



Melbourne Prize for Urban Sculpture 2014

Catalogue and voting slip

Finalists

Kay Abude
Scott Mitchell
John Nixon
Spiros Panigirakis
Louise Paramor
Geoff Robinson

Exhibition

10–24 November
Federation Square
Melbourne

Rural and Regional
Development Award
2014 Recipient

Aleks Danko

melbourneprize.org



10

Celebrating
our 10th
anniversary

Cornwell

The design identity for the Melbourne Prize for Urban Sculpture 2014 and Melbourne Prize Trust has been designed by our Founding Partner Cornwell.

**On our 10th anniversary
this year, we would like
to thank the arts sector
and the community for
their support, and our
partners and patrons,
whose community
investment provides
opportunities for
artists and develops
our creative resources.**

MELBOURNE PRIZE TRUST

Melbourne, Australia

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Our Partners

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Federation Square

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About the Melbourne Prize Trust

Voting Slip

Civic Choice Award 2014 \$4,000

Supported by



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The Civic Choice Award 2014 is to be awarded to the finalist in the Melbourne Prize for Urban Sculpture 2014 with the most public votes.

You can vote for only one (1) of the six (6) finalists. Votes may be cast by completing this voting slip and posting in the voting box located at the exhibition or by visiting www.melbourneprize.org and completing the online voting form.

Voting can only be done during the finalist exhibition from 10 November to 24 November 2014.

The recipient of the Civic Choice Award 2014 will be announced at www.melbourneprize.org on 29 November 2014.

Postal votes may be made by completing this voting slip and mailing it to Melbourne Prize Trust, 234 St Kilda Road, Southbank VIC 3006.

Please tick only ONE (1) box of the following six (6) finalists to vote. Post the completed slip in the voting box in the Atrium (see map in the catalogue).

FINALISTS:

- Kay Abude
- Scott Mitchell
- John Nixon
- Spiros Panigirakis
- Louise Paramor
- Geoff Robinson

Please complete the details over the page and tear off the voting slip.



Please tear off this page and post it in the voting box in the Atrium.

Voting Slip

Please provide your name and email

Between 10 and 24 November, fill in this voting slip or go to www.melbourneprize.org and vote for your favourite finalist to win the \$4,000 Civic Choice Award 2014, supported by Federation Square.

SOFITEL OVERNIGHT STAY

By voting you will have the chance to win an overnight stay at Sofitel Melbourne On Collins.

The recipient of the Sofitel accommodation will be drawn from completed catalogue voting slips and online voting. The recipient will be notified after the exhibition by email.

Please provide your name and email address. Only ONE (1) vote per person can be cast.

Name

Email

Melbourne's 'hotel for the arts', Sofitel Melbourne On Collins, is donating the accommodation package for an overnight stay in a classic king room, including a buffet breakfast for two and valet parking.

One of Australia's most luxurious hotels, Sofitel Melbourne On Collins is located at the 'Paris' end of Collins Street in the heart of the city's premier dining, shopping and entertainment precincts, offering spectacular views over the city from every room.

Supported by

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LUXURY HOTELS

Our Partners

The Melbourne Prize for Urban Sculpture 2014 is made possible by the generous support of the following partners and patrons

Government Partners

**ARTS
VICTORIA**



Melbourne Prize for Urban Sculpture 2014 Partners



**MELBOURNE
PRIZE TRUST.**

Professional Services



Exhibition Consultant

Coleby Consulting

Trophies



Design by **Cornwell**

Founding Partners

Cornwell

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MELBOURNE

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Building a better
working world

Rural & Regional Development Award 2014 Patron

The Geoff and Helen
Handbury Foundation

Professional Development Award 2014 Partner

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▶ ROBERT OATLEY

Patrons

Diana Gibson AO



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Civic Choice Award 2014 Partner



Melbourne Prize for Urban Sculpture 2014 Finalist Artist Fee



Exhibition Signage & AV

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architectural & environmental signage



Banners



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Federation Square Melbourne

Photo:
David Simonds



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. This long-term partnership makes it possible for the public, visiting the free public

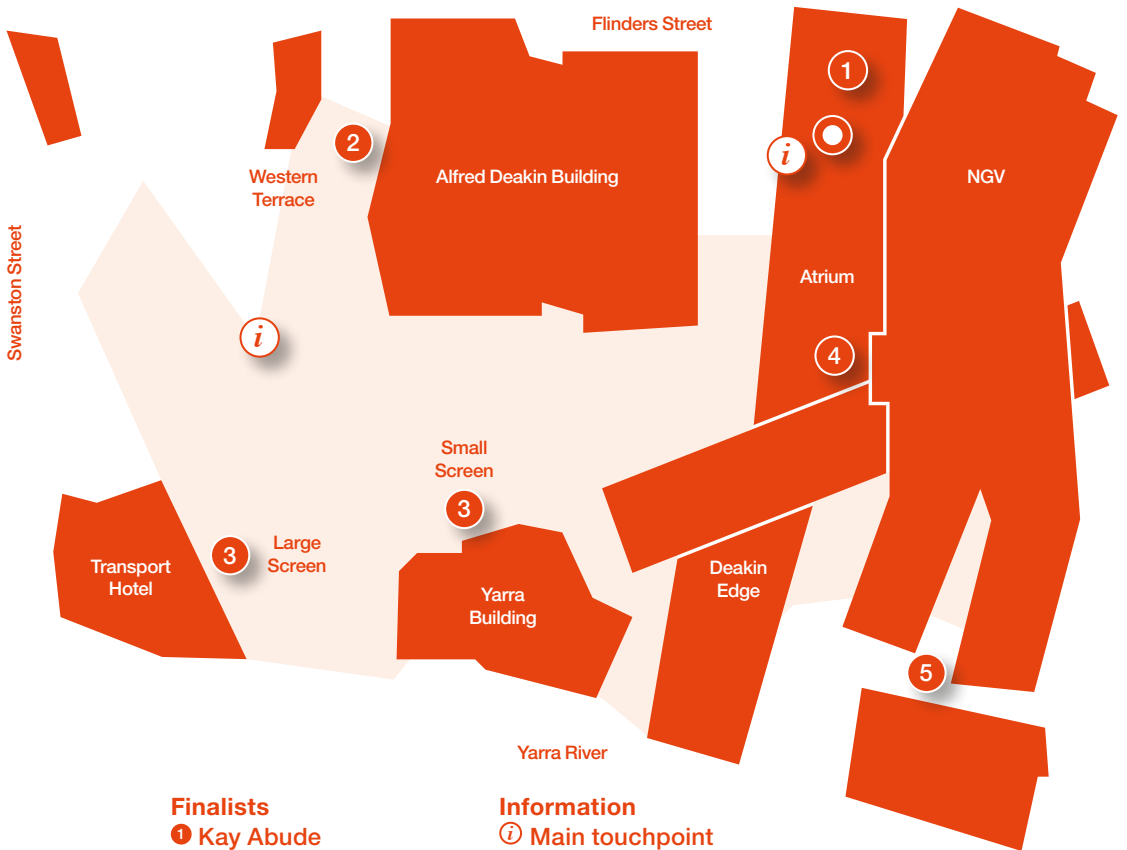
exhibition each November, to engage with abundant talent in literature, music and (urban) sculpture. It provides artists with public exposure in one of the country's most visited public spaces.

