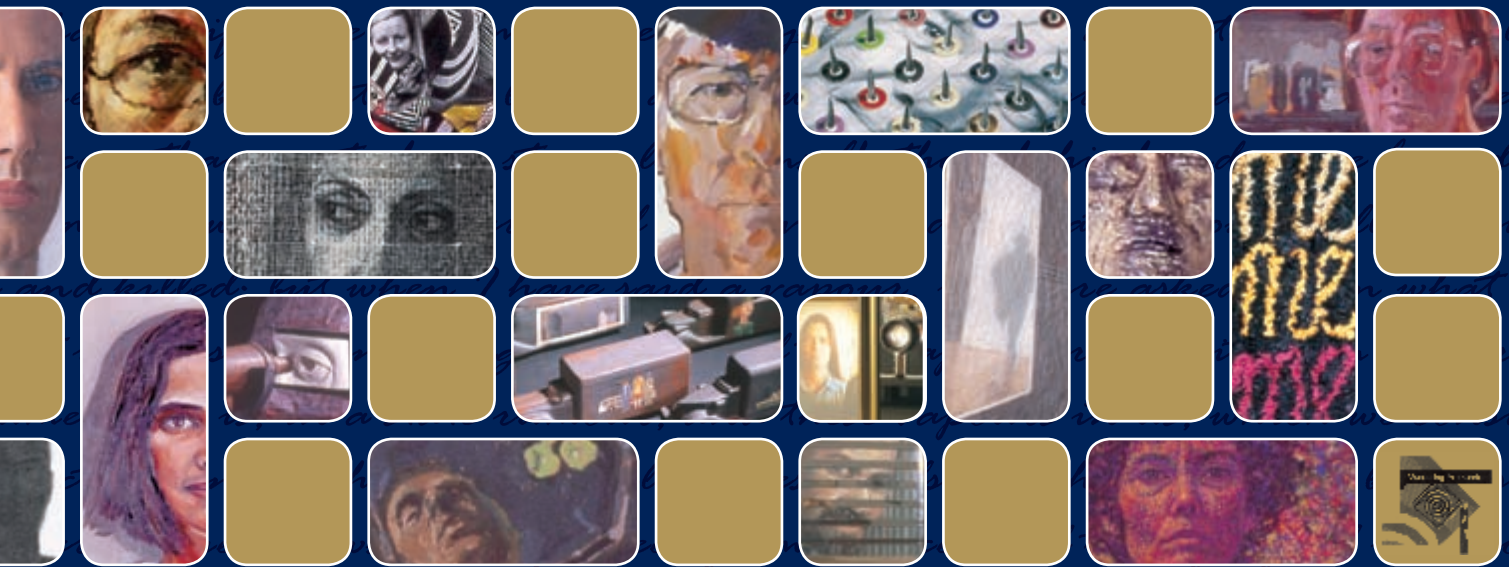


...the oven that spurs out this fiery smoke, the mine that spews out this suffocating
...by this circumstance, that it was his neighbour, his familiar friend, his
...alumniating breath, when we ourselves do it to ourselves by the same means,
...tion had any contribution from our own wills, any assistance from our own
...ide ourselves as much as them. Fevers upon wilful distempers of drink and
...on misplacing or overbending our natural faculties, proceed from ourselves,
...tive too, to our own destruction. But what have I done, either to breed or to
...use, did I drink in

Mundaring Arts Centre Touring Exhibition 2006 - 2008

MINE OWN EXECUTIONER



A Decade of Contemporary Self Portraiture in Western Australia

1995 1996 1997 1998 1999 2000 2001 2002 2003 2004

...hat ill air that I could have met in the street, what channel, what shambles,
...apours? What fugitive, what almsman of any foreign state, can do so much
...write of poisons, and of creatures naturally disposed to the ruin of man, do

