



**TOM
MALONA**

PRIZE 2015

Director's introduction

Since 2003, the Art Gallery of Western Australia has been proud to organise and present the Tom Malone Prize. As is now widely known, it is an acquisitive award for Australian artists working in glass. It is also the Gallery's way of keeping in close touch with developments in the field at large, and with the evolution of individual practices at a more intimate level. As such, each year curator Robert Cook and I go over every single entry, carefully and with great interest. I am always so impressed by the commitment all artists have to their creative field and the disparate visions that make our glass scene so undeniably rich. I thank all of our entrants for their efforts and their contributions to the visual culture of this country.

Being a prize, of course, inevitably only a handful of submissions are selected for the final shortlist. This year's list consists of Clare Belfrage, Joanna Bone, Charles Butcher, Cobi Cockburn, Matthew Curtis, Estelle Dean, Wendy Fairclough, David Hay, Nadia Mercuri, Jason Sims, Blanche Tilden and Bethany Wheeler. The list includes past winners (Belfrage, who has won two times in fact, and co-winners Butcher and Cockburn) and previous shortlisted applicants Wendy Fairclough, David Hay, Nadia Mercuri, Jason Sims and Bethany Wheeler. New to our shortlist are Estelle Dean and Joanna Bone. Combined, this group of twelve artists' works makes an excellent and lively display in our exhibition space.

I am truly grateful to all applicants - shortlisted or not - for their entries and for the professionalism they take with every element of their work. Working in various national and international arenas, our glass artists are consummate professionals who fully understand all the logistics related to high quality images, clear information and specialist crating; their expertise and experience make our work so much easier. I am sure our Assistant Registrar, Tanja Coleman, who brings the Tom Malone Prize works to our Gallery each year, would agree!

Most importantly, I am very pleased to announce this year's winner Cobi Cockburn. The judges' statement

about the work follows below. I'd like to thank in particular Professor Ted Snell, Director, Cultural Precinct, University of Western Australia, for his time and acumen as one of this year's judges. Ted's comprehensive understanding of the Australian and international art world has been invaluable in making the important decision about our winner.

Finally, I warmly thank Elizabeth Malone, the Prize's founder, and a constant supporter of AGWA. As ever, it is an incredible pleasure working with her and I acknowledge, on behalf of all at the Gallery, her outstanding contribution to our ability to showcase the dynamic medium of Australian glass.

Stefano Carboni
Director

Tom Malone
Prize 2015 winner

Cobi Cockburn

Close to white 2014

This year's winner is Cobi Cockburn for her work *Close to white*. Judges Elizabeth Malone (Governor of the AGWA Foundation), Professor Ted Snell (Director, Cultural Precinct, University of Western Australia), Stefano Carboni (Director, AGWA), and Robert Cook (Curator, AGWA) said they were: "immediately and unanimously impressed by Cockburn's quietly sublime work. It pulls you right in close, creating an exceptionally intimate experience. Indeed, it is quite possible to lose yourself in the sumptuous threads of white that modulate across its surface. Such a work evidences Cockburn's incredible mastery of her materials. Yet, while flawlessly made, it actually transcends its medium. It is so much more than a work in glass: it is a work of art of the highest calibre. And on this level, it truly shines. It is sophisticated, resonant and generous and we are sure it will be a much loved work in the State Art Collection for years to come".



(detail)

Clare Belfrage

In deep with brown and green 2014
blown glass with cane drawing,
hand sanded and polished
37 x 39 x 7 cm

As an artist my point of view is often looking from close up. The big feeling that small gives me is intimate and powerful. The industry in nature, its rhythm and energy, dramatic and delicate, still holds my fascination, as does the language and processes of glass.

