

PROJECT THAT HELPED KOSOVO CHILDREN WORKS WITH LOCAL NGO

Italian spearheads healing power of art

SIMPHEWE MAGONGO

THE RESULTS of a three day art workshop with 19 vulnerable children from Ikamva Labantu's Rainbow Centre in Gugulethu can be seen on the walls of the Bell-Roberts Contemporary Art Gallery in Sir Lowry Road, Woodstock, until 1pm on Saturday.

The 38 works are the finished product of the children's painting experience with Italian artist Andrea Mariconti, who visited Cape Town specifically to run the workshop.

The project was arranged by Leonard Shapiro of Craft South Africa, who met Mariconti in Milan in 2008. Mariconti had run a series of art workshops for children traumatised by the war in Kosovo and it seemed fitting that he should run a similarly beneficial workshop for children in South Africa.

Ikamva Labantu is a non-profit organisation which delivers a range of services to communities in the Western Cape.

The workshop was held at the Rainbow Centre for vulnerable children in Gugulethu, and on the first day Mariconti encouraged the children to tour their neighbourhood and collect sand, pieces of paper, sticks and other materials that they found.

The children then incorporated those materials into their paintings using a mixture of acrylic glue, water and paint.



SAND ON PAPER: Artworks created by children from Ikamva Labantu's Rainbow Centre in Gugulethu will be on show at Bell-Roberts Gallery in Woodstock until Saturday. The children created the artworks during a workshop with Italian artist Andrea Mariconti.

The art works by the children were for sale in the gallery at R800 each with the proceeds earmarked for the family services centre at Ikamva Labantu.

All 38 of the pictures were

bought by one woman – who asked to not be named – and who said she couldn't just buy a couple because the other children would be disappointed.

When the children visited the gallery they were delighted to see their art.

Mariconti and Shapiro are now planning a 10-day art workshop with vulnerable chil-

dren which will take place next year.

Mariconti is also exhibiting 20 of his own art works at the gallery under the title of *No More Me*.

Mariconti paints forests with paths and trees and, while looking at his work, one can easily find oneself "inside" the painting space enjoying a walk in the woods.

He uses white oil paint and ash and soot, which he creates by burning wood. Mariconti combines this ash with the paint and then uses it to create his forests.

He sees colour as a hindrance because it distracts from his intention.

Mariconti says grey is sufficient for him as it is not a colour but a material – mostly ash and soot – and it structures and shapes the painting and gives body to it through variations of its thickness.

"White and ash, flashes of active light on the inertness of matter, will take you anywhere; and the landscape, thus translated in an elementary alternative, becomes readable as if it were a written piece," he says.

In 2005 Mariconti attended a workshop held by artist Anselm Kiefer during the period in which Kiefer was setting up his *Sette Palazzi Celesti* (The Seven Heavenly Palaces) in the Hangar Bicocca in Milan.

During the same year Mariconti was invited to design the stage setting and costumes for Mozart's *The Magic Flute* which was performed at the Suntory Hall in Tokyo.

Mariconti has exhibited extensively throughout Europe and also in Japan. This is his first exhibition in South Africa and he intends to return in future.

● For more information, call 021 465 9108, or see www.bell-roberts.com

What's ON

Talk on art forgeries

The SA Society of Artists will host art collector and professional appraiser Vyvyan Myerson at its monthly meeting on July 30 at 7pm at the Athenaeum in Mariendahl Road, Newlands. Myerson will talk about fakes and forgeries in art and antiques. Entry is R5 for members and R15 for guests. Call 021 797 2601.

Wine festival

The 8th annual Stellenbosch Wine Festival will stage Sima, Zamar and Gerald Clark from July 30 to August 2 at the Paul Roos Centre. There will be gourmet snacks and more than 500 wines from 170 exhibitors. Tickets are R100-R300. Call 021 886 4310.

Worldart exhibition

Michael Taylor will open an exhibition of his new paintings at Worldart gallery in Church Street on July 30. The exhibition will run until August 22. Call 021 423 3075, or see www.worldart.co.za

Liberation in art

Scratches on the Face, an exhibition of work from the Iziko Art and Social History Collections which deals with the themes in the liberation struggle, will show at the Iziko South African National Gallery until the end of July. Call 021 467 4676.

Luna Paige on stage

Luna Paige will perform with guitarist Willem Möller, bassist Schalk Joubert and drummer Tim Rankin at the Klein Libertas Theatre in Stellenbosch on July 31 at 8pm. Tickets are R70. Call 021 883 8164.

Witty, but get those set changes sorted out

ISN'T IT ROMANTIC: Two-act romantic comedy by Wendy Wasserstein. Directed by Graham Boxall. Presented by Claremont Dramatic Society. Masque Theatre, Muizenberg until July 25. **SHEILA CHISHOLM** reviews.

JANIE Blumberg (Lesley Gill) and Harriet Cornwall (Faeron

who still want to control their lives. Janie's, more so than Harriet's. Her mother, Tasha (Barbara Meyers), "who loves her dancing class", just wants Janie to find a nice Jewish boy, marry, settle down and give her grandchildren. To the extent she and her somewhat hen-pecked husband, Simon (nicely characterised by

Then, although the girl's philosophy is "its all right to be alone", Harriet forms a relationship with a married man, Paul Stuart (Darren Telford).

To a degree, Pulitzer Prize and Tony Award winner Wendy Wasserstein based Tasha's character on her own mother, who danced. Tasha is

and a woman still called Baby by her brisk, efficient, well-groomed mother (well portrayed by Belknap). Unfortunately, Wheeler didn't manage to grasp these subtle differences, using her body language and voice inflection to play Harriet only as a submissive daughter.

On the other hand, Wasser-

ues in Manhattan. And congratulations to the team who constructed director Graham Boxall's intricate set design. It's excellent. A problem was that changing sets to accommodate the umpteen vignettes took time, causing the play's momentum to occasionally lapse.

However, overall, Boxall's

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