

Mine Own Executioner 2009

is supported by
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Department of
Culture and
the Arts



Mine Own Executioner 2009

An annual exhibition of self portraiture
by invited West Australian artists

This year featuring regional artists
selected by co-curators
Kate Campbell-Pope and Michelle Hogan

Presented by the
MUNDARING ARTS CENTRE
9 October to 8 November

EXECUTIONERS

Hiromi Ashlin
Claire Beausein
Joan May Campbell
Sue Codee
Ann Copeman
Barbie Greenshields
Judith Lambert
Barbara Madden
Ian McConnell
Tania Spencer
Marilyn Tabatznik
Tunya Versluis
Denise Walker

FOREWORD

This year, *Mine Own Executioner* celebrates fifteen years since the inaugural exhibition was held at the Mundaring Arts Centre in 1995. Since then, 220 of Western Australia's most eminent artists have intimately explored the notion of self portraiture, investigating their ideas of identity and image and producing honest and revealing responses, depicting themselves as they wish the audience to view their concept of self.

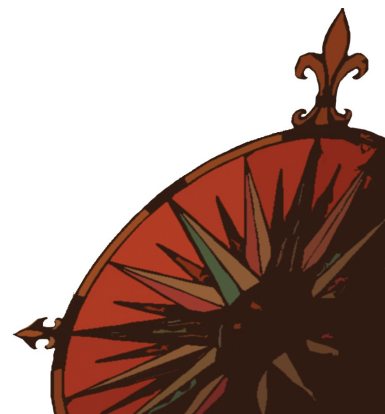
For the 2009 *Mine Own Executioner* exhibition, co-curators Kate Campbell-Pope and Michelle Hogan have selected thirteen artists from the far north and south of Western Australia. This diverse group of regional artists present us with their interpretations, which also focus on the artist's identity in relation to the place in which they live.

For this catalogue, exhibiting artist Dr Barbie Greenshields shares with us her intimate diary extracts, unveiling the artist's exploration of the subject of self. Her words eloquently describe the investigation undertaken when trying to extricate the things which make us unique, identifying the markers which represent our individual identity.

Co-curators Kate Campbell-Pope and Michelle Hogan first participated in *Mine Own Executioner* as invited artists in 2001 and 1999 respectively. Both artists have since established their reputations as professional artists, exhibiting in galleries throughout Australia and internationally, with their work represented in various significant private and public art collections.

Mine Own Executioner allows us the unique opportunity not only to view the carefully considered and created self portraits, but also an opportunity to reflect on how we see *ourselves* and *our place* in the land.

Jenny Haynes— Director, Mundaring Arts Centre



DR BARBIE GREENSHIELDS' – WORKING DIARY EXTRACTS

SUBJECT - mySELF

depicting myself	implying myself	circling myself
making a bee-line for myself	beside myself	kidding myself
catching myself unaware	insinuating myself	demanding of myself
embracing myself	creeping up behind myself	confronting myself
finding myself	negotiating myself	losing myself

So far I've deciphered that life washes over one as well as takes shape and unfurls within one.

Do people determine their own lives? The details maybe, but the big things happen on their own.

I've got red hair. I have known this fact and lived as a redhead for probably about 47 years. At times it was difficult. When I was growing up I was teased because of my hair. To have red hair did not place me in high esteem but instead put me in the company of clowns and monkeys. It was my mark of difference.

Then I hated it and now it's a crucial part of how I see myself.

- my hair is an indicator of my state of mind, chaotic, wilful, disregarding?

- why I don't often cut my hair?

...and it also has been admired.

There are red headed women who are elegantly beautiful, refined and pale. I am not one of those, but rather my line is of the short and stocky kind, with thick ankles, freckled skin and fuzzy red hair. But from birth and throughout my childhood I had dead straight hair. Then, just on the cusp of puberty it began, at the point where the hair hit the tops of my ears it would radically turn a right angle. Then this bending and turning developed into an electrified animation when, by the end of puberty, I was a fully blown fuzz-bomb.

...my hair was thick and ginger...when cut short, unflatteringly curly...when allowed to grow, it was big and wild.

Now that I am 52 and menopausal it is much thinner and paler. I don't want to cut it off even though it is straggly, messy and possibly to some, quite shocking. I like these features.

SUBJECT - myPLACE

...conceptual knowledge *knowing by ideas*, bodily knowledge *knowing by acts*

MAP CO-ORDINATES - interwoven with subjective experience on the ground of place

DATES - interwoven with subjective experience of my age/my lifetime

SUBJECTIVE MARKERS OF PLACE - rhythms, cycles, patterns, perception of the weather, objects, distances height in the landscape, night sky, land markers born of my own repetitive acts ...my senses; seeing - colour, hearing - black cockatoos, smelling - my dog, touching - my bed, tasting - my special morning tea.

SUBJECTIVE MARKERS OF BEING - seasons, day-night, (my time; morning) physical state of my body, state of my mind, thoughts, words, artworks, emotions

SUBJECTIVE MARKERS OF BOTH PLACE AND BEING - reflection, shadow, silhouette, wear; abrasion, indentation, disintegration, amalgamation, embodiment

...objects/materials hold within themselves something of their origins...

