

MELBOURNE PRIZE FOR URBAN SCULPTURE 2017





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THANK YOU TO OUR 2017 PARTNERS AND PATRONS

Government Partners



Founding Partners



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Exhibition & Event Partner



Wine + Awards Catering Partner



Patrons



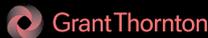
Diana Gibson AO

C H (Roger) Brookes

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Melbourne Prize for Urban Sculpture 2017 Partners



vera moore
FOUNDATION



Creative Partners



Exhibition Signage & AV



Rural & Regional Development Award 2017 Partner

The Geoff and Helen Handbury Foundation

Professional Development Award 2017 Partners



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Names24

Public Artwork Design Concept Award 2017
– *Crafting a City of Literature*



Civic Choice Award 2017



Print Partners



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Banners



Trophies



Design by Cornwell and MR.P Studios
Committee for Melbourne a founding partner

A MESSAGE FROM THE EXECUTIVE DIRECTOR OF THE MELBOURNE PRIZE TRUST

THE MELBOURNE PRIZE FOR URBAN SCULPTURE 2017 & AWARDS HIGHLIGHTS SCULPTURAL PRACTICE IN ALL ITS FORMS, ITS ROLE IN INSPIRING OUR PUBLIC SPACES AND INFORMING AND ENRICHING PUBLIC LIFE

The Melbourne Prize for Urban Sculpture 2017 & Awards is one of the most valuable prizes of its kind in Australia. This year marks the 13th anniversary of the annual Melbourne Prize.

With the generous support of our 2017 partners & patrons, we are delighted to offer the \$60,000 Melbourne Prize for Urban Sculpture 2017 and an artist fee. The \$40,000 Rural & Regional Development Award 2017 is offered to provide opportunities for sculptors in rural and regional Victoria. The

other categories include the \$10,000 Professional Development Award 2017, which includes a \$2,500 Qantas voucher and a professional practice residency at the Norma Redpath Studio in Carlton, and the \$4,000 Civic Choice Award 2017.

With the support of Melbourne UNESCO City of Literature Office, we are pleased to offer the Public Artwork Design Concept Award 2017 – *Crafting a City of Literature*. This category seeks design concepts for a public artwork to celebrate Melbourne's status as a UNESCO City of Literature.

With the ongoing and generous support of Federation Square, we are able to showcase the finalists work this year in a free public exhibition from November 13 to 27.

Applicants could enter a completed artwork or proposal for an artwork in the Melbourne Prize for

Urban Sculpture 2017. This reinforces the link between the idea and the object, thus broadening the scope for creative expression.

This year's program would not be possible without the generous support of our many partners and patrons – please see page 04.

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

The program this year continues the objectives of the Melbourne Prize Trust to recognise and reward Victorian sculptors.

Focusing on the urban environment, the Melbourne Prize for Urban Sculpture 2017 & Awards highlights sculptural practice in all its forms, and its role in inspiring our public spaces to inform and enrich public life.

Simon H Warrender
Executive Director and Founder

MELBOURNE
PRIZE TRUST

melbourneprizetrust.org

FEDERATION SQUARE EVENT AND EXHIBITION PARTNER

The Melbourne Prize for Urban Sculpture 2017 & Awards is one of the most valuable prizes of its kind in Australia. This year marks the 13th anniversary of the annual Melbourne Prize.

Federation Square is the Exhibition and Events partner and 'home' of the Melbourne Prize from inception. This long-term partnership makes it possible for the public, visiting the free public exhibition each November, to engage with abundant talent in literature, music and (urban) sculpture and provides artists, writers and musicians with public exposure, in one of the country's most visited public spaces.

The Melbourne Prize Trust appreciates Federation Square's generous support, which enhances our creative resources and provides opportunities to promote our abundant artistic talent through the annual Melbourne Prize.

FEDERATION SQUARE IS THE EXHIBITION AND EVENTS PARTNER AND 'HOME' OF THE MELBOURNE PRIZE FROM INCEPTION.

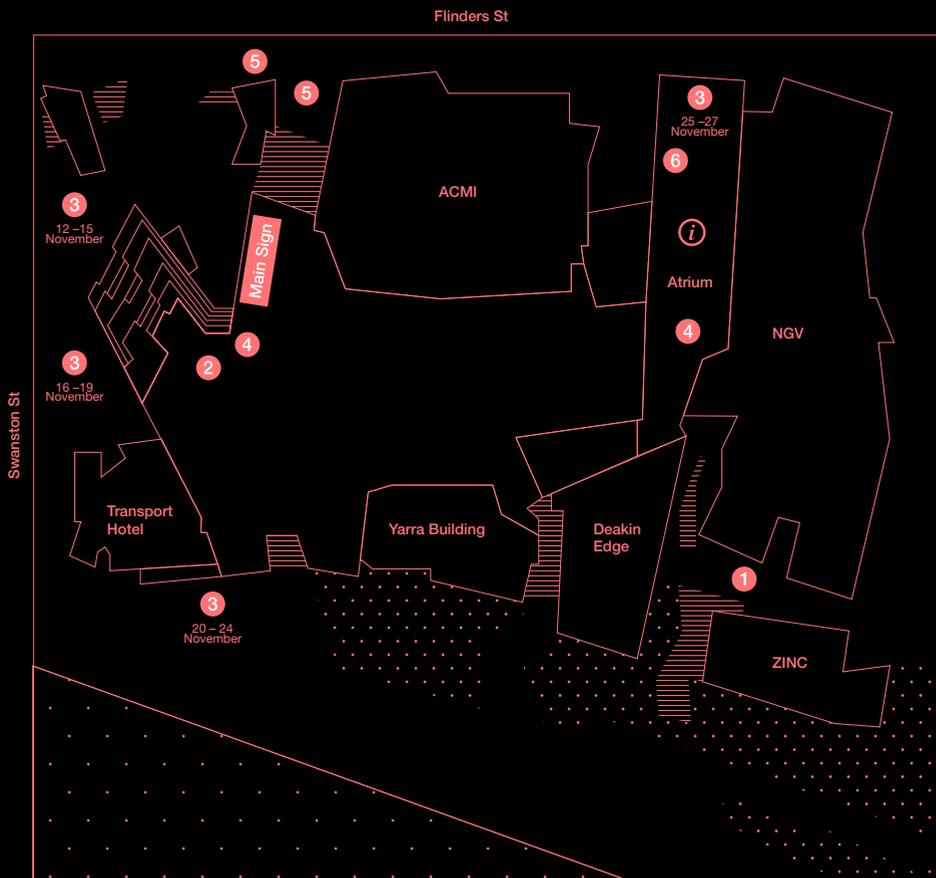
I am delighted to welcome the Melbourne Prize back to Federation Square. It is a vital part of our arts calendar and we are pleased to, once again, support this important cultural event. As Melbourne's iconic meeting place, Federation Square is the perfect venue to showcase extraordinary artistic talent. We are proud to be an Exhibition and Events partner of the Melbourne Prize for Urban Sculpture 2017, and it is wonderful to be able to provide our visitors with this exciting opportunity to engage with the arts.

Jonathan Tribe
Chief Executive Officer
Federation Square Pty Ltd



Photo: John Gollings

FINALIST EXHIBITION



Locate our finalists' works on the Federation Square location map using the numbers below

- 1 Bridie Lunney
- 2 Daniel von Sturmer
- 3 Sibling Architecture
- 4 Laresa Kosloff
- 5 Susan Jacobs
- 6 Sarah crowEST – Fracture Gallery, The Atrium

Information

- Main Sign** Information Point + catalogues
- i** Sponsor Information + catalogues

Sarah crowEST performances around Federation Square between 12.30pm – 1.30pm daily

2017 PRIZE & AWARDS

MELBOURNE PRIZE FOR URBAN SCULPTURE 2017 - \$60,000

The entered work of the six (6) finalists in the \$60,000 Melbourne Prize for Urban Sculpture 2017 are on display at Federation Square between 13 – 27 November and outlined in this catalogue.

