

Arts in Brief

'OFFENCE AND SEDUCTION' ON SHOW AT RESOLUTION GALLERY

Currently on show at Resolution Gallery in Rosebank, Johannesburg is "Offence and Seduction", an exhibition by Carol Nathan Levin and Frederick Clarke, about how women's sexuality is often tainted with ideas of shame, dirtiness and secrecy. Clarke's work uses what has become considered "Mother Earth" associations, and Levin confronts the physical and emotional pain in the aftermath of the removal of her ovaries because of the threat of cancer. Each aims to demystify the imbalance in which we all live, by making beautiful objects dealing with ostensibly controversial subject matter. The exhibition closes on July 28, (011)880-4052 or visit www.resolutiongallery.com

'THE LINE' MOVES TO MARKET THEATRE FOR NEW SEASON

Following the sold-out premiere season of 'The Line', a play directed and written by award-winning theatre personality, Gina Shmukler, earlier this year at Wits University's WALE festival, the Market Theatre has invited the work for a new season. The Line is a culmination of Shmukler's masters research on trauma and theatre-making, and is constructed from a series of interviews with South Africans involved in or affected by the xenophobic attacks in May 2008. It is written and directed by Shmukler, with music by Charl-John Lingenfelder and design by Niall Griffin; Khutjo Green and Gabi Harris perform. July 28-August 12, (011)832-1341.

GILAN GORK BRINGS BACK 'BEYOND THE MIND'

SA-born mentalist, Gilan Gork, who enjoys a healthy international reputation, brings back his interactive show "Beyond the Mind", by popular demand. It's directed by Renos Spanoudes, and will be staged at Old Mutual Theatre on the Square in Sandton, July 3-14. Gork promises to silence his biggest skeptics; audiences will get to not only observe Gork's developed mental and intuitive skills, as well as feats they never thought possible; they will also unlock their own abilities. "I believe it is important to help my audiences recognise their own potential," said Gork in a media statement. Call (011)883-8606 or visit www.gilangork.com/promo

Putting spotlight back on sculptor Herman Wald

Sculptor Herman Wald died 42 years ago, his smaller works largely ignored by mainstream art historians. Now, his son, Louis, is attempting to set the record straight with an exhibition at the South African Jewish Museum which runs until July 15.

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CAPE TOWN
PHOTOGRAPHS SUPPLIED**

Herman's most iconic work as far as the Jewish community is concerned, is his Monument to Martyred European Jewry at Johannesburg's West Park Jewish Cemetery. The work is the site of the annual Holocaust memorial service and the sculptor and his wife, Vera, are buried close to it.

Another Holocaust monument, Kria - referencing the custom for mourners to rend their garments - stood in the grounds of Sandringham Gardens for 50 years and is destined to grace the Johannesburg Holocaust and Genocide Centre on the centre's completion.

"This notion of human suffering in relation to bigotry is central to my Dad's work," says Louis in a telephone interview from his base in London.

Wald also created significant works for synagogues, among them Wings of the Shechinah - from which the exhibition takes its name - that adorned the Holy Ark at the now-defunct Berea Shul in Johannesburg. That work will be housed from December in a glass foyer at the new Yeshiva Maharsha Shul under construction in Fairmount Extension and will be visible from outside.

Another was The Sanctum, an arch-shaped wooden screen that separated the choir from the congregation at the former Springs Synagogue. Both works are on display at the exhibition.

"My Dad tried to make sculpture on a



Louis Wald with Wings of the Shechinah, a work of his father's. Inset: Sculptor Herman Wald.



grand scale for synagogues in much the same way as the famous Christian sculptors had done in big churches. He saw the power of sculpture to deliver the message of religion," Louis comments.

About 15 per cent of Wald's work was Jewish-themed. The most iconic work to the non-Jewish South African is the Impala Fountain in Johannesburg's Main Street, commissioned by Harry Oppenheimer in memory of his late father, Sir Ernest Op-

penheimer, as was The Diamond Diggers in Kimberley.

Descended from seven generations of rabbis, Herman initially had a battle for acceptance of his career by his rabbi-father, in relation to the prohibition of the Second Commandment against making graven images.

The Hungarian-born Wald escaped from Nazi persecution, arriving in this country in 1937. In 1928, his father had been fatally wounded in a pogrom in his hometown of Kluj and 15 years later, his mother and her family perished at the hands of the Nazis.

Wald was traumatised by these events and it is no surprise that he was "very much" pre-occupied with these themes.

Louis, a computer software engineer, publicised the website he has created for his father's work two years ago. As a result, the University of the Witwatersrand commissioned two large works by the sculptor which were erected five months ago.

