

Melbourne Prize for Urban Sculpture 2020 & Awards



Melbourne  
Prize for  
Urban Sculpture  
2020



# THANK YOU

Awards Melbourne Prize for Urban Sculpture 2020 & Awards Melbourne Prize for Urban Sculpture 2020 & Awards

Thank you to our 2020 partners and Patrons

**Creative Partners**  
 Thank you to CEO Sally Dobell and Creative Director Adit Wardhana of PLAYGROUND, Studio Pancho and Encore Creative for the design identity this year and to The Mighty Wonton for website design and management.

<p><b>Government Partners</b></p>	<p><b>Major Patron</b></p>	<p><b>Melbourne Prize for Urban Sculpture 2020 Partner</b></p>	<p><b>Rural &amp; Regional Development Award 2020 Partner</b></p>	<p><b>Professional Development Award 2020 Partners</b></p>
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Design by Playground  
 Committee for Melbourne a founding supporter

Commencing the sixth three-year cycle with the Melbourne Prize for Urban Sculpture 2020 & Awards, the annual Melbourne Prize is now in its 16th year of providing opportunities to Victorian sculptors, writers and musicians. The support of our 2020 partners and patrons has made it possible for the program to proceed in the COVID-19 environment—thank you one and all!

Positioned as one of the most valuable prizes of its kind in the country, the Melbourne Prize for Urban Sculpture 2020 & Awards offers Victorian sculptors opportunities to develop their careers. This year's Prize & Awards pool is over \$110,000, including a valuable new commission.

# MELBOURNE PRIZE

A Message from the Executive Director of the Melbourne Prize Trust

It has been a year of challenge and learning for the Prize which, with the support of its partners and patrons, which has adapted to provide a new and different experience in 2020.

The restrictions meant the awards were streamed online, which was a new experience for all involved and meant we were able to reach a much wider audience. The online awards were made possible through the support of our Founding Event Partner Fed Square and Creative Vision & Audio, in conjunction with Creative Partner PLAYGROUND and Encore Creative, Studio Pancho and The Mighty Wonton.

The annual Melbourne Prize is supported by the Victorian Government through Creative Victoria and the City of Melbourne as our Government Partners.

I would like to take this opportunity to thank our panellists, the Victorian sculpture sector, winners, finalists and all 2020 applicants for their support—we have had another record year.

The GURNER™ Commission was not awarded this year and I would like to thank all entrants and partners.

The identity and design is the work of PLAYGROUND—thank you Sally Dobell CEO and Adit Wardhana Creative Director. The digital imagery was made possible by Pancho and Encore. Thanks to The Mighty Wonton for managing our IT and website.

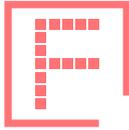
Please enjoy this catalogue, which showcases the finalists and winners across our prize and award pool, plus messages from our partners and judges.

**Simon H Warrender**  
Executive Director and Founder  
Melbourne Prize Trust and annual  
Melbourne Prize

Fed Square is incredibly proud of its association with the Melbourne Prize since its inception and we are delighted to be supporting the awards for 2020, as the arts industry faces unprecedented challenges. As Melbourne's civic and cultural heart, Fed Square is ideally placed to deliver a platform to highlight the incredible talent of Victorian artists and provide an opportunity for the public to engage with the Melbourne Prize for Urban Sculpture 2020.

**Xavier Csar**  
Chief Executive Officer  
Fed Square Pty Ltd

Thank you to Fed Square and Creative Vision Australia for supporting the presentation of this year's awards.



Melbourne has long been recognised as a hub of creativity and culture in Australia, and Fed Square is proud to have been at its heart.

Fed Square is dedicated to working with artists, creative bodies and cultural institutions to support works that celebrate Victoria's rich history and heritage and providing a platform to share this with the public.

Fed Square is the exhibition and events partner and 'home' of the annual Melbourne Prize. Over the past 15 years, this partnership has made it possible for the public to engage with the abundant talent presented as part of the Melbourne Prize via a free exhibition held in the Atrium each November, and for artists to gain exposure in this iconic destination. In 2020, Fed Square is raising the profile of the Melbourne Prize and its finalists via its Virtual Square digital platform as well as a live streamed virtual awards event broadcast from Deakin Edge.

The Melbourne Prize Trust appreciates Fed Square's generous support from inception of the annual Melbourne Prize, which develops and promotes the abundant creative talent of Victorian sculptors, writers and musicians.



[www.melbourneprize.org](http://www.melbourneprize.org)  
Fed Square Event Partner Fed Square





# PLAYGROUND

PLAYGROUND is the annual creative partner of the Melbourne Prize Trust. Imagery and animations were supported by Studio Pancho and Encore Creative.

**PLAYGROUND®**

# PRIZES & AWARDS

**Melbourne Prize  
for Urban Sculpture 2020  
\$60,000**

**Rural & Regional  
Development Award 2020  
\$40,000**

The Prize recognises and rewards a Victorian sculptor for their existing body of work, their contribution to the practice of sculpture and current work in progress and planned work.

The Award will provide opportunities to sculptors in rural and regional Victoria.

Generously supported by major patron  
The Vera Moore Foundation.

Generously supported by  
**The Geoff and Helen  
Handbury Foundation**



**Professional  
Development Award 2020  
\$10,000 + \$2,000 Qantas  
voucher**

**Civic Choice Award 2020  
\$3,000**

The Award will be given to a Victorian sculptor to develop their practice.

The Award will be presented to a finalist in the Melbourne Prize for Urban Sculpture 2020 with the highest number of online votes cast at [www.melbourneprize.org](http://www.melbourneprize.org). Supported by the Melbourne Prize Trust.

Generously supported by Fed Square and the Melbourne Prize Trust.



**The GURNER™  
Commission was not  
awarded this year.**

Melbourne Prize for Urban Sculpture 2020 & Awards  
[www.melbourneprize.org](http://www.melbourneprize.org)

Melbourne  
Prize  
Trust

**Justin Hanney**

**The City of Melbourne is proud to support the Melbourne Prize for Urban Sculpture 2020 & Awards, which recognise outstanding artistic talent in our city and state.**

Melbourne has always embraced a creative community that brings joy to many and enriches life in our city. Acknowledging this important contribution, the annual Melbourne Prize rewards excellence and offers crucial support for the development of artists.

