

The Sculptors Society

Bulletin



Graham Radcliffe: Queen Of Atlantis Bronze/Sandstone, 1/20 ed. 75 x 49 x 25 cms

AUGUST 2015

www.sculptorsociety.com

EXHIBITIONS AND OTHER IMPORTANT INFORMATION

Darling Park

31 August - 25 September

201 Sussex Street, Sydney

Forum

29 October 2015

6.30 - 9 pm

Mosman Art gallery

The Concourse

18 - 29 November 2015

409 Victoria Avenue,
Chatswood

Christmas Party

3 December 2015

Mosman Art Gallery

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FORUM: 29 OCTOBER 2015

6.30 - 9 PM MOSMAN ART GALLERY

We have 2 very interesting talks for you on this occasion, one of which is historical and the other modern and practical! Both are aesthetically beautiful!

Dr. Alex Woods, from the Centre for Egyptology at Macquarie University, will talk about Egypt's Old Kingdom. So we invite you to step way back, indeed thousands of years to the earliest days of the very first monumental sculptures, and come on a tour of the development and milestones of the Old Kingdom. Learn how sculpture formed part of the social fabric of ancient life, it's religious meaning, Egypt's Gods, how they were viewed and what it all meant to the populace in their daily social life.

(<http://www.mfa.org/collections/object/king-menkaura-mycerinus-and-queen-230>)



King Menkaure and Queen (Dynasty 4)

We also have our member **Michael Vaynman** coming to tell us how he gets those amazing finishes on his bronze sculptures. As many of you know, Michael is the whiz kid of bronze patinas with his incredibly stunning finishes. Michael is going to give us a "show and tell" session, and will offer advice on how you too can achieve these fantastic results.



Michael Vaynman: "Cubist Torso"

Bronze - 60cm x 30cm x 20cm

We will have snacks and drinks as usual, and the event is free of charge. Do come and be stimulated as you also enjoy the camaraderie of this interesting social event.

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FROM THE PRESIDENT

This is a special issue with Angela's reviews from the last 5 exhibitions we've had recently. Your committee has been kept busy and our artists too have had a great time entering several shows in a short period. A good thing for winter.

We have had our invitation from Darling park with dates and numbers confirmed. Another fantastic venue with the opportunity to show your work off to advantage in this special lobby.

Eva Chant and Feisal Ramadan as well as your committee will be on hand to help you with problems while i'm away in Changsha, China and all should run smoothly.

Meike Davis, Philippa Graham and Angela Morrell have taken on the very big task of organising the Concourse exhibition which runs from 17 - 30 November, in Chatswood. The theme is Animals and Their Art and I hope you take this quirky theme to your hearts and come up with some interesting works.

I will be back to help with this show -

but as at the Incinerator, there will be more responsibility for the artists to do roster dates and opening and closing the venue.

After the dismantle of the AMP building exhibition Eva, Feisal and myself took the chance to visit HarbourSculpture - we loved the venue and the artworks. This show has finished for this year but it is well worth a visit next year.

Lee Blattmann has an exhibition of his work at project 504 gallery with Guy Morgan - Congratulations Lee, your work make a lovely showing together.

I also had a solo show at Mu gallery and enjoyed the buzz with happy people on a perfect Sydney winter afternoon.

Australia Square and Angel Place exhibitions are still showing and then our next exhibition will be Darling Park starting at the end of the month.

Please get your ideas going for the exhibition at the Concourse in Chatswood and go in to see the

venue. Maryann started this ball rolling and we are challenged to make it work as well as she would have hoped.

I have had an enquiry for us to exhibit with a large gallery attached to a property display group and this sounds like a great opportunity - still to be investigated.

As you will know I am off to China to make a large - 3 metre tall - sculpture of a torso in clay which will be cast in bronze in September and October and am looking forward to this challenge.

I know that our friendly team of committee members will help you with questions and answers - you will find many answers on the website kept up to date by Eva and our bulletin which we work hard at keeping interesting and full of your news. We need you to contribute happenings to this.

Happy sculpting

Feyona van Stom

GUY MORGAN & LEE BLATTMANN NEBULAE AND ELEMENTALS



Lee Blattmann's 'Ascension'
stainless steel on acrylic base 2007-2014 with
Guy Morgan's LN - 2B
(Imagined Emission Nebula), oil on canvas 2010-13.

