

The Sculptors Society

B u l l e t i n



May - June 2009

Above: 'The amorphous ones (the vast colony of our being)' by Lionel Bawden.

Photograph: Jamie North

This Issue:

Tom Bass receives Doctor of Visual Arts
Page 4

Interview with Lionel Bawden, winner of
the the Wynne Prize 2009 **Page 5**

The Mosman exhibition, the winners &
the Judge's comments **Page 6**

Next Issue:

Interview with Prof. Wolfgang Gowin,
responsible for many public art projects
in Germany and America.

The Towers Exhibition

A look inside Roger McFarlane's studio

sculptorssociety.com

Some Important Notices and Forthcoming Exhibitions...

Next Forum:

**Thursday 11 June 6.30pm
North Sydney League's Club
12 Abbott St, Cammeray**

Have you ever pondered upscaling your sculptures? If you have,

come along and hear Terrance Plowright, Graham Camp and Roger McFarlane give us some insights into their approach to going from 'small to large'.

Terrance Plowright will also speak on useful hints when tendering for and working on commissions.

Join us for finger food and drinks at 6.30 pm and presentations at 7pm.

We need an assistant to our Treasurer

Light duties for someone with some **basic computer skills and knowledge of spreadsheets.**

Please contact Feisal on 9945 0261.

Did you know that people have made sales enquiries through our web site.

As a member you are entitled to 3 images **free of charge.**

For a small annual fee you can have up to 16 images, a CV and contact details.

For more information contact **Eva Chant, Hon. Secretary** (see page 11 for contact details).

We now have a cheaper Classifieds section in our Bulletin See Page 11.

For all advertising please Contact **Byron Comminos** (see page 11 for contact details).

Santos \$10,000 Aquisitive Sculpture Award

ROMA ON BUNGIL GALLERY

See advertisement back page

Contact: the Secretary, Roma on
07 4622 2793 or 07 4622 6832
or email: admin@romaonbungil.com.au

Darling Park Exhibition

3 August - 5 September 2009

201 Sussex Street Sydney Corner Market Street, Near the Town Hall and just across from Cockle Bay

No sooner has the year begun than we are planning our 3rd exhibition for the year! For those of you new to the Society, this is our largest exhibition for the year, 200+ sculptures displayed in the vast foyer of Darling Park. A wonderful venue to exhibit your work and there are prizes to be won!

Special thanks go to our sponsors for the following prizes:

Franco Belgiorno-Nettis Holdings Prize - \$2,000
Price waterhouse Coopers Prize - \$1,500
Crawfords Casting Prize - \$1,000
Australian Bronze Prize - \$1,000 worth of bronze casting
Tom Bass Sculpture Studio School People's Choice award - 1 term of study at TBSS
Lathams Australia - \$500 in stone carving tools
Barnes Products - \$400 worth of moulding and casting supplies
Roger Fenton - plinth valued at \$200
The Sculptors Society - \$500 for a figurative sculpture
The Sculptors Society - \$500 for an abstract sculpture

Our judge this year is David Handley from Sculpture by the Sea and the exhibition will be opened by Tony Cope, Head of Office for GPT Group. Members and guests are invited to the opening party Tuesday 4 August 6-8pm.

The entry form for Darling Park is included with this Bulletin. Applications close Friday 3 July 2009



'Flight', Michael Vaynman
bronze
Winner of Darling Park 09

Australia's National Farm Sculpture Award

is part of 'Spirit of the Land Festival', Lockhart which runs from 9-12 Oct '09. Sculptures must be constructed from recycled or new farm material and/or natural elements of the land.

First Prize of \$10,000.

There are also corporate acquisition sponsors and an auction of exhibits.

For more information contact **Marie van Steyn**, mvs1@bigpond.com or go to: www.spiritofthelandlockhart.com.au. Phone: 6920 4116.

Arthouse Hotel Sculpture fundraising exhibition

A fundraising event will be held at the Arthouse Hotel, 275 Pitt St., Sydney, to raise money for scholarships to young artists in Israel who cannot afford fees to study at The Bezalel Academy of Art in Jeralusalem.

The exhibition will be opened by Dr Gene Sherman of Sherman Galleries.

Closing date for entries: 19th June 2009.

For further information contact **Iska Coutts**, 9328 0950 or at: iskacoutts@optusnet.com.au.

Sculpture in the Gaol South West Rocks

See advertisement Page: 6

Two Awards (non-acquisitional):
The Golden Wok - **\$2,500** &
The NAB People's Choice Award

Entries Close: July 3 2009
Selected artists notified: July 24

Delivery of Works to gaol: Sept 25, 26
Collection of Works: Oct 17, 18

Phone: 0425300040
www.sculptureinthegaol.com.au

President's Report-The Annual General Meeting Address for 2009



Jenny Green, President

The Society has had another very successful year. Our finances are in good shape and we are well supported by the membership. This year we held four exhibitions in six locations – first Mosman Village Festival of Sculpture, then Chifley Tower & Plaza and Governor Phillip & Macquarie Towers as a double exhibition, next Darling Park, and finally MLC Centre and Australia Square as another double exhibition. Each exhibition showcased the variety and high standard of the work our members are producing. We made a concerted effort to promote the exhibitions with advertising in LOOK, Art Almanac, Gallery Guide and the Sydney Morning Herald. Sculpture sales were a healthy \$118,215 for the year, with 67 works being sold. The financial position of the Society is very good with net assets in the order of \$41,000 and a profit of \$9,600. Feisal will give you more in his financial report.

