

orrow by this circumstance, that it was his neighbour, his familiar friend,
a calumniating breath, when we ourselves do it to ourselves by the same
self-destruction had any contribution from our own wills, any assistance
rebuke, and chide ourselves as much as them. Fevers upon wilful distem-
perance, madness upon misplacing or overbending our natural facul-
ties, we are not only passive, but active too, to our own destruction. But what
is my melancholy; did I infuse, did I drink in melancholy into myself? It
is not my calling call for that? I have done nothing wilfully, perversely toward
those that have been their own executioners, and that have made hard shift to
cut off their finger, and some in their pen that they used to write with; some have
been cast out of their chimneys; [169] and one is said to have come nearer our case
by hanging his throat between his knees. But I do nothing upon myself, and yet
I am mine own executioner. And we have heard of death upon
a vapour that gangrened and killed; but when I have said a vapour, if I were asked again
what is that that reduces us to nothing. But extend this vapour, rarefy it; from so
thick is fume in us is, in a state rumour; and these vapours in us, which we con-
sider as detracting and dishonourable calumnies, libels. The heart in that body is the
source, is the sinews which proceed from thence; and the life of all is honour, and just
reputations, are directed against these noble parts, the whole body suffers.
as the vapours most pernicious to us arise in our own bodies, so do the most

2003

2004

2005

Curator : Catherine Czerw

Catalogue Design : Design by Numbers - www.designbynumbers.com.au

Photography : Greg James and Andrew Nicholls : Supplied by the artists

Su Baker and Brian McKay : Supplied by the owners

Rina Franz, Bevan Honey and Trish Little by Robert Frith

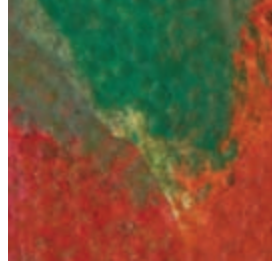
Harry Hummerston by Ben Jackson

All other works by Peter Illari

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MINE OWN EXECUTIONER

'Mine Own Executioner' was the title of a popular novel of the 1950s by Nigel Balchin, but it originated four hundred years ago with that troubled spirit, the poet and preacher John Donne. Donne wrestled with the problem of reconciling the erotic and the spiritual sides of his personality, and that in itself might make him an interesting forerunner for modern creative artists, but he is an especially significant figure for workers in the art of self-portrait. A hundred years earlier Renaissance artists such as Dürer and Holbein had developed the art of self-portraiture, using the genre for psychological exploration and presenting themselves as mature practitioners; but so far as I know Donne was the first to commission a portrait of himself in his own shroud, so that while he was still alive he had a graphic reminder of the mortality to come. And that is a paradox, because self-portraits by their nature are a gesture against mortality. They are there to inform later viewers: 'That is who I am; that is how I saw myself; and that is how I choose that you should remember me.' Does this mean that the title 'Mine Own Executioner' is inappropriate?

Not really. Donne when he used the term 'executioner' would have thought of the headsman or the hangman whose job it was to inflict capital punishment. Executions, whether beheadings on Tower Hill or hangings at Tyburn, were public spectacles, and Donne could hardly have avoided witnessing some of them. But the Australian Concise Oxford Dictionary carries two other meanings of the term 'execution'. First and foremost the word means 'performance', and in some of the arts – music in particular, but painting hardly less – it speaks of dexterity in performance. It is also a legal term to describe the seizure of a person or a property for default in the payment of debts, but this would surely be irrelevant to most of those presenting in this exhibition. For our purposes we shall use the term 'executioner' for artists of self-portrait because they bring finality to the way in which they wish the future to remember them and because they do so with skill, with dexterity in performance.

Geoffrey Bolton

FOREWORD



MINE OWN EXECUTIONER : 1995 - 2005

Since the inaugural exhibition of 19 self portraits at the Mundaring Arts Centre in 1995, Mine Own Executioner has explored notions of self portraiture with dedication and consistency. As a result, an extensive body of work representing some of the best of Western Australia's artistic talent has been produced. Over the past decade, this annual event has generated some 159 artworks, produced 10 exhibition catalogues and inspired over 40 pages of reflective discussion on the nature of self portraiture.

As visual evidence of the cultural significance of the Mine Own Executioner tradition, this cornucopia of material presents both an opportunity and a challenge from a curatorial standpoint. In this, the eleventh Mine Own Executioner exhibition, the Mundaring Arts Centre has deviated for the first time from the traditional format of inviting a new group of artists to exhibit a self portrait. Instead, the 19 artworks that comprise Mine Own Executioner 2005 have been drawn from the rich collection of works created by past Executioners from around Western Australia.

The works of this year's exhibition have been specifically chosen for their strong individuality in terms of form, style and subject matter and to reflect the remarkable diversity and depth that has come to characterise Mine Own Executioner. The multifarious nature of self portraiture, as revealed through the various interpretations of the genre undertaken by the Executioners, has made the curating a survey show a great privilege. It has also offered a unique and unexpected chance to witness first hand the relationship between an artist and their self portrait.

Respect for and appreciation of the endless possibilities of self portraiture are at the heart of past curatorial approaches to Mine Own Executioner exhibitions and have been articulated in their respective catalogues. The observation of Jude van der Merwe, curator of the inaugural Mine Own Executioner exhibition, seems to summarise it best: "the questions raised by the idea of a self image are endless and kaleidoscopic in nature."¹ The complexities of the genre suggested by Jude's comment, and successive curatorial perspectives, have provided audiences with remarkably varied exhibitions from one year to the next.

