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LIMITED EDITION

THE MAGAZINE OF THE SURREY SCULPTURE SOCIETY



Child of this Earth and this Puddle - Teresa Martin

Issue 17

My Life as a Sculptor - Interview with Adam Aaronson
Social Media Queens by Elizabeth Cooke
The Sapporo Sculpture Garden by Marian Ironmonger
The Faroe Islands - A Treasure Trove of Public Art



Welcome

I have a favourite window in my workshop. It's the one I sit and stare out of when the waves of inspiration are washing over me too quickly to be caught in my little bucket. The natural tones of the facing wall and jarring contrast of the wheelie bins against it, are surprisingly good at dulling the senses.

The uninitiated believe that a constant supply of new brilliant, profitable ideas would be a blessing, but I can assure you it's more of a curse. Luckily, I am also overburdened with humility, which is why I'm such a great dinner guest.

That said, I was de-cluttering at the window earlier today and realised that the streaky fog clouding my senses was not the mists of inspiration but rain. And it's suddenly got chilly.

This has been a pretty tortuous way of getting to the point that the season is changing, 2024 is gently receding in the rearview mirror. We are pretty much at the end of the exhibiting year and now the inevitable "S. A.D." may start to raise its doleful head. For years this periodic affliction was dismissed but, unfortunately, it's as real as the A3/M25 junction roadworks.

"Sculptural Absence Discombobulation" is a very real threat to any artist and can lead to some disturbing responses. There are reported cases of solid-fill casts being over-catalysed, working kiln doors being left open whilst away with Patricia and Keith for the long weekend. There was even a rumour that a stone carver decided to chisel herself a drop-curb without council permission.



The Treasurer's Dog-Carol Orwin

There is no proven cure for this condition, but the SSS Research and Development team have been beaver-ing away on behalf of the afflicted.

It's early days but the results from exposure to the Limited Edition are looking very promising. They suggest a quick skim through to whet the appetite; followed by a more concentrated immersion for up to 45 minutes per session. An average of 8 sessions is recommended but recent advice says it's safe to be repeated until symptoms recede.

In the unlikely event that combobulations are still not forthcoming then I suggest you delve into the growing number of reviews, talks and demos that have been uploaded to our website and You Tube. There's bound to be one or two you haven't seen yet. You may even have an idea for a new one – get in touch.

As you re-combobulise, perhaps have a tentative thought about next year. We have new shows confirmed and established favourites are going nowhere.

I'll just take this chance to thank you all for a great year of sculptural wonder – all the exhibitions have been wonderful and I'm sure we'll have a fabulous 2025. Just don't let the SAD get you down.



Rusty Red Protea-Nick Baker



Cone Shell-Ben Nicolas

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Celebrating 30 years of creativity. A few memories of our summer social.

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*English Native Woodland Creatures-Katie
Netley*

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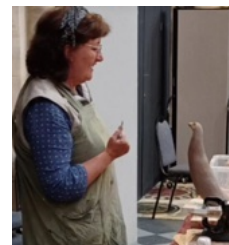
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My Life as a Sculptor

An Interview with Adam Aaronson

In the fourth of a series of interviews, we talk to Adam Aaronson about his life as a sculptor.

"I'm a full-time glassmaker and artist, but only some of my work is sculpture. Running a glass studio requires great adaptability, as hot glass involves very high overheads and continuous energy costs."

Is sculpting your main profession?

Apart from developing my work, I make all sorts of things out of hot glass to commission, and I teach glassmaking to novices, so I sculpt only sometimes. Working with glass has been my career for a long time.

Sometimes, I distinguish between the art side and the craft aspect of my work, but most of the time, I am using my hands to create objects of one kind or another. If I make something functional like a door handle as a sculptural form, some people might not consider that pure sculpture, but where do you draw the line?

Much of my work consists of sculptural vessels – often vase or bowl forms that are inherently sculptural and not intended to be functional. When I used to exhibit in the US, artists used to quip, "What's the difference between a vessel and a vase?" with the answer being "around four thousand dollars"!

How long have you been sculpting?

I have been sculpting in different materials for over 50 years but began focussing on glass sculpture about 35 years ago.

What inspires your work?

I was always more focused on 3D art than 2D from an early age.

I never thought about my early influences until recently, however, I remember visiting Stonehenge at the age of 4. When you could still walk around the stones and touch them and being amazed at the forms and negative space.

