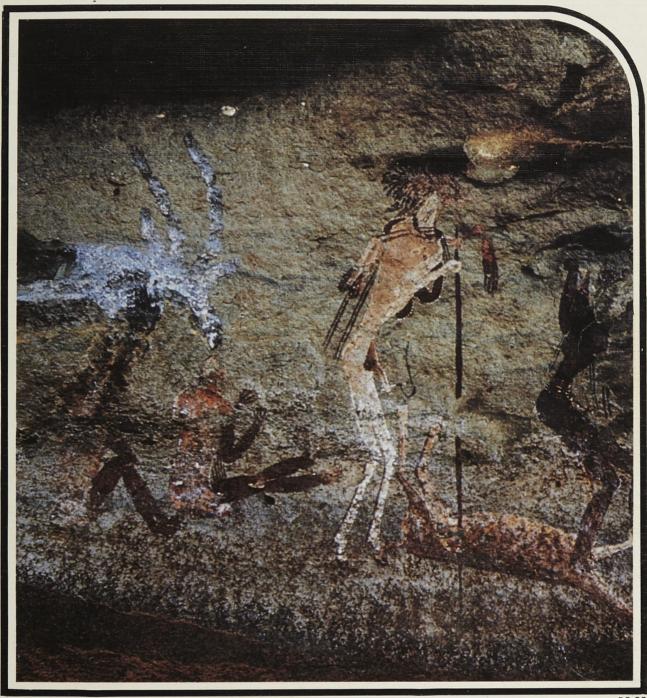
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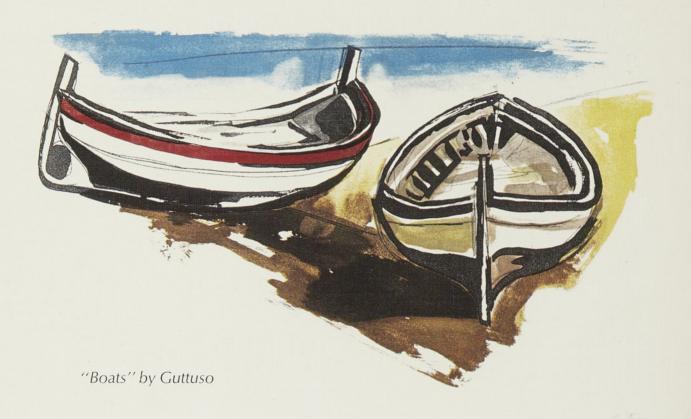


autumn 1982

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Oriental Carpets — The Credibility Gap

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FRONT COVER

Painting at Wide Valley, Maclear District

PUBLISHERS COMMENT

My comments regarding the Commission of Enquiry into the Arts, which appeared in the last issue of *Gallery* elicited considerable comment, not only from artists but also from numerous persons in the other branches of the arts world.

One factor has clearly emerged and that is the artist and sculptor, unlike his colleagues in the acting, dancing or music professions, speaks without the benefit of the platform he would have if all artists belonged to some central body which could speak on his behalf with one voice. Because the artist operates in isolation as an individual creative force, this lack of collectively being able to state the artist's case is not in the least surprising. But it is disturbing to note the fact that when viewing the aims and objects of the Commission of Enquiry into the Arts, the artists are sharply divided on the whole issue. The Commission is viewed by many with suspicion and the reasons advanced are many and varied. One artist has even gone so far as to say that the arts must never under any circumstances receive a grant in aid in financial terms from the Government. No doubt he fears that having paid the piper, the Government will call the tune and the arts will become subject to influence by political ideologies. This same artist displays a puzzling dichotomy of thought. He has been endeavouring to raise funds to save his Johannesburg-based art school, from both private sponsors and the Johannesburg City Council. Now, it is no secret that the City Council derives its revenue from two sources — the Province (and thereby indirectly from the Government), and from the public in the form of rates and taxes. Perhaps it has not occurred to this gentleman that a City Council or any private sponsor is just as likely to impose conditions as to how their money, given in the form of a grant, is to be utilized.

We all agree that the arts, if they are to prosper and develop, must never become constrained by having political ideologies imposed upon them and this thought is just as abhorrent to me as it is to the gentleman I have referred to. But I do not see some sinister underlying motives behind the creation of the Commission. Rather, in good faith I must assume that the Government in creating this Commission is at last making a serious attempt at doing something for the arts in South Africa. I do not believe that I am in any way being naïve in holding this viewpoint. The Performing Arts Councils receive vast grants from the Government and Pieter Fourie, CAPAB's Head of Drama, in an interview in Scenaria (issue 27, Sept. 1981) was most emphatic that the politicians have ceased to meddle in the artistic affairs of CAPAB. '... if a production makes artistic sense, it is for artistic people to decide whether or not to put it on. CAPAB is now run by the artists rather than by the politicians' he stated.

This factor, coupled to the recent more responsible approach to film censorship we have witnessed in this country, makes me all the more convinced that the Government is moving away from their previously held policy of must control of the arts. The creation of the Commission should therefore, I believe, be viewed as a positive step. One senses that knowing that they have done little in the past for the arts as a whole and, bearing in mind the growing cultural awareness in the Afrikaans speaking community, there is a genuine concern on the part of the Government to put matters to rights but they are not sure how to set about doing so. The are awaiting the views of the people involved the artists — to tell them what is needed and what the priorities should be. It is now for the artists to respond in all good faith. The idea that the arts can survive without Government sponsorship is arrant nonsense, which has arisen only out of anti-Government prejudice. It is more an inbuilt reaction than the result of rational thought. Governments all over the world sponsor the arts because the arts are a necessary part of the education and spiritual well-being of the community. Just because I don't happen to like the Government's policies does not mean that I am going to suggest that they should cease building schools and hospitals so why should I object to them financing the cultural life of the community I live in? It is in fact their duty to do so and for far too long they have shirked that responsibility. Now that they appear to be willing to take a positive step, it is, I believe, the duty of every artist to come forward and make an equally positive contribution.

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SPEAK SOUTH AFRICA~ Art is your finest Ambassador

by Jasna Bufacchi

It is very distressing when one is determined to bulldoze one's way on to an international art scene, to see that people in Europe and in the USA are completely ignorant of our artistic heritage. It is a great pity that our cultural dialogue is neither promoted intensely nor even taken much notice of, even in our own country.

Geographically speaking, we are at the 'bottom of Africa' and, therefore, we are relegated there. We are somewhere 'down South' and ony a few people know our political problems — the rest don't really care.

I have just completed six weeks' intense involvement with SA arts and crafts, having taken three large exhibitions of arts and crafts to Athens, Palermo and Sarasota, Florida, USA. The response was great largely, I think, because I spoke non-stop! Our prestige exhibitions have toured various countries and the reaction, as far as I can gather, has been -'Bah, so what? We have seen similar things all over the world, what's so special about this?' It is only when one starts talking, showing and explaining that people start pricking up their ears and asking questions. One might say that art is selfexplanatory and that is so, but in our environment certain things have to be pointed out and explained.

I was the first woman ever to address Italian Rotarians and a banquet was arranged in my honour. I had to talk about peace. A difficult subject at the best of times and I pointed out the following: What is peace? Peace is living in harmony with your fellow men. How can one live in harmony with people if one does not know them? Here is where I felt my task lay. In order to 'know' people, one must know their customs, their cultural heritage and their emotional make-up. What better way is there than through the medium of art?

It is in our artists' works that one sees the soul of our country. The colours are as vibrant as the sun itself and the language we speak is universal. A 'silent esperanto', it should reach the hearts of all but it is essential that someone should be there to answer questions and to sell the works. People should love it enough to purchase

it, otherwise our artists will never know who liked their works.

Although these shows were considered a commercial undertaking, what with transport, insurance, packing and hassles with customs, it really is a promotional project with very little, if any, commercial gain for the organiser. It is a labour of love and, as such, it created love for our people and for our artists and craftsmen. The goodwill created cannot be put in rands and cents, it is something above commerce and above profit.

The centres where we exhibited reverberated with memories of our colourful crafts and our excellent art and we will be welcomed with open arms by the people who were made aware of our artistic qualities. People loved to hear the background to the Ndebele beadwork, Zulu baskets and glittering fashion beadwork. They loved to hear about the development of black artists in our country, about the Polly Street Centre, Rorkesdrift, Vukuzenzele and the various self-help projects.

They were interested to hear that so

many nationalities merge in our artistic heritage and realise that, similar to the USA, ours is a melting-pot of many races and nationalities. This was very important to them and, indirectly, they realised how important a dialogue of such nature is to us. And it was a true dialogue because questions were asked and comments were made in such diverse countries as Greece, Sicily and the USA, where galleries, museums, departmental stores and fair organisers were very interested in our works. For example, ethnological museums are interested in our Ndebele beadwork, so is the Washington Museum. Tevere-expo is a possible outlet for our crafts and so is the Fiera del Levante in Bari; Corte Ingles, a fashionable department store in Spain, are prepared to do a promotion for South African arts and crafts and everything made in this country. Even a gallery owner in Palermo is keen to organise one-man shows for our artists. All we have to do is speak; the audience is there. eager and willing to give us their applause. .



Rotarian evening, Villa Igeia, Palermo, Sicily

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HENRY MOORE



Reclining Nude, 1981. Wash, charcoal, black and white wax crayons, gouache. Signed black conte 1.1. Moore. $9.5/16 \times 8.3/4$ inches/ 23.7×22.3 cms.

by his niece, Ann Garrould

After injuring his back in October, 1980, Henry Moore found it difficult to stand for any length of time. He had therefore to give up working on large sculptures. Instead, he sat in one of his two graphic studios, drawing. The result of this period of enforced inactivity from sculpture is a huge increase in the number of his draw-

ings.

Over the past year, there have been well over four hundred, of varied subjects and in varied techniques. The majority of these drawings are retained by the Henry Moore Foundation and form the basis of loan exhibitions throughout the world. Two main themes which have obsessed

Henry Moore during a working life of more than sixty years continue both in his sculpture and in his drawings. The reclining figure (almost always female) and the mother and child recur again and again. Henry Moore has also drawn landscapes, rhinoceros skulls, trees, portraits in which



he explores the moods of his imaginary sitters, studies after the Old Masters, decorative designs for catalogue covers, sheep, his own hands — his choice of subjects is wide-ranging.

He draws on conventional water colour pads, on backs of envelopes, on the reverse of lithograph proofs, on blotting paper; he uses charcoal, black ballpoint, wax crayons, pencil, pastels, water-colours, gouache. To soften the strong contrast of charcoal against white paper, he rubs the charcoal with a cloth or a piece of crumpled tissue paper.

He still uses a technique discovered by chance in the late 1930's. He noticed that the cheap wax crayons used by a young niece resisted the watercolour wash he painted over the crayonned area; he perfected the technique in the shelter drawings of 1940/4l. Forty years later, he still uses wax crayons under watercolours.

In the last decade, he has been using blotting paper to cover his drawing board. When he paints in watercolour on the drawing lying on top of the blotting paper, his brush-strokes go beyond the edge of the top drawing, so the blotting paper acquires random patches of subtlytoned colour. These random patches act as a trigger to his imagination: from them are born new ideas, new subjects. Sometimes he lays a watercolour wash over the blotting paper; this results in a stippled impressionistic effect.

The largest group of drawings is that of ideas for sculpture. Although for the past twenty or more years, Henry Moore has preferred to make plaster maquettes of his ideas for sculpture, he still draws these ideas — he says it is far quicker to realise his ideas on paper than in plaster. But when he draws an idea for a sculpture, he finds that the first view he draws becomes the dominant view, whereas when he is creating a plaster maquette of a size which he can hold comfortably in his hand — eight or nine inches long — then he can turn the maquette round and create all views simultaneously in three dimensions.

In some recent drawings, Henry Moore has drawn several views of the same seated figure. Drawings lie in his studio for two or three months. He likes to return to them, either as a starting point for a new idea or to alter small details. Only when he has signed them may they be collected from his studio.

Tables and shelves in both drawing studios are covered with books — Picasso, Goya, Michelangelo. Postcard reproductions are propped up against his own small maquettes — a Rembrandt drawing of Saskia ill in bed, a Degas nude, a Dürer drawing of Conrad Verkell.

Henry Moore has drawn almost as many reclining, seated and standing figures and mothers with children as he has ideas for sculpture. Very often, the three

categories overlap. A drawing of a reclining woman with a small child standing by her is recreated in plaster. The seated, standing and reclining figures show great inventiveness; the mother and child drawings are imbued with a new tenderness which is heightened by Henry Moore's choice of colours - delicate, subtle tones of pale blue, ochre, soft grey. Recently Henry Moore has done a series of line drawings of nudes, omitting certain lines — the line along the inner arm. the line down one side of the body - experimenting to see how much the spectator's imagination can supply. All these nudes are drawn, not from the model, but from Henry Moore's knowledge and study of the human form. He draws his own hands from photographs taken by a local photographer. He says that, after faces, hands are the most expressive part of the human body. The finger and arthritic thumb which hold the pebble tell their own poignant story.

Outside one studio, ranged against a hedge, is an assortment of tree roots and branches; these have appeared in several recent drawings. When Henry Moore draws landscapes, he does not always draw a precise location. Often his drawing is an amalgam of the elements of landscape around him.

On other occasions, he draws the trees in the apple orchard in winter; he loves the bare, twisting branches silhouetted against the sky. Henry Moore has done

Draped Reclining Figure: Knee, 1981. L. 7 1/2 inches. Bronze: ed 9.



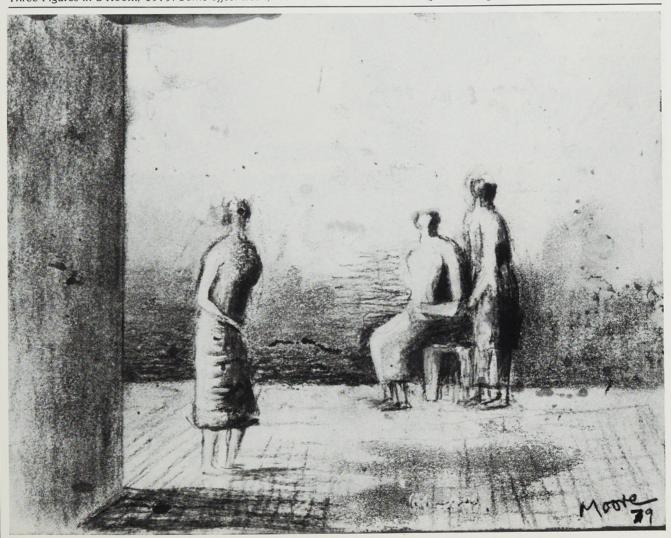
seven drawings of a rhinoceros skull which lies on the floor of a studio where there are shells, giraffe and whale vertebrae, flints and roots. This is the studio where he sits drawing the sheep in the field outside; he says that if the farmer to whom the field is let did not put sheep to graze there, he himself would buy some and put them in the field, just for the pleasure he has in watching them throughout the year.

Henry Moore frequently repeats Ingres' saying - 'Drawing is the probity of art'. For Henry Moore, drawing has always been an essential activity. As a child at school, he loved the Friday afternoon art lessons; as a student at the Royal College of Art, he came to realise that all the great sculptors of the past whom he admired most - Michelangelo, Bernini, Rodin had all been equally great draughtsmen. Henry Moore believes that drawing should be taught in all schools, not in the hope of discovering a new Leonardo, but rather in order to teach people how to look, how to use their eyes. At the age of 83, Henry Moore's own vision is undimmed and his creative imagination unconfined.



Curved Mother and Child, 1980. H. 7 1/4 ins. Bronze: edition of 9.

Three Figures in a Room, 1979. Some offset wash, rubbed charcoal, black conte, gouache. Signed black conte l.r.



CAPODIMONTE~ And Capri bric~a~brac...

a photo-article by Cameron McClure

All over Campania, in Southern Italy, the Renaissance saw a burgeoning in the art of moulding ceramics. From the beginning of the fifteenth century on, the fame of these workers spread throughout the royal courts of Europe, where their work was greatly admired and widely acquired. Naples — then the most beautiful city on the Mediterranean coast, and today (after the ravages of World War II) probably the ugliest — was where the great arts of moulding and carving were brought to a fine point of excellence.

Since the days of Magna Graecia antiquity, the working of coral had been widespread on the Mediterranean coast and during the Renaissance this work was brought to its greatest splendour in Sicily at Trapani and Messina. Later, in 1800, at Torre del Greco on the Naples shoreline, a school of coral carving was set up.

Similarly, cameo-carving found mastercraftsmen in Naples from Valerio Belli to Allessandro Cesati, whose work was patronised by all the great monarchs of that epoch.

At Capodimonte, overlooking the Bay of Naples and adjacent to the great royal palaces, ceramic work reached the epitome of rare beauty. Curiously enough, in the early days Neapolitan ceramics fell under the influence of Japanese design. It has been said that so perfect was the interpretation of these oriental forms that it was almost impossible for the expert to differentiate between the ancient Japanese art form and the Neapolitan plagiarisms of Capodimonte!•



One of a pair of Capodimonte horses showing clearly the Japanese influence. It was in 1736 that the majolica and ceramic foundation was established at Capodimonte. Without altogether forsaking the Japanese lines, Capodimonte soon developed its own styles and interpretations of classical themes and typical Mediterranean mythological objects—shells, plants and the rich visual phenomena of the sea.

These are two panels (1500 x 250) which were especially commissioned and brought to South Africa. Massimo depicts Capri at midnight and Capri at noon — a characteristic composition of white walls such as you might see on the Marina Grande — carried out in black and white against a terra-cotta background, done with simplicity and style. A fisherman's boat, a cactus, and an amphora with a vine sum up the way of living on the Lotus island where the sirens sang their song in ancient times, and where the quality of the sunlight and the blue of the sea is unique.





Fertility Bird — from Capodimonte is a fantasy of colour and humour, not the least manifestation of which is that if you blow down its tail, it whistles like a railway train!

It has a thick accretion of myth and folklore — and like most things in Naples, is the object of superstition and veneration. Everything is made of 'pasta tenera' (soft paste), which is quite different in texture from that used in northern Europe for the making of Meissen porcelain.

Apart from plates, urns, fountainheads and vases of fruits, the range of objects modelled would seem to be endless. Plaques of beautiful scenery, cups, dishes and animal figures are plentiful. Excursions galore are made into the realms of fancy, such as the donkeys of Capri (which are, alas, no more) perpetuated in glazed green and black with their long ears cocked impertinently and their heavy-lidded eyes lazily accepting their fate — including their outrageously larger-than-life genitalia!

On Capri itself, just off the Sorrentine peninsula and looking back on to the hills of Naples where the Capodimonte studios are, the art of the ceramic is practised by individual craftsmen and artists who produce beautiful work.