In 1997, Michelle Theunissen posited a link between the notions of self-identity and food for her Executioners to ponder. In the next year, drawing on his personal experiences as an inaugural Mine Own Executioner artist, Stuart Elliott attempted to establish an overall coherence by briefing the invited artists to work in the dimensions of their own body (or part thereof). Sandra Murray, the curator in 2001, embraced the inherent diversity of self portraiture and encouraged artists to be innovative with the genre. After seven consecutive exhibitions, Mine Own Executioner had fully traversed the conventions of traditional self portraiture, revealing a real eclecticism in terms of medium and style. In another curatorial tack, Jenny Kerr invited five contemporary jewellers to strengthen her brief for the 2002 Mine Own Executioner exhibition, which explored the link between self identity and personal expression through the adornment of the body. The 2003 Mine Own Executioner adopted a more cutting edge approach at the hands of Travis Kelleher, who invited an altogether younger, more experimental group of artists to interrogate issues of the self.

In 2005, the curatorial imperative has been to respect and maintain the integrity of the artists' self portraits as they were originally presented. This task was made relatively simple for those self portraits that were purchased through the Mundaring Arts Centre at the time they were first displayed. With these works, it was simply a case of sympathetically extricating them from the living room walls of their new owners. In other cases, the artist's overall satisfaction with their self portrait work was evidenced by the work's continued presence in some corner of the room or studio. In these instances, it took only a slight dusting off, the occasional touch of fresh paint, the re-hinging of a mount or the careful removal of a stubborn spider's web to resurrect the work to its former glory.

And yet, for other self portraits, there was no possibility of a new lease of life. Having debuted their works on the walls of the Mundaring Arts Centre, some artists had proceeded to paint over their portrait, cannibalise it for parts, recycle it in order to create an altogether new work or subject it to the kind of wilful and sustained neglect that could only result in its eventual destruction. From the creators of these deceased works one sensed a certain ambivalence which verged, at times, on outright chagrin. The scenarios surrounding these works highlight the potentially vexatious relationship that can exist between a self portrait and its executioner. While for many this serves as a productive point of artistic focus, for others it appears to disappoint long after the act of self depiction has been undertaken.

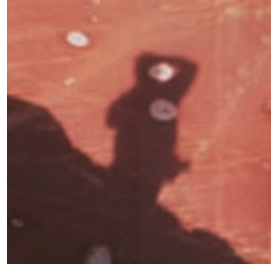
Curating the 2005 Mine Own Executioner exhibition has also brought with it the unexpected yet intriguing realisation that the relationship between the artist and the self portrait can often live on so strongly over time. Contrasting recent artists' statements alongside those that appeared in their original Mine Own Executioner catalogue is an attempt to capture something of these shifts. As is hopefully apparent in the following pages, while some artists needed to add very little if anything to their original thoughts, others elaborated further or critiqued the experience more extensively after the passage of time.

In recent years, exhibitions are all too often seen to be largely unreflective events content to do nothing more than celebrate fairly meaningless anniversaries or fulfil rather spurious curatorial aspirations.² This year the Mundaring Arts Centre has strived to do more than simply celebrate a milestone in the history of one of its most popular exhibitions. It has attempted to illustrate the remarkable diversity of self portraiture not only through the works themselves, but through the approach of the curator, the philosophy of the artist, and their potentially changing relationship with the artwork. Ultimately however, Mine Own Executioner 2005 aspires to proudly but objectively explain its own significance, appreciate its achievements and share the fascination and pleasure that the genre of self portraiture can present.

Catherine Czerw
Curator

¹ van der Merwe, Jude in *Mine Own Executioner* (1995) exhibition catalogue, Mundaring Arts Centre.

² Vergo, Peter (1994) "The Rhetoric of Display" in *Towards the Museum of the Future: New European Perspectives* in Roger Miles and Lauro Zavala, eds., Routledge, London, pp 149-159.



EXECUTIONERS

SU BAKER

PAUL CAPORN

BARBARA COTTER

RINA FRANZ

DAVID GREGSON

GEORGE HAYNES

BEVAN HONEY

HARRY HUMMERSTON

GREG JAMES

BEN JOEL

ROBERT JUNIPER

TRISH LITTLE

BRIAN MCKAY

GINA MOORE

ANTONY MUIA

ANDREW NICHOLLS

NALDA SEARLES

MIKE SINGE

RICHARD WOLDENDORP



SU BAKER With degrees from Curtin University, Sydney College of the Arts and the University of Sydney, and a Doctorate of Creative Arts from Curtin, Su has exhibited nationally over a twenty year period in both solo and group shows. Su has been able to develop her art to exhibit nationally through the various grants that she has received for her work in Australia and overseas. With awards such as the Portia Geach Memorial Award in 1996, Su has been formally recognised and is well represented in private and public collections, such as Artbank, Alexander Library, the Art Gallery of WA, Curtin University and the Robert Holmes à Court Collection. Su has held various academic positions in senior management roles since 1989 and is currently the Head of the School of Art at the Victorian College of the Arts.

PAUL CAPORN Graduated with First Class Honours in Bachelor Fine Arts from Curtin University in 2004. Since 1995, Paul has taken part in local and international exhibitions both as a solo artist and as a contributor in group shows throughout WA, Asia and the UK. Paul's solo exhibitions include Blur at PICA in 2001, Homely at Fremantle Arts Centre in 2000 and his most recent Translate, exhibited in Taiwan in 2004. Paul's inclusion in group shows has been extensive and has taken him throughout Australia with touring exhibitions, as well as to Taiwan and the UK with Intermix04 shown at the Leeds International Film Festival. Paul has also taken on a curatorial role with Convergence, his own exhibition from the late 1990s.



