

“Do Touch the Sculptures”

A walking tour of the public sculptures along Swanston Street, Melbourne.

Text Only.

Michael Donnelly, First produced, 2005, at RVIB. This revised edition, 2015, at SVRC.
Copies of the Braille & Tactile Image or the Large Print & image versions of the Guide are available for loan from SVRC.

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Introduction:

The City of Melbourne has a very rich and varied collection of public sculptures that creates, in effect, an “Open Air Sculpture Museum”. Many of the streets, building facades and parklands are punctuated by interesting sculptural pieces, many of them accessible for tactual investigation even if “no climbing” is allowed. The often contentious stretch of street scape known as the Swanston Street Walk and the adjacent Bourke Street Mall are just a small part of the overall scheme but they provide a marvellous opportunity to discover a diverse sculptural mix in relatively close proximity to each other.

Introductory notes:

A guide to the guide.

Basic information about each sculpture is found on the left hand page.

Tactile image of the sculpture is on the right hand page.

Information is listed as

Sculpture number and title

Artist or sculptor

Material and process used to produce the sculpture.

Date made or installed.

Location and or other brief information.

Each tactile image consists of the same basic format.

An arrow at top left indicates whether the orientation of the page is portrait or landscape format.

A number at top right corresponds to the sculpture's number in the text on the left hand page.

A base line indicates ground level along the bottom of the image.

A vertical scale in metres on the lower right of the page indicates relative height. For most images this is set at two metres but in some the scale may be set at one metre.

The tour progresses up Swanston Street on the east side, commencing at St Paul's Cathedral with number 1. You are welcome to do the tour in reverse if you wish, beginning near the State Library of Victoria with number 22. For a relaxed walk allow 1 ½ to 2 hours.

Enjoy.

Michael Donnelly, Art teacher and consultant, SVRC, 2015.

Helpful Websites

<http://www.emelbourne.net.au/biogs/EM01342b.htm>

<http://www.slv.vic.gov.au/search-discover/history-our-building>

<http://www.svrc.vic.edu.au/CUart.shtml>

<http://monumentaaustralia.org.au/>

1. Stations of the Cross: No.12 Jesus Dies

Anna Meszaros

Cast Bronze on Stone.

1998.

Corner of Swanston Street and Flinders Street, St Paul's Cathedral.

Part of "The Way of the Cross" series of 17 sculptures installed at many of the city's churches.

The series was commissioned by Melbourne City Churches in Action in 1998 with the sculptures being scattered around the CBD, beginning at St Francis Catholic Church in Lonsdale Street and finishing outside St John's Lutheran Church, Southgate.

You will find the sculpture to the right of the main west doorway of the cathedral on Swanston Street, beyond a low chain fence line. The flat granite stone is as tall as a man and fixed to its surface is the cast bronze relief sculpture of the dying Christ, nailed to the cross and with his head slumped so far forward on his chest it may seem at first that he is headless. What does appear above his shoulders on the cross, though, are a number of small head portraits of nameless people, perhaps representing the mass of humanity that Jesus claimed he was sacrificing himself for – a perfect and unblemished sacrifice to atone for the sins of the world.

2. Captain Matthew Flinders (1774 - 1814), navigator

Charles Web Gilbert

Cast bronze on plinth.

1925, unveiled 7th November. The sculptor did not live to see the unveiling for he died the month before.

Swanston Street, alongside St Paul's Cathedral.

Once again you can access this sculpture, halfway down the Swanston Street side of the cathedral by straddling the low chain barricade or stepping between the posts behind the bench seat marked for ladies only though, more often than not, is the resting place of various regulars to Melbourne's streets. It is not possible to touch the sculpture itself as it is above head height, placed on a sizeable stone pedestal that sports the legend above.

