ART AND
DESIGN IN
FRANKSTON ON
BUNURONG
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Edited by Jane Eckett with Lisa Byrne

Mc Clelland

CONTENTS

ABBREVIATIONS

AGSA	Art Gallery of South Australia
ANU	Australian National University
AWM	Australian War Memorial
BLCAC	Bunurong Land Council Aboriginal Corporation
CAE	Council of Adult Education
CAS	Contemporary Art Society
EMSF	Elisabeth Murdoch Sculpture Foundation
QAGOMA	Queensland Art Gallery | Gallery of Modern Art
MGS	McClelland Gallery Society
MPRG	Mornington Peninsula Regional Gallery
MTC	Melbourne Technical College
NGA	National Gallery of Australia
NGS	National Gallery School
NGV	National Gallery of Victoria
NLA	National Library of Australia
PAS	Peninsula Arts Society
PGAV	Public Galleries Association of Victoria
RAIA	Royal Australian Institute of Architects
RGAV	Regional Galleries Association of Victoria
RMIT	Royal Melbourne Institute of Technology
RMTC	Royal Melbourne Technical College
RVIA	Royal Victorian Institute of Architects
SLNSW	State Library New South Wales
SLV	State Library Victoria
TMPS	Twenty Melbourne Painters Society
VAS	Victorian Artists' Society
VCA	Victorian College of the Arts

CONTRIBUTORS

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Andrew Gaynor is an art historian specialising in Australian modernism. For McClelland Gallery he guest-curated *McClelland: The Bohemian Legacy* (2007), while for Frankston City Council he researched and authored several booklets: *Coastal Arts Discovery Trail* (2006), *The Families of Ballam Park Homestead* (2007), and *Art and Ideas: 10 Years of Public Art in Frankston* (with Alan McGregor, 2008). He is also the author of *Guy Grey-Smith: Life Force* (UWA Publishing, 2012) and is currently completing a PhD on Roy de Maistre through the Australian National University.

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Bronwyn Hughes is an art historian and heritage consultant specialising in stained glass, nineteenth-century art and architecture, and twentieth-century sculpture. Her PhD, from the University of Melbourne, informed an exhibition on stained-glass artist William Montgomery that she co-curated for Melbourne's Shrine of Remembrance (2008). She is founding chair of the not-for-profit organisation GLAAS (Glass Light Art and Architecture Synergies) Inc and a founding member and vice-president of the Duldig Studio in Malvern. In 2019 she was awarded a Medal of the Order of Australia for services to visual arts. She is the author of *Lights Everlasting: Australia's Commemorative Stained Glass from the Boer War to Vietnam* (forthcoming).

Simon Lawrie

Simon Lawrie is Curator at McClelland. He completed a Bachelor of Painting (2005) and Master of Art Curatorship (2015) at the University of Melbourne and has previously held positions at Heide Museum of Modern Art and the National Gallery of Victoria. Recent exhibitions include *Solid Light: Josef Stanislaw Ostoja-Kotkowski* (2019), *Inside Out: Space and Process – Erwin Fabian and Anne Marie May* (2020), and *Site and Sound: Sonic Art as Ecological Practice* (2021), curated with Jon Buckingham and Lawrence Harvey. He has edited and written for numerous catalogue publications on modern and contemporary sculpture, and he manages major public art projects including the Southern Way McClelland Commissions.

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Linda Short is Senior Curator at State Library Victoria. Previously she worked at Heide Museum of Modern Art, where she curated the survey exhibitions *Rick Amor: A Single Mind* (2008) and *Alex Selenitsch: Life/Text* (2016), among others, as well as editing and co-authoring *Erica McGilchrist: For the Record* (2018). Recent exhibitions include *A New Order* (Buxton Contemporary, the University of Melbourne, 2019) and *Handmade Universe: From Craft to Code and the Spaces Between* (SLV, 2022).

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Dan Turnbull is a Bunurong man and former CEO of the Bunurong Land Council Aboriginal Corporation. He has been involved in cultural heritage professionally for ten years and is a practising artist with a love for stone and wood culture, recreating objects made by his ancestors for many thousands of years. Along with David Tutchener he co-authored 'Aboriginal Cultural Values Framework: Producing and Communicating Bunurong Values and Meanings within Bunurong Country' (*Cultural Geographies*, May 2022).

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13 FIFTY YEARS

McClelland Gallery, 1971–2021 | JANE ECKETT

When Victorian Premier Sir Henry Bolte officially opened the McClelland Gallery at a black-tie gala evening on 3 May 1971, he expressed surprise at the project's 'magnificent conception' and evident satisfaction that the building had 'cost the Government nothing'.[1] This independence distinguished McClelland from the numerous municipal-run regional galleries that, owing to newly injected state government funding for capital works, mushroomed across Victoria in the 1960s and early 1970s.[2] The McClelland trustees, faced with a building that proved three times more costly than that provided for under the terms of the bequest, instead depended on the interest on Annie McClelland's estate accrued over the decade since her death.[3] State funding was only procured in 1972, once McClelland was officially recognised as a public gallery and admitted to the Regional Galleries Association of Victoria (RGAV), with further state and federal support later in the decade enabling a lively exhibition program and the appointment of professionally trained curators. But the gallery's inception was, as Doug Hall recently observed, 'a genuine act of good will and public consciousness' on the part of private individuals.[4]

The fortuitous appointment of Colin Munro and Philip Sargeant (see chapter 9) meant that by the end of 1970 a remarkably elegant modernist gallery was nearing completion among the trees at Studio Park, Langwarrin (figs 13.1–13.3). The pale grey concrete block walls, flecked with bluestone aggregate and surrounded by terrazzo-paved terraces, provided the perfect foil for the 'Chinese-like tracery' of shadows

from nearby trees.[5] Exquisite care had been taken in considering the gallery's natural surrounds, as evidenced inside by the Wilton carpets, which were colour-matched to Studio Park soil samples sent to England for the purpose.[6] However, the gallery was still without a director owing to the terms of Annie McClelland's will, which stipulated that a director be appointed only once the gallery was built. This was the situation when Carl Andrew (1939–2019), then a thirty-one-year-old artist aspiring to a career in public galleries, learnt of the McClelland and decided to investigate.

Inaugural director, Carl Andrew, 1971–75

The son of artist and graphic designer Frank Andrew, Carl Andrew grew up in Hawthorn in a home distinguished by the Bauhaus-inspired furniture his father designed and his mother's choice of Michael O'Connell and Frances Burke hand-blocked textiles.[7] When the family moved to a larger modernist house of Frank Andrew's design, among 'beautiful undulating bush' at Greensborough, Carl transferred to Eltham High where he befriended Phillip Adams—future journalist, art collector, and head of the Australian Film Commission—and Sebastian Jorgensen—classical guitarist and son of the Meldrumite painter and founder of Montsalvat, Justus Jorgensen.[8] At Royal Melbourne Technical College (RMTC), Andrew studied art under Murray Griffin, Lithuanian sculptor Teisutis Zikaras, and

13.1 *Architects Colin Munro (left) and Philip Sargeant (right) in the foyer of the McClelland Gallery, during construction, c. 1970–71, photographer unknown, SLV, H2018.404/48.*

13.2 *McClelland Gallery during construction, south-east view towards entrance and carpark beyond, c. 1970–71, photographer unknown, SLV, H2018.404/73.*
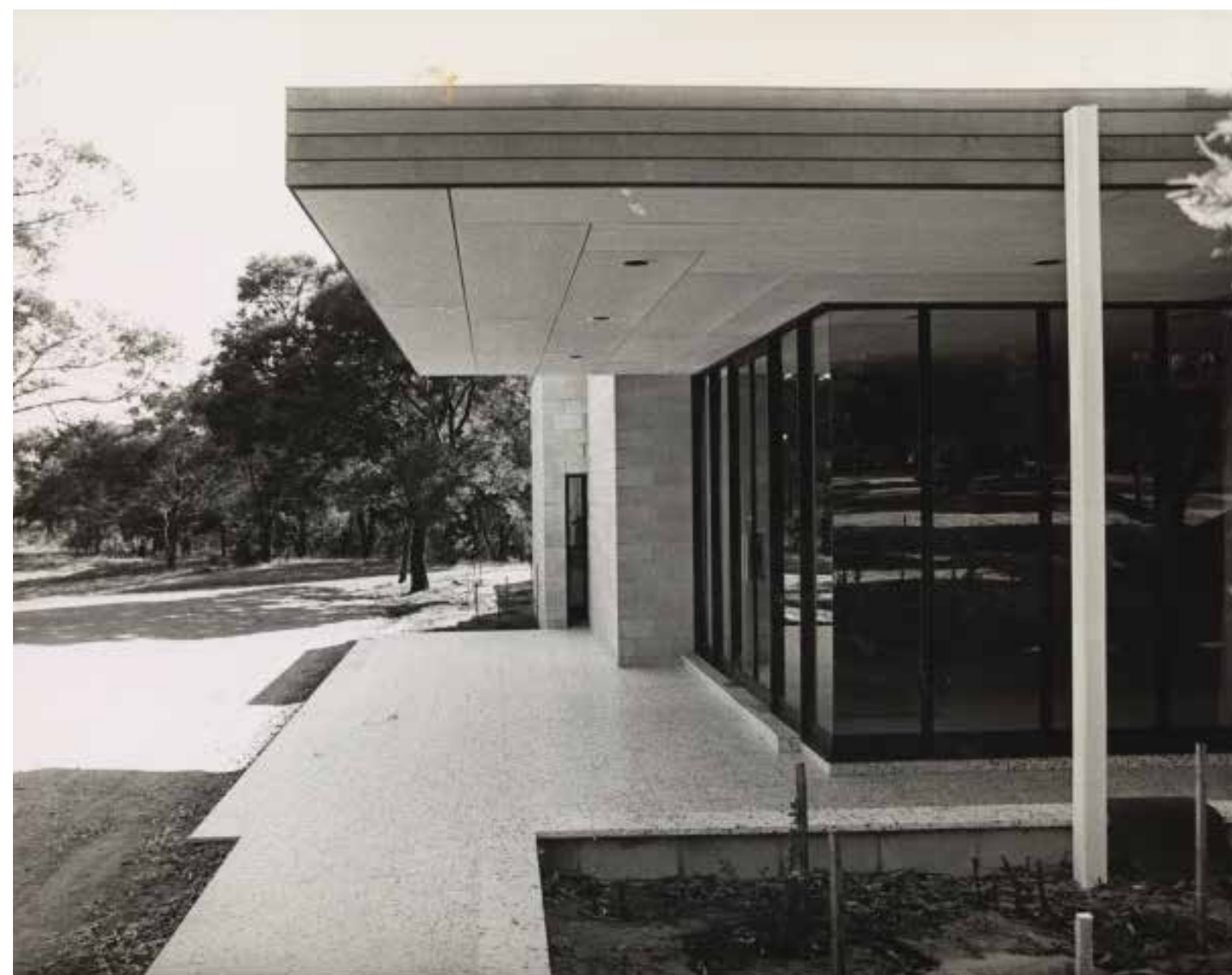
British printmaker Roy Bisley, and art history with *The Sun* critic Alan Warren. On graduating in 1960 he worked in the dynamic new design studio of Ralph and Betty Blunden (friends of his parents), for whom he designed a striking poster for the Victorian Art Gallery and Cultural Centre appeal (1963)—uncannily foreshadowing his future involvement in public galleries.[9] In mid-1963 he headed to Europe with art-school friend Donald Green with whom he travelled extensively in France and Scandinavia, spending winters in Limnos on the island of Rhodes. After four years of travelling and full-time painting, he returned

to Melbourne to freelance for the Blundens while studying art history at the University of Melbourne under Joseph Burke and Franz Philipp. At the same time, as a National Gallery Society council member, he regularly lectured at the gallery.

Andrew first heard about McClelland through painter Margaret Dredge, on whose recommendation he contacted Molly Graham (see chapter 9) and arranged to meet her at the gallery. Viewing the almost completed building in its bush setting, he was struck by the trustees' apparent indecision as to how to develop the gallery, later recalling: 'they had no

ideas about its policy, or what sort of director they were really looking for, or what they should specialise in or anything'.[10] He felt the trustees conceived of the gallery in 'very parochial terms as a location for the local arts society to have its annual shows', whereas he saw the potential for a gallery of national repute. Over the ensuing Christmas break, while holidaying with the Blundens at Eildon, he drafted an application that included his vision for the gallery to be developed as a sculpture park—comparable to the Kröller-Müller Museum in the Netherlands and the Louisiana in Denmark, both of which he had visited.

In February 1971 the trustees announced Carl Andrew's appointment as inaugural director.[11]

Realising he needed the support of like-minded individuals to achieve his vision, Andrew proposed forming an 'art board' whose membership would collectively 'establish the credibility of the gallery'.[12] He was in the unique position, as a gallery director, of nominating his own board of management. The first board comprised Dame Elisabeth Murdoch, Sir Daryl Lindsay, John Rowell, pianist Vera Bradford (pupil of Percy Grainger and founder of the Frankston Music Society and Orchestra), and art and antiques

restorer Ernest Putnam.[13] Centre Five sculptor Clifford Last joined the board within the first year; fellow sculptors Ray Ewers and Ken Scarlett, textile designer Frances Burke and potter Ian Sprague likewise joined soon afterwards. Assisting the trustees was a development committee comprising Liberal politicians Edward Raymond Meagher and Roy Ward, Councillor Gordon Harris, and barrister Brian J. Ogge (representing the McClelland family's solicitors), advised by Eric Westbrook. The only staff, aside from Andrew, were secretary Yvonne Hawe (who was also a volunteer guide), publicity officer Dorothy Murphy (continuing her role from the McClelland Gallery Group and still working in a voluntary capacity), and an apparently untrained 'curator and security officer' Wouter van Dam.[14] Supporting this skeleton staff was the volunteer council of the McClelland Gallery Society, which counted artists Karl and Slawa Duldig, Bruno Leti, and Maidie McGowan among its number, as well as a women's committee and eighteen volunteer guides led by Bea Zichy-Woinarski.

At the time of Andrew's appointment, the gallery lacked any acquisitions funds and the collection comprised just seventy works: primarily Harry McClelland's studio contents and the McClelland family's antiques and art, the most notable being the
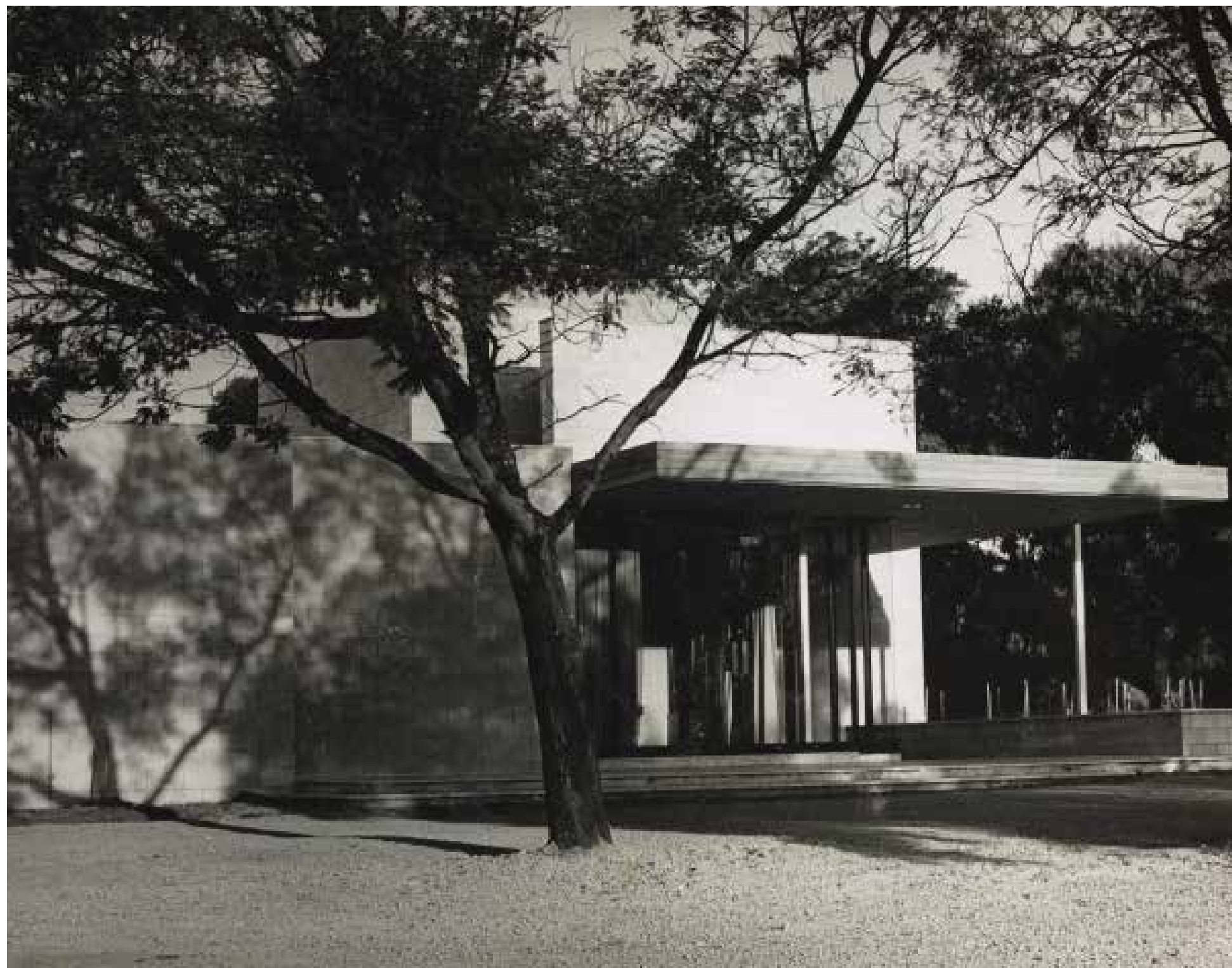
13.4 *At the opening of Rupert Bunny from Private Collections, left to right: Sir Daryl and Lady Joan Lindsay, Carl Andrew, Molly and James Graham*, 25 November 1972, in the background can be seen Rupert Bunny (1864–1947), *Le bel après-midi (Royan)*, c. 1908, lent by Dame Elisabeth Murdoch, photographer unknown, McClelland archives.

family portraits by Buckmaster, Leason, and McInnes (see chapter 3), Leason's *The Judgement of Paris* (c. 1907–10), Penleigh Boyd's *Morning Light (A Bush Study)* (c. 1920), drawings by Will Dyson and George Lambert, and a Margaret Preston woodcut, *Hibiscus* (1925). However, in April 1971 John Farmer gifted a further fifty works, including seventeen of his own paintings and etchings, Max Meldrum's *Street in Bures* (1927) and his outstanding *Interior Passage Dantzig, Paris* (1929), Meldrumite paintings by the likes of Clarice Beckett, and key examples of the nineteenth-century etching revival (see chapter 8).[15] This would set the tone for the collection's development over the

subsequent two decades, leading to strong holdings of Meldrum School paintings and British works on paper.

For the gallery's inaugural exhibition, Andrew decided a historic survey of Australian landscape painting would have broad appeal. Eric Westbrook, who had already been guide and mentor to the trustees, encouraged Andrew—agreeing to all loan requests and offering transport and staff to deliver and install the works.[16] He also opened the exhibition.[17] The National Gallery of Victoria (NGV) loaned nearly half of the works in *One Hundred Years of Landscape Painting* and their curator, Brian Finemore, wrote the catalogue essay.[18] The remaining works were borrowed from private collectors: notably Dame Elisabeth Murdoch, among whose half-dozen loans was Russell Drysdale's *The Broken Mill* (1945, fig. 6.9); Daryl and Joan Lindsay, who loaned Arthur Boyd's *Winter Landscape* (c. 1959); Hal and Kate Hattam; John and Eugenie Rowell; Ralph and Betty Blunden; and Carl Andrew himself, who loaned three works including McInnes's oil sketch of Frankston beach.[19]

This was a pattern Andrew pursued in subsequent exhibitions, borrowing heavily from private collectors to stage surveys of significant artists such as Daryl Lindsay (1971), Rupert Bunny (1972, fig. 13.4), William Dargie (1972), Max Meldrum and his school (1973), and Len Annois (1974–75). Alternating with these sorts of accessible exhibitions were more adventurous offerings such as *Australian Paintings of the Last Decade, 1961–1971*, featuring works borrowed from the NGV and private collectors including stockbroker Jack Davies (father of long-term RMIT Gallery director Suzanne Davies) and clothing retailers Marc and Eva Besen, who regularly holidayed at Frankston and later founded TarraWarra Museum of Art.[20] Towards the end of 1971 Clive Murray-White staged one of his 'smoke pictures', or 'happenings', in the McClelland grounds before 400 assembled guests from the National Gallery Society.[21] Together with the more challenging exhibitions, the Murray-White event substantiates Carl Andrew's retrospective view that his board allowed him 'a remarkably free hand' in supporting his proposals for both the program and acquisitions.[22]

The lively exhibition program bolstered the gallery's reputation, in turn attracting further gifts. In 1972 Peter Lindsay gifted eight of his father Lionel Lindsay's etchings and wood engravings, Lloyd Rees gave two of his own watercolour wash drawings, Lina Bryans presented her outstanding *Lerderderg Landscape* (1969), likewise Ray Crooke his *Noon Shadow, Tahiti* (1972), and gallerist Joseph Brown gave the first of what would eventually be twenty-five gifts: Hilda

Rix Nicholas's study of a woman in an Oriental-patterned robe, titled *Sleepy* (1913).[23] The following year Daryl Lindsay gifted twenty-five Rupert Bunny drawings, Eric Thake and four private donors gifted a representative collection of Thake's witty linocuts, artist John Brackenreg gifted two Godfrey Miller drawings, and Carl Andrew selected for the gallery's collection Fred Cress's entry to the Georges Invitation Art Prize.[24]

McClelland's focus on sculpture was evident in 1972 when Andrew mounted *Sculpture Survey I*—the first of a planned three surveys—showing the work of Australian sculptors born circa 1900 who broke with academic conventions, including Ola Cohn, Karl Duldig, Ray Ewers, Clive Stephen, and Tina Wentcher.[25] Most works were loaned by the artists or their families, with the NGV, the Reeds, Lindsays, and Maie Casey filling the gaps, while Ken Scarlett wrote the catalogue essay.