BARBARA COTTER Has fine art qualifications with a degree from Curtin University, a Postgraduate Diploma and a Masters of Creative Arts in 2005. With extensive involvement in group exhibitions since 1991, Barbara's work has been touring nationally and gaining wide exposure throughout Australia. Her first solo exhibition, Gentle Agonies was held at the New Collectables Gallery, Fremantle in 1999 was followed by further solo exhibitions New Works Studio Residency and Exhibition in 2003 and Breakable in 2004, at the Free Range Studios and Gallery. As well as exhibiting nationally, Barbara has been formally recognised in the industry and has received awards, including 2001 York Art Craft Award for Works in Fine Metal, 1992 York Art & Craft Award Craftsperson of the Year Award and a high commendation from Southwest Survey in 1992.

RINA FRANZ With a MA (Visual Arts) from Curtin University in 1991, Rina has extensive professional experience as both a solo and group artist and as a tertiary lecturer. Rina's participation in group exhibitions has seen her show her artwork throughout WA, as well as through China with most recently Love Letter to China in 2003/2004 and to her native Italy, with Transit Narratives in 2002/2001. Rina's solo exhibitions have included Between/Within and Interiors shown at PICA and the Fremantle Arts Centre in 1992, and most recently Point of Origin shown at the Linden Gallery in Melbourne in 2002. Rina has also been a long serving lecturer of painting and drawing at the School of Art Design and Media TAFE since 1993 as well as having active roles as tutors, guest lecturers and art co-ordinators since 1990.



DAVID GREGSON Having enjoyed a long and distinguished career, David is one of Western Australia's most highly respected painters and teachers. Together with solo and group exhibitions shown extensively throughout WA from 1953 until 2000, David was also a highly active artist in his local community. His solo exhibitions included WA Academy of the Performing Arts in 1994, David Gregson Retrospective at Art Co-ordinates Subiaco in 1999 and A Painters Language shown at IASKA, Kellerberin in 2000. Represented in numerous collections at the Art Gallery of WA, UWA, Curtin University, Artbank NSW, Coles and Myer Corp. NSW, including many other prestigious Australian companies and locations, David's work has been widely recognised and commended with awards such as the Parnelia Portrait Prize, Claude Hotchin Art Prize and he was a finalist in the Doug Moran National Portrait Prize.

GEORGE HAYNES With art qualifications in painting from Chelsea School of Art in London, George has been participating in solo and group exhibitions since 1963. Appearing in numerous exhibitions in Perth, Sydney, Melbourne, Adelaide and Canberra, George is represented in all major galleries of Australia, the Mertz Collection University of Texas USA and the Whitehouse Collection USA. His art awards include the Fremantle Drawing Prize in 1983 and 1984 and he is represented in many corporate and private collections around Australia including UWA, Curtin University, Royal Perth Hospital, Bank West and Houghton's Wines.



BEVAN HONEY Has a BA (Visual Arts) and a Post-graduate Diploma in Printmaking from Curtin University from 1994. With a selected number of solo exhibitions since Four Hands and no Feet at the Lawrence Wilson Art Gallery at UWA in 1997, Bevan has shown throughout Australia with his most recent show love is blind at the Canberra Biennial of Art and Architecture in 2005. Bevan has participated widely in group exhibitions since 1988 including House Land and Package shown in 2001 at the Lawrence Wilson Gallery, Chiasm at PICA in 2000 and, most recently, with Place where three dreams cross from the Tasmanian University in 2005. Bevan work is represented at Artbank, the Art Gallery of WA, National Gallery of Australia, Curtin University, UWA Edith Cowan University and the Department of Culture and the Arts WA.

HARRY HUMMERSTON Has completed a MA of Fine Arts from the Royal Melbourne Institute of Technology University in 2002 and a Post-graduate Studies Visual Arts from Curtin University in 1991. Harry has held many solo exhibitions including Portent for the 2003 Perth International Arts festival, Fremantle Arts Centre, An Enduring Symbol II 2002 and In Progress 2000 RMIT, In the Eye of the Beholder Artplace Perth 1995, To Thy Own Self be True Chiang Mai University Gallery Thailand 1993 and Sculpture and Prints Artplace 1993. In 1999 he was awarded a New Concepts grant ArtsWA, OSP grant Curtin University and a commission Art for Australia Print Portfolio Australian Republican Movement. Harry has received numerous other prizes, taken part in nearly 100 group exhibitions since 1981 and is represented in dozens of collections.



GREG JAMES With a Diploma of Fine Art (Sculpture) Claremont 1974, Greg has numerous art works in public places throughout Perth, Fremantle, Kalgoorlie and in Ireland. Solo exhibitions have been presented at Gallery at Carillion Perth 1991, Claremont School of Art 1989, Gomboc Gallery 1988 and Irving Sculpture Gallery Sydney 1983. Group exhibitions have taken place in Perth, Sydney, Darwin, Hong Kong, Boulogne, Lucca, Paris, London, Amsterdam and Dublin and commissions have flowed from nearly 30 organisations in WA and in Zurich. In addition, Greg has collaborated in 8 sculptural commissions around Perth.

