



The Sculptors Society Bulletin

www.sculptorsociety.com

July - August 2007 Issn 0728 1293

Next Forum - Thursday 26 July 2007

6.30pm free food. 7.00pm meeting. North Sydney Leagues Club
Jenny Green on Henry Moore
Bryan Marden on Taking a Good Photograph

An hour's train ride north of London, hidden in the country, lies Perry Green. It was here in 1940 that **Henry Moore**, escaping from the bombing in London, set up his home and studio. Here he lived and worked until his death in 1986.

This 70 acre property, now run by the Henry Moore Foundation, is home to a large collection of his major works, set in the fields, complete with sheep wandering about.

The 'gallery' is not just finished works... it is fascinating to see his maquettes and upscaled models in plaster and polystyrene. Also on display are his tapestries and drawings.

Jenny Green will talk about her recent visit to Perry Green and highlights of the life of Henry Moore, one of the leading sculptors of the 20th century.

Bryan Marden is a professional photographer with a wealth of experience in high quality photography. His exceptional work is found in many magazines and commercial establishments across Australia. His talent has been used in photographing art, craft, portrait, landscape, culinary,



Henry Moore: Large figure in shelter

interior design and fashion. Bryan's work is known for capturing a stunning layout composition with sympathetic lighting. Most importantly, Bryan cares to listen to his client in order to create a photograph which captures the essence of the subject or art work.

Bryan will be coming to give his advice on how you can take photographs of sculpture. This is so vital for us all, when submitting entries for selection for exhibitions, competitions, commissions and for portfolios to show to gallery managers. All are welcome! No charge!

Darling Park Exhibition

6 August - 15 September

To be judged by Jan King. National Art School

To be opened by Guido Belgiorno-Nettis. MD of Transfield

on 7 August from 6 - 8pm

fabulous prizes from our many sponsors - See over for details!

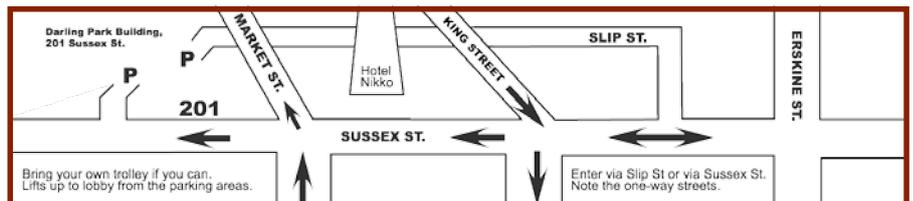
Darling Park Exhibiton. 201 Sussex St. Sydney. 6 Aug - 15 Sept.
Open all day every day. with a sculptor on duty 10.30am - 3.00pm.
Enquiries: Jenny Green on 0414 994 971. or Babette Gomme on 9486 3438



- The Franco Belgiorno-Nettis Transfield Holdings Prize - \$2,000**
- Crawfords Casting prize - \$1,000**
- Australian Bronze - \$1,000 worth of bronze casting**
- The Sculptors Society - \$1,000**
- Lathams Australia - \$500 worth of stone carving tools**
- Avante IT - \$400**
- Barnes Products - \$350 of moulding casting & sculpting supplies**
- Tom Bass Sculpture School - People's Choice Award of a semester of study to the sculptor, and a one-day session to one of the vote casters**
- Roger Fenton - donation of a plinth**

Members who are exhibiting are reminded about our obligation to do a **rostered duty** of at least one session during the exhibition. This is not onerous, but fun, with 2 on duty at the same time, so it gives us all ample opportunity to peruse the works (over 200!) at our leisure. It is also vital to have an informed presence there, to facilitate sales. Please either ring Jenny or Babette about a time that suits you (remember there are weekend days too) asap, or see one of them on set-up day.

Set-up day is on 5 August from 8.30am - noon. Please remember not to park in the bus turning bay, yes, even on Sunday! - and to move off as soon as your sculpture is installed, so as to make room for others. The map will help you locate the delivery points, and there is a goods lift to the gallery level (Level 3). Please bring a trolley if you have one! - and if you can lend it to others on the day, it would be very helpful!
Dismantling takes place on 16 Sept.



It is important to have your **plinths freshly painted** in black or white, and to have each **plinth appropriately sized**. Remember that a good work will suffer from poor presentation, and it lowers the tone of the whole exhibition for everyone, not only you, if you present your work on a shabby plinth. Also, most importantly, **small works MUST be secured against theft**. Ring Babette on 9486 3438 to find out how to do this, if you're not sure.