A joint exhibition by painter **Guy Morgan** and sculptor **Lee Blattmann** opened at the new artist-run Project [504] - a spectacular 250-square-metre gallery in St Leonards on Sydney's lower north shore.

The combination of Lee's 'Elementals' featuring pure form sculptures from 2005-15 was juxtaposed with Guy's sublime large-scale Nebulae paintings and video works, creating a monumental three-dimensional experience.

Project [504] also houses the studios of a number of Archibald, Moran and Sulman Prize finalists. Custom show lighting was by VOS Group and JSB Lighting.

The opening on Friday 7 August was a great success and the exhibition ran from 3 to 15 August. Our congratulations go to Committee Member Lee Blattmann!

www.guymorgan.com
www.leeblattmann.com

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3 VENUE EXHIBITION 2015

ANGELA MORRELL

Christophe Conder: The Eye of the Wave

Sandstone
80x60x35
NAB House

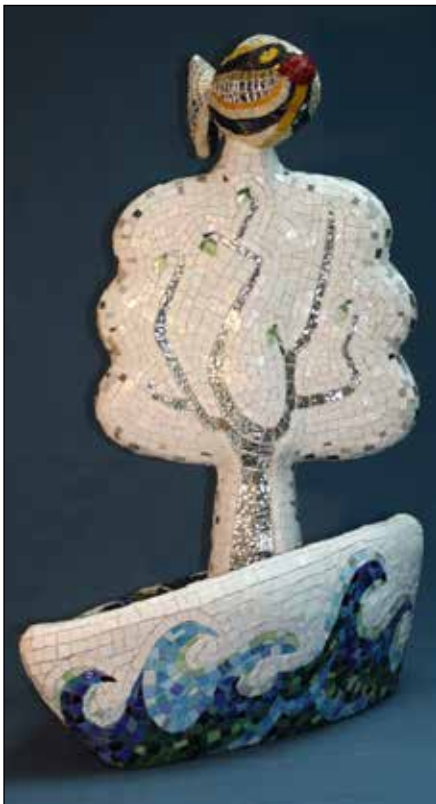
Sydney is largely built on sandstone. It seems that living in Sydney we take for granted this ancient stone, but it is only a natural response for a sculptor like **Conder** to work with the material, which is in such abundance. It is all around us, weathered in our gardens, in architecture and in its own environment darkened with mildew and partly covered in a coat of bright green moss at this time of year. Sandstone speaks with many different voices. It harks back to prehistoric times and grounds us, connecting us to the earth. **Conder** is influenced by the strong impact of all of this.

In a sense **Conder's** work could be considered site-specific. He loves the material and has carved into it revealing its inner character. He has reconnoitred with the sandstone, discovering its warm shades, varying inner colour veins and its deep and granular texture.



Conder has an abstract approach in developing form bringing movement and energy into each work. His shapes are controlled and clean. *In The Beginning*, *The Teardrop of Humanity* and *The Eye of the Wave* are all titles with immense strength, speaking of uncontrollable forces. Although the configuration of each has distinct similarities, subtle movements, colour and direction of movement separate them creating tenuous differences.

The Sculptors Society welcomes the presence of **Christophe Conder's** 3 sculptures in its 3 Venue Exhibition.



Sally Zylberberg: Life's Journey

Smalti & Mirror Tiles
85x59x43
Angel Place

Life's Journey is about life as a journey. It is not a road but in an analogical sense **Zylberberg** has presented it like a journey in a boat across the ocean. On the top of the mast balances the comical image of a fish that enquiringly peers ahead. The fish with seductive pursed red lips poises as a bird in a tree. The combination of fish, boat and tree is surreal. Life's psychological crisis is not about destination but the quirkiness and beauty of the journey itself and thus this image, in a tongue-in-cheek way, encapsulates the story.

With the use of smalti and mirror tiles in white tones, grey and aquamarine **Zylberberg** expressively draws an idiosyncratic narrative.

It's **Life's Journey** and not the destination that is most important in the end.

3 VENUE EXHIBITION 2015 CONT...

Graham Radcliffe

Priestess of Atlantis
Bronze 3/20
105x47x27
NAB House

Atlanta in Greek mythology was one of the fastest of runners, which appeared to ensure her maidenhood. It was said, to even the odds she wore armour while she ran. Melanion fell in love with her and with the help of the Goddess Aphrodite plotted a plan to beat her. Melanion won the race and they were married. Despite Atlanta's resistance she revelled in her new relationship.