Probably, I didn't understand the concept of negative space then, but I found it very inspiring. Then, on holiday in Italy when I was 9, I became fascinated by the work of Renaissance sculptors such as Michelangelo and Cellini. A memorable exhibition in my early teens was the Benin bronzes at the British Museum.

Do you have any artists from whom you take inspiration?

I've always been creative and worked with my hands. One of the UK's most inspirational ceramic artists, Gordon Baldwin, who taught me ceramics, wrote on the blackboard, "A failure is merely the inability to adjust from a preconception to reality." This has stood me in good stead over the years because glass has a mind of its own and doesn't always behave as you would expect.

In my work, I tend to introduce random elements that ensure that no piece is identical, and I call this "controlled uncontrolled".

I also do a lot of collaborative work with other artists. Everyone wants to work with glass, but it isn't accessible if you don't have the skill base, and most fine artists cannot reach a satisfactory level of ability. So those with sufficient financial backing, either from their galleries, customers or sometimes grant-aided, approach me to be their hands.



Underwater



Faces in a Crowd

While this is like a sculptor working with a foundry, there are significant differences. With a foundry, you take the work to its final form and then the foundry casts the piece. With hot glass, it's more about my understanding of the artists directing and sometimes participating, realising their work for them.

Some of these artists are keen to associate their work with my contribution, while others are not!

There are quite a few works in museums dotted around the world where there is no attribution to my input, and while this mildly offends my vanity, I've been paid for the work, so some would say, "Who cares?"

However, in the future, art historians are going to have difficulty working this out!

What were your favourite commissions that you've been asked to do?

A legacy commission was the major artwork by Mary Branson, New Dawn, in Westminster Hall. I made the 168 glass elements that make up this artwork commemorating the history of women's suffrage. Mary Branson and the 'Houses of Parliament' have always fully credited me with my contribution!

Another fabulous collaboration was the Beauty Sensorium shown at the Wellcome Foundation, where I worked with Baum Leahy, <https://www.baumleahy.com/> for whom I have created various glass forms over the years.

A few years ago, I worked with Christine Charlesworth and the American artist Jennifer Rubell on an extraordinary project to make a glass baby for an exhibition in London. You can read about it here in the Guardian <https://www.theguardian.com/artanddesign/2015/sep/03/jennifer-rubell-mother-naked-freudian-exhibition>



Miluse



What are you working on now?

I've been working on some of the themes and elements in my work for around 30 years. I recently revisited some abstract pieces that I originally made in the 1990s, and their current incarnation turned out to be very different.

I've had a thing about stacking glass elements to make totems for years. These started relatively small – about 45cm but now can be between 1m and 2m tall. I like the way you can create scale with multiple elements.

Quite a lot of my work uses what I call found objects with a difference. The found objects are actually glass elements left over from other works that I have made over the years. I have a studio full of random bits of glass that I am constantly reinterpreting.

What is your favourite work?

My favourites change according to my mood.

My favourite work is always what I'm working on currently, of course!



Cloud



Boundaries

The Sapporo Sculpture Garden

Hokkaido Island, Japan

written by Marian Ironmonger

Within the 40-hectare Sapporo Art Park, nestled beneath a forest canopy, lies the Sapporo Sculpture Garden. Easily accessible by public transport and 40 minutes away

The Sapporo Sculpture Garden

Hokkaido Island, Japan

written by Marian Ironmonger

Within the 40-hectare Sapporo Art Park, nestled beneath a forest canopy, lies the Sapporo Sculpture Garden. Easily accessible by public transport and 40 minutes away from Sapporo City, the Garden's undulating hills and



Adorning the entrance wall is "Symbol Relief" by Ryokichi Mukai.

Cast from real branches, the rough aluminium shapes contrast the delicate nature of plants. The Japanese characters welcome the visitor to the "Sapporo Sculpture Garden and Open Air Museum".

After purchasing entry tickets from the Art Park Centre, a short stroll away are stairs which entice you into the Sculpture Garden.

The following are a few examples of the variety of work in the Garden which I have grouped into themes: Nature, Guardians, Mindfulness, Existence, Resilience and Joy.



"Ascending" by Raimo Utrtiainen (Aluminium)

NATURE

Hokkaido, the northern most island of Japan, is known for its exceptional natural beauty: active volcanoes, hot springs, forests, and dramatic coastal scenery. Nature is heavily depicted in Japanese culture and art expression.



"Castle of the Eye '90" by Minoru Niizuma (Granite)
A tower of four large blocks with "eyes" and notched surfaces cast different shadows as the sunlight hits them throughout the day.

