



Melbourne
Prize for
Urban Sculpture
2008

Finalists

Sue Buchanan and Eli Giannini
Pamela Clements
Alexander Knox
Tom Nicholson
John Nixon
Elaine Miles
Spiros Panigirakis
Louise Paramor
Kerrie Poliness
Jason Waterhouse





Melbourne Prize for Urban Sculpture 2008

The Melbourne Prize for Urban Sculpture 2008 is made possible by the generous support of the following partners and patrons

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The Melbourne Prize for Urban Sculpture 2008 and public exhibition of finalists, held at Federation Square between 10 – 24 November, is made possible by the generous support of our partners and patrons.

The ten finalist's works, exhibited throughout Federation Square, are showcased in this catalogue, which contains a voting form for the \$3,000 Civic Choice Award.

The objective of the Melbourne Prize for Urban Sculpture 2008 is to recognise and reward the excellence and talent of Victorian sculptors.

The prize enables propositional and finished works to be entered with the opportunity for exhibition at Melbourne's Federation Square.

Thank you to the Awarding Committee and Advisory Group for their dedication and support and the Directors of the Melbourne Prize Trust.

The prize raises awareness of our abundant creative resources and highlights the importance of the aesthetic quality and liveability of the urban environment and its relationship with arts and culture.

The Melbourne Prize for Urban Sculpture 2008 positions Melbourne and Victoria in the forefront of creating opportunities for sculptors.

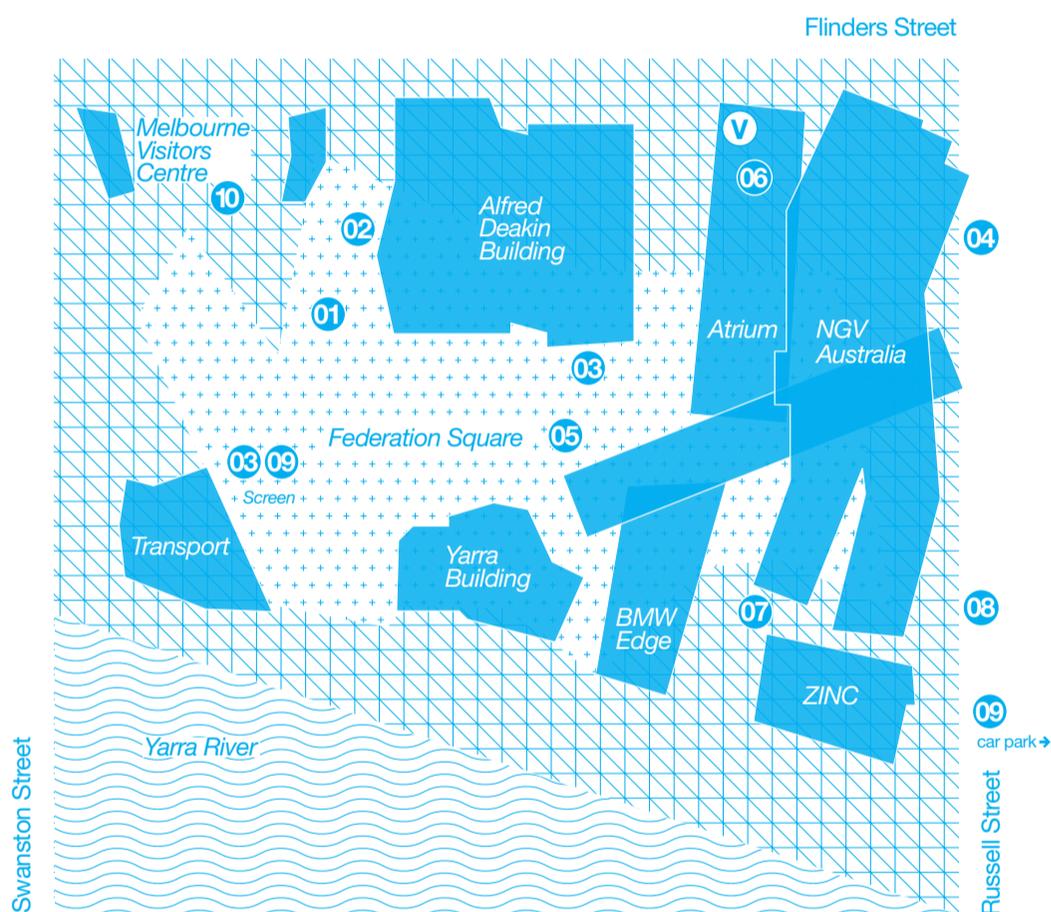
As a background to the prize this year, the Melbourne Prize Trust presents the following definition of urban sculpture:

Urban sculpture draws a link between the built environment, art and the various publics that compose the urban landscape. By engaging with the social fabric and the past, present or future of the urban environment, it contributes to an understanding, involvement and sense of place in urban culture.

The Melbourne Prize Trust is delighted to support the development of our creative resources.

Simon Warrender
Executive Director & Founder
Melbourne Prize Trust

Finalists exhibition Federation Square Melbourne Australia 10 – 24 November 2008



01 Sue Buchanan & Eli Giannini
Watching you watching me 2008

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(on the large screen and at ACMI)

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*The Federation Square
skateboard series 2008*

**V Blue voting box for
Civic Choice Award**
located in the Atrium

About the annual Melbourne Prize

Launched in 2004, the Melbourne Prize Trust has been established to recognise and reward excellence and talent, inspire creative development and enrich public life. This mission is achieved by running the annual Melbourne Prize.

Developed in 2005, the annual Melbourne Prize is one of the most valuable creative development prizes of its kind in Australia and runs in a three-year cycle. The current cycle includes:

- / Melbourne Prize for Urban Sculpture (2008)
- / Melbourne Prize for Literature (2009)
- / Melbourne Prize for Music (2010)

Focusing on Melbourne and regional Victoria, the Prize provides significant financial, professional development and exhibition opportunities for artists and enhances Melbourne's reputation as an arts and cultural capital.

The annual Melbourne Prize celebrates artistic excellence uniquely under the banner of Melbourne as a major cultural capital. The major event of the annual Melbourne Prize is the free two-week public exhibition of finalists and awards event held each November at Federation Square. A collaboration of public, private and commercial partnerships fund the Prize and public exhibition.

The origins of the Trust date back to the establishment of the children's garden precinct at the Royal Botanic Gardens, Melbourne, and the commissioning of *The Magic Pudding* sculpture in 2000. Proceeds from the sale of limited edition miniatures of this landmark sculpture contribute to the Trust. Please contact the Melbourne Prize Trust for an order form.

The Trust is an Income Tax Exempt Charity with Deductible Gift Recipient status. Please contact the Trust if you would like to support the annual Melbourne Prize.

Simon Warrender
Executive Director and Founder

Melbourne Prize Trust
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www.melbourneprizetrust.org

Prize Details

Melbourne Prize for Urban Sculpture 2008

\$60,000 cash, comprising:

\$30,000 cash, supported by the Lord Mayor's Charitable Foundation; and
\$30,000 cash for an International Travel Grant, supported by the City of Melbourne

Professional Development Award

\$9,000 cash, plus a 3-month artist in residence at the Faculty of the Victorian College of the Arts, University of Melbourne, VCA Art, Sculpture & Spatial Practice.

Supported by the Professional Development Award Trust and Fundere Fine Art Foundry. Funds for the Professional Development Trust were originally established by Mirvac.

Civic Choice Award

\$3,000 cash

Supported by J K Fasham Pty Ltd.
Votes for this category can be made at the blue voting box at the entry to the Atrium.

VicUrban Award

The VicUrban Award is an invitation to a selected finalist from the 2008 Melbourne Prize to participate in a research project with VicUrban.

An artist of \$2,000 has been made available to each finalist to contribute to costs incurred by finalists to exhibit their work at Federation Square.

Supported by Australian Art Resources and the Melbourne Prize Trust.

