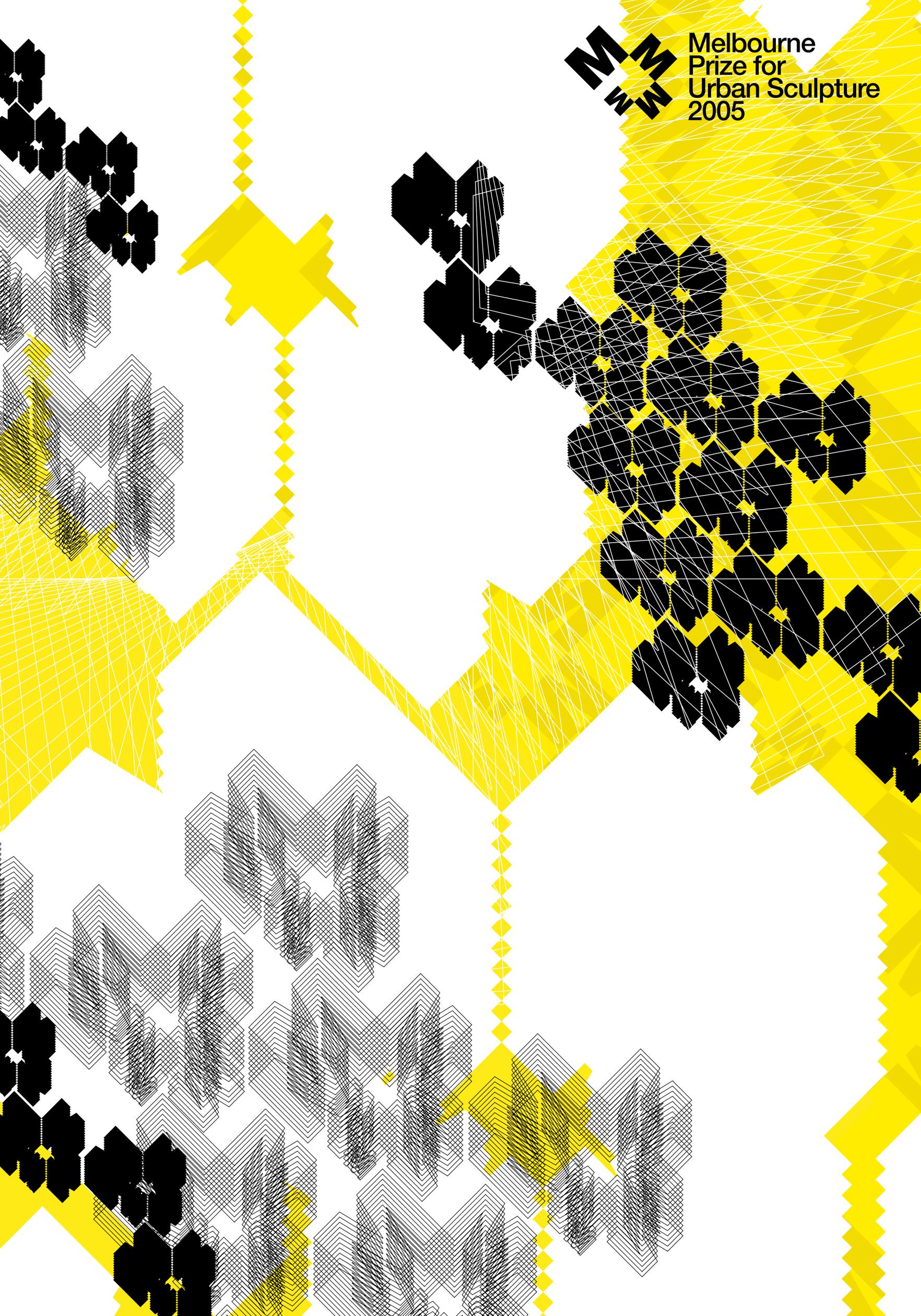




Melbourne  
Prize for  
Urban Sculpture  
2005



# The annual Melbourne Prize The prize of the city for the city

An exhibition located throughout Federation Square over two weeks showcasing the ten finalists of the Melbourne Prize for Urban Sculpture 2005.

Focusing on urban sculpture, music and literature, the annual Melbourne Prize is run over a three year cycle.

## The Us and the Object

Objects have no intrinsic meaning. According to this idea, we ascribe meanings to objects through our cultural and social interactions with the objects and with one another. Furthermore, our process for ascribing this meaning is constantly changing.

Not dissimilar to the way we do this, we also construct the urban fabric as we walk through, work in, commute in and out of, carry out transactions within, and even imagine it. The urban fabric is full of objects, and yet is an object of sorts itself. It contains objects that we make socially and privately. It is a different object-space than the bush or the suburbs.

So, in this complex set of relations, what happens when sculpture and the urban collide? Or, more importantly, what can happen, what are the possibilities?

A limited definition of sculpture is the world of ideas as manifested in objects. In the contemporary practice of sculpture as a form of fine art, sculpture is much more expansive than this and can include, for example, object-spaces or object-derived experiences. Sometimes, sculpture doesn't even have an object outcome at all, but rather a process. Yet it can shift our perception, make us aware of our own physicality, and completely transport us out of ourselves momentarily.