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 currently have 120 members on the web. If you are not yet one of them, then now is the time to get moving.

An important part of our charter is education. This we do through the Bulletin, our website and our Forums. In the last year our forum speakers included Kirri Hill, curator at Macquarie University, renowned sculptor Ron Mueck (by phone from the UK), Byron Conninos on occupational health and safety issues, Alan Somerville on his work and Wendy Frazer on the Venice and Sydney Biennales.

In addition to our North Sydney forums we had 2 'excursions': first to Barnes for a very informative session on casting and moulding products and the other to Bert Flugelman's studio in Burradoo where we had a veritable feast of sculpture.

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 Editors, Sally Zylberberg and Katherine Harrington. As you may know

Sally contracted cancer during the year and decided to step down as Bulletin editor; Katherine has very ably taken up the reins. Two of the current Committee, Sandra Stone and Julie Byrnes, have stepped down during the year. Sandra did an excellent job as our minutes secretary and we thank her very much. She has however stepped down for good cause – she has just had her second child, a baby girl. Julie has not stepped down for a baby but instead a new hip along with lots of work and family commitments. We will miss both of them on the Committee but we hope to see them in our exhibitions.

2009 is shaping up very well. This year's Mosman Village Festival of Sculpture which has just finished had 80 sculptures on display. The reaction to the exhibition had been good; we had some excellent advertising and media coverage.

Our exhibition schedule for 2009 is similar to last year. Our double Towers exhibition is in May, Darling Park in August and another double Australia Square and MLC in October. So we need lots of sculptures! It is the perfect opportunity to get out there and show your work, and hopefully sell some – the selling part is in the lap of the gods, particularly given the current economic climate. 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.

Jenny Green March 2009

Treasurer's Report: Annual General Meeting 19 March 2009

Ian Mountfield of Sherley and Sherley, Chartered Accountants completed the audit of the Society's financial statement and in his opinion, the balance sheet and profit and loss statements present fairly the financial position of the Society; and the result of its operation for the year ended 2008 are in accordance with the Australian Accounting standards. In summary the Society finished with an operating profit of \$9,645.

The Society's position as at 31 December 2008 was:

Cash at Bank	24,716
Cash at Deposit	23,664
Other debtors and prepayments	1,931
	=====
	50,311

The Society had a good year and is in a strong financial position.
Major source of income:

Membership	14,580
Exhibition Fees	9,345
Commission received on Sculpture	11,452
Donation	2,385
Web fees	2,606
Interest Received	1,688

On the expenditure side, your committee maintained a tight control hence the operating profit. We had 259 members, of which 32 were new. We sold 67 Sculptures with total sales of \$118,215. We have 66 members who have chosen web option B. I wish to commend the committee for their dedication, smooth operation and leadership; and thank them for their cooperation and trust.

Feisal Ramadan (Hon treasurer)



Feisal Ramadan
Honorary Treasurer

At the Sydney College of the Arts graduation ceremony held on 6 April 2009, Thomas Dwyer Bass AM received the degree of Doctor of Visual Arts (honoris causa).

Australia's most prolific public sculptor was honoured at a graduation ceremony in April by The University of Sydney with the degree of Doctor of Visual Arts (honoris causa).

Awarded in recognition of Bass' excellence as a sculptor and teacher, it marks a fifty-six year association with the University. The University holds three Bass sculptures in its collection including 'The Student' 1953 and 'Votive Figure of the Sacred Heart' 1961 situated at Sancta Sophia College. The poignant celebration held in the University's Great Hall, comes twenty-five years after Bass completed 'The Arts and The Sciences' for the niches on the neo-Gothic building, commissioned and unveiled by Lloyd Rees AC CMG in 1984.

A University of Sydney alumna, Dr Margo Hoekstra (Chair of the Tom Bass Sculpture Studio School and wife of Tom Bass), proudly watched on as Bass was admitted to the degree of Doctor of Visual Arts. As Bass approaches 93 years of age in June, Dr Hoekstra remarked, "With his walker in the ceremonial procession in the Great Hall, the words of John McDonald ran through my mind; he had described Tom as a pioneer with 'an indomitable spirit of perseverance.' This spirit, even in this frail state drove him to walk the entire procession and then, at the end, back again to do honour to the tribute placed upon him. McDonald acknowledged that 'No artist had done more to shape the face of public art in Australia than Tom Bass.'"

