



The Sculptors Society Bulletin

www.sculptorsociety.com

January - February 2007 Issn 0728 1293

A.G.M. and Forum - 15 March 2007 North Sydney Leagues Club 6.30pm

Our first meeting of the year combines an exciting programme of contemporary sculpture, 2 very different perspectives given by 2 of our members, **Sally Aplin and Christiane Conder**.

The evening will kick off at 6.30pm with free food (sandwiches, and delicious little pieces of fried fish, Asian nibbles and some fruit), with the bar being open, in the Kameraigal Room at North Sydney Leagues Club, our usual venue at Cammeray.

For those of you who haven't yet attended one of our functions, there is free parking in the building, on the corner of Abbott and Palmer Streets, free entry and our entertainment is free as well! We use the opportunity of the time before the meeting starts at 7.15pm to chat and meet fellow sculptors, and to generally find out what is afoot, and to be able to ask questions; it's a nice and easy atmosphere, our collection of scrapbooks with cuttings of happenings in the world of sculpture is there for perusal, and more and more members have told us how much they like this opportunity to chat over a drink and food before the meeting begins.

Our AGM will be run along the usual lines with reports from our President and Treasurer, and an election of the new Committee for 2007, and then our 2 guest speakers will give their talks with pictures shown.

Sally Aplin has titled her talk **Extraordinary Sculpture in the Nevada Desert**. She writes:

"Awesome, Man", was a frequently heard response to sculpture at the 2006 Burning Man Festival situated in the Nevada



Marlene Kryza & Crew: Ancestors – Steel Dust Devils
Constructed from steel scrap.

Desert, USA. I participated in this annual festival and recorded many pictures of sculpture. Last year 39,000 people from around the world made their way to the huge desert campground. Participants were seeking a break from the constraints of urban living, often divesting themselves of most clothing, exploring modes of self-expression, of community, participation and self-reliance.

Creative expression through the arts was encouraged. Sculpture was constructed with few constraints. The materials, the size and subject of work all stretch the imagination. There are however, strong desert winds.

Some of the work was funded from the sale of Burning Man tickets. Most was constructed on site, the designs and materials being transported. The huge

horseshoe camp area was surrounded by sculpture, some huge and some quite modest, some in fixed locations and some mobile and travelling throughout the space. Over 200 works were listed in the programme and there were many more unlisted and somewhat spontaneous. Central in the site stood a wooden effigy of a man, burnt in a ceremony on the 6th night.

I encountered a compassionate and caring atmosphere created by these adults of all ages. I found great wit and insight everywhere, in the work constructed, in graffiti and personal adornment. Above all an opportunity to be disconnected and spend time re-considering ones life also, as the theme for this particular Festival articulated Hope and Fear – the Future.

This is an opportunity for me to share this with you. Enjoy the work and the madness.

Christiane Conder will do a presentation on **The Chicago Public Art**. She writes:

Every year, the A.S.A (Australians Studying Abroad) organizes an Art and Architecture Tour of three US cities: Chicago, Boston and New York. I joined their tour last year, and I was very impressed by the Chicago Public Art.

In 1978, the Chicago City Council unanimously approved an ordinance stipulating that a percentage of the cost of constructing or renovating municipal buildings be set aside for the commission of artworks. Half of the commissions should be awarded to Chicago area

(continued on page 3)

Do Societies have a place in the modern world? by Roger McFarlane

The place of Societies and Guilds in today's world is seen from a variety of viewpoints and opinions. For some they are an anachronism from a bygone era, in today's world of the 'individual' where the attitude is *I will do it my way! And I don't need any one else. If I need information I will get it free off the Web.*

The idea of being a member of a Society or of group involvement is an anathema and old fashioned to many. This attitude is prevalent, and puts a great deal of pressure on Societies such as ours to justify our existence, and to make sure that our members get value for money, and a sense that belonging to The Sculptors Society has not only relevance, but actively contributes to our artistic journey.

The issues for a Society such as ours are many. For example, our membership consists of students, weekend warriors, those with tertiary qualifications and professional sculptors. How do you maintain relevance to such a broad constituency?

