



The Sculptors Society Bulletin

www.sculptorsociety.com

May - June 2008 Issn 0728 1293

Next Forum - 6.30pm. 3 July 2008

North Sydney Leagues Club. 12 Abbott St. Cammeray - 3 wonderful offerings!

The evening, which is free, will begin at 6.30pm with a supper of sandwiches and savoury nibbles, including vegetarian fare. The bar will be open as usual. All welcome!

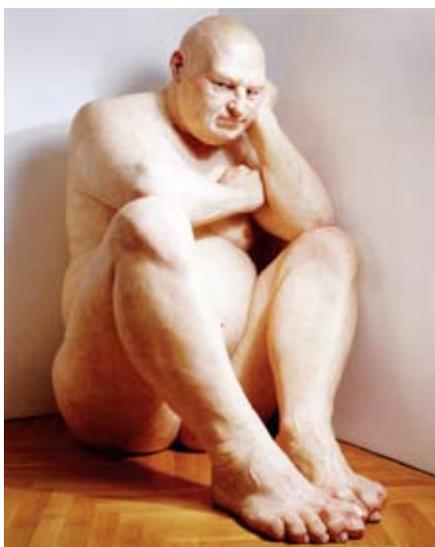
1. Ron Mueck - This internationally renowned Australian hyperrealist sculptor will be talking to us directly from his studio in London. Ron will be "in conversation" with our publicity officer, Gary Grant, rather than giving "a talk", and he will mainly be chatting about technique. Before speaking to him at 7.30pm, we will hear about his life and work, and see slides of his famous works.

Mueck's early career was as a model maker and puppeteer for children's television and films, before he moved on to establish his own company in London making photo-realistic props and animatronics for the advertising industry. Although highly detailed, these props were usually designed to be photographed from one specific angle hiding the mess of construction seen from the other side.

Mueck increasingly wanted to produce realistic sculptures which looked perfect from all angles, and in 1996 he joined his mother-in-law, Paula Rego in producing small figures as part of a tableau she was showing at the Hayward Gallery. Rego introduced him to Charles Saatchi who immediately started collecting and commissioning work from him.

This led to the piece Dead Dad which made Mueck's name. Dead Dad is a rather haunting silicone and mixed media sculpture of the corpse of Mueck's father reduced to about two thirds of its natural scale.

Mueck's sculptures faithfully reproduce



Ron Mueck: Big man

the minute detail of the human body, but play with scale to produce disconcertingly jarring visual images. His five metre high sculpture Boy 1999 was a feature in the Millennium Dome and later exhibited in the Venice Biennale.

In 1999 Mueck was appointed as Associate Artist at the National Gallery, London. During this two year post he created the works Mother and Child, Pregnant Woman, Man in a Boat and Swaddled Baby. In 2002, his sculpture Pregnant Woman was purchased by the National Gallery of Australia for \$800,000.

2. The DHC 200 Welder - see the welding tool that experienced welders say is the most amazing invention in the welding field - you can literally weld any metal including aluminium, mild steel, stainless steel and cast iron. One of its special features is the fact that it causes little or no distortion of the metal it welds, such as buckling or curling. **Allen Higginbotham, Head Teacher from Mt Druitt TAFE** will take us through its paces. There will be a video

and examples of the work that can be done using it, and people can get to see and handle the apparatus.

3. Occupational Health and Safety for Sculptors - Our member, **Byron Comminos**, an OHS trainer and sculptor will give crucial advice for the sculpting workplace to save your skin and everything else! Everything from dust protective apparatus to sweat running down and fogging up the inside of your goggles - Byron will have the answers.

Studio Visit with Bert Flugelman

October 19, 2pm - 4pm, Bowral

This is a great opportunity to see the studio and chat with renowned Australian sculptor and teacher, Bert Flugelman.

Born in Vienna, Austria in 1923, Bert Flugelman migrated to Australia in the wake of World War II. Much of his work deals with the idea of the triumph of the human spirit. He is famous for his stainless steel geometric sculptures.

Flugelman's public commissions include the Dobell Memorial, formerly in Martin Place and now in Spring Street, Sydney and Cones, National Gallery of Australia, Canberra.

To register your interest in coming, please contact Eva Chant on 0418 250 456 or email: sculpt1@bigpond.net.au to put your name on the list. Numbers are strictly limited to 25. There is no charge.

Towers Exhibition 12 May - 7 June
Chifley Tower & Plaza, enr Phillip, Hunter and Bent Sts, Sydney
Governors Phillip & Macquarie Towers, enr Bent and Young Sts, Sydney



Helen Leete: Balance. Bronze. This sculpture forms a circle, like the earth, or like the moon, or like the Yang and Yin. The pose is graceful, but not easy, suggesting that all beautiful relationships need both grace and strength.

