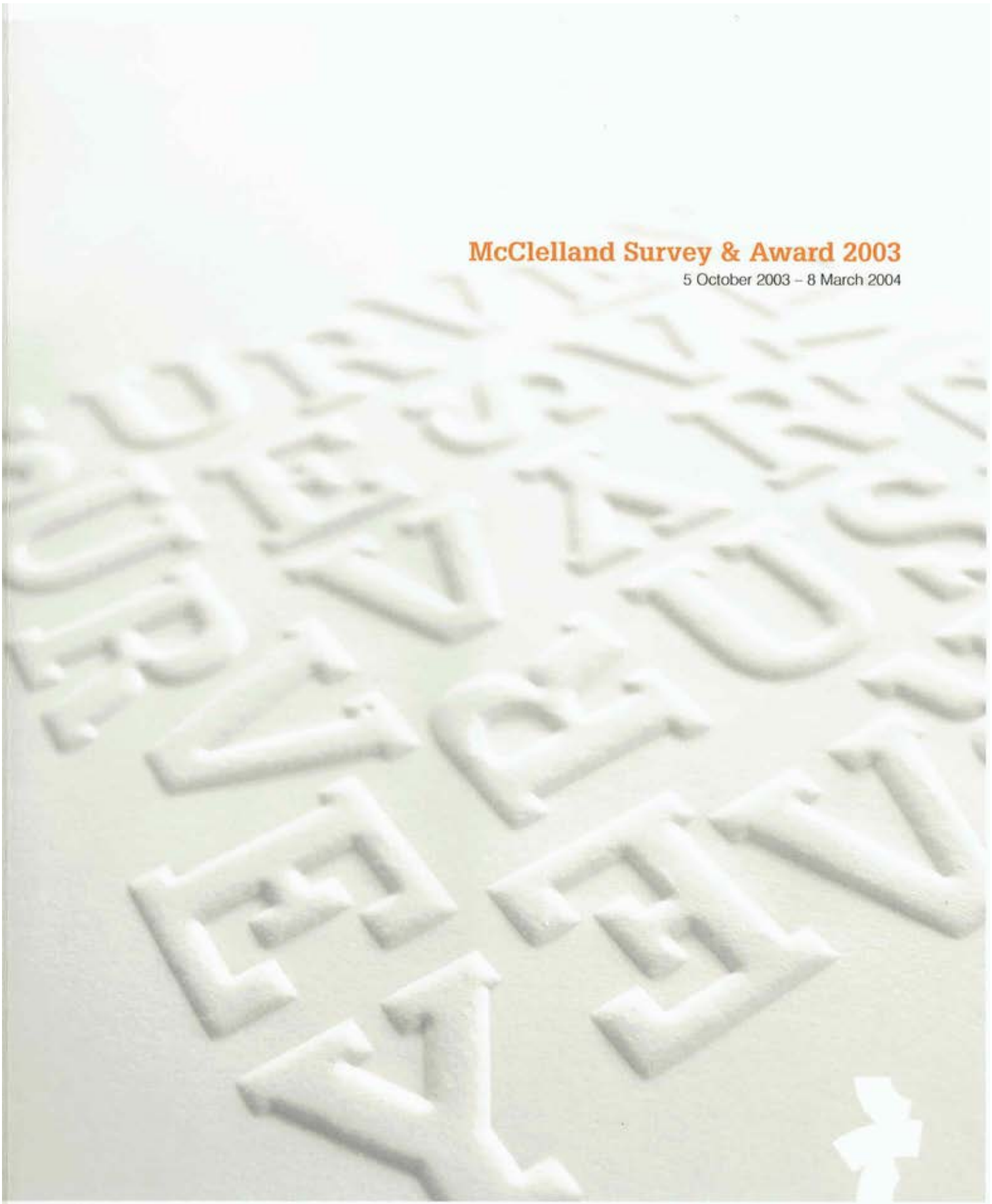
McClelland Survey & Award 2003

5 October 2003 – 8 March 2004



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The McClelland Award of $100,000, one of the richest in Australia, will be judged by Patrick McCaughey, Rachel Kent and Robert Lindsay from the 42 works displayed in the McClelland Survey, a sculpture trail through 8 hectares of landscaped bushland.

Bruce Armstrong, Ashika, Geoffrey Bartlett, Lauren Berkowitz, Peter Blizzard, John Clark & Ian Burns, Matt Calvert, Peter D. Cole, Peter Corlett, Darren Davison & Matthew Cox, Augustine Dall'Ava, Sebastian Di Mauro, Mikala Dwyer, Anna Eggert, Antony Hamilton, Brigit Heller, Linde Ivimey, David Jensz, Greg Johns, Tim Jones, Les Kossatz, Christopher Langton, Janet Laurence, Michael Le Grand, Roman Liebach, Donna Marcus, Adrian Mauriks, Clive Murray-White, Bronwyn Oliver, Robert Owen, Adrian Page, Campbell Robertson-Swann, Ron Robertson-Swann, Lisa Roet, Andrew Rogers, Anne Ross, Julie Squires, Darren Turner, Nicole Voevodin-Cash, Karen Ward, David Wilson, Gary Wilson.

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Gallery+Sculpture Park

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McClelland Survey & Award 2003
5 October 2003 – 8 March 2004

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and artists

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The inaugural **McClelland Survey and McClelland Award 2003** is the catalyst for an ambitious program of exhibitions and development for the McClelland Gallery+Sculpture Park, asserting a position as a leading national regional gallery, and one of the most important internationally recognised sculpture parks.

It also marks the further advancement of the profile of Australian sculpture, and the importance of sculpture within our culture.