BEN JOEL With an Associateship with Distinction and Graduate Diploma from Curtin University, Ben has been involved in 13 solo exhibitions and over 40 group shows, seen throughout WA and Australia. Since he began his solo exhibitions in 1974, Ben has presented his work throughout WA as well as the US, in Chicago, Ohio and Texas in 1984. Most recently, Ben's exhibition Instrumental was shown at the John Curtin Gallery at Curtin University in 2005, where he has been the Head of Painting in the Department of Art since 1989. Ben's artwork is included in selected public collections throughout Australia, including the National Gallery of Victoria, Art Gallery of WA, Curtin University, UWA, Fremantle City Collection and the Sir Charles Gairdner Hospital Collection, as well as The Polaroid Corporation in Boston USA. Ben is also represented in numerous private collections in Australia and abroad.





ROBERT JUNIPER Having studied commercial art and industrial design at Beckenham School of Art in England, Robert has become an established and recognised artist in Australia through his numerous solo exhibitions. Robert has also been included in many group shows of contemporary Australian art in London, USA and New Zealand in shows dating from 1959-1967 and in Europe, China, Hong Kong, Indonesia and New Caledonia from 1979-1998. His well-known status has placed Robert's work in all major public collections in Australia, including all state galleries; the Australian National Gallery; ACT Parliament House in Canberra; UWA, Curtin, Edith Cowan and Murdoch Universities; Alcoa, Bankwest, BHP, and Holmes à Court Collections. Robert has also been awarded numerous prizes including the Wynne Prize in 1976 and 1980, McCaughey Prize in 1980 as well as being awarded the Western Australia Week Council's Citizen of the Year in 1979, an honorary doctorate by UWA in 1984 and the Painters and Sculptors Association of Australia medal in 2004, all presented for his lifelong contribution to Australian art.

TRISH LITTLE Trish has completed a Post-graduate Diploma in Visual Arts in 1990 as well as a BA (craft) with distinction in 1988, both from Curtin University. Trish has contributed to a number of group exhibitions in Australia and around the world since 1987, including Miniature Works Textiles from Western Australia in Kyoto Japan in 2000, 13th International Biennial Miniature Textile Biennial Gallery in Hungary also in 2000 and the Contemporary International Textiles exhibition in Belfast, UK in 2002-2003. Exhibiting in solo shows began for Trish in 1991 with Exploring the Wild Zone at the Fremantle Arts Centre and has continued with, most recently, Transient Monuments at the St Kilda Centre Contemporary Arts in 2002. Trish is also represented in numerous international corporate and private collections, including the Museum of the Goldfields WA, Tamworth City Gallery NSW, Itami Craft Centre Museum in Kyoto Japan, Gallery Szombathely, Hungary and Curtin University.



BRIAN MCKAY Exhibiting in group shows since 1956, Brian has been widely shown throughout Perth, Melbourne, Adelaide, Sydney and internationally in Western Australian Art at Gallery Sanyo in Tokyo and in the Moran Galleries in London. Brian has produced 11 solo exhibitions and displayed throughout WA, since his first in 1962. Numerous art awards have been presented to Brian, the most recent being the 2004 Sir Charles Gairdner Art Prize. His work is included in many public collections including Art Gallery of WA, University of WA, Curtin University, Holmes à Court, Edith Cowan University, Artbank, QELI Centre, State Government Insurance Organization, City of Fremantle and the Bankwest collection.

GINA MOORE Currently doing a MA by Research (Animation & Interactive Media) at RMIT, Victoria and has a BA Fine Arts from Curtin University 1990. Over the last 6 years, Gina held a solo exhibition Out of the Ordinary, Moore's Building Gallery 2000 and has shown at selected animated film screenings in Melbourne, Hobart, Sydney and Perth. Gina has been awarded a Cinemedia Award of Excellence 2001, Atwell Portrait Prize commendation 1999, Woolstores Painting Prize 1997, WA Screen Awards Animation Prize and first prize in the Metropolis Super 8 Film Competition 1996. She is represented in many university, council and private collections.



ANTONY MUIA With a Diploma of Fine Arts from Claremont School of Art, Antony has been exhibiting in solo and group shows throughout Perth, Hobart and Victoria since 1990. Antony began his solo exhibitions with the Works in Paper at the Dick Bett Gallery in Hobart in 1994 and the Gomboc Gallery in 1992, 1991 and 1990 and has followed on with Some Girls in 1996 and Lounge Paintings in 1997, both at Delaney Galleries of Perth. Most recently, Antony exhibited Works on Paper at Arplace in 2000 and 2002 before his latest show, Exhibitionist at Arplace in Perth in 2005. Antony has also contributed work to selected group exhibitions including the Mundaring Arts Centre in 2001, 1999 and 1998, to the Arplace Group Show in Perth in 2004, 2003 and 2002 as well as numerous other exhibitions throughout WA and Victoria. Antony's artwork is also represented in the collections of the Art Gallery of WA, UWA, Edith Cowan University, Murdoch University, Royal Perth Hospital, Kerry Stokes and the City of Wanneroo.

ANDREW NICHOLLS Graduated with First Class Honours in Visual Arts from Curtin University in 1999 and also studied at Institute Technology Bandung West Java. Some solo exhibitions were Love Andrew Nicholls 2001 and Foreign Phallus 1988, The Verge, Eden Pariere 2000 Gallery Melbourne, 1999. Andrew contributed to numerous group exhibitions including On the Line Church Gallery, Deck the Halls Moores Building and Austr-aliens PICA, all in 2003. Andrew is currently in the Artistic Program Manager at Craftwest, as well as an arts writer and curator of many exhibitions. He has won many awards and grants including an Arts WA Fellowship 2002.



