

In 1964, the University of Fort Hare, situated near Alice in the Eastern Province, established a permanent Gallery of Contemporary African Art. It was named after Professor A.J.D. Meiring who was for many years connected with the University, and was well-known in the Museum world. The gallery has grown over the years and today houses works by most contemporary African artists, including Maqhubela, Sithole, Kumalo, Dumile, Mgudlandlu, Pemba, Zondi, Maganjege, Mbatha, Bhengu, Mbele, Shilakoe, Sedibane, etc. This collection is today priceless and would be difficult to re-collect. The gallery is attached to the Department of African Studies of the University, and has a full-time Curator.

PROMOTION OF AFRICAN ART



It is hoped that a suitable building will be erected in the foreseeable future to house this art collection, as well as the ethnographical collection of the University consisting of some 12,000 pieces. The University feels a strong responsibility in the preservation and handling of these cultural treasures of the Africans in South Africa.

The University holds an annual exhibition of African art, usually somewhere during August/September of every year. To this exhibition are invited all African artists and entry forms may be obtained from the Department of African Studies, University of Fort Hare, Alice, Cape Province. Several very successful one-man shows have also been sponsored. Over the past seven years, works of African artists have been sold, on a non-profitable basis, to the value of R10,000. The University concentrates mainly on lesser known artists in these exhibitions, whom it is considered could still do with support and assistance.

The main objects in mind with our activities are:

1. To help and promote African artists, especially those who still need such help and guidance. We would like any African artist, who wishes to exhibit, to contact us at the above-mentioned address.

CONTENTS

Promotion of African Art in the E. Tvl.	<i>Prof. E.J. de Jager</i>	8
Karin Jaroszynska	<i>Barbara Parker</i>	12
Piacesi	<i>Valerio Volpini</i>	16
Pavement Art		18
Cecil Skotnes	<i>Egon Guenther</i>	20
Music Now	<i>Dr. June Schneider</i>	24
The Theatre Scene	<i>Natalie Knight</i>	26
Films	<i>Jeannette Keill</i>	28
Photography is an Art	<i>Stephen Margo</i>	30
The Hibbert House		32
Douglas Portway		36
Athol Snook		38
Kemp-Bezuidenhout	<i>Edwine Simon</i>	40
Lucas Craamer		42
Johan Grobler		43
Books in Brief		44
In the Galleries		48

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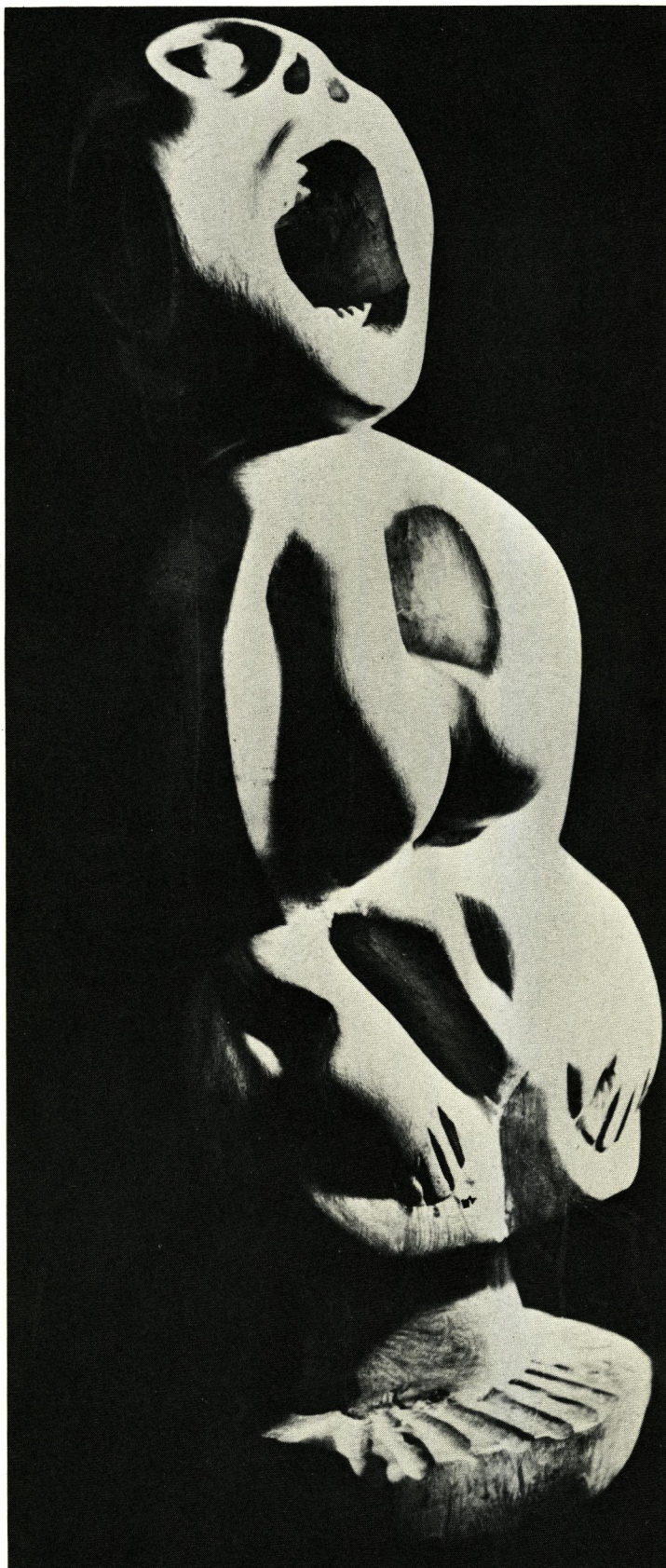
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IN THE E. TVL.