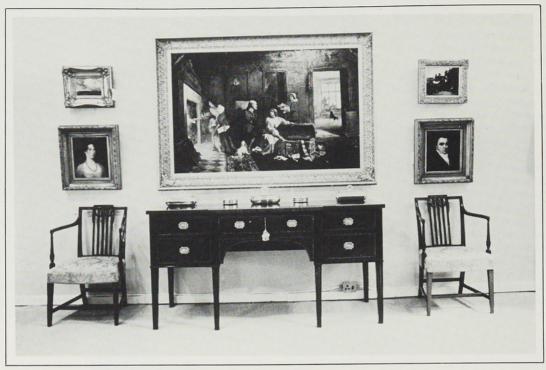




Goats with multi-coloured plumes of bananas, fruit piled high, lemons in bowls, red, writhing octopus (the delicacy, calamari) - all of these are skilfully reproduced to delight the eye. The octopus has an added touch of humour in that he is often given only six tentacles. This is not because the Caprese have faulty arithmetic, but rather to fool the tourist! Even the bric-a-brac is beautiful but if you look further afield than the piazzetta in Capri, you will find artists such as Giuseppe Massimo, whose family has been moulding fine work for generations on the Via Roma using traditional designs and also fascinating glimpses into modern, uncluttered cubistic lines, which are a sheer delight.



Antiques in Interior Design



18th century sideboard and chairs with 19th century oil painting grouped above.

by Simon Leighton-Morris

Decorating a home with antiques is by no means the ogre it is sometimes made out to be. A house furnished exclusively with antiques can be magnificent indeed. This technique is seen to superb advantage in various historic castles and mansions in the U.K., as well as in some of the beautiful old Cape Dutch houses here in South Africa. But there is an alternative technique which can be equally effective and, sometimes, even more so — that of 'mix and match'.

It is here that the art, originality and knack of interior design is most in demand; where antiques are judiciously combined and complemented with furniture from other periods, right up to the ultramodern. Pick up any noteworthy home decorating journal and this technique of mixing and matching recurs on every other page. The combinations are endless and as varied as the decorator's imagination. And you don't have to be a millionaire!

Often a room is based around a particular antique and everything else hangs from this.

Perhaps a brass-and-glass coffee table is flanked by a couple of modern sofas with an important sofa table behind one of them. Or a superb old oil painting is hung over a modern fireplace and highlighted by the discreet use of a spotlight.

The owner has made a relatively small investment — and the result is original, tasteful and different. Here it must be said that rather than use a few inferior pieces, one should choose a really fine example of the particular period.

Trends in decorating come and go almost as quickly as women's fashions. Wallpapers, for example, tend to date fairly rapidly and should be used with discretion. Certainly there will always be 'fashionable' antiques, but antiques on the whole seldom date. Possibly one of the main reasons for this is that fine craftsmanship will always be in vogue, whatever the age or period of the piece. This poses the question of why beautiful furniture which has evolved over the ages is still sought after today. The answer lies, I think, in the fact that antiques tend to be unique. In ten years' experience, I have seldom come across two exactly identical pieces and, although such pieces must exist, it would be rather like looking for a needle in a haystack! This property of uniqueness has the merit of allowing one to put one's own individual stamp on the decoration of a room, as opposed to buying, for example, an 'off the peg' Chinese lacquered coffee table and then discovering that one's neighbour has gone off and bought the identical article!

The other aspect that makes antiques unique is that, by their inherent nature, they cannot be manufactured today. Any quantity of modern furniture can be pro-

A Victorian bookcase often gives height to a room.



duced to meet the extent of the demand for it. Although a table made in 1810 can be copied today, the age, mellowing and seasoning of the woods could never be reproduced. In days of yore, when time was no object, wood to be used for furniture was soaked for a full year, dried for two years and then planked and seasoned at a rate of a year per inch of plank thickness. This process resulted in the exceptionally close grain and wonderful colouring of the wood, as well as its lasting durability. The patination seen on antique furniture is the result of repeated applications of polish and wax over the years and can never be reproduced. Today most woods are artificially dried and the time from the felling of the tree to the finished product can be as little as three months.

The use of pictures in decorating has always been of paramount importance and, in my opinion, paintings can be the designer's most effective contribution. A house without pictures is like a home without furniture, because pictures are such an integral element of the total design concept. Currently we are seeing a great deal of picture grouping, but this technique can fail dismally if badly executed. A set of beautifully mounted hunting prints carefully grouped against a background of warm colour can transform an otherwise staid dining room.

In my business, I am constantly asked whether a piece is an 'investment'. Certainly antiques should be classed as investments but, by the same token, this factor should not be the sole criterion by which antiques are chosen. In my own view, a piece should be bought primarily because the purchaser falls in love with it, because he feels it is 'right' for his particular home and because he believes he will want to live with that piece for a long, long time.

The other criterion which is often applied to the purchase of antiques is that of a particular period. One finds that Georgian or Regency are more sought after than Victorian or Edwardian pieces. I feel that in decorating one's home one should choose the piece which harmonises best with the rest of one's furniture, regardless of the period which it represents. On occasion, I have seen finer craftsmanship in Victorian pieces than I have in some Georgian pieces. So, have the courage of your convictions and buy whichever period or style you personally like. But do try and buy the best quality of the particular period you have chosen.

Some people also erroneously feel that they cannot mix periods and woods. Often someone raises the objection that the particuar piece with which he has fallen in love is walnut and the rest of his furniture is mahogany. Or that, as he has only Regency furniture in his home, he couldn't possibly mix in an Edwardian piece. Often, and in some of the finest pieces, a number of different woods are combined. One finds, for example, a mahogany piece with ebony stringing, satinwood crossbanding and boxwood inlay. So what can be the objection to mixing different woods in one's home?

Antiques are the stuff of which heirlooms are made. Fortunate is the family whose ancestors were far-sighted enough to collect beautiful furniture which has now been handed down to them. What memories these treasures invoke. And what more appropriate way to com-memorate a dear one than by the presence of a lovely old piece that once graced his or her home? Antiques certainly deserve their place as treasured (and valuable) family pieces which, in turn, are likely to be handed down to the next generation.

I would like to suggest that anyone who aspires to having a beautiful home should consider the inclusion of antiques within his scheme of decorating. Whether his home is to be furnished in the grand manner with antiques as the dominant theme or as highlights in individual rooms, antiques can lend a subtle depth and wonderful ambience to a home. And it's always nice to know that the little piece in the corner of your drawing room is appreciating! •

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GALLERY interviews

ESIAS BOSCH

Gallery: How did your interest in ceramics first begin? Did you have training when you were young?

Esias Bosch: I was an art teacher in my day. I trained in England and for a little while at Wits. I went to Wits to do a BA Fine Arts, and then I realised that it was a bit of a farce and I left. I thought I'd do a Fine Arts degree and then I realised that a university is not the place to do Fine Art. Gallery: Where do you think you

Gallery: Where do you think you should do art?

Esias Bosch: I don't think anywhere. Gallery: Don't you think you should learn the technique?

Esias Bosch: Technique, yes, but I don't think you learn at a university; not really. So I went and spent four years at the old Johannesburg Art School. I majored in painting. And then I turned to teaching art at a very special school in Kimberley which doesn't exist any more. Subsequently I was awarded a scholarship to go overseas to study ceramics of all things. I don't know why, because at that stage I hadn't seriously considered ceramics.

Gallery: Were you painting then? Esias Bosch: Yes, I was painting. Gallery: And doing sculpture as

Esias Bosch: No, I didn't. You know, sculpture to me is absolutely... no, I can't do it. I spent some time in England and then I came back. As part of my contract, I had to resume teaching again upon my return to South Africa.

Gallery: And how did you find England?

Esias Bosch: In those days it was interesting, really interesting in the early 1950's. It was very exciting in those years just after the war. I was there for just over two years before coming back to South Africa, where I taught at the Durban Arts School. Then I moved up to Pretoria where I taught for some time at the Pretoria Arts School. But after a time I felt that I did not want to be right in the city so I moved to White River in 1960. My two years in England were interesting though. I was at the Central Arts School in London and I worked at various studios. This was in 1951/52. Henry Moore and

Stanley Spencer — all those chaps — were working then, so it was an interesting period.

Gallery: What sort of influence did they have on you?

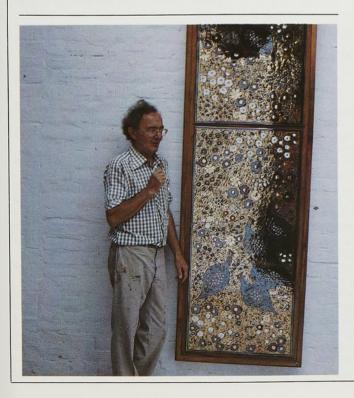
Esias Bosch: I don't think any, really. Ceramics is a completely different thing altogether, isn't it?

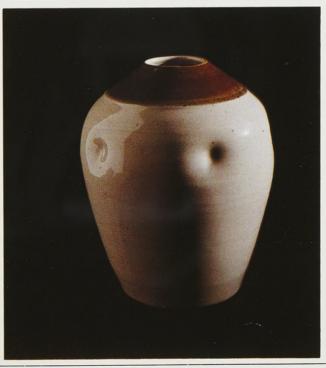
Gallery: When you moved to White River, you started to make pots until about three years ago. Was this a full-time and exclusive occupation? Esias Bosch: Absolutely. From pots I ended up making porcelain and I eventually just ended up being frustrated.

Gallery: Why?

Esias Bosch: Because I always wanted to work on the flat surface. That is probably the reason why I changed over to the flat tiles. It's a completely different thing — you get constipated working on the various round forms — I lost interest in them. So now I am exclusively engaged in working with ceramic tiles.

Gallery: When you were in England, what influence or inspiration did you gain?





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Esias Bosch: You know, you are young, you have done four or five years of art school, you are young, so you absorb everything and it takes you years really to know what it is all about. No one really influenced me. You come back to a different country, you work with completely different sorts of material, in a completely different environment. I mean the influence you had sort of filters out and you do your own thing.

Gallery: And how did you develop

your own style of pots that made you so well known?

Esias Bosch: I don't know, it might be environment and hard work — that's the only thing.

Gallery: And how did you find the financial recompense or recognition. Was it a long time in coming? Esias Bosch: In the beginning anything is difficult. When I came back to South Africa, I was about the only person doing ceramics. I was working in a complete

wilderness.

Gallery: So you were really a pioneer in that respect?

Esias Bosch: Yes, I was working in a complete wilderness, with new raw materials and everything — it took a long time to get going and in those times people were not really interested. They bought imported stuff.

Gallery: So how did you manage to promote yourself?

Esias Bosch: It was a matter of working very hard for ten years to become established. It took me ten years before I could really make a living out of it.

Gallery: How did you manage to live in the meantime?

Esias Bosch: Don't ask me, I really don't know. You live on practically nothing — it's just a matter of going on and on.

Gallery: You have done a lot of big panels for public buildings.

Esias Bosch: A very big one at Jan Smuts airport, that very big one in the departure lounge; a very, very wide panel — it's 90 ft long, 21 ft high. I made that many years ago. Then there is one at the original Schlesinger Centre in Johannesburg. There is also one at the SABC in Johannesburg.

Gallery: How do you achieve such a variety of textures?

Esias Bosch: You build up on the tile, you build up on the surface.

Gallery: Do you get your clay locally?

Esias Bosch: Yes, but the lustres are pure gold. They are very expensive because it's pure gold. It's gold in liquid form; it's a wickedly expensive material, and it takes about four or five firings.

Gallery: What's the maximum temperature you fire at?

Esias Bosch: That depends on which lustre you are using. It's about ten fifty, although some of them are eight hundred degrees. It's not as high as porcelain because if you go as high as porcelain, the lustre will go

Gallery: Is the lustre done with a glaze or is it something different?

Esias Bosch: No, the lustre is the gold in liquid form. It's all brushwork and you must fire on top of the glaze, so most of them are fired about four times.

Gallery: So, you start with the clay and then the glaze.

Esias Bosch: You have the glaze and you fire it. Then you put your one lustre on, take it out and you put another lustre on, then you take it out. You build it up like that. The lustres I use are all precious metals which are melted on to the glaze.

Gallery: Where does your colour come into it?

Esias Bosch: The colour part is the glaze underneath. When I use different colours, I use different glazes. You see, it is not like painting where you can scrape off and put back again. It's so final with ceramics that if it comes out wrong, there is nothing you can do about it. If you

don't like it, you must throw it away.

Gallery: It must take you weeks to do that.

Esias Bosch: Oh, weeks for the big

Gallery: So you have four or five firings. What quantity do you fire at once?

Esias Bosch: I only fire one big tile at a time

Gallery: What about your tiles? Is your market very similar to the one for porcelain pots?

Esias Bosch: The big tiles are sold either from here or through galleries but this year there won't be any on the local market.

Gallery: Why?

Esias Bosch: They must all go to Germany.

Gallery: I was going to ask you about your export industry.

Esias Bosch: It's not an export industry
— it's all for a big exhibition in Germany
— my own exhibition. It will consist of
only ten of those big tiles — between six
and ten, which all take about a year to
do.

Gallery: When is that going to be? Esias Bosch: Oh, when I have the tiles ready, which should be by the middle of the year.

Gallery: Have you sold anything in the USA?

Esias Bosch: No. The point is I don't bother much. If I can sell it here, why should I go anywhere else?

Gallery: You seem to have more orders than you can cope with.

Esias Bosch: Well, the big tiles, because they are so slow in producing, are a lot of work.

Gallery: I believe you made your own kilns, or designed them.

Esias Bosch: All of them. Yes, I made all of them — built all of them myself.

Gallery: Have you considered the use of ceramic fibre in place of conventional refractory brick?

Esias Bosch: Yes. (Pointing) That kiln incorporated ceramic fibre.

Gallery: When you are working in porcelain, you must have quite a number of rejects.

Esias Bosch: Oh yes, quite a number. About 20%. The reasons are mainly technical and the ones you don't like, you break. You have the technical snags, once you put them in the kiln, they are pretty much unavoidable, because you do not have much control over this part of the operation.

Gallery: How many people have you actually working for you?

Esias Bosch: Not one. I used to have eight, then six, then four, then two, and then last year I decided that I want to work alone.

Gallery: So you do everything yourself?

Esias Bosch: Well, previously I had to have people. There are a lot of technical things, preparing the clay and the kiln,

which you cannot cope with by yourself. But with these tiles — it's wonderful to work with those, absolutely wonderful. You don't need anybody to help. It's only when I need to lift them that I call the gardener.

Gallery: You must have had quite a large output, when you employed those eight people.

Esias Bosch: Not really. In those days it was the big panels, which are a lot of work and you need a lot of labour — but they drive you to drink. It's terrible to have people working around you; you are dependent upon them, but you find yourself not only looking after them but after their families and their children — you get so involved, because they look upon you as their father. It got too involved. Now I have my assistant — she is my secretary. It is really wonderful working on my own.

Gallery: How do you view the ceramic scene in South Africa at present?

Esias Bosch: Well, we have a ceramic industry and then there are the individual potters and I think they are doing some pretty good work. There are some pretty good potters, very good young chaps coming up.

Gallery: Is there anybody following in your footsteps making tiles?

Esias Bosch: There are tiles and tiles. Anybody can make hundreds of little tiles with little things on them but my tiles are completely different — my tiles are almost like paintings really. They are not tiles for plonking in the bathroom or on to the kitchen wall. There is nobody in the world who is working in this medium. I am the only one in the world working to this size and this type of lustre. There is no-one else. I have combed Europe, America and the East. It is just one of those peculiar things that happens sometimes.

There are people, like Rosenthal, who have people working in their studios; but it's all small stuff. In lustre they work in little plates and little tiles. But nothing on this scale. And you see, lustre sort of died out. The Persians used to use gold lustre and copper lustre, the Moors used it in Spain, and after that the ceramic factories used it on dinner plates and on cups, which they still do; but it sort of . . . it died out. The individual potter didn't work in it.

Gallery: Do you think the cost of the material is a factor here?

Esias Bosch: It could be, but I don't think that's the major reason. You know you have in Europe the ceramic artist, especially in Britain and those places where they stick to pots, grinding out pots forever after and nothing really more comes out of it, because you are really very limited on the wheel. All my life I was involved in making pots, but you reach a stage where you feel there is something else you can do in ceramics — there is something else besides making lit-

tle tiles which you can stick in the bathroom. Take domestic ware. There are very few potters in the world that can make a good cup and saucer. The point is that technically they don't have the knowledge to prepare the proper clav. They don't have the kilns to fire them properly, with the result that the things chip. Slight warpage in a cup doesn't matter, and if the saucer is slightly warped, that doesn't matter, but they chip, they are brittle, they don't stand up to wear and tear. Their teapots drip, they are clumsy to pick up. You pick up the lid and you put it back and it goes hunch, hunch hunch.... and you know the casseroles are very clumsy and very coarse. There are one or two potters that are producing some excellent work in that field, but they are few and far between. They have proper technical training and they have been doing it all their lives. But most of these girlies (you know most of the potters in the world are females?) don't have enough technical knowledge. They sit in their northern suburbs homes where they have a little room and they make their little pots but they don't have the vaguest idea what it's all about. I mean, every second girl you have known has been doing pottery. They dabble in it. They are the people who have been upsetting this whole thing. I mean you must look at some of the stuff that they produce; and they sell them at wicked prices because they have the right connections - they know the right people, and they have the really wealthy friends

Gallery: Do you think they have given the market, or the industry, a really bad reputation?

Esias Bosch: In a way, but don't forget that modern industry today is producing some exquisite mass-produced ceramics for daily use in the kitchen.

Gallery: In South Africa?

Esias Bosch: No, mostly on the continent and Japan and in the States; really fantastic stuff. You take their teapots and casseroles, the sort of stuff that is imported, let's say, from Finland — no studio here can hope to produce stuff of a quality like that because they don't have the technical facilities to begin with. But there are still some potters who are producing some exquisite individual work. But, I have been a potter all my life. It's a wonderful medium but still, for me personally, it lacks something.

Gallery: What do you want to do in the future?

Esias Bosch: Painting on canvass.

Gallery: In oil?

Esias Bosch: No, in tempera.

Gallery: Would you draw inspiration from any particular matter?

Esias Bosch: Yes, but a painter sees and he sees all day long. I don't think it matters to him whether there is a hill with two trees or a hill with one tree, he is going to paint, isn't he? I mean, take Monet. He sat at those ponds, he just kept on

painting those lily ponds for ever after. And they are incredible paintings.

Gallery: Would you be able to live in a city and paint?

Esias Bosch: No. There are people, there are painters, who can live in cities and they can paint there and they paint people or things to do with the city. A painter must get something out of his environment sooner or later, be it abstract, or whatever; something must come out of his environment. I mean you can't lock yourself into a vacuum and squeeze it out of your liver. It must come out of something. It is the same with a writer. A writer writes out of some earlier experience.

Gallery: Do you not find ceramics more restricting than painting?