"Different Space" by Haruyuki Uchida
(Stainless steel, magnet, etc)

The inverted triangle is balanced on its point without touching the red frame surrounding it, thanks to the force of magnetic repulsion.



"Organ No 10" by Kakuo Tatehata (Bronze)
The curved and polished form of the sculpture gives the impression of some cellular tissue or a heavily eroded shape, a "contrast between organic and inorganic and between natural and artificial". (Quoted from the Sapporo Sculpture Garden Quick Guide)

GUARDIANS

Maintaining harmony with nature is deeply ingrained in Japanese culture along with the belief in and veneration of divine spirits of nature: mountains, forests and rivers.



"Saikato" by Kunihiko Isshiki (Bronze)
Saikato is a spirit of the woods. Perched on her hand is an owl, the symbol of wisdom. The pair cast a knowing look



"Poem of Kotankuru-Kamui" by Hidenori Yonesaka (Bronze, wood, etc)
A fitting installation under the forest canopy, these owls are considered the guardians of the hamlet (kotankuru-kamui in the language of the indigenous Ainu) and expresses the artist's longing for sustainable forestry.



"Ode to Mother Earth" by Tetsu Suzuki (Bronze)
The sculpture is inspired by the Oshirasama folk tale about a love affair between a horse and a girl. Tragedy transforms them into celestial beings who find their home in a Mulberry tree, feeding off the leaves as silkworms thereby producing a special kind of silk.

MINDFULNESS

In keeping with the desire to be in harmony with nature comes the Japanese practice of Zen: a process of enlightenment through meditation to attain wisdom, mindfulness and simplicity in grasping reality; a compassionate way of living with oneself, others and with nature.



"Miroku" (Maitreya) by Susumu Akiyama (Bronze)
The female figure corresponds to the Maitreya Buddha contemplating a future utopia.



"A Stone, Soar" by Susumu Koshimizu (Stone, iron and copper)
The sculpture evokes an ancient longing to take flight. The missing panels on the wings express the unfulfilled yearning.



"The Day I Became a Bird" by Kazuya Yamamoto (Granite)
The sculpture was conceived when the artist observed the shape made after squashing clay with his hand.

EXISTENCE

"All things that are in the world are linked together, one way or the other. Not a single thing comes into being without some relationship to every other thing." (From Religion and Nothingness by Keiji Nishitani)



"Human No 16-1" by Kiyoshi Takahashi (Granite)
Inspired by ancient Mexican culture, this sculpture represents the dichotomies of day/night, light/darkness, God/Man, life/death as well as the endless search for the meaning of existence.



"A Woman of Yucatan" by Munehide Hosokawa (Bronze)

The artist was inspired by a relief he saw during a visit to the Mayan ruins in the Yucatan Peninsula. "It represents the sorrow of something vanishing yet continuing to claim its existence." (Quoted from the Sapporo Sculpture Garden Quick Guide to Appreciating the Sculptures)



"A Guy at Bakkai" by Yoshio Yoshida (Bronze)

This is a portrait of Sapporo-born sculptor, Shin Hongo, a post-WWII peace activist whose works include "Voices of Wadatsumi" (1950), dedicated to the students who died in the war; a wish for world peace. Known as a strong, courageous and resilient man, he was a friend of the artist.



"Man and Woman" by Gustav Vigeland (Bronze)

One of five works in the Park by the Norwegian sculptor, also referred to as "Adoration", the sculpture portrays the intense relationship between the couple.



"A Guidepost – A Man with a Beast on His Shoulder" by Meiji Honda (Bronze)
He is tough, strong and stands tall - this powerful sculpture represents the struggle of the people of Northern Japan to survive the harsh natural conditions.

JOY- Within the Sculpture Garden is the Churyo Sato Children's Atelier, named after an important Japanese figurative sculptor who grew up in Sapporo. Churyo Sato was fascinated by the people around him, a source of inspiration for his heartwarming work. The Children's Atelier houses his sculptures and sketches; it is a dedicated creative workshop space for families and children.