When we're in the city, the built urban environment surrounds us. It is an object that we all help to construct and change, and yet not one of us is responsible for its form or how it behaves. Sculpture, on the other hand, is the idea of one person, or a group of like-minded people working together. Generated from a single, rather than a collective consciousness, it goes through a complex and idiosyncratically individual process in its making and realisation. It is an object with the capacity to distil a great deal of complexity in a single artistic manoeuvre.

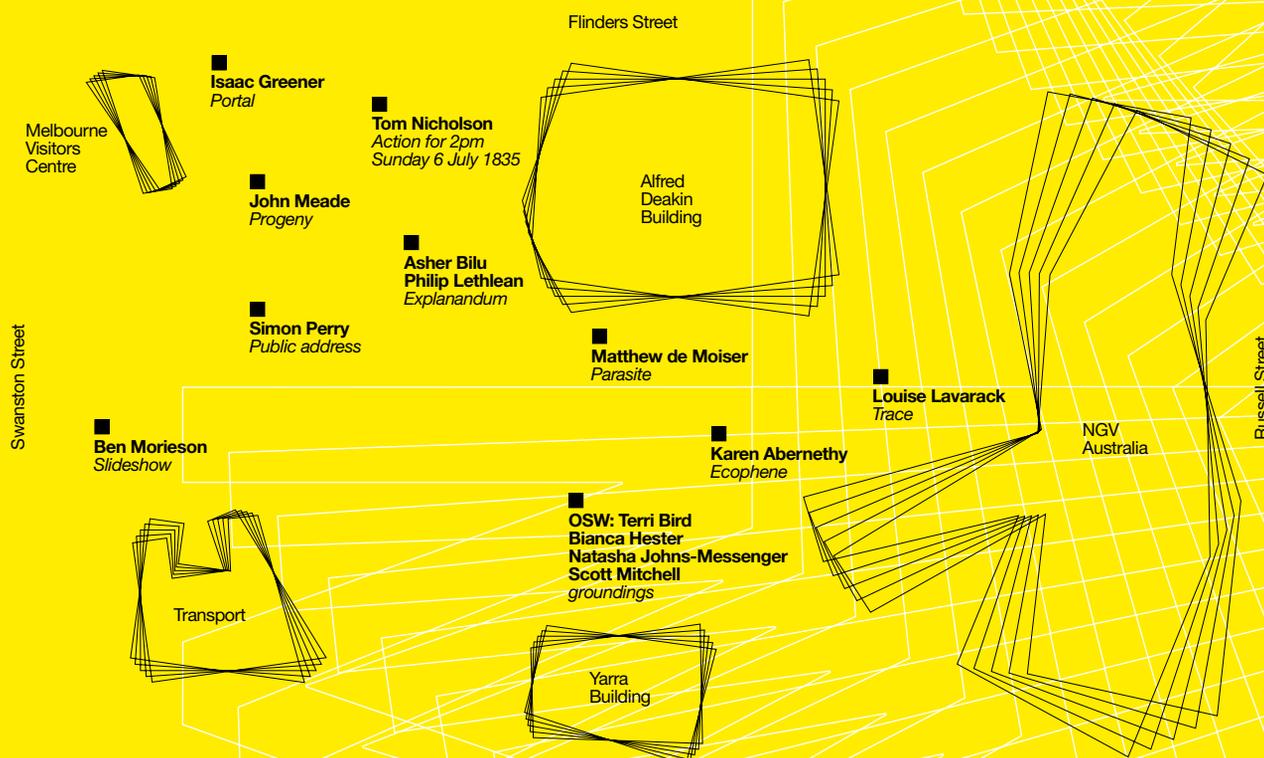
The relationship of sculpture to the city is one of object to object. Again, the objects have no inherent meaning, only that which we ascribe. By unfolding and examining this collective environment and then collapsing it again into a piece of art, urban sculpture can describe and reflect the mindset, concerns, history and future of a place, a people and a specific time. It can even manifest ephemeral or nascent ideas before they are publicly acknowledged. Sculpture does this by using opportunities to engage what is collectively ascribed to objects and shifting it ever so slightly, reinscribing and reinventing what was already there in new and surprising ways.

We now have this opportunity in the Melbourne Prize for Urban Sculpture. Urban sculpture can expose the envelope of the urban environment at the very moment we are also actively engaging with defining it. It is important that we allow and enable such examination of our culture so that we can see our place, our direction and ourselves more clearly. After all, meaning is ours to ascribe.

### Dr Marie Sierra

Head of Sculpture and Spatial Practice,  
Victorian College of the Arts  
Strategic Adviser, Art,  
Melbourne Prize Limited and  
Melbourne Prize for Urban Sculpture  
2005, Advisory Group member

## Finalist work location map



The annual Melbourne Prize is an important initiative, the aim of which is to promote and recognise creative excellence. It is particularly appropriate that the inaugural prize is dedicated to urban sculpture, allowing a group of our most talented sculptors and artists to propose ideas for placing new artworks in an urban context.

The exhibition of maquettes and designs in Federation Square is all about the future, and suggests what might be added to Melbourne's already significant holdings of urban sculpture. The exhibition of short-listed proposals is sure to stimulate debate about the role of public art, and what we want and expect for a cosmopolitan, visually aware city like Melbourne. The works on show will range from more traditional methods and materials to new media, and some will challenge our inherited ideas about what sculpture, or just public art, could or should be. What all the artists have in common is their vision for Melbourne and the quality of their ideas and designs.

