

# The Sculptors Society

## Bulletin



Feyona Van Stom  
Rock Starr

November/December 2013

[www.sculptorssociety.com](http://www.sculptorssociety.com)

## MEMBERSHIP FEE CHANGES FOR 2014

The Society is reluctantly increasing membership fees, which are an annual charge, for the first time in some 15 years. Our general expenses have risen enormously, and the fees earned from commission on sales is not enough to compensate for rising costs associated with advertising, mailing charges, the Christmas party and venue and food costs associated with running our Forums, and the costs associated generally with running our exhibitions.

Members are reminded that the Committee is run by unpaid and voluntary members, who spend an enormous amount of time and energy in making all our wonderful events happen.

*We have decided on a new category of membership, one for those under 25 years of age, as an encourager for those who are perhaps fresh out of school or college, and who are just establishing their sculptural practice, hoping that they might be inclined to dip a toe in the water and join us without it being an onerous fiscal burden to them.*

We are also offering an **early bird incentive** to members to **renew their membership early**, by holding the fees at the old price of \$65 for Full members and \$45 for Student and Associate members if renewal is effected before 14th December.

Our new and really quite modestly increased fees for 2014, which are due on 14th December 2013 are:

**Full member** - \$80 - able to apply for entry into any of our exhibitions

**Student member** - \$60 - able to apply to exhibit only at our major exhibition, usually held at Darling Park.

**Associate member** - \$45 - for non-sculptors, but with all other membership privileges

**Young member** - \$30 - for those under 25 years, and with the same rights as student members

Please find the membership renewal form enclosed with this Bulletin, or on our website: [www.sculptorssociety.com](http://www.sculptorssociety.com)



## 2013 CHRISTMAS PARTY

The Christmas party this year will be on **Thursday 5 December 2013 and Spaces are Limited!**

Starting at 6.30 for a 7pm dinner until 10.30 pm at Mosman Art Gallery in the Grand Hall

We have a fantastic menu of festive food organised to start off the holiday season.

Eva's wonderful slideshow of members works and Feisal's music.

The cost this year will be \$60-00 per person to cover the cost of the food, drinks and wine for the evening.

**So we can confirm our numbers please RSVP and pay by the 25th November.**

RSVP to Feisal on 9945 0261 or [fmramadan@optusnet.com.au](mailto:fmramadan@optusnet.com.au)  
Pay by EFT (preferred) or cheque

Our bank account details are:  
BSB: 012 330  
Account: 2267 95512.  
Please include your name and Xmas as the reference e.g JSmith Xmas

For cheques (please write your name and Xmas party on the back) address the cheque to The Sculptors Society and post to our Treasurer, Feisal Ramadan, 46 Koorinal Ave, Thornleigh 2120

**Payment in advance is needed to secure your booking!**

We're looking forward to seeing you!

## POTENTIAL SCAM WARNING

.....I was contacted a few months ago via email from someone who saw my pieces on the society's website. They stated that they were interested in buying one of my sculptures. The email was from overseas, and he said that he would send a cheque to me. Suspecting a scam, I insisted that it be a bank transfer not a cheque. The bank advised that giving bank account details without any passwords was safe, just in case this was a legitimate buyer.

There are scams going around where they send you a cheque for an amount greater than the sale price, and then say they made an error in the amount. They then ask you to transfer the difference between the cheque amount and the agreed upon amount into their bank account. Their cheque bounces, and you're out of pocket.

Well today I received a cheque for an amount greater than we had agreed upon. So I am now awaiting their email asking me to transfer the difference to them.

As he found me via the website, chances are he's contacted others as well.

*(The name of the sculptor writing here has not been published, but the person is a member of the Society)*

## HOT NEWS: A HOT NEW EXHIBITION

The Sculptors Society will be running an entirely new type of exhibition, including site specific works, at The Incinerator, Willoughby, from 23 April to 11 May 2014.