NALDA SEARLES Nalda Searles is a fibre artist whose practice spans 25 years. She graduated from Curtin University with a BA Fine Arts and is self taught in fibre textiles. Since 1988 she has taught University textile students at an annual art camp in the West Australian landscape. Nalda has worked closely with both indigenous and non indigenous craftswomen, undertaking many artist in residencies and conducting workshops on her unique use of locally available plant materials and other recycled textiles. She has exhibited extensively, most recently in Woven Forms at Object Gallery in NSW and in the major survey show of WA fibre artists Seven Sisters. Nalda's work is in numerous collections around Australia.

MIKE SINGE Graduated with a BA Fine Arts from Curtin in 1990 and has held solo exhibitions: Are we there yet? Galerie Dusseldorf 2003, Forgotten Works from the Private Collection 46 Grafton Road 2001, Run with the hares & hunt with the hounds 1999 and Toys for big girls and boys Galerie Dusseldorf 1993. Mike received an ArtsWA development grant in 2002 and was involved in the Artist Foundation WA exchange program to the Gunnery Sydney in 2004 as well as participating in numerous group exhibitions in the last 15 years. He is represented in several public and private collections.



RICHARD WOLDENDORP With a long-established association with photography and the visual arts in Australia, Richard has been highly commended and awarded with numerous professional accolades such as Agfa Professional Industrial Photographer of the Year and IAP Professional Photographer of the Year for 1982 and the WA Canon Professional Photographer of the Year, Landscape Category for 1984, 1986, 1988 and 1990. More recently, Richard has been inducted into the ACPM Hall of Fame in 2002 and awarded the WA State Living Treasure Award in 2004 and the Lotterywest 'Inspirational West Australian' 2005. Having participated in solo and group exhibitions since 1961, Richard's work has been widely circulated and has become well represented in at least six public collections, including the Art Gallery of NSW, Art Gallery of WA, Australian National Gallery, National Gallery of Victoria, National Library of Australia and The Heinz Collection of Pittsburgh USA.

SU BAKER



1997/2005

Painting is an active and reflective practice, for me, one that involves an exchange between materials and experience and between the painter and viewer. To work from the objective world requires a submission to these objects and their appearance. Whether the object of the gaze is inanimate or a live being, the role of the observer, that is the painter, is a passive and egoless one.

The painted object and face that looks, that watches, a relationship between the observed and observer, moments of absorption and meditation, are all part of the practice of painting.

I would consider this reflective exchange the nature of painting's communicative power whether the content draws from objective or non-objective sources, that is, studies from life or by using mechanical or digital means of image generation.



Studied Expression, 1998
Oil on canvas,
400 x 1400mm
Courtesy of Murdoch University Art Collection
NFS



Match, 1999
Matches, marine ply and paint
1200 x 1200mm
Courtesy of the Artist
\$2,500



PAUL CAPORN

1999

It represents myself as a portrait I have taken an aspect of myself that most people identify with me; red hair. For the last 6 years I have had one haircut a year, shaving my head and saving the cuttings. This sudden change from long hair to short creates a shift in the way people come across me, relative to our relationship. This often provides a few laughs and some uncomfortable moments when I am not readily identified. My two dimensional works have had a long involvement with the grid as a structure used as a means to dissect and categorise. In this piece I have emphasised the wood grain as the structure over which my image has been laid. Then placing my hair in the match boxes which form a grid. I enjoy the idea of quantum uncertainty, where

an object is affected by the mechanism of observation. The effect of self observation is always surprising but difficult to maintain because of its shifting structure.

2005

This work, originally produced in 2000, played with the schoolyard taunt, which describes the "match" between my hair and the matches (red heads). It was also a reflection on the impermanence of life and the image of myself. Being made from matches the work decayed over time. This reworking of the original piece has been repainted making the matches more permanent like a snapshot of how I use to be; it's funny to see it now.

2002

The work in this show refers to facial scars I received from a car accident many years ago. Though now only traces of the marks are still evident, some having faded completely, the memory remains.

2005

Faces change over time to reflect lived experiences: the crinkle of crows feet show age, the creases and suture marks of scars suggest torn skin.

The repoussed and enamelled brooches in this series are based on facial lacerations I received after a car accident many years ago. Though some of the scars have faded, those lingering recognise that tracings of the accident will always remain despite the length of time that passes.

Luminous with the beauty of their materials, uncomfortable in the memories they provoke, the work explores the processes of healing the body goes through after damage has occurred. Making the works beautiful, I recognise the beauty I see in the body's ability to heal.



Tracings Series, 2002
Courtesy of the Artist

Tracings 1
Opaque white
enamel on copper,
set in sterling silver,
30 x 10 x 5mm, \$230

Tracings 2
Opaque red enamel
on copper,
set in sterling silver,
30 x 10 x 5mm, \$275

Tracings 3
Clear enamel on fine
silver,
set in sterling silver,
30 x 15 x 5mm, \$240

Tracings 4
Opaque white
enamel on copper,
set in sterling silver,
30 x 30 x 5mm, \$275

Tracings 5
Opaque red enamel
on copper, set in
sterling silver,
30 x 30 x 5mm, \$275



I-YOU, 2000
Charcoal and pastel on Arches paper,
1040 x 800mm
Courtesy of the Artist
\$1,200

2000

A portrait is affected by the questions that we, as artist, ask ourselves during the making process.

The quest for "Who am I?" is very complex and brings into play more questions than answers. I have often attempted to answer these questions in my work, but with great difficulty. I have come to understand that the complexity behind the thought process is the result of the "I-YOU" relationship.

During this process I reflect on the accumulation of my own memories of the subject and search for the inner character.