Photo: Pippy Mount



Joanna Bone

Blue sand dollar 2014

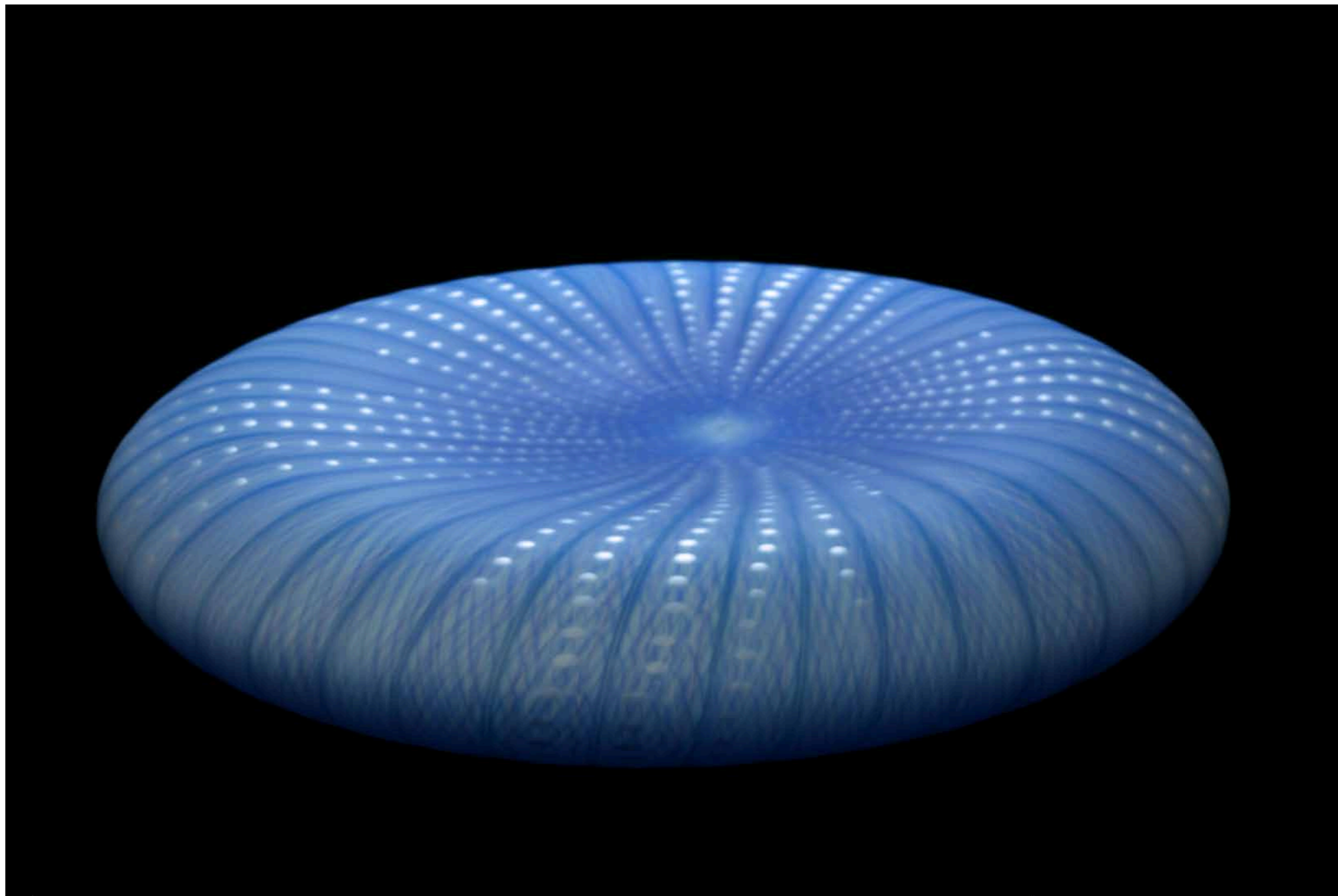
hot glass: incised cane cups

repicked up and reblown

8 x 42 cm

I spent many hours of my English childhood with my father buying and collecting exotic sea-shells, and many more imagining the exotic environments from which they hailed. The collection subconsciously fostered a fascination for pattern and intricacy in natural objects – a fascination that has found expression through my glass practice. On moving to Australia in 2002 I found myself living alongside Queensland's marine environment, the original home of some of my beloved shells. The colours, textures and forms found in this new environment have reinvigorated my interests in pattern, regularity and repetition. Inspired by found objects from the seashore, seagrasses, sand dollars and other marine creatures I have revisited my childhood love of pattern and repetition in this new body of work. The sense of depth and layers within the surface of the pieces engage the viewer and invite intimate observation and quiet contemplation.