Centre Five, a joint initiative with Geelong Gallery in 1973, was conceived as continuing chronologically the first survey and presented work by Vincas Jomantas, Inge King, Clifford Last, Lenton Parr, and Teisutis Zikaras.[26] Carl Andrew was well connected to the group: King's husband Grahame was an old friend of Frank Andrew's (the pair exhibited together as members of The Five Group during WWII), Clifford Last had until then recently served on the McClelland art board, and Zikaras taught Andrew at RMTC. These connections helped Andrew organise the exhibition and borrow for the gallery's grounds King's *Flight Arrested* (1964), leading to its purchase for the collection in 1976.[27] Shortly before *Centre Five* opened, Andrew invited Parr to join the art board, which, since Last's resignation, was then without a sculptor. Andrew explained the gallery's focus on acquiring Australian sculpture in terms of McClelland's 'unique area of land ideally suited to the outdoor display of sculpture' and justified the duplication of the Mildura Art Centre's acquisition policy—inaugurated with their 1961 Mildara Sculpture Prize exhibition—on account of McClelland's closer proximity for Melbourne audiences.[28] Parr regretfully declined, due to his already onerous commitments on boards and with the VCA, though he later joined the McClelland board of trustees in 1985.[29] Meanwhile, Dame Elisabeth purchased three exhibits from the *Centre Five* exhibition: Clifford Last's *Architectural Maquette I* and *II* (1973) and Lenton Parr's *Draco* (1969, fig. 13.5), gifting them to the gallery and adding a larger work of Last's, *Middle Path* (1974), the following year.[30] They joined ten small Tina Wentcher sculptures, including the exquisite *Two Balinese Girl Dancers* (c. 1938), bequeathed by the artist in April

13.5 *McClelland Gallery, view from south-western approach*, c. 1975, visible on the terrace is Lenton Parr (1924–2003), *Draco*, 1969, purchased 1975, photo: John Edson, McClelland archives.

1974, and the prescient purchase of Josef Stanislaus Ostoja-Kotkowski's wall-mounted *Theremin* (1972)—collectively marking McClelland's concerted policy to acquire sculpture.[31]

In 1975, towards the end of Andrew's term as director, McClelland publicly announced its intention to specialise in Australian sculpture displayed outdoors among 'the gentle and intimate … landscape setting'.[32] However, trustee Bill Harrison remained wary of contemporary sculpture, rejecting the loan and potential acquisition of an early industrial steel work by David Wilson.[33] Frustrated by this attitude and feeling isolated from professional contacts, Andrew applied successfully for the role of curator at the Tasmanian Museum and Art Gallery, remaining there until 1980 when he moved to Sydney to become assistant director of the Powerhouse Museum.[34] McClelland's policy of acquiring large-scale sculptures for the grounds lay largely dormant for another decade.

Community connections: councils, craft, and the local scene, 1975–85

The ensuing decade, 1975–85, saw a rapid succession of five directors, all of whom shared a common concern with 'the local'. This was partly the product of changes to state government funding structures announced in mid-1975. In addition to an annual grant of $6,000 per annum for regional galleries employing a permanent director, the Ministry for the Arts (later Arts Victoria) would match local council subsidies at a 2:1 ratio to a maximum of $15,000. The announcement caused much debate and excitement. While situated in Cranbourne Shire, McClelland was additionally serving residents from Frankston, the Mornington Peninsula, Mordialloc, Dandenong, Hastings, and South Gippsland. Cranbourne, at that time, waived the gallery's rates but made no further grant. The trustees turned their hopes to Frankston, hosting a party at the gallery in early August 1975 for Frankston's mayor and mayoress on the pretext of introducing new director, John Ashworth.[35] The following month they requested from Frankston City Council the maximum annual grant of $7,500, pointing to the number of Frankston residents among their 6,000 annual visitors and 350 members of the Gallery Society, the hosting of Frankston school groups, the soon-to-be-opened pottery workshops that would service the local community, and the sheer scale of effort required to maintain the grounds (most of which Bill Harrison and Aidan Graham undertook voluntarily) with the only paid staff being the director and a part-time secretary.[36] Eventually, both Cranbourne and Frankston agreed to $2,000 grants.[37]

Four of the five directors during this decade were trained as artists. This was a period when gallery directors and curators could only gain the necessary skills through on-the-job training; while art history was taught at the University of Melbourne and La Trobe University, museum studies did not exist prior to 1979.[38] John Ashworth (1915–1979), former art teacher and inaugural director of the Hamilton Gallery from 1961, succeeded Carl Andrew in April 1975. With his wife Christina, who had acted as unpaid curator and registrar at Hamilton, and their two children, Ashworth moved into the restored Tudor-style cottage within the grounds of Studio Park.[39] A landscape painter and pastellist, Ashworth revived the McClelland workshops (begun in 1962 but since lapsed), conducting painting classes in Harry McClelland's so-called Stone Studio (which was actually brick), while RMIT-trained

ceramicist 'Muffie' Wynne (née Timms) initiated pottery classes that were later run by Frankston-based studio potters Tom and Ida Huntley.[40] However, twelve months into the appointment, Ashworth suffered a heart attack, prompting his early retirement to Daylesford.

His replacement, Dennis Hooper Colsey (1919–2003), had trained as a painter at the Manchester School of Art and Julian Ashton School in Sydney, taught in Aboriginal schools in Queensland, worked in commercial galleries in Sydney, and been education officer at the Art Gallery of New South Wales, 1967–73, before moving to Melbourne as RGAV administration officer.[41] During his eighteen months at McClelland, 1976–78, Colsey oversaw a diverse range of exhibitions, including Indonesian textiles, Papua New Guinean pottery, Western Desert painting (toured by the Aboriginal Arts Board and Peter Stuyvesant Trust), German Expressionists Ernst Barlach and Käthe Kollwitz (again sponsored by the Peter Stuyvesant Trust), antique kilim rugs, locally made contemporary rugs, opera costumes, contemporary French tapestries, the Maurice Callow collection of nineteenth-century British watercolours, the art of mental health patients (guest curated by artist Erica McGilchrist), and craft exhibitions—which Colsey believed had broad appeal—of jewellery, pottery, and woodwork.[42] Under Colsey a third large sculpture was acquired on long-term loan and installed outdoors: Reg Parker's stainless steel *1/76* (1976), a precariously balanced form recalling New York minimalist Robert Morris's L-beams of the previous decade.[43]

Colsey's regionalist focus was evident in his staging of a youth art and craft festival for local schoolchildren (1976), sponsored by Frankston City Council, and the exhibitions *Three Regional Painters: Rick Amor, Owen Piggott, John Sandler* (1977)—opened by *Overland* editor and Mount Eliza resident Stephen Murray-Smith who subsequently commissioned Amor to supply illustrations to the journal—and *Regional Pottery* (1977), which showed the work of thirteen regional potters and two weavers.[44] A press release for this latter exhibition described local artists and craftspeople as the community's 'creative leaven' and offered to connect prospective buyers with the artists.[45] A posthumous retrospective of the work of Viennese émigré and erstwhile Mount Eliza resident Slawa Duldig likewise reinforced local connections and prompted Karl Duldig to gift two of his wife's works, in her memory, as well as his own large *Carving in Eucalypt* (1962), which long stood sentinel in the gallery foyer.[46]

David Bradshaw (1938–2019), ceramicist and art teacher who had earlier participated in the McClelland's *Nine Potters* exhibition (1974), succeeded Colsey in February 1978.[47] Benalla-born, and raised in Wangaratta, he was a graduate of the University of Melbourne and taught overseas before working for the Council of Adult Education and Victorian Ministry of the Arts. During Bradshaw's fourteen months in office, McClelland hosted exhibitions of Auguste Rodin and Antoine Bourdelle that both toured from the Art Gallery of Western Australia and mounted an exhibition of primarily Melbourne-based contemporary figurative sculptors, *The Human Form and Other Animals* (1978), from which Hermann Hohaus's *Deer and Fawn* (1971) was purchased and Eva de Jong-Duldig's set of children's play horses were loaned and later gifted.[48] Like Colsey, Bradshaw advocated a varied exhibition program, balancing arts and crafts and appealing to the local community.[49] Bradshaw left in April 1979 to become the fourth director of the Newcastle Regional Art Gallery, but later returned to McClelland for a second tenure as director, 2001–02, before retiring to Mornington.[50]

Frank McBride (born 1943) arrived in October 1979, having previously worked at Shepparton Regional Art Centre. Assisted by secretary Heather Flanders, McBride mounted *Three Sculptors: Ray Ewers, Hermann Hohaus, Karl Duldig* (1980), *Contemporary Australian Etchings* (1980)—which included the work of Peter Bond, Jock Clutterbuck, Roger Kemp, Bea Maddock, and John Neeson among others—as well as retrospectives of Eric Thake and photographers Imogen Cunningham and Jack Cato (1980–81).[51] A notable acquisition under McBride was David Wilson's forged and welded steel *Shore Column* (1981), which joined King's, Parr's, and Parker's works outdoors.[52] Trustee Bill Harrison—despite previous reservations—took particular pride in *Shore Column* and looked forward to Wilson's annual pilgrimages to re-patinate the work with fish oil.[53] McBride went on to direct the Wollongong and Brisbane City galleries, among other roles.[54]

Raymond Francis (1941–2005) succeeded McBride in November 1981, living in the cottage on site.[55] He had previously worked as senior copywriter for several advertising firms in Adelaide and Melbourne, including Clemenger, and established copywriting departments in Singapore and Hong Kong for the Marklin agency before gaining his Bachelor of Arts (Fine Art) from RMIT (1978) and Diploma in Education (Arts and Crafts) from Burwood State College (1979).[56] This experience translated at McClelland into professionally printed illustrated invitations and catalogues,

which—along with the associated costs of mounting exhibitions—were subsidised through local business sponsorship. The first exhibition Francis organised for McClelland was *The Local Scene: Twenty Peninsula Artists* (1982), which included the work of Rick Amor, John Balmain, Shirley Bourne, Jenni Matson Boyle, Warren Breninger, Karl Duldig, Ray Ewers, Daryl and Joan Lindsay, maritime artist Richard Linton, Maidie McGowan, and Owen Piggott among others. Molly Graham (then recently widowed) and her son Aidan Graham purchased from the exhibition Ewers' intimate small nude, *Dawn* (1975, fig. 13.6), one of only two sandstone carvings by the artist, and presented it to the gallery.[57]

In 1982 the gallery began focusing on collecting British and Australian watercolours. The purchase and partial donation of Maurice Callow's collection of over one hundred nineteenth-century English watercolours, comprising work by his distant ancestor William Callow (1812–1908) and sixty of his contemporaries and predecessors, formed the nucleus of the collection.[58] Callow also gifted a second tranche of works in 1987, including thirty Thomas Girtin engravings and satirical prints by George Cruikshank and Thomas Rowlandson. Added to this came Australian watercolours purchased with the Fornari Bequest, which became operational in 1982 and provided much-needed acquisition funds for Australian paintings and prints. Lena May ('Maisie') Fornari was the widow of Collins Street fashion designer and J. C. Williamson's costumier Pierre Fornari, who had been an early supporter of McClelland board member Frances Burke.[59] An avid collector of Herbert Rose's work, Lena Fornari gifted eight of Rose's etchings to the gallery in 1973 and, on her death in 1980, bequeathed a further seventeen oils and drawings as well as acquisition funds. In its first year of operation the Fornari Bequest enabled the purchase of a significant John Skinner Prout watercolour of Sydney's North Shore and a collection of John Farmer's etchings of Frankston scenes.[60] This in turn prompted Lady Trout to gift five Australian watercolours by Hans Heysen, Blamire Young, Norman Lindsay, J. J. Hilder, and Harold Herbert.[61]

The rapid growth of the collection led to the gallery's appointment of its first professional curator, Chris Saines (born 1954), in mid-1982.[62] Saines had studied art history at La Trobe under the inspirational Professor Peter Tomory, who pointed Saines towards his career in art museums.[63] Among the shows he curated at McClelland were John Farmer's intaglio prints (1982) and retrospectives of W. D. Knox (initiated by Ray Francis), Alan Sumner, and Hayward
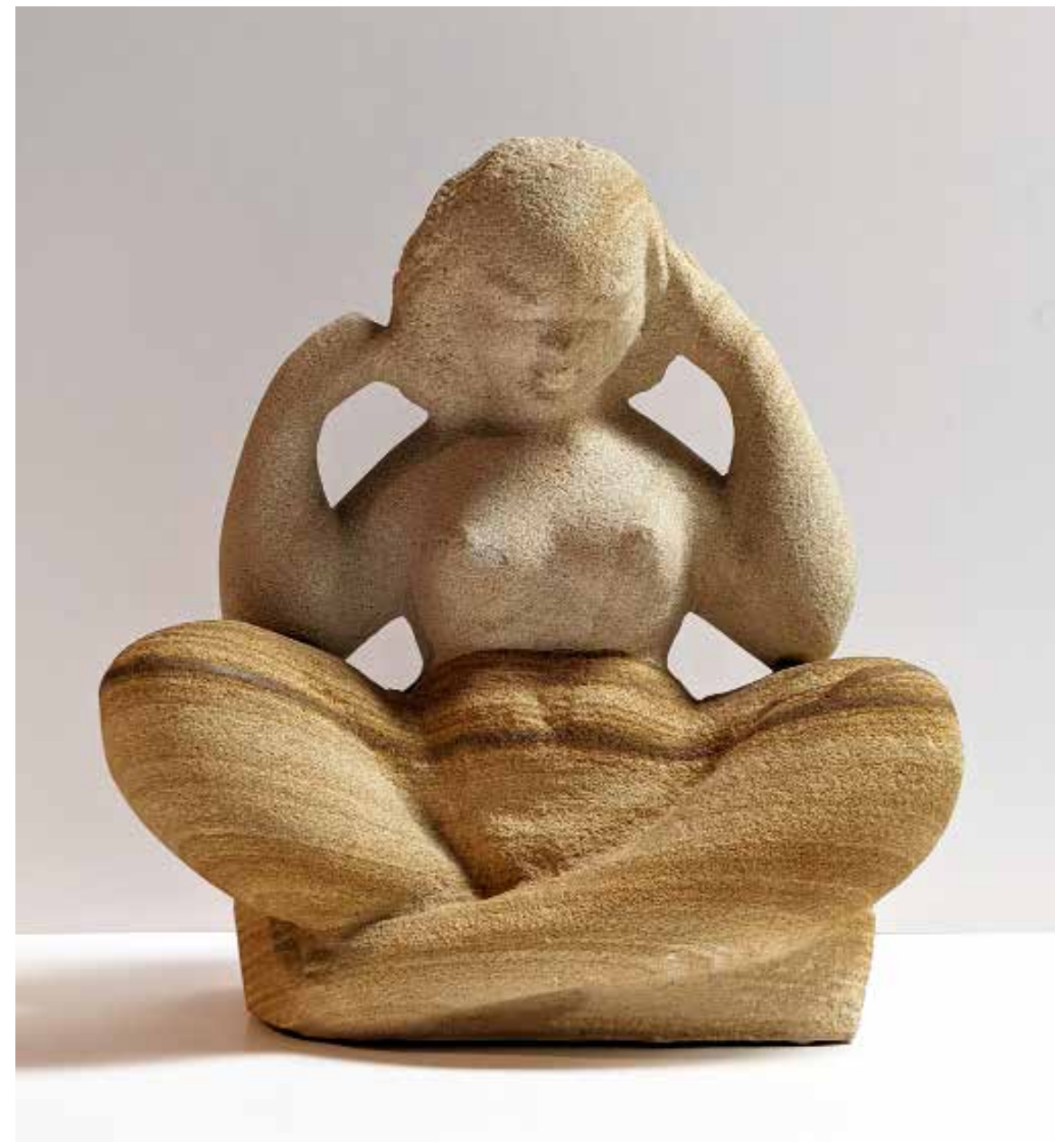
13.6 Raymond Boultwood Ewers (1917–1998), *Dawn*, 1975, Hawkesbury River sandstone, 30.5 × 28 × 14 cm, McClelland Gallery, accession no. 1982.121, gift of Mrs J. Graham and Mr A. J. Graham, 1982 © Estate of the artist.

Veal (all 1983).[64] The latter exhibition broke gallery attendance records, likely aided by Veal's connections with the Frankston community—his partner Minka Veal being the subject of Maidie McGowan's portrait *Manya* (1937, fig. 8.11), which McGowan had earlier gifted to the gallery.[65] Saines also curated the first major retrospective of Karl Duldig (fig. 13.7), opened by Patrick McCaughey in November 1982 to mark Duldig's eightieth birthday. The exhibition was the first to utilise both the McClelland's indoor and outdoor spaces, with sculptures exhibited on cut-log plinths and set within the surrounding bush. Ray Francis's public relations skills were evident in the exhibition's extensive publicity.[66]

A new hanging system was installed in 1982, dispensing with hammering nails into the cement-block walls.[67] Such improvements, together with the curatorial appointment and the collection's Australian focus, as well as the high degree of local community involvement, led to McClelland being shortlisted for the Museums Association of Australia's 1983 Museum of the Year award—one of only two Victorian regional galleries to receive the distinction that year.[68] This success was reflected in the gallery securing a $39,000 grant from the Victorian Ministry for the Arts, matched by council funding on a 1:3 ratio, at the start of 1984.[69] However, in October 1984 Francis returned to the better-paid world of advertising, while Saines, after six months as acting director, left towards the end of the year to take up an education role at the Queensland Art Gallery, and later a distinguished career as museum director in Auckland and Brisbane.[70] Saines completed his final project for McClelland—a Robert Campbell retrospective—by correspondence from Brisbane, while Maurice Callow catalogued the works and hung the exhibition.[71]

The McClelland Gallery Society and McClelland Guild of Artists

The high degree of community involvement noted in the 1983 Museum of the Year awards was evident in the activities of the McClelland Gallery Society (MGS). From its inception, in 1971, the MGS was extraordinarily energetic: hosting monthly coffee mornings with guest speakers, such as Ray Ewers who, in August 1971, led the debate on whether 'there [is] any future for modern art in the world', as well as monthly evening lectures and 'studio nights', free concerts from the Frankston Music Society that made use of the gallery's Yamaha grand piano, and bus tours to state and regional galleries, often followed by supper served in the gallery at Langwarrin.[72] Monthly bulletins (printed on a notoriously intractable Gestetner) informed members of forthcoming exhibitions and events, discussed latest acquisitions including those purchased with funds raised by the MGS, and reported on the growing gallery library from which members could borrow.[73] They also individually listed and welcomed new members and reported existing members' overseas travels, accidents, illnesses, and bereavements—giving the bulletins a personalised, club-like character.

While closely attuned to the local community, the MGS was also remarkably international in outlook. In June 1975 the Society's president, solicitor Patrick Kearney, chaired the Second International Congress of Friends of Museums in Belgium alongside representatives from the National Gallery Society, the Australian Museums Society, and Friends of the Art Gallery of South Australia. Kearney addressed the congress, reporting on the MGS's recent annual meeting, and returned with stories of North American museums so well-endowed that membership of their societies cost $25,000 or $250,000 to be classified as 'a special member'.[74] In comparison, the MGS then charged annual fees of $7.[75] Small wonder that by 1989 the MGS had over 600 members and was the second-largest gallery society in Victoria.[76] As press officer Dorothy Murphy enthused, 'The McClelland is a way of life—when one joins it, one is drawn into its rich cultural life and existence that takes on new meaning, depth and fulfilment'.[77]

Further community engagement was evident in the arts and crafts workshops occupying various outbuildings among the grounds at Studio Park. As already mentioned, John Ashworth revived the painting and pottery workshops in 1975. These were continued as a monthly 'Studio Group' conducted by Seaford-based painter Joseph 'Joe' Daniel Driscoll (former pupil of George Bell's and brother of Wally Driscoll) under the umbrella of the MGS. The McClelland Spinners and Weavers Group formed in October 1976, while the Frankston and Peninsula Lapidary Club and Peninsula Woodturners Guild arrived soon afterwards and erected their own studios in the grounds.[78] In 1982 the painters, potters, spinners, and weavers moved into a shared studio in Studio Park. Together they formed the McClelland Guild of Artists, which became an incorporated society in 1985. John Balmain, long-term head tutor for the painting group, recorded their origins in his depiction of Harry McClelland's Stone Studio (1985, fig. 13.8). Chiefly through the efforts of Balmain and his friends, and with the support of Sir William Dargie—then chairman of the McClelland Board of Trustees—and funding from the Victorian Ministry for the Arts, the Guild erected on the grounds a purpose-built studio, which opened in February 1986 and continues to operate to this day.[79]

In August 2000 the MGS changed its name to become the Friends of the McClelland Gallery.[80] In 2011 it became McClelland Members, with premium subscribers admitted to the McClelland Circle.[81] Today these groups continue the two-pronged role of the MGS in fostering community engagement and supporting the gallery's acquisitions and development.