In response to the honour bestowed on him Bass says, "Being a public sculptor in an art world for which the main focus was exhibiting in galleries was very hard and I often felt judged by my peers in a negative light. This left me feeling isolated and unacknowledged. I felt that year after year when I was doing my most important public work, when my peers refused to see the validity of it, that it was like being withheld the nourishment that I needed to go on. And the extraordinary thing was that I did go on being what I was in spite of the fact that it was ignored by my peers. Even when I founded the Sculpture School everyone thought I was crazy but it was one of the best things I could have done, even after a 30-year career as a sculptor. I feel the awarding of the Doctorate sets all this right and acknowledges who I am and what I am."

Tom Bass AM, Hon DVisArts April 2009 Sculptor and Teacher Bass emerged as a sculptor in a period of great urban and cultural change in Australia. After graduating from the National Art School after World War II under the Commonwealth Reconstruction Training Scheme where he began to formulate his philosophy on public sculpture, he established himself as one of the country's most successful public sculptors who lobbied for the inclusion of sculpture in civic spaces. By deliberately choosing to operate without the supportive network of the commercial gallery system, Bass was very much on his own as his



Photograph by Brian McInerney 2006

contemporaries sought the safety of teaching and gallery representation. Without a dedicated agent or dealer negotiating his commissions, Bass single-handedly generated his own income from sculpture commissions that resulted in a large body of public work being produced from the 1950s into the 1970s. Within that period, private, educational and religious commissions dominated his time enabling him to develop a trademark sculptural totemic style: every sculpture revealing a specific message within the design, composition and location of the work.

In a time when bronze casting was not readily available, Bass further developed techniques in copper deposit casting. Some of Bass' most totemic works include the monumental Lintel Sculpture 1967-68 (National Library of Australia, Canberra), the serene Ethos 1959-61 (Civic Square, Canberra), The Trial of Socrates 1954-56 (University of Melbourne), The Falconer 1953-55 (University of New South Wales, Kensington) and the AMP Emblem 1960-62 (AMP, Sydney and Australia-wide). However, it is the P&O Wall Fountain 1962-63 in Sydney's CBD that is viewed by some as Bass' most famous legacy and in 2006 was reviewed by architect and artist Richard Goodwin as the most important public artwork in the world.

The establishment of the Tom Bass Sculpture Studio School in 1974 further extended Bass' commitment to the teaching and practice of sculpture and public art. Encouraging local and international artists to visit the School, Bass has provided valuable insight, knowledge and skills for students of the School.

In 1988 Tom Bass was made a Member of the Order of Australia for services to Sculpture. To this day, Tom Bass has faced an ongoing struggle to be accepted not by the general public where much of his work

can be seen but by his peers, public art institutions and art historians.

'The Tom Bass Retrospective' held at the Sydney Opera House in 2006 drew widespread public support most notably from art critics who acknowledged Bass' contribution. His journey as a sculptor of totems has been one of daring and conviction. Inspired by life - fact and fictional - Tom Bass' symbolic sculptural narratives will continue to be introduced to new generations and contribute to the social fabric of communities.

by Genevieve Carson who is a doctoral candidate at The University of Sydney where she is critiquing the work of Tom Bass in post World War II Australia. She works with the Tom Bass Sculpture Studio, and is a freelance curator.

PLINTHS
MADE TO ORDER

ROGER FENTON

ST. IVES, NSW • TEL: (02) 9488 8628
FAX: (02) 9440 1212
MOB: 0417 443 414

- Designed for structural integrity
- Light weight
- Also for Hire
- Affordable Plinths

An interview with Lionel Bawden winner of this years Wynne Prize

by Katherine Harrington

Katherine Harrington:

I was wondering when you started sculpting?

Lionel Bawden:

I became interested in sculpture after completing my Bachelor of Visual Arts in painting at The Australian National University, Canberra School of Art in 1997. I was part of a performance group called ACME (initiated by the late artist David Watt) which was made up primarily by sculptors and it made me more interested in the power of the object rather than the image (as in painting).

K.H.

Are you self taught in sculpture?

L.B.

I have not studied sculpture so it is a slow evolution and I have much to learn. The learning process is continuous and there are many skills I am keen to acquire. Each new body of work tends to lead to refinement of technique and the invention of new approaches.

K.H.

I was wondering why pencils are your choice of medium?

L.B.

I work with coloured pencils as a sculptural medium for their material qualities of colour and geometry, working with hexagonal pencils within a honeycomb pattern. I am also fascinated with mining the essential metaphor held within the material- the possibility of an idea being expressed, through a drawing or in writing.

K.H.

Are your pencils unusual, they looked very white.

L.B.

I have wanted to make a white series of sculptures for a long time to create an almost invisible series of works within the 'white cube' of the gallery space and playing with themes of disappearance and invisibility. Staedtler Pacific (the local arm of the German pencil manufacturer) manufactured a run of 170,000 white pencils specifically for me to create this series of white works. Staedtler have been generous supporters of my work for many years.

K.H.