Set in eight hectares of landscaped bushland in Langwarrin, 4 kilometres east of Frankston in Victoria, the McClelland Gallery is a modern stunningly designed building housing an extensive collection of Australian sculptures, paintings and works on paper in three impressive temporary exhibition galleries. Inside the gallery is a gift shop, licensed café and multi-purpose room, research library and outstanding storage facilities.

The Gallery is in a unique sculpture park, a mixture of developed garden galleries and natural bushland, open grassed areas, lakes and sculpture trails.

The McClelland Gallery+Sculpture Park was built in 1971 under the terms of the will of Annie May (Nan) McClelland in honour of her brother Harry McClelland. Both Nan and Harry took a very active part in the cultural life of Melbourne and played an instrumental role in the development of the arts community in Victoria. They gathered around them a circle of fellow artists, writers, musicians and art lovers. Harry was an artist in his own right, and he built a stone studio, small cottage and a dam on his Langwarrin property.

"In 1961 the people of the peninsula where delighted to read in the Frankston Standard that the late Miss Nan McClelland had bequeathed her considerable fortune to build a centre for art near Frankston. It had long been the dream of Nan and her brother Harry, who had died earlier to do this for the people of the peninsula"
Frankston Standard, 19 May 1971.

The initial trustees entrusted with developing the Gallery, were friends of Nan McClelland; Molly and James Graham, Bill Harrison and Dr Stewart Preston. Sir Daryl Lindsay, Eric Westbrook, Alan McCulloch and Dame Elisabeth Murdoch AC DBE, were also involved from the beginning and assisted in the development of the Gallery. The Gallery took nine years to build, with much hard work and toil by many volunteers to clear the land of weeds, rubbish and scrub. After an enormous amount of effort and planning, the foundation stone for the Gallery was laid on October 12th 1969 and the Premier of Victoria, Sir Henry Bolte, officially opened the completed building on May 3rd 1971.

Since those early beginnings, McClelland has always been an inspiration and creative catalyst for many artists, administrators, volunteers and community organisations. Strong Friends and volunteer groups contributed greatly to the initial success of the gallery, and to this day are an extremely important component of the Gallery's achievements. The community art groups of the McClelland Guild of Artists Inc., the McClelland Spinners and Weavers Inc., The Peninsula Woodturners Guild and the Frankston and Peninsula Lapidary Club still add an important element to depth and strength of the creative complex.

Of crucial importance to the development of the McClelland Gallery and its art collection has been the philanthropic help of many. It all started with the 1961 Trust established under the terms of the will of Nan McClelland, and then came an acquisition fund established by Mrs Lena Fornari and donations for gallery development by Mrs Blanche French. Later came gifting of collections of art by Dr Orde Poynton, Sir Daryl Lindsay, Dr Lenton Parr, Dr Joseph Brown and many others, and now we have the current Mary and Lou Senini Student Art Award established to help gifted students.

Right from the beginning with her involvement in the initial art advisory committee, McClelland's greatest supporter has been Dame Elisabeth Murdoch, a trustee and benefactor since 1971.

In an notable initiative, Dame Elisabeth established the **Elisabeth Murdoch Sculpture Foundation** in 1989, to aid and encourage the development of the McClelland Gallery as a sculpture facility of international standard and significance. This important organisation has initiated programs that have helped create an environment that enables sculpture to be displayed in unique natural surroundings, and that gives support to Australian sculptors through exhibitions, acquisitions, scholarships and grants. It is through the Elisabeth Murdoch Sculpture Foundation that the Gallery has been able to build an impressive collection of Australian sculpture, now exhibited permanently within the grounds and in the Gallery's display areas.

The Gallery underwent significant changes in 1997 when it closed for two years for extensive refurbishment. Architects, Williams and Boag, as part of the development designed: a state-of-the-art storage facility to house the gallery's collection; a secure loading dock; a multi-purpose room; café, and shop; as well as upgraded existing exhibition spaces and offices. The architects maintained the integrity of the original Munro and Sargent design, and the extensions mesh seamlessly with the original modernist building.

"The gallery (originally designed by Munro and Sargeant) is built in the idiom of today, with restrained elegance, and a most imaginative use of materials and space. It is built on three levels which flow into each other, seamlessly flowing in generous sophistication, overlooking extensive native gardens and a landscaped lake". *Georgia Rouette – Museums Australia Journal 'Insight' June - July 2001.*

Today, there are three main entities, which are involved in the Gallery's governance: these are the McClelland Trust; Elisabeth Murdoch Sculpture Foundation; and the McClelland Foundation. The McClelland Foundation is the management arm of the McClelland Gallery+Sculpture Park. It manages the Gallery and Sculpture Park through the development of exhibition and public programs within the larger policy framework and strategic intent of the Elisabeth Murdoch Sculpture Foundation and the McClelland Trust.

The McClelland Foundation presents an extensive program of exhibitions and other initiatives designed to stimulate, engage and educate visitors to the Gallery and the Sculpture Park.

The activities of the organisation are focused on providing a world class facility and developing strategic partnerships to position McClelland Gallery+Sculpture Park of local, national and international significance.

The **McClelland Survey and Award 2003** is a special celebration of sculpture in a very unique and spectacular setting. Our intention is to encourage Australian artists and help focus attention and support on contemporary art and in particular contemporary outdoor sculpture.

The McClelland Award and the **McClelland Survey** as a biennial event will make an ongoing contribution to a national focus on sculpture and as a major event in the art world calendar, add to an increasing public interest in sculpture.

In order to exhibit the 42 artists chosen for the inaugural **McClelland Survey,** the McClelland staff and volunteers have worked for months to develop the grounds. Planning, landscaping, improving and planting so that now we are able to exhibit world class sculpture throughout the entire Park.

