



'n KUNSTENARES van Port Elizabeth, Janet Ah Kun, by 'n paar van die skilderye wat op 'n tentoonstelling van haar werk in die kunslokaal van die OP Vereniging vir Skone Kuns in St. Georgepark te sien is. Die tentoonstelling is Maandag geopen en duur tot 21 April.

This photograph was taken by a photographer who came round for the end of the year exhibition at the technician.

Hunter Nesbit opened my exhibition, which was well turned out and had a lovely atmosphere. Chris Tomlin and his wife were also there. I received a phone call from Wilton Garton who unfortunately could not make it but offered his congratulations. I was thrilled at his call. I was very embarrassed at the speech and looked at feet to hide my blushes.

Ladies and Gentlemen,

It can give the Director of an Art School no greater pleasure, than to open the first one-man show of a talented young diplomat of the School.

In the case of this young lady - JANET AH KUN - there are a number of reasons for my pleasure.

In 1981, the School of Art and Design of the Port Elizabeth Technician was the first in South Africa to offer the new National Diplomas in Technology in Fine Art, Design and Photography. Potential students for this course first must have attained a four-year



**Exhibition of paintings  
by JANET AH KUN  
(EP Society of Fine  
Arts Gallery).**

An artist does not have to venture far to find subjects or scenes that provide good material for presentation in pictorial form and the resultant works may be pedestrian or admirable — depending on the vision and ability of the artist.

In Janet Ah Kun's case, she has produced for her first one-man show an impressive number of paintings that reflect a talent which should launch her into the orbit of important young painters of South Africa.

She found inspiration for

**ART**

most of her works close by.

Two of the finest paintings on view are No 29 and No 30 — *Dunes at Kleinemonde* and *Waves, Kleinemonde*.

No 29, redolent of blissful solitude in an idyllic setting, evokes a yearning for that peace of mind one can find in lonely places. Yet it is not an idealised scene.

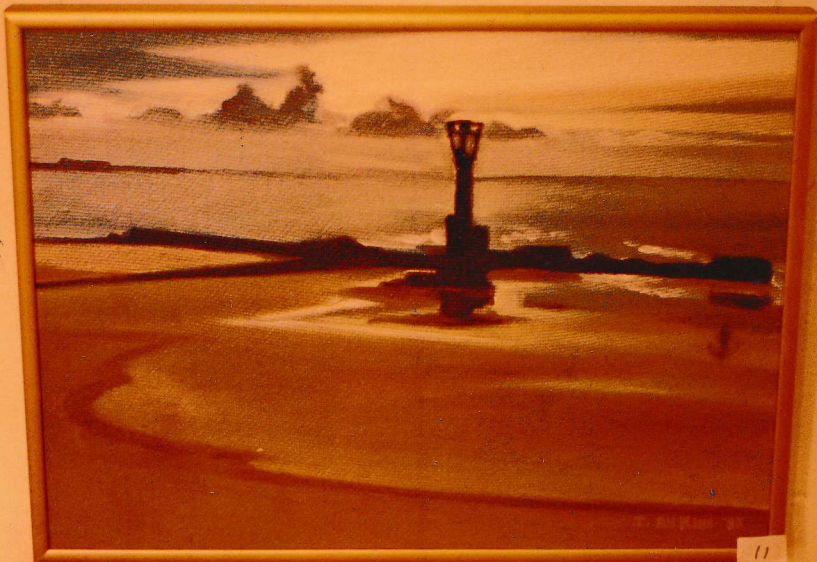
Janet Ah Kun has looked at the dolosse along New Brighton Beach in a way

that makes them resemble ancient fortress ruins on the edge of the sea. The result is a dramatic interpretation that has considerable appeal.

The artist evinces, also, a talent for exerting a soothing influence over the viewer of some of her paintings, notably in *South Seas — Eastern Cape*, No 26, and *Birds at Flat Rock*, No 28.

Her exhibition remains open till April 21 and it is well worth seeing.

**MIKE KARP**



View of sequeens bought by  
Dr Bruce Erickson of  
5370 NWA 27th street  
Arlington, Virginia 22207 U.S.A.  
We corresponded for about 6  
months after the sale of the  
painting.  
He had surprised me by phoning me  
at work to tell me that he had bought  
one of my paintings. He saw paintings  
at the S.A. consulate in Washington and  
wanted to know the name of the artist.  
Strangely enough they gave him my name  
and on his arrival to P.E. coincidentally  
my show was on at the same time

Janet. I saw 2 of your works in  
the home of the Potgieters w/ the  
S.A. Embassy in Washington.  
Since I am unable to con-  
tact you, would you drop me  
a note at 907 Lincoln Avenue,  
Falls Church, Virginia 22046 USA.  
You are terrific — Bruce

Stephany & Walter Sparrow were  
down from Denver after Easter and  
came to see my exhibition on Good  
Friday. I was so surprised to see  
her and I gave her this small  
oil of the old lighthouse.



## Subtle light, and shade

**EXHIBITION OF WORK  
BY JANET AH KUN  
at the EPSFA Gallery,  
St George's Park,  
April 3 to 21:**

THIS versatile young artist, who gained her National Diploma of Technology (Fine Art) from the Port Elizabeth Technikon last year, has gathered together several vastly different works completed by herself over the past five years.

She uses several different media, all with equal mastery, and moves easily from finely-detailed pencil and crayon works to bold, simple and uncluttered seascapes.

But it is Janet's landscapes that really stand out.

Her work is marked by subtle combinations of vast planes of light and shade with careful attention to detail and form; her subject matter — mainly land and seascapes of Port Elizabeth and surrounding areas — should make her work popular with many people.

A favourite subject, the Port Elizabeth beachfront, is portrayed with accuracy. Over the years she appears to have cultivated a style marked by its simplicity rather than the cluttered, loose feel of her earlier work.

These later works have a presence and an atmosphere which should carry this young artist far. "South Seas — Eastern Cape", "Sea Bush at Flatrock" and "Kleinemonde" are especially eye-catching.

There are also some sculptures. These, like her landscapes, are simple and bold and can be seen as definite, strong statements rather than faithful, lifeless copies of reality.

— MARLENE BOSCH