Photo: Aaron Micallef



Charles Butcher

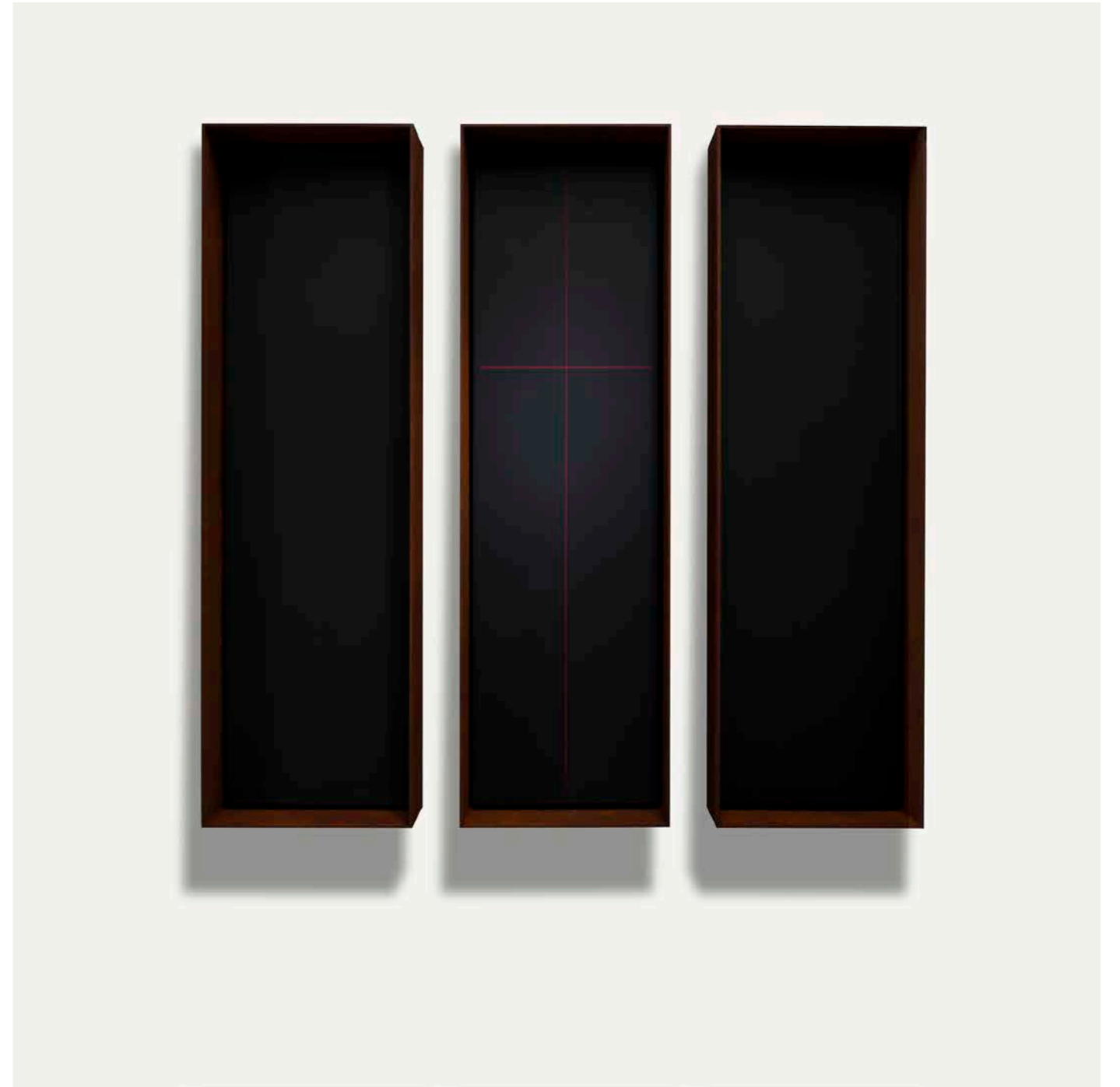
*I call upon the great Archangel Raphael,
master of the air, to open the way* 2014

glass and steel

three units: 100 x 30 x 15 cm each

A young boy, witness to the death of his father holds a small wooden cross whilst the Last Rites were delivered. 24 years later the boy addresses that moment, searching for its meaning, impact and authenticity.

Photo: Greg Piper



Cobi Cockburn

Close to white 2014

glass: fused cane, coldworked

130 x 130 x 8 cm

Exploring connections between perception, dimension, spirituality and consciousness, *Close to white* addresses the visual significance of colour and abstraction to reflect on areas of introspection and illumination.

