MIT 0002-0001-001 Watjuach: 18,19

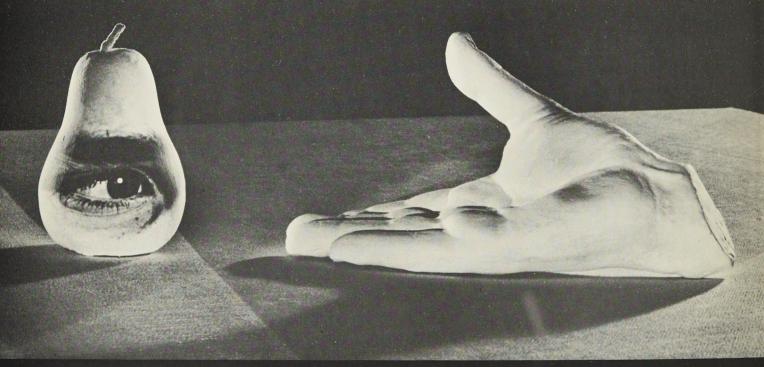
artlook 63

45c

Registered at the G.P.O. as a newspaper. FEBRUARY 1972.



goodman gallery





3b Hyde Square Hyde Park, JHB Tel: 42-2316 42-2486 and

Winkler Hotel White River Agents for Rhodes National Gallery - Rhodesia

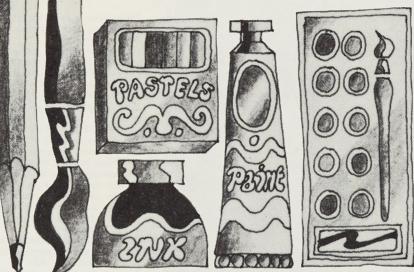
ABRAMS
AINSLIE BOYS CILLIERS—
BARNARD HART KUMALO
LEVY LIPKIN MANDY
MATSOSO MICHELOW SAOLI
SCULLY SKOTNES VILLA

POTTERY BY MORRIS MARCUSON

TAPESTRIES BY WEAVIND HILLMAN INTERNATIONAL GRAPHICS

PAINTINGS AND GRAPHICS BY VASARELY

We have a full range of artists' materials. Wide enough to meet any artist's imagination. Let us help you create masterpieces.



Colours, Canvases or Brushes? We stock a very wide range of Art materials in the best known makes.

Please write to us for our price list: Herbert Evans, P.O. Box 1231, Johannesburg.



HERBERT EVANS Cnr. Pritchard & Kruis Sts., Jhb. Phone 28-1600

Some useful contacts you could meet flying to Europe



Did you ever see a bunch of businessmen enduring discomfort like this?

Of course you did.

How about the last time you flew overseas? Nobody, not even the most persuasive PRO could convince us that long distance flying is a joyous experience. By any airline.

Nevertheless, more and more businessmen are flying with us from Jan Smuts. Often they look like this.

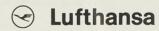
But not all the time of course, because we cook up some lovely new food fancies high up there.

And we collect the latest magazines worldwide specially for you.

For the younger children we spend more than any other airline on games and toys. It helps to keep them out of your ear. Mom's ear too.

About the only thing our air hostesses aren't trained to do is to smile. But they do, a lot, because they want to.

This usually takes a businessman's mind off his business. Which helps tremendously and emphasises our international and comforting slogan: "We do all we can"



VZ&R -J-LH014

announcement

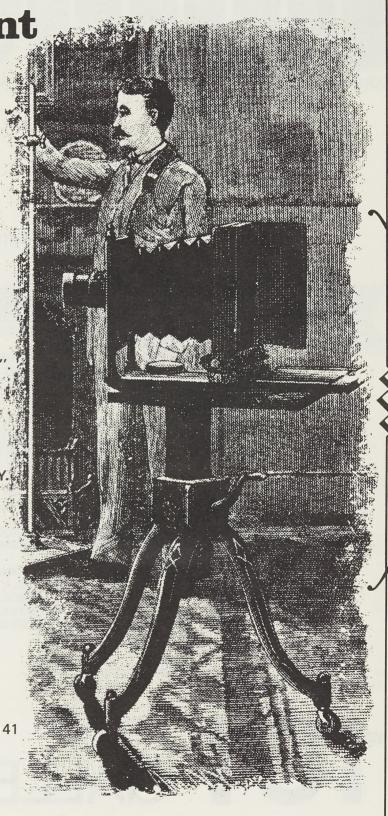
NEOMARK
THE PUBLISHERS OF

THE EXECUTIVE SOUTHERN AFRICA WATERSPORT SOUTHERN AFRICA HORSE & HOUND SOUTHERN AFRICA ARTLOOK LABOUR MIRROR A WAY OF LIVING AND MOTOR ENTHUSIAST

ARE PROUD TO ANNOUNCE THE APPOINTMENT OF STEPHEN FRANK MARGO AS THEIR OFFICIAL PHOTOGRAPHER, NOW TRADING AS "IMAGE PHOTOGRAPHY".

- SPECIALIST IN CHILD PHOTOGRAPHY.
- FASHION MODEL, PORTFOLIOS & PORTRAITURE.
- WEDDING PHOTOGRAPHY.
- TEAM, GROUP & FUNCTION PHOTOGRAPHY.
- •INDUSTRIAL, COMMERICAL AND ADVERTISING PHOTOGRAPHY.

TELEPHONE 724-7392, 724-7391, 724-8141 7th FLOOR, LEEBRAM HOUSE, COR. JORISSEN & BICCARD STREETS, P.O. BOX 31424, BRAAMFONTEIN, JOHANNESBURG.





LEADING CONTEMPORARY SOUTH AFRICAN ARTISTS

AINSLIE AMPENBERGER ANDREWS BALDINELLI

BATTISS BLANK BLOM BORBEREKI

BOTHA BOYLEY BOYS BRADSHAW

BUCHNER BURWITZ BUYS CLAERHOUT CLARE

COHEN
CURRIE-WOOD
DE JONG
DELPORT
DEN HOUTING

DINGEMANS DOMSAITIS DUMILE DÜRING

ENSLIN FLEISCHER GREIG GOLDIN

HARLING HENKEL JAHOLKOWSKI JAROSZYNSKI

JENSEN JENSMA KAHN KANDILOTIS KELLEHER

KLEINMAN KRENZ LAUBSCHER LAUBSER LEIBBRANDT MC CAW MC LAREN MARSCHALL MASON

MEERKOTTER MEINTJES PAGE POTGIETER

ROOS ROSE-INNES ROUMANOFF ROUX

RUBIN SACHS SASH SASSOON SCHIMMEL

SCHWANECKE SCULLY SEBOK SITHOLE SKOTNES SPEARS STERN STEYN ULLMANN

VAN DER MERWE VAN DER REIS VAN DER WAT VAN ESSCHE

VAN HEERDEN VAN LINGEN VAN NAZARETH VAN RENSBURG

VAN WYK VERSCHOYLE VILLA VOGELSANG VORSTER

WALKER WALLACE WATSON WILSON WISE

101 GALLERY 101

Publisher
Charles Neophytou
Editor
Hope Eglington
Art Production
Marjan Grootenboer
Chief Photographer
Stephen Margo
Subscription Manager
Carol Neophytou
Advertising Director
Charles Gordon

A Reomark Publication A Neomark Publication

Advertising Representatives Transvaal

Roy Davies Tel. Johannesburg 724-8141

ARTLOOK is published monthly by Neomark Publishing Co, (Pty) Ltd. 7th Floor, Leebram House, Cor. Jorissen & Biccard Sts. Box 31424, Braamfontein Johannesburg. Tel 724-8141 Printed by Le Blanc, Johannesburg.

SUBSCRIPTIONS: R4.50 per year, postage paid (Overseas postage R1.00 per annum). Subscriptions are obtainable from ARTLOOK, P.O. Box 31424 Braamfontein, Transvaal. William Dawson & Sons, Box 87, Cape Town and all branches of the C.N.A. Please send your name and address together with your subscription money.

SINGLE COPIES of Artlook are obtainable from most art galleries and bookshops throughout South Africa.

CONTENTS

Letters	6
David Owen	8
Ruth Prowse Art Centre Lily Herzberg	10
Music Now Dr. June Schneider	13
Recommended Records	14
Recommended Books	15
Design II Roy L. Allen	16
Andrew Motjuadi Natalie Knight	18
Two Sculptures Joyce Ozynski	20
In the Galleries	25
Theatre Scene Natalie Knight	26
Meta Orton Wendy Amm	28
Art in the U.S.A1971 Esther Danenberg	31
Clive Walker	32
Freida Lock Bernard Herzberg	34
Book Reviews	36

COVER

Goats, Canary Island: oil by Meta Orton: see pages 28-30.

ARTLOOK is set on an IBM Magnetic Tape 72 Composer.



UNICEF Cards

UNICEF Greeting Cards, which are sold around the world, in over 120 countries, serve both as a means of raising money for UNICEF's assistance to children and a medium to inform the public about the United Nations Children's Fund and its programmes. Since these cards bear the name of the United Nations, it is important to maintain the quality of the art used and meet the obligation to present good designs from a variety of countries to an international audience.

The artists who collaborate with UNICEF make a gift of their art, either the world reproduction rights for the design or the actual original picture, as their generous contribution to UNICEF's work for the world's children.

All art found suitable for use by UNICEF is first submitted at the UNICEF Art Committee Meeting held each spring, when designs are chosen for final approval by the Executive Director of UNICEF, and eventual publication. A selected work of art will not necessarily be used in the year immediately following its acceptance, but colour separation work and printing films will be made immediately so that the original picture can be returned to the artist within six months, if it has not been given outright to the organisation. As each year's selection is limited to approximately twenty-five card designs and fifty-four calendar designs, drawn from all areas of the world, UNICEF gathers a reserve of approved designs for future use. Should an artist's work not be among the limited number chosen for publication that year, this does not mean he might not submit designs for another year's Art Committee Meeting. The deadline for submission of art to be considered for calendar publication is February 15; for cards, March 1.

In connection with its annual campaign, UNICEF undertakes an extensive promotion in countries on every continent, in which information on the artists and their work is widely distributed. All information media – press, radio, television, and cinema — are used to introduce its new card and calendar designs to a worldwide public.

its cards are those having to do with the Christmas festivities, both in a religious and secular sense; scenes which give a feeling of a holiday period; those showing children and their activities in various areas of the world; ones symbolic of the ideals and goals of the United Nations; occasions throughout the year. While bright, gay colours and uncomplicated designs in a figurative style are most appropriate for use on the cards, a limited number of more sophisticated, semiabstract designs are also used. Because of the format required by International postal laws, a rectangular shape is preferable.

It is suggested that artists outside New York first send documents (black and white photographs, colour slides or transparencies) to:

Miss Margaret Sharkey, Director, UNICEF Greeting Card Fund, 331 East 38th Street, 8th floor, New York, N.Y. 10016, for consideration. If an original picture is requested to be sent, UNICEF assumes the cost of the shipping and insurance, and any additional expenses for the making of photographs or slides.

