

NEWSLETTER

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CLASS ROOM NOTES

Keep your clay moist and workable- spray your clay before taking a break and cover with a damp cloth when breaking for lunch. Clean tools are easier to use. Always clean your tools and the area around you when finishing class for the day. This helps look after the tools and prolongs their working life as well as preparing for the incoming class.

Sculpture and Community cont.

them) but it does not seek them above all else. What it has sought in the great epochs is the gesture, the expression, or the empty glance that contains all the gestures and glances in the world. Its intention is not one of imitation, but of stylisation, to catch in one significant expression all the passing furore of the body and its infinite variations of attitude. Only then does it erect on the pediment above the tumultuous city the model, the type, the perfect immobile symbol which, for a moment, cools the incessant fever of man. The lover, robed of love, can circle round the Greek *korai* and gain for himself that which in the body and visage of man, survives every degradation.” (Man in Revolt. Albert Camus. Paris. 1951:316-17)

Tom Bass

IMPORTANT REMINDER

Term 1 2004 commences 31.01.04
Check the web site for further details

Essential Drawing—2nd installment

THE CHARACTER OF FORMS

Every form; be it the human figure or otherwise, has a unique character. This character is the essence of the form, and it is important that we identify this before we begin to draw. It may prove useful to find an analogy for, or to verbally describe the form. When this is done we can translate this analogy into the language of drawing, and we have begun to see the form abstractly.

Depending on what we are drawing, the general form may consist of smaller forms—or component parts. Each of these parts is imbued with the same uniqueness as the ‘whole thing’. To see and depict this uniqueness is our aim.

Damien Lucas

WE NEED HELP WITH

- Stories/news for the next newsletter
- Information on coming events or exhibitions that you are aware of..
- 30 year retrospective—sponsor
- Honorary auditor
- Old sheets and towels
- New computer & printer/copier
- Block and tackle
- New tools

NEWSLETTER

Tom Bass Sculpture
Studio SchoolA Term in Review –The Tom Bass
Sculpture Studio School ‘Inc’

I keep delaying the newsletter because so much is happening and I think just wait till such and such or till something else and then I will send the newsletter! But it is never ending so I have decided that now that we have achieved status as a Tax Deductible organisation I just have to let you all know that and all the other great news.

As a Management Committee we have existed for 7 months and in that time we have achieved an enormous amount of groundwork. In the first 4 months we organised the Legal requirements with developing a Constitution, Incorporating the School and registering with the Taxation Department. We established bank accounts, wrote our first newsletter, developed “Friends of the School” and officially accepted the handover from Tom to take responsibility and manage the school on July 1st 2003.

Since then we have continued to discover how much more complex it is to manage and incorporated association than bumbling along as a private business.

We needed to secure a physical place for the school to continue, as it was not certain what Council would do about the premises and we had to develop a financial structure that would be acceptable to the tax department and to funding bodies.

We have applied for Deductible Gift Recipient (DGR) status and to this end have just received the good news that we have been accepted for registration on the Cultural Register – this means that **donations to the school over \$2 are now Tax deductible.**

We had to clarify staff responsibilities, address issues like staff, wages and OHS, set up a computer with databases and MYOB and consider future activities of the school. This is a process in evolution as we have begun with meetings about a Strategic plan, launched a website and email address, and begun to create new brochures and other material for marketing the school.

We have a new Administrator, Ann Fisher, who lives ‘just down the lane’. Janet Coyne reluctantly relinquished this role after July 1 due to personal and family demands.

