



The Sculptors Society Bulletin

www.sculptorsociety.com

September - October 2007 Issn 0728 1293

Next Forum - Thursday 25 October. 2007 North Sydney Leagues Club

Sandwiches and other nibbles will be supplied free of charge from 6.30pm, with the bar open for drinks. Our forum meeting proper will get under way at 7.00pm with 2 wonderfully inspiring guest speakers: **Ingrid Morley**, and **Nola Diamantopoulos**, both master sculptors and teachers of sculpture, but in entirely different genres.

Ingrid Morley says: *I was artist-in-residence in Beijing, China for three months during 2006 as a recipient of an Australia-China Council grant. During my residency I recorded my travels, the process and development of my work and contemporary art in Beijing. I would like to share some of the adventures, knowledge and technical experience I gained in the form of a talk, film and photographs.*



Liang Shuo: Ming Coat (2006) 80 x 45 x 25cm, made from broken Ming ceramics. It is wearable!

Nola Diamantopoulos, past president and founder of MAANZ, the Mosaic Association of Australia and New Zealand, will talk about the kinaesthetic connection between mosaics and sculpture. She says: *Both artforms call to be seen and to be touched. Whether it is a mosaic mural or a mosaic sculpture, the observer is physically drawn in, compelled to come closer. And then when no-one is looking they want to feel the surface and connect.*

In this presentation I will show you a visual history of mosaics - from Byzantium motifs through to the modern Gaudi and contemporary mosaic artworks from around the world. The mosaic artform goes beyond colouring-in with tiles. Let me show you how.

Darling Park Exhibition Prizes (6 Aug - 15 Sept)

Jan King was our judge for this year's Darling Park exhibition. Jan has been an exhibiting artist since 1979 and is a lecturer in sculpture at the National Art School. She has won numerous prizes and her work is represented in a number of collections including Macquarie Uni, UTS and Uni of Western Sydney.

Jan very diligently studied the 220 pieces in our Darling Park exhibition for nearly 3 hours before coming up with the prizes. She praised the overall standard of work. Unfortunately everyone could not win a prize. It was thoughtfulness and humour that won the day. Below are some of the comments that Jan made about the works:

Franco Belgiorno-Nettis Transfield Holdings Prize (\$2,000) - **Kay Alliband** for **'The Blanket'**. The veiled form of a person under a mosaic blanket is well executed and thought provoking.



Kay Alliband: Blanket. Mixed media
Surface: handmade ceramic mosaic tiles, 165 x 72 x 60cm

The use of mosaics, reminiscent of Byzantine times, the inclusion of religious symbols and the enveloping covering were evocative of the role of religion.

Crawfords Casting Prize (\$1,000) - **Babette Forster Gomme** for **'Global Warming'**. A whimsical approach to a much talked about world issue

Australian Bronze Prize (\$1,000 in bronze casting) - **Odette Ireland** for **'Hera'**. Elegant use of mass and form in this reclining figure (Jan was reminded of the work of one of the Society's founders, Lyndon Dadswell, when she selected this work)

The Sculptors Society Prize (\$1,000) - **Maurice Schlesinger** for **'Let's Dance'**. A well resolved piece in welded steel.

Cont'd on page 3.

Darling Park Exhibition (6 Aug - 15 Sept)

Reviewed by Angela Morrell

Our Darling Park exhibition offers a microcosmic view of modern and contemporary Sydney Sculpture: 220 small to medium sculptures by artists born in 6 or 7 decades of the last century displayed their work in a most successful Sculptors Society Exhibition. These artists have originated in many different countries, and have produced sculptures in a large variety of materials from glass and bronze to fiberglass and plastics. Their artwork can be perceived as a celebration of the range and diversity of sculpture in our city.

Again, in this year's Darling Park exhibition we have many works that are focused on the human form. They are balanced with many more that communicate with their audience in different ways and are "saying" interesting things using form as their principle *modus operandi* when expressing their feelings about the complexities of the world.

Like today's music, contemporary art wants to mix forms together and create entirely new ones. The main objective of good art and a distinguishing characteristic is what it is "saying". I feel the expressive nature of our 2007 show is of a high standard and has communicated with its audience well with its variety of form and subject matter.

The following comments are simply arbitrary and are about a few works that have distinguished themselves for a variety of reasons. However, there are many other sculptures in the show that are their equal or may even be better.