Priestess of Atlantis is a work about pure and unrestrained erotic love. The sculpture is erogenous, amatory and utterly sensual. The smooth surfaces move like waves that take you into exotic places.

The patination of the bronze work demonstrates subtlety and finesse underscoring the utter professionalism in the imaginative form of this superb sculpture.



Graham Radcliffe: Darwin's Dilemma 111

Statuario Marble
102x40x25
AMP Centre

Darwin's Dilemma 111 is utterly remarkable for a number of reasons. Firstly, it has energy and movement, is erotic and also embryonic. It is utterly sensory and divinely corporeal. It is not like any creature that I know of, but embodies so much that has an evolutionary identification.

Charles Darwin unearthed a process called "natural selection" in which the struggle for existence bears a similar effect to artificial selection in selective breeding. All species of life he considered descended from common ancestors. However, Darwin was to a degree baffled, as fossil records contradicted what his theory of evolution predicted.

Darwin's Dilemma was intensified but not resolved. It leads many to still consider that there must have been a mystical intelligence involved.

Whatever, I am not about to set any records straight about evolution but want to acknowledge the superbly carved form **Radcliffe** created out of Statuario Marble. The presence of vertebrae and mammary glands, and its show of an inner and outer loving presence, is complex and captivating. **Darwin's Dilemma 111** is a mesmerizing work.



Jian-wen Zhou: Complexity

Stainless Steel
54x30x30
NAB Centre

A complexity in the sculpture of **Jian-wen's** piece, **Complexity** reminds me of a playground slide in a fun park. There is a crispness and slick sharp-edged professional finesse to the work that speaks in the language of a graphic designer.

Jian-wen's sculpture describes a sweeping curve that is more open at the top. It is similar to a wide shot silk ribbon, blue on the outside and gold on the inside. The colours express sunshine, the sky and stability. The curve created is supported by a complex assemblage of gold support rods that are connected to the inside of the curve and firmly attached to a stainless steel plate at its base.

Jian-wen's sculpture is open and fresh with a seductive and energetic appeal.



3 VENUE EXHIBITION 2015 CONT...

Jacek Wankowski: Pauanui

Weathered corten & galvanized steel
180x200x100
Angel Place

Wankowski says of his work:

'Pauanui' is the Maori word for 'big abalone', a giant clam slowly opening in anticipation of something to be revealed. It explores the tension generated by environmental forces interacting with and reflected by the change in shape of this sedentary animal. It pursues that moment between balance and flight where the precise distribution of mass, form and space activate the sculpture – a creative engineering that aims to imbue a potency of energy, of aerial lightness, or alternatively of crushing weight. Inspired by observation of pattern and form in the natural world and spatially activated by the distribution of its mass, Pauanui embodies movement and anticipation – a sense of unfolding . . . of unwrapping.



Amanda Harrison: Reflections

Ceramic & Wood
54x54x28
Angel Place

Harrison's view of the world is through the eyes of whimsy that selectively settle on vignettes of acerbity and fun, capturing the often comic and behavioural patterns of people.

Reflections describe two young females that could easily be discussing the nuances of life, as women often do. They reproduce each other in every way and we could deduce they are soul mates. Their female bodies are stylized seductively with full tapered forms. They are made from creamy glazed china clay and are engaged in thought and communicate not in a physical sense but in a communality of being.

Harrison minimizes figurative form reducing it to graceful concise summaries. Her figures are simple, engaging and focus on the essence of semantics in our troubled world.



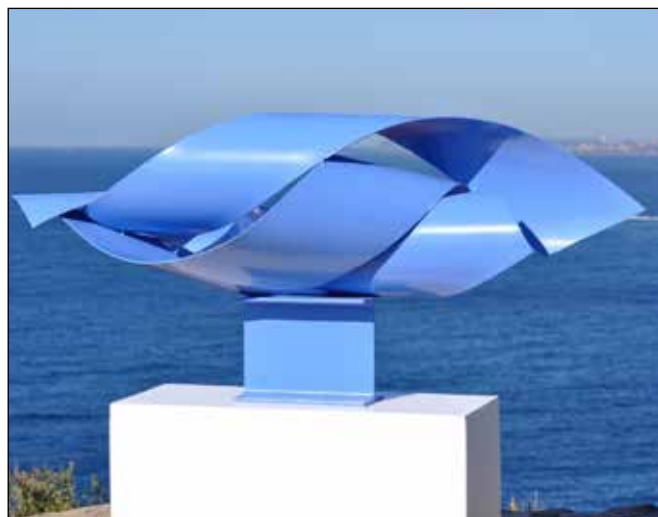
John Brooke: First Surf of Summer

Powder coated Stainless Steel
57x125x42
NAB House

Waiting for a wave at the **First Surf of Summer**, being at one with the ocean again creates a deep longing.