More than ever this year, the artists, musicians and performers who have been central to Melbourne's vitality deserve our continued support. I congratulate the finalists and recipients and wish all involved every success.

**Justin Hanney**  
CEO City of Melbourne



**Danny Pearson**

**For 16 years, the annual Melbourne Prize has nurtured the careers of outstanding Victorian sculptors, musicians and writers—in 2020 this support is more vital than ever.**

Across three rotating artforms, the Melbourne Prize has always been about uncovering, recognising and rewarding creative excellence. It is one of Australia's most prestigious art prizes and an all-out celebration of Victorian creative talent.

This year the spotlight is on Urban Sculpture – recognising Victorian sculpture artists across four categories.

One of the most accessible of art forms, at its best sculpture can transform our public spaces and enrich our daily lives.

The Victorian Government is proud to again partner with the Melbourne Prize Trust to celebrate and back our local artists.

Congratulations and best of luck to each of this year's impressive finalists and winners.

**Danny Pearson**  
Minister for Creative Industries



## Panellists Statement

### Panellists Statement

The panellists acknowledge the confronting circumstances artists find themselves in during 2020. This year our understanding of public space has been challenged and reshaped as never before. We have gathered in new ways and redefined how to maintain community and public dialogue. This years' finalists for Urban Sculpture have focused our awareness on the ethical domain that underpins our notions of place and justice. We are appreciative of the artists' leadership in working with the panellists and organisers on augmenting inclusivity and representation in the Urban Sculpture Prize going forward.

The panellists were struck and inspired by the nuanced approaches to urban sculpture represented across the breadth of practices. Practitioners ranged from early- and mid-career to some of the state's most accomplished artists working in the public realm. The entries reflected artists' active engagement with public space in its various senses - architectural, ecological, social and digital. Poetic, performative, collaborative and speculative strategies were represented, demonstrating the wide array of forms urban sculpture may take today and the various ways it contributes to public enjoyment, identity, reflection and debate.

The panellists would like to thank all applicants this year for their entries, especially during this time when artists and the arts sector are facing particular challenges. The criticality of art and culture in public space and the resilience of artists is reaffirmed by the entrants to this year's prize.

## Max Delany

Artistic Director & CEO/Australian Centre for Contemporary Art ACCA



## Professor Marie Sierra

Artist & Adjunct Professor, Art & Design, UNSW Sydney



## Dr Simone Slee

Artist & Acting Head, VCA Art, Victorian College of the Arts, The University of Melbourne



## Pip Wallis

Curator, Contemporary Art, National Gallery of Victoria



# A Joint Statement about The 2020 Melbourne Prize For Urban Sculpture

The annual Melbourne Prize, and this year's panellists and artists, collectively acknowledge and pay respects to the Boonwurrung/ Bunurong and Wurundjeri people of the Kulin Nation, their Elders, past, present and emerging, on whose unceded lands we are honoured to advocate for the role of art within public life.

The Melbourne Prize for Urban Sculpture continues to be led by artists. This year's finalists have addressed the critical role public art plays in the ethical domain that underpins evolving notions of place and justice. Since awarding the inaugural Prize in 2005 to OSW's propositional artwork, groundings, the Melbourne Prize for Urban Sculpture continues its record as a progressive

institution contributing to the redefinition of public sculpture in the civic domain. The 2020 Melbourne Prize acknowledges that the ground on which we make and produce art has been continuously nurtured by over two thousand generations of First Nations people, integrating life and art, creating song and performing dance.

Reflecting a year like no other, the judging panel has welcomed the initiative of the 2020 finalists of the Melbourne Prize for Urban Sculpture who have acknowledged the absence of First Nations voices and culturally diverse representation in the 2020 Prize. In seeking to address this situation, and the critical role of equity, diversity and inclusion of the annual Melbourne Prize,

# STATEMENT

# JOINT

they note: "As artists we are accountable to our ethical positions, to the expectations of our communities and furthering the critical contexts that have nurtured our practices and disciplines over many years."

The annual Melbourne Prize recognises that the absence of self-identified First Nations applicants to the 2020 Melbourne Prize for Urban Sculpture. In response, and through discussion with the shortlisted artists, panellists, and community members, the Melbourne Prize has committed to a series of proactive measures to ensure greater diversity, access and inclusion across the Prize, its awards juries and the recruitment of applications in future.

These initiatives include:

- The appointment of Kutcha Edwards, proud MuttiMutti singer and songwriter, in the role of Cultural Advisor to advise the Melbourne Prize in relation to First Nations inclusion and representation
- With Kutcha Edwards, establishment of a Melbourne Prize Advisory Group to guide the Prize going forward in relation to equity, diversity and inclusion for all future planning and operations
- Empowering this Advisory Group to establish an action plan that is implemented by the Melbourne Prize to ensure a greater diversity of applicants to future prizes
- The implementation of greater diversity on the awards judging panels through the appointment of First Nations and other culturally and linguistically diverse members.

The annual Melbourne Prize and panellists endorse the artists' proposal in 2020 – as a gesture of solidarity in an economically and culturally challenging year – to share the \$60,000 prize across all six finalists, and their initiative to include a seventh recipient, being a First Nations community organisation chosen by the finalists.

We recognise the artists' initiative as a productive critical engagement with the ethical conditions of working in the public realm on unceded Aboriginal lands and the importance of action towards justice and equity through the arts.

**Artist finalists** Beth Arnold, Mikala Dwyer, Emily Floyd, Nicholas Mangan, Kathy Temin and Field Theory (Sarah Rodigari, Anna Schoo, Jason Maling, Martyn Coutts, Lara Thoms and Jackson Castiglione).  
Laura Woodward — winner Rural & Regional Development Award 2020 and Isadora Vaughan — winner Professional Development Award 2020.