Many expressions of interest have been received already, and not many spaces are left, though at the time of writing this, a few more works might be able to be included, especially if they are safe to leave outside, both from the point of view of being safe for the public and if the work itself is safe to leave exposed to the elements.

Whilst this is a HOT exhibition, this has been widely interpreted, and many works in progress have been accepted. Some of the works will be specifically created for the space, and others might have a twang of déjà vu! It is an interesting experiment for us, and is shaping up as an event not to be missed!

Another departure from our normal rules is that works may be sold as a complete piece or as individual pieces of an installation. Also, sculptors, if they choose, may have business cards or postcards available for the public. Participating sculptors will of-course be expected to be present during the showing of their work. It is expected that The Incinerator will have a working café on the premises by the date of our opening. All exciting stuff!

If you would like more information, please contact Maryann Nicholls, one of our Vice -Presidents, and who is in charge of this initiative. Her contact details are on page 11 of the Bulletin.

### VALE MAREA GAZZARD AM

1929 - 2013

*Marea Gazzard's sculptural clay works were hugely influential in Australia. The National Gallery and the State Galleries of Victoria, Queensland, Western and Southern Australia, and the SH Ervine Gallery in NSW all hold her works. As chair of many national and international arts councils, she advocated tirelessly for the artistic community. She is saluted for her great contribution to sculpture, and her death is a sad loss to the community.*

## FROM THE PRESIDENT



We have finished The Sculptors Society exhibitions for the year.

I want to say a big thank you to all the committee for the hard work that keeps these exhibitions working.

Australia Square and the MLC Centre exhibitions overlapped and the artists at MLC Centre were lucky to have been invited to leave their work in for a further week by the management.

Art and About was an amazing exhibition throughout the city, and we were lucky to be included as an associated event.

I am in discussions with Gateway for a March exhibition, and we are invited back to the Governor Phillip & Governor Macquarie Towers for a May exhibition.

Australia Square and the MLC Centre have expressed a wish to have us return.

Darling Park is still undergoing renovations, but I think we had a good exhibition there and hope we will be returning.

Our V.P. Maryann Nicholls is presenting our application to the Incinerator gallery for an exhibition there with an indoor area and three outdoor areas - which many of our artists have requested - this is due to be held from 23 April to 11 May next year. Maryann is looking for a lot of volunteer help with manning the venue, set up, take down, looking after the opening, invitations and curating. In fact all the requirements for an exhibition.

We are also hoping the Christmas party at the new venue with an experienced caterer will prove a big success - Have YOU got your booking in? we have extended the cutoff date to the 25th November. This year your booking includes drinks with your dinner.

Please join us for a fun evening to start off the Christmas season, and to meet your fellow members.

We are excited that our new venue for forums and the Christmas dinner is really working for us, and Gary has a very busy schedule planned for next year - with a completely new way of running the forums. Plan to join us ( and submit suggestions if you have ideas - we want to make the forums work for everyone).

We are looking for ways to increase our visibility out there in the market place, and I am asking for ideas and suggestions that you may have.

We have had a lot of praise for the way the bulletin is looking and this is due in large part to Claudine - our editor's very hard work.

We always need articles about exhibitions you've seen - both locally and overseas, that you found to be wonderful, interesting and worthwhile.

While Angela writes wonderful reviews about our own exhibitions, and exhibitions that she has seen, we can always use more articles and images.

We try to keep you up to date with competitions and art prizes that are available to enter - and even include painting prizes. If you hear of competitions that are interesting or briefs that our artists could enter into, please let us know. Eva sends out all requests and information to all our artists in the hope that you don't miss out on any opportunities. This is a huge job she undertakes.

With fewer sales this year, our finances look a little worse than in some years - but Feisal is doing a good job, and to that end we ask you to get your membership payment for 2014 in by December 14th 2013. Until that date we will accept the old amount, but after December 14th our membership fees are going up, and as this hasn't happened in Babette's memory, it is about time this happened. The price of everything has gone up and as you know ALL your committee are volunteers, but printing costs, postage, legal fees and insurance have all increased.