**Dr Gerard Vaughan, Director  
National Gallery of Victoria  
Melbourne Prize for Urban Sculpture 2005  
Awarding Committee member**

The quality of the City is a direct reflection on the quality of its public realm – its streets and open spaces. Melbourne is one of the few world cities who have consistently invested in improving the quality of our public realm. So much so that Melbourne has become an exemplar of good urban design. An important component of any urban design strategy is the role and contribution of the arts and culture; and, in line with the City's positive approach, Melbourne contributes more than any other local government towards the arts. Our contribution to the annual Melbourne Prize is synonymous with our ongoing support with quality art in the public realm.

**Professor Rob Adams  
Director Design & Culture,  
City of Melbourne  
Melbourne Prize for Urban Sculpture 2005  
Awarding Committee member**

The annual Melbourne Prize is a welcome addition to the suite of activities that make marvelous Melbourne justifiably the creative capital of Australia. As the CEO of the Victorian College of the Arts, it has been heartening to witness the development of such a significant and generous opportunity for artists.

**Professor Andrea Hull AO, Director,  
Victorian College of the Arts  
Melbourne Prize for Urban Sculpture 2005  
Awarding Committee member**

The urban environments of many major cities are the home of key works of art in the form of sculpture. As Melbourne evolves into the centre of Australia's art world, it also matures into an intelligent city, one that respects the culture of the earliest inhabitants, is not afraid to be self-reflective on its past and is positively responsive to its future.

All these things can be done deftly and incisively through works of art in the urban environment. When sculpture is in the right place, at the right time, it can achieve a resonance far beyond its object, that it forms part of the collective memory and imagination of a city. Sculpture of this calibre is seen in many culturally astute cities in the world, and now we have an event which allows sculptors to bring an equal artistic intelligence to the urban environment of Melbourne. It is a mark of this city's cultural maturity that, through the annual Melbourne Prize, it encourages and rewards its artists to reflect on and challenge what we think of as art in public space.

**Mr Robert Owen,  
Sculptor and Adjunct Professor RMIT  
Melbourne Prize for Urban Sculpture 2005  
Awarding Committee member**



**Karen Abernethy**

**Ecophene 2004**  
Polypipe, pump, fixings,  
electrical cable

I believe the creation of urban sculpture should present an instant of heightened perception, not only drawing the viewer to the work but also to the surrounding environment, thus forming new vantage points from which to experience place.

In October 1883 the Yarra Yarra's rocky waterfall in the City of Melbourne was blasted away, allowing a more accessible and commercially functional waterway. The blasting of the falls resulted in a dramatic rise of the water level and the entire river becoming tidal and saline. *Ecophene* sought to recognise this event in the history of Melbourne as both an important and devastating moment in the City's development.

*Ecophene* created an interface between site and subject, framing one in relation to the other and transforming both at once.

*Ecophene* was developed in conjunction with Kiko Gianocca. Photographic image by David Tatnall.

*Ecophene* was a temporary installation at Sandridge Bridge, Melbourne from September 22 to October 10, 2004. This project was supported by the City of Melbourne through its 2004 Young Artists Grants Initiative and Parks Victoria.

Karen has studied at Melbourne University and completed a Masters of Arts in 2005 at RMIT. She has exhibited and been commissioned in Melbourne.

Other commissions:  
*The Simple Life*, 2005,  
City Square, Melbourne.



**Asher Bilu**  
**Philip Lethlean**

**Explanandum**  
Wire mesh cones of varying lengths,  
gauges and densities, lights, music

*Explanandum* is a sculptural installation the size of a small theatre. It is composed of a series of cones constructed from wire meshes of varying lengths, gauges and densities, suspended in dark space. Each cone is a container for light. Each light can react to sound. The light is programmed with music to provide a constantly changing series of effects, gradually dissolving and highlighting different sections of the installation.

You could sit at the edge of it, looking in, and gradually let go of all other preoccupations.

You could walk around it as though viewing deep space with sound effects.

You could walk through it as though walking through a sky-poem.

You could interact with it by playing the lighting desk to create your own mood.

You could be transported way beyond or way inside yourself.

You could open your imagination to time and the universe.

You could be alone, with your friends, with your parents, with your children, for as long as you like, as often as you like.

*Explanandum* can be seen as a projection on the Ground Floor at the Australian Centre for the Moving Image at Federation Square during the exhibition, or viewed online at [asherbilu.com/installations.htm](http://asherbilu.com/installations.htm)

Asher Bilu has exhibited in Australia and overseas since 1959, with paintings, sculpture and installations, including *Escape*, for the Melbourne International Festival (1992). Philip Lethlean has had over 20 years local and international experience as one of Australia's foremost lighting designers and is currently working with the Melbourne 2006 Commonwealth Games.

*Explanandum* maquette is supported by The Theatre Board of the Australia Council.





**Matthew de Moiser**

**Parasite 2005**

**Mild galvanised and stainless steel**

*"Architecture is a statement of power; the legacy of a king, a government, a state, a mayor or an architect for the future...the act of building carries an ideology and seeks to mark a certain idea on society". Isabel Carlos, On Reason and Emotion: Biennale of Sydney, 2004.*

*Parasite* is an architectural intervention and prosthesis, proposed as an addition to the facade of an urban 'host'. The planning and architectural design decisions that shape the city are dictated by the governing ideology of economic power, leaving no avenue to respond or question. When attached to a congruent host building, *Parasite* references and recontextualises its surroundings, creating a feedback loop that momentarily interrupts this relationship between the city and power.