Photo: Greg Piper

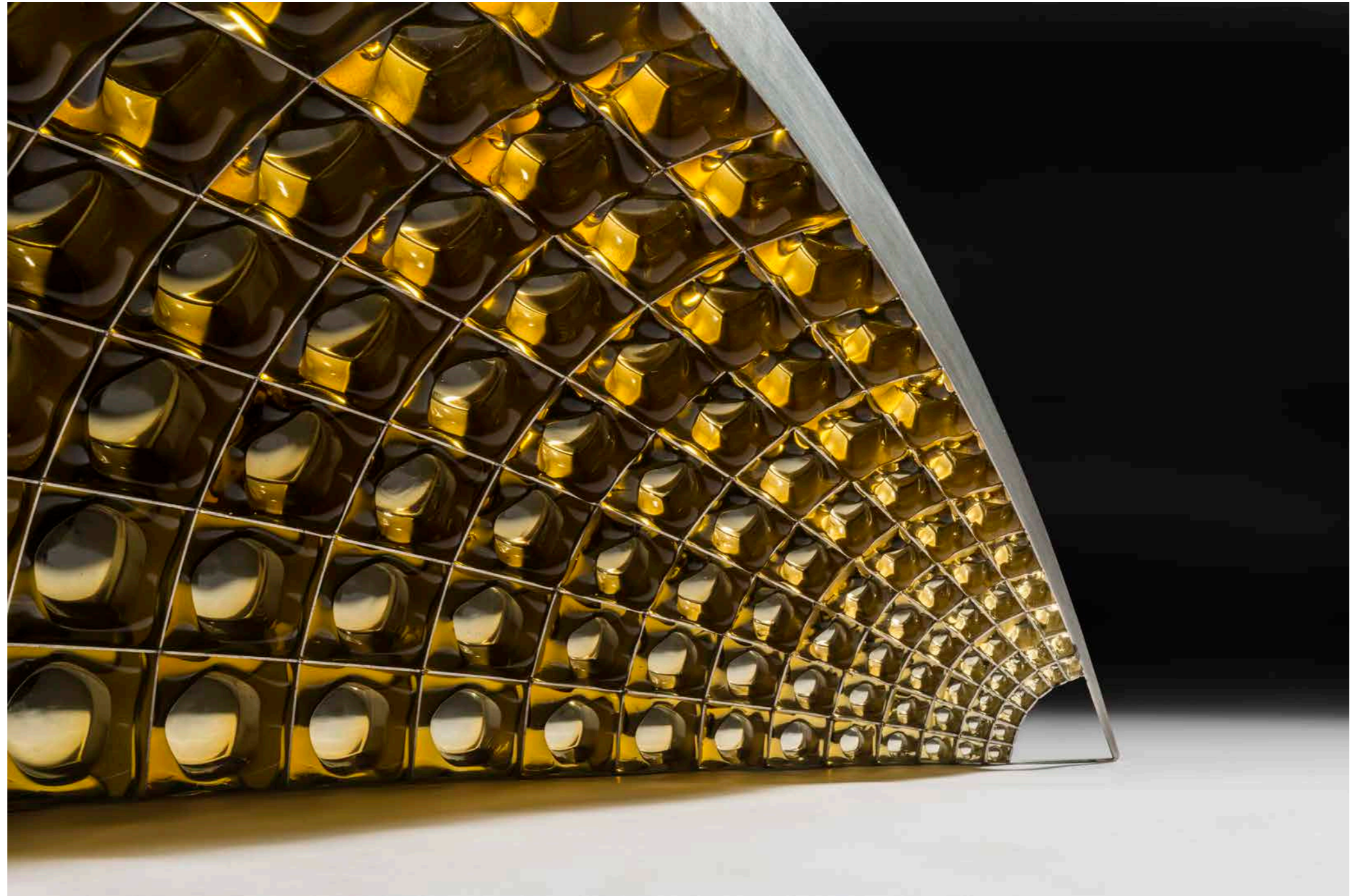


Matthew Curtis

Increment binate amber 2014
cast tinted glass, stainless steel
50 x 170 x 50 cm

This sculptural form describes an intersection of vanishing lines using multiple glass lenses to build a tensile form. The individual yet incrementally similar elements are amassed. Then set into this architecturally inspired stainless armature. This draws upon a fascination with the structure and architecture of biological growth. Where the scaffolding of similar cellular forms describes fascinating and complex structures. Rigid glass facets with imperfect lenses, collectively multiply our perspective defining the strong exterior membrane of this form. Whilst the sheltered interior space beckons, the molten glass undulations bend and distort or view back in the world.

Photo: Rob Little



(detail)

