contrast, ts enthusiastice

ally recognised in London jor its highly jeWividual approach,

This is something that
may oe redressed When a
representative group of
South African paintings 15
snown in Londen later tt

vearâ\200\224as a sequel to th
VATUS tS ot Fame and
Promiseâ\200\235 exhibition staged

by a Johannesburg gallery.

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2 .

t Works entered in this exhibition will stand a chance of going to London for show-

ee! at a big gallery there.

\$s (This is in addition to the

g trip abroad which is the

3) prize offered to the artist ad-

2 judked the best on exhibdi-

2 tion.

\$A British

: Godfrey

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authority, Mfr.
Pilianoton, ws to
come to Johannesburg to
select works for an all-
South African show in London.
The promoters hope
that the special qualities of
parnrtorg â\200\224 wt South Ayrca
will impress the British
public by their individual
South Africanism,

Some South African
painters have done well in
London and Paris, but are
not particularly derisive as
South Africans.

4 eon
came a figure on the

famous Left Bank verres are,
the world knows little, yet,
of the great upsurge of art
{ among Africans.

Recent excitement in
| Johannesburg over exhibi-

a i
ct the Britt
result of this exhibition,

i Those pictures of low-
ship life could make an even
deeper impression than did
the scenes and songs of

â\200\234King hong.â\200\235

may in

PEP PLD OPEERL LT PELL POLLED DOLE OL ORAL OL OL OLEL +

A oi 1
DEE
Medal
eoarasonscensuna
ry \Hic recent exhibition ot
Ae MEN Tb ZS a C
smash hit in Johannesburgâ\200\224
may go to other South
Airican centres,
br. A. S. Brink, who was
organiser in emef of tne
exhibition, telis me requests
have been pounng in Arom
all points of the compass.
Negotiations ure under way.
In the meantime. Dr.
Brink, who tts assistant
Bernard
for Palagton-
Research at the

director af the
Price institute
tolaqical

University of the Witwaters-
rand, bus been honoured vu
a samous learned somet
avroad for his wore on
brwlogu.

lie has been awarded the
Jannracus Medal, a baad-
some silver medallion which
l reproduce here, by the
Royal swedish Academy of
iserence.

Linnaeus was, of course
the Iscth-century Swedisn
who founded the
priscipie oF Classification by

savan.

which botanists Cesignale
all flora to this very cayâ\200\224
the Lennarean system, His
portrait adorns tie medal-
lion.

Partners
\ ee ON Rio Onaga
l African ;
wright ose â\200\234Signppps
Munierâ\200\231; nas been a> bignly
satisfactory money-spinne
in the West End. is hack ta

Johannesburg for & space.

J bumped into him at the
wedding reception on Satur-
day of the beautiful Anthea
Crosse and Adrian Steed.

He's here to bone up on
some specialised bit of local
colour for a new job of
writing he's busy with in
London,

Gordon Mulholland, among
the many theatricals at
the reception, reminded me
that Monte was also re-
ported recently to be busy
on a musical with song-
writer Nico Carstens

Doesn't that make them
an sort of Woyley-Carsiens
Opera Company? quipped
Gordon,

Bus fare
anyway

Now RENT you glad you, live

** an South African?

act now cos

a minute to oust

bus in Paris. But
Under recently introduced

regulations, the bus driver has

the right to impose fines on

up to 1.50
public

lorries or private cars that
block park or otherwise
cause traffic so that bus

tuneetables are disrupted,

sores.

SP CLe EF:

Cawe Ue

{THES STAR. â\200\234gf OHANDESRURG

ia none de,

â\200\234JUNE: bh â\200\2341964

7

THURSDAY

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genre CHRONICLE JUNE 14 196 diay

HAS: eg a mixed rÃ©ception by spokesmen
liarinesbumsâ\200\231s businessmak to a proposal that
ie siould * vlakevan orgattized interest in the
â\200\230 â\200\230promotion ofart in South Africa. Â©

2 "England, â\200\234the British Insti- The general manager of the
t
t Advisory Council, ey ;merce, Mr. H. J. van der: Merwe,
1 h

Gf Directors has set up an! Johannesburg Cheney of Com-
Arts

will oe businessmen to'whoose does not beuete that the cham: i

ort â\200\234of; art Xo grace thir of-|ber should support any. such
ye business. | scheme.
,and+,exe- |