"Way" by Mitsuaki Sora (Granite) The sculpture is a gateway which indicates the path to take. It was constructed with mortised stones which "represent how people work together to survive and how people have related to the natural environment." (Quoted from the Sapporo Sculpture Garden Quick Guide to Appreciating the Sculptures)

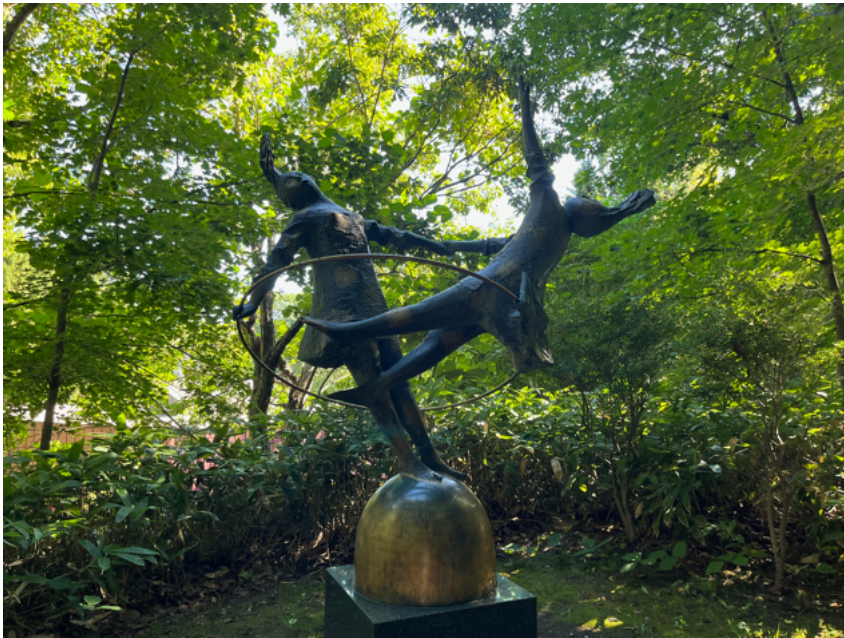
"Ako" by Churyo Sato (Bronze) This delightful sculpture welcomes the visitor to the Churyo Sato Children's Atelier. It is a portrait of a little girl, Ako, the daughter of Setsu Asakura, a theatre set designer. The maquette is displayed in the Atelier





"You're My Chair, I'm Yours" by Shigeo Fukuda (Polyester)

Twenty-one figures express the artist's vision of a "spirit of mutual assistance". The visitor is invited to sit on the first figure and is encouraged to invite someone else to sit on their lap, and so on, creating an endless chain of "mutual assistance".



"Dancing with the Wind" by Toshiro Mineta (Bronze)

The two girls are swept off their feet, joyfully celebrating the arrival of Spring.



"Oscillo-Alliance" by Yasuo Mizui (Marble) The wave-like shapes and central ridges of the sculpture are likened to flame and smoke billowing out of the ground.



"Phase" by Minami Tada (Stainless Steel)
 Situated on a slope, the highly-polished shape reflects the changing colours of the seasons.



"Provoking Forms" by Takeshi Tsuchitani (Stone and Corten steel)
 Situated at the bottom of a slope, the steel beams seem precariously balanced on the massive rocks.



"On the Way to the World" by Jinduo Tian (Bronze) The bronze sculpture of an athlete was donated by the City of Shenyang (China) as a gesture of friendship for its twin city, Sapporo. It is an edition of the sculpture donated by the Chinese Olympic Committee to the Olympic Museum in Lausanne, Switzerland, in 1986.

The Sapporo Art Park opened its doors to the public in 1986, creating a new platform for arts and culture in Japan's northern region. "Its purpose is to cultivate unique new culture in Sapporo and create an environment in which the city, the arts, and culture exist in harmony with Sapporo's natural beauty."

SSS Summer Social

June 2024

The SSS Summer Social is always a jolly day and this year was no exception: the chance for a relaxed afternoon with a great cohort of artists who are usually working alone in their studio spaces, or busily setting up or taking down at our exhibitions with no time to stop and chat.

This year, the 30th Anniversary of Surrey Sculpture Society, the lunch took place in the stunning gardens of Beth and Miles Kirby's 14th century home in Elstead. A series of lovely formal gardens was the beautiful setting for drinks and a barbecue and once again, back by popular demand, Maurizio provided a wonderful musical backdrop!

The quiz after lunch was hotly contested, as usual, with Nick as Quiz Master and there was also a good degree of competition on the badminton court and the croquet lawn – who said artists weren't sportspeople?

Thank you, Beth and Miles, for being such generous hosts and to Nick for his hard work as Chair, "corralling the troops" and making the day run smoothly.

The summer social is such a great opportunity for our members to catch up with friends met through the Society and to talk 'all things sculpture' and as such the day was enjoyed by all.

