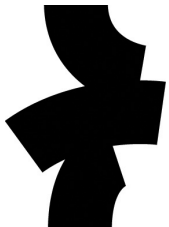


# McCLELLAND COLLECTION

**20 March - 19 June 2016**

McClelland's permanent collection consists of over 2,200 works of art encompassing sculpture, paintings, photography, works-on-paper and more. This exhibition brings together a selection of key contemporary works from McClelland's collection dating from 1990. Both old favourites and recent acquisitions by many of Australia's acclaimed contemporary artists, working across a range of mediums and styles, are presented in celebration of the continuing growth and significance of McClelland's permanent collection.

Featured artists: Rick Amor, Stephen Bush, Paul Davies, Jennifer Goodman, Richard Giblett, Cherry Hood, Robert Jacks, Rosemary Laing, Christopher Langton, Ron Mueck, Jan Nelson, Jim Paterson, Patricia Piccinini, Alex Seton, Kate Spencer, Colin Suggett, Simon Terrill and Stephen Wickham.



**Curated by Erin Wilson, Balnaves Curator**

**SIMON TERRILL**  
born Melbourne, Victoria 1969



Simon Terrill was born in Melbourne, Victoria where he studied Fine Art at the Victorian College of the Arts, before later working as a Lecturer at the London South Bank University.

Terrill's striking photographs are drawn from staged performative events led by the artist, whose images distort the boundaries between performance and documentary photography. Through his collaboration with the photographs' subjects, Terrill explores the dynamics of crowds and communities, and the social function of urban spaces. *Swarm* captures the dynamics of a crowd at the Big Day Out music festival in Sydney. The long exposure and resulting blurred movement creates a sense of the buzzing crowd, while the dramatic aerial perspective absorbs each individual into a collective whole.

## RON MUECK

born Melbourne, Victoria 1958

Ron Mueck was born in Melbourne, Victoria before moving to London in the mid-1980s where he worked with special effects, models and puppetry.

Mueck's hyper real, oversized sculpture *Wild man* challenges our perceptions of what is real and what is imitation. Mueck's attention to each micro detail creates the illusion of reality, as he delicately mimics each hair, wrinkle, vein and imperfection. However, by playing with scale in his works, Mueck disrupts the illusion and creates a sense of uncanny recognition. Despite his imposing scale, *Wild man* appears scared and vulnerable, as if frozen by fear, which may stimulate a sense of empathy between *Wild man* and the viewer despite his dominating scale. For this work, Mueck has drawn references from his own German heritage, Brothers Grimm tales, and medieval European mythology, to create the character of the bearded *Wild man*.

Ron MUECK, *Wild man* 2005/2008  
mixed media: fibreglass, resin, silicon, 285.0 x 162.0 x 108.0 cm







## ALEX SETON

born Sydney, New South Wales 1977

Alex Seton was born in Sydney, where he studied Art History and Theory at the College of Fine Arts, University of New South Wales.

Throughout his practice Seton has consistently used the classical material of marble to discuss contemporary social issues. Seton's works are heavily conceptual, and often explore ideas of realism and imitation, as is evident in *Recycled bags*. A highly self-referential work, *Recycled bags* is comprised of a marble carving of a large recycling bag accompanied by an actual recyclable bag that contains the surplus rubble from making the carving. Along with the dichotomy of real and the replicated, the artist's labour is on show. *Recycled bags* draws attention to the act of carving as an act of removal rather than addition, highlighting the duration and process involved in sculpting a work in marble.