Expansion and new directions, 1985–97

A period of gallery expansion, a new collection focus, and the long-awaited development of the sculpture park were all ushered in during the years 1985–97 under the gallery's seventh director, Simon Klose (born 1951). Klose arrived at the start of 1985 having taught in art schools for nine years, including Frankston Teachers College and Chisholm Institute of Technology, most recently as head of sculpture and printmaking at Riverina College of Advanced Education. While he associated with contemporaries Dale Hickey, Robert Hunter and Robert Rooney (exhibiting with them at Bruce Pollard's Pinacotheca), and had worked with Christo and Jeanne-Claude in the Little Bay project and the NGV's wool bales project, Klose also knew many senior artists such as Lenton Parr, whom he studied under at Prahran Technical College in 1968–69, as well as Clifford Last, Inge King, Norma Redpath, and Vincas Jomantas, all of whom he would support through shows and acquisitions at McClelland.[82] Coinciding with his arrival was the appointment of a new curator, Annette Welkamp, an economics graduate with a diploma in museum studies from Victoria College (Rusden), who had previously worked at Geelong Gallery and Monash University Gallery.[83] Announcing their appointments, one local newspaper photographed the pair by Douglas Stephens' newly installed *Pisces* (1983–84) and noted Klose would be responsible for developing the sculpture park.[84]

Shortly into Klose's directorship, the gallery's close association with tonalist painting and the Meldrum School was initially strengthened in its administration of the $26,000 A. M. E. Bale Travelling Scholarship and Art Award, entries for which were exhibited annually at McClelland from 1985 to 1991. Judged by representatives from the Twenty Melbourne Painters Society (TMPS), the Bale Award was for artists working in 'traditional styles' and wishing to study old master paintings in Europe. Dargie was then chairman of both the McClelland trustees and the TMPS, though—according to Klose—uncomfortable with the latter mantle.[85] Fearing his dual roles might compromise him and lead to the McClelland being used to 'advance the cause of tonalism', Dargie introduced an acquisitions policy of not buying the work of living artists.[86] While this resolved the issue of undue influence from the TMPS, it also—for a period—stymied the growth of the contemporary collection.
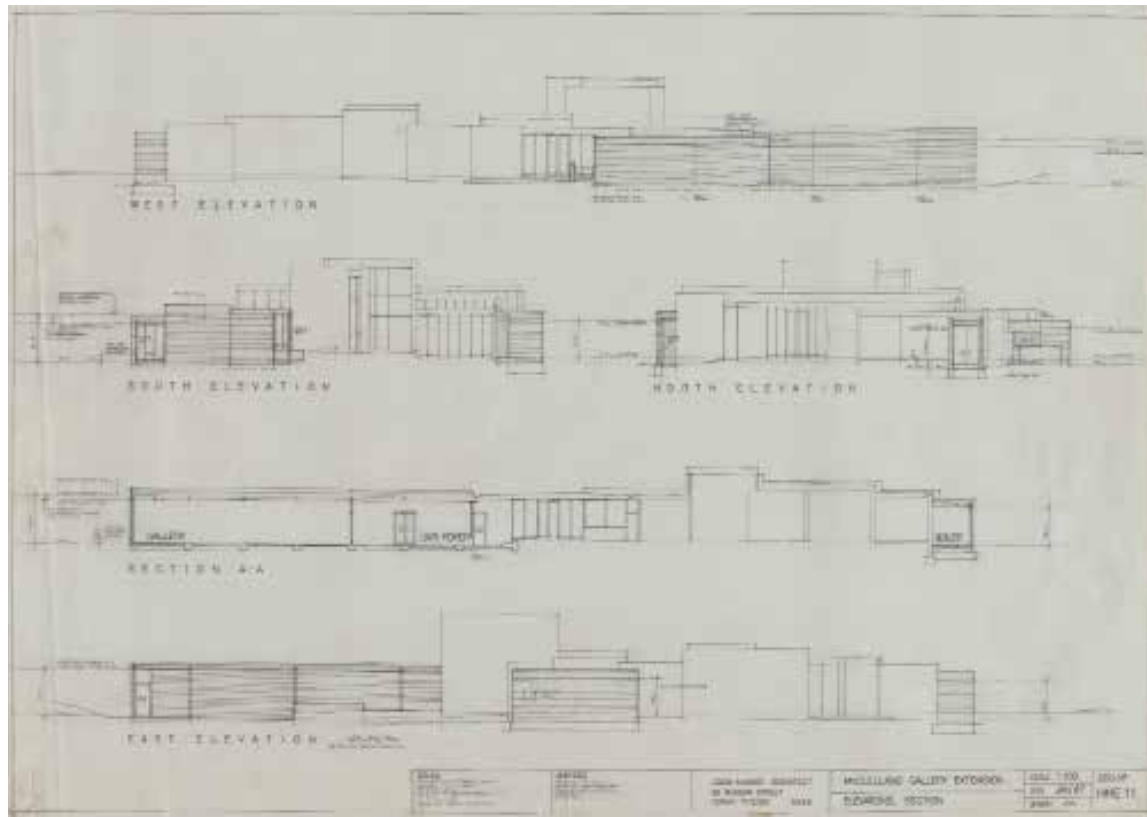
Contrasting with conservative exhibitions such as the annual Bale Awards was the widely publicised *Material Pleasures* (1985), curated by Welkamp and showcasing evening wear from members of the Fashion Design Council. Held in conjunction with the International Year of Youth, it toured Victoria as part of the Next Wave Festival with assistance from the Crafts Board of the Australia Council.[87] So too, *The New Sculpture in Australia: Australian Art Nouveau Sculpture 1880–1920* (1987), guest curated for McClelland by Juliette Peers, broke new ground and was the first survey of early Australian sculpture since Ballarat's exhibition in 1976.[88] It attracted the donation from architect and sculptor Lloyd Orton (1918–1996) of a small collection of nineteenth- and early twentieth-century sculpture by Thomas Woolner, John Tranthim-Fryer, Sir Bertram Mackennal and Mackennal's father, John Simpson Mackennal.[89]

As the collection grew, so too did the gallery. Conservation standards were improved in 1985 with shatterproof UV filtering film added to the external windows and a temperature and humidification unit installed in the storage area—funded anonymously

by Dame Elisabeth—and, after much research, the hanging system was upgraded with stainless steel drops and sliding hooks.[90] Recognising the need for a purpose-built area to display the burgeoning collection of light-sensitive prints and watercolours, Lillian Blanche French, a close friend of the Graham family and 'devoted friend of the Gallery', gave a major donation in 1986 in memory of her late husband Walter French.[91] Dame Elisabeth likewise supported the expansion (again anonymously) and, with support from the Ministry of the Arts, $300,000 was raised for the construction of a new wing (figs 13.9, 13.10).[92]

Designed once again by Munro and Sargeant, the new wing extended south of the main entrance and was constructed in the same concrete blockwork used for the main building. Inside, the French Gallery was established with warm cedar-panelled ceilings and a single narrow bank of recessed windows on the southern wall. A long foyer leading down to the French Gallery allowed for a gradual transition from the light-filled main foyer to the artificially lit gallery while also servicing a library/meeting room with custom-fitted shelving donated by the MGS, curator's

office, exhibition preparation area, second storage area, and boiler room. Externally, landscaping by Sally Freedman helped integrate the new wing into the landscape, with a Chinese elm planted at the gallery's entrance to create a 'whole effect … of elegance and grace'.[93]

The Graham and Harrison Wing, so named to honour the founding trustees, was opened by Premier John Cain on 29 May 1988. The inaugural exhibition showcased Australian and European (mainly British) nineteenth- and twentieth-century watercolours from the permanent collection, curated by Linda Hicks-Williams.[94] The MGS marked the occasion by commissioning Dargie's folio of sixteen watercolour views of the gallery's interior and grounds, including the wryly titled *Three Young Ladies in the Gallery* (1988, fig. 13.11), which juxtaposed a young visitor with two sculptures: Guy Boyd's *The Dancer* (1974) and David Coutts-Gray's *Seated Figure* (1916), all three contrasting with Clifford Last's geometric abstract bronze, *Metamorphosis II* (1987), glimpsed through the window.[95] The Grahams were further posthumously honoured in December 1990 with the conversion of the north terrace into a glazed entertainment area: the Graham Terrace.[96]

A burgeoning area of the collection, soon displayed in the new French Gallery, were works on paper by members of the George Bell School. Klose perceived this group was under-represented in other museum collections, which focused on either colonial or contemporary works or, in the case of the Castlemaine Art Gallery, on the Meldrum School.[97] From 1987 to 1996 Fornari Bequest funds were used to purchase works on paper by Bell School artists Russell Drysdale, Ian Fairweather, Leonard French, Stacha Halpern, Grahame King, Mary Macqueen, Anne Montgomery, Michael Shannon, Clive Stephen, Constance Stokes, Alan Sumner, Eric Thake, Albert Tucker, and Danila Vassilieff. In 1989 Bell's daughter, Antoinette Niven, gifted thirty-eight works on paper by George Bell, followed the next year by Bell's art library and teaching images.[98] Consequently, in 1991 McClelland and Castlemaine collaborated on a joint exhibition, *The George Bell and Max Meldrum Schools*, pitting the rivals on opposite walls of the gallery.[99] Klose later recalled that 'many of the artists were still alive and came to the opening—it was as if they set aside their deeply held differences and enjoyed their mutual struggle to define art in an overlapping period in history. Once there would have been abuse and blows.'[100] The building up of this collection elicited further significant

gifts, with Frances Burke, Charles Nodrum, and Dorothy Braund donating Bell School works by Jack Courier, Russell Drysdale, and Nancy Grant, while in 2002 the estate of artist and former McClelland trustee Kenneth Hood gifted further works by Roger Kemp, Helen Ogilvie, Michael Shannon, Constance Stokes, and Fred Williams.

The gallery worked closely with Frankston City Council during these years. In a bid to encourage more school tours, trustee Roy Ward and curator Jennifer Ross (acting on Klose's behalf while he was overseas) negotiated with Council to fund an education officer with teaching qualifications. Elizabeth Gleeson was accordingly appointed for twelve months, after which the gallery attempted to retain her but ran out of funds to continue the position. In September 1991 Japanese artists Enokido Fumihiko and Enokido Maki, from Frankston's sister city, Susono, visited as part of the sister city celebrations and exhibited large calligraphic silkscreen prints at McClelland. At Council's request, Klose hosted the visitors while Mayor Michael Fullerton was invited to select one work for the Council's collection, which now hangs in Council chambers.

In 1992 the gallery received from Dr John Orde Poynton its first major donation under the Commonwealth Cultural Gifts Program: a collection of over 150 works, mainly English and European watercolours and prints including five Rembrandt etchings and two iconic Dürer engravings, *St George* (1508) and *Melencolia I* (1514), as well as Japanese and Chinese decorative arts and Australian paintings.[101] An astute and discerning bibliophile and print collector, Orde Poynton was a leading benefactor of the National Gallery of Australia, NGV, and the University of Melbourne Library, where, for many years, after retirement from his medical career, he was 'consulting bibliographer'.[102] In 1994 came two further gifts: Rick Amor's folio of twenty drawings spanning his career, which he has since added to periodically, and Patrick Corrigan's collection of bookplates by Australian artists of the 1970s, both adding to the growing collection of Australian works on paper.[103]

Sculpture in the open air, 1985–97

Meanwhile, the sculpture park finally began to develop. The first large-scale outdoor work installed during Klose's directorship was Inge King's *Jabaroo* (1984–85), purchased from Realities Gallery in April 1985 and installed in October 1986.[104] An upright angular work, its black fabricated steel beams with red and white

13.11 Sir William Dargie CBE (1912–2003), *Three Young Ladies in the Gallery*, 1988, watercolour, gouache, pen and ink, 27.8 × 21.4 cm, McClelland Gallery, accession no. 1988.26. Commissioned from the artist by the McClelland Gallery Society in honour of Mrs M. C. Graham, OAM and Mr W. A. Harrison, OAM, 1988. © Faye Dargie and Roger Dargie

painted discs suggest the strutting courtship dance of the black-necked stork (commonly known as the jabiru). King described *Jabaroo* as 'Australian in its awkwardness', acknowledging its faintly absurd poise, yet the work is simultaneously internationalist in its use of a minimalist lexicon.[105] It was immediately followed by the purchase, in April 1986, of Geoffrey Bartlett's *Rise of the Flowering Plants (Lower Cretaceous)* (1984), with its rather menacing sense of entrapment, and, in October 1986, Clive Murray-White's *Port* (1978)—a lopsided arch of Corten steel H-beams, originally proposed for Melbourne's City Square and loaned to McClelland for some time before its acquisition.[106] Together, these three large steel sculptures were far removed from *Pisces*' organic romanticism and marked a confident new direction for the sculpture park.

Klose toured sculpture parks in the UK, Europe, and the USA in early 1986 with a collections development grant from the Australia Council, gathering ideas and observing the tension 'between building a significant experience in the landscape and meeting the need for a constant diet of change'.[107] Shortly afterwards Dargie announced that 'in view of the proposed development of the grounds as a sculpture park', Lenton Parr had accepted the board's invitation to join as trustee—replacing retiring founding trustee Bill Harrison.[108] This was a distinct change of guard. Parr, who had declined Carl Andrew's earlier invitation, brought to the board not only a professional sculptor's perspective but also well-exercised skills in art administration and diplomacy. He later succeeded Dame Elisabeth as chair and led the trustees through a decade that saw the rapid growth of the sculpture collection and the development of a maintenance program for the outdoor works.[109]

The chief stimulus to this growth was the launch of the Elisabeth Murdoch Sculpture Foundation (EMSF) in November 1989 (see chapter 6). The EMSF aimed to 'develop Studio Park and the McClelland Gallery as a sculpture facility of ongoing international standard and importance', through developing the grounds and supporting sculpture acquisitions, exhibitions, and educational programs, as well as assisting sculptors through scholarships and grants.[110] It was administered by a board chaired by the Hon. H. Roy Ward and consisting of Lenton Parr, Joseph Brown, Aidan Graham (representing the original McClelland trustees), Kenneth Hood, Anne Kantor (representing her mother, Dame Elisabeth), and Ann Miller, with Klose—whose idea it was—acting in an *ex officio* capacity.

The EMSF's first task was to create an artificial lake and island at the bottom of the sloping lawn before the gallery, and to commission for the new site Inge King's *Island Sculpture* (1990–91, fig. 13.12). The two-part steel sculpture, fabricated by the firm of J.K. Fasham, recalls a giant insect poised for flight; indeed, an early maquette for the work was titled *Singing Cicada*.[111] This was soon followed by the large bronze *Landing Object III* (1992), commissioned for the grounds from another Centre Five sculptor, Vincas Jomantas.[112] While the EMSF purchased some historic works, notably Bertram Mackennal's *Salome* (1897), to fill certain gaps in the collection, the Foundation mainly concentrated on works by established senior and mid-career sculptors, such as Clement Meadmore's large black-painted steel *Blade* (1965), which was one of nine Meadmore works purchased in 1993, Geoffrey Bartlett's *Winged Victory* (1989), Rick Amor's *Running Man* (1994), Erwin Fabian's *Eidos* (1994), Bronwyn Oliver's *Shield* (1995), and Akio Makigawa's *Untitled I (Circle of Water II)* (1995).[113]

Throughout the 1990s the outdoor sculpture collection further expanded through the corporate gifting of large-scale works—primarily from the 1960s—often through the intercession of Ken Scarlett.[114] At Dame Elisabeth's suggestion, in 1990 Rupert Murdoch gifted Norma Redpath's monumental bronze *Desert Arch* (1964), which he had originally bought for the foyer of News Limited's Sydney offices and which had formerly been on long-term loan to the NGV.[115] Two large bronze wall reliefs of Redpath's followed, originally commissioned for Melbourne's BP House and BP's Westernport administration centre and donated by Hudson Conway in 1994 and 1998.[116] Also from BP House came Ostoja-Kotkowski's 14-metre-long, copper-plated fibreglass sculpture (his winning design for the foyer entrance balustrade), symbolising 'the elements of weather, plant life and its disintegration, subterranean strata and oil-bearing rock forms'.[117] Even larger was George Baldessin's 16-metre-long aluminium and bronze wall sculpture (1966–67), originally commissioned for the State Savings Bank's Bourke Street foyer and symbolising 'man's striving to bring forth order out of chaos'.[118]

Donated by the Commonwealth Bank in 1993, it was sympathetically installed along the western external wall of the Graham and Harrison Wing. In the same year Klose salvaged from long-term storage Teisutis Zikaras's large crescent-shaped bronze, originally commissioned in 1964 for a fountain outside Melbourne's General Post Office, and arranged for its installation outside Frankston Arts Centre.[119] In 2009, to mark Dame Elisabeth's centenary, it was moved to McClelland's front lawn in dialogue with the EMSF's posthumous cast of Zikaras's *Eta Fountain* (1961–62).[120]

Some relocated works changed unexpectedly in their new environs. The glass and mirrored cubes of Ken Reinhard's *Marland House Sculpture* (1970–72), gifted in 1994 by National Mutual, refurbished by the EMSF, and installed in the front garden of McClelland in 2004, no longer reflected city pavements and cars but rather lawns and leafy scrub.[121] Lenton Parr's *Customs House Screen* (1966), originally commissioned for Melbourne's new Customs House in William Street to hide an electricity substation, was installed as a freestanding work at the northern end of the lake

13.13 Norma Redpath (1928–2013), *Paesaggio Cariatide*, 1980–85, cast and fabricated bronze, 5 × 8 × 3 m, McClelland Gallery, accession no. 2003.11, gift of Commonwealth Custodial Services Ltd under the Cultural Gifts Program, 2003, photo: Dan Magree, 2007 © Estate of the artist.

where it framed sky and bush.[122] Norma Redpath's final architectural commission, *Paesaggio Cariatide* (1980–85, fig. 13.13), which originally dominated the Bourke Street lobby of Eggleston Macdonald & Secomb's State Bank Centre, was relocated in 2003 to McClelland where it now fans upwards to support neither architecture nor *paesaggio* (landscape) but rather open sky.[123] A somewhat surreal addition came in the form of three allegorical figures by William Charles Scurry, commissioned in 1887 for the Federal Hotel and Coffee Palace on Collins Street, salvaged when the hotel was demolished in 1972, and gifted to McClelland in 1996.[124] These were accommodated along the eastern external wall of the Graham and Harrison Wing, sheltering under the eaves, their garlands of flowers and sheaves of wheat and sugarcane contrasting with the concrete block wall and bush landscape.

Refurbishment and renewal

In December 1997 Klose stepped down and was replaced by curator Jane Alexander with whom he had co-written the twenty-fifth anniversary publication on the gallery's history.[125] McClelland's first female director, Alexander had studied art and architecture at Monash University and held postgraduate qualifications in museum studies from Deakin. She had already worked with McClelland as guest curator of a touring retrospective of expatriate painter Ambrose McCarthy Patterson (Alexander's great-grand-uncle) as well as *The Living Sculptures of Edna Walling*, which brought together for the first time Walling's landscape and garden plans including those for Dame Elisabeth's Cruden Farm.[126] Alexander oversaw a strategic re-positioning of the gallery including its rebranding as McClelland Sculpture Park+Gallery, prepared the gallery's inaugural business plan, formally established and managed the inaugural Mary and Lou Senini Student Art Award, and secured substantial funding from public and private sources including a $500,000 Centenary of Federation grant for a further expansion.[127]

Most significantly, Alexander managed a major $2.2 million refurbishment that necessitated closing the gallery for two years from 1998, during which time some of the sculpture collection was exhibited at the Frankston Cultural Centre.[128] Williams Boag Architects were tasked with the redevelopment, specifically, to design 'a state-of-the-art storage facility to house the gallery's collection, a secure loading dock, a multipurpose room, a café, a shop, and to upgrade existing exhibition spaces and offices', while upholding the integrity of Munro and Sargeant's modernist design.[129] The new facilities, realised by project builders Smith and Stone, were housed in an extension to the north, built in matching concrete block, with floor-to-ceiling windows on the western side, protected by a sliding steel screen and offering views over the lake. Inside, a gleaming new reception desk greeted visitors in the foyer, vertical shutters screened the French Gallery's window, and a climate-control 'spine' ran the length of the ceiling in the main gallery, which was now re-named the Elisabeth Murdoch Gallery. Arguably the most dramatic change was the installation of neutral white plasterboard over all interior walls, which updated the gallery interiors but occluded the original concrete block, including the fireplace in the McClelland Room.[130] The gallery was officially reopened on 24 October 1999 by former Premier Jeff Kennett.[131]

To mark the reopening, curator Simeon Kronenberg commissioned Lauren Berkowitz to create the gallery's first indoor site-specific installation (fig. 13.14). *Strata* (1999) covered the floor of the French Gallery with concentric rectangles of sand and gravel of different shades, sourced from Aidan Graham's nearby quarry. Visitors at the opening were invited to remove their shoes and walk over the work, 'feeling the crushed pebbles beneath their bare feet while also being aware of the vista and the natural light within the gallery'.[132] The work's exquisite geometry reiterated the modernist architecture while the attention drawn to both the floor and the area's raw materials echoed Munro and Sargeant's earlier efforts to colour-match the gallery's carpets to soil samples from the park. At the same time the Elisabeth Murdoch Gallery was given over to the exhibition *Organic: Sculptural Forms / Natural Landscapes*, showcasing younger sculptors using found materials and the landscape itself as a means of more sustainable, ecologically sensitive artmaking.[133]

With the gallery's reopening, the EMSF continued its policy of acquiring work by established senior artists, beginning sensationally with a major work by Clement Meadmore: his sinuous black-painted *Paraphernalia* (1999).[134] Anthony Pryor's *Sea Legend*

13.14 Lauren Berkowitz (born 1965), *Strata*, 1999, sand and gravel, 14 × 7 m, McClelland Gallery, photo: John Gollings © the artist.

(1991, posthumously cast 2000) was installed near the entrance drive in dialogue with Geoff Bartlett's nearby *Rise of the Flowering Plants* (1984), completing the gallery's representation of the Gertrude Street trio: Pryor, Bartlett, and Augustine Dall'Ava, whose *Precipitation no. 2* (1999) the EMSF had purchased in 1999.[135]

In the area of exhibitions, an emphasis on younger artists and diversified audiences continued under Georgia Rouette, who, as acting director in early 2001, commissioned installations such as Craig Barrett's *Land*, Charles Farrugia's *Dec-Entropic Field*, featuring a multi-segment floating installation in the gallery's lake, and Donna Marcus's *Round*, and curated group shows such *Splendid Isolation*, an exhibition by sculpture graduates from the Victorian College of the Arts, for which one artist rode her horse around the grounds.[136]

In mid-2001 David Bradshaw returned as director and soon afterwards secured for McClelland the international travelling exhibition *Rodin: A Magnificent Obsession*.[137] Drawn from the Iris and B. Gerald Cantor collection, it included bronze casts of *The Kiss* (1882), *The Burghers of Calais* (1884–89), and *The Gates of Hell* (1880–1917). This highly publicised exhibition marked a new profile and ambition for McClelland, attracting over 26,000 visitors during its ten-week run. Robert Lindsay, former NGV senior curator of Australian and contemporary art, was engaged to oversee the exhibition's installation. When Bradshaw retired to Mornington in 2002, he was replaced by Simon Ambrose with Lindsay appointed deputy director and senior curator.