It is important to recognise and acknowledge the considerable contribution to the organisation, and to the establishment of the inaugural **McClelland Survey** and award for contemporary outdoor sculpture, from all involved. The generous support of the Elisabeth Murdoch

It is important to recognise and acknowledge the considerable contribution to the organisation, and to the establishment of the inaugural McClelland Survey and Award for contemporary outdoor sculpture, from all involved. The generous support of the Elisabeth Murdoch Sculpture Foundation, the McClelland Trust, and the McClelland Foundation; to Robert Lindsay, Deputy Director and Senior Curator for his vision and expertise in establishing the Survey and Award and Penny Teale for her tireless, enthusiastic and professional coordination; to the enormous effort from all of the artists, their helpers and supporters; to the judges for their commitment and integrity; to the long list of McClelland Partners, corporations and individuals who have all supported this wonderful initiative; to the McClelland Friends, members, volunteers and staff who have worked with total commitment to establish and exhibit this wonderful exhibition. Without their support and encouragement this exhibition would not have been possible.

And lastly an enormous thank you to all of the artists who submitted proposals to exhibit in the Survey for their creativity and enthusiasm. The 42 artists chosen to exhibit will leave a high standard and lasting contribution to Australian Art.

Please enjoy our commitment to exhibiting sculpture in the beautiful environment of McClelland Gallery+Sculpture Park.

Simon Ambrose
Director

In its selection of 42 sculptors ranging across the broad categories of established, mid-career and emerging artists, the **McClelland Survey and Award 2003** presents a cross-section of contemporary sculptural practice in Australia at the beginning of the 21st century. In the tradition of the Mildura Triennial which was established in 1961 and reached its high-water mark in 1972 with *Sculpturscape*, the McClelland Survey focuses on outdoor sculptures that are ambitious in scale and sited purposefully within the landscape of the McClelland Park. The huge financial and logistical commitment of sculptors who produce major public outdoor works requires significant patronage, and accordingly the McClelland Gallery+Sculpture Park, through the Elisabeth Murdoch Sculpture Foundation, has established the **McClelland Award** as an acquisitive award for a sculpture included in the **McClelland Survey.** The chosen work will therefore become part of the Gallery's collection and be on permanent display within the Sculpture Park.

The need for greater support and promotion of sculpture was recognised as early as 1959 when a group of Melbourne sculptors calling themselves the *Centre Five* group produced a manifesto with five goals that aimed to bridge the gap between the artist and the public, and to foster support for sculpture through commissions, display and promotion. Since its establishment the McClelland Gallery+Sculpture Park has advocated the role of sculpture and has been closely associated with members of the *Centre Five* group, in particular with Lenton Parr who was the Gallery's Chairman in the 1970s. The Gallery has mounted a number of exhibitions focusing on the work of Lenton Parr, and on that of his colleagues, Inge King, Vincas Jomantas and Joseph Zikaras, and the Collection contains significant works by these artists, including Norma Redpath, whose major sculpture *Landscape Caryatid 1980-85* was recently installed in the Sculpture Park. It is therefore most appropriate that the **McClelland Survey and Award 2003** will serve to further the goals that the artists of the *Centre Five* group pioneered and worked so hard to achieve. It will also pay tribute to others such as Dame Elisabeth Murdoch who has worked tirelessly for Australian art and her vision for the McClelland Gallery+Sculpture Park.

The Mildura Triennial was followed by the Sculpture Triennial which was held in various locations around Melbourne commencing with *The First Australian Sculpture Triennial* in 1981. However, by the time of the fifth and last Triennial in 1993, the focus had changed from outdoor venues to interior museum spaces. Its demise reasserted the need for a major on-going sculpture exhibition that would provide a context for outdoor works, and it is interesting to note the other sculpture awards and exhibitions that have recently been established, such as the *Helen Lempriere National Sculpture Award* (at Werribee Park) and the *National Sculpture Prize & Exhibition 2003* (at NGA, Canberra).

An important and unique aspect of the **McClelland Survey and Award 2003** is the arrangement of the 42 works within the 8 hectares of the Park into a *sculpture trail*. The sculptures are positioned within the McClelland landscape, both its parkland and bush, in such a way that visitors to the exhibition will tend to follow a set path which will contextualise their viewing experience into a subtext of meaningful themes and ideas. Using a number of organisational themes based around form, content and materials, each work is placed so that at least two of these criteria form a visual or cultural connection with adjacent works, extending themes into new sightlines, and in a peripheral sense leading the viewer onto the next work.

There is no one dominant aesthetic or style in the McClelland Survey, but in varying degrees all the works engage with and exploit their outdoor setting. Abstraction and figuration; mathematical systems and images of Australian icons; materials such as bronze, stainless steel, plastic, glass and timber; all coexist within the Survey, while only one work, Lauren Berkowitz's *Field* 2003, which incorporates planting of indigenous plants and grasses, actually engages directly with the ecological system of the Park itself.

One of the first works sighted on entering the Sculpture Park is Les Kossatz's *Eagles, Hubble's Law and other Cosmic Equations* 2003 which features a number of enormous computer generated, laser-cut, metal wedgetail eagles suspended on a wire fence-like structure. Below these a line of mathematical formulae: Hubble's Constant, Hubble's Law and Kepler's Law of Planetary Motion as modified by Newton, counterpoint themes of flight and motion. Kossatz thus introduces a number of connecting concepts, such as mathematical systems applied to abstraction and geometric patterns, and the use of contemporary industrial processes, techniques and materials.