The recipient of this Prize will be announced at melbourneprize.org on 15 November.

SARAH CROWEST
Peregrination WERKFORCE, 2017

LARESA KOSLOFF
Public Announcements, 2017

BRIDIE LUNNEY
Fold, 2017

SIBLING ARCHITECTURE
Over Obelisk, 2017

DANIEL VON STURMER
Electric Light (Facts/Figures/Federation Square), 2017

SUSAN JACOBS
The Poor Metals, 2017

The Melbourne Prize for Urban Sculpture 2017 focuses on the urban environment and the importance of sculpture, in all its forms, to inform public spaces and enrich public life. It is unique in that it enables entrants to submit either a completed artwork, or a proposal for an artwork.

This Prize is supported by The Vera Moore Foundation, The Tallis Foundation and the Melbourne Prize Trust.

All six finalists are awarded an artist fee of \$4,000, generously supported by C H (Roger) Brookes.



vera moore
FOUNDATION



BELEURA
HOUSE & GARDEN
MORNINGTON

MELBOURNE
PRIZE TRUST

C H (Roger) Brookes
Artist fees

PUBLIC ARTWORK DESIGN CONCEPT AWARD 2017 - CRAFTING A CITY OF LITERATURE - \$10,000

The finalists in the new \$10,000 Public Artwork Design Concept Award 2017 – *Crafting a City of Literature* are displayed at this information point and in this catalogue.

The winner of this prize will be announced at melbourneprize.org on 15 November.

EMMA ANNA
The Elocwean Rainbow, 2017

CATHERINE CLOVER
Reading Place Aloud, 2017

SUPERPLEASED
Light Reading Room, 2017

MATTHEW HARDING
Literary Field, 2017

LOUISE LAVARACK
Bookmarks (working title), 2017

This Award is supported by the Melbourne UNESCO City of Literature Office and seeks a design concept for a public artwork to celebrate Melbourne's designation as a UNESCO City of Literature.



United Nations
Educational, Scientific and
Cultural Organization

Melbourne
City of
Literature

**RURAL & REGIONAL
DEVELOPMENT AWARD
2017 - \$40,000**

The winner of this category is Fayen d'Evie. Please see information on the winner on pages 34 – 35 of this catalogue.

Supported by The Geoff and Helen Handbury Foundation, this award provides opportunities to sculptors in rural and regional Victoria. The winner will be announced on November 15 at melbourneprize.org

**The Geoff and Helen
Handbury Foundation**

**CIVIC CHOICE
AWARD 2017 -
\$4,000**

Civic Choice Award 2017 is supported by the Melbourne Prize Trust. Visit melbourneprize.org to vote for a finalist to win this category. The winner will be announced on the website on 1 December.

**MELBOURNE
PRIZE TRUST™**

**VOTE FOR A FINALIST AT
MELBOURNEPRIZE.ORG**

Vote for a finalist in the Melbourne Prize for Urban Sculpture 2017 and Public Artwork Design Concept Award 2017 together with the \$4,000 Civic Choice Award 2017 at melbourneprize.org. Voting closes at 5pm on 27 November. The winner will be announced on our website on 1 December.

By casting a vote online, you will have a chance to win an overnight stay at Sofitel Melbourne On Collins, Melbourne's Hotel for the Arts.

S O F I T E L
HOTELS & RESORTS

**PROFESSIONAL
DEVELOPMENT
AWARD 2017 - \$10,000**

The \$10,000 Professional Development Award 2017 includes \$2,500 Qantas credit and a professional practice residency at the Norma Redpath Studio in Carlton. The winner of this Award will be announced at melbourneprize.org on 15 November.

This award is supported by the Melbourne Prize Trust, The University of Melbourne, the Victorian College of the Arts and Qantas. The winner will be announced on November 15 at melbourneprize.org



FACULTY OF
**VCA &
MCM**



**MELBOURNE
PRIZE TRUST™**

A MESSAGE FROM THE LORD MAYOR OF MELBOURNE



The City of Melbourne takes pride in our creative and inspiring artistic community.

This is why we support organisations such as the annual Melbourne Prize. For 13 years it has made a significant contribution to our rich cultural life by recognising and rewarding excellence and talent. Artists benefit from exhibitions, residencies and international travel.

This year, we celebrate outstanding entries in urban sculpture and a new category focussing on public art design concepts which are more relevant today than ever in the World's Most Liveable City.

The exhibition aims to increase the exposure of the finalists' works and gives the public the opportunity to appreciate new sculpture.

Congratulations and I wish you every success.

Robert Doyle AC
Lord Mayor

FOR 13 YEARS IT HAS MADE A SIGNIFICANT CONTRIBUTION TO OUR RICH CULTURAL LIFE BY RECOGNISING AND REWARDING EXCELLENCE AND TALENT.

A MESSAGE FROM THE MINISTER FOR CREATIVE INDUSTRIES



Victoria is a place where some of our most exciting art can be seen 24 hours a day, because it is out in the community for everyone to enjoy.

Our urban sculptures commemorate and cajole, and connect with people of all ages and walks of life. They transform our public spaces, and inspire, even create, debate.

This year's Melbourne Prize celebrates the role sculpture plays in public life, and honours artists whose creativity and vision are re-imagining the urban environment.

The Victorian Government is a proud partner of the Melbourne Prize, just one of the ways we are backing Victoria's creative talent. Congratulations to all of this year's finalists and thank you for the contribution you make to our creative state.

THIS YEAR'S MELBOURNE PRIZE CELEBRATES THE ROLE SCULPTURE PLAYS IN PUBLIC LIFE, AND HONOURS ARTISTS WHOSE CREATIVITY AND VISION ARE REIMAGINING THE URBAN ENVIRONMENT.

Martin Foley
Minister for Creative Industries





JUDGES

JUDGES STATEMENT

The judges were delighted with the significant response this year. There were a wide range of entries, making the judging an immensely challenging but rewarding process. The overall brief was very well understood, with entries testing and engaging with the urban environment. The selection of artists explore the continuing expansion of the term 'urban sculpture' into a variety of forms, disciplines and communities and are indicative of what is happening in contemporary sculptural practice at this time in the state of Victoria. From poetic and unexpected material investigations, to works that employ light, sound, architecture and performance to both articulate and alter the way we encounter public space, the range of practices chosen are compelling responses to our increasingly complex world. The judges would like to thank all applicants this year for their entries.

THERE WERE A WIDE RANGE OF ENTRIES, MAKING THE JUDGING AN IMMENSELY CHALLENGING BUT REWARDING PROCESS





MAX DELANY

Artistic Director & CEO/Australian Centre
for Contemporary Art ACCA

Since 2005, and now in its fifth triennial edition, the Melbourne Prize for Urban Sculpture has distinguished itself as a distinctive measure of the vital role that sculpture can play in urban places and public spaces, activating and critically engaging the complex histories, currencies, character and fabric of the city and the diverse communities that compose its citizenry. From installations that question the role of monuments and memorialisation in relation to still contested colonial histories, to projections of light and sound which animate and stir our experience of civic and social environments, and others still that welcome and attune us to the surprising rhythms and imposing regulations of everyday life, this year's participating artists propose expanded definitions of sculptural practice – through performative, situational and site-specific practices, and works which poetically explore the language, signs and meaning of the city and its imagination.



PIP WALLIS

Curator, Contemporary Art,
National Gallery of Victoria

Artwork in dialogue with a wide public, in one of Melbourne's most shared spaces, is exhilarating. The great diversity of ways artists are approaching the relationship between creative work and audiences was evidenced in the range of practices seen by the judges this year. The six finalists work across performance, sculpture (both subtle and monumental), ephemeral incursions into space, and direct engagement with the viewer. Each of the artists address the history and culture of this place and community. In this way the Melbourne Prize for Urban Sculpture celebrates the engagement of art and collective life.