Lenton Parr's *Tara* (2003–04) was commissioned from a maquette dated 2003, bringing the gallery's

13.15 Lenton Parr (1924–2003), *Tara*, 2003–04, stainless steel, 5.8 × 3.2 × 1.8 m, commissioned by the EMSF with the assistance of Annamila Pty Ltd 2003, photo: Mark Chew © Estate of the artist.

holdings of Parr's work to a level 'commensurate', Lindsay argued, with his significance and creating a focus for a proposed 'Lenton Parr Walk' (fig. 13.15).[138] The soaring stainless steel ribbons of *Tara* swell upwards, resembling three harps nested one inside another, while the title (usually ascribed retrospectively by Parr, who drew inspiration from the names of constellations) alludes to both the seat of the High Kings of Ireland and the Sanskrit word for star. While *Tara* was being fabricated, a third large-scale work of Parr's was gifted: *Astra* (1970).[139] Commissioned originally for the front of the Astrojet Space and Science Centre at Tullamarine, its huge steel ribbons and semicircular steel plates evoke a giant sextant (used for celestial navigation) and express an upwards sense of flight. *Astra* was installed against the gallery's northern wall and incorporated into the new Lenton Parr Walk, which connected seven of Parr's outdoor works and was launched at the unveiling of *Tara* on 31 July 2004, posthumously honouring his long service to McClelland as both artist and administrator.

McClelland Sculpture Survey and Award, 2003–14

Further impetus to the development of the collection, particularly in terms of large-scale outdoor sculpture, came in 2003 with the inception of the McClelland Sculpture Survey and Award. Initially conceived by Dame Elisabeth as a Lenton Parr memorial survey, in further discussion at a trustees' meeting, deputy director and curator Robert Lindsay instead proposed a biennial outdoor sculpture exhibition. Dame Elisabeth promptly offered an accompanying acquisitive McClelland Award of $100,000 to make it the richest sculpture prize in Australia.[140] Furthermore, Frankston City Council agreed to sponsor a $15,000 People's Choice Award, while each participant received an exhibiting fee.

The McClelland Sculpture Survey and Award was an open invitation to all sculptors for outdoor public sculpture. Submissions had to be durable as the acquired works would enter the collection of the Sculpture Park.[141] Upwards of twenty-five artists from open submissions were selected by the gallery's curatorial team (including newly appointed curator Penny Teale, who would handle the logistics of all the Surveys). Lindsay positioned the Survey as both the heir to the Mildura Triennial and the realisation of the Centre Five group's goal to foster support for contemporary sculpture; it also expanded Carl Andrew's earlier survey concept from the

1970s. Selected works were positioned along a trail traversing the gallery's gardens and surrounding bush, particularly in previously undeveloped areas of the park, to enhance visitors' appreciation of the gallery's bushland setting and the experience of 'art in nature'. Each Survey was accompanied by a major catalogue and a series of public programs.

The first McClelland Award, judged by Patrick McCaughey, Rachel Kent, and Robert Lindsay, went to collaborative duo John Clark and Ian Burns for their *Plantation* (2003): twenty-eight identical 'pods' arrayed in militaristic precision, reflecting 'the regimentation of commercial plantations'.[142] The work resonated locally with Frankston North's history as a government pine plantation and with Lauren Berkowitz's nearby *Field* (2003), which incorporated indigenous and introduced plants to draw attention to the site's ecological history. Anna Eggert won the People's Choice Award for her disembodied stainless steel mesh dresses, *Belinda's Wedding* (2003). The EMSF purchased for the collection Gary Wilson's concentric rooms in perforated rusted steel, Sebastian di Mauro's astroturf installation, *Snuffle* (2003), and Robert Owen's *Double Vision #2* (2002), in the artist's trademark ultramarine blue steel, which was installed on the gallery's concrete-block front wall—its cast shadow replicating the sculpture's origin in two-dimensional drawing.[143] A further five entries—by Adrian Page, collaborators Matthew Cox and Darren Davison, Andrew Rogers, Sebastian di Mauro, and Peter Corlett—were gifted under the Commonwealth Cultural Gifts Program, lending, as Lindsay later noted, an element of serendipity to the collection's formation.[144]

Lisa Roet won the second McClelland Award with her *White Ape* (2005), judged by founding director of the Yorkshire Sculpture Park, Dr Peter Murray, whom Ambrose had met during his world tour of sculpture parks in 2004.[145] Darren Davison won the People's Choice Award for his experiential *Homespace* (2005), a stainless steel 'house' in which light penetrating small holes in the ceiling was reflected in the perspex-covered, black-painted floor, resembling an endless galaxy. The EMSF purchased it for the collection along with Roman Liebach's *Wharf Spears* (2005), while Dame Elisabeth gifted through the EMSF New Zealander Phil Price's 8-metre-high wind-activated *Ratytus* (2005).[146] Baillieu and Sarah Myer's Yulgilbar Foundation purchased and donated Peter Blizzard's *Halo Moon Shrine* (2005), and Adrian Page again gifted his entry, *Wall-Veil* (2005), under the Cultural Gifts Program.[147]

A major initiative securing the potential future development of the Sculpture Park occurred in mid-2006 when eight hectares of adjoining land was purchased for over $2 million, the funds being raised by eleven supporters.[148] This effectively doubled the size of the Sculpture Park and proved to be Simon Ambrose's legacy; he returned to Western Australia in August 2006. Robert Lindsay succeeded him, remaining at the helm until 2015. The land purchase enabled the third Sculpture Survey, in 2007–08, to expand further into the bush, with each work allocated its own autonomous clearing—visually 'quarantined' from the other works.[149] Rick Amor won the third McClelland Award for his dog-headed sentinel-like figure, *Relic* (2006), selected by former McClelland curator Chris Saines who described it as 'a work of searching insight into the human condition'.[150] Anna Eggert again won the People's Choice Award (which had by then increased to $20,000) for a group of five empty yet voluminous Islamic burqas rendered in stainless steel mesh, collectively titled *Dwelling Amongst Others* (2007), one of which, *Samra*, was purchased for the collection.[151]

Two major commissions, both for outdoor works in stone, were installed between the third and fourth Surveys. The first acquisition, through the EMSF, was Ken Unsworth's concentric circles of river stones suspended on cantilevered wires, *Annulus* (2007). This work belongs to a series originating with his *Suspended Stone Circle* for the 1978 Venice Biennale and which includes a number of performance works in which he substituted his body for stones.[152] Andrew Rogers' stone labyrinth, *The Winding Path, The Search for Truth* (2010), commissioned by the Yulgilbar Foundation, is one of many land art installations—or 'geoglyphs'— that he has realised across the world with the aid of local communities and which have ancient precedents in rock art, mazes, and drystone walling.[153] Both works recall 1970s land art, usually seen only in photographic documentary form, but here realised permanently in the bush environment.

The diversity of approaches evident in the Surveys was reflected in acquisitions, which included not only abstract but also figurative sculpture. Dame Elisabeth commissioned Peter Schipperheyn's *Thus Spake …* (2006) from a small maquette, in 2002 (prior to the first Survey), to replace Rodin's *Balzac* (1898), which the NGV had loaned to McClelland during its redevelopment in 2000.[154] Installed in 2006, Schipperheyn's bronze nude looks upwards, cupping his clenched fist against open palm in an expression of humanity's dual capacity for love and violence—the title referring to Nietzsche's Zarathustra (based on the Iranian prophet also known as Zoroaster) and the epic battle between light and dark.

The fourth Sculpture Survey, in 2010–11, supported equally by the EMSF and the Balnaves Foundation, included site-specific ephemeral installations by Chaco Kato and Joanne Mott, indicating a shift towards more environmentally attuned work.[155] The McClelland Award, judged by then QAGOMA director Tony Ellwood, went to Louise Paramor for her assemblage of giant plastic utensils, *Top Shelf* (2010, fig. 13.16), which commented on consumer waste and would soon find its even larger counterpart installed on the Eastlink freeway (fig. 14.9).[156] The People's Choice Award went to Matthew Harding for his pair of reflective stainless steel eggs, *Primordial* (2010).[157] Dean Colls' giant Corten steel beetle, *Alexander the Great* (2010), and Anton McMurray's carved timber *Monument to the First International* (2010) were later donated under the Cultural Gifts Program.[158] The fifth McClelland Award, 2012–13, judged by Art Gallery of New South Wales senior curator Deborah Edwards, went to Greg Johns for his Corten steel mandala, *At the Centre (There is Nothing)* (2012).[159] Christopher Langton won the

inaugural McClelland Achievement Prize (MAP), worth $30,000 and a solo exhibition at McClelland, for his three manga-inspired figures including *Away with the Fairies*.[160] Terence Plowright won the People's Choice Award for *Tubular Resonance* (2012), an interactive stainless steel sound sculpture, which was purchased by the EMSF.[161]

Alongside the Surveys, during Robert Lindsay's years as deputy director and then director, at least half of McClelland's exhibitions focused on sculpture in its many forms—ranging from video to experimental art environments and including solo exhibitions of eminent sculptors such as John Davis (2003–04), Inge King (2004), Anthony Pryor (2007), Augustine Dall'Ava (2009), and Geoffrey Bartlett (2010, 2015).[162] Acquisitions likewise focused on sculpture as well as the complementary genre of contemporary photography with works by Bill Henson, Patricia Piccinini, Rosemary Laing, Pat Brassington, and Anne Zahalka as well as a major photographic-glass work by Janet Laurence entering the collection.[163] The gallery's most ambitious acquisition, co-funded by the EMSF and the newly established Balnaves Foundation, was Ron Mueck's hyper-real *Wild Man* (2005, fig. 13.17), which embodies a sense of unease and vulnerability, making him a sort of 'dislocated everyman' for the twenty-first century.[164] Mueck was born in Melbourne and, after moving to London, established a major international reputation. *Wild Man* was complemented by the acquisition of Patricia Piccinini's *Doubting Thomas* (2008), a hyper-real sculpture that presents a life-size child disconcertingly reaching for a strange unidentifiable genetically modified animal.[165] These works, with others from the collection, including Sam Jinks's *The Hanging Man* (2005) and Justine Khamara's *Dilated Concentration (Dad)* (2009), were shown in the exhibition *Double Vision* (2011–12), one of McClelland's most popular and highly attended exhibitions of the decade.[166]

Dr Liz Krejin from the Kröller-Müller Museum judged the sixth and—as it transpired—final McClelland Award, 2014–15, which went to Matthew Harding for his stainless steel spiral, *Void* (2014), which Krejin described as 'a monumental work that looks very light and fragile against the weight of the surrounding Australian bush'.[167] Sonia Payes won the MAP for her collection of four-faced fibreglass sculptures (some seemingly buried in the ground), *Re-Generation* (2014), while Phil Price's *Chrysalid* won the People's Choice Award.[168]

Southern Way Sculpture Commissions

In the first decade of the twenty-first century the State Government awarded the Southern Way consortium a major public project: the construction of a new freeway, close to McClelland, connecting the Mornington Peninsula with Melbourne. In consultation with McClelland, Southern Way developed a concept for sculptures to be commissioned and located along the Peninsula Link freeway including two sites signposting McClelland's location. A program of fourteen new sculpture commissions for these sites commenced in 2012: two initially—Dean Colls' *Rex Australis: The King is Dead, Long Live the King* (2013, fig. 14.13) and Phil Price's *The Tree of Life* (2013, fig. 14.10)—and then one every two years until 2037 (see chapter 14).[169] After two years, each work is relocated to McClelland's sculpture park as part of the permanent collection. With a new sculpture installed on the freeway every two years, the interest of the general public is maintained in the program. McClelland was awarded the Creative Partnerships Australia 2013 SME Award for its work with Southern Way's Peninsula Link freeway.

Transition, 2014–17

Dame Elisabeth's death in December 2012 heralded the end of a major chapter in McClelland's history. With the loss of McClelland's major source of philanthropy, Lindsay publicly appealed for 'the next generation of philanthropists' to step up and enable the gallery to expand and embark on a 'third phase' in its history.[170] Acknowledging the difficulty in securing philanthropic support for staff and operating costs, Lindsay approached the Balnaves Foundation who agreed to fund two-year curatorial internships for recent fine art and museology graduates. The first recipient of the Balnaves Curatorship, appointed in 2014, was Erin Wilson, followed by Simon Lawrie in early 2017.

While the EMSF continued to acquire work for the collection, using residuary funds, it ceased its annual operational grant. With the trustees, chaired by Lyn Williams AO, and the gallery's deputy director, Lyn Johnson, Lindsay sought wider community support for this third phase and—more immediately pressing—to fill the forty per cent shortfall in the gallery's operational budget. Various foundations such as the Packer Family Foundation gave partial support, but 'lack of money' was the gallery's single biggest challenge.[171] In January 2015 Lindsay advised the

gallery trustees he would retire, aged seventy, at the end of his contract in July. During his thirteen years at McClelland, Lindsay had initiated the McClelland Sculpture Survey, overseen the commencement of the Southern Way Commissions, increased the permanent major works in the park from 24 to 120, assisted in doubling the size of the park, developed a series of sculpture trails, initiated a major program of exhibitions, and overseen the trebling of annual attendance to 130,000 visitors—making McClelland one of the most visited public museums in Victoria outside the immediate metropolitan area.

In April 2015 the trustees appointed as director John Cunningham, formerly of Warrnambool Gallery. The following year Cunningham and the board unveiled a suite of proposals to resolve the gallery's financial woes, including the introduction of 'glamping' (luxury camping) in the gallery's grounds, the conversion of one of the community arts studios into a wine bar and gelateria, and the creation of an education centre for school groups.[172] Applauded by Frankston's then mayor, James Dooley, and Frankston Tourism Chair, Tim Gledhill, the plan came at the expense of the McClelland Guild of Artists and Frankston and Peninsula Lapidary Club, whose studio leases, they learnt, would be terminated in June 2017.[173] Cunningham resigned in March 2017, and in May 2017 Maudie Palmer AO, founding director of both Heide Park and Art Gallery and TarraWarra Museum of Art, was appointed strategic manager and tasked with reviewing operations. Arguing that community arts groups were integral to McClelland's 'sense of place' and recommending McClelland boost income through hosting seminars and conferences, Palmer steered the gallery back towards its original aim of improving the cultural lives of its patrons.[174]

On Bunurong Country, 2018–21

With the appointment of current director Lisa Byrne, in December 2017, the gallery entered its latest chapter. Byrne's appointment brought with it a mandate to honour the legacy of the organisation's history in sculpture and its significance as the only dedicated Australian sculpture gallery and park in the country. Through acquisitions, exhibitions, and education programming, Byrne set about improving the representation of female artists along with the advancement of the perspectives of Aboriginal and Torres Strait Islander people through land management practices and organisational culture.

To realise a long-standing aspiration for a dedicated education pavilion, Byrne oversaw the building of a major extension with funding raised in 2017 through lead donors the Yulgilbar Foundation and the Sidney Myer Fund and further key donations from the Graham family, the Calvert-Jones Foundation, and the Hugh D. T. Williamson Foundation. Architect Kerstin Thompson designed a 156-square-metre, solar-powered pavilion adjoining the eastern side of the gallery, with floor-to-ceiling windows overlooking the sculpture park's natural amphitheatre. Glass doors open onto a grassed terrace, enabling groups to easily connect with the outdoor sculptures. The Sarah and Baillieu Myer Education Pavilion and Graham Family Terrace opened in February 2019 with Boon Wurrung Elder N'arweet Carolyn Briggs performing a Welcome to Country, Rupert Myer AO and Michelle Graham addressing the audience, and local Member for Frankston, Paul Edbrooke, representing Premier Daniel Andrews, performing the official opening.

The renewed focus on place, particularly McClelland's relationship with Frankston, accompanied the long-due recognition of McClelland being situated on the unceded lands of the Bunurong. Thus the exhibition *Site and Sound: Sonic Art as Ecological Practice* (2020–21), guest curated by Jon Buckingham and Lawrence Harvey with McClelland curator Simon Lawrie, addressed both the area's ecological history and Indigenous–settler relations through several new commissions.[175] Madelynne Cornish's audiovisual installation, *Borderlands* (2020), created during a month-long residency at McClelland, mapped the park's aural and physical boundaries, while Amias Hanley's multichannel audio work, *Sunkland* (2021), was 'informed by a pre-colonised Carrum Carrum Swamp, settler governance of watercourses and the drainage of wetlands in the area where McClelland Sculpture Park exists, Bunurong Country'.[176]

With this acknowledgement came a new commitment to partnering with Bunurong cultural custodians. In 2020 McClelland established the Encounters program with a dedicated First Nations educator being employed to deliver local Indigenous perspectives in programming. One outcome has been an online trail highlighting indigenous plants in the gallery's grounds, developed in 2021 in partnership with the not-for-profit educational organisation Living Culture and in consultation with the Bunurong Land Council Aboriginal Corporation (BLCAC). In 2021 the Bunurong Fieldwork Residency was launched, inviting four First Nations artists to propose a major new sculpture, which will be realised in partnership with the BLCAC and network service provider Service Stream in 2025.

Indigenous artists' works feature among recent acquisitions, notably Melbourne-based Gunditjmara and Torres Strait Islander artist Lisa Waup's stitched and feathered *Ancestors* (2018), made after she began weaving at Baluk Arts in Mornington and purchased through the EMSF.[177] In 2019 Sarah and Baillieu Myer gifted a significant suite of prints (1997–98) by John Bulunbulun, Robert Ambrose Cole, Mick Kubarrku, Queenie McKenzie, Ada Bird Petyarre, Gloria Tamerre Petyarre, Kutuwulumi Purawarrumpatu, Ginger Riley, Rover Thomas, Ronnie Tjampitjinpa, Turkey Tolson Tjupurrula, and Judy Watson, instigating an important area for future collecting in Indigenous Australian printmaking.

Contemporary female artists also feature prominently among recent acquisitions and exhibitions. A major suite of Sanné Mestrom's *Black Paintings* (2014), woven in unspun, undyed wool on freestanding steel frames, and their accompanying gouache studies, were exhibited in 2018 and acquired the same year through the EMSF, and by gift from the artist through the Cultural Gifts Program. Berlin-based Claudia Wieser created a 6.5-metre-long tiled panel, *Muster* (2019), inspired by Klee and Kandinsky, to fit along the length of the gallery's reception desk, for the 2019 Bauhaus centenary exhibition *Haus Werk*, and this too has been purchased for the collection.[178]

Prizes continue to drive exhibitions and—in some cases—acquisitions. The Mary and Lou Senini Student Art Award, a non-acquisitive, $3,000 award open to Victorian tertiary art students, initiated in 1998, has been offered annually since 2001, rotating between four categories: painting and printmaking, sculpture, ceramics, and textiles. The Splash Contemporary Watercolour Award was initiated in 2018 and is offered every three years, with funds from the Fornari Bequest supplying an acquisitive award of $30,000. In its first year of operation, it went to Jennifer Mills for her rendering of a composite class photograph in which her brother appears three times, *In the echo chamber (WARNING NUEAO, Brendan 1976–78)* (2018), while Fiona McMonagle's animated video work, *The Park at the End of My Road* (2016), won a $10,000 highly commended award.[179] In 2021 the Splash Award was shared between three recipients: Andrew Seward, Gregory Pryor, and Joseph Anatolius. The Rick Amor Drawing Award, initiated in 2021, is a $20,000 biennial acquisitive prize offered for drawing no larger than A3 in size. In its inaugural year, it went to David Fenoglio's *Material Landscape* (2021), selected by artist John Wolseley from seventeen works shortlisted by Rick Amor, Paul Boston, and Lisa Byrne. The three prize exhibitions were shown simultaneously in 2021.

In 2020, as the arts sector struggled with repercussions of the COVID-19 pandemic, a new non-acquisitive annual award for domestic-scale sculpture was introduced. In the first year of the McClelland National Small Sculpture Award, 320 submissions were received with 44 finalists shortlisted, judged by artists and McClelland trustees Lisa Roet and John Young AM with Jason Smith, director of the Geelong Gallery. Four awards of $3,000 each were made to James Geurts, Matt Hinkley, Kerrie Poliness, and Cyrus Tang. In 2021, to further support contemporary sculptors facing the economic burdens of restrictions during the pandemic, McClelland commissioned eight artists to produce limited edition small sculptures available for sale, with production costs supported by Creative Victoria's COVID-19 strategic relief funding.

Much has changed during McClelland's first fifty years of operation, but certain threads are consistent (fig. 13.18). A commitment to sculpture, particularly sculpture in the open air, as expressed in Carl Andrew's application for the position of inaugural director, continues to be felt through the rotating outdoor

sculpture collection and through the expanding definition of what sculpture can be: whether solid bronze or research-oriented process art. So too, works on paper have formed a significant strand of collecting, though where these chiefly comprised early British and Australian prints and watercolours, the collection now focuses on contemporary work. Throughout its history, McClelland has been an integral part of Frankston's cultural history, a focus for artists and arts audiences, and a creative leaven for the local community and beyond. May it continue to do so over its next fifty years.

22   'A Seaside Cottage of Prefabricated Units', *The Australian Home Beautiful*, June 1934, pp. 32–3; Elizabeth Auld, 'Ship Aground at Ranelagh', *The Australian Home Beautiful*, May 1936, pp. 8–13.

23   'Holiday Cottages for the Seaside', *The Argus*, Melbourne, 4 February 1937, p. 7.

24   Caption for the photograph facing page 192 in Robin Boyd, *Australia's Home*, Melbourne University Press, Carlton, Vic., 1952 (first edition).

