

# *Exhibition of Sculpture by Herman Wald*

Herman Wald's exhibition of 40 pieces of sculpture at the Duncan Hall reveals a constant interest in the symbolism of the human form.

Again and again Mr. Wald uses the human figure to express an idea, as in "De Profundis," "Self Love," "Homeless," "Beggar Woman," and "Challenge." He does it with flowing lines, lines moulded to express thought and emotion, and, although occasionally he seems to force his method, his figures are mostly beautiful and eloquent.

Perhaps the most successful work is "Moses on the Mount," in which the well-distributed masses are of equal importance with the dynamic lines, the whole expressing in a most arresting way, a bold and poetic conception of the Hebrew lawgiver.

The "Christ" and the "Unknown Warrior" are done in a more restrained, perhaps more thoughtful mood. Both are effective, but the second suffers from the fact that it is in plaster instead of its intended medium of granite.

Most of the works are in plaster, a few in bronze, a few in wood, and one, "Russian Girl," in skilfully used marble. Now and then one gets the impression that the sculptor is more interested in surface than in mass, but not often. The exhibition as a whole is that of a sculptor with ambition and imagination.

E. Florence Wilson's oils and watercolours at Herbert Evans' Gallery deal mostly with Cape and coastal subjects. The watercolours are clean, transparent and done with a well-controlled brush. A few of them seem overworked, but when the artist has avoided this she has painted charming pieces, full of light and atmosphere, like "Old College House," "Evening, Hout Bay," "Archway, Kalk Bay" and others like them.

The oils are similar in outlook and palette. The largest of them, "Alphen," is a fine composition of trees and houses with light and shade skilfully handled.

L.S.