However, in order to have the art covered by UNICEF's Fine Art Insurance policy, UNICEF must be advised in advance of the actual insurance value and the picture must be professionally packed, and shipped by a recognized common carrier (maritime transport, airlines, licensed truck, etc.) The art will be then covered for the declared value while in transit and until its

It is also helpful to have biographical material, if return to the owner. available. All documents and designs will be returned at once, at UNICEF's expense, if it is not required for the current year's Art Committee Meeting.

With such a limited number of card and calendar designs being published each year, a large number of the works submitted for the Art Committee Meeting must be returned after the selection has been approved by the Executive Director of UNICEF. The Greeting Card Fund informs these artists of the decision and arranges return shipment of their work at the earliest possible moment.

Roy Moyer, UNICEF, United Nations New York



NEW POETRY MAGAZINE

You are doubtless aware that South Africa suffers a dearth of "little magazines". Poets suffer accordingly, as does language generally.

It is thus with pleasure and high hope that I ask lovers of poetry to note the intended establishment of a poetrypublication, "Poetry South", which will first appear early in 1972, and at regular intervals thereafter. The publication will carry poems, articles on poetry, and graphic art, with short biographic notes on contributors. It will be printed on heavy quality, fine paper, featuring hand-lettering et al. All copies will be individually numbered.

Poets are invited - in fact, urged - to contribute their poems or appropriate short articles. Each may initially send up to five previously unpublished poems of medium or lesser length, and because "Poetry South" is hoped and intended to be a regular publication, there is no closing date for submission. Nevertheless, initial contributions should not be long delayed.

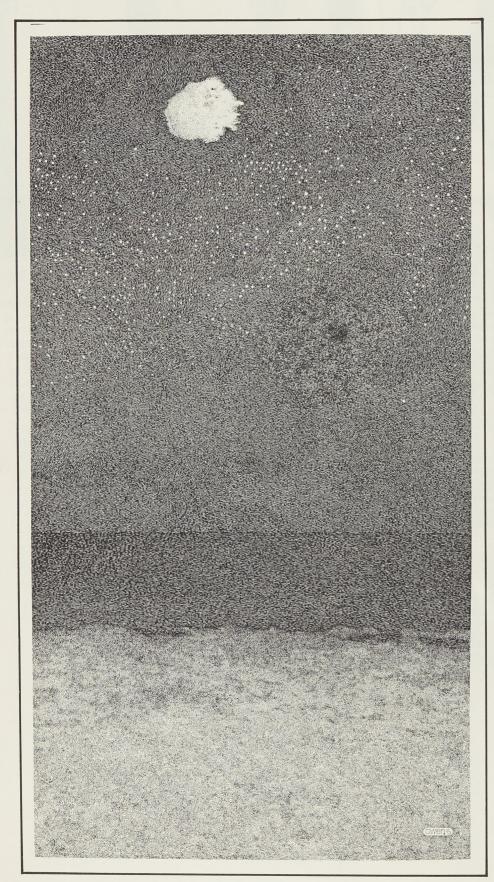
Those au fait with the sad facts of the economic realities of the South African minor literary scene, will be immediately understanding of the fact that, at this early stage, no payment is envisaged for contributions. (No payment that is, other than the great reward of being published). Whatever slight profits may be made will be immediately invested in future issues.

Needless to state, the sole criterion will be the quality of the writing, and no regard will be had to the race or creed of contributors. Nor will age be of importance except where the achievement is exceptional for a particular group. The Editorial Panel, not yet fully chosen, will be one of balance

"Poetry South" represents another urgently necessary outand wide experience. let for expressive language. It is sincerely hoped that this outlet will be supported.

Michael Morris General Editor, "Poetry South" 50 Almond Street, Newlands, Cape.



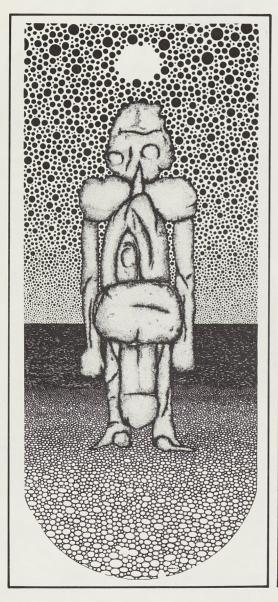


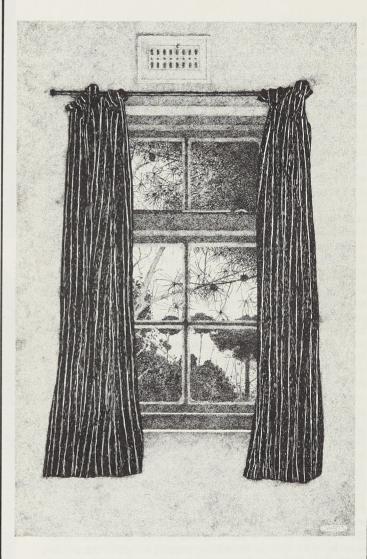
A longing for harmony in a chaotic world; a reaction against facile commercialism; a retreat into fantasy and subconscious imagery; these concepts find expression in the work of David Owen.

Sophisticated imagery and technical precision with an intrinsic beauty of its own combine in compositions of startling originality and burning emotional intensity.

With the present trend towards 'multiples' in mind, this artist works mainly in black and white using a highly developed stylised pen and ink technique. Thus originals may be photographed fairly easily and screen-printed reproductions offered in limited editions. To quote the artist: "When one has spent up to three weeks on a single creation, it is difficult to part with it!"

Born in Durban in 1939, David Owen has exhibited oils in several galleries and worked 'in practically every conceivable medium' before adopting his present technique. Influences he describes as 'everything I feel, hear, see . . . everything', and admits a special admiration for the work of Andrew Wyeth and the Dutch graphic artist Esscher.





RUTH PROWSE

Lily Herzberg

Today over 400 students enliven the cottage in a onceforgotten corner of Roodebloem Estate, where Ruth Prowse lived and worked for so many years. Were she still alive, how she would have enjoyed watching, unobserved, through a slit in the old wooden shutters, jean-clad youngsters and white-haired oldsters mastering many crafts in this house which she bequeathed to the people of Cape Town.

Under the able guidance of its director, artist Erik Laubscher the metamorphosis from private home to art centre has taken place within the span of a year. The Ruth Prowse Art Centre was opened in January, 1971. Today it is alive and buzzing every day of the week. At the beginning it had only the basic equipment. Now, like one of those "Tels", the legendary hills dotted throughout Israel, covered with sand and shrubs but containing below the surface layer upon layer of past civilisations, the four studios are gradually being filled with the residue of all the arts being learned within its walls, now bursting at their whitewashed seams.

More often than not, four classes run simultaneously in either painting, life drawing, portraiture, silkscreen printing, jewellery-making, photography, graphics, bookbinding and the restoration of old manuscripts. Twice a week the Puppet Workshop company rehearses in its long, low studio under the thatched roof, experimenting with new techniques and materials for its present programme of shadow puppetry, a two-thousand-year-old art, with endless openings for innovation.

Ruth Prowse knew, from a lifetime as an artist, the joy and fulfilment that comes from any kind of creative work. It is patent from the outstanding success of the Art Centre in such a short time that it satisfies a real hunger in Cape Town for tuition in the techniques and disciplines of different arts and crafts. People of the most varied ages and backgrounds pour through its old doors — children on Friday afternoons and Saturdays to do painting, papercraft and construction; teen-age and older coloured students in the evenings to learn painting and photography; men and women of all ages on weekdays, happily wrapt in the art or craft of their choice. Some students have even enrolled for all courses offered.

The Centre has also become a focal point for many other activities. Athol Fugard staged one of his experimental plays there. Theatre director, Mavis Taylor, gave lecture demonstrations. Guitarist Pablo Navarro often plays to capacity audiences with his band of flamenco jazz exponents. The Cape Players, an amateur drama group, presented "An Evening of Candlelight Theatre". The Puppet Workshop frequently performs to packed houses of children and adults. There are gay parties for the students, who get to know each other socially.





THENTRE





Another reason for the outstanding success of the Ruth Prowse Art Centre is that its students and teachers enjoy coming there because of the friendly and informal atmosphere. Every student and every visitor is made genuinely welcome by warmhearted secretary, Lee Janssens, wellknown in Cape Town art circles as a former curator of the Argus Galleries. Lee loves the Art Centre. She nurses and nourishes it as if it were a foundling child. She knows all the students, young and old, by their first names, and all their tea and coffee quirks.

Teatime is when all pupils gather in the shade of the ancient fig tree on the stone-paved terrace to compare notes and voice their grouches.

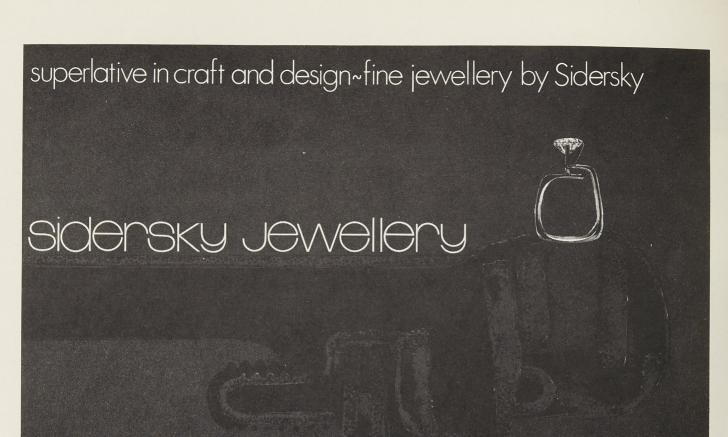
Erik Laubscher's enthusiasm for the Centre, too, is infectious. As head of the Ruth Prowse he is always approachable. Apart from acting as administrator and teacher and he is an imaginative and inspiring teacher - nothing is too much for him. At weekends he can be found making cupboards and workbenches, at lunch hours running off circulars, at shows making tea for visitors or acting as doorkeeper, at lectures working the projector, at parties taking charge of the music, and even, often, sweeping the

The high tone set by the staff of 10 experienced teachers is emulated by the students, and the exhibition of students' work opened in October by the Centre's President, Mrs. Hubert Rupert, showed keenness, technical progress and the emergence of newly-flowering talents.

The Centre is expanding so fast that its biggest problem has become space. Studios are needed for pottery and sculpture classes. Ideally there should be separate workshops for the jewellery, graphic and puppet sections. A larger darkroom is called for by the growing number of photography students. The Puppet Workshop dreams of a permanent puppet theatre where it can play regularly to intimate audiences of 150.

Erik Laubscher has many exciting plans for 1972. Even within the present framework of the premises, new students will be enrolled and extra courses started, such as early evening classes for matric students. Painting and drawing classes will be offered for advanced students. Additional children's classes are to be organised at the gallery of the S.A. Association of Arts in the centre of town. The possibility of using this venue for puppet shows will also be explored. An association of art teachers from the different schools is to be inaugurated, and its meetings will be held at the Art Centre. The large studio will be kept free on Monday nights for lectures and symposia.

The Ruth Prowse Art Centre has demonstrated, on its first birthday, that it will play an increasingly important role in Cape Town's "insubstantial world of art."



Specialists in diamonds.

Established 1902, Merchandise Centre, P.O. Box 3679, Jhb., Cor. Bree & Nugget Sts., Tel. 23-4882.