25   Geoffrey Serle, *Robin Boyd: A Life*, Miegunyah Press, Carlton, Vic., 1995, pp. 62–3.

26   Robin Boyd, *Victorian Modern*, Victorian Architectural Students Society, Melbourne, 1947, p. 51.

27   Graeme Butler and Associates in conjunction with Chris McConville, Francine Gilfedder, and Diane Morrison, *City of Frankston Heritage Study 1995, Volume 3: Significant Sites*, Frankston Council, Frankston, Vic., 1995, pp. 133–4.

28   George Beiers, *Houses of Australia: A Survey of Domestic Architecture*, Ure Smith, Sydney, 1948, p. 96.

29   Kenneth McDonald, *The New Australian Home*, [K. McDonald, Melbourne], 1954, n.p.; 'House by Bates, Smart and McCutcheon', *Architecture and Arts*, no. 51, November 1957, p. 42.

30   Robin Boyd, 'Port Phillip Idiom: Recent Houses in the Melbourne Region', *The Architectural Review*, vol. 112, no. 671, November 1952, p. 311.

31   Winsome Callister, Anchoring Identity: The Architecture of Chancellor and Patrick 1950–1970, PhD, Monash University, 2008, p. 7.

32   Ibid., p. 35, footnote 14.

33   Nora Cooper, 'New Slant on Design', *The Australian Home Beautiful*, December 1954, p. 13.

34   *The Arts Festival of the Olympic Games Melbourne*, The Olympic Civic Committee of the Melbourne City Council, Melbourne, 1956, pp. 62–3. Other houses on the Mornington Peninsula included in the exhibition were those designed by Roy Grounds and Mockridge, Stahle & Mitchell.

35   'Seaview, a Picturesque Home, Mt Eliza, Victoria, Australia', *The Australian Home Beautiful*, September 1946, pp. 27–30.

36   Esme Johnston, 'Bayside Cottage', *The Australian Home Beautiful*, February 1949, pp. 34–5, 48; Esme Johnston, 'Moonacres on Olivers Hill', *The Australian Home Beautiful*, June 1949, pp. 22–3, 49.

37   Joan Leyser, 'He Really Shapes His Houses!', *The Australian Home Beautiful*, February 1954, pp. 16–25.

38   Neil Clerehan, 'Peninsula Precocious', *The Age*, Melbourne, 10 February 1958, p. 6.

39   'C. House at Mt. Eliza, Victoria, by Guilford Bell, Architect', *Architecture and Arts*, no. 44, April 1957, p. 28.

40   'House, Frankston', *Architecture in Australia*, vol. 51, March 1962, p. 115; see also *Perrott Lyon Timlock and Kesa, Architects and Town Planners*, Melbourne, Sydney, Suva, 1968 (office brochure), n.p.

41   Phyllis Murphy, 'An Architectural Practice: John and Phyllis Murphy', unpublished manuscript, July 2011, p. 24; Phyllis Murphy, conversation with the author, 18 January 2021. An earlier and important house designed by the Murphys on the Mornington Peninsula was located on St Paul's Road, Sorrento (1954).

42   Other architects who designed houses in Frankston South and Mount Eliza between 1945 and 1965 included Kevin Borland, John H. Butler, Esmond Dorney, and Harry A. and Frank L. Norris.

43   Built Heritage Pty Ltd, 'Supplementary Assessment of Significance of Dikstein Holiday House, 4–6 Rannoch Avenue, Mount Eliza', prepared for Shire of Mornington Peninsula, 7 March 2013; Vicki Sayers with Julie Pearce, 'Mid Twentieth Century Architectural Gems of Mount Eliza', Live Love Mount Eliza, 9 January 2017, https://www.livelovemounteliza.com.au/stories-from-mt-eliza/2017/1/9/mid-twentieth-century-architectural-gems-of-mount-eliza (viewed 25 May 2021).

44   Sera-Jane Peters, David Wixted, and Simon Reeves, *Mornington Peninsula Heritage Review, Area 3, Volume 2 – Citations*, Heritage Alliance and Built Heritage, July 2019, p. 22.

45   Graeme Butler and Associates in conjunction with Chris McConville, Francine Gilfedder, and Diane Morrison, *City of Frankston Heritage Study 1995, Volume 3: Significant Sites*, Frankston Council, Frankston, Vic., 1995, p. 78.

46   'Some Beautiful Australian Homes by Chancellor & Patrick, Architects', *Architecture and Arts*, no. 41, January 1957, pp. 22–3; 'House at Mt Eliza, Victoria', *Architecture in Australia*, vol. 46, January–March 1957, p. 51.

47   'People', *Architecture and Arts*, no. 17, December 1954, p. 12.

48   David Chancellor, interview with the author, 1 December 1988; Winsome Callister, Anchoring Identity: The Architecture of Chancellor and Patrick 1950–1970, PhD, Monash University, 2008, vol. 1, p. 389.

49   These figures are approximate and based on the comprehensive listing of works designed by Chancellor and Patrick that was compiled by Winsome Callister in Winsome Callister, Anchoring Identity: The Architecture of Chancellor and Patrick 1950–1970, PhD, Monash University, 2008, pp. 320–89.

50   David Chancellor, interview with the author, 1 December 1988.

51   'House in Gulls Way, Frankston for E. & N. Bond', *Architecture and Arts*, no. 41, January 1957, pp. 24–5.

52   'Old People's Home', *Architecture and Arts*, no. 47, July 1957, pp. 30–1, 45; 'Old Peoples Home Hospital, Carrum Downs, Victoria', *Architecture and Arts*, no. 48, August 1957, pp. 36–7.

53   Bill Pratt, *My Safeway Story: Making It Happen*, Brolga Publishing, Melbourne, 2006, pp. 61–2, 85–7, 91–5.

54   See, for example, Winsome Callister, Melbourne Architecture: A Continuing Regionalism, MA thesis, Monash University, 1985; Winsome Callister, 'The 1950s and 1960s Revisited: Chaos or Complexity?', *Transition*, no. 21, September 1987, pp. 30–2; Winsome Callister, 'The Response to the City: Melbourne Regionalism of the 1950s and 1960s', *Transition*, no. 29, Winter 1989, pp. 33–48; Stanislaus Fung, 'The Sydney School', *Transition*, vol. 4, no. 3, 1985, pp. 38–43.

55   Jeffrey Turnbull, 'Robin Boyd', *Building Ideas*, vol. 5, no. 5, March 1973, p. 9; Philip Goad, The Modern House in Melbourne, 1945–75, PhD, University of Melbourne, 1992, p. 6/111. More detailed information on the Kaye House can be found in Simon Reeves, *Frankston City Post-War Modernist Heritage Study (Stage 2): Individual Citations*, Built Heritage Pty Ltd, Emerald, Vic., 19 January 2015, pp. 59–62.

56   In the early and mid-1960s, Boyd became interested in low-pitched pyramid roofs for small houses, demonstrated by his Richardson House at Barwon Heads (1959–60), Baker House, Bacchus Marsh (1965) and McClune House, Frankston (1967–68). In 1965, in *The Australian*, he sketched what appears to be the Pence House, Mill Valley, California (1965), a house recently seen whilst judging a competition for *Sunset* magazine and the American Institute of Architects. See Robin Boyd, 'The Best Houses in the World', *The Australian*, 16 October 1965, p. 33.

57   At the time of the design of the Kaye and McClune houses in the mid-1960s, Boyd regularly championed the work of the Griffins. In 1965, for example, he wrote of the Salter House, Toorak (1924) as 'the most charming house he (Griffin) ever built, and a historian would be hard pressed to find a more delightful one built anywhere in the world at that time'. See Robin Boyd, 'Is Our Frozen House Design About to Thaw?', *The Australian Home Beautiful*, October 1965, p. 7.

CHAPTER 12 Rick Amor: memories of a town by the sea

1   Interview by Scott Bevan, 'Disquieting Tales of the Unexpected', *The Sydney Morning Herald*, 24 August 2004, https://www.smh.com.au/entertainment/art-and-design/disquieting-tales-of-the-unexpected-20040824-gdjluy.html (viewed 5 January 2021).

2   Amor and his father were extras in the film. The young Rick Amor appears in a scene outside the Frankston railway station where Peck and Gardner are transported off by horse and buggy. Amor collected autographs from the cast and the director, Stanley Kramer, and has a photograph of his father standing behind Peck and Gardner during filming.

3   At the time of his birth in 1948, Amor's family lived at the corner of the Nepean Highway and Sheridan Avenue. In 1950 they moved to 120 Gould Street and in 1958 to 128 Gould Street, which backed onto the beach. All three houses have since been demolished and replaced either with commercial developments (in the case of Sheridan Avenue) or newer builds.

4   Interview by Scott Bevan, 'Disquieting Tales of the Unexpected', *The Sydney Morning Herald*, 24 August 2004, https://www.smh.com.au/entertainment/art-and-design/disquieting-tales-of-the-unexpected-20040824-gdjluy.html (viewed 5 January 2021).

5   Unless otherwise noted, all quotes are taken from conversations with the artist on 9 October and 8 November 2020, and 18 January and 28 February 2021.

6   Interview by Josephine Rowe, 'Rick Amor Is a Painter', *Dumbo Feather: Conversations with Extraordinary People*, no. 32, 1 July 2012, https://www.dumbofeather.com/conversations/rick-amor-is-a-painter-2/ (viewed 14 January 2021).

7   Ibid.

8   Rick Amor interviewed by Sheridan Palmer in the Australian Art from 1950 to the Present Oral History Project, 4 and 11 September 2012, NLA, Canberra, sound recording.

9   Rick Amor, *Portrait of Joan Lindsay* (1976), oil on canvas, 137 × 107 cm, NGA, Canberra, purchased 1979, NGA 79.1415.

10   Rick Amor, *Joan Lindsay* (1983), oil on canvas, 41 × 25 cm, University of Melbourne Art Collection, purchased 1988, 1988.0011.000.000.

11   Joan Lindsay, Rick Amor (illus.), *Syd Sixpence*, Kestrel Books, Ringwood, Vic., 1982.

12   Interview by Josephine Rowe, 'Rick Amor Is a Painter', *Dumbo Feather: Conversations with Extraordinary People*, no. 32, 1 July 2012, https://www.dumbofeather.com/conversations/rick-amor-is-a-painter-2/ (viewed 14 January 2021).

13   Catalogue record for 'Rick Amor, *Foreshore* (1990)', in Irena Zdanowicz, *Rick Amor: An Online Catalogue Raisonné of the Prints*, Melbourne, 2017, https://catalogue.rickamor.com.au/works/intaglio/foreshore/ (viewed January 2021).

14   Interview by Josephine Rowe, 'Rick Amor Is a Painter', *Dumbo Feather: Conversations with Extraordinary People*, no. 32, 1 July 2012, https://www.dumbofeather.com/conversations/rick-amor-is-a-painter-2/ (viewed 14 January 2021).

15   Ibid.

16   Amor's widowed grandmother, Margaret Moffat Amor (his grandfather, William James Amor, died in 1939), lived in Bragge Street, Frankston North, near the State Pine Plantation. The area was then known as the Frankston Flats. Rick Amor remembers watching the 1955 fire that destroyed a large part of the plantation from their backyard and recently made a painting based on the memory.

17   Rick Amor, *The Bay at Evening* (2015), oil on canvas, 89 × 130 cm, private collection, illustrated in Gavin Fry, *Rick Amor*, Beagle Press, Roseville, NSW, 2008, p. 158.

18   Interview by Scott Bevan, 'Disquieting Tales of the Unexpected', *The Sydney Morning Herald*, 24 August 2004, https://www.smh.com.au/entertainment/art-and-design/disquieting-tales-of-the-unexpected-20040824-gdjluy.html (viewed 5 January 2021).

19   On a recent visit to Mulberry Hill, Amor was delighted to be reacquainted with a workbench he had taken there from his Erica Street studio, which had been handcrafted by his father.

20   Interview by Josephine Rowe, 'Rick Amor Is a Painter', *Dumbo Feather: Conversations with Extraordinary People*, no. 32, 1 July 2012, https://www.dumbofeather.com/conversations/rick-amor-is-a-painter-2/ (viewed 14 January 2021).

21   Gary Catalano, 'The Poetry of Place: An Interview with Rick Amor', *Art Monthly Australia*, no. 49, May 1992, pp. 2–6. Catalano authored the first monograph on the artist, *The Solitary Watcher: Rick Amor and His Art*, Melbourne University Press, Carlton South, Vic., 2001.

22   Gary Catalano, 'Rick Amor: Returning to Long Island', *Art & Australia*, vol. 36, no. 4, 1999, pp. 509–15.

CHAPTER 13 Fifty years: McClelland Gallery, 1971–2021

1   'Premier Praises Gallery Concept', *The Frankston Standard*, Frankston, Vic., 5 May 1971, p. 1; 'Could Become Leader in Nation', *The News*, Frankston, Vic., 12 May 1971, p. 3.

2   Margaret Rich, 'The Development of Regional Galleries', in Des Griffin and Leon Paroissien (eds), *Understanding Museums: Australian Museums and Museology*, National Museum of Australia, Canberra, 2011, https://nma.gov.au/research/understanding-museums/MRich_2011.html (viewed 3 April 2021); see also 'History', in *PGAV Public Galleries Association of Victoria Strategic Plan 2017–2020*, PGAV, Melbourne, [2016], pp. 6–7. John and Sunday Reed's Museum of Modern Art and Design Australia had ceased operations in 1965, not to be revived until 1981 as the Heide *Park and Art Gallery*, leaving Australia in the interim without any comparable privately endowed public gallery.

3   The final cost of $150,000 was reported in 'Sir Henry Opens an Art Gallery in Bush', *The Sun*, Melbourne, 4 May 1971, p. 13.

4   Doug Hall, former director, QAGOMA, cited in Katarzyna Jagodzińska, *Art Museums in Australia*, Jagiellonian University Press, Kraków, Poland, 2017, p. 152.

5   'Premier to Open $150,000 Gallery', *The Frankston Standard*, Frankston, Vic., 28 April 1971; 'Dream Becomes Reality: New McClelland Centre Unique', *The Frankston Standard*, Frankston, Vic., 28 April 1971.

6   Ibid.

7   James Mellen, 'Interview with Carl Andrew', 3 December 1989, SLV, A797, tape 1, side 1. The following account of Andrew's early life and career is based largely upon this unpublished interview.

8   Carl Andrew and Sebastian Jorgensen were among the first cohort to matriculate from Eltham High and the only students to enrol in sixth-year art. Despite their having no art teacher or even access to a correspondence course, Andrew took 'the exhibition' (first prize state-wide) in art and Jorgensen gained first-class honours. Ibid.

9   Carl Andrew (1939–2019), *Victoria's Greatest Community Project … National Art Gallery* (1963), colour lithograph on white paper, 98 × 66.4 cm, SLV, no. H2001.202.

10 James Mellen, 'Interview with Carl Andrew', 3 December 1989, SLV, A797, tape 1, side 1.

11 'McClelland Centre Director is Named', *The Frankston Standard*, Frankston, Vic., 17 February 1971, p. 1.

12 James Mellen, 'Interview with Carl Andrew', 3 December 1989, SLV, A797, tape 1, side 1.

13 Names of the McClelland trustees, board, development committee, gallery society committee, women's committee, and volunteer guides appear in *100 Years of Australian Landscape Painting*, exhibition catalogue, McClelland Gallery, Langwarrin, Vic., 1971. For more on Rowell see chapters 8 and 9; for Bradford see Ivor Morgan, 'A Memoir of Vera Bradford, Master Pianist', *History Australia*, vol. 3, no. 2, December 2006, pp. 53.1–53.7. English-born furniture manufacturer Ernest George Putnam, known as Ernie Putnam, of Wimbledon Avenue, Mount Eliza, arrived in Australia in 1953 whereupon he gave his occupation as art restorer; *UK and Ireland, Outward Passenger Lists, 1890–1960, Passenger List for Maloja*, P&O Line, departing London 10 July 1953.

14 Wouter 'Wally' van Dam was briefly profiled in 'McClelland President Has Been "All Over"' [feature on Joe Greenberg, inaugural president of the McClelland Gallery Society], *The Frankston Standard*, Frankston, Vic., 21 April 1971, p. 10, but no mention was made of his having had any prior involvement in the arts. By May 1972 van Dam had been replaced by gallery assistant Deidre Cowan, who in turn was soon replaced by Jane Teasdale, daughter of Sir John Teasdale (chairman of the Australian Wheat Board), as assistant gallery director.

15 'Valuable Folk Collection for McClelland Gallery', *The Frankston Standard*, Frankston, Vic., 31 March 1971, p. 20; 'Galleries Honor [*sic*] Two Artists', *The Frankston Standard*, Frankston, Vic., 21 March 1989, p. 18.

16 James Mellen, 'Interview with Carl Andrew', 3 December 1989, SLV, A797, tape 1, side 1.

17 Westbrook opened the exhibition on 9 May 1971, a week after Premier Bolte officially opened the gallery. The opening was reported in the local press: '400 at McClelland's First Exhibition', *The Frankston Standard*, Frankston, Vic., 19 May 1971, p. 16.

18 Carl Andrew (foreword), Brian Finemore (introduction), *100 Years of Australian Landscape Painting*, exhibition catalogue, McClelland Gallery, Langwarrin, Vic., 1971. The earliest work loaned by the NGV was Louis Buvelot, *Survey Paddock* (1871), oil on canvas, 25.7 × 35.8 cm, NGV, accession no. 663-2, gift of Mr John H. Connell, 1914, while the latest was Fred Williams, *The Nattai River* (1958), oil on composition board, 88.5 × 92.1 cm, NGV, accession no. 30-5, purchased 1958.

19 Arthur Merric Bloomfield Boyd (1920–1999), *Winter Landscape* (now known as *Snow on Hampstead Heath*)

(c. 1959), oil on canvas on hardboard, 76 × 89.5 cm, lent by Sir Daryl and Lady Lindsay, now collection of National Trust of Australia (Victoria), Mulberry Hill. William Beckwith McInnes (1889–1939), *By the Sea* (undated), oil on wood, 18 × 26 cm, private collection, Sydney.

20 *Australian Paintings of the Last Decade, 1961–1971*, McClelland Gallery, 29 June – 5 August 1971.

21 Virginia Duigan, 'A Smoke-oh for the Culture-lovers', *The Bulletin*, Sydney, vol. 93, no. 4781, 13 November 1971, p. 44.

22 James Mellen, 'Interview with Carl Andrew', 3 December 1989, SLV, A797, tape 2, side 1.

23 Lina Bryans (1909–2000), *Lerderderg Landscape* (1969), oil on canvas board, 106 × 80 cm, McClelland, accession no. 1972.01, gift of the artist, 1972; Ray Crooke (1922–2015), *Noon Shadow, Tahiti* (1972), oil on canvas board, 50.7 × 60.8 cm, McClelland, accession no. 1972.14, gift of the artist, 1972; Hilda Rix Nicholas (1884–1961), *Sleepy* (1913), oil on canvas, 99.4 × 80.6 cm, McClelland, accession no. 1972.11, gift of Dr Joseph Brown AO OBE, 1972.

24 'Gallery Gets Cress Paintings', *The Frankston Standard News Pictorial*, Frankston, Vic., 11 April 1973, p. 7; and Carl Andrew, 'Gallery Builds its Reputation', *The Frankston Standard News Pictorial*, Frankston, Vic., 11 April 1973, p. 15.

25 *Sculpture Survey 1*, McClelland Gallery, 20 August – 20 October 1972. Andrew intended two further shows to follow *Sculpture Survey 1* at six-month intervals; see 'Sculpture on Show', *The Frankston Standard*, Frankston, Vic., 20 September 1972, p. 19.

26 *Centre Five*, McClelland Gallery, 11 November 1973 – 3 February 1974. The exhibition excluded the work of Julius Kane, who died in 1962, and Norma Redpath, who resigned from the group in March 1964 owing to the pressures of living in Italy and working on large-scale public commissions.

27 Inge King (1915–2016), *Flight Arrested* (1964), black enamel paint on welded steel, 242 × 255 × 218 cm, McClelland, accession no. 1976-5, purchased with assistance of the Visual Arts Board, Australia Council, 3 June 1976. At the time of the *Centre Five* exhibition at Geelong (7 September – 2 November 1973) and McClelland (11 November 1973 – 3 February 1974), *Flight Arrested* was being exhibited at King's solo exhibition at Realities Gallery in Toorak. Carl Andrew then arranged to borrow it for the gallery's grounds and proposed its acquisition to the board; James Mellen, 'Interview with Carl Andrew', 3 December 1989, SLV, A797, tape 2, side 1.

28 SLV, Lenton Parr Papers, PA 07/11, box 3, McClelland Gallery file, letter from Carl Andrew to Lenton Parr, 17 October 1973.

29 SLV, Lenton Parr Papers, PA 07/11, box 3, McClelland Gallery file, duplicate typescript letter from Lenton Parr to Carl Andrew, 26 October 1973. According to Parr's letter, Dame Elisabeth Murdoch and Frances Burke also spoke with him and encouraged him to accept the invitation.

30 Clifford Last (1918–1991), *Architectural Maquette I* (1973), limed wood, 45.7 × 14.6 × 12.7 cm, accession no. 1974.62, *Architectural Maquette II* (1973), limed wood, 15.1 × 32.2 × 8.6 cm, accession no. 1974.63, and *Middle Path* (1974), pine wood, 72 × 125 × 38 cm, accession no. 1975.05; Lenton Parr (1924–2003) *Draco* (1969), black painted steel, 93 × 320 × 100 cm, accession no. 1975.09, all McClelland, gift of Dame Elisabeth Murdoch.

31 Tina Wentcher (1887–1974), *Two Balinese Girl Dancers (Two Legong Dancers, Balinese Dancing Girls)* (c. 1938), bronze with patinated highlights, 45.3 × 22 × 27.5 cm, McClelland, accession no. 1974.08, bequest of the artist

1974, in memory of her late husband Julius Wentcher. Josef Stanislaus Ostoja-Kotkowski (1922–1994), *Theremin* (1972), electronic device, wood, metal, 91.5 × 91.5 × 11 cm, McClelland, accession no. 1974.53.