It's easy to understand why surfers love surfing so much. Freedom, floating, adventure and being fused with the forces of nature, looking eagerly for that wave that will transport you into a state of joy and to the epicentre of its powerful movement. The feeling of the air and the wind around you and once again with spray against your body creates sheer bliss.

Brooke sculpts a tempting synesthetic powder-coated stainless steel sculpture. It is blue as the sky on a perfect summer's day and as compelling and alluring as that special wave could be.



3 VENUE EXHIBITION 2015 CONT...



Blaze Krstanoski-Blazeski: Halo

Cast Aluminium
91x38x24
AMP Centre

A Halo is a shining cloud sometimes surrounding a deity when on earth. It can be an aura, or atmosphere that surrounds a person. Halos are referred to, throughout many different cultures. In Christianity, halos are represented around the heads of the saints. They are also seen in the Aboriginal Wandjina, in Indian religions and in The Zoroastrian Kings of Iran. Amongst the Theosophists and Anthropologists auras are seen as having colours.

In Blazeski's Halo he has defined a halo in stylized solid form made out of cast aluminum. He nonetheless has captured the spiritual nature of this symbol. It has the feeling of mother and child, one overlapping the other.

There is a refinement and stability projected in its simple splendour. It is direct and leaves us in no doubt about it being a symbol of mysticism.

OUR MARYANN...



Our Maryann's twinkling eyes, and tender-hearted disposition made her an eminently approachable and endearing member of our Sculptors Society Committee. However there was plenty of passion that lay beneath this soft exterior, and she was a fearless advocate for any course of action she deemed battle-worthy. She spearheaded our move away from our well-worn custom of only exhibiting sculptures

on plinths in exhibition spaces. to experimenting with site-specific and ephemeral works, both inside and outside. This was a resounding success, and helped to broaden our horizons, leaving a lasting legacy on our sculptural community.

It was only at Maryann's funeral that we learned many things about her. We knew of-course about her career as a haematologist, her perfectionism, her eye for detail, her colour sense, and her sense for good design, and not least of all, of her love for her animals. She threw herself whole-heartedly into whatever she did. But she had kept her large and supportive family a secret, so it was breathtaking to hear how important a part of her life they all were. She was both old-fashioned and modern at the same time, and her instinct for privacy may have been part of this complexity... In any event, discovering some new facets to "our" Maryann was a delight to us all.

We shall miss Maryann. Her own words tell more eloquently than any we can say, what sculpture meant to her, as follows in this Artist's Statement:

ARTIST'S STATEMENT- MARYANN NICHOLLS

Horses first led me to art. As a child I used to draw their heads. Then I became aware of Franz Marc with his blue horses and yellow cow and the positive feeling of strength and energising power in touching Henry Moore's work. I felt I had connected.

The 'Red Mare and Foal', originally made in clay, then bronze (30cms), had to be a relatively light-weight construct, hence fibreglass over dense polystyrene. Initially envisaged as a green-patinated bronze colour, the piece "told" me differently - "THEY" wanted, nay needed, to be RED. The form and colour drew me. It felt right.

I wanted people to be drawn towards the 'Red Mare and Foal', to feel them - gentle hands over form. I wanted them to feel the strength of the mother and child, the smoothness and sensuality of the mare and foal and felt compelled to keep sanding and painting - seeking perfection and repeatedly applied red paint, interspersed in cycles

OUR MARYANN cont...

of never-ending sanding by hand. I realised perfection was impossible and that my left-brain had to surrender to my right-brain; 'THEY' told me it was enough and to apply wax over the distressed form, buff and to finish. It felt right. I can see 'Red Mare and Foal' on a green lawn in a park somewhere with people leaning on it, having a picnic and, with little children and dogs running around, sometimes sitting atop. I wanted people to feel the 'Red Mare and Foal's strength as well as the bond of a mother to a child. I strove to show their interdependence, their tenderness and gentleness as well as to imply a maternal protectiveness with its

unstated desire in all of us for this state to last forever.

