

The Sculptors Society

BULLETIN



Michael Vaynman
First Meeting
Bronze



SEPTEMBER - OCTOBER 2015

www.sculptorsociety.com

EXHIBITIONS AND OTHER IMPORTANT INFORMATION

The Concourse
18 - 29 November 2015
409 Victoria Avenue,
Chatswood

Christmas Party
3 December 2015
Mosman Art Gallery

Contact Details:

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Philippa Graham 0407 202 838
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REMINDER :

MEMBERSHIP RENEWALS, + WEBSITE
OPTION "B" RENEWALS FOR
SHOWCASING MEMBERS' WORKS are
due in December.

Membership Renewal for 2016 is due
1 December. The forms are available
to download from our website
and you can expect to receive a
notification with forms attached in
your emails in November.

**The committee has agreed that as
it is so troublesome for Feisal, our
treasurer to receive renewals all year
that there will be a discount for full
memberships of \$10 if paid before 1st
December.**

Option B Renewals for 2016 are also
due in December of this year. We
have not increased the cost since
we began the website and it still
offers fabulous value for a website. It
shows all your information, 16 images,
and links to your personal website!
Incredible value here!!

These forms are also available to
download from our website and you
can expect to receive an email with
attachment in November.

Our annual fees are listed below:

Full membership - \$80
Full membership, if paid before 1
December - \$70
Student membership - \$60
Associate membership - \$45
Young membership (under 25 years)
- \$30
Option B renewals for website
profiling - \$100 for 2 years

Christmas Party 2015

Thursday 3 December

Make our
Christmas Party
A memorable evening

Excellent company,
great food

\$35 per head, wine on tables +
BYO

6-30pm start

**Grand Hall, Mosman Art
Gallery**

RSVP: Feisal Ramadan,
Treasurer ASAP 9945-0261

Enquiries please call Feyona
0408 226 827

Pay by cheque or EFT
BSB:012330
Account 2267 95512

The Sculptors Society
46 Koorringal Ave,
Thornleigh, NSW 2120



FORUM REPORT :

Dr Alexandra Woods, Lecturer /
Director of Learning and Teaching
(Ancient History), Department
of Ancient History at Macquarie
University gave a terrific
presentation on Thursday night 29
October at our Forum.

Alex took us on a tour as if we were
time travellers going back to the
Old Kingdom of Egypt, some 3,500
to 3,000 years ago. We learnt about
the burial rituals of the then 'rich
and famous' and the significance of
the afterlife in their sculptural work.
Key to it all was the spiritual re-birth
of the deceased and how their new
life could be achieved by practices
such as the correct orientation
and location of the sculpture of
the deceased, traditional entry
doorways, prayers and incantations
that were carved into the lintels
and lined the corridors and borders
of the paths to the tombs. **Alex**
described how the style, though
consistent in many facets over the
centuries, had subtle
variations that could
differentiate one dynasty
from another. We all
felt that we had been
transported back in
time to understand the
thoughts and practices
of the ancients.

Michael Vaynman,
one of our own very
experienced and
knowledgeable sculptors
gave a wonderful

presentation of his work with a
particular focus on the different
patinas and finishes one can
achieve. His secret to success – hard
work and trial and error. Michael
showed us that the sky is the limit
when it comes to experimenting
with oxides and polishes, burnishing
and brazing the surface to achieve
wondrous effects. In his examples
we saw finishes that were dappled,
marbled, rich glowing effects
as if the sculpture had a liquid
exterior and others that made the
sculpture look like it was weathered
and hundreds of years old. The
colour variations were equally as
unlimited.... copper effects, rich
reds, golds, silvers, blues and blends
of colours could all be achieved.
Michael's wealth of experience was
evident as he spoke like a chemical
engineer knowing the correct
compounds and the way they
would give these amazing desired
visual effect.





FROM THE PRESIDENT

Thank you to Eva and all the team - your committee - for taking on all questions and giving answers to problems in my absence. I had very little computer connection - or time to look at a computer. My whole concentration was on my sculpture.

Darling Park was an excellent exhibition with 8 sales, plus some commissions received. Our judge Linda Bell gave us her insight into her views on the work she chose for prizes and commendations. Thank you to Linda for her dedication to sculpture. We had chosen her as our judge, after visiting the Harbour Sculpture Exhibition, which she has been doing for 3 years. Please refer to the article on Harbour Sculpture, on page 12.