â\200\234The job. of the Chamber of |
t d withthe; Commerce {s. promote com-
eee het, IMOL-| merce and not arts,â\200\235 he-saias |].
{Art in busingss is. purelyâ\200\231 #4)?
aU ersonalitconeern' and I don't
think that the chamber would
â\200\230 ee be interested in thing like
rf Pence â\200\230P@aiginessmen | toâ\200\231 hej arts advisory courtcil.â\200\235
ie plays good! Walttings and sculp-#. The South African ,Federated
tures in.thpir offices and, board chamber of Industfles, while }l-g
notâ\200\231 yet seeing the need for such)! >
â\200\230pave. odftfections of} a body, is less categorical.
fart at Mrtiees. ay
eirâ\200\231 jces ey | 6c
finite policy often.) Â© ExÃ©ellent ideaâ\200\235

th Afri aa artists | The FCI) regards the action
tor specif the English businessmen as
Ob SPEC1: an interesting â\200\234development,â\200\235
â\200\230said, a spokesman. â\200\234Should the |?
/need for a similar body arise }-@

â\200\230fevey
art work,
follow - aâ\200\231 NGe

* couraging â\200\230
and Sometimes com:

y. and, promising art

a Â¥ic Projests...;

{Bo ; oth â\200\234atin

nt: : Paintings | bou mh

â\200\231 The Pormelsehienngen Organization,
operating through a Supall com-
buys paintingsâ\200\231 for itsâ\200\231
executive offices throughout the
â\200\230country, and also houses a col-
â\200\230ection of works by prominent

â\200\230in South Africa, phe F.C.1. would
â\200\230look into the matter.

â\200\234This does not mean that in-

â\200\230dustry ignores the promotion of}!

the arts â\200\224 in fact. commissioned
works will be found
industries throughout

in many},

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Southy,,

Soutir: en artists such asâ\200\231 Africa.â\200\235 :
WwW tiss, Signe. Kumalo, | Maj. Aubrey Fielding, a pro-
yiNVilla an oltan: Bor-}minentâ\200\231:." Johannesburg gallery}
\ ts Johannesburg head â\200\230owner, ythinks that the British
a} â\200\230 â\200\230plan is,-an â\200\234excellent idea.â\200\235 - } +
Rs The: PAngio American Corpo-' â\200\234With so many new fuxury |â\200\231
:-fation also buys paintings for i buildings going up in Johannes-
(Ats executive offices, and recently burg and other centres, it would.
' :odmmmissioned works by Gordon be a pity if they were to remain
SVorster, Cecil Skotnes and Giu-: bare of good art works.â\200\235 he said.
â\200\234peppe Cattaneo for the New York â\200\234Tt is one thing to buy paint-
-Mifice of the corporation. â\200\230ings and sculptures. but quite)
ae As yet, however, -businessmenâ\200\231s: another matter to know what to!
t.. prepared: buy. Here. I feel. an arts ad-|

e@ visory

tish Institute of Directors.â\200\235

council would

fulfil an
important function.â\200\235 â\200\230

tec

Anyone

who
judging a
selection of South African

thinks that .1-
representative

art is all
acsthetics

up-in-the-air
should take a
lesson from Nel Erasmus,
here seen getting down to
it. Miss Erasmus, one of the
first-rank abstract artists in
South Africa was one of the
three judges in the Fame
and Promise competition.
The two other judges were
Walter Battiss and Matthew
Whippman. also interna-
Unally-known artists.

|
ec MARVELLOUS elec.
tion.â\200\235 cabled Godfrey:
Pilkington, director of the
Diceadilly Gallery inâ\200\231 Cork
Street. London. when he
opened the crates of Africanâ\200\231
| Paintings and sculpture which

(OK bam fq 7 him fee
:an_ exhibition - Shenae on
jJune 15. G

The collection of work by
Africans was assembled by Major
Aubrey Fielding, a director of
the Adlerâ\200\231 Fielding Galleries in
â\200\230Johannesburg, after he had held,

la successful exhibition by fourâ\200\231
: African artists. ,

At first he meant to send the!
| work of those four, Then other:
| Africans began to arrive at his:
ygallery with paintings and draw-
jings and clay models, and many
ite them showed a good deal of
â\200\230talent. In the end 38 Pieces by
'10 artists went off to London.

