



# The Sculptors Society Bulletin

www.sculptorsociety.com

September - October 2008 Issn 0728 1293

**Next Forum - 6.30 pm. Thursday 2 Oct 2008**

**North Sydney Leagues Club. 12 Abbott Street. Cammeray - 2 fabulous speakers**



Photograph courtesy of Jody Pawley's Sculpture Studio

**Alan Somerville with his marquette of his New Zealand soldier now standing on the ANZAC bridge, Sydney will speak at our next Forum on 2 October.**

**The Forum which is free to attend, will begin at 6.30pm with a supper of sandwiches and savoury nibbles, including vegetarian. The bar will open as usual.**

**Everyone is welcome!**

**1. Alan Somerville**, internationally renowned Sydney based artist and well known for his many public sculptures, has kindly agreed to talk to us and answer any questions.

As you are aware, Alan has received much press coverage recently for the

unveiling of his sculpture of a WWI New Zealand soldier. This sculpture, on the ANZAC Bridge, Pyrmont, stands opposite his other sculpture of his Australian digger, completed a few years earlier.

Born in New Zealand, Alan lived life on a cattle farm, hence his fondness for creating sculptures of horses and riders. These sculptures have a sense of the heroic, showing the strength of both man and horse in movement and structure. From an early age, Alan showed a talent and love of painting and sketching and was considered a child prodigy. In 1988, when he moved to Australia with his wife and daughters, he took up sculpting full time seeing it as the perfect medium to explore movement, energy and emotion.

His sculptures are not only confined to the large scale, or to sculptures of horses and stockman, he is also inspired by the female form. Many of his smaller sculptures belong to public and private collections everywhere.

**Alan will speak at our next forum on highlights of his career and his techniques for modelling and casting large pieces, such as the soldiers on the ANZAC bridge.**

**And, on the same evening ...**

**2. Wendy Frazer** guide at the MCA, will talk to us about her impressions of the two Venice Biennales of 2007 and 2005, and compare them with the past and the recent Sydney Biennales. **Wendy's talk will focus on the recent Sydney Biennale's theme titled, "Revolutions", Forms that Turn", and how this theme has been interpreted through the works of the sculptures.**

Wendy has been a secondary art teacher and has studied at the RMIT, the University of NSW and the University of Wollongong. She conducts an art appreciation group called 'Deconstructing Contemporary Art' with the U3A (University of the 3rd Age). Who better to talk to us about this topic?

## Some Important Notices and Forthcoming Exhibitions...

### WILLOUGHBY SCULPTURE PRIZE 09

Exhibition: 21 – 29 March 2009

ENTRIES CLOSE FRIDAY 31 OCTOBER 2008



WILLOUGHBY  
CITY COUNCIL

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Artists are invited to submit work which relates to one or more aspects of the 2009 theme to **rethink, reduce, reuse, recycle**.

Willoughby City Council has coordinated the Willoughby Art Prize for over 20 years and with the demolition of its venue, the Civic Centre and the construction of Civic Place, there is an exciting opportunity to take a new

direction – the Willoughby Sculpture Prize.

The Prize will be held inside the heritage listed Incinerator building, 2 Small Street and its nearby parklands in Willoughby. The Incinerator was designed by Walter Burley Griffin and Eric Nicholls in 1934 and is currently being refurbished as a café, meeting rooms, gallery space and artist studios. Suitable works will be displayed throughout the building prior to occupation. The parkland and selected pathways surrounding the building will also display suitable and site specific works. There is a major prize of \$10,000 and awards total \$20,000.

For details: [www.willoughby.nsw.gov.au](http://www.willoughby.nsw.gov.au)

### Mortimore Prize

Named after Peter A. P. Mortimer, the \$25,000 prize money includes \$1,500 for the best sculpture, to be judged by Alan Somerville as well as Paul Delprat and Ross Harvey. Entries are due on 9th October 2008.

Sculptures should be figurative, no bigger than 50cm x50cm, weighing no more than 25kgs, and in any medium.

The Exhibition will be held at St Brigids Church, Brisbane St, Dubbo from 25th October and at the Scots College, Bellevue Hill, Sydney from the 27th November.

For details, contact Mike Coward [mike@australianartsales.com.au](mailto:mike@australianartsales.com.au)

### Our Best wishes to Sally Zylberberg

Our editor, Sally is currently out of action. She has had surgery and is currently having treatment for cancer.

Our thoughts are with her. We hope she will be back on deck again soon.

Thank you very much to Katherine Harrington for taking over editing the Bulletin while Sally is recovering.

Jenny Green

### Australia Square & MLC exhibitions. 13 October – 31 October

Our final exhibition for the year is another double one.