The explorer is shown in commander's uniform being brought dramatically to shore amid the breakers on a ship's boat, superbly controlled by two seamen. The treatment is well within the conventions of the period (including the fact that it is only the front third of the boat that appears, being cut-off amidships just behind where Flinders is standing) but it is a fine work, especially in the sculptor's sensitive handling of Flinders' face with its expression of reverie and consciousness of the act which he is about to perform.' (Sturgeon)

Why is it placed outside St Paul's Cathedral? Ernestine Hill¹ calls this position 'pride of place' in the city, which it is. In truth, Flinders is near the street and railway station named after him.

Born in Lincolnshire, Flinders went to sea at the age of sixteen. He sailed to Tahiti with Bligh in the *Providence* in 1791. After serving at the battle of Brest, he went with Hunter on the *Reliance* to Port Jackson in 1795, where with George Bass, a surgeon, he explored the coast in the *Tom Thumb* and circumnavigated Tasmania in the *Norfolk*.

Returning to England, he married Ann Chappell, and in 1801 was appointed commander of the *Investigator* (344 tons) to explore the southern coast of Australia from Cape Leeuwin to Encounter Bay. He entered Port Phillip Bay in April 1802; then from Port Jackson he circumnavigated Australia in an anti-clockwise direction (July 1802 - June 1803); accompanied by an Aborigine named Bungaree of the Dharuk tribe of New South Wales, who had sailed with Flinders in the *Norfolk* up the Queensland coast in 1799. Bungaree was thus the first Australian to circumnavigate the continent. His conduct was highly praised by Flinders in his account of his Voyage and his achievement is recorded in the *Australian Dictionary of Biography*. By now, the ship was barely seaworthy.

Attempting to return to England in order to obtain a better ship, he was wrecked 300 km from Port Jackson; he then sailed the ship's cutter all the way back. In a second

¹ Ernestine Hill, *My Love Must Wait*, Sydney. Angus & Robertson 1941

attempt to return to England, this time in the *Cumberland*, the ship's state necessitated putting in at Mauritius. Despite his earlier help to French navigators, he was imprisoned by the Governor, de Caen, for six years (1803-10); de Caen ignored even an order from Napoleon for Flinders' release. He reached England again only in October 1810, broken in health. His *Voyage to Terra Australis*, was published the day before he died. Following his suggestion, this country is called Australia.

The movement to set up a memorial to Flinders was initiated in 1913 by the banker, Henry Gyles Turner, who apart from general reasons (beautification of cities and admiration for the 'doers of great deeds') especially requested a Flinders memorial because 'Next to the great Cook, I think he stands highest in the estimation of all Australians'.

3. Beyond the Ocean of Existence

Loretta Quinn

Cast bronze

1993

Corner Swanston Street Walk & Flinders Lane

Cast at the Meridian Foundry and commissioned as part of the Swanston Street Walk Public Art project.

Situated on the corner of Swanston Street Walk & Flinders Lane, the sculpture is placed upon a low granite plinth which, if you take care, can be stepped up onto in order to better appreciate at least the lower half of the art work.

It is a large ball with curly tendrils surmounted by an angel on a column that watches over the busy street corner. It is said that the work reflects a personal approach and religious reference by the Tasmanian born artist.

"Loretta Quinn's art is to do with folk religion - the type of art you would see in the back village in the mountains".²

Of Irish stock, she was brought up a Catholic; at school the nuns imprinted her with the religion and its customs. Quinn's work is a search for understanding on a spiritual level of both her own and other lives- The symbols which infuse it, whether they originate in the mystery of the Latin mass, the animist universe, Celtic myth, a Japanese garden or the Tarot pack, are "visual references which others will relate to" she says. Quinn agrees that this latest work emits "quietness".

² Melbourne Sculptor, Paul Juraszek

4. Wombat

Des McKenna OAM,

Carved from a large River Red Gum log on site

2001

City Square, Swanston Street. Enjoy the water feature running the length of the square nearby.

This unprepossessing sculpture is set back from street in the centre of the southern half of the reworked City Square and is not much bigger than a full sized wombat.

