

About the Melbourne Prize for Urban Sculpture 2011

Exhibition of finalists 7-21 November, Federation Square

The Melbourne Prize Trust is delighted to offer the Melbourne Prize for Urban Sculpture 2011 and awards.

The generous support of the many partners and patrons has made it possible to undertake this year's activities.

The Melbourne Prize for Urban Sculpture 2011 recognises and rewards excellence and talent and will inspire creative development in sculpture. By accepting entries for a completed artwork or a proposal for an artwork, the Prize reinforces the link between the idea and the object and broadens the scope and ambition for creative expression.

An artist fee of \$4,000 (incl. GST) has been provided to all finalists to assist with costs associated with preparing work for the public exhibition.

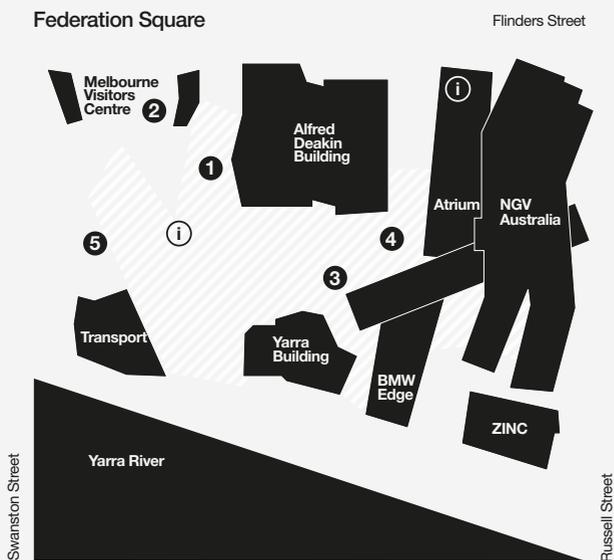
The aim of the 2011 Prize is to focus on the urban environment and the importance of sculptural practice, in all its forms, and its role in informing and enriching public life and our civic spaces.

The annual Melbourne Prize is supported by the State Government through Arts Victoria, the City of Melbourne and our partners and patrons.

For further information visit www.melbourneprizetrust.org

Simon Warrender
Executive Director & Founder
Melbourne Prize Trust

EXHIBITION OF FINALISTS – LOCATION MAP



Locate the finalist's work on the location map using the numbers below:

- 1 Isaac Greener & Lucas Maddock
 - 2 Bianca Hester
 - 3 Sonia Leber & David Chesworth
 - 4 Clive Murray-White
 - 5 Tom Nicholson
 - 6 Stuart Ringholt
(The artist will be at Federation Square for the duration of the exhibition)
- i Information points
– Obtain a catalogue
– Vote for a finalist at the sign in the Atrium

Partners & Patrons

Government Partners



Founding Partners



Corporate Partners



Exhibition and Event Partner



Melbourne Prize for Urban Sculpture 2011 Partners



Patrons

Diana Gibson
AO

Dame Elisabeth Murdoch
AC DBE



Professional Development Award 2011 Partners

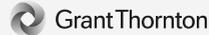
Nathan & Pamela Jacobson



Civic Choice Award 2011 Partner

Nathan & Pamela Jacobson

Professional Services



Professional Development Award Trust

Media Communications



Wine Partner



Banners



Trophies



Print Partner



Exhibition Production



Exhibition Consultant

Coleby Consulting

IT Services

littleirrepressiblewonton.com

Names24.com.au

hipMac



The Prize, Awards & Judges

MELBOURNE PRIZE FOR URBAN SCULPTURE 2011

\$60,000 cash.

Supported by The Vera Moore Foundation, The Tallis Foundation and the Melbourne Prize Trust.

PROFESSIONAL DEVELOPMENT AWARD 2011

\$10,000 cash, a return international air ticket and a residency at the Victorian College of the Arts, Sculpture & Spatial Practice studios, The University of Melbourne.

Supported by Nathan and Pamela Jacobson, the Professional Development Award Trust, Qantas and the Victorian College of the Arts.

CIVIC CHOICE AWARD 2011

\$5,000 cash.

Supported by Nathan and Pamela Jacobson.