I think the pencils are glued together very strongly then you file them gently by hand into those wonderful shapes?

L.B.

I construct the form as I go, first cutting pencils into lengths then gluing them one to another into complex forms. Most works consist of over ten thousand pencils. I then carve the pencil conglomerate using a small rotary sander and finish the works with five grades of sandpaper by hand, which is the most sensual aspect of the process.

K.H.

I overheard a visitor say at the NSW Art Gallery that pencils are your favourite medium for sculpture, is this so? Do you sculpt in an other medium?

L.B.

The pencil sculptures remain the core of my practice. My ideas move through me slowly and it is a material that presents endless possibilities. I have not found another material which presents both such strong material qualities as well as metaphoric qualities, as pencils do, so it holds my fascination. I have used materials which have a similar logic to the pencils, working with elements which have a unified geometry which can be employed en masse to create an organic pattern, including industrial plastic piping and prefabricated corrugated cardboard grids.

K.H.

What inspires you to sculpt?

L.B.

The world is complex. We all have our own ways of negotiating

and making sense of it. For me art making in general allows me the possibility to explore my thoughts and feelings and pose open ended questions. From my perspective, I think the challenge to discovering meaning is finding the way to articulate the questions, not necessarily the idea of finding answers to things. Sculptures are like physical puzzles that I can impose my uncertainty onto.

K.H.

What inspired you to sculpt this amazing work you entered in the Wynne Prize? It looks like a beautiful display of Stalagmites and Stalactites?

L.B.

Much of my work explores the idea of things taking shape, which is a focus grounded in the idea that it takes a long time to grow into your own body and become comfortable in your own head. The works in this series- 'New works on paper' were physically inspired by forms in the landscape that slowly accrue or diminish over time, featuring very slow incremental growth or decay, like the stalactite and stalagmite of underground caverns and the continuously evolving forms of icebergs. The works were displayed on plinths made from large stacks of white paper, reinforcing the idea of each sculpture as a drawing on the verge of being expressed and referring to the paper stack works of Felix Gonzalez Torres (which suggest identity as something fluid marked by states of transition.)

K.H.

Do you plan your sculptures with sketches first?

L.B.

I draw in my head and evolve form through trial and error. I make sketches but they are rudimentary.

K.H.

I see that your work is represented in the Art Gallery of Queensland. Is this a sculpture?

L.B.

I have sculptural works held in the collections of The Queensland Art Gallery, Newcastle Region Gallery, Ipswich Gallery and The National Gallery of Australia education lending collection. I am represented by GRANTPIRRIE Sydney in Redfern, where I exhibit every 18 months or so. I currently have work on display in 'I walk the line- new Australian drawing' at The Museum of Contemporary Art Sydney. This sculptural work is from the same series as 'the amorphous ones (the vast colony of our being)' -the Wynne prize winning sculpture. Both the Wynne prize at The Art Gallery of New South Wales and the MCA shows continue until May 24, 2009. You can view a back catalogue of my work at GRANTPIRRIE's website. www.grantpirrie.com

K.H.

Do you do any other types of art? painting, drawing, photography?

L.B.

My practice spans sculpture, installation, painting and performance.

Other artists that inspire you?

L.B.

Other artists that inspire me include the American based sculptors Louise Bourgeois and David Altmejd as well as the Australian painters Ruth Waller and John Spiteri.

K.H.

What are your favourite books and past times when not sculpting?

L.B.

I enjoy swimming, gardening and reading, particularly science fiction and art biography.

Front Page: Lionel Bawden's winning sculpture: 'The amorphous ones (the vast colony of our being)'
White Staedtler pencils, epoxy, icralac, 69x87x43cm
Paper stack Nordset 110gsm, 42x72x102cm

(Photograph by Jamie North)

The Mosman Village Festival of Sculpture



From left: Helen Leete, winner of the Mosman Village Festival of Sculpture; Jenny Green, our Society's President; and Norman Brunskill (Festival Organiser).

Nick Vickers, a previous judge of the Blake Prize, was our judge at the Mosman Village Festival of Sculpture. These are his comments:

I was delighted by the invitation to judge the Sculptors' Society Mosman Prize. I have such fond memories of visiting the Society when they had their premises in The Rocks district when I was an art student. Somehow, I drifted away from sculpture into film and video and, in turn, drifted away from that into curating exhibitions and establishing art galleries.

So, the pleasant exercise of walking the streets of Mosman seeking out sculptures was a wonderful way to spend a few hours. The hard work came when I had the difficult task of selecting a short list that at one stage comprised one third of all of the entries. Eventually, I did whittle it down to around eight.

Helen Leete's work 'Together'; this work, for me, encapsulates the spiritual and physical union that takes place between kindred beings whether it be through rapport, communication or love. The ceaseless exploration by artists of reclining human forms never fails to highlight those pleasurable and uniquely ubiquitous moments that we crave. Helen has picked her way along the path that has been paved on a monumental scale by artists like Maillol and Henry Moore. 'Together' moves away from the austere and solitary interpretation of the single reclining figure and leaves me with an overwhelming feeling of serenity.