Kay Alliband

Alliband's work 'The Blanket' was conceived and selected for last year's Blake Prize. It is a comment on the role that religion can play in providing comfort and security and at the same time denying freedom. There is a mystery as to who is under the all encompassing blanket reminding us of the blue burqas worn by the women of Afghanistan. There is further religious symbolism decorating the fringe of the blanket. Vibrancy is given to the work with the application of gleaming mosaics which also reminds us of the Byzantine era. It has

immense impact and is created with a high level of competence. (Image on page 1.)

John Brooke

'Goodbye Paradise' represents an exotic tropical garden. A most joyous explosion of Fauvist colour and organic shapes are used to tell us about a corner of paradise. The sculpture is created by overlapping flat curved shapes in polychrome wood. They are painted with strong saturated colour, some of which have dot and line patterns and are juxtaposed alongside each other to create vibrancy. This is a highly resolved work executed with a painter's eye for colour and has great audience appeal.



John Brooke: Goodbye Paradise.
Polychrome wood, 66.5 x 41.5 x 14 cm

William Coles

Coles' works are so closely related one can't talk about one without mentioning the other. He has created two white cement and fiberglass replicas of TV sets. On the screen of one he has engraved the word 'Numb' and the other 'Life....is fleeting'. There is an intense poignancy to these clever conceptual works. I understand totally where he is coming from and feel many would agree with his sentiment!

Malcolm Currey

To talk about one of Currey's carvings is to talk about them both. They are so simply stated with a gratifying use of simple line. 'Coupling 6 & 8' tell us

of harmony and desire as two bodies gently countenance one another. The closeness of their faces, chest and bellies are represented with two superbly carved wavy ebony and red gum lines....beautiful work.

Jenny Green

Geometric shapes cut in sheet metal and machine parts, are combined with straight and wavy lines in metal rod to give dynamic tension and interest to Green's work. These elements all come together to create positive and negative shapes in a tremendous visual conversation. 'Let's talk' reminds us of the sharp linear beauty found in geometry entwined with rounded forms that create a softer edge and core to the work. The sculpture is electroplated giving it refinement and a sophistication of finish.



Jenny Green: Let's Talk.
Electroplated steel, 56 x 35 x 17 cm

Babette Gomme

Take a globe of the world, sandwich it between two hot water bottles with a lump of plaster on the top to represent a melting iceberg and place the lot on a box, give it the title 'Global warming' and there you have it – a 'ready-made'. We have all been entertained with Gomme's humorous tongue in cheek comment on the state of the earth's climate. I for one love it and enjoy it for what it is. If Marcel Duchamp can get away with his urinal and change the way we view Art, why can't Babette Gomme?

Pin Hsun Hsiang

'Go' is a work representing the enormous strength and energy required at the point that an athlete springs forth from his starting block. This is such a split second in time and yet Hsiang has managed to capture

that moment superbly well. The starting block is in heavy steel and the abstracted figure is in bronze with a lovely grey patina. This is a highly resolved sculpture dealing with a challenging subject matter.

Gibson Owen

'Advaita' is a monistic system of thought and essentially refers to the identity of the Self. There is a simplicity and refinement to Owen's bronze work. It contains sound proportions with an economy of line that manages to say a lot with very little. It feels like a gentle embrace, a velvet ribbon, stillness, being together yet looking in different directions and it has rhythm. It is all so subtly stated.... a lovely piece.

Ivan Polak

'Spirit of the Sun' is a work that has contributed a great deal to the success of our exhibition with its impactful presence. For many of us migrants, that have made Australia home, the sun is a big draw card. Polak celebrates the spiritual energy of the sun, in his adopted land, with a one and a half meter diameter sky blue fiberglass ball. Its surface is covered with highly polished silver plated discs that appear like head light reflectors and fuel the work with energy. This is a beautiful sculpture and talks the language of the present day.

Sallie Portnoy

'Fisherman' is a superb sculpture cast in glass and bronze. The fisherman's bronze head and torso stands silently erect looking to the distance. Whimsy and innocence play a part in the work. On its head balances a delicate green glass fish. It is quiet, delicate and gentle in semblance yet in fact it is a robust and strong work anchored in a solid lump of glass, symbolic of the sea.

Raimonds Rumba

Atlantis in ancient legend is a continent that is said to have sunk beneath the sea and a 'Prophet from Atlantis' would indeed be very old. Rumba has priced his work in accordance with the value that one would imagine a genuine artifact of this nature would bring. Rumba has attempted to give his work the appearance of antiquity by leaving his stone carving in the sea for larval mollusks to attach themselves and change the nature of the surface.

