

# *The "Sting of African Life"*

**A South African sculptor who has turned to Stainless Steel.**

FILE PETER HADEN

#### **Love and duty**

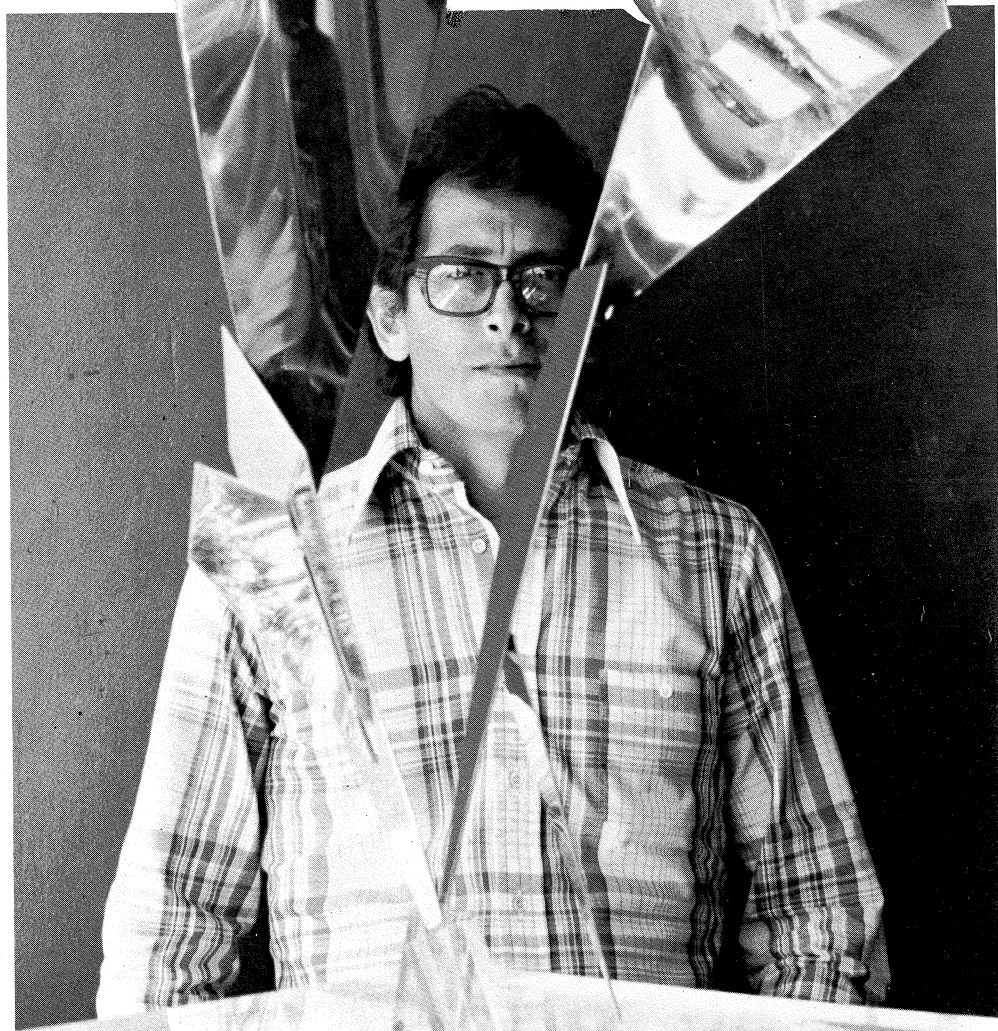
The stainless steel design competition for a sculpture to be the focal point of the new Anglo American Properties development in Pretoria (Transvaal House) has brought the spotlight onto the compatability of Stainless Steel and environmental design. One of the sculptors invited to participate in the competition is Peter Haden, a young South African sculptor, now living in Switzerland, whose work has consistently reflected the elision of different materials and different forms which catch the current mood . . . and continually receive critical acclaim.

Born in 1939, in Johannesburg, Peter Hadens background led him readily to sculpture. "i studied physics at Oxford to please my parents, then I turned to art to please myself", he says.