We rarely think of the exhibition space as a medium, but it is a medium, even if it is very specific and distinct from other mass media of the modern age.

Exhibitions carry and transmit images according to their own rules. Both Governor Phillip Tower and Chiefly Tower offer space to show The Sculptors Society members' works off, within the



Eilat Rabin Rein: Pear. Bronze. Rabin Rein expresses inner sensuality and femininity through the shape of a pear, and to emphasize the fertility and the softness of womanhood.

rules of their semblance and aura. Allocated areas for our exhibition offer space that is monumental and dignified in keeping with the legal and financial operations that occur within their hallowed walls.

Both buildings are included in the list of tallest buildings in Sydney. Chifley Tower, named after Ben Chifley, Australia's 16th Prime Minister (1945-49) and Governor Phillip Tower, named after the first Governor of New South Wales, Arthur Phillip (1788-1792).



Jenny Green: Market Hokey Pokey Painted steel. This is a quirky and humorous piece, inspired by current machinations in the stock market – up one day, down the next; corporate collapses and financial disasters.

Towers exhibition space doesn't present its sculptures uninterruptedly but more like a book of short stories – which you can pick up and put down and in a two part series, the second part just as interesting as the first part. The broad collection varies from the witty and visually entertaining to the more formalistic analysis of line, mass and volume. In its entirety, it is an impressive show.

Some of us are good at speed reading but others, and I for one, linger and absorb what is being said, time standing still. We look at each artwork and then look to the next artwork; it is like a totally different story being told. We can take an interlude and walk from one exhibition space to the other. When

we do take time we are offset with the depth of visual conversation that we are able to engage in and stimulated by the predominant quality of the exhibition's ambiance.
Angela Morrell



Jan Howard Shaw: A Leap into Extinction. Steel, soapstone. The piece is inspired by frogs in her garden pond. Despite the wet summer, she noticed that the number of frogs had diminished.



Sally Zylberberg: Peace Messenger Bronze. Zylberberg's keen sense of social justice has prompted this work on how women attempt to keep the peace, and their sadness in what they witness, sometimes fixable, sometimes not....

More of the work showcased in The Towers Exhibition



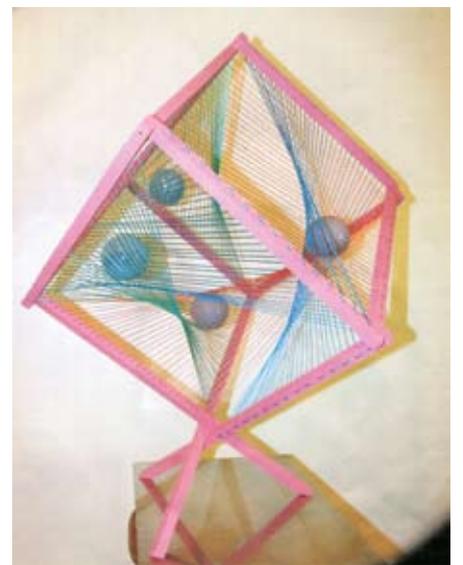
John Brooke: Phoenix rising. Polychromed wood.
At the end of the Phoenix's life-cycle, it builds itself a nest of cinnamon twigs then sets it on fire. The bird and the nest are consumed, but out of the ashes a new, young Phoenix arises.



John Gardner: Untitled. Bronze, steel and glass. These elements are juxtaposed to create notions of intrigue, collusions and machinations.



Michael Vanyman: Leap. Bronze.
He states: My aim is to inject the work with a sense of movement and a feeling of lightness that belies the solidity of bronze, building on the aesthetic of line, geometry and form.



Gib Owen: Cubus. Mixed media.
This piece incorporates the ideas from previous conceptions with the spheres being free as they naturally are... nothing added and complete in themselves.



Angela Morrell: Intimacies. Bronze.
The piece suggests tantalizing and secretive female discourse with the lyrical interplay of the abstract figures in this sculptural diptych.



Gino Sanguineti: Acrobat. Bronze, cast iron.
Free, gay, expressive and simply stated - the counterpoise is precise... as it is with an acrobat.

More images on page 5

Workshop with Barnes' Ross Harland

**16 August - Saturday Workshop
1pm - 4pm.**

Bookings Essential.

20 Places Only.

Barnes Casting Products:

6 Homedale Road, Bankstown.

To secure your booking, call Eva Chant on 0418 250 456 or email her at sculpt1@bigpond.net.au

Ross Harland, manager of Barnes will take you through the latest moulding products and techniques in sculpting.

