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# 4. EIROPAS LATVIEŠU DZIESMU SVĒTKI



## Zigfrida Sapiēša skulptūru izstāde

Imperial College, Sherfield Building, S.W.7.

### THE 4th LATVIAN SONG FESTIVAL IN EUROPE

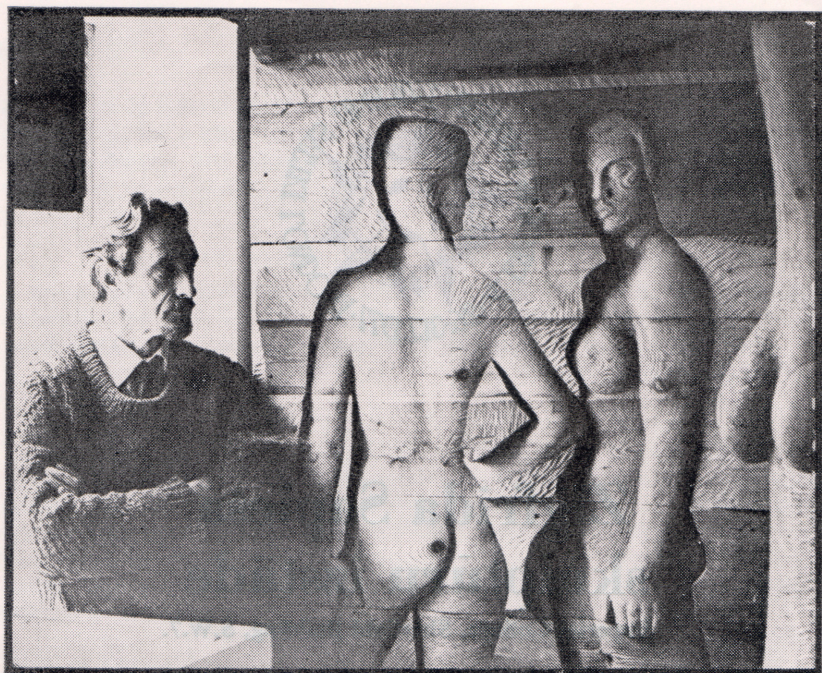
London, 26th — 31st July, 1977

INCLUDED IN THE OFFICIAL PROGRAMME  
OF EVENTS COVERING



The Queen's Silver Jubilee  
London Celebrations 1977

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Zigfrīds Sapietis sācis mākslas studijas Karaliskajā Mākslas akadēmijā, Kopenhāgenā, Dānijā, dienā strādādamis porcelāna apgleznošanā keramikas fabrikā, vakaros mācīdamies. 1952. gadā iesāk pilna laika studijas Edinburgas Mākslas kolledžā, kuŗu beidzis 1957. gadā ar diplomu un D.A. tēlniecības klasē. Kolledžas piešķirtā stipendija kopā ar Dānijas valsts stipendiju deva iespēju pāris gadus papildināties ārzemēs.

1967. gadā pēc pēcdiploma studijām ieguvis vidusskolotāja diplomu un strādā par mākslas skolotāju, sevišķi pievēršoties keramikai un koktēlniecībai. Arī Sapietis paša daiļradē koktēlniecība pēdējos gados ieņem galveno vietu.

Zigfrīds Sapietis ir atturīgs pret viendienīgiem modes virzieniem un ideoloģijām. Viņa mākslas avoti sakņojas pirmatnīgos, dabai tuvos, zemieciskos slāņos. Viņš ir loceklis vai biedrs rindā profesionālu organizāciju: Royal Society of British Sculptors, Scottish Craft Centre, Educational Institute of Scotland; tāpat Eiropas latviešu mākslinieku apvienības (ELMA) biedrs.

Cena £		Izmēri metros
1500	1. PAVASARIS UN RUDENS, īves koka tēls Spring and autumn, yew tree statue	1.90 m
3000	2. MALDUGUNS, dažādu koku kompozīcija Will O' the wisp, various wood, composition	2. × 0.75 × 0.70 m
4000	3. JAUNĪBA, sveķu priede, īves koka cilnis Youth, pitch pine, yew tree relief	1.93 × 1.05 m
3500	4. VINGROTĀJU PĀRIS, priedes koka tēls Two athletes, pine statue	2.00 × 0.80 × 0.70 m
4000	5. JĀTNIECE, īves koka tēls Girl on horseback, yew tree statue	1.35 × 0.90 × 0.50 m
550	6. NODOŠANĀS, tumšā ozola tēls, Addiction, red oak statue	1.35m