At its 10th anniversary, 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 partner of the Civic Choice Award 2014—see the voting slip on page 5.

Finalist Exhibition Location Map

Federation Square, Melbourne



Finalists

- ① Kay Abude
- ② Scott Mitchell
- ③ John Nixon
- ④ Spiros Panigirakis
- ⑤ Louise Paramor
- ⑥ Geoff Robinson

Geoff's work is located throughout the Square according to the 15-day plan. See p.32 for more details on Geoff's work.

Information

- ⓘ Main touchpoint
- ⊙ Voting point and catalogue collection

About the Melbourne Prize for Urban Sculpture 2014

**Simon
Warrender**
*Executive
Director &
Founder
Melbourne
Prize Trust*

The Melbourne Prize for Urban Sculpture 2014 is one of the most valuable prizes of its kind in Australia. This year marks the 10th anniversary of the annual Melbourne Prize.

To celebrate this significant milestone, the new Rural & Regional Development Award 2014 is offered to provide opportunities for sculptors in rural and regional Victoria. Other categories include the Professional Development Award 2014 and Civic Choice Award 2014.

The program this year continues the objectives of the Melbourne Prize Trust to recognise and reward Victorian sculptors, and in doing so, demonstrates the capacity and importance of our creative resources.

Focusing on the urban environment, the Melbourne Prize for Urban Sculpture 2014 highlights sculptural practice in all its forms, its role in inspiring our public spaces and informing and enriching public life. Applicants can enter a completed artwork or proposal for an artwork in the Melbourne Prize for Urban Sculpture 2014.

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

The Melbourne Prize for Urban Sculpture 2014 would not be possible without the generous support of our many partners and patrons — please see our partners on page 7.

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

Vote for a finalist to win the \$4,000 Civic Choice Award 2014 by completing the voting slip on page 5 of this catalogue.

Please enjoy the exhibition.

 @MelbournePrize

 MelbournePrize

www.melbourneprize.org

For enquiries about the sale of the finalists work, please contact the Melbourne Prize Trust on (03) 9696 4410. No commission is taken by the Trust.

Prize and Awards

MELBOURNE PRIZE FOR URBAN SCULPTURE 2014

\$60,000 cash

Supported by The Vera Moore Foundation, The Tallis Foundation and the Melbourne Prize Trust.

An artist fee of \$4,000 (incl. GST) is provided to each of the six (6) finalists in the Melbourne Prize for Urban Sculpture 2014 to assist with the costs of preparing entries for the public exhibition. **Supported by the Helen Macpherson Smith Trust.**

RURAL AND REGIONAL DEVELOPMENT AWARD 2014

\$40,000 cash

Please see information on Aleks Danko, the recipient of this Award, at the main information point at the top of the step, corner Flinders and Swanston Street, Federation Square and on page 34 of this catalogue.

Supported by The Geoff and Helen Handbury Foundation, whose focus in supporting this Award is to provide opportunities to sculptors in rural and regional Victoria.

PROFESSIONAL DEVELOPMENT AWARD 2014

\$10,000 cash + \$2,500 Qantas international airfare credit and a professional practice opportunity in Sculpture and Spatial Practice, School of Art, VCA, The University of Melbourne.

Supported by the VCA, The University of Melbourne, Qantas and the Melbourne Prize Trust.

This Award will be presented to one of the six (6) finalists in the Melbourne Prize for Urban Sculpture 2014 at the discretion of the judges.

CIVIC CHOICE AWARD 2014

\$4,000 cash

Awarded to a finalist in the Melbourne Prize for Urban Sculpture 2014 with the highest number of public votes cast online and in the catalogue during the Federation Square exhibition (10–24 November). **Supported by Federation Square.**

For information on how to vote, please go to the voting slip on page 5 of this catalogue or visit www.melbourneprize.org

Government Partners



Art has the power to change the way we look at—and connect with—the places we live, and this is especially true of sculpture.

Here in Melbourne, works of sculpture help define our city: they transform our civic spaces, tell our stories, make us think and, often, make us smile. Sculptures grace our parks, bring colour to our freeways and enliven our public buildings, streets and meeting places.

The Victorian Government is proud to support the Melbourne Prize for Urban Sculpture. We join the Melbourne Prize Trust, and other supporters, in applauding all the Victorian artists whose work is presented in this exhibition, and celebrating their contribution to our urban landscape.

THE HON HEIDI VICTORIA MP
Minister for the Arts



Melbourne is a hub for artists and a city which celebrates and promotes talent. The annual Melbourne Prize recognises and provides opportunities for talented individuals across many disciplines. This year, the 10th year of the annual Melbourne Prize, we celebrate outstanding entries in the category of Urban Sculpture. City of Melbourne is proud to support the Melbourne Prize for Urban Sculpture 2014 and the talented finalists who contribute enormously to the fabric of our city. Congratulations to each of you.