Belinda Villani 'White Horse' is another sculpture that explores one of the grand themes from the history of the visual arts - study of animals. I chose her work because of a wonderful use of materials that combine to make an almost linear representation of a three dimensional object. The nobility of man's greatest servant and companion - the horse - is captured in this piece that is a fine example of the use of alternative materials.

I chose Larissa Smagarinsky's piece 'The Song' for its complete compositional qualities. This is a work that could have continued to double or triple its height to create an endless column of rhythm and movement. As it is, I found it very beautifully rendered and a work that offered avenues for endless contemplation.

Within the boundaries of scale that created certain practical restrictions, I found the overall display of works to be immensely stimulating. I would like to commend the works of Peter Lewis, Ernie Gerzabek and the beautifully crafted pieces by Aris Ruicens. Congratulations to all and thanks for the invitation.



From far left: Ernie Gerzabek receiving his prize of Highly Commended for his 'Magic Pyramid' from the Judge, Nick Vickers.

Bottom Right: Peter Lewis who won a Highly Commended for his 'Wild Hunter'.

Photographs: Eva Chant

call for entries
Public Sculpture Competition

sculpture

in the gaol

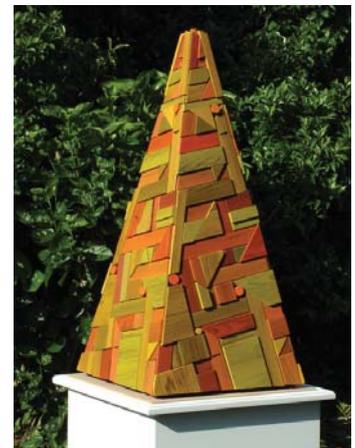
There are two prizes:
The Golden Wok \$2500 + the NAB People's Choice Award

Trial Bay Gaol South West Rocks

Entries Close July 3rd
September 27 - October 18th

For more information visit www.sculptureinthegaol.com
or contact PO Box 2 South West Rocks 2431





Top row from left: Helen Leete, 'Together' bronze patinae over stoneware, marble base (24x38x28cm); Larissa Smagarinsky, 'The Song' cast stone (122x35x38cm); Peter Lewis, 'Wild Hunter' bronze (22x14x47cm).

Bottom row from left: Belinda Villani, 'White Horse' rattan, steel and timber (72x78x20cm); Aris Ruicens 'African Spice' wood, resin and metal inlay (24x20cm); Ernie Gerzabek 'Magic Pyramid' recycled timber (78x36x36cm).

Helen Leet was awarded first prize in the show and received a cheque of \$1,000 for her sculpture, 'Together'. Helen Leete was born in South Africa and studied Fine Arts at Cape Town University. She has a number of public works including a public sculpture in the Royal Botanic Gardens, Sydney. Her sculptures have been featured in Sculpture by the Sea. Many of her sculptures are in private collections in Australia and overseas.

Larissa Smagarinski received third prize for her work, 'The Song'. Larissa was born in Russia and immigrated here in 1982. She has a Masters in Architectural & Decorative Sculpture from St Petersburg. She is well known for her numerous public sculptures, and her work is featured in art museums and both public and private collections here and overseas. Two of her public sculptures are situated at Darling Harbour and Darling Park, Sydney.

Peter Lewis received a Highly Commended for his bronze, 'Wild Hunter'. Peter Lewis has a Diploma in Fine Arts in sculpture from East Sydney Tech (National Arts School), as well as from Randwick and Meadowbank TAFE. His work has been included in many exhibitions and he has received a number of awards for his sculptures.

Bellinda Villani was awarded 2nd prize for her rattan 'White Horse'. Bellinda Villani has been a sculptor for about 20 years. She has sculptures situated in the Marriot and Wentworth Hotels, Sydney and has produced sculptures for film and television commercials.

Aris Ruicens received a mention of excellent craftsmanship for 'African Spice'. Aris Ruicens has exhibited widely and his works can be found in numerous galleries. He is an artist who likes to combine woodturning, wood carving, painting and sculpting together in his works.

Ernie Gerzabek received a Highly Commended for his work, 'Magic Pyramid'. Ernie Gerzabek was born in Hungary and immigrated here in 1958. He was an architect by profession. His sculptures belong to many private and public collections both here and overseas.

Angela Morell's review of a selection of sculptures from the Mosman exhibition...



Joan Brown 'Aegean Gods', Bronze (24x38x12cm)

Many of the Aegean gods would be thought as presiding over the waves and having a strong relationship with the sea. As so many people of this region spend their time sitting and gazing out to sea it would seem only natural that their Gods would largely be connected to the water. In Brown's bronze sculpture we see two faces with wide open eyes facing one another as if sharing an intimate moment together. The water is calm and up to the level of their necks. The "Aegean Gods" androgynous features have straight noses and pursed lips; their hair is arranged in the same style as each other. The greenish blue bronze patinae serves to promote sensations of water and the Aegean Sea.