Maurice Schlesinger

'Let's Dance' is a metal assemblage sculpture that creates the idea of mechanical motion. Schlesinger uses mostly round rod and broad rectangular strips of welded steel as his mode of expression. Our eyes are persuaded to move around the work in a labyrinth of circular movements, twists and turns to direct our senses.

David Solomon

Solomon exploits the drama created by combining primary and secondary colours together with black and white. The work has been given subtlety and textural interest by means of raku firing. The surface quality of his dramatic ceramic sculptures is simply fabulous. The piece that demanded my attention most is 'Faith People Backward/Forward Totem'. Symbols of power - the scepter and the orb are balanced interestingly one on top of the other creating an object of totemic worship.

Warrick Timmins

'Summer Breeze' represents a jaunty little boat with its occupant sailing along on the waves. Carved in semi relief Hebal stone the boat is held afloat with curved stainless steel rods. We are informed about the movement in the water by the shape of the polished steel lines. It is a happy work giving a light hearted look at the favorite pastime of many.

Margaret Sheridan

The beautiful colours and patinas in Sheridan's work strike us as much as the forms themselves. Her four pieces in Australian red cedar, bronze and Belgium marble work in such harmony that it seems wrong that they may be separated. 'Endless Journeys' is in two parts both of which are held erect in the same base. It is cast in bronze and oxidized with a seductive deep teal blue patina. Each part energizes the other with watery and rippling movements creating a feeling of endlessness - a superb and masterful work.

Gino Sanguinetti

'West Wind' is an assemblage sculpture that is pure harmony of painted steel shapes. It is a simple work that has four distinct parts. Each part has a beauty of its own and when joined together they balance in a state of perfection one against the other like sounds in a wonderful musical composition.

Australia Square Exhibition

22 October - 17 November

This is our last exhibition for the year, and will be an exciting mix of larger sculptures, beautifully showcased in the tall glass bays of the round tower of this building in the northern part of Sydney city.

Sculpture in the Vineyards

7 October - 7 December 2007

Set in the picturesque Wollombi Valley, *Sculpture in the Vineyards* features an innovative array of large-scale outdoor and site-specific works by local, regional and city-based artists amid the spring time beauty of the three host vineyards.

The exhibition officially opens at Horse Heaven Gallery 20 October at 5pm with the launch of a small indoor sculpture exhibition showcasing artists represented on the vineyards followed by a site specific performance/projection installation 'inhabiting' Wollombi's main street for this one night only.

Sculpture

IN THE *Vineyards*

Undercliff Winery - Phone/Fax (02) 4998 3322
 Stonehurst Cedar Creek - Phone (02) 4998 1576
 Millbrook Estate - Phone/Fax: (02) 4998 1155

www.sculptureinthevineyards.blogspot.com

Darling Park Prizes

Cont'd from page 1.

Lathams Australia Prize (\$500 stone carving tools) - **Dennis Kalous for 'Hydra'**. Interesting use of stone and glass

Avante IT Prize (\$400) - **Warrick Timmins for 'Summer Breeze'**. Whimsical feel. Interesting use of hebel and steel.

Barnes Products Prize (\$350 casting products) - **Sallie Portnoy for 'Fisherman'**. Quirky work in cast glass and bronze

Roger Fenton Plinths Prize - **Mark Fallone for 'Parenthood'**. Clever subject.

Highly Commended - **Torben Jensen for 'The Wise One'**. Beautifully carved owl



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Open Studio Sunday 23rd September 2pm – 4pm. See the studio in action. Tom will give a short talk about his work and answer any questions over a cuppa.

Direct Wax workshop with Abby Parkes, Sunday 30th Sept – Monday 1st Oct

1001 Umbrellas - Installation Workshop with Irene Hoppenburg, Sunday 11th Nov
International sculptor, who is participating in **SXS 2007**. Using examples of her work she will talk about installation sculpture and expand on her work and techniques. You will create your own story, through a project based on the 'umbrella'. Individual projects will be brought together to create a group installation.

We conduct many specialist classes throughout the year as well as our regular programme. For further details phone 9565 4851 or go to our website:

www.tombasssculptureschool.org.au

Montalto Sculpture Prize 2008

This is the 6th Annual Montalto Sculpture Award. It is held each February on the Mornington Peninsula at Montalto Vineyard and Olive Grove. The prize money this year has been increased from \$10,000 to \$20,000, making it one of the most lucrative privately funded art prizes in Victoria. It aims to attract young emerging artists as well as established and mid career sculptors from all over Australia and New Zealand.

Entries must be received by 5pm on 29 October 2007.

