

tifying that Albert holding his second in the large gallery African Association not in the small one, figurative paintings, number his abstract not quite come in to n the small gallery ded more space.

has written a short this show, "An Out-a Generative Phil-which does not give dition of his pictures exposition of their background,

d that art has to rith "scientific observanat "the creative arts will ally merge with the funcnd more utilitarian
His ideal is the "artistwho, in "creative
is ready to
the world and the lives

#### BROKE UP

ideal is not new—from o 1827 the Dutch group De Styl had propagated me principles, embodied work of Mondrian, Bran-Hans Arp and so many achievements of "neo-plasti-

movement broke up when mbers realized that col-orinciples of style killed dividuality of the artist at the "artist-architect" the end of painting and re as purely artistic

the art critic whose only is based on Christitis impossible to enter discussion about this ch to art. He can only penetrating the artist's to measure how far the succeeds in creating the succeeds in creating the

brings us back to the Like Mondrian and his sticists, Newall is gradu-implifying his style and strating on the essentials. ard flat and often clash-lolours of his previous have made way for black-nie, subtle greys and soft water-colours, mainly for spatial effects.

accent now falls on the Fortunately Newall's lines

the "broad will of the people" tained? If the Nationalists do is difference so uncompromisence between the two phrases? will of the people ... . What hat really appears is the broad ruposni, betoup semitemos si t basis of the broad will of the of Principles) there does not solution says brutally: "(In the onalist-dominated state. The people" is too innocent to live of the people" means the "broad who is so honest and so simple to think that "the broad beats TIEBLE SHOWS HOUSE CHEEK



Mr. Lippy Lipshitz

# The Hole in Sculpture

From Mr. LIPPY LIPSHITZ (Cape Town):

PROFESSOR BOKHORST'S critique of the recent exhibition of sculpture by Louis Maurice once again raises the problem among modern plasticians regarding the uses and abuses of the hole in sculpture. abuses of the hole in sculpture, and your critic aptly refers to the example of Zadkine's stir-

the example of Zadkine's stir-ring masterpiece at Rotterdam, where the hole expresses a tragic and sculptural necessity. No doubt the unholy con-temporary passion for the hole is due to the misconception of the works of Moore, Hepworth and Adams. Their eloquent holes occur as the result of two holes occur as the result of two or more contiguous and formsatisfying shapes merging in space.

### Deliberate ..

It seems that those who pursue the hole deliberately are usually unable to express themselves adequately in the round and so must desperately carve through the obdurate block to link up the various unconcerned. link up the various unco-opera-

It is not surprising, therefore, that so many present-day wood- and stone-borers eagerly abandon volume as soon as they discover there are greater possibilities to create arabesqueries in string, wire or flat metal.

## RANCOIS KRIGE C18/9/54EXHIBITION

ANCOIS KRIGE exhibits
paintings at the I.D. Bookers until October 7. I am and to say that he does not empt, this time, to build up a ge show by stuffing it with the painted on the property of the composition of the part work.

Krige may have acquarized academies in the Net Amongst the oils them painted on the part of sellers 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

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. 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 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. 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 accen-tuated 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

glowing background an evening in Bass seen through a patt ders and fences, on fowls go to roost.

Having praised is to be praised in tion, the art critic saying what he before: that Fra does not make the talents.

It is being told tha writes poems lyir stomach, but a pai handle brushes in a even if it merely is

MATTHYS BO