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INSTITUUT VIR

Die Universiteit van die Oranje-Vrystaat

EIETJDSE GESKIEDENIS

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ART ga

Menace in charcoal

CLAIRE GAVRONSKY and GREGORY
KERR (Karen McKerron),; JOHN MAU-
FANGEJO and JOHANNES MASWAN-
GANYI (Market Gallery); GEOFF
GRUNDLINGH (Market Photo Gallery).

The most interesting of this week's varied crop is, by a few lengths, the charcoal draw-

ings of Gavronsky. There is a pervading sense of sexual and/or political menace (the latter in a general rather than a South African context) and an elusive mysticism, most obvious in the drawing of a Christ-like man

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Kerr... Caprices of Dr Tulp

carrying a caged woman on his back. It is a pity that this is untitled: one would like some clue to what was in the artist's mind, but even without it the piece has great force and a crisper drawing style than is seen elsewhere.

The featureless face of the central figure in Inarticulation, the bound forms in Goose Stepping and the tense curves of Mannerist Dance are also powerful images.

Kerr has lost none of his exuberant colour, distorted shapes and ironic approach. But I was less impressed than at his previous show.

Can it be that repeated exposure raises doubts about what actually lies behind the bravura visuals? Is there just too much harking back to masters of the (not always distant) past? Certainly one would be happier if the artist's voice came through as strongly as his at its best, most effective style.

The sculptures of Maswanganyi are in several styles: traditional, almost totemic tribal studies in natural wood, like the Shangaan Woman; a less representational, more individual approach in works like the snake-entwined witchdoctor Ndimba; and humor-

ous (if minor-key) brightly painted wooden animals. There is a sense of irony, too, as with the Rich Man whose hands protect his possessions. He's an artist worth watching.

The imprint of his studies at Rorke's Drift lies heavily on Maufangejo's linocuts. However, what sets him aside from many who have passed through that worthy institution is a saving sense of humour evident in such titles as Snow Was Making the Artist Fall Down Twice in Finland.

The strengths of classic black-and-white photography are apparent in Grundling's

work. No other medium can bring out these
contrasts of light and shade, or the intensity
of the light of the little flowers in The Last |

Glass.

â\200\230Michael Coulson