

The Sculptors Society Bulletin

www.sculptorsociety.com

March - April 2008 Issn 0728 1293

AGM and Forum proceedings - 27 March 2008

Our advertised guest speaker, Tamara Winikoff, was unfortunately unable to attend our AGM due to illness. However, **Kiralyne Hill, Curator of Macquarie University Art Gallery and Sculpture Park** was luckily able to step into the breach. After an informal supper, and the formalities of the election of office-bearers, and the President's and Treasurer's reports (details in this issue), we were treated to a wonderful talk with slides illustrating the points that Kirri made. Below is an abstract of her talk, **Accessing Public Collecting Institutions**, in her own words.

A Public Collecting Institution's Collection Policy is the document which ultimately drives acquisition process. My presentation proposed that gaining an understanding of how Collection Policies



Clive Murray-White: Parasite. Steel 1973/74
This is an example of work purchased by Macquarie University Sculpture Collection in 1975, with grant funding from the Visual Arts Board.

are worded and accessing the details of their specific requirements, forms a different approach for arts practitioners to utilise when proposing public art work to a public collection for acquisition.

Firstly, I illustrated how a public collecting institution collects, through the development of the Macquarie University Sculpture Collection, and the various methods of acquisition utilised over a 33 year period – purchase, donation, and donation via the Australian Governments Cultural Gifts Program etc. Release of funding for public art in Universities is often a controversial matter, and is evolving in terms of methods and sources of funding from the private and corporate sector.

Secondly, I further illustrated collection

(Continued on page 2)

Jenny Green. President's AGM address

The past year was a very successful one for the Society. When I took up the presidency in March 2007 I saw our direction as 'building on strength'. We have gone a long way this year in strengthening our brand with the public.

This last year we held five exhibitions in prestigious locations – Mosman Village, Chifley Tower, Governor Phillip and Macquarie Towers, Darling Park and Australia Square. Each exhibition showcased the variety and high standard of the work our members are producing. Sculpture sales were a healthy \$111,000 for the year and the financial position of the Society is stable with net assets of \$32,000.

We made a concerted effort with advertising in LOOK, Art Almanac, Art Gallery Guide and the Sydney Morning Herald as well as free publicity on the radio and in local press. Feedback regarding our exhibitions from both

the public and the management of the buildings has been excellent.

Our website continues to be a great asset both in promoting our sculptors and as a reference for sculpture related training, products and services. We often refer potential sculpture buyers to the website – it serves both to showcase the work and tell the buyer more about the sculptor. We have even had some new members join from interstate just so they can be included on our website – they are so impressed with it! If you are not yet on our website, then now is the time to get moving.

On the educational front our Forum program attracted good audiences. Forums provide an opportunity to mix with fellow sculptors and to hear an interesting sculpture related presentation. In the past year we had presentations by Robert Woodwood and Giovanni Balderi on their work and

careers, Ingrid Morley spoke about her residency in China, Nola Diamantopoulos took us on a journey though time with mosaics in sculpture, Bryan Marden gave us some photography tricks of the trade to help us present our work successfully and I spoke about the Henry Moore collection at Perry Green in the UK.

I would like to sincerely thank all the members of the Committee for their dedication during the year. Without this core group of volunteers the Society would not be where we are today. The Committee meets monthly to determine and organise the operations of the Society. I would particularly like to single out a few individuals for their enthusiastic dedication: our Vice President, Babette Gomme, our Secretary, Eva Chant, our Treasurer, Feisal Ramadan, and our Bulletin Editor, Sally Zylberberg.

(Continued on page 4)

Mosman sculpture festival 2008

Thoughts on the judging approach by Kirri Hill

It was very pleasing to see more entries this year in the Mosman Festival of Sculpture, as it gives the opportunity to exhibit a greater variety of sculpture to the public. Of course this also meant that it took longer to walk around and view each entry for judging, but that was not a fact that I regretted one bit!

I view sculpture as essentially a form in space, therefore this dominates the way in which I analyse and compare works. In addition some sculptures have a dual purpose of a statement or message, referencing a variety of topics etc., whilst others are purely about the manipulation of a material, and the discourse between different materials used in the one work. Although I may begin my approach with the basics, you also have to consider how well a sculpture with an intended message or reference may communicate this to a viewer.

