

MELBOURNE
PRIZE FOR
LITERATURE
2018





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AND PATRONS AND A MESSAGE
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THE MELBOURNE PRIZE TRUST

THANK YOU TO OUR 2018 PARTNERS AND PATRONS



Melbourne City of Literature

Government Partners



Exhibition & Event Partner



Corporate Partners



Founding Partners



MinterEllison

Patrons

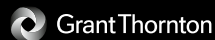


Marc Besen AC & Eva Besen AO

Diana Gibson AO



Professional Services



Melbourne Prize for Literature 2018 Partners



Media Communications



Exhibition Consultant



Awards Catering



Best Writing Award 2018 Sole Patron



Creative Partners



Exhibition Signage & AV



IT Services

The Mighty Wonton

Names24

Banners



Reading Residency Award 2018



Civic Choice Award 2018 Partner



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Wine Partner



Trophies



Creative direction and design by Cornwell, visuals by MR.P
Committee for Melbourne a founding supporter

A MESSAGE FROM THE EXECUTIVE DIRECTOR OF THE MELBOURNE PRIZE TRUST

— THE MELBOURNE PRIZE for Literature 2018 & Awards has had a record year, which is testament to the abundant literary talent we have in Victoria across all writing genres. — AS A UNSECO City of Literature, Melbourne and Victoria have a vibrant and creative literary sector.

“THE MELBOURNE PRIZE FOR LITERATURE 2018 & AWARDS POSITIONS MELBOURNE AND VICTORIA AS A PLACE OF OPPORTUNITY FOR WRITERS.”

The Melbourne Prize for Literature 2018 & Awards positions Melbourne and Victoria as a place of opportunity for writers and demonstrates the importance of recognising and rewarding talent across all literary genres. This year marks the 14th anniversary of the annual Melbourne Prize. — THIS YEAR'S PROGRAM would not be possible without the support of our 2018 partners and patrons, for which we remain most appreciative. This year we will offer the \$60,000 Melbourne Prize for Literature 2018, \$30,000 Best Writing Award 2018 and the new \$7,500 Readings Residency Award 2018. All finalists will have the opportunity of winning the \$4,000 Civic Choice Award—voting is now open at melbourneprize.org — FEDERATION SQUARE CONTINUE as our much-valued exhibition and event partner. At the finalist exhibition from 12-26 November, the work of all 18 finalists will be showcased along with a free exhibition catalogue. — THE DEDICATION OF our 2018 judges is greatly appreciated.

Congratulations to all finalists. — THE ANNUAL MELBOURNE Prize is supported by the Victorian Government through Creative Victoria, the City of Melbourne and our Partners and Patrons. — THE 2018 PROGRAM continues the objectives of the Melbourne Prize Trust to recognise and reward Victorian writers across all genres. — I WOULD LIKE to take this opportunity to thank all applicants this year, plus the Victorian literary sector, for their generous support.

SIMON WARRENDER
EXECUTIVE DIRECTOR AND FOUNDER
MELBOURNE PRIZE TRUST AND ANNUAL MELBOURNE PRIZE
MELBOURNEPRIZE.ORG

EVENT AND EXHIBITION PARTNER



— 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 Literature 2018, 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



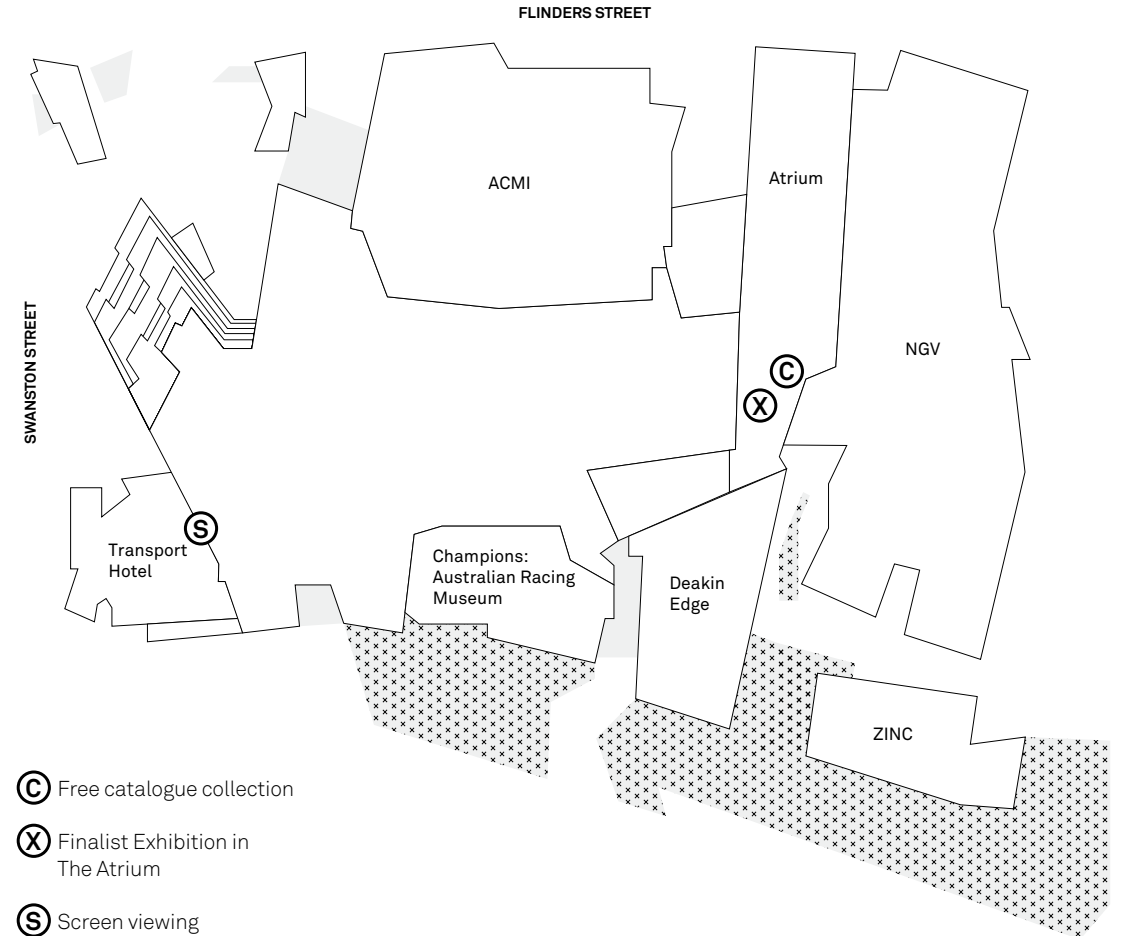
— **FEDERATION SQUARE REFLECTS** and cultivates Melbourne's pre-eminence as a centre for creativity and innovation. The team at Federation Square is dedicated to working with artists and creative practitioners to create provocative works that respond specifically to the unique physical and social environment that is Melbourne's meeting place. — **FEDERATION SQUARE IS** the exhibition and events partner and 'home' of the annual Melbourne Prize.

— **TOGETHER WITH THE** annual awards at Deakin Edge, 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. It provides artists 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.