Prize announcements will be published at www.melbourneprizetrust.org on 12 November 2008

Awarding Committee

The Melbourne Prize has come of age as we move into its second cycle, with the awarding of the second prize for Urban Sculpture. There is an increasing awareness of the need for a discourse on the special nature and quality of “urban sculpture”, and the entries for the 2008 prize demonstrate in a pleasing way widely different views on how the artist can contribute to the quality of living and working in the city environment.

Dr Gerard Vaughan

Director

National Gallery of Victoria

The Melbourne Prize plays a major role in bringing forward the creative agenda for a city. Without creativity our cities lack the excitement and stimulation needed to inspire greater livability.

Professor Rob Adams AM

Director Design & Urban Environment

City of Melbourne

The Melbourne Prize has brought a new focus to Melbourne’s artistic vibrancy, richly rewarding and acknowledging outstanding artists, musicians and writers

Professor Andrea Hull AO

Director & Dean

The Faculty of the Victorian College of the Arts, University of Melbourne

The Melbourne Prize encourages innovation and excellence in the search for meaningful and profound artistic creation. The prize encourages artists in the development of visual and sculptural ideas capable of adding cultural and social value to the everyday life of the city.

Robert Owen

Adjunct Professor

RMIT University

Advisory Group

As our cities become increasingly proliferated by commercial development, the Melbourne Prize is a wonderful reminder that sculpture has a significant role to play in ensuring the quality and depth of the urban experience. This year’s finalists are all worthy of a place in Melbourne’s urban streetscape.

Steven Cornwell

CEO

Cornwell Design

The distinguishing feature of the Melbourne Prize for Urban Sculpture is how it embraces propositional work, as well as completed works. It therefore gains access to the realm of ideas, of project-based as well as studio-based practice, thereby providing an opportunity for artists to be as ambitious and inventive as contemporary practice itself.

Dr Marie Sierra

Acting Associate Dean Research, Faculty of VCA; Graduate Research Coordinator (PhD) and Head, Sculpture & Spatial Practice, VCA Art University of Melbourne

The Melbourne Prize is the premier urban sculpture award for Victorian sculptors. The platform for the exhibition is the iconic Federation Square, which ensures a wide ranging audience inspects and moves through the works. The finalists have the opportunity to utilize the tiled urban landscape and structures available, providing a wide range of interpretations of urban sculpture.

Fiona Hayward

Deputy Director

Sotheby’s Australia

The Melbourne Prize for Urban Sculpture again considers the role and place of urban sculpture, through the re-consideration of monuments, architectural embellishment, and more participatory and improvised forms of artistic practice which reflect on public space and perception, and specific social and cultural histories. The Advisory Group extends its appreciation to the participating artists, and entrants. We look forward to the critical debate and encounter that these works provoke.

Max Delany

Director

Monash University, Museum of Art

The Melbourne Prize for Urban Sculpture 2008 continues to encourage, promote and celebrate public sculpture within the specifically defined realm of the built environment. Aesthetically and intellectually challenging, the works included in the final selection for 2008 represent the complexity and diversity of contemporary practice whilst simultaneously celebrating Melbourne’s commitment to and passion for creating a dialogue between artistic expression and the urban experience.