My time in Hunan province, China, was amazing - building a large work in a different environment. I think that the most wonderful part was seeing my 3 metre sculpture grow from the idea I had in February. There were many wonderful parts to this experience. The other sculptors, their works, our interpreters, our sponsors, the visitors who were so excited to see our works - many came over and over again to watch the progress, photograph us with our works and become part of it - promising to visit the park once the work is set into place. We were allowed to choose the sites where our works would end up - 27 large works in a large park overlooked by a pagoda, with lakes and rivers, beautiful, natural plantings, quiet parkland and clean air. I am not used to working all day every day, but we soon got into the routine. Shower, Breakfast, get on the bus at 8.30am drive to the site and work on our sculptures until 12 - lunch and then after lunch and a chat - back to our own sculptures to do more work. Leave at 5.30 pm. The stone and marble carvers working along with us. The steel sculptors arrived in the final week as their work was factory made to specifications and maquettes. Many nights we were entertained by our sponsors - the newspapers, the TV station, private companies, the mayor and the government, the 4 universities where we gave lectures, the parkland itself, and a well known Chinese sculptor - Mr Lei Yixin who has built a large sculpture in Washington of Martin Luther King, and whose dream it is to have a major sculpture park in his own homeland.

Our Christmas party arrangements for your dinner are being worked out and we will have a wonderful dinner ready for you. Look for the advertisement in this bulletin.

Please also read Feisal's section on making the payments for sales - he needs the blue slips filled in after a sale is made as he has otherwise got a hard job to keep track of sales.



Our committee unanimously voted for a discount for full membership of \$10-00 off if you pay by December 1st - this is also to help with book keeping but it gives members a savings.

Roll on the Concourse exhibition which was Maryann's idea and we think has taken off as she hoped it would.

I am happy to be seeing some of you next week at the set up at the Concourse - I hope all members make the trip to Chatswood to see this exhibition,

Feyona van Stom

Vale Judy Cassab 1920 - 2015

Holocaust survivor, society darling and acclaimed portrait artist. Married to Jancsi Kampfner, they had a wonderful life together, with him recognising the importance of her life as an artist from the beginning.

Judit Kaszab was the first woman to win the Archibald prize twice for portraits of Stan Rapotec and Margo Lewers.

Born in Vienna, Judy Cassab moved to Australia in 1950, one of Australia's most loved artists. She held more than 70 solo exhibitions in Australia as well as in Paris and London.

Among many awards and prizes Judy was a Commander of the Order of the British Empire and an officer of the Order of Australia and a Doctor of Letters from the University of Sydney.

We offer our condolences to her sons John Seed, who has been a sculptor and a member of our society, and her son Peter, grandsons Bodhi and River and great-granddaughter Jala.

Years earlier, she wrote in her diary: "My art work is so intrinsically interwoven in the fabric of my being that I cannot conceive of any sort of existence without it. I pray that I never have to."



DARLING PARK OPENING NIGHT

2ND SEPTEMBER 2015

The opening speeches were given by our very able judge, Linda Bell, and our President Feyona van Stom. Linda Bell comes from an impressive artistic background: having established the Harbour Sculpture exhibition over 3 successful years, she is well acquainted with sculptures in all media. She proved to be an excellent choice as Darling Park's judge for 2015. And she delighted the audience with her descriptions of the pieces she most admired, giving the reasons for presenting the awards.

As expected our Darling Park opening event was a most enjoyable evening. A sizable number of members and guests arrived. Our committee worked with enthusiasm to ensure everything was well prepared and running smoothly. The sculptors' works were distributed over the three tower buildings, giving an impressive show, and led to many appreciative comments. We made quite a few sales on Opening Night, with more to come over the later weeks. Some members even received additional commissions after their displayed works had already sold.

Darling Park management and their very helpful Concierge, Ward Hillier, went out of their way to ensure we had everything we needed. The food was delicious, the sound equipment and music worked beautifully, and guests and artists mingled and chatted cheerfully, as they toured the building, drinks in hand.

Our valued sponsors, Australian Bronze, Roger Fenton and this year for the first time, Claire Tennant, were most encouraging and gave awards which were happily received by those recipients. As well, The Sculptors Society and our President, Feyona van Stom, gave awards for Figurative and Abstract sculptures and the President's Choice award.

It goes without saying that the work involved in organising such a large exhibition, (especially coming hot on the heels of so many other exhibitions during the year) requires focus and perseverance. Our President, Feyona and her committee have provided this time and again over the course of this year. All this work and dedication has been rewarded in the final outcome, the exhibitions running smoothly, and our members

making valuable contacts with their admiring public in various prestigious workplaces.

Altogether Darling Park was a wonderful exhibition, and we look forward to being there again in the future.