Esias Bosch: In ceramics you are always limited by technical things because it is so definite when it comes out. You can't, once it's out, alter the shape - you can't alter the surface and you can't use palette like a painter does — you are very restricted because it is a chemical process. You are very limited in colour. And especially with these lustres, because there are so few colours that work. There's the gold, there's the copper and there is a bluish-greenish colour - and the rest is the glaze underneath, which you must use as extra colour. So in that respect you are limited. You see, if you have a blue, you can't shade to a pale blue or a greeny blue — you know it is blue there, finished! The white is a white.

Gallery: Has that restricted you whenever you wanted to do a pattern or a design?

Esias Bosch: It does restrict and therefore your patterns revolve around this technicality. You can't sit down and draw something, like a painter, where shade and reflected colour play a part. You can't do that sort of thing. The limitation can be an advantage in a certain respect, because now you work in pure colour and if your pattern fails the whole bloody work collapses!

Your whole pattern must click, because you can't put a little pink dot here and a little white dot there afterwards. It's final. It's like a carpet being woven on the loom. Once it comes off, it is there—finish, klaar, and this is where the painter has this advantage. He can always put just that dab there.

You develop your own style out of your medium. Your medium dictates to you, and it is through years and years of working with and on top of ceramic glazes with a brush that you eventually evolve the technical ability to have a certain freedom, because these things must also look free, otherwise they would be stiff. If you do it the first time you are scared of the medium. Once you get to know the medium, you come to have a certain freedom.

Gallery: What advice would you give to young artists who are interested in ceramics?



Esias Bosch: It is a very, very difficult medium, there is no doubt about that. It is an incredibly difficult medium and if you really want to do something in it it takes at least fifteen years before you are good at it. There is no short cut, it's a long, long process.

Gallery: And the financial rewards? Esias Bosch: Well, you know, we are fortunate in South Africa in that people... I mean a lot of these young potters sell very well, no doubt about it. I think we have a fairly wealthy society and there is no doubt that South Africans do buy craftsman art. No-one can really complain, can they, in the art world? We have a little depression now and then; the price of gold goes down, but people still go on buying. In the beginning, the first ten, fifteen years are the hardest. It is only in the old established countries like Japan where I have seen a famous potter make a small pot and sell it for R1,000. The Japanese would not think anything of paying R1,000 for a teabowl. But in Japan, unlike South Africa, we have years and years of cultural background. Even in the 15th and 16th century people in Japan collected pots. In South Africa until a few years ago whenever people saw a pot they thought of their stomach first. They'd think of food or drink, or something like that, and therefore they would pay X amount and not more, because there was that convention in their minds, it's a pot, therefore you pay five or ten rands. Whilst in Europe and in the East people will pay any amount for an individual pot if they could see the aesthetic value, here they didn't do that. Here it was merely a container. It used to make me guite ill when someone bought the most beautiful creation and would say that it would be lovely for the oven. I would think, my God, it will crack or something, because it isn't meant for that! It's very much like going to an exhibition of paintings and walking in and saying, oh, that's just the painting for our garage, that's a painting we can hang in the loo. Things are put in their watertight compartments.

Gallery: You are termed a Master Potter. This is not a title that you are just given. It is a token of the regard by which you are held by other people in the industry.

Esias Bosch: I think it is just because I have survived for thirty years. It's probably more the concept of the master-vasbyt than a master potter. You know the old Afrikaans vasbyt? The chaps in the army use it and it just means, you must hang on. It's a wonderful saying.

Art Nouveau and its Distinctive Features



Central detail from a W H F pewter plaque, ca 1900.

by Geoffrey Klass

Art Nouveau is the term coined to encapsulate the short-lived international style which flourished in architecture and the decorative arts in the last decade of the 19th century and the first decade of the

twentieth century. In point of chronological time, it stands between that style now known as historicism and those movements which gave rise to what we now classify as 'modern art'.

Art Nouveau was not just a bridging or transitional style, however; it was a fully developed movement, firmly rooted in the past while containing numerous continued on page 37

Records Struck under the Hammer

by Margaret Laing, LPS correspondent

London (LPS): Each fall of the hammer may signify an international record in the price paid for items ranging from art objects to armour, from tapestries to scientific instruments, from vintage cars to wine, and from Chinese ceramics to rock'n'roll memorabilia at the four great London-born auction houses: Sotheby's, Christie's and Phillips now straddle the world with their offices and salerooms, while the fourth, Bonhams, has become one of Britain's most distinguished family businesses.

The oldest of the four is Sotheby's. It is also the largest and the only ever to have held a sale simultaneously in five cities by television. Founded by Samuel Baker, a

London bookseller, in 1744, it holds regular auctions in 17 of its 4l addresses around the globe, running through Africa, Australia, Canada, Europe, Hong Kong, South America and the USA. Services include valuation, tax advice, framing and restoring, shipping and dealing with customs formalities, as well as buying and selling. Annual turnover is more than £300 million.

Books from such libraries as that of Prince Talleyrand and Napoleon's collection on St Helena made Sotheby's reputation in the last century, when (in 1841) it also held the first auction of stamps in the world. Just before World War II, the firm sold the residue of the great Eumor-

fopoulos collection of Chinese art and since then a huge diversification of its interests has led to such coups as advising the Egyptian Government on the sale of the Royal Palace collection of King Farouk and the sale in 1958 of seven impressionist and modern paintings from the Goldschmidt collection for £781 000 — then the highest sale figure ever achieved

Recent highlights have ranged from the \$1 050 000 realised in New York by the Cartier diamond (later given to Elizabeth Taylor), through the sale of the extraordinarily rich and varied contents of the English stately home, Mentmore Towers, which raised more than £6 million, to the

Former Director of Old Master Paintings Dept. The Payment of the Tax at Bethlehem by Breughel. £410 000. 10/12/1980



world record of £240 000 paid for an African wood stool carved in northern Zaire in the mid 19th century.

The company now holds the world auction price records for the four main categories of primitive art: African, Oceanic, Pre-Columbian and American Indian; as well as for musical instruments — a Stradivarius violin; for any work of art — the Mosel enamel circa 1150; and for an atlas — Mercator's edition dated 1560.

Sotheby's was also the first in its field to keep others abreast of the world's beautiful objects by establishing 9-month Works of Art courses which take 50 students a year to museums, lectures, galleries and sales.

A similar course is now also run by Christie's, the only art auction house in the world with an unbroken 200-year history of fine art auctioneering. James Christie, who was painted by his friend and neighbour, Gainsborough, held his first sale in 1766 when Sotheby's was still limiting itself to antiquarian book auctions. The company remains proud of its well-maintained connections with the aristocratic collections of England and these still form its major source of supply for major sales. Certain important works have passed under the hammer at Christie's four times or more.

Apart from expanding overseas through its companies and agents in Australia, Canada, Europe, Japan, South America and the US, the organisation has also shown originality in founding a company to publish modern prints by such artists as Elizabeth Frink.

The youngest of the auction houses is Phillips, founded in 1796. But with an annual turnover of £33 million, it is nevertheless the fastest-growing, especially in oriental artefacts, ethnography and antique jewellery. A private company (unlike Sotheby's and Christie's which went public), it manages to combine a personal atmosphere with efficiency in its dealings — a considerable feat, as 20 000 catalogues have passed into its files. In some recent years, nearly half its sales have been to overseas clients

Phillips likes the unusual and recently sold the world's largest piano and the biggest collection of toy soldiers ever auctioned — $17\,000$ figures that belonged to a bank clerk. One of them, member of the British Camel Corps (probably a Horse Guard) on a camel, fetched the world record price for a lead figure — £260. Other world records were £1 100 for a postcard sent from the Antarctic in 1903 and £220 000 for a multi-coloured Ming wine jar bearing a six-character Chia Ching mark, which went to a Japanese collector in July, 1980.

Bonhams, founded in 1793, is unique among the big four houses in being a family firm and it combines tradition with an innovative flair. Helen Maddick, sister of the chairman, took the rostrum as



Derek Johns, former Director of Old Master Paintings Dept. selling Dieric Bouts The Resurrection. £1.7 million (hammer). 16/4/1980

England's first woman auctioneer during the war.

At its Chelsea galleries the firm operates a 'Quick-sell' scheme which enables sellers to enter properties for sale during the week prior to auction and normally to receive payment within 24 hours of completion of the sale. An Islamic plants stand could just as easily be in the next lot as a Singer treadle sewing machine or a refrigerator.

In its Montpelier Galleries will be found Chinese snuff bottles, Old Master paintings, furs, jewels, ivory figures and all the other rare and beautiful wares of the fine arts auctioneer.

Some buyers surprise themselves. Gypsy Moth III, the yacht in which Sir Francis Chichester won the first single-handed Transatlantic race in 1960, was sold for £30 000 to a Swiss who had arrived at Bonhams with the intention of buying some furniture.

Some sellers are astounded, usually pleasantly so. The treasure trove instinct motivates many specialists who work for the auction houses and sometimes their years of experience are richly rewarded. For example, the Hamza page from a 16th century Mughal manuscript had been made into a firescreen by its owners in England. Following identification by Sotheby's, it fetched £32 000 (the record

for an Indian miniature) and it now graces the walls of the Melbourne National Museum in Australia.

Sotheby's also recognised a 14th century Chinese vase which sold for £290 000 in December, 1980, to a Hong Kong buyer. An elderly couple had been using it as a bedroom lamp.

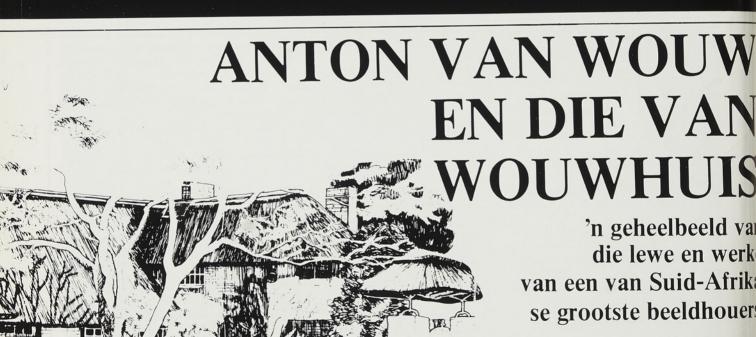
Smaller British auction houses specialising in items from silver to 'ephemera of all kinds' cannot emulate the big four but have their own devoted clients searching, for example, at M A Murray for cigarette and trade cards, at Glendenning and Co for coins and medals, and at General Auctions Ltd for liquidation stock. Among several eminent houses dealing in oriental rugs and carpets, Lefevre and Partners are held in particularly high esteem, and London is now acknowledged as the world's premier market in this field.

Most people sell their possessions to acquire money. But another motive for auctioning them was found in the will of one Edmond de Goncourt: 'My wish is that these things of art which have been the joy of my life shall be dispersed under the Auctioneer's hammer so that the pleasure which the acquisition of each one has given me shall be given again, in each case, to some inheritor of my own tastes.'

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WOLF KIBEL



Wolf Kibel, Street Scene(1903 - 1938) (Photo courtesy of the SA National Gallery, Cape Town.)

by Penelope Read.

Despite the romantic aura that surrounds the gifted painter and artist, Wolf Kibel, his story is one beset by extreme poverty, ailing health and a struggle for recognition until his death from tuberculosis at the age of 34. Born in 1903, the son of a Jewish cantor in the Polish village of Grodziska, Kibel showed early interest in the musical and artistic activities that were part of his family life and produced his own decorative carvings from oilstone. The death of his father in 1911 forced him into apprenticeship as a purse-maker in a nearby village until he was dismissed for 'day-dreaming'.

At this point, under the influence of a London painter, Appelbaum, who was visiting the village of Grodziska, Kibel determined to devote his life to painting. To avoid military service, Kibel left for Austria, where he tried to enrol at the State Academy. Without documents, however, he was only able to receive private tuition from Prof Pick-Morino and, in his struggle to survive in Vienna,

he suffered severe privation with resultant ill-health. The years 1925-1929 were spent in Palestine, lodging in an ancient monastery near the Tower of David and, later, at Tel Aviv, a cultural centre and fashionable meeting place for Europeans at that time, he undertook serious study of the 'Moderns'.

In 1929 he and his wife, Frieda, were persuaded to join Kibel's brother in Cape Town and the ensuing period provided some measure of prosperity with commissions to decorate the Alhambra Cinema and the Plaza Cinema in Pretoria. His first one-man exhibition at Cape Town was opened by Lady de Villiers and prompted a burst of unfavourable criticism. Between 1934 and 1938, however, ably supported by his wife whose unswerving devotion and encouragement sustained him through many troubled times, Kibel was able to embark on a period of high artistic achievement and output. He produced oils, monotypes and etchings, having learnt to etch on his holiday with Hugo Naude in Worcester some years earlier. A friendship developed with fellow artist Lippy Lipshitz and the two shared a studio in Roeland Street, known as 'Palm Studios' until, with rent in arrears, they were ejected. Despite failing health, Kibel produced work for two exhibitions which were opened by his friend, Lipshitz. This time, in the storm of criticism aroused by his 1935 exhibition, a favourable review appeared in the Cape Times, written by Melvin Simmers.

His first public exhibition of monotypes was held the following year and his work was included in the distinguished Empire Exhibition of South African art in Johannesburg, indicating at least some measure of recognition. Melvin Simmers commented, this time enthusiastically, in the Cape Times on his 1937 display of 45 works: 'Kibel has a very clear power of extracting essential rhythms and finding low, harmonious keys of colour with which to reinforce them'.

This encouraging note was followed by

ten months of hospitalisation and Kibel's death in 1938.

The monotypes are generally considered the masterpieces of Kibel's oeuvre and. before the Empire Exhibition, were unacknowledged as a significant art form. The artist printed his smallest formats from metal plates of an outside dimension often no bigger than 10-15 cms. His expression was at once forceful, yet extremely sensitive, offering a variety of mood and texture. For his drawings, Kibel adopted the unusual medium of working on tissue paper with soot and candle wax. The vitality and movement of his artistic expression is achieved by the characteristic distortion of his impassioned lines. His mood paintings show sensitive brushwork, with much feeling for the textural quality of his medium. His subjects are a recreation of a study charged with mood and atmosphere - never merely a reproduction or description. His brush strokes have been referred to as 'short and agitated, sometimes sensuous and caressing'. The oils are characterised by warm and opulent colours, notably vivid pinks, blues and greens.

Influence from 'Moderns' such as Renoir,

Kokoschka (whom he met in Vienna), Soutine and Matisse, is suggested in his work. He felt an affiliation and sympathy with their ideals and form of expression, identifying willingly with the departure from accepted artistic tradition in the exciting innovations charging Europe. From these influences, however, emerged Kibel's own individual style that has to be assessed by an output of only eight short years. While his work has often been referred to as expressionistic, it differs from the revolutionary spirit of earlier Expressionists, concentrating on intimate and personal, rather than environmental, themes. Drawings and paintings by him were small in size, concerned with the immediate world around him: a bowl of flowers, fruit on a table, the head of a child, fish on a plate. His inspiration was from his personal environment, his family, his friends, local artists and musicians, his house and the activities outside his front door.

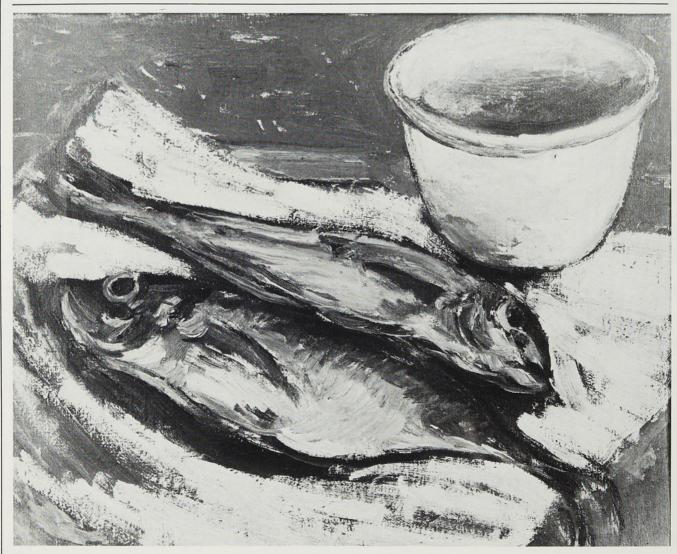
This very individual style developed largely through a distortion of form, which produced a restless movement and vitality, a sort of 'linear tension' from a 'disbalancing pull to the left in the manner

of a taut bowstring'. The artist's total involvement in his interpretation gives his art a nervous intensity and his individual use of colour draws away from representational art. Kibel's art is not all expressionist distortion and movement; a mood of calm and softness permeates his nudes and his fruit and flower studies, which exude rich colour. His more subtle rhythms are suggestive of Renoir.

The unremitting efforts of his wife, Frieda, did much to promote Kibel's work after his death and stimulate the artistic acknowledgment belatedly accorded him. The 1940's witnessed a Kibel Memorial Exhibition in Cape Town and Johannesburg and the inclusion of his work in a South African art exhibition at the Tate Gallery. Today collections of his art are held at the South African National Gallery and art museums and galleries at major centres throughout the country.

Thirty years after his death, his drawings were sold for R300 each and, by 1968, fifty of his monotypes were valued at about R80 000. Financial reward came too late to ease the hardship that overshadowed his life, and his death too soon for the recognition he deserved.

Fish — Oil on canvas. 30,3 x 37,8 cm. (Photo courtesy of the Johannesburg Art Gallery.)



Paintings that Span 700 Years

by Marina Vaizey, Art Critic 'The Sunday Times', London.

Every year more than 2 500 000 people visit London's National Gallery to admire the vast collection of paintings. Recently a number of schemes have been introduced to make the works of art more accessible — and more intelligible — to the viewers.

Founded in 1824 by vote of Parliament, London's National Gallery is not like other major national galleries. For its inception was due to private initiatives rather than public acquisition of royal, princely or aristocratic collections. Its entire focus is on western European painting. The collection contains no sculpture or any of the decorative arts, nor any drawings or prints, possessing neither a Cabinet of Drawings nor a Print Room, as is customary in many other European museums.

Its exclusivity is paradoxically its strength. The National Gallery owns several thousand paintings, nearly all of them permanently on display. They are arranged chronologically in national Schools and span seven centuries. It is probable that the National Gallery is the most representative picture gallery in the western world. While other national museums have, for historical reasons, a greater number of works by individual artists (for example, Velasquez, Goya and Rubens in Madrid; Breughel and Veronese in Vienna; Monet in Paris), the combination in terms of representation and quality is absolutely outstanding at the National Gallery.

Among world-famous paintings are Leonardo's The Virgin of the Rocks; Raphael's Pope Julius II; Jan van Eyck's The Arnolfini Marriage (bought in 1842 for £630); Mantegna's Agony in the Garden; Bellini's Doge Leonardo Loredan; a range of Titian, Rubens and Rembrandt; and two Vermeers. Moving through the centuries, in the English School, great Gainsboroughs, Constables and Turners; nearer the present time,

Picassos, Cézannes and Seurats, and one of the most reproduced paintings in the world — van Gogh's Sunflowers (of which he painted at least six versions).

