



Front Cover

Digital collage of
Burke and Wills by
Charles Summers
and *Vault* by Ron
Robertson-Swann

Loretta Quinn

*Beyond the Ocean
of Existence*, 1993
bronze on granite
plinth



FROM PUBLIC FIGURES TO PUBLIC SCULPTURE

For the first time a selection of maquettes and models of sculptures in central Melbourne, from the collection of the City of Melbourne, plus works sourced from private collections and various institutions, are on display in the City Gallery. The exhibits make clear the emphasis on monuments and memorials during the 19th and early 20th centuries and the emergence of abstract public sculpture in the late

20th century. Relevant books, catalogues, newspaper articles and statements by the artists on display give added information and touch on some of the controversies.

The exhibition catalogue contains a simple map as a guide for those who, having seen the artist's drawings or maquettes, wish to see the final work in situ.

Deborah Halpern
Angel, 1987-89
steel armature,
painted ceramic tiles
on ferro-cement
In the collection of
the National Gallery
of Victoria



SCULPTURE IN THE CITY KEN SCARLETT

This exhibition of maquettes, models and artist's drawings acts as a potted history of public sculpture in the central area of Melbourne. It enables the visitor to view the sculptor's initial ideas and compare with the finished sculpture, particularly if they sally forth, map in hand to inspect the work in situ. The time range is from 1860 to the present, from *Burke and Wills* to *Vault* and on to the present.

Looking back 150 years we have reassessed the Burke and Wills 1860 expedition from Melbourne to the Gulf of Carpentaria. There is no doubting their fortitude and bravery, but their unwillingness to relate to the local Indigenous people meant that Burke and Wills died of starvation in an environment that provided adequate food for the Aborigines. John King was accepted by the Yandruwandha people, lived with them and survived. The people of Melbourne in the 1860s, however, viewed the expedition quite differently: they saw the explorers as national heroes whose exploits and tragic death should be remembered with a public monument.

The sculptor Charles Summers rose to the occasion with a larger than life-sized depiction of Burke and Wills which, astonishingly, he cast himself in a foundry he built at the top of Collins Street. The sculptor exhibited his knowledge of classical sculpture, for the seated figure of Wills has links with Michelangelo's *Giuliano De Medici* and the noble head of Burke has a resemblance to the bearded *Moses*. The monument was commissioned in December 1863 and unveiled in 1865 in the presence of an estimated 10,000 people.

While *Burke and Wills* was certainly Melbourne's first public monument*, from the end of the 19th century the city's streets and parks became thickly populated with a plethora of bronze statues of civic leaders, politicians, military personnel, kings and queens. Statues of the great public benefactor, Sir Redmond Barry and of Francis Ormond, the founder of the Workingmen's College (now elevated to the Royal Melbourne Institute of Technology University) were both unveiled in 1887. But the public were as

Simon Perry
Public Purse, 1994
red granite,
stainless steel

keen to see cast in bronze a figure who had never visited Australian shores: the leader of Britain's expansionist designs on the Sudan in Africa, General Gordon, was placed on a remarkably tall plinth in 1889. The degree of popular public support for monuments and memorials can be judged by the attendance of the vast crowd at the unveiling of *Burke and Wills* and by the fact that 100,000 citizens subscribed towards the cost of the *General Gordon Memorial* – it was, in fact, over subscribed.

The *Age* newspaper instituted a popular one-shilling subscription fund after the death of Queen Victoria, which led to a commission for James White. One might have thought that this sentiment for memorials would fade with the death of Queen Victoria, whose elaborate and extravagant monument was unveiled in 1907, but nothing could be further from the truth. In the 1920s and 30s there were a series of commissions – *King Edward VII*, 1920, the explorer *Matthew Flinders* in 1923, the preacher, *John Wesley*, 1935 – while recent statues of *Governor La Trobe*, placed outside

the State Library of Victoria and the series of popular personalities at Docklands, including *Dame Edna Everage*, all by Peter Corlett, suggest that there is still a lingering demand for physical representation. No longer linking back to classical sculpture, however, Corlett's figures, instead, have a heightened realism and a direct, popular appeal.



