

Artists & Collections



Sarah Richards: Bronze art sculptor



Keven Sandells

Looking at the photograph of Sarah, in full welding kit, I am reminded of a conversation with her partner, Keven, on the reversal of traditional roles, played out in relationships, a not infrequent occurrence in their home. He was getting ready to serve tea and crusty olive bread, which he had baked that morning.

Sheer love of the task at hand, can facilitate the reversal of roles, even if arduous. Watching Sarah at work, that love becomes visible.

Sarah Richards is an established Durban artist, known for her experimentation with a diversity of visual mediums. Her specialisation in bronze sculpture



Keven Sandells

explores her love of nature, form and movement, combining detail with gestural marks. She has a National Higher Diploma in Fine Art from Technikon Natal (1989) and is currently completing a Masters in Fine Art at Durban institute of Fine Art (DIT).

Since 2001, the Durban Natural Science Museum, has had the pleasure of viewing the transition from bird skin or other specimen to bronze sculpture, as Sarah embarked on various commissions, that



Keven Sandells

required a collaboration with the Museum, and specifically with David Allan, from whom she has borrowed various skins over the years, as she worked on a sacred ibis and scarab beetle, (the latter, borrowed from Dr Tanza Crouch, the former Curator of Entomology), a buff-spotted flufftail, oystercatchers, helmeted guineafowl, an amethyst sunbird, a scops owl and a hamerkop.

Her first collaboration with Dr Peter Taylor was in 2006, when she obtained a commission from a Hoedspruit game farm, to create a life-sized nyala ram. For this project, Sarah borrowed nyala horns and a visit to the Museum enabled her to take the necessary photos of the antelope in the display case. Once the glass had been removed, the measuring of the body parts could be made.

Gathering the vital reference, is akin to embarking on a journey; a journey of acquaintanceship with her subject, its physical presence and an understanding of what the specific animal represents to her client.

A small-scale wax model is prepared by Sarah, to be viewed by the relevant

curator, prior to showing the work to the client. This ensures the anatomical and 'character' accuracy of the relevant bird or animal. The artist's personal expression becomes manifest in the surface texture.

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