Curator : Catherine Czerw
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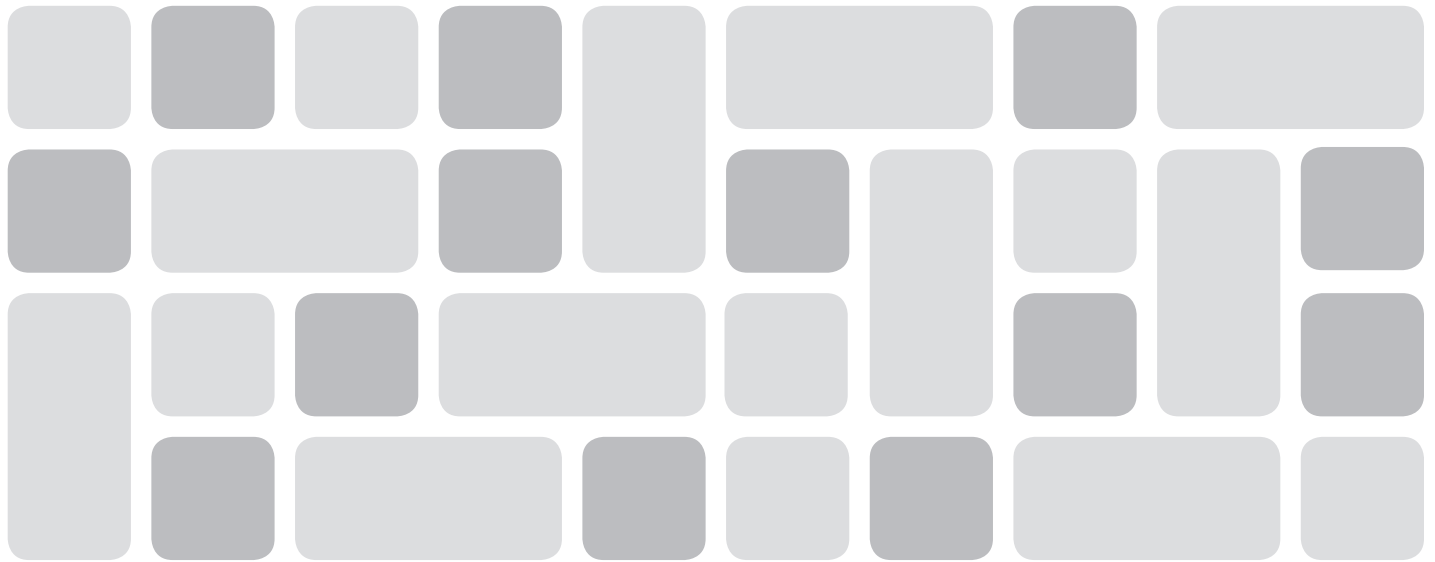
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Mundaring Arts Centre Touring Exhibition 2006 - 2008

MINE OWN EXECUTIONER



A Decade of Contemporary Self Portraiture in Western Australia

1995 1996 1997 1998 1999 2000 2001 2002 2003 2004

CATHERINE CZERW - CURATOR

Every year since 1995, the Mundaring Arts Centre has been inviting practicing Western Australian artists to create a self portrait for the annual *Mine Own Executioner* exhibition. In this time, a significant body of over 150 artworks, representing some of the best of Western Australia's artistic talent, has been produced. Consistently revealing the endless possibilities of the genre by presenting an array of interpretations across a range of artistic disciplines, the *Mine Own Executioner* exhibition has made a unique contribution to Western Australia's cultural life by mirroring the richness of contemporary art practice in this State.

For those unfamiliar with its tradition, the exhibition's title often provides the first spark of amusement and interest. We can thank Geoffrey Bolton for coming up with the apt and intriguing title of *Mine Own Executioner*, the significance of which is explained in his foreword to this catalogue. The exhibition is also indebted to Jude van der Merwe who, when managing the Mundaring Arts Centre, conceived of the original concept and format of the show that remains in place today. As Jude recalls in her foreword, the exhibition initially set out to investigate how practicing artists perceive themselves and their urge to create. Many leading Western Australian artists such as George Haynes, Madeleine Clear, David Gregson and Brian McKay featured in these early shows curated by Jude. So engaging and fascinating were the results for audiences and participating artists alike that *Mine Own Executioner* was embraced as an annual event and quickly developed into one of the major highlights of the Mundaring Arts Centre's yearly exhibition program.