Two fantastic locations – Australia Square (264 George St) and MLC Centre (cnr King, Pitt and Castlereagh Sts) .

Australia Square will display approximately 30 sculptures and MLC Centre 10.

Applications for entry close Monday 22nd September. Entry forms were sent out with the last Bulletin and are also available from our website [www.sculptorsociety.com](http://www.sculptorsociety.com) under 'Services', 'Forms'

### Michael Vaynman Judge of Sculpture Prize for Hornsby Art Society's Annual Awards

Michael Vaynman, winner of the Franco Belgiorno-Nettis Transfields Holdings Prize at our recent Darling Park Exhibition was the judge of the sculpture section at the Hornsby Art Society's Annual Award Exhibition. The monetary award was supplied by our Sculptors Society in conjunction with the Hornby Art Society.

### New Members:

We extend a warm welcome to:

Richard Duthie: Full  
Robert Fry: Full  
Gregory Adcock: Student  
Philipa Graham: Student

### Christmas Party

Very soon the decorations will arrive in the shops; so make sure you have the Sculptors Society Christmas Party marked in your diary- Thursday 4 December at the North Sydney Leagues Club.

**It will be similar to last year with a sit down buffet dinner at a very reasonable charge. Partners and friends welcome. More details in the next Bulletin.**



Last years Christmas Party with Babette and Jenny (front row) our Society's Vice President and President.

## The Winners of The Darling Park Exhibition and the Judge's Comments:

**"My overall approach to judging is that a successful piece of art, not only engages the viewer, but the viewer is somehow changed by having engaged with that work. The art work has shifted the way one thinks or feels about something, and the viewer walks away from the work**

realising that a shift in perception via their senses or intellect has occurred. It can be as simple as creating the impulse to touch a work, which has created a physical/feeling response within the viewer. Having said this, I'm very aware that these are my judgements, from a very personal perspective but all works within this

exhibition would have engaged the viewer on some level."

**Monica McMahon, Art Curator, University of Western Sydney.**



**Michael Vaynman "Flight" - Bronze**

Michael Vaynman is winner of the Franco Belgiorno-Nettis Transfield Holdings Prize - \$2,000 with his sculpture titled, "Flight".

**Judges comments:** I was immediately struck by the dynamic movement in 'Flight' as the figures appear to be both ascending and descending in a spiral and from different angles, the limbs resemble bird's wings. The figures appear to be both light and lifting, but the work can also be seen as a flight of stairs constructed out of figures, who are limb by limb ascending or descending, but in balance.

However, there is one figure at the bottom supporting all those above it, which made me recall a paragraph in the novel by Mitch Albom, "The Five People You Meet in Heaven", which discusses how children's lives are built upon the stepping stones of their parents lives. The quote is "... their stories, and all their accomplishments,

sit atop the stories of their mothers and fathers, stones upon stones..." This could easily be applied to all previous generations and civilisations and I left this work contemplating all those shoulders that I had stood upon, as well as those that I had allowed to stand upon mine in order that they would fly.



**Roger McFarlane "The Burden" - Bronze**

Roger McFarlane is the winner of the Crawford's casting Prize - \$1,000 with his sculpture titles, "The Burden".

**Judges comments:** The burden is composed of a small figure carrying a large rock as it attempts to walk over a small mound, which is a mere bump really. The figure is however, teetering and it looks like it will fall backwards if it doesn't let go of the burden (the rock). The work suggests that if a little bump is causing the figure such a struggle to maintain its balance, then the burden really is too large. So often, it is the little bumps in life that seem to make us lose our balance, but really they are the

indicators that perhaps it is time to let go of our burdens (those loads that are borne with difficulty).

There is a narrative being portrayed through this figure, will they let go and regain balance or will they fall backwards, trapped underneath their burden?



**Ian Scott "Waiting" - Bronze**

Ian Scott is the winner of the of the Australian Bronze Prize - \$1,000 in bronze casting for his sculpture titled, "Waiting".

**Judges comments:** Waiting depicts four men in various waiting stances and postures. In the dictionary, to wait is defined as to stay or be still in expectation, remain in a state of inaction until something expected happens. Ian captures this definition within the gestures of the figures, "Waiting".

The work furthermore, poses the question, why are they waiting and for whom? The work also asks: when do we wait, what do we do when we wait, or am I impatient or as relaxed as these figures seem to be, when waiting? The work encouraged me to explore the idea of waiting both within a wider cultural context and my own personal one.

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## The Winners of Darling Park Continued...



**Jenny Green "Desert Rose" - Painted Steel**

Jenny Green received the Sculptors Society Prize for Abstract Sculpture for "Desert Rose".