To be awarded to one of the six finalists with the most public votes cast during the exhibition, held between 7 and 21 November 2011 at Federation Square.

Votes may be cast in the following two (2) ways between 7 and 21 November:

1. By completing the voting slip on the front cover of in the catalogue and posting in the letter box at the information point in the Atrium – see location map.
2. Visiting www.melbourneprizetrust.org and completing the online voting form.

The Award results will be announced on 25 November 2011.

All prize and award announcements will be made at www.melbourneprizetrust.org.

JUDGES

Max Delany

Director,
Monash University Museum of Art

Juliana Engberg

Artistic Director,
Australian Centre for Contemporary Art

Simon Perry

Artist & Sculpture Coordinator,
School of Art, RMIT University

Professor Marie Sierra

Artist & Head,
School of Visual & Performing Arts,
University of Tasmania

Dr Gerard Vaughan AM

Director,
National Gallery of Victoria

Sculpture has a rich, deep and long heritage. Its impact on communities, cities and even societies has been immense and enduring – changing tastes, perceptions and ideas, setting trends and establishing fashions. The diverse works vying for the 2011 Melbourne Prize for Urban Sculpture certainly confirm that artists are continuing to seek new and exciting ways to play a role in public life. Congratulations to all shortlisted artists and I trust you will enjoy this engaging exhibition.

Ted Baillieu MLA
Premier and Minister for the Arts

The Melbourne Prize for Urban Sculpture 2011 recognises the excellence and creativity of a Victorian artist. Art works in the urban environment enrich public life and the City of Melbourne is proud to support this valuable creative development initiative. The accomplished finalists for this year's Melbourne Prize reflect the depth of talent our state enjoys. I congratulate them on their dedication and wish all finalists success in their careers.

Robert Doyle
Lord Mayor

The discipline of sculpture has changed significantly in the past decade. Engaging with many elements of temporal and performative practice, it is an exciting and challenging field of art practice. It was thrilling to see that so many forms of sculpture practice were represented in the application round for 2011, one of the largest yet. This year's finalists bring a range of voices to the dialogue that sculpture has with its audience, and aptly represents the enrichment the field is experiencing.

Professor Marie Sierra
Head, School of Visual & Performing Arts,
University of Tasmania

The artworks selected for this year's Melbourne prize will challenge many of the preconceptions audiences bring to the field of art in the public realm. They represent a broad range of conceptual and material practices and in each case, attempt to raise questions about the nature of art, our encounter with it, and its role in the contested urban context.

Simon Perry
Artist & Sculpture Coordinator,
School of Art, RMIT University

Urban space might be understood as a compendium of built and improvised forms – involving diverse communities, values and behaviours, economies and technologies, movements, memories and future plans. The 2011 Melbourne Prize continues to articulate new ways in which sculpture might be deployed to engage with the city, its history and people, its memory and imagination. From the tradition of the monument to performative and distributed works, artists stage encounters between objects, people, landscape and architecture, with reference to aesthetics and ethics, memory and speculation, participation and wonder.

Max Delany
Director,
Monash University Museum of Art

Sculpture and its relationship to a public is the central interrogation pursued by the finalists in this year's prize showing. Obelisks are out, blokes on plinths are obsolete, and monuments are remodelled in this playful and provocative set of projects which seek a new dialogue and engagement with an audience. Be prepared to be surprised as art enters the public realm with the intent to entice your interest.

Juliana Engberg
Artistic Director,
Australian Centre for Contemporary Art

The Melbourne Prize for Urban Sculpture, of which this is the third, has encouraged a community discourse on the role sculpture can, and must, play in the urban environment. Artists' responses have challenged and evolved our thinking about what a visual contribution to the cityscape might be. This diversity of concept and medium has ranged from art which embraces performance and viewer interaction, art which offers visual traces of community events and experience, to more permanent and monumental works in stone or metal – and everything in between. The work of this year's finalists proposes in so many ways the potential for new visual experiences in our city.

Dr Gerard Vaughan AM
Director,
National Gallery of Victoria

Isaac Greener & Lucas Maddock



Apostle No.2 2011

Reinforced polyester resin

1

Biography

Lucas Maddock has maintained a multi-disciplinary art practice since 2001. Graduating from the VCA in 2008, he is currently working towards a major solo exhibition for 2012.