Cena £		Izmēri metros
150	7. TRIJKĀJU TRAUKS, īves koka vāze, Tripoid vessel, yew tree vase	1.16m
270	8. PICTOSCONDA, cieto koku cilnis hardwood panel	1.20 × 0.78 m
100	9. ŠĶIEDRŪ — KRĀSU ROTAĻA, koka mozaika Play of grain & colour, wood mozaic	0.84 × 0.65 m
420	10. KRISTĀMAIS TRAUKS, sveķu priede, akmens, Baptism font, pitch pine, stone	1.20m
360	11. KRUSTĀ PIENAGLOTAIS, oša koka krucifikss, ash crucifix	0.92m
160	12. DZĒRVES UN FLAMINGO, ozols, vīksne, ciprese, Cranes and flamingo, oak, elm, cypress	1.20 × 0.60 × 0.43 m
350	13. IZDOBTAIS ZVĒRS, japāņu vīksne, Animal vessel, japanese elm	0.82 × 0.38 × 0.28 m
340	14. IEVAS TRAUKS, magnolijas, vīksnes koks, tēlu vāze, Vessel of Eve, tulip tree, elm; vase with images	0.60 m
250	15. AUGLĪBAS DIĒVIETE, ozola tēls, Goddess of Fertility, oak statue	0.52m
450	16. PASARGĀŠANA, ozols, cerīpkoks, vīnakoks u.c. Protection, oak, lilac, vine; composition	0.46m
270	17. ČŪSKAS, BRIEŽI, SEJAS, dažādu koku cilnis, Snakes, stags, faces, various wood; wall panel	1.36 × 0.80 m
180	18. PROPELLERA DZIESMA, grebta, dedzināta koka plāksne Song of Propeller, engraved, burned; wood panel,	1.22 × 1.22 m
570	19. PUSNAKTS PASAĶA, dažādu koku mozaika, Tale of Midnight, wood mozaic	0.90 × 2.70 m
380	20. PAMATFORMAS, koka kompozīcija, Basic forms, composition in wood	0.52 × 0.69 × 0.45 m
100	21. ŠĶĒPVEIDA VEIDOLS, īves koka, Spearlike form, yew tree	1.20m
110	22. BUMBIERKOKA VĀZE, Peartree vase	0.68m
140	23. ZIVS, keramikas mozaika Fish, ceramic mozaic	0.41 × 0.60 m
250	24. PODIŅU CILNIS, krāsvāpēta keramika, Panel of tiles, colourglazed ceramic	1.15 × 0.61 m
330	25. SĒDEKLIS — GALDS, ozols, akmensmāls, Seat - table, oak, stoneware	0.34 × 0.70 × 0.43 m
60	26. MĀLA VĒRSIS, vīna trauks, Ceramic ox, wine vessel	0.28 × 0.41 m
30	27. TRIJKĀJU VĀZE, vāpēta keramika, Tripoid vase, glazed ceramic	0.21 × 0.20 m
30	28. KŪBISKS TRAUKS, terracotta, Cuboid Vessel, terracotta	0.21m
105	29. NĪLZIRGS, terracotta, Hippopotamus, terracotta	0.22m
30	30. RŪTĀTA ZIVS, terracotta, Decorated fish, terracotta	0.45m
	31. TĪGERA GALVA, krāsaino metālu mozaika Tiger's head, metal mozaic	
80	32. JOAN, terracotta galva Joan, terracotta head	
150	33. LIELĪBNIEKS, akmensmāls, tēls, Boaster, stoneware statue	0.46m
200	34. CEMENTA PLĀKŠŅU CILNIS, Panel of cement slates	1.60 × 0.80 m

"...Z.S. born in Latvia and has studied art both in Scotland and Denmark. He is a sculptor with a leaning towards ceramics and shows some very promising figures and tiles. He is making interesting experiments in the use of stoneware glazes."

GLASGOW HERALD; 19.8.1966.

"... more than 20 sculptures by a Latvian born artist Z.S. who lives at Newbattle. He has exhibited in several European capitals and uses materials such as coloured cement, nails and clay for his interior work..."

SCOTSMAN, 27.4.1966.

"...outstanding, although it is one of the smallest of all the exhibits, is the font of Z.S. Although it recalls Romanesque carving, this is not a piece of pastiche, but a work of art in it's own right. Yet there is no doubt that symbols hallowed by tradition, in this case the lion, bull, man and eagle of Evangelists, emergent from the stone, have an invaluable place both in guiding and controlling the imagination of the artist and in evoking response in the reviewer..."

TIMES EDUCATIONAL SUPPLEMENT, 7. 4.1967.

"...Z.S. believes that simplicity is the foundation of every great art and that respect for material, mastery of tools and artistic ability are the only things that count in art. He loathes gimmicks and prefers to study from the great cultures of the past. At the Waterside Studio he will show examples of his diverse talent in sculpture, ceramic work, wood sculpture and design..."

PEEBLESHIRE NEWS, 4.4.1967.

Irresistable humanity in Sapietis show. "... a Latvian by birth... S. is a veritable powerhouse of creative energy, and his work — most of which is suitably attuned to the sympathetic medium of woodcarving — has a comfortably human quality, a combination of friendly tactile surfaces irresistible to the senses and shapes that often invite use of participation... Sincerity and simplicity merely compliment their indisputable aesthetic appeal. His ways are extremely various... But my own particular preference is for a number of versions of a horse and rider in which he seems to fuse emotional content and physical form in a highly desirable fashion."

EDWARD GAGE, SCOTSMAN, 12.9.1975.