

# **Tom Malone Prize 2021**

## **Artwork Labels**

Since 2003, the Tom Malone Prize has celebrated the achievements of Australian glass artists with regular exhibitions of shortlisted works, and by bringing each year's winning work into the Collection. In this way, the Gallery has ensured that the expressive capacity of this technically demanding medium and the visions of those who so deftly employ it, are consistently present in the broader cultural life of the State and the nation.

The Tom Malone Prize 2021 features 13 works by shortlisted artists: Kate Baker, Clare Belfrage, Hannah Gasson, Marcel Hoogstad Hay, Rita Kellaway, Gerry King, Peter Kovacsy, Jeremy Lepisto, Jenni Kemarre Martiniello, Madeline Prowd, Kirstie Rea, Ayano Yoshizumi and Madisyn Zabel. Working from South Australia, New South Wales, Victoria, the Australian Capital Territory and regional Western Australia, and ranging in age from their late-twenties to their mid-seventies, they are a highly diverse group representing an equally diverse set of approaches. These include quiet meditations on the natural world; refined studies of the spatial relationships between objects and beings; and reflections on the meaning of home and the realm of the secular spiritual.

This year's judges were Jessica Loughlin (glass artist and two-time Tom Malone Prize winner), Sheryl Grimwood (Art Gallery of Western Australia Foundation Benefactor), Elizabeth Malone (Art Gallery of Western Australia Foundation Governor) and Robert Cook (AGWA's Curator of West Australian and Australian Art).

# Kate Baker

born 1973 Canberra, Australian Capital Territory

## Within matter #1

2020

glass: UV flatbed digitally printed;  
mounted on mild steel base

Courtesy of the artist

2020/E256

*Within matter #1* explores concepts of our immaterial nature, paradoxically through our existence as, and within, matter. Inseparable from our materiality, the delineation between ourselves and our environment is both fluid and visceral. Themes of human fragility, complexity and the temporal nature of existence are at the heart of my interest as an artist and drive the technical and conceptual rigour of my practice.

ARTIST STATEMENT

# Clare Belfrage

born 1966 Melbourne, Victoria

## Tree lines, pale green with dark green

2020

glass: blown with cane-drawing, sanded and pumice-polished

Courtesy of the artist

2020/E257

Maintaining my connection to the natural world seems as important as ever but perhaps with a new kind of urgency attached. I am moved and inspired by forces in nature that are quiet and gentle, powerful and profound. I am looking at the surface of things again. Skins. A familiar way of looking, coming in close – focussing on bark. I'm drawn to the patterns and rhythms of these tree skins and what it is they tell. How does a skin describe a life lived? It holds an expression of growth and of ageing. It is a barrier and a story.

**ARTIST STATEMENT**

# Hannah Gason

1980 Korumburra, Victoria

## Flicker (quadriptych)

2020

glass: kiln-formed

Courtesy of the artist

2020/E258.a-d

*Flicker (quadriptych)* is made up of small tiles arranged to form a large plane. The abstract patterns play with repetition and disruption through the placement of tiles in shifting colours of white and sea blue. The illusion of depth is enhanced by the diagonal placement of the opaque and translucent panels as well as the variations of tonal intensity within each panel. *Flicker (quadriptych)* encourages the viewer to search for repetition. There is repetition, but not conformity, suggesting a constantly moving, changing surface.

**ARTIST STATEMENT**

# Marcel Hoogstad Hay

born 1991 Fremantle, Western Australia

## Perceptual dissonance

2019

glass: blown and kiln-formed

Courtesy of the artist

2020/E259

I am interested in ideas that appear in astrophysics and quantum mechanics. My work addresses notions of spatial and temporal relativity, and our perceptions of space-time. In this piece I am referencing diagrams that illustrate these phenomena and attempting to question the preconceived understanding of time as linear and singular. I have used repeating sections of cane to illustrate the staggered nature of space-time when observed at a quantum scale, contrasted with flowing lines that illustrate the perception of space-time as unbroken and fluid.