VICTORIA LYNN

Director, TarraWarra Museum of Art

It has been a unique experience being part of this year's Melbourne Prize for Urban Sculpture, not only because of the spectrum of applications, but also for the opportunity to contribute to a wider thinking around sculpture and urban space. The artists show us inventive ways in which sculpture can both animate space and inspire the people who occupy it. Sculpture is in conversation with its surroundings, offering a level of imagination and encounter that will take us to new realms of aesthetic and spatial discovery.



PROFESSOR CALLUM MORTON

Artist & Head of Fine Art,
Monash University Art Design & Architecture, MADA

The Melbourne Prize for Urban Sculpture has developed into one of the most significant showcases in Victoria for work in the public domain, one that continues to champion a broad diversity of approaches. For the first time an architectural practice, Sibling, has been shortlisted, a choice that underscores some of the material, political, historical and indeed spatial concerns that art and architecture share. There are works that are meditations on deep matter, works that combine material exploration with performance, performance works that humorously address the public context and light-based works that poetically traverse and describe the architecture of Federation Square itself. Judging the prize is always difficult and indeed highly competitive and so many excellent proposals don't make it through, so I would like to thank all the artists who had the courage to apply and to encourage them to do so next time. I would also like to thank Simon Warrender for his generosity, objectivity and sandwiches and all my judging colleagues for their civility.



PROFESSOR MARIE SIERRA

Artist & Deputy Dean & Head of School
UNSW Sydney, Art & Design

This is a big year for those interested in sculpture. On the other side of the world Sculpture Projects Münster is underway in Germany, which occurs only every ten years. Melbourne is fortunate to have a Sculpture Prize exhibition occurring every three years, providing an opportunity to engage with some of Victoria's leading contemporary artists. It was an honour to be on the selection panel for this cycle of the Melbourne Prize, and experience the diverse and compelling range of works that articulate and redefine the urban context. My congratulations to the finalists, who by their participation, make this Prize the wealthiest in the country.



SIMONE SLEE

Artist & Head of Sculpture & Spatial Practice,
Victorian College of the Arts, University of Melbourne

The Melbourne Prize for Urban Sculpture is, once again, making a significant contribution to the practice of contemporary sculpture in the urban environment. This year's finalists continue to expand the boundaries of sculptures' conventions, mining our physical experience and understanding of public space. The selected artworks propose critical questions pertinent to our times, such as: what is the role of the monument in public space; what is the agency of the human body and the materials we build our world with?

I am very much looking forward to experiencing these new works at Federation Square and congratulate the finalists. I would also like to thank all applicants who made this judging opportunity so exciting and challenging. I feel very honoured to be one of the judges on the prestigious 2017 Melbourne Prize for Urban Sculpture.

THE ANNUAL MELBOURNE PRIZE ALUMNI 2005 - 2016

MELBOURNE PRIZE FOR URBAN SCULPTURE AND AWARDS ALUMNI

2014

Melbourne Prize for
Urban Sculpture 2014
Geoff Robinson

Professional
Development
Award 2014
Kay Abude

Civic Choice
Award 2014
Kay Abude

Rural & Regional
Development
Award 2014
Aleks Danko

2011

Melbourne
Prize for Urban
Sculpture 2011
Bianca Hester

Professional
Development
Award 2011
Isaac Greener &
Lucas Maddock

Civic Choice
Award 2011
Isaac Greener &
Lucas Maddock

2008

Melbourne Prize for
Urban Sculpture 2008
Alexander Knox

Professional
Development
Award 2008
Tom Nicholson

Vic Urban
Award 2008
Louise Paramor

Civic Choice
Award 2008
Elaine Miles

2005

Melbourne
Prize for Urban
Sculpture 2005
Open Spatial Workshop

Professional
Development
Award 2005
Karen Abernethy

Civic Choice
Award 2005
Matthew de Moiser



2016

Melbourne Prize
for Music 2016
Kutcha Edwards

Outstanding
Musicians
Award 2016
Scott Tinkler

Beleura Award for
Composition 2016
Kate Neal

Development
Award 2016
Malthias Schack-Arnott

Civic Choice
Award 2016
Lior Attar

2015

Melbourne Prize
for Literature 2015
Professor Christopher
Wallace-Crabbe AM

Best Writing
Award 2015
Andrea Goldsmith

Writers Prize 2015
Kate Ryan

Civic Choice
Award 2015
Robbyn Annear

2014

Melbourne Prize for Urban
Sculpture 2014
Geoff Robinson

Professional Development
Award 2014
Kay Abude

Civic Choice
Award 2014
Kay Abude

Rural & Regional Development
Award 2014
Aleks Danko

2013

Melbourne Prize
for Music 2013
Brett Dean

Outstanding
Musicians
Award 2013
Stephen Magnusson

Development
Award 2013
Kate Kelsey-Sugg

Civic Choice
Award 2013
Mick Harvey

2012

Melbourne Prize
for Literature 2012
Alex Miller

Best Writing
Award 2012
Craig Sherborne

Civic Choice
Award 2012
Tony Birch

2011

Melbourne
Prize for Urban
Sculpture 2011
Bianca Hester

Professional Development
Award 2011
Isaac Greener &
Lucas Maddock

Civic Choice
Award 2011
Isaac Greener &
Lucas Maddock

2010

Melbourne Prize
for Music 2010
David Jones

Outstanding
Musicians
Award 2010
Ben Northey

Development
Award 2010
Natalie Bartsch

2009

Melbourne Prize
for Literature 2009
Gerald Murnane

Best Writing
Award 2009
Nam Le

Civic Choice
Award 2009
Amra Pajalic

2008

Melbourne Prize for
Urban Sculpture 2008
Alexander Knox

Professional Development
Award 2008
Tom Nicholson

Vic Urban
Award 2008
Louise Paramor

Civic Choice
Award 2008
Elaine Miles

2007

Melbourne Prize
for Music 2007
Paul Grabowsky

Outstanding
Musicians
Award 2007
Genevieve Lacey

Development
Award 2007
Julian Langdon

2006

Melbourne Prize
for Literature 2006
Helen Garner

Best Writing
Award 2006
Christos Tsiolkas

Civic Choice
Award 2006
Henry von Doussa

2005

Melbourne
Prize for Urban
Sculpture 2005
Open Spatial Workshop

Professional Development
Award 2005
Karen Abernethy

Civic Choice
Award 2005
Matthew de Moiser



FINAL

MELBOURNE PRIZE FOR URBAN SCULPTURE 2017

LISTS



MELBOURNE PRIZE FOR URBAN SCULPTURE 2017 - FINALISTS

BRIDIE LUNNEY



BIOGRAPHY Bridie Lunney's practice incorporates durational performance and sculptural gestures to suggest reconfigurations of hierarchical relationships between architectural space, objects and the body. Her upcoming projects include *New Histories* at Bendigo Gallery and the *Tarrawarra Biennale 2018*. Recent projects include *An Imprecise Science Artspace*, Sydney, 2015; *The Place Where The Fire Is Kept*, Phoenix foyer commission, Flinders St Melbourne, and *This Endless Becoming* for Melbourne Now, National Gallery of Victoria, 2014.

Lunney is currently teaching Contemporary Practice and Sculpture at Monash Art, Design and Architecture (MADA) and Sculpture and Spatial Practice at Victorian College of the Arts.

bridielunney.com

ENTERED WORK Cities are built on a series of corners, the right angle folding of one plane crossing another. In *Fold* Bridie Lunney presents a collection of vertical forms produced from a folded sheet of steel to create a corner repeated in multiple configurations throughout the oblique and obtuse angled spaces of Federation Square. The corner alludes to both individual intimate spaces, and support structures that hold an architectural space. Here architecture is abstracted to a single form. Lunney has used this steel corner as an architectural punctuation or framework in a number of installations in Melbourne. It has proliferated throughout the city in various contexts; this installation sees it multiply within the site. These static forms will be disrupted by performance, mimicking the gestures of the city. The performers will have their own corner, singing a single note into it for as long as their breath allows. The repeated notes resonate into the steel whilst punctuating the space that surrounds them.

