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INSTITUUT VIR EIETDSE GESKIEDENIS

Die Universiteit van die Oranje-Vrystaat

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Ghe Arous

N e chp Randolph Har tzensi::
10 artists â\200\2342s

ferent order. Much has

. been seen of and writ-
O qua] y ten about Hartzenbergâ\200\231s

Maratbad series and

43 _ yet they an manage fo

4 . . - impress. These paint-

: HENRY. SYMONDS Noni ides ings are nistorically

Exhibition: Freedom Now â\200\224 Namibian In and technically firmly
pendence grounded in the first

Gallery: Jacobs Likaitsky Gallery, New Church | world European tradi-
Street tion.

= Garth... Erasmusâ\200\231s-Â».... .

ART politics compensates for its general irrele-â\200\231'Map For A Freedom Â©

vance to the affairs of the day by roiling in ideo- â\200\234Fighter is possibly the
logical contortions and shaded nuance that is single, most powerful

Byzantine in its intensity. work on the show, mak-

The Jacobs Liknaitsky Gallery, an up-market ing an easily read visu-

venue in New Church Street, debuts with an exhi- al statement using;

bityion entitled The Freedom Now â\200\224 Namib- largely abstract means.

ian Independence Art Exhibition. This alli- It is assured, passionate.

ance of art-investment chic with committed art and poised. ;

is an interesting collaboration, across traditional- Rashid: Lombardâ\200\231s el-
ly divided lines. en fyinls oquent, â\200\230low-keyed pho-

One is left in no doubt Holt the delicacy of the tojournalism eschewing

event or its possible exploitation and misrepre- high profile drama in

sentation by the rather turgid, high-minded state- favour the intimate and

ment of intent in the invitation â\200\224 possibly to personal experience,

head off any accusation that this venture is a founds off this show.
shrewd attempt at co-opting the struggle.

What it does do is to pre-contextualise the art
in a way that is severely limiting. Do these art-
ists have so little faith in the power of their im-
ages that they cannot be allowed to speak for
themselves? "\ â\200\230

The 10 artists represented show work. of un-
doubted .interest and quality? Peter Clarke and
Tyrone Appollisâ\200\231s offerings characteristically do
not stray from or significantly extend the tradi-
tion of black, urban township art with its histori-
cal roots in the work of Gerard Sekoto.
His recent retrospective was eloquent proof of
his importance and while his work contains im-
plicity criticism of the exploitative structures in
our society, these artists are more forcefully ex-.

licit. In their works, as in the.work of{Nicoâ\200\235 â\200\224
rins, sipho Hatt and Henry de Leeuw, one does
not seâ\200\231 message is at all forced or
overplayed but carefully integrated in the total
fabric of the work. a i aaiant

Sadly, not so for#Â\$ohn Sampson, whose politi-
cally-oated titles fda by a superficial,
unconvincing decorative quality in the images.
â\200\234Willie Bester does extend the genre considera-
bly and his â\200\230powerful, beautifully integrated
mixed media works are exceptional. His Chal-
lenges posing The New South Africa is an im- '
portant icon of out time.