THE RIGHT HONOURABLE
LORD MAYOR ROBERT DOYLE
City of Melbourne

2014 Judges

JUDGES STATEMENT

The judges were delighted with the response to the Melbourne Prize for Urban Sculpture 2014.

The six finalists selected all explore site, space and place in highly sophisticated ways. The works embody a rather quiet spectacle, nuanced situations and a determination to often share both the process and indeed construction of the work with the audience.

The context for many works radiate out from Federation Square, connecting to other urban spaces and ultimately to spaces we cannot see. At the finalist exhibition at Federation Square (10th to 24th November) the public will be immersed in ideas and works that point to another definition of what urban sculpture can be or represent.

The judges would like to thank all applicants this year for their entries.



I have found the task of being a judge very engaging and challenging. What I have most enjoyed is how broad the medium and content is. This perfectly amplifies the expanded role that sculpture takes today.

What is even more exciting is the profile that the work gets to have with the public – this also adds to the responsibility of the judging role. It is never easy being in a position where you can't support all creative endeavours, but this has been a very strong field of highly talented people.

It is wonderful seeing public art being given such a good opportunity.

TONY ELLWOOD

Director, National Gallery of Victoria



Photo: Emma Sullivan

As ever, in assessing the variety of applications that come forward from artists wanting to place their art in the public realm, one cannot help but be struck by the diversity of approaches. Several aspects of recent practice assert themselves strongly through the short-listed proposals – a desire to activate a dialogue with audiences, a hopeful link beyond the centre to the periphery, a questioning of what forms the ‘civic’ space, and pursuit of the quieter spectacle. The Melbourne Prize for Urban Sculpture is fast becoming a major survey of evolving public practice.

JULIANA ENGBERG

Artistic Director, Australian Centre for Contemporary Art



It has been a great honour to be invited as a judge on the Melbourne Prize for Urban Sculpture 2014. This project’s ability to highlight the contribution contemporary art can make to public space is inspiring. Having the opportunity to witness the diversity and depth of ideas and artworks was exhilarating and no easy task to select the finalists! It was a rigorous and challenging process that generated an engaging conversation between the judges. I extend a tribute to all of the applicants for the privilege to engage with their work, and send my congratulations to the six finalists.

SIMONE SLEE

Artist & Head, Sculpture & Spatial Practice, School of Art, Victorian College of the Arts, Faculty of VCA and MCM, The University of Melbourne



The Melbourne Prize for Urban Sculpture 2014 is the most significant visual arts prize in Australia. It is significant not only because it is a public forum where large audiences can engage with rigorous contemporary practice or because of the generous level of prize money that it awards to local artists. No, it's true significance lies in its open structure, which is broad and fluid enough to enable the inclusion of a range of approaches. Work can be propositional, monumental, performance based and critical. It can be awarded to a single artist or to a group, both of which have occurred over its history. For all these things it has the capacity to truly challenge the expectations of audiences and it was a great pleasure to be a judge on the panel for the 2014 award.

PROFESSOR CALLUM MORTON
Head of Fine Art, MADA,
Monash University Art Design
& Sculptor



Photo: Leisa Hunt

The 2014 Melbourne Prize marks its first decade, and the fourth cycle of the Melbourne Prize for Urban Sculpture. Having worked with the Prize from its inception, I have had the pleasure of seeing it evolve in much the same way that Melbourne itself has changed in the last decade. The standard of the applications was high in this year's finalists, driven by diversity and depth. The finalist's exhibited works show an insightful professionalism and engagement with the beguiling, intriguing and sometimes conflicting ways of the urban context, reconceptualising what it means for all of us to be part of that shifting landscape.

PROFESSOR MARIE SIERRA
Artist & Deputy Dean and Head of
School, UNSW Australia Art & Design



10 Celebrating
our 10th
anniversary

The annual Melbourne Prize is celebrating its 10th anniversary this year.

To mark this milestone, there will be a significant category added to each annual Melbourne Prize over the current cycle 2014 to 2016.

Thank you to the many patrons and partners for their generous support.

Trophies – Design by Cornwell, fabrication by Fundere Fine Art Foundry, Melbourne.



The annual
Melbourne
Prize Alumni
2005 to 2013

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





Left image:
Melbourne
Prize for
Music 2013
Awards event



AT OUR 10TH ANNIVERSARY

The annual Melbourne Prize celebrates its 10th anniversary as one of the most valuable art prize in Australia. This is made possible by the generous support of our patrons and partners, many of whom have been with the Prize since inception.

To mark this 10-year milestone, for the next cycle between 2014 and 2016, a significant award is being added to the annual Melbourne Prize. This year the inaugural \$40,000 Rural & Regional Development Award 2014 has been made possible by Geoff Handbury AO through The Geoff & Helen Handbury Foundation. A new category will be announced for the Melbourne Prize for Literature 2015 and Melbourne Prize for Music 2016.



Melbourne Prize for Literature 2006 — Federation Square Exhibition

Photo: Leisa Hunt

The Melbourne Prize Trust and annual Melbourne Prize was founded by Simon Warrender. Recognising its potential, Dr Janine Kirk AM supported the initiative and gave it the opportunity to be developed and implemented through Committee for Melbourne in 2004/2005. Janine is the Chairman of the Melbourne Prize Trust and a founding Director, along with Pamela Warrender OAM. Anthony Poynton and David Blake are founding members of the Management Committee of the Melbourne Prize Fund.

The annual Melbourne Prize achieves its vision to recognise and reward excellence and talent, inspire creative development and enrich public life by offering significant opportunities to writers, musicians and sculptors. Please refer to pages 16 and 17 of this catalogue for the annual Melbourne Prize Alumni, 2005 to 2013.

The annual Melbourne Prize was launched following the unveiling of the children's garden precinct at the Royal Botanic Gardens Melbourne and commissioning in 2000 of its centrepiece sculpture of *The Magic Pudding* characters by Louis Lauman, which was an initiative of Simon Warrender. Proceeds from the sale of limited edition miniatures of the landmark sculpture contribute to the Trust. Copyright for the sculptures was kindly provided by Norman Lindsay's granddaughter, Helen Glad.