PERFORMANCES

By Shelley Lasica, Torie Nimmervoll, Lilian Steiner and Deanne Butterworth.

6:30-7:30pm

Friday 17, Saturday 18, Friday 24 and Saturday 25



ENTERED WORK

Propositional image for *Fold*, 2017

With performers Shelley Lasica and Brooke Stanip

DANIEL VON STURMER



BIOGRAPHY

Daniel von Sturmer's practice involves a range of media and approaches including video, photography and installation. His works orchestrate a field of relations between things and people, light and space, video and time, where the encounter between audience and artwork tests the ways in which we conventionally view artworks inside and outside the gallery.

In 2007 he represented Australia at the 52nd Venice Biennale, showing in the Australian Pavilion. He has exhibited at numerous public venues including the Australian Centre for Contemporary Art, Melbourne; Auckland Art Gallery, New Zealand; Museum of Contemporary Art, San Diego; The Gothenburg Museum of Art, Sweden; and the Hamburger Bahnhof Museum, Berlin. Recent solo exhibitions include *Electric Light* at Anna Schwartz Gallery (2016), *Focus & Field and Camera Ready Actions* at Young Projects Gallery, Los Angeles (2014). These *Constructs* at Anna Schwartz Gallery, Melbourne (2014); *Video Works*, Karsten Schubert Gallery, London (2010) and *Set Piece*, Site Gallery, Sheffield (2009).

He is represented by Anna Schwartz Gallery and is a Senior Lecturer in Fine Art at Monash Art, Design & Architecture (MADA).

danielvonsturmer.com

ENTERED WORK

Programmed to activate the site after dark *Electric Light (facts/figures/federation square)* is a light-based installation work, made in direct response to the architecture and landscaping of Federation Square.

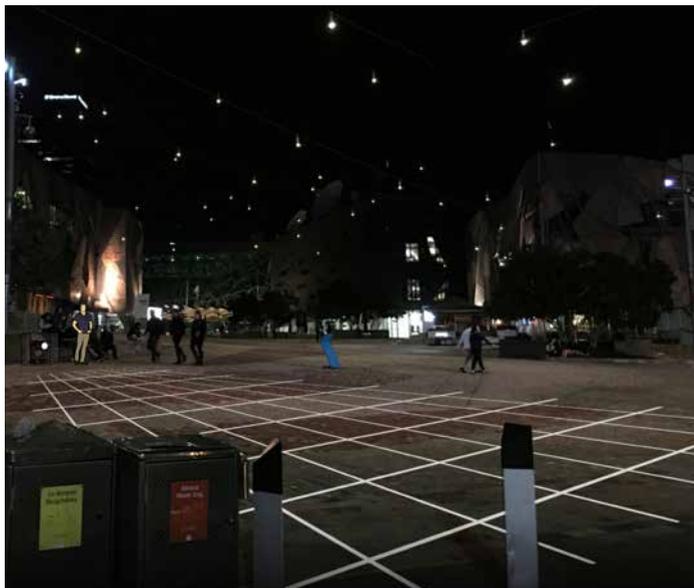
The work uses light as a material to activate unnoticed features of the built environment that inform and direct our experience. Simple geometric figures are animated across the site, aligning themselves with hidden architectural structures, civic utilities and landscaped plantings. Usually unnoticed in the field of activity the square is known for, these forms suggest another mode of engagement with the city space, a mode of attending to what is there and why.

Drawing attention to these ever present yet unremarkable elements of city life, the work renders the space as a stage and these humble characters the protagonists in an unfolding narrative. Humour, surprise, curiosity and interaction are key components of the work, instilling a sense of engagement and play with the passers-by-come-audience.

The work is visible nightly from 8:30pm for the duration of the exhibition.

ENTERED WORK

Electric Light (facts/figures/federation square), 2017
Customised moving head profile light, custom programming



LARESA KOSLOFF



BIOGRAPHY Laresa Kosloff makes performative videos, Super 8 films, installations and live performance works. Her practice examines various representational strategies, each one linked by an interest in the body and its agency within the everyday.

Recent artworks have involved a variety of participants such as lawn bowlers, celebrity artists, museum visitors, personal trainers and local residents in Prato, Italy. Recurrent themes in Laresa's work include humour and tension between received cultural values, individual agency and free will. She is represented by Sutton Gallery, Melbourne.

laresakosloff.com

@ Laresa.kosloff

ENTERED WORK Laresa Kosloff has written and professionally recorded a series of audio announcements using voice actress Soula Alexander. These announcements are periodically broadcast out of speakers in the main square and atrium area of Federation Square. The artist has tactically made use of existing infrastructure in this work by embedding her sound files into the internal programming and sound equipment of the site. The announcements are designed to surprise visitors, and to guide them into thinking about the world and themselves differently by referring to time and space, cultural etiquette and psychology.

The professional tone and public context of the announcements lends them an odd authority, much like commercial radio or political advertising. Kosloff is interested in the character of spoken announcements and how familiar forms of delivery might be creatively disrupted through a more lateral and surprising approach.

A schedule for approximate times can be accessed via the Fed TV programming link below. The announcements will be broadcast at the beginning and throughout the 'Melbourne Highlight' times, as listed here: fedsquare.com/fed-tv

ENTERED WORK

Public Announcements, 2017

Digital sound files
Voice actress: Soula Alexander

Acknowledgements: Final Sound studios



SIBLING ARCHITECTURE



BIOGRAPHY Sibling Architecture works at the intersection of architecture, urbanism, cultural analysis and graphic communication to produce new and unexpected spatial outcomes. Whether the outcome be a building, installation, urban strategy or event, Sibling insists on intelligent forms that foster a positive social agenda.

Sibling's interest in public building extends to lecturing and teaching at universities, and contributing to various publications, such as *The Conversation*, *Volume*, *Future West* (Australian Urbanism) and *Architecture Australia*.

Sibling has exhibited at National Gallery of Victoria, Istanbul Design Biennial, Gyeonggi MoMA, Seoul National University, Gertrude Contemporary, Customs House, and RMIT Design Hub.

siblingnation.net

ENTERED WORK

Over Obelisk, 2017

Steel, Mirrored Dibond, Fibre-Reinforced Plastic
Thank you to Lichen Kemp and Dylan Martorell

ENTERED WORK *Over Obelisk* sees the return of two architectural follies that encased the John Batman memorial in Melbourne from 17 – 23 October, 2016. The follies were conceived as a convoluted framing device to view the monument – which states Melbourne was unoccupied prior to 1835 – from a different perspective. The playful occupation of the follies by the public, provided by the set of stairways to nowhere, demonstrates that sculpture does not need to be a vessel for public programming, but can contribute through its physical presence alone. The physical sculpture is the event, and it can be mobile.

The follies travel from John Batman's memorial to Federation Square for the Melbourne Prize for Urban Sculpture in order to contemplate the landscape anew – this time looking outwards rather than inwards to encourage a critical reading of the contemporary landscape. *Over Obelisk* was originally developed as part of Melbourne Biennial Lab, a temporary suite of public works by eight artists at the Queen Victoria Market curated by Natalie King for the City of Melbourne.

LOCATION OF WORK

12-15 November – St Paul's Steps

16-19 November – Swanston Street

20-24 November – River Terrace Red Terrace

25-27 November – Cantilever

Please refer to the location map on page 05.



SARAH crowEST



BIOGRAPHY Sarah crowEST attends to the provocation of materials and their haphazard agency through use over time. Recent works shift between 2D, unstretched, canvas formats and 3D garment constructions that use the body as structural support. Via costumed, group-expeditions in public spaces crowEST tests the circulation of objects in contexts extrinsic to traditional art spaces, such as the museum and gallery.