Unfortunately, in any competition there has to be a culling process, so in order to make a decision towards a shortlist, sculptures in like materials or like styles were compared with each other. Through this process some works stand out more than others, although there were many 'close calls'.

As a requirement of the competition, I also have to judge via three categories - Overall winner, under \$3000 and under \$1500. I have chosen to apply this process at the end of my initial short-listing. Sometimes these prize categories can be quite confining, and some works almost do themselves out of consideration based on their monetary value indicated.

However, as this is a competition, winners have to be chosen and the categories have to be applied in order to make a decision. I was also keen for the winners to try and showcase a variety of styles and materials used in sculpture, and fortuitously, those works that made the final list have done just that.

I was fascinated with the pose and shapes made by Paul Dimmer's work

Sinuosity - aptly titled, this piece is dynamic in appearance, and material and method chosen; I enjoyed moving around this piece and noticing the ability of the sculptor in 'patch-working' the stainless steel, yet retaining the shapes of bones and muscles of the figure, without it appearing robotic.

The under \$3000 category winner, Spring, by Ella Krug, captured the delicate tussle involved in manipulating a natural material into a sculptural form - illuminating the natural colours and details contained in the Pilbara Jade. I also appreciated the subtle shaping of the plinth holding the piece- the contrast in colours and materials worked beautifully together, enticing the viewer to touch the work - a reaction I feel sculpture should promote in a viewer.

The final category, under \$1500, was a difficult decision with three contenders. Julie Byrnes' series of Handy Irons in cast resin capture a humorous take on the practicalities of domestic tools and their evolution over time. The constant need for improvement placed upon everyday objects such as the humble iron have been satirised by Byrnes, yet I couldn't help cringing at the tiny hands protruding from the hotplate of one iron, and laughing at the impracticality of the electrical plug positioning on another. By casting these in resin, she has elevated these potentially ordinary objects into a sculptural form, and as a grouping, they display a strong yet comical presence.

It is never an easy decision and certainly not one which I take lightly; I deliberated for quite some time after viewing all the works, throwing ideas back and forth in my head about the shortlist for each category. The category winners I have chosen this year were, I felt, particularly strong in terms of shape and form, material manipulation and communicating an idea or message.

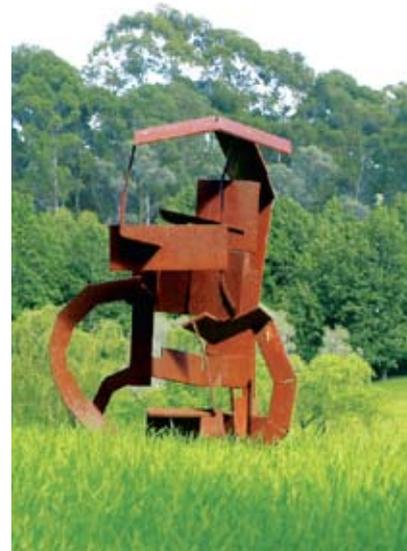
Congratulations to the category winners, and also to all entrants for sharing their work and in some cases, baring their souls, for others to enjoy what sculpture has to offer!

Kirri Hill
Curator, Art Gallery & Sculpture Park
Macquarie University

AGM and Forum

(Cont'd from page 1)

policies through highlighting some points from two other Australian University's collection policies - The University of South Australia and The Australian National University and two local government area public collections - The Civic Public Art Walk, Canberra and Art in Public Places Policy, Port Macquarie Hastings Council.



James Rogers: Grubbed 1990 steel
example of work purchased by the Macquarie University
Sculpture Collection in 1992

In the university example, a requirement outlined in their collection policy is often specific to the significance of a proposed work to a nominated research area or existing collection, as well as a work of demonstrable excellence. In the local government example, a requirement for a proposed work may need to 'enrich people's experience of the city's public places' or 'reflect the area's social and cultural identity, natural and cultural heritage, and community creativity and future aspirations'.

A Collection policy is therefore an important tool for sculptors pursuing inclusion of their work into this setting. I hope by approaching this topic in these two ways, it will present a better understanding in regards to a Collecting Institution's assessment process, that may assist arts practitioners in approaching public collections in a bid to have their work acquired.

Mosman sculpture Festival 2008

Report by committee member. Angela Morrell

Welcome to reality – that is when shopping in Mosman Village is an everyday reality for you.