AWARDS FOR DARLING PARK 2015:

- **Australian Bronze Prize: \$1,000 in 8 lessons: Blaze Krstanoski-Blazeski "Talk To Me"**
- **Claire Tennant Prize: \$500 of mould making: Sally Zylberberg "Shall We Dance?"**
- **Sculptors Society Abstract Award: \$500: Argo Ho "Next Dimension"**
- **Sculptors Society Figurative Award: \$500: Ian Scott "Hole In The Ground"**
- **Roger Fenton Prize: A plinth: \$200: Jolanta Janavicius "Sunrise"**
- **President's Prize: \$300: Amanda Harrison "High Flyer"**
- **Highly Commended Certificates went to: Michael Vaynman "Creation of Man", Feyona van Stom "Summer", John Brooke "Chasing Sunrise", Kerry Anne Boer "Jennifer, Point of View", Kim Elliott "Benedicta", Katherine Ilbery "Ghost Gum".**

Reported by Eva Chant. Photos taken by Bernadette Blattmann.



Linda Bell with Feisal Ramadan



Happy Bartenders, Colin Leeke, Lee Blattmann and John Brooke.



Feyona van Stom receiving her certificate from judge Linda Bell.



Our newest sponsor and her family. Claire Tennant with husband and baby daughter.

DARLING PARK 2015 REVIEW - ANGELA MORRELL

Barbara Campbell-Allen
Cloud 1 & Cloud 11
Stoneware and resin
45 x 59 x 12
29 x 35 x 6

Campbell-Allen has engrossed herself in a study of the skyscape to stimulate and feed her visual agenda. Inclusive issues in the expansion and advancement of her aesthetic vocabulary are not only to do with form, shape and material but very much the maturity and elaboration created within the Anagama firing process.

The Anagama kiln is an ancient type of pottery kiln brought to Japan from China and Korea in the 5th century. It consists of a firing chamber and a firebox at one end and a flue at

the other. It is fuelled with firewood and requires constant stoking around the clock over several days. Variables are achieved according to temperatures reached and sustained, the amount of ash applied and wetness of the walls etc.

It is said that loading an Anagama kiln is the most difficult part of the firing. The potter must imagine the flame path as it rushes through the kiln, and use this sense to paint the pieces with fire.

Campbell-Allen has a highly informed individual aesthetic. The end result is created by an interaction and combination between the Anagama firing process and her extensive theoretical knowledge.



Larissa Smagarinsky
Revelation A/P
Bronze
28 x 10 x 10

Interestingly, **Smagarinsky** says of her sculpture: ***"This small model was created to serve as a maquette for a large 3 metre corporate or public sculpture. From one side it is a wing of a wounded bird, from another a bird in flight. Turn it more and it becomes a hand with six fingers. Turn it more again and it becomes an abstract form with aggressive corners and a dark hollow. It has many facets like a human soul or life itself"***.

Revelation speaks on so many different levels one would never tire of its beautiful form. It is discrete, it has visual music and it is powerful.

It sold quickly, and how fortunate is the person who acquired such a unique piece of bronze casting.



Kay Alliband
Slice of City
Ceramic
81 x 13x x13

At first glance I was reminded of Mont Saint-Michel in Northern France. The medieval fortress is set up high in the English Channel with old houses, narrow streets, hotels, shops and restaurants. It is accessible by a causeway at low tide.

In **Slice of a city** we are presented with a sliced oblong section of an interesting metropolis with an eclectic assemblage of aspects. High-rise buildings, car parks, vehicles, stairways, added to which are supplementary fine elements such as a clock tower and flagpoles all of which enhance this fascinating montage. Snuggling amongst the edifices is a cathedral that further engages the imagination. All this incredible detail is mostly contained within a small section at the top of Alliband's sculpture. The trunk of the work is grainy and stone-like.

Whenever I have seen **Alliband's** work I am fascinated by the precision of what she creates. There is a containment and meticulousness in the construction of her work, with amazing attention to detail.



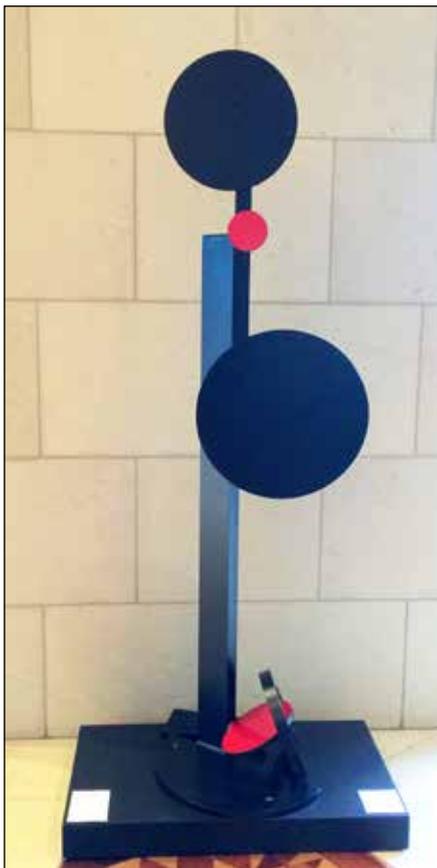
DARLING PARK EXHIBITION 2015 CONT...

