

# Art trend is going back to harsh realism

THE inaugural exhibition at the new campus gallery, as varied as it may at first appear, reflects a definite trend towards a new and powerful realism.

A visual mythology is being made which seeks to define both present and future.

The enjoyment of the painter's art and the meticulous skills of the draughtsman soften the viewer until colour and line give way to content.

## Horses

Pippa Skotnes, through her superb pencil work, expresses an ominous vision. *All the dead dears...* shocks with its caged, lifeless birds.

Riderless horses lead into the surreal and revive medieval fears of the apocalypse and a Bosch-like descent into Hell. *Gemmerbloesiel*, by Helmut Starcke, has a strange quality of reality in that one expects minutely observed, detail but

## exhibitions

finds instead a sensitive and free exploration of the natural world.

Patricia Pierce-Atkinson, in her collages, plays with the concept of physical depth rather than creating painterly illusions.

## Harsh view

The world of Peggy Delport is depicted in vibrant colour and relaxed forms. Her allusions are gently expressed, in contrast to those of Stanley Pinker whose visual metaphors are highly complex and repeatedly confront us with images of an unjust and aggressive society.

He reveals as harsh a view of contemporary South Africa as that of Andre van Zijl whose expressionism has all the crude force of Die Brucke. *Markings* states in uncompromising terms the strong social awareness that weaves its way through much of the work on view.

## Lighter mood

The skill of Louis Jansen van Vuuren pursues this theme. His *Shelter* series objectively records the blemish that is Crossroads. His powerful drawings, like the words that accompany them, evoke admiration for the will to survive and provoke guilt for our passive acceptance of the situation.

In lighter mood, John Nower's Minoan-inspired ceramics such as *The Opening of Parliament* are both witty and satirical in content.

Less successful is the Calder-derived prototype mobile of Neville Dubow or the

huge, uncontrolled canvas of Kevin Atkinson.

Neither work succeeds in conveying freshness of technique or content in an exciting exhibition that is of significance for Cape Town.

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