Kenvor Wiles J1490

ISIT MUSIC?

Listen to it with a preconceived melodic idea . . . and NO! But open your mind. And explore your emotions with Karlheinz Stockhausen. Sounds of nostalgia. Isolation.

And intense involvement with the composition make it something more than just music. The 'music' of Karlheinz Stockhausen and Les Percussion de Strasbourg is available at:







Hans Kramer

Langham House, Cor. Long & Hout Sts., Cape Town. Phone: 2-7600. RECORDIA

Bosman Building, Eloff Street, Johannesburg. Phone: 22-1625.

4 T1372

music now

PART II

Dr. June Schneider

"- to remind us that the language of new instrumental music and that of electronic music are the same . . . " *

It is just as well to remember, when considering the origins and history of ELECTRONIC MUSIC, that this new music is part of the general totality of music as a whole; not something different, foreign or unrelated. Electronic music may represent a new type of musical expression, a new departure and a new dimension, but it cannot be considered apart from the mainstream of musical evolution.

The fore-shadows of ELECTRONIC MUSIC are perhaps to be found in occasional interpolations of extraneous "non-musical" sounds (live or taped) into musical compositions; as well as in the new instruments, (sometimes electrical, later electronic) like electronic organs, the Telharmonium, Thereminvox, Elektrophon, Partiturophon, Ondes Martenot, etc. which were used from the beginning of the 20th century onwards. In 1903, for example, Richard Strauss employed actual knives and forks to present (rather than represent) household sounds in his "Domestic Symphony". Ottorino Respighi's "Pines of Rome" (1924) uses the recorded sound of a real nightingale as part of the musical evocation of a nocturnal landscape.

This type of SOUND-COLLAGE application was in keeping with that period's general musical philosophy, which saw music as the bearer of a poetic idea or 'program'; and which sought 'realism' representation and illustration as music's prime objective. Many other instances of sound-college can be quoted, roughly corresponding with both the era, the aims and the intentions of the early exponents of collage in the Fine Arts. In Russia a short-lived period of musical realism which rejected all emotion and sentiment in music, yielded similar applications. Works like Meytuss's "Dnieppe Waterworks" or Mossolov's "Iron Foundry" are examples of actual sounds, or noise — "non-musical" sound, being integrated into the musical texture to form realistic sound-pictures.

Gradually the spectrum of potential sound as feasible musicalinspirational material began to be extended. With the old
hide-bound distinctions between consonance and dissonance,
and between sound and noise changing drastically, the whole
totality of sound as the musicians' material came to be
re-examined, and this in the light of the entirely new
environment of sound in which the composer now lives.
Machines, electricity, mechanical sounds rather than
streams, birds, or the pretty sounds of nature now constitute the sound-spectrum to which the composer's musical imagination must refer. This new direction was importantly demonstrated in works like Varese's "Ionization" with its
use of sirens, that ubiquitous part of New York's soundlife; as well as in the music of John Cage, his
"Construction in Metal", for example.

Around 1950 a group of composers working in Paris began detailed research into the structure of sound: research which was more intensive, perhaps, than had ever before been conducted. They began recording sounds of all types (musical, non-musical, speech, noise, etc.) and began to utilize these recordings artistically, often transforming and mixing them electronically.

Elements previously encountered in recent musical history as occasional occurrences thus became raised to the level of a constructive principle of musical composition. This music became known as 'musique concrete'; (as distinguished from electronic music because, unlike pure electronic music, 'musique concrete' did not actually 'make' its sound-material, but employed already existent, 'concrete' sound-sources.) Pioneers in this group were composers like Pierre Henry and Pierre Schaeffer — whose works, like "Symphonie pour un homme seul" (1949) inaugurated the whole MUSIQUE CONCRETE genre.

The first pure ELECTRONIC MUSIC arose from around 1951 when the first studio for electronic music was founded in Cologne, by Herbert Eimert. The term ELECTRONIC MUSIC, was applied to music in which all the sounds were electronically generated, synthesized (and transformed); no other sound-sources being included in its sound continuum. (Nowadays, however, the term electronic or electroacoustic music is used more widely, embracing both pure electronic music, musique concrete and often mixed vocal and/or instrumental plus electronic music.)

Some of the first composers to utilize electro-acoustic musical possibilities include Herbert Eimert, Otto Luening, Robert Beyer, Vladimir Ussachevsky, Olivier Messiaen, Karlheinz Stockhausen, etc. In the 1950s electronic music studios were rarities, only a few existing in the world. Nowadays, however, they form a common part of the musical scene, existing in fair profusion throughout the world. And the composer's training, technique and vocabulary has had to expand, to include such disciplines as acoustics, mathematics, physics and electrical engineering as part of his musical universe; in much the same way as the sculptor has had to acquire new skills in welding - for example. Such composers are inaugurating a new musical era, they are making musical history, the value and outcome of which may as yet be difficult to measure. For the eventual potential of this new musical genre, exciting and fruitful as the genre itself may be, could still be so vast as to be beyond the realm of our expectation or vision: for electronic music may well represent the completion and new beginning of a full circle of historic evolution.

The origins of all instrumental music lie, we remember, in man's taking of the natural and functional objects which surrounded him and using these for their expressive, artistic potentialities vis-à-vis sound — i.e. primitive man exploiting the acoustic potential of every-day objects, objects not initially conceived of as "musical" objects. This eventually gave rise to the development of musical instruments, and the whole rich evolution of instrumental music. Is contemporary man not doing much the same thing when he utilizes that functional, every-day part of his own environment — electricity — for the creation and projection of artistic sound?

We are all aware of the abundantly far-reaching implications inherent in man's use of functional objects like his hunting- bow, for example, for tonal results rather than for utilitarian purpose. Perhaps a similarly fruitful and productive future awaits electronic music . . .

^{*} Stockhausen "Die Reihe" V 1961.

RECORDS HI-FI PHOTOGRAPHIC EQUIPMENT TAPES

RECURITA

bosman building 97b eloff street telephone 22-1625 p.o. box 2400 johannesburg

RECOMMENDED RECORDS

This month we must discuss the Decca Bargain Boxes as once again we have superb records, in outstanding recordings and quality performances for a very reasonable price, and what with devaluation and import restrictions, they represent value for money.

DVORAK: Complete Symphonies

R22.75

Istvan Kertesz and the London Symphony Orchestra here present the only integral recording of this great Czech master's symphonies. His last three symphonies, Nos. 7, 8 and 9 "From the New World" are justly world famous, but in the 3rd, 5th and 6th equally great and melodious works can be found. Kertesz, who was the former chief conductor of the London Symphony Orchestra (he has been succeeded by Andre Previn), has proved himself to be an ideal interpreter of Dvorak. His other records of Dvorak: the Requiem Mass, the overtures and symphonic poems are equal testaments of this fact. Individually this set would cost R49.50, so this represents an incredible bargain.

TCHAIKOVSKY: Complete Symphonies

R20.00

Here we find the Vienna Philharmonic Orchestra under Lorin Maazel. This brilliant young conductor injects a freshness and vigour into this great orchestra and the combination produces an exhilarating set of the Tchaikovsky symphonies. As with Dvorak, in the lesser known symphonies as in No. 1 "Winter Dreams", No. 2 "Little Russian" and No. 3 "Polish", if they do not equal the stature of the "Pathetique", they contain as much in beauty of sound. Recordings are a credit to Decca.

HANDEL: Concerti Grossi Op. 3 and Op. 6

R13.00

Eighteen of Handel's Concerti Grossi, (the Opus 6 probably his finest orchestral work) performed by Neville Marriner and The Academy of St. Martin-in-the-Fields, now acknowledged as one of the first chamber ensembles in the world. The finesse and skill that this group now bring to their records is sheer joy for the listener.

BEETHOVEN: Complete Piano Concertos

R13.00

Friedrich Gulda with the Vienna Philharmonic Orchestra conducted by Horst Stein perform the five piano concertos of Beethoven on four L.P.'s. A Beethoven specialist, Gulda's interpretation, if not orthodox, are at least very intelligent and are highly recommended for the enthusiast who is tired of all the routine performances he has previously heard. These versions display an unfailing freshness in approach to these great works.

VERDI: Macbeth

R12.75

This fine opera from Verdi's early period, is rendered its finest version to date. The two leading roles have become controversial, Elena Souliotis (remember her outstanding work in "Nabucco"), starts rather tentatively but her final realisation of the part is extremely fine. Dietrich Fischer-Dieskau in the title role, sings with his usual skill but the voice is still not ideal for Italian Opera. The secondary parts could hardly be bettered with Luciano Pavarotti and Nicolai Ghiaurov leading them. Lamberto Gardelli, who is gradually becoming a name in operatic conductors, does superb work with the Ambrosian Opera Chorus and the London Philharmonic

RECOMMENDED BOOKS

THE LEGEND OF ROLAND IN THE MIDDLE AGES

by Rita Lejuene and Jacques Stiennon 2 Volumes - pre-devaluation price.

R54.45 postage .70

Both volumes superbly illustrated. 510 black and white illustrations and 63 colour plates. Large format. Not only a scholarly work for the connoisseur but for readers who know the Epic of the Middle Ages and its hero Roland, depicted in sculpture, illuminations, etc. The art presented covers the 11th to 16th century. A treasure hove of beauty.

THE GEM KINGDOM

by Paul E. Desautels author of "The Mineral Kingdom".

R11.25 postage .15

postage .35

Magnificent colour illustrations and large format.

LES GRANDES HEURES DE JEAN DUC DE BERRY R29.75

Bibliotheque Nationale Paris. Introduction and Legends by Marcel Thomas. The contents: Plates and Legends - Models for the Grandes Heures - List of Manuscriptions 15" x 12". A Book of Hours is so named because the most important parts, the office of the Virgin is divided according to the liturgical hours. The richness of the volume can only be described in superlatives. A mammoth volume of dazzling beauty.

ART OF THE TWENTIETH CENTURY

An acquisition for collectors and libraries.

by Albert Schug. Well illustrated.

R5.20

VISIONARY CITIES:

The Archology of Paolo Soleri. Radical aesthetic and philosphy for the urban man and for the forward looking architect.

postage .15

R21.20

postage .15

"Reading maketh a full man"

(Bacon)

seeing maketh a sensitive man

sensitive to the moving panorama of our times... its joys and sorrows... its colour and rhythm... as expressed by the great

artists, sculptors, graphic artists, architects, designers and writers.

for fulfilment of your quest try:

VANGUARD BOOKSELLERS 123 Commissioner Str. Johannesburg Tel.: 23-3511





In the leading article of this series we have attempted to define Industrial Design and hence the role of the Industrial Designer, If he is active, diligent, objective and aware, he must emerge as a somewhat controversial figure. His dictums could run counter to stereotyped economic and commercial thought on occasions. Vested interests might regard him as superfluous, a nuisance and an inconvenience. From a few architects, builders and contactors he will receive short shrift. However, from their enlightened equivalents he will be seen as a useful and valuable accessory - an accessory which could make the difference in a 'living project' - the difference which decides whether the project does in fact function from the point of view of human engineering or whether it does not.