Geoffrey Smith

Director & National Head of Art

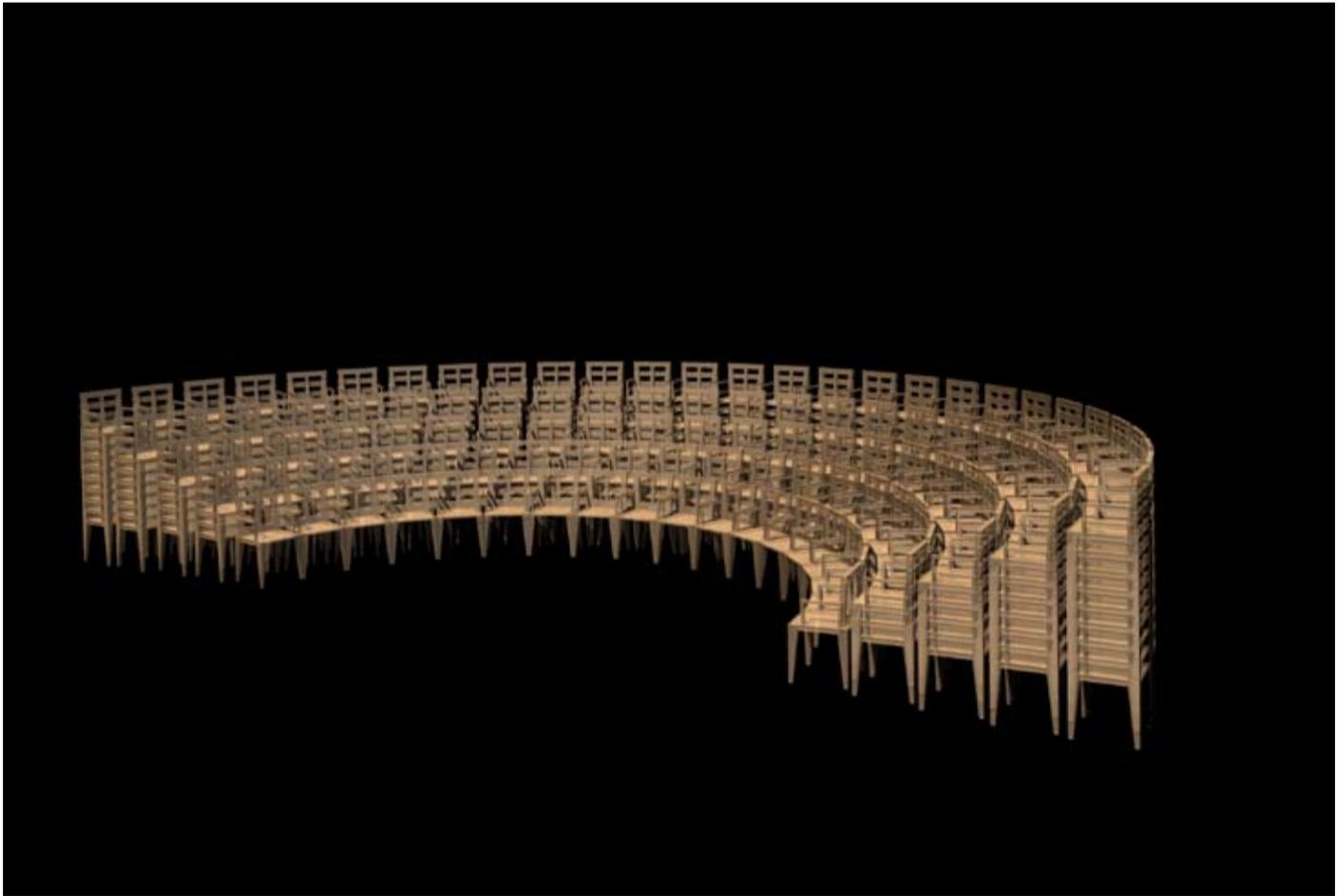
Bonhams & Goodman

Sue Buchanan and Eli Giannini

Federation Square has allowed crowds to gather in celebration or protest from the very beginning of its use as a public space. *Watching you watching me* references this phenomenon and gives it recognisable form by commenting on the role of the viewer/spectator in the context of a civic space. Visitors to Fed Square are looking at the installation while the (absent) audience is looking back at them. This is a referencing of the collective through its absence in much the same way that traditional civic monuments imply the presence of an audience in their siting, scale, and the space allowed around them.

The work further explores the negotiable relationship between artist and spectator through the use of unremarkable but very recognisable objects that blur the boundaries between what is art and what is everyday life.

Sue Buchanan and Eli Giannini
Watching you watching me 2008
Plastic chairs, reflective tape, plastic ties



Pamela Clements

Buildings are not just physical structures in the minds of people. They are also places of memory and experience. This project addresses the idea of construction and an awareness of the physical labour and effort that surrounds the making and habitation of buildings.

Measuring is the very beginning of the building process. Areas of Federation Square were measured out in the highly visible clothes of construction workers. The amount and impact provided by these lengths of clothes across the façade of a Federation Square building is a testament to the involvement between people and place.

Pam Clements lives and works in Melbourne completing her doctorate in 2004.