Professor E.J. de Jager





2. To build a representative collection of contemporary African art which can be cared for properly, and which is at the disposal of the large population of the Ciskei and Transkei, as well as all those who are interested in contemporary African art. Although it is of great benefit to preserve the past, we also want to record what the African is achieving under modern conditions, hence the collection of contemporary art.

3. We claim that through their art we can be aware of how our fellow residents in South Africa live and fulfil themselves; also to see in African society and the activities of their artists, the universal values reflected therein. There are two general human trends underlying the complex reactions of African society to the presence of European society; the need for self-identification and the desire for self-expression. The sometimes perplexing nature of these reactions is due to the fact that self-identification may be achieved through the revival of archaic customs and values, or through the adoption of new behaviour patterns.

Likewise, self-expression may find its medium in contra-acculturation movements or in **constructive contributions to the present situation**. Art is *per se* a medium for the better understanding of these springs of action and will put us in a position to see our African neighbours with a sympathetic eye, and thus to contribute through our action to a better understanding and to more harmonious race relations in South Africa.

4. To stimulate an interest amongst Africans for their own artists. Most African never have the opportunity of seeing such art as they seldom go to our bigger centres. Being situated in the Ciskei and Transkei we have a large African audience, and many schools, women's organizations, etc., visit our gallery.

We consider that it is very necessary that the African artist should also know the reaction of their own people to their art. We want to request African artists to be kind enough to donate something from their work to the gallery. The University annually makes available a considerable sum for the purchase of art works but even this does not cater for our purchasing all that we consider we should have. The



Nude by David Mbele: chalk

gallery is public and open to all races, and is run on an entirely non-profitable basis. The only benefit to the gallery is African art.

5. There are many Europeans who never visit Johannesburg and other large centres. We endeavour to stimulate an interest, by such people, in African art in the Eastern Province. We are well placed, within easy reach of cities and towns such as Port Elizabeth, Grahamstown, East London, Queenstown, King William's

Town, etc., and we have built up an extensive interest amongst Europeans of this area also.

We hope to serve the cause of African art through our activities, as well as the African artist. We should be glad to hear from any one who is interested in our enterprise.

Letters should be sent to: Professor E.J. de Jager, Department of African Studies, University of Fort Hare, Alice, C.P.

KARIN

Karin Jaroszynska's paintings are of such an unusual and original nature that in appraising her work one seeks instinctively to classify it, to discover its roots and apparent niche in the realm of art.

Pigeon-holing painters is a favourite and often dangerous occupation of critics; dangerous for the artist because it might type him but more so for the critic because it indicates his satisfaction with the comparatively easy method of assessing an artist's achievements merely by labelling him, thus assuming that the reader will supply the analysis from his own knowledge of the given tabulation.

While conscious of these pit-falls the writer dares to suggest that Karin Jaroszynska has some affinity with the short-lived Metaphysical School of Chirico in that she "clothes the idea in sensitive form", is aware of the joys and sorrows present in "a portico within the walls of a room, or inside a box" and is concerned with the philosophy of being and knowing.

Deeply moved while still a child by Dante's Divine Comedy she treats the spiritual state of man in his environment with a depth of feeling which leaves one awed by her concept of the majesty and tragedy of man. The near-human figures inhabiting her canvases move in the symbolically small area of their immediate environment or step out hesitantly, with hunched shoulders and closely held arms into silent landscapes illuminated by a light which is neither of the day nor of the night.

Many of her sensitively drawn forms convey the same agony of remorse and sense of loneliness as those in Masaccio's Expulsion from the Garden, while others muse in a state of serene calm reminiscent of Greek statuary — all have an anonymity which at times verges on the macabre.

Karin Jaroszynska uses her superb technical knowledge with imagination, fascinating the spectator with her manipulation of planes and linear perspective which may suddenly change direction, creating pockets of space within space. Her painting has one of the most important attributes of significant work — the almost

