

Four Painters and a Sculptor

Five artists, four painters and a sculptor, have grouped their work for an exhibition presented by Gallery 101, Rand Central Building in Jeppe Street. They are all well-known contemporary artists, therefore a collective show of their work gives the public a clear picture of the quality of painting and sculpture being produced here and now.

Dirk Meerkotter, Sidney Goldblatt, Ronald Mylchreest and Lionel Abrams all work in the near abstract idiom, while the sculptor, Zoltan Borberekí, is content with stylizing the figures of indigenous races like the Pondos (in this particular collection). Using dark red wood, Borberekí elongates the natural dignified posture of the Pondo woman in her somewhat stiff angular headgear and folds of blankets. Coming from Eastern Europe, which is still rich in folk art, Borberekí finds the shapes, colours and lines seen in the tribal life of this country a comfortable point of

departure for his own creative talent.

Dirk Meerkotter, the senior painter of the group, has also been fascinated by forms of Bantu life and culture, but his references are more subtly abstracted. The intricate African calligraphy of "The Ritual" shows a sensitive appreciation for tension of line and unexpected forms combined with the emotional intensity.

Sidney Goldblatt, who has for some years been occupied with paintings of Spain and North Africa, has once more returned to motifs of this land. There is a strong composition called "Abstract in Brown" which is almost sculptural in its design of interlocking shapes. His more spontaneous abstracts "Shell Forms" and "Blue Underwater" are explosive in bright, prismatic colour harmonies.

Mylchreest is a more deliberate painter. Although abstract on first

acquaintance his geometric patterns of "Regatta" and "Village" fall into focus as a conventional scene after studying the odd angles of construction and shafts of light. This "time" element makes his work fascinating to contemplate.

Lionel Abrams, the younger painter, has a wide range of perspective qualities which makes him an interesting artist at this stage. His brush interprets subjective responses to moods of nature—"Rain," "Spring," "Joie de Vivre"—in a delicate subtle orchestration of light colours.

Not one of these artists has divorced himself from the references to actual subject matter. All are still involved with responses to external environment, but with a competent technique of abstract values.

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