**ARTIST STATEMENT**

# Gerry King

born 1945 Adelaide, South Australia

## Across the hills

2020

glass: kiln-formed

Courtesy of the artist

2020/E260.a-b

I can remember days of colour. I can remember days of texture. Images populate my memory. Those that stay with me are often from, rather than of, landscape. It is not landscape as such that inspires me but its visual components: great expanses of a crop, intimate blotches of colour upon an almost white tree trunk, the pattern of the plough, the fissures in a cliff. Landscape has been forever rejoiced in art but now as the climate changes, as it slips between our fingers, natural beauty has a new significance. This work seeks to slow the trickle of memory.

**ARTIST STATEMENT**

# Jenni Kemarre Martiniello

born 1949 Adelaide, South Australia

## Warratah and Hakea bicornual basket

2020

glass: blown with murrine

Courtesy of the artist

2020/E261

This work is inspired by the seeds, stamen, leaves and botanical filaments of a variety of Australian flora: *Telopea speciosissima* (Fire and Brimstone Warratah), *Hakea francisiana* (Emu Tree), *Hakea petiolaris* (Sea Urchin Hakea), *Hakea victoria* (Royal Hakea) and *Hakea decurrens* (Pink Lace Hakea). It is also inspired by the drifting patterns they make on the surfaces of waterholes, creeks and rivers when blown there by the wind. The form of the traditional Aboriginal bicornual basket gathers these patterns and movements on the surface of the glass. The species of native flora referenced in this work all require fire to crack their seeds for germination; this need is matched by the 1300°C heat necessary to shape this glass piece.

ARTIST STATEMENT

# Peter Kovacsy

born 1953 Perth, Western Australia

## Forest daybreak

2020

grey-green lead crystal: mould-cast

Courtesy of the artist

2020/E262

Living in the southern forests of Western Australia offers a never-ending source of inspiration. The sculptures I create with cast glass respond to light and mimic the colours of the natural environment. I always suggest that to understand these illuminated forms one should stand back a few meters and squint. Imagine weathered silver-grey branches piercing the canopy or glowing edges of giant karri tree trunks. My work is about minimalist form, not artsy glass objects.

**ARTIST STATEMENT**

# Madeline Prowd

born 1989 Milton, New South Wales

## Shift: 016

2019

glass: blown, with cane and murrine

Courtesy of the artist

2020/E263

Long fascinated by the technical aspects of pattern making in glass, and the extensive possibilities of cane work, *Shift: 016* is part of a new body of works exploring the intriguing manipulations of light and optics, texture and pattern. This new work showcases my recent departure from recreating literal representations of patterns in nature to focusing on pattern itself as the subject of my investigations. Exploiting the unique optical qualities of the material, I aim to display an absorbing landscape of tactile patterns.

**ARTIST STATEMENT**

# Kirstie Rea

born 1955 Canberra,  
Australian Capital Territory

## When the local comes alive

2020

glass: kiln-formed and folded; digital inkjet print

Courtesy of the artist

2020/E264

I walk alone in places beyond the suburban. Place soaks deep under my skin and wraps around me. I record being there with a camera, a sheet of glass, and the body. The glass surface offering a reflection behind me, where I have been, laid over the way forward seen through the glass; the two views stitched together. Each moment of pause reveals new details and a wonder of place, moment, light, and presence. Walks and exploration beyond the city are now set within but the local still has the power to enfold and stain me with place.

**ARTIST STATEMENT**

# Ayano Yoshizumi

born 1991 Aich, Japan

## ICON #2010

2020

glass: mould-blown, hot sculpted, enamelled and cold painted

Courtesy of the artist

2020/E265.a-c

Through my practice I am interested in the use of glass as an expressive material as well as using space and colour as primary tools for considering the work as a three-dimensional canvas with glass blowing, kiln-forming, and enamelling striking a unique balance between art and craft. These conceptual works are influenced by Fauvism in their strong and expressive use of colour as well as the serendipitous nature of the hot-glass medium. The building of both internal and external spaces using blown glass and painting creates a constructed, transparent space. The Japanese concept *ma*, meaning negative space, identifies this quality.