32 Carl Andrew, 'McClelland Gallery', *Art and Australia*, vol. 12, no. 3, January–March 1975, p. 272.

33 Ken Scarlett, interview with Andrew Gaynor, 10 October 2007, notes supplied to author.

34 James Mellen, 'Interview with Carl Andrew', 3 December 1989, SLV, A797, tape 2, side 2. In his later career Carl Andrew was a member of the Australia Post Stamp Design Advisory Committee, 1977–82, the Crafts Board of the Australia Council, 1980–84, a Foundation Board member of Artbank, 1980–83, a member of the Art Advisory Committee for Parliament House, Canberra, 1983–87, and founding President of the Asian Arts Society of Australia, 1991; see Paul Genney, 'Carl Andrew (3 July 1939 – 18 February 2019)', *The Journal of the Asian Arts Society of Australia*, vol. 28, no. 2, June 2019, p. 26.

35 'Gallery Throws a Party for Mayor', *The Frankston Standard*, Frankston, Vic., 13 August 1975, p. 22.

36 'Gallery Grant "May Be Cut". City Opts for $5,000', *The Frankston Standard*, Frankston, Vic., 13 August 1975, p. 25; 'Hamer "Jumps Gun" on Gallery Grant', *The Frankston Standard*, Frankston, Vic., 24 September 1975, p. 6.

37 'Gallery's the Best', *The Dandenong Times*, Dandenong, Vic., 2 June 1977.

38 Prahran College of Advanced Education introduced a graduate diploma in museum studies in 1979, while the University of Melbourne introduced its more specialised Masters of Art Curatorship in 1990.

39 'Gallery Gets a New Director', *The Frankston Standard*, Frankston, Vic., 23 April 1975, p. 2; Maureen Bang, 'Keen Artists Take Care—Your Career Could Be Over at 26' [interview with John Ashworth], *The Australian Women's Weekly*, 23 July 1975, p. 12; Daniel McOwan, 'Origins of a Collection', in *Hamilton Gallery Annual Report 2010/11*, Hamilton Gallery, Hamilton, Vic., 2011, p. [3].

40 'Painting, Pottery Workshop Revival', *The Frankston Standard*, Frankston, Vic., 16 July 1975, p. 10. Muffie Timms was President of the McClelland Women's Committee and daughter of renowned coffee merchant Robert Timms, who was at one time President of the MGS, and Veda Timms, who was the MGS's first life member. The Timmses had a holiday cottage at 13 Fenton Crescent, Frankston, designed in 1936 by Edna Walling—reputedly the only Walling-designed home outside Bickleigh Vale in England. See Dorothy Murphy, 'Vale Vee Timms', *McClelland Gallery Society Bulletin*, vol. 12, April 1989, p. 4; also, Graeme Butler and Associates in conjunction with Chris McConville, Francine Gilfedder, and Diane Morrison, *City of Frankston Heritage Study 1995, Volume 3: Significant Sites*, Frankston Council, Frankston, Vic., 1995, p. 30.

41 'Top Artist Will Open Exhibition', *The Frankston Standard*, Frankston, Vic., 28 July 1975.

42 'It's Practical Art', *The Frankston Standard*, Frankston, Vic., 28 September 1977, p. 12.

43 Reg Parker (born 1925), *1/76* (1976), stainless steel, 206 × 488 × 274 cm, installed on loan in December 1976, McClelland, accession no. 1990.23, gift of the artist, 1990.

44 *Youth Art and Craft Festival Sponsored by Frankston City Council*, McClelland Gallery, 28 November – 16 December 1976; *Three Regional Painters: Rick Amor, Owen Piggott, John Sandler*, McClelland Gallery, opened 28 August 1977; *Regional Pottery: Thirteen Regional Potters and Two Weavers*, McClelland Gallery, 6–27 November 1977. On Murray-Smith and

Amor, see Joan Kerr, 'Rick Amor, Biography', *Dictionary of Australian Artists Online*, University of New South Wales, Sydney, 1996, updated 2007, https://www.daao.org.au/bio/rick-amor/biography/ (viewed 21 April 2021).

45 SLV, Australian Art and Artists [AAA] files, McClelland Gallery, 'Thirteen Regional Potters and Two Weavers', undated press release [c. November 1977], single-page duplicate typescript.

46 *Slawa Duldig Retrospective Exhibition: Artist, Teacher, Inventor*, McClelland Gallery, 2–30 October 1977. Slawa Duldig (1901–1975), *Old Viennese Lady* (1920), pencil on paper, 39 × 26.4 cm, McClelland, accession no. 0.23, and *Spring* (1968), monotype (coloured ink on paper), 55.3 × 37.2 cm, McClelland, accession no. 1977.24; Karl Duldig (1902–1986), *Carving in Eucalypt* (1962), carved eucalypt wood, 212.7 × 31.5 × 31.5 cm, McClelland, accession no. 1976.11, gift of the artist in memory of his wife, Slawa Duldig, 1976.

47 Doug Alexander, David Bradshaw, Harold Dover, Victor Greenaway, Ken Leveson, Judy Lorraine, Vincent McGrath, Hedley Potts, Ian Sprague, *Nine Potters*, McClelland Gallery, 28 April – 23 June 1974; 'New Gallery Chief', *The Frankston-Peninsula News*, Frankston, Vic., 15 February 1978, p. 8.

48 *Rodin and His Contemporaries*, Peter Stuyvesant Cultural Foundation touring exhibition, McClelland Gallery, 12 September – 15 October 1978; *Emile-Antoine Bourdelle, Sculptures and Drawings*, Western Australian Art Gallery touring exhibition, McClelland Gallery, 3 December 1978 – 9 January 1979; *The Human Form and Other Animals: Work by 17 Contemporary Sculptors*, McClelland Gallery, 21 May – 2 July 1978. Hermann Hohaus (1920–1990), *Deer and Fawn* (1971), bronze, 103.6 × 106.5 × 38 cm (deer), 54 × 62.5 × 32.7 cm (fawn), McClelland, accession no. 1978.14, purchased with the assistance of the Caltex-Victorian Government Art Fund, 1978. Eva de Jong-Duldig (born 1938), *Horses at Play* (1978, remade 1999), treated pine, set of seven, various dimensions, McClelland, accession no. 1982.06, gift of the artist, 1982.

49 Bradshaw believed: 'The whole idea of a regional gallery is to present a variety of activities for the community. We try to spread our range of activities across the board, whether in crafts, painting or whatever'; cited in Jackie Allender, 'A Gallery for the People', *The Age*, Melbourne, 19 January 1979, Weekender supplement, p. 3.

50 Colsey returned as acting director for six months from April to October 1979. McClelland Regional Art Gallery, *Report to the Annual Conference of the Regional Galleries Association of Victoria held at Castlemaine, 3rd and 4th May 1980*, McClelland Gallery, Langwarrin, Vic., 1980, p. [1].

51 *Three Sculptors: Ray Ewers, Hermann Hohaus, Karl Duldig*, McClelland Gallery, 3 February – 2 March 1980; *Imogen Cunningham: Seventy-Five Years of Photography*, McClelland Gallery, 17 April – 25 May 1980; *Contemporary Australian Etchings*, McClelland Gallery, 12 October – 23 November 1980; *John Cato: Photographs*, McClelland Gallery, opened 30 November 1980; and *Eric Thake: Retrospective*, McClelland Gallery, August 1981. Heather Flanders was regularly photographed in the press, hanging exhibitions; for instance, 'Watercolours – an Attractive Medium', *The Sun*, Melbourne, 7 December 1981, p. 9.

52 David Wilson (born 1947), *Shore Column* (1981), forged and welded steel, patina and oil, 251 × 86 × 123 cm, McClelland, accession no. 1981.02, purchased with the assistance of the Caltex-Victorian Government Art Fund, 1981.

53 Chris Saines, correspondence with the author, 31 January 2022.

54 Frank McBride later became CEO of Melbourne's Jam Factory, as well as the International Program Manager of the Visual Arts and Craft Board of the Australia Council for the Arts and chairman of Craft Australia, the Australian Network for Art and Technology, and the Regional Galleries Association of NSW. He also served on the boards of Museums Australia, Artlink Magazine, and the Australian Gallery Directors' Council.

55 Ray Francis's widow, Maggie Francis, recalls that, during his three years at McClelland, Francis invariably returned to his home on Nicholson Street, Fitzroy, only one night a week—such were the time demands of the job—though she and their son Leithen spent weekends and school holidays at the cottage in Langwarrin. Email communication from Maggie Francis, 22 December 2021.

56 'New Gallery Director', *The Cranbourne Sun*, Koo-wee-rup, Vic., 2 November 1981, pp. 2, 4; 'Gallery Chief's Varied Career', *Frankston Mornington News*, Melbourne, 14 April 1982. Some of the information reported therein is incorrect, as per email communication from Maggie Francis, 22 December 2021.

57 *The Local Scene: Twenty Peninsula Artists*, McClelland Gallery, 21 February – 28 March 1982, catalogue no. 34. Francis wrote an appreciative note about the work for the gallery's newsletter, noting the work's meticulous finish and the Hawkesbury sandstone's striations emulating a sarong; see Raymond Francis, 'Acquisition. Raymond Ewers. "Dawn" Hawkesbury River Sandstone', *The McClelland Gallery Society Bulletin*, vol. 5, no. 5, July 1982, pp. 2–3.

58 Maurice Callow was a long-time MGS member and intermittently guest curator and honorary curator at McClelland during the years 1976–86. For a history of the Callow collection see Maurice William Callow, 'Preface' in *Heritage: 100 Years Old, English Watercolours*, exhibition catalogue, McClelland Gallery, Langwarrin, Vic., 1976, unpaginated. Further exhibitions drawn from the Callow collection include Maurice Callow, *Then and Now: Two Hundred Years of Watercolours*, McClelland Gallery, 8 November – 13 December 1981; *Recent Acquisitions 1981–1982*, McClelland Gallery, opened 12 September 1982; *The M. W. Callow Collection: 19th Century English Watercolours*, McClelland Gallery, 15 July – 16 September 2007.

59 'Gallery Gets Funds for Australian Art', *The Frankston Standard News Pictorial*, Frankston, Vic., 22 October 1980, p. 20. In 1937 Pierre Fornari, as then fashion director for Georges Department Store, gave Frances Burke her first commission to supply hand-printed textiles to Georges. See Nanette Carter, 'Burke, Frances Mary (1904–1994)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, Canberra, published online 2018. https://adb.anu.edu.au/biography/burke-frances-mary-23843/text32717 (viewed 30 April 2021).

60 John Skinner Prout (1805–1876), *View from North Shore, Sydney* (1850), watercolour, 20.7 × 30.8 cm, McClelland, accession no. 1982.43, purchased, Fornari Bequest, 1982.

61 Norman Lindsay (1879–1969), *Apple Harvest* (undated), watercolour on card, accession no. 1983.01; Blamire Young (1862–1935), *Snapdragon* (1921), watercolour on card, accession no. 1983.02; Sir Hans Heysen OBE (1877–1968), *Landscape and Cattle* (1917), coloured chalk on grey paper, accession no. 1983.03; Jesse Jewhurst Hilder (1881–1916), *The Fisherman's Cottage* (1916), watercolour, 11.5 × 25.5 cm, accession no. 1983.04; and Harold Herbert (1891–1945), *A Devonshire Lane* (1926), watercolour on card, accession no. 1983.05; all McClelland, gift of Lady Trout, 1983.

62 Raymond Francis, 'Notes from Our Director', *The McClelland Gallery Society Bulletin*, vol. 5, no. 4, June 1982, p. 1; see also Chris Saines, 'Curator's Report', *The McClelland Gallery Society Bulletin*, vol. 5, no. 9, October 1982, p. 5. The appointment also possibly responded to the gallery's missing out on the 1982 'Museum of the Year' award, which considered 'the proficiency of the museum's trained staff' alongside 'the building design, its suitability for the display of art works, storage facilities, … and its all-round appearance'; see 'Gallery on Show', *The Frankston Standard*, Frankston, Vic., 17 March 1982, p. 7.

63 Anna Waldmann, 'Curating the Future: Chris Saines', *Art and Australia*, vol. 51, no. 4, Winter 2014, p. 507.

64 *John Farmer: Intaglio Prints 1940–1960*, McClelland Gallery, 22 August – 1 October 1982; *Art of W. D. Knox, 1880–1945: A Retrospective Exhibition of Landscapes and Seascapes*, McClelland Gallery, 20 February – 30 March 1983; *Alan Sumner: A Retrospective*, McClelland Gallery, 5 June – 12 July 1983; and *W. Hayward Veal, 1913–1968 – Perceptual Impressions: An Exhibition Featuring a Selection of Australian and European Paintings Drawn Mainly from Victorian Collections*, McClelland Gallery, 2 October – 2 November 1983.

65 McClelland archives, green 'Olympic' scrapbook, 'Veal Exhibition a Record-breaker', unidentified newspaper clipping, [c. November 1983].

66 'Sculptor Puts 50 Works on Show', *The Frankston Standard*, Frankston, Vic., 29 September 1982, p. 20; 'Tribute to Sculptor', *The Australian Jewish News*, Melbourne, 15 October 1982, p. 38; Rita Erlich, 'Life Line to Shapes, Arts', *The Australian Jewish News*, Melbourne, 22 October 1982, p. 3; 'Sculptor Hailed on Exhibit', *The Australian Jewish News*, Melbourne, 12 November 1982, p. 15; Peter Weiniger, 'Outdoor Art: Sculpture', *The Age*, Melbourne, 13 November 1982, 'Saturday Extra' supplement, p. 10; 'Sculptor on Show', *The Frankston Standard*, Frankston, Vic., 17 November 1982, p. 28; Ken Bandman, 'Duldig in Space', *The Australian Jewish News*, Melbourne, 19 November 1982, p. 23; 'Karl Duldig Retrospective. Outdoor Exhibition by Top Sculptor', unidentified newspaper clipping, c. November 1982; 'Sculptor Speaks at Gallery', *Sun/Times*, Berwick, Vic., 22 November 1982, p. 19; Urszula Kolecki, pictures by Terry Phelan, 'Karl's Carvings', *The Sun*, Melbourne, 12 January 1983, pp. 28–9.

67 'New Picture Hanging System', *The McClelland Gallery Society Bulletin*, vol. 5, no. 8, October 1982, p. 4.

68 'Gallery Vies for Museum Award', *The Berwick Pakenham Times*, Cranbourne, Vic., 7 March 1983, p. 15; 'Gallery "Shortlisted" for Museum Award', *The Berwick Pakenham Times*, Cranbourne, Vic., 18 April 1983, p. 2; 'Award to Gallery', *The Frankston Standard*, Frankston, Vic., 13 July 1983, p. 22. The winner was Castlemaine Art Gallery, which regularly collaborated with McClelland on exhibitions, including the Polly Hurry retrospective that opened at McClelland in November 1983.

69 'Grant for Local Gallery, but Exhibitions Cut', *The Berwick Pakenham Times*, Cranbourne, Vic., 9 January 1984. The State Government met 75% of the director's salary with the remainder of the grant to be spent on operational costs.

70 Ray Francis, 'A Farewell Note', *The McClelland Gallery Society Bulletin*, vol. 7, October 1984, pp. 1–2. Saines was director of Auckland Art Gallery Toi o Tāmaki, 1996–2013, and since then has been director of QAGOMA in Brisbane. Francis took up the position of senior writer with McCann Erickson, Melbourne. In 1988 he returned to Hong Kong

where he worked as a senior creative writer with several international advertising agencies before taking up the position of writer/researcher in the Corporate Affairs Division of the Hong Kong Airport Authority. He retired in 2001 and returned to Australia with failing health, passing away in 2005.

71 M. C. Graham, 'Acknowledgements', *Robert Richard Campbell CMG OBE 1902–1972: A Retrospective*, McClelland Gallery, Langwarrin, Vic., 1985. The exhibition built upon a small collection of Campbell's watercolours gifted to the McClelland in 1971 by Daryl and Joan Lindsay and was organised by Saines, who worked closely with Jean Campbell—the art historian, critic, and artist's widow.

72 Ray Ewers' guest appearance was reported in 'Art Must Be Firmly Based, Says Sculptor', *The Frankston Standard News Pictorial*, Frankston, Vic., 1 September 1971.

73 'New Art Library', *The Frankston Standard*, Frankston, Vic., 10 November 1976, p. 7. Works gifted by the McClelland Gallery Society include: William Beckwith McInnes (1889–1939), *The Studio* (1930), oil on canvas, 30.4 × 15.4 cm, McClelland, accession no. 1979.04; Arnold Shore (1897–1963), *Merricks (Landscape)* (1962), oil on composition board, 43 × 34 cm, McClelland, accession no. 1984.02; and a folio of sixteen works on paper, including portraits of the founding trustees, commissioned from Sir William Dargie (1912–2003), McClelland, accession no. 1988.21–36.

74 'Fancy a $25,000 Membership?', *The Frankston Standard*, Frankston, Vic., 17 September 1975, p. 22.

75 *The McClelland Gallery Society: An Invitation to Join* [membership brochure], McClelland Gallery Society, Frankston, [1971].

76 Dorothy Murphy, 'Enriched by Dreams of Art and Learning', *The Frankston Standard*, Frankston, Vic., 6 October 1989 (centenary edition), p. 35.

77 Ibid.

78 'The Studio Group' and 'McClelland Spinners and Weavers Group', *McClelland Gallery Society Bulletin*, [December 1976], p. 3; McClelland Guild of Artists Inc., 'About Us', https://mcclellandartists.org.au/ (viewed 24 April 2021).

79 'McClelland Guild of Artists. Official Opening of the Workshop/Studio', *McClelland Gallery Society Bulletin*, vol. 9, no. 4, April 1986, pp. 2–3.

80 'Friends of the McClelland Gallery', *McClelland Newsletter*, McClelland Gallery, Langwarrin, Vic., vol. 7, no. 6, December 2000 – January 2001, unpaginated.

81 The McClelland Circle was launched by the Governor of Victoria, the Hon. Alex Chernov, 24 August 2011.

82 Simon Klose, interview with the author, Benalla Art Gallery, Vic., 17 February 2012. For details

83 McClelland archive, green 'Olympic' scrapbook, undated news clipping: Dina Monks, 'New Forms Figure at the Gallery' [profile of Klose and Welkamp], *The Frankston Standard*, Frankston, Vic., [c. January 1985]. Welkamp left in 1987 to take a position at the University of Melbourne Gallery. She was replaced by Linda Hicks-Williams, who in turn left the following year for the Victorian Centre for Photography.

84 McClelland archive, green 'Olympic' scrapbook, undated news clipping: 'New Director and Curator at McClelland Gallery', [*The Cranbourne Sun*], Cranbourne, Vic., [c. January 1985].

85 Simon Klose, email to Andrew Gaynor, 22 October 2007.

86 Ibid.

87 *Material Pleasures: Contemporary Evening Wear from Members of the Fashion Design Council*, McClelland Gallery, 4–17 August 1985; Simon Klose, 'Director's Report', in

McClelland Gallery: A State Regional Gallery, Langwarrin, Victoria [annual report], March 1986, p. [3].

88 Juliet Peers, *The New Sculpture in Australia: Australian Art Nouveau Sculpture 1880–1920*, McClelland Gallery, 3 May – 5 June 1987; Noel Hutchison, *Early Australian Sculpture: From Its Beginnings up to circa 1920*, Ballarat Fine Art Gallery, Ballarat, Vic., December 1976 – 15 March 1977.

89 These works then featured in the gallery's 1989 survey of its sculpture collection, for which Peers wrote a catalogue essay on sculpture's figurative tradition: Juliet Peers, 'The Figurative Tradition — Woolner to Duldig', in *The McClelland Gallery Permanent Collection: Sculpture*, exhibition catalogue, McClelland Gallery, Langwarrin, Vic., 1989, unpaginated.

90 'Art Works Protected', *The Frankston Standard*, Frankston, Vic., 6 June 1985, p. 27; 'Light Problem Solved for McClelland', *Museum News*, Museums Association of Australia Inc., Victorian Branch, June 1985; Simon Klose, 'Director's Report', in *McClelland Gallery: A State Regional Gallery, Langwarrin, Victoria* [annual report], March 1986, p. [3].

91 Simon Klose, 'Our New Wing', *The McClelland Gallery Society Bi-centennial Bulletin*, vol. 11, May 1988, p. 5. Lillian Blanche French, of Bullarto Road, Skye, died in 1988; details of probate appear in *The Age*, Melbourne, 22 July 1988, p. 27.

92 Dina Monks, 'Gallery Will Grow with New Wing', *The Frankston Standard*, Frankston, Vic., 14 October 1987, p. 15.

93 Dorothy Murphy, 'The McClelland Architects', *The McClelland Gallery Society Bi-centennial Bulletin*, May 1988, p. 3; and 'McClelland Coffee Morning, a Tribute to Spring … Speaker: Sally Freedman', *The McClelland Gallery Society Bulletin*, vol. 11, no. 11/88, November 1988, p. 3. Freedman studied painting at RMIT and landscape architecture at the University of Melbourne. On the recommendation of the Elisabeth Murdoch Chair of Landscape Architecture, Michael McCarthy, Freedman worked closely with Colin Munro to design the plantings and the forecourt of the new wing.

94 *Works on Paper: Australian and European Works of the 19th and 20th Centuries from the Permanent Collection*, curated by Linda Hicks-Williams, McClelland Gallery, opened 29 May 1988. Hicks-Williams replaced Welkamp in 1987 and left in late 1988 for the Victorian Centre for Photography.

95 Guy Boyd (1923–1988), *The Dancer* (1974), bronze, 176 × 86 × 44 cm, McClelland, accession no. 1975.10, gift of McClelland Women's Committee, 1975; David Coutts-Gray (1893–1969), *Untitled (seated figure)* (1916), plaster with mock bronze patina, 73 × 29 × 35 cm, McClelland, accession no. 1987.06, gift of Mrs Celia Gray, 1987; Clifford Last (1918–1991), *Metamorphosis II* (1987), bronze, 182 × 77.5 × 36.5 cm, McClelland, accession no. 1987.03, purchased 1987. Dargie's folio was formally presented at a reception at the gallery on 21 August 1988; see Dorothy Murphy, 'Reception at McClelland Sunday 21st August', *The McClelland Gallery Society Bulletin*, vol. 11, September 1988, p. 5.