Alex SETON, *Recycled bags* 2013

Wombeyan marble, nylon bag, rubble, wooden crates, 2 parts: 110.0 x 100.0 x 100.0 cm each

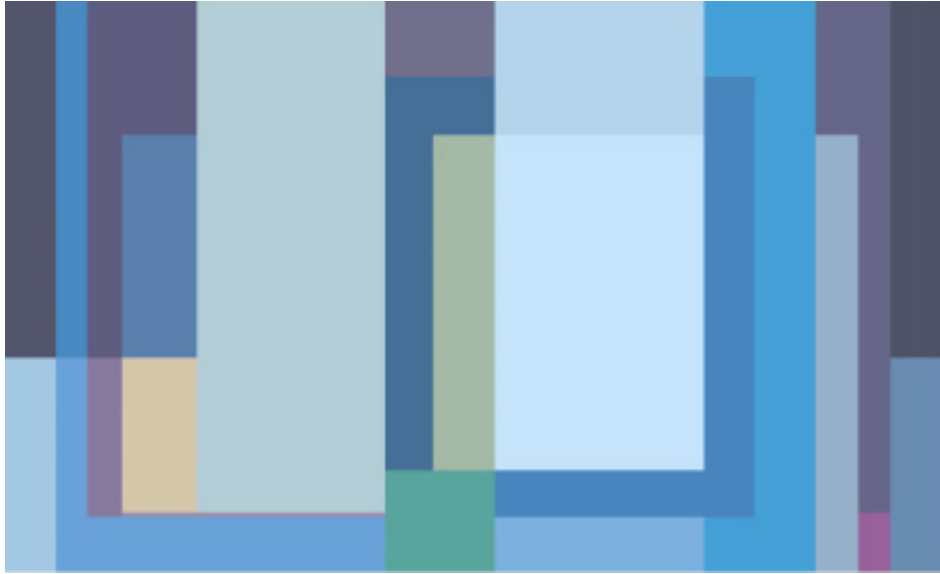
**RICHARD GIBLETT**  
born Hong Kong, 1966

Richard Giblett was born in Hong Kong and studied Fine Arts at Curtin University, Perth.

Giblett's playful miniature shipping container reflects the artist's interest in super-modernity; the phenomenon of mass-produced objects being exchanged and becoming interchangeable across different cultures globally. Giblett explores the idea that our familiarity with such objects is both reassuring and alarming. The reduced scale and plywood exterior of the shipping container are instilled with a light hearted irony, while the ominous, stark white light radiating from inside suggests more sinister undertones.



Richard GIBLETT, *Light export* 2007  
plywood, pine, MDF, acrylic, fluorescent light, 28.0 x 77.0 x 38.0 cm



## JENNIFER GOODMAN

born Melbourne, Victoria 1956

Jennifer Goodman was born in Melbourne, Victoria and studied Painting at the Royal Melbourne Institute of Technology from 1975-76.

Goodman's *Spectra* series of geometric pigment prints enhance and subvert the fundamental principles associated with the grid. The structure and symmetry of the shapes is at times distorted, drawing attention to and often offsetting the balance of the work's composition. Goodman seeks to achieve a sense of harmony in her works without adhering to a strict and rigid grid form. This is primarily achieved through her skilful use of colour. The tone of each shape subtly transitions into the next, with each shape appearing to blend with other elements rather than being blocked in by harsh lines.

Jennifer GOODMAN, *Spectra #5* and *Spectra # 7* 2010  
archival pigment print on cotton rag paper, 35.0 x 57.5 cm each

## STEPHEN WICKHAM

born Melbourne, Victoria 1956

Stephen Wickham was born in Melbourne, Victoria and studied Visual Arts at the National Gallery Art School of Victoria and Monash University.

Wickham's *Untitled* series is an example of the artist's engagement with non-objective art and geometric abstraction. Wickham was influenced by 1920s Russian art, particularly Suprematism. His use of solid blocks of colour and simple shapes and motifs, particularly the square, circle and cross, can be drawn from this influence. While these block shapes are simple, Wickham's overlapping of colours and shapes creates a sense of dynamic movement and depth on the two dimensional surface.



Stephen WICKHAM, *The final homage to Ivan Kljun and meditations on thoughts of Francis Fukuyama* 1993  
synthetic wax and pigments on 600 gsm paper, 150.0 x 100.0 cm





## ROBERT JACKS

born Melbourne, Victoria 1943 - 2014

Robert Jacks was born in Melbourne, Victoria where he studied at Prahran Technical College and the Royal Melbourne Institute of Technology.

