

VARIETY THE SALIENT

' Academy opened at the
to-day. That â\200\230. is becoming

A general impression of the
walls makes one wonder whether
the English critics have been quite
fair in saying that there Is no

-|â\200\234 South Africanâ\200\235 art, or only tm-

mature signs of It, One realises
that they are not girding at the
standard of the works now being
shown at the Tate Gallery, but
that-they are complaining that no

â\200\230| indigenous â\200\230art appears to have
sprung up in South Africa, â\200\230

This South African Academy
exhibition, however, seems to show
J|that South African art does
possess qualities which differ-
entiate it from that of other
countries. A warmth of colour
seems to permeate the room.
There ts a varlety in the means of
expression which indicates per-
haps that artists are unconsciously
seeking ways of expressing the
national spirit. There are sub-
jects which obviously belong to
Africa and Africa alone, and
technical ways of dealing with
them which seem individual.

The collection of pictures is
modest and without great preten-
sions, but its varied atmosphere |
â\200\230is pleasant. There are pictures
by artists whose work has been
well known to the public for
many years, others by complete
newcomers, but in between is a
solid block of the work of those
artists who compose the back-
bone of South African art to-day.

Jean Welz, whose exhibition is
on view at the Constantia Gal-
leries; and who was awarded the
S.A. Academy Silver Medal last
year, shows three pictures. Two
are nudes, one, â\200\234Clarinet.â\200\235 still
in an unfinished state. They are
subdued yet rich in colouring,
delicate in texture and accom-
plished and individual in tech-
nique. His â\200\234Portret van Mevr. A.
van der Merweâ\200\235 completes a trio
|which will delight the heart of
te artist.

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n+
DIFFERENT. TECHNIQUE

Maud Sumner shows three
+ works, an interior with figure and
two flower-pieces. In â\200\234Small
Daffodils,â\200\235 which is charming, she
has employed a somewhat differ-
ent palette and technique from
her usual. The larger â\200\234Cape
Flowersâ\200\235 glows with colour,

The Everard Group is well
represented, Bertha : Everardâ\200\230dâ\200\231s
large canvas â\200\234Evening in the
Komati Valley,â\200\235 is an interesting
example of the work of a highly
individual South African painter,
â\200\230and a close study of its apparently
simple technique will repay the
student, Rosamund â\200\224 Everard -
Hadenâ\200\231s two pictures â\200\234 Pear Treeâ\200\235
and â\200\234Water. Fall,â\200\235 show the com-
bined influences of her mother,
Bertha Everard, and of her aunt,
Edith L. M. King, one of South
Africaâ\200\231s foremost water-colourists.

Le Roux Smith le Roux has
chosen two completely South Afri-
can subjects. â\200\234Abakweta Dawnâ\200\235
shows Bomvana initiation dancers
decorating themselves, and â\200\234Vul-
turesâ\200\235 shows extremely competent
handling.

Among the older artists exhibit-
ing is Alfred Palmer, who shows a
decorative work, â\200\234The Ferry,
Luxor.â\200\235 Erich Mayer's careful
study, â\200\234Uitspan in the Bosveld,â\200\235
is the work of an artist who has
placed on pictorial record phases
of South African life which ate
gradually disappearing. }

FROM THE CAPE \

Cape painters are well repre-
sented. Ruth Prowseâ\200\231s â\200\234Mrs.
Trichardtâ\200\231s House, District 6" is a
most studious picture, and one of
the gems of the exhibition, another
being Leng Dixon's â\200\234Cape Winter.â\200\235
Maggie Laubserâ\200\231s strongly indivi-
dual style dominates a short wall
with â\200\234Red.Sailsâ\200\235 and â\200\234Girl and

-| Protea.â\200\235 There are valuable con-
.| tributions from Nerine Desmond,

MANY KILLED IN
EARTHQUAKE

MOSCOW, Friday.-- A violent earthquake rocked Ashkhabad, the capital of the Turkmenian Republic, yesterday, causing great loss of life and damage to property. The Soviet Government is rushing aid to the area, which is north

of Afghanistan.