Estelle Dean

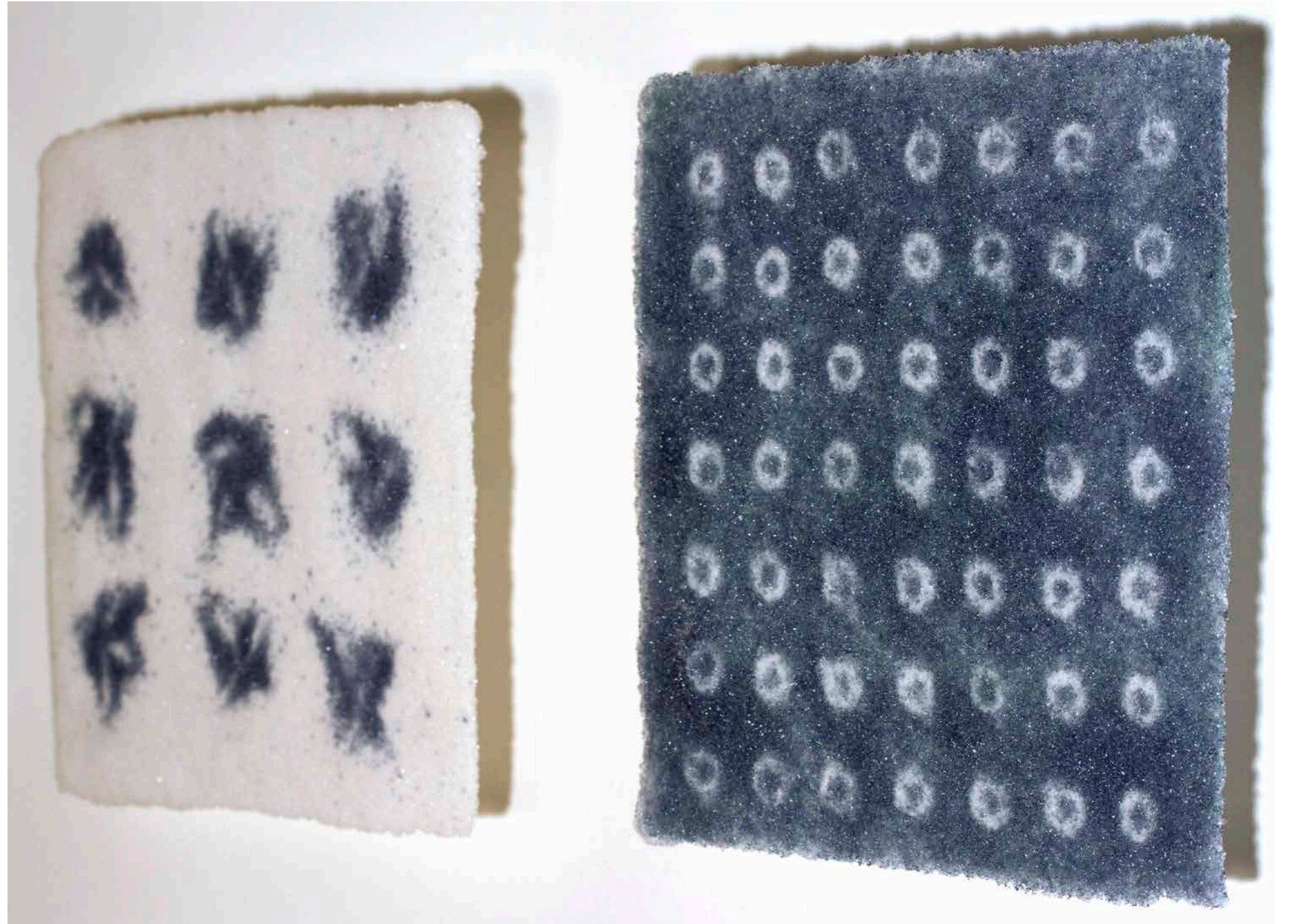
Visions of shibori 2014

frit fused glass

150 x 150 x 6 cm

An exploration of the Shibori dyeing technique, interpreted into the glass form. I want the viewer to question the idea of materiality between fabric and glass.

Photo: Estelle dean and Kevin Gordon



(detail)

Wendy Fairclough

Offering 2014

cast lead crystal (lost wax technique),
recycled glass plates and glasses
48 x 34 x 34 cm

Gebogan is a Balinese offering to deities and ancestral spirits for all the grace and fertility which has been given to humans. It is created with skills and patience as a symbol that in reaching one's goals, whatever they may be, we build from the bottom, bit by bit with our persistence, patience and endeavour until we reach our goal. This piece was created with both intentions in mind.

