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ART SHOWS

Gallery 101

Today at 5.45, the preview of the first exhibition of sculpture and drawings by the African artist, Dumile.

Adler Fielding Galleries.

On Wednesday at 5.30, the opening of an exhibition of "Paintings by Adele White."

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Cutting from Star

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ART DIARY

● An exhibition of drawings by the African artist Dumile will be opened by Mrs. Mary Harari at Gallery 101, Jeppe Street, at 5.45 p.m. on Monday.

● Jan Heynike will hold his first one-man show at the Adler Fielding Galleries, Von Brandis Street. The opening will be at 5.30 p.m. on Tuesday.

● Willy, the Johannesburg artist and illustrator — in private life Mrs. Margaret Massey-Hicks — is exhibiting her light-hearted applique pictures in Durban. Her show is at Saltori's in West Street and will continue until June 21.

● The Johannesburg Art Gallery has put on view an exhibition, from its own collection, of portraits in graphic art of the 16th, 17th and 18th centuries.

An informative booklet has been printed and will be available, free of charge, to visitors.

Lots of colour at Transvaal Academy

THE 13th Annual Exhibition of the Transvaal Academy at the Adler Fielding Gallery is a very bright show—at least as far as colour goes. There is a distinct emphasis on the non-representational and semi-abstract, as might have been expected.

I must confess that however interesting an individual picture may be, this approach in the mass can be almost as tedious as a show by the pre-Raphaelite Brotherhood.

Betty Cilliers-Barnard was awarded the Academy's Gold Medal for "Vesting," which is interesting enough as fortresses go, but I preferred the target-like composition "Kringloop van die Wind." "Limpopo Night" by Walter Battiss has a suggestion of the sinister or even of witchcraft in its colourful calligraphic line.

I am very interested in the progress Lionel Abrams is making for that suggestion of the traditional seems to grow. His lovely composition, "Blue Retreat," which is obviously a watercolour, is most satisfactory.

An original

Glady Roper's "Blue Landscape" is an original and interesting abstraction of a coastal landscape and in Victor Manuel da Silva Mesquita's oil "The Audience," the suggestion of tension among the onlookers is well conveyed. Somehow Tamara Kaplan always seems to find one of her worthwhile paintings for the Academy and this year is no exception. "Moulin Rouge" has atmosphere, a freshness and a vitality which is really commendable.

Carmel Back's "Industrial Abstract" and Wendy Malan's "Industrial Scene" seem to augur well for the future for these young artists.

Dumile Mslaba's work, par-

ART SHOW

icularly "Liefde," maintains a very high standard.

Gordon Vorster's "Rock formation" is an intellectual, well-marshalled composition and I particularly admired Olga van Dijk's "Die Padbrugge." There are several pictures which are quite traditional in approach and of these I marked out for mention Mary Packer's "Rocky Koppies, Nylstroom" and Cynthia Bale's "Backwater, Sedgfield."

In the sculpture group "Bor-bereki's "Two figures," once again in all the charm of unpolished red ivory and Edoardo Villa's "African Guardian" which has all the strength of an advancing locomotive, are most noticeable.

Kirchoff's competent "Mrs.

M." a traditional bust, has an extraordinary serenity.

There are three graphic prints by Alice Goldin, one by Maurice Kahn and one by Peter Nel, which are noteworthy and Cecil Skotnes is showing one of his typical wood panels.

The architectural renderings are extremely interesting and give a glimpse of some of the new buildings which will give added importance to the South African skyline.

H.E.W.