Adjacent to Kossatz's work is Adrian Page's *Torus- hidden and revealed* 2003. Torus is both an architectural term, the ring at the base of a column, and a geometric entity – 'the surface generated by a revolution of a circle about its axis lying in the same plane'. Integral to the design and construction of this work is the use of computers with each individual component of the circular tube shape having been numbered, scaled and translated from the three-dimensional concept drawing to an individual, flat, polished and numbered unit. Page is interested in both the geometry of forms and in the high-tech processes required to create the constituent parts, which he assembles by hand at site-specific locations. The circular geometry of this work has echoes in adjacent works: Gary Wilson's *Untitled* 2003 with its interlocking, concave perforated screens in iridescent colours that contain the viewer and create an optically vibrant set of screens; Greg Johns's giant steel mandala; and in the sightline across the Sculpture Park, Donna Marcus's interlocking circular knot form; Bronwyn Oliver's linear patterned sphere; and David Jensz's massive funnel shaped vortex.

A linear image silhouetted against the sky, almost as a line drawing in space, is characteristic of many works in the first section of the Survey. These 'space drawings' range from figurative images such as Kossatz's eagles and Nicole Voevodin-Cash's stainless steel 'Weber barbeque' cut-outs in *Invasion* 2003, to abstract geometric configurations by Robert Owen and Bronwyn Oliver.

Nicole Voevodin-Cash has utilised an industrial laser-cut process in the fabrication of her work. It focuses on our cultural fetish with that great Australian icon, the Weber barbeque, marching up the hill like a multitude of space invaders. The humour that is an important element of her work sits happily with Sebastian Di Mauro whose astro turf creatures in *Snuffle* 2003 are both endearing and intimidating despite their massive scale and unreal cuddly quality. The Australiana theme threads its way through other works in the McClelland Survey such as Darren Davison & Matthew Cox's *Spillwater* 2003, which utilizes a corrugated water tank, ploughed at what appears to be an unstable angle into the bank of the McClelland lake. With a small 'pin-hole' aperture in the side of the tank it has been transformed into a 'camera obscura' with images of the surrounding area and lake projected onto the inside of the tank. Nearby Donna Marcus's *Knotted* 2003 employs recycled aluminium kitchen utensils to construct 144 pre-loved aluminium frypan lids into a trefoil knot.

The use of advanced maths and computers to design and help in the fabrication of works is part of 21st century art practice. Robert Owen's *Double Vision No.2* 2003 has a dodecahedron structure with twelve sides, each side forming the five sided geometry of the pentagon, and this intricate mathematical geometry results in a linear configuration in iridescent blue that is sheer beauty. Directly adjacent to this work and sharing the same appreciation for linear geometry is Bronwyn Oliver's *Shell* 2003. Symbolically the sphere is the embodiment of perfection and unity, however in Oliver's work the linear pattern that forms the web-like structure of the globe is derived from the fractures and fissures of a decaying planet and alludes to space/time distortions. This geometry, like the patterning of David Jensz's *Vortex* 2003, which is located nearby, seems a portent to future global destruction. Jensz's *Vortex* 2003 however, is more about the chance configurations of the Chaos Theory, that is, natural patterns from almost random effects, than the celestial perfection of the heavens.

Vortex 2003 is adjacent to Davison & Cox's *Spillwater* 2003. Both works share a common material – corrugated iron. In *Spillwater* the reflections of the pristine, corrugated ridges of the water tank create a repeating linear pattern in the water of the lake, while the corrugated patterning in David Jensz's work comes from an increasing sequence of concentric rings fashioned into a funnel shape. The iron he has used consists of strips literally torn from old corrugated roofing sheets. This use of materials contrasts with Adrian Page's pristine, highly polished construction, *Torus-hidden and revealed*, which also shares planetary allusions.

In a sightline across the front of the Gallery forming a linking axis with Jensz's work is Greg Johns's rusted steel sculpture *Whirling Mandala* 2003. Both artists eschew high-tech industrial materials and their works have a crafted quality that denotes the involvement of the 'artist's hand'. Greg John's work has a circular leitmotif as it traces a curvilinear pattern derived from the water-flow patterns of rivers in the Murray-Darling basin. These repeating mathematical patterns symbolically represent the ever-changing yet constant physical laws of nature.

The two works which have as their theme nature, sited on either side of the lightly wooded area in the front of the Gallery are by Janet Laurence and Sebastian Di Mauro. The latter's work *Snuffle* 2002-03, made of synthetic green astro turf, alludes to Australia's suburban obsession with manicured green lawns and in a wider global sense, the European hobby of topiary. Di Mauro's three animal-like shapes, reminiscent of a section of a tail, a tongue, and an elephant's trunk, play with the idea of people sculpting nature and creating kitsch gardens. The alien artificial-grass forms nestle into the grassy landscape, their gargantuan cuddly shapes betraying a gentle humour and complimenting the parody of the invasion of the Weber barbeques nearby.

Janet Laurence in *Ghost glasshouse - (Sarcophagi)* 2003 has constructed a small walk-in glass-walled museum, with botanical specimens etched on its glass walls. These images, selected within a philosophical framework of conservation and erudition, preserve our lost botanical heritage. By virtue of the transparent nature of glass the specimens are superimposed on the vista of the Sculpture Park. The names of extinct botanical specimens etched on the glass walls are thus superimposed on the surrounding environment as a reminder of our careless past and the importance of having cultural awareness about the environment.

As the visitor moves west to the crest of the hill towards the back acreage of the Sculpture Park, the first work sighted is Andrew Roger's *Organic* 2003, from the series *Rhythm of Life*. This massive bronze abstract sculpture with its multiple tendrils is highly evocative of the curving organic forms of nature, reaching skyward to form a totem of life and energy as a focal point in the landscape. The green patination of the work re-enforces the symbolism of Roger's belief in the energy of nature and the vitality of life.