"Perfectly coincidentally, the two works have become the focal points of the university's 90th birthday celebrations," he says. "They are also asking for maquettes - preliminary models - of the works to be used as trophies."

Louis is considering Wits as a Johannesburg location for mounting the "massive" exhibition. And further afield, his next target is the New York Jewish Museum.

• See www.hermanwaldexhibition.com

This retrospective is about grown-up printmaking

Exhibition: "Coming of Age: 21 Years of Artist Proof Studio", Johannesburg Art Gallery
Until: July 5

REVIEWED BY ROBYN SASSEN

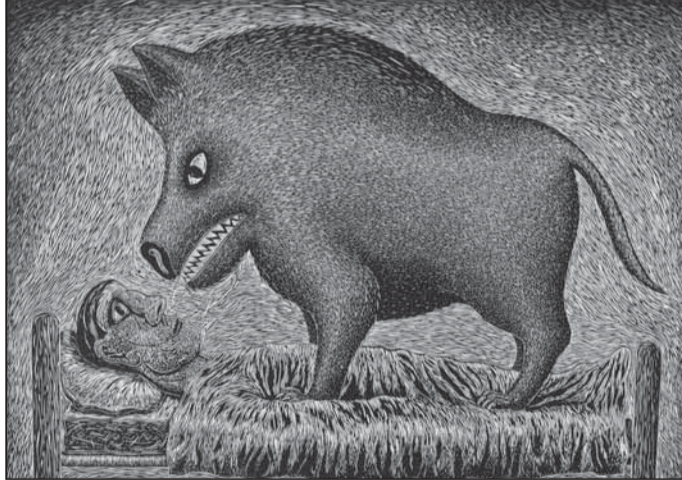
You might think community printmaking and imagine clichéd, poorly printed work, celebrated because they're about empowerment. You won't find that here: this major Artist Proof Studio retrospective is about grown-up printmaking. This is a 10 out of 10 show of arguably the best hand-pulled prints you will find anywhere. This exhibition will sweep you off your feet, for several reasons.

Firstly, the exhibition fills the Johannesburg Art Gallery's entire exhibition arena, divided into separately curated spaces, so it's not one long bombastic outlook.

Secondly, it's not about egos, it's about community. Begun by Kim Berman and the late Nhlhla Xaba in 1991, APS has given birth to new, opinionated, skilled generations.

And thirdly, the work speaks for itself. Yes, there are pieces by the art world's "usual suspects": William Kentridge, Brett Murray, Kudzanai Chiurai, Diane Victor, who have collaborated with APS, but, as significantly, there are new names.

Johannesburg Art Gallery is not this city's most genteel place. The area is replete with taxi ranks and street barbers. It's neglected: parquet flooring goes click-



"Untitled" by Norman Catherine (2012)

ety-clack under your feet. The exhibition's curatorial acuity, celebrating one of the bigger jewels in the crown of contemporary local art, overrides all that.

APS, based on an eponymous studio in Boston, was destroyed by fire in March 2003, which tragically killed its co-founder, Xaba. Much of the exhibition is a celebration of Xaba's contribution to APS; there's a tribute to him in one space, and another about healing, curated by Hayley Berman and Stompie Selibe. They're rooms of mourning and celebration, leaving one emotionally bruised, yet jubilant.

Upon entering the exhibition you are confronted with the community that's made APS the robust entity it is, in an



"Zoey" by Leroye Malaton (2012)

installation of portraits. Not only is this eye- and heart-catching, it reveals the relief printing process. These are not snapshots. They're not drawings. They're cut into the surface of linoleum and printed on a press.

The lino itself is on display in this installation; later in the show, you will see the prints pulled from these blocks of lino, in a poetic linking gesture.

The exhibition spills through JAG's halls, with exuberance and a focus on excellence. Here, a pointy-toothed boar stands over a terrified man in bed, made by Norman Catherine; there a Wim Botha dragon writhes poisonously in the air.

APS's Aids initiative, Paper Prayers,

enjoys focus, with portraits of people lost to Aids and the felt toys made by women associated with this project. There's a focus on international collaborations, another on portfolios... one room leads to another; when your feet tire, your heart takes over.

Each corner holds a new surprise: Lebhang Sithole's jazz drypoints are so rich you dance to them; Dzunisani Maluleke's lino landscapes make you weep at their sophisticated simplicity; Sizwe Khoza's work is deliciously painterly. This is the next generation of "usual suspects".

There's another APS show at Gallery 2, Parkwood, June 23-July 7: (011)447-0155.