

SMALL BUT STRONG WATERCOLOUR AND SCULPTURE SECTIONS AT ACADEMY

THIS YEAR

QUALITY, rather than quantity, has been the aim of the selection committee of the South African Academy this year. This goal is particularly noticeable in the water-colour section.

Merlyn Evans has sent two very fine examples of his work in this medium. The one, a study of ruined buildings is most delicate and sensitive in touch. It is interesting to see the work of this "problem painter" in simple, straightforward subjects in another medium.

W. Ewan, a Liverpool art lecturer now in the Army, has contributed two good specimens of his work in a Liverpool scene after a blitz and a picture of wind in trees, in which the brush has been used as a medium for line rather than mass. Savile Davies, a neat, clean painter, shows a street in Naples, far richer than his former exhibits have been.

Nerine Desmond's excellent work in watercolour is represented by a farmyard scene and a very attractive figure study of

a dark-haired girl. A new exhibitor from Rhodesia, Cecilia Wakefield, uses pen-line and wash in a charming composition of native huts and figures on a hill. H. E. Perring shows three watercolours that mark a further advance by this artist in his favourite medium. His study of the delicate tracery of trees above a low skyline is one of his best.

W. Grossett again shows a most attractive interior study in pen and wash and M. Pryor a delightful sky-and-roofscape in pure brushwork. Richard Cheales's development is proved by his study from a height of a mine scene, in which colour and composition are both interesting and individual.

A painting of donkeys in a road, almost monochromatic in its browns, by "Diederick," shows skill in brushwork, in drawing and in selection of subject.

Ruth Yudelowitz has carried out most successfully a large

watercolour of rocks and water in an interesting composition, and K. M. Wright shows another accomplished watercolour of an old stable interior.

Siegfried Hahn's Stellenbosch scene shows that he is one of the younger artists whose work will be worth watching. May Arlington sends two good and thoughtful water-colours and an interesting etching of native figures, and Nina Arbuckle's small study in gouache shows taste in colour and subject. Joy Krause and Wellesley Bailey, two regular exhibitors, Margaret Metcalfe, of Nyasaland, Marjory Scott and C. A. Buchner are other water-colourists represented by competent work.

Natalie Field, who also has a colourful oil of a ship in dock in the other section, has sent a monochrome pen and wash, "Wool Washery." Drawings in this section, though few, are good. Two pen drawings by a young artist, M. Crosby, hold great promise;

Bennett's sailor is a well-drawn portrait; and D. Portway's pencil drawing has character and individuality of treatment.

The sculpture section has a representative work by South Africa's leading sculptors. Moses Moseley has sent three fine bronzes: a portrait head of Sir Ernest Oppenheimer and two very charming heads of children. Lippy Lipschitz shows a reclining figure, heavy and solid, but executed with his accustomed feeling for form and lighting. F. Cuiran's group of five figures in various materials is a complete exhibit in itself of this South African artist's very individual and arresting work. The two studies of a monkey and a baboon in bronze and the modelled group in marble of a tiger and cubs are particularly striking.

Herbert Wald, another new exhibitor, sends a marble head of a Russian girl, full of character and excellent modelling. G. de Leeuw's "Duck" in bronze is another un-

usual and most effective piece of work.

An interesting and, this time, colourful architectural exhibit includes designs by Cowin and Ellis, G. Davids, A. O. Fishbeck, P. N. Logan, R. L. Niebuhr, V. Rees-Poo'e, T. Schaerer and J. Vavra.

A later entry in the oils section was a group of paintings by Frans Oerder, who died recently. Though not wholly representative of his best work, there are some among this small collection that show the keen perception and skilled technique that distinguished Oerder's work. The small head of a native is an example of his art at his best, and the large portrait of a woman belongs to a school of painting in which effort in the portrayal of detail is of signal importance.

Another artist, whose work for the past few years has been devoted mainly to war subjects, D. Koenig, shows his "Ward Scene," exhibited at his own exhibition some time ago, among the oils in the other room.