



The Sculptors Society Bulletin

www.sculptorssociety.com

January - February 2009 Issn 0728 1293

Among this years entries at Sculpture by the Sea were Ingrid Morley's, "Judgement of Mammon" and Blaze Krstanoski-Blaseski's, "Wave".

This year 'Sculpture by the Sea 2008', Bondi to Tamarama, showcased its 12th annual exhibition with 107 sculptures by artists from Australia and overseas.

Continued Page 6



Photograph courtesy of Eva Chant

Above: Ingrid Morley's "judgement of Mammon", copper, phosphor bronze (149 x 70 x 50cm)



Photograph courtesy of Eva Chant

Above: Blaze Krstanoski-Blaseski's "wave", bronze (96 x 136 x 23 cm)



A glass sculpture by Dale Chihuly
Photograph courtesy of Feyona Van Strom

**AGM and Forum
Thursday 19 March
6.30 pm**

**North Sydney League's
Club,
12 Abbott Street, Cameray.**

If you would like to hear sculptor Ella Krug talk about the American glass artist, Dale Chihuly and about the famous Hirshhorn Museum sculpture garden in Washington D.C, then do not miss the next AGM and Forum.

So come along and enjoy the company, the finger food at 6.30, the Annual General Meeting at 7pm, then Ella's talk and slide presentation.

Featured in this Issue:

Information about the Mosman exhibition, our first for 2009
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How to protect your sculptures with copyright Page 3

Visit to Bert Flugelman's home and studio Page 4

Notice of General Meeting nomination form Page 7

Calendar for 2009, now with each issue, see **Back Page**

Next Issue:

Sculptures in the Vineyards

Some Important Notices and Forthcoming Exhibitions...

Important Notice Have you paid your membership?

Membership for 2009 was due in December. If you have overlooked the renewal notice, can you please pay as soon as possible. (The renewal form can also be downloaded from our website (www.sculptorssociety.com under 'services' then 'forms').

You must be a financial member to exhibit and receive the Bulletin. Your membership will lapse if payment is not received by the end of February.

Blake Prize Touring Exhibition at the Delmar Gallery

The Blake Prize touring exhibition will be held from Sun 18th January to Sun 22nd February, 2009.

The Delmar Gallery is at 144 Victoria Rd Ashfield. Gallery hours: 12pm to 5pm Wednesday to Sunday.

Hornsby Council's 'Returned to Glory', Recycled Art Competition and Exhibition

Works must be constructed from pre-used man made materials.

Up to \$1,000 will be awarded to the winners, in each category of: 3D/Sculpture Art, Functional Art, Wearable Art, and Mixed Media (wall mounted).

Up to \$500 will be awarded in the junior art category: an Artist up to 18 years.

Entries close: Friday 20 March 2009

Delivery of Works: Sun 31 May 2009 to Hornsby Art Gallery 208 Pacific Hwy, Hornsby between 4-6pm.

Collection of Works: Sun 7 June 4 - 6pm or Mon 8 June 10-11am

For an entry form or for more information contact either: Hornsby Art Gallery on 9476 8869 Wed - Sun 10 - 4pm or visit www.hornsbyartsociety.com.au.

Alternatively, contact Kerry Euers, Waste Mgt Hornsby Shire Council on 9847 4817.

For advertising, news or if you would like your Bulletin emailed to you in colour

Please contact: Katherine Harrington, Editor, preferably by email: kjharrington@netcall.com.au or phone: 0412 283 718.

Our first show for 2009 The Mosman Village Festival of Sculpture 9 March to 3rd April.

Now in its 4th year, the show has always been a huge success, so start sculpting now!

For those new to the Society, this exhibition is organised by the Mosman Village Retailers Association in conjunction with the Society. Work is displayed in windows and prominent positions within some 70 shops in Mosman Village Shopping precinct (Military Road and adjoining streets).

As well as a very good opportunity for sales and exposure, there are 3 prizes for the show: 1st prize - \$1,000, 2nd prize - \$600, and 3rd prize - \$400.