Pam has undertaken a number of site-specific installations/video installations in a number of buildings to create an experience of site and memory.

Material for this work were generously sponsored by



Pamela Clements
Measuring up 2008
Fabric, webbing site-specific installation



Alexander Knox

Amongst the giant billboards and screens at the intersection of Bourke and Swanston St, an interestingly textured ten storey building is the site for a vast kinetic light work. The work appears to feed off its surroundings; it draws light, colour and movement from its environs and funnels them, across the buildings geometric facade. The intent is to establish the work as an abstracted reflection, a sort of visual echo. The site is populated by vast gliding shadows that could be cast by the throng below. The works boundaries are porous, it assimilates, it appropriates.. traffic, ads, swarming crowds, lulls and surges, the flash of a tram.. the micro and the macro. It simultaneously draws from and is part of a phantasmagoric night language of city lights.

Location:
Royal Mail House facade (circa 1960)
Cnr Bourke and Swanston St Melbourne
Operates winter nights until 2012

Commission:
City of Melbourne,
Illuminating Melbourne

The work's title refers to the rules of etiquette for phantoms in Louis Carroll's satirical poem Phantasmagoria

Alexander Knox

Maxims of behaviour 2008

88 x 80 cm RGB colour mixing LED fixtures, cabling, DMX control gear, power management equipment. Size : 1030 m2



Tom Nicholson

Monument for the flooding of Royal Park began as a response to the cairn in Royal Park which marks the starting point of the 1860 expedition led by Burke and Wills. The monument is articulated in a 6-minute video projection and focuses on nardoo, the desert plant whose sporocarps Burke, Wills and King ate in great quantities during their final days around Cooper's Creek.

It belongs to a group of recent works in which 19th-century narratives - and specifically encounters between European and Aboriginal peoples - are figured into the present. *Monument for the flooding of Royal Park* is conceived against the conventions of the 19th-century monument - its permanence, its mode of declaration and triumphant occupation. It also borrows from these conventions, engaging narrative as parable and addressing the public imaginary which forms the way we occupy - and consume - this place.

Tom Nicholson (b. 1973) is an artist who lives in Melbourne. He is a member of Ocular Lab and is represented by Anna Schwartz Gallery.