2005

"For a portrait never tries to reproduce the individual it represents as he appears in the eyes of the people near him. On necessity, what it shows is an idealisation, which can run through an infinite number of stages from the representative to the most intimate"

Richard Brilliant
"Portraiture"

RINA FRANZ



1995

Working from the live model can be a most intimate and privileged experience. If there is a rapport, an intense and in depth exchange can occur. A wonderful relationship with a subject, artist and painting. For reasons which are deep in my psyche I have had no desire to paint myself. I made several attempts and found the experience more than disturbing.

2005

From the Diary of Gail Gregson 1995

29th June

David contemplating his self portrait. Mirror was cleaned and placed in position.

30th June

David blocked in canvasses for his self portrait. Has, and is finding it difficult to come grips with.

4th July

David seems to be happier. Started self portrait No2. Said it better than No1.

14th July

I left Darlington for Keller. Felt pleased to see David and house again. David has done 4 portraits. 2 were good, or perhaps 3.

15th Sept

David arrived home early afternoon. He was glad to be back. He went to Mundaring Centre for opening of exhibition (self portrait). It was great opening. Plenty of food and Seppelts wines flowed freely. David and all artists participating given 3 bottles – sherry, champagne, wine.

19th Sept

Very engrossed in preparing lecture for his talk at Mundaring Arts Centre one Wed night. Topic self portrait and his views in that.

20th Sept

Not many people at David's lecture. However he said it went well. Barbara Bolt's talk and slide show was very informative evidently.

In 1995 David had relocated all the contents from his Darlington studio to our 2nd abode in Kellerberrin, where he continued to paint, until his death in 2002.



David, 1995
Oil on canvas,
730 x 675mm
Courtesy of R.M and T.C. Gomboc
NFS



1995

None provided

2005

Portrait of the painter's palette as he ponders the pigments.

Flashe Autoportrait, 1995
Acrylic on canvas,
1800 x 600mm
Courtesy of the Artist
\$9,000



GEORGE HAYNES

BEVAN HONEY

Another doodle in a black skivvy, 2001
Biro on blotting paper,
1220 x 800mm
Courtesy of Simon Gilby
NFS

2001/2005

Whilst trying to construct an image loaded and layered with meaning and visual engagements, I realised that I was just doodling, so I stopped – picked up the black biro and started again.



Untitled, 2004

Letterpress lead type frames and locking keys,
610 x 405 x 25mm

Courtesy of the Artist
\$5,000



2004/2005

This is the first self portrait in which I have attempted to create some likeness of myself, however I realise looking back at my past work that nearly all of it is in some way a self portrait.

HARRY HUMMERSTON



GREG JAMES

A work in progress, 2004
Bronze, 1/8 (edition of),
800 x 730 x 400mm
Courtesy of the Artist
\$16,500



2004

I have enjoyed the exploration and development of this work. I hope you enjoy the result.

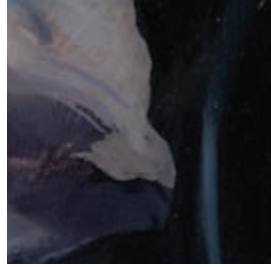
2005

I have modelled myself modelling myself. I am a work in progress. I am my own sculpture, my own creator. I am "Mine Own Executioner". I blame no other for my failings and to no other do I give credit for my successes.

1999/2005

My picture is about Love, Sex and Death.
Ho hum.

It struggled to touch the sense of "how to touch".
It tries to maintain a sense of humour in the face of its stupidity.
It leaves a huge gap where touch is dubious.
It wants to reach, in its doubt, the fragile and the dangerous.
It understands that we are hollow in the middle and that understanding this is healthy.



BEN JOEL

In futile parenthesis, 1999
Oil on board,
1220 x 910mm
Courtesy of Jenny Mills
NFS

ROBERT JUNIPER

1995

It has been said that all artists paint self-portraits, no matter what the subject matter. To paint an image of oneself is something else again. There could be an element of ego tripping; however, I suspect most artists do self-portraits because they can't afford a model. A good portrait reveals not only the likeness but also some character of the sitter. Self-portraits are a more interesting exercise because one sometimes has delusions about oneself. As Robbie Burns would say "O was some power the giffie gie us/ To see oursel's as others see us." I have done a picture o me in the bush: the bush is my environment – I'm not an urban type."

2005

My painting is not a self portrait in the real sense but a landscape with my stylised image standing on a termite mound. It was going to be one of those pictures with the image diminishing ad infinitum, but I got bored with it as is obvious.



Me on an Anthill, 1995
Oil & acrylic on Belgian linen,
1200 x 900mm
Courtesy of the Artist
POA

2000

Everytime I went off to be introspective, contemplative, and objectively subjective, someone wanted me for something.