Through *45-90 paper cut*, Jacks explores the sculptural potential of paper. Jacks blurs the lines between two dimensional works and sculpture, through the angles of the cut paper and the shadows they cast. Jacks' engagement with minimalism and abstraction throughout his practice, particularly the composition of shapes, the grid and repetition is evident in this work. The title *45-90 paper cut* reflects Jacks' recurring fixation on the concept of the shifting angle, from 45 to 90 degrees.

Robert JACKS, *45-90 paper cut* 2012  
paper cut, 28.0 x 21.0 cm

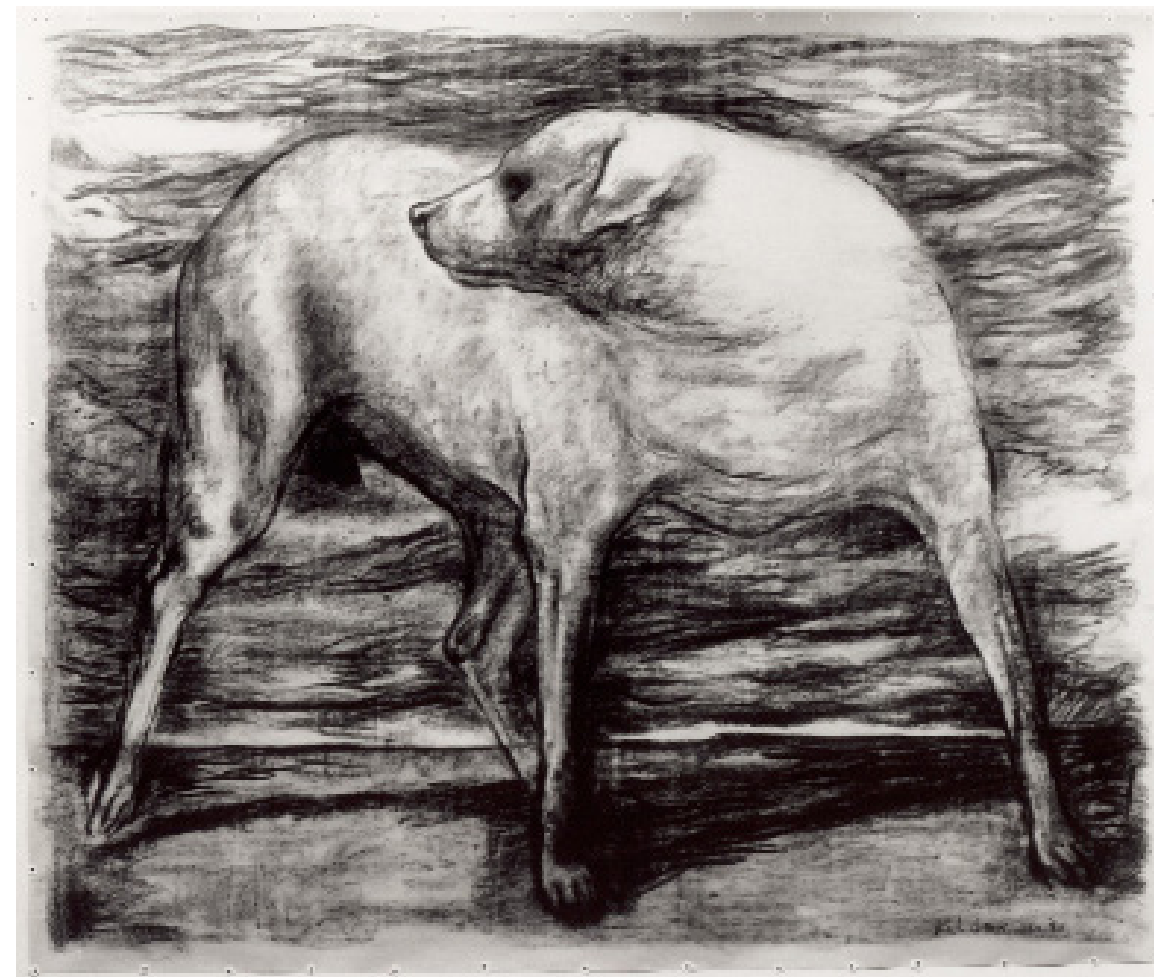


## RICK AMOR

born Frankston, Victoria 1948

Rick Amor was born in Frankston, Victoria and studied at the Caulfield Institute of Art and the National Gallery School, Melbourne.

