



The Sculptors Society Bulletin

www.sculptorsociety.com

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Giacometti in Sydney



Giacometti: Woman of Venice 1
1956 Bronze 105 cm high.

Don't miss this superb exhibition currently showing at the Art Gallery of NSW.

Thanks to the generosity of The Fondation Maeght of St Paul de Vence in France, Sydney has been able to play host to the first exhibition in Australia of the works of this Swiss painter and sculptor.

Most of us are familiar with Giacometti's elongated and emaciated walking figures. Seemingly distant and lonely, the viewer perceives a great humility emerging from them; perhaps a reflection of his philosophy on life: "I always had a horror of all possessions, of settling down . . ."

The eyes were the focus of Giacometti's art. "The soul emanates from the eyes," he once said. Needless to say, he spent a lot of time modelling them --- rarely satisfied with their outcome. It does not therefore surprise, that much has been written as to the meaning of his work; some critics even suggesting it was as enigmatic to him as it was to the viewer. So let one's own imagination wander; and we might identify with one of his brilliant sculptures. The exhibition ends 29th October.

the greatest concern because of the fine, arching top of the piece." There were many issues to do with the carving and transportation of the piece especially. The centrepiece of the work is a polished boulder opal "egg" symbolising Australia's creativity, McShane saying "It sits there in the belly, the real core of Australia, to show that we have something quite magnificent in the core of us, and we need to nurture it. The sandstone represents the solidity of the land and its ancient past....(though the) youth of Australia (is) reaching for new exciting ways of being, without being held back by old traditions."



Tryphena McShane: Austalian Alchemy Sandstone.

McShane emigrated here in the early 70's, her love for this land intensified by her many ordeals: growing up in Ghana, where her human rights lawyer father was first jailed and then expelled for defending cases against a corrupt government. They left hurriedly with only one possession, a trimaran which they hoped to sail to Australia, but it was accidentally dropped by a crane and smashed beyond repair. And then the 1975 bushfires again left her destitute. She has one helluva story to tell!

Next Forum - 19 October

Starting at **6pm** at **North Sydney Leagues Club**, this is a catered evening, with the food provided free by The Sculptors Society, the bar being open as usual, and the main events getting under way at about 7pm. All are welcome, members and non-members alike, so do bring a friend if you'd like to. Our forums have proven to be exceptionally popular of late.

Tryphena McShane is coming to talk to us about her work, and more especially about her commissioned work, "Austalian Alchemy", commissioned by Cadbury Schweppes to represent Australia in its Singapore headquarters, alongside other sculptures from India, China, Japan and Thailand. The brief was a challenging one: to create a modern impressionistic piece that did not use any human, animal or botanical concepts. Her most visible works up until then had been inspired by Australian fauna. McShane had designed the entrance to Taronga Zoo, including the large sandstone platypus sculpture. Her collaborator on a number of sculptures including Australian Alchemy is master stonemason Chris Bennett.

Of this piece, McShane writes: "The Logistical issues proved to be

We have a further treat in store for you. **Emeritus Professor Vlase Nikoleski** will present a slide talk about "The childhood Memories series" which are included in his book *Vlase Nikoleski: Sculpture*.

Nikoleski immigrated here from Macedonia in 1966, and has studied in France, Germany and England, and had many commissions, grants and scholarships including the Elizabeth Murdoch Travelling Fellowship which gave him 12 months in New York. He has worked as an assistant to Henry Moore, had important academic posts in Canberra and Newcastle, has held at least 25 solo exhibitions, and today works mainly in bronze and steel, though he has worked in almost everything, including leather, fibre-glass, marble and granite. He tends to work in series. In this talk he will tell some childhood stories to show how ideas transpire to physical form. His work has of-course changed over time, and he will show one current work too.