**Panellists** Max Delany, Professor Marie Sierra, Dr. Simone Slee and Pip Wallis  
**Melbourne Prize Trust** Simon Warrender, Founder and Executive Director

**The annual  
Melbourne  
Prize and  
Awards  
Alumni  
2005–2019**

<p><b>2019</b></p> <p>Melbourne Prize for Music Deborah Cheetham AO</p> <p>Distinguished Musicians Fellowship 2019 Erkki Veltheim</p> <p>Development Award 2019 Mojo Juju</p> <p>Beleura Emerging Composers Award 2019 Andrea Keller</p> <p>Civic Choice Award 2019 Kaiit Waup</p>	<p><b>2018</b></p> <p>Melbourne Prize for Literature Alison Lester</p> <p>Best Writing Award Maria Tumarkin</p> <p>Readings Residency Award Jamie Marina Lau</p> <p>Civic Choice Award Louise Milligan</p>	<p><b>2017</b></p> <p>Melbourne Prize for Sculpture Daniel von Sturmer</p> <p>Rural &amp; Regional Development Award Fayen d'Evie</p> <p>Public Artwork Design Concept Award Emma Anna</p> <p>Professional Development Award Bridie Lunney</p> <p>Civic Choice Award Sarah crowEST</p>	<p><b>2016</b></p> <p>Melbourne Prize for Music Kutcha Edwards</p> <p>Outstanding Musicians Award Scott Tinkler</p> <p>Beleura Award for Composition Kate Neal</p>	<p><b>2015</b></p> <p>Melbourne Prize for Literature Professor Christopher Wallace–Crabbe AM</p> <p>Best Writing Award Andrea Goldsmith</p> <p>Writers Prize Kate Ryan</p> <p>Civic Choice Award Robbyn Annear</p>	<p><b>2014</b></p> <p>Melbourne Prize for Urban Sculpture Geoff Robinson</p> <p>Professional Development Award Kay Abude</p> <p>Civic Choice Award Kay Abude</p> <p>Rural &amp; Regional Development Award Aleks Danko</p> <p>2013</p> <p>Melbourne Prize for Music Brett Dean</p> <p>Outstanding Musicians Award Stephen Magnusson</p> <p>Development Award Kate Kelsey–Sugg</p> <p>Civic Choice Award Mick Harvey</p>	<p><b>2012</b></p> <p>Melbourne Prize for Literature Alex Miller</p> <p>Best Writing Award Craig Sherborne</p> <p>Civic Choice Award Tony Birch</p> <p>2011</p> <p>Melbourne Prize for Urban Sculpture Bianca Hester</p> <p>Professional Development Award Isaac Greener &amp; Lucas Maddock</p> <p>Civic Choice Award Isaac Greener &amp; Lucas Maddock</p>	<p><b>2010</b></p> <p>Melbourne Prize for Music David Jones</p> <p>Outstanding Musicians Award Ben Northey</p> <p>Development Award Natalie Bartsch</p> <p>2009</p> <p>Melbourne Prize for Literature Gerald Murnane</p> <p>Best Writing Award Nam Le</p> <p>Civic Choice Award Amra Pajalic</p>	<p><b>2008</b></p> <p>Melbourne Prize for Urban Sculpture Alexander Knox</p> <p>Professional Development Award Tom Nicholson</p> <p>Vic Urban Award Louise Paramor</p> <p>Civic Choice Award Elaine Miles</p>	<p><b>2007</b></p> <p>Melbourne Prize for Music Paul Grabowsky</p> <p>Outstanding Musicians Award Genevieve Lacey</p> <p>Development Award Julian Langdon</p> <p>2006</p> <p>Melbourne Prize for Literature Helen Garner</p> <p>Best Writing Award Christos Tsiolkas</p> <p>Civic Choice Award Henry von Doussa</p>	<p><b>2005</b></p> <p>Melbourne Prize for Urban Sculpture Open Spatial Workshop</p> <p>Professional Development Award Karen Abernethy</p> <p>Civic Choice Award Matthew de Moiser</p>
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The bronze presentation trophies are designed by Cornwell and hand-made by Fundere Fine Art Foundry Melbourne [funderestudios.com.au](http://funderestudios.com.au)

Melbourne Prize  
for Urban Sculpture 2020  
\$60,000

**Finalists**

The Prize recognises and rewards a Victorian sculptor for their existing body of work, their contribution to the practice of sculpture and current work in progress and planned work.

Generously supported by major patron  
The Vera Moore Foundation.



Melbourne Prize for Urban Sculpture

Melbourne Prize for Urban Sculpture 2020 Finalists / Melbourne Prize for Urban Sculpture 2020 Finalists

## Beth Arnold

Finalist

### Biography

Beth Arnold completed her Master of Fine Arts (by research) at the Victorian College of the Arts, University of Melbourne, in 2010. Through her MFA project, *Approaching site*, she developed an expanded understanding of site and site-responsiveness. Public art outcomes have included collaborative projects with Sary Zananiri: *Within Foundations*, Officer, Victoria (2012) and *As it appears...*, Melbourne Laneways Commission (2008). Select exhibitions include *Plane and Field*, Testing Grounds, Melbourne (2016) and *Gestures and Procedures*, curated by Juliana Engberg, Australian Centre for Contemporary Art, Melbourne (2010). Arnold is a member of the artist collective Light and Air and Space and Time (LAST).

Beth lives and works on the land of the Boonwurrung/ Bunurong and Wurundjeri people of the Kulin nation and the Brataualung people of the Gunaikurnai nation. She would like to acknowledge the Traditional Owners of the lands and waterways and pay her respects to their Elders, past, present and emerging.



### Practice

Beth Arnold's practice focuses on the transient details and often overlooked qualities of the built environment; on the impressions we make on spaces and the impressions they make on us. Through careful observations and responsive interventions, she creates opportunities for intimate encounters with objects, materials and sites.

Arnold's methods vary from simple performative actions to the industrial fabrication of outdoor installations. The seamless connection between the works' material and the urban fabric can trigger a second take for viewers, inviting them to question the nature of the space they inhabit.

In an inner-city laneway, a red brick wall bulges and appears to breathe.

White umbrellas capture the colourful spectrums cast by overhead glass panels. These incidental rainbows, by-products of contemporary building practices, are celebrated as subtle indicators of the city's material qualities and the sun's changing arc.