Please also remember to **bring a plate of party food to our opening!** Soft drinks and wine are provided free by the Society. We would also appreciate some members giving even a small amount of time to help man the bar and keep the food table tidy, on the evening. Contact Ella Krug on 9417 4718 about this.

We look forward to a splendid exhibiton, and to having a lot of fun on opening night. Family and friends are welcome!

New Members

We welcome Dallas Bromley and John Brooke as new full members to our Society, and hope you both join in all our activities.

A Match Made in Heaven

Grace Fine Art, the preferred transport partner of the Blake Prize for Religious Art, has formed an initiative in 2007 to offer 100 artists from interstate and especially in drought-affected regions, free transport for their entries to this year's Blake Prize in Sydney. To register for the offer, artists need to contact Sierra Waterman at Grace Fine Art, on 1300 766 233. NSW Regional Depots will take a total of 40 works from Coffs Harbour, Gosford, Newcastle, Seven Hills, Tamworth, Wodonga and Wollongong, with works delivered to these depots by 27 July, 2007. Special Blake transport rates will be offered to artists tht miss out on the free transport offer.

Entry forms can be obtained from www.blakeprize.com Entries close on 27 July, works must reach the National Art School in Darlinghurst on 10/11 August, and the exhibition opens on 29 August.

Chifley Tower Exhibition 18 June - 20 July weekdays. Review by A. Morrell



Michael Vaynman: Earth Mother. Bronze

Chifley Tower, in Chifley Square, Sydney is one of the most striking venues for showing The Sculptors Society's work to its full advantage. It dominates an area that has become the focus for the city's financial services and legal community. It is in one of the most predominantly impressive sites in Sydney.

The location of our exhibition in the entrance foyer on the ground floor provides a magnificent setting for our range of sculptures. It is a space with playfully unusual and attention-getting shapes. Marble and granite clad surfaces provide niches and perfect accommodation for all the artwork on show. The space is dominated at one end by three large marble and stainless



Efat Yahyaoglu: Face no 2. Bronze

steel sculptures by Akio Makigana and on the walls of the main space are two oil paintings by Robert Jacks. Around the corner is a fabulous Peter D. Cole sculpture. Our sculptures are in good company, indeed! The building's Post Modern Architecture with its imitation of Art Deco features and flamboyant roof line must have our members who are showing their work there delighted with such a venue.

The sculptures in the Chifley Tower exhibition are largely made up of well executed classic modernist pieces. Works like these often provide a solid backbone and a high level of credibility to our shows. A few works created a colourful and flamboyant injection of



Pin Hsun Hsiang: Conductor. Painted aluminium on granite

Post Modern pizzazz. All works blended in with the permanent collection on exhibition extremely well.

Overall, there was an integrity and beauty amongst the works that will undoubtedly have engaged the temptation of potential buyers. The outcome of this exhibition must be considered a great success. 3 of the works are shown above, and another work is on page 6 of this Bulletin.

The building organisers have requested another 15 works, delivered on 1 July, and the exhibition period has been extended for a week, until 20 July!
Editor.

2007 Woollahra Small Sculpture Prize Call for entries

Now in its seventh year, The Woollahra Small Sculpture Prize is offering a total of \$13,000 in prize money. It is the only national prize for free standing sculptures of smaller dimensions (up to 80cm). This year the Prize will be judged by Laura Back, Curator of Art, Australian War Memorial; Curator (temporary), Old Parliament House and John McPhee, Art Consultant.

"It is always a luxury to see so many contemporary sculptures - in a dedicated gallery space - unhampered by the processes required for large, outdoor, or site specific work" says judge Laura Back.

Entries close for pre-selection on 8 August. Finalists will be selected for the exhibition at Council's Redleaf building from 19 October to 28 October. Entry forms and further information on the Prize are available from Jo Jansyn on 9391 7135 or by visiting Council's website at www.woollahra.nsw.gov.au.

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Year round Sculpture

Life study Tues morning & Sat arvo

Workshop Classes, Drawing for Sculpture

Guided Walk around Tom Bass' Sydney city sculptures

15th September, 2.15pm for a 2.30 start. Sculpture Garden, Deutsche Bank Place, 126 Phillip St ,Sydney

Open studio

Sunday 23rd September, 2pm -4pm. See the studio in action, meet Tom Bass and have a chat over a cup of tea. All welcome, RSVP Ann. 9565 4851

Direct Wax Workshop

With Abby Parkes, coming up 30th September and 1st October (see last Bulletin for a review of the last TBSSS workshop).