Used materials are profoundly human, their marks of wear a kind of ornamentation. Where they have been, what and whom they have come in contact with, embellish objects. I love my scuffed shoes, with their unevenly worn down heels that tell the story of my lopsided gait across the world. I love to go to the op-shop and, dictated to by a wider connection than family, inherit objects with stains, holes and mendings from past custodians. I love perceived imperfections caused by use. The mark of the mutable; the stain from spilt matter, alterations to suite a newly discovered purpose, the wear of repetitious acts against a surface, all imbue humanity upon an object.

...work that attempts to reference sense of self and place, no, work that **enacts** a sense of self and place.

... such pleasure from butting and joining the edges, once stitched there is a real sense of *merge*.

The shrinkage, the felting, consciously unexpected occurrences, realised potential that are situated innately in the material. When it comes to imposing my aspirations for the work, they seemed feeble. The texts of the material dictate the language of the piece. There is a sense of acceptance about it...fitting in, obviously a fit that was meant to be, but a shuffling, distorted kind of fit. My part is in the choosing, the acting upon and the allowing the physiology of the world its reign.

Felt - past tense of touch

How is it to be placed, misplaced, displaced, replaced?

The enormity of that which places me also alienates me. The world is too big for an individual!

Is there an innate sense of belonging to a place...a sight, a smell, an ambience that triggers a long hibernating gene, or awakened simply by ones presence there?

...thinking, thinking, thinking about what is missing. Feeling that there needs to be that missing element, that emotional signifier of my vulnerability...which story to tell?...what parts do I select to present?...pictorial or sculptural?...what is enough?...what is too much? It is without adornment. What is completeness? The shrunken jumper is a point of intensity, a concentrate, dense, solid, pulling the world into it.

Even four days later, here at the back of my neck, the hair has been protected from the world and keeps its original form after washing...and with this coil of hair I am literally present, a substance of my body proffered as a gesture of my vulnerability.

Dr Barbie Greenshields

CURATOR'S STATEMENT

KATE CAMPBELL- POPE

Handpicking artists from the Great Southern area in which I live and work initially seemed a relatively easy task. A community and region with an abundance of artists who have a contemporary approach to their art making, was an encouraging place to begin. How to narrow down the extensive list of creative practitioners of choice was my difficulty. Many in this group were friends and/or colleagues, and the risk of nepotism is a consideration in a community such as this. The list became longer as I started to think a little more broadly - a cartoonist? Botanical artist? This wasn't helping... Eventually I applied rationality to the equation, and brought in a well-worn means of categorization - that of emerging, more established, and senior artists. A varied range of creative media and approaches was also important in the selection.

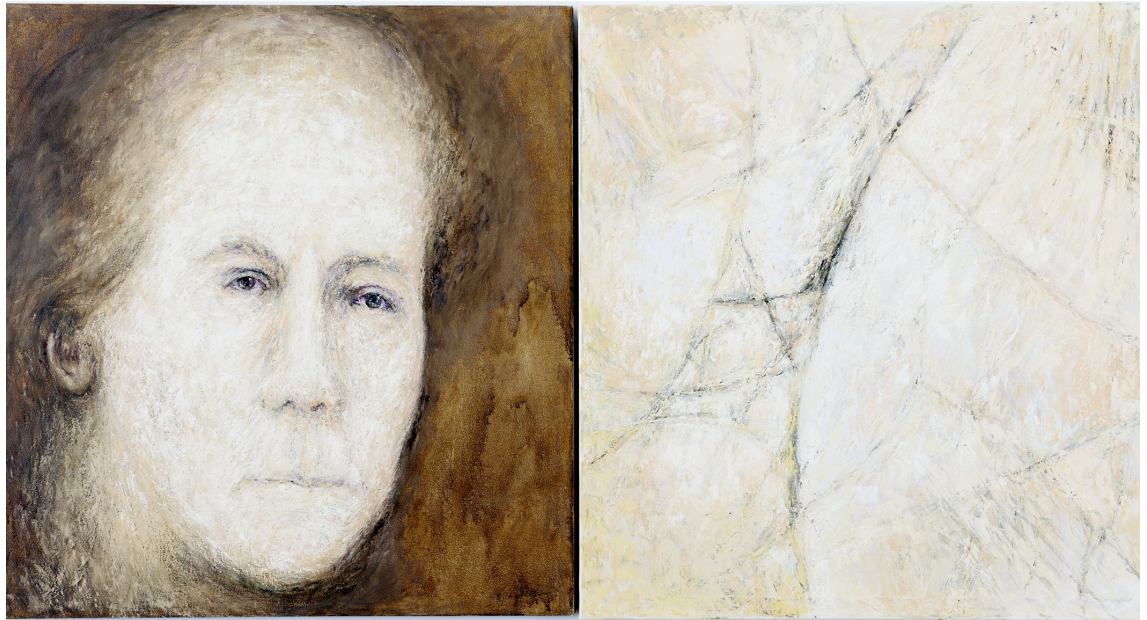
Curating an exhibition consisting of regional artists sparked my personal interest in the idea of place, and its visibility in the resulting works of self-portraiture. Could this group of works have been hatched in the suburbs of Perth, or in the northwest of the state?