In counterpoint to the free flowing and organic nature of Roger's work is John Clark & Ian Burns's *Plantation* 2003, a site specific installation of 28 identical vertical 'pods', arranged in a triangular phalanx which is counter-sunk into the side of the grassy incline of the park. The rigid geometry of the grided placement of the 'pods' with their tops dead-level denies the uneven topography of the site and comments on the regimentation of commercial plantations and society's desire to make nature conform to its will. The alien character and arrangement of the 'pods' in the landscape contrasts with the ecological nature of the planting in Lauren Berkowitz's *Field* 2003, located opposite, which sympathetically acknowledges both the natural ecological systems of the site and its introduced and indigenous botanical history.

In a tight, double concentric, circular formation of massive, vertical wooden piers is Roman Liebach's *Silent Chorus* 2003, which, like its neighbouring work *Plantation* by John Clark & Ian Burns, creates an imposing presence with its verticality and overwhelming scale dominating the natural setting. For Roman Liebach scale matters, and the scars and abrasions on the surface of the recycled wharf timbers give an added sense of history which enhances the ethos of monumentality and permanence. Like Campbell Robertson-Swann's *One* 2003, an imposing black iron wall located nearby, it is an intervention in the landscape, a man-made structure challenging the transitory ever-changing nature of the environment. Through its confrontational scale and location on a natural walkway *One* challenges nature and only on closer inspection does the recessed window that it contains give a sightline, ironically across the park to *Plantation*.

On the northern side of the Sculpture Park the trail begins its figurative phrase with a massive, tall wooden sculpture by Bruce Armstrong. Sited on the incline above the 'pods', Armstrong's *Peacock* 2003 looks over the remaining section of the sculpture walk, and heralds a sector containing a number of iconic and narrative works. In the carved red gum *Peacock* 2003 Armstrong continues his interest in mysterious and mythological creatures and in particular his recent focus on birds. Fascinated by the incongruity of the peacock's exotic and alien presence in rural Australia, its plumage and the multiplicity of mythological tales associated with the 'all-seeing' eyes of its decorative tail, Armstrong has created a sculpture that is like a totem for the 21st century.

As the sculpture trail enters the bush, the visitor encounters Peter Corlett's *La Stupenda (There is nothin' like a Dame)* 2003, an almost double life-size portrait of Dame Joan Sutherland in costume from her role in *La Bohème*. The massive flowing folds of the dress creates the personae of Sutherland's operatic character as an imperious almost regal figure. The sculpture also embodies the powerful presence of Sutherland as the diva who dominated the world stage, the gold detailing of the face and hands adding to the theatricality of the subject and the work.

Anna Eggart's disembodied dresses in *Belinda's Wedding* 2003 materialise in the landscape with a gentle ethereal quality. Each dress has it own style and retains the residual presence of its absent owner, their flowing folds and contours indicating the form of a figure, once present and now absent. One group of dresses gathers in a ceremonial pose, evoking the opulence and style of a formal wedding, while others in silver, stainless steel and bronze mesh, appear like eerie sprites and bush spirits within the bush.

The last work before the bush section of the sculpture trail is Ashika's *Mother of the Universe* 2003. Carved in highly polished black granite, Ashika's abstracted *yoni*, with its symbolic ovoid shape and incised 'Y' focuses on the procreational aspects of the universal mother. Its elegant abstracted form, like the mystic philosophy that it embodies, has a serene sense of the universe. Like the nearby works by Corlett and Eggart, it explores issues of cultural and personal identity through reference to the female form.

As the sculpture trail winds into the bush trail Tim Jones's *Night and Day* 2002-03 is encountered. It consists of two bronze conifer trees, the concave interior of one being patinated with a mystical blue, while its convex partner is patinated in green. The artificiality of these trees evokes a Magic Realist world of escapism and fantasy, but also expresses Jones's appreciation for the tree and the poetry of Nature. For Welsh-born Jones the tree has mystical qualities. It is a haven for mercurial tree spirits and a bastion against the harsh forces of nature. Withstanding seasonal changes it is a resilient symbol of great longevity.

Anne Ross takes common everyday incidents and images and inverts them through a dramatic change of scale or by using a combination of unusual elements to exaggerate the ordinary and make the work both poignant and appealing. In *She gave me a Daisy* 2003 the torso and heads of the three figures have been replaced by a giant daisy. The idea for the work came from an anonymous poem in which the recipient of the flower expressed his appreciation by eating it, to become part of it, and accordingly, Ross has literally made her figures part of the flower.

The sculptures located along the bush section of the trail have a strong narrative quality, and play off their bush setting. Clive Murray-White's *The Art over Modern Art* – the McClelland Installation 2003 consists of fragments of broken marble carvings scattered in the bush as if they were relics of a lost civilization, although their positioning on display stands seems to imply they may still be part of a cultural ritual. They are shards of another culture, reminiscent of archaeological specimens that are proudly displayed in museums. Smashed and broken, they seem to have survived by accident in the secluded bush location. In returning to the traditional skills of marble carving, Murray-White, who was noted for performance and installation works in his early career, explores timeless cultural values and traditions to transcend the issues of the moment.

Further down the track, half hidden in the bush are two lost children by Linde Ivimey. Her title *One in the hand* 2003 puns on the saying 'a bird in the hand is worth two in the bush', and draws on a fear that goes back to colonial times of children wandering off and being lost in the bush, never to be seen again. This sense of dread is increased by Ivimey's use of an assortment of bones to build her figures, evoking ancient associations of death and mortality with connotations of pagan magic and arcane rituals. This use of bones has been partly inspired by her knowledge of the rituals attached to the veneration of bone fragments in reliquaries of various saints, and the additional use of pigmented cloth and other fibrous materials crafted into ancient garments adds to the macabre power of her figures.