The National Gallery first opened at 100 Pall Mall, the town residence of John Julius Angerstein, a Russian immigrant who became a rich merchant and who was close to the connoisseur and great English portrait painter, Sir Thomas Lawrence (whose portrait of Queen Charlotte, in the collection of the National Gallery, painted when the artist was only 21, is an image resonant with history).

For several years preceding the purchase of 38 paintings from the Angerstein collection, there had been lobbying for a national gallery. Plans for state collections had already been brought to fruition in Vienna (1781), Paris (1793), Amsterdam (1808) and Madrid (1809). Finally the British Prime Minister, Lord Liverpool, continued on page 49

The National Gallery, London



BUSHMAN ART~ New Light on an Old Art



Winged Creatures or 'Alites'

by H C Woodhouse

Bert Woodhouse is author of Bushman Art of Southern Africa. He has been recording, photographing, studying and writing about Bushman Art for more than twenty years.

Amazingly, it is 33 years since Walter Battiss published his classic work on Bushman art, *The Artists of the Rocks*. He had looked at the paintings and engravings scattered throughout Southern Africa through the eyes of an artist and found much to admire. His comments, in his own inimitable style of writing, are as fresh and valid today as when he wrote them. His copies and photographs are a valuable reference.

But the water of time has continued to flow under the bridge of observation and there is much of significance to add to those classic records, comments and speculations.

Everyone can accept the artists as superb delineators of action and of animals. We have all seen, in situ or in reproduction, the pictures of men leaping across rockface in pursuit of majestic eland, but paintings of elephant-hunting — with, of all things, pangas and battle axes — had not been identified or described until I collated a number of such paintings and contributed an article on the subject to the South African Journal of Science in June 1976.

These weapons were used for hamstringing the elephant by cutting leg tendons — described as far back as the Romans by their historian Pliny and carried on by Chaka of the Zulus. So these paintings were narration of custom — probably even of actual individual occasions witnessed by the artists. The excitement, accompanied by the pathos, of such an event is particularly well captured in a painting from the Queenstown district. In true Bushman style, the elephant hunting scene is superimposed on other paintings and other paintings are imposed upon it.

So the Bushman art had its perceptual component. But over the years it has become increasingly apparent to all careful observers that it also has a strong conceptual element. As long ago as 1910 Moszeik drew attention to strange winged creatures in the Eastern Cape Province and Neil Lee and I pursued this theme in the early Sixties with articles in the South African Archaeological Bulletin. In his magnificent work Ndedema, Harald Pager reproduced many more examples from his research area near Cathedral Peak and coined the non-committal word alites to describe them. Neil Lee and I were inclined to consider these creatures as spirits of the dead — or of the living who considered themselves near to death. More recently Dr Lewis Williams has suggested the alternative explanation of the liberated spirits of medicine men in trance induced by a medicine dance. The explanations are not mutually exclusive and the creatures are as fascinating and varied as any creatures of the imagination

of any artist, before or since.

Another concept of the art which has received attention is that of the 'line of major force' as I christened it.

This consists of a thin red line edged or dotted with white or cream dots of about a millimetre in diameter. Such lines join men, animals and man/animal creatures or alites in the paintings. But the lines are not simple. They may convolute or bifurcate. They may emerge from the mouth of a man and loop around the leg of an animal or provide a link for a line of dancing figures. My name for these lines was suggested on the basis of the visual evidence alone. Dr Lewis Williams has linked the pictures to the records of Bushman custom and folklore compiled by Dr Bleek in the 1870's. Although he prefers to use a Bushman word to describe these lines, my suggestion will serve to convey much the same meaning for those who have difficulty with the range of Bushman clicks.

A feature of many of the paintings and engravings of males is the semi-erect penis and the line painted at right angles across it. The Abbé Breuil, who did a brief study of rock art in Southern Africa at the invitation of General Smuts, used the word infibulation to describe this feature but agreed that the implication that it was something to prevent sexual intercourse could not be sustained by the visual evidence. Alex Willcox, author of two books and many articles on rock art spearheaded a research project among the afficionados to collate evidence and

try to explain this curious custom.

There was one strong school of thought, led by Patricia Vinnicombe who wrote People of the Eland, that the line was purely symbolic. My own minority view, supported by dozens of close-up photographs which included all sorts of decorated versions of the 'additament' (as it was decided to call it), was that it was actually significant and decorative. It was, I suggested, probably the result of an actual piercing of the penis with a porcupine guill at an initiation ceremony. One of the photographs shows the black and white segments of such a quill, but Willcox disallows this evidence on the grounds that the figure in that photograph is mythological. All good, clean fun - and hopefully moving towards explanations that will be universally accepted, if not in this generation, then in the next!

The white figure with the 'porcupine quill' penis additament is part of a much larger scene in the Maclea district, which has many interesting features and is really a masterpiece by any standards. It includes a musician using his bow with a resonator, in the manner of a double bass, and several dancers.

The white figure has the legs and hooves of a buck, the torso and face of a man and paw-like hands. He is just one of many such teleanthropic figures - part man, part animal - that have been recorded among the paintings. There are figures with eland heads, with rhebok heads, with elephant heads and with the heads of baboons and warthogs. Bushman folklore is full of references to the belief that all the animals were once people. These creatures appear to be an illustration of this belief. Caggen, the trickster character revered by the storytellers, switched in and out of animal form during his exploits.

There is, of course, a completely different set of paintings that could be confused with the teleanthropic figures. That is the famous group of ostriches copied in the 1970's, among many other paintings, by the first major copyist, the surveyor George William Stow. The ostriches in Stow's group all have their heads turned to look at another, with human legs, which is approaching them. This is an illustration of a hunter in disguise, a theme which occurs at other sites where the hunter wears an animal skin and animal head mask. Regrettably, the painting of the ostriches has not been rediscovered - at least not by any of the recognised students of the subject - but there are those that fear that it may no longer be around for rediscovery. Its whereabouts present a continuing challenge.

The protection and preservation of our vast heritage of rock art is in itself a major challenge. An authoritative committee set up under the auspices of the National Building Research Institute with funds, encouragement and participation from the National Monuments Council has been meeting regularly for several years



An Elephant Hunt



Painting at Wide Valley, Maclear District

to identify problems and to initiate experiments in the preservation of painted stone - without doing damage in the process. It will be many years before results are definite, but there are some encouraging facts emerging, and cooperation from other countries has been forthcoming. In some popular areas of the Drakensberg the Department of Forestry has arranged for its guards to watch for and prevent possible vandalism and the Monuments Council has initiated a system of honorary custodianship to encourage farmers and landowners to pay attention to the problem of protecting the priceless art that they have acquired

by accident.

In the long term only education and appreciation can save many sites for the enjoyment and edification of posterity. To conclude, there are many more aspects of Bushman art being studied and many more to intrigue both amateurs and professionals. It was only comparatively recently that Neil Lee and I realised that we had photographs of lion kills, complete with the upside-down carcass of the victim, the vultures, the lions and the jackals. Discoveries like this are exciting — ample reward for many strenuous walks and considerable expenditure of time and effort. •

New Names in Art~ WILLEM BOSHOFF

by Natalie Knight

Willem Boshoff made a striking debut as a guest artist at the Johannesburg Art Gallery during September, 1981.

Boshoff is a deeply religious man who regards his art as a form of prayer. However, his is not a pompous, holier-than-thou attitude — far from it. Some of his works, in fact, are characterised by a delightful sense of humour and there is an overall feeling of joy in the creation of each work.

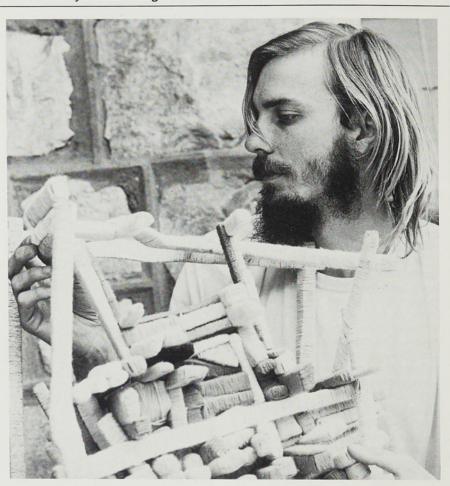
Boshoff decided that his work was very private and refused to exhibit publicly until he reached the age of thirty. A few weeks before his thirtieth birthday, he was invited to show the fruits of his labours at the Johannesburg Art Gallery. After some soul-searching, he decided the time was right for a non-commercial exhibition of his works.

Boshoff supports his wife and daughter by lecturing at the Witwatersrand Technikon. In a determined effort of patience and will he creates his sculptures and paintings in addition to his teaching duties. Some of the works have been painstakingly created over a period of several years. Others, in contrast, are rapidly executed.

Boshoff believes that art is a form of sacrifice. It demands his time and energy, which he gives to the glory of his Creator and not for financial reward or applause. His materials are often taken from waste or discarded matter. His *Stakes* (1981), made from dead branches consigned for the fire, relate to the many lives, books and precious objects which were burned on the stakes of religious intolerance.

Although there are allegorical or metaphorical references to the Bible, there are no overt symbols. An example is his beautifully constructed *Table* (completed in 1959 after five years' interrupted work). When folded, it is shaped like a coffin. The contents are stored away and lost. However, the base unfolds to become a city complex. The action of folding upwards is reminiscent of urban growth and the parts which go downwards resemble a cemetery. The work originated in the Biblical references to death and the new Jerusalem.

Another major work is the *Medicine Chest* (1981), a six-foot square assemblage. The exterior is assembled from small pieces of wood of different



Willem Boshoff with the sculpture Woollen Sticks

hues. The Medicine Chest is on hinges and the doors open out like the splayed hands and legs of Christ. In contrast to the smoothness of the exterior, the wood inside the Medicine Chest has been beaten and hacked to produce jagged spikes of pain. The ravaged interior is a cry against man's inhumanity and senseless destruction, yet paradoxically from this 'medicine chest' men are healed. The medicine chest took eight months to construct. Boshoff says: 'This image therapy is stored away until a dose is required. When it is opened the chest is broken and then becomes whole again'. Boshoff is in no way a morbid person. Jewellery Box, made from tambooti wood as a wedding present for his wife,

shows the perfect control he has over his medium.

In addition to using wood, he also works in aluminium. He has made a palm-size *Cube* (4cm) which, when closed, completely contains itself and, when open, becomes a complicated six-part structure resembling a modern city.

There is no limit to his use of materials, which include colour charts, library cards, petals and sand. Despite his unorthodox methods, his work shows his intellectual and artistic discipline. His intuitive aesthetic sense has enabled him to create a fascinating work of art using coloured chewing gum as the elements of the composition. The work, called *Chewing Gum*, is conceived as being equivalent to

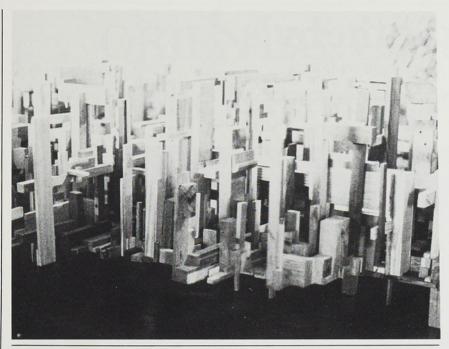


Table. Discarded wood, 1979.

the 'worry beads' of the 20th century. Boshoff's training as an artist was a traditional one. He studied at the Johannesburg College of Art, where he obtain-

ed the National Art Teachers Diploma in 1974. In 1972 he was joint winner of the sculpture section and in 1974 winner of the graphic art section in the New Signatures Competition in Pretoria. In 1980 he received the National Higher Diploma in Art and Design. He has also published a book of visual poetry called Kykafrikaans.

Many of his messages are deliberately concealed. Some of his works are combined from the written or typed word, which form a free abstract pattern.

His work has caused a great deal of controversy. For example, a construction made from the doormat of his childhood home has been framed and has pride of place. He enjoys treating articles such as the humble doormat or broom with care and concern. He has less regard for the 'nobler' artistic materials, such as paint, which are treated arbitrarily. Paintings such as *Fireworks Tempera* (created in 45 minutes) are made as a release, in an explosive action.

Boshoff is exceptionally well-read but has never travelled overseas. He works almost in isolation and tries to avoid influences.

Nevertheless, it is exciting to find that there are international overtones in his work.

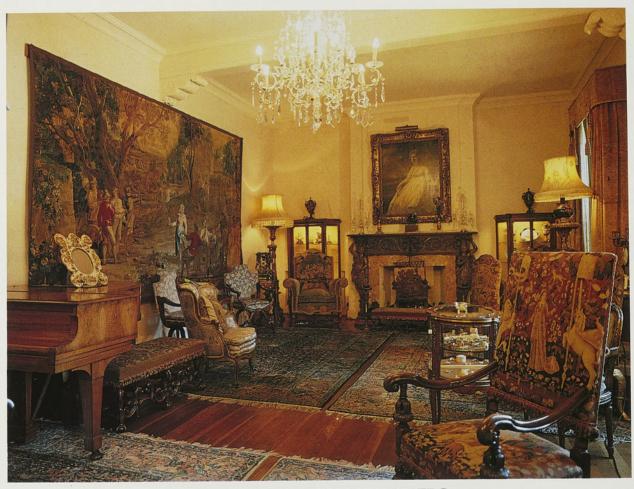
Willem Boshoff is an artist whose intellect, combined with his skill of execution, has produced work which could stand anywhere in the world.

Detail of Mangled. Torn paper, 1979.



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ORIENTAL CARPETS The Credibility Gap



The reverse. The most important single feature in establishing provenance.

by Ivan and Carol Neff

That area between the assertions of the rug trade and experiences of some purchasers, is it created by dishonesty or ignorance?

There is as much scope for unethical dealing in oriental carpets as there is in any other visual art or in any investment commodity. As a result of malpractices that have occurred, oriental rug dealers (there are quite a number of exceptions) have come to be regarded with some suspicion by the public. A credibility gap of varying width therefore exists between what the trade would like the public to believe and the actualities. Stretching this credibility gap is the lack of knowledge on

the part of the public and many dealers on the rather complicated but intriguing and enthralling subject of one of the world's greatest folkcrafts.

Gold and silver have their weight and hallmarks; diamonds have their colours and flaws, but the reference points in oriental rugs are far more varied and complex. These include non-technical as well as technical factors; design, colour, quality of wool, selvedges, the manner of the end structure, and what we call 'weave pattern'. This is the visible appearance of the pattern formed on the back of a rug by the interwoven warp and weft threads and the nodes of the knots. We are not alone in believing this weave

pattern to be the single most important reference point in the identification of a rug.

It is this very complexity of the reference points of rugs that allows unethical dealing the licence it enjoys. Ignorance can well be interpreted as a lack of ethics, especially when that ignorance is found in dealers who hold themselves out as experts and, in any case, it certainly causes a loss of confidence. An extreme example of dealer ignorance was the inability to distinguish between a hand knotted rug and a machine made article! Clearly the prospective purchaser seeking advice must attempt to distinguish between a rug

salesman whose expertise is pure pretension and an experienced dealer who has studied the history, geography, ethnography and the technicalities of the artefacts which are his merchandise remembering always that the dealer is there primarily to sell.

Passing off one type of rug under the name of another occurs all too frequently. A reason for this practice can be that the name used may have more popular acclaim or significance in relation to value than the price under its correct name; or it can be out of nothing more sinister than sheer ignorance. It is true that a guarantee of provenance is occasionally difficult, sometimes very difficult, but it is only very rarely impossible. But the too casual approach to names, and hence provenance, or the deliberate intention of misleading the purchaser is an example of recurring duplicity. One of the clumsiest examples was that of a silk based Qum worth no more than R12 000 which had been sold as a silk Tabriz for R50 000. Clumsy because the differences between the two types are considerable. In that instance the purchaser had never bought an oriental rug before!

There are variables on the same theme; for example, mercerized cotton passed off as silk; worn modern rugs passed off as antiques; Pakistani rugs passed off as Persian; commercial rugs passed off as collector's items and generally the mediocre extolled as the excellent.

In this country there are far fewer checks on the creative talents of rug salesmen than elsewhere, a talent which, by the way, in many instances, far surpasses the creative calibre of the rugs they sell. It is only in extreme cases that a purchaser has recourse to law and even should that path be available, it is not a painless route to recompense. The checks referred to are those created by a wide exposure of the folkcraft on a non-dealer level, thereby imparting and constituting a source of knowledge of, theoretically, more credence than the spiel of a salesman.

Knowledge is the only way of closing the credibility gap. Dealers of repute welcome knowledgeable customers because good rugs speak for themselves where the language is understood. It is not, therefore, true to say that our credibility gap is created by a dealer fraternity that has a lower standard of ethics than elsewhere. It is rather that the South African public are less well informed than the buying public in most other western countries. We suffer from an abysmal lack of exposure to the craft. There is not one museum in this country that has an oriental rug as a listed exhibit and there are no rug societies. We are aware of only one exhibition of rugs in this country that was not sponsored by a dealer.

The situation in other parts of the world is very different. London has the Victoria and Albert Museum which not only exhibits a world renowned collection of a magnificent collection of early carpets but also has a study section which includes rugs from all over the rugweaving world. By the way, it also exhibits what some regard as the greatest extent example of the craft, namely the Andebil Carpet. In 1976, London hosted the first International Conference on Oriental Carpets and will host the fourth in May 1983. During the 1976 Festival of Islam, there were a number of rug exhibitions, untainted by commercialism, of a standard that impressed academic, cognoscente and novice, albeit for different reasons. Many of the old English homes that are open to the public have excellent examples of oriental carpets. London also has its active rug society. In the United States, exposure of the

folkcraft on various levels is more extensive than anywhere else in the world. There are a number of reasons contributing to that situation. The tax laws in that country confer considerable benefits on those who donate or bequeath to museums. This factor on its own has undoubtedly contributed to the great collection of The Metropolitan Museum of Art in New York. San Francisco's MH de Young Museum recently benefitted from the donation of the H McCoy Jones collection which is comprised predominantly of Turkoman rugs. That museum hitherto boasted of no rugs in its collection but no doubt the McCoy Jones generosity will create its own gravitational attraction for other donations. The greatest study collection in the world is housed at the Textile Museum in Washington DC. This was created and endowed by George Hewitt Myers. The Museum now includes rugs of all grades, from all periods and from all over the rug-weaving world. Not only are they there to see but also to feel, which is such an important aspect in the study of the craft. One can actually examine the back of the pieces which, as mentioned, is such an important feature in determining the provenance of any

Deerfield in Connecticutt is a museum comprising a village of 18th century settler houses, each furnished in the style of the period. Every house is carpeted with oriental carpets, which are all listed exhibits. Many have contributed to this Museum and there are numerous other examples in America of the reciprocal benefit to donor and the nation alike which, even if it may sound somewhat cynical, arise primarily out of a tax policy. The cynicism is there to see but rather is it the wisdom of a fiscal policy that has ensured that the museums will continue to be endowed by the public to a greater extent than anywhere else.

