



## Aileen Lipkin

### Africa – Landscape within Landscape

2 – 25 February 1967

Daily 10-6   Saturdays 10-1

Private View

2 February 1967

6-8 pm   RSVP

## Grosvenor Gallery

28 Davies Street London w1  
telephone  
Mayfair 0891  
telegrams  
Sevenartz London



## AILEEN LIPKIN

- 1933 Born Johannesburg  
Studied art at Witwatersrand Technical College
- 1952 Opened Commercial art studio
- 1956 Married Leon Lipkin
- 1959 Studied under Arthur Goldreich and devoted full-time to painting
- 1960 First one-man exhibition Lidchi Gallery, Johannesburg  
Left South Africa for London with her husband and first child  
Studied briefly under Alan Davie at the Central School of Arts and Crafts
- 1961-64 One-man exhibitions John Whibley Gallery, London
- 1962 Returned to South Africa for the birth of her second child  
One-man exhibition Adler Fielding Galleries, Johannesburg
- 1967 One-man exhibition Grosvenor Gallery, London

To paint the veldt or bush as a normal landscape is not enough — it is necessary to study each leaf, each tree trunk, each plant. The paintings thus become landscapes within landscapes. Growth, disintegration leading on to regrowth — nothing is static, a continuous changing, within a whole which in itself is timeless and unchanging — the throb of life is everywhere, in the disintegrating cells of a leaf, a decayed bark or a blade of grass. Everything has its role. Death in the veldt supports life and provides a protecting shield in the world of cruel and merciless elements — fire, drought, are the greatest destroyers; a drop of water and all re-emerges — a world in a dying leaf — a landscape in your back garden. In Africa there is an ever awareness of this violent cycle.

The technique used is basically a mixture of oil, sand and alabastine. The types of sand vary according to the nature of the painting, from fine Mine-Dump sand to river sands. Assemblage is sometimes used — fibrous structures of Aloe, cacti, thorns, etc. — all foreign materials are purified to make them inert. I left one work outside for over a year. It has withstood violent rain, heat and cold, becoming harder and retaining texture and colour.

Aileen Lipkin

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1 New Life	30 × 33
2 Landscape with Thorns	42 × 21
3 Source	40 × 30
4 Fertile Bed	40 × 30
5 Ant Hill	36 × 30
6 African Growth Theme I	40 × 30
7 African Growth Theme II	40 × 30
8 African Growth Theme III	40 × 30
9 African Growth Theme IV	40 × 30
10 African Growth Theme V	40 × 30
11 African Growth Theme VI	40 × 30
12 African Core	10 × 12
13 Landscape with Thorns	14½ × 7
14 Burnt Leaf	15½ × 9
15 The Sentinels	13 × 9
16 Dead Tree Trunk	10 × 4
17 Pregnant Landscape	10 × 9
18 The Green Line	36 × 30
19 Dead Tree Trunk	36 × 30
20 Spring	36 × 30
21 Summer	36 × 30
22 Autumn	36 × 30
23 Winter	36 × 30
24 African Flower	40 × 30
25 Drought ( <i>illustrated on cover</i> )	40 × 30
26 Parched Land	40 × 30
27 Scorched Earth	40 × 30
28 Giant Keep	40 × 34
29 African Crucifix	72 × 48
30 Veldt Shield	36 × 30
31 Erosion	15 × 10
32 Drought	15½ × 9
33 African Flower	14 × 8½
34 Aloe Leaf	13 × 8
35 Dead Leaf	12 × 8
36 Dead Tree Trunk	11 × 8½
37 Dying Leaf	12 × 9