Clearly, some of these works are informed by, and reveal aspects of this particular place. Barbie Greenshields' use of Albany Woollen Mills blankets and Barbara Madden's photographic print overlaying Google Earth imagery of her family farm onto her palm print, both speak of certain connections with this area. The 'Great Southern', with its emergent granite boulders, profusion of flora and evolving rural landscape, creates an elemental backdrop to the lives of these artists. As the hardy cliff-dwelling plants on the Albany coastline are wind-pruned into a weathered beauty, we too as inhabitants are moulded and shaped, if nothing other than by the images burned into our retina daily by the shape of a hill, or the curve of the harbour's edge. Landscape has a way of seeping into our daily existence.

JOAN MAY CAMPBELL

Face Mask

charcoal, oils,
wax on canvas
910 x 880mm
\$2,300



Beyond the Mask

oils, wax on
canvas
910 x 880mm
\$2,300

From birth we are taught to interpret what we 'see' as projections of a SELF which we can never see.

Fleeting, changing mirror surfaces reveal a sense of continuity and time, but cannot penetrate the full mystery of the emotive, mythical, eternal BEING that is this body as manifestation and tool of Spirit.

Today we have access to a whole range of ancient and modern systems that seek to add information to our interpretation of the real and unique truths of the hidden self - some not so directly visible to the naked eye.

Since practising as an artist I have not painted many self-portraits, but have employed a range of metaphors instead. With this project I found myself returning to the direct hand tools of drawing and painting in my continuing search for an 'authentic' image. The power of my environment is echoed in the patterns of my palm that reveal many secrets to me.

Acknowledgement: Photographer Warren Bellette

SUE CODEE



Who?

mixed media on 300gsm studio paper
1500 x 2000mm
\$1,000

“When I consider the brevity of my life, swallowed up as it is in the eternity that precedes and will follow it, the tiny space I occupy and what is visible to me, cast as I am into a vast infinity of spaces that I know nothing of and which know nothing of me, I take fright, I am stunned to find myself here rather than else where, for there is no reason why it should be here rather than there, and now rather than then. Who set me here? By whose order and by what guiding destiny was this time, this place assigned to me?”

Pascal, Pensees

ANN COPEMAN

Surface tension

digital print edition 1/5

800 x 600mm

\$450

Inscriptions

digital print edition 1/5

800 x 600mm

\$450

Gaston Bachelard, in *The Poetics of Space*, describes the 'being' as wanting to be both visible and hidden - a state of 'half-open'.

I am interested in the ways that knowledge gained through living a life 'wounds' or permeates the surfaces and structures of our being; and we carry these embedded mementos as emblems of experience, seen or unseen.



BARBIE GREENSHIELDS

Imperfections Caused by Use (detail)

wool, labels, artist's hair

2850 x 1500 x 240mm

\$1,800



SUBJECT - myself

depicting myself
making a bee-line for myself
catching myself unaware
embracing myself
finding myself

implying myself
beside myself
insinuating myself
creeping up behind myself
negotiating myself

circling myself
kidding myself
demanding of myself
confronting myself
losing myself

Acknowledgement: Photographer Alan Danks

JUDITH LAMBERT

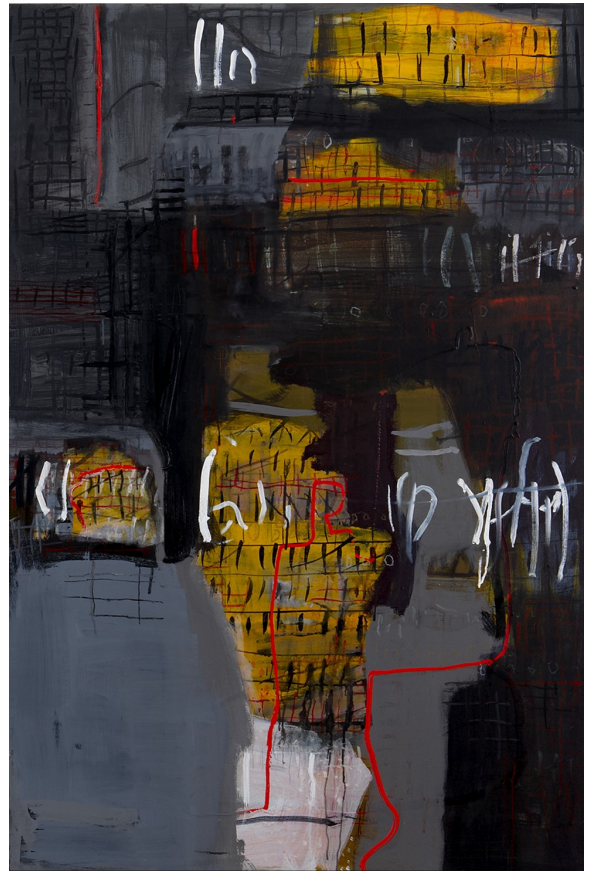
Ticking Along (mostly)

acrylic on
canvas
1500 x 1000mm
\$2,800



Fractured

acrylic on
canvas
1500 x 1000mm
\$2,800



I map my world, diary like, in an emotional response to life's ups and downs.
Deadlines have to be met and milestones passed.