A photographic work captures the base of a Melbourne plane tree. Sandwiched between parked cars, its restricted roots overflow the bluestone paving like molten wax: a ready-made urban sculpture.

The pristine 'ruins' of a contemporary house are set in the parklands of a new housing estate: a poetic monument to the suburban dream.

The interior of an old schoolhouse is cast in a golden glow by the installation of sheer textiles, immersing the viewer in light and stillness.

Arnold's approach across various projects, proposals and collaborations is to explore sculpture's capacity to create new situations and enable more complex and meaningful ways to engage with built space. Objects, materials, gestures and actions are playfully recast, and site is positioned as a shifting environment of multiple relations.

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bourne Prize for Urban Sculpture 2020 Finalist

**Beth Arnold**  
Examples of Work

**Untitled 2010**  
Inkjet print on paper  
535 mm x 713 mm



**Within Foundations 2012**  
Beth Arnold and Sary Zananiri  
Bricks, porcelain tiles, render, plantings, dimensions variable,  
Eastern Pocket Park, corner  
of Bridge Road and Peridot  
Avenue, Officer, Victoria

VicUrban Public Art  
Commission



Photo: Beth Arnold

**Plane and Field 2016 – 2017**  
Performance and installation  
with 14 units of glass installed  
in overhead frame, 11  
umbrellas and publication  
Testing Grounds, Melbourne,  
22 December 2016–22 March  
2017  
Performers: Nana Abaffy, Beth  
Arnold, Sarah Rudledge  
This project was assisted by  
the Australian Government  
through the Australia Council  
for the Arts, its arts funding and  
advisory body



Photo: Christo Crocker

**Untitled 2017**  
Site-responsive installation  
with timber and textiles,  
dimensions variable  
Installation view, Rosny  
Schoolhouse Gallery, Hobart,  
3–12 November 2017  
Exhibited in Elapse, curated  
by Tara O'Conal, presented by  
KINGS



Photo: Beth Arnold



**Mikala Dwyer**  
Examples of Work

*Goldene Bender* 2013  
ACCA Melbourne, Victoria



Photo: Alejandra Canales

*The Divisions and Subtractions, A shape of thought* 2017  
AGNSW



Photo: Jess Maurer

*Earthcraft* 2019  
Govett-Brewster Art Gallery  
Len Lye Centre New Zealand



Photo: Jess Maurer

*Square Cloud Compound*  
2015  
MCA Sydney



Photo: Jess Maurer

## Emily Floyd

Finalist

### Biography

Emily Floyd (b.1972, Narrm/Melbourne) works in sculpture and public installation. Her text-based sculptures and pedagogically inspired works engage a wide range of disciplines including social activism, design and typography, literature and cultural studies, community participation and public education. Intersecting public space with a carefully considered aesthetic approach, Floyd creates bold spaces for engagement and interaction. Public installations include projects for the Venice Biennale, All The World's Futures; Heide Museum of Modern Art; Melbourne's EastLink Motorway; Curtin Place Sydney; Brisbane's Children's Hospital and The Art Gallery of New South Wales.

Floyd's work is held in permanent collections, including the Museum of Contemporary Art, Sydney; National Gallery of Victoria; National Gallery of Australia; Victoria and Albert Museum, London; and The British Museum, London.

Emily Floyd is represented by Anna Schwartz Gallery. She is an Australia Council and Myer Fellow, and lecturer in the Fine Art Program at Monash Art Design and Architecture.

### Practice

Emily Floyd has realized a number of ambitious projects for the public sphere and works with a critically engaged approach to the civic environment, braiding sculpture with the digital realm, open source publishing and feminist conceptions of space. Art historian Ranjit Hoskote notes, Floyd's colourful and highly accessible work "takes shape at the intersections where sculpture meets public space and design collides with social crisis. It embraces elements of expanded sculpture and a range of print media and typographic artifacts, including the poster and the manifesto".

The artist is currently completing projects for Sydney, Shanghai, and Changwon, South Korea.

Emily Floyd pays respects to the Boonwurrung/Bunurong and Wurundjeri people of the Kulin Nation, their Elders, past, present and emerging, on whose unceded lands she lives and works.



@emilyfloyd0  
@annaschwartzgallery  
@monashada  
#emilyfloyd #asg

[www.annaschwartzgallery.com/artist/emily-floyd](http://www.annaschwartzgallery.com/artist/emily-floyd)

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**Emily Floyd**  
History of Practice

**Labour Garden 2015**  
aluminium, automotive paint Installation view,  
'All the World's Futures', 56th International Art Exhibition, Venice Biennale, Giardino delle  
Vergini, Arsenale, Venice.



Photo: John Gollings © Emily Floyd Courtesy the artist and Anna Schwartz Gallery

**Abstract Labour 2014**  
two-part epoxy paint on  
aluminium, steel  
Installation view  
Heide Museum of Modern Art,  
Melbourne



Photo: Christian Capurro © Emily Floyd Courtesy the artist and Anna Schwartz Gallery

**Jackalope 2016**  
aluminium with two-part epoxy  
automotive paint Installation  
view, Jackalope Hotel,  
Mornington Peninsula



Photo: Sharyn Cairns, Kate Ballis and Roger D'Souza © Emily Floyd Courtesy the artist and Anna Schwartz Gallery

**Mangrove Poem 2019**  
cast aluminium, hardwood  
timber, LED strips, Installation  
view, Mangrove Walk, Queen's  
Wharf, Brisbane



Photo: Cian Sanders © Emily Floyd Courtesy the artist and Anna Schwartz Gallery

**Nicholas Mangan**  
Finalist

**Biography**

Nicholas Mangan born in Geelong is an artist living on the unceded lands of the Kulin nation in (Narm) Melbourne, Australia. Mangan graduated from the Victorian College of the Arts, Drawing Department in 2001. He has since forged and sustained a complex and technically innovative sculptural practice that emerges out of the conditions of Australia and the Asia-Pacific region, but has wider ecological implications. Mangan has received extensive recognition within local, regional and international art institutions, biennials, journals and art press. He completed a PhD in Fine Art in 2013 and is coordinator of Fine Art (Honours) at Monash University.



