

REVIEWS

Linocuts with impact

BRONGANI Peter Tshange, a South African artist of Zulu origin, is exhibiting his linocuts at Gallery 709 in Burg Street. These are pictures derived from the imagination and not the living model and emphasise the visual impact of large areas of black on a brilliant white surface.

So powerful is this visual impact that Tshange often breaks up the black areas, either by scraping away some of the black to reveal the white support or by breaking a black area with white lines, both evidence of his earlier experience in the printing industry.

ART

by
Eldred Green



When it comes to subject-matter, a typical and important picture is *Hunting the Black Bird*, with two young men armed with knobkerries and helped by a dog flushing a mythical bird from the dense undergrowth. Anyone with a knowledge of Jung's writings will see the purport of this emanation from the unconscious.

Virgins Dancing is more down to earth and what is important here is that the line of girls has a rhythm far more complex than that of the uniformly drilled chorus of the music hall. Zulu dancing, whether static or in a progressing line,

allows the individual to have personal movement in the generally rhythmic line.

Of exceptional interest is a portrait of a woman, mere head and shoulders. First, the rhythm of the lines of hair, head and contrasting collar-bones is that of acculturation to European ways of composition. Second, while the outlines are black the flesh is white, perfectly admissible because the skin of a healthy person, here a beautiful woman, is said to shine — in Zulu 'UkuKhanya'.

Tshange as an artist is not concerned with maintaining a fictitious ethnic identity, an ideological abstraction from reality and an attempt to turn back the clock, as the late Dr Eiselen admitted to me in his last years.

Eldred Green