Thanks to Australian Glass Assemblies for supplying glass connectors.

Educated at RMIT and Monash University, Matthew has exhibited in Melbourne and internationally and has been commissioned in Melbourne.

Other commissions:  
*Three Thirds*, 2003, Melbourne, permanent installation.



**Isaac Greener**

**Portal 2005**  
Steel, timber, rope

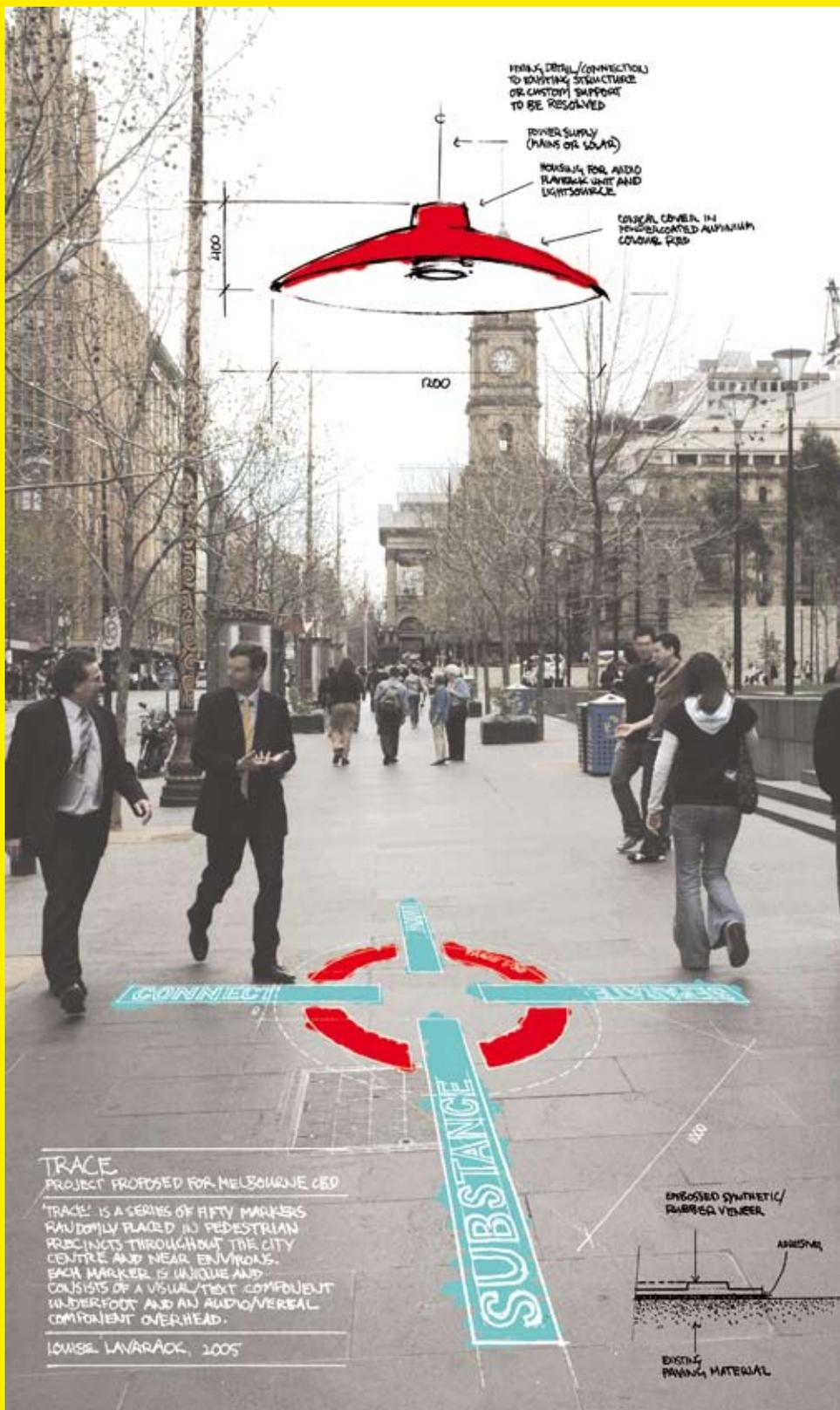
The piece is in part a celebration of people returning to the city to live, as symbolised through the domesticity of the clothes peg and line.

As the train approached Flinders Street on my daily trip into the city, I would look up and see a massive frame. Initially, as I watched it, I thought it was connected to the facade of a building, but as the train continued to move the frame appeared to also move. To my excitement it 'came out' of the building, a freestanding frame atop Number 11 Exhibition Street, overlooking and framing our city.

As an empty frame, it has the potential to represent a visual story that is Melbourne, perhaps to frame some future building, some future story, similar to how it currently frames the past.

Also framed is the diversity of the people that make up this city today. Positioned at certain entrances, the work frames various city icons as well as highlighting the role that Federation Square plays as a 'linking' architectural icon and centre of cultural activity.

Educated at James Cook University in Queensland and currently at the Victorian College of the Arts, Isaac has exhibited in Melbourne.



**Louise Lavarack**

**Trace 2005**  
Project proposed  
for Melbourne CBD

Visualisation digitally printed in two parts on vinyl and rubber, demonstration audio CD.