Since being a finalist in the Melbourne Prize for Urban Sculpture in 2005, Isaac Greener has combined his sculptural practice with video installation. More recently, Isaac's attention has been focused towards directing and producing his feature documentary *My Self Help Generation*.

Lucas Maddock and Isaac Greener have been working together on various projects since 2010. Having similar artistic influences, *Apostle No.2* is their first major sculptural collaboration.

Isaac and Lucas would like to acknowledge the generous assistance from our supporters and partner organisations.

/ **Millennium Art Services**

/ **Felicetti**

– Structural Engineering

/ **Nuplex Composites**

– Resin Supply and Manufacture

/ **Rmax** – Expanded Polystyrene

/ **Headjam** – Media and Print Design

/ **Taylor Cullity Lethlean**

/ **Vision Design** – Lighting

/ **WE-EF** – Lighting Products

www.apostleno2.com.au

Work description

On the 3rd of July 2005, the 45m high limestone monolith and iconic member of the so-called 12 Apostles collapsed into the Southern Ocean off the Western Coast of Victoria.

The towering Apostle was one of the largest of its kind in the world and became the poster-child of a massive tourist phenomenon. The collapse of this geological fascinator not only left behind a gaping hole in one of Australia's most famous and familiar tourist vistas, it also bought to light the human tendency to iconise and immortalise an impermanent and forever changing environment.

A play on Australia's obsession with the 'BIG' icon, *Apostle No.2* is a parody to this phenomenon while also reflecting a far more poignant story. Since the fall of this Apostle, the world has witnessed numerous natural disasters as well as the collapse of many social, cultural, political and financial institutions. In the context of our ever-changing global environment, *Apostle No.2*, a ghostly shell of what was, is a poignant and localised symbol of change.

As Melbourne rapidly re-develops, *Apostle No.2* functions as a reminder of the universal transience of our environment, both natural and built. *Apostle No.2* is a monument to the 'shock of change' and the human psyche's attempt to immortalise the familiar.



Bianca Hester



*a world, fully accessible
by no living being 2011*

Materials listed are present at Federation Square and are distributed throughout the CBD. See the printed broadsheet for details: cinder-block wall, printed broadsheet (edition of 2000), steel hoops, resin copy of the Henbury iron meteorite, printed vinyl banner, stakes, video projection, sticks

2

Biography

Bianca Hester's projects are positioned as situations in flux that incorporate a multiplicity of elements, including sculpture, site, actions, collaboration, video and publication. Her projects are process-based and change over time by incorporating the involvement of participants and viewers. Central to her practice is the body in relationship to the construction, inhabitation and negotiation of social space. She uses art as a strategy to experiment with how spatial situations may be activated in ways that expand our encounter and engagement with them.

This project has been produced with the assistance of: Brian Scales, Anthony Cribb, Warren Taylor, Akira Akira, Appiah Annan, Geoff Robinson, Charlie Sofo, Lucretia Quintanilla, Reuben Heller-Quintanilla, Agatha Gothe-Snape, Julius-Bright Sackey, Kathleen Gonzalez, Kay Abude, Sebastian Avila, Jason Heller, Scott Mitchell, Spiros Panigirakis, Terri Bird, Dermot Henry, Peter Swinkles, Deam Smith, Brendon Taylor, Kym Haines, Steven Sparrey, Saskia Schut, Geoff Newton, Simone Slee, Callum Morton, Charlotte Day, Vikki McInnes, Andrew Sinclair, Figo Gamachu, Ian Hester, Nicholas Mangan, Ying Lan-Dan, staff and students at VCA, and the artists from A-coop.

aworldfullyaccessiblebynolivingbeing.blogspot.com

www.biancahester.net

Work description

This project is comprised of a series of propositions that engage diverse sites around Melbourne, ranging from: the installation of a cinder-block wall on the steps of the Victorian Parliament; annexing a patch of land in the Fitzroy Gardens; installing a cast copy of a meteorite at 80 Collins Street; a sound performance in carparks, a nightly projection upon an exterior wall in the city, and a daily action involving collecting sticks from the city's pavements to be deposited back at Federation Square – an action to which the public are invited to engage. Each proposition has been “performed” and documented in the printed broadsheet, which is distributed to the public from the cinder-block wall built at Federation Square. The wall sits at the nexus of the project, connecting the dispersed propositions together and providing a backdrop for actions that will occur throughout the exhibition (such as the congregation of dogs and their owners on Saturdays).