To-date around \$1million, plus international air travel, residencies and an annual finalist exhibition at Federation Square have been made available to Victorian writers, musicians and sculptors through the annual Melbourne Prize three-year cycle. This includes the Melbourne Prize for Urban Sculpture, the Melbourne Prize for Literature and the Melbourne Prize for Music.

There have been a number of organisations who have supported the annual Melbourne Prize from its beginning and continue to do so. These include Founding Partners Cornwell, Committee for Melbourne, Ernst & Young and Minter Ellison. Others include patron Diana Gibson AO, Federation Square, the City of Melbourne, Victorian College of the Arts, Royce, Grant Thornton, The Myer Foundation, Rothfield Print Management, Premier Graphics, Evan Evans, Fundere Fine Art Foundry, The Mighty Wonton, Names24, Readings, Hardie Grant Books, Insurance House and Yamaha.

Many other organisations have joined as partners, which is greatly appreciated, including major partner The Vera Moore Foundation. There are a wide range of sector publications and websites who have supported the Prize since its foundation, along with many volunteers.

The annual Melbourne Prize judging panels have been represented by arts sector professionals and key arts institutions across the literature, music and sculpture sectors, including the Victorian College of the Arts, the National Gallery of Victoria and the Melbourne Symphony Orchestra.

Funding for each annual Prize is generously provided each year by a collaboration of public, private and corporate partnerships, creating cross-sector networks to directly benefit the arts and foster community investment. The long-term goal of the Trust is to establish the annual Melbourne Prize in perpetuity.

Please visit www.melbourneprizetrust.org to see the activities of the annual Melbourne Prize since 2005, including past catalogues profiling our annual partner and patrons.

Finalists

*Piecework
(Federation
Square), 2014*

Kay Abude

*Colour
Mountains 2,
2014*

Scott Mitchell

*the Listener,
2014*

John Nixon

*Ursa Major,
2014*

Spiros Panigiris

*MOORABBIN,
2014*

Louise Paramore

*15 locations/
15 minutes/
15 days, 2014*

Geoff Robinson

*Recipient —
Aleks Danko*

Rural & Regional
Development Award 2014

l

rakis
or
on

Kay Abude

Piecework (Federation Square), 2014

Installation and performance: steel, MDF, timber, plywood, fluorescent lights, gas-lift stools, plastic, cardboard, paper, plaster, silicone rubber, gold paint, brushes, various mould making and modelling tools, latex gloves, sand paper, cotton and nylon rags, cotton velvet, silk, rayon braided cord and uniformed workers. Dimensions variable.

Performance Schedule

Thu, 13 Nov
2pm – 10pm

Sat, 15 Nov &
Sun, 16 Nov
24-hour cycle
6am – 2pm
2pm – 10pm
10pm – 6am

Sat, 22 Nov
2pm – 10pm

Sun, 23 Nov
2pm – 10pm

BIOGRAPHY

Kay Abude's creative practice is dominated by a preoccupation with the factory. Her installations and performance works are process and task orientated, exploring art practice as a type of work and how value is conferred through the idea of 'work'. Her projects reveal the labour in art practice, exhibiting time through a labour process as the art work itself.

Recent exhibitions include *Innovators 2*, Linden Centre for Contemporary Arts, St Kilda and *Powerplay [en]counters 2013* (in collaboration with Satellite Art Projects, Melbourne and presented by ArtOxygen and Asia Art Projects), Mumbai.

This project has been made possible with the assistance and generosity of the following people: Elizabeth and Vic Abude, Eloine Abude, Vu Huynh, Evelinda Meneghini, Belinda Meneghini, Stella Vo, Belinda Micevska, Kez Hughes, Kylie White, Bill Coleby, Holly Barker, Matt Jones and Sarah Kempson.

The artist would also like to acknowledge the support of Sheryll Yap, Tony Rappazzo, Isaac Greener, Marie Sierra, Simone Slee, Jan Murray, Bianca Hester, Vikki McInnes, Simon Maidment, Jane Cocks, Callum Morton, Tony Elwood, Juliana Engberg, Australia Council for the Arts, Arts Victoria, Federation Square Security and the 2014 Partners and Patrons of the Melbourne Prize Trust.

www.kayabude.com

DESCRIPTION OF WORK

Piecework (Federation Square) is an installation and series of durational performances that occur throughout its exhibition at Federation Square. The installation comprises of three workstations and three workers dressed in a uniform. The workers engage in an activity of casting plaster objects from moulds in the form of 14.4kg gold bars. These casts are then painted gold. *Piecework (Federation Square)* displays a purposefully futile labour of a repetitive and tireless fashion. It explores a form of work relating directly to performance that is quantifiable, investigating ideas of power and value and asks questions about the role and meaning of labour within artistic practice.

Shift work is characteristic of the manufacturing industry, and the artwork employs performative strategies by using Federation Square as a workplace that is in constant operation over the period of a 24-hour cycle. The 'three-shift system' is performed (Shift 1: 06:00-14:00, Shift 2: 14:00-22:00 and Shift 3: 22:00-06:00) by the three workers who produce these gold bars throughout the exhibition period. The workers are paid a fixed piece rate for each unit produced/each operational step completed per shift. Ideas of the factory are embedded in the very nature of the work, mimicking a manufacturing process carried out by the uniformed workers who take up their posts in eight-hour shifts.

Detail of installation at Linden Centre for Contemporary Arts, June 2014



Kay Abude, *Piecework* (detail of finished gold bars in velvet bags), 2014, plaster, gold paint, paper, cotton velvet, silk and rayon braided cord, dimensions variable.

Image courtesy of the artist.



Scott Mitchell

the Listener, 2014

Materials: wood, wire, aluminium, electronic circuits, radio waves

BIOGRAPHY

Operating at the intersection between Art, Science and Do-It-Yourself production, Scott Mitchell's art practice explores the social structures that form around objects and processes of making. Previous projects have explored practices of hacking and modding, amateur radio broadcasts, solar tracking and the generation of giant smoke rings.