Photo: Grant Hancock

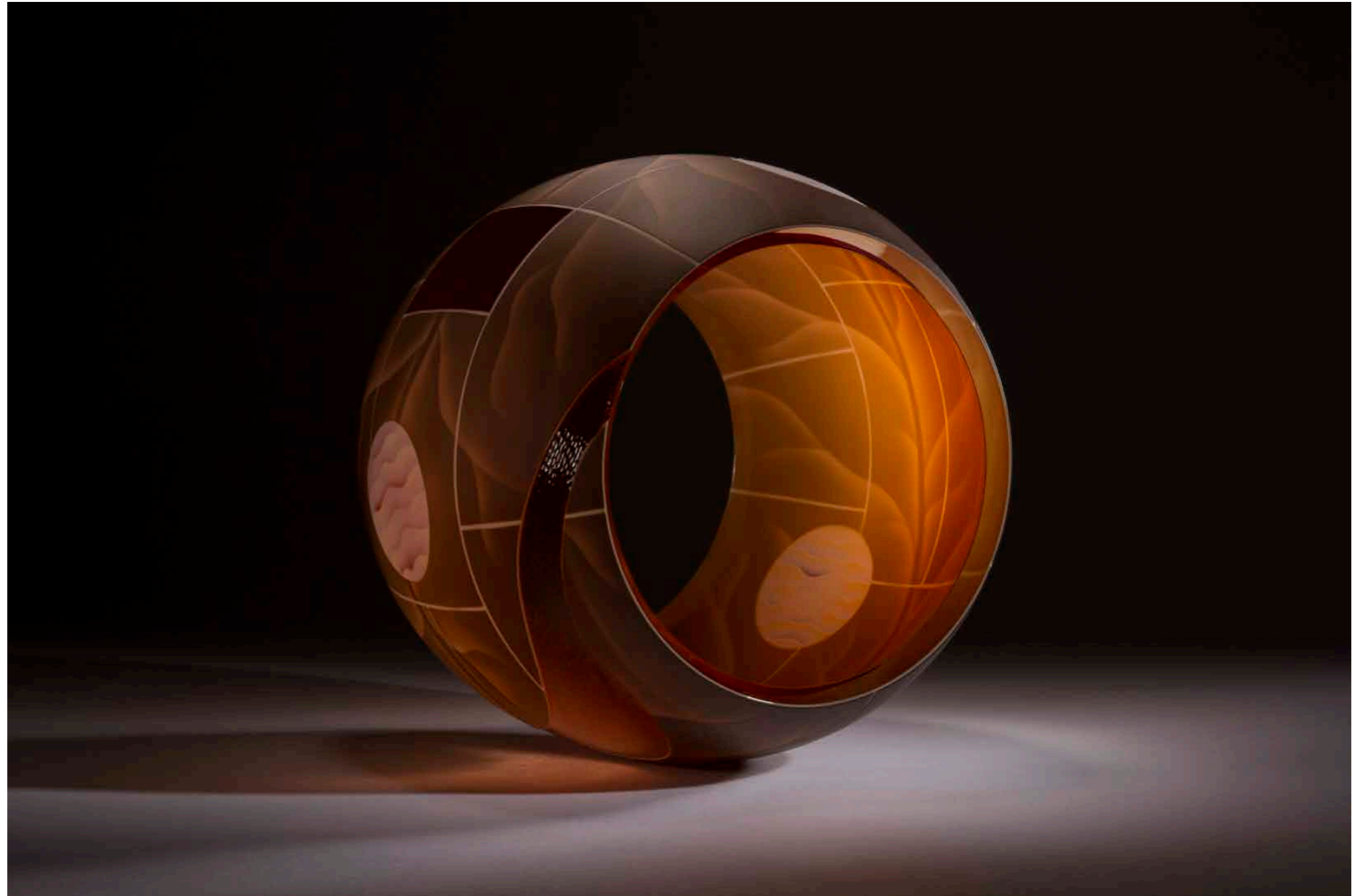


David Hay

A need for balance 2014
blown overlaid, sandblasted
and carved glass
22 x 22 x 24 cm

Continuing to explore our landscape
with the use of colour shading and light
in this work I wanted the viewer to
be able to really engage with
patterns on both outside and inside.

Photo: Kevin Gordon



Nadia Mercuri

Glass bottles for existence 2014

blown glass, found antique

scientific glass

60 x 54 x 54 cm

With the decline of craft based practices being taught in Australian universities, my installation speaks of the extinction of glass blowing. My collection of antique scientific glass and blown glass sculptures are an ominous forecast into the future where museums and private collections will be the only places to view these ancient techniques.

