



# The Sculptors Society Bulletin

www.sculptorsociety.com

November - December 2008 Issn 0728 1293

## Christmas Party - Thursday 4 December 6.30 pm. North Sydney Leagues Club

Please come and join in the fun at our end of year celebration! Husbands, wives, partners and friends are all welcome. It is a great opportunity to catch up with friends and to meet with other members of our Society.

We are providing a seated buffet dinner

including vegetarian dishes, costing only \$30 per head (the actual cost is \$50 for our catering, this additional cost is borne by our Society).

The bar will be open from 6.30 and a two course buffet dinner will be ready at 7 pm.

We will need to know numbers for catering, so RSVP by 24 November to Babette on 9486 3438 and send a cheque to Feisal Ramadan, our Treasurer (address is on the back of this Bulletin). Payment in advance is needed to confirm your seat.



Kay Alliband's, "Mums' Angels", 50 raku fired ceramic sculptures.

## Kay Alliband received a Highly Commended at the recent Blake Prize

According to the judges, Kay's set of 50 raku fired ceramic "Mums' Angels", "is a playful, delightfully quirky work that also displays a sense of joyousness and celebration of multiculturalism. The judges felt the work was religiously potent, connecting the themes of childhood and birth at Christmas. In particular, the judges wished to note the attention to detail and accomplished craftsmanship of the figures."

Continued Page 6

## Sculptor wins copyright fight against store

Greg Johns, an Adelaide sculptor, took Temple Door, an antiques, furniture and garden ornaments store to court over displaying works that looked very similar to his, but had been made in Bali.

The case was settled out of court in September, 2008, with the store agreeing that it had infringed Johns's copyright and moral rights by producing and offering for sale, reproductions of his work.

Johns's copyright was breached when the reproductions were made without first getting his consent.

His moral rights were breached when the reproductions were presented in public without identifying Johns as the original artist.

The settlement restrains the store from: selling or making further copies of the contested works, that the copies of the

sculptures be returned to the artist's gallery to be destroyed, that a public apology be made, and that an undisclosed sum be paid to the artist.

It is rare for an artist to successfully prosecute against copyright, because proof is often hard to find and legal action is costly.

A key decisive factor in Johns's favour would have been that some of the offending works were deceptively similar to those of Johns. Another key element would have been Johns's ability to establish that his works predated those of the copies.

Some facts reported here were sourced from an article in the Australian Financial Review (16 October, 2008; by Katrina Strickland).

by Jenny Green and Katherine Harrington

### With this Issue:

Subscription to the Sculptors Society, which is due now!

### Featured in this Issue:

Information about the Mosman exhibition, our first exhibition for 2009 See Page 2

Alan Somerville's talk on the construction of his soldiers on the Anzac Bridge

Angela Morrell's review of some of the sculptures at the recent MLC and Australia Square exhibitions

Hal Holman honoured by the Papua New Guinean Government

Calendar of forums and exhibitions for 2009

## Some Important Notices and Forthcoming Exhibitions...

### It's time! Membership renewal for 2009 is due now.

The membership renewal form is included with this Bulletin.

Payment is due by 1 December.

Please pay promptly, as it saves your Committee members an enormous amount of time and effort.

Also, do you have an email address or has it changed? Please write it legibly in capital letters when you renew your membership. If you have a business card, attach that; many emails fail as a result of hard to read handwriting.

### Would you like to receive your Bulletin electronically, it arrives in full glorious colour?

You can send either Katherine or Eva an email if you would like to have the bulletin emailed to you.

It looks wonderful and arrives earlier than your printed version.

Alternatively, if you would like both versions we can arrange for that as well; although it would save us money if you elect to just having the emailed version.