Further along, the visitor comes across Antony Hamilton's armour of Ned Kelly *The Roughshod Ghost* 2003, suspended high in a tree. It is partly covered and obscured by a light poplin cloth coat which gently flaps in the breeze. Suspended off to the left of the track it requires the visitor to leave the comfort of the path for a closer inspection, and the sense of unease is increased by the hanging connotation and the ethereal nature of the disembodied, cavernous torso form of the armour. For Antony Hamilton the focus on Kelly, and in particular, his armour as the central iconic element of the legend, is an exploration of the cultural landscape through its objects.

It has been said that the most substantial evidence left from a lost civilization is its architecture, and two works on the sculpture trail focus on buildings as the evidence of a past and possibly lost culture. Karen Ward's wooden shrine *Forest* 2003 is a monument to our architectural beginnings, a homage to the first wooden Parthenon, and as its title alludes, also to oneness with nature. However the incongruity of Matt Calvert's *Remanent* 2003 constructed in the middle of the bush out of recycled layers of sheets of glass, seems to stand as a monument to a different civilization, to the industrial ethos of a lost high-tech culture.

In the 1968 film *Planet of the Apes* the supremacy of man over animals, in this case apes, was reversed. The film became an important source for Lisa Roet, focussing her attention on the similarities between man and apes, and on Darwin's Theory of Evolution. As a consequence primates have often featured in her works, as in *Chimpanzee's Finger* 2003 where an enormous bronze finger from a primate is sculpted with great accuracy and detail. Being almost two metres high it is arresting in scale and disturbing in its implications. Nearby in the recently restored lake and equally unexpected, is the work of Christopher Langton. His floating *Buoys* 2002 continues his obsession with plastic and with inflatables. Here he has transferred to a group of marine buoys the cartoon-like faces of a set of Russian nesting dolls, each face brightly coloured and graphically stylized, thereby turning the lake into a 'plastic playground'. Like Langton, Mikala Dwyer is also attracted to contemporary kitsch materials and artificial colours. In her *Untitled* 2003, located near the lake, she has created an installation of assembled objects using transparent plastics that forms an enchanted garden which should be 'looked for rather than looked at'.

Emerging from the bush trail the visitor is confronted by an over-life-size group of pristine white sculptural forms, each suggesting a generalised primordial succulent plant. In *Compilation* 2003 Adrian Mauriks has clustered these forms to create a garden of gentle menace and visual enticement. Developed from quick free-flowing drawings Mauriks evolves his surreal, organic sculptural shapes, stripping them of superfluous detail, to embody a vital life force. In their simplified, curvaceous and luxuriant appearance, they also reflect a visual sensuality. The titles of Mauriks's previous works, such as the *Garden of Eden* and *Paradiso*, hint at his desire to create a spiritual and hedonistic landscape, drawing on inspiration as wide ranging as Hieronymus Bosch's *The Garden of Earthly Delights* and the abstracted sculptural forms of Tibetan Buddhist art which symbolise the universal life force which permeates and vitalises all living things. Peter Blizzard's *Ancient Range Floating* 2003 is inspired in part by the spirituality and aesthetics of Japanese Shinto and Buddhist shrines and his love of nature and natural materials, rough hewn rocks and natural boulders. Building with rusted steel, Blizzard makes structures that are supported by massive slabs of stone, the contrasting materials and forms emphasising the mass and scale of the stones. Many of his sculptures follow a general tripartite architectural form of a broad foundation, an open middle section with see-through elements, and a crowning roof-like structure. Different finishes, such as raw and polished surfaces, accentuate the inherent qualities of the materials. Often in the central section of the structure, like a sanctuary in a temple, is a special almost sacred element. In the case of *Ancient Range Floating* 2003 this is a highly polished sphere which reflects, and in a sense contains in its reflection, the world around it. The title literally refers to the elevated sections of rocks from an ancient mountain range and also to the visual appearance of the rocky profile.

On the grassy hill between Adrian Mauriks's primal garden and Peter Blizzard's geo-totemic monument to eons past, is Peter D. Cole's *Love* 2003. Its use of primary colours, geometric planes and straight-edged shapes, contrasts with the organic and natural properties of the other works. The recent introduction of letters into his work, which spell out various words such as LOVE, formed by silhouetted positive shapes and implied by negative spaces, continues Cole's exploration of the Post Modern aesthetic. His sculptures are not about mass, rather he uses lines and planes which cut through space instead of occupying it, his flat silhouetted shapes changing as you move around the work, so that they almost disappear into linear edges. Conceptually the subject matter 'love' in the broadest sense of the word is a common factor in all three works, but each application of it produces an incredible variety of interpretations.
At either end of the bush section of the trail are works by two artists who have

focussed on the theme of flowers. Anne Hoist's *She Gave Me a Daisy* merges human figures into flowers, while Brigit Heller's *Poles Apart* 2003 consists of 6 giant steel flowers constructed from wire which have been meticulously woven over a wire armature. Heller's choice of mild steel wire is deliberate. She wants the works to rust, to acquire a patina of age and mystery that will obscure the evidence of their creation, and accordingly raise questions about their purpose. Heller uses weaving and wicker work techniques to create enigmatic objects that are like oversize replications of natural objects. Darren Turner's *My Dad* 2003 similarly manipulates scale for effect and meaning. His large bell, constructed out of ever-increasing concentric ribs of rusted steel, is visually intriguing with the logic of its repeating rib patterning and at the same time is enjoyably confrontational.

Situated between Brigit Heller's *Poles Apart* and Darren Turner's *My Dad* is Julie Squire's large bronze *Gatekeeper* 2003. This large country-style gate has accumulated a disparate collection of shoes on its wire grid panels, some left by accident and others left deliberately as a memorial to lost souls. Though they are cast in bronze, these shoes, as the personal apparel of their original owners, retain a sense of identity, while the symbolism of accumulated piles of lost shoes potently evokes a memory of internment camps, war and tragedy.