For further details, check the website www.tombasssculptureschool.org.au, or call Ann on 02 9565 4851

Tom Bass Sculpture Studio School founded 1974

1a Clara Street Erskineville NSW 2043 ph (02) 9565 4851 tbsss@tpg.com.au



Workshop assistant hard at work.

BRONZE CASTING WORKSHOP

This is a unique opportunity for sculptors wanting to learn techniques in bronze casting, rubber mould making, oxy welding and foundry processes.

Sculptors are required to have an existing sculpture that they would like to reproduce into either bronze or aluminium.

We provide a fully equipped workshop and one-on-one tuition until the completion of your casting project.

Please call **John Gardner on 0414 068 915** or alternatively email to **john.gar@bigpond.com**.

Please note the now correct contact number!



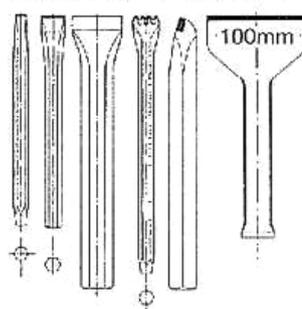
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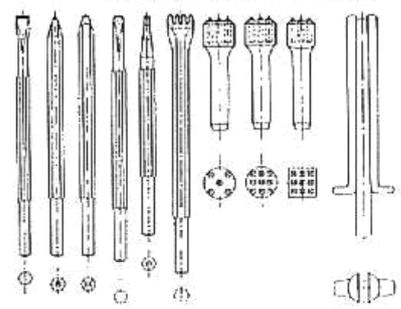
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HAND CHISELS — 3 to 40mm



MACHINE TOOLS — 6 to 50mm



Fred Hollows - Always Remembered



Anna Cohn making the presentation of her sculpture to Prof. Fred Hollows

A recent article in the Sydney Morning Herald (May 12) refreshed memories of Professor Fred Hollows A.O., famous for his work saving eyesight around the world.

Born in Dunedin, New Zealand, he spent six years in Britain. Later, as Professor of Ophthalmology at the University of New South Wales and at a clinic in the Prince of

Wales Hospital, he initiated eye health programs and Aboriginal medical services throughout Australia and later also in Eritrea, Ethiopia, and other neighbouring impoverished countries in the horn of Africa.

In 1992, as well as working in Eritrea, he established a Foundation there which trained doctors, nurses and technicians, helping millions of people.



Anna Cohn: Trophy. Polished bronze. 56cm high.

In 1990 he was named Australian of the Year and won the Human Rights Award as well as a trophy, named "Homage", sponsored by Austcare and sculptured by Anna Cohn, which he much enjoyed (see photos).

He died in 1993, aged 63, of cancer. He will always be remembered for his work for the underprivileged.

Col Henry: "Gossamer" - Sketching in Space. new works



Col Henry: 'Iceman' and 'Frozen Youth'. Life size, about 1.7m high, made from "Colcast and Pure Glass" and supported in the space with galvanized or Stainless Steel 10mm rod.

Col Henry's 'Gossamer Series' of works involve sketching in space, creating shadow sculptures around the romantic notion of dream catchers. His current exhibition of about 30 pieces, opened at Galeria Aniela Fine Art Gallery Sculpture Park, Kangaroo Valley on 23 June, 2007, and is on show for 3 months. For these works, some of which are 6 metres tall, Col uses his uniquely formulated product 'Colcast and Pure Glass' that he has developed specifically for these applications. They are designed to move around easily with steel rods driven into the soil/ ground. Inside presentation can easily be arranged on a flat Stainless Steel plate with the vertical rods welded in place.

Col's complex matrixes are both formal and conceptual. There is a rhythm to his forms that is meditative and engaging. The works are not purely visual; they are also metaphors for imagination and creativity. The illusion and allusion is made stronger through the narrative of ambiguity. The works recall primal totems and monumental columns, devotional objects, sea creatures and seedpods, the movements of water and wind, archaic instruments, features of the landscape, and the human form, as shown here.