### Welcome New Members to our Society:

Marianella Braithwaite: full  
Margaret Strobl: full  
Robert Hawkins: full  
Joan Relke: full  
Giovanni Tozzetti: full  
Carl Merten: full  
Jane Burnett: student  
Michael Culpri: student

### Museum Gel.

A number of people have been asking how to obtain Museum Gel. It is used to temporarily fix work to plinths during exhibitions.

It is distributed in Australia by Robyn Becker Phone (03) 9804 0702 or email: ceramicgel@optusnet.com.au

### 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; photos need to be crisp, have 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.

Important dates to note (also on back page):

Entries close: Friday 23 January 2009

Exhibition set up: Thursday 5 March to Saturday 7 March (by arrangement with the shop)

Judging: Sunday 8 March

Opening: Thursday 12 March

Dismantling of exhibition: Saturday 4 to Monday 6 April

### Sydney Royal Easter Show: 9 - 22 April 2009

#### Important Dates:

Entries open: 3 Nov 2008

Postal entries Close: 26 Dec 2008

Online entries 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](http://www.sydneyroyalshows.com.au/sydneyroyalcomps/arts/index.html)

### "Sculpt for Life 2009" - Friday February 27

Concord Hospital Haematology is having another Terrace Evening (as in 2007) to raise funds for our Clinical Trials Unit. We would like to invite members of the Sculptors Society to exhibit with us again for an evening of music, sculpture, food and drink, silent auction, speeches and fun! We plan to exhibit 20-25 pieces on individual plinths (Black or White) which we hope you could supply with your work(s). In 2007 we sold about 25-30% of the sculptures exhibited.

If you are interested please contact me by 15 December preferably by email at nichom@bigpond.net.au or by phone (02) 9416 8408 with your contact details and include a brief description or photo of your proposed work. All work should be for sale and don't forget to include a 20% commission in your selling price. Set up is on the Friday, 27 February and pick up could be the Saturday or Monday after the exhibition (other arrangements are possible.) I look forward to hearing from you

Regards,

Maryann Nicholls

### The Shed

Sculptures, music & fun at our end of Year Christmas Exhibition and Sale

**Sat 29 -Sun 30 Nov 10am-3pm**

Opening Night: Fri 28 Nov 6-8pm

6 Laurel Road East, Ingleside

Contact Eva Chant on: 0418 250 456

### For advertising or news stories:

please contact Katherine Harrington Acting Editor, preferably by email at: [kjharrington@netcall.com.au](mailto:kjharrington@netcall.com.au) or by phone on: 0412 283 718.

## Alan Somerville and Wendy Frazer spoke at our last forum.

### Alan Somerville on the construction of his Anzac soldiers

Alan Somerville, our first speaker for the night gave us some insight into the processes and methods used in the construction of his Anzac soldiers that grace the Anzac Bridge, Pyrmont, Sydney.

#### Alan begins a sculpture with prestudy drawings which he regards as a precursor to any sculpture.

He maintains he works out a lot of unforeseen problems that way.

The Anzac sculptures in their static pose were a huge departure from subjects he prefers to sculpt which are always in movement. Even so, these giant bronze soldiers look as if they could come to life and walk off their plinths. Through drawings and the marquette, he was able to work out how to instill a sense of movement.

Alan has given up his Monday nights to teach a drawing class at the Royal Art Society for years which is testimony to how much importance he places on drawing.

#### Alan's choice of modelling medium is plasticine (Rainbow Modelling Clay).

Clay, he maintains has the disadvantage that it can fall off the armature during transportation.

However, he warns, plasticine is not without its problems; you could wake up to a sculpture which has melted to a mere puddle on the floor after a very hot day. Nor can you work in a cool environment, as plasticine needs heat to become malleable; a room with a temperature of 25 - 30degC.



Armature of soldier with plasticine already applied half way up. (photograph courtesy of the artist)

is ideal.

#### His armature was constructed of 50x50mm hollow section steel, light gauge steel, and 12 x 12mm square, welded mesh.

He used to use chicken wire but found it to move out of shape too easily.