I will be at the Christmas party, and hope to welcome as many of you as can make this event a happy one.

Feyona van Stom

# MLC REVIEW BY ANGELA MORRELL



**Helen Alajajian**  
Study in Modernity  
Stone-like material - 50 x 19 x 21 cms

The Italian artist, Modigliani has been a strong influence on students of the modern figurative style of sculpture virtually ever since he produced his first mask-like faces with their elongated forms. Modigliani was an early disciple of Brancusi and it is noteworthy that he was influenced by the lengthening of and stylization of his forms.

Undoubtedly, **Alajajian's Study in Modernity** is a successful mirroring of this distinct and forever popular characterization of primitif semblance. Appropriated in a stone-like medium as opposed to genuine stone, the work undoubtedly creates a strong and attractive consequence.



**Ian Scott**  
2 Queue Figures  
Bronze - 40 x 27 x 12 cms

So, we get judged on what we wear. Often great assumptions are made about hoodies and there I think we have to be careful, wearing a hood doesn't make you a crook. Some think it's the cool thing to do. Not being able to see the person inside the hood might make others uncomfortable.

But to be honest, hoodies do beg the question; why do they have their hoods up when it's neither raining nor windy? Another thing, the bag at this hoodie's feet might not contain a bomb and simply be his lunch box. Actually my grandson went through the hoodie phase and he's a lovely boy and not at all dangerous!

Now, the truth is, a frumpy, ordinary middle-aged lady might really be the dangerous one. Maybe she is not all what she seems and beneath her veneer lies a terrorist or even worse a husband basher.

Whatever, **Scott** has composed a humorous social comment in his typically free fluid impressionistic style.



**Argo Ho**  
Life Code II  
Bronze - 20 x 20 x 48 cms

**Ho's** Abstract bronze sculptures are distinctive for their compound assemblages with robust, airy and powerful forms.

**Life Code II** is a demonstrative and expressive work and speaks on both a passionate and resilient level. An upward energetic force determines its direction. Ironically, there is a complexity and simplicity that is finely balanced within this work, with its composition of strong rectangular shapes poised one on the other.

The work summarizes the pure intellectual conceptualization and focus that work of total abstraction demands.



**Pat Anderson**

We Two  
Porcelain - 35 x 36 x 39 cms

Who can resist white porcelain's refinement? Certainly **Anderson** has become a master at working in this medium. She has made white porcelain sculpture her forte.

Porcelain is ceramic clay that when fired to 1200 degrees C achieves a durability and semitransparency because of the formation of glass within the fired body. It appears like white shell, is hard and tough and resists thermal shock unlike low-fired clays.

**We two** is an example of how disciplined Anderson is. Two androgynous figures that might be parent and child, lovers or simply friends are fixated one with the other and gaze penetratingly into each other's face. The work's ambiguity is a great deal to do with the work's charm. Whatever, within its composition there is a total harmony in rhythm, line and shape.

It is little wonder that **Anderson's** work is in such strong demand.



**Michael Vaynman**

Spring Dawning  
Bronze - 118 x 30 x 28 cms

Spring is a temperate season that imbues ideas of rebirth and regeneration.

Captured in three semi circular decorative panels, in carved graphic relief **Vaynman** lucidly conveys his message. With butterflies, curvilinear spear-shaped leaves and vines carved into the support panels of **Spring Dawning**, we apprehend the sensation of promise. The panels support a young, curvaceous, stylized female form that with upstretched arms holds a moon above her head. The moon is similarly carved to the base supporting panels.

The head of the girl is spherical, detached from the girl's shoulders and held in place by her extended arms and body. The ensuing effect underlines the freshness and lightness of a young girl as dawn approaches. **Vaynman's** expertise in bronze working is self-evident.