Patrina Shaw 'Pearly Shells', Bronze (24x45x65cm)

A shell, when held up to the ear, creates a sound chamber that resonates with air giving the effect similar to the sounds of the sea. Shaw's bronze sculpture is engraved on the outside with music notes that give expression to the shell as a creator of music. When we look into a shell that still contains life it gives a feeling of mystery and leads us to question and probe what sensitivities the life within may have. Shaw has used an aspect of this mystery by creating human hands that protrude out of the cylindrical opening. The hands appear as if hungrily exploring whatever there is of interest to be selected and consumed within. It is a strong image and imaginative work.



Paul Dimmer 'Rose's Bed', Stainless Steel, Nails and Steel (54x57x40cm)

One thing we immediately know when looking at Dimmer's artwork is that his subject, 'Rose', metaphorically speaking, has a life that is no 'bed of roses' but one that Rose suffers from experiencing a life of torture, by lying on a 'bed of nails'. After further consideration, "Rose's Bed" gives the feeling of perhaps being a double-entendre where Rose is symbolized as a luscious reclining beauty waiting for a risqué liaison. The fine metal lines that describe a bed of discomfort and pain with ornate bed ends are contrasted by a centrally positioned, perfectly crafted metal red rose in full bloom.



LATHAM
design engineers & manufacturers



Latham Australia Pty Ltd
14 Tennyson Rd, Gladesville, NSW 2111
Ph: 1300 LATHAM (528426)
Web: www.latham-australia.com
Email: sales@latham-australia.com

For over 30 years Latham's have been supplying the stone industry, amateur and professional Stone Masons, Sculptors, and Marble and Granite users. In 2009 we continue to support the Sculptors Society with the annual David Latham Memorial Award for Outstanding Work in Stone.

Our range includes Cuturi Pneumatic Hammers, hand and machine Tungsten Carbide Chisels, nylon mallets, bitch picks, diamond blades, grinding wheels and disks. Sealers, polishers, waxes, cleaners, mastic and epoxy also in stock.

Either drop into our showroom or contact us today for assistance. Now "Tools For Your Trade" (TFYT) Registered.

At our last Forum, Ella Krug presented a slide show of her visits to the Hirshhorn Sculpture Garden in Washington D.C. and the de Young Museum in San Francisco. Also present was Charlie Philip from his company, Metglaze.

Our first presenter for the night was Charlie Philip. Mr Philip's company offers a metal coating which can be applied to just about any material (excluding plastic) such as glass, polystyrene, wood and Plaster of Paris. A range of different textures, finishes and patinae are available which are scratch resistant. His company is currently responsible for patinating the brass door fittings in the QVB which is undergoing a huge refurbishment. Contact Charlie Philip on 9525 1332.

Ella Krug our second presenter provided us with a slide show of sculptures she saw at the Hirshhorn Sculpture Garden as well as an exhibition of the works of American glass artist Dale Chihuly held in the de Young Museum.

The Hirshhorn Museum and Sculpture Garden are part of the Smithsonian Institution, a museum and research organization comprising 19 museums, 9 research centres and the National Zoo. The Museum which opened in 1974 was named after Joseph Hirshhorn (1899-81), a wealthy investor and art collector who donated his substantial art collection to the Museum as well as to its construction costs.

Outside and attached to the museum is a sculpture garden featuring works by artists including Auguste Rodin, Alexander Calder, Henry Moore, Aristide Maillol, David Smith, Marino Marini, and others.

The exhibition of Dale Chihuly's work was held in the Gallery of the de Young Museum. The de Young Museum was founded in 1895 and was named after Michael Harry de Young, (1849-1925) publisher of the San Francisco Chronicle whose dreams of a museum and hard work led to its construction.

Dale Chihuly (1941 -) initially studied glass blowing at the University of Wisconsin under the tuition of Studio Glass Art Movement founder, Harvey Littleton. He then studied at Venini Fabbrica, the famous glass blowing workshop on the island of Murano in the Venice Lagoon. His work is currently represented in over 150 major museums around the world including the Louvre, the Hokkaido Museum of Modern Art in Japan and the Metropolitan Museum of Art, New York.

Chihuly's glass sculptures have taken many forms including his American Indian blanket inspired cylinders; sea forms; plants and flowers and chandeliers. He works with a team of people each with specific roles which enable him to produce large works of glass art.

Eva Chant has provided her view of the slides of Chihuly's works:

The exhibition of Chihuly's works in the de Young Gallery spanned several rooms. On display was a profusion of plate like platters, which twisted and curved to resemble large single petalled flowers; sea forms suspended

overhead which Ella likened to walking on a sea bed; totemic, purple glass rods supported in natural logs; and his famous glass chandeliers, some of which which consisted of separate, hand blown pieces of glass fitted together to form large suspended masses of shimmering, writhing glass. (see back page for photographs)

Some information contained in this article was sourced from the following web sites: www.holstengalleries.com, www.chihuly.com, www.britannica.com.au, www.si.edu & www.hirshhorn.si.edu.