Wall banner 3000 x 5000 mm, ground mat 3000 x 3000 mm, audio 60 seconds random play.

Our feet connect us to the landscape in a shifting contact that leaves a trace as ephemeral as our thoughts and voices. We are ciphers of the city, living cursors moving across a grid of fabricated surfaces. And each of us also exists in an inner world, a private landscape that is not immediately apparent to others.

*Trace* is a series of 50 markers randomly placed in pedestrian precincts throughout the city centre and its near environs. Each marker is unique and consists of a visual/text component underfoot and an audio/verbal component overhead.

The artist thanks Briele Hansen, Nigel Frayne, Roger Cameron and Tom Beattie for the invaluable contribution each has made to this project.

Currently a PhD candidate at RMIT, Louise has exhibited and been commissioned in Melbourne and regional Victoria.



**John Meade**

**Progeny 2004/2005**  
Glass-reinforced, pigmented  
concrete, steel

**'the swing of things'**

As a child I had a strong sense of order and balance in regard to movement. Like a would-be tightrope walker, I would often straddle a hand railing or any narrow raised surface (beyond the proverbial footpath) in an effort to maintain my balance for as long as possible. This was a purely physical act for me and I see it in children today. Nowadays, when I walk down a busy street I walk very fast and I take great pleasure in determining my way through a course. People and things are integral to my obstacle course but, like Fred Astaire in a dance solo, I want people and things to work with me – with each bouncing off the other.

The stride of *Progeny* is worth noting: it is much more purposeful than the idle stroll of the self-contemplating urban flaneur. With its aerodynamic design ensuring swift traversal of space, the sculpture calls to mind an elegant version of the familiar urban power-walk. Despite the figure's confidence, the purposiveness of the stride reveals a hint of neurosis, of almost being an instrument rather than a metaphysical *being as such* and even its sex could be seen as a further aspect of its functionality. All in all, it is an efficient machine; despite, however, its greatest regret: that it is there before it arrives.

With thanks to Glenn Industries and Hyder Consulting. John Meade is represented by Sutton Gallery, Fitzroy.

Educated at the Victorian College of the Arts, RMIT and New York University, John has exhibited in Melbourne, Sydney and New Zealand.

Other commissions:  
*Aqualung*, 2005,  
National Australia Bank,  
Victoria Harbor, Melbourne Docklands.



**Ben Morieson**

**Slideshow 2005**  
Truck, monitors, DVD players,  
film, mixed media

*Slideshow* is a mobile sculpture. Rather than sitting anchored in a finite position, this work relocates to different locations. It seeks to capture the public unaware and engage them in a public place about public art.

A truck is modified to carry an audiovisual display which will, at each location, run a series of short slideshows. Pedestrians can view these slideshows as they are screened along the side of the truck. *Slideshow* will be based at Federation Square and also park in random locations around the CBD. *Slideshow* seeks to interrupt the daily routine.

Educated at RMIT, Ben has exhibited locally and internationally in England, Germany, Switzerland and China. He has completed site works in Melbourne, Hobart, Adelaide and Brisbane.

*Slideshow* is parked at Federation Square 9am to 2.30pm, 6pm to 9am and touring the CBD 2.30pm to 6pm daily during the exhibition.



**Tom Nicholson**

**Action for 2pm Sunday 6 July 1835 2005**

Plywood, paint, posters, black and white digital prints, steel frames

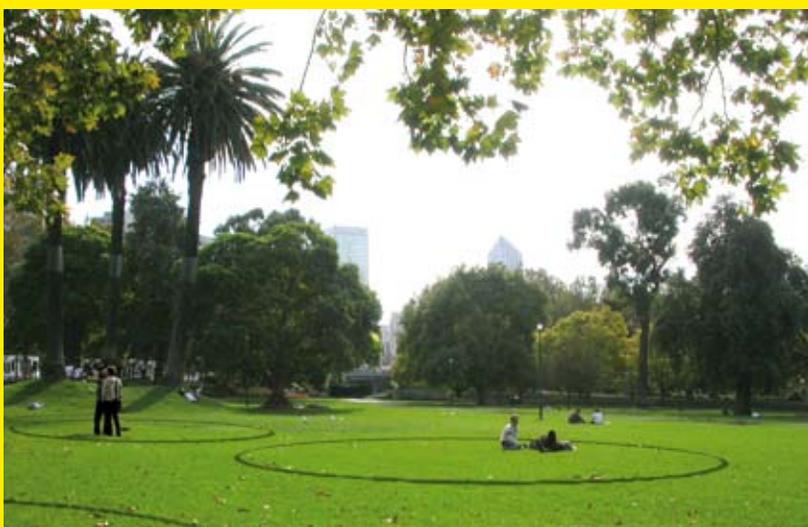
The work is an action. 1,000 pairs of posters are pasted around the city on a nightly basis for the duration of the exhibition.

The posters show William Buckley, the escaped convict from Macclesfield, who lived with the Wathaurung people around Geelong for three decades until 6 July 1835. The work centres on 6 July 1835 when Buckley rejoined European settlers, arriving with several Wathaurung men at a campsite at Indented Head established by John Batman and his commercial venture The Port Phillip Association.

The work is conceived as a meditation on this meeting, a moment of peculiar political significance which was also a popular subject for 19th century image-making. The action is undertaken in a nocturnal space, a space connected to the work's function as a kind of memorial.