Often drawing imagery from his childhood in Frankston, Amor's body of work explores recurring themes of isolation, anxiety and a sense of mysterious intrigue. The solitary figure is a common motif in Amor's works, often appearing to look apprehensively at an unidentified threat beyond the image, as is suggested in *The dog*. This sense of mystery is an underlying theme for Amor, whose works which often elude a clear narrative, being deliberately ambiguous. Like many of Amor's works, *The dog* is dramatic in scale, dark and sombre, and simultaneously curious and familiar.



Rick AMOR, *The dog* 1990  
charcoal on paper, 276.0 x 323.0 cm



## CHERRY HOOD

born Sydney, New South Wales 1958

Cherry Hood was born in Sydney, New South Wales, where she completed a Master of Visual Art from Sydney College of the Arts.

Hood's *Harolds End* series of watercolour portraits depict the adolescent characters of J.T. LeRoy's novella *Harold's End*. These delicate but raw and unsettling portraits capture the deteriorating innocence of LeRoy's destitute San Francisco street kids and their motley pets. The story follows Oliver, who lacks a pet until he is given Harold the garden snail, who he loves and cares for unconditionally. The depictions of these characters align with Hood's previous watercolour portraits of adolescent males, where the raw qualities of youth are conveyed through the subdued colours and dripped edge.

Cherry HOOD, *Harolds End* print folio 2004  
archival inks on Velin white paper, 85.0 x 59.5 cm each

## JIM PATERSON

born Melbourne, Victoria 1944

Jim Paterson was born in Melbourne, Victoria where he studied Fine Arts at Prahran Technical College.

After moving from Melbourne to Broken Hill in 1990, having been drawn to the town's isolation, Paterson's style shifted dramatically. Paterson had previously worked on a large series of monochromatic portraits of fellow artists during the 1970s and 80s, but began to delve into increasingly psychological and imaginative works. Paterson creates works that are simultaneously figurative and intuitive, combining elements of machines and monster hybrids to explore dark and sinister human fantasies. These works, like *Hippo*, convey a raw, post-punk aesthetic both conceptually and materially. Paterson's graffiti-like style is accentuated by his use of unframed boards rather than canvas, and rough and instinctive use of ink and charcoal.



Jim PATERSON, *Hippo* 2013  
acrylic on masonite, 122.0 x 122.0 cm





## STEPHEN BUSH

born Colac, Victoria 1958

Stephen Bush was born in Colac, Victoria and graduated with a degree in Fine Arts from the Royal Melbourne Institute of Technology in 1978.

Bush's eccentric body of work primarily comprises surreal painted landscapes. An array of shelters and shacks, figures in period clothing, and various portrayals of Babar the elephant are commonly recurring images in his work. Bush's practice is focused on examining the act of painting itself; playing with process and challenging his own assumptions about his chosen medium. As seen in *Ingleby*, Bush employs traditional conventions of landscape painting, and then disrupts them through kitsch imagery and his unconventional use of colour. He often follows self-imposed constraints when painting, such as restricting himself to one colour palette. Bush's more recent paintings are not planned in detail; rather he lets the subject and imagery develop organically as he works.