All of the relevant forms and information can be accessed online at www.montalto.com.au
Contact Creative Director Neil Williams if you have any queries on sculpture@montalto.com.au

Congratulations!

One of our members, **Gino Sanguineti** applied for and received a study grant at the University of Genova for a 5 week summer study camp, in Santa Margharita on the Italian Ligurian coast. It runs from August to the end of September, culminating in an oral and written exam, with a certificate to follow.

The course includes Italian language, history of art, history of Italian cinema, and literature in general. It also includes tours to important and relevant centres in the Ligurian region.

Only 2 people from the Oceania region have received grants, with 1 from Europe and 17 from North and South America. A great achievement!



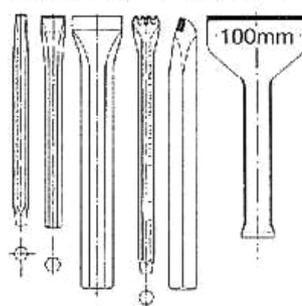
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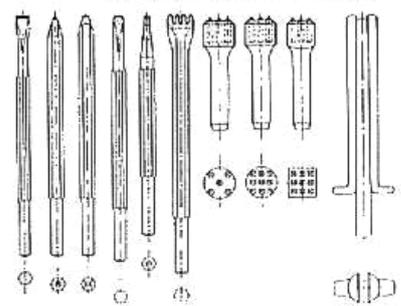
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Wingham Round- about Sculpture Commission 2007

This is a partnership project of Manning Regional Art Gallery and Wingham Chamber of Commerce.

NSW sculptors are invited to submit scale drawings or digital images plus cost estimates for a sculpture for a new roundabout in the CBD of Wingham, NSW.

Wingham is a heritage town of about 5,000 people near Taree on the Mid-North Coast of NSW. It was initially founded on the northern bank of the Manning River in 1854, the population being mainly Scottish. The town was based around timber, initially cedar, and small farms of dairy, beef and maize. The river was used for transport and trade, with the railway arriving in 1913.

Major attractions in the area are Wingham Brush (the remnant of an ancient sub-tropical rainforest, and home to grey-headed flying foxes), the Wingham Historical Museum, the English village-like Central Park and Ellenborough Falls.

Responding to aspects of Wingham, the work can be natural, social or historical. The commission is worth \$30,000 (subject to funding), with the 6 selected finalists each paid \$500 for the preparation of a maquette. Entries close on 30 November 2007, finalists are notified on 30 January 2008, maquettes are due at Manning Regional Art Gallery by 30 April 2008 and are on exhibition from 6 - 15 June with the winner notified by 15 June, 2008. More information can be obtained from the websites: www.manninghistorical.org and www.gtcc.nsw.gov.au

Manning Regional Art Gallery
12 Macquarie Street, Taree 2430
ph 02 6592 5455; fax 02 6592 5450
email taree.manning.gallery@gtcc.nsw.gov.au

New Members

Maria Aquilera- Mendoza, Max Oberg, and Myles Raine have joined us as new full members, Mary Cant as a student member, and Pete Taylor as an associate member. Welcome to all!

Memorial for fallen miners

The United Mineworkers Federation of Australia commissioned Jody Pawley to sculpt a portrait bust in honour of the late Jim Comerford, one of the Federations strongest leaders. It was installed at the Memorial Wall in Cessnock.

The Jim Comerford memorial wall contains the names of 1795 men and boys who have been killed in NSW Northern district mines since 1801, and the ages range from 11 to 73 years old.

The portrait was unveiled on August 26th by Kevin Rudd, who also gave an address at the Memorial Service.



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Membership fees and "Option B" renewals due soon!!

Our treasurer reminds us that as the end of year draws to a close, so does the end of The Society's financial year. To make life easier for the team of volunteers working on your behalf, **please renew your membership by 1st December. Forms will accompany the next Bulletin!**

Those renewing their Web Option B plan are reminded that fees are \$50/year, and they also are due on 1st December. Your co-operation in being prompt is greatly appreciated.

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Tom Bass Sculpture Studio School Master Class in Installation



German Sculptor and 2007 Sculpture by the Sea participant, Irene Hoppenberg has been engaged to run a new one-day workshop at the Tom Bass Sculpture Studio School on 11th November this year, as part of the school's Master Class Workshop Program.

Participants in the workshop will have the opportunity to talk to the artist, as well as learn and practise Hoppenberg's methods as they take part in conceptualising and constructing a group installation in a day. Installation has not featured highly at TBSSS so exposition of the art by a successful proponent seems timely and fits perfectly into

the Master Sculptor Program of the school.