Tom Nicholson

Monument for the flooding of Royal Park 2008

Vinyl sign and video projection, 6 minutes duration



John Nixon

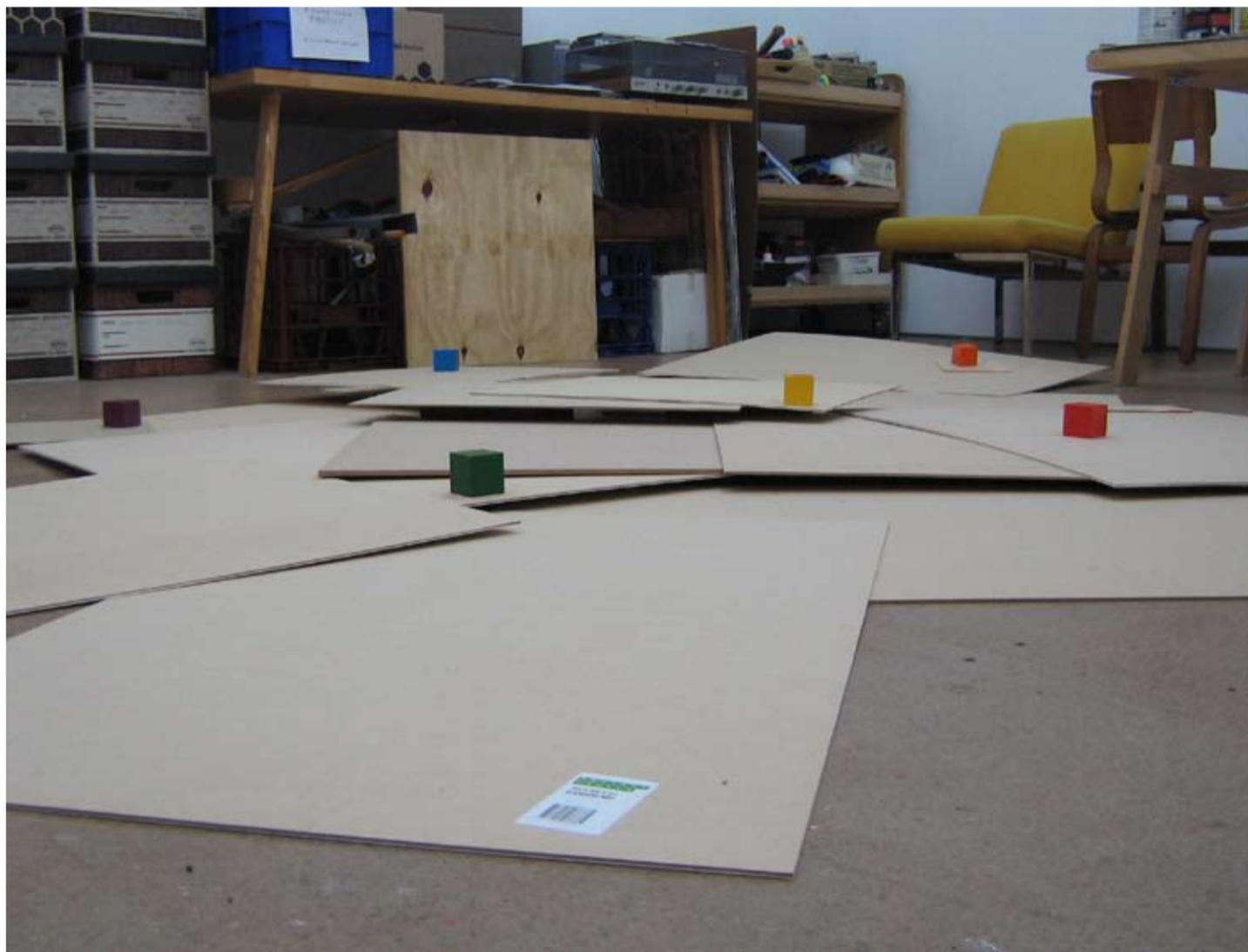
John Nixon was born in Sydney in 1949. He completed his studies at the National Gallery of Victoria School of Art in 1970. He has held solo exhibitions of his work throughout Australia since 1973. Since 1979, he has exhibited regularly throughout Europe. His work is represented in all Australian state galleries.

John Nixon

Untitled 2008

Polychrome sculpture, enamel on plywood colour group E (random)

9 boxes, 60.0 x 60.0 x 60.0 cm each



Reflections is an installation that explores glass as sound material in response to the air movements that fill the urban space. As people pass by the entrance area of Federation Square they can experience being immersed in the sonic experience whilst responding to the visual stimulation allowing them to let go of their consciousness to be absorbed in movement and engaging states. A soft gentle breeze evokes elusive chimes of sound and stronger winds cause clusters of glass to chime together generating sounds that are similar to church bells. These mystic sounds are in contrast to the sounds of the city noises and to the sounds of passers by, but will draw some parallels and intertwine with the sounds that resonate from St Paul's Cathedral on the opposite corner.

In addition to the randomness of air movements that cause the chiming sounds, the random movements of the glass will cast a variety of reflections and shadows across the atrium floor depending upon the intensity of where light falls within the urban space. During the day the reflections are reliant purely upon the idiosyncracies of sunlight, at night illumination from custom lighting sets an ambience within a slightly more controlled and theatrical atmosphere.