To some extent, perhaps, the industrial designer intrudes upon hitherto architectural grounds. But he exploits such ground more thoroughly. While the architect has some background in the fields of ergonomics and anthropometrics — such fields are as specialised as building design and architecture itself. And, in fact, against factors which are becoming increasingly apparent from objective research into the human sciences, many of the vertical 'Living Projects' fall very short of what are now seen to be basic human requirements.

I refer specifically to the Hi-Rise, high-density tower block complex. For here we see a format where good basic design philosophies have been made to yield to pecuniary interests; where many of the basic norms of living and good design have been omitted, sacrificed. In this complex we see a unit which has contributed much to environmental pollution. And in South Africa we have a Hi-Rise suburb which is said to be one of the densest of populated areas in the world — and, environmentally speaking, one of the most offensive.

In the Hi-Rise complex liveable environment, minimum human space requirements, natural considerations and psychological demands have gone unheeded. They have gone unheeded because that postage-sized piece of land, selling for a phenomenal amount, has been seen as an area upon which to balance a collosal multi-floored tower with a fantastic financial return potential in rents.

As a business exercise, of course, such a project is highly desirable. Humanistically, the industrial designer sees a unit which is ill-advised and undesirable. The dweller in the Hi-Rise complex might well say, "How so?" And I will say to the dweller on the twelfth floor, "Can you open your window to obtain air? Is your flat not air-conditioned? What are the names of the people next door, the people above you, below you? Where is your nearest park where you may walk on grass under the trees? Are you concerned with sewage disposal from your flat, from the complex, from your suburb which may have more than a thousand or so tower blocks?"



These considerations, of course, are matters for the architect. But they are also matters for concern in daily living — in designing for living. Or simple good neighbourliness.

What view do you have from your window? Is it an aerial view of endless concrete and windows and mine-dumps?





From the pure art point of view, the lack of natural appeal might be compensated with artistic accessories. A painting, a trellis-work with a creeper, a Delicious Monster in the corner, a piece of ceramic on the sideboard, a Khazan or a Khelim on the floor, Typical things, Such items, well chosen, can indeed redeem the interior of an otherwise dull "living box" for the masses.



Without launching into an extensive theses it is not possible to tabulate failings in design, undersight, and environmental errors usually noted in the Hi-Rise complex. And it should be pointed out that there are those architects much aware of the need to maintain the proper human design norms, but who are, themselves, severely curtailed and limited by client's briefs.

Radical rethinking, which could result in the abandoning of the Hi-Rise philosophies, will hardly become possible whilst the needs of in-city commuting have to be met.



The tower block is - for some years at least - here to stay. But we have to ensure that new projects embody, as far as possible and as far as ingenuity will permit, features and facilities resulting from thorough and properly informed design studies. We have to ensure that isolationism is not a feature of living in the Hi-Rise Block. We have to ensure that due consideration is paid to the creation of "natural" features: garden spaces, childrens' play areas - at all levels. We have to ensure that the air conditioning systems supply air at proper pressures; that the ionisation levels which are natural are preserved and that the high velocities required to circulate the air are electrostatically controlled so that the positive ion build-up does not occur. Dividing walls between individual dwelling units must afford the proper degree of soundproofing.

We have to ensure that elevator signal buttons, door handles and locks, fixed furnishings are well designed, that units are properly positioned, that artistic dictums as well as function are observed in the assembling of the fabric of the building, Lighting requirements are demanding. They must be met. We must try to eliminate or smooth out the pulsing cycle of the fluorescent tube, often the light source in the contemporary tower block.



Some attention must be given, from the design point of view, to the social requirements of the Hi-Rise community, which could run into hundreds of persons per complex. Even if an artistically-designed social centre, occupying say a floor, is not a proposition, then a "Social Activity" notice board might be included in the design of the hall or elevator foyer.

Function and art are very closely related in the realm of the industrial designer. And considerations like those touched upon above are but part of the sphere in which he operates and liaises with the architect where he is called upon to do so.

Whilst the investor could hardly be expected to contribute directly to the extra expenses which might be occasioned in allowing for the activities of the industrial designer, he should bear in mind that the living complex accorded the proper design treatment will be, on the whole, the happier unit. In it, tenants and business interests renting floors and rooms will tend to remain static - and perhaps pay a little more - for the comfort which must result.

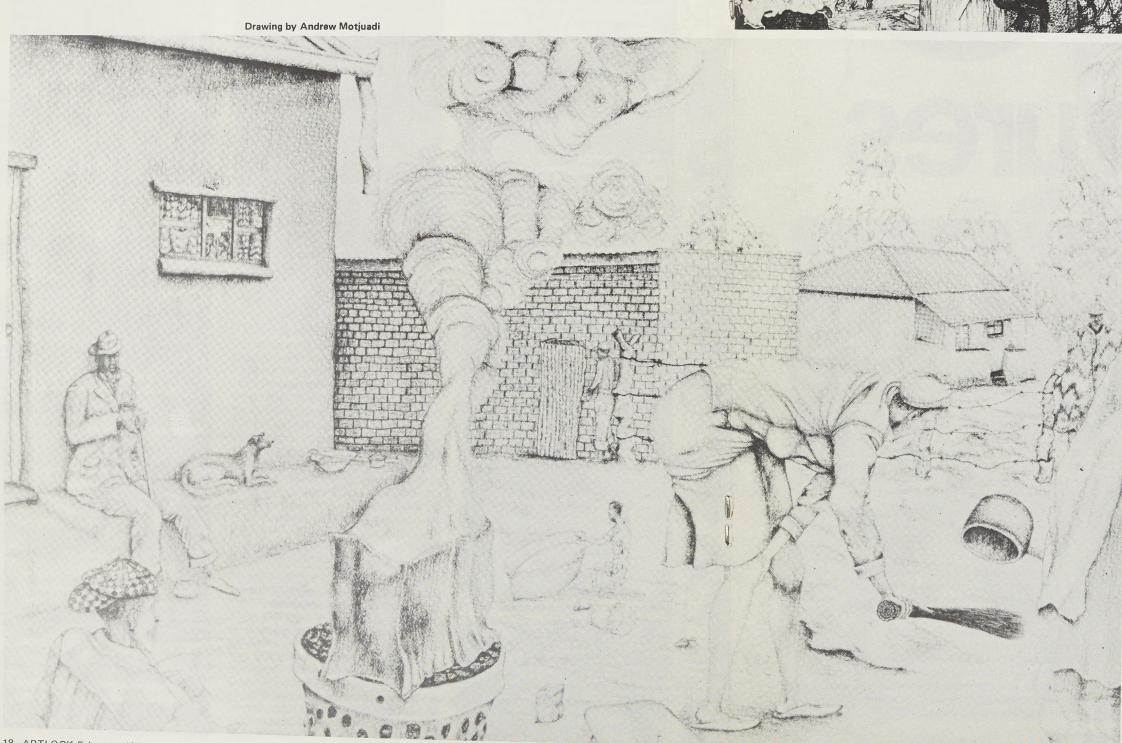
In these terms, too, industrial design becomes a business proposition.

The Hi-Rise block has been in vogue now for some ten years - time enough to localise failings, time enough for research, time enough for design improvement.

This new, vertical form of living - in both residential and office block versions - must, if it is to be tolerated, be indeed planned for living. Function, aesthetics and art must dictate this form - far more than in the recent experiments.

andrew motjuadi Natalie Knight





Township Musicians: drawing by Andrew Motjuadi: 1966.

Private Collection. Photograph by courtesy of Esmé Berman, Art and Artists of South Africa, A.A. Balkema

Andrew Motjuadi, the African artist, seemed to be one of the lucky ones. He did not have to fight for recognition and the breaks came all too easily. Yet his is a strange story — the story of a young man who felt he was bewitched and was going to die. He was paralysed for almost a year, refusing offers of medical assistance. He died, alone and unfêted in 1968, at the age of thirty-three. News of his death went unnoticed for several months until Peter Rodda, a young UNISA lecturer, heard about it. In an effort to revive the works of Motjuadi, Rodda sought his family and found several works with Motjuadi's sister in Mamelodi Location, near Pretoria. These drawings were held in safe-keeping by Mrs. Esmé Berman and formed part of a retrospective exhibition at the Association of Arts Gallery — Herbert Evans, Johannesburg.

Very few people in the art world ever met Andrew Motjuadi and those who had described him as a strange man. He would bring work into a gallery and then disappear for months. He was well-educated and studying for a B.Sc. at the University of the North. Mingled with this aspect was a primitive and unsophisticated quality, as evidenced by his belief in the witch doctor. From the very beginning of his career as an artist his drawing showed considerable promise and, although he was untrained, he captured the atmosphere and intimacy of township life with an accurate, observant eye. He had a marvellous command of texture, detail and patterning and the occasional traces of naiveté in matters such as perspective, added to the charm of his work. He had a distinct way of rendering and emphasising the figures he drew. His subject matter was the reality around him - hungry dogs and penny whistlers, poverty and degradation, rendered with a hyper-realistic pen, tinged with sympathy and compassion. His work was not sentimental or romantic and the figures were neither idealised nor distorted.

Motjuadi first caught the eye of art critics after exhibiting in group shows in Pretoria and Johannesburg. As early as 1963, Esmé Berman (art historian and author of the authoritative "Art and Artists of South Africa") said in a broadcast, "If I were asked which artist was the most worth watching I would say without hesitation: keep your eye on Andrew Motjuadi. He has a fascinating individuality."

In 1964 Cornell Wilde was so impressed with his work that he engaged him to execute paintings to serve as backgrounds for the credit titles in his film "The Naked Prey." Motjuadi also showed his work in a group exhibition at the Piccadilly Gallery, London. In 1966 he was given the award of "The Best Non-European Artist" in the "Artists of Fame and Promise Competition." But Motjuadi was in seclusion and only heard of the award by chance six months later. This winning drawing was one of the most outstanding of Motjuadi's works and became the property of United Tobacco who later donated it to a College in Zululand. The Association of Arts succeeded in borrowing the work for the exhibition. Other excellent examples of his work formed part of the Giorgis Trust (housed in the Pretoria Art Museum). Motjuadi's work has been sought in London and Salisbury as well as throughout South Africa. The intention of the memorial exhibition was to benefit the family of the artist as well as to present a picture of the fascinating world of Andrew Motjuadi.

TWO PARTY OF THE SCUIPTIES

The chief pleasure for the average person who comes into contact with a work of art is the joy of recognition. After recognizing the object depicted, he compares it with his own mental image of the thing, and if there is a very close resemblance, he declares the work to be good. However, if the object is not easily identifiable, the viewer is frustrated and condemns the work as rubbish.

The art of the twentieth century, because of its frequent lack of reference to the forms of reality, has brought out very accurately the fallacy of basing aesthetic judgements on the success of the work as an imitation. While the museums have reverberated with outraged howls of, "What's that supposed to be?" the artists have pressed forward deeper and deeper into areas which unequivocally demand a purely aesthetic response.

The Henry Moore sculpture outside the Schlesinger building, and the Miners Sculpture just around the corner exemplify, respectively, art as expression and art as imitation. The contrast between the two is enormous.