Acknowledgement: Photographer Warren Bellette

BARBARA MADDEN

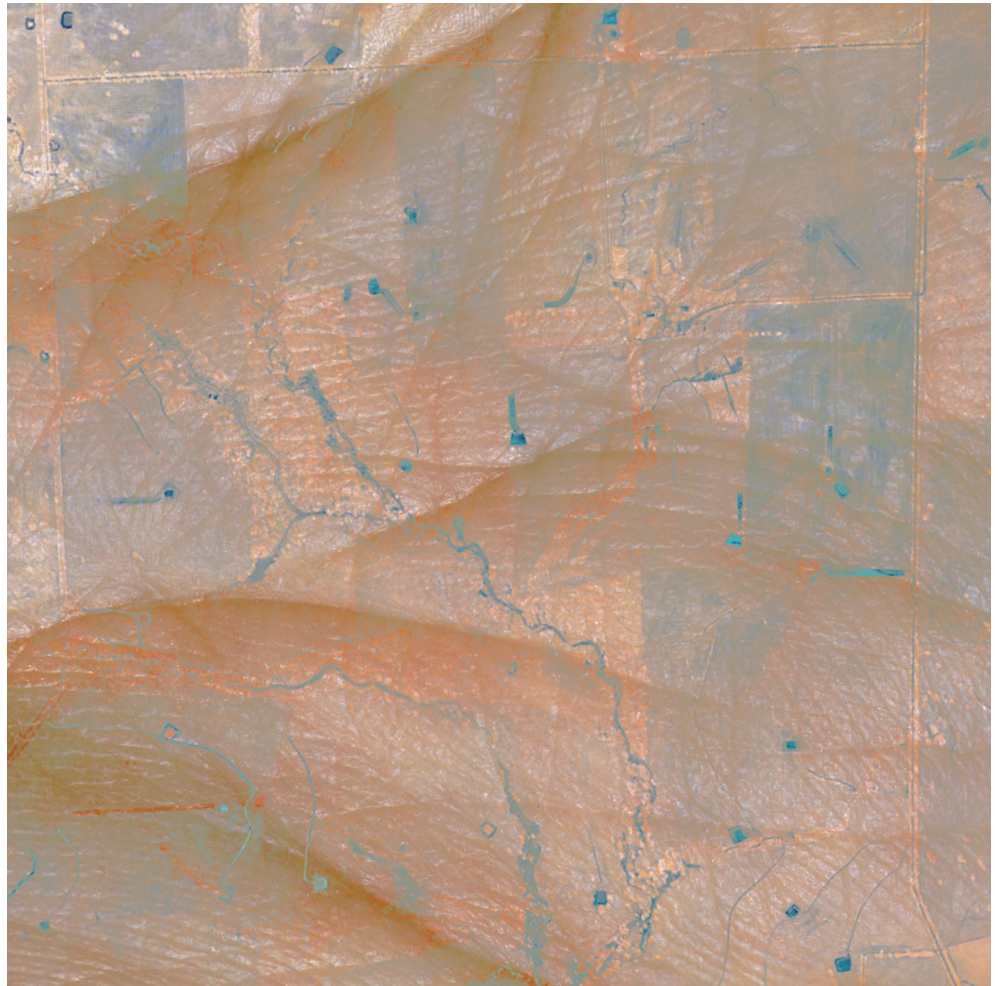
Connected

Inkjet print
550 x 550mm
\$495

When I began to think about 'executing' there was only one thing I was sure of - no face. Being on the far side of the lens was never an option.

I explored different ways of expressing my self in the landscape but it wasn't until I blended an image of my hand with an aerial shot of the Katanning farm where I grew up that something resonated.

I really loved that place. I haven't been back in over 30 years, but the memories and emotions that connect me to it have been re-awakened.



TANIA SPENCER



Apparently (detail)
mild steel wire and granite
1900 x 800 x 450mm
\$2,750

You're looking in at me; I'm looking back out at you looking in at me, and I'm looking in at me looking out at you. You're not looking at you looking in at me. I'm looking from my inside, out at you looking at my work trying to see in to find out what I'm looking in or out about.

Self portraiture: a process of self examination that could be an intrusive; voyeuristic; narcissistic or reflective exercise akin to a trip to a counsellor, therapist or psychiatrist.

CURATOR'S STATEMENT

MICHELLE HOGAN

Broome is not a city and it is more than just a simple country town. There is great diversity and there is also a sense of isolation here, the population swells a bit like the tides, the dry season is akin to high tide. The town welcomes new people - some are here for a short time, others stay a little longer.

