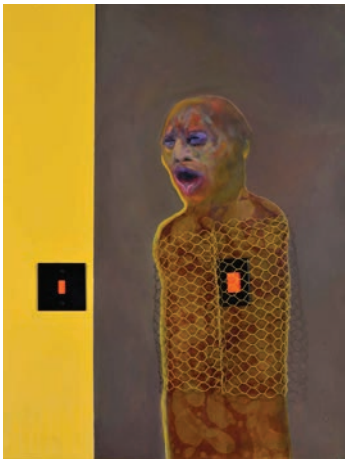
CECIL SKOTNES: SHAKA

WALL

TO MY MIND, GREAT WORKS CAN ONLY BE BORN WITHIN THE HISTORY OF THEIR ART AND AS PARTICIPANTS IN THAT HISTORY. IT IS ONLY INSIDE HISTORY THAT WE CAN SEE WHAT IS NEW AND WHAT IS REPETITIVE, WHAT IS DISCOVERY AND WHAT IS IMITATION; IN OTHER WORDS ONLY INSIDE HISTORY CAN A WORK EXIST AS A VALUE CAPABLE OF BEING DISCERNED AND JUDGED. NOTHING SEEMS TO ME WORSE FOR ART THAN TO FALL OUTSIDE ITS OWN HISTORY, FOR IT IS A FALL INTO THE CHAOS WHERE AESTHETIC VALUES CAN NO LONGER BE PERCEIVED."

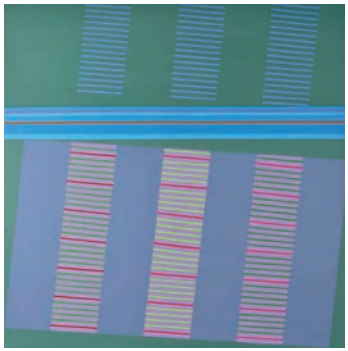
ROBERT HODGINS: NIGHT POINTS

LARRY SCULLY: CARLTON TOWER, JOHANNESBURG



JUDITH MASON: THE MAN WHO SANG

CECILY SASH: UNTITLED



KEVIN ATKINSON: UNTITLED

MILAN KUNDERA'S thoughts on literature apply equally if not more appropriately to the visual arts - even more so in South Africa where the art market has seen a surge in interest in contemporary image making. WALL presents a selection of works which stand as precursors to many of the currently celebrated cutting edge practices that dominate the contemporary art market. These works dating from 1960 to the 1980's represent some of the best works produced by South African artists at a time when this country was politically isolated yet where the artists were intimately aware of their position relative to world trends and cognisant of their unique position and vision on the tip of the African continent.

STEFAN HUNDT [Curator: Sanlam Art Collection]

WALL

WALTER BATTISS: KAROO NUDE

WALL

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