Jenny Green
The Sentinel
Painted aluminium
193 x 60 x 55

Green's minimal aluminum sculpture contains nonchalance and light heartedness in its composition of circles and vertical lines. Red and black makes the work look effortless and weightless yet serious and dignified. The composition and colour is in step, like a Royal guard.

Green says: *"The Sentinel surveys its surroundings, ever vigilant, it stands guard and protects those it cares for. It remembers breezes, sun and storms, or enjoys the delights of children playing, it recalls the lives of people it has encountered and become entwined with. As with most of my work, The Sentinel has its origin in the figure. The work builds on the tension between space and material, to capture a moment of reflection and solitude."*

The Sentinel is a commanding work that would be even more superb on duty alongside an imposing entranceway.



Robert Fry
Brassed Off
Brass
170 x 70 x 60

The rendering of **Brassed Off** is impressive by most standards. Its construction is remarkable. It is hard not to be left affected by its powerful presence.

Fry says: *"Constructed from approximately 3000 spent brass bullet cases, brass was selected to reflect Ned's attitude after being persecuted by the police. Ned Kelly was a legend who travelled the road less trod from outlaw to Folk Hero"*.

Ned Kelly continues to create contentious ideas of who he was. Some considered him a Robin Hood style of figure but others saw him as a murderous villain undeserving of his folk hero status. The truth is poverty has created a set of circumstances that has led to the demise of many felons.

Brassed Off is a slang term meaning annoyed or very cross and Ned Kelly's famous last words were wistfully *"Such is life"*.



Lee Blattmann
Standing Wave
Stainless / Steel / Acrylic
50 x 15 x 12

Blattmann says that **Standing Wave** is: *"A solid column of liquid rising against gravity and collapsing onto itself in wavelike compressive forms. The play of the mirror-like reflections and aberrations takes one into a surreal world of liquid metal with the reflective contrasts being strongly manifested in black and white. Standing Wave is an expression of the purity of this metallic medium portrayed in a flowing form, which with its high polish has the beauty and liquid quality of mercury."*

I agree with **Blattmann**. The beauty and impact of his **Standing Wave** sculpture would be overwhelmingly profound if it were scaled up to monumental proportions.



DARLING PARK EXHIBITION 2015 CONT...

Vivienne Low
"Memory"
Aluminium/Glass
26 x 45 x 37

Memories are stored in the brain, which is an organ of soft tissue. It is the storehouse of sensation. **Low** has made an analogy and personal interpretation of how Memory is encoded in her fascinating sculpture. She has created a repeating pattern made by curving strips of aluminium that are assembled in a semi ovoid form. **Low** says, **"The use of metal in the work references how technology**

helps our memory".

We can immediately make the connection between what is unreal with what is real. The information stored in **"Memory"** gives vibrations of an effortless creation, a sensation of nervous activity. The memories stored within are appealingly encoded and "determine who we are".

The work promotes a jewellery-like perception with its mirror images and preciousness. **"Memory"** on a smaller scale would be most wearable.



CALLEMONDAH EXHIBITION:

SCULPTURE EXHIBITION at May Barrie's studio, by some Sculptors Society members

Since the 1950s when May Barrie built the first studio, "Callemondah" has welcomed visitors and art students. Sculpture classes were held in the studio and under the old pine tree. June Bennett began as a student in the early 60s, handcarving stone with chisel and mallet. Jan Shaw first visited with the Sculptors Society in the 70s, and now has a studio and outdoor workspace here. Robin Rumpf came as a student in the 90s, and went on to assist May, and continues today to carve bigger and harder blocks of stone.

You are invited to an exhibition of SCULPTURE by MAY BARRIE, JAN SHAW & ROBIN RUMPF. JUNE BENNETT will show SCULPTURE & TEXTILES. Also in the gallery will be PHOTOGRAPHIC Works by BARRIE VOORWINDEN and JULIE VOORWINDEN. TORI de MESTRE will be showing PAINTING & PRINTS in her studio.

Dates: 14 - 22 November 10 am - 4pm every day.

Place: Callemondah, 761 Calderwood Rd, Albion Park. 2527 NSW
Contact Tori de Mestre 0458 566118
tori.demestre@gmail.com



June Bennett

June Bennett began as a student in the early 60s, handcarving stone with chisel and mallet. June will show sculpture and textiles.



Robin Rumpf

Robin Rumpf began working at "Callemondah" about 10 years ago as a student of May Barrie. She has developed stone carving skills in both figurative and abstract styles, working in marble, granite and basalt. Robin exhibits regularly with the Sculptors Society in Sydney.