A long time resident of Broome believes you have to be tough to stay and live in the Kimberley, he has seen people come and go and witnessed many changes. Such as the road to Cable Beach, a once simple dirt track now a bitumen road, or roundabouts [no traffic lights yet] created to slow traffic down and shopping malls for greater diversity of commerce. Even with modernization it certainly is not for the faint hearted. Regardless of your background, if you want to live in the Kimberley you have to develop a relationship with the land, it demands it of you. You commit and the land responds and gives to you. The Kimberley is hot and humid with temperatures in the mid to high thirties, where snakes are comfortable living in your air conditioner or perhaps on the window pelmet. It is a place where huge flying cockroaches come in such large numbers they serenade you with sounds of dry rustling leaves outside your bedroom window. It is a place where beautiful bright green frogs love to share the toilet bowl with you. Like the vibrant red dirt that gets into your clothes, if you let the Kimberley into your soul you will stay.

Broome - it is no different to anywhere around the world, making art full-time is always difficult, for most artists there is always a need to compromise between making art that is for art's sake and art that sells. Rents need to be paid, food still has to put on the table.

CURATOR'S STATEMENT CONTINUED

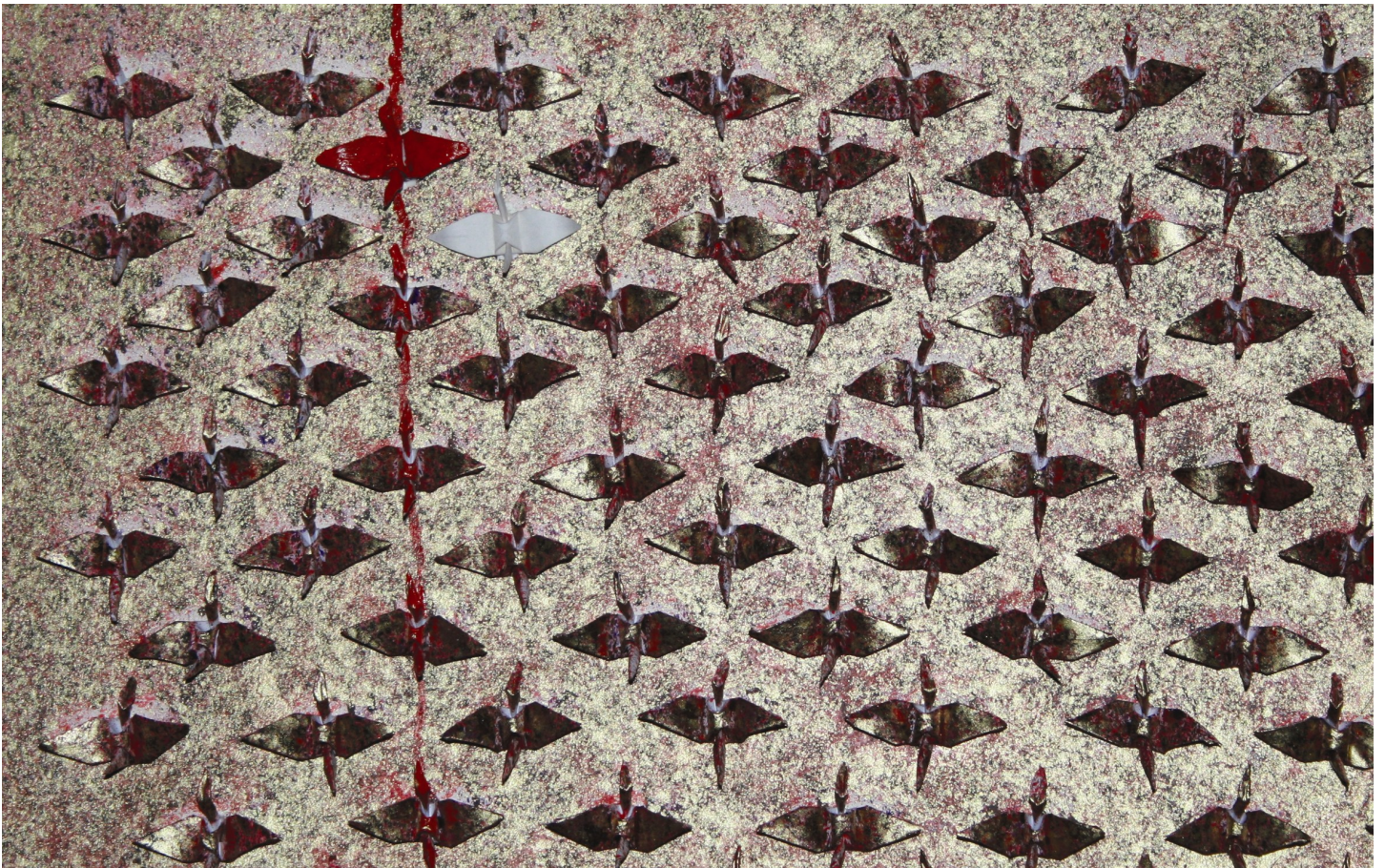
MICHELLE HOGAN

When thinking about the *Mine Own Executioner* show, its history, how there is a high level of self exploration that invited artists go through, I felt it was important to invite artists who have an ongoing art practice and who make interesting, strong individual art.