←
PHOTO BY:
JOHN GOLLINGS

FINALIST EXHIBITION



- (C) Free catalogue collection
- (X) Finalist Exhibition in The Atrium
- (S) Screen viewing information

KEY DATES

FREE PUBLIC EXHIBITION OF FINALISTS
12-26 November 2018
The Atrium Federation Square
Melbourne

ANNOUNCEMENT OF PRIZE AND AWARD WINNERS
14 November 2018
at melbourneprize.org

ANNOUNCEMENT OF THE CIVIC CHOICE AWARD 2018
23 November 2018
at melbourneprize.org

CAST A VOTE

Vote for a finalist to win the \$4,000 Civic Choice Award 2018 at melbourneprize.org and have a chance of winning an overnight stay at Sofitel Melbourne On Collins, Melbourne's hotel for the arts.

2018 PRIZE AND AWARDS

MELBOURNE PRIZE FOR LITERATURE 2018

— THE \$60,000 MELBOURNE Prize for Literature 2018 is open to all literary genres and is awarded to a Victorian author whose body of published work has made an outstanding contribution to Australian literature and to cultural and intellectual life.

— THE MELBOURNE PRIZE is supported by Principal Partner *The Vera Moore Foundation, The Tallis Foundation and The Melbourne Prize Trust.*



BEST WRITING AWARD 2018

— THE \$30,000 BEST Writing Award 2018 is open to all literary genres and awarded to a Victoria author for a work, published between 2015 and 2018, of outstanding clarity, originality and creativity. — THIS AWARD IS supported by its sole patron, *The Robert Salzer Foundation.*



READINGS RESIDENCY AWARD 2018

— THE NEW READINGS Residency Award 2018 is for an early career Victorian author and is open to all literary genres. It includes a residency at *The University of Melbourne's* Norma Redpath Studio and an affiliation with the *School of Culture and Communication*. \$5,000 supported by *Readings*.



CIVIC CHOICE AWARD 2018

— EACH OF THE finalists across all awards categories will also be in the running for the publically-voted \$4,000 Civic Choice Award 2018. Supported by *Hardie Grant Books*, the winner will be determined by popular vote. Voting for the Civic Choice Award 2018 is open at melbourneprize.org. — VOTERS WILL HAVE a chance to win an overnight stay at Sofitel Melbourne on Collins, Melbourne's Hotel for the Arts.



A MESSAGE FROM THE CHIEF EXECUTIVE OF CREATIVE VICTORIA



— **EACH YEAR THE** Melbourne Prize celebrates our state's creative strengths and shines a light on our brightest creative talents. — **IT IS FITTING** that this year's Prize focuses on literature. 2018 marks the 10th anniversary of Melbourne's designation as a UNESCO City of Literature—a designation that recognises our rich literary history, our vibrant contemporary literary culture and our strong and diverse community of writers, publishers, libraries, booksellers and book lovers. — **THE MELBOURNE PRIZE** for Literature is part of this community, and this year's finalists are a roll call of some of our most beloved authors, alongside writers across a range of genres who have broken through this past decade. — **CREATIVE VICTORIA IS** proud to be a part of the Melbourne Prize story. We congratulate all finalists and hope this year's list encourages you to explore the many voices that earn us the City of Literature title. Happy reading!

ANDREW ABBOTT
CHIEF EXECUTIVE, CREATIVE VICTORIA

“EACH YEAR THE MELBOURNE PRIZE CELEBRATES OUR STATE'S CREATIVE STRENGTHS AND SHINES A LIGHT ON OUR BRIGHTEST CREATIVE TALENTS.”

A MESSAGE FROM THE LORD MAYOR OF MELBOURNE



— **THE CITY OF** Melbourne is proud of the contribution made by our creative community of artists, to the liveability of our city. — **THE MELBOURNE PRIZE**, now in its 14th year, continues to recognise this contribution by rewarding artistic talent and excellence. — **THIS YEAR WE** celebrate outstanding entries in literature, with our finalists representing the immense literary talent of Victoria, across all genres of writing. — **ON THE 10TH** anniversary of our designation as a UNESCO City of Literature, the City of Melbourne is proud to support this prize. It offers an important financial and professional development to our artists. — **I CONGRATULATE THE** finalists and wish all involved every success.

SALLY CAPP
LORD MAYOR

“THIS YEAR WE CELEBRATE OUTSTANDING ENTRIES IN LITERATURE.”

Cornwell X MR.P

CELEBRATING 15 YEARS OF CREATIVE
ENDEAVOUR WITH CORNWELL.
VISUALISATIONS COURTESY
OF MR.P STUDIOS.

2018 JUDGES PANEL

— **THE WRITTEN WORD** is flourishing in the State of Victoria. This year, there was a record number of entries over the three categories for the Melbourne Prize for Literature 2018 and Awards. The writers revealed a diversity of background and interest, and the styles of writing covered the entire range of traditional to experimental. — **THE JUDGES WERE** particularly impressed with the depth of literary imagination revealed in this year's entries. It was both a privilege and a pleasure to be involved, and we thank all the entrants. Our congratulations to the short-listed authors.

JUDGES' STATEMENT 2018

ANDREA GOLDSMITH

— **JUDGING A LITERARY** competition can be a fraught process, and stories abound about battles in the judging room. This was not the experience of judging the 2018 Melbourne Prize for Literature. It was a pleasure to read such a diversity of writing across all the disciplines, and to consider the wealth on offer with my esteemed and fine-humoured fellow judges—equally diverse in experience, both literary and otherwise. — **I WAS DELIGHTED** to discover many new writers, as well as to celebrate the extraordinary creativity of so many established authors. The breadth and richness of creative writing in Victoria is astonishing, and the Melbourne Prize for Literature serves to highlight this.



MARIEKE HARDY

— **WHAT A PRIVILEGE** and joy it is to immerse oneself in the myriad creative gifts of Melbourne's best writers. Through establishing the Melbourne Prize for Literature, the Trust has allowed not only the nurturing and recognition of emerging literary talent, but celebration of some of Melbourne's most established and esteemed authors, playwrights and poets. — **I AM HONOURED** to have been a part of the robust discussion around the prize shortlist and warmly congratulate all participants in the writing community. You do good work and we see you.



ARTISTIC
DIRECTOR
& CEO
MELBOURNE
WRITERS
FESTIVAL
>

<
WRITER

“THE DEPTH OF LITERARY IMAGINATION [WAS] REVEALED IN THIS YEAR’S ENTRIES.”

NAM
LE

— **IT WAS A** pleasure and honour to judge the Melbourne Prize this year. I enjoyed reading across genres—fiction, non-fiction, plays, screenplays, poetry—and observing the ways in which subject and song were refracted across different forms. It’s been a particularly strong three years, I reckon, for Victorian poetry.

— **MOSTLY, I’M GLAD** to have been introduced to so many new writers. Here’s hoping the Prize kicks on for years!



>
WRITER

MICHAEL
WILLIAMS

— **EVERY THREE YEARS**, the Melbourne Prize for Literature acts as a powerful reminder of the extraordinary voices—novelists and poets, journalists and playwrights, memoirists and writers for children—who tell our stories and shape our understanding of who we are. This year’s shortlists (and winners) once again testify to the compassionate, deeply humanistic and exhilarating surprises to be found in the writing from our City of Literature.