My aim in sculpture is to capture a moment in time and sometimes stopping it in a frozen motion or emotion. I like to find harmony and a deep-felt calmness in my work, which then elicits a tactile response from the viewer. My work is sometimes figurative, with or without abstraction and sometimes deconstructed. Hopefully it catches the moment. It needs form and line and must make one feel like touching it. Whilst attuned to my environment I am able to hear and see the world around me and yet remain so focused on the sculpture that I am part of

it. I am truly alive and like meditation it is exhausting, exhilarating and magic. I sculpt in search of this ephemeral feeling of nirvana.

A physician by training, I found to my surprise that sculpture was intuitive and transformative. Clay, tactile and responsive, speaks to my core. It can be transformed into a fragile permanence by fire or converted into solid, timeless bronze, tied to the core of the earth. Welded fused metal is exciting and dangerous, beautiful and permanent but only if protected, whilst works in fibreglass offer possibilities of scale and colour.



Maryann Nicholls: Red Mare and Foal

Fibreglass
Approximately 4 metres



Maryann Nicholls: Lying

Bronze - 20cms

OUR MARYANN cont...



Maryann Nicholls: Adam & Eve
Bronze



Maryann Nicholls: Simpson and the Donkey
Bronze - 40cms

HARBOURSCULPTURE EXHIBITION AT WOOLWICH

HarbourSculpture is an exciting exhibition of contemporary Australian sculpture held on the foreshore of Sydney Harbour in Woolwich. This year, HarbourSculpture was held from 30 July - 9 August - an internal exhibition of smaller works was hosted by Deckhouse Woolwich, with the external larger works held in the adjacent Clarkes Point Reserve, Woolwich. 80 Sculptors showed 111 works.

Our Society member, **Jeffrey Frith**, entered this exhibition, and wrote: *"Thank you for providing details of this event in The Sculptors Society Bulletin. This is the third year the exhibition of Australian sculpture has been staged at Deckhouse and Clarkes point Reserve. What a wonderful venue for showing sculpture both indoors and out in the landscape with views of Sydney's inner harbour."*

The professionally produced catalogue with coloured images of each work provided details of the 111 sculptures as well as artists statements. I was particularly impressed by the professional way works had been selected and displayed. My stainless steel sculpture 'Curvilinear' was selected from three possible works I offered. My work was included in the inside exhibition."

Other of our members works we enjoyed seeing in this exhibition were **Roz Stampfli, Rona Sissons, Vikki Holik-Blazley, Stephen Hilton, Cathie Alexander, Wendy Black, Jacek Wankowski, Jenny Green, Maurice Schlesinger, Vivienne Lowe, Gustav Ilosvay, Michael Vaynman, Peter Lewis, and Keith Chidzey**. Congratulations to all artists involved - the exhibition was wonderful.



Jeffrey Frith: "Curvilinear"
Stainless steel on display Deckhouse, Woolwich, 2015

MLC REVIEW 2015

ANGELA MORRELL

Argo Ho: Delicacy

Bronze
54x34x20

Interestingly, the title **Delicacy** is at variance with the work. There is an incongruity and mystery in the name.

A **Delicacy** is normally a food item that is considered desirable or a rarity in many cultures compared to the availability of other foodstuffs that are more freely obtainable.

Perhaps this anomaly is to do with the uncommon nature of **Ho's** work. The work is in fact bold and strong. It appears to be built out of interesting machine parts moulded after being joined together; then bronze in its molten state has been poured into the mould. The parts have been delicately balanced one on the other.

And, so here we find the word delicately, which is a derivation of the work **Delicacy**. If this is the case **Ho's** sculpture is indeed a **Delicacy**. Interesting robust forms are poised one on the other defying gravity giving the total work airiness at odds with the solidness of form.



Feyona van Stom: Summer

Raku fired Ceramic
46x28x36

Sensuality, movement and elasticity are all encompassing in van Stom's ceramic female forms.

Van Stom constantly finds new ways of charming us with her perennial subject matter with variety in movement in the spine and the sensual voluptuousness of their infinitely subtle profiles. She loves vivid, theatrical bodies and their shape and size make them fascinating. Each work has its own disposition and character. They never appear static.