Carved from a large River Red Gum log on site in the City Square on Swanson Street - Melbourne's main thoroughfare - the wombat created much interest from day one of its creation. The log measuring 1 1/2 metres in length and almost 1 metre in diameter originated in New South Wales near the town of Wentworth and weighed 2 1/2 tonnes. Carving of the wombat took 2 weeks to complete behind safety barriers erected by the Melbourne City Council to enable the citizens of Melbourne to follow its creation. Many people visited the site on an almost daily basis to follow the progress and its completion in January 2002. The wombat is sited at the Southern end of the City Square in front of Cafe Da Capo adjacent to Flinders Lane and is overlooked by St Paul's Anglican Cathedral. A recent three months study conducted at professorial level by the Royal Melbourne University of Technology concluded that the factor which causes the most interest and leads to the most people entering the City Square is Des McKenna's wombat. The wombat is named "Warin " pronounced Wareeyn , a name derived from the local dialect of the two most important Aboriginal tribes of the Melbourne area.

Also to be encountered but not part of the official tour:

City Square Feature Walls

Designer: Simon Perry

Cast Concrete, Collins Street end of City Square

Along with a number of other interesting architectural features in the City Square, the smoothly cast but wrinkled concrete walls form a dramatic northern end to the Square and were part of the redevelopment of the space along with the construction of the large international hotel on the eastern side. A close investigation will reveal the results of the slightly buckled surfaces of the plastic or metal surfaces used to cast the walls as well as the pop rivet marks along each plate's edge.

If you continue up the stairway between these walls to Collins Street you will encounter the magical John Mockridge Fountain, or water wall. John Mockridge (1916 - 1994) was a renowned Melbourne architect who lived and worked nearly all of his life in the City of Melbourne. In his Will he left a generous bequest to the City of Melbourne for a fountain in

his memory and a tribute to the city. Mockridge's Will specified a location ". . . at an important intersection or otherwise so sited in the City of Melbourne that it will be generally seen and enjoyed by the residents of the city." His Will also required that the fountain ". . . must contain some sculpture and must be so designed as to have a vertical play of water which shall be kept constantly playing."

The fountain is located in the City Square at the Collins Street end and features a central fountain and a four-metre water wall that operates 24 hours a day.

Fountain Design: Ron Jones, Simon Perry and Darryl Cowie, working under directions left by Mr Mockridge.

Interestingly the fountain was only kicked back into life in the latter part of 2004 with improved rainfall after being turned off for quite some time in recognition of the direness of the drought situation and as part of the City of Melbourne's promotion of water conservation.

5. Larry LaTrobe

Pamela Irving

Cast bronze

Original unveiled in 1992, stolen in 1995. Replaced 1996.

Near corner of Collins Street and Swanston Street. Enjoy the water wall nearby.

Commissioned by the City as part of the Swanston Street Walk artworks program, the sculpture was stolen in 1995 and replaced in 1996.

Larry is a life-size dingo-like dog who stands in Swanston Street Walk regarding the activity of the City Square. The mythological little mutt was loosely based on Ms Irving's dog, Lucy, and her uncle, Larry. "It relates to all the stories about Australia, the poetry, the books and so on ... *The Drover's Dog* and *The Dog on the Tucker Box*. My work is a bit off-beat, whimsical, funky kind of stuff anyway."³

His size (75 cm high) and location capture the attention of passers-by and he enjoys interaction with young children who like to ride on his back. He has become a very popular member of the community and after he was stolen the council was besieged with appeals for his return.

On hearing of the theft, his most ardent admirer, Mr Peter Kolliner, who had owned the Artworks in Bronze foundry where Larry was first cast, offered to pay for a new casting because he believed Larry was a valuable addition to Swanston Walk.

Larry's creator, artist Pamela Irving decided to deliberately alter the new Larry's colouring in order to give him his own, ever so small amount of individuality. Larry the second. has a redder tinge about him, but in all other respects the dog is exactly the same.

It can be noted that some parts of Larry are particularly well polished and must receive a good rubbing from many passers-by.

³ Artist, Pamela Irving

6. Three Painted Poles

Maree Clarke & Sonja Hodge, painters.