What these diverse projects share is an interest in the way objects hold communities in formation and facilitate individual agency. The work adopts an open source attitude that builds upon existing DIY practices and feeds back into these amateur communities through the sharing of construction methods and build narratives.

DESCRIPTION OF WORK

the Listener is a propositional art project that calls for the construction of a large scale sculpture and functional radio telescope in Melbourne's Royal Park.

The proposed sculpture will be capable of receiving radio signals from space, tracking emissions from the Sun, the planet Jupiter, the galactic plane of the Milky Way and background radiation from the Big Bang. *the Listener*, will be constructed from timber and wire and built through a communal process similar to 'barn raising'.

The massive scale of this sculpture will contrast sharply with the faint and ephemeral radio emissions that it seeks to capture. A quiet giant, the structure turns our attention to the cosmos and to the Earth's solitary and fragile position within the vastness of space. The presentation within Federation Square is the first step in a collective imagining of *the Listener's* construction.

The small scale radio telescope presented here was constructed with assistance from amateur radio enthusiasts including members of the Radio Astronomy Section of the Astronomical Society of Victoria. The telescope is positioned on site to produce a drift-scan survey of the sky that captures radio signals from the Sun as it passes overhead.

Scott would like to thank Clint Jeffrey from the ASV, Thomas Baum and David Welch from RMIT University and Karen Worthington for their contributions to the project.

the Listener,
a proposition
for Royal Park



Loop antenna
testing



John Nixon

Colour Mountains 2, 2014

Materials: looped video, no sound

During the exhibition dates, the work will be shown on the large screen at Federation Square and on a smaller display located in the entry of the Yarra Building at Federation Square.

BIOGRAPHY

- 1949 Born in Sydney, lives in Briar Hill, Melbourne
- 1973 First solo exhibition, Pinacotheca, Melbourne
- 1982 Selected by Germano Celant to represent Australia at Documenta 7, Kassel, Germany
- 1999 Winner of Clemenger Contemporary Art Award, Melbourne
- 2001 Recipient of Australia Council Fellowship Award

Regular solo exhibitions at: Anna Schwartz Gallery, Melbourne; Sarah Cottier Gallery, Sydney; Goddard de Fiddes Gallery, Perth; Sue Crockford Gallery, Auckland; Hamish McKay Gallery, Wellington; Galerie Mark Muller, Zurich.

His work is included in all major State Museum collections in Australia.

During 2014 John Nixon will hold solo exhibitions in New York, Amsterdam, and be included with a major presence in the exhibition Elementary Painting at Kunstmuseum, St. Gallen, Switzerland.

DESCRIPTION OF WORK

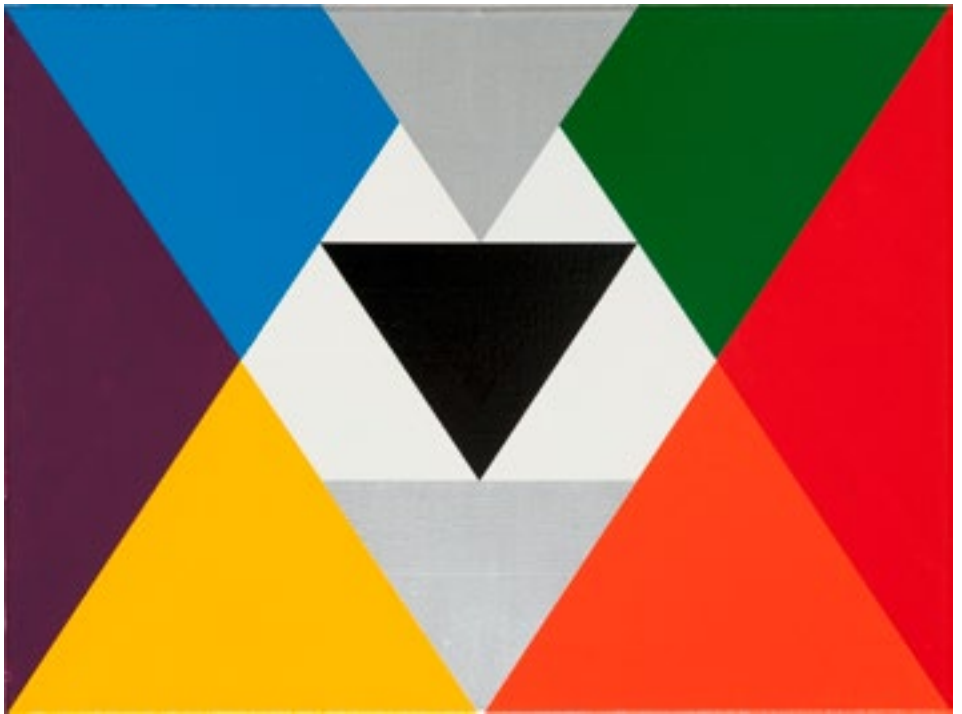
Related to a group of *Colour Mountain* paintings, the film uses painted images as a first order source, extending and developing them through digital filmic processes incorporating colour and black and white, positive and negative images.

The film uses a rapid succession of shapes, colours and permutations on a formal theme to create a dynamic retinal experience, whilst referring to nature in the simplified triangular form of the mountain. Here the mountain is brought to the city, transposed from its natural stillness to a pulsating city rhythm.

The film is constructed from eight primary units that have been used to generate a multitude of images through variation, reversal and inversion. The looping of the film allows a continuous stream of time, with no real beginning or end.

John's multi-disciplinary approach to making art allows the transformation of ideas through different media and the properties pertinent to each separate art form. An example of this approach, *Colour Mountain 2* has been specifically developed for the large screen at Federation Square to engage with the public sphere.

The looping of the film allows a continuous stream of time, with no real beginning or end.



Spiros Panigirakis

MOORABBIN, 2014

BIOGRAPHY

Spiros Panigirakis is interested in how presentational devices, furniture and organisational frameworks influence the construction of meaning, form and sociability. He often works with groups in both a curatorial and collaborative capacity to address the sited conditions of art.