2005

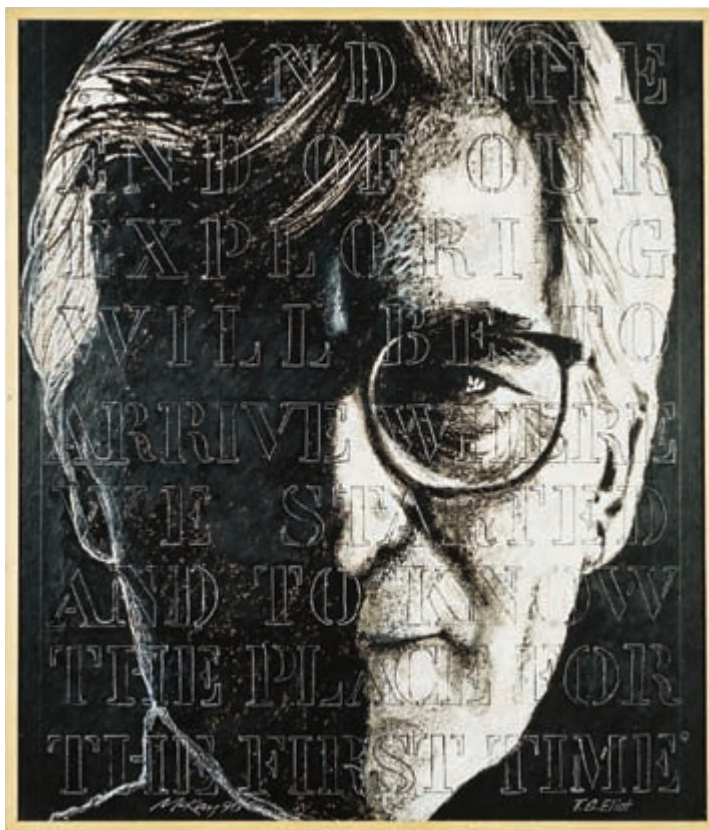
Over five years you, me, and the world have changed. The meme mat seems a little self-ish now.



TRISH LITTLE

meme mat, 2000
Various fabrics,
10800 x 450mm
Courtesy of the Artist
\$3,500

BRIAN MCKAY



Self Portrait, 1996
Oil on paper mounted on canvas,
970 x 830mm
Courtesy of Bunbury Regional Art Galleries
NFS

1996

"The painted public portrait must by its nature insist upon a formal distance. It is this – and not technical inability on the part of the painter – which makes the average portrait appear stiff and rigid.

The artificiality is deep within its own terms of seeing, because the subject has to be seen simultaneously from close to – and afar.

The analogy is with specimens under a microscope."

*John Berger
"Ways of Seeing"
Penguin Book 1972*

2005

Before being invited to participate in the 1996 Mundaring Arts Centre "Mine Own Executioner" exhibition, I had never painted a self portrait.

I found the experience challenging and intriguing, realizing that in the mirror image, we never see ourselves as others see us.

I took a photograph of myself, had it printed in reverse, pinned it to the easel and after five or six studies, selected the one I thought bore a reasonable likeness.

2004/2005

In this portrait I was more interested in using colour for its spatial effects (i.e. the way some colours seem to advance while others seem to recede), rather than using it to describe the texture and tone of the skin.



GINA MOORE

Portrait in paint, 2004
Oil on board,
500 x 500mm
Courtesy of Cruthers Collection
NFS

ANTHONY MUIA

2001 (The Naked Truth) Thoughtlessness

To be comfortable in my own skin

My physical body and the space it occupies

The naked truth.

2005 (Man with Flowers)

This is a picture that remained a work in progress for a long period. It changed and evolved many times before ending up in its present form. The naked man was originally a blue figure, almost entirely blending into the background. Swimming in his surroundings - a man happy to blend in despite the gross obviousness of his nakedness. The picture was later enhanced with a pyramid of circles added to the background - this handmade

Man with Flowers (formerly The Naked Truth), 2001
Mixed media on paper,
1200 x 850mm
Courtesy of Private Collector
NFS



pattern arised from the urge to create and or decorate the existing form. To be exposed - to be seen - to exhibit your own cock is as innocent as it is debauched. The prop on the table (the floral arrangement) serves the purpose of defusing this exhibition. The process of self portraiture is an interesting activity which has encouraged my study of nudity - the desires of people to see and be seen without coverings.



Death by Water, 2003
Ink drawing on paper,
6 panels, each 600 x 830mm
Courtesy of the Artist
\$2,545

ANDREW NICHOLLS

2003/2005

"Kitsch is a spell to which one
succumbs willingly..."

Celeste Olalquiga
"The Artificial Kingdom"
1999, p.97

NALDA SEARLES



Self portrait, 1997
Photographs, wood, fabric and grass
420 x 400 x 160mm
Courtesy of the Artist
NFS



1997

How many visions make up the portrait? Our experiences act as both a barrier and a process of seeding...and when they asked me what did you see I told them I could not remember.

2005

Ironically as is the issue with a photograph it is with us always as a reminder and of that which we chose to remember and excludes that which we do not. In the end each photograph is a portrait of oneself.

In 1960 when I used my parents box brownie to take photos, I would take three or four exposures without winding the film on in the belief that more exposures would make it stronger, of course in return there where these multiple images, not so bad either for an experimenter.

Now I have a flash digital job and these myriad 35mm packed into this draw have more or less become obsolete and I am left wondering what will become of them (me).

All these 'self portraits', mirrors from my eyes, corners of my worlds, There was a time when I would walk around taking photos even when there was no film in the camera, it was as if the camera made me look more intently. As if by reducing the view to a small rectangle I would somehow be able to comprehend in a different way. Perhaps it is the only way we can ever really perceive ourselves, within a mirror image whether it be through a photograph or a puddle of water.

2004

When I meet somebody for the first time inevitably the conversation encompasses the polite query "So what do you do (for a living)?" This question always makes me nervous as I do not know which answer I should give. I am:

- a) a visual artist.
- b) an art technician at a high school.

Option a) could be correct as it is the activity that seems to consume the majority of my time. Unfortunately I do not earn a living from this pursuit. Option b) could also be correct as this activity pays the bills. Fortunately this does not take up as much time as option a).