Another undoubted factor was the tremendous wealth in America between the wars and just after the Second World War, a lot of which was directed to assembling private collections of various art forms of varying qualities. The Du Pont home at Winterthur in Delaware has

American furniture, but a collection of rugs which has benefitted the dealers from whom they were purchased more than anyone else. Studying the inferior and mediocre is, however, a necessary part of the accumulation of knowledge! Joseph V McMullan was a multimillionaire who assembled one of the best known private collections, which now constitutes the main core of the Metropolitan Museum collection.

Then there is the remarkable energy and dedication which Americans devote to their quest for knowledge on a topic which interests them. Every year there are one or more group excursions organised by museums, rug societies and interested individuals, to museums, private collections or to one or another of the rug-weaving areas. Consider that alone, in contrast to the fact that only one dealer in South Africa attended all three of the Internatinal Conferences on Oriental Carpets. It is necessary to add that he is the only dealer in South Africa who comes close to being an expert in his particular field. The zest for knowledge is also expressed in America by the rug societies which exist in most of the major

In Germany there is probably more rug knowledge per capita of population than in any other country. It is an interesting fact that the first museum curator to acknowledge the importance of the craft as one of the visual arts was Wilhelm van Bode who created the first museum collection of international importance. Unfortunately, a lot of the treasures in that collection were destroyed during the last war.

The Dutch were very early importers of oriental carpets and one of the early Dutch painters who was active in the 15th century, namely De Keyser, subsequently became a rug dealer and then reverted to painting.

During 1981, a rug society in Basel known as Freunde des Orientteppichs organised a noteworthy exhibition of old oriental carpets compiled from loans by Swiss museums and private collections. If we enjoyed the same sort of accessibility to examples of the craft, we too would be more aware of those fundamental misconceptions that are bandied around by dealer and owner alike. Calling all rugs 'Persian', for example, ignores the fact that for many centuries the rug-weaving world stretched from Spain in the west to China in the east and from the northernmost parts of Central Asia down to the Mediterranean - not from Tabriz to Qum! Persia was a significant but nevertheless small part of the total area. Figures for imports into the USA for the year 1980 show that Iran accounted for 20.1% of the total; China accounted for 26.6% and India, 24.7%. Calling a modern commercial-grade rug an investment is like placing the same label on any piece of modern household furniture.

Once bought, it becomes second-hand. losing a large part of its original retail value. Then again, the age-old chestnut of knot density; such a common attribute mentioned by dealer and owner alike demands the comment that frequently a rug has no attribute other than a high knot density. High knot density does not on its own mean quality — it does mean a lot of work and it can mean a waste of effort. Some years ago, a group of us were shown a silk rug in the Ashmolean Museum, Oxford, which had a verified knot count of 2 400 per square inch. Tru and place 2 400 dots with a ball point pen in a measured square inch and you will see the marvel of the achievement. However, the rug in question had nothing else to offer. It was, by consensus, quite hideous. Another feature commonly misrepresented as a salient feature of value is the softness of the wool. Feel the wool on a mori-Bokhara and compare it with an old Kula. If softness alone should be the test, then in that instance the more valuable rug would be discarded. On the other hand, some old rugs not all - are very soft, whereas softness in a new rug may suggest poor durability, but not always.

Press articles have also added to the breadth of the credibility gap and the reason usually is that same lack of a credible source of information. Most of the articles of which we complain are concerned with the investment value of rugs and the accompanying generalised comments on the mystique surrounding the folkcraft. The most recent one appeared in the supplement to The Financial Mail of December 11th, 1981. The supplement is called The Rich at Play. Readers should be disabused by pointing out that it is not a valid generalisation to say that oriental rugs are 'an area of investment that has long been the preserve of the rich'. A few years ago, a good Belouch bag face could be purchased for R250,00 to R300,00 and not long before that at R100,00 to RI50,00. The same article today would fetch R750,00 to R950,00. Five years ago, very good Kelims were overpriced at R800,00. The same Kelim today would at a fair price fetch Rl 800.00 to R200.00. One could hardly call that the preserve of the rich, and there are a number of other examples in the same sort of price range. The purchase of silk rugs is indeed the preserve of the rich, but more on that genre below. The same article says 'Forgeries are not uncommon'. In fact, forgery of rugs has never been a widespread practice, the main reason being that the reward could seldom justify the enormous effort required. Copying of designs in whole or in part has existed for centuries all over the rug-weaving world and to a greater extent today than ever before, but these copies are not what anyone could validly call forgery. Artificial ageing of rugs was a talented occupation at one period; very rarely does it occur now. Forging a 19th

or 20th century rug would seem a somewhat pointless occupation; forging one of the 16th or 17th century could well be profitable but, as we have pointed out elsewhere, design copying is not difficult, whereas technique copying is close to impossible.* It is technique that unmasks the forgery. No! Forgeries are not common and, in any case, they are probably all tucked away in one or another museum.

Next, we read in the same article that 'a valuation is only as valuable as the paper it is written on'. The remark is attributed to Peter Rademeyer but, knowing him as we do, we cannot believe it. Maybe he meant to add 'depending on who gives it'. A rug valuation should be as valid and dependable as any valuation of any article by a sworn appraiser, and they can be. If Peter Rademeyer suggests that they seldom are, then we cannot argue with him — another point which stretches the credibility gap.

The main complaint concerning the Financial Mail article is the lumping together of old and modern rugs as if they were the same commodity, whereas they quite simply are not. To understand the difference one must realise that rugs made up to the last quarter of the 19th century and rugs of the 20th century were made under very different market pressures. At the end of the 19th century and the beginning of this century, there was a tremendous surge in commercialism. The effects were manifold: the increasing use of chemical dues, which saved a lot of production time; the creation of designs and colours that were less traditional and more in line with western tastes; the beginning of new rug-weaving centres such as Qum, those in Afghanistan and Pakistan. One of the most disconcerting effects of this commercialism was that tribal names of rugs no longer carried the warranty of source but merely some relevance to design. For example, 'Batkiari' and 'Belouch' rugs are made in Teheran. The new weaving areas created their own designs which, as in the case of Pakistan, were not very successful mutations of designs from Central Asia. All of those areas produce fine rugs in the sense of finely-knotted, but the creative genius has faded. In our opinion. it is not a myth that there is more investment value in antiques than in modern rugs, though few dealers in modern rugs would agree. The 'myth' does not stem from the story that no fine rugs are made today - it stems from the fact that however fine a modern rug may be, it remains something very different from a fine antique. As a durable floor covering, we would certainly recommend a modern rug, which can at least be replaced, whereas an antique which is worn out is a unique work of art lost forever. Relevant to this point is the fact that the glut in some types of rugs today is not only a comment on quantity but also on the fact that designs are repeated over and over

with very little variation, if any.

Silk rugs are a different commodity altogether. They should never be used as floor coverings - nor were they ever intended as such, except in societies where no one would dare to tread on one. Silk rugs made in Hereke are highly prized by some and many artificial as well as real silk rugs from other centres are passed off as the products of Hereke, thus enhancing the prices of the inferior articles. Some magnificent silk rugs have been produced in Tabriz which, according to some authorities, was the birthplace of the Anrdebil carpet. Many other centres make silk rugs or have been renowned for them in the past but they never were the articles of trace to the extent that they are today. The prices of silk rugs have been elevated by their image as status symbols and their opulent gleam has often obscured inferior artistry and dismal colouring. Because of their financial cachet. they have tended to attract the most extreme examples of overpricing and dishonest trade practices. South Africans have been frequent victims of these excesses and this country is well known among overseas dealers as an excellent market for silks and, no doubt, it has from time to time been a stop on the new silk

Let us make a brief journey on that road. A silk rug is bought by dealer 'A' in, shall we say, Europe for \$9 000. 'A' then takes it to a remote city where, in cahoots with dealer 'B', the rug is auctioned. Dealer 'A' buys in his own rug at, say, R150 000, the price having been artificially boosted to that level. 'A' obtains the auction certificate from his accomplice and wanders off to an even more remote city. He approaches Sucker Number 1. and says 'I have just the rug for your collection. I was lucky enough to buy it at an auction for only \$150 000 - here is my certificate. Because I know you love and understand rugs, I will let you have it for \$160 000'. 'How kind you are, Mr. A!'

Reading is an important means of acquiring knowledge on oriental rugs. A large number of books is available and, though authors today tend to specific subjects, there are books of value which deal in the general. However widely and diligently one reads, there is simply no substitute for examining as many examples as possible, as is the case with all the visual arts. Time spent looking at rugs will be rewarded in successful purchases, as well as a growing awareness of the variety and beauty to be found in this craft. And, a final warning, buying rugs is not like buying gold or diamonds. Never buy one because it is punted as 'an investment piece'. Buy only what you like and educate your taste. Above all, never buy a rug you do not like. If you do, the probabilities are that your reason for buying will prove far less valid than your taste.

* Page 43, The Dictionary of Oriental Rugs.

CONSTANTINE CALINIKOS: a profile

by Penelope Read

Constantine Calinikos is a South African artist of Greek descent. Educated in Pretoria, he showed from an early age a determination for his chosen vocation from which he never wavered.

In spite of apprehensive parents and little encouragement, Calinikos studied art in Pretoria and the fruits of his early efforts were exhibited in Johannesburg in 1953 and a year later in Cape Town. 'My training in Pretoria was an academic one founded on the basic technique of art', he explains. 'My first teacher was a German woman with one of the most disciplined personalities I have ever known. She maintained a line was a line, a figure a figure and that was how one had to draw it. Art to her was purely representational and my earlier work developed within a rigid framework of strict adherence to

theory, craft and technique.'

In 1956, Calinikos left for London to study at the South Kensington School of Art. His training proceeded along similar lines, involving a mastering of technique before areas of exploration and avant garde art trends could be discovered and experienced. Acknowledging the value of this solid foundation, he believes that many young artists today make the mistake of reaching for a style which only comes with experience of life and ignoring the means to achieve it. The technique involved in the application of colour, for example, is often discarded and its subsequent misuse will detract from a work.

Calinikos' years in London proved to be one of the most stimulating periods in his life; he was entranced by the picturesque countryside, the cultural history and the revival that serious art was enjoying in an almost 'golden age' of those post-war years. He found himself 'forever absorbing the real, the fundamental, the true values of the human mind and soul, the motives and motivations of the human being in relation to itself and nature'. Back in South Africa, marriage and the ensuing family commitments caused Calinikos to turn from the precarious

ensuing family commitments caused Calinikos to turn from the precarious financial rewards of an artistic career to commercial enterprise with a textile design business that was finally to bring him the financial independence he longed for. His creative talents were brought to bear on the fabric designs he evolved; demand for his work increased and his business prospered.

Transvaal Landscape. Sketch in oil, 1979. 75 x 50 cm.



Calinikos has been termed an 'abstract' painter but his abstract quality stems largely from his colour application which he uses in a psychological sequence, to explore, to create aesthetic images that draw the mind away from the classical or the representational, the form and design of his work remaining representative of essential realism. The artist's work is characterised by a dynamic energy; the impact on the senses is one of vibrancy, power and strong rhythm. In his landscapes the force of his art is elemental, seeming to flow from the very heart of creation and evoking a mysticism and a spirituality - almost a metaphysical quality. His woodcarvings and portraits are portrayed in a lower key with more subtle and sensuous rhythms. The artist's work has a strength and character which indicate a serious contemplation of his life and art.

Calinikos' choice of media has developed in stages; in the '60's, the watercolour medium dominated his output; between 1970 and 1974, the mere touch of crayons was sufficient to inspire him to creation and for the following two to three years, his concentration was on wood carving and a dressed canvas for

which he used cement, producing a 'plaster' finish with the effect of a mural on a wall. The inherent speed and sensuous textural properties of oils became irresistible and he has since used only this medium.

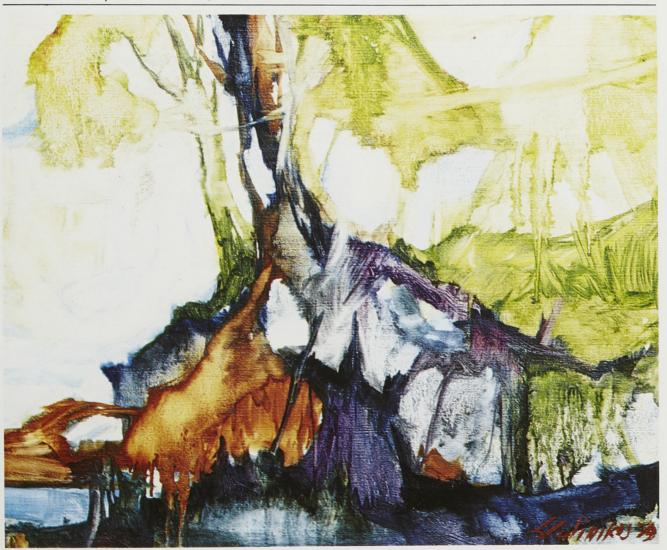
A Transvaler by birth, Calinikos has a special affinity for the yeldt landscapes of the South African scenery.'I have noticed forces in this landscape which I have not experienced anywhere else. With the movement, energy and force of the elements in a Transvaal storm, I feel as though I am at the beginning of the creation of the world. When the elements are shaken and angry, the earth undergoes great change; with the passing of the storm, the cloud formations are breathtaking, the mountains and hills refreshed and alive, the sky pure. I have an overwhelming desire to express my feelings of mysticism and wonder'. Calinikos' 1970 Transvaal Landscape in pastel won a special mention at a Transvaal Art Association exhibition for the vividly expressed interpretation of a landscape following a cloudburst. The mood is one of peace and tranquillity, with the sun, almost at sunset, seeping through the clouds after the rain.

A suggestion of landscape is present in all his work, whether it occupies the total theme or only the background. Still life or portrait, the subject is never closed in a room. As the human element cannot be isolated from nature, so nature must always provide the setting. The landscapes of Calinikos' art, however, are transformed. Clouds, trees and wind are recreated in terms of mood, his shapes amalgamated to produce an explosive image, at the same time as the colour steps in to calm it. The expression is controlled and the impression a measureable statement within which people are able to give their own interpretation.

His affinity with the elements of nature and his search for the core of genesis have aligned Calinikos strongly with primitive and tribal art, which he feels is very close to nature and the roots of our creation. While an underlying suggestion of 'primitive' can be found in most works, its influence is particularly noticeable in the earlier acrylics of the '60's.

A combination of the experiences of life, together with the very personal tragedy of the death of his wife five years ago, has developed the mysticism and spiritual quality pervading his work. Calinikos'

Transvaal Landscape. Sketch in oil, 1979. 85 x 63 cm.



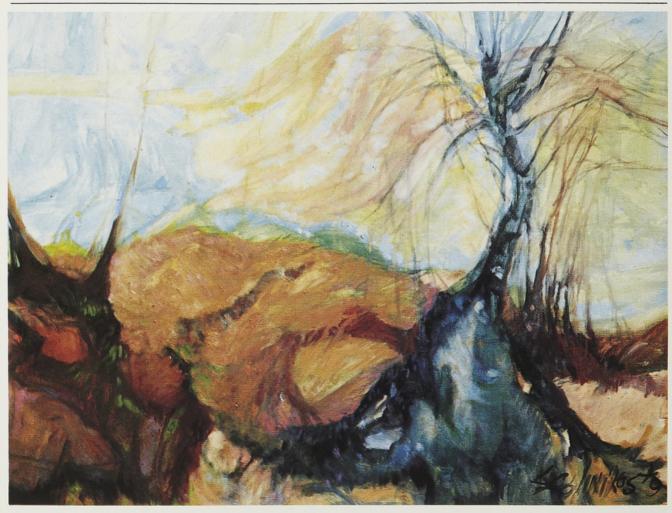
fatalistic approach to life lies deep in the roots of his Greek ancestry. He believes one must endure what life has to offer, both good and bad, endeavouring to accept both equally well in the sense that, as a human being, it is destiny to taste both forces. In a realisation that he cannot demand exception, Calinikos will not battle against misfortune. 'I grieve, I lament and I am sad, but then I will allow my soul to handle the situation rather than fight it. It will become a source of inspiration for me. Having experienced it and turned it around, I can create through it. In that way I am inspired to expression through tragedy.

For Calinikos, inspiration and influence have never really come from other artists. Whilst making many 'old masters' and renowned artists an object of lifelong study, Calinikos feels their influence only momentarily as he assesses their work. In youth, Calinikos' violent energy found expression in rigorous athletic activity and physical combat with anyone who suggested insult or abuse. The passion and energy that found an outlet in youthful brawls now has expression in his painting. The dignified calm of his exterior, however, belies his internal turbulence; fists have merely been substituted by paint and brushes. For Calinikos a painting represents an object to be overcome



Northern Transvaal Landscape. Oil painting, 1979. 75 x 50 cm.

Transvaal Landscape. Oil painting, 1979. 75 x 50 cm.



and subdued: 'I have to get the better of it and will never allow a painting to subdue me. The artistic muse seems to grow stronger as the ideas start to develop and then the wrestling begins. I will put it under, if it kills me. If the result is good, then I will accept it; if not it is destroyed. When the painting takes form and shape on the canvass, the weight seems to lift; as it is finished, I am released.'

South Africa, he believes, harbouring a wealth of creative talent, is a paradise for the collector or lover of art where the works of painters, sculptors and artists of much talent are available at reasonable prices. 'In Europe', says Calinikos regretfully, 'an artist could live for six months by selling only one painting. If a buyer is prepared to wait until a South African artist of real worth has gained international recognition, he will have quality as well as an investment in a name.'

The lack of international awareness of South Africa's creative activity in the art world is, for Calinikos, cause for concern. 'We have some recognition in England and America but, particularly on the Continent, ethnic tribal art is all they know of us and only a very few white South African artists have made any significant impact in their art world.'

South Africa's isolation has been aggravated, he believes, by the country's

own concept of the arts in the past and the priority accredited to cultural values in enhancing the quality of people's lives. 'Politics have, for so long, absorbed the thoughts and minds of South Africans. Our country is a comparatively wealthy one and it is surprising that only more recently has serious thought and significant sponsorship been given to the creative arts and activities that enlighten the mind and soul.' South Africans, he feels, are not committed totally or consumingly to art as they are in Europe. 'People do not fully realise that it is the artists themselves, whether concerned with painting, music or ballet, who are able to develop and nurture the culture, the creativity and the heart of a nation, so that barriers may be overcome and others can learn about us. South Africa is known all over the world as a sporting nation, but art should be our life, as well as cricket and rugby.