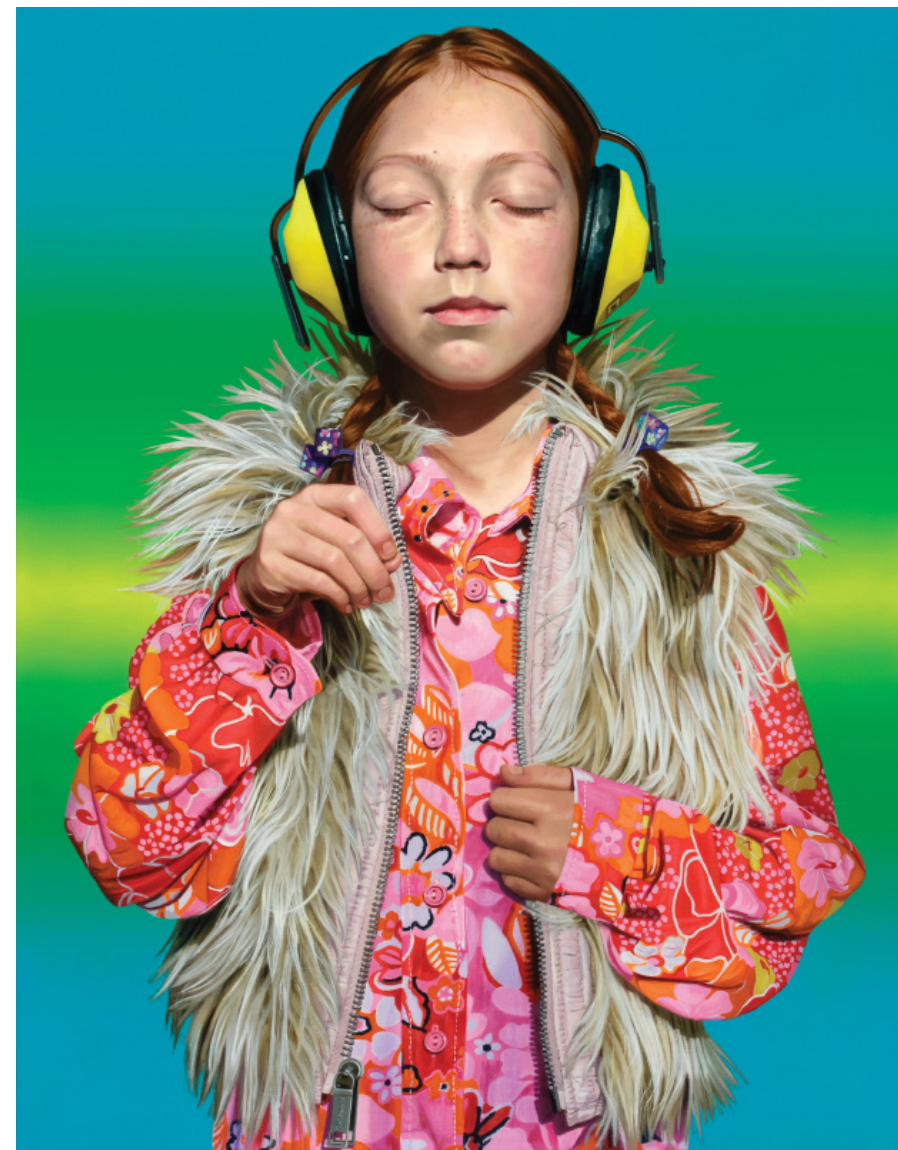


## JAN NELSON

born Melbourne, Victoria 1955

Jan Nelson was born in Melbourne, Victoria, where she studied at the Victorian College of the Arts.

The hyper realism of Nelson's *Walking in tall grass, Lucy* is a deliberate strategy used by the artist in reference to the glossy photography of popular advertising and magazines. While the portrait is painted from a photograph rather than life, the skill and time dedicated to achieving the detail of a photograph shows the subject a level of respect not achieved through the instantaneous digital photograph. This balances the otherwise voyeuristic nature of the work, as the girl's gaze is averted and her ears covered. With no hint other than the title to the identity of the girl, Nelson's subject may more broadly represent childhood and adolescent experiences, and the development of a sense of self.