**Robyn Sharp**

Fly Me To The Moon  
Bone/Ceramic/Metal - 75 x 54 x 11 cms

**Fly me to the Moon** is a narrative work that is to do with the incredible tensions and stories that can emerge when unrelated objects are brought together in conjugal construction; a flighty shaped lump of bone, copper tubing, steel, turned wood and beaten steel that is the shape of a feather.

**Sharp** has tuned into the majesty and renewed life that these objects and complementary materials compose. Her sculpture reaches upwards, is animated and light and yet substantial.

**Fly me to the Moon** is a work that is visually satisfying and has a positive charge.



#### Lee Blattman

Nexus

Stainless Steel / Acrylic base  
140 x 36 x 36 cms

**Nexus** is a term taken from Latin meaning a binding together, a connection or a link. It is a term that is used a lot today in our communications, high-technology world.

In **Blattman's** sculpture he presents us with a graphic explanation in a stimulating, attention-grabbing and vital manner. An assemblage of stainless steel curved rods cross over each other associating in linear, euphonious formation. There is energy in their configuration as they reach upwards.

**Nexus** is instilled with a feeling of excitement and vigor, totally in step with contemporary times.



#### Peter Lewis

Graffiti Moonstrike (set of three)

Stainless Steel (high polish)

Dimensions variable – H. 23, 19 & 12 cms

**Lewis's** stainless steel trilogy is a delight. However the work's title is quite perplexing.

Graffiti often has a reputation as part of a subculture that rebels against authority, although the considerations of the practitioners often diverge and can relate to a wide range of attitudes.

'Moonstrike' is a British television series produced by the BBC in 1963. The series was an anthology

programmed as a collection of self-contained stories about acts of resistance in occupied Europe during the Second World War.

When combined together **Moonstrike Graffiti**, speaks of a personal experience about moonlight romps and perhaps the exhilaration of contributing to some clandestine activity. Should this be the case **Lewis's** figures undoubtedly demonstrate the joy and liberation that fluid physical movement can bring. The works are adrenaline-charged, passionate, gay and full to an expressive measure.

## NEWS FROM IRENE CARROLL

**C**ity Central Presbyterian Church, opposite the Wollongong Regional Gallery had some large blocks which were used as barriers on the land next door.

Irene was asked if she knew anyone that would be interested in taking them of their hands.

Irene's suggestion to turn them into billboards promoting church was taken up and she has been in the process of turning them into "ART"

The target was to make church more visible and start a conversation and so far it's working!



# PETER MARKWICK WITH BARBARA TRIBE:

## WRITTEN BY SCULPTORS SOCIETY MEMBER, PETER MARKWICK

In mid September 1992 I stayed at the home and studio of Barbara Tribe (1913 – 2000). Earlier that year I had seen a beautiful bronze sculpture of hers at Crawford Casting which was then at St Peters, Sydney. Alan Crawford, the proprietor, told me that Barbara Tribe was the author of this sculpture which I so admired and that she was still alive. The piece was called "Medusa". I was filled with admiration for this work and wondered if I could get to meet Barbara.

Supplied with her address from Alan, I wrote to her at her studio in Paul near Penzance, Cornwall, England. I received a very encouraging letter back from her and at some stage in the correspondence I offered to model for her if I came to visit, which she accepted. I then made phone contact with her and she said that I could come and stay at her place and that she had a spare bed for visitors.

I arrived at Penzance on a train from Paddington some time in the late afternoon, and thence took a taxi to her house which was just known as The Studio. She was most welcoming.

As my accommodation was complimentary I felt it only appropriate that I should pay for all our food and also that I should model for her as agreed. The first piece I modelled for was the nude torso as illustrated.



I closed my eyes for that piece so that Barbara could concentrate her gaze wherever she wished without the distraction of eye contact.

We then commenced a 2nd sculpture after the famous Barberini faun, which is rather more erotic and revealing. I do not know what became of the 2nd sculpture – it was certainly not auctioned off with the torso of "Peter" by Malleson's, the auctioneers, in 2009.