Review of Darling Park Sculpture Exhibition 2006 by Angela Morrell

"*Art is Robbery*" Italian architect Renzo Piano has said, "*in the noblest sense*". He meant it was about absorbing influences, "*taking, taking, taking and about giving back.*" Sculptural language is extremely varied and there are no boundaries to its range of expression. As in all other areas of the visual arts, 3D expression is about images that have not simply been taken out of thin air but are ideas that are recycled, recharged and then reconstructed in ways that reflect the environment of each sculptor. Sometimes the images that evolve show tremendous insight, sensitivity and originality, using materials in an innovative way. Others continue to deal with the timeless issues of presenting the human form using traditional materials, reflecting on aspects such as sensuality, vulnerability, strength and abstraction. It is stimulating and invigorating to see the work of artists who take a fresh approach and have integrity enough not to limit themselves simply in terms of how commercial their work might be using materials that have little intrinsic value.

This year's Darling Park exhibition is of an exceptionally high standard and contains work from a group of artists from whom we are accustomed to expect excellence and also from new members who have been with The Sculptors Society for a short time who have produced some wonderful work. It is encouraging to see a *modus operandi* being taken by some exhibitors who break the constraints that are often imposed by traditional thought and have taken contemporary issues "giving back" in a contemporary way.

In my comments about individual works I have not mentioned all who have demonstrated their ability to produce fine work. The comments I make have to be limited in number and I mention individual sculptures that communicate in a cross section of ways and yet are representative of the whole.

Julie Byrnes Handy Iron mixed media

Byrnes uses her sense of wit and whimsy in the presentation of a series of domestic irons. She amuses us with her play on the names given to four....handy, electric, speedi and pressed studs. By using these names as her reference she changes common irons into bizarre objects. They remain so familiar and yet have become disconcerting by their transformation...hands appear out of

the base of one, etc. The irons are made from cast resin and presented on a regular ironing board with a sleeve attachment with the printed words "Ironing Innovations Pty"

Beth Crawford Life is a Journey Among the Waves mixed media.

Crawford has created an armada of ships that totally engage the viewer with their abundance of visual interest. Her ships are created from pieces of timber that have port holes and curl at both prow and stern. A variety of shapes some linear, organic and geometric pierce their decks standing nobly erect as if at the conclusion of a wonderful adventure. They have a rough textural finish with subtle colouring suggesting far away exotic places.

Mason Cunliffe Sword fish stainless steel

Cunliffe has given us a graphic representation of a sword fish in gigantic proportions. It demonstrates a technical mastery of welded polished stainless steel and is presented with refinement of finish. The change of scale creates a disconcerting feeling for the viewer yet because of its gleaming formation it is a sculpture of beauty. One can not help but have respect for the engineering skills involved in its creation.

John Gardner Mythic Icon mixed media

Gardner demonstrates an enjoyment in the discipline of formalism. His work is an exploration of relationships between mind and matter and the iconography of different cultures. Mythic Icon is full of visual interest where bronze, wood, glass and stone are overlaid one on the other. It is a beautiful sculpture.

Garner Sydney in Bloom welded steel

Garner's work is a superb visual explosion of lines and shapes. His manic collection of discarded mechanical parts are welded on wire rods and held together like a massive bunch of flowers. He has sprayed the work with a metal finishing solution creating a pleasing soft green patina.

Micheal Goodyer Commitments chilligoe marble

Goodyer's sculpture in Chilligoe marble is a symmetrical balance of shapes that are strongly symbolic of love, bonding and commitment. Heart shapes are repeated throughout the work but are in no way blatant or kitsch. There is an underlying play of eroticism in the work and his sculpture is created with technical skill.

Robin Holliday Two Piece Mobile bronze

Holliday's bronze mobiles are mesmerizing if only because of the realization that here we have two heavy bronze components that are perfectly balanced one on top of the another at a small point of contact. We are invited to gently move the top section to watch the mobiles in action. The Mobiles are technically well made and are interesting shapes that engage the viewer by their incongruity.

Bronwen Kretz We was Framed wood

The title of this work is a catch phrase taken from a gangster movie set in New York. Kretz has created a most fascinating column of gilded square picture frames stacked one on top of the other. The column has a rich and interesting surface quality appointed by vibrancy of colour and variety of line. We are reminded of the glitz and glamor of a bygone era. It is one of the more unusual works in the show.