The work is also conceived as a meditation on sculpture itself. The work is materially light, and disperses into the city over the course of the exhibition. The political poster, like a daily newspaper, is ephemeral in its nature. In these respects, the work defies the principles of the Victorian monument, even as its insistence on history and a public sphere reiterate them.

Educated at the Victorian College of the Arts and the University of Melbourne, Tom has exhibited in Melbourne, Sydney and internationally in Auckland, London and Berlin.



**OSW: Terri Bird  
Bianca Hester  
Natasha Johns-Messenger  
Scott Mitchell**

**groundings 2005**  
A proposition in three parts  
consisting of: helium filled PVC  
spheres, printed MDF information  
board and video animation

The intervention proposed by OSW involves the installation of three large slowly rotating platforms into the sloping lawns of the Victoria Gardens. The site is an area situated between two pedestrian pathways, a mound of palm trees, commonly used by visitors as a place to sit, and the sculpture of a hammer thrower. This site marks a location of rest and renewal criss-crossed by promenades and edged by public monuments, including the Floral Clock.

The platforms, ranging from 7 to 10 metres in diameter, blend seamlessly into their surroundings sitting flush with the existing level and surfaced in grass to form a continuous ground. The platforms constitute a zone of intensified space for a public to traverse and inhabit, offering a perpetually rotating surface for physical engagement. Slowly turning, these zones provide an interface for a different experience of movement through and in the park, activating another relation between the sky, ground, bodies and the surrounding

urban environment. The revolving ground zones become surfaces in flux, constructing a spatial poetics based in movement, transition and time.

The presentation at Federation Square is a diagrammatic suggestion that seeks to convey this propositional concept-design through a series of material interpretations. At the same time this installation, comprising a video animation, information board and three tethered helium-filled spheres, is a 'work-in-itself' that responds materially to the given spatial context of Federation Square.

A projection of the video animation of *groundings* can be seen on the Ground Floor at the Australian Centre for the Moving Image at Federation Square during the exhibition.

Individual members of OSW have studied at various institutions, including the Victorian College of the Arts, RMIT, Monash University and international tertiary institutions. OSW has worked together and held exhibitions in Melbourne since 2003. As individuals, they have exhibited throughout Australia and internationally.



**Simon Perry**

**Public Address 2005**  
Fibreglass, steel and sound

The megaphone is a literal mouthpiece that is designed to amplify one person's voice so that it can be heard by a large audience or crowd. It is associated with political demonstrations, public oration and authoritarian instruction. Symbolically, it is a 'public object' concerned with language and communication.

The sound of snoring is indicative of sleep and the private realm of the unconscious. Within the urban context, the snoring megaphone becomes an object imbued with both humour and pathos. *Public Address* is paradoxically both public and private. Like a collapsing star, contradictory forces in the sculpture open up something akin to a poetic hole or portal in space, drawing everything around into dialogue with the work.

If one thinks of the history of the city as a text constantly being re-written, then *Public Address* attempts to punctuate that text and subtly shift its reading. In so doing, it raises questions about the contested nature of public space, the possibility for a public voice and suggests a malaise symptomatic of cultural and political fatigue.

Educated at Chelsea School of Art and Royal Academy School in London and the British School in Rome, Simon has exhibited in Melbourne and internationally in London and Rome. He has been commissioned in Melbourne, Brisbane and London.

Other Commissions:  
*The Public Purse*, 1994,  
Bourke Street Mall, Melbourne  
*Threaded Field*, 2000,  
Telstra Dome, Melbourne  
*The Mockridge Fountain*, 2000,  
City Square, Melbourne  
*Colony*, 2004, Seasons apartments,  
Swanston Street, Melbourne  
RACV Club commission, 2005,  
Bourke Street, Melbourne

In coordinating the annual Melbourne Prize, the Melbourne Prize Trust will promote and benefit the abundant creative capital in our community. The many sponsors, patrons and individuals who have so generously supported our activity have collaborated to bring the annual Melbourne Prize to reality.

By recognising and rewarding talent and excellence and inspiring creative development in the name of our city, the Melbourne Prize Trust aims to highlight the value of our cultural life and make a practical contribution to our community's development.

The Melbourne Prize for Urban Sculpture 2005 demonstrates the significant talent among our sculptors, while broadening the notion of sculpture and its importance in enriching the urban space.

**Simon H Warrender**  
Executive Director and Founder  
Melbourne Prize Limited

The City of Melbourne is delighted to support the Melbourne Prize Trust which, through the Melbourne Prize for Urban Sculpture 2005, celebrates Melbourne's artistic and urban vibrancy.

The Melbourne Prize Trust recognises talent, inspires creative development and enriches public life. The Prize and the exhibition will showcase Melbourne's abundant talent and reinforce the city's reputation as the cultural capital of Australia.

The City of Melbourne is pleased to support the Melbourne Prize for Urban Sculpture and wishes the Melbourne Prize Trust well for future projects that deliver challenging art to the people of Melbourne.

**Garry Singer, Deputy Lord Mayor**  
City of Melbourne

The Committee for Melbourne and its member organisations are proud to have been a champion of the Melbourne Prize Trust and annual Melbourne Prize. The Melbourne Prize for Urban Sculpture 2005 will highlight the significant talent we have in our community and recognise the importance of supporting and encouraging creativity, as a central element of a vibrant and diverse community and economy. The organisations, patrons and committee members who have enthusiastically thrown their support behind this important initiative are testimony to the contribution the annual Melbourne Prize will play in further establishing the renowned cultural identity of Melbourne, both locally and overseas.