**Practice**

Nicholas Mangan’s sculptural practice explores the unstable relationship between culture and nature and underscores the tensions and flows between these two realms by working across timescales, material histories and worldviews. It tackles some of the defining issues of our era and makes a defining contribution to the practice of sculpture by mobilising sculptural processes to offer critical and counter narratives to those that have dominated material and resource flows from the industrial era to late capitalism.

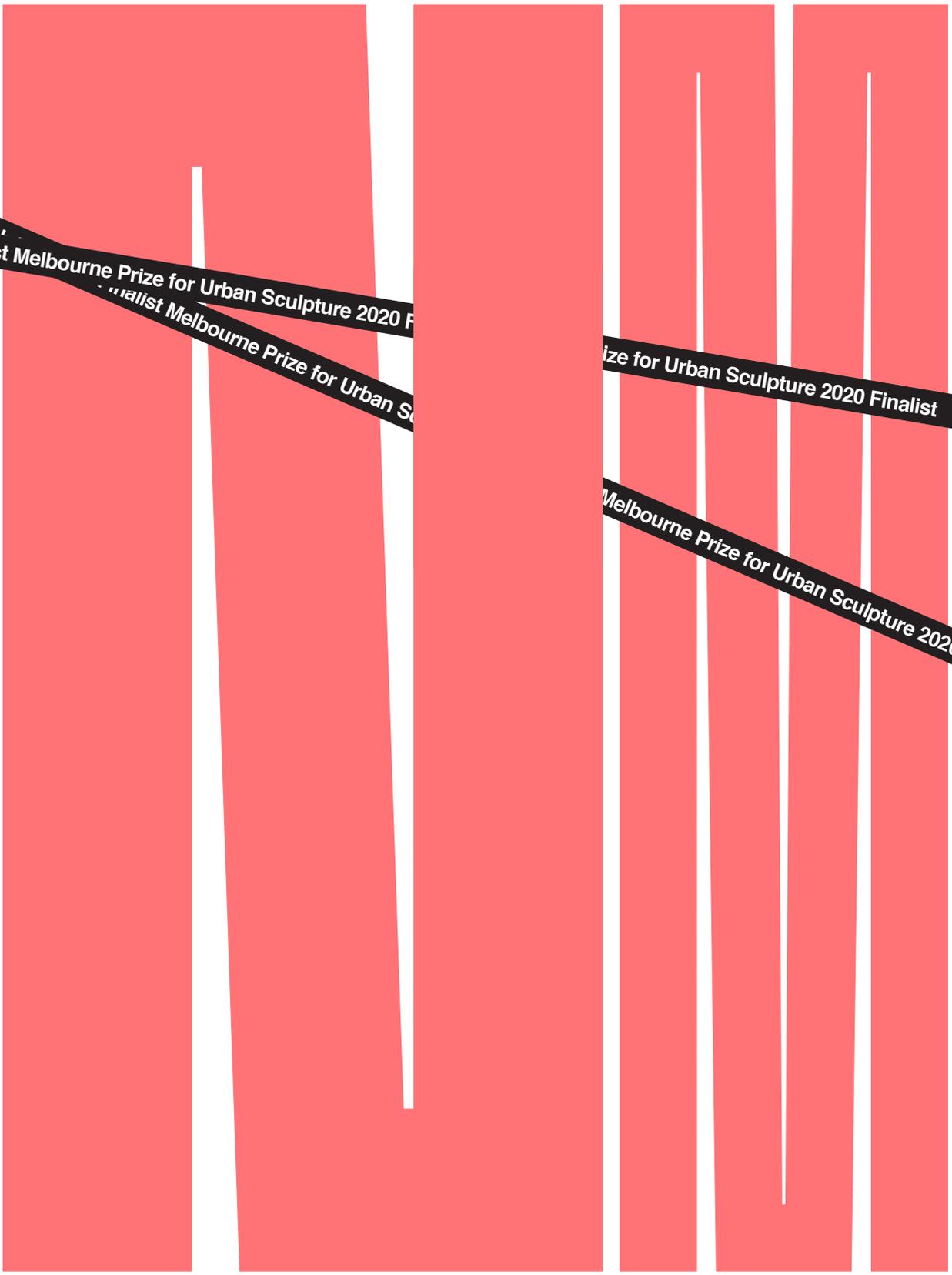
Mangan’s sculptures range from complex installations, combining film and object to discrete sculptural gestures informed by found objects and stories. Mangan’s rigorous and expansive approach to making combines archival research, fieldwork and studio experimentation. By excavating the histories and unofficial narratives that surround contested sites, objects and events, my practice unearths new perspectives onto these subjects. These subjects emerge from the conditions of the Asia Pacific, with a particular focus on Australia’s geopolitical implication within the region, and its broader economic and ethical place within a global world order.

Since 2009 he has produced a series of large-scale installations that consider the impacts of constant economic growth relative to the world’s finite resources. These works draw on specific narratives that reflect the political economy of the mining and energy industries today. However, his broader motivation is to ‘look at this moment in history within a much longer period of deep, geological time’, thereby opening up alternative readings of human agency in respect to the past and, importantly, the future.

