

GRAFFREY, J. M. L.

INSTITUUT VIR EIETDSE GESKIEDENIS

Die Universiteit van die Oranje-Vrystaat



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CAROL BROWN reviews the exhibitions



Exposure to a wider audience

Works by Sfiso Mkame, Mpolokeng Ramphomane, Zambokwakhe Gumede (at the Grassroots Gallery)

TWO of the three artists exhibiting at Grassroots have recently exhibited publicly in Paul Mikula's office and their work has been reviewed.

Yet, it is good to expose them to a wider audience although a slightly longer break would have been preferable. All artists can suffer from over-exposure.

However, what is evident is that, in the case of Sfiso Mkame, the artist is extremely hard-working and prolific.

Several new works are on show and the most successful are those using a resist oil pastel technique giving a soft and gentle effect to a subject matter which is the opposite. His little vignettes of life in South Africa are well-drawn and sensitive and his postcard type of composition effective.

There could be a danger of falling into a formula and he must be careful of this. He uses colour well and this enhances the work. The *Live on my Mind* series in black tends to be su-

perficial and lacks the depth of works like *Homage to our Mothers*. When collage is introduced as in *Letter* it is well-integrated and used meaningfully.

Mpolokeng Ramphomane's work is attractive to the eye. Although it too describes current incidents it is more decorative in intent. He too uses colour and form well and has a good sense of design and pattern which he uses to extend his subject matter.

He experiments with many techniques and does them well. He uses stylised forms and shapes and although his works use current situations as subject matter they come across more as decorative pictures.

The exhibition is a lively one with pleasing work.

The Use of Creative Colour in Design Awards
(MBA Centre, Westville)

A WORLD without colour would be a dull one and the potential for exploiting this element is vast.

It is therefore most important that the use of colour be stimulated and encouraged. It is for this reason that the Dulux annual award for the

Creative Use of Colour and Design was instituted.

The differences which colour makes to an environment is clearly brought out in this exhibition which consists of photographs of the prizewinning applications in each category. All of these winners were chosen for their inventive use of colour and applications ranged from toilet blocks to boardrooms.

The more conventionally "decorated" interiors are perhaps predictable in this sort of competition but the surprises lie in the unexpected — in places where colour performs the function of lifting the mundane.

One of the most inventive here is the row of post boxes in the Bay-side Shopping Centre. These boxes are too often an eyesore but in this case the reds, yellows and greens used make an exciting feature out of a functional necessity.

A Lenasia low cost housing project uses col-

our imaginatively to give each occupant a sense of individuality. This is where colour can be so important especially where mass housing is concerned. Its potential has not been fully exploited and hopefully this exhibition will spark off other ideas.

Natal featured well in the prizes — the "Residential Exterior" category being won for a second time by architect Luis Ferreira da Silva for "Tres Joanas" in Florida Road. This conversion of an old house into a set of three duplexes is a traffic stopper in its creative use of colour and form. It makes a bold statement and brings fun into the suburbs.

Andrew Murray of Johnson Murray architects was also deserving of his award for the Fresh Produce Warehouse and Office Block in Jacobs. Again a functional building is transformed into a work of art. He has used colour most imaginatively here taking inspiration from the colours of tropical fruits such as bananas and watermelons and using blue and green to represent light and growth. This stands out in an area of dullness and conformity.

The exhibition is of interest and the concept of this award is a most worthwhile one.

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