The sculpture of three miners is situated on a large roadisland, which makes it unlikely that it will receive more than a fleeting glance from passing cars and, in fact, close scrutiny is more than it can sustain. Water dribbles down the grooves of the plinth and is conducted along channels in square paving stones to a gutter littered with sweet-papers, cigarette stubs and old leaves. An area of surrounding masonry is moulded in imitation of stones. In the sculpture itself an intention both narrow and limited has driven out all feeling, resulting in a work of repellent frigidity. The inert, muscle-bound physiques describe physical power without expressing it, and one is aware of the heroic aspect of the sculpture only as an unfulfilled intention. The water vapour rising around bulging calves and thighs is a grotesque attempt to create in the viewer a feeling of awe. The composition of the three figures is awkward. The dominant rhythms converge absurdly in the drill pointing flabbily into space, and the slavish realism of details such as the 'rubber' pipe trailing from the drill have a disintegrative effect and militate against formal unity. No doubt the average person would not find fault with this work, because it participates whole-heartedly in the little game of naming and recognition which is his substitute for aesthetic enjoyment.

Moore's sculpture of a reclining woman defeats the viewers' desire to identify the usual sequence of anatomical features. Instead, he expresses the complexity and richness of the female psyche by means of imaginative distortion. The deep hollows, like mysterious, receptive sea-caves, the massive curves and protruberances all communicate power. From the taut, curved line of the neck, shoulder and arm, which supports the rising upper half of the torso, the sculpture unfolds in a series of sensitively articulated forms which culminate in the dynamic thrust of the pelvis. The two thighs, solid and invincible, bring these rhythms to a halt. The front view of the figure is designed so as to create a slowly unfolding revelation, while the back view consists of closed unified forms.

The sensitive treatment of the surface which is stippled and cross-hatched with light incisions, recalls the erosion of rocks by wind and water, and firmly establishes the figure in the organic world.

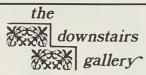
Beauty is a word which becomes irrelevant when viewing this sculpture: its vitality transcends the exhausted canons of classical art, for Moore's perception reaches beyond the old formula of beauty versus ugliness.

Also, by spurning the tyranny of realism, Moore has been able to communicate freely his unique understanding of, and reverence for, the human form and spirit. In contrast with this very distinctive work the Miners sculpture is quite impersonal, and the absence of the sculptor's name on the plinth has a symbolic justness, for it epitomizes the blank anonymity of civic sculpture.





Reclining Woman by Henry Moore



2 walsh road

mrs f. winckworth d linksview benoni

telephone 54-8049

Home & Art

Selection of: Paintings, Drawings,

Exquisite Jewellery,

Antiques.

Repairs to:

Antique Silver, Copper, Pewter, Porcelain, also

Silver Plating

Tel: 48-2862

46 Rand Arcade, 170 Hendrik Verwoerd Drive, Randburg.

HOPMAN REVELAS

POTTERS & ARTISTS PLACE

All materials for the potter, artist and copper enamellist.

2 Long Ave., Glenhazel, Jhb. Tel: 40-5901 Orders sent throughout the country

John van der Walt

ART DEALER

ORIGINAL WORKS BY
SOUTH AFRICAN ARTISTS

PICTURE FRAMER OF DISTINCTION... EXPERT ADVICE IN FRAMING AND MOUNTING

10, Andries Pretorious Arcade, off Andries Street, Pretoria.
Telephone: 27733.

the lister art gallery

4 Lister Building, Jeppe and Smal Streets, Johannesburg. Tel: 22-3095

WORKS BY IMPORTANT SOUTH AFRICAN ARTISTS

Framing specialists

22 Benmore Gardens Sandown, Sandton, Johannesburg. Tel: 703-5418

THE SANDOWN GALLERY

Miller's Antiques

Regular Consignments from U.K.
Free Restorations
Free Delivery
Accounts Gladly Opened

Tel. 23-2051 P.O. Box 9750 64 Sivewright Ave., (cor Error Str. - near Subway), Doornfontein, Johannesburg.

The Arts Association Gallery — Herbert Evans Die Kunsvereniging - Galery — Herbert Evans



Entrance: 1st Floor Ingang: 1ste Verdieping Innes Chambers

88, Pritchard Str., 88 Johannesburg. Tel: 23-2470

S.A. Association of Arts (Southern Transvaal) S.A. Kunsvereniging (Suid-Transvaal)



gallery y

1st floor, 86 kotze street, hillbrow, johannesburg, -rsa. every evening, monday to sunday, 6 p.m. - 10 p.m.

a creation in polystrene costing R2.00, do-it-yourself.

STERCRAFTS

(Do-it-Yourself)

ARTS and CRAFTS



Bring out the true artist in yourself by creating a masterpiece in the following:

WOOD CARVING LIQUID GLASS INSTANT CERAMICS GROUND GLASS

STERCRAFTS

RANDPARK CENTRE, BLACKHEATH TEL.: 46-5017

Young World



Art Reproductions, Posters, Etchings, Graphics and Lithographs. Numbered and signed from:-Vasarely, Soulages, Hayter, etc. Framing a speciality.

POSTER SHOP ART GALLERY

Hillbrow Galleries, 48 Pretoria Street, Hillbrow. Tel: 44-3615



Art expressed in fine gems, pearls.

Specialists in emeralds, sapphires, rubies and diamonds.

b. muscal

FINE JEWELS

f.g.a.

diamonds pearls precious gems

creative jewellery

104 Castle Mansions, 89 Eloff Street, Jhb. Phone 23-4277

CARLTON CENTRE GALLERY Carlton Centre, Boulevard Level Johannesburg. Tel: 21-1955

The Potter's Shop



POTTERY - ENAMEL - BATIK

Grove Centre, 228, Louis Botha Ave., Orange Grove, Johannesburg. Phone 45-1620.

Champs Elyse'es

GALLERY

Hyde Park Corner, Jan Smuts Ave., Hyde Park, Sandton.

Telephone: 42-9758 P.O. Box 41073

The Passage

for fascinating hand made jewellery, bric a brac etc., also Instant Ceramic kit, only R4.95 with simple instructions all materials included. Cash with order. We also sell everything for the doit-yourself jeweller, rings, chains, earclips.

47A 8th St off Louis Botha Ave. Orange Grove. Johannesburg. Phone 45-3256.

MODERN PICTURE FRAMERS grove centre 230, louis botha ave., orange grove. tel: 45-5170

framing- modern, graphic, plain, period materials- paints, brushes, canvasses, easels pictures- originals, prints, posters

FOR SALE

Contemporary South African and traditional African art collection.

Owner leaving for America. Excellent Skotnes panels, Kumalo bronze, and Villa sculpture. Carefully selected West and Central African tribal masks and figures.

Reasonable prices. Phone 51-7976 (Germiston). 51-7151 (Surgery)

JEANNE & LAURIE GIFT AND DECOR SHOPS

Superb range of exclusive gifts to suit all pockets. Interior decorating, curtains, carpets, antiques and wallpapers.

KILLARNEY SHOPPING CENTRE, Tel.: 41-9324/5 8.30 am - 6 pm.



ART COLLECTOR'S CLUB

A private club, to keep members informed of art trends, to obtain good paintings for them, and to negotiate on their behalf when selling. Members throughout South Africa. Membership free.

ART COLLECTOR'S CLUB.

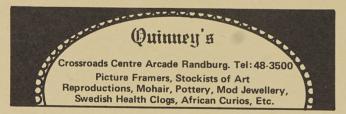
390 King's Highway, Lynnwood, Pretoria.

Tel: 78-9425.

THE POTTERY PLACE 8 Admirals Court,

8 Admirals Court, 31 Tyrwhitt Ave., Rosebank Johannesburg. Tel: 42-5338.

ROSEBANK'S GIFT SHOP for Weddings, Distinctive Handcrafts, Italian Linen, Porcelain Bathroom Fittings, Contemporary Pottery, Cottage Furniture, Antiques and Old China. Leather Boutique.





foundation of creative art 17 main avenue, riviera, off killarney, tel: 41-1509

Group Exhibition: Lorna Taylor, Anita Clouts, Rhona Gorvy, Semma Gavin, Laura Fries and Helen Green

Gallery International



Benson House, 57 Long Street, Cape Town. 3-6425

FINE ART FROM AFRICA AND OVERSEAS



J. W. Lewis-Barr (Pty.) Ltd.

Residential and Commercial Interior designers and decorators

305 Fox Street, Jeppe, Johannesburg.

Pageboy telephone service: 836-0561 after hours: 836-7189

Box 15627, Siemend, Transvaal.



Taylor Gallery

Works of Art by Famous past and present SOUTH AFRICAN ARTISTS

Gallery Hours: 10 a.m. – 9 p.m., Monday-Saturday Tel: 45-7680

139 George Avenue, Fairvale, Johannesburg.

S.A. Kunsvereniging Galery S.A. Association of Arts Gallery

Old Netherlands Bank Building, Church Square, Pretoria. Telephone: 23519 Gallery Hours: 9.30 a.m. to 5 p.m. Saturdays: 9 a.m. to 12.30 p.m.





WILLIAM DERRY Est. 1892

Fine Art Dealers, Picture Framers and Artists Materials.

99 Plein St., Cape Town. Tel: 29659 Claremont Tel: 63562

Kenpels art gallery Dels

KUNSGALERY

4 Merino Arcade, Pretoria, Tel:2-1997

Adrian Boshoff, Errol Boyley, G. Catty, Gabriel de Jongh, Henry John Dykman, Titta Fasciotti, Bruce Hancock, Otto Klar, Don Madge, Johan Oldert, Dino Paravano, Ivor Roberts, Douglas Treasure, Wessel Marais.

IN THE GALLERIES

BENONI

THE DOWNSTAIRS GALLERY: Gallery Exhibition.

CAPE TOWN

BREVAN GALLERY: Gallery Exhibition.
GALLERY INTERNATIONAL: Gallery Exhibition.
GALLERY VIGI: Gallery Exhibition.
MUIZENBERG ART GALLERY: Gallery Exhibition.
S.A. NATIONAL GALLERY: The Labia Collection of European Paintings. Spanish Art Today. The Butterworth Bayley Bequest.
WOLPE GALLERY: Gallery Exhibition.

DURBAN

DURBAN ART GALLERY: Gallery Collection. KLYNSMITH GALLERY: Gallery Exhibition. NEIL SACK GALLERY' Gallery Exhibition. N.S.A. GALLERY: Gallery Exhibition. WALSH MARAIS GALLERY: Gallery Exhibition.

CARLTON CENTRE GALLERY: Gallery Exhibition.