The Hirschhorn Museum.
Photo: Ella Krug



Dobby Dreaming

Spirit Connects

Angela Morrell
Lyn Woodger Grant

Co-artists in residence North Sydney Council

Sculpture & Painting

Open daily 10.00am to 5.00 pm
7 to 12 June, 2009 including Queen's birthday

Primrose Park Gallery
Matora Lane (off Young Street), Cremorne

iam@studio20.biz
Phone 02 9498 6341

AUSTRALIAN
BRONZE

Dear Sculptors,

Australian Bronze is in its ninth year. Assisting artists with their sculptural creations seems to make time fly by! We have enjoyed working on your pieces that are now housed throughout Australia as well as overseas. Thank you for all your enthusiasm and support over this time.

We hope to move to our new premises at Imperial Gardens in Terrey Hills later this year. It is a great venue for our new sculpture gallery, teaching studios, artist in residence studios and a small sculpting supplies shop.

We already have a small gallery up and running there and will be starting classes on "sculpting and casting techniques for the artist" including studio sessions exploring (and exploiting?) the talents of established local artists.

Clive Calder

For further information please contact Clive on 0404076683

Our Member's News...



Jenny Green at her exhibition at the Dank Street Gallery



'Wild Spirit' by Peter Lewis, onyx



'Reverie' by Roger McFarlane
Carrara marble on a black granite base

Jenny Green had her first solo exhibition at Depot Gallery, Danks Street last January.

Opening night was bursting with 120 guests. According to Jenny, "The show's theme, 'Catching Whispers', evoked snippets of conversation, wind in the trees, and brushed intimacies. The sculptures, in steel and bronze, echoed the tension between companionship and solitude, and between space and material". The show displayed two years of her work. Ten percent of all her sales was donated to the National Breast Cancer Foundation.

Peter Lewis and Roger McFarlane were both winners at the recent Central Coast Festival of Arts.

Peter Lewis won 1st prize and Roger McFarlane received a Highly Commended for their sculptures. This is a major fund raising activity of the Rotary Club of Northlakes, Toukley held at Wyong every year in March. The festival features artworks in a wide range of categories by artists invited from all over Australia. You can view more about this festival at www.ccartsfestival.com.au



Helen Aladjadjian

Last February Helen Aladjadjian (above) was invited to exhibit 3 art works as a founding member of Hobart's Inka Gallery.

The exhibition was to mark the Gallery's 10th Anniversary, and was opened by Rob Valentine, Lord Mayor of Hobart. The Gallery was originally set up to promote emerging, local contemporary artists. Helen submitted three oil landscapes two of Tasmania's pristine coast and one of snow-capped Mount Wellington. This was Helen's 55th group exhibition.

Royal Easter Show winners:

Congratulations to our members for recent success in the Royal Sydney Arts.

Figurative Sculpture:

Jenny Green 'Natura Morte' – 1st prize (photo next page)

Dennis Kalous – 'Fire Dance' – 3rd prize (photo next page)

Robert Fry – 'Ghost Bat' – Highly Commended

Garner – 'Dutch Pinnacle' – Highly Commended

Abstract Sculpture:

Ernie Gerzabek 'Cube Variation 2' – 2nd Prize (photo next page)

Jean Griffin 'Caves' – 3rd Prize

Miniature Sculpture:

Ian Scott – 'This is how I See It' – 2nd Prize

Kay Alliband – 'Body Balance' – 3rd Prize

Babette Forster Gomme 'Egyptian God of Earth' – Highly Commended

Jenny Green – 'Forces Within' – Highly Commended

The Sculptors Society welcomes the following new members:

Marta Platthy - Ordinary member, and Susie Packham - Student member.

SYDNET ART CASTING

OFFERING A FULL BRONZE CASTING AND MASTER MOULDING SERVICE. WE HAVE THE CAPACITY TO CAST MINIATURE TO LARGER THAN LIFE SIZE SCULPTURES.

TO ARRANGE FOR A QUOTATION OR GENERAL ENQUIRIES PHONE MICHAEL VAYNMAN OR JODY PAWLEY ON 91814993.

TRADING HOURS
MON-FRI 7.30-4PM. SAT 10-4PM
OTHER TIMES BY APPOINTMENT

SOON MOVING TO:
UNIT 2A/28 BUFFALO RD, GLADESVILLE.
www.jodypawley.com



DON'T GIVE YOUR RIGHTS AWAY WITHOUT BEING FULLY INFORMED

Copyright in your Sculpture? - That's right!

License for the physical work only or Copyright given up for all future similar works?

Artist's Agent - Gib Owen

- Overview and a report card on your current contracts.
- Representation on your commissioned work and generally.

Australian Rights and/or World Wide Rights - what do you give away for what dollars?

Gain ongoing help with your commissioned contracts.

