

Truth not lost in modernity

THE EXHIBITION: Lily Sachs (Gallery 101).

By MARY PACKER

FEW women sculptors—in this country, at least—have been called upon to carry out large-scale figure groups or other designs for public or business schemes. Lily Sachs is one of the few and her current exhibition explains her recent successes in this sphere.

Her work has dignity and stability and while it conforms to present-day ideals of simplified shapes and the imaginative “translation” of themes, the visual truth on which it is based is generally intact.

The basis is a good one, the “bones” of drawing and modeling are well established.

This is immediately evident in one almost classical little “Torso” (18) which comes nearer to plain realism than anything else in the collection. Here, artistic perception and reality are blended in the inspired forward tilt of the body and the convincing lines of the back.

Two large bronzes—a single figure and a “Mother and Child”—show the extension of a natural theme into the development of more abstract qualities.

Even here, liberties taken in the modification of the human form for sculptural design are not a betrayal of the truth.