Summer is quiet and elegant and at the same time physical and succulent. A delicate peach coloured glaze drips over the form leaving tantalizing areas of the clay exposed. **Van Stom** is lead by her emotions and her intuition is finely tuned to adapt to each new direction as it occurs. Primitive firing has added to the sun kissed crackling on it's surface contributing to the mesmerizing narrative.

Van Stom's permissive rounded torsos repeatedly engage us with their warmth and generosity. They are part of who she is.

Philippa Graham: One Big Family

Bronze
35x74x30

There is without doubt strong consanguinity within **Graham's**, One Big Family; most families have a shared kinship, children, progenies, resemblances and likenesses.

In **One Big Family** the resemblances and likenesses are clear. As a group they reflect each other's geometric dimensions, sharp facets, high polish and refinement within its cubist idiom.

Graham's family is focused and knows its place; it is a close and fascinating, self-assured family.

Divided into three cameo groups and two separate self-contained studies, each in its way is an interesting reflection of the human spirit. As a family group it is at ease within itself, relaxed, sharing a strong affiliation.

Without family we are cut adrift. **One Big Family** is sure of its place within its strong and thought provoking, magnetic family culture.



MLC REVIEW 2015 CONT...

Pin Hsun Hsiang: T Stage

Wood/Fibreglass/Granite
95x30x30

T stage, as a title, suggests the catwalk along which clothes models strut their stuff.

The sculptural form in **Hsiang's** work is stylized in the language of simplification. There is a clever reduction of elements. **Hsiang's** model submits as being typically tall and elegant. The fabric that envelops her golden body is in bold, beautiful pale blue, bright yellow and red stripes. The bright colour indicates that this is a gown from a summer collection. Underneath the billowing fabric **Hsiang** hints that a hand is resting on a hip. This creates a negative, open and rounded shape. There is also an indication of the suggestive exposure of a long tantalizing leg as is typical of glamorous models effortlessly walking the catwalk.

All said and done, it is amazing how so much can be said with the barest minimum of elements in the hands of one who knows full well how to say a great deal with a little.



Graham Radcliffe: Queen of Atlantis

1/20
Bronze/Sandstone
7549x25

Plato in his fables tells us of how Atlantis falls out of favour with the Gods and is submerged into the Atlantic Ocean. Ever since people's imaginations have been fuelled by the idea of a hidden city, but it has never been found. If there is such a city the **Queen of Atlantis** must reign supreme.

Imagination powers much of the artists mind and why shouldn't there be a Queen of Atlantis? .

Radcliffe describes **Queen of Atlantis** like a rhetorical précis summarizing the essential points with great economy. Making the best of negative and positive shapes she is described as an elegant semi abstract female form. Her head is erect, she has strong square shoulders, is proud, flirtatious and lithe.

Radcliffe's magnificent sculptures have been a delight in TSS recent shows and his **Queen of Atlantis** is no exception.



Larissa Smagarinsky: The Song

Bronze/Granite
100x63x35

The Song has all the ingredients of a good refrain. It is melodious with pattern and form, has lightness and air and is a wonderful composition.

Smagarinsky has finely honed an image of two stylized dancers that balance one on the other. Their limbs are slender and stretch in a lyrical and harmonious composition. Together they create a shapely and loving configuration. The work is tender with expressive emotion.

Smagarinsky is often to be seen focusing her studies on capturing movement and profound tenderness in many of her most successful works and **The Song** is no exception.



MLC REVIEW 2015 CONT...

Willem van Stom: Rhinoceros

Recycled Metal
22x46x22

Van Stom pays respect to the brute strength of the Rhinoceros in a fluid and cohesive manner. **Van Stoms Rhinoceros** looks indestructible. By using found steel machine parts that easily translate into a driving force, he distinguishes the great power within this noble creature.

For all the Rhinoceroses bulk they are surprisingly agile and can move at a speed of up to 30 miles per hour and turn in an astoundingly small space. Unfortunately, not fast enough to be caught by hunters. Strangely enough, the only predator of the Rhinoceros is the human. In recent times the Rhino has been unremittingly hunted to the point of near extinction. It is a large and primitive looking mammal dating from millions of years ago. In the past 45 years Rhinoceroses in the world have reduced in numbers by 90 percent.



Van Stom has clearly respected the dignity of the **Rhinoceros** whilst assembling a fascinating range of steel elements that describe the assets and beauty of this wonderful being.