Jan NELSON, *Walking in tall grass, Lucy* 2010  
oil on linen, 77.0 x 60.0 cm



**PAUL DAVIES**  
born Sydney, New South Wales 1979

Paul Davies was born in Sydney, New South Wales where he studied at the College of Fine Arts, UNSW before relocating to Los Angeles.

Davies' *Abandoned roadside II* reflects the artist's interest in modernist architecture, in particular buildings which are disused and neglected. Davies' interest in architecture is explored as he experiments with representing three dimensional forms on two dimensional surfaces. Drawn from an amalgamation of photographs taken during his travels, Davies adapts images into stencils which he then uses when painting onto canvas. The subject of *Abandoned roadside II* is a disused petrol station in the rural town of Marulan, located along the Hume Highway in New South Wales. The 'auto port' petrol station was bypassed by the freeway during its construction, ultimately sending it into redundancy.



## COLIN SUGGETT

born Warrnambool, Victoria 1945

Colin Suggett was born in Warrnambool, Victoria and studied Painting at the Royal Melbourne Institute of Technology before training as a teacher.

Suggett's miniaturised model *Corridor* is a deliberately ambiguous work that contains subtle hints as to a possible narrative. Elevators are visible at each end of the corridor, with one about to arrive, while a clock remains suggestively stuck at 11.59pm. The solitary, naked figure appears vulnerable and on display in the cold, stark corridor. Viewing the work has an element of voyeurism, alleviated slightly by the distance allowed through the miniaturised scale, a scale often adopted by Suggett in a style he refers to as assemblage sculpture.

Colin SUGGETT, *Corridor* 2003  
mixed media: plastic, glass, fibreglass, aluminium, steel, paint, watch, electrical components, 80.0 x 250.0 x 56.0 cm





**CHRISTOPHER LANGTON**  
born Johannesburg, South Africa 1954

Christopher Langton was born in Johannesburg, South Africa and arrived in Australia in 1973. He studied at Bendigo College of Advanced Education, as well as the Victorian College of the Arts, Melbourne.

Throughout his practice Langton explores kitsch and consumable aspects of popular culture and advertising in humorous ways, in a contemporary reengagement with Pop Art. Langton's oversized anthropomorphous *Bunny* has a menacing quality which recalls the sinister use of toys in horror films. *Bunny* refers to the interplay between childhood fantasies, and the perverse reality of these fantasies being manipulated and prescribed through advertising and mass consumerism.

Christopher LANGTON, *Bunny* 2011  
PVC, polyester resin, acrylic, 243.0 x 104.0 x 66.0 cm



## KATE SPENCER

born Melbourne, Victoria

Kate Spencer was born in Melbourne, Victoria where she studied Fine Art the Royal Melbourne Institute of Technology, graduating in 2005.

In this work Spencer's playfully oversized hot water bottle is transformed from an everyday household object into a surreal and amusing pop artwork. The video of the rolling seascape contained inside, visible through the bottle's stopper, provides an unexpected play on the bottle's contents. Spencer uniquely combines the mediums of digital video and sculpture, prompting viewers to actively inspect the bottle to find the image hidden within.



Kate SPENCER, *Hot water bottle (in red)* 2005  
rubber, resin, steel, DVD, audio, 170.0 x 70.0 x 8.0 cm

# Catalogue of Works

**Rick AMOR**

*The dog* 1990  
charcoal on paper  
276.0 x 323.0 cm  
Gift of the artist, 1995  
© the artist

**Stephen BUSH**

*Ingleby* 2013  
oil on canvas  
183.0 x 183.0 cm  
Purchased through funds from The Robert Salzer Fund and the Fornari Bequest, 2015  
© the artist  
Image courtesy of the artist and Sutton Gallery

**Paul DAVIES**

*Abandoned roadside II* 2012  
acrylic on linen  
136.5 x 167.0 cm  
Donated through the Australian Cultural Gifts Program, 2014  
© the artist  
Image courtesy of the artist

**Richard GIBLETT**

*Light export* 2007  
plywood, pine, MDF, acrylic and fluorescent light  
28.0 x 77.0 x 38.0 cm  
Purchased 2008, Elisabeth Murdoch Sculpture Foundation  
© the artist  
Image courtesy of the artist