It is of utmost importance to supply us with very clear photographs of your work with good contrast and an uncluttered background. Last year, photos were loaded onto the Mosman Village Retailers website. Poor photos will not be used; it may also mean that your work is rejected for the exhibition.

Our judge this year is Nick Vickers who has extensive experience in the arts. Some of his roles have included: director of the Sir Hermann Black Gallery & Sculpture Terrace, University of Sydney, and curator and judge for the Blake Prize. Currently, he is part-time convenor of the Society of the Arts at Trinity Grammar School (the Delmar Gallery).

Some important dates to note (also see back page):

Entries close: Friday 23 January 2009

Exhibition set up: Thursday 5 March to Saturday 7 March (by arrangement with the shop). You will be advised of your shop in the acceptance letter.

Judging: Sunday 8 March

Opening: Thursday 12 March. Exhibitors and friends are welcome. There will be a charge of \$5 per person payable on the night. (Please RSVP by Thursday 5 March to Jenny by email jenny@jennygreen.net or by phone 0414 994 971.

Dismantling of exhibition: Saturday 4 to Monday 6 April

City of Hobart Art Prize 09 Drawing & Sculpture

City of Hobart Prize: two \$15,000 acquisitive prizes, one in each category of drawing and sculpture.

The Moorilla Prize: a \$7,500 non-acquisitive prize is open to all artists who were selected for the final City of Hobart Prize and who were either born in, currently reside in, or have resided for a period of 5 years or more in Tasmania.

The People's Choice Award: a \$1,000 non-acquisitive prize for the most popular work on exhibition.

Entry form and fee deadline: Friday 27 Feb 09

Shortlist Judging: March 2009

Advice of Short listing: 31 March 2009

Receipt of works: Saturday: 20 June 2009

Announcement of Winners: Friday 3 July 2009

Exhibition Dates: Saturday 4 July - Sunday 9 Aug 2009

Collection/Dispatch of works: Friday 14 August 2009

More information can be found at: www.hobartcity.com.au/artprize. For enquiries contact: the Cultural Development Coordinator on 03 6238 2778 or email: boothb@hobartcity.com.au.

Sydney Royal Easter Show: 9 - 22 April 2009

Note: Postal entries already closed

Online entries will close: 2 Feb 2009

Exhibition delivery dates: Fri 27 & Sat 28 Mar 2009

Exhibit collection dates: Fri 24 & Sat 25 April 2009

www.sydneyroyalshows.com.au/sydneyroyalcomps/arts/index.html

Information you need to know to protect your sculptures with copyright

As artists we are all aware that when we create a work we also become entitled to certain rights over that work, commonly referred to as copyright. While we may know this, very few understand precisely what copyright is, and how to protect our works with copyright. When we sell a work, it is rare that we intend to sell the right to copy that work.

Gibson Owen, sculptor and lawyer has given us the benefit of his professional experience with information we all should know regarding how to protect our works with copyright...

Copyright is a bundle of rights and not a physical thing. The ideas expressed in writing, painting and sculpture must be capable of being rendered in a material form.

When we sell our works we are not selling the copyrights but granting a very limited license to own, sell, possess and probably a limited right to display in public with due attribution.

To protect our copyrights we must be in a position to prove; expressly or by presumption authorship, and that the work is original and not a copy or version of an earlier work of someone else. Two people can own copyright in identical works if they both created and arrived at the same work without copying the other's work.

Many artists forget when a work was completed and when confronted with a fraudulent copy may fail to prove the date of creation. In this case, the pretender may assert an earlier date and thereby succeed in claiming to be the first and original author, and the real artist to be the flagrant copiest.

It is preferable to be in a position to prove by express claims: originality, authorship and the date of creation.

Evidence of this can be achieved by placing on the work: the copyright logo ©, name of the author and the date of completion, as this will give

rise to the legal presumptions of the existence of copyright and its ownership by you.

© Gibson Owen Dec 2008

The law does not require you to do this, and not many legal cases arise in relation to sculptures but the dangers are present, so why not be proud and safe.