The Master Sculptor Program initiated in 2003 seeks to engage prominent, highly reputable, national and international sculptors to provide master class workshop activities to assist and encourage the ongoing development of local sculptors. We have engaged Orest Keywan for the Summer School 2008 and Richard Goodwin for the Autumn School.

Details of other upcoming workshops will be notified in the Sculptor's Society Bulletin or can be found on the website at www.tombasssculptureschool.org.au

Important tips on photography. by one of our web-masters responsible for putting your work on the web.

In addition to the excellent talk kindly given by Bryan Marden, (see the report on page 9) I could suggest some points relevant to Society Members, to give a good professional image.

Shadows at times can be used to great advantage with some pieces of sculpture and in fact the piece may be enhanced by the shadows it throws – so look carefully to see if you do or don't want shadows.

For many of us in the Society, a large part of our photography is for the purpose of entering exhibitions/competitions. Where photographs are asked for, organisers and judges are very particular. Acceptance of your entry can depend on the submitted photograph – for example – The Woollahra Sculpture Prize. A "bad" photo is plainly and simply unprofessional.

In summary:

1. Keep background clean – no brick walls, washing on the line or skirting boards, or other clutter!

2. Print photo on appropriate photographic paper – not plain printing paper. Take it on your digital camera to a photo printing shop to do for you, if necessary. Do not crease or fold the photos. Emailed images should be at least 72dpi and with clarity at about 12cms high/long.

3. Always supply measurements and the details of materials used in creating the work. Write this on the back of the photograph or attach it to the supplied photograph. The measurement convention is: height x length x depth in centimetres. *Julie Byrnes*

Sculpture prize

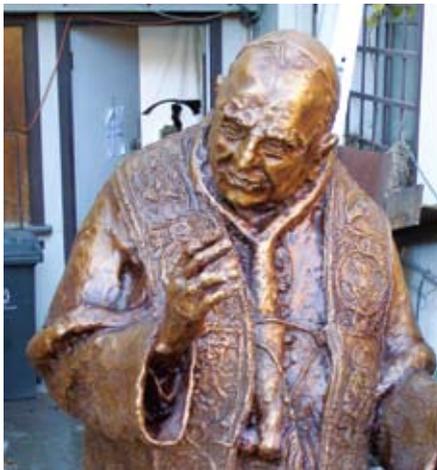
Uralla Arts, in the New England Region of NSW, is holding a sculpture prize which will be judged in Nov 2007. Total prize money is \$2700. Full details at www.uralla-arts.com

Congratulations!

Jody Pawley and the team at Sydney Art Casting would like to thank and congratulate Alan Somerville and Linda Klarfeld for using the new foundry for casting some of their latest sculptures.

Alan Somerville was commissioned to sculpt a life size portrait of Pope John XXIII for the new Catholic Church at Stanhope Gardens in Sydney. (A detail is shown here.) Father Paul visited the foundry during the process to watch the pope being poured in bronze.

The installation was quite a challenge, as a portable crane had to be erected to install the 200kg sculpture in an alcove within the church. Alan and Margaret Somerville pitched in to help position the sculpture of the Pope on the pedestal.



Linda Klarfeld was commissioned to sculpt a life size graduate for the International College of Management at Manly, and a larger than life Graduate sculpture for Macquarie University.

The Manly graduate (shown here) was installed in the grounds of what was formerly the Cardinal's Residence surrounded by historic sandstone buildings.

The Macquarie Graduate was positioned beside another of Linda's sculptures overlooking the University Sculpture Park.

Both sculptures were well received with students stopping to take photographs.

It's refreshing to see some sizable commissioned work taking place in Sydney at the moment.

The Case for a Sculpture Prize for Hornsby Shire Residents

On Friday 25th August the Hornsby Art Society celebrated its Annual Art Prize presentation. The Mayor of Hornsby Shire, Nick Berman, opened the proceedings and awarded the winner John Frederickson a prize of \$1500. Hornsby Shire donated the prize. The winner of the Sculpture section, Alana Lewis, received a prize of \$200 donated by The Sculptors Society, a gesture of encouragement. It is Hornsby's inaugural sculpture competition for Hornsby Shire.

The Prize differential between painting and Sculpture indicates that Sculpture seems to be a poorer visual art form than painting. Sculpture seems to be the neglected sister. This of course should not be the case.

