

Annual event is the best one yet

ROSE KORBER'S ART SALON at The Bay Hotel, now at 48 Sedgemoor Road, Camps Bay (021) 438-9152. Phone for an appointment.

THE opening was a reminder of more civilised times when Cape Salons brought together an eclectic mix of beautiful people of all colours and cultural concerns. This time the venue was stunning, the art lovers elegant, ceramics were outstanding and works eye-catching.

Pity about the snacks!

This is Rose Korber's third Art Salon — the best yet of these annual events in which art from several regions is shown. Korber selects artists and exhibits from a wide range of art styles and approaches — with a few noticeable gaps. As Korber explains, this is essentially a public relations exercise and fund-

raising function (for Famsa). Which would account for the absence of hard-to-sell categories such as experimental art, "protest" art, conceptual art and suchlike. So what's on show is primarily work with a high degree of eye appeal — but with no relaxation of Korber's keen eye for quality.

Works mostly produced during 1993 and 1994 include some fine "stills" from Kentridge's videos; there's Nina Romm making a scene or three incorporating her iconised head; Paul Blomkamp does pointillised landscapes; and Joe Wolpe contributes a Nicholson-inspired abstract work with *matière* development that recalls peeling facades of Venetian palaces.

Van Vuuren's pastels are visual feasts — ensembles of eye-appealing objects abundantly distributed on multi-

hued surfaces. Hedonistic works, these, with a not-so-subtle message to enjoy the good things life offers, such as the pleasures of eyes and palate — and visits to exotic locations.

In this bright spring show ceramics are particularly exciting, exemplifying technical and creative progress in recent years. Ardmere's wonderfully kooky pieces look like hybrids from cross-pollination between ornate Victorian tableware; African jungle-inspired design flowers burst in an explosion of colour over Neville Hickman's platters; Glenday's exquisite little vessels feature swimmers with feet and faces popping to the surface — literally; and from Henriette Ngako come ceramics with odd bulges and effective patterning in earth hues. Barry Dibbs' pieces are simply refinement objectified.