The standards of integrity and excellence established by Jude have become the benchmark to which all successive curators have worked as they bring their individual approaches and ideas to the brief. Michele Theunissen, for instance, asked her selection of artists, including Su Baker and Kevin Robertson, to consider the relationship between food and one's sense of self. In another year, curator Jenny Kerr invited Barbara Cotter and other jewellery artists to explore the link between self adornment and self expression through their self portraits.

Stuart Elliott drew on an idea he explored in his 1995 self portrait when he later curated *Mine Own Executioner*, which included Peter Saxon, to use the dimensions of their own body as inspiration. In contrast, curators such as Travis Kelleher and Sandra Murray encouraged artists to work freely with the exhibition concept, resulting in many provocative interpretations, such as that by Kate Campbell-Pope, that often challenged traditional notions of self portraiture in terms of form, medium and subject matter.

The support shown to the exhibition by Western Australia's artistic community over the years has seen *Mine Own Executioner* develop from strength to strength. The invited "executioners" have continued to approach their brief with degrees of originality, introspection and rigour that fully stretch themselves and the genre of self portraiture. In so doing, they have consistently delighted audiences at the Mundaring Arts Centre with their expressions of humour and gravity, intimacy and frankness, vulnerability and boldness... a myriad of ideas and emotions that reflect the endless and sometimes contradictory possibilities of contemporary self portraiture and indeed, the human condition. It is this diversity and depth that we hope to represent through the showcase of thirty six works in this touring exhibition.

It is with great pride that the Mundaring Arts Centre presents this exhibition of selected self portraits in celebration of all the art and artists associated with *Mine Own Executioner*, and all those who have contributed to its popularity and success over its first ten years. Thanks to their cooperation, and the generous support of our sponsoring partners, the Mundaring Arts Centre now has the opportunity to share the tradition of *Mine Own Executioner* with new audiences across Western Australia. We sincerely hope you enjoy the exhibition and the unique views it offers into the personal world of the artists and their perceived place within it.

October 2006

GEOFFREY BOLTON

'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.

October 2005

JUDE VAN DER MERWE

Looking back now after eleven years, it's a little hard to remember clearly how it all came about. This is either a function of the collapsing brain cells or bemused curiosity about why something developed a longer life than a one off show.

I was fairly new to the business of art administration at that time, and perhaps motivated by a desire to stay closer to artists practice and create some space between the rigors of reports, acquittals and budgets. Really – who knows.

I remember bumping into Stuart Elliott in the Mundaring Library one morning and mechanically asking him what he was doing – 'Making art of course', he snarled, stomping off with an armload of art books, and I realised that this was true in a fundamental way. There are many very talented people littering the landscape of art practice ... and then there are some for whom there is no choice – making art is all they can do. In these pragmatic times grand statements about compulsions to make art tend to sit uncomfortably.

Leaving aside any discussion about quality of the final product, the question for me became something about that urge and how do those artists view themselves. I became curious about how people whose work challenged, affronted or moved me saw themselves. That notion of being subject to a compulsion tied in most aptly with the John Donne quote applied by Geoffrey Bolton who gave the exhibition its name.

The selection of the artists in the first year was governed by a very simple and highly personal proposition. These were artists who interested me and in whom I believed I saw a driving force that went beyond a pragmatic career choice. The surprise success of the initial show allowed us to think about continuing it and the whole thing crept up on us a bit. One of the great strengths of the show has been the approach taken by a number of curators – each bringing their own particular vision.

There have been memorable works that speak clearly about the convolutions of personality wrapped in a position of invisibility, for instance Nola Farman, Nigel Hewitt and Harry Hummerston; gut wrenching works and mind blowingly obsessive pieces – just look at Paul Caporn and Bevan Honey. There have been works that nearly un-did the artist in the process of looking and feeling; and there have been works made on a bad art day. The mix of responses; political and personal positions is simply a glorious expression of the wonderful curiosity that is the human entity.

It was a privilege to be part of the exhibition and a joy to see it as an overview. The Mundaring Arts Centre deserves congratulations for continuing to aspire.