There is something distinctively stylish in the nature of the changing streetscape at the point at which Military Road forks to the right at Spit Junction and continues on along the main drag. Numerous red banners are hung high on lamp posts on both sides of the street proudly announcing The Mosman Village Sculpture Festival. For fear of sounding like a realtor I shall try not to sound like I'm using their terminology. But...there is a feeling of sociability and importance attached to the seriously casual chic, in this enclave. Having evolved to meet the needs of the most discerning, it is arguably one of the most exclusive villages in Sydney's metropolitan area and ... how can I say ... all rather pleasant! Of course, this congeniality has most definitely been magnified since The Sculptors Society muscled in on the Mosman scene with our range of fabulous sculptures.

There are 80 sculptures on offer and as we are accustomed to in the Sculptors Society, there is tremendous variety. Sculptures range from those made in traditional sculpting materials like some of the well executed bronze, marble and stone carvings through to the cute and the more conceptual works that reflect contemporary thinking. We enjoy our differences and as Oscar Wilde said "Consistency is the last refuge of the unimaginative".

Visitors and locals alike who have given time to the cultural adventure of sourcing out what is on view will have found that it takes quite a bit of time to get around the whole exhibition. However, an espresso or a bite of lunch is an excellent way to pace the exploration along the sculpture trail. Mosman Village Business Association kindly invited exhibitors and Sculptors Society committee members to their celebratory Festival launch at the R.S. club. We were feted with refreshments and speeches along with announcements about who had won what and thanking all those who had made an effort to make the Mosman Village Sculpture Festival the great success that it is. There was a great buzz to the evening and we Sculptors Society members did our best to mingle with the shop keepers and council



Paul Dimmer: Sinuosity. Stainless Steel, 60 x 76 x 43cm



Ella Krug: Spring. Pilbara Jade, Marble, 43 x 24 x 17cm



Julie Byrnes: Handy-Iron. Cast resin, 16 x 10 x 16cm (set of 3 different irons, one shown here).

members but as is human nature - like tends to attract like and we mostly stuck together in our sub groups having a good time and as is inevitable, " talking shop"...

The three prize winners are to be congratulated on the excellence of their work.

- Paul Dimmer: Sinuosity - best sculpture overall
- Ella Krug: Spring - best sculpture under \$3000
- Julie Byrnes: Handy-Iron - best sculpture under \$1500

Overall, we can feel happy that both the Mosman Council and the Sculpture Society have found great satisfaction in the wonderful effort that has been made by everyone involved. Mosman Village Business Association installed an excellent website listing all our sculptures. Our exhibits have attracted more people to Mosman shops and the increased exposure and improved sales has benefited all concerned.

Toorak Village Festival of Sculpture

Festival dates: 1st May – 31st May 2008
This 7th Toorak Village Festival is an annual feature for this prestigious shopping area in Melbourne. The Mosman Festival has been modelled on it!

All sculptors are invited to submit entries for both interior & exterior exhibition, with no deadline specified.

The curator – Malcolm Thomson, presently curator of the Clement Meadmore Gallery at the Australian Academy of Design will assist with the selection of sculptures, with an eye to versatility and a definitive expression of contemporary Australian sculpture. There will be prizes of \$5,000, \$2,000 & \$1,000 for the most innovative sculptural works, a prestigious opening, a full colour catalogue, signage, posters & an impressive media campaign.

For detailed information on how to participate, visit the web site: www.aiesm.com at the section "Opportunities" SCULPTURE FESTIVAL - AUSTRALIA

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President's address (cont'd from page 1)

Two of this year's Committee, Roger McFarlane and David Solomon are not seeking re-election and I would like to offer my sincere thanks to them. Roger McFarlane's contribution has been outstanding. He has been on the committee since 1997 and was President for two years. He had trekked up and down the F3 on Society matters more times than you can count. David Solomon has been of great assistance, particularly in organising one of our sponsors for Darling Park. While no longer on the Committee we hope both Roger and David will continue with their commitment to the Society. They are certainly terrific sculptors.