Enamel paint on existing metal poles.

1992.

Swanston Street alongside City Square, there are more outside State Library of Victoria.

Commissioned by the City as part of the Swanston Street Walk art works program.

The artists are descendants of the Wurundjeri clan who lived where the city now stands.

Three tram poles have been painted with images of the Rainbow Serpent and Australian native animals. The Rainbow Serpent Dreamtime story has been part of Aboriginal culture for thousands of years, and is told and interpreted in different ways among Aborigines across Australia. The artists selected this symbol to reflect the significance of the site and the continuum of life and death of the land and the people. In a few years' time, other artists will repaint the poles.

For those who cannot appreciate the painted images on the smooth upper parts of the poles, the decorative bases that were part of the original construction, consisting of various native floral motifs and shapes are enjoyable to investigate in themselves, whether or not you can make out the painted colours with which they have been highlighted.

7. Burke & Wills Monument

Charles Summers

Cast Bronze on granite plinth

1865.

Near corner of Collins Street and Swanston Street. Melbourne's first and, for 25 years, only monument.

The bronze was cast by Summers in his Collins Street studio, at that time a remarkable feat. There were no bronze casting facilities. It was the first large-scale bronze to be cast in Australia, a mammoth task in the circumstances and the use of Australian metal and stone was a requirement of the commission. To ensure its place as an Australian landmark, the Over 50s Investment Group have undertaken to support the long term maintenance plan that will see the Burke & Wills Monument continuing to remind us of the golden days of Australian Exploration.

The bronze relief sculptures on each of the four sides of the plinth tell the sad tale:

In 1860, fifteen thousand Melburnians from all walks of life, came together in Royal Park. August 1860 to farewell the eighteen members of the 'Victorian Exploring Expedition' led by Robert O'Hara Burke. In what could only be described as a carnival like atmosphere, full of hope and pride, Australia's largest and best equipped expedition left to a rousing three cheers for the great unknown. The aim was to be the first white men to cross the continent from South to North and back again. Here was an opportunity for gold-rich Victoria to put her considerable wealth to a great scientific exploit. In crossing the continent and planting the flag on the shores of the Gulf of Carpentaria the expedition would confirm Britain's claim to the continent, pave the way for the telegraph link to Europe and bring honour and glory to Victoria.

Twenty-four camels had been specially imported from India. It was the first time these 'ships of the desert' had been used in Australia and they caused great excitement among the populace. The sheer bulk of the equipment however proved a problem for the expedition and by the time it had reached Swan Hill, Burke decided to auction surplus stores and equipment. More dumping occurred soon after in an attempt to further lighten the bog prone wagons and hasten the party's pace.

At Menindie, Burke split the party and Burke and Wills with six men, left for Coopers Creek. From there Burke decided "to dash into the interior and cross the continent at all hazards", and so with Wills, Gray and King he set off. Temperatures were extreme and water in short supply. Two months later they stood on the banks of the Flinders River and, having completed the northern leg of their expedition, they began to retrace their steps. The cruel conditions took their toll, for Gray died before they reached Coopers Creek. Exhausted and starving they discovered that the depot party, having given them up for lost, had left only seven hours before. Even with the help of provisions from the Yuntruwanta tribe, Wills and then Burke died, worn out and weakened by the ordeal, ten months after leaving Melbourne. King survived with the help of the Aborigines who showed him great kindness. He was rescued and lived a further eleven years in Melbourne.

The funeral of Burke and Wills was a grand State affair with over forty thousand people paying their last respects to the fallen heroes.

8. City of Melbourne Coat of Arms

In-House Design,

Brass - inlaid into the bluestone pavement

1992

Outside the Melbourne Town Hall, Swanston Street

The Whale, Bull, Sheep and Tugboat are modern interpretations of symbols on the crest of the City of Melbourne. If you have time, also enjoy the decorative elements on the town hall doorway.