These marks need not be in an obvious place and their existence on, or under the base is adequate.

In looking at sculpture, the artist could use an electric engraver to indelibly inscribe the details above. If that is not a choice then a water proof label should be permanently glued to the base. However, the electric engraver is by far the best tool.

In Australia (in contrast to the USA and other countries) there is no system of registration for the protection of copyright works and it remains with the author/artist to guard his own work by express claims as mentioned above.

It is essential to remember that ideas are not protected by copyright and the expression of the ideas must be manifested in a material form. Ideas are protected in the realm of patents but very few sculptures are protectable with

patents because they lack utility.

By Gibson Owen sculptor and lawyer

DON'T GIVE YOUR RIGHTS AWAY

WITHOUT BEING FULLY INFORMED!

Copyright in your Sculpture? - Thats right!

License for the physical work only or Copyright given up for all future simiar works?

Artist's Agent - Gib Owen

- Overview and a report card on your current contracts.
- Representation on your commissioned work and generally.

Australian Rights and/or World Wide Rights - what do you give away for what dollars?

Gain ongoing help with your commissioned contracts.

Contact Gib on: 0418 227 127 or email: gow36431@bigpond.net.au



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This journey will challenge and extend individual sculptural expression and provide ideas to create a work derived from this desert experience. For more information visit our website.

www.tombasssculptureschool.org.au or www.intotheblue.com.au

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Email: tbss@tpg.com.au

Several of our members last October were fortunate to visit Bert Flugelman's studio at his home in Burradoo

On Sunday, 19th October last year, Bert Flugelman AM opened his home studio to members of The Sculptors Society. Bert Flugelman is famous for many sculptures, among these is 'Cones' (1982) a commissioned work situated in the Sculpture Garden at the National Gallery, Canberra.

Bert Flugelman has also a distinguished teaching career having taught art at many institutions including: the National Art School in Darlinghurst, where he himself had once been a student; and the School of Creative Arts, University of Wollongong. He was made a Professorial Fellow at the University of Wollongong in 1991, and a Doctorate of Creative Art (Honoris Causa) in 1995.

Eva Chant was among those sculptors fortunate to visit Bert at his home in Burradoo and has shared her experience with us...

Bert has been an active member of The Sculptors Society for many decades. Bert and his wife Rosemary live on a beautiful acreage in Burradoo. After our initial warm welcome, Bert gave us some insight into the experiences of his life, beginning with his birth in Vienna in 1923, his migration to Australia in 1938 and his travels around the world. Over the years he has enjoyed teaching art to students and feels he gained as much from this experience as he gave in teaching.

Next our group ventured out beyond the house to view his large sculptures; these were constructed mainly of polished stainless steel and welded metal, and were quite spectacular to view against the backdrop of shrubs, trees and lush, well maintained lawns. (fig. 2 and 3)

After this, we were shown into the large working shed. This large, practical building comprised several rooms, designed specifically to create a good working environment. One room contained the tools and equipment needed to work sheet metal. The adjoining rooms were a combination of storage and display studios, where visitors could see a lifetime of ideas and works in progress hung on the walls and displayed on plinths ready for a future exhibition.

The middle section of the shed was quite a large room, with wonderful natural light from skylights and huge opened shed

doors. Around the walls hung a variety of art pieces made from assorted fragments mounted on wood (fig.1). These witty reflections of life seemed each to tell a story. The materials ranged from horns, bones, sea shells, coral, bits of machinery, fur, mirrors, keys, furniture mouldings and wine glass, etc. Displayed around the floor were tall totemic wooden sculptures, anthropomorphised from tree trunks into human figures (fig. 5); it was difficult to resist touching these sculptures.



Finally, we were all invited back to the house for refreshments and to view the private studio attached to the back of the house where Bert does most of his creative thinking. It was enthralling to see a large number of recently completed works, marquette and domestic sized, displayed around the room and on a large central table (fig. 4).