Alan's advice for anyone building an armature is not to let your armature get too close in proportions to the intended surface of the sculpture. Also to have on hand plenty of water as there is always the real threat of fire if the armature needs to be changed using welders and angle grinders. Plasticine is combustible.

Plasticine was first applied to the base then to the feet, and upwards from that point to the rest of the armature, to about a 50mm thickness.

#### It took 450 kg of plasticine to cover the armature; 80% of this plasticine was recovered for future projects.

Once finished the soldier was transported to Crawford's Casting in Enfield where a master mould of silicon rubber with plaster casing in about 30 sections was made. His choice of Crawford's is based on their competent foundry staff who were able to carry out the various procedures required in assembling the sections. They were also able to replicate his sculpting style exactly during the chasing of the welds between each of these plaster mould sections. After chasing, the entire piece was sandblasted before patination.

In the final stage of its attachment to the plinth, for strength and wind shear resistance, the sculpture required 50mm stainless steel solid round bars from knee level to 450mm below the sculpture, mega epoxied into the plinth.



The New Zealand soldier being transported to the foundry in halves on a rainy day (photograph courtesy of the artist)

### Wendy Frazer talked about three of the world's major exhibitions of contemporary art

Wendy Frazer, Guide at the Museum of Contemporary Art, Sydney presented us with an interesting discussion and slides of works at the 52nd Biennale di Venezia, the 16th Biennale in Sydney and the documenta 12 in Kassel, Germany.

Unlike the Biennales, a biennial event, the documenta is held every five years; and whereas the first Biennale had its origins in Venice in 1895, Germany's documenta was first held in Kassel, Germany in 1955.

At the recent documenta 12, held last year, was a work of the Brazilian artist, Iole de Freitas titled, "Ohne Titel" (Without Title). Freitas background in photography and her interest in the spatial has clearly influenced

her work.

Her installation occupying a room in the Fridericianum Museum in Kassel resembled camera film curving suspended in mid-air, appearing to pass through the walls of the Museum to its exterior where it continued its path. De Freitas's aim is to make us think about the use of space and its boundaries.

Callum Morton was one of the Australian artists whose work was exhibited at the Venice Biennale in 2007. Callum's work was a scaled down recreation of his modernist family home in Melbourne that his father, an architect built in the 70's. It has since been knocked down and replaced. On the exterior it appears a ruin, but once inside the visitor was presented with a clean white airconditioned elevator lobby, a stark contrast to the exterior. Moreton's aim is to draw people's attention to

the uncertainty of the forever changing architectural image of our cities.

Last of all Wendy's talk moved onto the recent 16th Sydney Biennale, "Revolutions - Forms that turn" curated by Italian, Carolyn Christov Bakargiev.

#### Bakargiev is "interested in the impulse to revolt...and in seeing the world in a different way." (Biennale handout)

Represented at our Sydney Biennale was David Medalla, born in the Phillipines but living and working in London, New York and Paris. His work, "Cloud Canyons" is a bubble machine. Slow moving bubbles are produced resembling clouds changing form. Medalla's aim was to challenge the concept that sculpture and art are permanent.

# Review of the Australia Square and MLC Exhibitions by Angela Morrell

On the corner of George and Bond Streets, to one side of the main entrance to Australia Square, stands Alexander Calder's large, black, abstract steel sculpture, "Crossed Blades".

On the Martin Place side of the MLC building, inside the lobby is "New Constellation", a work by Prof. Robert Owen dedicated to the late Harry Seidler. It is a sculpture held in relief, attached high on the wall, consisting of three painted ultramarine blue, steel, linear, geometric structures.

Harry Seidler, who had designed both Australia Square and the MLC building, had chosen a number of magnificent art works for display in and around these two buildings reflecting a perfect blend of art and technology.

