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ee â\200\230esn Aue uy, sem Horyiiaoneys 4ayyeem Urewwopeppowi plo oy L

As a clay-streaked little big Lucas Sithole was  
Asa clay berated by his parents for bringing:  
\_mud â\200\230into their Paynesville Township home.  
~- But years later, the clay sculpting founda-  
3 \_ Hons found expression in vital.wood carvings.  
. Lucas â\200\230Sithole, born November 151931 in a Springs

4 Africaâ\200\231s top and best-loved sculptors.~ Â°Â°  
a 8 Reminiscing about his youth â\200\224 spent shaping forms in  
i Ri \_a wet riverâ\200\231bed, he says: â\200\230Often my parents smacked me. -  
y~ when I came home dirty with mud clinging to my pants,  
â\200\234but I-would find myself doing the same thing again the  
/ next day... â\200\224 even though I would return home pante-  
iatreenâ\200\235 a3  
a Clay: was not-his only iisidns tte pulled the tail jiairnâ\200\231.  
\_ from hisâ\200\231 dog, and â\200\234fashioned brush after brush to paint  
wees vies and animalistic forms on whatever he could  
. ind  
sa â\200\234Unfortunately - his dreams of becoming a fine artist  
â\200\234were abruptly ended by his parents who sent him to a  
\_ vocational training school after he had been through the  
St Louis Catholic college.  
tee pacercould hardly complain as he was ona | scholarship  
the Vlakfontein Technical College. He learntâ\200\231  
. carpentry, bricklaying, chiselling, welding and cabinet-  
\_ making and he learnt to use the tools he was to make use  
â\200\234of. as a sculptor.  
+ For six months he transported Bonerete for a builder,  
â\200\230 after that he joined a soap factory, fashioned trinkets,  
oF " sworked i in a curio shop â\200\224 all the while buying more tools  
â\200\234to â\200\230whittle away at his wood carvings.

â\200\230The breakthrough came when he was told about the Poly Street Art-Centre, 'where Cecil Skotnes helped young african artists explore the different mediums of paint, \_ drawing and sculpture.  
- He trained there for 12 months in 1959/60 and then:  
B3: â\200\234One. day in early 1960 when the Adler Fielding Gallery dy cwasâ\200\230a mere tin shed on the roof garden of the old Pimâ\200\231 Ss. â\200\230building in Kruis Street . . . long since demolished .  
\_ young, shy, very self effacing African Walked timidly into:  
our -workshops. He very hesitantly opened the canvas bag  
che -was carrying and pulled out two wood carvings of African. women,â\200\235 Major Aubrey Fielding, a partner at the pagallery said.

This was the start of Lucas Sitholeâ\200\231s long and successful | relationship with the Adler Fielding Gallery â\200\224 and the prominence he achieved through his many exhibitions  
â\200\234there boosted him to international fame with exhibitions -in London, Basel, Venice and Toronto â\200\224 not to mention in. Â» all the major South African and Zimbabwean cities.

But not everybody knew of the young black artist In

Eapell 1963, Lucas was detained for an hour at the Johan-  
3 â\200\234â\200\230hesburg Station because station officials presumed heâ\200\231 had stolen the nude sculpture he carried under one arm..

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~\_TOPIE

Â¢ township, has since become one of. South Africaâ\200\231s, and

EDUCATION

The sculptor with his ark. Lucas Sithole and megonint  
Womenâ\200\235 which is in the Wits bahia collection.

The 60 cm high nude girl was highlighted with a green.

patina â\200\224 a technique evolved by Lucas for his â\200\230â\200\230antiqueâ\200\231â\200\231 sculpture pieces, and the onicâ\200\231 said it was definitely â\200\234â\200\230too oldâ\200\235 to be his. j

Lucas was finally released â\200\224 with police apologies when a friend saw him, recognised his predicament and identified him as a genuine sculptor..

An extremely prolific sculptor, and painter, with pieces displayed on more than 75 exhibitions, he has been described as â\200\230â\200\230a sculptor of great talent, whose work is in complete harmony with Africa. His work is indicative of

:the greatness which the new â\200\230African artâ\200\231 will attain.

â\200\230There is no trace of European influence and tradition

and his sculpture. is indigenous both in form and concept:

He has a creative imagination that is entirely his own, both technically and spiritually.

â\200\234His subjects are his fellowmen and wild creatures conceived in.-unusual. .formâ\200\231 with vibrant.-vitality. His figurative sculptures arÃ© especially .Affican in concept, -and they are characterisÃ©d by simplicity of. form and a â\200\234high degree of sensitivity.â\200\235 (EJ de Jager and C Struik in Contemporary African Art in South Africa). :

â\200\224 Carolvn Dempster

TODAY

â\200\230Lucas Sithole

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