

who found themselves working as virtual slaves lack of basic humanity and compassion. In one

Lost art of apartheid

DURING South Africa's apartheid years artistic expression was heavily suppressed, to the extent that little retaliatory art made its way into the public domain.

The Drill Hall Gallery is presenting two collections that provide different perspectives on South Africa's struggle towards equal rights.

Gallery One features "Art Against Apartheid" – a collection created by international artists expressing their support for (and solidarity with) oppressed South Africans.

Exhibiting in Gallery Three is the If Lethu Foundation – a collection comprising works by persecuted black artists in the townships of South Africa during the '60s and '70s.

"These works were largely ignored by institutional and corporate collections, art by black artists was somehow seen inferior," says curator Carol Brown.

Fortunately, some of the pieces made

VISUAL ART

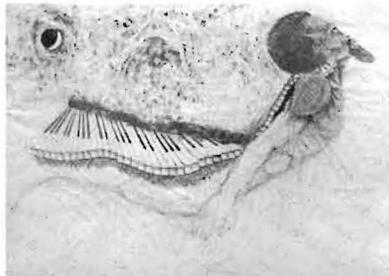
"Home and Away: A Return to the South"
At Drill Hall Gallery until July 3.
Reviewed by Johnny Milner

their way into private collections and are now being returned back to South Africa in an attempt to restore lost artistic statements.

A common theme throughout the exhibition is the juxtaposed use of black and white colours. In "Boere Wapons", Victor Gordon depicts a hazy vision, framed within Zebra skin stripes, of armed soldiers.

However, there is less-than-clear colour division. When inspected carefully, one notices that the stripes are not quite white and not quite black; the distinction is blurred.

"Melodious Journey Through Cosmos", by Fikile Magadla, features a man torn



Fikile Magadla's "Melodious Journey Through Cosmos", 1974, chalk and charcoal on paper, 98cmx150cm.

between two worlds: The weight of a piano runs through his backbone and grasps his neck; the white ivory keys clearly outnumber the black, but to create beautiful music both black and white keys must be used together and in harmony.

Like the pivotal role sport played in the liberation of South Africa, art was an instrumental form of activism. "Home and Away: A Return to the South" is a powerful exhibition that ventures deep into the understanding of the apartheid struggle.

Battle of the intellect

THIS mixture of swashbuckling adventure, lampooning and true romance marked a change from the large-cast holiday kids' shows of Ickle Pickle Productions.

Scripted and directed by Canberra writer Rachel Hogan, it was staged on a shoestring, but helped along by atmospheric live blues guitar from Bart Black and Paul Wong.

It's a fantasy love story of the simple-minded Myshkin's (like Dostoevsky's idiot) quest for a beautiful princess. The play masquerades as a piece for young teenagers, but in fact Hogan's concerns are much more complex – the battle of intellect and emotion, deviousness and honesty, love and hate.

Given that, the playwright's efforts to lighten the tone with arch quotations from Shakespeare,

THEATRE

"The Fool of the World and the Flying Ship"

Written and directed by Rachel Hogan, at Belconnen Theatre, season closed.

Reviewed by Helen Musa

Keats and Confucius and a reference to Amnesty International seemed forced.

The first half moved slowly, with some of the acting staccato and awkward, though this changed for the better in the second half. At three hours, the play took far too long to wind down.

Throughout, there were confident, smooth performances from Tony Cheshire as the palace spook and Peter Doherty as the eccentric Sanjeev, two distinctive characters that showed Hogan's considerable potential.

Sensational Seafood

Solander
Gallery

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