

CAI EXHIBITION OF SCULPTURE

Herman Wald's exhibition of sculpture, opened by Mr. S. Barnett Potter in the Duncan Hall yesterday, should really be classed as plastic work. He shows 26 works in plaster, seven wood carvings, one work in cement, four bronzes and only one work in marble. Obviously the plaster works require a wholly different technique from work in marble, while posing the same problems of working in the round. They should be judged largely as models for final bronzes or other cast works. These plaster works are by far the most significant of Wald's exhibits. They show the modern tendency to display the human form in violent action or in contorted forms, revealing inner conflict or frustration rather than repose or the confidence of power and this tendency will find much of interest in Wald's exhibition.

Dominating one side of the hall is a huge bust, "Christ," a tired disillusioned old man, with one gnarled hand pointing upwards and sad eyes gazing down on a heedless world. Posed in front of this work, accidentally or intentionally, is a figure of the Unknown Warrior, not the conventional young giant striding triumphantly over all opposition, but a man lying prone on the earth, with one hand flung over a cross. At the other end of the hall is a cubistic figure of Moses on the Mount, with a face strong and rugged and intolerant of weakness in himself as in others. Other interesting works are figures of a refugee, the gassed, self-love, a macabre beggar-woman and some fine portrait busts, all symbolic of the present-day struggle. Whether one is attracted or repelled by these works, one cannot but admit their challenge.

J. W. v. H.

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