JOHANNESBURG

CHAMPS ELYSEES GALLERY: Gallery Exhibition.
EGON GUENTHER GALLERY. Cattaneo, Haden, Harrs, Kumalo, Legae, Skotnes, Villa.
FOUNDATION OF CREATIVE ART: Gallery Exhibition.
GALLERY 101: RAND CENTRAL: Feb. 14 – 28: Wild Life Paintings by Clive Walker. HOLLARD STREET: Opening Feb. 17: works by Transvaal Sculptors. HYDE PARK: Closing Feb. 12: International Graphics. Opening Feb. 12: Exhibition of Sculpture by Berrell Jensen.
GALLERY Y: Gallery Exhibition.
GOODMAN GALLERY: Gallery Exhibition.
JOHANNESBURG ART GALLERY: Gallery Collection.
LIDCHI ART GALLERY: Opening Feb. 13: Group Exhibition: David Owen, André van Vuuren, Lesley Hedley, Nina Aleksander, Keith Alexander and John Knapp-Fisher.
LISTER ART GALLERY: Gallery Exhibition.
MARJ BOWEN PRESIDENT GALLERY: Opening Feb. 8: Welcome Koboka.
Opening Feb. 27, Madge Burnett.
PIETER WENNING GALLERY: Gallery Exhibition.
TAYLOR GALLERY: Gallery Exhibition.
THE LITTLE GALLERY: Gallery Exhibition.
THE SANDOWN GALLERY: Gallery Exhibition.
THE WATERCOLOUR WINDOW: Water-colours by Guy Todd.
TOTEM-MENEGHELLI GALLERY: Graphics by Skotnes and Cattaneo and American and English multiples.
SARAH HASSALL GALLERY: Gallery Exhibition.
YOUNG WORLD: Poster Exhibition.

KIMBERLEY

WILLIAM HUMPHREYS GALLERY: Gallery Collection.

PRETORIA

ART COLLECTOR'S CLUB: Pierneef, Naudé, Sumner, Henkel, de Beer, Volschenk, Prellery, Laubser.

JOHN VAN DER WALT: Gallery Exhibition.

KEMPEL'S ART GALLERY: Gallery Exhibition.

PRETORIA ART MUSEUM: Gallery Collection.

S.A. ASSOCIATION GALLERY: Feb. 7–19: Alexander and Marianne Podlashuc.

SCHWICKERDT GALLERY: Gallery Exhibition.

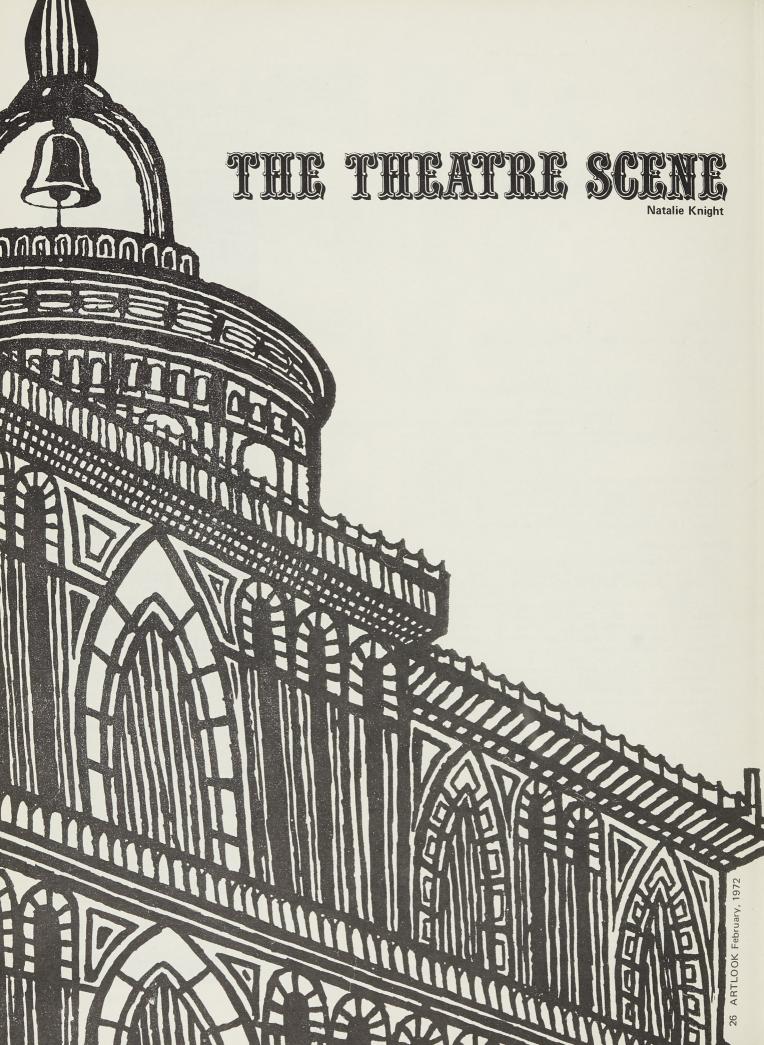


the home for original oil paintings, water-colours, etchings, woodcuts and prints. widest selection of art materials for the professional artist, art students and related professions.

expert picture framing done by skilled craftsmen in own most modern workshops.

catalogue of colour prints and artists' materials post-free on request.

e. schweickerdt (pty) ltd. 89 queen street pretoria p.o.box697 tel 37186/2.0331



Truk's excellent production of "Siener in die Suburbs", the last vestige of seriousness, was removed for the Christmas season, but reopened in Pretoria in January. This powerful, penetrating view of South African life is outstanding in all aspects.

The Academy Theatre, well-known as "The Theatre of Laughter", changed plays. The Jockey Club Stakes, an enjoyable comedy, left Johannesburg to tour Cape Town and Durban.

"Move over Mrs. Markham", which replaced it, is a top class farce. The retorts come quick and fast and Ray Cooney and John Chapman have written a clever script which keeps the audience laughing heartily. The theme is not a very novel one - the pursuit of sex in the flat of a publisher of children's books, vet every possibility is exploited with full-blooded enthusiasm. The situations which develop are hilarious. The acting is good - the South African women, particularly Shelagh Holliday and Patricia Sanders, are well up to the standard of the four imported males. There are the necessary number of corny cracks, slamming doors and double entendre all done without being heavy-handed or crude. The result is thoroughly hilarious.

"No Sex Please, We're British", at the Intimate Theatre, is a farce of a slightly different aspect. It is strictly a comedy of situation with Billy Boyle as the scapegoat. For a while this is funny - with Boyle exploiting the visual gag from quivering top lip to naked white bottom. But it begins to pall. The slickness of the production does much to make one forget the weakness of the jokes which are often puerile and tasteless. However, the action is frenetic and the situation so skilfully developed that the gasp from the audience just before the climax is well-deserved. The comedy deals with moral problems - how a newly wed couple cope with the concurrent arrival of a mother-in-law and a flood of pornography. It's the type of play which one could have had in the '60s, before the advent of "Oh! Calcutta", and there is no attempted or explicit sex - only cracks about it. However, the night

that I attended the audience thoroughly enjoyed the play and I am sure that they will continue to enjoy it for many months to come.

Romark, the hypnotist, also entertains his audience with laughter, a great deal of which is provided by the willing, though unsuspecting, members of the audience themselves.

The first half of the show is a not very impressive mind-reading act and just before interval Romark offers 'gifts' to those who are prepared to be hypnotised — they would lose weight, stop smoking and gain confidence. Members of the audience respond to these suggestions and are 'hypnotised' onto the stage. Once they are under his spell, Romark exerts an uncanny and sometimes frightening power. The subjects perform antics which are hilarious, but often embarrassing.

I hope they receive their 'gifts' which should make up for the fact that they have to perform as sexy strippers, Frankenstein monsters, Martians, teapots, singers and musicians. It is an evening of amusement for those who remain in their seats, although the subjects hypnotised do not seem to bear Romark any ill-will when they return too normal and realize what has happened.

AN INTERVIEW WITH JANET SUZMAN

Is Janet Suzman a prophet in her own country?

Despite being acclaimed as an international star for her role as the Czarina in the film 'Nicholas and Alexandra', she has been less fortunate in South Africa, the land of her birth. She was one of the three actresses nominated for the Gallery Club Award for the best performance by an actress on the English stage (her performance in 'An Agreeable Blunder'), but the award was given to Helen Bourne for her performance as Beatrice in "Much Ado About Nothing."

Janet Suzman recalled how she had been rejected as a child actress at school for a role in 'A Midsummer Night's Dream'

"The teachers wouldn't even let me be a fairy. They said I was too fat," Janet told me. "I remember how I cried for days — but there was nothing I could do about it. They didn't want fat fairies." When Janet was nine she played her first part, that of a Lord Chamberlain with one line to speak — "Excuse me Your Majesty but I believe your Majesty's crown is slipping off your Majesty's right evebrow."

Acting was not her dream. The young Janet Suzman wanted to be a doctor. She drifted towards acting at the University of the Witwatersrand and thereafter there was no stopping her. I interviewed her in the Great Hall of the University after a rehearsal of her one-woman show 'An Agreeable Blunder' and she said. "Sitting here makes me feel I have come full circle. The University was my cradle and it was on this very stage that I began my career as an actress." She played Calpurnia in the University Players production of 'Julius Caesar' over eleven years ago - "it was simply frightful but we all remember it very fondly."

Since that time Janet Suzman has been rated among the top four at the Royal Shakespeare Company. She has played leading roles on B.B.C. Television and in the film "A Day in the Life of Joe Egg."

She is unspoiled by her success and grateful for it. "Thank goodness, it's been non-stop and one thing has just grown out of another. If this rail were wood, I'd touch it," she declared. She has an amazingly mobile and expressive face and her whole appearance changes with her mood. She became animated when she spoke of her aunt Helen Suzman M.P. "of whom I am inordinately proud"; her eyes and voice were dreamy when she spoke of her husband Trevor Nunn, artistic director of the Royal Shakespeare Company; she was full of intense determination when she spoke of her reason for doing the one-woman show which was, "To donate all the proceeds to assist African actors."



Meta Orton Wendy Amm

A warm climate, a cottage by the sea. and a studio to paint in, seem to have been the ingredients required by Meta Orton to put her roots down finally. Having spent much of her early life out in the wilds helping her father build railways, and harbours such as the Gordons Bay and Gansbaai Harbours. and then travelling extensively to most countries in the world including many out of the way places like Alaska, Tonga Island, Hudson Bay, Lapland, Vietnam, Cambodia, Russia and Bulgaria, she is content to spend her days leisurely at "Studio House", Umhlanga Rocks, Durban, Apart from her comfortable home, she has built a well-equipped studio and here she paints, teaches and entertains visiting artists. The Durban Sketch Club meets there reqularly on Saturdays and has Meta to thank for arranging and running it so efficiently.

The pursuit of pleasure for Meta Orton is art and her talent became apparent in her school days when she won the annual art prize regularly. Whilst serving in the Coast Artillery Battery on Robin Island in 1941 she rediscovered the pleasure drawing gave her as one of the sergeants, Ruth Yudelowitz, a trained artist, started a sketch club. With the end of the war Meta made up her mind to study art seriously; she went to the Durban Art School and to the Michaelis in Cape Town.

In 1948 she became a full time student at the Byam Shaw School in London where she had a good grounding in drawing and portrait painting.

In Rhodesia in 1950, as a member of the National Arts Council, she helped organise many exhibitions in most towns and cities. She built a studio in Umtali to further art there and helped run the sketch club.

Back in Durban between 1955 and 1957 she became a member of the original Natal Society of Artists and exhibited in their exhibitions.

The painting urge was by now well established and in 1957 she returned to London for a further two years study at the Byam Shaw School. Intermingled with travelling, she submitted paintings to various exhibitions. Several were accepted by the Royal Academy where she had one hung in 1960. The Royal Society of British Artists chose one of her paintings for an exhibition which toured the British Isles for a year.