— **I’VE ALWAYS BEEN** guilty of judging people I meet by the books they have on their shelves: forget eyes being the window to the soul, it’s your reading tastes that give you away. By that measure, Melbourne is curious, activist, wise and kind. Judging this prize is a mammoth and consuming task, but it is also a privilege and a treat. I’m glad I chose it over having a life.



<
DIRECTOR
THE WHEELER
CENTRE

KHALID
WARSAME

— **IT’S BEEN SUCH** a tremendous pleasure and honour to be one of the judges this year for the Melbourne Prize. More than anything, the judging process has reiterated for me just how much vibrant and utterly compelling writers there are living and working in Victoria. It was a true labour of love reading the entries, rediscovering old favourites as well as exciting new writers.

— **MY FELLOW JUDGES** and I were absolutely blown away by many entries and it was truly difficult to whittle down the many, many amazing entries into a shortlist. More than anything, I’m excited for the future of the literature in this country: if the entrants to the Melbourne Prize are any indication, it’s an exciting time to be a reader in Victoria.

WRITER &
CREATIVE
PRODUCER
>



THE ANNUAL MELBOURNE PRIZE ALUMNI 2005-2017

2017

MELBOURNE PRIZE
FOR URBAN SCULPTURE
Daniel von Sturmer

RURAL & REGIONAL
DEVELOPMENT AWARD
Fayen d'Évie

PUBLIC ARTWORK DESIGN
CONCEPT AWARD
Emma Anna

PROFESSIONAL
DEVELOPMENT AWARD
Bridie Lunney

CIVIC CHOICE AWARD
Sarah crowEST

2016

MELBOURNE PRIZE
FOR MUSIC
Kutcha Edwards

OUTSTANDING
MUSICIANS AWARD
Scott Tinkler

BELEURA AWARD FOR
COMPOSITION
Kate Neal

2015

MELBOURNE PRIZE
FOR LITERATURE
Professor Christopher
Wallace-Crabbe AM

BEST WRITING AWARD
Andrea Goldsmith

WRITERS PRIZE
Kate Ryan

CIVIC CHOICE AWARD
Robyn Annear

2014

MELBOURNE PRIZE
FOR URBAN SCULPTURE
Geoff Robinson

PROFESSIONAL
DEVELOPMENT AWARD
Kay Abude

CIVIC CHOICE AWARD
Kay Abude

RURAL & REGIONAL
DEVELOPMENT AWARD
Aleks Danko

2013

MELBOURNE PRIZE
FOR MUSIC
Brett Dean

OUTSTANDING
MUSICIANS AWARD
Stephen Magnusson

DEVELOPMENT AWARD
Kate Kelsey-Sugg

CIVIC CHOICE AWARD
Mick Harvey

2012

MELBOURNE PRIZE
FOR LITERATURE
Alex Miller

BEST WRITING AWARD
Craig Sherborne

CIVIC CHOICE AWARD
Tony Birch

2011

MELBOURNE PRIZE
FOR URBAN SCULPTURE
Bianca Hester

PROFESSIONAL
DEVELOPMENT AWARD
Isaac Greener &
Lucas Maddock

CIVIC CHOICE AWARD
Isaac Greener &
Lucas Maddock

2010

MELBOURNE PRIZE
FOR MUSIC
David Jones

OUTSTANDING
MUSICIANS AWARD
Ben Northey

DEVELOPMENT AWARD
Natalie Bartsch

2009

MELBOURNE PRIZE
FOR LITERATURE
Gerald Murnane

BEST WRITING AWARD
Nam Le

CIVIC CHOICE AWARD
Amra Pajalic

2008

MELBOURNE PRIZE
FOR URBAN SCULPTURE
Alexander Knox

PROFESSIONAL
DEVELOPMENT AWARD
Tom Nicholson

VIC URBAN AWARD
Louise Paramor

CIVIC CHOICE AWARD
Elaine Miles

2007

MELBOURNE PRIZE
FOR MUSIC
Paul Grabowsky

OUTSTANDING
MUSICIANS AWARD
Genevieve Lacey

DEVELOPMENT AWARD
Julian Langdon

2006

MELBOURNE PRIZE
FOR LITERATURE
Helen Garner

BEST WRITING AWARD
Christos Tsiolkas

CIVIC CHOICE AWARD
Henry von Doussa

2005

MELBOURNE PRIZE
FOR URBAN SCULPTURE
Open Spatial Workshop

PROFESSIONAL
DEVELOPMENT AWARD
Karen Abernethy

CIVIC CHOICE AWARD
Mathew de Moiser



TROPHIES—HAND CAST BY
FUNDERE FINE ART FOUNDRY MELBOURNE,
DESIGN BY CORNWELL.

MELBOURNE PRIZE FOR LITERATURE

MELBOURNE PRIZE FOR LITERATURE 2018

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FOR THE FINALISTS BOOKS PLEASE VISIT READINGS.COM.AU



MELBOURNE
PRIZE TRUST

GIDEON HAIGH

GIDEONHAIGH.COM

>
LITERARY CAREER

— GIDEON HAIGH WAS born in London, brought up in Geelong and lives in Melbourne, where he has been a journalist since the age of 18, contributing to more than 100 newspapers and magazines, writing 37 books and editing seven others. He has won premier's literary awards in three states, two Waverley Library Prizes, a Ned Kelly Award and seven Australian Cricket Society Literary Awards. His work now appears mainly in *The Australian* and *The Times*. He is a life member of South Yarra CC, where he has been playing for twenty-five years.

“I HOPE I’M A BETTER JOURNALIST THAN I WAS A YEAR AGO; I’D LIKE TO BE BETTER STILL A YEAR HENCE.”

<
KEY PUBLISHED WORKS

- The Cricket War: The Inside Story of Kerry Packer’s World Series Cricket*, Text (1993)
- The Summer Game: Australian cricket in the 1950s and 1960s*, Text (1996)
- Mystery Spinner: The Story of Jack Iverson*, Penguin Random House (1999)
- Asbestos House: The Secret History of James Hardie Industries*, Hardie Industries, Scribe (2006)
- The Racket: How Abortion Became Legal in Australia*, MUP (2009)
- On Warne*, Penguin Random House (2012)
- The Office: A Hardworking History*, MUP (2012)
- Certain Admissions: A Beach, a Body and a Lifetime of Secrets*, Penguin Random House (2015)
- Stroke of Genius: Victor Trumper and the Shot that Changed Cricket*, Penguin Random House (2017)
- A Scandal in Bohemia: The Life and Death of Mollie Dean*, Penguin Random House (2018)

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Penguin
Random
House

ALISON LESTER

ALISONLESTER.COM

<
PHOTO BY:
CHRIS
GROENHOUT



“MY BOOKS CELEBRATE OUR WORLD AND THE PEOPLE IN IT, AND I LOVE SEEING CHILDREN STAND A BIT TALLER AS READING AND WRITING AWAKENS THEIR SELF-BELIEF.”

<
LITERARY CAREER

— ALISON IS ONE of Australia’s most beloved creators of children’s books. In a career spanning more than thirty years and forty books, she has delighted generations of children in Australia and all over the world. Her books mix imaginary worlds with everyday life, encouraging children to believe in themselves and celebrate the differences that make them special. — SHE IS AN ambassador for the Indigenous Literacy Foundation, the Melbourne Royal Children’s Hospital’s Education Institute, the Clean Ocean Foundation and Buk Bilong Pikinini, and in 2012 became Australia’s first Children’s Laureate, with Boori Monty Pryor. In 2016, Alison was awarded the Dromkeen Medal for her outstanding achievement in the creation of Australian children’s literature. — ALISON LIVES ON a farm in the Victorian countryside. She spends part of each year travelling to schools around Australia, helping students and teachers develop their own stories.