### Barbara Tribe:



I used to marvel at Barbara who was then nearly 80. She had tremendous energy and every day she would get up and work on her sculpture. I am glad to say that I was able to help her with this in my own way – my one regret is that the nude torso has not so far been cast in bronze. Next year, 2013, will be her centenary and I would hope that she, as an Aussie, would be honoured with a retrospective in her mother country and home town of Sydney.

Postscript: Barbara Tribe was the star student of Rayner Hoff (she used to call him "Hoffee"), and she assisted him in the creation of the Anzac War Memorial in Hyde Park, Sydney. She was also the first sculptor to win the NSW Travelling Art Scholarship and the first woman to do so (1935).

I have donated all the correspondence between us to the Barbara Tribe archive in the Art Gallery of NSW for interested scholars, plus photos of me posing taken by her.

Barbara Tribe, sculptor, was born in Sydney, where she enrolled at East Sydney Technical College at the age of 15. Having studied with Rayner Hoff, in 1935 she became the first woman and the first sculptor to win the New South Wales Travelling Art Scholarship. Throughout the war she remained in England, working in the Inspectorate of Ancient Monuments; afterwards she moved to Cornwall, where she taught part-time at the Penzance School of Arts

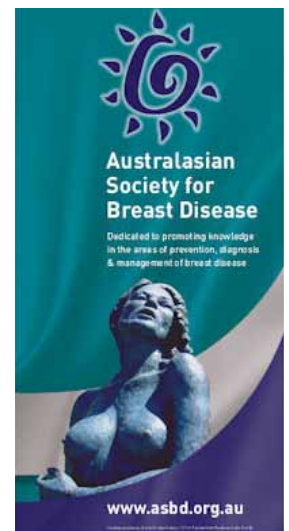
for 40 years. Returning to Sydney for a visit in 1966 she found her achievements forgotten, but over the 1990s the Sydney collector and art patron John Schaeffer AO helped to revive her Australian and international reputation, alerting dealers to her work and sponsoring Barbara Tribe: Sculptor (1999) by Patricia McDonald. Several works of Tribe's were exhibited in the Art Gallery of New South Wales exhibition This Vital Flesh: The Sculpture of Rayner Hoff and his School (1999). Other examples of her portrait sculptures may be seen at the Australian War Memorial and the National Gallery of Australia.

## NEWS FROM DR. ALEX SANDOR KOLOZSY

Some time ago I was approached by the President of the "Australasian Society for Breast Disease" to use one of my sculptures "Enlightenment" which was on display at "Sculpture by the Sea" at Bondi Beach, on the 10 year anniversary Exhibition. 2006, for the introduction on their Website - [www.asbd.org.au](http://www.asbd.org.au)

Because I am honoured by that request and I support this good cause! I have agreed and now they are even using the same image on the new banner. Thank you for every one.

Dr. Alex Sándor Kolozsy, C.D.V.A.  
Sculptor. [www.kolozsy.com.au](http://www.kolozsy.com.au)



## NEWS FROM JANE DAWSON



The Governor General, Ms Quentin Bryce, asked Jane Dawson if she could borrow one of her sculptures for the gardens of Government House in Canberra and she chose the Emu.

The trip to Canberra was a traffic stopper with the Emu sailing down the Hume Highway on the back of a ute and happily into the gardens of Government House. The emu is shown looking out over Lake Burley Griffin.

Jane Dawson's sculpture of the Emu ( number 3) made of copper and bronze on a stainless steel plinth.

It is constructed with copper and bronze rod on a stainless steel base.

Jane brought the emu back for her last exhibition in Sydney at the Barry Stern Gallery and it was sold and now resides on a property down South. She is in the process of making another one to replace it at the request of the Governor General.