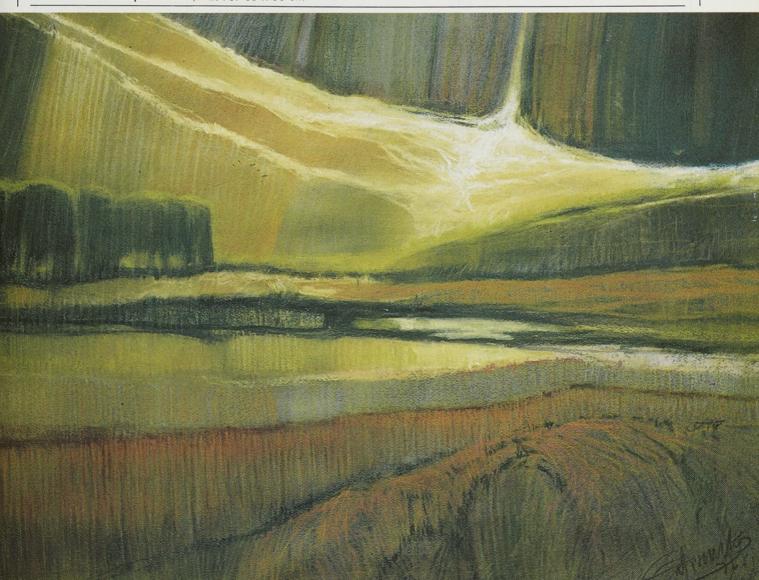
It is difficult for artists of calibre to remain in this country when encouragement is scant or non-existent. While an artist does not necessarily demand great financial rewards, he needs an injection of life and vitality; he needs to feel pride in the inspiration of his art and this can only come with appreciation and acknowledgment. The resistance proffered in the past by the art buying public of South Africa to the

more avant garde art trends has proved a stumbling block to many artists breaking away from the traditional ties of representational art. In particular, Calinikos has found that exhibitions can often be costly and a waste of time unless an artist has an established name and reputation with the type of art the buyers recognise and associate with.

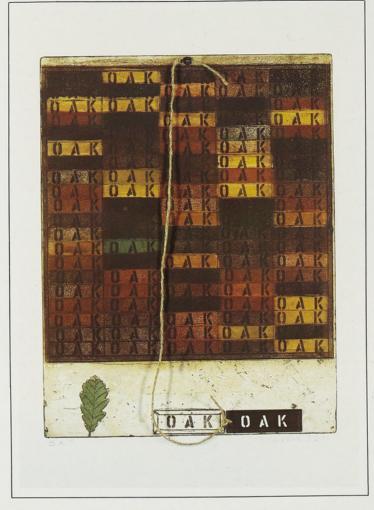
Calinikos' own considerable ability and sound technical foundation is now heightened by maturity. His contribution to one of these more avant garde trends has been significant, yet recognition remains slight. Whilst known to the 'initiated' of the Johannesburg and Pretoria art world, his work is not represented in South African galleries or museums. Aggressive self-promotion does not sit well with this unassuming artist, who speaks modestly of his own work, yet with a quiet confidence of his own belief in its artistic value.

Calinikos will be exhibiting in Athens in November this year. The interest already engendered in Greece by his work seems propitious for the further exhibitions in Europe and America which he plans for the following year. Like many before him, it would seem that Calinikos has to gain acknowledgment outside South Africa before cognisance of his contribution comes from his own country.

Transvaal Landscape. Pastel, 1976. 65 x 50 cm



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continued from page 17 'modern' features. Nearly all of its roots are demonstrably English in origin: the Pre-Raphaelites of the 1850's, the Aesthetic Movement and the Arts and Crafts Movement of the 1870's and 1880's: the Gothic and Celtic revivals: artists as diverse as William Blake and Walter Crane. Despite this, the style emerged in Belgium and France, whence it spread rapidly throughout the western world, each local variant being characterised by a different term. Thus in Germany it was known as 'Jugendstil'; in Austria, 'Sezessionstil'; in France, 'Style Moderne': in Spain 'Modernista' and in England, the 'Modern' or 'Liberty' style - this last from the London store of that name, which became a central focus of dissemination of the new fashion. The collective term which we now use to encompass all these variants - Art Nouveau - derives from the name of the shop, opened by Samuel Bing in Paris at the end of 1895, which became the rallying point for adherents of the new style. Whatever form of Art Nouveau one examines, it becomes evident that a single ornamental convention is basic to the style. This is the whiplash, an undulating, asymmetrical, rhythmic line terminating in a whip-like energy-laden movement. The line may be elegant, graceful and even severe, as in the Scottish or Glasgow style associated with Mackintosh, or it may be closer to the so-called Belgian line, which is rather a path than a line, becoming thicker in the narrow curves where the change of direction is most stressed, and thinner in the more widely ranging curves, creating a kind of internal counter-movement. Yet this linear aspect is only a surface phenomenon, an external aspect derived from the three-dimensional object. For Art Nouveau was intimately concerned with spatial relationships; the linear ornamentation highlights these relationships by emphasizing the proportions of contiguous surfaces on a body. The adjacent areas mutually interpenetrate one another, transforming the object into an energy-laden mass of light and dark surfaces, completely free-flowing and apparently without articulations. Allied to this is the use of space, so that the lines which circumscribe an object and determine the form, themselves seem to become part of the surfaces which they fill and radiate into a third dimension. In architecture, this interdependence and, at the same time, polarity between linear and three-dimensional Art Nouveau is most evident in the work of Antoni Gaudi. As Robert Schmutzler puts it: 'His buildings are massive sculptural bodies in which the rooms, like caverns, represent, so to speak, negative sculptural bodies. Because walls, supports and domes are all treated as if formed of a soft substance which can be moulded at will, such a style can produce grandiose swinging effects both in the gound plan and in the vertical and horizontal planes. The architecture of linear Art Nouveau could metaphorically be likened to flower stems or to the extended wings of a dragonfly, but the plastic quality of Gaudi's buildings makes us think of caverns or dunes, of organic substances and forms that the wind creates in sand or that the water erodes in rocks'. (Art Nouveau, London. Thames & Hudson. 1964. p.32).

Art Nouveau ornamentation is always restless and moving; yet it is at the same time in a state of balance. This accords well with Nature, from which Art Nouveau is an abstraction: the dynamic forces of life within the organism balance each other to maintain the existence of the organism in equilibrium both internally and in relation to its external environment. Art Nouveau ornamentation not only accents the form of a structure; it welds the object and its ornament into an organic whole.

Notwithstanding the national variants of Art Nouveau, it is possible to classify the forms under four main categories (following T. Madsen Art Nouveau. London, Weidenfeld & Nicholson, 1967).

Firstly there is an abstract and structural conception. This flourished most vigorously in the French and Belgian cultural spheres. Here, natural shapes are transformed beyond recognition, or the decorative motifs are turned into an entirely abstract form-language, highly plastic and dynamic in character. The actual material and its qualities are subordinated to the structure, the form of which is emphasized by a multiplicity of lines, often running from a central point like nerves in an organic system.

This is most evident in the work of the Belgian architect, Victor Horta, and his French contemporary, Hector Guimard. Free rein is given to the imagination, giving rise to a sort of symbolically functional Rococco, in which the form-language emphasizes construction or structural importance. For example, a light bulb appears to sprout from a holder like a bud from a plant, symbolising an organic entity — nature — as the source of light.

Secondly, but also related to the abstractstructural concept, there is the floral and organic Art Nouveau associated with the Nancy School, finding its greatest exponent in the work of Emile Gallé, Deriving its inspiration from Japanese art, the Nancy School developed a predominantly floral form of naturalism. Designs were rooted in close study of botany, as well as drawing creative impulses from the works of the Symbolist writers and artists. Indeed, many of Galle's works employ quotations from Symbolist writers as an integral part of the decoration. The attitude of this school is perhaps best embodied in the quotation Gallé had inscribed on the door of his workshop: 'Our roots lie in the soil of the woods, in the moss on the edge of the pool', a statement which shows the closeness of Art Nouveau to the origins of life, to water

and the primitive forms of life.

Thirdly, we have a linear twodimensional and symbolical conception of Art Nouveau which reached its zenith in the Glasgow School associated with Charles Rennie Mackintosh, Decoration is linear, restrained and entirely twodimensional. Highly stylized buds, beans and female forms draped in falling teardrops or contained by linear patterns are characteristic, as is the total lack of illusion of depth. Again, as with the continental schools, the ornamentation symbolises life and growth. But whereas the French employed a dynamic energised whiplash, the Glasgow School utilised longer, more flowing lines to give a serene effect to their compositions. Other important features of the Glasgow style include a rigid regard for symmetry and geometrical arrangements in rows, parallels and cubes. These last exhibit close links with the work of William Blake, while the treatment of the female form is a development from the Pre-Raphaelite School, as are the Glasgow abstractions from floral forms.

The fourth approach of Art Nouveau craftsmen to form is the geometrical and constructive one. Taking as its starting point the rectilinear functional designs of the Belgians, Gustave Serrurier-Bovy and Henry van de Velde and the formal two-dimensional linearity of Mackintosh, this style produced its greatest degree of synthesis in Germany and especially in Austria, where it became known as the Vienna Secessionist style. The ornament is firmly located in the surface, the symbolism is much reduced (for example, the flower replaces the bud), the square becomes the most common decorative motif and, indeed, the square and the circle become ends in themselves, rather than mere vehicles for applied ornament. Although at first glance, this may not appear to being to the Art Nouveau movement, further investigation shows that, both in their desire to create a 'new art' and in their preoccupation with linear dynamics (a square possesses no less visual attraction than a flowing line), the Vienna Secessionists were firmly rooted in the intellectualism of Art Nouveau, as well as conceiving a style which looks forward to those elements which we tend to associate with 'modern' or twentiethcentury art.

Finally, it is important to note that the history of art reveals numerous examples of the use of swaying linear rhythm and other Art Nouveau devices. These ornaments can be distinguished in Cretan and Mycenaean culture, in Persian textiles and glass, in Japanese art and in English 17th and 18th century embroidery, to mention but a few. However, similarity is not causality; analysis does not in any way suggest similarity between these cultures and the particular 19th century socio-economic conditions which culminated in the upheaval in the visual arts now characterised as 'Art Nouveau'

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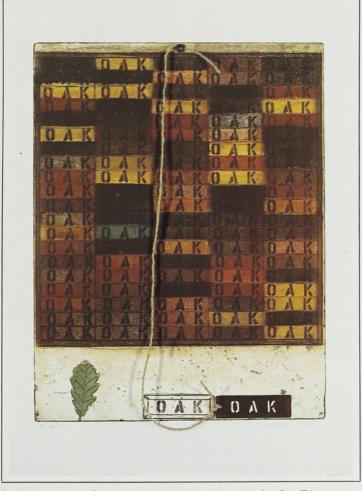
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The Making of an Original Print



Oak Mantra, 13-colour etching and aquatint by Joe Tilson

by David Krut, Art Consultant and Publisher

One of the most important developments in art during the last two decades has been the return to popularity of limited edition prints. During the last century, interest in prints has ebbed and flowed but today artists and collectors in the world have realised that printmaking is equally as important an art form as painting, drawing and sculpting.

In South Africa the word 'graphics' is generally used to describe prints produced from techniques such as etching, lithography and screenprinting. The strict definition of graphic arts is those arts which depend for their effect on drawing

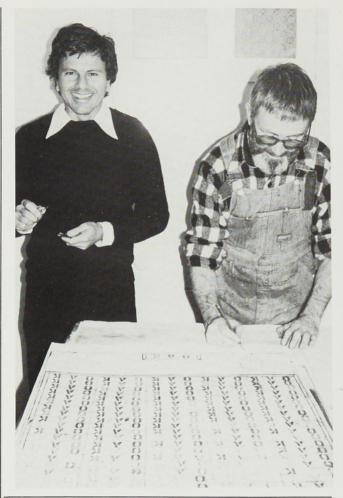
and not on colour — in other words, the arts of drawing and engraving in all its forms. Therefore, in this article the word 'print' is used, since there is no reference to drawing on paper but only drawings and the use of colour on plates or stones leading to the making of an original print.

PRINTMAKING: ORIGINAL OR REPRODUCTIVE

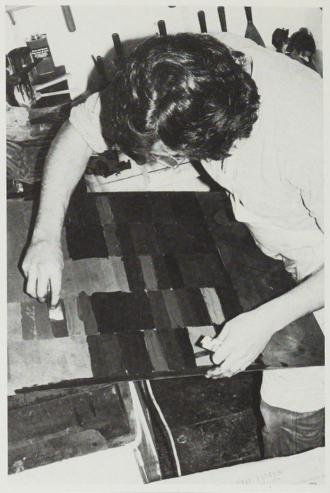
There is a major difference between a print which is a reproduction of an existing art work and a limited edition print, which is in itself an original art work. An artist creates an original print when he

decides to create a totally new image and rather than paint or draw, he prefers to use a manual technique which will allow more than one image of the work to be produced.

Therefore by making a limited edition of his work, the artist is able to create, say, 100 images, instead of the one only unique work if he were to do the same as a painting or drawing. More collectors are able to purchase the work of the artist because there are more available and also because the cost of a limited edition print would be a small percentage of the cost of, for example, painting. Using David



 Joe Tilson signing the proofs for a travelling exhibition of the works involved in the making of Oak Mantra with David Krut



 Jack Shirreff, the printer of Oak Mantra, applying coloured ink to one of the two copper plates used in the making of Oak Mantra

Hockney's work as an example, the cost of one of his canvas paintings could be as high as RI50 000 but the cost of his limited edition prints range from R500 to RI5 000.

A limited edition print will be signed by the artist and have the copy number and the edition size and sometimes the year of the work.

In art museums one finds shops where prints of major works in the museum's collection are on sale. These are photographic reproductions of paintings in their collection and are not original art work. Therefore they can be sold to the public for a few rands each because they

are mass produced.

Reproduction prints are not signed or numbered as in most cases the artist has been dead for many years and, since there is no control on the number reproduced, they have no value.

PRINTMAKING TECHNIQUES

Prints can be produced from either relief, engraved or flat surfaces.

Relief Prints - Woodcuts and Linocuts

The main techniques of relief printing are woodcuts and linocuts but these are seldom used by contemporary artists. A major exponent of woodcuts was Edvard Munch, a Norwegian artist who was one of the fore-runners of the Expressionist movement of the early twentieth century. Picasso was one of the few major artists to do linocuts and they are amongst the best of the prints that he produced during his career of nearly seventy years of printmaking.

Engraved or Intaglio Prints - Etchings and Aquatints

The main intaglio techniques are etching and aquatint, which are extremely old art forms dating back to the beginning of the

3) Jack Shirreff and assistant working the etching press



40 Gallery

16th century, with the great early period in the 17th century culminating in Rembrandt.

Intaglio techniques are all forms of engraving on metal, usually copper, and they are distinguished from other techniques by the method of printing. When a copper plate has received its etching, it is covered with a special kind of printing ink (photo 2), placed facing upright on the bed of a heavy press covered with a damp piece of paper and then pressed on by the manually-operated roller. The damp paper is forced into the engraved lines and so picks up the ink in them; when dry, the engraved lines stand up in relief and the edges of the plate are indented into the paper (photo 3).

This explains the great difference between an etching and a wood-engraving which has been cut in a similar way — the ink lies on the surface of a wood block instead of being forced into the line cut into the metal plate.

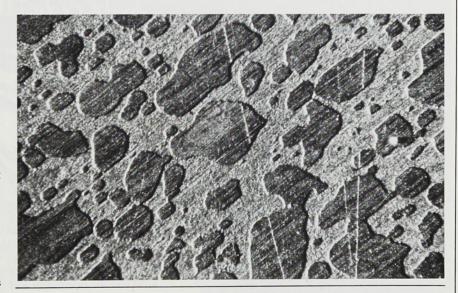
Etchings are generally referred to as hardground or softground and what this relates to is an acid-resistant wax or resin, which is used to cover the copper plate before the artist begins drawing. The hardground is applied if an artist wishes to draw clear, sharp lines on the plate, whereas the softground is used if he wishes to achieve a pencil-type line with varied breadth.

Once the plate is drawn, it is dipped into a bath containing acid which eats into the exposed copper where the lines have been drawn and then washed with water (photo 4). Subtlety is achieved by varying the lengths of time the various lines are (photo 4). Subtlety is achieved by varying the lengths of time the various lines are allowed to be bitten by the acid. This is achieved by removing the plate from the acid and stopping-out some of the faint lines with an acid-resistant varnish and then returning the plate to the acid bath for further biting.

Aquatinting is achieved in the same way as an etched line and is used to create tones of colour which are similar to the transparent effects of watercolour. Instead of totally covering the copper plate with wax or resin, a porous ground is sprayed or powdered on to the plate and the plate dipped into the acid bath after each application of the fine resin particles. The acid eats around each particle on the plate (photo 5) and these are the lines which hold the ink when it is applied to the plate for printing. The more aquatinting, the greater the tones of light and dark on the print. Goya was the greatest user of aquatints and Picasso used the sugar-lift aquatint to great effect. Today etchers apply hard- and softgrounds and aquatint their plates and often use more than one plate where colours other than black are introduced. In the making of Oak Mantra two plates were used - one for text and lines and the second for colour. Registration of the



4) Joe Tilson washing the acid off a cop per plate after etching in acid has been completed



5) Copper plate magnified to show lightly etched aquatint. An engraved print.



6) Paper trapped to allow changing of colour plate for line plate in the making of Oak Mantra

two plates is critical when printing (photo 6) and this, together with the inking of the plates, restricts production to about only five prints per day. Artists today prefer to work with a master printer once all the etching of the copper plates is completed and this cooperation of talents adds to the quality of a print. Oak Mantra is a softground etching with aquatinting, collaged with a hand-painted zinc stencil plate, string and clip.

Flat Surface Printing - Lithography

The one major process which involves no cutting into the block or plate and, therefore, no engraving in the proper sense, is lithography. The whole technique, invented in 1796, is based on the fact that water runs off a greasy surface. Using a greasy chalk, the image is drawn into a thick block of stone, although today zinc plates are becoming more commonly used. The surface is then made wet with water and, when greasy ink is rolled on to the stone, it will not take on the wet parts but sticks on the parts which are greasy off which the water has run. Each colour normally requires a separate stone or zinc plate.

It is easy to mistake a lithograph for a drawing, as the drawn line can appear so natural in a lithograph and it is also possible to achieve wash and other painted effects. Lithography was a very popular print form throughout the 19th century and Toulouse-Lautrec made marvellous use of lithography in his posters of the late 19th century. Lithography can be used to produce very large prints and is widely used by contemporary printmakers.