Tom Mourad Phoenix wood

Mourad masterfully carves his carefully selected piece of wood to bring to life the inner spirit that he perceives is there. He represents the Phoenix with great drama at the moment the bird emerges from the ashes after lying dormant for 500 years. This a dramatic and extremely powerful work and one can not but marvel at the expertise involved in the carving of this piece of sculpture.

Bruce Nicholas Arched Torso winterstone marble

The sensual simplicity of Nicholas's rendering of an arched torso is very appealing. The smooth matte white of the body contrasts beautifully against its black polished marble base. With a pelvic thrust the body strains to reach upwards forming an arch giving tension to the composition. At the same time the sculpture has a lyrical and harmonious line...a most pleasing work.

Terrence Plowright Connections
Fluid Dance cast stainless steel

"Connections Fluid Dance" is a striking work in two sections. In the top section dark metal curves move dramatically one over the other like dancing waves weighing heavily on the base. The base functions as both plinth and part of the work, creating an interesting partnership. The pinkish primer colour of the split steel base reminds one of painted steel supports used at shipping terminals and creates a feeling of safety by resisting the movement above.

Aris Ruicens Tolkien Fantasy
mixed wood

Aris draws inspiration for his work from the shape and figures he finds in the wood he works with. In this instance one is reminded of the movie, "Lord of the Rings". He has shaped the wood into a metaphorical statement about a fantasy character of Tolkien. He ingeniously has combined and inlaid other materials to give depth and interest.

Gino Sanguineti Acrobats cast aluminum and wood

Sanguineti's "Acrobats" have uncomplicated charm. It is figurative work where the shapes have been reduced to simple flat planes and look rather like cut-outs from a paper chain. He balances one figure on top of the other's upward reaching hand and regardless of this precarious position they look totally at ease. It is a straight forward work that gives a feeling of gaiety and skill.

Maurice Schlesinger conversation
metal

"Conversation" represents a discourse between two reclining figures that face towards each other. They are fully relaxed, and appear to be supported on imaginary mattresses. Because of their scale they have a preciousness which in turn seems to magnify their wonderful sensuality. However, these two miniature figures are simply torsos that have functional rods to hold them floating in space

Larissa Smagarinsky Towards the Sun bronze

The human body forever feeds Smagarinsky's imagination. She is inspired to create images of its form and her inspiration comes from discoveries from within. "Towards the Sun" is a scul-

ture of a nude female at the point that her arms with upward turned palms are reaching the warmth of the sun. It shows a deep understanding of female sensuality and strength. It has a surface texture that enhances its superbly balanced form.

Debra Thompson Phoenix Rebirth in Gold mixed media

Thompson's description of the rebirth of Phoenix is gentle and unfolding. Her work is in beautifully coloured in graded deep fire red tones. At the centre of the sculpture the bird's head and neck reaches upwards. Wings and flames create flowing forms that have an ambiguity as they wrap themselves around the phoenix's body. It is as if the flames are at any moment about to mercifully release the bird to be reborn.

Sally Zylberberg Laager mixed media

Zylberberg creates a visual metaphor between an African Laager (protected camp) and that of guarded human viewpoints. She challenges us to consider if encircled layers of defense can weaken our bonds to each other. Sharp stakes of wood at the centre of the work are surrounded by circles of stone, wood and painted twigs, like a moat around a castle. Her sculpture is visually strong and it reads with clarity.

PLINTHS

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220 x 220mm > 80 x 80mm - \$100

New Members

We welcome the following new members to our ranks: Tom Lampropoulos, Faye Smith, Gino Chiodo, and Jesse Graham have joined us as full members.

Peter Hey, Andrew Kirk, Louisa Antico and John Cornwell have joined us as student members.

Please do make yourselves known to us, and we hope you all participate in all our activities.

Wollongong City Art Gallery Residency

Anita Larkin has recently been awarded the coveted Resident Artist Position at the Wollongong City Art Gallery for 2006-07. The award includes studio space to work in at the gallery for a year, \$3000 towards material costs, and a solo exhibition of her artwork in the gallery from 23rd June to 9th July in 2007. The residency also involves a mentoring program in which the resident artist is available to offer assistance and advice to three young people wishing to further their artistic career.