At the end of our stay, Jenny Green our President, gave a speech of thanks to Bert and Rosemary for this generous invitation from this very successful and renowned sculptor.

by Eva Chant

(This article includes information from the University of Wollongong's web site (www.uow.edu.au) and from the web site of the National Gallery of Australia in Canberra (www.nga.gov.au).

Photographs in this article were by Eva Chant.

Fig. 1 left: Bert Flugelman and some of his wall mounted art works.



Fig. 2 above and Fig. 3 right, stainless steel sculptures in Bert's garden



Fig. 4 above: Bert's work area

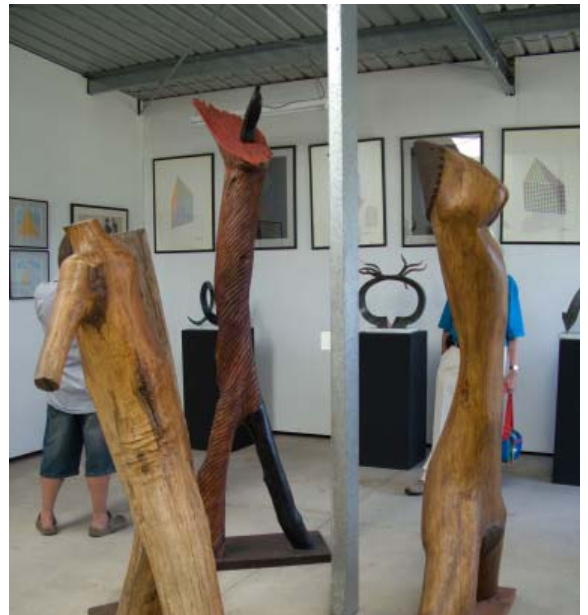


Fig. 5 above : totemic wooden sculptures, anthropomorphised into human figures.



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Our Member's News...

Continued from Page 1

This year the works of Ingrid Morley and Blaze Krstanoski-Blazeski, two of our members were selected for 'Sculpture by the Sea'. Many of you will already know both of them.

Ingrid has owned her own Sculpture School in Sydney since its establishment in 1996; she has had many solo shows of her sculptures in both Beijing and Sydney and her work has been selected for Sculpture

by the Sea numerous times. In her artists' statement about her sculpture, Ingrid explains that "Mammon is the name given to the demon of materialism", and that her aim was "to personify the disquiet of a 'being' struggling between material conquest and spiritual anorexia.

Blaze Krstanoski-Blazeski was born in Macedonia. He has studied art in both Macedonia and here in Australia; he has a Bachelor of Fine Arts in Sculpture from the National Arts School in Darlinghurst. Blaze



The new Memorial Cenotaph for Penrith in Memory Park (above) was designed and built by Terrance Plowright

The memorial which took over 18 months to construct was unveiled by the Governor of NSW, Marie Bashir on Friday 31st October last year.

The project required: more than 20 tonnes of local sandstone; a major stainless steel sculptural element (the Eternal Flame); 4 cast bronze figures representing the army, navy, air force and nursing; stone

tablets; bronze tablets; and 4 cast bronze badges. Terrance has also incorporated networks of programmed LEDs and soft lighting for night. The entire sculptural element was built in Terrance's studio.

The main memorial is over 8 metres wide and 3 metres high, and is about a third of the width of the Park. There are four large naming walls that list all those who served from 1914 to 1918. The memorial also lists nurses from the area who served overseas as well as the young boys from the Penrith area who lost their lives.

(Some information sourced from www.parliament.nsw.gov.au)



Zoe Harrington (above) had a sellout exhibition at the National Art School Gallery 'Honours Show 08'.

Zoe Harrington will graduate her honours year with Distinction in ceramics at the National Arts School (NAS), Darlinghurst.

Her sculptures had completely sold out in the first few hours at the recent National Arts School Gallery annual 'Honours Show 08' which showcased all honours year students work.

Immediately after the show Zoe was invited by John Freeland of the Freeland Gallery, Glenmore Road, Paddington to exhibit at his Gallery later this year.