The whaling, wool, cattle and maritime industries were all crucial to Melbourne's early development. To acknowledge the significance of these industries, City of Melbourne staff designed a set of brass pavement inlays that provide a modern interpretation of the symbols on the city's crest: the whale, cow, sheep and tugboat. The design is simple and bold, enabling each emblem to be easily read by passers-by. The work's intention is to highlight the role these industries played in the city's past, as well as the role the latter three continue to play today.

9. Time and Tide (The Journey)

Akio Makigawa

Bluestone, white marble, stainless steel, concrete and fibre optics.

1994

Corner of Little Collins Street and Swanston Street.

Akio was born in Japan in 1948, lived in Australia from 1977. Died 1999.

Commissioned through Percent for Art, this imposing large-scale work is made up of horizontal and vertical elements extending over the newly developed Town Hall Plaza and acts as an informal seating area for the public.

The individual forms loosely represent a tree (growth, knowledge, land), a boat and the sea (the idea of a journey) and a flame (life, transcendence) - the four elements - earth, air, fire and water. The sculpture has different daytime and nighttime moods. At night the dark concrete element, churned up on top like choppy water, glints with thousands of tiny points of light emitting from the embedded fibre optics. This evokes the idea of the sea at night glowing with phosphorescence.

Time and Tide was commissioned by the City of Melbourne through its Percent for Art Program. Like many of Makigawa's works, this sculpture is monumental in scale. It comprises horizontal and vertical elements, which extend some 20 metres over its Town Hall Plaza site. Fibre optics are embedded in the concrete and the light they emit creates a different mood night and day. The individual elements of Time and Tide loosely represent a tree (signifying growth, knowledge and the land), a flame (signifying rebirth and transcendence), and a shell (signifying the ocean).

The sculpture co-opts the date of the establishment of the Melbourne City Council inscribed on a plinth, 1842 rendered in Roman numerals. This is juxtaposed with the date of the sculpture, 1994 itself, inscribed on the base of the tree figure. The dates allude to the idea of the passing of time and to the idea of people coming as travellers, crossing ocean and establishing themselves in this place, and ultimately becoming Australian.

A large chessboard built into the paving is another, special feature of the Town Hall Plaza: Street Chess, already a successful event in Swanston Street Walk, will now be based around the giant chess set. The public will be invited to play on the exhibition chessboard and within the plaza as the Melbourne Chess Club continues its weekly Sunday matches.

10. Weather Vanes

Daniel Jenkins. Born in Kansas, now living in Fitzroy.

Copper and gold leaf on tall poles.

1993.

4 corners of intersection, Bourke Street Mall and Swanston Street.

Commissioned by the City as part of the Swanston Street Walk Art Works program.

Daniel Jenkins was born in Kansas, USA, in 1947, and arrived in Australia in 1981. He studied extensively in Europe, and is a jeweller and silversmith by trade. The technique Jenkins employed on Weathervanes is repoussé, the metal beaten from its underside to give shape and relief to the design, and was acquired while visiting Venice on a Palladio Foundation scholarship.

Sitting atop four tram poles 15 metres in the air are four whimsical weather vanes. Each weathervane is a creature that symbolises some aspect of Melbourne or the Human condition. The Wildbird is underscored by a branch represents the gardens of the city which are refuges in urban areas, the Horse underscored by a lightning bolt represents sport and culture - two dynamic aspects of Melbourne life, the fish underscored by a wave represents our port city and the flying pig underscored by a cloud represents hope and the future - yes, pigs can fly!

Daniel Jenkins said, "I wanted each of these weathervanes to be cartoon-like and even frivolous. We take our cities for granted and with the daily pedestrian bustle it is always business as usual. It takes something very unusual to attract someone's eye. I want people to look up and smile."

All weathervanes have been fabricated by repousse and chased technique with patination treatment and 24 carat gold leaf application.

The City of Melbourne commissioned Jenkins to make this work, which took him four months to complete. Lord Mayor Councillor Des Clark unveiled Weathervanes in March 1993.