Jan Shaw

Jan Shaw is represented in private and public collections nationally and internationally. Preferred medium is sandstone but also works in othersculpture and painting media. Jan has a studio and outdoor sculpture space at "Callemondah". www.Janshaw.net



Tori de Mestre with painting of escarpment

Tori de Mestre (daughter of May and Wim) returned to the family farm in 1990 and set up a studio in the old hayshed-feeding stalls.

Tori has exhibited and taught in theTextileArt field, nationally and internationally since 1979.. Paintings, collage and bronze cast stick farmgates will be exhibited at Wollongong Gallery in 2016. Painting has taken precedence in more recent years. Currently working on a series related to the topography of the Calderwood Valley with the enfolding escarpment.



May Barrie

May Barrie (1918-2014) had a great love of stone; carving sculpture for over 7 decades until her last works in 2013 at the age of 95 . Widely exhibited and collected; career highlight was the Sculpture by the Sea Balnaves Prize in 2009.

AUSTRALIA SQUARE 2015 ARTISTS STATEMENTS

AMANDA HARRISON:
"Enchante".
Stainless Steel
38 x 20 x 18 cms

The couple in Enchante radiate a complete contentment with the world, demonstrated in their jaunty step and their carefree attitude, heads tossed back and hair flying. Whilst the couple are firmly engrossed in one another, arms enmeshed, faces turned inward and curved bodies walking in synch, they are more than happy to share their emotions with everyone and everything around them. Their contented happiness simply radiates forth from the textured stainless steel.



JOHN LYNCH:
"Fecundity"
Sydney Sandstone
60 x 50 x 50 cms

"Fecundity" expresses and celebrates the bountifulness of nature in the form of a pomegranate bursting with ripeness. The pomegranate is an ancient symbol of fertility throughout ancient Greek and Roman times. Sandstone is a natural material that has warmth and a positive energy.



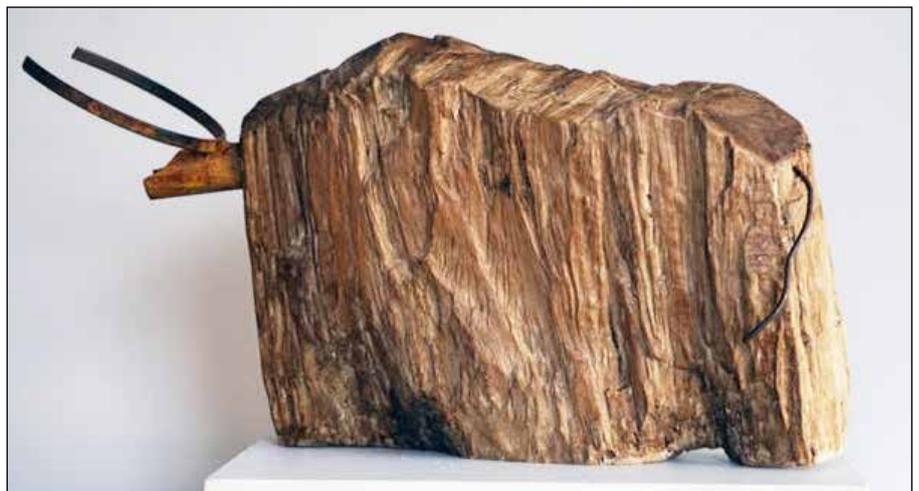
IAN SCOTT:
"Club Members"
Bronze
35 x 30 x 13 cms

"Club Members" is a deliberately ambiguous title, leaving viewers to guess which club these rather menacing members might belong to.



PIN HSUN HSIANG:
"Highland"
Timber/Bamboo/Tube
30 x 60 x 15 cms

Running on highlands, cold, fresh and primeval – an escape from city pollution. That was what I was feeling when I travelled in Scotland, Nepal and the Alps: somewhere with highlands.



AUSTRALIA SQUARE 2015 ARTISTS STATEMENTS CONT...

KEITH CHIDZEY:
"Dislocation"
Timber/Steel
90 x 30 x 25 cms

'Dislocation' is a visual expression of the loss of a loved one, and the ongoing grief process. This work was stimulated by the imminent loss of my mother.

The timber was sourced from Newnes, on the edge of the Wollemi National Park. It was here where she was born and spent her carefree early years, adventuring amongst the bush in the surrounding hills.

Even though physically separated from each other, I can still feel her quite close in our lives.