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**Nicholas Mangan**  
Examples of Work

**Termite Economies Phase 3**  
*(installation view) 2020*  
3D printed PMMA resin, acrylic paint, steel, plywood, various dimensions  
Installation view  
LABOR, Mexico City



Photo Ramiro Chaves

**Dowiyogo's Ancient Coral Coffee Table** (Nauru notes from a Cretaceous World) 2009/10  
coral limestone from the island of Nauru  
120 x 80 x 45 cm  
Michael Buxton Collection



Photo Nicholas Mangan

**A World Undone 2012**  
(Left) Nicholas Mangan, A World Undone 2012  
Installation view  
IMA – Institute of Modern Art, Brisbane, 2016  
(Right) Nicholas Mangan, A World Undone (Protolith) 2012  
Installation view  
aluminium, glass, crushed zircon rock  
LABOR, Mexico, DF  
150 x 90 x 3 cm

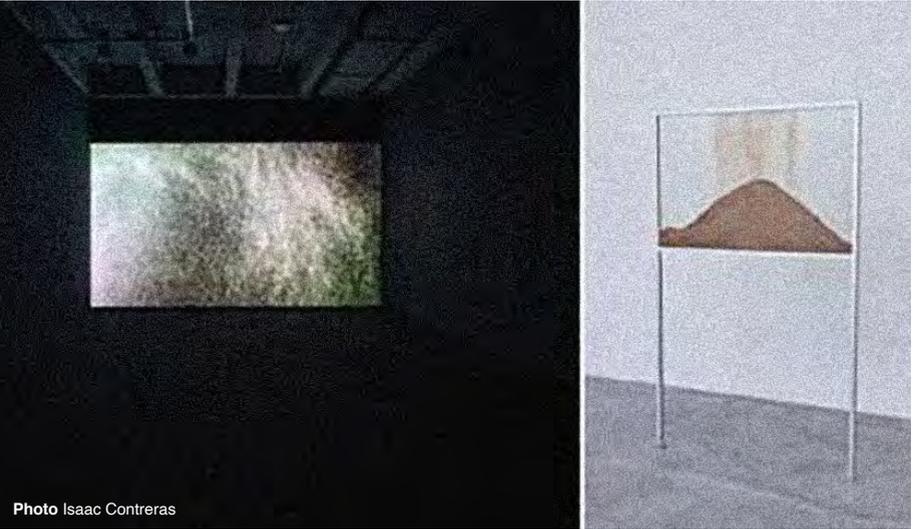


Photo Isaac Contreras

**Progress in Action 2013**  
(Installation View)  
Kunst Werke Berlin, Germany 2017



Photo Frank Sperling

## Kathy Temin

Finalist

### Biography

Since 1989 Kathy Temin has exhibited across a range of artist run, public, museum, commercial gallery spaces and outdoor projects. Her most recent works include The Chancellery Column Seat, 2020 at Monash University Clayton, White Garden: White Christmas, 2018, commission for Kanye West Los Angeles and The Koala Tram, 2015 as part of Melbourne Art Tram. Her work is represented by Anna Schwartz Gallery, Melbourne and Roslyn Oxley9 Gallery, Sydney. Professor Kathy Temin is Head of Fine Art at Monash Art Design & Architecture, Monash University.

@Kathytemin

[www.annaschwartzgallery.com/artist/kathy-temin](http://www.annaschwartzgallery.com/artist/kathy-temin)

[www.roslynoxley9.com.au/artist/kathy-temin](http://www.roslynoxley9.com.au/artist/kathy-temin)



Photo Kathy Temin, Portraits of the Kardashian Jenner West Christmas Celebration by The Collective You 2018

### Practice

Since 1989 I have exhibited across a range of artist run, public, museum, commercial gallery spaces and public art projects. My approach to both interior and exterior projects is with the same criteria, to engage with the space and context of the site and to socially engage with an audience through sculptural forms with materials that relate to the project.

My practice explores memory, history and loss and is structured around the tension between oppositional dialogues, such as, emotion and abstraction, remembrance and play. Synthetic fur is a material associated with soft toy imagery, challenges systems of art making and questions of taste. Domestic materials, art history, monochrome and 1970s interior design and feminist ideologies have been brought together.

My father's displacement as a Hungarian born survivor of the Holocaust has influenced my dialogue where I have explored the intersections of cultural, personal and historic memory through the garden of repeated idealised topiary- like trees. My Monument: White Forest, 2008, My Monument: Black Garden, 2010 and Memorial Gardens, 2012 are deliberate in their use of abstracted and idealized references to landscapes and gardens to create spaces to remember and to celebrate life. They combined sentimentality through soft material and monumentality through scale while asking the question of what a monument or a memorial can be.

I am currently developing three projects over the next few years that include Mothering Garden for a solo exhibition at Roslyn Oxley9 Gallery in 2021. Two other projects are connected I am currently in the early design stage of the Glen Eira City Council outdoor commission for the Selwyn street precinct, Elsternwick, Integrated Holocaust Memorial 2020-2023. The work is in two parts, in different locations of the Street, remembrance is through seating as well as intergenerational play, responding to the generations of survivor children born in Australia is through a garden play area. I continue to interview and edit survivor family's oral histories as part of an ongoing sound and sculptural work My Memorial: Oral Histories, Budapest, The Buchenwald Boys and Poland, 2004-2024.

pture 2020 Finalist Melbourne Prize for Urban

Prize for Urban Sculpture 2020 Finalist

**Kathy Temin**  
Examples of Work

*Installation of Memorial Gardens at Anna Schwartz Gallery 2012*  
Synthetic fur and wood  
Collection NGA, Canberra  
Photo: John Brash



*My Monument: Black Cube 2009*  
Synthetic fur, filling,  
steel and wood  
3.85 x 3.55 x 3.55m  
Installation view at Anna  
Schwartz Gallery  
Collection: Lyon  
Housemuseum  
Photo: John Brash



*Installation of Pet Cemetery 2014*  
Synthetic fur and cast concrete  
Anna Schwartz Gallery,  
Melbourne  
Photo: Christo Crocker



*Garden Islands 2010*  
Aluminium  
City of Stonnington and  
Fridcorp Commission for  
Claremont Street, South Yarra  
Photo: Fred Koh



# Field Theory

Finalist

## Biography

Field Theory is a collective of six Australian artists who have created large-scale, site-specific artworks in Australian and NZ urban spaces over the past ten years. A Field Theory social sculpture references the site and environment in which it is located. Using elements of installation, performance, duration and participation, Field Theory's work aims to destabilise power structures and singular narratives around place. Artworks presented include; Melbourne Festival, ACCA, Physics Room (NZ) Melbourne Art Fair and Melbourne Public Art Biennial. Field Theory are Sarah Rodigari, Lara Thoms, Jackson Castiglione, Jason Maling and Anna Schoo.

L-R Field Theory members— Jason Maling, Lara Thoms, Anna Schoo, Jackson Castiglione, Martyn Coutts and Sarah Rodigari



## Practice

Field Theory confronts gentrification and notions of public space through ephemeral structures that act as social platforms and broadcast spaces, through local participation.