Austrian born, Seidler's philosophy was that, "the design of all buildings, large or small, aims to become a "gesamtkunstwerk", a totally integrated work of art, with interior design, furnishings, equipment and selected art works receiving equally

dedicated attention to become a cohesive whole" ([www.seidler.net.au](http://www.seidler.net.au)).

It is now a tradition for the Sculptors Society to exhibit on the ground floors of Australia Square and the MLC buildings. Each year we are spiritually refreshed by these amazing venues, and fortunate to be exhibiting our sculptures along side the works of Calder, Albers, Owen, Miro, Le Corbusier, Oslen, LeWitt and Vasarely.

by Angela Morrell

## Larissa Smagarinsky - "Triangles" - Bronze

"Triangles" is a title that refers to the geometric breakdown of form contained in Smagarinsky's cubist interpretation of a reclining female nude. Form has been analyzed and then she has created a breakdown of it into triangular shapes. The shapes she has reassembled with flattened surfaces giving added expression, increasing the strength and erotic complexity of her nude. Often

surfaces intersect at seemingly random angles, and by drawing on her inner feelings she enables herself to make discoveries about ways to externalize those feelings using her chosen language of interpretation. The expertise contained in the production of her bronze figure is apparent, and the human body continues to feed Smagarinsky's imagination.



"Triangles" Larissa Smagarinsky, Cast Stone

## Ivan Polak "Water Melodie" Glass and Perspex



"Water Melodie" Ivan Polak, Glass and Perspex

Polak's sculpture is placed against a window in the MLC centre. The sharpness and intensity of brightly coloured shapes, with the light from the sun shining through, demands attention. "Water Melodie" represents the exploration of theatrical activity in a water terrain. Suggestions of abstract dancing figures on the surface of a pool of water are in pink, transparent and red perspex. They are reflected on the surface of the water in sand blasted glass. A concert of lyrical movement takes place in this round water garden. Polak has mounted the action on a stack of clear discs that promote the idea of reflections and water movement a step further. The work is inventive and original.



## Mark Fallone "Margherita - La Mucca" Marble and timber

"Margherita - La Mucca" translates as 'Daisy - the cow' in Italian. Generally speaking, children in primary school love to draw cows as strong contented creatures, never ending suppliers of warm wholesome milk, and representing all things good. Margherita, the cow is a supplier of milk in plenty. Fallone's naïve representation of a cow is very strong and beautiful. He illustrates her massive angular and gentle body in carved milky white marble. Finer detail in the forelegs and head (with marble horns) is in contrasting wood giving perfect balance to a very appealing work.



"Margherita - La Mucca", Mark Fallone, Marble and Timber

## Terrence Plowright "Rythm in Motion" Bronze

"Rhythm in motion" (above) is an apt title for a dance academy offering instruction in Latin dance. In our minds' eye we can see figures leaping through the air with streaming ribbons and a feeling of Samba and La Mamba in a fun filled environment. Plowright has artfully translated into the bronze medium these same heady feelings. He projects sensations of rhythmic movement still further, by placing the principle activity on a base that is similar to a large wave, carrying the dancers at even greater speed.



**Angella Morrell - "Birds of a Feather"  
Bronze and Cement**

As our reviewer, Angella always misses out on having her own work included in the bulletin. While she cannot do the review, I certainly can!

Jenny Green

Like much of Angela Morrell's work, "Birds of a feather", reflects on relationships. Here she has 2 tall slim bronze forms together on a terracota coloured base. I see two people standing together, content with one another, facing life and its challenges as one. There is a tenderness in the way the forms almost touch. The void between the bronze figures is as powerful as the forms themselves – the people are independent yet intrinsically interlinked. Morrell has used the essence of form, very much in the vein of Brancusi, to create this imaginative and engaging sculpture.



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## Our Member's News...

Continued from Page 1

Kay says of her work that there are no hidden meanings, but that her figures simply draw on years of experience and her various passions.

As stated in the catalogue, "The Christmas concert at the local school brings together children of all races, creeds and personalities, united in standing up and making their parents proud."