**ARTIST STATEMENT**

# Madisyn Zabel

born 1992 Orange, New South Wales

## Illuminate IV

2020

glass: cold-worked

Courtesy of the artist

2020/E266.a-p

Within my work I explore ideas of perception and illusion through transparent, solid glass. I'm fascinated by the illusionistic qualities of glass and am inspired by Louis Albert Necker's *Necker cube* - a simple wire-frame drawing of a cube with multiple interpretations. Through a series of geometric glass shapes, I attempt to create my own three-dimensional versions of the *Necker cube*. The shifting quality of the work is activated through both perception and the vantage point of the viewer. Each piece is created from solid, transparent, glass billets that are cut, ground and hand-finished to create a luminous quality.

**ARTIST STATEMENT**

# Rita Kellaway

born 1957 Sydney, New South Wales

## Labyrinthine VIII

2020

glass: kiln-formed, sandblasted and etched; mounted on wooden board

Courtesy of the artist

2020/E268.a-f

Inspired by ancient mountain and rock formations, I exploit the materiality of glass to evoke sensations of wonder in the representation of geological forms and imagery. Fine mark making and subtle highlights are created through a series of kiln-forming processes, by utilising the reactive properties of lead and sulphur-based glass. These processes also simulate natural rock forming processes of sedimentation, intrusion and metamorphism.

**ARTIST STATEMENT**

# Jeremy Lepisto

born 1974 Fort Belvoir, United States of America

## The destinations

2019

glass: kiln-formed, assembled,  
cold-worked; fabricated steel

Courtesy of the artist

2020/E269

Encapsulated within the solid glass block of this work are separate, imagined images of a white shipping container in transit. Each image belongs to an individually fused block of glass that details a destination along the pathway of the container. These destinations have been assembled to become a singular structure that takes the form of a shipping container and together offer insights into the typical travel from sender to receiver. This container of previous places now sits stationary upon a pier-like steel construction that is awaiting to receive another rendered image before being sent to its next station.

**ARTIST STATEMENT**

# Mary Moore

born 1957 Perth, Western Australia

# Tom Malone

2003

oil on board; painted, hand-made frame

Gift of Elizabeth Malone, 2013

2013/0102

The Tom Malone Prize was established by Elizabeth Malone and named in honour of her late husband, Tom Malone. Since 2018, the Prize has been presented through the support of Sheryl Grimwood.

Grimwood and Malone's shared passion for glass and the glass community has created a significant legacy, with works by the country's best artists in the medium coming into the Collection. Previous winners have been: Nick Mount (2003), Jessica Loughlin (2004 and 2007), Clare Belfrage (2005 and 2011), Benjamin Sewell (2006), Kevin Gordon (2008), Cobi Cockburn (2009 and 2015), Charles Butcher (2009), Deirdre Feeney (2010), Brian Corr (2012), Tom Moore (2013 and 2018), Mel Douglas (2014 and 2020), Gabriella Bisetto (2016), Marc Leib (2017) and Mark Elliot (2019).

The glass works to the left are by a selection of previous winners: Clare Belfrage, Cobi Cockburn, Mel Douglas, Marc Leib and Jessica Loughlin (who was also one of this year's judges). In some instances, they are the winning pieces and in others they are works added to the Collection through purchase as we develop our holdings of contemporary Australian glass from the foundation of the Prize.