**Jennifer GOODMAN**

*Spectra # 3 - # 8*  
archival pigment print on cotton rag paper  
35.0 x 57.5 cm each  
Gift of the artist, 2012  
© the artist  
Images courtesy of the artist

**Cherry HOOD**

*Harolds End print folio* 2004  
archival inks on Velin white paper  
85.0 x 59.5 cm each  
Gift of Arc one Gallery, Melbourne under the Commonwealth Cultural Gifts Program, 2007  
© the artist  
Images courtesy of the artist

**Robert JACKS**

*45-90 paper cut* 2012  
paper cut  
40.5 x 33.0 cm  
Donated through the Australian Government's Cultural Gifts Program by Lyn Williams AM, 2013  
© the artist

**Rosemary LAING**

*bulletproofglass#8* 2002  
type C photograph  
97.1 x 141.1 cm  
Purchased 2004, Fornari Bequest  
© the artist

**Christopher LANGTON**

*Bunny* 2011  
PVC, polyester resin, acrylic  
243.0 x 104.0 x 66.0 cm  
Purchased 2015, The Elisabeth Murdoch Sculpture Fund  
© the artist  
Image courtesy of the artist

**Ron MUECK**

*Wild man* 2005/2008  
mixed media: fibreglass, resin, silicon  
285.0 x 162.0 x 108.0 cm  
Purchased by the Elisabeth Murdoch Sculpture Foundation and The Balnaves Foundation, 2008  
© the artist  
Image: Mark Ashkanasy

**Jan NELSON**

*Walking in tall grass, Lucy* 2010  
oil on linen  
77.0 x 60.0 cm  
Purchased 2010, Fornari Bequest  
© the artist  
Image courtesy of the artist

**Jim PATERSON**

*Hippo* 2013  
acrylic on masonite  
122.0 x 122.0 cm  
Gift of the artist, 2015  
© the artist  
Image courtesy of the artist and Place Gallery

**Patricia Piccinini**

*Quiet reflection* 2002  
Type c photograph  
103.5 x 184.0 cm  
Purchased with funds from the Robert Salzer Fund, 2008  
© the artist

**Patricia Piccinini**

*Xanadu* 2002  
Type c photograph  
103.5 x 184.0 cm  
Purchased 2008, Fornari Bequest  
© the artist

**Alex SETON**

*Recycled bags* 2013  
Wombeyan marble, nylon bag, rubble, wooden crates  
2 parts: 110.0 x 100.0 x 100.0 cm  
Donated through the Australian Government's Cultural Gift Program, 2015  
© the artist  
Image courtesy of the artist and Sullivan+Strumpf, Sydney

**Kate SPENCER**

*Hot water bottle (in red)* 2005  
rubber, resin, steel, DVD and audio  
170.0 x 70.0 x 8.0 cm  
Purchased 2008, Elisabeth Murdoch Sculpture Foundation  
© the artist  
Image courtesy of the artist

**Colin SUGGETT**

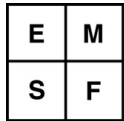
*Corridor* 2003  
mixed media: plastic, glass, fibreglass, aluminium, steel, paint, watch, electrical components  
80.0 x 250.0 x 56.0 cm  
Purchased 2005, Fornari Bequest  
© the artist  
Images courtesy of the artist

**Simon TERRILL**

*Swarm* 2005  
type C photograph (print from negative)  
180.0 x 236.0 cm  
Purchased 2008, Fornari Bequest  
© the artist  
Image courtesy of the artist

**Stephen Leslie WICKHAM**

*Untitled 1* 1990  
*Untitled 5* 1990  
*Untitled 8* 1990  
synthetic wax, pigments  
79.5 x 109.5cm each  
Purchased 1993, Fornari Bequest  
© the artist  
Images courtesy of the artist



Elisabeth  
Murdoch  
Sculpture  
Fund



PACKER FAMILY  
FOUNDATION