>
KEY PUBLISHED WORKS

- The Quicksand Pony*, Allen and Unwin (1997)
- Magic Beach*, Allen and Unwin (1990)
- Imagine*, Allen and Unwin (1990)
- Are We There Yet?*, Penguin Australia (2004)
- Noni the Pony*, Allen and Unwin (2010)
- One Small Island*, Penguin Australia (2011)
- Sophie Scott goes South*, Penguin Australia (2012)
- Kissed by the Moon*, Penguin Australia (2013)
- My Dog Bigsy*, Penguin Australia (2015)
- The Very Noisy Baby*, Affirm Press (2017)

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Random
House

CHRISTOS TSIOLKAS

CHRISTOSTSIOLKAS.COM.AU



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PHOTO BY:
JOHN TSIAVIS

— CHRISTOS TSIOLKAS is a fiction writer, an essayist, a playwright and a screenwriter. His novels have been published in over twenty languages and his novels and short stories have been adapted for both stage and screen. Christos is a proud supporter of the Richmond Football Club, an ambassador for the Asylum Seeker Resource Centre and a patron of Writers Victoria. He is the film reviewer for *The Saturday Paper*.

**“WITHOUT THE SUPPORT
AND ENCOURAGEMENT
AND THE STORYTELLING
TRADITIONS FROM HIS
PARENTS, HE COULD
NEVER HAVE BECOME
THE WRITER HE NOW IS.”**

<
LITERARY CAREER

>
KEY PUBLISHED
WORKS

- Loaded*, Random House (1995)
- Jump Cuts*, Random House (1996)
- The Jesus Man*, Random House (1999)
- The Devil's Playground*, Currency Press (2003)
- Dead Europe*, Random House (2005)
- The Slap*, Allen and Unwin (2008)
- Barracuda*, Allen and Unwin (2013)
- Merciless Gods*, Allen and Unwin (2014)
- On Patrick White*, Black Inc (2017)

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ALEXIS WRIGHT

>
LITERARY CAREER

— ALEXIS WRIGHT is a member of the Waanyi nation of the southern highlands of the Gulf of Carpentaria. The author of the prize-winning novels *Carpentaria* and *The Swan Book*, Wright has published three works of non-fiction: *Take Power*, an oral history of the Central Land Council; *Grog War*, a study of alcohol abuse in the Northern Territory; and *Tracker*, an award-winning collective memoir of Aboriginal leader, *Tracker Tilmouth*. — HER BOOKS HAVE been published widely overseas, including in China, the US, the UK, Italy, France and Poland. Alexis holds the

position of the Boisbouvier Chair in Australian Literature at the University of Melbourne. Wright is the only author to win both the Miles Franklin Award (in 2007 for *Carpentaria*) and the Stella Prize (in 2018 for *Tracker*).

**“WHEN I WAS A YOUNG WOMAN
I WAS GIVEN THE ROLE AS SCRIBE
BY MY ELDERS—NOT THE ROLE I
WOULD HAVE CHOSEN FOR MYSELF,
BUT IT MADE ME A WRITER.”**

<
KEY PUBLISHED
WORKS

- Plains of Promise*, UQP (1997)
- Grog War*, Magabala (1997)
- Take Power, Like This Old Man Here: An anthology of writings celebrating twenty years of land rights in Central Australia, 1977–1997*, IAD (1998)
- Carpentaria*, Giramondo (2006)
- The Swan Book*, Giramondo (2013)
- Tracker*, Giramondo (2017)

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>
PHOTO BY:
VINCENT LONG



TONY BIRCH



— **TONY BIRCH** is a well-known Australian academic, poet, short-story writer and novelist. He is currently the recipient of the Victoria University Bruce McGuinness Indigenous Postdoctoral Research Fellowship. He is the author of *Ghost River* (2015), which won the Victorian Premier's Literary Award for Indigenous Writing, and *Blood* (2011), which was shortlisted for the Miles Franklin Award. He is also the author of *Shadowboxing* (2006), and three short story collections, *Father's Day* (2009), *The Promise* (2014) and *Common People* (2017). — **HIS FICTION AND** non-fiction writing has been published widely in literary magazines and anthologies, both in Australia and internationally.

“ALL MY WRITING IS BASED ON AN INITIAL SENSE OF CURIOSITY FOLLOWED BY A DESIRE TO WRITE IN ORDER TO MAKE SENSE OF THE WORLD.”

< **LITERARY CAREER**

> **KEY PUBLISHED WORKS**

Shadowboxing, Scribe (2006)
Father's Day, Hunger Publishers (2009)
Blood, UQP (2011)
The Promise, UQP (2014)
Ghost River, UQP (2015)
Common People, UQP (2017)

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UQP.EDU.AU



BEST WRITING AWARD 2018

BEST WRITING AWARD 2018

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JUDITH BISHOP

JUDITHBISHOP.NET



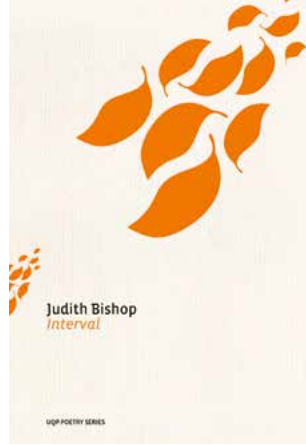
>
ABOUT
ENTERED WORK

<
LITERARY CAREER

— **JUDITH'S AWARDS FOR** poetry include the Peter Porter Poetry Prize (2006, 2011) and the Marten Bequest Travelling Scholarship (2002-2004). Her previous publications include *Event* (Salt Publishing, 2007), which won the FAW Anne Elder award, and was shortlisted for the CJ Dennis Prize, the Judith Wright Calanthe Award, and the ASAL Mary Gilmore Prize, and *Aftermarks* (Vagabond Press, 2012). — **HER ESSAY** *O Brave New World That Has Such Data In't: Love and Self-Understanding in an Algorithmic Age* was longlisted for the 2018 Calibre Prize. She is Director of Linguistic Services at Appen and lives with her family in Melbourne.

QUOTE FROM
INTERVAL
(2018)

“COME NEAR, LET ME SENSE YOU, IN THIS HUMAN WAY WE HAVE—FOR NOW AND NOT FOREVER.”



— **EVOKING LOVE ACROSS** time, space and species, *Interval* conveys the delight and risk that comes with “human consonance”—the marvellous, indeed, miraculous, way that two minds and two beings resonate with one another. The presence on the page of the trace of a human mind—its precise communication across time and distance—remains a kind of magic. Close connection matters deeply to this poet, both from a poetic and ecological point of view.

— **THESE POEMS TRACK** the silence before and after events both personal and global: two births; two deaths; emerging revolutions in technology that will alter what it means to be human; this liminal time for climate change. Fierce in their desire for intimacy and presence, *Interval's* poems cannot release the past, even as they speed into our own uncertain future.