Silkscreen Printing or Serigraphy

Screenprinting is not a form of engraving. The basic principle is that of a stencil, in that the method by which paint is brushed over a screen so that the colour penetrates those parts of the screen that

have not previously been masked. By using successive masks on the same screen, it is possible to produce prints in several colours and also to obtain colour mixtures by printing one colour over another — for instance, printing blue over yellow to make green. The screen itself is made of fairly fine silk and the masks are usually either of paper, or made by painting an impervious lacquer on the screen itself; paint is brushed on and soaks through the silk in the parts which have not been masked. The process was originally developed for commercial purposes, since it is possible to use unskilled labour to make prints once the masks have been prepared. In recent years, however, first in America and later in Europe, the technique has been greatly developed as a method of making large numbers of artist-produced prints which can be sold at fairly low prices, although each print is, like a lithograph, an original work of art. One of the advantages to the artist is that, by very slight, but easily - even accidentally - made changes in mask or paint density, variations are achieved in the prints which can remove serigraphy from the more mechanical processes of printing, such as those employed in lithography.

HOW A PRINT COMES INTO EXISTENCE

Original prints which are generally available from art galleries do not just arrive there direct from the artist. If an artist wants his prints to reach art collectors, he needs to work through a publisher in the same way as the author of a book.

The publisher of a print has a very important role to play in that he coordinates the work of the artist and the printmaker and then the dissemination of information on the work to museums, galleries and other

print collectors around the world. I recently published a print entitled *Oak Mantra* by British artist, Joe Tilson, in association with two South African galleries — the Joseph Wolpe Gallery and the Natalie Knight Gallery — to coincide with major one-man exhibitions of Joe Tilson's works in Cape Town and

The following is a sequence of events which involved me as a publisher:

Johannesburg.

A visit to the artist's studio to discuss possibilities of making a print for the South African exhibitions and the costs of such.

A visit to the artist's studio after he had completed his preliminary work for the print, to discuss the print technique on which he had decided and what printmaker to use.

A visit to the printmaker's workshop with the artist to inspect the final state of the print on which they had agreed and to agree on the type of paper to use and the size of the edition.

A visit to the printmaker's workshop with the artist at the completion of the limited edition to judge on the consistency of the quality of all the prints. Thereafter the signing, numbering and dating of the edition by the artist.

Photographing of the print and preparation of information on the print for mailing to museums, galleries, magazine editors and print collectors around the world

A visit to the Curator of Prints of the Tate Gallery and other major museums to show the new work.

Packing the print into tubes for consignment to interested museums and galleries in other parts of the world.

In the case of Oak Mantra, Joe Tilson agreed to lend all the preparatory work involved in the making of the print for an educational exhibition to travel South Africa. I will not detail what this involves but it is easy enough to visualise the work involved in finding a sponsor (in this case, the Kenitex Group of Companies), printing a catalogue and organising an itinerary of universities and colleges throughout the country.

To summarise, a print comes into existence following after:

- 1. An artist and his agent have agreed to publish a print.
- 2. The artist has produced an image to his satisfaction.
- 3. The publisher is satisfied that the limited edition can be commercially promoted to allow recovery of artist fees and printing costs and making of a reasonable publisher's profit.

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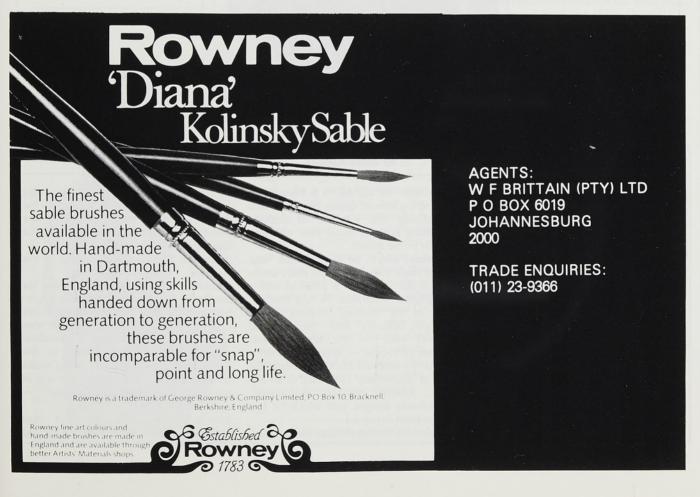
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MYTHS AND ARCHETYPES: The Creative World of Bruce Arnott



Bruce Arnott, with some of the bronzes he exhibited recently at the S A Association of Arts Gallery in Cape Town

by Rose Korber

Bruce Arnott, noted Cape Town artist and senior lecturer in sculpture at the Michaelis School of Fine Art, exemplifies that rare combination in an artist — a balance of the creative and the intellectual.

Indeed, talking to Bruce about the ideas and the experiences that have shaped his work over the years, one is conscious of his profound sensitivity and awareness, as well as of the restless, probing mind that refuses to accept anything at its face value. He is essentially a private person ('I think an artist is a loner') and his sculpture, too, which has often been described as 'hieratic' or 'mythic', has that same quality of extreme quietness and self-containment. 'My work is not much concerned with movement or potential

movement,' he admits. 'It is frontal and still and the *hieratic* quality has to do with crystallising the symbol, of locking something in time, rather than with any interest in the kinetic.'

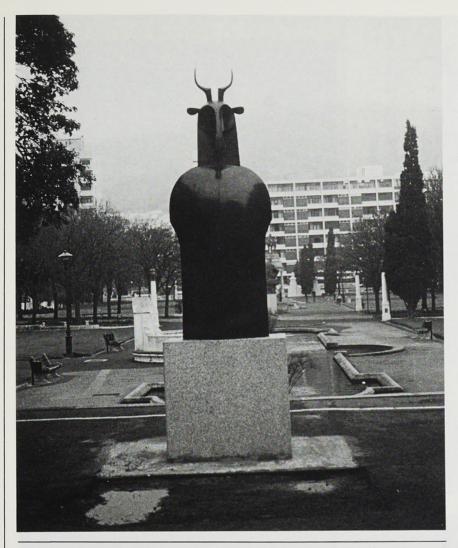
Sculpture, which, he says, should 'stop one in one's tracks and hold one's attention', is for him both a physical and a metaphysical enterprise. A long-time admirer of the theories of Jung, Bruce strongly believes that the physical material itself — the stone, wood, perspex or bronze — is no more than a means or a medium and that the essential spirit of 'numinosity' contained in an artwork, resides in the archetypal, recognisable images with which he has always been occupied.

A perfect illustration of these concerns are

his two most recent commissions — the *Sphinx*, at the Main Road entrance to the Baxter Theatre complex and *Numinous Beast*, a monumental bronze, almost three metres high, installed in 1980 opposite the S A National Gallery in the Gardens.

'I chose the archetype of the sphinx for the Baxter,' he explains, 'because it symbolises a creature that guards entrances and doorways. It also relates to the idea of theatre, which, for me, is essentially about man: and the answer to the Theban sphinx's riddle — "What walks on four legs in the morning, two legs at noon and three legs in the evening?" — is, of course, man!'

Similarly, Bruce points out that Numinous Beast, which was conceived



Numinous Beast in the Gardens, Cape Town



and created in the foot-hills of the Natal Drakensberg, is an archetypal evocation of that place, and refers to those antelope-masked Bushmen depicted in the primitive cave paintings to be found there. But he stresses that the word 'numinous' connotes more than simply 'spirit' — 'rather it has to do with intelligent energy that can work through the artist, who is partly the instrument.'

Although still a young man, Bruce has already had an exceptionally full and varied career. After graduating at Michaelis in 1960 (where his first mentor was the late Professor Lippy Lipschitz, the sculptor — about whom Bruce was later to write a definitive monograph), he completed a master's degree, followed by an appointment at the National Gallery as professional officer and, after an 8-year period, as Assistant Director. Despite his heavy involvement in all aspects of administration and museology, Bruce continued to do creative work and to exhibit, both locally and internationally.

Oskar II (1980) Height 90.2 cm

A high point was the year spent at the Courtauld in London in the mid-60's, on a British Council scholarship, researching the influence of west African sculpture on 20th century western European sculpture. 'I was exposed to sculpture all over Europe, so that you might say that I went to Europe looking for Africa!', he quips.

A one-man show after his return to Cape Town caused a considerable stir, as the pop influence of 'swinging' London was apparent in his exciting blend of traditional themes with the use of new translu-

cent, coloured perspex.

In the early '70's, Bruce felt a strong desire to get away from it all. 'I became interested in aspects of the counterculture and the need to get back to the land and try out an alternate technology.' In a serious attempt to 'escape the whole money economy', he bought a small farm in the Drakensberg, where he spent seven years in sheep-rearing, erecting fences and building his own house out of gum poles, mud and thatch. 'I encountered all the structural, creative problems in making that house as I would have in sculpture,' he maintains, 'and it was a totally satisfying experience'.

Ill-health and the increasing problems of subsistence farming, however, finally drew him back to Cape Town and an appointnment at Michaelis ensured a certain return to making formal sculpture.

The 20 darkly patinated bronzes shown at his recent exhibition at the S A Association of Arts Gallery in Cape Town (his first one-man show since 1967) once again reflect his interest in the archetypal, in this case the figure of Punch as the archetypal anarchist — a symbol of personal freedom as well as the anarchic, creative principle. 'Punch, who recognised no authority whatsoever, goes back to Punchinello and the European tradition of clowns and mummers,' he explains. ('The artist also functions instinctively,' he adds significantly, 'so that, in terms of ordered society, I would see myself as working a tangent and, therefore, in a sense, anarchic as well').

These marvellous pieces, some of them quite small, also refer to his childhood memories of Punch and Judy shows on Durban beach and to aspects of his 'cultural heritage as a colonial, Englishspeaking South African' and are full of a witty and wicked humour. There is Punch on the Wheel daring, precarious, taking a chance; Punch in Policeman's Uniform - always masquerading and in conflict with himself; then there is the ambiguous bird, plucked and trussed for Sunday dinner and, finally. Oskar of the Tin Drum - a reference to the tradition of bringing up children to play with war toys; and to Oskar, the total anarchist. 'All my work is ambiguous to some degree and has an edge of satire,' Bruce maintains. 'It also has to do with a scepticism about the embalming of art in grand canons.'.

Gallery 45

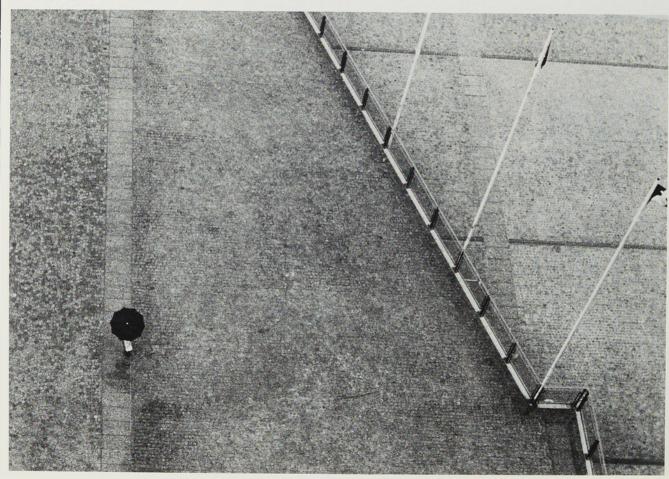
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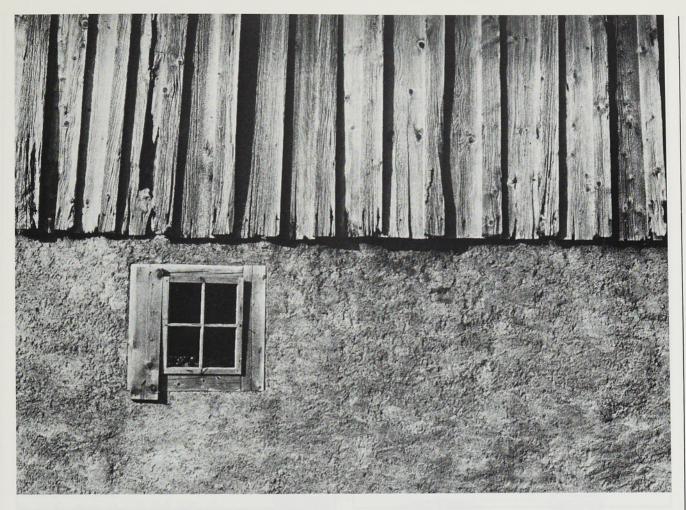
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Clive Biden









Gallery 47

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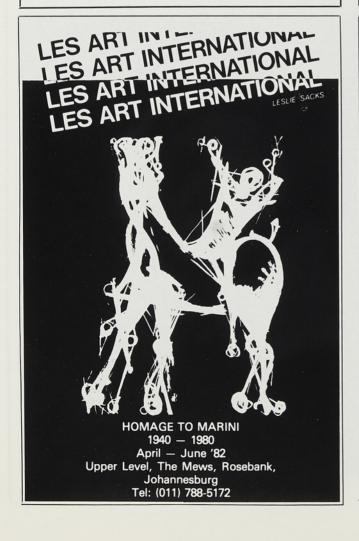
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EXHIBITION PROGRAMME

VIEWING TIMES

TUESDAY to FRIDAY 9.30am to 5.30pm

SATURDAY

10.00am to

12.30pm

SUNDAY AFTERNOON 2.30pm to 5.00pm

(as indicated)

(Note: The Gallery is closed every MONDAY)

EXHIBITION DATES

EXHIBITOR

TITLE

TUES 2 MAR to

STEFAN SONDERLING 'NAMIBIAN

IMAGES'

SAT 27 MAR '82

(SUNDAY AFTERNOON 14 and 21 MARCH '82)

KODAK PRESENT '1981 AWARD

TUES 30 MAR to

SAT 24 APRIL '82 THE PROFESSIONAL **PORTRAIT**

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(SUNDAY AFTERNOON 4 and 18 APRIL '82)

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'MY FAVOURITE SNAPSHOTS'

(SUNDAY AFTERNOON 2 and 9 MAY '82)

ALVIN VAN NIEKERK 'PORTFOLIO'

TUES 18 MAY to SAT 5 JUNE '82

(SUNDAY AFTERNOON 23 and 30 MAY '82)

Admission Free

continued from page 23 was able to institute the foundation of the National Gallery with the Angerstein purchase of the nation.

By 1826 there were further gifts and purchases, notably the gift from Sir George Beaumont, connoisseur and artist, who wrote to a friend that 'works of art are not merely toys for connoisseurs, but solid objects of concern to the nation... works of high excellence pay ample interest for the money they cost.'

Enlightened self-interest on the part of the nation was the primary argument used to support the use of public funds for art. Titian, Claude, Poussin, Rembrandt, Van Dyck, Reynolds and Hogarth were among the artists whose work formed the nucleus of the national collection. Although, particularly in recent years, the state has supported the National Gallery well, a substantial proportion — well over half — has come to the nation by gift rather than purchase.

In 1838 the neo-classical building designed by William Wilkins and sited on the north side of Trafalgar Square was opened by Queen Victoria. With major additions this is still the home of the Gallery, at the ceremonial heart of London, in a triangle the other points of which are the Houses of Parliament and Buckingham Palace.

By 1835, even at 100 Pall Mall, the number of visitors — 'the Nobility and the Gentry' — was 130 000 per year. By the 1840's in Trafalgar Square the number rapidly rose to more than 750 000 a year. In view of the then substantially smaller population and virtual absence of tourism in modern terms, one can see that the National Gallery has always been very popular. By the 1960's the annual number of visitors to a much bigger gallery had risen to 1,5 million and by 1979, the last year for which official figures are available, visitors numbered well over 2,5 million.

Recently under Sir Michael Levey, the present director and a scholar of very wide interests, the National Gallery has instituted many schemes to make the contents of the Gallery both more accessible and more intelligible to the visitor.

The most unusual project is that of the artist-in-residence, begun in 1980. Under this scheme a contemporary artist is invited to occupy a studio in the Gallery where interested visitors can watch him or her at work, probably copying Old Masters in the time-honoured method of learning. The artist talks about the National Gallery's own collection and contemporary work to visitors. He or she is thus able to show how the past still has relevance to the practice of art today, providing yet another route for the understanding and appreciation of art.

Recently a permanent Moving Picture

Room where art films are shown in continuing programmes has been opened; there is an active educational programme; and major loan exhibitions of national schools, focussing so far on Dutch, German and Spanish art, have been instituted. There have also been smaller, special and more personal exhibitions.

In the nine annual Painting in Focus exhibitions which have been held, a particular painting from the Gallery is analysed and discussed in a masterly visual essay with much supporting material.

Uniquely there have also been five exhibitions imaginatively centred on The Artist's Eye, in which a well known artist has selected those paintings from the National Gallery which have been particularly meaningful to him, and explained why, juxtaposing those paintings with his own work. The artists have been Anthony Caro, the abstract sculptor; Richard Hamilton, known as a pop artist; Howard Hodgkin, also a Trustee of the National

Gallery; R B Kitaj, the expatriate American; and David Hockney, now almost as famous as a stage designer as a painter and print maker.

Recently, Coutts, bankers to Queen Elizabeth II and bankers to the National Gallery since 1864, helped the Gallery fund a handsome publication called *One Hundred Great Paintings: Duccio to Picasso*. Fine colour reproductions of the selected paintings are accompanied by short vivid essays incorporating the latest scholarship.

The National Gallery is outstanding internationally for the quality and range of its published scholarly catalogues. Its newest publication, a chronological sweep of 700 years, is an example of the intelligent popularisation which is the keynote of the National Gallery today. Coutts, which itself has revitalised a 19th century building in the nearby Strand by putting a new structure inside an old facade, is the first commercial sponsor in the Gallery's history, heralding new partnerships for the 1980's. ●

The Virgin of the Rocks by Leonardo da Vinci — one of the world famous paintings in London's National Gallery.



DAVID MIDDLEBROOK CERAMIC SCULPTURE EXHIBITION

21 June — 10 July 1982 at Things Gallery

DAVID MIDDLEBROOK — LECTURE AND SLIDE SHOW GIVEN BY THE ARTIST

Tuesday 1 June at $8.00 \, \mathrm{pm}$. Venue - RAU, Block C, Hall 10I

Entrance fee - R3.00

DAVID MIDDLEBROOK — 2-day practical workshop

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GALLERY NEWS

A new outlet for black artists to exhibit their works has opened in Johannesburg. Joe Maseko, himself an artist, has opened a small gallery on the second floor of Zygmast House, Kruis Street, exclusively for black artists and to show his own work.

NUSMISMATIC TRADE FAIR 1982

For the first time in South Africa, a numismatic trade fair will take place at Milpark Holiday Inns, Johannesburg from 14th to 17th April, 1982. The trade fair will be run by the S A Association of Numismatic Dealers. On the 14th a public auction will take place. From the 15th to 17th April, there will be a course. There will be dealers from overseas, e g Spink & Son, London, Seaby of London, four American dealers and a Swiss dealer, as well as many S A dealers.

As it will be held during the Rand Show, it should bring a large and enthusiastic crowd.