"Japanese Fishing Story": oil: 20" x 35"





"Cambodian Grain Sellers": oil: 18" x 22"

ARTLOOK February, 1972 29

Over the years Meta Orton has developed a very sound comprehensive knowledge of her favourite subjects. With her depth of understanding in her figure work she creates strong and powerful compositions which can only be achieved through a prolonged study of her subjects.

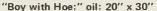
She is much more concerned with tone values than with colour, and consequently her colour compositions are nearly always made secondary to a positive rationalisation of all conflicting lines. In conjunction with this attitude she will often indulge in a deliberate distortion of nature to emphasise a particular pattern of unity and strength in her composition.

To her pupils she imparts all her knowledge freely and enthusiastically and they benefit from her own disciplined training and experience.

Meta Orton enjoys living and as art is the extension of one's self in life her canvases receive the full impact of the sheer delight of doing something well. With a strong character, vital and independent, the natural outcome of these personal qualities results in the strength portrayed as well as that essential sparkle - the humorous side of life. There is no false sentiment; her paintings are straightforward and genuine. She takes a subject, whether portrait, figure, animal or tree, and deliberately selects the strongest constructional lines and tonal masses and builds up her compositions around them. Her ability to simplify the subject matter by omitting or ignoring all extraneous detail or vigorously subduing detail to its correct plane of relativity gives her work a strength and power that can only stir a feeling of impact in the observer.

Meta Orton is to hold an exhibition in the new Carlton Centre from 7th March to 21st March, 1972.

META ORTON







ART IN THE U.S.A. ~ 1971

Esther Danenberg

The activities of United States painters, sculptors, museums and galleries in 1971 were quite varied. Some artists stayed in their studios and lofts and created large-sized works — geometric, neo-realistic and colour-field paintings and minimal sculptures. Others became involved in social, political and environmental projects — through active protest and through creation of striking oddities. Some went outdoors and built "earthworks," such as vanishing holes in the desert; some covered mountains with sheets of plastic to show that nature, too, was art.

Many museums, facing severe financial strains and unable or unwilling to show the huge canvases being projected by contemporary artists, exhibited retrospectives of past masters in American art. Privately owned galleries exhibited and sold contemporary works, as well as past masters.

The sale of U.S. art continued to bring high financial returns. Nineteenth-century painter Thomas Eakins' "Cowboys in the Badlands" sold for a record high of \$210,000 and Gilbert Stuart's "Portrait of George Washington" brought \$205,000. A U.S. gallery paid \$5.5 million to a British auction house for a Velasquez.

There were more exhibitions by black artists in the United States. Some of the black artists have turned to depicting black people in flat, primitive styles, with bright colours. Others are concerned with the general trend to colour work, neo-realism, lyric abstraction and printmaking.

A retrospective of contemporary painter Romare Bearden at the National Collection of Fine Arts in Washington showed his early impressionist style of painting as well as his present colourful collages depicting the symbolic and actual life of black people. The restrospective of William H. Johnson (1901–1970) included works done between 1921–45. The influence of the impressionist and expressionist periods was displayed as well as his turn to the primitive and flat portrayal of black people and their spiritual and everyday living.

One of the most noted of black artists living today is Sam Gilliam, a Washington, D.C., artist who has become internationally known for his hanging canvases of beautiful colour and design.

Looking over the spectrum offered by American art museums and galleries this past year, the greatest interest has been in the retrospective displays of the past.

A handsome exhibition of three centuries of American art was seen at the Kennedy Gallery in New York. Comprising 44 paintings, water-colours and sculpture, it was an impressive collection of American artists ranging from such 18th century masters as John Singleton Copley to first generation modernists such as Stuart Davis and Charles Burchfield. Perhaps the

most outstanding were the 10 works of Thomas Eakins, whose portraits and scenes of 19th century life in the United States are quite memorable.

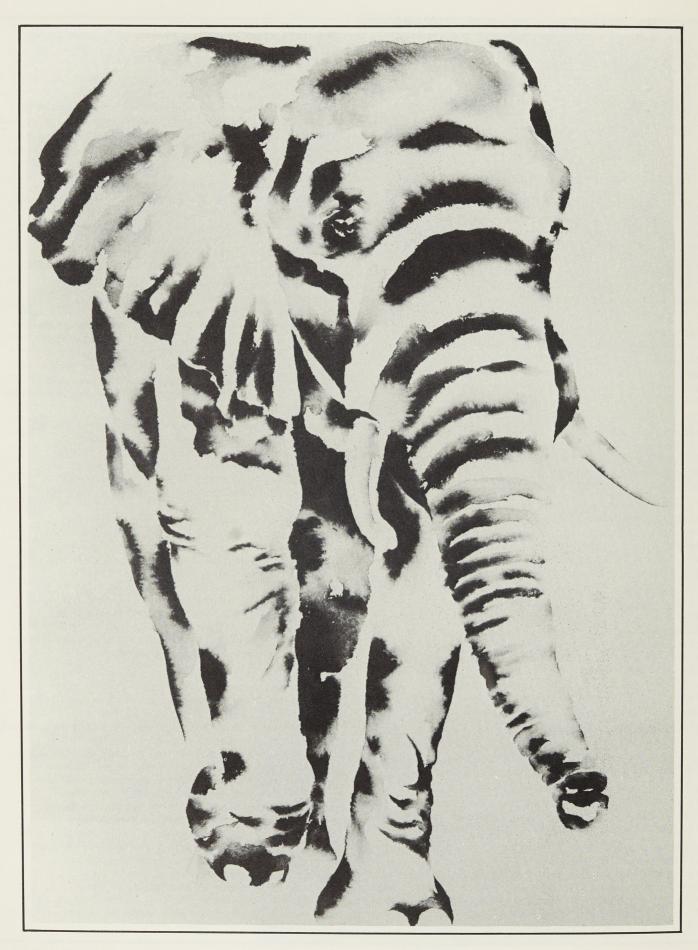
The collection of Edward Hopper (1882–1967), a pioneer in the realistic portrayal of the American scene, at the Whitney Museum in New York, was also a look at the past. Bequeathed to the Museum by Mrs. Hopper, it consists of 49 oils, 44 water-colours, 49 drawings and 15 etchings never before recorded, exhibited or reproduced.

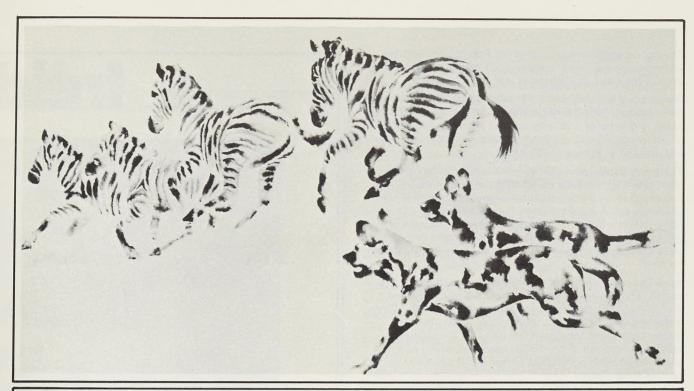
"What Is American in American Art" was the title of an exhibition at the M. Knoedler & Company Gallery, in New York, that provided a wide-ranging view of American art from its English colonial beginnings through the 1930s. Thirty-five museums and 22 private collectors loaned works, which included those by Gilbert Stuart, Charles Wilson Peale and Thomas Cole.

On the West Coast, viewers finally got to see the much-talked about exhibit of "Art and Technology," at the Los Angeles County museum of art. The works, commissioned by the museum and shown originally at the world fair in Japan in 1970, represent a collaborative effort on the part of contemporary artists and major industrial corporations. Involved in the project were some of the most celebrated talents of the past decade — Claes Oldenburg, Robert Rauschenberg, Andy Warhol and Tony Smith.

The Corcoran Gallery of Art in Washington entered the environmental picture with an exhibition called "Wilderness" - financed, initiated and executed by the National Foundation for the Arts. It will be sent on tour across the country in a specially designed artmobile. The wilderness was a favourite subject for painters throughout the 19th and early part of the 20th centuries as they beheld with awe the lofty mountains and unspoiled areas in the United States. Later artists began showing the despoilment of these wildernesses as urban development cut into the forests and uninhabited areas. Today, artists and conservationists groups like the Sierra Club - are working together to protect what is left of the wilderness. Among the noted artists included in this exhibition are Thomas Moran (1837-1926), Albert Bierstadt (1830-1902) and Frederick E. Church (1826-1900) and 20th century painters Georgia O'Keefe, John Marin and Aaron Bohrod.

Art from other areas of the world was also seen in the United States. Exhibitions of African art were many and ranged in size from an 80-piece collection at the University of Iowa Museum of Art to the 25,000 items in the Peabody Museum of Archaeology and Ethnology in Cambridge, Massachusetts. One outstanding show was the "Black Gods and Kings" collection shown to more than 12,000 American school children and an even larger number of adults during an "Africa Week" programme at the University of California at Los Angeles (UCLA). The exhibition contained 500 pieces of Yoruba art. Some 300 sculptures from the Tishman collection were on view at the City Art Museum of St. Louis, Missouri, and included 101 gold objects cast by the lost-wax method, and works in ivory, wood, iron, brass, bronze and various combined materials. "Sculpture of Black Africa" was the title of a large display at the University of Texas Art Museum. It included nearly 200 items, most of them carved from wood by people of sub-Saharan Africa.





CLIVE WALKER

PAINTER OF WILDLIFE

Clive Walker studied art in Johannesburg and London. After living in the U.K. for four years he came back to South Africa via East Africa where time was spent in the game parks of Kenya.

In 1966 he became a game warden in Botswana. It was during this period that he started painting in earnest. At the end of this period he travelled to 'Ndumu' in Zululand, the Kruger National Park, the Tuli circle, Rhodesia and the Namib Desert Park in South West Africa.

Works from all these wilderness areas will be seen in his 4th one-man exhibition at Gallery 101, Jeppe Street, Johannesburg. The exhibition opens on February 14.

The notice announcing the death of Freida Lock just ten years ago had particular poignancy. It meant the end not only of the artist, but also of an era.

Freida Lock was very much a symbol of her time. She belonged to a Cape Town generation which has faded away. A quarter of a century ago our painters, sculptors, university professors, students, writers - of all races - met and mingled in that pre-1939 world.

There was tremendous élan in this almost classless group from which sprang such personalities as Wolf Kibel, who literally died for his art, sculptor Lippy Lipschitz, puppeteer John Wright, painter Gregoire Boonzaaier and many others who were to make their mark. These were not angry people looking back, or despairing people opting out of society. They were positive men and women looking forward.

Much has been written of Cape Town's bohemians of this period. They cooked supper in paraffin tins and walked the Mother City clad in corduroys and jaunty berets. They disturbed their contemporary middle class much as do the long-haired youths of our day. But the seemingly rootless generation of the 1930s was filled with a zeitgeist which impelled it beyond the periphery of a rigidly conventional society.

It was the epoch during which idealists from all over Europe streamed towards Spain — the Audens, the Stephen Spenders and the Goerge Orwells – free spirits who participated in the struggle immortalised by Picasso's Guernica.