2008 is shaping up very well. This year's Mosman Village Festival of Sculpture has been bigger than last year with over 80 sculptures on display. Promotion

of the Festival has been excellent with radio station Vega 95.3 and the Mosman Daily as sponsors. This year for the first time, Mosman Retailers set up a website dedicated to the sculpture festival and this is in addition to photos on our own website. The Festival has also donated part of its commission on sales to Bear Cottage, a children's hospice. For our part, Gary Grant, our publicity officer, has worked with some of the families from Bear Cottage to create a striking red steel sculpture of remembrance which will be auctioned shortly at a charity event for Bear Cottage.

Our next exhibition is the Towers in May/June. This will be held in two buildings across the road from one another – Chifley Tower and Plaza and Governors Phillip and Macquarie Towers. Our premier event for the year is Darling

Park in August and we will finish off the year with another combined exhibition to be held in Australia Square and MLC Centre in October.

This year we will continue with our 'brand building'. We will promote the Society through excellent exhibitions, advertising and publicity, and via our website. Finally, my thanks to the members of the Society. Without you we would not be able to stage such successful events. Please keep up the great work.

First Solo Show

Peter Hey's "Of the Water" opens on April 16th from 5-7 pm at Gallery 41, 41 Riley St, Woolloomooloo NSW 2011. It is open Wed to Sat from 1-6 pm and the exhibition continues through April. tel: 0408 226 827 e: feyona@vanstom.com www.gallery41.com.au

Promote yourself !

Included with this Bulletin is the application form for our premier event – Sculpture at Darling Park. This is a perfect opportunity to promote your work. We will select 25 photos for the 'LOOK' Magazine (AGNSW Society) and Darling Park invitation, as well as some to go in with Art Gallery Guide or Art Almanac. All photos must be clear and crisp with a neutral background. To cover the cost of the LOOK advertisement there is a charge of \$80. Applications must be received no later than Monday 12th May.

This year we are also planning to advertise in Art Almanac or Art Gallery Guide for all our exhibitions. As advertisements usually need to be designed and submitted before applications close for the actual exhibition, we may need to seek some images in advance. The easiest way for us to do this is by email. If you want your work to be considered in advertising, please give us your current email address by emailing Eva Chant at sculpt1@bigpond.net.au.

Another important way to promote yourself is to be on the Sculptors Society website. We get many calls/emails about special sculpture requests. Typically we refer the caller to our website for further information. If you are not on the website you won't be seen. Also, prospective buyers of sculpture often ask for information about the sculptor. By far, the easiest way to give them this information is to refer them to your CV on the website.

You can include 3 images as part of your membership fee (option A) and if you wish to have up to 16 images, your CV and contact information, then you can take up Option B for a small additional fee (see the Option B form on the our website under 'services' and 'forms'). Eva Chant looks after our members' information on the website, so you can give her a call on 9481 9060 or 0418 250 456 if you want further information, or email her at the address above.

Towers Exhibition

CHANGE OF DATES

There has been a change of dates for the Towers Exhibition. The exhibition will now run from 12 May to 7 June. Setup is Sunday 11 May (between 9am and 12 noon) and dismantling is Sunday 8 June. Applications for the exhibition will still close on Monday 14th April.

Just to remind you, the exhibition is in two prestigious city locations close by each other:

- **Chifley Tower & Plaza, Cnr Phillip, Hunter & Bent Sts**
- **Governors Phillip & Macquarie Towers, 1 Farrer Place (Cnr Bent & Young Sts).**

If you have misplaced your application form, you can download it from our website www.sculptorsociety.com under 'services' then 'forms'. Each full member can submit up to 4 sculptures for consideration. We need 80-100 sculptures for the exhibition.

Another reminder, please make sure that your plinths are freshly painted (black or white) and in very good condition. Your work really demands it, if you are to display it in the best light. It would be very disappointing to have your sculpture rejected on the day of set up by the building management because of a dilapidated plinth.

Stop Press!!

1. Bert Flugelman, of international fame, has invited us to go and see him in his studio. The details are being worked out. Watch this space!

2. Barnes are going to hold a casting workshop one Saturday soon. A 'show of hands' at the AGM showed members' approval! Details soon.

AUSTRALIAN BRONZE

FELLOW SCULPTORS, FOR THE PAST EIGHT YEARS WE HAVE ENJOYED ASSISTING WITH YOUR SCULPTURE PROJECTS.