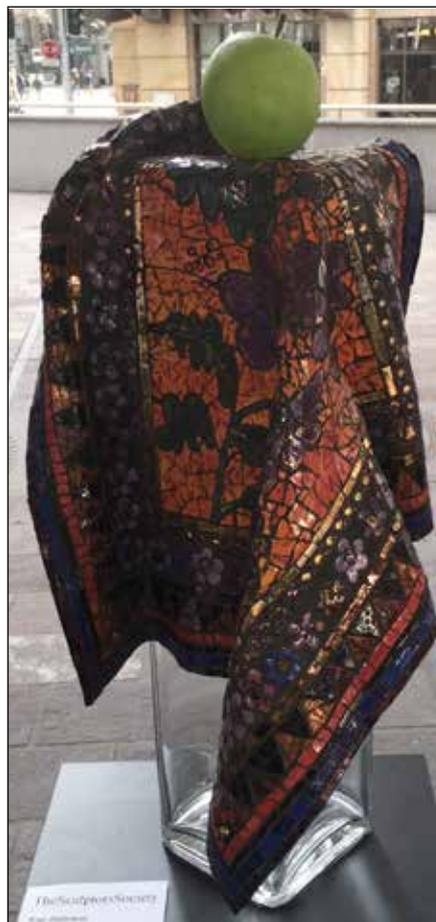
KAY ALLIBAND:
"Granny Smith"
Clay and Mosaic
45 x 28 x 26 cms

I really enjoy bright coloured patterned fabrics. I don't like wearing them, but to look at, feel and drape them gives me great pleasure.

Mosaics crept into my life about 10 years ago when I explored techniques to incorporate colour and pattern into my sculptures. They contradict the medium from which they are made - CLAY. Although they drape and fold, they are hard.

The challenge for me is to make them convincing, so the observer questions or wants to give a little poke.

Yes, the "Granny Smith" apple is also clay.



KATHERINE ILBERY:
"City Living"
Ceramic/ Steel
85 x 30 x 30 cms

The three organic forms in "City Living" or "Family Group" belong together as a collective whole.

This bone-like and giraffe-like group could be a family group, or trees in a rainforest, or perhaps a collection of high-rise buildings. Each individual is reaching upwards, seeking sunlight, or view, or to be noticed.

Whilst they stand together they face away from each other, looking outwards, perhaps as scouts for threats to their collective safety. Perhaps they're looking for opportunities.

One wonders whether this looking out is for the benefit of the whole group or, given some are climbing higher than the others, there might be an element of self-interest as well.



AUSTRALIA SQUARE 2015 ARTISTS STATEMENTS CONT...

ANGELA MORRELL:
"Transcendental"
Found Objects
65 x 52 x 52 cms

"Transcendental" is a work inspired by recent earthquakes in Nepal and the devastating impact on historic buildings and temples.

My work is made from found objects such as fan covers and a fry pan basket. These objects have the feeling of Op Art and are pleasing objects in themselves. When I piled them on top of each other and by changing their colour they resemble a temple. Stones within the work remind me of the instability and temporary character, of all manmade things.

I have named the work "Transcendental" because of the mystique netted in its ephemerality.



MASAKO GORDON:
"Under The Sea"
Bronze
23 x 20 x 20 cms

I love creating little figurines out of bronze. I love working with the wax mould and watching it come to life taking on it's own personality and then be set in bronze, frozen in time.

Working with wax is fascinating. One idea can change mid-construction and transform into something completely different.

For example, this sculpture started as a tree branch and I had the intention of adding a cockatoo. However, the more I looked at it, I saw it was meant to be a fish - and so 'Under the Sea' was born.



FEYONA VAN STOM:
"Winter Snow"
Ceramic - unique
54 x 32 x 21 cms

My clay bodies are always about form and movement and also a celebration of the human form - very often female. I love experimenting with firings and colour.

"Winter Snow" has a crackle glaze on it - which reminds me of snow and winter. I love the way a part of me goes with each of my figures - which travel, sometimes far away, they are seen by different people, and sometimes end up in a different home. Each one is unique and has its own personality.



WILLEM VAN STOM:
"The Alien" and "Three Wheels Good"
Recycled Metal (both)
68 x 50 x 60 cms (The Alien)
25 x 50 x 26 cms (Three Wheels Good)

Willem's quirky animals, people and machines are formed from collected machinery parts and form their own personalities.

Willem has always worked with machinery, and has welded cars and boats, combine harvesters as well as a variety of other machinery. He runs a timber yard in Meadowbank.

Willem has work in private sculpture parks, on farms, veterinary businesses and private homes and gardens. His work and ideas are unique.



Three Wheels Good



The Alien

AUSTRALIA SQUARE 2015 ARTISTS STATEMENTS CONT...

PHILIPPA GRAHAM:
"In The Loop" and "Look At Me"
Bronze/Granite (both)
43 x 30 x 20 cms (both)

Being an optimist my struggle with life's challenges often adopts a playful, even whimsical approach. My works engage with the figure while exploring themes of relationships and a sense of self.