UQP.EDU.AU



ANGUS CERINI

— **ANGUS CERINI IS** a writer, performer and theatre maker. His work has been performed throughout Australia and internationally. In Australia his work has been produced by companies including the Melbourne Theatre Company, Sydney Theatre Company, Griffin Theatre Company, Malthouse Theatre, Arena Theatre Company, Arts Centre Melbourne, Sydney Opera House and widely within the independent sector including at LaMama theatre. — **HIS PLAYS INCLUDE** *The Bleeding Tree*, *Save for Crying*, *Resplendence*, *Filch*, and *Wretch*. These works have been recognized with awards including The Victorian Premiers Literary Award, the NSW Premiers Literary Award, The Patrick White Playwrights' Award, the Griffin Play Prize, the David Williamson Prize, an AWGIE award, RE Ross Prize and Melbourne Green Room Awards.

>
ABOUT
ENTERED WORK

<
LITERARY CAREER

“I KNOCKED HIS KNEES OUT. I CONKED HIS HEAD. I SHOT THAT HOUSE CLOWN IN THE NECK.”

^
QUOTE FROM
THE BLEEDING
TREE (2015)

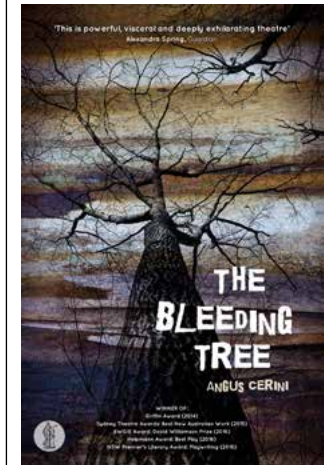


— **IN A DIRT-DRY** town in rural Australia, a shot shatters the still night. A mother and her daughters have just welcomed home the man of the house – with a crack in the shins and a bullet in the neck. The only issue now is disposing of the body. Triggered into thrilling motion by an act of revenge, *The Bleeding Tree* is rude, rhythmical and irreverently funny. — **A MURDER BALLAD** blown up for the stage, set against a deceptively deadly Aussie backdrop, with three fierce females fighting back. *The Bleeding Tree* was developed with the support of Playwriting Australia (in association with the University of Sydney) and Creative Victoria. It won the Griffin Play Prize and directed by Lee Lewis it premiered with Griffin Theatre in Sydney. It has since enjoyed return seasons with Sydney Theatre Company, and toured within Australia – including to Arts Centre Melbourne.

GRIFFINTHEATRE.COM.AU



GRIFFIN
THEATRE
COMPANY



KATE COLE-ADAMS

KATECOLEADAMS.COM



< PHOTO BY: PETER KENNEALLY

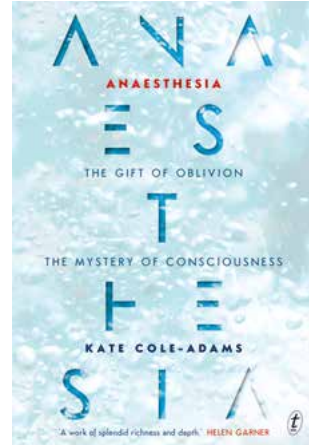
> ABOUT ENTERED WORK

< LITERARY CAREER

— KATE COLE-ADAMS is a Melbourne-based writer and journalist. Her book, *Anaesthesia: The Gift of Oblivion and the Mystery of Consciousness* is a personal, journalistic and philosophical exploration of what happens when we go under. It won the 2017 Mark and Evette Moran Nib Literary Award, was shortlisted for the 2018 Victorian Premier's Literary Award for Non-fiction and longlisted for the 2018 Stella Prize. — KATE'S 2008 NOVEL, *Walking to the Moon*, was shortlisted for the 2006 Victorian Premier's Literary Awards for an Unpublished Manuscript. She is fascinated by unconscious processes and other things she can't understand. She writes very slowly.

QUOTE FROM ANAESTHESIA (2017)

“LIKE DEATH, YOU GO THERE ALONE; AND, LIKE BIRTH, YOU EMERGE SEEMINGLY EMPTY-HANDED.”



— UNTIL A HUNDRED and seventy years ago many people chose death over the ordeal of surgery. Now hundreds of thousands undergo operations every day. Anaesthesia has made it possible.

— BUT HOW MUCH do we really know about what happens to us on the operating table? Can we hear what's going on around us? Is pain still pain if we are not awake to feel it, or don't remember it afterwards? How does the unconscious mind deal with the body's experience of being cut open and ransacked? And how can we help ourselves through it? — HAUNTING, LYRICAL, SOMETIMES shattering, *Anaesthesia* leavens science with personal experience to bring an intensely human curiosity to the unknowable realm beyond consciousness.

TEXTPUBLISHING.COM.AU



BRIOHNY DOYLE

BRIOHNY-DOYLE.COM

— BRIOHNY DOYLE'S FICTION, poetry and criticism has appeared in *The Sunday Times*, *The Age*, *The Lifted Brow*, *Overland*, and *Meanjin*. She has performed at the Sydney Festival, and the MCA, Sydney. Her 2017 non-fiction book *Adult Fantasy* (Scribe) has drawn comparisons with Ariel Levy and Maggie Nelson. *The Island Will Sink*, her critically acclaimed debut novel, was the first title from Brow Books in 2016.

— IN 2017, BRIOHNY was an Endeavour scholarship recipient and resident at Yale University, and the University of California, Santa Cruz. She is currently a lecturer in the Writing and Literature Group at Deakin University.

BRIOHNY-DOYLE.COM

> ABOUT ENTERED WORK

< LITERARY CAREER

— BRIOHNY DOYLE TURNED thirty with no idea what her adult life should look like. The world she lived in, characterised by economic and environmental uncertainty, political conservatism, and precarious employment, didn't match the one her parents had known. Every day she read editorials describing her millennial cohort—dubbed the 'Peter Pan generation'—as reluctant to embrace traditional markers of adulthood: a stable career, a house in the suburbs, a nuclear family. — BUT DO THESE emblems of maturity mean the same thing today as they did thirty years ago? In a smart and spirited enquiry, Doyle examines whether millennials are redefining what it means to be an adult. Blending personal essay and cultural critique, she ventures into the big claims of philosophy and the neon buzz of pop culture to ask: in a rapidly changing world, do the so-called adult milestones distract us from other measures of maturity?

SCRIBEPUBLICATIONS.COM.AU



“I PICTURED MYSELF A WINE-DARK STREAK IN A TV DESERT, EARS TOO FULL OF THE SUMMER WIND TO HEAR THAT OMINOUS TICKING IN THE SKY: A CULTURAL CLOCK COUNTING ME OUT OF YOUTH.”

^ QUOTE FROM ADULT FANTASY (2017)



MARIA TUMARKIN

— **MARIA TUMARKIN WRITES** books, reviews, essays and pieces for performance and radio. Her latest book is *Axiomatic*. She collaborates with visual artists, psychologists and historians and her work has been published, performed, carved into dockside tiles, and set to music. Maria holds a PhD in cultural history from the University of Melbourne, where she teaches in the creative writing program.