The most famous Iconic structure in Hornsby Shire is, of course, the "Hornsby Clock". Residents meet at the clock, dine in front of the clock and sip a cup of coffee sitting around the Clock. It is a landmark in the Shire of Hornsby, if not the city of Sydney. It dispenses its time information at the intersection of two blocked streets full of pedestrians.

The clock is of course a SCULPTURE. It is kinetic and functional. It is a fountain which tells the time in different ways. It can be touched and it is a tree whose sap is felt during a windy day and on whose branches birds sit watching the passers by. Nothing like it exists in Sydney. It is quite unique. The closest one is El Alamein fountain at Kings Cross designed by Robert Woodward.

That the Clock is not operative at the moment is no fault of Hornsby Shire or its creator, Sculptor Victor Cusack. Note that both Cusack and Woodward are famous members of the Sculptors Society. The Clock is being repaired at the moment. It took vision and courage from Hornsby Shire to invest nearly \$500,000 to commission the Clock tree fountain Sculpture. The clock put the shire on the National artistic map.

Last year in 2006, for the first time we had a full sculpture exhibition at the Hornsby Art Gallery. Sculptors from all over Sydney and the Central Coast participated. It was an enormous effort by budding Art Gallery director Keili Shillington. A similar exhibition was

initiated this year by Gallery director Katherine Harrington. Hornsby Art gallery is on its way to setting a most welcome and timely trend for the Shire and its residents towards a yearly sculpture exhibition. Already many professional and hobbyist sculptors have lately joined the society.

The Sculpture exhibition takes place in the Hornsby Art Gallery, the premises of which is largely financed by The Hornsby Shire Council. On behalf of the Sculptors and the Sculptors Society I say thank you to Hornsby Shire Council. The Mayor indicated during the opening that he will consider allocating a prize for the sculpture section. Great!

Paintings are flat and untouchable whereas sculptures are round, haptic and created to be touched. Say no more! I do not want to start a war between the two disciplines, like the one between Michaelangelo and Leonardo Da Vinci... Suffice it to say that Hornsby Gallery now looks more sophisticated with an intermix display of paintings and sculptures. *Feisal Ramadan*

The Hornsby Water Clock fountain Saga

Our member, Victor Cusack, was commissioned to create a mobile water sculpture "Man, Time and the Environment", by Hornsby Shire Council in 1991.

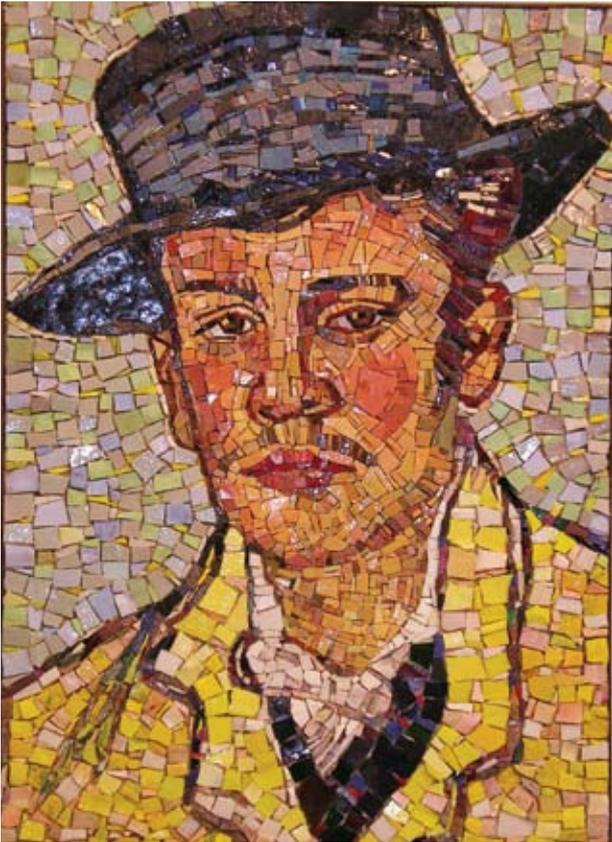
The fountain is constructed of long lasting materials, cast bronze, (cast by Cusack at his Sydney foundry), stainless steel and plate glass, all mounted on a rotating concrete barge.

The fountain is featured in Michael Hedges authoritative 1995 book "Public Sculpture in Australia". Michael wrote... "Australia's most recent fountain ranks as its most uniquethe scale and the extraordinary combinations provide a work of surprising harmony. Cusack's environmental sentiments are readily apparent and the local Council's initiative in commissioning such a work is visionary." The sculpture has undoubtedly become Hornsby's local "meeting place", Australia's version of the European 'Village Square'.