Described by crowEST as peregrinations, these social walks have been part of events such as FABRIK, Ian Potter Museum, Endless Circulation, TarraWarra Biennial, and Peregrinação São Paulo at the Bienal de São Paulo, all in 2016. CrowEST has worked as an artist for 40 years and holds a PhD in practice-led sculpture from the VCA, University of Melbourne.

sarahcrowest.com

ENTERED WORK

Peregrination WERKFORCE, 2017

Linen painters canvas, cotton canvas, various found fabrics, synthetic polymer paint, textile inks, enamel paint, steel, wood, employed, semi-employed and unemployed humans.

ENTERED WORK *Peregrination WERKFORCE* is a mobile sculpture that draws together a group of people and material forms as co-producers through the actions of making, wearing and appearing. The work consists of more than 30 canvas, apron-like rectangles that become animated as they are strapped onto human bodies for daily walks around Federation Square and adjacent city areas.

The canvas surface applications reference constructivist graphics and texts that broadly reflect an interest in labour conditions, 'The Gig Economy', ways of being in terms of work and idleness, working hard and hardly working, precarity, passing time and getting by. Several of the aprons bear marks of artistic labour, such as paint residue and evidence of wear and repair. *Peregrination WERKFORCE* transpires through a joining of networked (human and material) elements across time and space to create a tangible, social situation (and spectacle) to walk and talk about work and creativity.

The cloth constructions can be viewed in The Fracture Gallery at Federation Square when at rest or via their daily movements or peregrinations. These expeditions can be observed in and around Federation Square between 12:30 and 1:30pm from the 13th to 27th November, or you can participate by booking in advance through mail@sarahcrowest.com

Thank you to Bim Crowest, Dr Sophie Knezic, Carla McKee and Akira Akira.



Photo Credit: Suzie Blake

SUSAN JACOBS



BIOGRAPHY Susan Jacobs' practice spans sculpture, drawing, video and site-responsive works that evolve through a process of contingency, between material experimentation and discursive research. Her works focus on the nuances of physical forces, elemental properties and spatial contexts to draw out associative connections and bring latent potential to the surface.

Susan has exhibited consistently since graduating from the VCA, Melbourne in 1999. Some recent projects include Viva Incerteza 32nd São Paulo Bienal Brazil 2016, Believe not all the spirits but try the spirits MUMA Melbourne 2015, Force Work Sarah Scout Presents, 2014, Melbourne Now NGV 2013. She is represented by Sarah Scout Presents, Melbourne.

susanjacobs.net

ENTERED WORK

The Poor Metals, 2017

Borrowed zinc, borrowed concrete lion sentinels, LED text, HD video, aluminium, lead



ENTERED WORK *The Poor Metals* plays out questions of hierarchy and conscience, referencing animal, mineral and social orders and drawing from the etymological associations of its own materiality. The family of shape-shifting elements colloquially referred to as the 'Poor Metals' includes amongst others: Tin, Lead, Gallium and Aluminium. Commonly used in electronics, medicine, engineering and cosmetics, they are emotively described as brittle and weak, they cry when bent and are easily beaten. Language is equally malleable.

Zinc is a neighbouring element classed as a Transition metal and in this context an ingot of Zinc is transitory by name and nature. It is a borrowed commodity, loaned with the condition that it may be taken away at any given time if the trading price is right. Two concrete lion sentinels bracketing the arena are another borrowed investment, of a sentimental kind. As displaced symbols of power and protection they conversely highlight where vulnerabilities may lie.

The human impulse to project emotion onto non-human entities taps into consciousness and the idea that things may 'talk' to us. *The Poor Metals* gives hidden matter a voice, conflating the status of animal and mineral, the faux and the scarce to test how a scale of empathy might slide when pecking orders are scrutinized.

This project has been generously supported by Jordan Marani - Artist, and Kingfield Galvanizing - Winner Premier's Sustainability Awards 2017.



FINAL

**PUBLIC
ARTWORK
DESIGN
CONCEPT
AWARD 2017 -
CRAFTING
A CITY OF
LITERATURE**

LISTS



PUBLIC ARTWORK DESIGN CONCEPT AWARD 2017 - FINALISTS



SUPERPLEASED



BIOGRAPHY

Sue Buchanan and Eli Giannini work in a collaborative practice specialising in site responsive works across a range of scales – from wearable to architectural – and were finalists in the Melbourne Prize for Urban Sculpture 2008. Bessie Lemann, who assisted in developing the 3D imagery for entry, is a graduate architect.

superpleased.com

ENTERED WORK

Light Reading Room, 2017

Anodized Aluminium expanded metal mesh panels and formed components, Stainless steel structure, concrete pad footings.

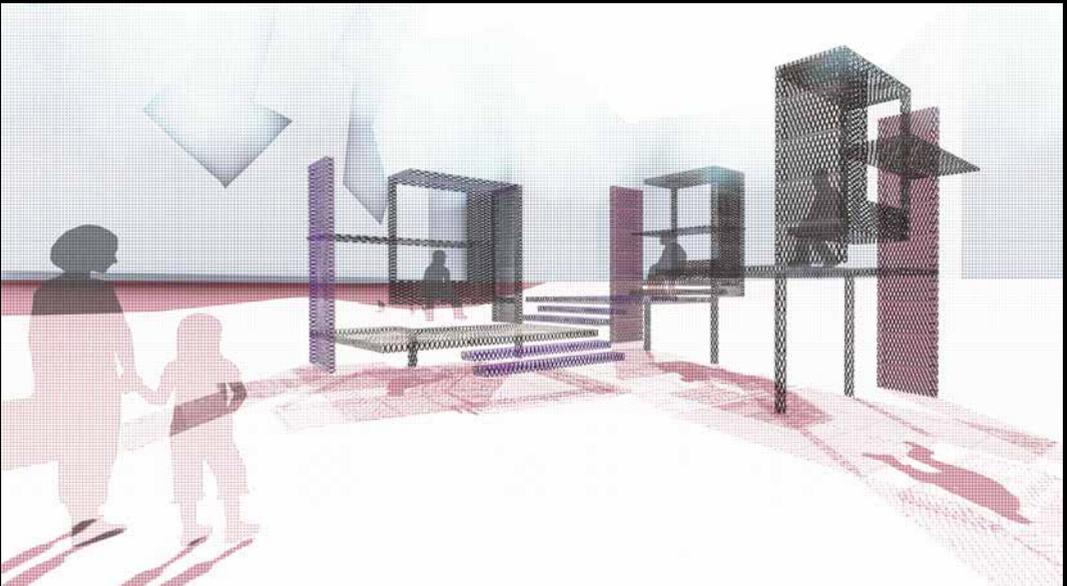
ENTERED WORK

Light Reading Room is about how and where we read – the spaces that support and enable this transportation: a particular room, the irresistible lure of the window seat, the floor of the library, between the shelves. A space to pause, not quite fully inside or outside but located in a temporal in-between zone – like the place we go in our heads when we read – and where the commitment to leaving or staying is on hold.

Light Reading Room is a permeable sculpture suggesting the window seat or cubby hole within a framework evocative of play equipment or temporary scaffolding – a structure that encourages various modes of occupation and engagement: sitting, perching, reading, talking.

The project title acknowledges the beautiful and much-loved reading room in the State Library and its iconic Melbourne status. It also refers to its lightweight structure and a looser designation of specific use, a blurring of boundaries typical of our public spaces now.

Light Reading Room is a diaphanous and beguiling public object.



MATTHEW HARDING



BIOGRAPHY

Born Sydney 1964, Matthew Harding is an internationally recognised Australian artist with a multi-discipline practice, having completed over 50 public sculptures here and abroad including commissions for federal, local and overseas government, institutions, corporations and the private sector.