: The first were the Springs
. sculptor ho will
be represent 7 works at,

to

: eee represented
| by six pa 2S gouache an

| oil. There are paintings .b
pencil draw.

ings and a bronze bull by @Bensp
Ham Macaig an a_ bronze:
icalle Iredâ\200\235 by Solomon;

!
| â\200\230lost

of the paintings have:
| township themes and titles such
fas â\200\234Snow in the Locati 1

: Gumboot Dancers "
à\200\230or à\200\234 Leaving Township for Work à\200\235
The prices range up-

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Slow -

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| Moa findings:
a mixture

THE EXHIBITION: Year's Pdi ater.
By à\200\234MARY

Fikss ON THE DM ool

appeared one that was
as visualà\200\224if Adam Leslie,.c
ingà\200\235 instead of a ~ classic.à\200\235

. His touch was as skiÃ¥ed à\200\230as.
tever, his barbs as sure of their

imark and his bold splashes of

local colour made his à\200\234openingà\200\235
an important contribution to the.
exhibition (who else could have
solemnly described the plight of :
à\200\234a woman he knew who was
à\200\230born abstract?à\200\231 ") ' >

The exhibition itself. presents,
a pleasantly unbiased view of thÃ©
many styles that thrive happily
together in South African art

WIDELY DIVERSE

Figurative, abstract, lmmpres-
sionist and expressionist à\200\224 all
are there if they are good
enough à\200\224 even our à\200\234 national ~
art, based on the scenes around
us, Is widely diverse in
character:

The same spirit of excitement
and discovery probably inspired

W. H. Coetzerâ\200\231s huge canvas of a
/ coastline and bay stretching into
hinfinity as prompted Gordon
Vorster to paint his original
â\200\234Water Carriersâ\200\235 in which his
*â\200\234hal{-mense ~ (desert trees)
+seem to be repeated in the
tshapes of his figures as â\200\234 half-
!bome Â©

Matthew Whippman uses
{almost old-masterly colour in his
jrestful â\200\234Harbour,â\200\235 with boat
erences and -masts placed
{rhythmic formation, how
{where he wants them,
puodera plans his theme,

pulent

and

still
(01

water colour greatly impressed * Dyin ga doalinn
me

san be described as a

in;
as: al

life
ite brilhant large . distinchion and Lucas Sitholeâ\200\231s}

a

Se es Gs
ee x
SHOW: a
& enh
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Adler-Fielding).
VACKER

this veaarâ\200\231s art ~ findings |
mobile and verbal as well ;

find.

have appeared in one-man or

â\200\234group shows during the veaar, but

there is a fine jandscape with a

i brown. â\200\234bonyâ\200\235 nll, by Maurice
yan Essche thai I do _ not
remember an? two gouache
studies Of Native figures by
Irma Stern that stick in the
memory, as Weil as her large

* Dahlias.â\200\235

Jean Welz. beautiful nude
study upholds the tradition of
perfection in drawing as well as
paint.

i

Smaller work: I noticed and, ,
admire? were by Roberti +
Bradley. Nins Campbell-Quine
and Pearl Cohen (childrer_
playing).

There is an impress
abstract design - George Boy
but some of other dist
europeanâ\200\231 Trans: 42] painters ha
sent -either 5

paintings one has seen before.
SCULPTURE

Sculptors hacked the
exhibition we thought nece
sarily by smaller works

Zoltan Bouberekis designs fâ«
fountains an high shape
carving of @ Native (woman,
farmer is an asset to the show:
So are Ernest Ulimann |
â\200\234Giraffes " and â\200\234 Three Figures \
and Eduardo Villa's oS
â\200\234 Mediaeval.â\200\235

Gerard de Leeuwâ\200\231s beautiful:
little lamb and his
â\200\234are other works

nee

modelled
'â\200\234Mine Boy

though ratherâ\200\231
| disturbing. is a powerful work.â\200\231

Many of the paintings â\200\230may' a an unusually strong section. -

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Sex | \7 |

AFRICAN.

ARIES)

SHOW

@pe of the big features of the
first half of the Adler Fielding.
Galleriesâ\200\231 new season next year
is to be a three-part festival of
African art.