The various propositions performed throughout the city, the cinder-block wall, the actions and the printed broadsheet together comprise the project. Weaving through this multiplicity is the desire to experiment with the limits that regulate urban spaces and to engage in strategies that activate these spaces otherwise.



a world, fully accessible by no living being 2011
digital mock-up of a page in the broadsheet
documenting two of the propositions

Sonia Leber & David Chesworth



We, The Masters 2011

Vinyl, 2 channel audio, up to 14 speakers, digital player, cabling, control gear, size variable
approx 7m x 40m

3

Biography

Sound, video and installation artists, Sonia Leber and David Chesworth, have created a diverse series of sonic event spaces in the public domain using the human voice as the principal medium.

Collaborations include a Commonwealth Games public art commission, Melbourne 2006, a major exhibition at Australian Centre for Contemporary Art 2007, Melbourne International Arts Festival 2004, Sydney Olympic Park Public Art Program 2000 as well as projects in New Zealand, Wales and Slovenia.

Courtesy the artists and Fehily Contemporary.

www.fehilycontemporary.com.au

www.waxsm.com.au

Work description

We, The Masters turns public space into a performance space. Visitors are immersed in a soundscape built up from hundreds of intimate vocalisations of people talking to their animals.

The work calls out to passersby: beckoning, coaxing, controlling.

The inter-species communication is inventive and at times hilarious in these recordings made in local parks, veterinary practices, training schools, farms and zoos. Leber and Chesworth have built up the work from the raw material of everyday life, capturing the personalised speech patterns and rhythms formed through repetition and habit and placing them back into a busy urban environment. With the sounds of the animals edited out, the voices appear to call out directly to the passersby.

Fragments of vinyl bunting are suspended across the trees like a text-based scrabble of possible words and part-words, highlighting the inventive voice-play we can hear in the soundscape. The work is partly about inter-species communication and partly about the relationship of citizens to their city spaces.

The work forms part of an ongoing project exploring the human voice, psychological aspects of space and the relationship between crowds and power.

Original location: City Square, Swanston St, Melbourne
Commissioned by Australian Centre for Contemporary Art with support from City of Melbourne



Clive Murray-White



Sara Delaney –
a head of her time 2010

Chillagoe marble, granite
& galvanized steel

4

Biography

Clive Murray-White is one of Australia's leading senior artists. Since 1967 he has held 38 solo exhibitions and has been included in many major national exhibitions, including Sydney Biennales and Australian Sculpture Triennials. He has had many awards and commissions including, *The Alfred Felton Centenary Sculpture* for NGVI and the Felton Bequest. His work is represented in most major national collections.

Recent Collections: Parliament House Canberra, Supreme Court Melbourne.

Major Retrospective: 2008 Fragments of a Larger System, Clive Murray-White Sculpture 1964-2008, Latrobe Regional Gallery, Morwell,
Curators: Bryony Nainby & Zara Stanhope.

Represented by Charles Nodrum Gallery, Melbourne.

www.cowwarr.com

Work description

This work is as conceptual as it is visual and is a balance between both. It was purposely conceived as a sculpture that presents itself to its audience at their own level, extols the virtues of equality and treats all people with respect.

It's a sculpture that challenges conventional concepts about site specifics and urban sculpture by concentrating not on the aesthetics and narrative of space but on the people for whom that space was originally designed. I take the view that each person's mind is a specific site.

By claiming air rather than ground this work activates an urban spatial area with no built baggage.



Sara Delaney – a head of her time 2010

Tom Nicholson



Unfinished monument to Batman's Treaty 2011

Public action for the duration of the exhibition with off-set printed black and white sheets, each 21 x 29.7cm

5

Biography

Tom Nicholson (b 1973) is an artist who lives in Melbourne. He is represented by Anna Schwartz Gallery and is a Lecturer in Drawing in the Faculty of Art & Design at Monash University, Melbourne.