Field Theory's first major project, The Stadium Broadcast (2014) in Christchurch New Zealand, saw the collective use the physical limits of their bodies to draw attention to a contested site, in this case a sports stadium, abandoned due to the Christchurch earthquakes. The Collective committed to living and broadcasting on that land for three days non-stop. This durational broadcast style of work was extended for 9000 Minutes (2016) which saw the collective refusing to leave the boundaries of the Queen Victoria Markets, speaking, sleeping and eating from the market for six days straight. Working with stallholders they confronted the site's sinister histories and uncertain future. In Endless Romantica (2018), Field Theory cooked and distributed bowls of pasta to the public from a makeshift restaurant; simultaneously broadcasting and commemorating a family run café closed due to gentrification. More recently, in ICON (2018) Field Theory took up residence in a stranger's home and in response, created a durational event for Federation Square and its screens that made visible the complex identity of an individual through the celebration of personal details.

Field Theory discards formal notions of authorship and invites contributions from people outside the arts, placing them at the centre of the work as collaborators. Field Theory's works reject hierarchy and embrace the anarchy and diversity of the public sphere. They do this with an intense collaborative, physical and social commitment. Upcoming projects include manifesting social spaces of imagined queer pleasure and taking up residence in the Muttama community hall to facilitate a marathon town meeting.

Melbourne Prize for Urban Sculpture 2020 Finalist Melbourne Prize for Urban Sculpture 2020 Finalist

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**Field Theory**  
Examples of Work

**Icon 2018**  
Federation Square  
Melbourne Fringe



Photo: Bryony Jackson

**9000 Minutes 2016**  
What Happens Now?  
Melbourne Festival,  
Queen Victoria Market



Photo: Bryony Jackson

**Final Visions Bunker 2017**  
Greater Together  
ACCA  
Curated by Annika Kristensen



Photo: Bryony Jackson

**Endless Romantica 2018**  
Brunswick



Photo: Bryony Jackson

# Rural & Regional Development Award 2020 \$40,000

The Award will provide opportunities to sculptors in rural and regional Victoria.

Generously supported by  
**The Geoff and Helen  
Handbury Foundation**

# Laura Woodward Winner

## Biography

Laura Woodward lives and works in Castlemaine, Victoria, Australia. She is a lecturer in Art at the Victorian College of the Arts (VCA), University of Melbourne, where she is currently the Acting Research Convenor. She has previously taught in the Sculpture & Spatial Practice program, VCA and at RMIT in the Sculpture program, Melbourne and the Hong Kong Art School, RMIT. Laura has a BFA in Sculpture, MFA and PhD in Visual Art from the University of Melbourne. Laura has exhibited nationally and internationally and her work has been recognised by many commissions, prizes, awards and residencies including several Australia Council New Work Grants.

## Practice

Laura Woodward has been creating sculptural kinetic installations for many years. Her current explorations focus on the potential of system-based kinetic installations, where the system's inherent logic drives its formal and systematic emergences. These systems develop through the relationships between materials, movement, time and the artist's hand, opening up the opportunity for bodily resonances and experiences forged between artwork and viewer. Woodward's systems are increasingly shifting away from digital or electronic controls, instead embracing the power and weight of water and other materials to develop analogue-hydraulic logic systems. Video and drawing works have also started to emerge from Woodward's studio, often generated through those same processes used to create her kinetic sculptures.

[www.laurawoodward.com.au](http://www.laurawoodward.com.au)

@laura\_\_woodward



**Laura Woodward**  
Examples of Work

**Conical 2018**

water, acrylic, stainless steel, motors, motion sensor  
Sculptural element approximately 1.5m x 1.5m x 1.5m, light cast on to floor approximately 2.5m x 2.0m  
Commissioned by Carr Architecture and Interior Design to create a unique work to be installed in the entry of the boutique United Places Botanic Gardens Hotel, South Yarra  
Location: United Places Botanic Gardens, 157 Domain Road, South Yarra



**And The Sun Was Filled With Salt 2019**  
salt, acrylic, acetal, aluminium, motor, fasteners, wire rope, electrical wire  
120cm x 120cm x 30cm



**Murmur 2017**

20,000 strands of optic fiber each tunnelling light one of the 20,000 individually-controlled LEDs, video, electronic components, aluminium  
75m x 7m x 1m  
Laura Woodward with Jem Freeman and Like Butter Pty Ltd  
Commissioned by DKO Architecture, Probuild, and developer Hiap Hoe (Singapore) through Andy Dinan Art Consulting, for Marina Tower, Docklands Melbourne.  
Location: 8 Pearl River Road, Docklands Melbourne



**Encircle 2017**

powder coated galvanised steel, made from 667 individual steel triangles  
7m x 4m x 1m  
Laura Woodward with Like Butter Pty Ltd.  
Commissioned by Elwood Primary School, Elwood, Melbourne





**Isadora Vaughan**  
Examples of Work

*Cunjevoi*  
Station 2016



Photo: Christo Crocker

*Bilirubin Bezoar*  
Gertrude Glasshouse 2019



Photo: Christo Crocker

*Legs*  
Gertrude Glasshouse 2019



Photo: Christo Crocker

*Recalcitrant Bodies*  
The Honeymoon Suite 2018



Photo: Christo Crocker

**Civic Choice Award 2020**  
**\$3,000**

The Award will be presented to a finalist in the Melbourne Prize for Urban Sculpture 2020 with the highest number of online votes cast at [www.melbourneprize.org](http://www.melbourneprize.org)

The winner will be announced on November 13 at [www.melbourneprize.org](http://www.melbourneprize.org)

Voters received a chance of winning a \$100 gift for Sofitel Melbourne On Collins No35 restaurant.