ROGER MCFARLANE: RESILIENCE SCULPTURE

Roger McFarlane, past President of The Sculptors Society is spearheading a wonderful sculptural project, which local people and Sculptor Society members are invited to participate in, raising community awareness about mental health issues in the Newcastle district, where he lives. They are hoping to destigmatise attitudes to mental ill-health.

Roger McFarlane is an experienced sculptor who has carved large sculptures in many parts of the world. His sculptures are in China, South Korea, Brazil and Switzerland.

In 2013 Joanne Sinclair met with a group of carers who had a loved one with mental illness they discussed the vision of placing a sculpture for mental health on the Newcastle foreshore. With the help of local sculptor Roger McFarlane and after a period of consultations with family members and those affected with mental illness the design, location and name were finally agreed upon. A committee was formed and the sculpture has moved into focus over the past 2 years. The sculpture which was designed by Roger McFarlane will be reflective of mental health and well-being offering a space where acceptance and understanding can grow.

The sculpture reflects acceptance and awareness of mental health within our community encouraging change and offering Hope.

Location of the Sculpture

The sculpture will be transported from Camp Shortland after carving and located at the eastern side of the Frog Pond at Foreshore Park. The location next to water provides a beautiful and peaceful location for the sculpture. The sculpture will be reflected in the water and add to the ambiance of the location.

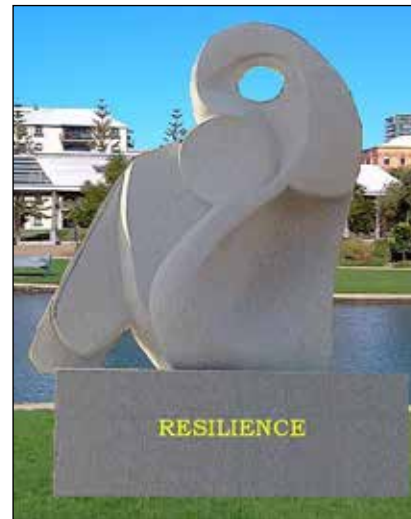
The Theme of the sculpture

The sculpture 'Resilience' is in an abstract figurative style that depicts a figure in a sitting pose while in deep thought. The figure has a free flowing and calm appearance that is contemporary in its design.

Material details

The sculpture will be carved from a block of white and grey patterned marble from the island of Thassos in Greece. The size of the sculpture will be 220 cm high x 180 cm wide and a depth of 100cm. The sculpture will be on a base 300 cm long x 100cm high x 100 cm deep

The finish on the sculpture will be a honed finish, and be coated in an anti-graffiti chemical.



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The City of
Newcastle



resiliencesculpture.org.au

FEYONA VAN STOM'S EXHIBITION AT MU GALLERY IN MOSMAN

This sculpture exhibition, **EAST WEST**, was held at MU studio gallery at the Headland Park artist precinct at 8/1100a Middle head Road, Mosman. The Opening on Saturday, 1 August and continuing until 22 August 2015, was well attended in perfect sunny weather conditions. Michelle Belgiorno Nettis, a fellow artist who also has a studio nearby, officially opened this exhibition. **Feyona's** works are mostly clay bodies which are always about form and movement and also a celebration of the human form - very often female. She loves experimenting with primitive firings and colour.

Feyona said of her work, *"I love the way a part of me goes with each of my figures - which travel, sometimes far away, they are seen by different people, and sometimes end up in a different home. Each one is unique and has its own personality. Exhibiting has been an interesting adventure on its own. I've been exhibiting now since 1992 in Australia and cities over the world, and have just been invited to build a sculpture 3 metres tall in a park in Changsha, China. The experiment is continual"*.



WOOLLAHRA SMALL SCULPTURE AWARDS

The 'Woollahra Small Sculpture Prize', now in it's 15th year, has announced the 43 finalists for the 2015 prize. With a record number of 701 entries, the guest judges, art advisor and curator Barbara Flynn and philanthropist Penelope Seidler AM, selected

works that showed innovation and diversity in their take on an original, freestanding sculpture measuring up to 80cm in any dimension. The finalists' exhibition is on from 10 to 25 October at Woollahra Council Chambers in Sydney.

Congratulations to our members **Wendy Black** and **Anita Larkin** for being chosen as finalists.