Two painters and a sculptor
will be featured. all of whom
have achieved well-known-name
Status. nae)

who opens the!
series. will be holding his first)
exhibition of oils. Up to now he
has concentrated on gouache as
a medium. His one-man shows!
opens on February 1.

SCULPTOR

He will be followed by Sithole.:

although he is today one of;

the best-known names among the!

handfui of African sculptors, has}
;not yet held a one-man show.

who follow

as. also not yet held

fovea. His shaw ae ine

place untae:
pe consist Uef jdraw;

All three mrtitts recently
â\200\230ticipated in Â¢he. big eaibliconl of
African art,-held in the Feary
hooey in Londonâ\200\231s West End

Boers ote NEE pean

He

wards from 23 guineas.

The

Y

has recently been Pa
ing the 4,000 sq. ft.
space into an attra

F inding or

_ sculpture under the skies

SHE ADLER FIELDING GALLE RIE

moth 65-artist Year's

Awe & Shay WaenWESeG

show

Ss.

bindings.

ih to.-mak- oustanding
â\200\230ofâ\200\231 roof-top works are
ive. â\200\230sculp- Johannesburg),

quality,
seldom
ran

-season-ending ane
is to be marked Tye â\200\230ad very welcome
expansion in scplpture-showing (eles inthe centre of the cay

Some hard work by-the gallery. (the Capeâ\200\235 Coloured sculptor of!
whose ! (with
seen

will tai

the mam-

He seems confident,
the help of the

however,
S.ARS:

In express goods service) to hate =

Mjtford-, representative show mounted Ir
ture garden. The newâ\200\231 spare will Barberton, Zelda Nolte, deame tiine. aac
be ready for tht Year's ind. GBR a Stambank, Rhonaâ\200\231

ings, which opensâ\200\230on December Stern,:!. Barbara .Greig, â\200\230Coert:

14. and should be a pleasing Steyntterg, Richard Wake. Her-
Setting for sculpture, seven man 3Wald. Edoardo Villa and
floors up, among creenery June te Water.

against a city-skyline backdrop. PU ebecem bene annie

Among â\200\230the sculptors who have

offing and a good number of the
been invited to show are: Zoltan

artists living in Cape Town, I

= ay Borbereki, Elsa Dziomba, Â\$ asked Maj. Aubrey #ielding of

An unu, the Disner, Geor ge Jaholkowski, AaB Â¢ gatlery whether the invita:

seuiptor js erate de tion was not cutting matters a
DD

ppy Lipshitz, ah

oY Cup

RELIABLE

Press Cutting Service

Cutting from.

Issue dated

me's

exhibits
for London

First it was four African art-
*:jats swhose work was to g0 to
(tpnaton fe exhibition
in June. Then & young unknown
-brought along 4 clay model of
ya charging bull.
; â\200\234That must &0. to,â\200\235 said
Major Aubrey Fielding, a direc-
{tor of the Adler Fielding Galle-
jries, who igs assembling the ex-
+hibition to send to thesWicca-
4gilly Gallery, London.
=.) hen! some more painters
~sturned up. Now at least seven
- Africans will be represented at
the show.

sculptor from
s 5 aqgh a, Eph;

re the original four.

+ Since then some paintings by
John Koenakeefe Mohl have
been added to the collection.

Mr. M. Rabonye nas brought
in some oils in gay colour.

a youn?
city worker, ifted into the gal-
lJery with his clay model of a
charging bull.

â\200\230 as brought in a
So araicin carving of a

| Today, P1965. |

June 1

a a % eBay
ONâ\200\224An exhibition byâ\200\231
South African artists, believed |
i to be ee of its kind to be

: > n on, 0
Sitholeâ\200\231s sculptor 0) a leguaan. Pine th Sts ne
ole The theme of the exhibiti

which features painters ana
sculptors, is life in the urban|
t@wnships .of South Africa. A
err for, the gallery said
{hat ittavas the first exhibition

df ak type with exclusi
Afet 3 x sively
Britah ey tists. ,to..be poeta in

â\200\234We expect the paintin
) gs to
make ae uppac hereâ\200\231. because
y are 0 exceptionall, i
quality?â\200\231 he said. as Venien
The work 0
a 30-year-old Johann
burgere has already erected
advance publicity in:\$he P.
and he sand

' are expected to receive considerable attention from art critics when the exhibition opens on June 15. Prices vary from 6,300 for an original to \$60 for a reproduction. The works of eleven African artists, seven men and four women, will be on view. This exhibition is