96 Molly Graham died on 6 February 1989; see the memorial issue of *The McClelland Gallery Society Bulletin*, vol. 12, March 1989. Details of the opening of the Graham Terrace are from *The McClelland Gallery Society Bulletin*, vol. 13, December 1990, p. 2.

97 Simon Klose, email to Andrew Gaynor, 22 October 2007.

98 In 1995 Niven also donated a folio of prints by William Coleman and Joe Driscoll—both former pupils of Bell's.

99 Juliet Peers and Peter Perry, *The George Bell and Max Meldrum Schools*, McClelland Gallery, 28 July – 5 September

1991, and Castlemaine Art Gallery, Castlemaine, Vic., 15 September – 7 October 1991. The exhibition drew primarily on McClelland's and Castlemaine's holdings of both schools, supplemented with loans of Bell School artists from Ballarat, Bendigo, and Warrnambool galleries, and a few private collections.

100 Simon Klose, email to Andrew Gaynor, 22 October 2007.

101 The Commonwealth Cultural Gifts Program offers taxation incentives to encourage gifting to public institutions. Orde Poynton's gift to McClelland was showcased in *The Orde Poynton Collection: A Major Donation of European and Oriental Decorative Arts, Prints and Paintings from Dr. Orde Poynton*, curated by Marcelle Ryan, McClelland Gallery, 23 May – 18 July 1993, and *Precious Elements: From the Poynton Collection – Japanese and Chinese Decorative Arts*, guest curated by Dr Kate Brittlebank, McClelland Gallery, 4 May – 29 June 2003.

102 Merete Smith, 'Dry Light Is Best' [obituary of John Orde Poynton], *The University of Melbourne Library Journal*, vol. 7, nos. 1–2, December 2001, pp. 11–13; see also Jane Kinsman, *Gift of Orde Poynton*, NGA, Canberra, 2003.

103 These were showcased in *Rick Amor and the Graphic Arts* (travelling exhibition), McClelland Gallery, 23 January – 27 March 1994, and *Artists' Bookplates and Prints*, McClelland Gallery, 16 July – 17 September 1995.

104 Inge King (1915–2016), *Jabaroo* (1984–85), fabricated and painted steel, 376 × 235 × 125 cm, McClelland, accession no. 1985.3. First exhibited and purchased from *Inge King Sculpture*, Realities Gallery, Toorak, Vic., 16 April – 9 May 1985, catalogue no. 5. Installed at McClelland in October 1986 and officially unveiled by the Hon. C. R. T. Mathews MP, Minister for the Arts, 14 December 1986. On loan since 2018 to Bunurong Memorial Park, Frankston.

105 Inge King cited in 'New Sculpture for the McClelland', *The Berwick Pakenham Times*, Cranbourne, Vic., 6 October 1986.

106 Geoffrey Bartlett (born 1952), *The Rise of the Flowering Plants (Lower Cretaceous)* (1984), painted welded steel, 239 × 190 × 114 cm, McClelland, accession no. 1986.16, purchased April 1986; Clive Murray-White (born 1946), *Port* (1978), welded steel, 284 × 216 × 140 cm, McClelland, accession no. 1986.33, purchased October 1986. Murray-White was one of three artists invited by architects Denton Corker Marshall to submit proposals for City Square, the others being David Wilson and Ron Robertson-Swann. For mock-ups of Murray-White's proposal see Geoffrey J. Wallis, *Peril in the Square: The Sculpture That Challenged a City*, Indra Publishing, Melbourne, 2004, p. 19.

107 Simon Klose, interview with the author, Benalla Art Gallery, Benalla, Vic., 17 February 2012. Klose reflected on the findings of this trip in his 1991 Duldig Lecture, comparing European and American sculpture parks with those in Australia. While Klose was away, in early 1986, and while Welkamp was on leave, maritime artist Richard Linton was acting director and Peter Struthers acting curator. Struthers afterwards moved to the National Trust of Australia (Victoria).

108 William Dargie, 'McClelland Art Gallery / Chairman's Report', *McClelland Gallery: A State Regional Gallery, Langwarrin, Victoria* [annual report], March 1986, p. [2]. Harrison died in 1994. A memorial service was held at McClelland, 11 May 1994, and a eucalyptus tree, marked with a bronze dedication plaque, was planted in front of the gallery.

109 Parr served as a trustee at McClelland for fourteen years, with two periods as chairman, before retiring in mid-2000.

110 *Elisabeth Murdoch Sculpture Foundation*, 4-page colour brochure, McClelland Regional Gallery Trustees, Langwarrin, Vic., 1989, p. [2].

111 Inge King (1915–2016), *Singing Cicada, 1st Version of Island Sculpture* (1990–93), bronze, 29 × 45 × 20 cm, with Australian Galleries, Paddington, NSW, 1994. Ken Scarlett noted the insect references in *Island Sculpture* in his essay in *Continuum and Contrast*, exhibition catalogue, McClelland Gallery with the assistance of the EMSF, Langwarrin, Vic., 1995, p. [1] of essay.

112 Vincas Jomantas (1922–2001), *Landing Object III* (1992), fabricated bronze, 284 × 240 × 164 cm, McClelland, accession no. 1992.177, commissioned by the EMSF with assistance from the Victorian Regional Galleries Art Foundation Trust Fund, 1992.

113 Sir Edgar Bertram Mackennal (1863–1931), *Salome* (1897), bronze, 33 × 13.5 × 7.8 cm, McClelland, accession no. 1992.14, purchased 1992, EMSF with assistance from the Victorian Regional Galleries Art Foundation Trust Fund; Clement Meadmore (1929–2005), *Blade* (1965), steel, painted black, 198 × 83.2 × 59 cm, McClelland, accession no. 1993.60, purchased EMSF, 1993; Rick Amor (born 1948), *Walking Man* (1994), bronze, 31.5 × 14 × 27 cm, McClelland, accession no. 1994.64, purchased EMSF with assistance from the Victorian Regional Galleries Art Foundation Trust Fund, 1994; Geoffrey Bartlett (born 1952), *Winged Victory* (1989), painted bronze, steel, 195 × 132 × 47 cm, McClelland, accession no. 1995.111, purchased EMSF, 1995; Erwin Fabian (1915–2020), *Eidos* (1994), steel, 91.5 × 66.5 × 38.5 cm, McClelland, accession no. 1995.11, purchased EMSF, 1995; Bronwyn Oliver (1959–2006), *Shield* (1995), copper strips and rivets, 96 × 96 × 20 cm, McClelland, accession no. 1995.118, purchased EMSF, 1995; and Akio Makigawa (1948–1999), *Untitled I (Circle of Water II)* (1995), patinated cast bronze, bluestone and water, 42 × 260 × 260 cm approximately (dimensions variable), McClelland, accession no. 1995.119, purchased EMSF, 1995.

114 Ken Scarlett negotiated the gift to McClelland of fifteen major sculptures and many drawings for sculpture, working independently and occasionally in conjunction with sculptural historian Noel Hutchison. Some gifts resulted from exhibitions that Scarlett guest curated for McClelland, while others came about when the original buildings in which the works were housed were remodelled, sold, or demolished. Scarlett and Eva de Jong-Duldig (daughter of artists Karl and Slawa Duldig) established the Public Art Committee of the National Trust of Australia (Victoria) in the response to the destruction in May 1991 of Karl Duldig's ceramic mural, *The Progress of Man*, at 505 St Kilda Road; see Ken Scarlett and Eva de Jong-Duldig, 'Public Art', *Trust News (National Trust of Australia)*, vol. 29, no. 1, August 2000, pp. 19–21.

115 Norma Redpath (1928–2013), *Desert Arch* (1964), bronze, cast at the Fonderia Battaglia, Milan, 125 × 324 × 225 cm, McClelland, accession no. 1990.22, gift of Rupert Murdoch, 1990.

116 Norma Redpath (1928–2013), *Untitled (theatre lobby relief)* (1964), bronze, 367 × 73 × 25 cm, McClelland, accession no. 1994.61, gift of Hudson Conway Ltd under the Commonwealth Cultural Gifts Program, 1994; and *Untitled (stair relief)* (1964), bronze, 100 × 200 × 50 cm, McClelland, accession no. 1998.01, gift of Hudson Conway Pty Ltd, 1998. Both cast at the Fonderia Battaglia, Milan. Architect Don Hendry Fulton commissioned the stair relief (Redpath's first architectural commission) for BP's administration centre at Crib Point, Westernport, while

the firm of Demaine, Russell, Trundle, Armstrong and Orton commissioned the theatre lobby relief for BP House, Albert Road, South Melbourne.

117 *Architecture and Arts*, Melbourne, Vic., vol. 14, no. 2, February 1966, p. 15, illustrated p. 17. Josef Stanislaus Ostoja-Kotkowski (1922–1994), *Untitled* (1964), copper electroplating on fibreglass, synthetic polymer paint, 170 × 1440 × 30 cm, McClelland, accession no. 1994.62, gift of Hudson Conway Ltd, 1994.

118 George Baldessin (1939–1978), *Untitled* (1966–67), aluminium, bronze, mild steel subframe (not original), 200 × 1600 × 75 cm, McClelland, accession no. 1993.73, gift of the Commonwealth Bank of Australia, 1993. Details of the mural in its original position are from '186 Bourke Street: A New Look', *Progress: The Staff Magazine of the State Savings Bank of Victoria*, no. 19, February 1967, p. 6 (illustrated in situ, p. 5). In 2019 the work was relocated to the rear of the building, between the Graham Family Terrace and the new Sarah and Baillieu Myer Education Pavilion.

119 Teisutis Zikaras (1921–1991), *GPO Fountain* (1964), bronze, 200 × 150 × 75 cm, McClelland, accession no. 1993.74, gift of Australia Post, 1993. The pool's jet sprays malfunctioned shortly after installation outside Melbourne's GPO and by 1993 the work had long been in storage. On Klose's involvement see 'Eta Factory & Teisutis Zikaras Sculpture' [classification report], National Trust of Australia (Victoria), 2 October 2000. For details of the same work's installation on Young Street see Andrew Gaynor and Alan McGregor, *Art and Ideas: 10 Years of Public Art in Frankston*, Frankston City Council, Frankston, Vic., 2008, pp. 11–12.

120 Teisutis Zikaras (1921–1991), *Eta Fountain* (1961–2009) (posthumously cast by Peter de Garis), bronze, 340 × 87 × 64 cm, McClelland, accession no. 2009.01, commissioned by the EMSF, 2009.

121 Ken Reinhard (born 1936), *Marland House Sculpture* (1970–72), stainless steel, glass, mirror, acrylic and plastic components, chromed steel, 313 × 875 × 485 cm, McClelland, accession no. 1994.75, gift of National Mutual, 1994.

122 Lenton Parr (1924–2003), *Customs House Screen* (1966), bronze, steel, 870 × 581 × 35 cm, McClelland, accession no. 1997.01, gift of Yarraview Properties Pty Ltd, 1997. The work was refurbished by J. K. Fasham's and installed in September 1999.

123 Norma Redpath (1928–2013), *Paesaggio Cariatide (Landscape Caryatide)* (1980–85), bronze, cast and fabricated at the Veronese Foundry, Milan, 500 × 800 × 300 cm, McClelland, accession no. 2003.11, gift of Commonwealth Custodial Services Ltd under the Commonwealth Cultural Gifts Program, 2003. For an illustration of the work in its original architectural setting see Michael Hedger, *Public Sculpture in Australia*, Craftsman House, G+B Arts International, Roseville East, NSW, 1995, p. 97.

124 William Charles Scurry (1862–1930), *Untitled (three decorative figures)* (1887), plaster, concrete, paint, each 230 × 90 × 41 cm, McClelland, accession no. 1996.08.a.b.c, gift of Hotel Grand Chancellor, 1995. Commissioned in 1887 for the Federal Coffee Palace and Hotel, a landmark boomtime-era temperance hotel on Collins Street, Melbourne, the sculptures were part of an interior decorative scheme described in 'The Federal Coffee Palace', *The Argus*, Melbourne, 1 June 1888, p. 5. They were salvaged when Whelan the Wrecker demolished the hotel in 1972 and relocated to Les Erdi's twenty-storey apartment hotel in Lonsdale Street,

Chateau Commodore. When this was sold and renamed the Hotel Grand Chancellor, the sculptures were gifted on the recommendation of Ken Scarlett and Noel Hutchison to McClelland in 1996.

125 Simon Klose and Jane Alexander, *McClelland Gallery: 1971–1996*, McClelland Gallery, Langwarrin, Vic., 1996. Curators during the latter part of Klose's tenure included Jennifer Ross (1988–90), who left to become Registrar of Historical Collections at Museum Victoria and later moved to Heide Museum of Modern Art, Marcelle Ryan (1990–93), who moved to MPRG as curator, and Georgia Rouette (1997–2002), who was also acting director of McClelland (2000–01). Klose was appointed inaugural director of Hervey Bay Regional Gallery, Queensland, in February 1998, later returning to Victoria as director of the Benalla Art Gallery.

126 *Portrait of an Artist: Ambrose Patterson 1877–1967. From the Latin Quarter to the Pot Pourri of Palamadom*, guest curated by Jane Alexander, McClelland Gallery, 4 October – 22 November 1992, and toured to Castlemaine Art Gallery and Warrnambool Art Gallery; *The Living Sculptures of Edna Walling*, curated by Jane Alexander, McClelland Gallery, 26 February – 23 April 1995, touring exhibition.

127 In 1999 the Commonwealth Government allocated $12 million from the Federation Fund to assist with the upgrade and expansion of sixteen Victorian regional galleries including McClelland, which received $500,000 for the Williams Boag refurbishment.

128 *Sculpture from the Elisabeth Murdoch Sculpture Foundation and the McClelland Gallery*, Frankston Cultural Centre, Frankston, Vic., 6 February – 29 March 1998. During the gallery's closure Rouette worked in a curatorial collaborative consortium with painter, colour theorist, and former assistant director of the Victorian Tapestry Workshop, Christopher Pyett, who lived onsite in the caretaker's cottage, and curator of public programs Simeon Kronenberg.

129 Georgia Rouette, '30 Years: The Evolution of the McClelland Gallery', *Insite: Museums Australia Inc. (Victoria) newsletter*, June–July 2001, p. 6. Williams Boag were secured during Simon Klose's directorship, while Jane Alexander oversaw the gallery during the redevelopment.

130 For photographs of the refurbishments see *Museum and Art Spaces of the World: A Pictorial Review of Museum and Art Spaces*, Images Publishing Group, Mulgrave, Vic., 2001, pp. 112–15. Williams Boag received an RAIA Commendation Award (Institutional Alterations and Extensions) for the refurbishment in June 2000.

131 Raymond Gill, 'Diary', *The Age*, Melbourne, 26 October 1999, p. 5. Kennett was ousted from office a week before the opening but was nevertheless prevailed upon to perform the official opening.

132 Natalie King, 'Ephemeral Geometries', *Art & Australia*, vol. 37, no. 4, 2000, p. 566.

133 *Organic: Sculptural Forms / Natural Landscapes*, guest curated by Anna Clabburn, McClelland Sculpture Park+Gallery, 24 October 1999 – 30 January 2000. Artists were Marusi Acevedo, Cliff Burt, Julie Collins, Peter Graham, Chaco Kato, Tina Lee, Donna Marcus, Karl Millard, Nadja Mot, Simon Normand, Cameron Robbins, Julie Ryder, and Karryne Smyth.

134 Clement Meadmore (1929–2005), *Paraphernalia* (1999), aluminium, painted black, 244 × 183 × 132.5 cm, McClelland, accession no. 2000.01, purchased EMSF, 2000.

135 Anthony Pryor (1951–1991), *Sea Legend* (1991, cast 2000), fabricated bronze, 610 × 510 × 306 cm, McClelland,

accession no. 2002.01, commissioned by the EMSF and Annamila Pty Ltd, 2002; Augustine Dall'Ava (born 1950), *Precipitation No. 2* (1999), marble, 90.5 × 65.5 × 19 cm, McClelland, accession no. 1999.01, purchased with the assistance of the PGAV and the EMSF, 1999.

136 *Land: An Installation by Craig Barrett*, 5 August – 9 September 2001; *Dec-Entropic Field: An Installation by Charles Farrugia*, 16 September – 21 October 2001; *Donna Marcus: Round*, 28 October – 2 December 2001; *Splendid Isolation: Graduating Students from the VCA Sculpture Department*, 16 December 2001 – 20 January 2002; all McClelland Sculpture Park+Gallery. Rouette worked at the gallery from 1998 to September 2001 in various capacities: as curator, collection manager, exhibition manager, art installer, shop manager, public programming officer, newsletter editor and, from January to August 2001, as acting director. Jane Alexander moved to MPRG in 2003 and served as long-term director there until 2019.

137 *Rodin: A Magnificent Obsession*, an Iris and B. Gerald Cantor Foundation travelling exhibition, McClelland Sculpture Park+Gallery, 9 March – 19 May 2002.

138 Lenton Parr (1923–2003), *Tara* (2003–04), stainless steel, 580 × 320 × 180 cm, McClelland, accession no. 2003.08, commissioned by the EMSF with the assistance of Annamila Pty Ltd, 2003; Robert Lindsay, 'McClelland Gallery Acquisition Report: Lenton Parr, *Tara*', McClelland Gallery, Langwarrin, Vic., 24 April 2003, p. 1. Parr died in August 2003, during the process of fabrication. *Tara* was unveiled in July 2004.

139 Lenton Parr (1923–2003), *Astra* (1970), welded mild steel, painted black, 1002 × 800 × 500 cm, McClelland, accession no. 2004.04, gift of Australian Pacific Airports (Melbourne) Pty Ltd, under the Commonwealth Cultural Gifts Program, 2004. When *Astra* was first installed at Tullamarine, Parr told a journalist that he had 'tried to present the aspiration of flight and travel'; 'Tullamarine Astra Reaches Skyward', *The Age*, Melbourne, 1 April 1970, p. 6. Ken Scarlett, then employed as art consultant to Melbourne Airport, learnt of the planned demolition of the Astrojet Centre and advised the gifting of the work to McClelland.

140 In 2003, at the inception of the McClelland Sculpture Survey and Award, there existed several other sculpture prize exhibitions, the most popular and well publicised of which was Sculpture by the Sea, held annually at Sydney's Bondi since 1997. This offered a range of awards, the major one being the Sydney Water Sculpture Prize, which was initially $5,000 and by 2003 had risen to $25,000. The Helen Lempriere National Sculpture Award at Werribee, Vic., held between 2000 and 2008, offered an acquisitive $80,000 prize and an additional $25,000 professional development package and was regularly described as Australia's richest sculpture prize. In 2001 two further prizes were introduced: the Woollahra Sculpture Prize ($10,000) and the biennial National Sculpture Prize, administered by the NGA and the School of Art at ANU, Canberra, with Macquarie Bank sponsoring a non-acquisitive prize of $50,000 and exhibitors' fees; see Ken Scarlett, 'Forum: Australia's Sculpture Prizes', *Sculpture: A Publication of the International Sculpture Centre*, vol. 23, no. 1, 1 January 2004, pp. 12–13.

141 Anne Sanders, while acknowledging the significant support the McClelland Sculpture Surveys offered sculptors and applauding the acquisition of contemporary work for the collection, observed a bias in the second Survey towards male, non-Indigenous, Victorian artists and noted that the requirement for works to be durable outdoors precluded

ephemeral work—a major area of contemporary practice; Anne Sanders, 'McClelland Sculpture Survey and Award', *Craft Arts International*, no. 67, 2006, p. 98. Similar views were expressed by Ashley Crawford in his review of the second Survey: 'The McClelland Contemporary Sculpture Survey and McClelland Award 2005', *The Sunday Age*, Melbourne, 8 January 2006, p. 28.

142 Ibid.; see also, 'Rank Outsiders First Past the Post', *The Age*, Melbourne, 6 October 2003, p. 6. John Clark and Ian Burns, *Plantation* (2003), sand, cement, fibre composite, 200 × 600 × 600 cm, McClelland, accession no. 2004.53, McClelland Survey and Award 2003 Judges' Selection, EMSF, 2003.

143 Robert Owen (born 1937), *Double Vision #2* (2002), painted steel, 369 × 360 × 120 cm, McClelland, accession no. 2005.08, purchased EMSF, 2005; Sebastian di Mauro (born 1955), *Snuffle* (2003), astroturf, galvanised steel, 120 × 150 × 650 cm and 240 × 240 × 200 cm, McClelland, accession nos. 2005.29.1–2; Gary Wilson (born 1962), *Untitled* (2003), perforated rusted steel, green and red paint, 250 × 420 × 420 cm, McClelland, accession no. 2005.30, purchased EMSF, 2005.

144 Robert Lindsay cited in Katarzyna Jagodzińska, *Art Museums in Australia*, Jagiellonian University Press, Kraków, Poland, 2017, p. 180. Adrian Page (1945–2010), *Torus — Hidden and Revealed* (2003), stainless steel, 150 × 400 × 400 cm, McClelland, accession no. 2004.05, gift of the artist through the Commonwealth Cultural Gifts Program, 2004; Matthew Cox (born 1970) and Darren Davison (born 1975), *Spillwater* (2003), corrugated iron, wood, convex lens, 370 × 361 × 357 cm, McClelland, accession no. 2004.06, gift of the artists under the Commonwealth Cultural Gifts Program, 2004; Andrew Rogers (born 1947), *Organic* (2003), silicon bronze, patinated, 420 × 120 × 120 cm, McClelland, accession no. 2005.19, gift of the artist through the Commonwealth Cultural Gifts Program, 2005; Sebastian di Mauro (born 1955), *Snuffle (Astro Flirt)* (2002), astroturf, galvanised steel, 253 × 180 × 105 cm, McClelland, accession no. 2005.29.0, gift of the artist under the Commonwealth Cultural Gifts Program, 2005; Peter Corlett (born 1944), *La Stupenda (There is Nuthin' like a Dame)* (2003), cement, bronze, gold, 250 × 185 × 185 cm, McClelland, accession no. 2006.2, gift of the artist under the Commonwealth Cultural Gifts Program, 2006.