## THE 11TH INTERNATIONAL WORLD CULTURE AND ART SYMPOSIUM 2013 WRITTEN BY JEFFREY FRITH

I have just returned after 4 weeks participating in an international sculpting symposium in Korea. I was invited to attend the 11th International World Culture Art Symposium, Gaewha Arts Park, South Korea, held in September/October this year. Some 46 artists, sculptors and painters, gathered to work at the Stone Factory and the Mosan Gallery and Museum.

Many stunning works were completed, skills on display and willingly shared. Many Korean people visit the Arts Park over the course of the year and have the opportunity to view works by artists from Africa, South America, Europe, Russia, Asia, the Middle East and Australia.

On this occasion I was the only Australian in the group. I completed an abstract sculpture in white granite resting on a black granite base. I have attached some images and a description of my work which addressed the theme of the symposium, 'Man and the Environment'.



Jeffrey Frith Balance

Korean White Granite Dimensions 280 (L) x 75 (W) x 130 (H) cm. Base Korean Black Granite Dimensions 150 (L) x 80 (W) x 100 (H)



### **The work described and explained**

Climate change has accelerated we believe, due to the actions of the human race. We need to act now to find a balance between exploitation and conservation. For this to happen we need to change the way we look at the Earth and its resources. New

ways of seeing provide opportunities for opposites to attract and old ways of being to give way to new ways of acting. I have expressed these concepts in my sculpture, 'Balance'

At first glance it appears that two dissimilar shapes have been blended together to create a dynamic balance where individual identity has been

retained. On closer inspection however, it is revealed that the sculptural forms have been carved from one stone. The contrasting forms harmonise, one flowing into and visually supporting the other. The unique character of this work comes from accepting and embracing difference. Interacting with this work provokes a shift from a perceived duality to perceiving unity.

# BELINDA VILLANI IS A FINALIST IN THIS YEAR'S HIDDEN SCULPTURE WALK FOR HER PIECE THE CRADLE

LAUREN MURADA | NORTH SHORE TIMES | SEPTEMBER 19, 2013

From the cradle to the grave, Belinda Villani's sculpture fits right in at Rookwood Cemetery.

Her eerie sculpture The Cradle is a finalist in this year's HIDDEN: A Rookwood Sculpture Walk. The East Lindfield artist said the sculpture showed the expressive nature of the hand.

*"It can symbolise so many different things, an expression of love or violence or hate or care," she said.*

*"It's called The Cradle, showing the caring side. It's my hope to see someone climb in there and be cradled." The piece stands 3m above the ground on an unused plot, surrounded by tombstones.*

Villani spent 15 months building the sculpture in her garage by welding steel, and finished it with aged bronzed patina.

It weighs 70kg, and the steel sculpture is modelled by her son's hand. Villani is one of 42 finalists in this year's HIDDEN, vying for the \$10,000 prize. Each artist was asked to create a work that explores the concept of life, death, love, loss, memory and mortality.

The exhibition aims to ensure the heritage, history and culture of Rookwood Cemetery lives on and to change the perception of cemeteries as a site of death, to re-enliven the burial grounds.



Belinda Villani  
The Cradle



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## SALLY AND PETER APLIN'S WORK IN SCULPTURE IN THE VINEYARDS

2ND NOVEMBER - 1ST DECEMBER 2013

The handkerchief has a long and varied history both for adornment and function. Our work is inspired by the Handkerchief Tree (Davidia involucrata) the common name comes from white bracts falling over the flowers. Originally from China it is now grown more widely in temperate climates including Melbourne. This structure loosely follows patterns of tree growth but

the colour blue shifts the work from an imitation of nature to a sculptural object contrasting with the lush growth of the vineyard.

In contemporary Western Culture the use of a handkerchief is often considered unhygienic however the tactile and durable qualities of the fabric remain attractive.