4, (RELIABLE = *.. ~}
Press Cutting Service

@ sntes fon tiled Wise MAIL

LOBTON 28340â\200\224F 11

s

~ Fresh art hy

te ye the Adler Fielding Galleries
A

invigorating exhibition.
These artists all live in and
around theâ\200\231 Witwatersrand and
one cannot but feel that asso-
ciation with Westend Art move-
ments and ideas has acted as
a trigger to release something Â@
which has been ilatent. i P
If there is â\200\231certain Western
sophistication in these pictures
1 it is mot in any way offensive.
What is so pleasamt about these
works is a lack of inhibition,
5 anda rejection of-technique as
@ an end in itself. â\200\230
There have been manifesta-
tions of this â\200\234Imtentâ\200\235 something
â\200\230in earlier African â\200\234artists. but
this is a definite upsurge of
artistic â\200\230expression.
tirawings have a
â\200\234seulptural round
" of Henry .ho geybut one senses
that Maqubeh* â\200\230developed this
for himself and not as a deriva-
tive from the great English
sculptor.

â\200\230feeling for

ocument-
aries are masterpieces of obser-

vation and sound composition.
aintings are out-
standne for his grasp of tech-

niqv â\200\230and their. charm

Sithole, whoseâ\200\235 reputation as
a sculptor is almost worldwide,
has some remarkable pieces on
exhibition, He is showing a most

sensitive and expressive â\200\234Head
of a womanâ\200\235 carved from a
beautiful niece of wood. ant
the â\200\234Famiâ\200\231x" group in liquid
steel is a masterpiece

ILEW. |

Issue dated.

LOBTON 28340â\200\224F 1

frican

onevef the) Th
twork gs'On) Show â\200\230at thÃ©Adler

: r and
â\200\230Fielding Gallery, has sold+three | have also sold well,

â\200\230of his-sculptures for nearly
The | exhibition opened
February 9. Te iy

tChild,

frican artists is holding a remarkably fresh and

Cutting from.....0 DAPoosssce

VSM 1/265

TN
my

"AFRICAN
ARTISTS |
SHOW |

} RISB eh al
AO ne of the big features tt theâ\200\231
firsthalf of the Adler Fietding
Galleries! new season next. yea
is to be.a three-part festival â\200\230of;
_African art. - Sess
' Two paintets and a sculptor
will be featured, all of whom
have achheved. well-known-name
status. They :

young

ani

who opens. the
: Series, will be holding his first
exhibition of oils. Up to now he
has concentrated gn gauache as;
a medium. His one-man shows |
opens on February 1. -

SCULPTOR

He will be followed by Sithole,
iwho, although he is today one of
; the best-known names among the
: handful of African sculptors, has

jot one-man show.*
4 â\200\230iy who follow
hgs ai not yet held j

one-man. â\200\234His show, which. is
take place during early Marc!
willâ\200\231 consist of drawings. et
All three artists recently .par
ticipated in the big exhibition, 0

a:group of young

Gallery in London's West End.

RELIABLE
Press Cutting Service

ene,

CyveuP

sculptors sell well ~

on; : â\200\224â\200\224 zi
i known in London and New York, guineas and â\200\234Family.â\200\235

waits a purchaser. :

The sculptures he has sold are
_ â\200\234Guitar Player,â\200\231 150 cuineas
whose work is another â\200\234Mother and Chic.â\200\231 3

! ; Dtiae
-+.2.|PUt the highest priced work on unusuzi taesium of liquid stee!
Â« â\202-xhibition. His â\200\234Mother and on a wire-mesi panel, 85 guineas

2 wood carving with -as sold

ree. other , exhibitors, |.ticket reading ,430 guineas, still: three oil paintings for
68 guineas
â\200\230each .as well as other wi

lower prices.
has sold at least one oil painting
for 45 guineas.

A joint exhibition of the work
of these four artists will be held
at the Piccadilly Gallery, London,
in June.

2 \200\224wyuy ad Well. a1

4 Sunde; Ch
Around the gallerie: @ 5c" hem

(:

VOUS \A6Y .