Col says that these works are not for public exhibition, because although very strong, they could be damaged. He has been busy capturing them in ambient light, and envisages groups of them placed together in the bush or on a cricket ground! He has however placed many sculptures in public areas, the most recent being 3 large groups of works in a public park on the Gold Coast in Queensland.

Col has taught sculpture for over 20 years in his studio in the Yarramalong Valley, and is also involved in community groups and local schools.

2004 Willoughby City Art Prize 4 - 12 September CALL FOR ENTRIES

Willoughby City Council invites entries for the 2004 Willoughby City Art Prize. The Art Prize is one of Australia's leading non-acquisitive prizes, with a 3D Open Award of \$5000.

Entries Due: Friday 5 August. \$25/entry.
Works must have been completed in previous 12 months.
Entries submitted via slide or digital image of work
Delivery Of Works: Saturday 28 August
Opening Night: Friday 3 September, Willoughby Civic Centre

For an entry form call (02) 9777 1000

2004 Willoughby City Art Prize Public Program 6 - 11 September

An extensive public program of free tours, artists' and judges' talks and hands-on workshops will be held in conjunction with the Art Prize, sponsored by Eckersley's Art, Craft and Imagination. Artists are invited to book for a tailored public program session.

For Public Program bookings call the Cultural Project Officer on 9777 7972



Congratulations!

Aris Ruicens was awarded 1st prize in the functional section of the Hunters Hill Art and Craft Show, with his carved burl bowl, called "Mellow Cello".

People's Choice winner



This almost edible sculpture, *The Icing on the Cake* by Mosman member, Carolyn Rendle was made of cement, and corrugated iron with a polymer topping. It was shown in *Hanna's Cakes*, and won the Tom Bass School's People's Choice Award at the Society's Mosman Village Exhibition that we held in March of this year. Well done!



Peter Hey: *The Kiss*. Mixed Media. Shown at Chifley Square.

Report on May Forum at North Sydney Leagues Club

This was a spectacular night, attracting many members that attended our forum for the first time.

Robert Woodward spoke to us, and showed us his spectacular works. He has left a huge creative mark on the Australian physical and cultural landscape. In comparing the cultural climate between working in America and Australia, Robert commented that in America, the sculptor's specifications are followed impeccably, with any needed changes directly involving the sculptor. In Australia, his experience

has been quite different. On more than one occasion, most notably with his work at Parliament House in Canberra, major alterations to his design occurred without his involvement, resulting in the desired water sculpting effect being dramatically spoiled.

Robert also told us how on several occasions, his sculptures have been removed by political intervention, without his consent, viz. his sculptures at Chifley Square in Sydney's CBD and in the forecourt of the Bondi Junction shopping

centre. However, he also told of his gratitude that his major water sculpture at the Lyric Theatre at The Performing Arts Centre in Brisbane had been saved with the help of our Sculptors Society's lobbying.

We then had a very lively conference line call to Giovanni Balderi in Italy, the audience asking him many questions through translator Tony Giorgio who was present in our room. Giovanni's exuberance shone through; he hopes to visit us in the not too distant future.

Alumnae Award Sculpture. Women's College. Sydney Uni.

Congratulations to our immediate Past President, Margaret Sheridan!

The Women's College at Sydney University decided to create Alumnae Awards to honour distinguished graduates, or quiet achievers from the college. To commemorate the inauguration of the awards a sculpture was commissioned for the Menzies Courtyard in the College. The Menzies Courtyard is historic in the College.

The College Council selected sculptors who were invited to submit proposals. The judging panel were Ron Robertson-Swann, David Hanley and Rosemary Foot.

I was selected. I had been a student at Women's College from 1956 to 1962 while studying medicine so this was a special honour.

The brief required the sculpture to incorporate the College Logo or Motto and to be bronze or stainless steel.

PROPOSAL: I wanted to use the College motto TOGETHER as the foundation for my concept. I remember entering College, a nearly 17 year old girl from country NSW, one of the first country Coed high school students to go to College. College was an opening for all my dreams. It was a place of an extraordinary spirit of togetherness, of intellectual stimulation, emotional and social growth. I have rarely, since my six years at College, had such a confluence.

A few years ago I worked as a Psychiatrist in Southern Alberta,



Canada for three years. Part of my work was with indigenous North American Blackfoot Indians. These people were struggling to find their soul. In my reading I came across the North American Indian belief of The Sacred Hoop, or Wheel, symbolising the cycles of life. The Wheel encompasses Spirit, Body, Emotion and Mind. The community elders were working together to develop a renewed sense of belonging in their dispirited young.

