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INSTITUUT VIR EIETDSE GESKIEDENIS NC
Die Universiteit van die Oranje-Vrystaat

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ART/ Seven Women Artists Ge etecce: SLC sol eee ct

POLARISATION is an intinsic part of the South Afri-
can psyche. So much so that even the Gear aan ee it eae Ne cr veh ee
unifying world of art is often divided into EO ALUAS OY ye eee ei Ce No en PMN ce ey et
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ractised from a black perspective, and art made from a white standpoint. It is therefore refreshing to discover that the show of seven women artists at the CE ees crete ss, eae Fuba Gallery is free from these racial qualifications. The exhibition, on show until tomorrow, was organised by Fuba director David Koloane as a tribute to several women who both teach and practice art in South Africa. The invited artists â\200\224 Bonghi Dhlomo, Helen Sebidi, Mirupa Sing, Monika van Moltke, Sy- Fe et ied ie tele ck bille Nagel, Anthusa Sotiriades and Mapula Mashao ay ree ae tilt seh icosadc scar: as Salen
 ~â\200\224 have taught in environments: ranging from academic institutions to township craft centres.

â\200\230 Their diverse contexts are pete CoH ML GUA Bee PU) I ees ees ae mee 2 oe ery. For example, Singâ\200\231s lyrical style is pervaded by an Eastern influence, whereas Von Moltkeâ\200\231s imagery derives largely from European folklore. Dhlomo and 8 Mashaoâ\200\231s imagery may also be juxtaposed in terms of defined and blurred boundaries between art and craft; the former experiments in painterly abstract expressionism, while the latter weaves within the tradition Bey as of â\200\234 womenâ\200\231s workâ\200\235, However, the exhibitionâ\200\231s worth lies predominantly in the motivation behind it. The term â\200\234 women artistsâ\200\235 often draws public expectations of strident feminist statements. But in this show, . : if there exists a feminist message, it derives from the sociological context in which the works are shown | rather than through their visual content.

HAZEL FRIEDMAN

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