It is impossible to be all things to all people. The Sculptors Society committee walks a fine line trying to balance all these issues. Fortunately for our members, the committee is made up of a cross section of the sculpture community, and the committee members work as a team to ensure representation of all artistic styles are shown at our exhibitions. However it must be pointed out that space considerations set by our venue managers make it almost impossible to exhibit large scale installations. This is a factor driven by practicalities rather than aesthetics.

With regard to the go it alone attitude, it can work! It does however make life harder for the artist than it has to be.

But there is nothing like being able to talk face to face with other sculptors and being able to gain information first hand. This happens at our forums where time is allocated before the start of proceedings for this purpose. Our bi-monthly forums not only feature members but also guest speakers addressing a wide range of topics of interest.

The Sculptors Society exhibits at a number of venues - the foyers of CBD buildings, and shop fronts in venues such as the Mosman Festival of Sculpture. This has the effect of getting sculpture out to where the people are. In most cases we are there by invitation of the building managers. The owners know that our sculpture exhibitions are prestigious, and welcomed by their tenants and visitors to the buildings.

We quite often have gallery directors come to our exhibitions. This has led to many of our members being offered exhibitions at private galleries. Finding galleries that want to show sculpture is often difficult. I call it the three too's: sculpture takes up too much space, is too heavy and is too expensive. To be head hunted by a gallery to exhibit sculpture is a great boost to the artist.

I have often commented that no one will come and drag you out of your studio and thrust fame and fortune upon you. You have to get your work out of the studio at every opportunity and have it seen by as many people as possible.

The work on exhibition showcase a wide range styles and techniques. We do have student work exhibited along- side works by professional sculptors. For some sculptors this is an issue. But not for me. Part of what

we get out of sculpture is what we put in. To give the less experienced sculptors an opportunity to exhibit alongside some of the 'Names' in Australian sculpture is valid on several levels. The beginners get to see first hand what is possible; this allows them to grow as artists. Sculptors need to benchmark themselves against other in their field in an ongoing manner. You can never rest on your laurels. The hustle and bustle of setting up an exhibition allows members to socialise while helping each other set up, and at the same time, to ask questions about techniques, materials and processes. It has been my experience that sculptors are not mean with their information and will answer any reasonable request. Professional sculptors have the opportunity to pass on knowledge and encouragement, and we all need to exhibit our work at every opportunity.

A serious sculptor is always looking to improve and learn, I have noticed in the ten years that I have been involved in The Sculptors Society an incremental increase in the quality of the sculpture exhibited, and the way that the sculptures are presented.

The resources of the Society such as our webpage, the opportunity to exhibit, our Forums, and being a resource used by architects and landscape designers all help our members.

Being a member of the Society is not an end in itself, but rather another tool or asset sculptors can use in their artistic practice. This is where the Society has the edge over sculptors simply going it alone. Our members need to fully utilise what the Society has to offer, along with giving meaningful input and assistance wherever they can. In this way I believe in both our relevance and future!

Our 2006 Christmas Party

The 2006 Sculptors Society X-mas Party at the North Sydney Leagues Club was in my opinion the best ever! Some 80 guests arrived, and we gathered in the small function room upstairs. The bar there was open, we all had drinks, met friends, discussed important issues, and compared notes. Later, our President, Ropger McFarlane gave a welcoming speech and invited us to the buffet dinner. There was a great variety of dishes: 5 different dishes of seafood, just as many meat dishes, bowls of delicious salads, and then later, tea and coffee and cakes. Guests were lining up for seconds! The cost was only \$20 per head, with the Society paying the balance of a really excellent and generous meal. What an opportunity to meet friends and other sculptors, to enjoy an evening together! Don't miss it next X-mas!! by Jolanta Janavicius



Public Art in Chicago

(continued from page 1)

artists to provide opportunities to the local arts community.

The City of Chicago Public Art Program encourages and facilitates collaborations between government agencies, the private sector and other sponsors.

I was able to gather quite a lot of photos from different members of the tour and in particular from a few of the architects who view these art works with a different eye.