**Janine Kirk, Executive Director**  
Committee for Melbourne

The Advisory Group extend their appreciation to all of the artists for their ideas and imagination. As markers of time and place, memory and projection, we are excited at the promise of works which propose new possibilities for urban sculpture, now and in the future. We hope that the 2005 Melbourne Prize will stimulate discussion, support and new insights into the critical role, and potential, of art in public places.

**Max Delany, Artistic Director,**  
Monash University Museum of Art  
Melbourne Prize for Urban Sculpture 2005  
Advisory Group member

## Awarding Committee

**Dr Gerard Vaughan**  
Director  
National Gallery of Victoria

**Professor Andrea Hull AO**  
Director  
Victorian College of the Arts

**Professor Rob Adams**  
Director – Design & Culture  
City of Melbourne

**Robert Owen**  
Sculptor and  
Adjunct Professor RMIT

## Advisory Group

**Steven Cornwell**  
CEO  
Cornwell Design

**Geoffrey Smith**  
Curator of Australian Art  
National Gallery of Victoria

**Dr Marie Sierra**  
Head of Sculpture & Spatial Practice  
Victorian College of the Arts

**Max Delany**  
Artistic Director  
Monash University Museum of Art

**Fiona Hayward**  
Associate Director  
Christie's

**Simon H Warrender**  
Executive Director and Founder  
Melbourne Prize Limited

## Acknowledgments

The support of the Founding Partners of the Melbourne Prize Trust, including the Committee for Melbourne and its member companies, Cornwell Design, Minter Ellison and Ernst & Young have been central in establishing the initiative. Janine Kirk, Executive Director, Committee for Melbourne has been a champion of the project from inception.

Minter Ellison and Ernst & Young were responsible for the successful application by the Melbourne Prize Trust to DCITA, to be listed on the Australian Government's Register of Cultural Organisations and registration as an Income Tax Exempt Charity.

The Melbourne Prize Trust would like to thank Lady Southey AM, Diana Gibson AO and Brian Watson and Edwina Le Maistre for their patronage to the Melbourne Prize Fund.

Cornwell Design is gratefully acknowledged for their high standards and creativity in developing the Melbourne Prize Trust's visual identity, the graphic design for the Melbourne Prize for Urban Sculpture 2005 public exhibition, the exhibition catalogue, prize entry form and information brochures and website.

The prize winner's trophy was designed by Cornwell Design and cast by Fundere Fine Art Foundry, Melbourne.

## The Criteria

**The Melbourne Prize Trust's definition set the background for the Melbourne Prize for Urban Sculpture 2005**

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

**Assessment criteria for the Melbourne Prize for Urban Sculpture 2005**

- Artistic merit
- The entry should address the concept of incorporating sculpture into the urban or built landscape
- The entry should demonstrate a focus on the creation of inspired and aesthetic urban or built environments
- Contribution to the public exhibition
- Contribution to the cultural enrichment and enjoyment of public life and the experience by the public of sculpture and the visual arts
- The entry should identify how the Melbourne Sister City International Travel Scholarship could enhance the understanding of innovative and inspired urban environments using sculptural elements

The commitment of the 10 finalists in preparing for the public exhibition at Federation Square is gratefully acknowledged.

The Melbourne Prize Trust would like to acknowledge and thank the key sponsoring organisations, whose generous support has allowed the Melbourne Prize for Urban Sculpture 2005 to be offered. These include the City of Melbourne, City of Milan, The Myer Foundation, Federation Square, Tattersall's, Fundere Foundry, Australian Art Resources, the Victorian College of the Arts (VCA), Royce, William Buck and the Italian Institute of Culture.

The dedication of the Awarding Committee for the Melbourne Prize for Urban Sculpture 2005, including Dr Gerard Vaughan, Director, National Gallery of Victoria; Professor Andrea Hull AO, Director, Victorian College of the Arts (VCA); Professor Rob Adams, Director, Design and Culture, City of Melbourne; and Robert Owen, Sculptor and Adjunct Professor RMIT is greatly appreciated.

The Advisory Group which supported the Awarding Committee included Steven Cornwell, CEO, Cornwell Design; Geoffrey Smith, Curator of Australian Art, National Gallery of Victoria; Dr Marie Sierra, Head of Sculpture & Spatial Practice, VCA; Max Delany, Artistic Director, Monash University Museum of Art; Fiona Hayward, Associate Director, Christie's; and Simon H Warrender, Executive Director and Founder, Melbourne Prize Limited. Their direction is gratefully acknowledged.

## The Prize

The main prize awarded to the winner has two parts. The Prize is non-acquisitive.

### Cash Award

\$30,000 cash

- Sponsored by Tattersall's (\$10,000) and Melbourne Prize Fund (\$20,000)

### International Travel Grant

\$30,000 cash to fund the Melbourne Sister City International Travel Scholarship

- Sponsored by City of Melbourne
- Italian language and cultural intensive course – Sponsored by the Italian Institute of Culture

The winner will have a free choice of itinerary. A two week cultural program in Milan will be incorporated into the itinerary.