Elaine Miles

Reflections 2007

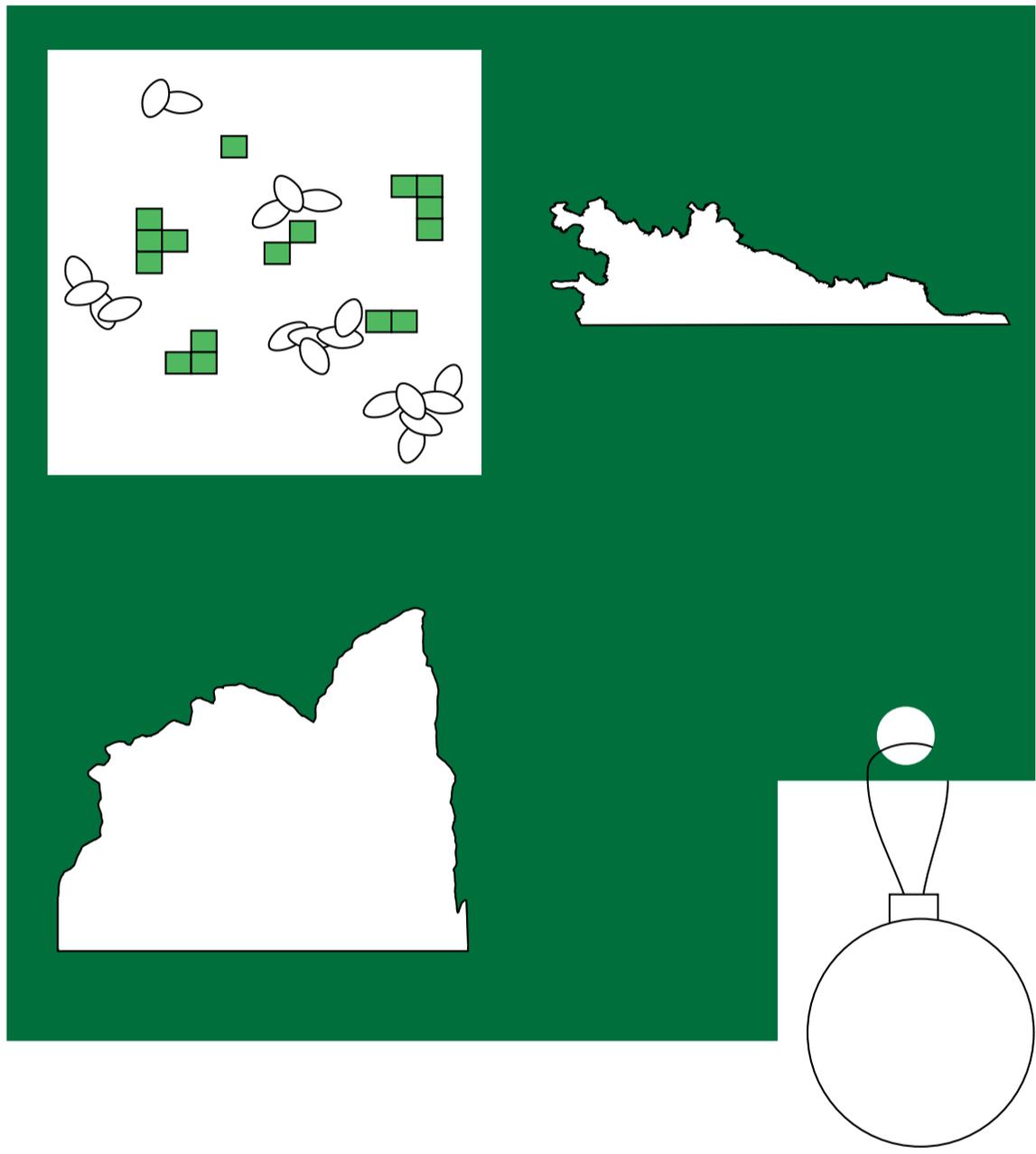
Blown glass, fishing line, crimping beads



Baubles in bushes is a propositional model that explores how we can commemorate and celebrate private clandestine moments in public spaces. 'Bushes' are an often-maligned figure in public spaces – as is reflected in municipal programs that replace mature dense bushes with modest shrubs that encourage clear views through public space. *Baubles in bushes* at Federation Square is not a literal illustration of the proposed work. Instead it creates stage-like 'sets' out of outdoor furniture. Like bushes in a park this furniture mediates sociability by creating nooks and crannies, directing human movement and dividing space. This preliminary project also functions as an open call invitation for collaborators (with assistance from the artist) to make baubles that memorialise a secret moment in metropolitan Melbourne.