For further details contact: Secretary of SAAND P O Box 31142 Braamfontein 2017

NEW PRODUCTS

A new range of art materials is now available in South Africa. Under the trade name of *Marabu* these products come in a wide range of specialised items.

Starting with Finger colours for children from 3 years and up, the range includes school tempera in plastic bottles and Maracolour for nursery schools in 12 different colours. The range of poster colour in bottles and in 375 ml cans is large. There are 26 colours plus flourescent daylight colours. The range also includes a clear varnish in jars and tins.

An interesting product is the lino-printing set. It contains four tubes of colour, one roller, one wooden lino cutter and five cutters and two lino plates. There are ten colours in the range of Aqua-linol lino colours available. For the Bauenmallerei enthusiast there are 25 different colours

to choose from, plus patinas and patterns to copy.

Hobbytex is a range of colours for textile designs which can be painted 'wet on wet' or one colour over the other and fixed by ironing. There are twelve colours to choose from.

Marabatex is specially designed for the Batik artist. There are 18 colours in the range, plus wax fixture and magazine or batch. There are paints for leatherwork called 'Lederlak' and paints for glasswork called 'Glasdekor'.

There is also 'Hobbyglas' to do your own stained glass windows.

For the interior designer, window-dresser and artist, there is a range called 'Buntilack'. There are 33 colours to choose from which come in aerosol spray cans in 300 ml and 600 ml containers.

There is also a range of protective varnishes and lacquers. The Klarpaus spray converts opaque paper drawings into transparent documents ready to copy by dye-line or other processes. There is also a range of sign writing colours called 'Pantachrom'. They come in 55 ml tubes and 500 ml cans.

The Plakat tempera colour comes in 45 colours. They are packed in 22 ml tubes and 55 ml for black and white. The shades conform to the DIN and EURO scales. It is water based and dries with a velvet-like finish.

Generally speaking, this new range of 'Marabel' products will be very useful to all artists and hobbyists.

COMPETITIONS

THE STANDARD BANK SCULPTURE COMPETION

The Standard Bank Group invites the submission of proposals for the design, execution and erection of a sculpture to be placed on the piazza in the north western portion of the property on which the new Standard Bank Administration Building is being erected in Simmonds Street, Johannesburg. This competition is open to all practising artists resident in South Africa, S W A/Namibia and in-

dependent states.

It is anticipated that this will be one of the major fine art competitions in South Africa in 1982 with R35 000 having been allocated for costs of producing and erecting the winning entry. The Bank has reserved the right to choose more than one winning piece.

Entry forms, together with the relevant drawings and photographs, may be obtained from:

The Co-ordinator
Standard Bank Sculpture Competition
Group Public Relations Department
P O Box 3124
Johannesburg 2000

or by telephoning Mr Michael Rakusin at (011) 833-3611 Ext 493 Entries must be submitted by Tuesday, June 1, 1982.

INTERGOLD JEWELLERY DESIGN COMPETITION 1982 THEME: CREATIVITY WITHIN WEARABILITY

Entry form obtainable from
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Johannesburg
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(P.O. Box 61809, Marshalltown,
2107)

Closing date 30th April, 1982 Student Entry Forms must be in by Monday 15 March

Photo Statements: An exhibition covering South African photographers' work, as statements of the human condition, in the fields of photo-journalism, documentary and reportage, opens at the S A National Gallery, Cape Town at the end of March and will run during the Cape Town Festival. It is hoped that the exhibition tours the country thereafter. The following venues have provisionally been agreed upon — Worcester, the Grahamstown Festival, Port Elizabeth, East London, Durban, Johannesburg and Pretoria.

GALLERY DIARY

MARCH TO MAY 1982

JOHANNESBURG

The I	Market	Gall	ery
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14/2 - 7/3Photographs by Andi Hirschson Paintings by Jenny Stadler 7 - 28/3to be confirmed 28/3 - 18/418/4 - 9/55-Year Retrospective Exhibition 9 - 30/5Paintings by Terry King and Sculptures by Peter Schütz

The Photo Gallery at the Market

Mike McCann 28/2 - 28/329/3 - 25/4to be confirmed Michael Meyersfeld 25/4 - 23/523/5 - 20/6Ian Joseph

The Haenggi Foundation 88 Fox Street

March, April, May

30/5 - 20/6

Pelmama Permanent Art Collection

Paintings by Marialda Marais



Lucas Sithole, Dancing Mantis, 1981 Tamboutie; 153cm high

Gallery 21

March, April, May

Permanently in stock recent works by Borbereki, Catherine, Coetzee, Legae, Sibiya, Sithole, van Heerden, a o

Natalie Knight Gallery

13/2 - 6/3

One man show of the work of Joe Tilson — constructions, multiples, drawings, etchings, silkscreens Featured South African Artist, Willem Boshoff. A few works of Boshoff will be on display but not for sale.

Henry Moore, bronzes,

Goodman Gallery

6 - 27/3

drawings, graphics New works by Cecil Skotnes 3/3 - 24/4Water-colours by Sidney Abramowitch 1/1 - 15/3Drawings by Walter Battiss Bronzes, stone carvings by Lorraine Edelstein Paintings, collages, drawings by Win Blom 21/3 - 5/6Porcelain, Thelma Marcuson

La Chine des Ts'Ing

6e, Mutual Square, Rosebank

March An exhibition of Japanese porcelain from the 17 - 19 century and Chinese jade

Sandown Gallery Sandton City

25/3 - 3/4Exhibition of pencil drawings by Tony Naude 27/5 - 5/6Water-colours by Wendy Amm and Barbara Sidle

Trevor Coleman Gallery

Mi Sook Pang — Abstracts Harry Doolittle — Paintings 14 - 26/39 - 20/5Sheryl Sobbert - Ceramics 23/5 - 4/6Pippa Rees - Drawings

Things Gallery 9c 7th Street, Melville

1 - 27/3Exhibition of teapots by 32 well-known potters and artists Exhibition of contemporary Late April ceramics by British ceramists

and British students Late May Exhibition of paintings by Anne Stanley

Melville Gallery

1 - 15/3Water-colours by 28 different American artists

Gallery 80 Melville

Watercolours by Joan 1 - 15/3Blackburn, Claire Wilson and Pat Regan

PRETORIA

Ernst de Jong Gallery

26/2 - 12/3International and South African artists. Originals include Degas, Lynne Chadwick, Duffy, Paul Sognoc, Picasso, John Piper, Bernard Buffet, Jensen, Sir Sydney Nolan, James Butler, Elizabeth Fink, Alan Jones, Carzou, Graham Ovendom and S A artists, Jean Weltz, Abeers Predler,

Greg Brunweil, Maude Sumner, Claremont Serneels. Exhibition worth R2 million

Erik Laubscher - Oil pain-

Willi 19 - 2/4Lottering Everything. Lecturing at Pta University

30/4 - 14/5Pottery bυ David Schlapobersky and Felicity Potter

21/5 - 4/6Ernst de Jong - Paintings, recent inks and oils on paper

Schweickerdt Gallery 89, Queen Street

22/4 - 1/5

tings 6 - 15/5Mike Edwards - Graphics, paintings and sculptures 20 - 29/5Prof. Nico Roos - Paintings of Namibia (Oil, watercolour and mixed media)

Pretoria Art Museum

Exhibition of Inuit (Eskimo) 3/2 - 14/3Art, presented by Rothmans of Pall Mall, Canada Ltd

17/3 for approximately three months Art works by J H Pierneef

from the Department of National Education's collection Pop People, an exhibition of photographs of internationally known pop and show-business personalities taken by one of the great reportage photographers, Harry Hammond, in and around London's 'Tin Pan Alley' - Denmark Street

CAPE TOWN

14/4 - 16/5

S A National Gallery Gardens

Till 15/3 Illustrators: Works from the permanent collection, featuring illustrators such as Charles Keen (1823 1891); Frank Paton (1856 1901); Kathrine Harries (1914 - 1978)

2/3 — mid April South Africa Statements: Featuring work by S A photographers operating in the fields of reportage, photojournalism, documentary and social-documentary photography. As statements

of self-reflection and the human condition, they illustrate several 'South Africas'

S A Association of Arts Gallery 35, Church Street

Nigel Fogg - Photographs 15/3 - 3/45 - 24/4Herman van Nazareth (to be confirmed)

to be confirmed 26/4 - 15/5Jeff Grundling: Photographs 17/5 - 5/6

Jesting Street Ith 6/3 A = 20/3 Peter Webber (mixed and al) Francesca Mallows (large painting) Jesting Street Francesca Mallows (large painting) Jesting Street Jestin						
94 Long Street March April — May Caglery Collection of James Simulate the Forum Gallery 18 James Street March April — May Cape Gallery 27. Castle Street March April — Seet on Nake paintings by Etin Simunak at the Forum Gallery Collection of James Continent, London and New York April — May Cape Gallery Collection of James Gallery Collec					2 - 4/3	Drawing Office Show at the
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5 - 17/4 Francesca Mallows Blarger 19 - 26/4 Sharland Earling Sharland Ear	3 - 20/3	Peter Webber (mixed	19 and 20/4	'Nederberg', Talana Road,	9 — 20/3	Old Town Hall, Chelsea,
39 — 26/4 Sharland East (paintings) 30 — 22/5 Lukas van Vuuren (paintings) 31 — 22/5 Lukas van Vuuren (paintings) 32 Skeel Lipschitz (paintings) 33 — 22/5 Skeel Lipschitz (paintings) 34 Skeel Lipschitz (paintings) 34 Skeel Lipschitz (paintings) 34 Skeel Lipschitz (paintings) 35 Skeel Carena Artists 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/3 — 13/6 Brighton, E Sussee, Indian sculpture and painting 25/4 — 24/5 Bright Enhalted 25/4 — 4/5 Bright Enhalted 25/4 — 29/5	5 — 17/4	Francesca Mallows (large			23 - 25/3	Electro-optics/Laser Inter-
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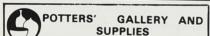


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The Van Wouw sculptures also fetched very good prices:

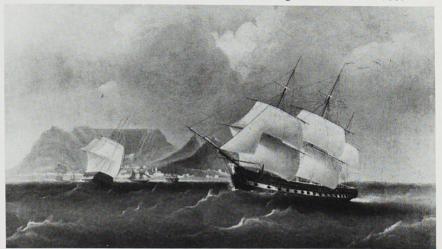
Lot 1 The Mieliepap Eater fetched R29 000.

Lot 2 The Dagga Smoker fetched R28 000.

Lot 3 Shangaan fetched R37 000.



Lot 444, a large Dutch milk can fetched R1 800



In the painting section, Lot 5, the W J Huggins fetched R2l 000

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BOOK REVIEWS

DICTIONARY OF ORIENTAL RUGS by Ivan C Neff and Carol V Maggs. Published by A D Donker

The proliferation of shops in South Africa dealing in oriental rugs is indicative of the interest on the part of the public in these works of art, either as simply an item to enhance the home, or as a collector's item and often as an area of investment. Although we may lag behind West Germany, which Mr Neff claims is one of the most oriental rug conscious nations in the western world, we are witnessing an everincreasing interest in this sphere, which certainly shows no sign of abating. However, few South Africans can profess to be knowledgeable regarding this fascinating subject and this, coupled with the exploitation of a few unscrupulous dealers and a veritable flood of inferior rugs which find their way on to the market, makes oriental rug buying something of a hazardous undertaking for the unwary. This lack of knowledge has largely been due to the fact that few really authoritative guides to oriental rugs exist and the few really excellent ones are either in German or are currently out of print; but this unique book, written by a South Africa husband and wife team has become one of the most sought after and highly regarded reference books on oriental rugs in the past few decades. It is unique from several points of view. Firstly, the standard of reproduction, beautifully printed on excellent quality paper and featuring over 80 superbly faithful full-colour illustrations and with a most striking cover is one of the finest wholly S A produced books this reviewer has seen. Certainly the standard of layout and reproduction is comparable to anything produced elsewhere in the world and it is a yardstick of the quality of excellence which can be - but all too seldom is — attained in this country.

But what makes this volume unique in books of this nature is the fact that each of the forty two rugs discussed is not only fully illustrated but each of these illustrations is accompanied by a photograph showing a detailed section, exactly to size, of the reverse of the rug and a description in each case of the wefts, nodes, knots and colouring - all of which is invaluable information for precise identification. The authors spent five years in extensive research and travelling the world to gather their material and the reader is immediately made aware that this work became for them something of a labour of love. The text is immeasurably readable, yet scholarly and authoritative but without

any hint of being academically dry.

This impressive volume also contains a comprehensive monograph on the identification of rugs by weave pattern, a dictionary containing 600 rug names and nomenclature and a large fold-out relief map in colour depicting the major oriental rug-weaving areas.

This valuable reference work has been highly acclaimed overseas, having been translated into several languages and the American edition, now out of print, was an immediate sell-out. It is indeed gratifuing to realise that a S A publication commands such respect in the eyes of international dealers and collectors and the authors have every right to be especially proud of an outstanding achievement. If you are a dealer, collector or merely a novice, this book will form an important addition to your library. First published in 1977, Dictionary of Oriental Rugs is no longer readily available through bookshops but can be ordered direct from the authors, 57 Third Avenue, Inanda. Sandton, 2196 at R31.75 including GST, surface postage and packing. This price is applicable to South Africa only and Zimbabwe and overseas readers should enquire regarding additional shipping costs applicable to their particular region.

CAPE COUNTRY FURNITURE by Michael Baraitser and Anton Oberholzer. (Second revised edition). Published by Struik. R27.95

The first edition of this handsome volume has become established as the definitive work on the subject of Cape country furniture. The second revised edition incorporates considerable new material, the result of many months of painstaking research on the part of the authors who travelled extensively though the Cape Platteland in search of new items. Many new items were discovered often in a domestic setting in Cape farmhouses and, as the dust jacket note points out, this factor was extremely timely, as the movement of people from rural areas to the towns and the sale of inherited furniture will, in the years to come, make such study extremely difficult. In comparison to other antique furniture such as English or European, the output of Cape furniture has been relatively small and increasingly Cape furniture, because of its rarity, has become highly sought after by collectors in Europe and America, who are often prepared to pay far higher prices than the items would command on the local market. As this trend shows little sign of abating, one is forced to wonder whether the Government would not

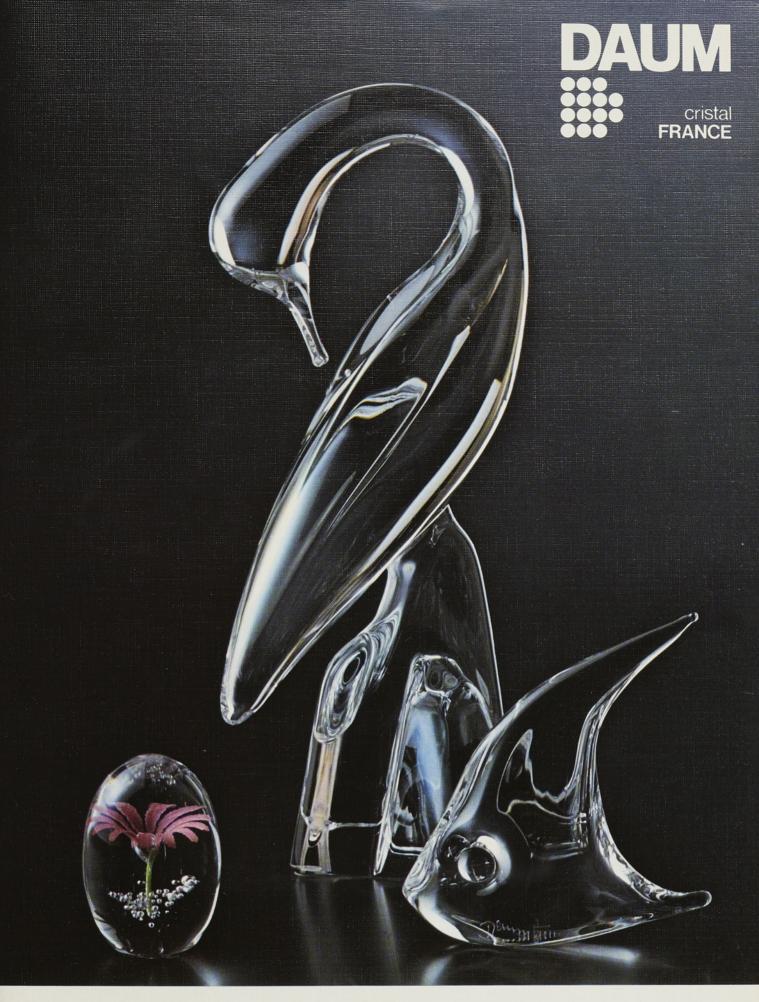
perhaps be wise to consider the introduction of an export quota system in an attempt to preserve so vital a piece of our cultural heritage within South Africa.

Cape Country Furniture is a handsome volume indeed. The second edition is copiously illustrated with excellent black and white photographs and a dozen or so excellent colour plates. The chapters embrace every conceivable aspect of this fascinating glimpse into our historical past, commencing with notes on the furniture arrangement of the old Cape house, chapters on spindle chains, transitional Tulbagh chairs, country Queen Anne chairs, early West Coast chairs, feeding chairs, armchairs, Cape Regency chairs or the 'kerkstoel'. Understandably, one of the largest sections is devoted to 'rusbanke' and what a wealth of style has been uncovered here, ranging from the heavily carved 'rusbank' in the Swellendam museum, large and solid, to graceful, almost frail-looking Regencystyle 'rusbanke'. The tables encompassed in this book range from solid, workmanlike and thoroughly practical tables used in Cape kitchens to elegant half-moon tables and turned leg tables. Anyone approaching the subject of Cape furniture for the first time must be astounded at the diversity of the subject matter, for Cape furniture in the fullest sense embodies everything from the merely practical to the most elegant.

'Wakiste', or wagon chests, were originally intended as having a purely practical function but their development and sheer beauty has led them to become highly prized collectors' items. Cupboards and display cabinets, beds, cradles and cots each have their own section, as do the peculiarly indigenous items such as bread chests, milking tubs, 'botterbakke' and butter churns, and the water barrel with brass hoops, foot-warmers and the 'tessie'.

Later chapters explore the regional differences in distribution and style of Cape furniture and the detection of repairs and fakes. Reproductions are becoming more and more commonplace and often these find their way on to the market as originals and the authors explain in some depth the pitfalls to look for whan buying any article of Cape furniture.

Despite its coffee table format, Cape Country Furniture is a scholarly work, immensely readable and beautifully presented. It will be of inestimable use in the identification and cataloguing of Cape furniture, yet at the same time it serves to introduce Cape furniture to anyone with only a cursory knowledge of the subject.

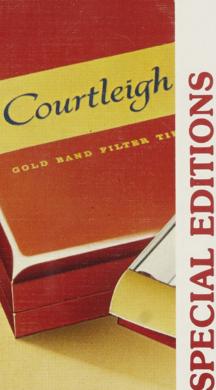


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