AS PART OF OUR ANNIVERSARY CELEBRATION WE ARE OFFERING SOCIETY MEMBERS FREE SILICONE MOULDS WITH YOUR BRONZE OR STAINLESS STEEL CASTING ORDER, FOR THE MONTH OF MAY.

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Members successes - Congratulations all!

RAS (Easter Show)

Sally Zylberberg – Best sculpture overall and 1st prize in Abstract section

Jenny Green – 1st prize, Miniature section

Ernie Gerzabek – 2nd prize, Abstract section

Babette Forster Gomme – Highly Commended, Figurative section

Maurice Schlesinger – Highly Commended, Abstract section

Kay Alliband – Highly Commended, Miniature section

Central Coast Festival of Arts

Roger McFarlane – 1st prize

Col Henry – Highly Commended

Gino Sanguineti – Commended

New Members

Sonya Moran has joined us as a new full member and Ondine Richards as a student member. Welcome to you both!

2008 Newcastle Regional Show Art & Photographic Competition

Hunter Laser Vision are sponsors of the above competition (5 years running) and have invited our Sculptors Society members to demonstrate their art while the art is being exhibited (Thurs 10th to Sun 13th April). Sue Quadrelli - Business Manager for Hunter Laser Vision can be reached on (02) 4926 5823. (Ed: We realise that the timing of this notice may preclude the participation of many of our members, but note that those that receive information by email are far better off!)



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COMING EVENTS:

OREST KEYWAN STUDIO TOUR

Sunday 6 April 2008, 2pm
\$25 / FRIEND \$20

RICHARD GOODWIN in conversation

Saturday 19 April 2008, 11am
\$25 / FRIEND \$20

A MASTER CLASS WITH RICHARD GOODWIN

THE BODY BEYOND THE BODY: Monday 21 April – Tuesday 22 April 2008
(See insert for details)

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A VICTORY OVER ABUSE - MORAL RIGHTS LAW IN PUBLIC ARTWORK

The story of Victor Cusack's Hornsby Clock

This is a startling recent story about four years of abuse to a large and much loved public sculpture, the efforts of many privately motivated public-spirited people and government supported organizations to overcome this injustice and deprivation of public property, and the ultimate success of their efforts.

The sculpture concerned is my "Man, Time and the Environment", 8 meters high 21 tonnes and constructed from bronze, glass, stainless steel and concrete. Commissioned in 1989 and since nicknamed the "Hornsby Clock", it is a water driven mobile that includes many moving parts (including three clocks of different design, one being a huge pendulum clock which has the same time cycle but twice the pendulum weight of Big Ben. Its strong environmental statement was somewhat ahead of its time when unveiled in March 1993.

Seven years after it began operating and in return for a \$1M bond, Hornsby Council gave permission for Westfield to lift the sculpture out of its operating pond, destroy its concrete pond and water supply, build a new extension to their shopping centre underneath, rebuild the pond above in the same position, and reinstall the sculpture in good operating condition with me acting as a consultant. Unfortunately Westfield's construction engineers did not follow my original drawings, and when I found serious faults in their reconstruction of the pond and pipes, they ignored my advice, did not consult me on their final solution, and replaced the sculpture in the pond before I could check their inadequate corrections (all documented).

It is also a story of the triumph of the Copyright Laws designed to protect the artist and the public against such abuse ultimately causing the sculpture to be repaired, and the various public authorities and lawyers that gave their considerable skills free of charge to ensure that the sculpture was repaired and operating again. Under Moral Rights Law, the work should have been maintained in operating order by the commissioning body (Hornsby Shire Council) or any agent assigned responsibility that may have caused damage or change.



Victor Cusack's Hornsby Clock, photographed in March 2008.

The sculpture began to behave erratically because the main water feed pipe on which it rotates was cracked, a case of "tear on the dotted line" and the constant fatigue stress imparted by the swinging pendulum continued to open the crack until, in November 2003, Hornsby Council had to stop the sculpture operating. It was beginning to lean over and the water escaping via the crack deprived the sculpture of sufficient operating water.

Underwater cameras confirmed my diagnosis and Hornsby Council asked Westfield to fix their faulty construction. Westfield, who had already received the release of their \$1M bond, refused responsibility and a four year argument and stand-off began, with many meetings, many letters and broken promises, and no action by the Westfield officials. Meanwhile, the sculpture sat firmly on the bottom of the pond not operating, the pendulum tied back, the big clock hands removed and some decorative water being splashed about for appearance's sake.