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ABOUT
ENTERED WORK

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LITERARY CAREER

“I THINK, SHIT, IT’S WHAT WE ACTUALLY DO, ISN’T IT? WE—WRITERS. WE LIFT A BIT OFF. WE CARRY SOME CORNER OF IT SOME OF THE WAY. WE ASK WITHOUT ASKING, WOULD ANYTHING MAKE IT LIGHTER?”

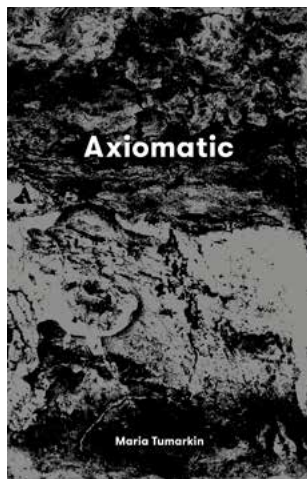
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QUOTE FROM
AXIOMATIC
(2018)



— **THE PAST SHAPES** the present – they teach us that in schools and universities. (Shapes? Infiltrates, more like; imbues, infuses.) This past cannot be visited like an ageing aunt. It doesn’t live in little zoo enclosures. Half the time, this past is nothing less than the present’s beating heart. How to speak of its aliveness? Stories are not enough, history & psychology—not enough. — **IN AXIOMATIC MY** starting point is five axioms: ‘Time Heals All Wounds’, ‘Those Who Forget the Past are Condemned to Repeat It’, ‘History Repeats Itself’, ‘Give Me a Child Before the Age of Seven...’, ‘You Can’t Enter The Same River Twice’. In this book I am not: a debunker, an apologist, a historian, a social commentator. I

take the axioms as deep statements about our world and our times (they are also the crustiest of clichés, part of the culture’s furniture).

THELIFTEDBROW.COM



SARAH KRASNOSTEIN

SARAHKRASNOSTEIN.COM



— **SARAH KRASNOSTEIN IS** a writer, lecturer and a legal researcher with a doctorate in criminal law. She was born in America, studied in Melbourne and has lived and worked in both countries.

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PHOTO BY:
GINA MILICIA

>
ABOUT
ENTERED WORK

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LITERARY CAREER

QUOTE FROM
*THE TRAUMA
CLEANER*
(2017)



— **BEFORE SHE WAS** a trauma cleaner, Sandra Pankhurst was many things: husband and father, drag queen, gender reassignment patient, sex worker, small businesswoman, trophy wife. — **BUT AS A** little boy, raised in violence and excluded from the family home, she just wanted to belong. Now she believes her clients deserve no less. — **A WOMAN WHO** sleeps among garbage she has not put out for forty years. A man who bled quietly to death in his lounge room. A woman who lives with rats, random debris and terrified delusion. The still life of a home vacated by accidental overdose. — **SARAH KRASNOSTEIN HAS** watched the extraordinary Sandra Pankhurst bring order and care to these, the living and the dead—and the book she has written is equally extraordinary. Not just the compelling story of a fascinating life among lives of desperation, but an affirmation that, as isolated as we may feel, we are all in this together.

TEXTPUBLISHING.COM.AU



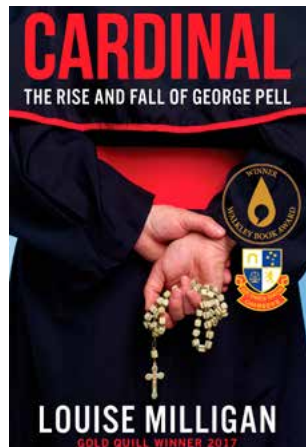
“BUT THE DIFFERENCE IS THIS PHONE CALL. AND THE OTHERS LIKE IT I COULD MAKE. AND HOW STRONG WE ARE WHEN WE ARE LOVED.”

LOUISE MILLIGAN

TWITTER.COM/MILLIGANREPORTS



— LOUISE MILLIGAN IS an investigative reporter for the ABC TV *Four Corners* program.



MUP.COM.AU



JOCK SERONG

TEXTPUBLISHING.COM.AU/AUTHORS/JOCKSERONG

— JOCK SERONG'S DEBUT novel *Quota* won the 2015 Ned Kelly Award for Best First Crime Novel. In 2016, his second novel, *The Rules of Backyard Cricket* was shortlisted for the Victorian Premier's Literary Award. — HIS THIRD NOVEL *On the Java Ridge* was published in 2017 and won the 2018 Colin Roderick Award. Formerly a lawyer, Jock is now a feature writer and was the editor of *Great Ocean Quarterly*. He lives with his wife and four children in Port Fairy, Victoria.

< LITERARY CAREER

> ABOUT ENTERED WORK



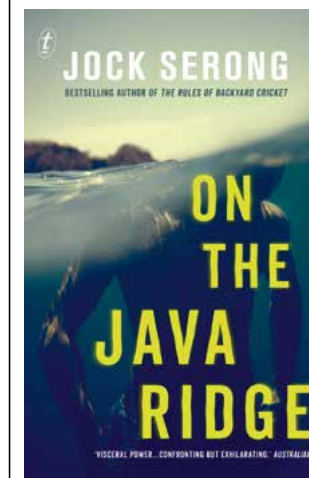
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“THEY WERE UP HIGH FOR AN INSTANT, THE RAIN IN THE AIR AROUND THEM. THEN THE FURIOUS WATER DESCENDED AND THE NIGHT DISAPPEARED.”

^ QUOTE FROM ON THE JAVA RIDGE (2017)



< PHOTO BY: MICK SOWRY



JEFF SPARROW



< PHOTO BY: MATTHEW WREN

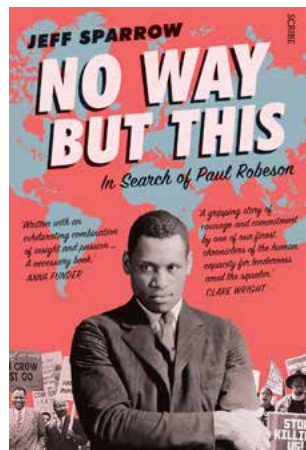
> ABOUT ENTERED WORK

< LITERARY CAREER

— JEFF SPARROW IS a writer, editor and broadcaster. He writes a regular column for *The Guardian* and contributes regularly to many other publications, as well as being a member of the 3RRR Breakfasters radio team. Jeff is the immediate past editor of the literary and cultural journal *Overland*, and the author of several books, including *Trigger Warnings: political correctness and the rise of the right*, *No Way But This: in search of Paul Robeson*, *Communism: a love story* and *Killing: misadventures in violence*.

QUOTE FROM NO WAY BUT THIS (2017)

“THE ARTIST MUST TAKE SIDES. HE MUST ELECT TO FIGHT FOR FREEDOM OR SLAVERY. I HAVE MADE MY CHOICE. I HAD NO ALTERNATIVE.”



— PAUL ROBESON WAS a prize-winning scholar and the greatest footballer of his era, even before he ascended to global superstardom as a singer, Hollywood actor and activist. The son of an escaped slave, Robeson stunned audiences with *Ol' Man River* and *Othello*, as his passion for social justice led him from Jazz Age Harlem to the mining towns of Wales, from the frontiers of the Spanish Civil War to Stalin's Russia.