October 2006



FOREWORD



STUART ELLIOTT

It was too often said that art somehow had an insight into the greater culture that no other area of human endeavour had. Somehow, like the mythic fog shrouding Old Joe Beuys, every artist was both visionary and psychic paramedic. This always struck me as a big claim as I've found scientists, writers and truck drivers can often have pretty impressive takes on how the world is and how it might be. As for artists, I'm not sure what Rolf Harris (the artist most recognized by Britons in 2002) could see what I couldn't. Or what ailed my aura that only the late Pro Hart or the effervescent Ken Done could fix. Perhaps it was then, but possibly less so now, more the case that artists had an immediate, primed and sympathetic system to air their interpretive version of the state of things. And unlike writers, artists aren't often seriously menaced by defamation or libel. Not that artists have risen to the occasion that well or that often of late. Art, like everything else in the area of human enterprise, has tended to drift further into the more narrow horizoned areas of narcissism and self-absorption. Which isn't all bad since art aspiring to the 'socially critical' too often results in being diagrammatic or perversely exploitative in its own right. Career driven art, whatever that is, seems to be more the contemporary preoccupation, just as management seems to be more often preoccupied with its own consolidation, lately at the expense of that which is supposed to be managed. In WA, art, with its chronic anorexia seems to have entered a particularly self-lacerating period in this regard. Visual art, from about the middle 90's has embraced Thatcherism with an enthusiasm that might make Union Carbide a little uneasy. Art has always had a somewhat troubled relationship with 'the market' and almost by definition, art has run on ego, like an only child swinging wildly between tense trust and aloof cold war with its self, the world and passers by. Not so now. "There is now 'no community'," as the other Maggie T once famously explained to her wet lipped acolytes, "there is simply the individual". Or, in WA art's case, only the career or its sycophantic equivalent. Key commercial spaces, critics and major state art institutions all seem to be in an eerie accord, much like an IKEA version of Eisenhower's military industrial complex where conversation, values, jobs and probably even personalities seem to be more and more interchangeable.

In a way, the whole idea of self-portrait should be a confirmation of this often fascinating onanism. I've wondered why this is not the case. Or at least why I don't feel it is the case. Perhaps it is because more and more, the personality, the unfashionable humanity so efficiently squeezed out of the commodity oriented art seemingly so otherwise prevalent at every level of the current 'Cultural Industrial Complex' means that the self-portrait, once so stock in trade may now seem so revisionist as to be almost subversive. And we now have a culture which takes subversion very badly.

Alain De Botton, in his book 'Status Anxiety' spoke of the complexities of humanity's relationship with the world. I think the gist of what he was saying was that in our lives we have two great love affairs. One is with (at least) one other person. The other is with the world. As painful or glorious as the person to person relationship may be, the one with the world is far larger, far more difficult and pretty one-sided, in the world's favour. Just as we have a hard-wired loyalty to whatever we consider our herd or pack to be, we similarly have a larger open-ended version toward the world. We want the world to love us as we, involuntarily, love it. But in this, consummations are exceedingly rare. In a smaller but possibly more manageable way, we need to fit in with our respective pack and thus appear more or less reliable and hence valuable. But we also want to demonstrate a certain uniqueness, an individual quality that will strongly suggest an indispensability and thus a kind of status - social, if nothing else - that will guarantee our retention by the pack. But we must be cautious as to the perceived extent of that uniqueness lest it appear as some form of suspicious mutation or a one-off trick that once exhausted leaves us passé and out of that indispensability clique.

In the realization of portraiture inevitably there is a level of approval seeking - Goya's royal family snaps aside. This is not to be confused with politically driven caricature or similarly deliberately insulting material. Part of this 'authorised portrait' approval seeking is obviously partisan - if the depicted doesn't like the work, regardless of how accurate - goodwill or largess is less likely to be forthcoming to the depicitor. This doesn't mean to say that portraiture is doomed to puffery, it does mean however that it can tend to be 'interesting' or 'evocative', if not in the rendering of the subject's meat itself then certainly in the context within which that meat is inserted. For instance the weirdly impassive Napoleon on his rearing charger, the world in violent foment behind him. Or Nigel Hewitt's study of the psychologist George Burns, his inscrutable face in rich, chromatic shadow mirrored in the glossy surface of the table from behind which he, in turn, scrutinises the viewer.