Cont'd on page 8.



Some mosaic images from the recent exhibition in Mosman



Italian student's mosaic rendering of Vincent van Gogh's famous portrait of Armand Roulin, "The Yellow Jacket", using smalti. The school is in the Spilembergo area.



Nola Diamantopoulos's Absence, the cross made out of tesserae, smalti and glass mosaics. This piece led to a commission. Nola will be addressing our next Forum (see Page 1).

PacRim Stainless conference and stainless steel sculpture exhibition

The stainless steel industry association is having a major conference in Newcastle. A feature of the conference will be sculptures incorporating stainless steel. The Conference and exhibition will be held in the Starlight Room, Wests Leagues Club Convention Centre, 25 – 26 October 2007.

The exhibition is being organized by Cooks Hill Galleries. The sculptures will be on exhibition at Wests Leagues club conference centre and then taken to Cooks Hill Galleries for a further exhibition time. The length of time will be advised, possibly a further 2 weeks. To assist the sculptors, a free supply of stainless steel has been organized by the Stainless Steel association.

For further details please contact Mark Widdup at **Cooks Hill Galleries** 67 Bull Street, Newcastle 2300 Australia
TELEPHONE: 02 4926 3899
FAX: 02 4926 5529

E-Mail: mail@cookshill.com
Website: www.cookshill.com

The Hornsby Clock Saga

Cont'd from page 7.

Due to construction work in the plaza, the fountain was shifted, all 21 tonnes of it, then reconstructed and replaced. In November 2003 the sculpture suddenly tilted sideways about 100mm, due to faulty workmanship, and has ceased to work up until the present date.

We are happy to report that the Hornsby Council have initiated repairs to this iconic fountain and the work is underway as I write.

We, Feisal Ramadan and myself, had the pleasure of Victor's company on the evening the massive crane came to lift the fountain aside. Victor told us he had been anxious to see the repair and restoration of this significant work. He asked for and got the support of

the Sculptors Society to defend his rights as a sculptor/creator and in the interests of the rights of other Australian sculptors.

Victor has now gone overseas before the completion of this restoration project, but we are assured the fountain will be returned and fully functioning long before his return at Christmas time.

Eva Chant

Report on the last forum in July.

Jenny Green on Henry Moore.

Jenny Green spoke about her recent visit to 'Hoglands' in Perry Green, the home and studio of Henry Moore for nearly 50 years. Just an hour's train ride north of London, set in 70 acres of farmland, you can see a large collection of Moore's major works - Double Oval, Three Piece Sculpture: Vertebrae, The Arch, Reclining Figure, Knife Edge, Figure in a Shelter, King and Queen to name just a few. But there is much more : you can see his studio, maquettes, models in plaster and polystyrene, drawings and tapestries.

Henry Moore (1898-1986) was probably the best known sculptor of the 20th century. If you travel, it is hard to find a place that does not have a Henry Moore in a public place or gallery. The 'figure' is the predominant motif of all Moore's work (with over half his sculptures being reclining figures). His style, inspired by archaic and primitive art, is characterised by:

- the use of hollowed out rounded forms
- the marriage of human form and the landscape
- the theme of mother and child

While we know him today as a sculptor, ironically, his recognition came first from his 'shelter drawings' that depicted the British huddled in the London underground for protection against the aerial bombings in WWII.

In 1948, when he was 50, Moore won the International Sculpture Prize at the Venice Biennale. This led to many public commissions and he became an icon for post-war Britain, with everyone wanting a work by Henry Moore.

In 1972, at the age of 74, Moore had one of his most acclaimed exhibitions in Florence - 289 exhibits and a crowd of 345,000 visitors. The closure of the exhibition was postponed by a week so that Moore could show Prime Minister Edward Heath round personally.

Perry Green is not on the regular tourist trail, but it is inspiring. Certainly worth a visit if you are going to the UK. But you do need to book.... This is best done via the website of the Henry Moore Foundation.... <http://www.henry-moore-fdn.co.uk/>

Bryan Marden, Professional Photographer

Sculptors need to take great images of their sculptures to use the photos as a main selling point. Marden says: *"It is crucial that you have something which has impact and is strongly visual in the first few seconds of someone looking at your work. Most people will walk away unless they are grabbed by the impact of your image. Gallery managers are used to looking at images which are strong. You would use your images in your portfolio, website and in flyers for your exhibitions.*

One of my past clients is an internationally renowned weaver and she has a good approach which sculptors may find very worthwhile. She teaches her students that it is worth investing in yourself. She believes that it is better to sell one of your works and make no profit on it or use the whole proceeds from a sale of a work towards having a professional photographer do a range of photos of your works to show prospective clients.