11. Three Business Men Who Brought Their Own Lunch: Batman, Swanston & Hoddle

Alison Weaver & Paul Quinn

Three figures in cast bronze

1993.

SW Corner Swanston Street & Bourke Street Mall

Commissioned by the City as part of the Swanston Street Walk Art Works program. Significant funding came from the Republic of Nauru for this work. In mid-1992 Nauru expressed interest in a gift to mark Melbourne's 150th birthday and chose the Three Businessmen sculpture after city council officers gave assurances that a work depicting three pioneers in such a way would not be considered offensive. The humour reflects the council's policy of doing the unusual to brighten Swanston Walk. Alison Weaver, one of the two sculptors who did this work, thinks that most people will laugh. There was no malice in depicting three pioneer heroes in such a way.

An ironic twist is given to the role of the well-known historic Melbourne founding fathers. The Artist's statement - *"The three businessmen, although named, are seemingly anonymous. The figures are apparently static yet they are actually trapped in the perpetual motion of consumerism. It is a part of consumerism that they look very tired. Batman, Swanston and Hoddle have returned from wherever they have been all these years. They are pedestrians in vast time."*

The trio look bemused at the city sights they are now seeing. Alison Weaver has made a strong social statement about the way Melbourne has changed in 150-odd years - strangers in their own land.

Peter de Garis cast the work at Artworks in Bronze in Fitzroy.

12. The Public Purse

Simon Perry

Calca red granite & stainless steel

1994

Near GPO, at west end of Bourke Street Mall. Visit if time allows, and listen to buskers in the Mall.

Commissioned through Percent for Art as part of the Bourke Street Mall upgrade. In 1992 the City of Melbourne adopted a Percent for Art Policy. In January 1994, the City of Melbourne called for design submissions for unique and distinctive forms of street seating. Simon Perry's The Public Purse was one of the works selected. This piece was commissioned as part of council's Percent For Art Program, in which one per cent of council's capital works budget went towards funding public artworks, with the goal of integrating public art into the design and development of the city.

The Artist intended that the public would use the work as a seat.

Simon Perry says of the work - *"The purse signifies an interaction between the city and the citizens, the public and the private. The purse is a literal and metaphorical support and touches on notions of desire."*

The work creates a dialogue with the surrounding environment by reference to the commercial nature of the area. The work is located in a busy shopping mall. Its location is intended to provide the appearance of a dropped or lost purse resolves the problem of bringing an object into an already established site, as it makes its placement flexible in the sense that it belongs anywhere.

13. The Echo

Edward Ginger

Steel plate sculpture and polyurethane paint

1996

Swanston Street, near Little Bourke Street

Born in Sri Lanka in 1951, Edward Ginger arrived in Australia in 1975 after completing his studies at the College of Fine Arts, Sri Lanka. He undertook further studies in sculpture and printmaking at RMIT.

Ginger's non-figurative *The Echo* takes its inspiration from Melbourne's rich and diverse cultures, particularly its Asian cultures. Both the design and vibrant sienna colouring of the work have strong associations with Eastern spirituality. *The Echo* is sited close to and Chinatown and what was, at the time of installation, the Bank of Hong Kong, with the intention of connecting the work to its cultural environment. The design also seeks to integrate disparate aspects; Ginger has incorporated seating to encourage passers-by to linger and interact with the sculpture, and to see it as part of the streetscape rather than as an interloper from the lofty world of art.

The Echo was commissioned in 1992 as part of the Swanston Walk Public Art Project, but its fabrication and installation were delayed due to a lack of sponsorship. It was unveiled on the eve of Chinese New Year 1997, the year following its completion.

14. Resting Place

Bronwyn Snow

Wood and steel two sided bench seat.

1994

Swanston Street near the Church of Christ, corner of Little Lonsdale Street.

Commissioned through Percent for Art this artist-designed seat provides rest and protection for the pedestrian.

Oversized flowers and vines made from metal provide a decorative element. The Artist's intention is that *"the seat is for comfort, a resting place for contemplation. The seat will change in colour and the wood may go grey with age. Allow it to age with grace. As long as it isn't marking clothes the colour changes should be interesting"*.