He was part of the founding committee of the artist-run initiative CLUBSproject Inc. He recently exhibited *Garden States* (2013) in Melbourne Now at the NGV, *curated raft* (2013) at Craft Victoria and has written for UN magazine and the Enjoy journal *Public Good: Itinerant Responses to Collective Space*. Panigirakis is a lecturer at MADA—the Faculty of Art Design and Architecture, Monash University. He is represented by Sarah Scout, Melbourne.

www.spirospanigirakis.com

DESCRIPTION OF WORK

MOORABBIN is a suburb that is situated fifteen kilometres southeast of Melbourne's Federation Square. The word Moorabbin is derived from Indigenous links to land, its meaning differing between the Wurundjeri perspective defining it as "a resting place" and the neighbouring Bunurong people regarding it as "mother's milk." It is home to approximately 5300 residents, 3 primary schools, a TAFE, a few parks and a significant industrial area that lies east of Chesterville Road.

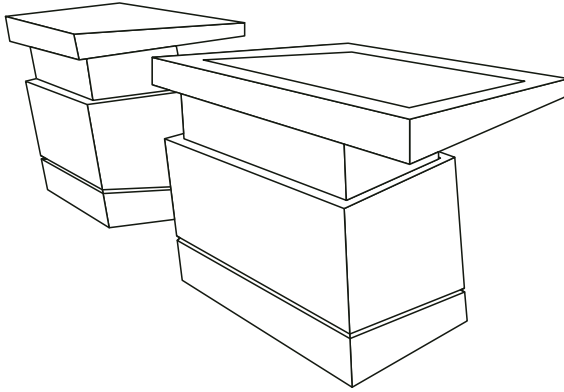
This industrial zone includes both small-scale production and multinational manufacturing. The train station is located in the middle of the Frankston line and underpasses both the Nepean Highway and South Road in the southern corner of the suburb. This is also the retail precinct of suburb. Under the moniker of the Moorabbin Junction, it's currently the subject of a major council and trader-driven rethink on planning and landscape.

In 1962 Bates, Smart and McCutcheon designed the Moorabbin Town Hall. It's now the City of Kingston's Arts Centre, defunct after the City of Moorabbin's dissolution in 1994. Moorabbin sits in the Federal Division of Hotham and the State Electorates of Bentleigh and Brighton. In late 2012 the landmark clock tower was restored and renovated to feature a multi-coloured illuminated clock face.

MOORABBIN (2014) is a temporary bureau for the civic, commercial and social representation of a suburban locale.

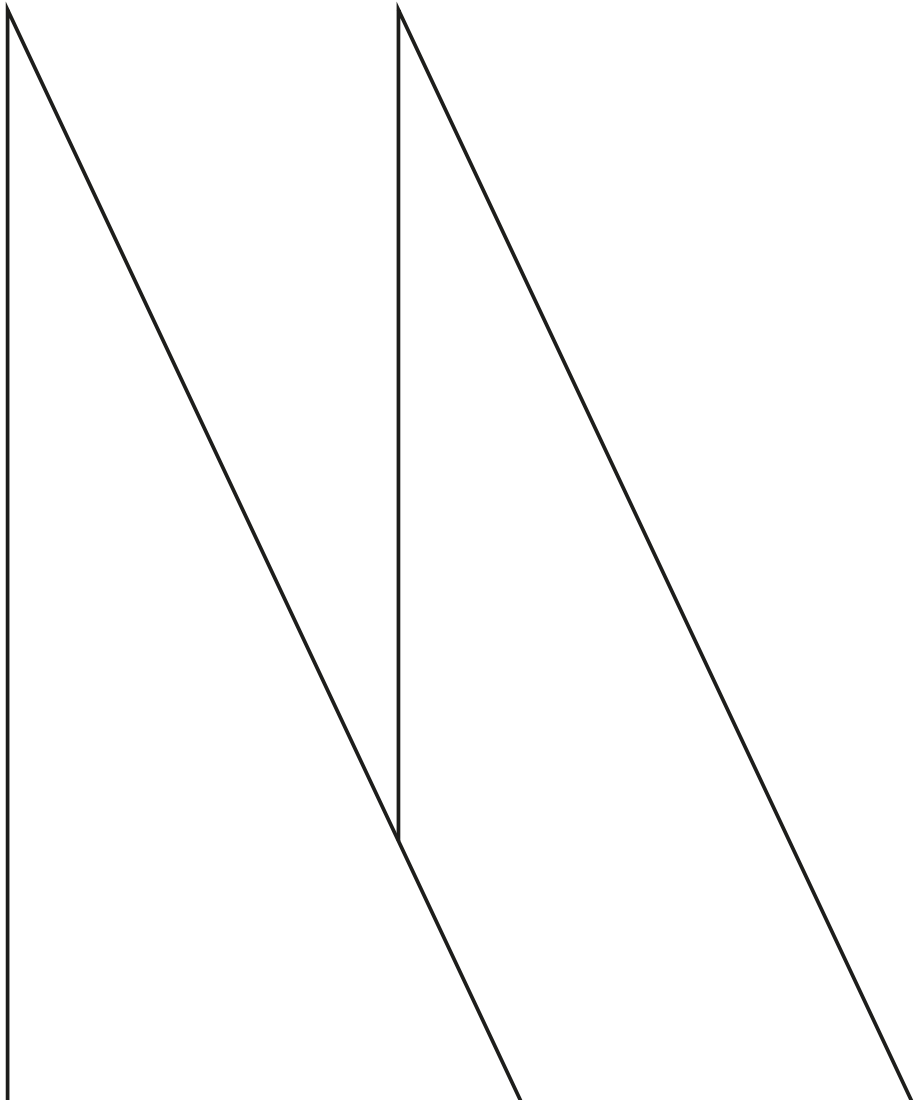
MOORABBIN
(2014)

Credit:
Bates Smart
and LAB
Architecture
Studio
Federation
Square
information
centre desks,
2002



MOORABBIN
(2014)

Credit:
Part of Noni
Edmunds
Moorabbin
logo, 1991



Louise Paramor

Ursa Major, 2014

Materials: plastic, fibreglass, steel fixings

BIOGRAPHY

Louise Paramor graduated from the Western Australian Institute of Technology with a Bachelor of Fine Arts, Painting (1985) and completed a Postgraduate Diploma in Sculpture at the Victorian College of the Arts (1988).