— CHARISMATIC, ELOQUENT, AND handsome, he had everything—and then lost it all for the sake of his principles. — JEFF SPARROW TRACES Robeson's troubled life and stellar career, in a story that traverses the arc of the twentieth century and illuminates the fissures of today's fractured world. From Black Lives Matter to Putin's United Russia, Sparrow visits the places Robeson lived and worked, exploring race in America, freedom in Moscow, and the legacies of communism and fascism in Europe.

SCRIBEPUBLICATIONS.COM.AU



A. FRANCES JOHNSON

— A. FRANCES JOHNSON is a poet, novelist and artist and is Senior Lecturer in Creative Writing at the University of Melbourne, where she teaches Poetry and Poetics and Contemporary Eco-fictions. *Rendition for Harp & Kalashnikov* is her third book of poetry (Puncher and Wattman 2017). *The Wind-up Birdman of Moorabool Street* (Puncher and Wattman) won the 2012 Michel Wesley Wright Prize. In 2015 she won the Griffith University-Josephine Ulrick Poetry Prize for her suite, *The Book of Interdictions* and, in 2017, received an Australia Council residency (B. R. Whiting Studio) in Rome. Her post-colonial novel, *Eugene's Falls* (Arcadia 2007), retraced the Victorian journeys of colonial painter Eugene von Guerard, and two associated solo exhibitions interrogated the construction of knowledge discourse around colonial landscape, agriculture and botany (Geelong Gallery 2010, 2015).

< LITERARY CAREER

> ABOUT ENTERED WORK

“THIS BOOK OF APOCALYPTIC POEMS OFFERS US A WORLD TRANSFORMED BY CRUELTY AND WAR, YET THESE POEMS ARE HAUNTED EQUALLY BY THE BEAUTY AND BRUTALITY OF BEING ALIVE.”

^ QUOTED REMARKS COURTESY OF THE POET MARIA TAKOLANDER



— MY NEW COLLECTION extends themes touched on in *The Wind-up Birdman of Moorabool Street* (2012). Satirical poems reflect with tenderness, anger and irony on the ways humans chronicle, construct and war upon their natural environments. *Rendition* puns on the idea of a song lyric, translation, surrender and also torture. In anti-pastoral, anti-war poems, human beings appear tragically marginalised, lost or held too close. I wanted cautionary ecocritical threnodies to sit alongside personal elegies and historically themed free-verse political poems to suggest a world awash with interlinked maladies, as if to say that human beings must recalibrate love, death, survival and history as matters of urgency. — FOR PART ONE (Soar), I researched drone technology and the devastating environmental impacts of war. Shelley's west wind becomes a problem of national emergency; images of drones and border security meld with parodic romantic imaging of nature. Landscape and tropes of the natural world are shown as subjects of loss and abandonment. In part two (Sore), different sorrows are contemplated. A series of elegies deploy parodic techniques in order to resist sentimental lamentation. The dead are mourned, but death itself is de-reverenced, shown as capable of its own ironies and clever tricks. Part three (Saw) shows history and culture under pressure; free-verse poems perform time-travelling acts of witness, representing the past anew to our troubled zeitgeist.

PUNCHERANDWATTMANN.COM



READINGS RESIDENCY AWARD 2018

READINGS RESIDENCY AWARD 2018

— THE NEW READINGS Residency Award 2018 is for an early career Victorian author and is open to all literary genres. It includes a residency at *The University of Melbourne's* Norma Redpath Studio and an affiliation with the *School of Culture and Communication*. \$5,000 supported by *Readings*.

FOR THE FINALISTS BOOKS PLEASE VISIT READINGS.COM.AU

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MICHELINE LEE

— MICHELINE'S AIM IN the next few years is to complete a book of essays and short stories that draws from the experience of living with a disability. She is fascinated to see the symbolic power that disability holds for people. There are many questions that Micheline wants to explore in her writing around our responses to mortality, vulnerability and difference. — BEYOND THIS NEXT book, Micheline has not decided what she will write about. She knows however that she will continue to tell stories. She says she needs to do this to make the world intelligible, to connect with other people, and to challenge herself and others to think differently.

BLACKINCBOOKS.COM.AU



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CAREER
OBJECTIVE



>
LITERARY CAREER

— MICHELINE LEE WAS born in Malaysia and migrated to Melbourne at the age of eight. She has worked as a writer, artist and human rights advocate. While working as a community legal service lawyer in Darwin, she started painting. Soon she was holding exhibitions internationally. Micheline and her partner adopted a baby boy in Darwin. When

they moved back to Melbourne, Micheline started writing her first published novel after her motor neurone disability slowed down her painting. Micheline is currently doing a cross-disciplinary creative writing / law PhD at University of Melbourne.

**“THE HEALING PARTY, A NOVEL,
WAS PUBLISHED BY BLACK
INC IN 2016; AND THE ART OF
DEPENDENCY APPEARS IN THE
BEST AUSTRALIAN ESSAYS 2017.”**

JAMIE MARINA LAU

— **JAMIE'S CAREER OBJECTIVE** is to continue to write and produce works which challenge and dissect traditional forms of literature by using contemporary literary aesthetics, pop-culture and modern inventions and paranoias. — **IT'S VERY IMPORTANT** for Jamie, in the course of her career, to constantly be learning through every work she produces whether that be from the writers Jamie reads or those she talks to during the development of each work. Jamie hopes to be publishing predominantly in the novel form and collections of both short stories and poetry.

>
LITERARY CAREER

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CAREER OBJECTIVE

“MY LITERARY CAREER IS FOCUSED ON BEING OPEN AND ADAPTIVE.”

>
PHOTO BY:
LEAH JING

— **JAMIE MARINA LAU** is a writer, artist and author. Her debut novel *Pink Mountain on Locust Island* was published by Brow Books this year at age 21. — **HER WORK CAN** be found in Cordite Literary Review, Voiceworks, Rookie, Monash's anthology 'Verge' and Meanjin. She is currently working on her next novel exploring East/West entertainment industries and ideas of beauty.

THELIFTEDBROW.COM



MARLEE JANE WARD

MARLEEJANEWARD.COM



— **MARLEE JANE WARD** is a writer from Melbourne. Her debut novella, *Welcome to Orphancorp*, won the Viva La Novella Prize and the Victorian Premier's Award for YA Fiction. Her short fiction has been published at Interfictions, Terraform, Apex, Aurealis and more. Her non-fiction can be read at Overland, Scum Mag, Kill Your Darlings and Going Down Swinging.

SEIZUREONLINE.COM



>
CAREER OBJECTIVE

— **GOOD WRITING DOESN'T** always fall neatly into categories; genre is only a device that tells libraries and booksellers where to put your stuff on a shelf. Marlee Jane's aim as a writer is to forge a career that spans genres: speculative, literary, young adult and non-fiction. Marlee Jane wants to bridge genres and bring them together, exploring the personal, the past, the now and the future through words rendered from her heart. — **MARLEE JANE WANTS** to explore the issues that matter to her. Her aim is to tell stories that young, queer, or neurodiverse people can see themselves in, using her own experiences and her own voice to represent these communities on the page. Marlee Jane wants to explore the issues that these communities and all communities face now and into the future: late-stage capitalism, climate change, the rise of xenophobia and wilful ignorance. — **MARLEE JANE'S AIM** is to continue a trend of exciting and thought-provoking Australian writing with an understanding, through lived experience, of the issues that people on the margins of society have to survive.