Miranda Barber





The Faroe Islands

....a treasure trove of public art & sculpture

written by Caroline Wheaton

The Faroe Islands boasts a population of just 53,000 people (so kind of half the size of Woking!) but, I swear its public sculpture per capita would give any big city a run for its money. (No data used for that statement, but it was a strong feeling!)

Sculpture abounds, particularly the stunning works by Hans Pauli Olson, and every small community seems to have commissioned some kind of public art for one or other of their communal areas. You will find sculpture next to supermarkets, on roundabouts, even in underground car tunnels.

There were bas-relief works on buildings, abstract metal swirls on the sides of factories and fabulous murals to boot.



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Their National Art Museum is small but full of a





VOLUNTEERING...AND WHY IT MIGHT BE FUN!

'Our Society is run by volunteers. Whatever the role, we do it for the love of sculpture.'

Well kind of... but seriously, let's face it, we don't function as the Surrey Sculpture Society, if we, as members, don't all give a little bit of time and effort to maintain the Society and its activities.

THE SOCIAL MEDIA QUEENS (MAYBE) WRITTEN BY ELIZABETH COOKE

Back in 2022 some of my work was accepted for my first SSS exhibition at Landmark. Having read all the rules and specifications for volunteering, I was slightly horror-struck that volunteers were expected to be sociable. Sociability is not my strong suit. My studio is called the Hermitage for a reason! I came up with an idea that maybe I could quietly help out with the social media and keep myself well in the background while still fulfilling my volunteering task. I casually asked Caroline Wheaton if I could help with the social media, if the Society was interested. She was keen and so it began...

At this point there was a small team and an advisor. We met on Zoom every so often and discussed content and strategy. At the moment it is just Caroline and I but we have had some great help over the last few years from willing volunteers.

Information Technology

IT is not my strong suit! Social media is a rapidly evolving technology so it was suggested that we create our content in Meta (what's that I said?). Well we tried and we tried and we tried, regularly resorting to our old methods. Eventually I gave in and said to Caroline that I would try to fix it properly to make it automated (ha ha - hubris!)... Time to introduce 'Sam Serpent.'

Sam Serpent:

In order to get our account up and running on Meta, we needed to enter all our passwords. We discovered everything was registered to the mysterious "Sam Serpent". Their email, phone number and passwords were all needed in order for us to move forward. Caroline took on the role of sleuth but sadly was unable to track down our slithery friend! Meanwhile it was time to call in the heavies. My long-suffering husband and IT expert and yes... it defeated him too! So we started again



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Cherish Those Who Hold Us Up-Marie Boyle



Industrial Predator-Crispin Foy

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Inspired !

A poem written by David Paynter

In-spiration is a taking-in,
As real as a breath,
The creative oxygen of life.
When I stop and look -
really look,
I connect, I feel, I see.

In search of the special,
I can miss
The awe of the ordinary.

I in-spire the bad too,
It's just as real,
Just as moving.

When I am full
I let my hands be my voice:
Expire my message
In three dimensions,
Maybe more.
Let it live.
Let it give.



Ta-Da! - David Paynter



Blue Trochilic-Claire Fulleylove



Just a Pear III-Nicci Fairbank

Finally ...From the Editor

It with great delight that this edition is as inspirational to sculptors as always. Whether you are a full time professional, semi-professional or just starting out on your journey, the articles are helpful to all artists and crafts people alike. They show what a fine line there is between the art of sculpting and craft. Adam Aaronson's thoughts illustrate this perfectly with an informative insight into his work.

Elizabeth Cooke talks about the advantages of being a volunteer with the SSS and how you can find yourself participating in work you had never imagined within your capability.

The Sapporo Gardens in Japan is a particularly enthralling place to visit and we are so pleased that Marian Ironmonger, our previous editor, has meticulously recorded her visit.

A big thank you to all those who have contributed to this edition.

Wishing you a Merry Christmas and Happy New Year from all in the Communications team.

Melissa Ransom

Editor, Autumn 2024

EDITORIAL POLICY

The main objective of the Limited Edition eMagazine is to support the aims of the Society and the needs of our members by providing a vehicle for the communication of news, information and ideas. To this end, contributions are invited from members. Please keep your submissions relevant and concise, and do include photographs where possible.

Your feedback and suggestions are always welcome. Please send your contributions, feedback and suggestions to:

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www.surreysculpture.org.uk



Tell Me All About It- Allan Wallis

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