**Larissa Smagarinski "Bird Listener" - Bronze**

Larissa Smagarinsky received the Barnes Prize of \$350 worth of sculpting products (open to all works that could be cast) for "Bird Listener".



**Micha Nussinov "Trapeze" - Wood**

Micha Nussinov received the Roger Fenton Prize of a plynth (open to all works in the exhibition) for "Trapeze"



**Myles Raine "Gale" - Stone and Stainless Steel**

Myles Raine received the Latham's Australia Prize of \$500 worth of stone carving tools for "Gale".



**Kay Alliband "Sumo" - Ceramic**

Kay Alliband received a Highly Commended for "Sumo"



**Ciro Taddeo "Mothers Love" - Rosewood**

Ciro Taddeo received a Highly Commended for "Mothers Love"



**Pin Hsun Hsiang "Naughty Girl II" - Blue Gum and Wire**

Pin Hsun Hsiang received the Sculptors Society Prize for Figurative Sculpture for "Naughty Girl II"

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**Kumiko Abiko "The Great Samurai Warrior" - Clay**

Kumiko Abiko received a Highly Commended for "The Great Samurai Warrior"



**Efat Yahyaoglu "The Seated Woman" - Bronze**

Efat Yahyaoglu received a Highly Commended for "The Seated Woman"



**John Lysaght "Terra Nullius Australis" - Wood**

John Lysaght received a Highly Commended for "Terra Nullius Australis"



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## Barnes Workshop



Ross Harland with 'Pinky'.

On 16 August some of our members went to a workshop at Barnes Casting Products at 6 Homedale, Road Bankstown.

Barnes handles a wide range of professional and hobby materials for moulding, casting, sculpting and many other related applications. They also run very informative classes on casting and mould making including body casting.

During the workshop we learnt the basics about the range of products they had to offer. Their products included:

- Sculpting and modelling clays
- Polymer clays
- Epoxy sculpting clays
- Sculpture tools and armature wire
- Latex
- Plasters and Stones
- Alginate
- RTV silicone mould rubber
- Polyurethane casting compounds
- Foam latex
- Books, videos and DVDs

We were given a tour of the workshop/showroom and then we were given

demonstrations of three different products by Ross Harland, Manager, and his Sales Manager, Edward Jancewicz.

Firstly, Ross demonstrated a very versatile silicone moulding compound called 'Pinky' which set in approximately one hour (see picture).

Next he demonstrated the very flexible Banana Skin RTV silicone mould.

We were then provided with a demonstration of a quick setting polyurethane cast using an alginate mould. Alginate is also a very quick setting compound most appropriate for use in casting from life such as a baby's hand. This compound is derived from seaweed.

Barnes has a very informative web site which details their various workshops and products at: [www.barnes.com.au](http://www.barnes.com.au).

## Review of the Darling Park Exhibition by Angela Morrell.

Cate Blanchett, (actor) and Prof. Julianne Schultz (academic and author) were co-chairs of the Creative Australia Stream at the 2020 Summit. In an article in the SMH they stated that "giving form to our innate human creativity is what defines us to ourselves and the world"; the truth is that Art is

at the heart of every successful nation and it is what nurtures and enriches us. Reflecting on any significant time in the past it is highly likely that it is the creative output of the time that comes to mind - from Lascaux rock paintings, to the pyramids of Egypt, the sculpture of classical Greece and Rome, Angkor

Wat, Aristotle and Plato's philosophical structures, Rachmaninoff's concertos, and the Beatles beat; the list is never ending. The arts have always defined the times in which they were created.

Art critic Robert Hughes once described

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SCULPTURE STUDIO SCHOOL  
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**Bass in the City Sculpture Walk**  
Sat 27 September 2pm – 3.30pm

Tour Bass' four permanent sculptures in Sydney's CBD. Hear about the symbolism and artistic processes.

**TBSSS tours SXS Bondi 2008**  
Fri 17 October 7am – 9am

Avoid the crowds and join this exciting and energetic walking tour with exhibiting artists Orest Keywan and Bjorn Godwin.

**Art & the Landscape Workshop with SXS08 Artist Sebastian McIntyre**

Sun 19 – Mon 20 October 9am – 5pm  
Understanding the process of designing and fabricating sculpture for clients' gardens.

**Annual Student Exhibition**  
Sun 14 December 6pm - 8pm

Preview from 1pm. Join in the celebrations of the 35th Annual Student Exhibition at the School.

### 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*

Cont....

the late Robert Rauschenberg (1925-2008), as "a protean genius who showed America that all of life could be open to art. Rauschenberg's playful style paved the way for Pop, Conceptual and Minimalist Art; and many of his best-known works might seem as suited to a thrift shop as an art museum".