"Resting Place is a stopping point, a resting place for the weary spiritual traveller. The serpent snake, a symbol of healing and spiritual and physical rebirth is draped among the oversized sunflowers in the garden of earthly delights. As an artist I enjoy bringing together decadence in the day to day functional form. I choose simple concepts from nature and my inner emotions and produce artworks of visual decadence and pleasurable extremes. " (Bronwyn Snow)

15. The Brendan Kilty SC James Joyce Seat of Learning

Dalmau Designs

Stainless steel and brick from James Joyce home, Drumcondra, Ireland.

2004

State Library of Victoria forecourt.

Seat Inspired and approved by Mr. Brendan Kilty SC, Dublin, Ireland Melbourne Seat initiated by Mary Dalmau, designed by Rick Dalmau. This seat is one of 63 seats being placed in cities around the world.

The steel seat was designed to commemorate Ireland's most famous writer, James Joyce. A brick from Joyce's now demolished childhood home in Drumcondra, is incorporated into the seat.

Brendan Kilty came up with a plan to honor James Joyce's memory after one of the writer's childhood homes was demolished illegally in Ireland in 1989. He decided to purchase 18 truckloads of bricks from the former home at a cost of \$4000. His idea for the 63 seats to be placed around the world eventually sprang from a suggestion the Prime Minister of the Republic of Ireland, Bertie Ahern, had made, that a brick should be set into a seat commemorating Joyce at a nearby park.

James Augustine Aloysius Joyce (2 February 1882 – 13 January 1941) was an Irish novelist and poet, considered to be one of the most influential writers in the modernist avant-garde of the early 20th century. Joyce is best known for *Ulysses* (1922).

Front Inscription

James Joyce Seat of Learning

Installed on August 26th 2004

Brick from Joyce's house , Drumcondra, Ireland.

Brick donated by Mr Brendan Kilty.SC Dublin,Ireland

Designer : Rick Dalmau

Seat donated by Readers Feast Bookstore for Melbourne readers in recognition of Australian and Irish histories and communities.

This seat is one of 63 seats being placed in cities around the world

16. The Bunyip of Berkeley's Creek.

Ron Brooks

Cast bronze

1994, unveiled October 2012.

State Library of Victoria forecourt.

The title character from Jenny Wagner's book, illustrated by Ron Brooks

Cast at the Meridian sculpture foundry, it came into the Library's care as part of the Scholastic Dromkeen Children's Literature Collection.

Beside the steps on the southern side of the Library forecourt is the bronze statue of the titular character from Jenny Wagner's book *The bunyip of Berkeley's Creek*, created by Ron Brooks at the Meridian foundry in 1994. The sculpture came into the Library's care as part of the Scholastic Dromkeen Children's Literature Collection in 2012.

Another Dromkeen statue can be found beside the steps on the northern side of the forecourt. Called *Mr Lizard and gumnut baby*, it depicts characters from May Gibbs' *Snugglypot and Cuddlepie*, beloved by generations of Australian children. The bronze sculpture was created by Smiley Williams in 1998.

17. Decorative Lamp Post Base

Cast bronze.

Late 19th Century,

State Library of Victoria forecourt.

18. Lieutenant Governor Charles Joseph La Trobe CB

Peter Corlett OAM

Cast bronze,

2006, unveiled on 21 November.

State Library of Victoria forecourt.

It is on the Library's north lawn, adjacent to La Trobe Street. The sculpture depicts La Trobe reading the proclamation of separation and looking towards the city he helped shape.

At the northern end of the lawn is a statue of Lieutenant-Governor Charles La Trobe, the first lieutenant-governor of the colony of Victoria. La Trobe was also one of the Library's founders, establishing the Melbourne Public Library in 1853, and he is depicted reading the proclamation of Victoria's separation from the colony of New South Wales. The statue was commissioned by the [La Trobe Society](#) to celebrate the National Trust's Year of La Trobe, 2006. Sculpted by Peter Corlett OAM, it was unveiled by the then-Governor of Victoria, Professor David de Kretser AC.