But when the artist is under no obligation to please a specific subject or patron, when the artist is encouraged to take a hard look, is even indirectly rewarded for their candor, some remarkable things can happen. Perhaps there is a bit of Schadenfreud going on somewhere - the intense artist turning the magnifying glass inward on themselves in public. The history of MOE is more important culturally than just the art, fascinating as much of that art is. Portrait shows used to abound once. The Parmelia Portrait Prize used to vie with the Archibald, long before the Moran came along. It is not clear why Parmelia passed. Probably nothing sinister, just a use-by factor. Interestingly, the two major portrait shows currently recognised nationally are very carefully

curtained off from real art. If Doug Moran's long term project is mentioned at all it is in derision and People That Matter describe the Archibald as Sydney's version of the Melbourne Cup, themselves having two bob each way by talking a little bit every now and then about a little bit of its entries. I don't recall anything not vaguely patronizing in the little bit that is written. I'm not sure why. Perhaps in an era obsessed with debunking and exposing there isn't enough tabloid juice in the staid portrait, it is after all 'art' not 'fact'. If this is the case, does this work for MOE? After all, that same, fairly visceral component the self-portrait embodies may indeed bring a level of conflict and confrontation that the straight portrait does not.

As there is no longer a significant culture of portraiture, many of MOE's artists come to the subject comparatively untutored; there are after all only so many Mike Parrs and Chuck Close to go around. This of course sets up some interesting issues. If an artist sees the world through symbolic or heavily encoded language, should this language be equally deployed on their own behalf? And if using a more literal approach, how is this imagery to avoid the appearance of glibness or psychotherapy? Big questions - with entirely subjective answers. Those old chestnuts of who we are and when obviously impact. We front to a parent, an official or a lover differently, at least in general. One is taller in the morning, the dark circles under ones' eyes lighten towards mid-afternoon and we all look more exotic by firelight than under the kitchen fluoro. But then Phil Gamblin's taking of that old constant, the passport photo, and placing a series of them in an Army of the 12 Monkeys style projection system meant that as one approached the machine a proximity sensor kicked in and Phil's visage pulsed and pumped alarmingly through a repeating cycle, his hair plunging and shrinking rhythmically while his expression remained as that of the equestrian Napoleon's - dead pan. Phil Gamblin is a fascinating man but this official portrait, in Boltanski tradition, gave nothing away. That modern benchmark of identity, the passport, told us nothing of who Phil actually is. Ironically, his machine did. Do we know ourselves? And how do we know we know ourselves? The fairly simple looking premise, and its apparently simple mechanism, began to get more and more engrossing with each pulse of that impenetrable, humourless Phil. This apparently simple machine actually needed a sound working knowledge of physics and electronics, but it also needed a special sensibility to make it look as nonchalant as it did, sitting in poetic tension to the comparatively lifeless passport Phil. An official ID image is supposed to be neutral, so why animate the non-animateable? But then of course, other than for a career, why make art? Like all really worthwhile artworks, Phil's transcended its subject. And if not for MOE, this work like many others would be unlikely to have been made. This is part of MOE's real cultural value.

It has been credibly suggested that any published diary has been conceived and executed with publishing secretly in mind. Artists' self-portraits don't seem to fit this model too well - after all, aspiring voxpop diary writers aren't always otherwise serious writers. Perhaps in the end that is what defines the self-portrait from other art. This type of artwork can really only garner broad currency if its model becomes significant. Of course there are artists' self-portraits of significance that are not self-denigrating. Geoff Koons, forever supple and in congress with his exotic, if temporary wife, would eternally project a not unflattering self view to posterity. However, in so doing, he also spoke more broadly about the puerile indulgence and moral relativism of the '80s. Picasso's image of himself far out at sea cutting through the gleaming water was less than frank. He couldn't swim. He wasn't a tall bloke and the water was barely waist deep but the Modern Artist As Hero (NB not Heroine) has rarely been better pitched. But by and large, the self-portrait is the artist stripped bare, as is strongly suggested in the title. One of those rare occasions where frankness, tact and honesty all line up and our relationships with the world and the pack suddenly don't matter. At least for a short, searing burst. It is hard to love the gutsy self-portrait. But a lot of important art is hard to love.