#### **A South African transplant**

Peter Hadens first exhibition was at the Lidchi Gallery, Johannesburg in 1965, and in 1967 he started an art school in Craighall. In 1969 he was chosen to represent the Transvaal at an exhibition in the Museum of Natal, Durban. His sculptures shown in a two man exhibition with Cecil Skotnes in Johannesburg in 1969 established Peter

*The maquette, height nearly 2 metres, with sculptor Peter Haden in the background. Final height intended for the sculpture is approximately 5 metres.*



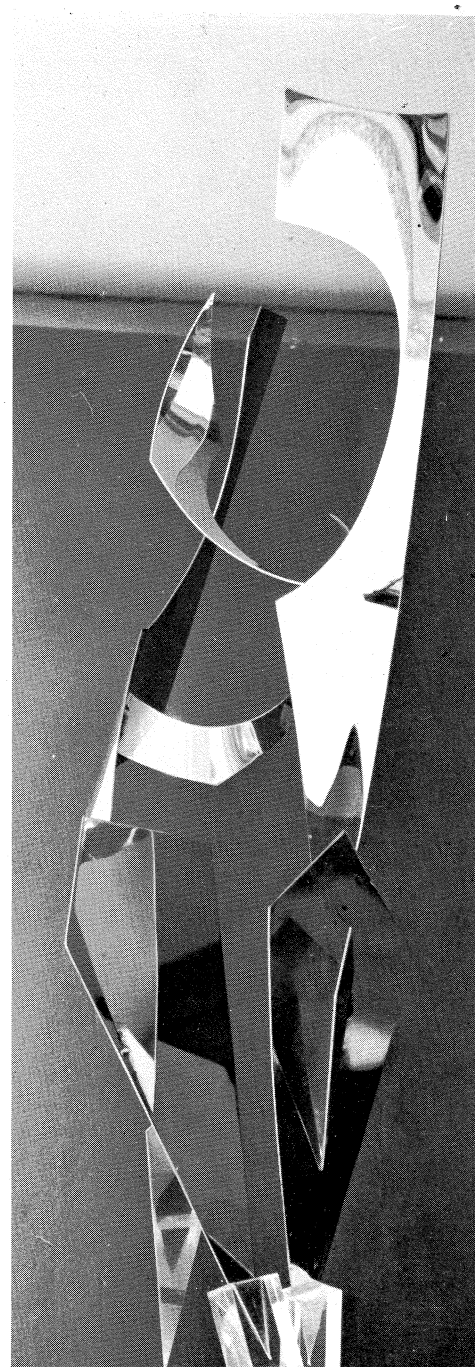
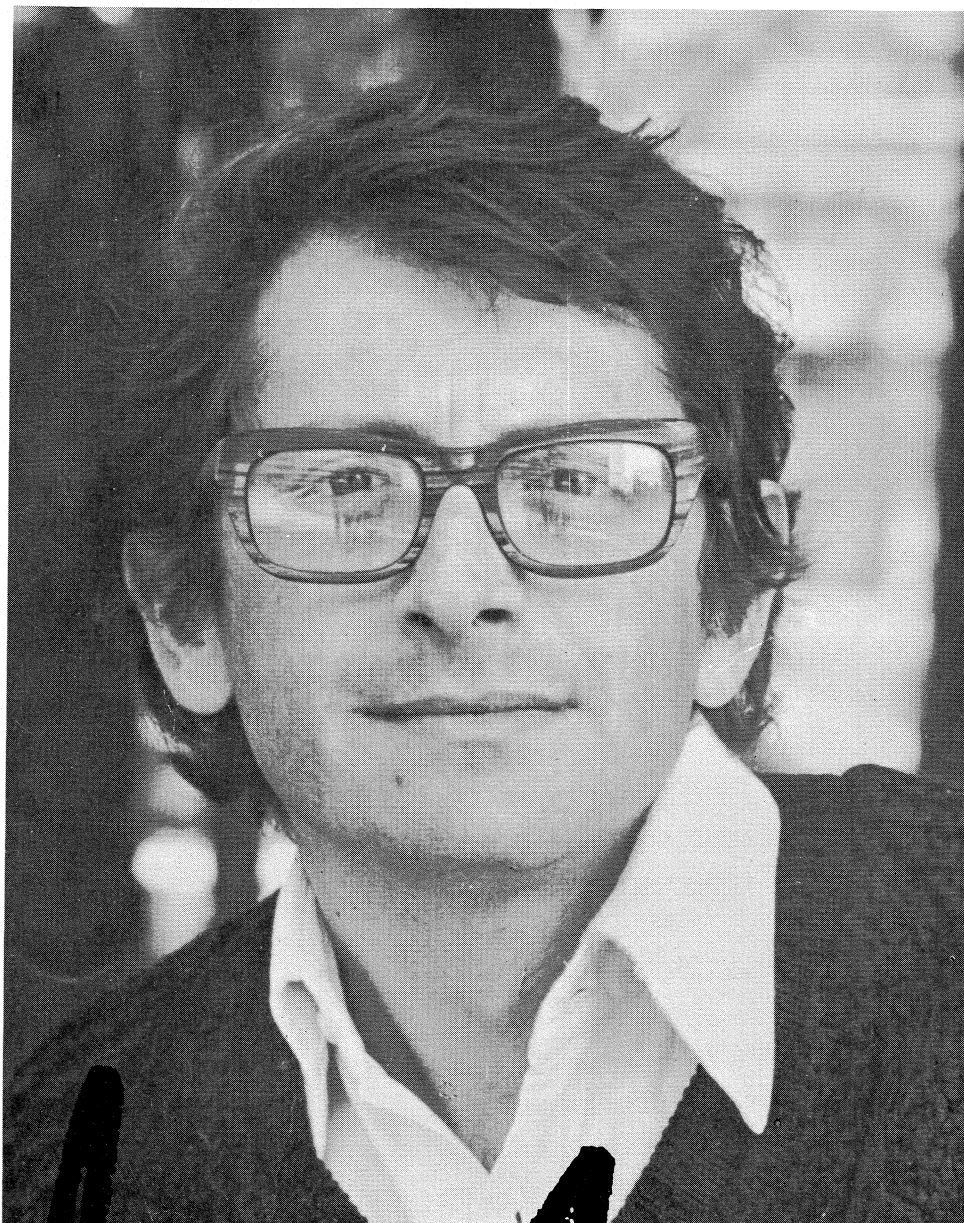
Haden as a sculptor of eminence: ten numbered casts of "The Rain Queen" were sold in three days (two to the American Novelist Irving Stone); and the critics claimed a major influence in Haden's style a mixture of "intuitive sensitivity" and "primitive Africa" . . . summarised by one critic in one phrase as "the sting of African life".