SCULPTURE FROM

\200\230Heather Marjienssen

RHODESIA

Sours AFRICAN painting
and sculpture have often
been criticized abroad for not
showing enough of an ~ Atri-
canâ\200\235 influence. and it may
be conceded that proximity
to the indigenous peoples of
Africa should be expected to
reflect itself in some way on
the imagination and there-
fore the art of this country.

But one has to remind the
critics that there is no tradition
of painting â\200\224 among African
peoples, and very l.ttle of
sculpture outside certain areas.

No African can learn any-
thing of painting, except. di-
rectly or indirectly, from other
peoples.

This makes more than a little
suspect Mr. Frank Mckwans
claim last week that the artists
of Ins Salisbury â\200\230â\200\230 Workshop
School,â\200\235 whose work he was
introduceing at the Lidchi Gai-
lery in Johannesburz, were en-
tirely untaught and uninflu-
enced, though I have no doubt
the claim was made in good
faith.

Puzzled
â\200\224â\200\224â\200\224â\200\224_â\200\224""â\200\224" ne
seemed purtted that on
the â\200\234whole the sculpture was
received with more en-
iasmyectte the painting,
Faerie reason for this is
perhaps not far to seek.
There is a tradition of carv.
ing among Â« â\200\234Hert people

which, earlier in this century, so influenced the art of western Europe that the work seems at once familiar to us. while on the other hand the African artist is probably receptive to this kind of contemporary work because its forms are congenial to him.

The figures from Rhodesia show an almost hieratic quality, though some of the works are only heads. Even when quite small there is a presence and monumentality about them, a deep sense of reality. Sculpture is finally solemn and grave, and the African, like no other person, has a sense of solemnity and gravity. He has been, and will be, a sculptor.

The paintings are disturbing because, in spite of Mr. McEwan's reassurances, they recall Expressionist paintings of the first decade of the twentieth century and not the best of these.

From Katanga, Gallery 10 will show next week about 30 works by past pupils of the pioneer Romain Desfossez School. Here are works that remind us that such paintings as the African has ever traditionally used are almost entirely decorative.

There is a long tradition of decorated pottery, beadwork, even buildings, but this has

always been the prerogative of women.

We may suspect that these

Paintings are more in the tradi-

tion fostered by the school, than that of Africa itself. What have we got locally to measure against this? Of course all our guns are not mounted,

but the Adler-Fieldin gallery is showing works by those whose urban

at once apparent. His avoidance of either is training included inevitably a length, which he period at Cecil Skotnes's Polly must somehow keep, for there

groun

Street Centre.

Johannesburg gallery-goers
seem to expect a _ certain
â\200\234primitivismâ\200\235 in the work of
African artists, that quality

made famous by the douanier â\200\224

Rousseau in the nineteenth-

century Paris, which shows an

exceptional vision controlling

a technique that has not been

learned in the academies.

Latter-day connoisseurs have
not always realized that mere
inability to draw and paint does
not in itself make an artist â\200\224
even a â\200\234primitiveâ\200\235 one, but
really no embarrassment on
this score co spec:
tator of water-

colours. s

A direct Tapportage, sup-
ported by a competent use of
line and paint â\200\224 an uneven
competence, wavering between
naivete and virtuosity â\200\224 is dis-
. played in these paintings, some
hf some better than
average.

â\200\230The only quality that stamps
the painter as undeniably Afri-
can (for we must discount the

Ghject matter of township

4, the obvious milieu of the
(pens. which has little to

Geen to be even.

do with style or quality) is a
certain intimacy and awareness
of the subject itself.

A Whitp artistzhhandling simi-

lak themes usudlly falls into
sentimentality or caricature or
oth. :

is little else that most White
artists around him could not
surpass.

Yerra-cotta

Another emergent from the
Skotnes nursery will be shown
next week by Egon Guenther.
A group of black-and-white
drawings. and terra-cotta re-
liefs o Will afford
yet another opportunity for us
to see the work of a Johannes-
burg African.

We know that training in art
is difficult for Africans at pre-
sent, chiefly for economic rea-
sons, That so many talented in-
dividuals are emerging is due
more to their ability and
stamina than our perspicacity

Let us in these times try to
discipline our attitudes to ther
The contemporary art of the
African may â\200\224 perhaps must
â\200\224 differ from that of his White
colleague.

We should, J think, admit
and welcome this difference
without developing a patrom-
zing attitude. Art, after all,
is long, and will in the end be