



# Guernica Gallery of Graphic Arts

Have you visited this new and most unusual Art Gallery in Santa Barbara? The Gallery is people oriented, combines art and music and occupies two stories at 32 E. Micheltorena St., Santa Barbara.

At present The Gallery is featuring the multicolored etchings of **THEO TOBIASSE, MAYEU PASSA,** and **RICHARD CENEDELLA,** etchings by **HILDA BERNSTEIN,** linocuts and woodcuts by **RICHARD CORRELL,** glass art by **JOSHUA DOPP.**

The Gallery also has exhibits of posters dealing with the Environment, the Afro-American Experience and the Struggle Against Apartheid in South Africa.

### *Future Programs:*

#### **A Beethoven Marathon**

Celebrate Beethoven's Birthday with us  
Dec. 16 • 12 noon - 8:30 pm

- January:** Poster exhibit commemorating the "Year of the Woman"
- February:** The Art and Music of China - Past and Present
- March:** Collages by Elaine Le Vassur
- April:** Multimedia and graphics by Ann Jenkins

### *Gallery Hours:*

Thurs-Sun 12:00-5:30 p.m. • 965-5565



**t.v.**

**BLACK ON BLACK**

Tuesday 2/8/83  
Channel 4

Beverly Anderson, the presenter of this programme, was the only woman today on this fortnightly show — all the other personalities were men. In spite of the many problems that 'ethnic' programmes are bound to have, such, as, being marginalised, tokenised, and artificially set aside, *Black on Black*, manages to be relevant and strong.

Homelessness in B'ham was the first item, and I liked its candour. None of that usual crap about happy families, the report showed how young Black people were becoming homeless due to problems in the family, and due to the inability of the authorities to provide housing. The strange/anachronistic housing policies of this democratic government, keeps young single people homeless, as they don't have the required number of points — to be housed! And on top of that there is racism.

New light was shed on the Abolition of Slavery. Here too the usual kind hearted white benefactor idea got short shift, and we learnt of the brave and persistent fight that the slaves themselves took on for their emancipation. Slave Rebellions were frequent and some times successful — such as the ones in San Domingo and Jamaica.

More on history, we learnt that Africans had deliberately, not accidentally, navigated to the 'Americas', 2000 years before Columbus.

Next, the words of various artists, who are exhibiting at Brixton Art Show (in London) were shown. The brilliance of the paintings dazzled the screen. There was colour, composition, odacity and more. . . The themes for the paintings were original, e.g. a funeral, and traditional, eg. a cafe, but the treatment on the canvas was breath-taking, new and vibrant.

In spite of this week's male bias, *Black on Black*, remains one of my favourite programmes.

Arati

**theatre**

**BERTICE READING**

Donmar Warehouse  
Covent Garden, London

For all fans of good, live entertainment. Bertice Reading's one woman show 'Every inch A lady' is a must. For two hours Ms Reading sings, sashays and swivels her hips through saucy and raunchy numbers from her repertoire. She sings a powerful and moving rendition of Hymn to Lcve.

'Georgia' is sung whilst she changes costume behind a screen and you

are never quite sure whether she will make the notes or not, but of course she does.

The highlight of my evening was when she sang 'You've got the right key but the wrong keyhole'. I first saw Ms Reading sing this in the hit musical *One Mo' Time*, in which she played the 'hard drinking fast lovin' Bertha. In the close proximity of the Warehouse it is even better because you can see Bertice's facial expressions. The song is about a woman who decides to give up her lover because she comes to the realisation he is no good. The lyrics are full of ambiguous phrases and innuendos but she sings it with a face the picture of innocence and it's wonderful.

Bertice Reading has been singing since 1954. It would be interesting to find out why she has not made a bigger name for herself, to me she runs a close second to Ella Fitzgerald. By the end of the evening she has the audience eating out of her hands. Take my advice, go get a taste for yourselves.

Petal Felix

**visual arts**

**HILDA BERNSTEIN**

The Peoples Gallery  
London

8-31 August 1983

Hilda Bernstein is a white South African in exile in London. She began painting towards her middle life so her art reflects her life in Africa and her political commitment to the cause of Anti-Apartheid.

From her series of London market scenes in blues and browns it is clear that she actually 'sees' Black people. We see no faces simply coloured in to gain some credibility. Her characters are fully rounded three dimensional people reproduced in two. Their culture, gestures and identity speak to us from the prints.

The animation in the figures of the two women in *Venice fruit market 1* is such that we can almost hear them bartering in their native Italian.

All of the etchings and prints in the exhibition portray some aspect of life, be it animal or human, in motion.

*Benches* is a fine example of her skill of observing communicative interaction at street level. The feet, the facial expressions and the pigeons in mid-peck around seated figures takes an everyday scene and makes us acknowledge the importance of emotional contact.

But it is in *Crossroads*, a simple black and white etching, that we are confronted with the harsh realities of the apartheid system. The human victims — many woman, children, those who are to old or frail to continue slaving for the white and deadly hand of capitalism in the most racist country in our world.

However these woman at the Crossroads camp are strong. We can see it in their faces, in their stature. In their very survival they defy the system over which they will ultimately be victorious.

Hilda Bernstein is an accomplished artist who portrays women in their own image. If you get the opportunity to see her work take it — it's very powerful in its imagery but small in its scale. Onward to Azania.

Maud Sulter

**RECENT WORK BY**

**EMMA DOUGLAS**

Centre 181 Gallery, King Street Hammersmith  
(1-19 August 1983)

Bathing belles leer from every wall at this show, but their ungainly positions, high colour and excess hair suggest that something's wrong on the beach. Emma Douglas is exploring the shaky ground of self image by showing how constricting traditional representations of the female body have been, and by replacing its traditional male audience with a variety of sea creatures. The subjects are repetitious and echo the new image style currently being marketed in Europe, but some are very inventive — like *Sun Bather with Anchovy*, where the hair gets its texture from the jagged edge of the paper and the noise extends over the side. In many works humour gives way to aggression, but the small picture *Bather and Dog* uses the powerful outlines of medieval icons to forge the two emotions. It is a pity that, as with many women artists, the exhibition lasted such a short time.

Clare Rendell



Bertice Reading in *Every Inch a Lady*



**Collection Number: A3299**

**Collection Name: Hilda and Rusty BERNSTEIN Papers, 1931-2006**

***PUBLISHER:***

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*Location:* **Johannesburg**

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