Tom Nicholson would like to gratefully acknowledge the New Work grant from the Australian Council, which supported his work on Batman's Treaty.

www.tomn.net

Work description

Public action: continuous distribution of A4 sheets, designed to function as monumental plaques, to members of the public, who are invited to attach them, framed or unframed, to the chimneys in their own living rooms;

Unfinished monument to Batman's Treaty is an ongoing public sculpture project that takes as its starting point Melbourne's first chimney, the chimney built for John Batman by William Buckley. The project centres on one A4 sheet, a sheet of paper designed to function as a monument plaque. During the course of the exhibition, tens of thousands of these paper plaques are distributed to Melburnians, who are invited to attach them, framed or unframed, to the chimneys in their own living rooms.

The city's chimneys are gradually re-inscribed, becoming parts of an ever-growing monument to the city's conflicted origins, a monument as vast as the city itself. Unfinished monument grapples with the complicated meanings of Batman's Treaty through the hearth, implicating the Treaty and its ramifications in the most intimate and convivial spaces of our urban environment, our living rooms. Against the exaggerated visibility of the classical monument, the work is ultimately a collectively invisible monument, and we can only imagine its presence into the many thousands of chimney tops we encounter daily from the city's streets.

Unfinished monument is an attempt to re-figure history into our living, and to re-work the possibilities of a new kind of monument.



Unfinished monument to Batman's Treaty 2011
Image: Christian Capurro

Stuart Ringholt



*Do you want to talk
about sculpture?* 2011

Various media changing daily

6

Biography

Stuart Ringholt was born in Perth and lives and works in Melbourne. His work takes many forms, including performance, video, sculpture and collaborative workshops. Personal and social themes such as fear and embarrassment are often represented through absurd situations or amateur self-help environments. He recently presented work in *ACCA Pop Up Program Venice Biennale* (2011), *Open House Singapore Biennale* (2011) and *Let The Healing Begin* Institute of Modern Art Brisbane (2011). He is the author of *Hashish Psychosis: What it's Like to be Mentally Ill and Recover* (2006).

www.milanigallery.com.au

Work description

Each day of the prize I will journey to Fed Square with a different object such as a mirror ball or kitchen table and I will ask people "*Do you want to talk about sculpture?*"

Sculpture generally sits unmoving and my work is influenced by this convention, yet conversely it seeks to rupture it. It creates impromptu and transient sculpture by positioning my own body as the sculpture with my voice of conversation the fundamental and working principle. The objects I will bring to Fed Square will act as prompts for the conversations which will be recorded and documented.

The work elaborates on recent projects that have involved audience participation, including *Funny Fear Workshop* (2004), *Anger Workshops* (2008) and *Preceded by a tour of the show by artist Stuart Ringholt, 4-5pm. (The artist will be naked. Those who wish to join the tour must also be naked. Adults Only.)* (2011).

Stuart Ringholt August 2011



Stuart Ringholt
Anger Workshops 2008
public workshop AGNSW
photo: Christian Capurro

Acknowledgements

The Melbourne Prize for Urban Sculpture 2011 and awards, including the finalist exhibition at Federation Square (7 to 21 November 2011), has been generously supported by our many partners and patrons.

Thank you to all the applicants this year whose time and effort in applying is greatly appreciated and is evidence of the abundant talent and excellence in sculpture in Victoria. There was a significant increase in the number and diversity of applications this year.

The Melbourne Prize Trust, which runs the annual Melbourne Prize, would like to thank Arts Victoria and the City of Melbourne, as our Government Partners, for their ongoing and generous support.

Thank you to the Awarding Committee, Max Delany, Director, Monash University Museum of Art, Juliana Engberg, Artistic Director, Australian Centre for Contemporary Art, Simon Perry, Artist & Sculpture Coordinator, School of Art, RMIT University, Professor Marie Sierra, Artist & Head, School of Visual & Performing Arts, University of Tasmania and Dr Gerard Vaughan AM, Director, National Gallery of Victoria.

