

are having a prejudiced effect on some people. Police's recent controversial use of ethnic crime community groups be consulted on the workings of the policy.

# THE ART OF COURAGE

By HERMA DIAZ

ARTISTRY combined with courage is the keynote of the current exhibition of Art from Soweto titled 'Art in Motion' at the Commonwealth Institute. Because the artists concerned are dedicated to ward depicting artistic life in Soweto and courage, because in spite of the difficulties experienced, particularly since the Soweto uprising the people there have resolutely proved their artistic merit. Two years ago a mixed choir from Soweto won first prize in the International Eisteddfod in Wales while this year the women of Soweto showed examples of their patchwork craft at St James's Gallery in Piccadilly, London, and now follows this excellent exhibition at the Commonwealth, under the auspices of the Creative Youth Association.

## Expressed

Much of the frustrations and agonies of their situation, occasioned by political pressure is expressed in these realistic drawings, etchings and colour washes. The brown pencil drawing by Kay Hassan of children pathetically confronting empty bowls at a table did not need its title 'An Empty Bowl' for it was self-explanatory and even though his work entitled 'Fear' had an abstract quality the message was conveyed by the mingling of half hidden faces hiding behind a structured curtain. In Hassan's 'Self Portrait', however, he exhibits a more conventional style.



Untitled work by Matthews Moatshe of a woman's head forms part of an exhibition by South African artists at the Commonwealth Institute.

Matthews Moatshe, a self-taught artist who began drawing at the age of six obviously would do well in book illustrations for in his 'Traditional Dancers' and 'The Warriors' he produced with clarity and precision an attractive frieze in line cuts of black figures against a white background, yet in his beautiful head of a woman with striking features he displays a subtle approach to portraiture.

## Resemblance

Although not perhaps intentional, the pen drawings of Anthony Makour bear a strong resemblance to that of the German School of Expressionism that flowered in the 1920s, for Makour draws those strange, grotesque figures, out of proportion. This was illustrated in his 'Unemployed' which was certainly outstanding even for those who do not care for that particular style.

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Commonwealth Institute  
Kensington High Street  
London W8 6NQ  
BHOWNAGREE GALLERY

# ARTISTS OF BLACK ART FROM AZANIA, SOUTHERN AFRICA

6 July — 1 August 1982

Monday — Saturday 10 am - 5.30 pm Sunday 2 pm - 5 pm

Kay Hassan

Anthony More

Matthews Moatsho

William Sibambo

Antony Makon

Phillip Malumise

Matsemela Manak

Mpikayipheli Fich



FEAR: Kay Hassan