Paramor has regularly exhibited her work nationally and internationally since 1988, and has been awarded several grants and international residencies including an Australia Council Fellowship at the Künstlerhaus Bethanien, Berlin, 1999 – 2000.

In 2010 she won the prestigious McClelland Sculpture Survey and Award with her piece *Top Shelf*.

She has been commissioned for a number of permanent public sculptures, the most recent being the monumental *Panorama Station*, Peninsula Link Freeway, Melbourne (2012).

www.louiseparamor.com

DESCRIPTION OF WORK

Ursa Major is an assemblage sculpture that brings together an array of different types of ready-made objects, thus allowing industry, novelty and domesticity to collide.

The focal point is an oversized fibreglass bear which is treated as a formal element yet ultimately dictates the final arrangement.

Ursa Major is a large, colourful and boisterous work. Its position in the backcourt of Federation Square offers a contrasting, contemplative space for the viewer to consider the origins of the parts as well as the harmony of the whole. Visible from inside the NGVA and Deakin Edge, the piece also connects to interior spaces.



Geoff Robinson

15 locations/15 minutes/15 days, 2014

Materials: timber dowel, acrylic paint, powder coated steel post holders, shot bags, federation handbells (courtesy of Museum Victoria). Dimensions variable.

Performance Schedule

Monday
10 Nov, 6am
Tuesday
11 Nov, 7am
Wednesday
12 Nov, 8am
Thursday
13 Nov, 9am
Friday
14 Nov, 10am
Saturday
15 Nov, 11am
Sunday
16 Nov, 12noon
Monday
17 Nov, 1pm
Tuesday
18 Nov, 2pm
Wednesday
19 Nov, 3pm
Thursday
20 Nov, 4pm
Friday
21 Nov, 5pm
Saturday
22 Nov, 6pm
Sunday
23 Nov, 7pm
Monday
24 Nov, 8pm

BIOGRAPHY

Geoff Robinson creates process-determined, site based artworks that engage with sound mapping and spatial diagrams. His practice investigates the transformation of sonic experiences into form and the alternate relationships and contexts that occur when sites are overlaid through sound and diagram.

Geoff has exhibited at MoKS Estonia 2014, Centre for Contemporary Photography 2012, HIAP Finland 2012, Sound Effects: Sound Specific South Korea 2010, Gertrude Contemporary 2009, Heide Museum of Modern Art 2007 and presented the Site Overlay/Acoustic Survey project across three public sites in Melbourne 2013. He received the City of Melbourne 2009 Laneway Commission, a Gertrude Contemporary studio 2004 – 2006 and is currently undertaking a PhD in Fine Art at Monash University.

www.geoffrobinsonprojects.com

DESCRIPTION OF WORK

15 locations/15 minutes/15 days is a sculptural event that takes place over the fifteen days of the exhibition. Each day charts the duration of the project through sound and sculpture. Fifteen individually coloured spatial markers are situated in different acoustic environments located throughout the square. Starting on the first day at 6am, fifteen performers will take position at a spatial marker and strike a Federation hand bell for 15 minutes. Each consecutive day the markers are repositioned and the performance is repeated an hour later finishing on the final day at 8pm.

15 locations/15 minutes/15 days is a spatial, acoustic and durational survey of the site of Federation Square. The striking of the hand bell sonically indicates a time in the day and over the 15 days signifies the passing of time. The 15 coloured posts act as a marker of the location of each hand bell event and their reconfiguration every day shifts their proximity to each other to generate a spatial and sonic map of Federation Square over time.

Fifteen coloured spatial markers are situated throughout the square whilst participants strike hand bells for 15 mins each day.



Aleks Danko

Visual Artist

Recipient of the Rural & Regional Development Award 2014 – \$40,000

Supported by The Geoff & Helen Handbury Foundation

Aleks is currently an Honorary Senior Fellow at the School of Art, VCA/MCM, University of Melbourne.

He lives and works with his partner Jude Walton in Daylesford Victoria.

BIOGRAPHY

Aleks Danko is a visual artist whose career spans over forty years. He is a multidisciplinary artist who works in sculpture, drawing, installation and performance art. The practice also consists of ongoing collaborative projects. The most recent collaborations have been with Jude Walton; Ooloo and Loopix present—it *will be something*, a performance at the HIAP Studios Suomenlinna Helsinki, an Australia Council Residency 2013, and *LEAN TO / A LINE MADE BY LEAVING* 2013 performance/installation in the Adelaide Botanic Gardens as part of the *Arte Magra* Program through the Australian Experimental Art Foundation. Other recent exhibitions and projects include: solo shows *POINTLESS (more or less)* 2013, Milani Gallery, Brisbane; *Danny Storm Presents Aleks Danko at the Museum of (con)Temporary Mischief* 2013, Sutton Gallery, Melbourne; *DILLY-DALLY / SO-SO / SHIPPY-SHOPPY? / HO-HO / HANKY-PANKY / BYE-BYE ...shopping for and with the un-dead*, 2011, Hong Kong Art Fair and 2012 (remix) at Sutton Projects, Melbourne; and group shows *VOLUME ONE: MCA COLLECTION* 2012, MCA Australia, Sydney; *The Beauty of Distance: Songs of Survival in a Precarious Age*, 2010, 17th Biennale of Sydney.