The Melbourne Prize for Urban Sculpture 2011 has been made possible with the support of The Vera Moore Foundation, The Tallis Foundation and the Melbourne Prize Trust. The Professional Development Award 2011 has been supported by Nathan and Pamela Jacobson, who are also the sole patrons of the Civic Choice Award 2011, the Victorian College of the Arts, Qantas and the Professional Development Award Trust.

The sound guidance of the Melbourne Prize Trust Directors and Management Committee is greatly appreciated.

Founding Partners Cornwell, Ernst & Young, Minter Ellison and the Committee for Melbourne have played an integral role in establishing the project since its inception in 2004. The long-term commitment and generosity of Steven Cornwell and his team at Cornwell Design, as Founding Partners, is greatly valued for the overall creative direction of the organisation and for all collateral and exhibition design.

Our Events Partner, Federation Square, through their generous support enables the Melbourne Prize to have its awards and exhibition in one of the highest profile public spaces in Australia. This provides the public with access to the local creative talent and finalists with public exposure.

The Trust greatly appreciates the generous support of Corporate Partners, Qantas, to foster overseas travel of the recipient of the Professional Development Award and Sofitel Luxury Hotels, who provide accommodation and partner functions.

Our patrons are acknowledged for their generous donations to the Melbourne Prize Fund. They include Dame Elisabeth Murdoch AC DBE, Diana Gibson AO, The Vera Moore Foundation, the Eldon & Anne Foote Trust through the Lord Mayor's Charitable Foundation and The Yulgilbar Foundation.

Thank you to Grant Thornton for professional advice and audit services and Royce for strategic media and communications services. Rothfield Print Management generously supports all printing. Thank you to Lorimier for the foil stamping and embossing on this year's finalist catalogue.

The Trust would like to thank Shelmerdine Vineyards of Heathcote and the Yarra Valley as Wine Partner this year.

Thank you to Evan Evans for their digital print services, Bill Coleby and Coleby Consulting for our event and exhibition risk management, Lee Wong for our website management, Rod Birrell of Names24.com.au for web hosting and Marton Takach of hipMac for IT systems maintenance.

The Trust would like to also thank Fundere Fine Art Foundry Melbourne for casting the unique presentation trophies for the 2011 main prize and for fabricating the miniatures of *The Magic Pudding* sculpture, located at the Royal Botanic Gardens Melbourne.

The support of Premier Graphic for our exhibition signage is greatly appreciated, along with Microhire, who supports our exhibition and awards events.

The Trust would like to express its appreciation to the many arts and cultural organisations, sculpture peak bodies, publications and websites for their invaluable support in raising awareness of the Melbourne Prize for Urban Sculpture 2011.

To the public and visitors to the Federation Square exhibition, thank you for your interest in the Melbourne Prize for Urban Sculpture 2011.

Melbourne Prize Trust
Melbourne, Australia

www.melbourneprizetrust.org

About The Melbourne Prize Trust

Launched in 2004, the Melbourne Prize Trust was established to recognise and reward excellence and talent, inspire creative development and enrich public life. The Trust achieves its objectives by running the annual Melbourne Prize, which is funded by a collaboration of public, private and corporate partnerships. The Trust is an Income Tax Exempt charity with Deductible Gift Recipient status.

The annual Melbourne Prize is one of the most valuable creative development initiatives of its kind in Australia. It runs on a three-year cycle focusing on literature, music and (urban) sculpture. The current cycle is as follows and commences again with the Melbourne Prize for Urban Sculpture 2011:

/ Melbourne Prize for Urban Sculpture (2011)

/ Melbourne Prize for Literature (2012)

/ Melbourne Prize for Music (2013)

The Prize is unique in that it celebrates artistic excellence in a number of sectors under the banner of Melbourne. With its focus on Victorian artists, the Prize provides our local creative talent with significant financial, professional development and exhibition opportunities.

The major event of the annual Melbourne Prize is the free two-week public exhibition of finalists' work and the prize announcement held each November at Federation Square.

The Melbourne Prize for Urban Sculpture 2011 program is supported by the Victorian Government through Arts Victoria, the City of Melbourne and partners and patrons

The sale of limited edition miniatures of *The Magic Pudding* sculpture, located in the Royal Botanic Gardens Melbourne, contribute to the Melbourne Prize Trust.

Visit www.melbourneprizetrust.org for further information.