The next and final group of works before the visitor returns to a crossover point in the trail contains sculptors who work with heavy industrial materials. As a 'heavy-metal' sculptor David Wilson embraced industrial materials and engineering principles as part of a formalist aesthetic. He then set about using sheet metal, forging, bending and grinding it to his will to create free-flowing shapes with a fluidity that almost denied the rigidity of the material. In recent works such as *Spiral Starset* 2003 this increasing desire for expressive forms has led Wilson to embark on casting, with the textures and expressive forms being further enhanced by a painterly gestural surface of vibrant colours.

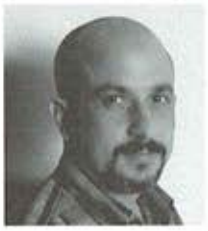
The sublime scale of Michael Le Grand's *Schism* 2002 with its two gigantic half spherical forms supported by an elegant but massive substructure, proclaims a complete embrace of heavy engineering materials and techniques and a desire for massive scale. Conversely Ron Robertson-Swann's *Lunar Chariot* 2003 continues his free play of mass and line in space with focal points created by the inclusion of recognizable elements such as a metal trolley, wheels and shackles. His use of immaculate industrial paint finishes unifies the disparate forms, planes and forged steel rods, into an enjoyable idiosyncratic machine for contemplation.

The elegant machine finish of Augustine Dall'Ava's *Distilled Space* 2003 is a totem to contemporary engineering although its purpose is more enigmatic. For the artist it is symbolically both a beacon and a conduit with its magnet-like receptor at the apex of the structure for distilling celestial information. It stands as a reminder that present knowledge is finite in an infinite Universe. Dall'Ava shared a studio for many years with Geoffrey Barlett who has also used the machine and associated principles of physics and engineering as a substructure and organizing rationale for his work. Progressively however, within Bartlett's work, the reference to the machine with its inherent principles of balance and weight has been replaced by analogies to nature and its ecological systems. This change has been matched by an increasing use in each individual work of a wide variety of industrial materials, ranging from bronze, stainless steel, copper, rusted steel, and lead, as well as a variety of timbers. As in *Dancer #3* 2003 the method of construction of the individual components and their assembly into the finished work often retains the evidence of their handmade origins.

Through the work of the 42 participating artists the inaugural **McClelland Survey 2003** encompasses the infinite variety of styles, techniques and approaches of artists whose contemporary practice fits the definition of sculpture in Australia at this time. This exhibition testifies to the fact that sculpture continues to be a dynamic and vital mode of expression for Australian artists. Indisputably the focus and on-going support provided by the McClelland Survey will serve to amplify the significance and importance of sculpture as a mode of artistic expression and promote it to the wider community.

Robert Lindsay
September 2003

SEBASTIAN DI MAURO



Sebastian Di Mauro is a Senior Lecturer at the Queensland College of Art, Griffith University. Since 1997 he has held over 28 solo exhibitions and has been included in over 80 group exhibitions in Australia and overseas. His work is featured in the collections of many of Australia's key art institutions, including the Queensland Art Gallery, the Art Gallery of Western Australia and Brisbane City Gallery. In 2001 was selected for the *National Sculpture Prize* at the National Gallery of Australia and won the inaugural *Woollahra Sculpture Prize*. In 2003 his work was selected for the *Helen Lempriere National Sculpture Award* and he won the 2003 *Montalto Sculpture Prize*, Mornington Peninsula. Di Mauro received a 'New Work' grant in 1999 from the Australia Council and was awarded a residency with Parks Victoria, Melbourne in 2002-03 through the Samstag Jupiters Art Prize, Gold Coast City Gallery, and received a residency at the British School, Rome through the Australia Council in 2002. Sebastian Di Mauro currenly lives and works in Brisbane, Queensland.

Snuffle's 2002-03 forms compare the close relationship between people and nature, and extend my ongoing sculptural exploration. It investigates the irrepressible human desire to replicate and improve on natural forms. The fake 'grass' offers a dialogue between the real and the artificial, and extends the nature/culture debate. *Snuffle* wittily alludes to the ritualistic Australian weekend pastime of mowing the lawn, as well as to the traditional European art of topiary, which has been embraced by many Australian suburban gardeners in the pursuit of a manicured, formal garden.
I like the idea that *Snuffle* may be the perfect solution for someone living in a small apartment with no space, who wish to have a garden with sculpture. In this sense, *Snuffle* offers a whimsical thwarting of traditional notions of sculpture, eschewing traditional materials in favour of contemporary fabrics. For me art needs to directly relate to everyday life. My collective practice explores an interest in the transformation of ordinary objects into something poetic and metaphoric.

above (previous work)
Turf Sweet 2003
polystyrene & astro turf
variable sizes
right (Survey entry)
Snuffle 2002-03
astro turf, galvansied steel
variable sizes