The residency will give Larkin the opportunity to focus on a body of work exploring people's relationships with collected objects, and how this informs our perceptions of constructed sculpture. As part of her research, the artist will be gathering images and textual stories from the public about particular objects they feel connection to, and

how they relate to sculpture in general. This information will form a physical part of the artist's sculptural constructions to be exhibited in the gallery in 2007.

Constructed from obsolete collected objects such as typewriter parts, wheels, old machines and tools, Larkin's sculptures are eclectic and intriguing, suggesting a hidden narrative. Segments of the sculptures are often wrapped in pages of textbooks or hand made felt.

Interested in the role of function and dysfunction in sculpture, Larkin often makes fictional tools for unknown purposes and plays with the suggestion of movement in her work.

Wool felt sculptures large enough for people to fit inside are planned for the residency, and Larkin is looking forward to sharing her knowledge of this ancient Mongolian artform with visitors to her studio at the Wollongong City Art Gallery.

NEW ART FOUNDRY FOR SYDNEY

Jody Pawley has just finished building a new art foundry and now provides a full casting service for sculptors. The new foundry has the capacity to produce sculptures ranging from miniature to larger than life size in bronze and aluminium.

A complete service is available from master moulding through to patina. Pick up and drop off of sculptures is at 97 Victoria Rd Drummoyne. To arrange for a quotation or general enquiries phone Jody Pawley on 9181 4993 or 0408 203 225 or visit the website at www.jodypawley.com

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Tom Bass Retrospective Sydney Opera House Nov 2006



Tom Bass Sculpture Studio School - founded 1974

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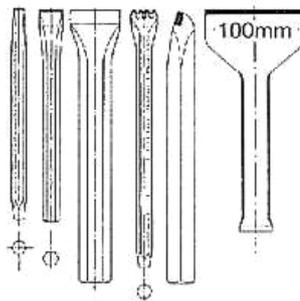
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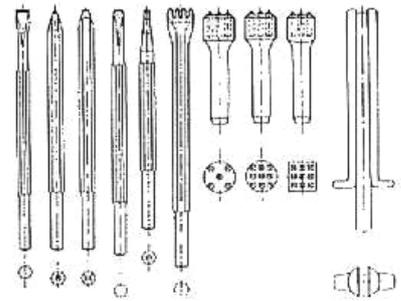
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Wings of Spirit By Terrance Plowright

I have tried to capture many different elements within the powerful forces of Nature. The awesome power of nature: Earth, Air, Fire and Water.

From the entrance, the view is of 4 explosive dynamic forms, sweeping upward and outward, arising from the very base to burst through the volcanic cauldron of fire, becoming "Wings of Spirit". The wings representing nature's uplifting, awe-inspiring power to regenerate, to take the air, exciting flight and freedom.

From another view, the base of the sculpture is sturdy, truck like, hints of strangler fig, heavy, immovable, the solidity of the Earth. The work then carries on and upward to the volcanic cauldron where huge flames burst forth. This force of nature is one of the most destructive and yet one of the most powerful regenerating forces we know.

The view from the right-hand side gives us the imposing energy of the sea, huge powerful, almost violent waves erupting from the base, rolling up and almost spilling over, building within the viewer a sense of great power, of oceans, of huge seas.

The sculpture is 6 metres high and weighs over 4 tonnes. It was cast in stainless steel 316 using the "lost wax tradition" in 220 pieces and welded together in my studio. The whole project took 2.5 years from design to installation. Using a crane, it took 4 hours to get the sculpture out of the studio with 20mm to spare. We used two cranes to install the work, over 3 days.



Terrance Plowright: Wings of Spirit. The work has been installed at Twin Waters, Water Gallery, Queensland.

