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exhibiting at the S.A.

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ivory, bronze and wood

By Neville Dubow

| 9 Pater sculptor Louis Maurice has returned from a period of work in London and is  
ssociation of Arts Gallery.

This exhibition shows Maurice|wood his preoccupation is with  
working in three basic media of|growing forms and\_ interlocked  
expression:

wood. In the first he concentrates  
on â\200\230Mother  
jenshrined in the curve of the  
| tusk; the bronzes take the form  
of heavily patterned leaf shapes |  
| and heraldic bird designs; and in

figures.

It seems to me that Maurice  
has found himself more surely in  
the first two media, particularly  
in the smaller ivories, several of  
which (Nos. 33, 40, 44, for  
instance) are very sensitively  
worked indeed.

The wood carvings, though  
by no means uninteresting, have  
not yet moved sufficiently far  
in a direction positive enough  
to allow us to say: â\200\230This is un-  
mistakably Maurice and we can

see what he is getting at.â\200\231

This does not mean that he

' will not get there. Indeed all the signs are to be found if one

looks for them. The feeling for growth, for form and space, for the value of positive and negative volume, all these are to be found in works like Nos. 1, 41 and 5, which is probably the most accomplished of all.

Butâ\200\231 thereâ\200\231 are tendencies illustrated in the elongated carvings of â\200\230Lily Formâ\200\231 and â\200\230Growing Formâ\200\231 (2 and 3): which I cannot see proving particularly fruitful, These thin attenuated shapes seem to

â\200\230me to be on the fringe of, rather â\200\230than in the heart of, sculpture.

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THE CAPE ARGUS, MONDAY, JUNE 25, 1962

Sculpture is primarily concerned with massâ\200\224with the displacement of space by mass or with the creation of space within mass. These long wavering forms, like petrified, suspended snakes (in No. 7 we have a bronze version of it) are concerned not so much with volume as with lineal dimension. And just as they only move in one direction, so is their interest curtailed.

What this exhibition of Mauriceâ\200\231s represents is a definite break with early figurative symbolism of works like â\200\230Figureâ\200\231 (43), a combination of Epstein and Africa dating from 1950, and the uncompromisingly bulbous statement of â\200\234'wo Headsâ\200\231 (42).

These works are less sophisticated, perhaps, than his more recent work, but they have a Â« : Â® : tremendous inner force not always â\200\230COUPLEâ\200\231 is one of Louisâ\200\231! found in the later. \_-Mauriceâ\200\231s interlocked formsâ\200\235 arid

GREATER ABSTRACTION? ~ probably the best of his wood-

What, then, does this move away carvings from his exhibition from the earlier kind of expression revie Fs represent? A move towards greater awed to-day. abstraction? Yes, but then '~â\200\224

Maurice has had abstract phases |  
before, and in wood he is saying  
little which has not been said  
before. 7

Is it a move towards a greater |  
purity of form? Perhaps. Towards  
a greater depth of expression?  
Possibly. |

These are the questions to which  
his works do not as yet give a  
more complete answer. That is still |  
to come, but the indications are  
surely there that when it does;  
come it might be a significant one. |

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-Sculptor's Work

CAPE TIMES

More Original"

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#### GREATER ABSTRACTION?

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ticalism and elongated shapes of small, almost fragile bronzes,

St,

several woodcarvings. seven of them \_ representing |

a | The amount of workâ\200\224which leaves, some broken or decaying. |  
â\200\230 fills the large hall without over- aes the medium seems  
See, (f-rts also quite com- MEMregâ\200\235 ects agus wiilh  
who now iâ\200\235 \*

spends much of his time teach- painly arouse Bssrne ve eueg

ing at{Battswood College. oor |

TYPICAL PIECE x BEDUOM |

he bronze group consists |

A piece of sculpture typical of oo

his devel hermore of masks, birds and  
fe meena Hig Standing 9 few crucified figures, the latter

|  
iamese teak formally reduced to the utmost,  
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uy  
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(41), with the enormous hand but j  
perhaps just for that rea  
) against the hip, chaste and pro- better usable as crucifixes than

SA cat SS

tective. This hand is not only the mor iti  
L e traditional ones.

Satie tr ie hollowed â\200\224 Still, the final impression of  
bi tiveâ\200\235 handout this â\200\230ein this show is, thatwso far, Louis

| placed opposite the bal Y.1SMaurice is more gifted as a  
if Pent botbock This rs ee carver, than as a modeller; in  
i tuitous, for, when we look at the tay me that he is a sculptor  
3 back and the left side of the :

body, we notice that, from top to Matthys ee  
bottom, hollows and bulges

alternate in rhythmic order, A

controposto movement in the.

slightly backwards. bent. body,

culminating in the averted: face, |

tempers the effect of the expo-|

sure of the torso. Indeed a!

thoughtful composition.

LESS COMPLICATED

Compared to this theme, most

jjof the others are less compli- fy

cated, even the very large â\200\230Two

Frontal Figures in stinkwood

(1), abstracted human forms

linked together, like flames

surging. Again, the rhythm is

excellent, except in the rather

dull open spaces in the bodies,

where Maurice can still learn a

lot from Barbara Hepworth or

Henry Moore.

' An interesting balance of

volumesÂ» is achieved in th

elmwood â\200\234Two Headsâ\200\235 (42),

linked together at the base like

Siamese twins and gazing at

each other. This link, however,

is the weak point, as it intro-

duces an abstract element in the

otherwise stylized realism of the

heads.

The charming small ivories

introduce quite a different mood

into the show: intimacy, delicacy

and closed composition. Out-

standing in this group is the

small Plant Form (44), sym-

bolizing the growing of a seed

in its sheltering cover,