Photo: Andrew Barcham



Jason Sims

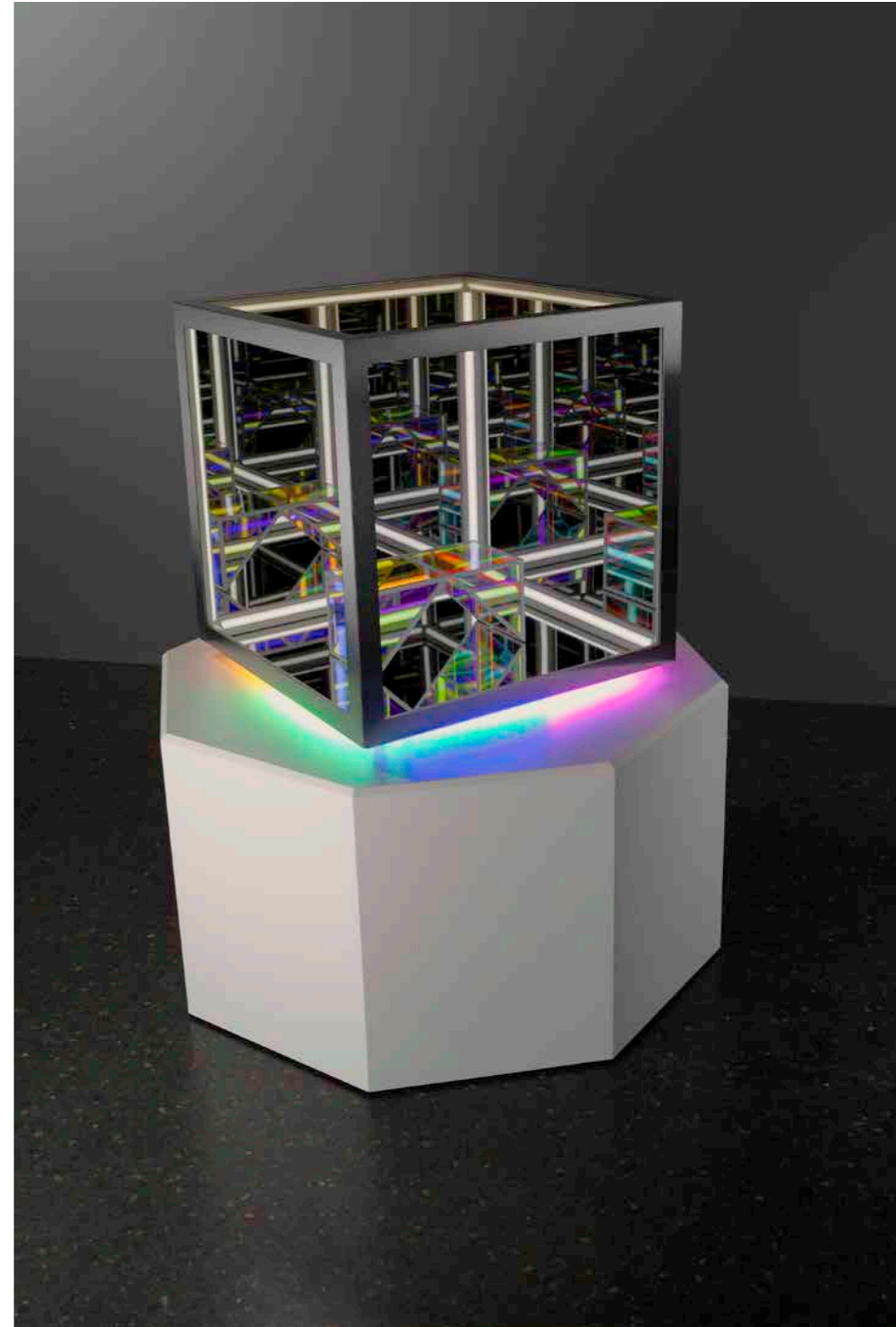
Spectrum 2014

wood, reflective glass, mirror Perspex,
stainless steel, MDF, LED lights

98 x 86 x 86 cm

Exploring the space between reality and illusion, I endeavour to make work with immersive qualities that allows people the space to be self-reflective. I'm also interested in evolving a desire within the viewer for the illusion to conquer, at least for a moment or two, what they know to be true, in order to reach towards something more powerful and more profound.