Book on Bert Flugelman's large and public sculptures by Peter Pinson, recently released by Watermark Press

A book on Bert Flugelman's large and public sculptures was released last November. The book was designed by Harry Williamson, who was also responsible for designing the book on Australian art, "In the Making".

To obtain a copy please contact, Peter Pinson of Peter Pinson Gallery, 143 Edgecliffe Road, Woollahra; telephone: 9369 1919

has had many solo and group exhibitions of his work both here and in Macedonia.

In his artist statement, Blaze says of his sculpture by the sea, that: "the movement of space and time create the energy of the wave."

(Information sourced from Sculpture by the Sea Catalogue 2009 and The Sculptors Society Web Site)



Left:
Anthony Chandler's
Bust of Tas Bull

Anthony Chandler's full relief, life-sized bust of Tasnor (Tas) Ivan Bull was unveiled last December at Seafarers Union House by John Coombs, Ex-National Secretary of the Maritime Union of Australia.

Tas Bull (1932-2003), general secretary of the Waterside Workers Federation 1984-92 and Vice Pres. of the ACTU 1987-92, was for his entire working life a dedicated and tireless representative of the rights of workers.

The Sculptors Society Christmas Party '08



Above: Alan Somerville and Byron Comminos.
Below: Errol Davis and Pam Brunskill



NOTICE OF ANNUAL GENERAL MEETING

Notice is hereby given that the Annual General Meeting of the Sculptors Society (ABN 29 001 355 371) will be held at North Sydney Leagues Club, 12 Abbott St, Cammeray, NSW 2062 on Thursday 19th March, 2009 at 7pm.

Business:

- 1. President's report
- 2. Treasurer's report
- 3. Election of Committee

Information for Members:

- 1. Current financial members are entitled to vote at the AGM.
- 2. A member entitled to attend and vote at the meeting may appoint a proxy. Proxy forms must be received by The Secretary by 17th March, 2008.
- 3. Nominations for Committee should be made on the nomination form. Only if no valid nominations are received prior to the commencement of the meeting, can oral nominations at the meeting be accepted.

Nomination for Committee of the Sculptors Society

Nomination of :

for the position of

Proposed

Seconded

.....

.....

I accept the nomination

Signed: Date:

Please return to the Secretary prior to AGM

Proxy Form

I, of
Member Name Address

being a member of The Sculptors Society hereby appoint

..... of
Proxy Name Address

As my proxy to vote for me at the Annual General Meeting of the Society to be held on 19th March 2008.

Signed..... Date:.....
Member



Ciro Taddeo, "Fury of the Wind", gelatin timber

The Sculptors Society Calendar for 2009

Entries close Mosman exhibition	Friday 23 January
Set up Mosman exhibition	Thurs 5 - Sat 7 March
Judging Mosman Exhibition	Sun 8 March
Opening function for Mosman exhibition	Thurs 12 March
AGM and Forum at North Sydney Leagues Club (supper provided and bar open)	Thurs 19 March
Dismantle Mosman Exhibition	Sat 4 - Mon 6 April
RAS Art Preview Night	Tues 7 April
Royal Easter Show opens	Thurs 9 April
Entries close Towers exhibition	Friday 3 April
Entries close for Look Magazine	Friday 1 May
Set up of Towers exhibition	Sunday 3 May
Dismantle Towers exhibition	Sun 24 May
Forum North Sydney Leagues Club (supper provided and bar open)	Thurs 11 June
Entries close Darling Park exhibition	Friday 3 July
Set up of Darling Park exhibition	Sun 2 August
Opening Party Darling Park exhibition	Tuesday 4 Aug
Dismantle Darling Park exhibition	Sun 6 Sept
Entries close Australia Square & MLC Centre exhibitions	Friday 11 Sept
Set up of Australia Square & MLC exhibitions	Sun 11 Oct
Dismantle Australia Square & MLC exhibitions	Sun 1 Nov
Forum North Sydney Leagues Club (supper provided and bar open)	Thursday 29th Oct
Christmas Party at Pin and Joanna's house	Friday 4 Dec

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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