

### Barbara Greig

The artist has sought far and wide for her themes including ancient Greece, mediaeval Europe and the present day Bantu. Her fine re-creation of the atmosphere of these eras are proof of a high sensitivity and of a sharp and mature insight.

The question whether ceramics is or can be a legitimate form of fine art has been, I think, more than adequately answered by Barbara Greig's exhibition at the Gallery 101, Johannesburg. The answer is an unqualified "YES."

In this exhibition one is immediately struck by the spontaneity of a distinct and very imaginative talent. One finds little, if any, of the ponderous problematic or pseudo intellectual discourses with which a lot of modern art is cluttered today in South Africa. On the contrary, there is an abundance of optimistic philosophy and a positive approach to life to be found in the panels.

That does not mean, however, that the work is superficial. Joy does not necessarily spring from flippancy, as panels like "Children with Balloons" and "Bridal Procession" may well witness.

Especially fascinating are the cats with their aloofness, their royalty and



Three heads in ceramic by  
Barbara Greig

don't-care dignity. This goes above "just craftsmanship."

Using the glazing process instead of majolica Barbara Greig has succeeded in giving her colours the appearance and richness of exotic jewellery. One can very easily think oneself to be in a modern Alladin's Cave.

As far as the paintings are concerned, I do not think they have been very successful. One gets a feeling of incompleteness, a feeling that the paintings are still dormant, waiting to be awakened and brought to life by pieces of ceramic. Hung between the ceramic panels they nevertheless serve to heighten the contrasts between these panels, to enliven them so much more and to heighten their attractiveness.

LORENZ SCHULTZ.