A dramatic change occurred in 1980 when Ron Robertson-Swann's *Vault* was unveiled on the newly completed City Square designed by Denton Corker Marshall. The architects had seen the sculpture as a focal point on the square, but ill-informed councillors began a campaign of vilification, which

James White
Queen Victoria Memorial, 1904-07
Carrara marble,
granite



was taken up by the press. Commonly called the *Yellow Peril*, critics linked racial prejudice and anti-communist attitudes as a means of belittling the work. In spite of strong protests, the sculpture was ignominiously banished to a seldom-frequented patch of parkland beside the Yarra and only recently re-

instated outside ACCA (Australian Centre for Contemporary Art)

The furore over this abstract sculpture made architects, developers and landscape architects very wary and probably severely limited the commissioning of public sculpture in Melbourne for several years. Slowly, but inevitably, however, attitudes were changing and by the late 1980s sculptors such as Akio Makigawa, Anthony Pryor and Peter Corlett were installing works in relation to office blocks and new apartments. By the time of the Southbank development on the southern side of the Yarra, begun in 1982 and completed in 1993, the policy of 1% for art had been accepted. In a nice reversal of earlier attitudes, it was the City of Melbourne that led a revival of public sculpture within the central business district with the Swanston Walk project. A series of commissions were instituted, including such innovative works as *Architectural Fragment*, 1992, by Petrus Spronk or Simon Perry's light-hearted *Public Purse*, 1994. While there were some admirable sculptures, the standard varied, including works such as *Three*

Businessmen Who Brought Their Own Lunch: Batman, Swanston and Hoddle, which has become all-too popular as a place for tourists to be photographed.

By the time of the huge Docklands development, which occurred a few years later, it was assumed that public sculpture was an integral part of the planning; Docklands probably has more contemporary sculpture per building than any where else in Australia.

Melbourne has become all the richer with the placing of public sculpture within our every-day environment: the public have grown to accept contemporary sculpture, to accept the challenges of often extremely diverse styles of expression. While we can justifiably claim to be the cultural capital of Australia, we haven't recently managed to attract a crowd of 10,000 to an unveiling as the *Burke and Wills Monument* did in 1865.

Our growing maturity and sophistication, nevertheless, was clearly illustrated when Melbourne's first Asian-born Lord Mayor John So, spoke at the 'unveiling' of *Vault*, moved to its third location in 2002, on the site beside ACCA. No longer ridiculed it was now 'welcomed like an old and respected friend into a new home. Times have changed' said the Lord Mayor.

This evolution of public and official attitudes was further demonstrated

with the establishment of Birrarung Mar beside the Yarra. Remembering that the land of the Wurundjeri and Boonwerrung peoples was appropriated to build the city of Melbourne, it was symbolic that the City Council established this new parkland to commemorate and celebrate their connection to the land. Vicki Couzens, Lee Darroch and Treahna Hamm were commissioned

IT WAS THE CITY OF MELBOURNE THAT LED A REVIVAL OF PUBLIC SCULPTURE WITHIN THE CENTRAL BUSINESS DISTRICT WITH THE SWANSTON WALK PROJECT.

Ron Robertson-Swann

Vault, 1978-80
painted steel



to create Birrarung Wilam, the park's complex major art work: patterns that may have been drawn in the earth are now translated into a pattern that snakes across the riverside path, wooden shields are displayed in bronze and hand-held message sticks appear as towering wooden posts, a group of engraved boulders provide visual and cultural ballast and stories are told through touch-activated audio panels. Birrarung Wilam has become a symbolic link between the past and

the present, between the Indigenous peoples and those of us who arrived much more recently.

Times have indeed changed.

Ken Scarlett
Curator

*Charles Summers also did the larger than life figure in the *River God Fountain*, now in the Fitzroy Gardens, which he produced in association with Clement Hodgkinson in 1862.

CITY OF MELBOURNE SCULPTURE WALK

The sculptures are listed alphabetically, starting with works south of the Yarra River and going north along Swanston Street and returning via Elizabeth Street. See list on pages 12 & 13 for artwork details.

RUSSELL ST

VICTORIA ST

P O N

Town Hall
START

H G F
I

Birrarung
Marr

D

E

A

B

C

SWANSTON ST

M

L

K

T

OR

No1 Tram to
Vault at ACCA

ELIZABETH ST

Q R
Victoria
Market
S

U

Yarra River

QUEEN ST

DUDLEY ST

FRANKLIN ST

A BECKETT ST

LATROBE ST

LT LONSDALE ST

LONSDALE ST

LT BOURKE ST

BOURKE ST

LT COLLINS ST

COLLINS ST

FLINDERS LN

FLINDERS ST

SCULPTURES ON THE CITY OF MELBOURNE SCULPTURE WALK

All sculptures are in the City of Melbourne Art and Heritage collection, unless otherwise stated.

A. James White.

Born Edinburgh, Scotland in 1862, arrived in Australia 1884, died in Brisbane in 1918

Queen Victoria Memorial, 1904-07,

Carrara marble, granite total height 10.5 m Includes four figures representing Progress, History, Wisdom and Justice. Queen Victoria carries orb and sceptre. Located at Queen Victoria Gardens.

