

Ketlehong work excites

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INVENTIVE imaginations should be protected and cherished. They are an endangered species!

At Gallery International exciting work by artists of the Ketlehong Art Centre (near Germiston) shows a natural inclination towards creation of new and vital forms. It also reveals some less happy results of western cultural influence.

The Ketlehong Art Centre, founded in 1969, arose from the desire of several artists to work together for their mutual benefit. Lacking funds, they used easily available materials — local clay for sculpture and cheap fibres for weaving. At the centre there is no teaching as such. More experienced artists help beginners and visiting artists pass on their expertise. The centre is self-supporting and autonomous.

The variety of materials and styles reflects a

fairly open approach. Woven articles include tea sets and miniature tribal settings as well as traditional baskets. Wall hangings with designs by the weavers feature animals, birds, and nature elements worked into simple colour shapes. Articulation and linking of elements often conveys a sense of lively rhythm and movement.

But it is the sculptural forms (and this includes vessels) that hold centre stage — for better or worse! It's apparent that well-meaning persons have introduced Ketlehong artists to western art conventions and ideas. Thus we see sophisticated derivations of Chadwick and africanised versions of Moore, alongside Cubist/Futurist experiments and classic realism!

Far more exciting are the vessels, animals, and birds — things fa-

miliar to the artists who respond with clay forms that express both ideas and feelings. Masilo produces some striking jugs and four pots with stylised bird lids — outstanding for their bold designs. Beautifully burnished calabash-style bowls are also from this talented artist.

Meuyoni has also developed a distinctive style. His unglazed clay animals are simple in form but highly effective, with features and decorative elements emphasised by dark lines. Leonard Xaba creates wonderfully expressive horses which would do credit to Marini, and Matsie carves a sinuous rabbit-like creature that recalls British Barry Flanagan's strange leaping hares — quite coincidentally I'm sure.

Everyone will find a favourite in this show.

BENITA MUNITZ

Explaining their curious behaviour — apparently running away with their hands clasped over their ears — which fuelled police suspicions that the two were responsible for the July 2 blast which killed two and injured 35 people outside, Fransie yesterday said from Stellenbosch: "My father, sister and I attended the Free State-Transvaal match at Ellis Park, but being real rugby enthusiasts, we had also video-taped the Northern Transvaal-Western Province match which was shown on television the same afternoon.

"Looking forward to the televised game, we didn't want to

score beforehand. We even looked away from the scoreboard flashing the Newlands score," he said.

While leaving Ellis Park at a gentle jog, Fransie and Emsie — accompanied by their father, film-maker Tommy Meyer — covered their ears in order not to hear other fans discussing the Newlands score.

Scarcely in their father's car, they heard a "tremendous bang" which caused windows to vibrate and sent a pall of smoke and dust into the air.

"Our anticipation probably saved our lives."

2 fired 'for negligence' after R60m swindle

Own Correspondent

JOHANNESBURG. — Two junior Trust Bank officials have been fired in the wake of an alleged R60-million financial rand swindle, the bank confirmed yesterday.

The senior general manager of the bank, Mr Kobus Roetz, said it was unlikely there would be further dismissals. The employees, one the head of foreign exchange at a branch and the other an assistant manager, had been fired for negligence and had not been involved in the swindle, he said.

Mr Roetz said yesterday that former corporate financial services assistant general manager Mr Simon Samuels, 32, left South Africa suddenly the