19 – 21.

Please note, there are 3 other cast bronze sculptures to admire in the State Library of Victoria forecourt, all on high stone plinths:

19. Joan of Arc by Emmanuel Fremiet, 1907

20. St George slaying the dragon by Sir Joseph Edgar Boehm, Purchased in England, 1889.

21. Sir Redmond Barry, Modelled by James Gilbert and completed by Percival Ball after Gilbert's death in 1885, the statue was erected in 1887, seven years after Sir Redmond Barry's death.

Jeanne d'Arc

Positioned adjacent to St George and the dragon, the bronze statue of Joan of Arc by Emmanuel Fremiet was installed in 1907. Acquired by the Felton Bequest, it was selected and purchased not by the Library but by the director of the National Art Gallery of Victoria, Bernard Hall. At that time, the Gallery formed part of the Library complex, along with the Museum.

St George and the dragon

Purchased in 1889, our statue of St George and the dragon by British sculptor Sir Joseph Edgar Boehm was originally placed in the centre of the entrance to the Library. In 1907 it was moved to the left of the entrance in order to balance the newly acquired statue of Joan of Arc.

Sir Redmond Barry

Our statue of Sir Redmond Barry welcomes visitors to the Library from his prominent position in the middle of the entrance steps. Barry founded some of Melbourne's most famous public institutions, including the University of Melbourne and Royal Melbourne Hospital. Modelled by James Gilbert and completed by Percival Ball after Gilbert's death in 1885, the statue was erected in 1887, seven years after Sir Redmond Barry's death.

22. Architectural Fragment

Petrus Spronk, Dutch, living in Victoria

Bluestone on steel frame

1993

Swanston Street, outside State Library of Victoria

Commissioned as part of the Swanston Street Walk Public Art project Petrus was chosen out of 60 applicants Victoria-wide. It was made out of the same Port Fairy bluestone, which has been used throughout Melbourne.

"I wanted to create something, which was typically Victorian and made from materials found within the State. Bluestone has now become a feature in Melbourne on a large scale. It has been used around the Arts Centre, Southgate, throughout the city and of course Swanston Street Walk. A sculpture made from the same material will give the work a feeling of belonging to the environment and actually being part of it."

A detail of the State Library appears to have been placed on the pavement. Like a fallen classical monument the work exhibits a connection with the past and the transient nature of the present. *"It brings a piece of architecture, which is usually out of reach, down to street level allowing people to see close-up the craftsmanship applied in both architecture and sculpture. I hope it will provoke thought and comment and raise the spirit of the people who come into contact with it."* (Petrus Spronk)

It was important to him that the work be a Pythagorean triangle for the association with the geometry of Ancient Greece. The Artist's inspiration for this work came from the poem "Ozymandias" by P.C. Shelley.

I met a traveller from an antique land who said;

"Two vast and trunkless legs of stone stand in the desert. Near them, on the sand, half sunk, a shattered visage lies whose frown and wrinkled lip and sneer of cold command tell that the sculptor well those passions read. Which yet survive stamped on these lifeless things. The hand that mocked them and the heart that fed. And on the pedestal these words appear: 'MY NAME IS OZYMANDIAS, KING OF KINGS. LOOK ON MY WORK YOU MIGHTY, AND DESPAIR'"

Petrus Spronk: "The work aims to create for its audience, besides an artistic experience, a greater awareness of the specialness of Melbourne's Architectural Heritage. Our Architectural Heritage continues to be plastered over by the blandness of the contemporary commercial shopfronts. Our eyes attracted by the gaudiness and noise of the general shop displays and their promotion, fail to notice the finely detailed facades of times past, in many cases just one story above the shops. By recreating, on eye level, details of our Architectural Heritage which are still visible above the contemporary shopfronts, I hope to create an awareness of the beauty of that way of building and adorning".