145 Lisa Roet (born 1967), *White Ape* (2005), coated fibreglass, Corten steel base, 310 × 300 × 150 cm, McClelland, accession no. 2005.39, McClelland Award, 2005. See also, Jo Roberts, '"Gut Reaction" All Important in $100,000 Decision', *The Age*, Melbourne, 12 November 2005, p. 15, and James Madden, 'Work on Our Primal Side Wins Top Award', *The Australian*, Sydney, 14 November 2005, p. 6.

146 Darren Davison (born 1975), *Homespace* (2005), stainless steel, wood, plastic, acrylic, 300 × 390 × 355 cm, McClelland, accession no. 2006.37, purchased 2006, EMSF; Roman Liebach, *Wharf Spears* (2005), steel, iron, wood, 700 × 225 × 225 cm, McClelland, accession no. 2006.38, purchased EMSF, 2006; Phil Price (born 1965), *Ratyus* (2005), kinetic: marine-grade stainless steel, aerospace carbon fibres, epoxy, bearings, 800 × 300 × 300 cm, gift of Dame Elisabeth Murdoch AC DBE through the EMSF, 2006.

147 Peter Blizzard (1940–2010), *Halo Moon Shrine* (2005), steel, bronze, brass, 400 × 250 × 160 cm, McClelland, accession no. 2007.22, gift of the Yulgilbar Foundation, 2007; Adrian Page (1945–2010), *Wall-veil* (2005), stainless steel, 600 × 200 × 200 cm, McClelland, accession no. 2007.05, gift of

the artist through the Commonwealth Cultural Gifts Program, 2007.

148 Alison Barclay, 'Sculpture Gardens to Double in Size', *The Herald Sun*, Melbourne, 30 June 2006, p. 75; Megan Backhouse, 'More Space for Sculpture', *The Age*, Melbourne, 5 July 2006, p. 20.

149 This 'quarantining' effect was noted in a review of the final 2014–15 Survey: Sasha Grishin, 'Sculpture in the Bush: Surveying "The McClelland"', *Australian Art Monthly*, no. 277, March 2015, p. 53.

150 Rick Amor (born 1948), *Relic* (2006), bronze, Corten steel, 262 × 79.5 × 70 cm, McClelland, accession no. 2007.26, McClelland Award, 2007; Saines cited in Gabriella Coslovich, 'Sculptor's Win Revives Faith in the Human Spirit', *The Age*, Melbourne, 19 November 2007, p. 3.

151 Megan Backhouse, 'Mixed Media', *The Age*, Melbourne, 18 June 2008, p. 18. Anna Eggert (born 1952), *Samra (Dwelling Amongst Others)* (2007), stainless steel mesh and rivets, 166 × 44 × 40 cm, McClelland, accession no. 2008.49, purchased 2008 EMSF.

152 Ken Unsworth (born 1931), *Annulus* (2007), stone, stainless steel, galvanised steel, 1500 × 600 × 600 cm, McClelland, accession no. 2007.23, commissioned by the EMSF in memory of Ann Miller (1938–2005).

153 Andrew Rogers (born 1947), *The Winding Path, The Search for Truth* (2010), stone, crushed rock, cement, 90 × 2220 × 2220 cm, McClelland, accession no. 2010.03, presented by the Yulgilbar Foundation and anonymous benefactors, 2010.

154 Peter Schipperheyn (born 1955), *Thus Spake …* (2006), bronze, 360 × 120 × 80 cm (approximately), McClelland, accession no. 2006.35, commissioned by the EMSF, 2002. For a discussion of Schipperheyn's work see Robin Usher, 'Casting Aside any Limitation on Size', *The Age*, Melbourne, 31 March 2006, p. 15. Auguste Rodin (1840–1917), *Balzac* (1898, cast 1967), bronze, 422.2 × 123.5 × 306 cm, NGV, accession no. 1564-D5, Felton Bequest, 1968.

155 Robert Lindsay, 'Art and Nature/Nature and Art', *McClelland Sculpture Survey & Award 2010*, exhibition catalogue, McClelland Sculpture Park+Gallery, Langwarrin, Vic., 21 November 2010 – 17 July 2011, pp. 17, 27. Chaco Kato's work incorporated a historic work from the collection: Karl Duldig's *Echo* (1972), bronze, 190 × 40 × 40 cm, accession no. 2003.14, bequest of Christine Kelly, 2004, in memory of her father Mr Jim Fisher who commissioned the work in 1972.

156 Louise Paramor (born 1964), *Top Shelf* (2010), plastic, steel, paint, 560 × 230 × 230 cm, McClelland, accession no. 2011.02, McClelland Award, 2010.

157 'Dame and Symbol of a Goddess Share Limelight', *Frankston Times*, Frankston, Vic., July 2011, p. 5.

158 Dean Colls (born 1968), *Alexander the Great* (2010), Corten steel, 200 × 520 × 720 cm, McClelland, accession no. 2013.1, donated through the Australian Government's Cultural Gifts Program in memory of Charlie Ellis; Anton McMurray (born 1973), *Monument to the First International* (2010), Atlantic cedar, oak, 635 × 92 × 81 cm, McClelland, accession no. 2013.32, donated through the Australian Government's Cultural Gifts Program, 2013.

159 Greg Johns (born 1953), *At the Centre (There Is Nothing)* (2012), Corten steel, 350 × 350 × 170 cm, McClelland, accession no. 2013.13, McClelland Award, 2012.

160 Christopher Langton (born 1954), *Away with the Fairies* (2012), PVC, polyester, resin, acrylic, 234 × 97 × 66 cm, McClelland, accession no. 2015.25, donated through the Australian Government's Cultural Gifts Program, 2015. This was one of three figures installed at the 2012

McClelland Sculpture Survey. All three figures were included in *Map 12: Christopher Langton – This Is Not a Life Saving Device*, McClelland Sculpture Park+Gallery, 16 November 2014 – 8 February 2015.

161 Terence Plowright (born 1949), *Tubular Resonance* (2012), stainless steel, paint, sound, electronics, 430 × 252 × 231 cm, McClelland, accession no. 2014.37, purchased 2014, EMSF.

162 These are recounted in Robert Lindsay, 'Surveying the Survey', *McClelland Sculpture Survey & Award 2012*, McClelland Sculpture Park+Gallery, 2012, pp. 31–5. *John Davis: Evolution of a Fish – Traveller*, 7 December 2003 – 1 February 2004; *King Hits. Inge King: Small Sculptures. Grahame King: Master Printer and Painter*, 8 August – 26 September 2004; *Anthony Pryor: Maquettes and Monuments*, 8 April – 1 July 2007; *Journey: Augustine Dall'Ava*, 2 August – 11 October 2009; *Geoffrey Bartlett: Lumen*, 11 July – 19 September 2010; *Geoffrey Bartlett: 280205*, 22 February – 17 May 2015. These were in addition to solo shows of major painters such as *Fred Williams: Water*, 12 December 2004 – 27 February 2005, and *The Nude in the Art of John Brack*, 17 December 2006 – 25 March 2007; all McClelland Sculpture Park+Gallery.

163 Janet Laurence (born 1947), *Forensic Sublime (Crimes Against the Landscape Series: Styx Forest)* (2008), mirror, oil glaze, Duraclear on Shinkolite, 101 × 455 cm, McClelland, accession no. 2009.14.

164 Ron Mueck (born 1958), *Wild Man* (2005), fibreglass resin, silicone, nylon, synthetic thread, plastic, metal, wood, edition 1/1, 285 × 162 × 108 cm, McClelland, accession no. 2007.25, purchased with assistance from the EMSF and The Balnaves Foundation, 2007; Robert Lindsay, *Ron Mueck @ McClelland*, McClelland Sculpture Park+Gallery, 24 August – 2 November 2008, p. [8]; see also, Teresa Murphy, 'Super-sized Drawcard', *The Frankston Standard Leader*, Frankston, Vic., 4 August 2008, p. 8.

165 Patricia Piccinini (born 1965), *Doubting Thomas* (2008), silicone, fibreglass, human hair, clothing, chair, 100 × 53 × 90 cm, McClelland, accession no. 2010.04, purchased EMSF, 2010.

166 Samuel Jinks (born 1973), *The Hanging Man* (2005), silicone, aluminium, human hair, pigment, 140 × 52 × 28 cm, McClelland, accession no. 2006.04, purchased Fornari Bequest, 2006; Justine Khamara (born 1971), *Dilated Concentration (Dad)* (2009), UV print on laser-cut stainless steel, 110 × 70 × 30 cm, McClelland, accession no. 2010.13, anonymous gift, 2010; *Double Vision*, McClelland Sculpture Park+Gallery, 13 November 2011 – 5 February 2012.

167 Liz Krejin cited in Calum Wilson Austin, 'Sculpture at Home in the Bush', *The Australian*, Sydney, 26 November 2014, p. 16. Matthew Harding (1964–2018), *Void* (2014), stainless steel, 650 × 800 × 260 cm, McClelland, accession no. 2015.34, McClelland Award, 2014.

168 *Sonia Payes: Parallel Futures*, McClelland Sculpture Park+Gallery, 3 July – 6 November 2016.

169 Dean Colls (born 1968), *Rex Australis: The King is Dead, Long Live the King* (2013), Corten steel, 700 × 1400 × 600 cm, McClelland, accession no. 2013.11, Southern Way McClelland Commission, 2012; Phil Price (born 1965), *The Tree of Life* (2013), carbon and glass fibres, high-temperature epoxy, precision bearings, stainless steel, 1000 × 1040 × 1040 cm, McClelland, accession no. 2013.12, Southern Way McClelland Commission, 2012.

170 Lisa Schefman, 'Sculpture Park Seeks Sponsors to Carve Future', *The Frankston Standard Leader*, Frankston, Vic., 10 June 2013, p. 3.

171 Robert Lindsay cited in Neil Walker, 'Arts Experts Bow Out', *The Frankston Times*, Frankston, Vic., 23 March 2015, p. 5.

172 Christian Tatman, 'Gallery Eyes the Future', *The Frankston Standard Leader*, Frankston, Vic., 27 June 2016, p. 3.

173 Christian Tatman, 'Gallery to Oust Artists', *The Frankston Standard Leader*, Frankston, Vic., 6 March 2017, p. 1.

174 'Guilds Stay On', *The Frankston Standard Leader*, 28 August 2017, p. 14.

175 *Site and Sound: Sonic Art as Ecological Practice*, guest curated by Jon Buckingham and Lawrence Harvey with Simon Lawrie, McClelland Sculpture Park+Gallery, 1 December 2020 – 11 April 2021.

176 Madelynne Cornish (born 1957), *Borderlands* (2020), audiovisual installation, dimensions variable, image 4 channels, sound 8 channels, 44 mins, McClelland, accession no. 2020.11, commissioned through the Besen Family Foundation. For a discussion of the exhibition see Saskia Beudel, 'Site & Sound: Sonic Art as Ecological Practice', *Artlink*, 12 March 2021, https://www.artlink.com.au/articles/4892/site-26-sound-sonic-art-as-ecological-practice/ (viewed April 2021). Amias Hanley, *Sunkland* (2021), multichannel audio work, 10 minutes, 30 seconds, 24.2 channel, https://www.amiashanley.com/sunkland (viewed April 2021).

177 Lisa Waup (born 1971), *Ancestors* (2018), feathers, ceramic glaze, digital print on cotton rag, cotton, copper wire, birds' feet, oaten hay, fibre, birds' wings, wool, a-b: 41 × 28 × 50 cm, c-d: 30 × 30 × 20 cm, McClelland, accession no. 2018.42, purchased through the EMSF, 2018.

178 Claudia Wieser (born 1973), *Muster* (2019), ceramic, glue, wood, 101 × 850 × 1.8 cm, McClelland, accession no. 2019.16, purchased with the generous assistance of Hans Henkell, 2019. Exhibited in *Haus Werk: The Bauhaus in Contemporary Art*, guest curated by Jane O'Neill, McClelland Sculpture Park+Gallery, 24 November 2019 – 15 March 2020.

179 Jennifer Mills (born 1966), *In the echo chamber (WARNING NUEAO, Brendan 1976–78)* (2018), watercolour and ink on paper, 52 × 76 cm, McClelland, accession no. 2018.38, Splash McClelland Contemporary Watercolour Award, 2018; Fiona McMonagle (born 1977), *The Park at the End of My Road* (2016), animated video, McClelland, accession no. 2018.39, Splash McClelland Contemporary Watercolour Award Highly Commended, 2018.

CHAPTER 14 Place and perspective: public art in Frankston

1 'Frankston War Memorial, Victoria', *Building: The Magazine for the Architect, Builder, Property Owner and Merchant*, vol. 44, no. 260, 12 April 1929, p. 155.

2 'Frankston Memorial', *The Age*, Melbourne, 26 April 1924, p. 16; 'Frankston's Soldiers' Memorial', *The Frankston and Somerville Standard*, Frankston, Vic., 30 April 1924, p. 4 (illustrated). The Frankston Soldiers' Memorial preceded the opening of the Soldiers' Memorial Hall in Thompson Street by two years.

3 For an undated photograph of the Soldiers' Memorial see 'Anzac Memorial, Frankston, Vic.' from the *Pictorial Souvenir of Frankston*, Murray Views, John Young collection, in *Victorian Places*, Monash University and the University of Queensland, 2014, https://www.victorianplaces.com.au/node/69730 (viewed 1 March 2021).

4 Val Latimer, *Echoes from the Front: Frankston's Avenue of Honour Memorial to Those Who Served in WWI*, Mornington Peninsula Family History Society, Frankston, Vic., 2008, pp. i, iv. Frankston City Libraries hold an archival photograph, captioned 'Australia Day Parade 1958', in which the Soldiers' Memorial is still visible, albeit crowded by onlookers (one of whom is perched on the very top). In November 1993 a metal arch, bronze plaque, flagpole and raised sandstone flowerbeds were installed on the Nepean Highway to mark the Avenue of Honour. These were restored by Frankston City Council and Frankston RSL in 2007.

5 'London News. Wedding of Melbourne Architect', *The Herald*, Melbourne, 26 September 1931, p. 22.

6 'New Memorial for Frankston', undated and unidentified clipping, [c. 1962], Raymond Ewers' archive, copy supplied courtesy Peter Ewers. The article notes the new memorial will be at the intersection of Davey Street and Park Street, which do not intersect. Some residents recall it was next to the Mechanics' Institute in Plowman's Place, near the Frankston football ground; Andrew Smart, John Kenneth McKenzie, and Citro Mann, of the Frankston History group, 5 June 2021. Jeff McCormick, who designed the third memorial in 1991, advises that Ewers' bayonet originally stood outside the municipal library on the corner of Thompson Street and Park Lane; email communication with Jane Eckett, 6 June 2021. This tallies closely—though not exactly—with another report that it stood near the corner of Thompson and Wells Streets; Graham Wilson, phone conversation with Jane Eckett, 18 June 2021. The 1924 Soldiers' Memorial is believed to have been demolished in 1962, while the Avenue of Honour trees were removed in 1957—also to make way for the widening of the Nepean Highway.

7 Ewers is depicted with the seal fountain in 'Their Work Helps to Make Frankston Famous', *The Frankston Standard*, Frankston, Vic., 7 October 1959, p. 38.

8 Raymond Ewers cited in 'Ewers, Sculptor', *The Peninsula Post*, Frankston, 15 May 1968, p. 13.

9 'New Shape at Civic Centre', undated and unidentified newspaper clipping, Ray Ewers' archive, copy supplied courtesy Peter Ewers; Russell Frost (text) and Arno Roger-Genersh (illustrations), *Frankston and Mount Eliza Sketchbook*, Rigby, Melbourne, 1978, p. 20, illustrated p. 21.

10 'Our Famous Sculptor. Obituary', *The Frankston Standard*, Frankston, Vic., 15 June 1998.

11 'War Memorial Design Chosen', *The Independent*, Frankston, Vic., 15 May 1990, p. 9; 'Memorial Thrust', *The Frankston Standard*, Frankston, Vic., 15 May 1990, p. 5; 'Graphic Mural for Memorial', *The Frankston Standard*, Frankston, Vic., 11 September 1990, p. 24.

12 The bronze sculptural reliefs commemorate significant spheres of conflict; subjects include soldiers in modern combat gear and a cartouche of army kit bags and rifles beneath a chronological list of overseas conflicts in which Australians have served, beginning with the South African Boer War and ending with Vietnam.

13 Jeff McCormick, email communication with Jane Eckett, 6 June 2021.

14 'Push to Have Work from Local Sculptor Ray Ewers Included in Exhibition', *The Frankston Standard*, Frankston, Vic., 22 October 2001, Ray Ewers' archive, copy supplied courtesy Peter Ewers; Ruth Macleod, copy of letter to Jon Edwards, Frankston City Council, 22 January 2002, Ray Ewers' archive, copy supplied courtesy Peter Ewers; also Ruth Macleod, email correspondence with Jane Eckett, 19–21 May 2021.

15 Anthony Russo, *Remembrance Flame, Frankston*, statement from 2008, as supplied by Alan McGregor, personal communication with the author, 1 June 2021.

16 Charles Anderson, 'Frankston War Memorial', Charles Anderson Studios, 2014, http://castudios.com.au/saala-1-1 (viewed 17 April 2021); Neil Walker, 'New Design for War Memorial Gets Nod', *Frankston Times*, Frankston, Vic., 20 July 2015, p. 7.

17 Frankston City Council, 'Ordinary Meeting. Agenda', 19 January 2015, OM266, p. 122.

18 Frankston City Council, 'New Artworks Tell Tale of the Region', Latest News, 8 December 2016, https://www.frankston.vic.gov.au/Your_Council/Media_and_Publications/Latest_News/New_artworks_tell_tale_of_the_region (viewed 3 May 2021).

19 Maree Clarke and Vivien Anderson Gallery, email correspondence with the author, 1 May 2021.

20 Andrew Gaynor, *Coastal Arts Discovery Trail Frankston*, Frankston City Council, Frankston, Vic., 2006, inside cover.

21 Jacki Staude, telephone conversation with the author, 20 April 2021.

22 John A. Douglas, *Stories of Kananook Creek*, Kananook Creek Association, Public Relations Department, Dandenong Valley Authority, 1985.

23 Susan Chaplin (ed.), *Fishing, Sand and Village Days: An Oral History of Frankston from the Early 1900s to 1950*, Frankston City Library, Frankston, Vic., 1985.

24 Louise Lavarack, 'Sight Line, 2004', artist website, http://www.louiselavarack.com.au/project/index/view/3/15 (viewed April 2021).

25 Louise Lavarack, email correspondence with the author, 14 April 2021.

26 Anne Riggs, telephone conversation with the author, 20 April 2021.

27 Cameron Robbins, telephone conversation with the author, 16 April 2021.

28 David Murphy, telephone conversation with the author, 13 April 2021.

29 Cameron Robbins, quoted in Andrew Gaynor, *Art & Ideas: 10 Years of Public Art in Frankston*, Frankston City Council, Frankston, Vic., 2008, p. 15.

30 Alan McGregor, conversation with the author, 26 November 2020. See also Gill Harbant, 'Frankston's Art Beats Faster', *Herald Sun*, Melbourne, 28 March 2007, p. 61.

31 Alan McGregor, *White Street Project 2007–2010: The First Three Years*, Frankston City Council, Frankston, Vic., 2010, rear cover.

32 Mark Themann, interview with Stuart Koop, in Alan McGregor, *White Street Project 2007–2010: The First Three Years*, Frankston City Council, Frankston, Vic., 2010, n.p.

33 Alan McGregor, conversation with the author, 26 November 2020.

34 Ian de Gruchy, quoted in Andrew Gaynor, *Art & Ideas: 10 Years of Public Art In Frankston*, Frankston City Council, Frankston, Vic., 2008, p. 12.

35 Irene Barberis, quoted in ibid., p. 13.

36 Danny Lacy, telephone conversation with the author, 18 February 2021.

37 Astra Howard, 'Surveillance with Public Intent Vehicle', artist website, http://astrahoward.com/project-history/2007/surveillance-with-public/ (viewed 9 January 2021).

38 Megan Backhouse, 'Smashing Their Own Glass Ceiling', *The Age*, Melbourne, 18 March 2009, p. 22.

39 Frankston City Council, *Frankston Street Art Framework – Part 1: The Strategy*, Brecknock Consulting P/L in association with Joel Van Moore, 2017, p. 6, https://www.frankston.vic.gov.au/Things_To_Do/Frankston_City_Public_Art/Frankston_Street_Art_Framework (viewed 23 April 2021).

40 Brigitte Dawson and Melissa Turner, conversation with the author, 29 April 2021.

41 Michael Randall, 'Vandals Attach Fake Penis to Frankston's Giant Gnome Sculpture', *Frankston Standard Leader*, Frankston, Vic., 3 September 2015, https://www.heraldsun.com.au/leader/south-east/vandals-attach-fake-penis-to-frankstons-giant-gnome-sculpture/news-story/27d3c7c27aa83cc8ac47ccb091d36a4b (viewed 20 April 2021).

42 John Meade, unpublished concept proposal for the Southern Way McClelland Commission 2021, McClelland.

43 Michael Riddle, Dancing with Failure: Accident and Control in Contemporary Art Practice, Masters thesis, Queensland University of Technology, 2019, p. 52.

44 Nick Miller, 'A Pearl Necklace Collapses: Dynamic New Sculpture for the Peninsula', *The Age*, Melbourne, 13 July 2020, https://www.theage.com.au/culture/art-and-design/a-pearl-necklace-collapses-dynamic-new-sculpture-for-the-peninsula-20200713-p55bk8.html (viewed 20 April 2021).

45 Manon van Kouswijk, unpublished concept proposal for the Southern Way McClelland Commission 2021, McClelland.

Cover image:
Emma Minnie Boyd (1858–1936)
Oliver's Hill Looking towards Frankston, c. 1916 (detail)
watercolour, 29 × 43.5 cm, private collection
Photo: Mark Ashkanasy
Image courtesy Mornington Peninsula Regional Gallery