The very thorough program includes:

- Sculpting Products - the full range of clays and tools, moulding

materials, silicones, polyurethanes and lifecasting products.

- Casting materials for the duplicates from the mould, products like Gypsums, Forton MG, polyurethanes, surface effects and fillers.
- The Sculpt Nouveau range which is the metal coating that can be applied to most surfaces and their huge range of patinas.
- Sculpting and casting waxes for the investment casting or bronze industry.
- Be involved in a silicone pour and a polyurethane resin pour, which will cure whilst you are there.
- Have a play with and get a feel for their range of sample clays and waxes.

SCULPTURE IN THE VINEYARDS

Artists are invited to submit proposals for the 2008 exhibition of Sculpture in the Vineyards in the Hunter Valley, 7 Oct 2008 - 18 Jan 2009. www.wollombivalley.com/sculptureinthevineyards

Continuing on from last year's success, we hope to put together just as interesting and diverse an exhibition. Please visit the website for more information and follow the link to the blog for some of last year's highlights.

ENTRIES CLOSE ON JULY 31

Tara Morelos - curator. mobile: 0403 469 753. 2008sinv@gmail.com



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And still more images from our Towers Exhibition.....



Anthony Brunskill: Female Figure 2 Cedar. Carved with precision – tall, fluent and graceful.



Sandra Stone: The Ark. Bronze, sandstone. This piece reflects the artist's deep connection to the ocean and all things marine.



Jan Shaw: Riveted II. Zinalume, rivets. The sculpture goes through stages; the process is really one of metamorphosis.

3rd UWS Sculpture Award and exhibition 2 May – 1 June

The Campbelltown campus of the University of Western Sydney is hosting its 3rd biannual Sculpture award until 1 June. The lawns of the campus provide the perfect backdrop for the 24 large-scale outdoor sculptures. Two acquisitive prizes were awarded. The winner of UWS award will be located at the university while the Landcom winner will be incorporated into a Landcom development.

Melbourne sculptor Michael Sibel won the UWS award with 'Carousel' in bronze, timber and steel. The work is based on fairgrounds and the experience of a carousel ride. It shows riders at different stages of their journey; perhaps a larger symbol for the journey of life.

The winner of the Landcom award was 'Digital Litter' by Tasmanian sculptor Marcus Tatton. This steel work of giant 0s and 1s in random patterns resembles an old building ruin. It questions whether the millions of electromagnetic messages



Col Henry: 'Is it our turn yet?', Detail. Colcast, galss, galvanized rods, 200cm x 400cm x 600cm - 13 figures

coursing through the universe will ever be deciphered.

Sculptors Society members Col Henry and Janet Coyne have work in the exhibition. Col Henry's 'Is it our turn yet?'

is an installation of 13 life size figures waiting to play cricket. The figures seem to be frozen in time, a metaphor on life/sport. Janet Coyne's organic abstract sculpture 'Mindscape' floats in the lake like a leaf or seed pod.

Darling Park Exhibition 201 Sussex St. Sydney 4 Aug – 6 Sept. 2008

No sooner has the year begun than we are planning our 3rd exhibition for the year! The application form for our Darling Park exhibition is included with this Bulletin. For those of you new to the Society, Darling Park is a magnificent venue where we can display over 200 sculptures. Our judge this year is Monica McMahon, curator of the University of Western Sydney art collection.

Special thanks go to our sponsors for the following prizes:

- **Franco Belgiorno-Nettis Transfield Holdings Prize - \$2,000**
- **Crawfords Casting Prize - \$1,000**
- **Australian Bronze Prize - \$1,000 worth of bronze casting**
- **Lathams Australia - \$500 in**

stone carving tools

- **Barnes Products – voucher for moulding and casting supplies**
- **Roger Fenton – plinth valued at \$200**
- **Tom Bass Studio Sculpture School Peoples Choice award – I term of study at TBSSS**
- **The Sculptors Society - \$500 for a figurative sculpture**
- **The Sculptors Society - \$500 for an abstract sculpture**

The exhibition runs from 4 August to 6 September, 2008, with set-up on Sunday 3 August between 9am and 12 noon and dismantling Sunday 7 September between 9am and 12 noon. Our opening party is on 5 August at 6.30pm. Full members may enter up to four sculptures and student members

up to two. All exhibitors are expected to volunteer for the roster at the exhibition - 2 sculptors are needed from 10.30am to 3.00pm daily. Please nominate roster days that suit you on the entry form.