Both 'In the Loop' and 'Look at Me' appear at first to be stone but are on closer inspection revealed as a subtle patina on solid bronze.

I use a variety of different patinas on my bronze works, in order that the viewer can engage with the surface as well as the form.

The sculptures challenge the possible, in both the physical and emotional worlds, drawing the viewer into their complex scenes. They capture a moment in time, expressing a dynamic of potential in their strongly emotive sensibility.

I seek to provide an insight into the soul, capturing for the viewer an emotion they feel or have felt or indeed would like to feel.



In The Loop



Look At Me

Tom Bass Prize for Figurative Sculpture

THE FIRST NATIONAL AUSTRALIAN PRIZE FOR FIGURATIVE SCULPTURE



This important & prestigious prize will be a celebration of the human form. Applications are welcome from professional & non-professional artists 16 years or older. *Prizes are non-acquisitive.*

THE TOM BASS PRIZE: \$12,000	APPLICATIONS CLOSE
YOUTH PRIZE: \$1000	22ND JANUARY 2016
HIGHLY COMMENDED: \$1000	www.tombassprize.com
VIEWER'S CHOICE: \$1000	tombassprize@tbsss.org.au

REPRESENTATIONAL, ABSTRACT, INNOVATIVE & CONTEMPORARY INTERPRETATIONS OF THE FIGURE ARE WELCOMED BY THE JUDGES



HARBOURSCULPTURE: DECKHOUSE & CLARKE'S POINT RESERVE, WOOLWICH 30 JULY - 9 AUGUST 2015

This 3rd annual Harbour Sculpture exhibition was sited in the magnificent location of Clarke's Point Reserve, situated with it's stunning harbour foreshore overlooking Cockatoo Island, The Harbour Bridge and Sydney's city skyline. A perfect location.

Thankfully, the weather this year managed to be perfect as well. **Linda Bell**, Exhibition Director, Curator and Artist Liaison manager said it was the best yet. **Linda** and her incredible team of dedicated volunteers did a remarkable job of organising this event and have managed to structure an exhibition which will be seen to be a major sculptural event on the Sydney calendar for years to come. To enable such a successful exhibition they had vital support and financial assistance from their many sponsors.

With a diverse range of contemporary sculptures displayed in this extraordinary setting it was sure to be a major focus and a most rewarding experience for art lovers and the artists themselves.

The exhibition itself was presented with indoor works, shown in the Deckhouse restaurant, and Outdoor works, nestled perfectly in the parklands of the foreshore amongst the rocks, trees and lawns overlooking the magnificent harbour background of Sydney, transforming this whole reserve into a massive art gallery for the public's enjoyment.

We are proud to have been represented by many of our Sculptors Society members who answered the call for submissions once again this year. This opportunity, we feel, is very

important to our members as it offers further scope for displaying their creations in venues most suitable for larger and more contemporary artworks.

Sculptors Society Members who submitted sculptures in 2015 include, **Roz Stampfli, Rona Sissons, Rhonda Castle, Vikki Holik-Blazley, Stephen Hilton, Cathie Alexander, Wendy Black, Jacek Wankowski, Wenny Green, Maurice Schlesinger, Vivienne Lowe, Carol Crawford, Gustav Ilosvay, Michael Vaynman, Peter Lewis, Jeffrey Frith, and Keith Chidzey.** (Apologies to those members who missed being mentioned in our last Bulletin issue).

Congratulations to all who participated. This HarbourSculpture exhibition is one not to miss.



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. 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.

MEMBER NEWS :

Ivan Polak

is a stained-glass master craftsman who has had a long, professional relationship with a large number of Catholic churches in Australia. His beautiful Catholic stained-glass artwork is highly regarded and he has been the recipient of many awards for his designs and constructions.

Born in Slovakia, he completed a degree in sculpting and architectural glass design in 1969. He has completed many large projects in Europe and Australia.

Since moving here in 1981 he has taken part in individual and group exhibitions and undertaken many projects for Catholic parishes, schools and religious organisations. One of these was St Joseph's Catholic Maronite Church where he created 14 large Stations of the Cross windows.



Dr. Alex Sandor Kolozsy.

Alex's sculpture, "Herb the WW 2 Digger", will be unveiled at the Remembrance Day ceremony, 11 November, 2015, in Forbes Park, Forbes. All are welcome to attend. The 1-m tall bronze on a black granite base was commissioned by the Forbes RSL and will stand next to the "WW 1 Digger", which was purchased in 2014.



Alex Sandor Kolozsy
"Herb - WW 2 Digger"
1 metre tall bronze on black granite base.