Haden spent much of 1970 in Europe, and from 1971 re-located to Geneva, Switzerland. From that date he has been a regular exhibitor at Swiss Galleries and at

the Basle Art Fair. His first London exhibition was in 1971 and his first Paris exhibition in 1973, a year in which he produced a large sculpture for Amsterdam, Holland, and was commissioned for another large sculpture by the Weachter Foundation, Geneva.

Today, Peter Haden has an international name with pieces in important collections throughout the world.

**Peter Haden's design for Transvaal House.**  
Amaprop's subsidiary, Transvaal House



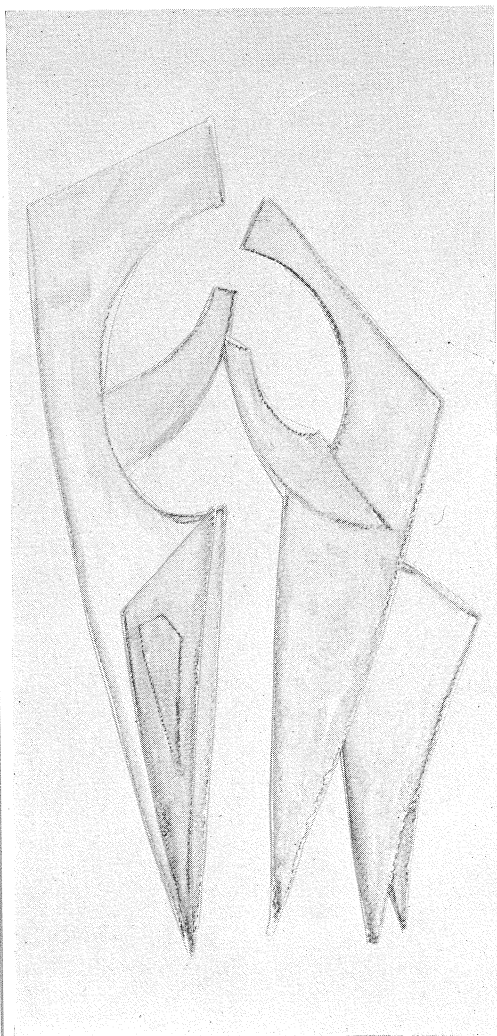
*Interplay of the two independent stainless steel forms well illustrated in Peter Haden's maquette.*