### Hal Holman honoured by Papua New Guinea



Hal Holman

**There have been conflicting reports that David Tucker's winning entry this year was the first time a sculpture has been awarded the Blake prize.**

In fact, one of the judges of this year's prize, Lachlan Warner was a winner himself back in 2001 with his sculpture of hollowed Buddhas made from Darryl Lea chocolate wrappers titled, "Vitrine of Lightweight (Sunyata) disposable (annica) Buddhas, in a range of festive colours, postures and mudras."

Hal Holman OL, OAM, already honoured by Australia in 2004 for his services to the Arts as a designer and sculptor, has recently been honoured by Papua New Guinea.

This most recent award gives him the honour of being recognised by two countries. Hal has become an Officer in the Order of Logohu for his distinguished service to PNG for whom he has served as a commando in WWII, been an official artist in the years around Independence and has contributed extensively to their Public Art.

Among some of Hal's Public works of art in PNG are: a large bronze of Queen Elizabeth II, bronze busts of the six prime ministers of PNG since independence, and an eight metre high stainless steel Bird of Paradise adjacent to Parliament House in Port Moresby.

### Jeffrey Frith in the 2008 Southern Downs Sculpture Forum in Warwick, Queensland



Jeffrey Frith's Stone carved sculpture

Jeffrey Frith was among eleven participating, and five guest sculptors who came together in a park in Warrick,

Queensland to create sculptures using the local Tanamerah sandstone.

**This biennial event, the first of which took place back in 2006, has behind it a plan to create a sculpture trail in the Southern Downs region. The next symposium will be held in 2010.**

The artists had eight days to work on sandstone ranging in size from half to seven tons. Air tools and grinders were powered by a large air compressor. In the end a public auction was held for the works of all participating sculptors and all those works were sold, save one. The five guest sculptors were each paid a commission of \$3,000 plus travel and accommodation expenses; their finished works are now permanently located in Warrick.

For more information on this event, contact Leanne de Toerkency on 0418 790 215 or Paul Stumkats on 07 4664 1774; or visit [www.sculpturess.com](http://www.sculpturess.com)



Winner of the Darling Park Exhibition People's Choice Award, Mason Cuncliffe with his winning stainless steel sculpture of "Snake"

### Dr Alex Kolozy's restoration of d'Arcy Doyle's bronze memorial of a soldier, an airman and a sailor outside Merrylands RSL Club

Back in June of this year, Dr Alex Kolozy was selected from a list of other contenders for conservation work on d'Arcy Doyle's bronze memorial outside the RSL club in Merrylands.

The figures had to be removed from their black granite fountain base and taken to Alex's studio in Blacktown, where he had to clean, in places resculpture, add new patina, and ultimately seal with silicon wax. On 19 September, after a few months work, the soldiers were put back in front of the Merrylands RSL.



The soldier is first to be put back on its fountain base by an assistant in September.

**Janet Coyne's "Mindscape" and Col Henry's "Is it our turn Yet" were both exhibited at the Third University of Western Sydney (UWS) Acquisitive Sculptures Award and Exhibition 2008.**

**THE MAKING OF A SCULPTURE**

by Janet Coyne

**Janet Coyne has shared her details on how her sculpture "Mindscape" was created.**

An experience I thought to share. You know how sometimes you can have a great (???) idea and you submit the idea and it's accepted? Then you think, oh hell, now what do I do? You make it of course! You also remember the old adage 'ignorance is bliss'?

My great idea was a floating sculpture which was based on a freeform sculpture I had made a few years earlier. I had the bright idea one day to place it in my pond to see what would happen. Well it floated and it looked lovely; Bright idea: I'll make a larger version designed to float. I can do this. What will I need, what will I cast it in – fiberglass/resin, and how will I balance it? Reality: a steep learning curve ahead.