Contact Gib on: 0418 227 127 or email: gibson@lawfully.com.au



'Fire Dance'
by Dennis Kalous

Twigs, sandstone and raffia set into 100kg rocks as anchor

Dimensions:
height over 2m x 1m(w)



'Natura Morte'
by Jenny Green

Black powder-coated steel

Dimensions:
95x70(w)x50(d)cm



'Cube Variation 2'
by Ernie Gerzabek

Recycled wood

Dimensions:
75x66x79cm

Classifieds

Invitation

Spirit connects

Angela Morrell

Daily - 10 am - 5 pm

7th -12th. June

Primrose Park Gallery

Matora Lane

Cremorne

Your Clay Sculptures

Fired

North Shore

by National Arts School

Graduate with BFA

Honours

Contact Zoe Harrington on

0412 819 466

Workshop available for rent ... Elanora Heights

There is a shed, benches, compressor, 3 phase kiln and air tools (**available for hire**), power and water.

Please contact Dennis on 0418458738.

If your add can fit into this space then you pay only

\$20.00

Contact:

Byron Comminos.

Contact details opposite

President

Jenny Green

Ph: 0414 994 971

P.O. Box 357, Seaforth, 2092

jenny@jennygreen.net

Vice President

Babette Gomme

Exhibitions & Mailouts

Ph: 9486-3438 Fax: 9450 1410

311 Weemala Rd, Terrey Hills,

2084

Vice President

(& Exhibitions on Web)

Feyona van Stom

Ph: 9953 3658

Honorary Treasurer

& Bulletin Invoices

Feisal Ramadan Ph: 9945 0261

46 Koorngal Ave, Thornleigh, 2120

Honorary Secretary

(Membership, Website

Coordinator & Email

Enquiries)

Eva Chant Ph: 9481 9060

Mobile: 0418 250 456

10 Corang Rd, Westleigh, 2120

sculpt1@bigpond.net.au

Bulletin Editor

Katherine Harrington

Ph: 0412 283 718

kjharrington@netcall.com.au

PO Box 381, Turrumurra, 2074

Publicity

Members' News on Web &

Forums Organiser

Gary Grant: 9785 4686

gdsgrant@optusnet.com.au

Committee Member

Sally Zylberberg

Ph: 9909-1799, Fax: 9908-1275

zylberberg@bigpond.com

Minutes

Gib Owen Ph: 9411 4767

Bulletin Advertising & Invoicing

Byron Comminos Ph: 9387 7208

bcomminos@gmail.com

Assistant Mailouts

Jolanta Janavicius Ph: 9939 2180

Exhibitions Reviewer

Angela Morrell Ph: 9498 6341

Publicity Archives

Ella Krug Ph: 9417 4718

Exhibitions & Publicity Assistant

John Brooke Ph: 9973 1250

www.sculptorsociety.com

ISSN 0728 1293

The Sculptors Society Calendar for 2009

Entries close for Look Magazine	Friday 1 May
Set up of Towers exhibition	Sunday 3 May
Dismantle Towers exhibition	Sun 24 May
Forum North Sydney Leagues Club (supper provided and bar open)	Thurs 11 June
Entries close Darling Park exhibition	Friday 3 July
Set up of Darling Park exhibition	Sun 2 August
Opening Party Darling Park exhibition	Tuesday 4 Aug
Dismantle Darling Park exhibition	Sun 6 Sept
Entries close Australia Square & MLC Centre exhibitions	Friday 11 Sept
Set up of Australia Square & MLC exhibitions	Sun 11 Oct
Dismantle Australia Square & MLC exhibitions	Sun 1 Nov
Forum North Sydney Leagues Club (supper provided and bar open)	Thursday 29th Oct
Christmas Party at Pin and Joanna's house	Friday 4 Dec



Glass Art by Sculptor, Dale Chihuly. Photo: Maureen Adler

ROMA ON BUNGIL GALLERY
 Seeking Expressions of Interest by 5pm 30th June for the
 2009

Santos
 \$10000 Acquisitive
 Sculpture Award

*Santos, a major Australian Oil and Gas Company, is sponsoring the
 award for a sculpture to be placed outside the Roma Community Arts
 Centre, in which the Gallery is housed.*

Details available at www.romaonbungil.com.au
 The Secretary, Roma on Bungil Gallery, P.O. Box 922 Roma Q 4455
 Ph 07 4622 2793 or Ph 07 4622 6832 admin@romaonbungil.com.au

The Sculptors Society Bulletins provide information, and topical news and views considered to be of interest to our readers. Nothing written here is intended as a substitute for professional advice, and no liability arising from our publications is accepted. Articles and reviews submitted may be edited at the discretion of the editor, and no correspondence in this regard will be entered into. All material (images, graphics and writing) appearing in this publication is subject to copyright interests claimed by The Sculptors Society and should not be copied or transmitted to electronic memory or otherwise without the previous written consent of the said Society. The Sculptor's Society (Copyright) 2009.