Australia Square Exhibition

Place: 264 George St, Sydney, (opposite Wynyard Station)

Dates: 23 October - 10 November, 2006

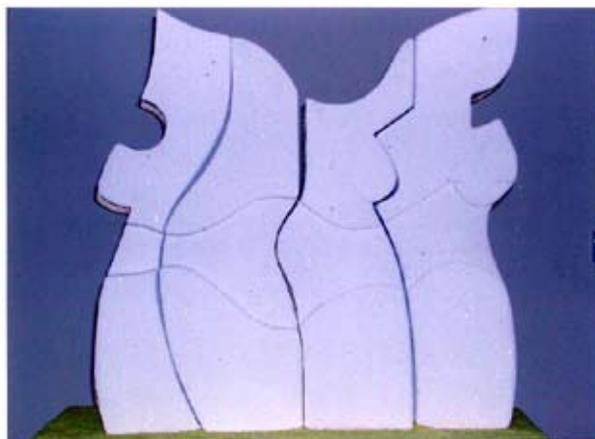
Open Monday to Friday business hours

Sculptor on duty 10.30am - 3pm

30 works on show

Enquiries: Jenny: 0414 994 971, Roger: 0418 686 280

Special Prize: The Society has decided to award an inaugural President's Award of a bottle of champagne and a commendation certificate to the maker of a work of exceptional merit. This is a new initiative with our smaller exhibitions (that are not sponsored), to raise our profile with the public and the press, and to give the sort of recognition to our members that they might find useful on a CV.



Warrick Timmins: "Les Quatre Amies" 58 x 16 x 63 cms. Aerated concrete on black granite. This is one of the pieces to be shown at the Australia Square exhibition.

A selection of pieces can be seen by going to our website www.sculptorssociety.com

Darling Park Prize Winners

In a sense, all the exhibitors at this year's major exhibition were winners. 32 pieces were sold and it was judged our best ever show in terms of its curation and overall impact.

The formal prizes from our sponsors went to the following:

John Gardner's "Mythic Icon" won the Vietnam Airlines prize of two return tickets to Saigon for the best work in any medium.

Maree Prior's "Meeting of the Board, Monkey Business" won the Crawford Casting Prize of \$1,000.

Mark Fallone's "The Lovers" won the Australian Bronze Award of \$1,000 worth of bronze casting, this work being chosen by Clive Calder of Australian Bronze.

Kay Alibrand's "Full Throttle" won The Sculptors Society Prize of \$1,000.

Ella Krug's "Girl with Scarf" won the Latham Australia Sculpture Prize of \$500 worth of stone carving equipment.

Bronwen Kretz's "Pappadum & Mammadum" won the Anna Cohn Prize of \$300 cash.

Julie Byrnes' "Iron Series" won the Barnes Products Prize of \$100 worth of moulding and casting supplies.

Mason Cunliffe's Swordfish won the Tom Bass School's People's Choice Award of \$300 worth of tuition at the Tom Bass School.

There were 3 highly commended award certificates that went to Gary Grant's "Looking for an Answer", Robin Holliday's "Bronze Obelisk" and Feisel Ramadan's "Le Pompier".

WORKSHOP arts CENTRE

33 Laurel St, WILLOUGHBY

Teaching Opportunity

There is a teaching opportunity in our sculpture studio to teach both traditional and contemporary sculpture techniques starting in Term 1, 2007.

We run classes on a 9 week,
4 term basis each year.

Teaching experience preferred.

For further details contact 9958 6540 or email
workshoparts@tsn.cc

The **WORKSHOP arts CENTRE**

is a not for profit independent art school in Willoughby.

Established in 1963 to foster and promote the appreciation of and participation in the creative arts.

Day and evening courses available in painting, drawing, ceramics, sculpture, printmaking, jewellery and photography.

WORKSHOP arts CENTRE

33 Laurel St, WILLOUGHBY

International Artists Masterclass **"Upside Down"** Drawing, Collage and Installation Workshop

Lys Flowerday (English born, illustrator, film animator, educator)

Gilles Bourlet (French born, assemblage and installation artist)

9 – 11 January, 2007

Cost \$350

This workshop will combine 2D and 3D practices to create a site specific ephemeral installation. If you are a 3D artist, the way of working will be processed and exploratory, based on curiosity, imagination and risk, creating unusual combinations and dialogues between materials and spaces.