I am primarily a worker in clay, so I chose to model the piece in clay on an armature built vertically onto a steel pole. This allowed me to work in the round without hinderance. By the time the modeling was finished there was 250kg of clay balanced on the modeling stand

**Learning curve 1 – perhaps I should have used another medium.**

Next came the silicon rubber mould and fiberglass keeper.

**Learning curve 2 – having never used**

**either product before (it's a habit I have) this was very interesting.**

And I must say that up to this stage everything went very smoothly. Then trouble – the armature collapsed, the support pole punctured the silicon. This however helped with the de-moulding process. But I had started to doubt myself. Time was running out, I was using materials I knew nothing about and self doubt is a killer.

**Learning curve 3 – it helps to be a little familiar with the materials you choose to use.**

And things only got worse from there; 72 hours of absolute hell as things didn't work or go off as they should have. I'm sure some of you have been there. At this time I must say that people are very generous with their support and knowledge, at least the people I chose to go to for advise, or a shoulder to cry on.

**Learning curve 4 – never doubt yourself.**

The outcome: All I can say is that when 'Mindscape' hit the water is was all worth it (a bit like giving birth really). All that effort and heartache, she looked

beautiful; and the reflections, that was a bonus.

She made her debut at "Sculpture in the Vineyards", at Wollombi where she attracted a lot of attention; even rode out the floods beautifully. This year she was selected for participation in UWS at the Campbelltown campus where she was set in the middle of their second pond/ lake attached to a 20M steel cable which enabled the sculpture to move over a range of 40M when moved by the wind.

The absolute surprise was the movement on the lake. It did not just get blown out to the end of the tether and sit at that point (the day she was installed was extremely windy). What we noticed was that when the sculpture reached the end of the tether, she turned into the wind and drove back upwind just like a racing yacht. It was amazing to see. This dynamic movement came as a result of the aerodynamics of the sculpture as it received and dispersed the wind over its shape. This made for a sculpture that was in constant motion with the wind; especially on a windy day.

**Learning curve 5 – never ever say "I can't", because invariably YOU CAN!**



Janet Coyne's "Mindscape", on one of the lakes at the UWS grounds. Fibreglass and resin.

Col Henry - Page 8



**SCULPTURE STUDIO SCHOOL**

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**Annual Student Exhibition  
Sun 14 Dec 1pm - 8pm**

All Welcome to our end of year exhibition  
to be opened by Jana Wendt

**Summer School 2009: Sun 4 Jan - Sun 25 Jan**

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**Sun 4 Jan:** Sculpture in a Day with Bernice Lowe

**Mon 5 Jan-Fri 9 Jan:** 5 day study of the life figure with Damien Lucas

**Sun 11 Jan-Tue 13 Jan:** unfolding drapery, sculpture with Damien Lucas

**Fri 16 Jan-Sun 18 Jan:** silicone rubber mould making with Abby Parkes

**Fri 23 Jan-Sun 25 Jan:** 'Sculpting the Urban' with Linda Bowden

**BOOKING INFORMATION:**

[www.tombasssculptureschool.org.au](http://www.tombasssculptureschool.org.au)

1A Clara Street Erskineville NSW 2043 Ph 02 9565 4851 Email [tbsss@tpg.com.au](mailto:tbsss@tpg.com.au)

Event meeting points confirmed upon receipt of payment



Col Henry's "Is it our turn yet?" (3 of 13 life sized figures), Colcast (his own form of casting), Pure glass and galvanised rods.

Do you remember Col Henry sculptures, "Is it our turn yet?" featured in our last May- June Edition. The sculptures have since been awarded the Peoples' Choice Award at the Third UWS Acquisitive Sculpture Award and Exhibition.

## 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 10 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	To be Confirmed
Dismantle Australia Square & MLC exhibitions	To be Confirmed
Forum North Sydney Leagues Club (supper provided and bar open)	Thurs 12 Nov
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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