

Art showcases post-apartheid work

WASHINGTON (AP) — A 23-foot mural, "First Time Voters," takes up an entire wall in the National Gallery of African Art's first exhibit devoted to work by South African artists.

It's the biggest and one of the most colorful pieces, constructed by Kay Hasan of scraps of colored paper from advertising billboards found near his studio in the township of Soweto.

The work, with 11 life-size figures, celebrates the 1994 election that gave South Africa its first black president, Nelson Mandela.

The exhibit opened

Sunday as Mandela's successor, Thabo Mbeki, is setting up his Cabinet after South Africa's second free election.

"My palette is hot because the climate here is hot, and women wear brightly colored cloths," Hasan told curator Lydia Puccinelli in 1996.

"Usually I do not give names to my work," Hasan said. "I prefer that a work speaks for itself. After I completed this piece, the excitement of the people waiting to cast their very first vote came alive."

A decade after apartheid began collapsing, the pictures

still reflect a time when schools for blacks did not teach art and blacks could not travel freely to meet other artists or share exhibit space with whites, said Puccinelli. The works are still dominated by politics but beginning to move on to religion and other topics.

Gavin Jantjes has a painting that illustrates a creation legend of the Fan people, one of the first to inhabit the region, showing young women taking ashes from a fire and throwing them into the air, creating the Milky Way.

Another artist, Azaria

Mbatha, learned to make linoleum prints from two Swedish Lutheran missionaries. He received additional training at their art and craft center at Rorke's Drift in the province of Natal, one of the few places where blacks could study art under white rule.

The current show includes works by 21 South African artists, six of them white.

"Claiming Art/Reclaiming Space: Post-Apartheid Art in South Africa" will be at the National Museum of African Art through Sept. 26. Admission is free.

Cartoonists confront social, racial issues

CHATTANOOGA, Tenn. (AP) — Five rich, white people wait for a train. One holds a newspaper that reads, "Iverson Ignites City." Their hair is in corn rows.

The editorial cartoon was intended as a critique of whites' belated embrace of Allen Iverson, a black basketball star for the Philadelphia 76ers with a bad-boy reputation.

Not everyone got the message. A black reader wrote to say focusing on black hairstyles was racist, and the

cartoonist, who is white, wasn't surprised by the reaction.

"I think race is such a sensitive issue that any time you do anything about it there's somebody who wants to take offense," said Signe Wilkinson of *The Philadelphia Daily News*. "We forget that well into the 1950s and 1960s, racist images in America were ubiquitous. If you're 50 years or older, they're still in the back of your head."

The American

Association of Editorial Cartoonists met last week in Chattanooga to discuss, among other topics, the perils of offending people in the process of trying to denounce racism.

Mike Days, the deputy managing editor of the Philadelphia newspaper, said many complaints — such as the one about Wilkinson's cartoon, which he liked — reflect minorities' general mistrust of papers.

"When you talk about mainstream press, a lot of

black folks, a lot of Latinos... they put 'white' in front of it," said Days, who is black. "There is a belief it is suspect."

Kirk Walters, editorial cartoonist with *The Blade* of Toledo, Ohio, said he was startled when some blacks protested his 1998 cartoon about the Ku Klux Klan.

The Klan had denounced the dragging murder of James Byrd Jr. in Jasper, Texas, and Walters, who is white, saw the move as hypocritical. He (See *Cartoonist*, Page 9)

Victims

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Association for failing to promote her because of her sex.

Kolstad was the association's director of federal agency relations in Washington when the director of legislation announced his retirement in 1992.

A male co-worker got the job and Kolstad sued, saying he was chosen because of sex bias against her.

She also said a supervisor told sexually offensive jokes at staff meetings and described professionally prominent women in sexually derogatory terms.

A federal court jury ruled Kolstad was the victim of discrimination and awarded her \$52,718 in back pay. The trial judge refused to let the jury consider punitive damages and the full U.S. Circuit Court of Appeals for the District of Columbia agreed, saying she did not show her employer's conduct was egregious.

O'Connor wrote that the law "does not require a showing of egregious or outrageous discrimination independent of the employer's state of mind."

Instead, she said, someone seeking punitive damages must show the employer knew the actions might violate federal law.

That part of her opinion was joined by Justices John Paul Stevens, Antonin Scalia, Anthony M. Kennedy, David H. Souter, Ruth Bader Ginsburg and Stephen G. Breyer. Chief Justice William H. Rehnquist and Justice Clarence Thomas dissented.

O'Connor also wrote that well-meaning employers need not pay punitive damages for a manager's misconduct when it is "contrary to the employer's good-faith efforts" to comply with the law, an issue hardly mentioned when the case was argued before the justices in March.

Rehnquist, Thomas, Scalia and Kennedy joined that part of the ruling. Rehnquist said it puts "a significant limitation, and in many foreseeable cases a complete bar, on employer liability for punitive damages."

Stevens, Souter, Ginsburg and Breyer dissented from that section. Stevens said the court should not have decided that issue.

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