You will see spectacular works in the Millennium Park, depicted as a free open-air museum. I have concentrated my talk on just a few important works (to my eyes) out of more than a hundred. You will see the Cloud Gate by Anis D Kapour, the Crown Fountain by Jaume Plensa and the Frank Gehry Jay Pritzker Pavillon and his BP Bridge. Then in the streets of downtown Chicago which became a "sculpture gallery", I'll show you works by Picasso, Joan Miro, Sol Lewitt, Jean Dubuffet, Alexander Calder and many others.

I hope you will enjoy the talk and share my enthusiasm for this rich display of art works.

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New Members

We welcome the following new full members to our ranks: Penny Spears, Abby Parkes, Pauline Plumb and Diamando Koutsellis. Please come and introduce yourselves to us, and we hope you take part in all our activities!



Michael Christian: I.T. Made in the Nevada Desert for the 2006 Burning Man Festival. See story on page 1.

Overseas opportunities from our website

Our newly expanded website is indeed bearing fruit in terms of the opportunities it is bringing to our members. Your Bulletin editor received the following communication from the organisers of an **Environmental Art Grant/Residency Program in Connecticut**, and sent it out by email to those on our lists, the oft-stated advantage of email communication, those of you who haven't got it yet!.... Although the application deadline of January 29, 2007 has passed, we include it here as an example of the sort of interest coming our way.

"Environmental artists, landscape/garden designers, and multi-disciplinary artists are invited to submit proposals for site-specific works on the grounds of the 450-acre I-Park artists' community in rural East Haddam, Connecticut (U.S.). Six artists/designers will be selected by a three-person panel for a dedicated two-week (June 5-18, 2007) residency program, with a grant of \$1,000 per artist plus up to an additional \$1,000 for reimbursement of travel costs and/or materials. A public event on June 23 will

showcase the work. Refer to the I-Park website for additional details and application materials (www.i-park.org/Grants.html).

Another opportunity, current this time, came from Sam Green of Agora Gallery, New York, to our President, as follows:

Agora Gallery of New York City is organizing its 22nd annual juried competition and we would like to present this opportunity to as many artists as possible.

Awards include: exhibition at the Chelsea gallery, cash awards, Internet promotion and review in ARTisSpectrum magazine. The exhibition will take place in Chelsea, New York City. The gallery/artist split will be 30/70 and, as part of our continued support to social awareness, Agora Gallery will be donating its share from all artwork sales to an international children aid foundation.

Visit <http://www.Agora-Gallery.com/2007> to enter online or download the submission form. Deadline: March 8, 2007

Lithgow Ironfest

Ironfest is an arts festival with a metal edge, featuring art exhibitions, stalls, live music, street performance, historical reenactments, blacksmithing demonstrations, workshops, busking competitions, automotive displays, educational, historical

and technological displays and lots more! Entitled 'Revolution', it will be held at the Lithgow Showgrounds in April 2007, and sculptors are invited to participate.

<mailto:ironfest@lisp.com.au>



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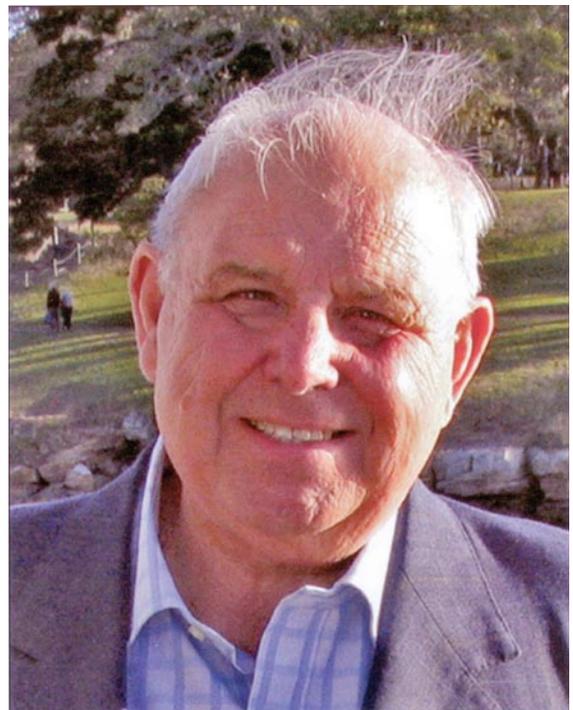
VALE DAVID LATHAM

We were saddened at the loss of David Latham. David was a friend to stone carving sculptors and a great supporter of The Sculptors Society. For some years now Latham Australia Pty Ltd has donated a generous prize to be awarded at our Darling Park Exhibition.