I mentioned, in my tortuous catalogue essay for the '98 *Mine Own Executioner*, the inexplicable notion that certain artists I respect are relentlessly unflattering of themselves. Madeleine Clear and Peter Saxon may both be handsome creatures but their reflective selves stare back at one with pinched angst or quiet terror, perhaps that genuine horror that regardless of how anyone else regards us, we may never match up to our own standards - who ever responds well to the unedited, recorded sound of their own voice? Or perhaps we have a rare opportunity where the reflexive politeness of all social creatures is firmly disengaged. The self-portrait is a disconcerting reminder of the interesting, vulnerable meat beneath the glossy, swivel chaired juggernaut of the Cultural Industrial Complex. Perhaps that is indeed what I find so reassuring about the dinkum self-portrait. It is the evidence that at its best, art is not exclusively focused on soothsaying, pedantry or décor and maybe it is not really in the business of soft selling, sound byten, brief cased upward mobility either. At its best, art can be something bigger and richer, but at the same time ambiguously intimate too. It is about the stuff of us, our bombast and our fear, our pride and our inconsistent self-assessment. And most of all our ability, when all else fails, to be empirically honest.

May 2006





HANS ARKEVELD

After an extensive artistic education from various Australian institutions, Hans Arkeveld developed his skills through further studies abroad in Papua New Guinea, New Zealand, Thailand and throughout Europe. These studies and the development of his artistic practice has seen Hans show in a significant number of over 150 group exhibitions around Perth and Australia, as well as selected shows in Holland and Singapore. His first solo exhibition, *Images of a Cagemaker* at the Art Gallery of WA, 1984-85 was followed by *Transmigrant* in 1992 and more recently *Transient*, which is touring with ART ON THE MOVE in 2006-08. Throughout his career, Hans has been highly awarded and acquired into a number of private and public art collections around the country. His focus as a sculptor of the human form and its connection with science has seen Hans develop a strong association with the School of Anatomy and Human Biology at the University of WA and has directed him into the practice of teaching at various points in his career.

SU BAKER

Graduating with a Bachelor of Fine Arts, a Graduate Diploma in Education and later awarded a Doctorate of Creative Arts from Curtin University of Technology, Su Baker's career has spanned from being an exhibiting artist, showing nationally in group and solo exhibitions, to being a teacher of the arts. She has been the Head of the School of Art, Victorian College of the Arts, University of Melbourne since March 2000. Su has exhibited extensively in Sydney and Perth, predominantly at Galerie Düsseldorf when in Perth, and held exhibitions at John Curtin Gallery, Perth, and at Boutwell Draper, Sydney, in 2004. In May 2006, she exhibited a new body of work at the new John Buckley Gallery in Melbourne. Su's work is represented in a number of public, corporate and private collections, including those of ArtBank; ACTA Shipping; Alexander Library; Art Gallery of WA; Curtin University of Technology; R & I Bank; Holmes à Court and the Wagga Regional Gallery.



AADJE BRUCE

With extensive experience in group exhibitions and travelling shows, Aadjie Bruce has displayed her artwork throughout the country with shows at the Museum of Contemporary Art in Sydney, Adelaide Festival Centre, Australian Contemporary Art Fair in Melbourne, a number of university exhibitions nationwide and galleries in New South Wales, Victoria, Queensland and South Australia. Aadjie has promoted her artwork significantly through regional galleries in Western Australia and has taken part in exhibitions in both Bunbury and Mandurah. Her two solo exhibitions, *Repetition* in 1997 and *Domestic Bliss* in 1996, were both shown at Artplace, Perth. Her art has been acquired into numerous private collections in Holland, USA, Indonesia and Australia, as well as into the collections of the Art Gallery of WA; Royal Perth Hospital; Holmes à Court; Central TAFE; Gomboc Gallery and Sculpture Park and the Bunbury Art Gallery.

KATE CAMPBELL-POPE

With an exhibiting career spanning ten years, Kate Campbell-Pope has been active in showing her work in a significant number of group exhibitions across Australia including both regional and urban galleries throughout Western Australia, New South Wales, Victoria and South Australia. These exhibitions explored various mediums, such as craft and sculpture, and required diversity in Kate's artistic practice. Due in part to the national exposure of her work, Kate has received a number of public art commissions for sculptural works throughout Western Australia, from Albany to Monkey Mia, including some urban commissions. Kate's work is represented in various private and public art collections including those of the Art Gallery of WA, King Edward Memorial Hospital and the City of Tamworth, New South Wales.