Georgia Morgan

Our member from Western Australia, Georgia Morgan from Cable Beach, Broome, recently exhibited her work at the beach.

Georgia told us, "There was a real Manta Ray swimming out the front off Cable Beach when I installed it!"
Not an everyday experience!...



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WELCOME TO NEW MEMBERS :

We welcome the following new members to our ranks:

Stephen Moxham: Full member

Ms Mary Gale: Full member

David Hayden: Full member

MEMBER NEWS :

Shazia Imran

Society member, Sydney based artist and sculptor, Shazia Imran draws her inspiration from her travels, exploring the infinite expressiveness of her subjects. Life study is a focus in her sculptures and paintings.

Shazia won Lorenzo il Magnifico award at the Florence Biennale in October 2015. It was a great pleasure for her to win the award out of 423 artists from 62 countries.

Her works have been exhibited internationally and hang in private collections in the US, UK and Australia. She is currently exhibiting her work in New York galleries and participated in the New York Art Expo in April 2015.

Shazia recently did a demo on Colour in Your Life, a TV show aired on Chanel 4ME, on 3 October 7:30pm (AEST). The recording of the show is available on the YouTube channel with the link: www.shazia.com.au/tv

SAMPLES OF ARTWORK MENTIONED AND DISPLAYED IN SHAZIA'S VIDEO



"Sophie"
Bronze
30cms H



"Karam-un-Nisa"
Bronze
30 x 18 x 16cms

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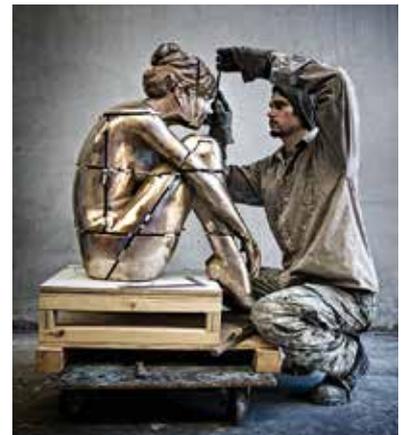
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PAYMENT INFO FOR MEMBERS TO CONSIDER

Members **Graham** and **Margit Radcliffe** wrote to inform all artists about this new opportunity.

Their son **Jonny** is one of the 3 directors of a new company. **Neotill.com.au** and they've just released their first app.

It is a free app on both android and IOS. It presents a way for small businesses (like artists!!), to get paid with MasterCard or Visa card via your phone. No monthly fees.

Jonny says if the payment/transaction succeeds, the money is taken from the card successfully. Neotill then holds the money for 4-7 days to protect themselves and the credit card holder from credit card fraud. So no need to hang on to the artwork, it can be released directly to the customer. There is a short movie of explanation on **Graham** and **Margit's** facebook page as well.

We, the Sculptors Society, are bringing this to our members' attention, and it might be useful or even wonderful for some of our members, but of-course we are not involved with it, and nor can we recommend or endorse it.

INSURANCE MATTERS

Can we remind you that as well as public liability insurance, we carry insurance covering possible damage caused to the properties in which we hold our exhibitions. Our insurance does NOT cover the cost of damage to or theft of our works of art at any time - not on delivery, or removal and not whilst on display. Our sculptures need to be covered by our artists' own home insurance policies. You need to discuss this with your own home insurer. The Society is unable to supply insurance cover for the works themselves.

OTHER SCULPTURE SOCIETIES:

Victoria: www.sculptorsvictoria.asn.au
Queensland: www.sculptorsqld.org.au

ATTRIBUTION OF IMAGES

Artists have approved the USE of their images

WWW.SCULPTORSSOCIETY.COM

Our members are reminded that the website is there for their benefit and helps to promote their work and personal information. All new information from artists can be included onto their webpages but we need this feedback regularly. As well, our website fees require annual renewal and the form is found on our website under Forms. Fees are now overdue and prompt payment would be greatly appreciated.

STAY CONNECTED



Please like our Facebook page in order to be kept up to date with the latest Sculptors Society News & Events!

www.facebook.com/sculptorssociety

BULLETIN ARCHIVES

Archived copies of the Bulletin are available on our website: www.sculptorssociety.com Find the link in the 'Services' menu.

SHARE YOUR NEWS WITH US

If you have some interesting news to share with our members, please email Eva Chant with your articles/news and high resolution images. info@sculptorssociety.com

If you have information (and images) of your exhibition please send to Feyona and she can include on our facebook site. feyanavanstom@gmail.com

2015 CALENDAR

18 - 29 November	Art Space at the Concourse, 409 Victoria Avenue, Chatswood
3 December	Christmas Party at the Mosman Art Gallery, ,Art Gallery Road and Myagah Road, Mosman

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. Copyright The Sculptors Society 2013.

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