# Jessica Loughlin

born 1975 Melbourne, Victoria

## Vertical lines 7

2003

glass: kiln-formed and ground

Purchased through the  
Tom Malone Prize, Art Gallery of  
Western Australia Foundation, 2004

2004/0003.a-b

This work won Jessica Loughlin, 2021 Tom Malone Prize judging panel member, the Prize in its second year, 2004. It signalled her early willingness to move beyond expectations about what glass art was meant to be. Loughlin's introspective minimalism broke new ground as she fashioned distillations of the interplay of light and environment, the experience of looking at, and being within, landscape. About this work she has said: "It mightn't look like landscape, but it is about the experience of a landscape. The subtle fold in *Vertical lines 7* allude to capturing a moment in time".

# Cobi Cockburn

born 1979 Sydney, New South Wales

## Standing alone

2008

glass: kiln-formed

Purchases through the  
Tom Malone Prize, Art Gallery of  
Western Australia Foundation, 2009

2009/0024

Cockburn first won the Tom Malone Prize in its seventh year, 2009, a period when she was balancing motherhood and an art practice: “*Standing alone* was the first time I made a work purely about me... It was about where I am looking, where I am, and what I am doing. The colours in the piece are reminiscent of where I was when I had the feelings that inspired the work; it is a place down the [east] coast, and I was standing there and without knowing it, I realised I was revisiting my other self, myself as an individual”.

# Jessica Loughlin

born 1975 Melbourne, Victoria

## **in close**

2009

glass: kiln-formed

Purchased through the  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2010

2010/0063

# Cobi Cockburn

born 1979 Sydney, New South Wales

## Close to white

2014

glass: kiln-fused canes, cold-worked

Purchased through the  
Tom Malone Prize, Art Gallery of  
Western Australia Foundation, 2015

2015/0053

Cockburn won the Prize for the second time in 2015. This work was made as she was completing her Master of Fine Arts and was engaged with various modernist trajectories, including those laid out by Piet Mondrian, Ralph Hatere, Agnes Martin and Mark Rothko: “Through them, I wanted to reach the emotional side of abstraction and think about how works draw you in in particular ways depending on your make-up and individual response”.

# Marc Leib

born 1966 Johannesburg, South Africa

## Inner core

2016

glass: kiln-formed, cold-worked, polished

Purchased through the  
Tom Malone Prize, Art Gallery of  
Western Australia Foundation, 2017

2017/0079

Leib won the Prize in its 15<sup>th</sup> year, 2017. His work has tended to be about the fragility of being, as he coped with life in a new country, a young family and a wife with a long-term illness. In this context, he says: “this work is basically a representation of myself. For the past ten years I’ve been caught up in the business, with the children, looking after Ruth and I realised that, in some respects, I’d lost contact with myself... The individual *murrini* that make up the work might show different elements of myself and working with them I’m rebuilding myself through an analysis of the parts of myself and putting it all together”.

# Mel Douglas

born 1978 Burnie, Tasmania

## Interstice

2017

glass: kiln-formed, cold-worked

Purchased through the  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2017

2017/0199.a-c

# Clare Belfrage

born 1966 Melbourne, Victoria

## Shedding - pigeon grey

2017

glass: blown, cold-worked

Purchased through the  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

2018/0010

# Clare Belfrage

born 1966 Melbourne, Victoria

## **Skin deep - brown and grey**

2017

glass: blown with cane-drawing,  
cold-worked

Purchased through the  
Art Gallery of Western Australia Foundation:  
TomorrowFund, 2018

2018/0011

# Mel Douglas

born 1978 Burnie, Tasmania

## Tonal value

2019

glass on paper

Purchased through the  
Tom Malone Prize, Art Gallery of  
Western Australia Foundation, 2020

2020/0083.a-e

Following her win in 2014, Douglas won the Prize again in 2020. She refers to the work as a three-dimensional drawing stating that: “Over the past six years, my practice has investigated how and if studio glass can be understood through the aesthetics of drawing... The technique draws on traditional screen-printing processes – instead of printing with ink onto paper, I am printing with glass powder directly onto a kiln shelf, and firing the glass. The glass is then transferred onto and adhered to paper. Each glass drawing is taken from an original drawing, each work is individual, and these works are not made in editions”.