

The arts and entertainment

Rome is "living-room" of Europe, says sculptor

By the Art Critic

NEWLY RETURNED from an eight months' tour of Israel, Rome, Paris, London and New York, Herman Wald, the sculptor, gave me some brief impressions, in his usual graphic manner, of his travels.

Tel-Aviv reminded him of a cauldron into which the gods had poured "all the scattered specimens of humanity"—and whether the outcome would be an elixir of the gods, or a devil's brew, nobody knew.

Safed was beautifully staged to be the centre of the Jewish cultural renaissance and he admired the action of the Jewish State, poor as it was, in providing its artists with free studios.

Rome, to Mr. Wald, was the "living-room" of Europe, where all activities—eating, drinking, social and business transactions—seemed to take place over the coffee table. "Italians," he said, "seem to believe in living first and making a living afterwards."

London, he found, had mellowed since the war, when the blitz, "the mighty geographical and social leveller," broke the barriers between people. He was more impressed with the sculpture at this year's Royal Academy than by any he saw in other countries. It was as if the old saying that quiet waters ran deep was fulfilled in England, where, in low ebb, she showed her beautiful "rocks" in the form of sculpture, music or literature.

Push-button life

New York, like Tel-Aviv, was a "bottomless melting-pot," except that Tel-Aviv "smells after life; New York after food." All transactions had been made much easier by push-buttons and slots, but at the expense of human contacts.

Mr. Wald worked for four months in a studio in Carnegie Hall (accompanied by all the rehearsals for the forthcoming concert season) and held an exhibition at the New Gallery, New York, on September 7.

Stuart Preston, of the "New York Times," referred to some of his works (notably "Sacrifice of Isaac," "Adam and Eve" and "Primeval Kiss") as "genuinely original and successful." In his actual technique, ridges and bosses and frenzied modelling and in his subjugation of the plastic to the literary, Wald resembles Jacob Epstein," said the same critic.



HERMAN WALD.

LYN MUSEUM