<
LITERARY CAREER

“I'M AN AWARD-WINNING QUEER AND NEURODIVERSE WRITER WHO SEEKS TO BRIDGE GENRES, SPAN DIVIDES AND TELL STORIES FROM THE MARGINS.”

ABOUT THE ANNUAL MELBOURNE PRIZE

— **THE ANNUAL MELBOURNE** Prize is the most valuable prize of its kind in Australia and runs in a three-year cycle, which includes the Melbourne Prize for Literature (2018), the Melbourne Prize for Music (2019) and the Melbourne Prize for Urban Sculpture (2020). The annual Melbourne Prize is in its 14th year. — **SINCE INCEPTION THE** annual Melbourne Prize has made available approximately \$1.5 million in prizes and awards, plus artist residencies, overseas travel, equipment grants and an annual public exhibition at Federation Square to Victorian writers, sculptors and musicians.

“THE MELBOURNE PRIZE TRUST IS THE MOST VALUABLE PRIZE OF ITS KIND.”

— **THE PRIZE CELEBRATES** artistic excellence under the unique banner of Melbourne. With its focus on Victorian artists, the Prize provides our local creative talent with significant financial, professional development and exhibition opportunities.

— **THE MAJOR EVENT** of the annual Melbourne Prize is the free two-week public exhibition

of finalists' work and the prize announcement held each November at Federation Square. — **THE ANNUAL MELBOURNE** Prize is supported by the Victorian Government through Creative Victoria, the City of Melbourne and our partners and patrons. Thank you.

VISIT MELBOURNEPRIZE.ORG
FOR FURTHER INFORMATION

ABOUT THE MELBOURNE PRIZE TRUST

— **ESTABLISHED 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 with the

“THE MELBOURNE PRIZE TRUST WAS ESTABLISHED TO RECOGNISE AND REWARD TALENT, EXCELLENCE AND INSPIRE CREATIVE DEVELOPMENT.”

support of Committee for Melbourne. The design and brand identity is by Cornwell. — **A FULL LIST** of partners and patrons can be found on page two of this catalogue and at melbourneprize.org.

— **THANK YOU TO** Committee for Melbourne for making an office available to the Melbourne Prize Trust.

— **THE ORIGINS OF** Melbourne Prize Trust date back to an earlier project of Simon Warrender; *The Magic Pudding* sculpture commission and children's garden precinct at the

Royal Botanic Garden Melbourne. The Melbourne Prize Trust is a Deductible Gift Recipient and Income Tax Exempt Charity.

VISIT MELBOURNEPRIZETRUST.ORG
FOR FURTHER INFORMATION

ACKNOWLEDGEMENTS

— **THE GENEROUS SUPPORT** of the many partners and patrons this year have made it possible to offer the Melbourne Prize for Literature 2018 and Awards and the Federation Square exhibition. Many partners and patrons have been with the Prize since inception in 2004. — **THANK YOU TO** the many literary entrants and finalists, whose interest in the prize is greatly appreciated in this record year. — **THE MELBOURNE PRIZE TRUST** would like to thank the Victorian Government, through Creative Victoria, and the City of Melbourne as our Government Partners for their ongoing and generous support. — **THANK YOU TO** the 2018 judges Andrea Goldsmith, Marieke Hardy, Nam Le, Khalid Warsame and Michael Williams for their dedication this year. — **THANK YOU TO** Melbourne Prize Trust Directors, Dr Janine Kirk AM, Professor Andrea Hull AO, Clive Scott, Gerard Dalbosco, Pamela Warrender OAM and Anthony Poynton, along with Dr Janine Kirk AM, Anthony Poynton and Simon Warrender as members of the Management Committee. — **FOUNDING PARTNERS CORNWELL**, EY, Minter Ellison and the Committee for Melbourne have played an integral role in establishing and maintaining the project since its inception in 2004. The brand identity and exhibition design for the 2018 Melbourne Prize, including the catalogue, is developed by Sally Dobell and the team at Cornwell Design—thank you all—including designers Bella Plush, Caitlin Demetriou and Riley Griffiths, finished artist James Withers and account executive Danielle George. The digital rendering skills of MR.P Studios with the design is greatly appreciated. — **OUR EVENTS PARTNER**, Federation Square enables the Melbourne Prize to have its ‘home’ in one of the highest profile public spaces from 12-26 November. Thank you to Creative Vision & Audio for their support with the exhibition. The Trust greatly appreciates the generous support of Corporate Partners Qantas, to foster overseas travel of our awards recipients, and Sofitel Luxury Hotels, who have made available our partner events and an overnight stay to be given away to a voter on our website during the finalist exhibition. — **THE MELBOURNE PRIZE** for Literature 2018 would not be possible without the support of major patron, The Vera Moore Foundation and The Tallis Foundation. The Best Writing Award 2018 is generously supported by The Robert Salzer Foundation. Thank you to Readings and The University of Melbourne (Department of Culture & Communications) for supporting the new Readings Residency Award 2018.

— **THE CIVIC CHOICE** Award 2018 is kindly made possible by Hardie Grant Books and supported by the Sofitel Melbourne On Collins. Thank you to the Committee for Melbourne for making the head office available to the Melbourne Prize Trust. — **OUR PATRONS ARE** acknowledged for their generous donations this year. These include major patron The Vera Moore Foundation, Marc Besen AC and Eva Besen AO, Diana Gibson AO, The Yulgilbar Foundation, Guillaume and Sylvie Dillée of Dillée Art Consultants and The Scanlon Foundation. — **THERE ARE A** number of organisations that provide valued professional services to the annual Melbourne Prize, for which the Trust is thankful for their generous and ongoing partnership. — **ROYCE PROVIDE STRATEGIC** media and communications advice, along with Grant Thornton, who undertake the annual audit of the Trust and its activities. Rothfield Print Management, Ellikon and Spicers Paper are generous supporters of the Trust’s print requirements. Thank you to Premier Graphics for building our exhibitions. — **THANK YOU TO** Evan Evans for supporting our digital printing, to Bill and Helen Coleby for our risk management, to Lee Wong of The Mighty Wonton for our website management and Rod Birrell for web hosting. The Trust would like to thank Fundere Fine Art Foundry Melbourne for crafting the unique presentation trophies for the awards and for fabricating the miniatures of *The Magic Pudding sculpture* (located at the Royal Botanic Gardens Melbourne). — **THE TRUST WOULD** like to thank Mark Pearce and James Ball at Treat Catering for their generous support on catering and Robert Oatley Vineyards for providing wine for the Awards event. — **THE TRUST WOULD** like to thank the many organisation supporting the literary sector in Victoria, who support this year has been invaluable. The many literary sector journals, peak bodies, commercial organisation and websites made it possible to promote the prize during the entry period. — **THE TRUST IS** fortunate to have the support of a number of people whose contribution this year is greatly appreciated. These include Melbourne Prize Trust Administration and Operations Assistant Sarah Kempson and volunteers Sara Cook, Judy Hargrave, Tahlia Cruise, Allison Cameron, Annabel Bowden and Amanda Clark. — **THE TRUST WOULD** like to thank the public and visitors to the Federation Square exhibition for their interest in the Melbourne Prize for Literature 2018.

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