The Wheel symbolised togetherness to me. It needed elements of separation, of entry and exit. I decided to split the whole into two parts but still retain the sense of wholeness. Part One: The smaller part represented the Fresher entering into the influential sphere of College life. Part Two: The larger part represented the culmination of shared

experiences, intellectual growth and mentorship.

The sculpture has both an entrance and an exit. The two parts overlap as they form the whole. The exit from the larger is into the world beyond, the next phase of growth and learning.

The circle is upwardly distorted to represent the inspirational nature of learning.

The sculpture is Bronze on a Sandstone Base. It was cast by Australian Bronze. Clive Calder and my son Michael installed the bronze plates. Fred Alwahan and his son Steve helped me to install the sandstone.

This was a major undertaking as the block had to be pulled up a slope, then over a parquet flooring, around part of the courtyard and over lawn.

This was my first public sculpture and the process from maquette to final installation was a series of learning curves with deadlines and coordination.

A badge of the College Logo was created by Angela Morrell. Each year two awards will be made to a junior and senior alumnus.

The opening night on 25 May was a gala event with the the senior Alumnae Award given to Professor Marie Bashir. The Governor of Queensland Ms Quentin Bryce, a former Principal gave the oration.

Margaret Sheridan

Feedback from an advertised competition

We love to get feedback on the awards and events we advertise in the Bulletin.

One such success story came in the form of a letter from member **Irene Carroll**. Unfortunately Irene didn't retain a photograph when she sent the work off, a mistake that many of us have been

known to make, to our chagrin!

Irene was selected as a finalist in the Redeemer Foundation Art Award for excellence in Christian Art, which we advertised in the March-April issue of the Bulletin this year. Irene often creates religious works.

This work, a very symbolic sculpture, is called "Prayer Support", and was made of an old weathered wooden box of approx. 50 x 30 x 20cm in which she put straw and 11 plaster casts of praying hands layered on top of each other and supported by the straw, the hands being based on Durer's praying hands.

Sheetmetal Industry Association Sculpture Competition - Sydney. 1 June 2007

Report by Gib Owen.

The Sculptors Society was asked to provide a judge for the above competition and Eva Chant and I attended to take on that very pleasant and rewarding task. There were 4 judges in all, and our choices were unanimous.

The event was made up of two functions:

1. The Apprentice Of the Year Awards, and
2. The High School Students Sculpture (in Metal) Awards.

At the morning function at the Radisson Plaza Hotel, O'Connor Street, Sydney, the Federal Minister The Hon. Andrew Robb OA, MP represented and read a letter from the Prime Minister. The exhibition site was across the road at Australia Square.



Ashleigh Thorpe: Road Runner
Year 7, Mulwaree High School, Goulburn.

Angela Davis: Here be Dragons
Year 9, Hills Grammar School, Castle Hill.

There were three high school entrants for the Senior Section and seven entrants for the Junior Section. Half of the entrants were girls and many of the entrants were from the country. Ashleigh Thorpe, a year 7 student won the junior section with his piece 'Road Runner' (pictured above). He demonstrated mastery over heavy steel and considerable maturity in simplicity of design without leaving out the innuendo required by the name he had chosen. Angela Davis, a year 9 student was joint winner of the senior section, with her wonderful piece 'Here be Dragons' (pictured above). Jeffery Chandler, a year 12 Knox School student was co-winner with Angela, in the senior section, with his piece, 'Mechanical Canine', and the 4th winner was Catherine Lockyer, a year 11 Walcha Central School student, with her piece Desiderata.

The exhibits demonstrated that all of the entrants had a high level of skill for working in metal. Innovation and creativeness were obvious in each piece. The Sheet Metal Association must be congratulated for encouraging school children to enter such a competition.

The evening session was conducted at Cockle Bay and Eva and I both enjoyed the presentation enormously. We were on a table of people engaged in the industry and from TAFE and we all enjoyed a very fine meal with entertainment from a standup comedian. The Awards were made to the Apprentices of the Year and to the winning sculptors.

An auction followed of sporting memorabilia, and a large amount of money was raised for the charity known as Northcote Disabilities. The winning sculptures were sold by auction, attracting very high prices, all over \$1,000.00, with Angela's 'Here be Dragons' selling for about \$3,000, an achievement indeed!

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.

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