

JEWISH AFFAIRS

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"Rebel Jew's" Need?

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A Light Unto Whom?

By Israel Schen

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EXHIBITION
OF
SCULPTURE
BY
HERMAN WALD

MARCH 2—17 - 1954

Sculpture and Painting

Herman Wald
SCULPTOR
JOHANNESBURG

OUT of Herman Wald's studio, always something new. But it was no collection of novelties that were shown at the Beaux-Arts Gallery up the funny little steps in Pritchard Street taking you straight into what might be any "atelier" in any great art centre. In this congenial setting, from 2nd to 17th March, there were on view thirty-three pieces which an artist could proudly exhibit anywhere in the world.

Actually, he did; for some of the bronze and plaster models were among those which Herman Wald exhibited

with success during his recent visit to New York.

In the March collection in Johannesburg, however, there was also something quite unusual. Sixteen ceramic plaques and figures showed clay pottery in a totally fresh light—not merely as ornament, but as an artist's new use of an old medium. Modelled in the studio, and fired there in the artist's own kiln, these glazed sculptures go beyond decorative art to serious artistic expression.

So complete is Herman Wald's mastery of this technique, that he can convey through it his Jewish ideas and his African observation as well as the sheer beauty of line and colour which needs no title to give it worth and



**The
Corn
Grinder**

(bronze)
by
Herman
Wald

meaning. So *Bus Ride in Tel Aviv* vividly suggests an episode of life in Israel, but it is also a finely wrought composition. *Reclining Woman* is striking for its glaze but is also deft in form. *Lobolo*, a little too symmetrical in design, is witty. *Witchdoctor* has the merit of a bas-relief. *Bathing Nude* in luscious white is attractive for the flexibility it suggested in the artist's hand more than for any actual execution.

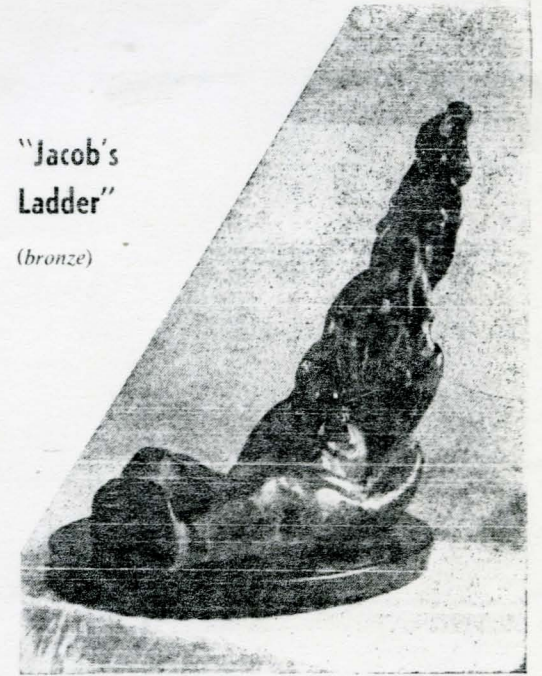
The bronzes may not have had quite the same element of surprise—for it is always expected that Herman Wald's work will be dynamic—but they were none the less arresting. At his best, Herman Wald lets his work speak for itself in a very individual style, and it is a matter of choice whether his intellectual assertion or the sheer mobility of his skill is more immediately effective.

So there was much to discuss in *Human Spiral*, and *Jacob's Ladder*, and *The Sacrifice of Isaac* and *Adam and Eve*. And there were those who preferred *Horah Dance* for its patent achievement of movement and *Mitzvah Dance* for whirling virtuosity.

For many, the quieter pieces, like the *Corn Grinder* in its magnificent simplicity were perhaps more appealing, and there could be no two opinions about the exquisite movement of *The Dancer* and the romantic realism of

**"Jacob's
Ladder"**

(bronze)



Vagabond or the rhythmic inevitability of *Mother and Child*.

Herman Wald is essentially a sculptor of Jewish themes but his art is not thereby limited either in subject or technique. Always adventurous in media and mood, he has shown in his latest creations that he is an artist still exploring new forms for mind and eye.

D. L. S.

Tibor Weisz

PAINTER ON SILK
JOHANNESBURG

AN artist who has created his own medium is indeed a rarity. Yet this description justly belongs to Tibor Weisz, who paints on silk.

Painting on silk is of course an old

art. The Chinese brought it to perfection in their own way centuries ago. Yet Tibor Weisz owes nothing to the Chinese. He has approached his silk "canvas" from an entirely modern and even scientific angle. He has created his own "paints" or dyes. His "brushes" are odd looking and quite unconventional instruments. Even his mental approach is contrary to ancient Chinese custom. Where the East concentrated on realism and perfection of detail, this