The art scene is relatively small. The galleries need to cater to a specific range of tastes, and to tastes that are often about what people see Broome is, on the surface. There are few avenues for artists in Broome to exhibit work that is experimental; cutting edge. There is no regional art gallery here that can support artists. The self portrait show I felt would allow artists an opportunity to explore and to experiment with ideas about themselves.

The artists are very individual in the work that they produce. Some of the common features are the quality of workmanship, attention to surface, the use of colour and texture in their work. Artists like Marilyn Tabatznik whose main area is sculpture, have a great understanding of what materials can and won't do, or Claire Beausein and Tunya Versluis' attention to texture and image. Ian McConnell who has always believed in truth to his art practice and is constantly working towards creating an art piece that is his best. Hiromi Ashlin who works with a traditional art form [origami] and creates non-traditional art, and Denise Walker whose art practice is about the light and colour of this region. These artists I felt could respond to the brief and give a wider audience insight into the diversity of practicing artists in Broome.

HIROMI ASHLIN



Jigazou 2 (Self portrait 2)

paper collage
830 x 1120mm
\$3,500

For this portrait, I have explored myself in relation to my connections with other people. I use colour to represent the many dynamics of the various personalities I am surrounded by and connected to. In this work I describe how I have to stand strong in my own way.

CLAIRE BEAUSEIN

Becoming '09 (detail)

watercolour on paper

and mixed media

370 x 480 x 240mm

\$2,200

I started making moths after the sudden death of my father. Like me, he loved nature and the moths were part of my grieving process, to me they were like messengers communicating how much I love and miss him. I have since learned that in mythology the soul of the dead can visit us in the form of a moth, in other mythology the souls of dreamers appear as moths. The moths I make have evolved to become a metaphor that encompasses the soul of the landscape, of which moths are such masters at camouflaging themselves within, and of which we are a part.



As I get older I notice that my self-image hardly keeps up with the aging process, we are forever in a state of transformation.

Represented by Perth Galleries, The Bay Gallery, ARTspace7 and Beatty Gallery

IAN M^cCONNELL

Self portrait as a landscape

timelapse photograph on canvas (triptych)

800 x 530mm

\$3,000



I come from the landscape

I am seen in the landscape

I return to the landscape

I am my own executioner

MARILYN TABATZNIK



And So It Goes... self portrait (detail)

Steel, clay, wood, stone

1640 x 1050 x 380mm

\$7,900

I have approached this challenge through subconscious choices to illustrate what, perhaps, aspects of my psyche may look like. A play on the concept that the artist dreams the dreamer who dreams the dream. A reverie of key words remembered, textures felt, concepts integrated and emotions embedded have become part of the portrait.

Acknowledgement: Photographer Helene Jedwab

TUNYA VERSLUIS



Just visiting... (detail)

paper and mixed media

900 x 1900mm

\$3,000

Even memory is selective!...of personal interest to me is what forms our internal identity and what other people's perceived identity of us is. With the accumulated store-house or casing of the body filled with memories, scarred with lived experiences and emotions embedded in cellular memory...what we reveal or conceal of ourselves is inextricable to who we are and how we 'appear'.

DENISE WALKER

Shadow of a Former Self

acrylic paint on canvas

600 x 900mm

\$1,100

My work is a visual investigation of me in the landscape.

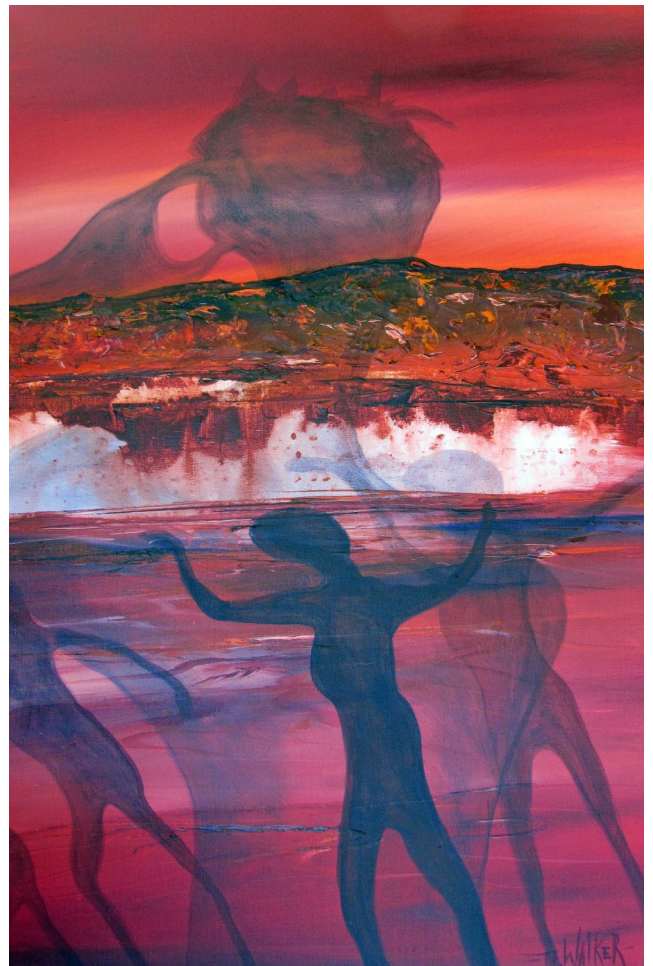
I spend many hours immersed in the landscape, usually alone. I have done this all my life, growing up on the Northern coastal strip of Perth, then the last decade in the amazing Kimberley. I walk, camp, take photos, draw and paint on location. I gather visual resources and memories, and return to my studio and paint... creating imagery.