From his workshop in the Central Highlands of Victoria, Harding designs, fabricates, transports and installs sculptural commissions and exhibition works around the globe. Harding completed formal studies at the Canberra School of Art, ANU in 1994 and is represented in several international collections; the recipient of many awards including the 2010 Helen Lempriere Scholarship and the 2014 McClelland National Sculpture Survey Award.

matthewharding.com.au

ENTERED WORK

Somewhere to sun or to lounge back and read a book, *Literary Fields* punctuates the cityscape through a series of textural nodes that create both sculptural and functional seating forms.

As though resulting from a tectonic upheaval of the Federation Square pavement that morph into playful bluestone fragments, scattered punctuations becoming a vehicle for literary quotes from well and lesser known local authors carved and etched into the surfaces of the bluestone. While the materiality of these bluestone forms has a direct association with the underlying geology of Central and Western Victoria, they also offer a social and physical connection with the underlying typologies and literary morphologies of Melbourne.

This concept follows on from the success of 'Industrial Midden' at the Gasworks Arts Park in Albert Park, a series of carved bluestone monoliths reminiscent of Industrial fragments from the former gasworks industry that have become a well-used and much loved sculpture, creating both playful seating and a site-specific node for social interaction.

ENTERED WORK

Literary Field, 2017

Bluestone



EMMA ANNA



BIOGRAPHY

Emma Anna is a visual artist and creative producer whose practice explores collage, mass communication and colour as potent tools to activate the collective imagination.

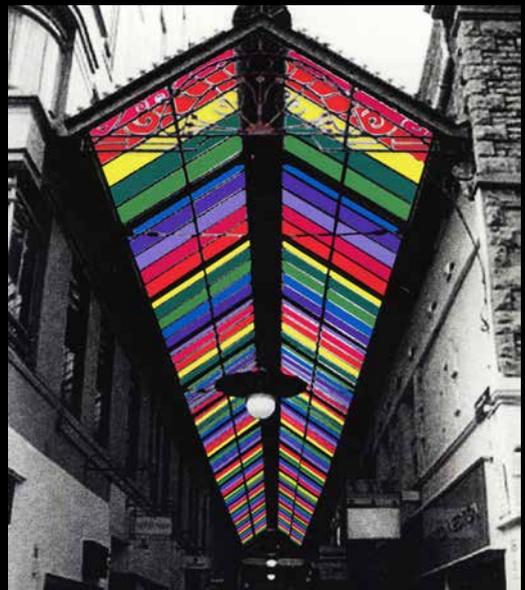
A graduate of RMIT University's Masters' in Art (Art in Public Space) program, Emma has worked extensively with local government in Australia and internationally to realise permanent and ephemeral projects for the public realm. Like the Australian landscape painter Lloyd Rees, Emma believes that 'a city is the greatest work of art possible'.

 [emmaannachatter](#)

ENTERED WORK

The Elocwean Rainbow draws its inspiration from a vibrant chapter of Melbourne history. The proposed installation reimagines a city laneway and pays homage to Edward William (E.W) Cole's expansive Book Arcade, a beacon in Victorian-era Melbourne that eventually occupied various buildings between Bourke and Collins Street. Cole believed that books had the potential to change the world. He was an avid campaigner for social causes and deeply interested in the fate of humankind. He painted an 8-colour rainbow on the facade of his Arcade and printed it on the cover of various publications, believing it to be a symbol of peace and diversity. In his famous newspaper advertisements, Cole created stories to entice visitors to his Arcade. One included reference to a fictional race of humans known as 'the Elocwe' (literally the reverse of 'E.W.Cole').

The glass canopy of Howey Lane was commissioned by Cole. Reimagining its frame as a contemporary 'leadlight' window is a homage to the Book Arcade, to Cole's passion, and to his promotion of literacy in Melbourne. The Elocwean Rainbow will transform Howey Place into a multicoloured and experiential space, delighting a diverse public audience in much the same way as visitors to Cole's Arcade were once similarly enthralled. The Elocwean Rainbow will speak of the creative potential of the human imagination and give new life to the rich literary legacy of EW Cole and his magnificent Book Arcade.



ENTERED WORK

The Elocwean Rainbow, 2017

Coloured adhesive vinyl on existing glass

LOUISE LAVARACK



Photo Credit: Brielle Hansen

BIOGRAPHY

Louise Lavarack explores a spatial understanding of the world. Her sculptural installations and experimental interventions, mostly presented in public space, range from permanent works large enough to walk through, to ephemeral events reliant on collaborative or participatory input. By choreographing physical and imaginative (sometimes virtual) experiences of space, Louise's works frame the participant as a universal figure moving through an expanded landscape.

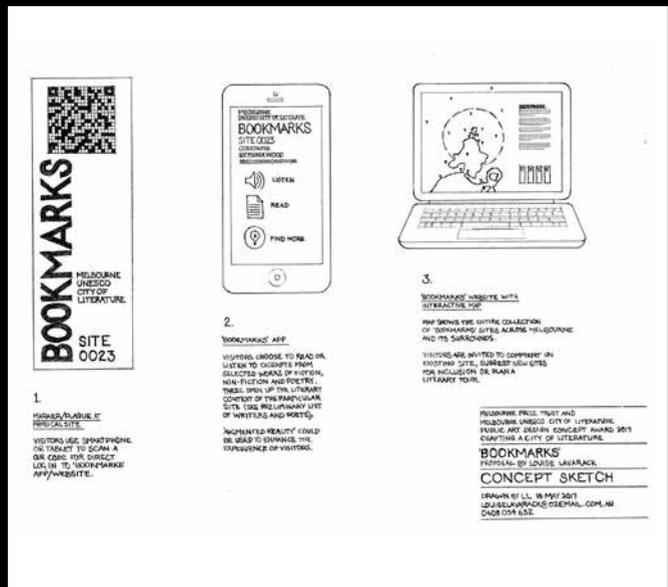
Currently she is developing a performative work for the Festival of Live Art 2018; a proposal to reconceptualise Sight Line, her 2004 installation at Frankston Pier; and the design of surface treatments at a new youth space in Point Cook.

louiselavarack.com.au

ENTERED WORK

'Bookmarks' is a literary overlay to Melbourne's urban and rural environs that reveals particular sites as they have been imagined by writers and poets. Some sites may relate to plots and characters from fiction, others may be sites that shaped literary visions of Melbourne's place in a larger world. A specially designed plaque with a unique QR code marks each literary site. Visitors use smartphone or tablet to scan the code for direct access to the 'Bookmarks' app. There the literary excerpt relevant to the particular site is available in text or audio form. Augmented reality could enhance the experience with virtual text or images superimposed onto physical surrounds.

In addition there is a 'Bookmarks' website where more detailed information is available via an interactive map that shows the entire collection of literary sites. Here visitors may leave comments about particular 'Bookmarks' sites they have visited, post suggestions for new sites to be considered for inclusion, or plan an itinerary for a self-guided literary tour in a particular locale.



ENTERED WORK

Bookmarks (working title), 2017

Site markers/plaques; app for mobile devices; website with interactive map

CATHERINE CLOVER



BIOGRAPHY

Catherine's multidisciplinary practice addresses communication through voice and language and the interplay between hearing/listening and seeing/reading. Using field recording, digital imaging and the spoken/written word she is exploring an expanded approach to language through a framework of everyday experience. With listening as a key focus and the complexity of the urban as a shared sonic space, the artworks prompt transmission and reception through the fluidity, instability and mobility of voicing and languaging. Brought up in London, she came to Melbourne through a residency with Gertrude Contemporary in the 1990s. Exhibiting and performing within Australia and internationally, she teaches at Swinburne University (MA Writing) and holds a practice led PhD (Fine Art) through RMIT University.

