

The Hole in
Sculpture

C.T. 28/9/54 FRANCOIS KRIGE EXHIBITION

FRANCOIS KRIGE exhibits paintings at the I.D. Booksellers until October 7. I am glad to say that he does not attempt, this time, to build up a large show by stuffing it with older work.

The 23 pictures on view are all from the same period, but it is hard to believe that they are all from the same artist.

The show alternates between rich texture of paint (No. 4, Approaching Storm) and poor, flat brushwork (No. 3 Anemones), between ravishing drawing in water colour (No. 12, Mother and Child, the gem of the exhibition) and indifferent drawing in pastel (No. 14, Woman Drawing Water).

FINE DRAUGHTSMAN

Amidst all this unevenness the outstanding fact remains that Francois Krige is an excellent draughtsman. This is proved by the economic and suggestive use of lines in drawings like Basuto Group (No. 19), by the sculptural qualities of the pastel Maternity (No. 15) and by his drawing-with-the-brush in water colours, like No. 13, Seascape.

But the best proof is No. 12, Mother and Child, a triangular composition, partly drawn with the pen, partly with the brush and worked up in monochrome wash.

The woman in rags has a certain grandeur, which is accentuated by the mysterious light emanating from the empty right half of the paper. This gives the whole conception that little bit of the Rembrandt-touch which

Krige may have acquired at the academies in the Netherlands.

Amongst the oils which he has painted on canvas are two of colours of the rainbow (Nos. 5 and 7) shown in a composition No. 8 in a glowing background, and an evening in Basuto country seen through a pattern of reeds and fences, on which the fowls go to roost.

Having praised him so far, it is to be praised in addition, the art critic saying what he has seen before: that Francois Krige does not lack the talents.

It is being told that he writes poems lying on his stomach, but a painter should handle brushes in his right hand even if it merely is to sign his name.

MATTHYS BLOK