Being upset by the lack of action and many people's thoughts that the problem was caused by my faulty design (quite damaging to one's reputation), I decided to approach the Arts Law Centre of Australia, a free government supported organisation set up to support artists, sculptors, writers etc in need of help. They studied the documentation

and gave a written opinion that both HSC and Westfield were in breach of Moral Rights Law (Rights of integrity of ownership, Copyright Act, 1968 (ACT)), in which the sculptor retains the right for the sculpture to be both properly maintained and not changed by the purchaser. This was somewhat unfair on Hornsby Council who were actually an innocent party in these events trying to protect their sculpture and residents' money, and were entitled to expect Westfield to accept their assigned responsibility! Arts Law also solicited PILCH (Public Interest Law Clearing House) an incorporation set up by the Law Society of NSW and the Public Interest Advocacy Centre to protect public assets from being abused. Both organizations joined forces to find a suitably specialised legal company to take the matter up as a public interest matter on a 'pro bono' basis. Peter Banki, a senior partner of Banki, Haddock & Fiora who specialise in areas such as defamation and arts law (and a dedicated executive representative on various committees covering copyright in Australia) agreed to take the matter on 'pro bono' when approached. Peter's unflagging support and skills were formidable.

Our Sculptors Society, disturbed at the obvious procrastination surrounding the sculpture's lack of repair, also sent a letter to HSC and Westfield, primarily aimed at Westfield, objecting to a public

sculpture being abused by remaining inoperable for years in this manner, highlighting the fact that the sculpture was broken through no fault of the sculptor/designer and the procrastination preventing its repair.

After attending many meetings, witnessing broken promises, Hornsby managed after some years to extract a reluctant agreement from Westfield in 2006 that they would contribute a limited amount to the repair, but only if Hornsby went ahead and took responsibility for carrying out the repair, paid all the costs, and then produced proof sufficient to convince Westfield that they were responsible. Hornsby Council, understandably reluctant to commit public money to something they did not cause, could not shift Westfield from that position; however HSC eventually reluctantly agreed to proceed with the repair on the above basis. I worked with them for many months advising and helping put the repair plan into action, before leaving for a pre-planned four month painting trip to France in August 2007.

On 19th October 2007, Hornsby Council completed the repairs and re-commissioned the sculpture, which is now happily working again (four years less one month after they had to stop it operating). The superb voluntary effort put in by the many people acting in concert to cause this re-commissioning has been nothing short of admirable. It is also a good indicator that the law designed to protect our public works is in place, but having the law and taking it to court are two different things. As a sculptor with very limited resources, how could I possibly take on a giant like Westfield in a legal battle? I believe the battle was won because of a combination of the Moral Rights Law, the efforts made by those sufficiently outraged by the sculpture not operating (including some very dedicated Hornsby residents) and in particular people like Peter Banki, Arts Law, PILCH and Hornsby Council, who were ultimately forced to invest the money to complete the repair and are now negotiating the return of the cash invested from Westfield. During the whole period, I was actually gagged by the fear that Westfield would walk away from their responsibility completely if I tried to move it forward by publicising their avoidances.

The response by Hornsby residents has been extraordinary, varying from many expressions of fear that they

were removing "their sculpture", letters to various local and national papers expressing joy at its re-commissioning, and a much stated acknowledgement that the sculpture has become the Shire's meeting place and heart (which was actually the stated object of HSC's original commission to me back in 1989). Since its opening the sculpture has forced very positive change to the surrounding buildings, increased space and beautification, restaurant space etc, and the people are very vocal in their adoption of its role as their 'village centre'. However it is frightening to think that big business is not always interested in defending public art!

Thank you again Sculptors Society for your role in defending our sculptors' rights. Meanwhile, now back from France I can settle down to concentrate on organizing a suitable Sydney gallery for an exhibition of my recent year's paintings and sculpture, including the fruits of the last four glorious months in France!