This piece, *Shadow of a Former Self*, is about the concept of living a life juxtaposed against the landscape, sharing space and context with all that emerges out of the landscape and exploring the vagaries of impact.... the impermanence of me in relation to the landscape; a shadow fluid, ever changing, subject to light disappearing regularly without a trace.....

As an artist I am drawn to the dichotomy that this idea presents in reference to the art I create as tangible reflections of the landscape. These works are permanent and public representations of the landscape through my lens as an artist.

This image was primarily created as I took up a position in relation to the landscape. I then took an initial photo of my shadow, painted it back in my studio, and photographed the work, culminating in the final representation of the shadow of myself photographing the artwork.

Impermanency and ever changing..... As is a shadow of my former self.....



ARTISTS' PROFILES

JOAN MAY CAMPBELL



Having gained a Diploma of Art Studies from Great Southern College of TAFE in 1973, and after many years of overseas travel, Joan returned to her first love with further Fine Arts studies through WAIT (now Curtin). She has participated in a vast range of group exhibitions and competitions across the country but particularly in and around Albany, WA. These have included *Boundless* (AGWA, 2002), *Hotspot* (an ART ON THE MOVE touring exhibition, 2006) and *Closet Circus* (Bunbury Regional Art Galleries, 2008). A selected retrospective exhibition of Joan's work (Vancouver Arts Centre, 2007), involvement in the MIX Artists Group as part of the Perth International Arts Festival, participation in *Paperartzi 2009* and the *Bunbury Biennale* are just some of her most recent endeavours.



SUE CODEE

Sue is based in Albany and works across a wide spectrum as a visual artist, curator, arts consultant, designer, and project co-ordinator. In 1988 she completed a degree in Fine Arts at Curtin University and has been working professionally in the arts since then. Sue has exhibited her work at the Fremantle Arts Centre, Gonyulgup Galleries in Yallingup, Elements Art Gallery in Subiaco, GoripaniART Gallery in Albany as well as galleries in New York and the Philippines. Sue has worked nationally and internationally as an artist-in-residence with a diverse range of communities and it this experience that feeds her visual arts practice.

www.suecodee.com



ANN COPEMAN

Ann is an Albany based artist who graduated from Edith Cowan University with a Bachelor of Visual Art in 2006. In addition to an active involvement in various arts and cultural associations around Albany, Ann has participated in numerous exhibitions in and around this region. These include *Paperartzi* (2007 and 2009), and several PIAF regional exhibitions - *Hotspot* (an ART ON THE MOVE touring exhibition, 2006), *Emblems of Belonging*, 2007, and *Sonic Seeding*, 2008-9. In 2008, Ann curated the visual component of *Sprung*, Albany's highly regarded annual writers' festival. She is currently undertaking a Master of Visual Arts program at Monash University, Gippsland.

ARTISTS' PROFILES



DR BARBIE GREENSHIELDS

Dr Barbie Greenshields received a MFA from University of Tasmania in 2000 then completed a PhD in Fine Arts at Griffith University, Queensland in 2005. Barbie's art practice is an exploration and exposition of her ideas of mortality and belonging. Her most recent solo exhibition, *Shifting Comfort: Experiences of an Idea of Home* at the Vancouver Arts Centre Albany 2009 culminated a three-month winter residency in Scotland. Recent group exhibitions include the 17th Tamworth Fibre Textile Biennial *In the World; head, hand and heart* 2006, *HOTSPOT Contemporary Art from the Great Southern, Western Australia*, PIAF, 2006, *Temperature; Contemporary Queensland Sculpture* 2004 at the Museum of Brisbane, and *Boundless* at the Art Gallery of WA, 2002.



JUDITH LAMBERT

Judith has lived most of her life in rural Western Australia. She qualified to teach at Claremont Teachers College and WAIT [now Curtin University]. After almost a lifetime of Secondary School art teaching, TAFE lecturing and ECU Visual Arts lecturing and coordination, Judith retired in 1999 to take up the challenge of farming beef cattle with her husband at Lower King, Albany and to find time to work at her art practice. Since then she feels she is emerging as an artist rather than a teacher. She has taken part in a variety of exhibitions, mostly regional and has won awards including the 2009 Centennial Art Prize Albany - Best Painting and the joint Bankwest [RAS] Open Art and Rural Artist Prizes 2004 and 2005. Her work has been purchased privately around the world and is held in rural Shire collections as well as in the City of Albany collection.