The painters of the "New Group" to which Frieda Lock belonged, were not revolutionary artists, but they had the courage to let the bright colours of their canvases penetrate the dismal stuffiness of the orthodox paintings of their forerunners, whose staid pictures once cluttered our South African galleries.

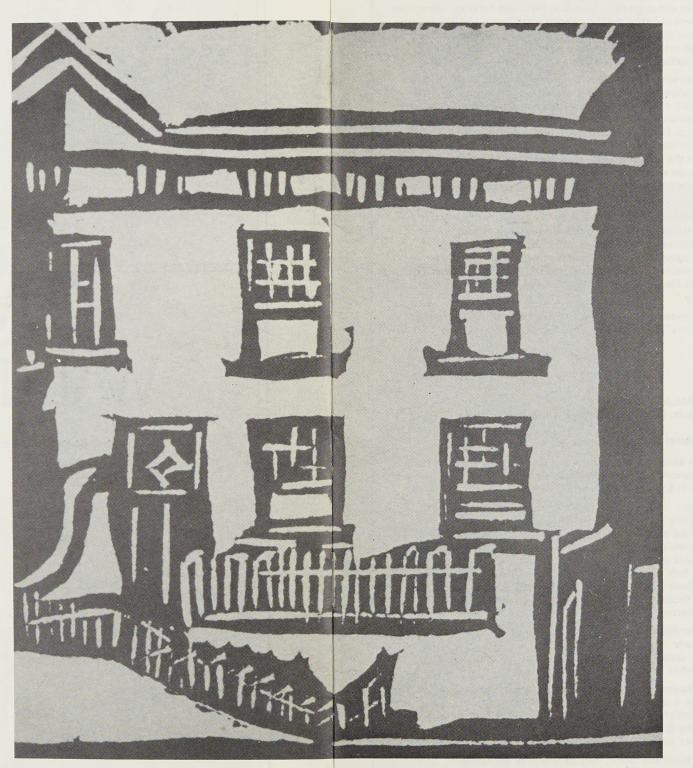
Freida Lock came from a farming family and was trained as an agriculturalist. She never lost her love of the land. The tones of her landscapes speak clearly of her closeness to

At the beginning of the war she set up a studio in Upper Dorp Street, Cape Town. As usual, she transformed her surroundings, not only with paint and brush, but with her whole vibrant personality. To her a banister was not just a balustrade to lead her safely to another storey. She would bring it alive with a streak of yellow paint to stand out in the darkness of the rickety dwelling, and later to be recreated on canvas.

My mind whirls back to a winter Sunday in 1941, on which Freida discovered her new home at 71 Bree Street. I had just come off gunnery duty at Table Bay Docks to find her sitting on a stone bench gazing at the historic Dutch house. The yellow-wood door shuddered and the reek and dirt of the empty shell assailed our senses. But another creaking staircase beckoned to the high-ceilinged rooms upstairs, and the cement bath off the wooden yard seemed so much in keeping.

Within a few days the metamorphosis was complete. Bright paint enlivened walls and window frames, and Freida's deft hands had strung up mattress ticking curtains before the Georgian windows of my downstairs room. Coir





mats and khelim rugs appeared everywhere. Ancient copper pots and pans brightened the hearth of the old kitchen. With typical audacity Freida placed an old park bench at the foot of the bed upstairs. Her vivid paintings hung on all the walls. They seemed to belong there more than in

Those were the days of the blackout in Cape Town - of restless convoy soldiers trooping through Bree Street from the docks — the nights when gunnery practise from Vineyards, Lion and Apostle batteries reverberated through the darkness.

Freida Lock's parties in those days were famous. Indian army colonels, actors, journalists, ballet dancers, Hout Bay socialites, R.A.F. pilots, artists and slouch-hatted Rhodesians danced, drank and talked. It was a period of great events abroad, a time of dying and a dread uncertainty.

Freida Lock did not "preside" at her parties. She set a tone of casual gaiety. She had little money, but her talent could recreate a centuries-old structure. She had the ability to infect her entourage with the spirit of her time, which she subconsciously interpreted in her own colourful way.

Her canvases, in their inimitable frames, hang in many a Cape Town home and in many a South African gallery. From these paintings the bright interiors of her former homes spring to life. Her art, like her life, does not speak of a deep or abstract intellectuality, but of a vivid courage, and a vehement saying of "yes" to life.

There is one painting showing a merry-go-round which, more than any other, epitomises the forever-turning carousel of the decades we shared with her. Freida's striking appearance — thin and angular, her sharp-featured face under a wide sunhat, braving the south-easters, the heat and dust of Cape Town's Grand Parade, where she ran a junk stall, conjure up a nostalgic image of a woman who set her face up against the winds of time.

Her travels took her to Zanzibar, to a port of Africa where the streams of Indian, Arab and Negro cultures merge in confluence. She was a Lebenskünstler – an artist of life – for her artistry lay not only in her painting, but also in her search for and meeting with life where it appeared to her to be most virile.

Her legendary trips on dhows across the Arabian sea and her later life in Portugal, which somehow belongs more to Arabia than Europe, indicate that this woman, with her upper-class British voice, her unpredictable moods, alternating between intimacy and withdrawal, felt more akin to primitive, forthright people in the Iberian Peninsula. Her love of sunshine, of the people of Spain and Portugal, she shared with South Africans like Roy Campbell and Uvs Krige.

Freida Lock was an outstanding artist. Today her paintings are highly valued. But ten years ago she died in penury at the Italian Hospital in London. Her old friends donated paintings to raise money for the hospital and funeral fees.

She outlived many of her contemporaries in the sense that, whilst some of them became sedate and respectable, she went on living in her flamboyant, devil-may-care style. She travelled to foreign countries, braving poverty and the creeping sickness of aging. The spark of her younger days glimmered on. Her personality remained intact to the end.

34 ARTLOOK February, 1972

BOOK REVIEWS

"A DISCOVERY OF CINEMA" by Thorold Dickinson, Oxford University Press: R6. 15.

Valerie Rosenberg

Whether you accept film as an inevitable part of your daily environment, or as a dynamic fast evolving artform, Thorold Dickinson's "Discovery of Cinema" provides a lucid index of reference against which to test your values. The author himself sees his work as a personal view of a medium of expression which in seventy-five years has often revealed itself as an art — the words "personal" and "often" denoting a measure of caution in applying a blanket label where controversy still exists.

His foundations, well rooted in the theory and practise of film, Thorold Dickinson was involved in the film industry long before its status as an artform was ever argued. He infiltrated in 1925 first as a French interpreter, and has since been engaged in it at the practical levels of script-writer, director and producer. His latter posts have taken him all over the world in the capacities of *Président* of the *Fédération Internationales des Ciné-Clubs*, chief of film production for the United Nations, New York, Chairman of the British Film Academy and finally as the first Professor of Film in the University of London.

"A Discovery of Cinema" gives a synoptic view of the development of film, leavened with the cultivated thought processes of the scholar and the keen perceptiveness of the original thinker.

In it he chronicles for us the three phases of cinema, first tracing its history from its origins as a recording machine, on through the rise of the director, the stat system, the advent of sound and its first recognition as an art meduim. Phase two encompasses the evolving filmographies of Alfred Hitchcock, Jean Vigo, René Clair, Jean Renoir and Orson Welles and phase three, the development of the Italian neo-realism, the French *nouvelle vague* and the commercial and creative changes that are exploding on the contemporary scene right now.

Where Thorold Dickinson's monograph differs from others on the same subject is in his intense awareness of the socio-economic backdrop against which these three phases are spun out. He constantly relates cause and effect in cinema, pegging the major developmental water-sheds in film to the historical events that triggered them.

Terms of reference are precise. He differentiates between the *réalisateur* and the *métteur-en-scène*, the reviewer and the critic; although the distinction he draws between American *movies* as being made by teams and European *films* created by individuals may suffer from over simplification. Very often criteria in cinema are not that clear cut and the properties of one overflow into the other.

Dickinson takes issue with George Huaco's work "The Sociology of Film" in his definition of the four essential factors of film, transposing them and placing in position of primary importance the imminent climate of events (which Huaco placed fourth) and updating the remainder. He concentrates on the *creativity* of film makers rather than the trained technique, the development of equipment to cope with ideas and capacity of a sufficient audience to appreciate the results.

Dickinson recognizes the significance of audience involvement. The film-maker makes a statement and the viewer brings to it his own interpretation, using the art of appreciation in an active rather than a passive sense. "Imaginative comprehension of what is on the screen gives continuing life to creative work. The non-comprehension of its ideas is as deadly to these ideas as a bullet is to the body."

For those who view film with perception, "A Discovery of Cinema" provides a vantage point with perspective.

HIMALAYAN ART

Author: Madanjeet Singh. Publisher: MacMillan

Margaret Alison

This excellent and compact book contains a concentrated historical record of all artistic activity in the Himalayan area in the past 2000 years.

Amply illustrated, Mr. Singh proves his observations tangibly for the reader. But his commentary is not limited only to the artistic content of the paintings and sculpture. His deep interest and reverence for the subject matter is transmitted into his writing. He tells the folk tales, myths and religious beliefs behind the symbols and paintings. The result is a fascinating book for those interested in the religion of the Himalayan countries.

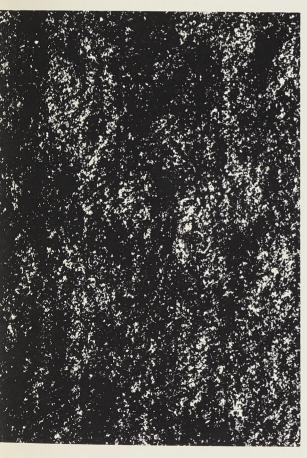
Illustrations are in black and white and colour. They include not only sculptures, drawings and paintings, but also shrines, landscapes and a map to help the book traveller find his way.

Madanjeet Singh writes in a fluid easy style. Not only is he a member of the Indian Foreign Service, he also is a scholar, painter and photographer with four other books to his credit. In this book the world is introduced to art works never before reproduced.

An excellent book, full of life and appreciation and important for students of the East interested in the geography, history, religion or art of this fascinating part of the globe.



WEITH WEINING GALLERY



the leading gallery for connoisseurs

colonial mutual building fox and loveday streets johannesburg tel. 834-8206

PIAGET A Jewel first of all



Piaget watches. Ultra-thin.
Exquisite gemstone dials.
Each an individual classic.
Schwartz Jewellers bring Piaget
masterpieces to life.
Of all the world's jewellers,
only Schwartz are permitted to select
and set the precious gems for Piaget.
Using South Africa's finest
blue-white diamonds and gemstones.

Ike Schwartz Jewellers

SCHWARTZ JEWELLERS – JOHANNESDURG Tel: 22-2131, African Life Centre, Hotel President, Killarney Shopping Centre, O.K. Building, Rosebank, Tollman Towers Hotel. WRAITH JEWELLERS – DURBAN, Tel: 21064, Umhlanga Rocks Shopping Centre, Tel: 89664. PINN'S JEWELLERS – CAPE TOWN Tel: 41-0931, JOLEPHS JEWELLERS – UITENHAGE Tel: 2-4437, DIAMOND HOUSE – PRETORIA Tel: 2-3897, 3-7901.