PS: Some information to dispel two fairy tales about the sculpture:
a) Contrary to rumors of my huge profits, I was actually paid \$536,000 for the sculpture, and lost \$50,000 on the sculpture. The sculpture cost amounted to approximately 7% of HSC's pedestrian mall project, which also included \$500,000 for the supply only of the unlaid pedestrian area tiles, now worn out and being replaced.
b) The breakdowns experienced during the first two years were primarily caused by the inadequate filters installed in the remotely located pump system, allowing small pieces of rubbish to pass into the sculpture and block the operating nozzles. Cleaning such objects from within the hollow structure is quite difficult and time consuming, and new debris soon replaced the objects earlier removed. The problem was solved when HSC replaced the filters after about 2 years, but everyone was understandably impatient and unfairly blaming the sculpture design.

Treasurer's Report (abstracted) for the last financial year. given at the AGM

Our financial report was prepared by Sherley and Sherley, chartered accountants. The audit opinion is that the financial report presents fairly, in all material respects, the financial position of The Sculptors Society as at 31st December 2007. The full report was tabled at the AGM for perusal by members.

Selected items from the report:

- Net assets were \$32,108 (total assets of \$42,104 less total liabilities of \$9,996)
- We had an operating loss of \$2,203 with income of \$149,913 and expenditure of \$152,116
- Cash position was \$40,742 at year end (cash at bank of \$18,580 and term deposit of \$22,162).
- 80 sculptures were sold at exhibitions during the year. Total sculpture sales were \$111,389 with payment to sculptors of \$89,092 and commission to the Society of \$11,189 (10% of sales)
- Income from membership subscriptions was \$11,480.
- Significant expenses included advertising and catalogue expenses (\$8,176), exhibition expenses (\$8,016) and Bulletin printing (\$7,394).

It is worthwhile noting that most of the exhibition venues are in Sydney's CBD within 1 km of the Opera House, where there is significant visitor and business traffic. We are fortunate in that our costs for these venues are based solely on our exhibition sales.

The website is now well established and no major technical modifications are expected this year. Website costs were \$1,210 (down from \$5,275 the previous year).

In March, 2008, we had 5,700 visits with 20,000 pages viewed and on average 3 pages/visit taking 5 minutes of viewing time. We have almost a thousand pictures of sculptures from 108 members, 50 of whom have taken Option B and are displaying 800 pictures.

In conclusion, I would like to thank the Society's committee for the assistance and cooperation given to me during the year. I would also like to thank Sherley & Sherley for advice and help and recommend that they be retained as our auditor next year.

27 March 2008
Feisal Ramadan, Honorary Treasurer

The Bear Cottage Star Sculpture



Janet Burke, diversional therapist co-ordinator at Bear Cottage together with the Star Sculpture, in the foyer of the Many Pacific Hotel. The sculpture is made of mild steel sheet metal. Size is 900mm high and wide and 6mm thick with a metal frame, powder coated in fire engine red. The sculpture can be mounted outdoors or indoors, ideally with morning or afternoon light shining through it. Here it shows the floor coverings shining through!

On Sunday 16 March, 2008, many families who have been involved with Bear Cottage came to a Remembrance Day. As part of the occasion, each family was asked to offer an image that had special significance for their lost child. Fifteen families are represented in this sculpture that evolved from that.

The families' images were assembled into the shape of a star, significant for its association with light and hope. The cut out images allow for light to come streaming through to enhance the overall effect and message. Interestingly, the metal workers found that close to finishing, the plate could not withstand any further heat without buckling

the sheet of metal. Therefore, some parts of the star required completion by paint. This has added to the special significance of the sculpture. On the Remembrance Day, a speech was given by Mark Mawad whose 8-year old daughter Grace had died. A poignant point of his message was that when your child dies, you are never complete. However, the memory of your child's spirit continues to shine through, throughout your life.

Special thanks to all the staff at Bear Cottage, the Metal Engineering staff at Chullora TAFE and the Sculptors Society. The sculpture attracted \$5000 at auction, a fine result!

Larissa Smagarinsky: Form of Passion

Sculpture Garden Exhibition at Wyoming. 15 March - 13 April

This exhibition of over 100 works in Larissa's garden and studio, is open by appointment, by phoning her on (02) 4323 6398 or 0408 216 915. Her works are also able to be viewed on her website, www.larinsky.com Larissa's career has spanned over 40 years and 2 continents, and many of her works can be seen at Darling Harbour, Tower 3 of Darling Park, and Macquarie University.

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