These baubles will be repeatedly cast in clay, left unfired, hung and dispersed in bushes. As a result within months of their initial hanging the baubles will decompose. The intention is for the bauble to become an ephemeral and anonymous memorial to fleeting acts. The bauble is typically a showy trinket of little worth. The display of degradable baubles questions the permanence, visibility and value of both the specific act commemorated, and also of public sculpture more generally.

Spiros Panigirakis is a visual artist who works with groups in both a curatorial and collaborative capacity. He is interested in how presentational devices and frameworks influence the construction of meaning. He is a member CLUBSproject Inc, postgraduate student and teacher of Sculpture at Monash University.



Louise Paramor

Tritonic Jam Session is one of an ongoing series that utilises contemporary industrial plastic detritus to explore fundamental principles of modernism such as form, colour and spatiality.

These plastics are especially tactile and often lurid in colour – characteristics that, not surprisingly, evoke an irresistible sense of play. Also evident are references to some of the more serious issues facing us today. For instance, the main component of *Tritonic Jam Session* is a grouping of twelve white ‘Triton’ water barriers. These barriers are a common sight throughout urban Australia, being literally lined up like snakes throughout cities and into suburbs. Their presence indicates a city in a state of flux, disrupted by building and road works, demolition and restructuring.

Tritonic Jam Session extends themes presented in recent works such as *Industrial Jam Session* (2007) and *Monumental Jam Session* (2008), both of which were exhibited in the Helen Lempriere National Sculpture Prize Exhibition, Werribee, Victoria.

Other related sculptural projects include the installation, *Show Court 3* (2007), a 4-day event that involved the placement of 75 domestic-scale Jam Sessions onto the surface of a professional outdoor tennis court, thus transforming a non-art environment into a transient museum.

*Louise Paramor is represented by
Nellie Castan Gallery, Melbourne*

*The artist gratefully acknowledges the generous support of the following people/companies:
Murray Markwell, Saferoads; Colin and Maxine Kiel, Kiel Industries and Robert Sinclair, Art Consultant.*



Louise Paramor

Tritonic Jam Session 2008

Plastic, steel pinning

variable, approximately 240cm x 200cm x 360cm



The geometric design of Field Drawing #1 will evolve slightly differently on each occasion it is made. Whoever makes the work chooses the location of certain structural points within the framework of a set pattern and this determines the final dynamic of the drawing.

Accordingly the structure of the drawing is organic. It imitates nature and grows like other forms within nature.

In this instance the materials of the drawing include temporary white chalk spray paint and the concrete surface of the upper level of the Federation Square carpark.

A sequence of images documenting the installation process was displayed on the Big Screen at Federation Square throughout the exhibition.

Courtesy Anna Schwartz Gallery

The artist gratefully acknowledges the support of



Kerrie Poliness

Field Drawing #1 2008

White paint (temporary 'surveyors' white chalk spray paint)
approximately 14 metres in diameter

Image: proposal for the Amphitheatre at Federation Square



Jason Waterhouse

The Federation Square skateboard series is a commentary on the subculture of skateboarding and its influence on the development of public space.

Street skating and the associated tricks can scuff and damage the surface finish of structures. With the mass introduction of anti-skating devices, such as those which the work is placed next to, it is clear that skateboarding and other related activities are not welcome in public spaces.

Skateboarding can be seen as a thorn in the urban planner's side, and by designing and creating public recreational spaces with the intent of excluding certain factions, questions are raised about the accessibility of public spaces for all.

By excluding skateboarding it would appear that the activity has imposed itself on a much deeper level. Through the defensive design of public space skateboarding has become part of the architecture.

As well as several solo exhibitions, Jason Waterhouse has exhibited in numerous group and prize exhibitions, winning awards such as the Moreland Sculpture Prize, Sculpture by the Sea; Young Sculptors Prize and runner up in the Yering Station Sculpture Prize. Jason Waterhouse has curated a number of exhibitions including 'Motor' as part of the Contempora Sculpture Festival. He currently teaches at Swinburne University, and lives and works on a rural property in Central Victoria.

www.jasonwaterhouse.com

The Federation Square skateboard series is proudly sponsored by Folklore Skateboards.

Folklore

Jason Waterhouse

The Federation Square skateboard series 2008

Mixed media

