



MISS HERMIEN DOMISSE sat for this study of Joan of Arc, by the Johannesburg sculptor, Herman Wald. Half-portrait, half-symbol, it represents the spirit of religious zeal.

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Johannesburg sculptor, was searching for a studio some years ago, his eye caught a "To Let" notice in an old window in an old building in Pritchard Street, near Harrison Street; it was a big window and one of a row. He went up a flight of narrow stone stairs. The studio was his.

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Ideal for a sculptor, with its central light shaft and its spaciousness, this old room was the first home of the Johannesburg Book Club many years ago. The stairs leading to it are so steep and so narrow that visitors mounting them and finding themselves at the top (with another flight leading down the other side to a deep "wynd" or alley) have a pleasant sensation of being somewhere else than in Johannesburg. And it is this "somewhere-ness" that gives it atmosphere.

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Atmosphere and all, Mr. Wald, finding stone, even sculptured, no substitute for bread, decided to turn the place into an exhibition gallery and use an adjoining room for his work and that of his pupils.

It is now the Galerie Des Beaux Arts, Johannesburg, and it will be opened by Dr. Wolf Sachs tomorrow afternoon when he opens the first show there—the paintings of a Czech artist, F. Kallik.

The big panelled walls are hung with oyster-coloured brocade, a material which will make an ideal background for paintings. In one corner, when I went up the other day, was Mr. Wald's powerful bronze of a miner with a pick. This dignified piece of work would look well at the entrance to some living house. In the centre of the room was the sculptor's chef d'oeuvre, "The Kiss"—a work it had taken him about 20 years to carry out, he said.

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## STANDARDS VARY WIDELY IN BRUSH AND CHISEL CLUB'S LATEST EXHIBITION

By Our Art Correspondent 7/3/49

FOURTEEN MEMBERS of the Brush and Chisel Club are showing their work at the Beaux Arts Gallery, 44 Pritchard Street, in an exhibition opened yesterday by Sir Frederick Wells, a former Lord Mayor of London now visiting the city. Sir Frederick was introduced by Mr. W. E. Gladstone Solomon, chairman of the club, to a large crowd which could barely find standing room in the gallery.

This second exhibition of the club shows a marked advance in strength of membership on last year. There is, however, a wide gulf between the most and the least admirable work on view—even in that of individual exhibitors.

Mr. Gladstone Solomon shows a fine full-length male nude of a standard of excellence one would expect from his qualifications and experience. The pearly flesh tones and the modelling, with the strength of draughtsmanship, set a high example for other members to follow.

His still life of roses and his portrait of a young girl may be more to popular taste, but the male figure holds its own for knowledge of the painter's craft.

This anatomical excellence is not evident in Mr. Jack Pieters's self-portrait—the fore-shortening of the right arm leaves much to be desired. Mr. Pieters seems more at home with his large landscape (54) and in his attractive flower piece "Proteas."

Mr. W. H. Coetzer's tenderly painted portrait of "Moeder" and the big "Swellendam," with its quaint formality of treatment, are two of his most appealing works.

Emily Fern's two landscapes are among the best she has ex-

"prettiness." His big still life, "Autumn Leaves," is one of the best he has shown.

Mr. Stanley Jackson's large canvases, except for the mother and child on the end wall, give the impression of haste in execution by a practised illustrator.

### ONLY TWO SCULPTORS

Johanna Wessels shows an attractive painting in oils of a girl's head; W. J. Goodbrand some pleasant little water-colours. Alley Glossop has sent two typical scenes of Native life painted in a manner that shows continued mastery of her brush among other small examples of her work.

Only two sculptors are exhibiting—Walter Lenck and Herman Wald. Mr. Lenck's powerful animal bronzes are now familiar to most people, and some of his best smaller works are on view, including a rhinoceros, a roan antelope and a lion with its prey.

Herman Wald's "Joan of Arc" (Hermine Domisse) dominates the centre of the room with upheld sword. "His Primeval Kiss" (carved in wood) has fine solidity and harmony of form.