We appreciate the voluntary support of Ian Williams in setting up MYOB

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GOSSIP

- Both Cliff Pain and Julie Mahony have taken off to other parts of the world for a holiday
- Donna Littlejohn has started running classes at her new home in Rockhampton and currently has 5 students. She's off to a good start.
- Janet Coyne had two pieces selected for final stage judging in the Great SouthLand Art Prize competition. Quite a feat for a competition dominated by painters and highly selective.
- The drawing class run by Damien on Tuesday nights is proving to be a great success.
- Ingrid Morley is opening her garden and studio to the public 2Nov—16 Nov, Wed—Sun :11am—6pm The Church Studio, 31 Central St, Naremburn

A Term in Review cont.

and training Ann; of Melody Van Dyke in developing the Business Plan; Peter Nicol in helping with OHS policy; Ben McFadden in launching the website and continuing to develop this and Lisa Gasparotto has offered her graphic design skill towards this and the brochures. Tom, Damien and Michael continue to make contributions through their teaching, support and input into planning. After offering to renew the lease on Clara St, we are negotiating a lease and rental agreement with SSCC. And then we have to plan for 2004. Our goal is to expand the school and work actively towards making the school a viable art institution dedicated to the teaching and making of sculpture in Sydney. To this

end Tom has been doing a lot of writing about the vision, philosophy, principles of teaching and many other related subject which will in time be published either in the newsletter and/or the website.

In the background each member of the management committee has done an enormous amount of work. Whilst most of it will remain in the archives of the committee minutes, none of the above would have happened without their significant contributions. They are Christine Crimmins, Public Officer; Virginia Lloyd-Tait, Secretary; Cliff Pain, Treasurer and Julie Mahoney; Non-office bearer.

Margo Hoekstra,
Chairperson

**We're on the web—in development
CHECK IT OUT!!!!**

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

SUMMER INTENSIVE

What more could you want for Christmas??

One full week of intensive **uninterrupted** sculpting.
19th to 23rd January 2004
\$425.00

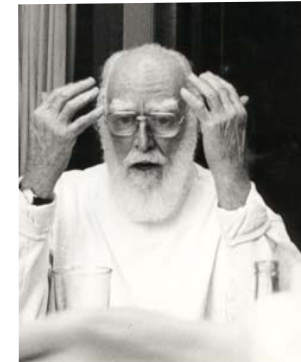
Bookings essential with \$100 deposit by 12.01.2004
Don't miss out.

Sculpture and Community

The concepts of sculpture and community are inseparable in my mind. I know that sculptors make sculpture for many different reasons. Some people just love doing it, others see the gallery as the ultimate venue and place for doing it, and others are fascinated with the various processes or ways of doing it. A sculptor like Henry Moore was endlessly engaged with seeing sculpture in the landscape. Giacometti had a blazing perception of reality and the phenomenon of space, and was constantly driven to express that in sculpture. There are others who are endlessly fascinated with the qualities of various fashions. For most of the kinds of sculptors I have identified there is an aspect of what they do that is involved with community, but for the most part this is incidental.

I want to think about sculpture as an integral part of the life of the community. I have always thought of sculpture as a public art, which celebrates and engages with the things that are significant and relevant to the various parts of the society in which they are

done. Central to this concept of sculpture is the fact that sculpture is a language that translates ordinary prosaic material reality into the language of sculpture and the purpose of any language is for communication. When sculpture is considered in this way it is possible for the artist -sculptor to carry on a dialogue with the community.



The ancient Greeks had a saying that "there are those who look into the eyes of the gods and there are those who look into the eyes of those who have looked into the eyes of the gods". There was a time when I despised and was irritated by the proliferation of World War I marble diggers with their marble 303 riffles. Then I realised that

inept as it was, it was society's expression of their outpouring of misery and grief, which was the outcome of that terrible war. That was the sadly inadequate and sculpturally inferior expression of a nation's grief, but it illustrates how the sculptor properly motivated could serve the community by giving expression to the mind, heart and will of the various aspects of the society. To carry on a dialogue with the society in that way the sculptor would fulfil his true role as a social communicator. In that way the whole environment of the society would be enriched, the forms of creative expression could be so varied. It may be witty, funny, profound, lyrical, ritually decorative, or it may be that it would deal with the questions that are fundamentally important to the health of the society.

The French writer, Camus, tells us what is possible when he says: "The greatest and most difficult of all the arts, sculpture, attempts to fix in its three dimensions the fleeting figures of man and to reunite the disorder of his movements in the unity of a great style. Sculpture pays not a little attention to resemblances (in fact it requires