David was Managing Director of Latham Australia Pty Ltd, an Australian success story. He took over the company from his father and built it up into a major supplier of equipment and products for the building industry. Some 50% of their products are exported. Latham products are used in such prestigious buildings such as the Petronas Towers in Kuala Lumpur. The third generation of the family, Adam and Dane Latham now manage the business.

Despite the demands of business, David would often personally take me down to the warehouse to show me and discuss chisels, hammers and other sculptor's tools. He was one of nature's gentlemen. He will be missed. Our condolences go out to his family.

Roger McFarlane, President, The Sculptors Society.



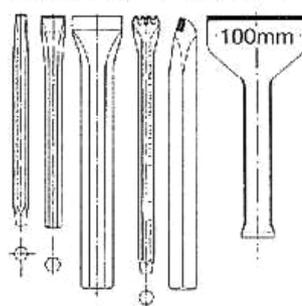
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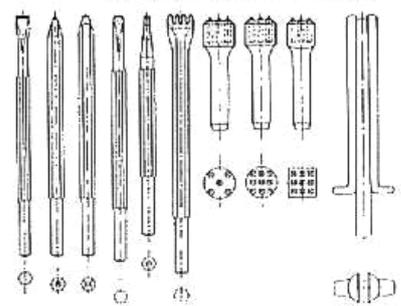
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MACHINE TOOLS — 6 to 50mm



The Mosman Sculpture Festival is to be held in some 70 shops in Mosman Junction between 5 March and 30 March.

Exhibitors are reminded that the set-up days are between 1 and 4 March and the dismantling days are between 31 March and 2 April. Each exhibitor will have received a letter giving the details of the shop(s) which have chosen to display their works, and it is imperative to get in touch with them asap to make arrangements for delivery times, the need or otherwise for a plinth, etc. Please don't delay, and remember that the Mosman organisers are handling all sales, and have been most welcoming to us! Below is a sample of the works to be shown.



Brett Garling: Icarus, bronze, 54cms high



Fred Alwahan: Surfing, sandstone, 500 x 650 x 320mm



David Solomon: Totem, Ceramic, 58cm high x 15cm wide



Vivienne Lowe: A conversation, Bronze on granite base, 19 x 20 x 5cm



Larissa Smagarinsky: Harmony, Bronze, 1.5m high



Margaret Sheridan: The enigma, Australian Red Cedar, 45cm high x 30cm wide



Peter Tierney: Inspiration, Glazed ceramic, 60 x 22 x 22cm

Sculptors Society - Calendar for 2007

Monday 22 January: Entries close for Mosman exhibition

1-4 March: Set up in Mosman shops

Thursday 15 March: AGM & Forum, North Sydney Leagues Club, 6.30pm food, 7.15pm meeting

Friday 23 March: Opening Wyong exhibition

31 March - 2 April: Dismantle Mosman Shops exhibition

Monday 2 April: Entries close for Towers exhibition

Tuesday 3 April: RAS preview night

Thursday 5 April: First day of RAS

Wednesday 18 April: Last day RAS

Sunday 22 April: Set up Towers exhibition

Monday 7 May: Entries close for Look

Sunday 20 May: Dismantle Towers exhibition

Thursday 24 May: Forum, North Sydney Leagues Club

Monday 4 June: Entries close Chifley exhibition

Sunday 17 June: Set up Chifley exhibition

Sunday 15 July: Dismantle Chifley exhibition

Monday 16 July: Entries close Darling Park exhibition

Thursday 26 July: Forum, North Sydney Leagues Club

Sunday 5 August: Set up Darling Park exhibition

Tuesday 7 August: Opening Darling Park exhibition

Sunday 16 September: Dismantle Darling Park exhibition

Monday 1 October: Entries close Australia Square exhibition

Sunday 21 October: Set Up Australia Square exhibition

Thursday 25 October: Forum, North Sydney Leagues Club

Sunday 18 November: Dismantle Australia Square

Thursday 6 December: Christmas Party, North Sydney Leagues Club

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