THOUGHTS ABOUT THE PRACTICE

A. *I don't think I have ever attempted to be a Conceptual Artist. I am more of a 'conceptual satirist'. Conceptual Art was on the whole a very dry affair, while my position affords me much more play, silliness, slapstick and stupidity. Mind you Art & Language did have a wicked sense of humour.*

Q. Why is humour one of your artistic strategies? What can it achieve that other strategies cannot?

A. *Recently I read an article in the Guardian Weekly, about the turmoil in Egypt and in particular the circumstances that have surrounded the Cairo satirist Bassem Youssef. Firstly he says, "I'm a clown, my work consists of poking fun at power ... laughter destroys fear and opens the doors of the imagination" and "it is the strongest weapon for deconstructing an oppressive system." Unfortunately in Australia we have two humourless political parties that are trying to out do each other in their paternalistic repression and hubris; so one approaches our own situation with a desultory sense of disinclination and disaffection. How sad ...*

Q. You have been a practising artist for more than four decades in what ways have your concerns changed over time?

A. *I am concerned with everything and nothing as in a recent mirror auto-portrait work about the size of a bathroom cabinet on which is sand-blasted in large Helvetica type 'IT'S SUCH A THIN LINE BETWEEN CLEVER AND STUPID'. It's a sort of meet and greet before I (you) begin the day.*

*IT'S SUCH
A THIN LINE
BETWEEN
CLEVER
AND STUPID*
2009/2012
Heide
Museum
of Modern
Art Heide
Melbourne

Photo:
Aleks Danko



*DILLY-DALLY,
SO-SO,
SHIPPY-
SHOPPY?
HO-HO,
HANKY-
PANKY?
BYE-BYE ...
shopping for
and with the
un-dead (YU-
AH-TISH-YU-
AH remix)*
2012 Sutton
Gallery
Melbourne

Photo:
Andrew Curtis



Thank You

The Melbourne Prize for Urban Sculpture 2014 and Awards, and the Federation Square exhibition, have been made possible by the generous support of the many partners and patrons this year, many of whom has been with the Trust since inception in 2004. Thank you to the many entrants this year and finalists, whose interest in the prize is greatly appreciated.

The Melbourne Prize Trust would like to thank Arts Victoria and the City of Melbourne, as our Government Partners, for their ongoing and generous support.

Thank you to the Awarding Committee, Tony Ellwood, Juliana Engberg, Professor Callum Morton, Professor Marie Sierra and Simone Slee for their dedication and hard work in judging this year.

The ongoing direction of Melbourne Prize Trust Directors, Dr Janine Kirk AM, Professor Andrea Hull AO, David Laidlaw and Pamela Warrender OAM is appreciated, along with Dr Janine Kirk AM, Anthony Poynton and David Blake as members of the Management Committee.

Founding Partners Cornwell, Ernst & Young, Minter Ellison and the Committee for Melbourne have played an integral role in establishing and maintaining the project since inception in 2004. The brand identity and exhibition design for the 2014 Melbourne Prize, including the catalogue, is developed by Sally Dobell

and the team at Cornwell Design—thank you all.

Our Events Partner, Federation Square, enables the Melbourne Prize to have its 'home' in one of the highest profile public spaces in Australia and generously supports the Civic Choice Award 2014 and finalist exhibition between 10 and 24 November. Thank you to Corporate Vision Australia 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 overnight stays.

The Melbourne Prize for Urban Sculpture 2014 would not be possible without the support of The Vera Moore Foundation, The Tallis Foundation and the Melbourne Prize Trust. The inaugural Rural and Regional Development Award 2014 is generously supported by Dr Geoff Handbury AO through The Geoff and Helen Handbury Foundation. The Professional Development Award 2014 is generously supported by the School of Art at the Victorian College of the Arts, Qantas and the Melbourne Prize Trust. The Civic Choice Award 2014 is kindly made possible by Federation Square and supported by the Sofitel Melbourne On Collins. Thank you to the Victorian College of the Arts for making an office available to the Melbourne Prize Trust.

Our patrons are acknowledged for their generous donations this year. These include Diana Gibson AO, The Vera Moore Foundation, The Myer Foundation and Dr Ronald Benson.

Thank you to David Mann OAM and 3AW for their support as Broadcast Partner.

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 and Spicers Paper are generous supporters of the Trust's print requirements.

Thank you to Evan Evans for supporting our digital printing, to Bill Coleby for our risk management, to Lee Wong of The Mighty Wonton for our website management, Rod Birrell for web hosting and Micro PLS for IT services. The Trust would like to thank Fundere Fine Art Foundry Melbourne for crafting the unique presentation trophies for the awards and for fabricating the miniatures of *The Magic Pudding* sculpture (located at the Royal Botanic Gardens Melbourne).

Thank you to George and Naya at Bokchoy Tang restaurant at Federation Square for their generous support on

catering for many years, and to our 2014 wine partner Robert Oatley Vineyards.

Thank you to Helen Glad for copyright for *The Magic Pudding* characters for the Royal Botanic Gardens sculpture and miniatures.

The Trust would like to thank the many organisation 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 publications, peak bodies, commercial organisations and websites who made it possible to promote the prize during the entry period.

We are 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 Lyndall Metzke, Allison Cameron and Sara Cook.

The Trust would like to thank the arts sector and the many applicants this year, and public and visitors to the Federation Square exhibition for their interest in the Melbourne Prize for Urban Sculpture 2014.

MELBOURNE PRIZE TRUST
Melbourne, Australia

ABOUT THE ANNUAL MELBOURNE PRIZE

The annual Melbourne Prize is the most valuable prize of its kind in Australia and runs in a three-year cycle, which includes the Melbourne Prize for Urban Sculpture (2011), the Melbourne Prize for Literature (2012) and the Melbourne Prize for Urban Sculpture 2014. The cycle commences again with the Melbourne Prize for Urban Sculpture 2014, which is the 10 year anniversary of the annual Melbourne Prize.

Since 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 Victorian writers, sculptors and musicians.

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

The major event of the annual Melbourne Prize is the free two-week public exhibition of finalists' work and the prize announcement held each November at Federation Square.

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

ABOUT THE 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 as an initiative of the Committee for Melbourne. The design and brand identity is by Cornwell.

A full list of partners and patrons can be found on page 7, and at www.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 at the Royal Botanic Garden Melbourne. The Melbourne Prize Trust is a Deductible Gift Recipient and Income Tax Exempt Charity. Visit www.melbourneprizetrust.org for further information.

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Celebrating
our 10th
anniversary

Melbourne Prize for Urban Sculpture 2014
melbourneprize.org