*Left:  
Peter Haden, the South African Sculptor, now resident in Geneva, Switzerland, who is one of the sculptors invited to compete in the stainless steel sculpture competition initiated by Anglo American Properties.*

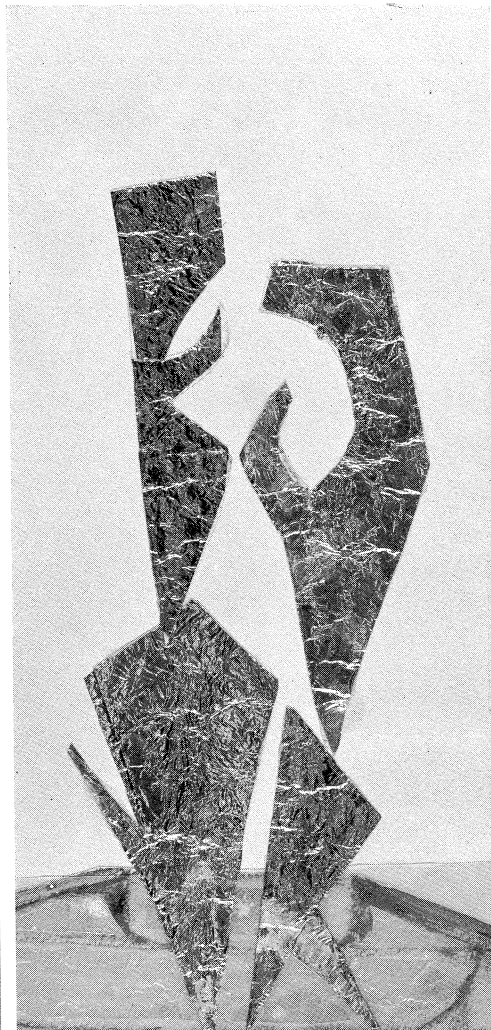
*Peter Haden*



A stainless steel sculpture is born on the drawing board . . .



Further design perspective showing stainless steel rolled to curved forms . . .



The sculpture "INOX": the artists impression of its finished form.



The stainless steel maquette showing, even in model form, the reflections stressed as so important by the artist.

Investment (Pty) Ltd. have offered an extremely generous payment (R8,000) to the sculptor winning the stainless steel sculpture competition, and together with The Southern Cross Steel Company (Pty) Ltd. are supplying material and covering the expenses of the production of maquettes of each sculptor invited to submit an entry. Invitations have been limited to six sculptors only: all South African. Maquettes will be on view at the Stainless Steel Industry stand at the International Building Exhibition at Milner Park, Johannesburg from 1st. August 1974. Peter Haden's entry for this important competition is illustrated on these pages both at the drawing stages and in final maquette form. The design is titled "Inox" and is constructed from cut-out forms from six mm/ten mm gauge stainless steel, rolled to curved forms, with forms repeated in smaller size, and then welded and polished. Peter Haden himself describes the design intentions as follows:-

"The two independent forms will stand on their respective points, visible through a water-base, by means of re-inforced steel supports, argon welded and screwed to a steel base support. All steel surfaces which will be seen will be highly polished and reflective.

The use of reflection is designed to increase

the volume of the sculpture, unify the architecture within the sculpture, and reflect the movement of those people passing within its range. It will in addition give colour and light. The sculpture is designed to stand in a three metre square filtered pond made of stainless steel and transparent plexiglass or perspex. This base is intended to reflect the sculpture and to heighten the effect of the suspension of the sculpture. The water will have only the slight movement caused by the filtration plant."

#### The other entries.

Peter Haden is only one out of six entries, all of which will be shown in maquette form at the August Building Exhibition, and in other venues thereafter. Once the winner has been chosen, every opportunity will be made to place other sculptures of outstanding merit at other venues throughout the Republic.

The design function is integral to all applications of stainless steel and in every product or component which is fabricated in the material. This is as true in architectural and building applications as in any other, but stainless steel has high aesthetic values which make it the ideal medium where design dominates: in sculpture.