## Additional Awards

### Professional Development Award

3-month 'Artist in Residence' at the Department of Sculpture and Spatial Practice at the Victorian College of the Arts, including a cash prize of \$6,000

- Sponsored by Victorian College of the Arts (artist in residence) and Australian Art Resources (\$6,000 cash prize)

This award provides opportunity for the winner to develop their profession.

### Fabrication Award

Credit to the value of \$10,000

- Sponsored by Fundere Fine Art Foundry Melbourne

The winner will be able to fabricate a chosen work using this award.

### Civic Choice Award

\$3,000 cash

- Sponsored by the Melbourne Prize Fund from the proceeds of the sales of miniatures of *The Magic Pudding* sculpture situated in the Ian Potter Foundation's Children's Garden in the Royal Botanic Gardens Melbourne
- Public votes for the Civic Choice Award can be made at the Melbourne Visitors Centre at Federation Square.

An artist fee of \$2,500 was made available to each finalist by The Myer Foundation to prepare works for the public exhibition.

The Melbourne Prize Trust would like to thank Garry Singer, Deputy Lord Mayor, City of Melbourne for his support.

Professor Rob Adams, Director Design & Culture, Morris Bellamy, Manager Arts & Culture, Jeffrey Taylor, Program Manager and Jane Sharwood, International Relations Program Manager and the Arts & Culture Branch at the City of Melbourne are gratefully acknowledged for their support.

Dr Marie Sierra, from the VCA and Strategic Advisor, Art to the Board of Melbourne Prize Limited, has made a major contribution to the direction of the 2005 prize.

The Management Committee of the Melbourne Prize Fund including Jack Smorgon AM, Director Escor Pty Ltd, Janine Kirk, Executive Director, Committee for Melbourne, David Blake, Partner, Ernst & Young, Anthony Poynton, Partner, Minter Ellison and Simon Warrender, Melbourne Prize Trust are thanked for generously provided their time.

## The Trust

The Melbourne Prize Trust coordinates the annual Melbourne Prize.

Focusing on the following areas, the annual Melbourne prize is run as a trilogy every three years.

### Melbourne Prize for Urban Sculpture 2005

### Melbourne Prize for Literature 2006

### Melbourne Prize for Music 2007

The Melbourne Prize Trust has three objectives, to recognize and reward excellence and talent, inspire creative development and enrich public life.

The Melbourne Prize Trust is coordinated in conjunction with the Committee for Melbourne, a not-for-profit think tank that works collaboratively to champion ideas and issues to contribute to Melbourne's success as one of the worlds most livable cities.

The Melbourne Prize for Urban Sculpture 2005 will promote Melbourne creative talent locally and overseas through an association with the City of Milan, Melbourne's newest sister city.

For further information, please visit [www.melbourneprizetrust.org](http://www.melbourneprizetrust.org)

The Melbourne Prize Limited Board, including Janine Kirk, Pamela Warrender and Simon H Warrender are acknowledged for their guidance.

Michael Andrew, Chairman of Partners – Victoria, KPMG is gratefully acknowledged for his support.

Royce has generously provided media and strategic communications advice and services. William Buck, as auditor to the Melbourne Prize Trust, is gratefully acknowledged.

Kate Brennan, CEO and Kate Deacon, Event Manager and Helen Batey, Multimedia Projects Manager and all at Federation Square are gratefully acknowledged for their support. ACMI's support with projecting images of selected finalist's work during the exhibition is appreciated.

The Melbourne Prize Trust would like to thank the many Exhibition Partners who have generously contributed to the event at Federation Square. Evan Evans has made the city street banners and a number of the finalist's exhibits. The public exhibition design was undertaken by Dion Hall and manufacturing of the exhibition signage by Premier Graphics, both of whom are gratefully acknowledged.

The Melbourne Prize Trust would like to thank Rothfield Print Management for their sponsor contribution to printing the exhibition catalogue and invitations. J K Fasham Pty Ltd has generously provided advice and sculpture installation services. Middleditch Insurance Brokers support is gratefully acknowledged.

Lee Wong ([littleirrepressiblewonton.com](http://littleirrepressiblewonton.com)) has supported the website development.

Amanda Clark is gratefully acknowledged for her services as copy editor.

The Melbourne Prize Trust is listed on the Australian Federal Governments Register of Cultural Organisations with Deductible Gift Recipient status and is an Income Tax Exempt Charity.

The public exhibition of finalist's entries in the Melbourne Prize for Urban Sculpture 2005, exhibited at Federation Square between November 07 and 21, can be viewed online at [www.melbourneprizetrust.org](http://www.melbourneprizetrust.org)

Please visit [melbourneprizetrust.org](http://melbourneprizetrust.org) for further information on the Melbourne Prize Trust and annual Melbourne Prize.

For information on how to make a tax deductible donation to the Melbourne Prize Fund or enquiries about miniatures of *The Magic Pudding* sculpture located at the Royal Botanic Gardens Melbourne, please contact the Melbourne Prize Trust on 03 9650 8800.

For enquiries regarding works exhibited at the public exhibition at Federation Square, please contact the Melbourne Prize Trust.

Melbourne Prize Trust  
'Milton House' Level 2  
25 Flinders Lane  
Melbourne VIC 3142

T 03 9650 8800

F 03 9650 6066

E [enquire@melbourneprizetrust.org](mailto:enquire@melbourneprizetrust.org)

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

#### Founding Partners

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