MANUFACTURING & ENGINEERING INSTITUTE OF AUSTRALIA HOLDS SUCCESSFUL SECOND NATIONAL AWARDS

Around 200 people were present at Bankstown Sports Club on June 19th 2015 to applaud the finalists and winners from three states in a number of categories.

- The MEIA Apprentice/Trainee of the Year Awards acknowledge apprentices' exceptional contributions to their workplace
- The MEIA Sculpture of the Year Awards acknowledge innovative uses of metals and associated materials
- Both Awards assist in raising awareness of career opportunities in the engineering and manufacturing sector.

2015 Metalwork Sculpture awards were judged with the assistance of **Lee Blattmann** from The Sculptors Society along with **Mark Goodsell** Director, NSW Australian Industry Group.

There were three categories to judge, being Junior high school (Year 10 and below), Senior high school (years 11 and 12) and Tertiary (year 12 graduates and above). Finalists from a pre-selection process were exhibited in the dining hall on the night.

Once again the finalist's entries were all well executed with a very mature artistic balance and expression. Colour and lighting was well used and a close attention to detail was evident. The subject matter was quite varied as expected, ranging from alien creatures to blossoms to motorcycles.

Winners in the Junior and Senior Secondary categories were as follows:
Junior – Chloe Iliffe, Heathcote high - Elephant
Senior – Jessie Shafter, Heathcoat High – The Visitor
Tertiary – Stuart Thomas, Kangan Institute VIC - Duality



"Duality" by Stuart Thomas with Mark Goodsell (left) and Lee Blattmann

MEMBER NEWS :

KIM-ANH NGUYEN - BEAVER GALLERIES JULY 2015 EXHIBITION

The 13 artists participating in the Choice exhibition at the Beaver Galleries have been born overseas in countries as diverse as Thailand, Greece, Israel, Sri Lanka, Japan and Germany. They were selected for the exhibition by Beaver Galleries in collaboration with Thai-born artist Vipoo Srivilasa. Although the works are very different in concept and execution, there are interesting linkages between the artists. Most of the works are in porcelain; none are functional in the craft sense of the word; and much is sculptural. All demonstrate links with the cultural ideas and visual language of the artist's country of origin. Some of these linkages are subtle, while others are more overt. It is as if a new visual language is being developed with its meaning not easily read in either culture but providing new concepts in the creative space that has developed.

One of 13 artists participating in the Choice exhibition at the Beaver Galleries, **Kim-Anh Nguyen**, a new member of The Sculptors Society, draws on imagery from Australia.

Nguyen's works, "Spinifex" and "Nocturne", pictured here, were shown in The Sculptors Society's recent exhibitions in the AMP building, and in Angel Place Gallery.

Nguyen "weaves" open vessels in paper clay. The weaving represents indigenous basketry and the long spiky stems of spinifex grass, but, on another level, her work embodies

the story of migrations – her own and those of the Aboriginal peoples.

Read more: <http://www.smh.com.au/entertainment/art-and-design/choice-ceramics-at-beaver-gallery-20150717-gidd20.html#ixzz3gQ8L79Dx>



A VIEW TO ASIA EXHIBITION

Member **Georgia Morgan** is participating in an interactive outdoor exhibition of sculpture and installations which interpret Broome's multicultural nature and the town's links to Asia, at Cable Beach throughout the Shinju Matsuri festival, August 28 – September 6, 2015, at Broome, Western Australia.

For more information:
<http://www.shinjumatsuri.com.au/event-app/a-view-to-asia-opening>

Congratulations Georgia on the sale of this beautiful work.

"Radial Allure"
Artist: Georgia Morgan
Medium: steel



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INSURANCE MATTERS

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

OTHER SCULPTURE SOCIETIES:

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

ATTRIBUTION OF IMAGES

Artists have approved the USE of their images

WWW.SCULPTORSSOCIETY.COM

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

BULLETIN ARCHIVES

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

SHARE YOUR NEWS WITH US

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

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

2015 CALENDAR

August -31 September 25	Darling Park exhibition at 201 Sussex Street, Sydney
October 29	6.30 - 9 pm Forum at Mosman Art Gallery, Art Gallery and Myagah Road, Mosman
November 18 - 29th	The Concourse, 409 Victoria Avenue, Chatswood
December 3	Christmas Party at the Mosman Art Gallery, , Art Gallery Road and Myagah Road, Mosman

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