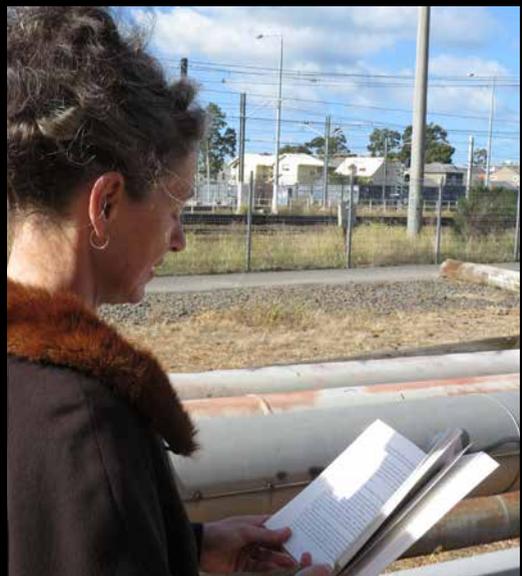
 catherine.clover
 ciclover

ENTERED WORK

Reading Place Aloud is a public artwork that concerns the sharing of literature in urban public space. It is performative and inclusive and makes reference to the rich oral traditions across cultures, including multicultural Australia and Aboriginal Australian storytelling. Sound is three dimensional and fills space, and vocality adds a sonic dimension to a text that transforms reading into a shared spatial experience. While authorial readings occur at book launches and writers' festivals, sharing contemporary writing in the public domain enables anyone to casually stop and listen.

The selection of writers will be gender and racially inclusive and the texts will be suitable for all ages. The texts have a strong connection to place, mainly Melbourne but also wider Australia, through Aboriginal writers' deep cultural connection to this land (e.g. Tony Birch, Anita Heiss) and for those who have found asylum here (e.g. Sabrin Ahmed, Hani Abdile). The readings will last 30 minutes each, one per day, three days a week. A biography of each writer will introduce the reading. Amplification may be required in the form of a lapel mic and portable PA system. A portable lectern and foldaway chairs will be provided.

Vocal readings and images for the proposal can be found on this link – ciclover.com/reading_place.html



ENTERED WORK

Reading Place Aloud, 2017

Voice, Texts

THE WINNER OF THE RURAL & REGIONAL DEVELOPMENT AWARD 2017 FAYEN D'EVIE

DESCRIPTION OF PRACTICE

Fayen d'Evie is a Muckleford-based artist, who explores blindness as a radical critical position, attuned to complex embodiment, sensory translations, ephemerality, instability, invisibility, sensory translations, and perceptual enquiry. Fayen is also the founder of 3-ply, which investigates artist-led publishing as an experimental site for the creation, mutation, translation, dispersal, and archiving of texts. Recent exhibitions include: *The Score*, Ian Potter Museum of Art, 2017; *ee//hm*, Kadist, San Francisco, 2016; [...] {...} [...] handovers + translations, Gertrude Glasshouse, Melbourne 2016; *Human Commonalities*, V.A.C. and the State Museum of Vadim Sidur, Moscow, 2016; and *Endless Circulation – TarraWarra Biennial*, Healesville, 2016. Fayen is a doctoral candidate in Curatorial Studies at Monash University, and graduated from the Victoria College of the Arts in 2012 with a B.F.A. (Painting). She was a finalist in the 2017 John Fries Award, and a resident of Gertrude Contemporary from 2014-2016.

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fayendeve.com

**FAYEN'S SCULPTURAL PRACTICE
ACTIVATES EMBODIED ENCOUNTERS
WITH ARTWORKS, AND ENGAGES
BLINDNESS TO NAVIGATE
EPHEMERALITY, INSTABILITY,
CONCEALMENT, INVISIBILITY,
AND SENSORY TRANSLATIONS**

Fayen's recent work includes sculptural installations of choreographic objects, and performative scores for sensory encounters with artworks. Often collaborative and participatory, her work challenges the norm of distant observance, activating audiences in unconventional ways of handling, listening to, describing, and recalling artworks. She is currently working with the San Francisco Museum of Modern Art to investigate how sensory encounters can generate creative propositions for conservation of memory of artworks. As part of this, she is developing a new tactile typography for a series of sculptural text works. Earlier this year, together with artist Katie West, Fayen launched a new project, the *Museum Incognita*, which revisits obscured and neglected histories through performative archiving and a nomadic sculptural architecture. This evolved out of their collaboration archiving ephemeral performances on Fayen's rural property in Muckleford. Fayen and Katie are now extending the sculptural architecture of the Museum to enable rural campground installations, including sculptural gathering vessels and mnemonic textiles for oral storytelling. Fayen is also collaborating with artist Jen Bervin to develop a hypersonic installation, a 'Poem to a Dust Cloud', inspired by a residency at the Allen Telescope Array of the SETI Institute, California. Through that strand of research, Fayen is interested in how hypersonic texts can operate as intangible, non-visible sculptural and choreographic objects.



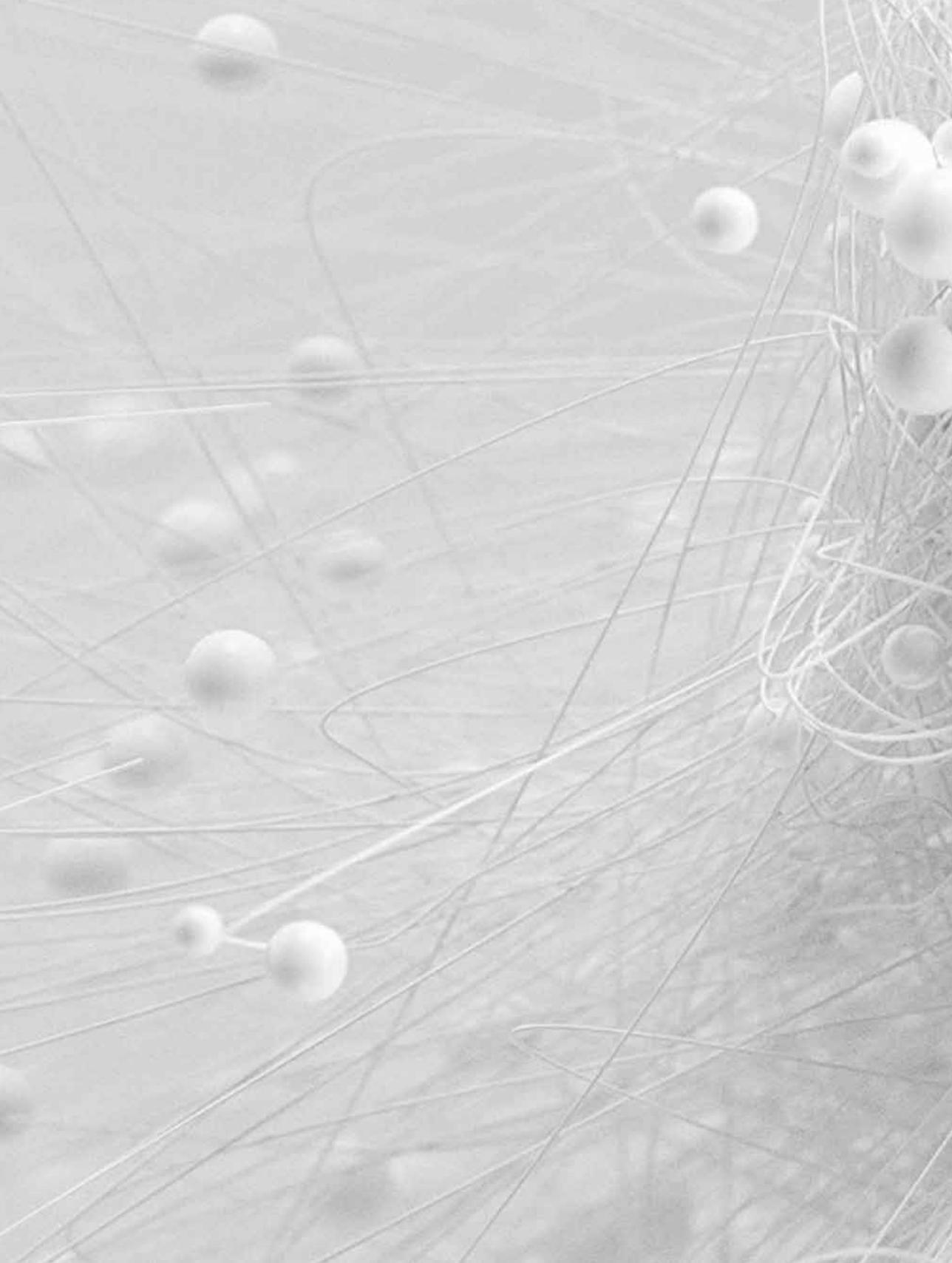
Above:

Fayen d'Evie, Troy McConnell, Sophie Takách and Prue Lang, with Bryan Phillips 2016. [...] [...] [...] handovers + translations. 'Choreographic objects oriented through blindness: How does a straight line feel?' Sculptural, sonic and choreographic installation.