For further information or bookings please phone:
02 9958 6540

Opportunity to learn from a master stone sculptor

Following is a letter from wellknown member Graham Radcliffe

Dear Roger,

I am just back from yet another few months in Pietrasanta (my first visit was 1986). Back in 2000, Giovanni Balderi came out and we had two courses at my studio at Mt.Glorious, which were highly successful.

Giovanni expressed the wish to me that he would like to come again. So to this end I would ask you to make it known in the Bulletin and perhaps at the meeting on thursday night, that we are seeking expressions of interest from six (6) people only to participate in a one only course of 10 days, possibly in February 2007. (Dates to be decided.)

Interested people should look at Giovanni's website..... www.giovan-nib.it <<http://www.giovan-nib.it>> to acquaint themselves with his work. He is without doubt the leading sculptor in Italy at this time.

The timing is due to the fact that Margit will be in Germany with her family over the school holidays and that rules January out. As she is the official interpreter during the course, it is essential that she be here. It would be a bit of a shambles if we relied on Giovanni's english and my Italian.

Beginners and advanced people are welcome. Giovanni proposed that the course would be much as the previous one, that is, starting with handcarving on a white marble block 20 x 30 x 40 cms. and moving on to working

with the martello. Tips on finishing and polishing may be furnished by Margit and myself. We decided that 6 would be the optimum number so as to give the maximum attention to each pupil.

A basic set of hand tools and a block of marble, morning and afternoon teas will be included in the price of the course. We envisage this to be about AU\$1600.

Accommodation availability in the area will be forwarded to applicants. There are several possibilities close-by. This is the responsibility of those coming, to organise themselves.

Of course we would welcome a return visit of any who attended the 2000 courses.

We would appreciate that expressions of interest be forwarded to us at radcliffeklee@optusnet.com.au as soon as possible, so as to decide if the course will proceed, and allow us to start organising.

Thanking you. Graham.

UWS 2006 Sculpture

2006 University of Western Sydney Sculpture Award and Exhibition

6th October - 22nd October

This major outdoor exhibition, held on UWS (Campbelltown Campus) highlights the talents of significant Austral-

ian artists. A diverse range of sculptures have been chosen from abstract steel to kinetic and large figurative pieces.

Special event: Saturday 14th October

11.00 am - 12.00 pm Sioux Garside (former Director of Campbelltown Art Gallery), will be leading a guided walking tour of the exhibition. Sioux wrote the catalogue essay for the 2006 exhibition.

12.00 pm to 2.00pm. Various artists will be on site to discuss their work.

These lectures are free. To book into the walking tour or for further details please contact Monica McMahon on 4620 3450.

Throughout the exhibition period the general public are encouraged to take themselves on a self guided tour of the exhibition in the grounds of the University's Campbelltown Campus. However, between 12 pm - 2pm every day there will be staff available to take groups on tours of the exhibition, or to answer questions about the exhibition and distribute the sculpture catalogue.

Picnic facilities are available for the public to use around the exhibition site. Entry to the exhibition is free. Parking is \$4 per day.

Breathing Space.

Member Nola Diamantopoulos, who was born, lives and works in Sydney, is holding her first sculpture show, *Breathing Space*, in which she explores resin, a new medium for her. It follows a break after her inaugural painting exhibition at First Draft.

Diamantopoulos believes in the emotive power of narrative and largely follows her creative instinct as she molds and massages her clay into figures, often focusing on the female form. To Diamantopoulos drawing is an integral part to the creation of her sculpture, and vice versa, with experimentalism a vital part of her creative process. Diamantopoulos' subjects appear to look through us, as though caught caught in their own thoughts and silences. Although conscious, these figures are not overly alert, yet nor are they inert.

Breathing Space is the first exhibition of a trilogy which Nola will hold at Arterial, 747 Darling Street, Rozelle, from 5 – 28 October. Gallery hours are Wed – Fri 12pm – 8pm. Sat & Sun 10am – 4pm.



Breath I – sanguine resin
47.5h x 22w x 17d



Mason Cunliffe: Swordfish, Stainless Steel.
Winner of People's Choice Award, Sculptors Society Exhibition, Darling Park Building, August 2006.

