

Lily Sachs—Sculptor

By LULU LIPWORTH

CINERARIAS are an unusual introduction to the work of a sculptress. Yet, a wide, shady, prolific bed of blazing colour impacted sensuously when I called to interview Lily Sachs. Satiated with colour, I allowed myself to be led through her charming home, to a log cabin tucked away from the house at the far end of the garden.

Here, away from the hubub of the domestic scene, Lilly, a slim, attractive blonde woman, changes guise. In her studio she is the professional sculptor, and evidence of her work met my gaze as we stepped over the threshold. Several pieces of sculpture, in a

variety of materials, had taken command of the studio. For Lily Sachs is preparing for her first individual show, which is to take place at Gallery 101 next February. Studies in concrete, one terracotta coloured, and in wood and bronze, clearly bear out Lily's statement that "I am intent on the simplification of form through the relationship of space and volume, the juxtaposition of planes, and the flow and softness of the curve".

UNDERSTANDING OF MATERIAL

It is quite obvious that Lily Sachs has an understanding of her material. An accomplished technician, design is her feature. The linear qualities of her work and her style happily incorporate in architecture. There is nothing of the dilettante in her work, and she is consistently serious within her own vision and style. There is no switching, there are no gimmicks. Nor is there any need for complex psychological interpretation. Her statement is simple.

"I am developing my own style", she told me as she led me towards the maquettes, which are her original working models. "I try to get the feeling of monumentality in the small figures", she emphasised. She works in plasticine, and her ideas take shape as she comes to grip with the problems that present, both of form and texture.

In her wood carvings she is much influenced by her material. Her concentration on the curve is successfully manifest in the skilful release of her figures from their medium.



LILY SACHS putting the finishing touches to her sculpture of "Sitting Figure."

A further variance of expression is given rein in four bronze wall panels mounted on heavy wood, done in relief and differing in conceptual nuances.

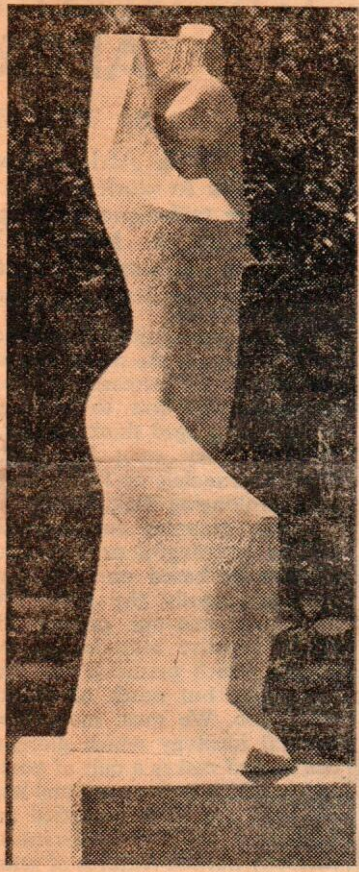
VEERING TOWARDS ABSTRACTION

Originally concerned with painting, after studying at the Grande Chaumiere, the Academie Julien and in the studio of the renowned French painter Andre Lhote, Lily

Sachs found no incentive to go on in this medium, when she found her expression veering towards abstraction. Happily, she turned to sculpture and under the guidance of Moses Kottler, she learnt "the importance of construction and the feel of bone". For the past many years she has worked on her own, and her development was such that she is one of the few

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"SPANISH DANCER" a garden figure sculpted by Lily Sachs.

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women in South Africa who have been commissioned to do work for public buildings.

Evidence of her work can be seen at the Alexander Theatre which carries a sculptural panel of three musicians modelled in relief. The facade of the Hillbrow Club has four twelve foot concrete athletic figures mounted in relief.

A more delicate aspect of her talent is the staircase at Reinsurance House which consists of twenty-two four foot panels of South African animals done in bronze, which took nearly a year to complete.

Another commission is a fountain which graces the centre of the town of Lichtenburg. Four figures in relief are the leitmotiv of the eight foot high column.

MINING THEME

Mrs. Sachs' most recent assignment was a design for a thirty foot pool with a panel of sculpture on a mining theme, which has been accepted, and now awaits the decision of Anglo American to be put into effect when the development of the lower area of Commissioner Street is complete.

Not the least of Lily Sachs' accomplishments is the role of photographer. Intent on displaying her sculpture to the fullest advantage, her perfectionist tendency led her to the study of photography. She now adds to her laurels the highest award given by the Jo-

hannesburg Photographic Society — the Beret. A photographic study of the sculptor Eduardo Villa won her a bronze plaque. She has also won several awards in London where her work has been hung in several salons.

So in February of next year, Lily Sachs, who has worked diligently on her own for many years, will offer the fruits of her development and labour for public review and criticism.