



THE exhibition at Gallery 101 of Maggie Laubser's work is exceedingly interesting and exciting because it gives us a glimpse of her formative years when she drew at the Slade and then went off to Italy and Germany to further her studies.

I emphasise "drew at the Slade" because in those days at that famous school one did little else but draw and hope to acquire that purity of line which the fortunate student

never lost and in which he found such a firm sheet anchor.

Maggie Laubser's approach and interpretation might undergo modification and adjustments in the following years, as it did, but nothing could eradicate that beauty of lineal statement.

One can sense the reason for her delightful simplification and her love of naïveté. One can see her keeping pace with overseas thought and applying

such thinking to her interpretation of her beloved South Africa.

The picture above, "Largo di Garda", which was sketched in 1921, shows her sensitive seeking for form, shape and the third dimension. There is also a careful study of detail without any undue emphasis.

In the margin there are careful notes of possible elements she might require in her final composition.