BARBARA MADDEN

Barbara has lived in the Great Southern region all her life. Largely self taught, her initial conventional approach to landscape photography changed with an exhibition of salt lake images, one of which was awarded the City of Albany Art Prize 'Best Local Artist' in 2003. Her solo exhibition *Markings* (Vancouver Arts Centre, Albany 2005) explored Barbara's love of water. This was followed by *Natural Vision* at the Old Bakery on Eighth gallery in 2006. She participated in the *Liminal* (2005) and *Emblems of Belonging* (2007) exhibitions by the MIX contemporary artists' group based in the Great Southern. Barbara's involvement with MIX remains a significant influence on her.

ARTISTS' PROFILES

TANIA SPENCER



Before graduating from Curtin University with a Bachelor of Arts (Art) in 2007, Tania was already exhibiting widely in regional Western Australia. She has participated in numerous art events including the *City of Melville Sculpture Walk* (2007 and 2008), the *Boardwalk Sculpture Festival* (Mindarie, 2007), *Sculpture by the Sea* (Bondi 2008, Cottesloe, 2008 and 2009) winning the NAB WA Sculptors Scholarship at Cottesloe in 2008. Most recently she has exhibited in the 2009 Bunbury Biennale. Tania has participated in group exhibitions both nationally and internationally and had three solo exhibitions locally: *Seeking Insight...Unity?* (John Curtin Gallery, 2007); *Searching* (Kalgoorlie Mining Hall of Fame, 2008) and *Introspective - Works from 2006-2008* (Painted Tree Gallery, Northcliffe, 2009). Her work is represented in the City of Melville and City of Bunbury Art Collections and Gomboc Gallery and Sculpture Park.

HIROMI ASHLIN



Hiromi was born in Kawasaki, Japan and lived there until she was 25. Her travels led her to being married and settled in Broome, WA. From the age of 4, she was trained in the traditional art of Japanese calligraphy. Later she studied art in Yokohama city and specialized in Origami. Her inspiration comes from ancient Japanese cultural and art traditions, particularly textiles and calligraphy, blending with an appreciation of the rich natural environment of Australia. In 2009 Hiromi launched her own gallery, *Happy Bird* in Broome, where she enjoys making large scale contemporary works. She has exhibited in Broome and recently in Washington DC, USA.

CLAIRE BEAUSEIN



Claire Beausein has always had a passion for both art and the environment. After studying at the Sydney College of the Arts where she was awarded a Bachelor of Arts, Claire came to settle in Broome 17 years ago. Inspired by the spirit of place in this remote region, Claire works in a wide cross section of medias including oil on canvas, watercolour, sculpture, installation and mixed media. She has participated in numerous solo and group exhibitions and been the recipient of awards both locally and interstate including the overall Kimberley Art Prize in 2008 and the overall Shinju Art Award in 2003 and again in 2009.

ARTISTS' PROFILES



IAN McCONNELL

Profile not provided by artist.

MARILYN TABATZNIK

Marilyn was born in South Africa, where she gained a Bachelor of Arts at the University of Witwatersrand. At the age of 22 she move to the UK, later commencing her career as a professional artist. Marilyn has lived in Australia since 1995 and is currently based in Broome, where she regularly exhibits her work. She has been the recipient of the Shinju Matsuri Art Award in 2004 (sculpture), 2003 (craft) and 2002 (multi media). Marilyn's artwork is represented in the Craft Council, London, National Gallery of Australia and numerous private collections around the world.



TUNYA VERSLUIS

Tunya studied Visual Arts at Curtin University and Environment Art and Design at Midland TAFE. Over the past decade she participated in various group exhibitions around Western Australia and overseas as well as two solo exhibitions in Broome: *Undercurrent* (2009) and *Raw* (2007). In addition to numerous private commissions, she has collaborated on several public art projects around Perth, including commissions at Bandyup Women's Prison, Piney Lakes Sensory Play Park, Webber Reserve Sculptural Works and Preston St, South Perth. Tunya has also completed public art commissions for the trailhead shelters in Mundaring Sculpture Park, Harvest Lakes Estate, Kimberley TAFE and Broome Hospital. She currently lives in Broome developing works in a range of mediums and scale, both 2D and sculptural.



DENISE WALKER

Strongly inspired by the vast, textured Kimberley landscape where she has lived and worked for many years, Denise, a professional artist and educator, has been awarded over 25 art awards. These have included the Overall at the Kimberley Art Prize, People's Choice winner at the same prize over 6 consecutive years and she has also won an Honourable Mention at the coveted Cossack Art Award. Denise has exhibited widely since 1986. Her artwork is now held in private and corporate collections both in Australia and internationally. She has also held several solo exhibitions; most recently *Leaving Space* in Melbourne (Collingwood Galleries, Sept 2009).





MUNDARING ARTS CENTRE

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Gallery Hours

Monday-Friday 10am - 5pm

Weekends & public holidays 10am - 4pm

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Catalogue

Designed by Jenny Haynes

Printed by the Environmental Printing Company on 100% recycled paper

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