Photo: Pippy Mount



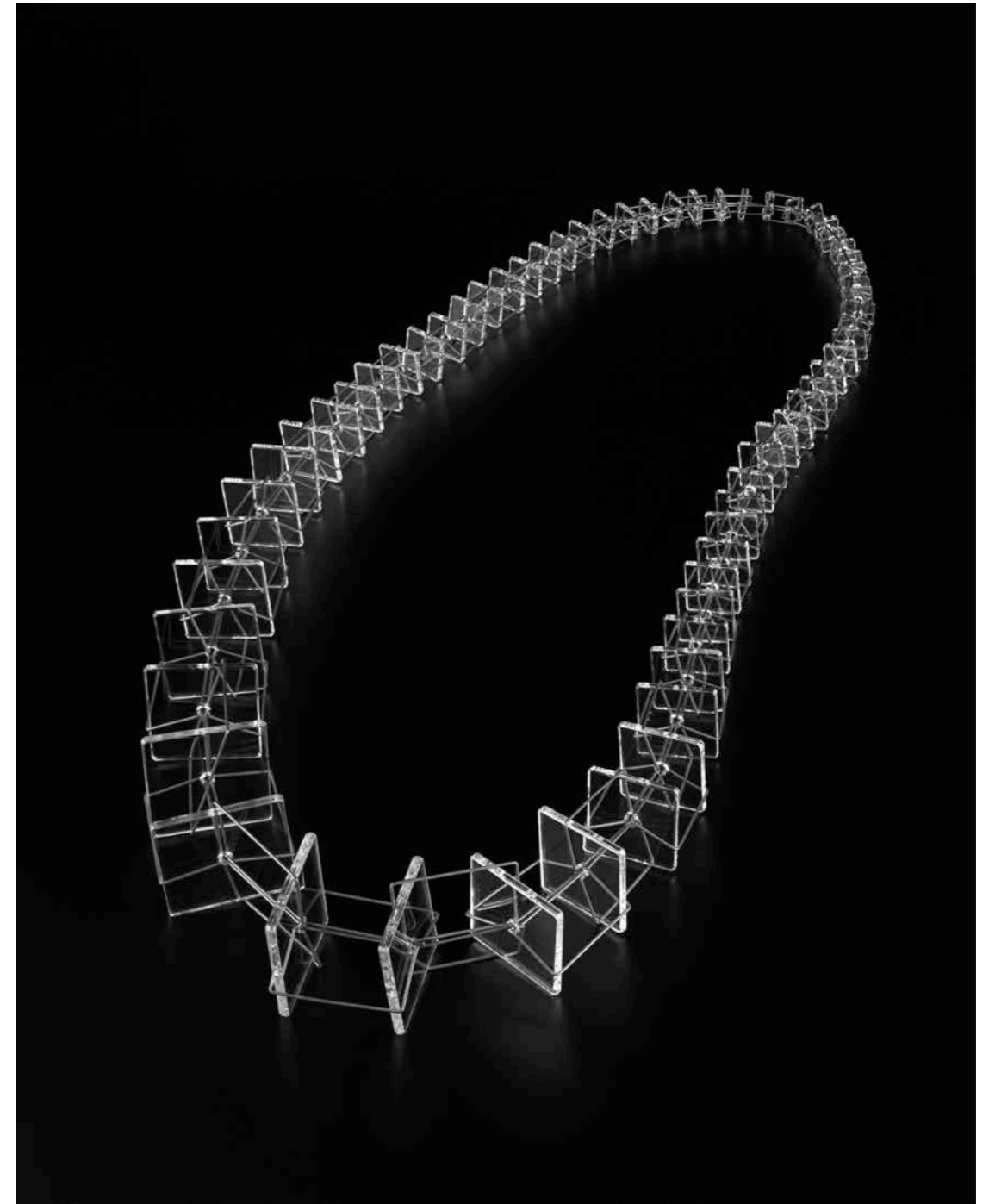
Blanche Tilden

Graded Palais necklace 2014
waterjet-cut, coldworked and flameworked
borosilicate glass, oxidised 925 silver
4 x 38 cm (diameter)

I turned to the history of the glass buildings of Europe's industrial age, the Crystal Palace and the Palais des Machines in making the *Graded Palais necklace*.

Constructed with sparkling, clear glass, and blackened silver, *Graded Palais*, uses gradation to achieve the effect of diminishing perspective. Each repeated component proportionally recedes, translating the architectural elements of these buildings to human scale. *Graded Palais* reverses the traditional idea of a building as an envelope for bodies. Glass and silver create small prisms of light, not quite material and resonant with our own dreams of other possible futures.

Photo: Grant Hancock



Bethany Wheeler

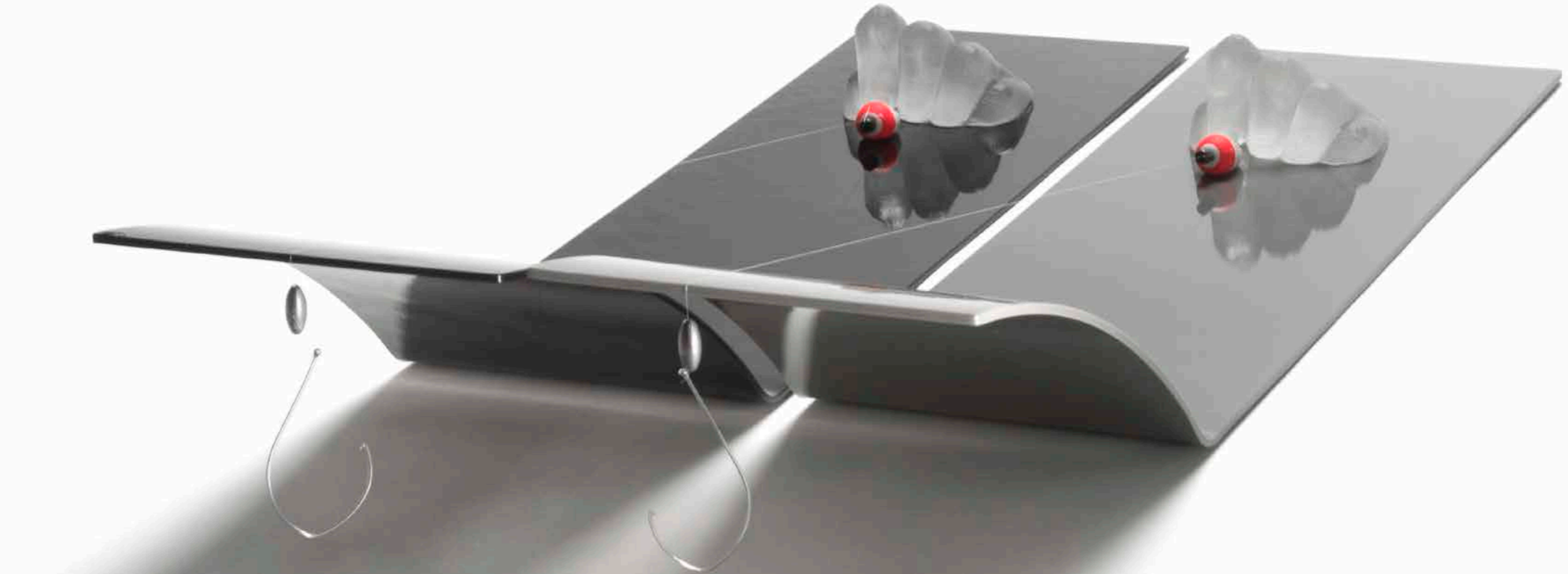
A hook with no bait 2014

lost wax cast glass, slumped glass,
flamed glass, fishing line, sinkers
and floats

20 x 120 x 15 cm

A hook with no bait is a work about grasping what I perceive and casting a line beyond that. I am interested in the capacity of glass, a medium of dualities, to illustrate notions of the human condition. This work takes the form of a self-portrait, the hands are cast from my own and it describes a longing for balance between floating and sinking

Photo: Andrew Barcham



Cover

Matthew Curtis

Increment binate amber 2014
cast tinted glass, stainless steel
50 x 170 x 50 cm