Left:

Fayen d'Evie, activating a be-holding encounter with a brutalist monument designed by artist Vojin Stojic and architect Gradimir Medakovic, as part of a performative tour of landscapes, by Fayen d'Evie and Katie West, 'We Are the Museum Incognita Belgrade', Cultural Centre of Belgrade, Serbia, 2017.





THANK YOU

The annual Melbourne Prize is now in its 13th year. The Melbourne Prize for Urban Sculpture 2017 and Awards and the Federation Square exhibition are made possible by the generous support of our partners and patrons this year, many of whom have been with the Trust since inception in 2004.

THE MELBOURNE PRIZE FOR URBAN SCULPTURE 2017 AND AWARDS AND THE FEDERATION SQUARE EXHIBITION ARE MADE POSSIBLE BY THE GENEROUS SUPPORT OF THE MANY PARTNERS AND PATRONS THIS YEAR

The Melbourne Prize Trust appreciates the ongoing support of the Victorian Government, through Creative Victoria, and the City of Melbourne.

We would like to thanks this year's judges for their time and commitment to the Prize: The 2017 judges include six esteemed arts sector professionals: Max Delany, Artistic Director & CEO, Australian Centre for Contemporary Art, ACCA; Victoria Lynn, Director, TarraWarra Museum of Art; Professor Callum Morton, Artist & Head of Fine Art, Monash University Art Design & Architecture, MADA; Professor Marie Sierra, Artist & Deputy Dean & Head of School UNSW Sydney, Art & Design; Simone Slee, Artist & Head of Sculpture & Spatial Practice, School of Art, Victorian College of the Arts, University of Melbourne; and Pip Wallis, Curator, Contemporary Art, National Gallery of Victoria.

The Melbourne Prize Trust would thank Dr Janine Kirk AM (Chairman), Simon Warrender (Founder and Executive Director) and Directors Professor Andrea Hull AO, Clive Scott, Anthony Poynton, Gerard Dalbosco and Pamela Warrender OAM for their support and direction this year.

Founding Partners Cornwell, Ernst & Young, Minter Ellison and Committee for Melbourne continue to play a central role in the annual Melbourne Prize – thank you. Our 2017 design and identity is the work of Cornwell Design, who continue so generously to give their expertise and creative genius to the Prize. Thank you to Sally Dobell, CEO, Adit Wardhana, Design Director, Bella Plush, Designer, Millicent Casey, Account Manager and the Cornwell team one and all. Mr.P Studio is a new partner this year and have provide the digital renders and video.

Federation Square's support and generosity is appreciated and enables the Melbourne Prize to have its 'home' in one of the highest profile public spaces in Australia – thank you one and all. Thank you to Creative Vision and Audio for their support and technical advice to our finalists.

We appreciate the generous support of Corporate Partners, Qantas for providing overseas travel for an Award recipient, and Sofitel Hotels & Resorts who generously provide partner events and accommodation.

The Vera Moore Foundation is acknowledged and thanked for their ongoing support as our principal patron. Thank you for the support of The Tallis Foundation for the main Prize this year along with The Vera Moore Foundation. The Rural and Regional Development Award 2017 is generously provided by Dr Geoff Handbury AO through The Geoff and Helen Handbury Foundation.

The Professional Development Award 2017 is generously supported by The University of Melbourne and the VCA & MCM. The Civic Choice Award 2017 is made possible through the Melbourne Prize Trust. Thank you to the Victorian College of the Arts for making the office available to the Melbourne Prize Trust.

The inaugural Public Artwork Design Concept Award 2017 – Crafting a City of Literature is supported by the Melbourne City of Literature Office – thank you.

Thank you to our patrons this year for their generous donations: Diana Gibson AO and The Vera Moore Foundation. Thank you to C H (Roger) Brookes who generously provided artist fees to the six finalists in the Melbourne Prize for Urban Sculpture 2017, which assisted them in developing their entered works.

Thank you 3AW for their support as Broadcast Partner this year.

There are many organisations, some who have been with the Prize since 2005, we would like to acknowledge and thank. They include: Royce for strategic media and communications, Grant Thornton who undertake the annual audit of the Trust and its activities, our print partners Rothfield Print Management, Ellikon Fine Printers and Spicers Papers, Evan Evans for supporting our digital printing, Bill Coleby for risk management, The Mighty Wonton for website management and Names.24 for web hosting.

The Trust would like to thank Fundere Fine Art Foundry Melbourne for making the presentation trophies for the awards, designed by Cornwell, and for fabricating the miniatures of *The Magic Pudding* sculpture (located at the Royal Botanic Gardens Melbourne).

Premier Graphics has been our exhibition and signage fabricator since inception – thank you Walt and the team for the fine work. The Trust appreciates the expertise of Peter Felicetti for engineering advice provided to our finalists.

The Trust would like to thank our new catering partner, Treat Catering & Events, for their generous support and involvement. Our wines for the main Awards are generously made available by Robert Oatley Vineyards – thank you Pratika Lal.

The Trust would like to thank the many organisations supporting the sculpture sector in Victoria, including the Contemporary Sculptors Association and Association of Sculptors of Victoria, for their interest in our activities and support in raising awareness of the opportunity. 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 are greatly appreciated. These include Melbourne Prize Trust Administration and Operations Assistant Sarah Kempson, Fundraising Bianca Durrant and volunteers, Allison Cameron, Karina Prajoga, Tahlia Cruise and Sara Cook.

Finally and most importantly thank you to Victorian sculpture and the many entrants this year, and the finalists, for their interest in the Prize and time and efforts in entering.

The Trust would like to thank the public and visitors to the Federation Square exhibition for their interest in the Melbourne Prize for Urban Sculpture 2017.

Melbourne Prize Trust / Melbourne, Australia

**THANK YOU
TO VICTORIAN
SCULPTURE
AND THE MANY
ENTRANTS THIS
YEAR, AND THE
FINALISTS, FOR
THEIR INTEREST
IN THE PRIZE**



ABOUT THE ANNUAL MELBOURNE PRIZE AND THE MELBOURNE PRIZE TRUST

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 (2011), the Melbourne Prize for Literature (2012) and the Melbourne Prize for Urban Sculpture 2017. The cycle commences again with the Melbourne Prize for Urban Sculpture 2017, which will be the 10 year anniversary of the annual Melbourne Prize.

Since its inception the annual Melbourne Prize has made available approximately \$1 million in prizes and awards, plus artist residencies, overseas travel, equipment grants and an annual public exhibition at Federation Square to honour 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' works and the prize announcement held each November at Federation Square.

The annual Melbourne Prize is supported by the State Government through Arts Victoria, the City of Melbourne and our partners and patrons. Visit melbourneprize.org for further information.

MELBOURNE PRIZE TRUST

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 through Committee for Melbourne. Design and brand identity are by Cornwell.

A full list of partners and patrons can be found on page 06, and at melbourneprize.org. Thank you to the Victorian College of the Arts for making an office available to the Melbourne Prize Trust.

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

**MELBOURNE
PRIZE FOR
URBAN
SCULPTURE
2017 AND
AWARDS
FINALIST
CATALOGUE**

Melbourne Prize Trust
234 St. Kilda Road
Southbank VIC 3006
melbourneprize.org

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