01 Bruce ARMSTRONG
Peacock 2003
painted wood

02 ASHIKA
Mother of the Universe 2002
canadian granite

03 Geoffrey BARTLETT
Dancer # 3 2003
stainless steel, bronze, steel

04 Lauren BERKOWITZ
Field 2003
plants, tanbark

05 Peter BLIZZARD
Ancient Range Floating 2003
steel, stone

06 John CLARK & Ian BURNS
Plantation 2003
sand, cement, fibre composit

07 Matt CALVERT
Remanent 2003
plate glass

08 Peter D. COLE
Love 2003
painted steel, aluminium

09 Peter CORLETT
"La Stupenda" (There is Nuthin' like a Dame) 2003
cast bronze, concrete, mixed media

10 Matthew COX & Darren DAVISON
Spillwater 2003
corrugated iron, wood

11 Augustine DALL'AVA
Distilled Space 2003
painted steel, stainless steel

12 Sebastian DI MAURO
Snuffle 2002-2003
astro turf, galvanized steel

13 Mikala DWYER
Untitled 2003
wood, plastic, metal, stone

14 Anna EGGERT
Belinda's Wedding 2003
stainless steel mesh, rivets & washers, bronze mesh, glass beads, compatible paint

15 Antony HAMILTON
Roughshod Ghost 2003
lead, leather harness straps, linen duster

16 Brigit HELLER
Poles Apart 2003
steel wire

17 Linde IVIMEY
One in the Hand 2003
glass fibre, steel, beef & sheep bone, earth, string, bird vertebrate

18 David JENSZ
Vortex 2003
corrugated iron, steel

19 Greg JOHNS
Whirling Mandala 2003
austen steel

20 Tim JONES
Night and Day 2002
Bronze, stainless steel

21 Les KOSSATZ
Eagles, Hubble's Law and Other Cosmic Equations 2003
stainless Steel, Aluminium

22 Christopher LANGTON
Buoys 2002
Polyurethane, pigment, on pug steel

23 Janet LAURENCE
Ghost Glasshouse Series (Sarcophagi) 2003
glass, stainless steel, ceramic fired screenprint

24 Michael LE GRAND
Schism 2002
steel, painted

25 Roman LIEBACH
Silent Chorus 2003
wood, steel

26 Donna MARCUS
Knotted 2003
Aluminium
200 x 200 x 200 cms

27 Adrian MAURIKS
Compilation 2003
fibreglass, steel construction

28 Clive MURRAY-WHITE
The Art over Modern Art – the McClelland Installation 2003
chillagoe marble, buchan marble, WR350 steel

29 Bronwyn OLIVER
Shell 2003
copper with bronze base

30 Robert OWEN
Double Vision No. 2 2003
painted steel

31 Adrian PAGE
Torus – Hidden and Revealed 2003
stainless steel

32 Campbell ROBERTSON-SWANN
One 2003
painted mild steel, stainless steel

33 Ron ROBERTSON-SWANN
Lunar Chariot 2003
painted, steel

34 Lisa ROET
Chimpanzee's Finger 2000-03
bronze, sound installation

35 Andrew ROGERS
Organic 2003
silicon bronze

36 Anne ROSS
She Gave Me a Daisy 2003
cast bronze, patinated

37 Julie SQUIRES
Gate Keeper 2003
bronze, forged stainless steel

38 Darren TURNER
My Dad 2003
austen steel

39 Nicole VOEVODIN-CASH
Invasion 2003
polished aluminium

40 Karen WARD
Forest 2003
meranti hardwood timber, timber stain, linseed oil

41 David WILSON
Spiral Starset 2003
Cast & painted aluminum

42 Gary WILSON
Untitled 2003
perforated steel, paint

01 Bruce ARMSTRONG
City 1987
carved redgum

02 George BALDESSIN
Untitled c. 1966-67
aluminium, bronze, mildsteel

03 Geoffrey BARTLETT
Rise of the Flowering Plant 1984
welded steel

04 Peter CORLETT
Tarax Play Sculpture 1983
formed concrete

05 Karl DULDIG
Echo 1972
bronze

06 Heather ELLIS
Free Spirit 1993
Bronze

07 Vincas JOMANATAS
Landing Object II 1992
fabricated bronze

08 Inge KING
Jabaroo 1985
polychrome steel

09 Inge KING
Flight Arrested 1964
steel

10 Inge KING
Island Sculpture 1989
polychrome steel

11 Clifford LAST
Metamorphosis II 1987
bronze

12 Ian McKAY
Fourth Stairway 1986
steel

13 Clement MEADMORE
*Paraphernalia c.*1999
painted steel

14 Clive MURRAY-WHITE
*Port c.*1978
steel

15 Simeon NELSON
Polinator Phenotype 2001
painted polypropylene

16 Reg PARKER
Untitled 1/76 1976
stainless steel

17 Brian PAULUTZ
Sail Away Billy Bud
Sail Away 1997
basalt

18 Lenton PARR
Customs House Screen 1966
bronze

19 Lenton PARR
*Draco c.*1969
steel

20 Lenton PARR
Reda 1981
steel

21 Lenton PARR
*Tolirnan c.*1976
welded steel

22 Lenton PARR
Libra 1977
steel

23 Anthony PRYOR
Sea Legend 1991
bronze

24 Norma REDPATH
Desert Arch 1968
bronze

25 Norma REDPATH
Landscaped Caryatid 1980-85
bronze

26 Norma REDPATH
Untitled 1969
bronze

27 Ken REINARD
Markand House Sculpture 1971
stainless steel, glass, mirror, acrylic, chromed steel

28 Ron ROBERTSON-SWANN
Turn 1988
steel

29 Andrew ROGERS
Observe 1999
bronze

30 Douglas STEPHEN
Pisces 1983
bronze

31 Marcus SHANAHAN
*Untitled c.*1980-81
welded steel

32 David WILSON
Around the Mirror 1987
steel

33 David WILSON
Dry Pool 1979
steel

34 David WILSON
Shore Column 1980
steel

35 David WILSON
Stump Storm 1983
forged and welded steel

MAP OF GROUNDS

- PERMANENT COLLECTION
- SURVEY & AWARD COLLECTION
- ENTRY GATE
- A McCLELLAND GUILD OF ARTISTS
- B McCLELLAND SPINNERS AND WEAVERS
- C FRANKSTON AND PENINSULA LAPIDARY CLUB
- D PENINSULA WOOD TURNERS GUILD
- E MAINTENANCE SHED
- F STUDIO AND BBQ
- T TOILETS (external)
- GATE
- FLAG