B. Tom Bass.

Born in 1916 in Lithgow, New South Wales, died in Sydney in 2010

The Genie, 1973

bronze, 185 x 180 x 175 cm Located at Queen Victoria Gardens.

C. Konstantin Dimopolous.

Born 1954 in Egypt, moved to New Zealand in 1963 and then settled in Melbourne in 2003

Red Centre, 2006

high performance composite, concrete Height 7 m, base 2.5 x 2.3 m In the collection of Federation Square

D. Vicki Couzens, Lee Darroch and Treahna Hamm

Birrarung Wilam, 2006

stone, wood, stainless steel, bronze, nickel and audio installation Consists of mound campsite, eel pathway, two message sticks, five shields, ancestor stones, interpretive panels, water vessels and an audio installation Located at Birrarung Marr

E. Deborah Halpern,

Born 1957 in Melbourne

Angel, 1987-89

steel armature, painted ceramic tiles on ferro-cement 924.5 x 992.5 x 351.5 cm Originally installed in the moat of the NGV, relocated to Birrarung Marr in 2006 In the collection of the National Gallery of Victoria

F. Charles Web Gilbert

Born at Cockatoo, near Talbot in 1867, died 1925

Captain Matthew Flinders Memorial, 1923-25

bronze on granite base approx 390 x 160 x 230 cm

G. Loretta Quinn

Born Hobart in 1956

Beyond the Ocean of Existence, 1993

bronze on granite plinth 550 x 270 x 200 cm

H. Pamela Irving

Born 1960 in Melbourne

Larry Latrobe, 1996

bronze (original version of 1993 was stolen in August 1995) 34.2 x 39 x 21 cm

I. Charles Summers

Born 1825 at East Charlton, Somerset, England. Arrived in Australia 1853 and left in 1867. Died in Paris 1878, buried in Rome

Burke and Wills Memorial, 1865

bronze on granite base standing figure 390 cm, base 460 cm

J. Akio Makigawa

Born in 1948 in Japan, arrived in Western Australia in 1974. Died Melbourne 1999

Time and Tide, 1993-4

basalt, carrara white marble, bronze, cast and fabricated stainless steel, cast concrete with fibre optics and white gold-leaf 800 x 500 x 2500 cm

K. Paul Quinn and Alison Weaver

Both artists born in 1962

Three Business Men Who Brought Their Lunch: Batman, Swanston and Hoddle, 1993-94

bronze Each figure 2m high

L. Edward Ginger

Born Sri Lanka 1951, arrived in Australia 1975

The Echo, 1997

fabricated steel, polyurethane paint 450 x 200 x 190 cm

M. Bronwyn Snow

Born in Cairns in 1962

Resting Place, 1994

steel and jarrah 300 x 260 x 100 cm

N. James Gilbert/ Percival Ball.

James Gilbert was active in Melbourne in the 1890s. Percival Ball was born in England in 1845, arriving in Australia 1885, but left in 1899. Died in 1900

Sir Redmond Barry, 1880-1887

begun by Gilbert in the early 1880s, completed by Ball 1886-7 bronze, over life-size figure on pedestal In the collection of the State Library of Victoria

O. Petrus Spronk.

Born Haarlem, The Netherlands, arrived in Australia 1957

Architectural Fragment, 1992-93

basalt and gold-leaf lettering 2.5 x 7 x 5 m

P. Peter Corlett

Born 1944 in Melbourne

Governor La Trobe, 2006

bronze Plinth 50 x 50 x 50.5 cm Sculpture 235 x 64 x 55 cm In the collection of the State Library of Victoria

Q. John Simpson Mackennal

Born 1832 near Stranraer, Ayrshire, Scotland, arrived in Australia in 1852 or 1854. Died in 1901

Cow, Bull and Sheep, 1884

painted cement Located within the semi-circular arch at entrance to Meat and Fish Hall, Queen Victoria Market. There are also two rams heads on either side

R. Pauline Fraser

Born in 1953 on Christmas Island

Wind Contrivance, 1994-95

bronze, redgum, Harcourt granite 274 x 150 x 65cms

S. Mark Stoner

Born London 1951, arrived in Australia 1956

Passage, 1993

basalt Main element 300 x 210 x 137 cms plus three separate blocks (Originally there were four blocks)

T. Simon Perry

Born in the United Kingdom in 1962, arriving in Australia in 1992

The Public Purse, 1994

Calca red granite and stainless steel 65 x 200 x 140 cm

U. Tom Bass

Born in 1916 in Lithgow, New South Wales, died in Sydney in 2010

The Children's Tree, 1962-3

bronze Currently owned by Challenger Managed Investments Ltd.