Tom Bass Sculpture Studio School People's Choice Award

When Wendy Black, Sculptors Society member and also teacher at the Tom Bass Sculpture Studio School carefully counted the People's Choice votes she was rather nervous that there may not have been a clear favourite. But she need not have worried. Mason Cunliffe's Swordfish was an outright favourite receiving more than 15% of the votes cast. This was a remarkably high number considering just how many commendable works were exhibited.

Mason hopes to call into the Erskineville studio soon to collect his \$300 voucher

for tuition at the school from Tom Bass himself.

The randomly selected lucky voter will be receiving her copy of the book "Tom Bass: Totem Maker" in the mail.

Tom Bass Retrospective:

Sydney Celebrates the Sculpture of Tom Bass

Sydney Opera House

9 November to
17 December 2006

Web: www.tombass.org.au
<<http://www.tombass.org.au>>

Report on creation of individual websites at the last forum

Sculptors at our last forum in July were treated to the experience of having their own website prepared for them. A keen group of computer students from Picnic Point High worked very hard to devise the designs for our sculptors.

A personal website is the most effective method to show clients what your work is like in a quick, cost effective way. Galleries and collectors almost expect you to have your own website these days as a way to view your work.

Those sculptors who came on the night were able to get significant discounts for the work done, including the graphic design of the site; they will have their work on the internet at an all up cost of \$128 for the first year. Such work can cost in the thousands if one goes to commercial web designers.

Congratulations to Jenny Green, Wendy Black, Ian Gillham, Bronwen Kretz, Deborah Sart, Raimonds Rumba, Iska Coutts, Sally Lange and Sally Zylberberg,

for putting their hands up for the experience, and for achieving such a pleasing result. When their sites are up and running on the internet, members (as well as the general public) can look to see the great work done by my students. Stay tuned! - If there is sufficient interest in the future we may run another such forum.

Gary Grant, Publicity Officer.

Anna Cohn, life member honoured in Art and Australia

To celebrate its long and rich history, Art and Australia, Australia's premier Art magazine, is selecting the best articles from the last 40 years of its existence to publish in its comprehensive hardcover Anthology planned for October 2007.

One of the entries requested for publication is "Tribute to Desiderius Orban" (Vol. 24, No. 3, 1987) by Anna Cohn. "We believe this piece is an iconic work and an excellent example of the quality writing for which the magazine is renowned", states the letter requesting permission to reprint.

Anna Cohn, invited to join the Sculptors Society in 1968, later became Vice-President and then President later on. She wrote the Sculptors Society Bulletins from 1972 to 1990, and these are accessible for inspection at the Mitchell Library (State Library of NSW), Sydney.

Anna acted to move Sculpture at the Royal Easter Show to the Art Section from Craft, where it was hidden until 1969. In 1971 with the help of architect member Bud Dumas, she obtained the first premises for the Society at 3 Cambridge Street, The Rocks, from The Rocks Development Authority.

With the dedication of its members, the appreciation of sculpture grew. It is desirable to continue remembering the many early members of the Society and their devotion and hard work which helped the Society develop the stature and success which it has today.

Anna also sponsored a money prize for an abstract sculpture at our recent Darling Park Exhibition this year. It was won by Bronwen Kretz with Mammdam and Pappadam. Bronwen was so thrilled, she wrote to Anna, a gesture that Anna deeply appreciated. Her legacy to sculpture indeed continues, despite the fact that because of age and failing health, she is no longer actively sculpting herself.

Membership Renewal, & the importance of email addresses

It is time to renew your membership. You will receive a renewal notice with this Bulletin. It saves your hard-working Committee members an enormous amount of time and energy if members would PLEASE do this promptly!

Also, do you have an email address or have you changed it? Please write it legibly when you renew your membership. If you have a business card, attach that, as the printing makes the details clear. You would be amazed at how many emails fail, on account of bad or careless hand-writing!

Email provides one of the quickest and easiest ways to disseminate information. One idea we will be implementing next year is that, in addition to our current printed announcements which appear in the Bulletin and on the web, we will prepare exhibition invitations in pdf file form, and email these to our members so that they can distribute them directly to their friends and colleagues. As we progressively build an email list of clients, we will also email such invitations to them.

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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