Contemporary artists owe much to the insight and genius of the likes of Rauschenberg. His influence has been absorbed into the minds of creative thinkers – especially into the creations which he described as "combines",

three-dimensional assemblages that incorporate painting, sculpture and found objects. Today's sculpture needs to be relevant to the present, rather than an imitation of the past. Certain aspects of the human condition are timeless, and will inevitably appear to have similarities with the most ancient civilizations.

As Art imitates life, as it must do, and our civilizations change, as is inevitable, our contribution will define the times we live in and who we are.

The Darling Park Exhibition is a tremendously creative contribution to our city, defining us in the present day.

The Sculptors Society can be justly proud of The Darling Park Exhibition 2008. A consistency of standard is to be seen amongst the large variety of high quality sculptures.

My comments on a few works below are, once again, totally arbitrary and are selected simply because they represent an overview of the exhibition.



Some other works not listed below and reviewed by Angella will soon be on our web site on the Exhibitions Page at [www.sculptorsociety.com](http://www.sculptorsociety.com).



**Robin Holliday "Triple Interlock" - bronze**

Robin Holliday

Holliday's sculpture is like a base for a large container but it is so pleasing and clever in its structure it would be offensive to cover it in anyway. Three separate parts interlock to create a beautiful geometric pattern with linear extensions forming legs for strong support. The bronze patina is rich and refined. It would fall into the category of abstraction as sculpture but it has a strongly classical feel as if it could have been made during another civilization.



**Blaze Krstanoski Blazeski "Hera" - cast aluminium.**

Blaze Krstanoski Blazeski

Hera was the wife and older sister of Zeus. She was mainly worshiped as a goddess of women and marriage. Blazeski's aluminum sculpture is in abstract form, and as all things can be sculpture one must be guided by the title suggesting it has aspects taken from ancient Greek mythology. It is a solid aluminum structure with gracious lines. The sculpture is unified and solid containing forms that flow one into the other, they have both straight and curved sides and also incorporate organic elements. In terms of basic sculptural principles Blazeski's expertise is amply demonstrated as he deals with complex abstract imagery.



Kay Alliband

"Sumo" ceramic

(see photo on page 4)

Sumo wrestlers come from a background of ancient tradition which originated as Japanese sport to entertain the Shinto gods. They are highly revered, proud individuals greatly respected for their sporting prowess, but there is a humorous side to them. Alliband's satirical interpretation of the Sumo wrestler with his mounds of white flesh, sitting legs apart, head held back and mouth wide open as he washes his teeth with a toothbrush, is pure unadulterated fun. A strong use of colour, black, white and red give further strength to this energetic and expressive work.



**Maria Aguilera-Mendoza "It's the Oxycontin that's keeping me up" - bronze**

Maria Aguilera-Mendoza

Mendoza's finely tuned knowledge of good sculptural principles is utilized giving intensity to a weighty subject matter. The artwork at first looks like a menacing insect, struggling to get to its feet. As a good artwork should, it contains intrigue and depth that draws you back time and time again. The blackness and visual weight of oxidized bronze is used to describe the feelings she has about aspects of life living in the close proximity of psychosocial imbalance. The surface of the sculpture is covered in a collage of impressions that are etched and pressed into it. Oxycontin is a strong medication that was misused by the actor Heath Leger contributing to his premature end. In the experience of Mendoza this medication helps to keep her subject buoyant. This is a clever work that is very well resolved.



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**John Lysaght "Choir of Hard Knocks" - wood**

John Lysaght

Lysaght manages to capture the enthusiasm, simplicity and utter charm of the "Choir of hard knocks". The figures are displayed in an interesting configuration on a wooden board a bit like a chess set without the squares. Stylized characters are painted black with heads in pale wood; mouths are stretched wide open to capacity. One figure ascends on a ladder from under the stage through the prompt box. Poetic license is used in the random placing of figures some of which have no bodies. Our hearts have been won over by members of the choir of "Hard Knocks", and Lysaght has succeeded in engaging us with his sense of humour and gentle respect for this group of wonderful people.



Wolfgang Gowin

Gowin's sculpture is about two metres tall, it incorporates a variety of timbers of differing character and finish and has a primitive yet contemporary quality. Sitting on a platform half way up "Trophy IV" is a ledge covered in red felt with a diagonal cross, with what appears to be a white clay scapula. On the top of the work is a colourful disk. A trophy is normally a memento received as a symbol of excellence or

victory and can be of great value and highly prized. Overall, it is an intriguing piece which requires some guidance. However, Gowin's use of pleasing colour, materials and proportions are sufficient to entertain the viewer and lead us to question.



**Wolfgang Gowin "Trophy IV" - Mixed media**

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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