Take No 1 Tram on Swanston Street to ACCA

Ron Robertson-Swann, Born Sydney in 1941

Vault, 1978-80

painted steel 6.15 x 11.84 x 10.3 m Installed on City Square 1980, removed and installed at Batman Park 1981, relocated to ACCA (Australian Centre for Contemporary Art) Southbank 2002

SCULPTURAL MAQUETTES AND MODELS IN THE EXHIBITION

1. Tom Bass

Maquette for The Children's Tree, 1962-3,
bronze
23.5 x 18 x 19 cm
Edition of 15
On loan from the
Tom Bass Studio School

2. Fionna Clarke and Ken McKean

Maquette for Eel Trap, 2006
painted and engraved steel
55 x 47.5 x 10.5cm
City of Melbourne Art
and Heritage Collection

3. Peter Corlett

Maquette for Governor La Trobe, 2006
bronze

40 x 15 x 15 cm
On loan from John Drury,
Honorary Secretary, the
C.J.La Trobe Society

4. Edward Ginger

Maquette for The Echo, 1997
painted aluminium
56 x 25.5 x 24.5 cm
City of Melbourne Art
and Heritage Collection

5. Deborah Halpern

Maquette for Angel, 1987
steel, wire mesh
84.5 x 25.5 x 66 cm
On loan from the artist

6. Deborah Halpern

Maquette for Angel, 1987
earthenware
16.5 x 12 x 16 cm
On loan from the artist

7. Pamela Irving

Maquette for Larry Latrobe, 1992
painted ceramic
65 x 60 x 23 cm
On loan from the artist

8. Akio Makigawa

Maquette for Time and Tide, 1993-4
Carrara white marble, basalt
46 x 47 x 30 cm
On loan from Carlier Makigawa

9. Akio Makigawa

Maquette for Time and Tide, 1993-4
painted balsa wood
28 x 42 x 28 cm
On loan from Carlier Makigawa

10. Simon Perry

Maquette for Public Purse, 1994
plaster of Paris
12 x 21 x 20 cm
City of Melbourne Art
and Heritage Collection

11. Loretta Quinn

Maquette for Beyond the Ocean of Existence, 1993
bronze
38 x 21 x 25 cm
City of Melbourne Art
and Heritage Collection

12. Ron Robertson-Swann

Model of Vault, 1979
painted steel
49.5 x 115.5 x 59.5 cm
Edition of 10
City of Melbourne Art
and Heritage Collection
Donated by Dr Joseph Brown

13. Ron Robertson-Swann

Model of Vault, 2000
painted aluminium
31 x 65 x 24 cm
Edition of 10
On loan from John Fasham,
J.K.Fasham Pty. Ltd

14. Bronwyn Snow

Maquette for Resting Place, 1994
wood and metal
44 x 55 x 35.5 cm
City of Melbourne Art
and Heritage Collection

15. Petrus Spronk

Maquette for Architectural Fragment, 1992
painted balsa wood
23 x 81 x 56.3 cm
City of Melbourne Art
and Heritage Collection

16. Mark Stoner

Maquette for Passage, 1994
painted concrete
Main element
30.5 x 21 x 18 cm
Three separate blocks
4 x 14.4 x 6 cm
4.9 x 11.4 x 5.1 cm
5 x 10.5 x 6.5 cm
City of Melbourne Art
and Heritage Collection

17. Charles Summers

Maquette for Burke and Wills, 1865
painted plaster of Paris
118 x 70 x 54.2 cm
On loan from Warnambool
Art Gallery

18. Charles Summers

Maquette for Burke and Wills, 1865
painted plaster of Paris
72 x 35 x 30cm
On loan from the Royal
Society of Victoria

ACKNOWLEDGEMENTS

Our thanks to all the artists who have enriched our city with their sculpture and to the numerous sculptors, private collectors, galleries and institutions who have made models, maquettes and ephemera available for display. This exhibition has only been made possible with the dedicated support of the staff of Art and Heritage Collection, City of Melbourne, particularly Eddie Butler-Bowdon and Catherine Hockey, who have worked with the curator, Ken Scarlett, to co-ordinate the display and the organization of the catalogue, which was so skillfully designed by the staff of Round, Rhys Gorgol and Robert Nudds. The assistance of Erin Reeve with publicity was invaluable. Special thanks to Dr John Denton, the guest speaker at the official opening of the exhibition.

Exhibition dates

03.02.11 – 16.04.11

Gallery hours

Monday 10am – 2pm
Tues to Fri 11am – 6pm
Saturday 11am – 4pm

City Gallery

Melbourne Town Hall
Swanston Street
(enter via halftix)

Rear Cover

Digital collage of
Captain Matthew Flinders Memorial by Charles Web Gilbert and *Architectural Fragment* by Petrus Spronk.