Another cry for good photographs please – we need the photos to assess your entry and to use in promotion of the exhibition. Please make sure that photographs are clear and not blurry, have good contrast and an uncluttered neutral background. It would also assist us if you could also include a CD with both high resolution print quality images as well as low resolution images for internet (Note this is in addition to printed photos not instead of them). **Applications close 14 July 2008**

Crows Nest Regional Art Gallery (Qld) Prize

The Crows Nest Regional Art Gallery of Queensland is holding its biennial acquisitive sculpture competition from 4 July to 3 August, 2008.

There is over \$5000 in prize money to be won over 5 categories, with the main prize being worth \$2,500.

Judged by Ann-Maree Reaney, the closing date for entries is 20 June, with delivery due on 27 June, 2008. A maximum of 3 works per sculptor is allowed, with 1 cubic metre max size each. For more information contact Jo Petrou, 07 4698 1687 jo.petrou@toowoombaRC.qld.gov.au

New Members

We welcome Kathleen Machellan, Francois Jaggi, Sue Alexopoulos, Longmao He, Willem van Stom, John Harrington, Joan Brown and Wolfgang Gowin as new full members, Rosa Minotto, Michael Smart and Anna Pye as student members, and Mistletoe Gallery to associate membership.



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WINTER SCHOOL 2008, STUDIO & FRIENDS EVENTS

Wax workshop with Abby Parkes

Sat 5 July – Sun 6 July, 9.30am-4.30pm

LIFE DRAWING with Damien Lucas

Wed 9 July & Wed 16 July, 6.30-9pm

A STUDY in PORTRAITURE with Wendy Black

Tues 15 July – Thurs 17 July
9.30am -4.30pm

OPEN STUDIO at TBSSS

Sun 15 June, 1 – 3pm FREE

'SCULPTURE 20' at Robin Gibson Gallery

Sat 28 June \$25 / FRIEND \$20

JAMES POWDITCH STUDIO TOUR

Sat 2 Aug \$25 / FRIEND \$20

MASTER CLASS WITH OREST KEYWAN

Term 3, commencing Tues 22 July 2008, 6 – 9 pm

BOOKING INFORMATION:

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meeting points confirmed upon receipt of payment

The Wynne Competition. Art Gallery of NSW 8 March - 18 May

The Wynne competition is held each year in conjunction with the other great bequest prizes, the Archibald and the Sulman. The Wynne Prize value is \$25,000 (non-acquisitive).

The annual prize is awarded for "the best landscape painting of Australian scenery in oils or watercolours or for the best example of figure sculpture by Australian artists completed during the 12 months preceding the [closing] date ..."

The Wynne Prize is the oldest competition run by the Art Gallery of NSW with its first awarding in 1897. Since its inception sculpture has won the Wynne prize only ten times. Tim Kyle was the last sculptor to win in 2003 for "The Big Man".

The Wynne is an unusual competition combining such distinctly different forms of artistic expression as painting and sculpture. There are 4 sculptures, compared to 69 paintings, in the 2008 exhibition.

The most distinctive sculpture



Vincent Vozzo: New Man. Carrara Marble. Photograph: Mim Stirling, Art Gallery of New South Wales

is that of Vince Vozzo's skillfully carved, immense white marble figure "New Man". This humorous sterile looking man is in repose leaning slightly to one side with its flattened and broad head tilted upwards. His features are subtly defined and with languid expression. Its rolling mounds of flesh are fluid, sensual, beautiful and magnetizing. Placed tightly in a corner of the exhibition space its position does not do the work justice. Although there is a small amount of space to walk around

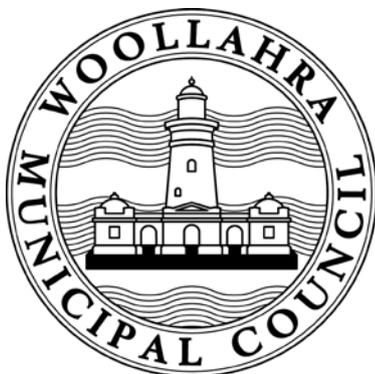
the figure, many would be put off doing so and would miss out on viewing the work in its entirety and therefore deny themselves the total pleasure that it conveys in abundance, a glorious work. One other sculpture was particularly of note: Stephen Hart's "Life is lethal", in polychromed timber.

Interestingly, in recent years most winners have been abstract paintings. The Trustees of AGNSW have updated what was likely to be meant in 1897, as realistic 'landscape painting' to include 'abstract painting and cityscapes'. The same flexibility appears not to have been applied to 'sculpture' which must as stated be 'derived from a figurative source be it human or animal'. To date, there have not been any purely abstract sculptural interpretations of these guide lines.