A Teheran report says that a shock lasting a few seconds shook the Khorasan Province, near the

Soviet border, killing 70

FEATURE OF SOUTH AFRICAN ACADEMY

THE TWENTY-NINTH EXHIBITION of the South African

of the artists of South Africa is indicated by a glance at the catalogue, which shows that exhibits have been drawn from all parts of Southern Africa. Some nationally recognised names are missing, but the exhibition is, nevertheless, more representative than it has been in past years.] ;

MANY FINE WORKS OF ART
ON VIEW ,

Art Gallery in Joubert Park
a national event in the eyes

Freida Lock, Frank Spears, F. C.
Farley and Terence McCaw,

An interesting wall has Douglas Portway as a centrepiece. The work is forceful. Two young artists to be watched with interest are Rosalind Hertslet and Christo Coetzee. Christo Coetzee has an originality of outlook which may carry him far if he retains his sincerity. A little still-life by Willem Blom has a richness and depth quite remarkable in such a small painting. Louise Young's small landscape shows that she is gaining benefit from her studies overseas.

J. W. Bramham's Rosettenville picture shows Johannesburg as it is and his portrait, is charming. D. Lloyd Evans, of Grahamstown, shows an English woodland scene which contrasts pleasantly with the South African landscapes around it. Simone Gast. still paints her native France, and Clement Serneels, at the moment living in the Belgian Congo, is not,

as yet influenced by his tropical! milieu. A newcomer to the! academy is Otto Schroeder, of Windhoek, who shows a charming still life. i â\200\230
 Â» Credit is due to: Alfred Mason for knowing his job; Mary Davies for her feeling for composition, shown especially in â\200\234Man Readingâ\200\235; Hilda Mason for successfully tacklingâ\200\231 a most difficult medium; Pat Skillâ\200\230ter for her sensitive little picture of Stellenbosch; 'T. van Noort for a dramatic rendering of an everyday subject. :

Johan Engela for a capable, although somewhat sentimental portrait; Benny Gruzin for a new departure; Desiree Picton-! for faithf

juine and Phay Hutton, for charming whimsicalities. - \

WATER COLOURS

The water colour section is â\200\230vather richer than it was last: year, and is strongly enforced by the work of Miss E. L. M. King and Erica Berry. Miss Kingâ\200\231s â\200\234Small Tree,â\200\235 shows her highly individual approach, and Miss Berry exhibits two attractive pictures made in England. One of them â\200\234Fireweed round St. Paul's,â\200\235 has a particularly topical interest, and her â\200\234Magaliesbergâ\200\235 has a breadth and simplicity of treatment which repay study.

Deane Anderson's â\200\234Cape Cart,â\200\235 is one of the highlights â\200\230of the. exhibition, and Richard Cheales's â\200\234Uphill Roadâ\200\235 has great charm. Mary Packer's â\200\234Dusk, Pilgrim's Rest,â\200\235 shows competence in rendering twilight without senti-j; mentality. . , The exhibits of T. Orllwyn-Davies and Fok Yu Kam set one wishing that South African artists would pay more attention {2 drawing as a form for exhibi-

on.

SCULPTURE +4

The sculpture section is varied and interesting. The work of Willem de Sanderes Hendrikz, who has been awarded the S.A.

Academy Silver Medal this year,
will arouse great interest. The
model for the Medical Corps
Memorial, which is to be erected
on Ingram's Corner, shows quali-
ties of simplicity and strength.
while the little Hansdrakie
fountain-piece adds a _ playful
phantasy eminently suited to the
subject.: %

Mr, Coert Sternberg shows an
interesting bronze, Hamlet,
which includes a portrait of Mr.
Andre Huguenet. Elza: Dziomba's
bust of Dr. Robert Broom is a
strong and sincere piece of work,

~| probably the best which has yet

come from the hands of this
gifted artist.

Gerard de Leeuw shows an
excellent portrait head, and
Edoardo Villa's simp! and
dinified Mother and Child. Ivan
Mitford-Barberton is the only
Cape sculptor represented and his
African Totem Pole is an
accomplished piece of Ww