For sculptors who have a fairly limited budget and only have a digital camera, there are some very important tips to follow to obtain a good quality image of your work. Remember that the human can see one thing, but when it becomes a printed image, it is quite another.

Try to avoid using the flash on your camera as much as possible. It tends to wash out the image and make it look flat. It also can cast ugly shadows on the wall behind the work. The best method is to go and buy a spotlight or flood light from a store like Bunnings. Place the camera on a tripod at the angle you like. See what the sculpture looks like from different viewpoints by checking the composition on your digital screen of your camera. Now try using the spotlight from different angles checking all the time what the sculpture looks like on the digital screen of your camera. If the light gives too harsh a contrast, you can soften it using normal household baking paper (but not too close to the lamp). A sheet of translucent perspex can also do the job.

You can try other experiments to see what effects bring out the best three-dimensional look to your work. You can use a mirror to bounce the light onto parts of your work. A largish white sheet

of paper can also help to bounce light onto parts of your work. It is a good idea to have someone to help you by moving the light source to different spots, whilst you are checking the look of the image you see in the viewfinder of the camera.

Keep the background as clean and as neutral as possible. Avoid having clutter such as other distracting objects like picture frames on the wall behind, or backyard objects if outside.

If you want the background to stay dark so it will contrast with your lighter looking sculpture, then make sure you don't have light that you are using on your sculpture hitting the back wall. The opposite is true too. If your sculpture is a dark colour, or you have strong contrasting tones to make it stand out, you may need to shine light onto the background wall to make the image of your sculpture stand out.

If you want to take your shots outdoors I suggest you work in the early morning for the first few hours, or late afternoon for the last couple of hours.

Don't rush taking your photos. Plan ahead. You have taken a long time to make your work. Trial and error is the best by testing out many options. Take your shots and see what they look like on your computer or take them to a photo shop and buy the little image proof page before you go ahead and process the full size prints.

A clear focus is imperative. Most digital cameras these days have auto-focus. They work best in their focussing if they have objects with contrasting tones. Digital cameras find it hard to focus clearly on areas where there is mainly all the one tone such all lights or all darks.

Another point to remember is this: Some people think that computer software is so versatile that problems can all be fixed up on the PC if things go wrong on the photo shoot. It is far better to play around with trying to get it right at the time of the original shoot than expecting the computer to refine the look of your sculptural image."

Bryan Marden – Professional
Photographer – Mobile No: 0410 300 500

Bertram Mackennal exhibition at AGNSW



Bertram Mackennal: Circe, 1893. Bronze 240 x 79.4 x 93.4cms. On loan to AGNSW from the National Gallery of Victoria, Melbourne. The Felton Bequest, 1910. Image courtesy of AGNSW.

So who is Bertram Mackennal I hear you ask. Beware or Circe might bewitch you!

From the 1890s to 1910s, figurative sculptor Bertram Mackennal (1863-1931) became the most internationally successful artist that Australia had produced. Mackennal was the first Australian artist to be elected a member of the British Royal Academy; the first to have work purchased for the Tate; the first to receive royal patronage; and the first to be knighted.

The Art Gallery of NSW is currently home to a major retrospective of Bertram Mackennal's work. It has over 50 sculptures and medallions including AGNSW's *The Dancer*, the National Gallery of Victoria's *Circe*, the Tate Gallery's *The Earth and the elements* and life-size figure, *Diana wounded*, and *Sappho* from the Ashmolean Museum, Oxford. A monograph on Mackennal's life and

work and a catalogue on CD is also available.

Mackennal was part of the movement known as the 'New Sculpture' that was influenced by Symbolism and Art Nouveau. 'New sculptors' aimed to make sculpture more vital and life-like, moving away from the stiff sculpture of the 19th Century.

It was *Circe* that made Mackennal's name. *Circe* was a mythological witch who turned Odysseus's men into pigs in Homer's *Odyssey*. *Circe* was shown at the Paris Salon in 1883, where it received an Honourable Mention. At the 1894 Royal Academy in London it caused a stir when *Circe's* pedestal of writhing figures was concealed for the sake of modesty.

Perhaps Mackennal's best known public sculpture in Sydney is the cenotaph figures at Martin Place. The exhibition runs until 4th November. Don't miss it! *Jenny Green*

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