**SOFITEL**  
HOTELS & RESORTS

**MELBOURNE**  
PRIZE TRUST

**WINNER**  
**CHANDLER**

er Civic Choice Award 2020 Winner Civic Choice Award  
Civic Choice Award 2020 Winner Civic Choice Award 2020 Winner Civic Choice Award 2020 Winner  
Civic Choice Award 2020 Winner Civic Choice Award 2020 Winner Civic Choice Award 2020 Winner

# Thank you

The COVID-19 environment has cause unprecedented challenges in the arts sector. The ongoing and generous support of our partners and patrons has made it possible to offer the Melbourne Prize for Urban Sculpture 2020 and Awards, including the Federation Square online awards event, supported by Corporate Vision Australia, in conjunction with Creative Partner PLAYGROUND and Encore Creative, Studio Pancho and The Mighty Wonton.

Many partners and patrons have been with the Prize since its inception in 2004.

Thank you to the many entrants this year and finalists, whose interest in the prize is greatly appreciated—it has been a record year.

The Melbourne Prize Trust would like to thank the Victoria Government, through Creative Victoria, and the City of Melbourne, as our Government Partners, for their ongoing and generous support. The 2020 judges include six esteemed arts sector professionals: Max Delany Artistic Director & CEO Australian Centre for Contemporary Art (ACCA); Professor Marie Sierra, Artist & Adjunct Professor, Art & Design, UNSW Sydney; Dr Simone Slee Artist & Acting Head, VCA Art, Victorian College of the Arts, The University of Melbourne; and Pip Wallis Curator, Contemporary Art, National Gallery of Victoria.

Founding Partners Ernst & Young, Minter Ellison and the Committee for Melbourne have played an integral role in establishing and maintaining the project since inception in 2004.

The brand identity and exhibition design for the 2020 Melbourne Prize, including the catalogue, is developed by PLAYGROUND’s Design Director Adit Wardhana—Sally Dobell CEO. Thank you to Pancho and Encore for the unique digital visualisations and imagery of our 2020 design.

Our Events Partner, Federation Square, enables the Melbourne Prize to have its ‘home’ in one of the highest profile public spaces in Australia and generously supported the inaugural live broadcast of the awards event at Deakin Edge. Thank you to Creative Vision & Audio for their support with the presentation of the 2020 Awards online – a first for the Prize.

The Trust greatly appreciates the ongoing support of Corporate Partner Sofitel Luxury Hotels. The \$60,000 Melbourne Prize for Urban Sculpture 2020 would not be possible without the support of major patron, The Vera Moore Foundation. The \$40,000 Rural & Regional Development Award 2020 is provided by The Geoff and Helen Handbury Foundation and the \$10,000 Professional Development Award 2020 supported by Fed Square. The \$3,000 Civic Choice Award 2020 is supported by the Melbourne Prize Trust.

Our patrons are acknowledged for their generous donations this year. These include major patron The Vera Moore Foundation, Diana Gibson AO, The Tallis Foundation and The Yulgilbar Foundation.

There are a number of organisations that provide valued professional services to the annual Melbourne Prize, for which the Trust is thankful for their generous and ongoing partnership. Royce provide strategic media and communications advice, along with Grant Thornton who undertake the annual audit of the Trust and its activities. Rothfield Print Management, Ellikon and Spicers Paper are generous supporters of the Trust’s print requirements. Thank you to Evan Evans for supporting our digital printing and to Lee Wong of The Mighty Wonton for our website management and hosting and to Names.24. The Trust would like to thank Fundere Fine Art Foundry Melbourne for crafting the unique presentation trophies for the awards and for fabricating the miniatures of *The Magic Pudding* sculpture (located at the Royal Botanic Gardens Melbourne).

Thank you to the Board of the Melbourne Prize Trust including Dr Janine Kirk AM (Chairman), Pamela Warrender OAM, Professor Andrea Hull AO, Anthony Poynton, Clive Scott, Simon Warrender and Gerald Dalbosco.

The Trust would like to thank the many organisation supporting the arts sector in Victoria, who support this year has been invaluable. The many sector journals, peak bodies, commercial organisation and websites made it possible to promote the prize during the entry period.

The Trust is fortunate to have the support of a number of people whose contribution this year is greatly appreciated. These include Melbourne Prize Social Media Manager Sarah Kempson, Susan Owens managing Twitter and the many volunteers who help at our events.

The Trust would like to thank the public for their support of our social media campaigns and for their interest in this year’s program.

**Melbourne Prize Trust**  
Melbourne, Australia

# About the annual Melbourne Prize

The annual Melbourne Prize is the most valuable prize of its kind in Australia and runs in a three-year cycle, which includes the Melbourne Prize for Urban Sculpture, the Melbourne Prize for Literature and the Melbourne Prize for Music.

Since its inception the annual Melbourne Prize has made available approximately \$1.8 million in prizes and awards, plus artist residencies, overseas travel, equipment grants and an annual public exhibition at Federation Square to Victorian writers, sculptors and musicians.

The Prize celebrates artistic excellence under the unique 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. In 2020 due to the COVID-19 environment the program has been changed in line with government restrictions.

The annual Melbourne Prize is supported by the Victorian Government through Creative Victoria, the City of Melbourne and our partners and patrons. Visit [www.melbourneprize.org](http://www.melbourneprize.org) for further information.

# About the Melbourne Prize Trust

Founded by Simon Warrender and launched in 2004, the Melbourne Prize Trust was established to recognise and reward talent, excellence and inspire creative development. The Trust achieves this aim by running the annual Melbourne Prize, which is funded by a collaboration of partners and patrons. The Melbourne Prize Trust was founded by Simon Warrender developed as an initiative of the Committee for Melbourne.

This year's identity is developed and managed by PLAYGROUND—Sally Dobell CEO. The design is by Creative Director Adit Wardhana.

A full list of partners and patrons can be found in the front of this catalogue and at [www.melbourneprize.org](http://www.melbourneprize.org)

Thank you to the Committee of Melbourne for providing the office for the Trust.

The origins of the Melbourne Prize Trust date back to The Magic Pudding sculpture commission and children's garden precinct at the Royal Botanic Garden Melbourne. The Melbourne Prize Trust is a Deductible Gift Recipient and Income Tax Exempt Charity.

Visit [www.melbourneprizetrust.org](http://www.melbourneprizetrust.org)



Melbourne Prize for Urban Sculpture 2020 & Awards