With so many paintings on show a more balanced exhibition would consist of greater representation from Australia's abundance of talented sculptors. So far, not exactly an even playing field!

2008 Woollahra Small Sculpture Prize

Call for entries



Now in its eighth year, the prestigious Woollahra Small Sculpture Prize is calling for artists to enter their work for a chance to win a total of \$13,000 in prize money.

The Woollahra Small Sculpture Prize is the only national prize for free standing sculptures of smaller dimensions (up to 80cm). This year the Prize will be judged by Edmund Capon, AM, OBE, Director - Art Gallery of NSW and Deborah Edwards, Senior Curator - Art Gallery of NSW.

Entries for the Woollahra Small Sculpture Prize close for pre-selection on Friday 8 August and finalists will be selected for the exhibition to take place at Council's Redleaf building between 24 October and 2 November 2008.

Entry forms and further information on the Prize are available from Jo Jansyn on 9391 7135 or fax: 9391 7044 or by visiting the Woollahra Small Sculpture Prize website <http://sculptureprize.woollahra.nsw.gov.au>

People's Choice Award



Mason Cunliffe's Swordie, detail, 3m. Recycled muffler steel. Winner of the People's Choice Award at the Mosman Village Festival of Sculpture in March 2008.

Fiona Hall: 'force field' at the MCA until 1 June 2008



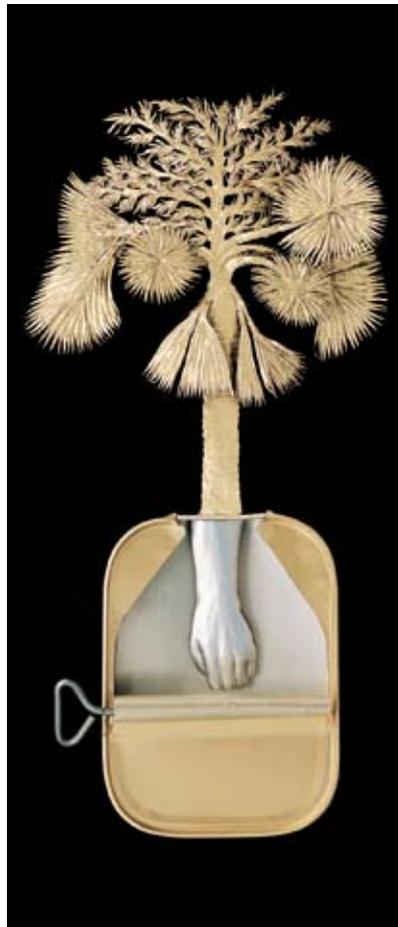
Fiona Hall: Understorey (detail) 1999 - 2004
glass beads, silver wire, rubber, boar's teeth
vitrine: 176 x 150 x 87 cm
Collection Lisa and Egil Paulsen, Sydney
Image courtesy of the artist and Roslyn Oxley9
Gallery, Sydney, Australia
© the artist

Beaded skulls, heads from videotape, birds nests from shedded US dollar bills, erotica in sardine cans - these are all part of the stimulating exhibition Fiona Hall: Force Field, currently showing at the Museum of Contemporary Art (MCA). This in depth survey of the work of prominent Australian artist Fiona Hall features photography, sculpture, installation and video works from the 1970s to the present day.

Born in Sydney (1953), and based in Adelaide, Hall began her career in photography and later extended into sculpture, installation, garden design and video. Her work is characterised by its use of ordinary objects and materials.

Hall has shown a sustained fascination with the wonders of nature and in recent years her work has reflected an increasing concern at the impact of humans upon it. Her work draws upon sources as disparate as literature, politics, finance, science, media, sexuality and gardening. The exhibition addresses issues of colonisation, systems of knowledge and the ethics of consumption.

Of particular fascination is Hall's series of delicate sculptures created out of aluminium sardine tins. First made in 1989, the latest "Holdfast" a giant kelp, was made in 2007. The series *Paradisus terrestris* features erotically charged bodily vignettes juxtaposed against precisely sculpted flowers and foliage, of Australian flora as Naked Woollybutt, Kangaroo paw, Coolibah, Black Boy, etc. There is a Sri Lankan series, and an English series too. The exhibition is exquisite and well worth a visit!



Fiona Hall
Paradisus terrestris (Sri Lanka series) 1999
8 parts: aluminium, tin
Thala-gasa (Sinhala), thulappanai (Tamil) / talipot palm / *Corypha umbraculifera*
26 x 18 x 4 cm
Image courtesy of the artist and Roslyn Oxley9 Gallery,
Sydney, Australia
© the artist

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