Sally & Peter Aplin  
The Handkerchief



# WILLOUGHBY SCULPTURE PRIZE INCINERATOR WILLOUGHBY & THE CONCOURSE CHATSWOOD 31.08.13 – 22.09.13 A REVIEW BY ANGELA MORRELL

Artists were invited to submit sculptures and installations, which relate to one or more aspects of the 2013 theme:

Connexion Points: sites of exchange/types of exchange. Curatorial Direction; "Methods for connecting may have increased but our motivations to form bonds remain the same. We wander through our natural environments to invigorate our physical and spiritual selves. We engage in business and social activity in our built and virtual landscapes but ultimately, we seek an understanding of place, self and culture to establish a sense of belonging. These sites of exchange and types of exchange are our connection points. The effects of our interchanges resound with each other and their traces are recorded in our environments to incessantly weave the fabric of our community."

Sculpture Society member, Ingrid Morley response to the 2013 theme was profound. Her work on show in the Incinerator courtyard impacted on all. A succinct accompanying statement describes her feelings and understanding of her response to the curatorial direction.

"Rope to me is like a river devoid of water and transported I move it around, change its position and touch it and in so doing learn its

secrets and its language. I can create forms with it and divide space with it. Transported from one place to another it grows old. It carries its own story within itself and it contributes this to its surroundings. It has strength that all intertwined elements have such as the human body and the trunk of a tree all built of countless connecting parts."



Ingrid Morley  
Rope

## VALE ANTHONY CARO

1924 - 2013

*Anthony Caro, one of the world's greatest sculptors, died after a sudden heart attack on Wednesday, October 23. An assistant to Henry Moore, Caro first achieved widespread recognition in the 1960s by revolutionizing accepted sculptural concepts. Although he is best known for his large-scale abstract works in steel, his more recent sculptural language had evolved into powerful installations of numerous components, as seen in works like *The Barbarians* and *The Last Judgment*. In a 2007 interview in *Sculpture*, Caro said, "The early work had a strong focus on what sculpture can do, what sculpture can be: how we can open it, push it this way, push it that way. More recently I've felt that I can let in machine parts and narrative—things that in the old days I would have said were outside my limits. Now I can open up because I'm more confident about making things."*

*Speaking about his major retrospective at the Museo Correr in Venice (which remains on view until October 27), Caro summed up the evolution of his career: "The content of the work of art is the artist and his character and how he works with materials." His achievement as a sculptor was recognized by a knighthood in 1987 and many other awards, including the Praemium Imperiale for Sculpture in 1992 and the International Sculpture Center's Lifetime Achievement in Contemporary Sculpture Award in 1997.*



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## OTHER SCULPTURE SOCIETIES:

**Victoria:** [www.sculptorsvictoria.asn.au](http://www.sculptorsvictoria.asn.au)

**Queensland:** [www.sculptorsqld.org.au](http://www.sculptorsqld.org.au)

## 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](mailto:info@sculptorssociety.com)

## ATtribution OF IMAGES

All images in this bulletin were provided courtesy of the artists unless stated otherwise.

## 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](http://www.sculptorssociety.com)  
Find the link in the 'Services' menu.

## 2013 CALENDAR

Thursday 5 December

Christmas party at Mosman Art Gallery & Community Centre

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. All material (images, graphics and writing) appearing in this publication is subject to copyright interests claimed by The Sculptors Society and should not be copied or transmitted to electronic memory or otherwise without the previous written consent of the said Society. Copyright The Sculptors Society 2013.

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## BEHIND THE WALL EXHIBITION - MAHRATTA 2013



**Helen Leete**  
Abstract Arched Bathers -



**Willem van Stom**  
Whales Wings



**Cathie Alexander**  
Whale's Eye II



**Angela Morrell**  
Climbing the Corporate Ladder

**Maryann Nicholls**  
Red Foal with Mare

**Mahratta** is on the corner of Fox Valley Road & Pacific Highway in Warawee.

Behind The Wall exhibition is on the weekends of 16 - 17 November and 23 - 24 November. All works will be on show in the house and in the garden. On the second weekend, only part of the inside exhibition will be on show, and all the garden works.