Inevitably I give both options a) and b) as an answer, but even here I sometimes hesitate as to which option is the most important and should therefore be stated first. Obviously my apprehension is linked to my skeptical view of the value society places on the visual arts (and visual artists). "Swap" is an attempt to question the true value society places on my visual art activities and therefore my status as a member of that society.

2005

What's an artist worth? Everyone seems to have an opinion and the answers to this innocuous question are many and varied. I can personally recall several answers that creatively made the most of some choice four letter adjectives. "Swap" is an attempt to question the value society places on my visual art activities and therefore my status as a member of that society.



Swap, 2004
Digital print,
770 x 580mm
Courtesy of the Artist
\$400 unframed

193 SWAP

ABOVE GROUND POOL deep blue, fill & swim, 15' Dia, c/w new hoses, pump, ladder & cover, 12mths old \$200 ono. Clvrde. **9479-1638**

ADULT MOVIES collection, swap for PS2 & games, X Box & games, complete recent PC, PC access & s/ware, digital video camera or WHY. E Pth. **9225-4116**

AIR COND Comfort Breeze ducted evaporative, suit 8 outlets, 3 yrs old, has all wiring & switches, dump valve & dropper, no ducting or vents swap for lic car to the vale \$1500 prefer Bluebird or similar. Mndrh. **9534-9996**

ARCADE MACHINE unique 4 player skill tester, perspex dome, can offer prizes up to \$50, can be placed in amusement arcades, shopping centres, pubs anywhere, on a profit sharing basis, good profits, cost \$18,000, will swap for motor vehicle or WHY to value of \$6000. **9272-2632**

ARTISTIC CAREER in visual art, defined career path, representation in major collections & established relationship with distinguished gallery, potential growth for hard worker with developed grant writing & networking skills, one careful owner with CV, swap for career as park ranger or lighthouse keeper. Bsndn. **0417-9697-20**

BIKE STAND Magtag magnetic trainer stand, V8, new VX Bc Berlina options & black, 50,000km cond, spare Gen Hilux extracab, c Wann. **COMPUTER** C 256DDR RAM, internal modem, monitor, value or tandem with cag Mndrh. **CORONA** 1984 tidy, runs well, s must be lic. Mrly **COWBOY BOC** new, cost \$27! Cngtn. **CUBBY HOUSE** off ground type running PeaW, 0401-833-361 c **DAIHATSU** F1 top, swap for S value \$3600. R **DESK** beech, value \$75, swa Kwra. **DIGITAL CAP** access, swap I **DINGHY** 3.9m for car trailer 0419-837-957 **DINING SUIT** wardrobe. She **EXCEL** Sprint km, A1 cond Pinjar. 0419-S **EXERCISE B** power Runb

MIKE SINGE

RICHARD WOLDENDORP



One Foot in the Landscape, 1996
Cibachrome print,
650 x 500mm
Courtesy of the Artist
\$1,200

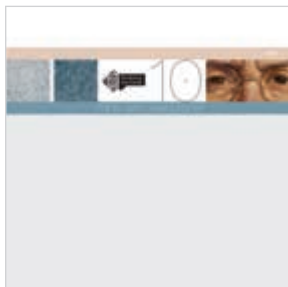
1996

As a landscape photographer I like to place myself in the landscape; the obvious tools are the camera and the mirror but because of the endless possibilities this is only one of the many statements that can be made.

2005

I like a certain degree of abstraction in my landscape photography. The shadow complements this approach and the foot is repeated in the white rock surface on the left.





2004

Curator: Jenny Kerr
 Catalogue Design: Square Peg
 Design and Illustration
 Photography: Peter Illari
 Writings: Robert Cook,
 Susan McCulloch,
 Andrew Nicholls



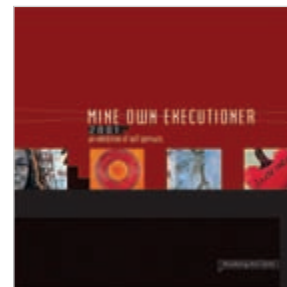
2003

Curator: Travis Kelleher
 Catalogue Design: Emma J Mackay
 Writing: Travis Kelleher



2002

Curator: Jenny Kerr
 Catalogue Design: Square Peg
 Design and Illustration
 Photography: Acorn Photo Agency
 Writing: Jenny Kerr



2001

Curator: Sandra Murray
 Catalogue Design: Square Peg
 Design and Illustration
 Photography: Robert Frith
 Writing: Sandra Murray



2000

Curator: Jude van der Merwe
 Catalogue Design: Jude van der Merwe
 Photography: Rob Frith
 Writing: Jude van der Merwe



1999

Curator: Jude van der Merwe
 Catalogue Design: Jude van der Merwe
 Photography: Robert Frith
 Writing: Richard Read



1998

Curator: Stuart Elliott
 Catalogue Design: Jude van der Merwe
 Photography: Leon Bird, Caspar Fairhall
 Editor: Margaret Barnacle
 Writing: Stuart Elliott



1997

Curator: Michele Theunissen
 Catalogue Design: Michele Theunissen,
 Jude van der Merwe
 Photography: Robert Frith
 Writing: Michele Theunissen



1996

Curator: Jude van der Merwe
 Catalogue Design: Jude van der Merwe
 Photography: Roel Loopers
 Writings: Donald Brook, Anna Gibbs
 Editors: Margaret Barnacle,
 Jude van der Merwe



1995

Curator: Jude van der Merwe
 Catalogue Design: Tim Clear,
 Jude van der Merwe
 Photography: Victor France
 Writings: Veronica Brady,
 Barbara Bolt
 Editors: Tim Clear, Jude van der Merwe,
 Lyn Sawers