PAUL CAPORN

Since completing his Bachelor of Fine Arts in 1992, and receiving first class honours in 2004, Paul Caporn has been exhibiting widely in group shows in Taiwan, the UK and throughout Australia. His solo exhibitions include: *By Light*, 1996; *OUT OF ORDER*, 1998; *Homely*, 2000; *Blur*, 2001 and *Translate* in Taipei, 2004. His most recent solo show *Modified* is touring Australia with ART ON THE MOVE in 2006-08. Paul has received a number of professional art commissions, awards and publications throughout his career and is represented in many public and private collections including the Chamber of Commerce and Industry, Curtin University of Technology, Central College TAFE and the Ian & Sue Bernadt Collection.

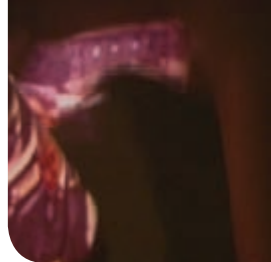
MADELEINE CLEAR

Teaming her education in fine arts with her travels around Australia and the world, Madeleine Clear's research and studies into the painting medium has seen her career develop through a significant number of exhibitions, commissions, awards and acquisitions. With over twenty solo exhibitions to her name, predominantly shown at Greenhill Galleries in Perth, as well as her inclusion in over sixty group exhibitions locally, nationally and internationally, Madeleine has been able to solidify her position as a leading Australian artist. This recognition has seen Madeleine's work acquired into a number of public and private art collections including those of: the Art Gallery of WA; Holmes à Court; ArtsWA; Artbank; Wesfarmers; Museum and Art Gallery of New Norcia; Chamber of Commerce and Industry; Eastern Metropolitan Regional Council and Central College TAFE.



BARABARA COTTER

Since initially completing a Bachelor of Arts (Visual Arts) in 1991, later completing her Masters of Creative Arts (Art) in 2005, Barbara Cotter has been regularly exhibiting in group shows throughout the country. Barbara has also developed three solo exhibitions, including *Gentle Agonies*, New Collectables Gallery, 1999; New Works Studio Residency and Exhibition, 2003 and *Breakable* 2004, both at Free Range Studios and Gallery. Receiving an ArtsWA Arts Flight Grant in 2002, Barbara was able to attend and present at the 2003 Hawaii International Conference on Arts and Humanities. She presented again at the Society of North American Goldsmiths Conference in 2004 with her illustrated paper titled 'Contemporary Jewellery in Western Australia'. Barbara has also worked as an art teacher at secondary and tertiary institutions, and currently holds a position at the John Curtin Gallery.



PETER DAILEY

Peter Dailey's artistic career has been highly decorated with numerous commissions, awards, grants and publications as well as his inclusion in over eighty group shows within Australia and on the international stage. His work is represented in a significant number of public and private collections including the Art Gallery of WA, University of WA, Murdoch University, Edith Cowan University, Wannambool Art Gallery in Victoria, and in a number of shire collections around Perth. Peter has exhibited five solo shows throughout his career, these being: *Industrial Hardware*, 1989; *Changing of the Guard*, 1990; *Prime Time*, 1996; *Exhibit A (the forensic evidence of an idea)*, 2002 and most recently *Symbiosis* in Melbourne, 2006. Peter has also been an active teacher of the visual arts and of curatorial practices around Perth since the late 1980s.

ANDREW DALY

Andrew Daly was born in Perth in 1964 and completed a fine arts degree in 1985 at Curtin University. His solo exhibitions include those at the Lawrence Wilson Art Gallery in 1992 and 1996, Fremantle Arts Centre in 1999 and Spectrum Art Gallery in 2004. Andrew's group exhibitions include: *Configured*, Lawrence Wilson Art Gallery, 2006; *Oddfellows: the essence of contemporary Western Australian figurative art* at Lawrence Wilson Art Gallery, 1996 and *Intimate Portraits*, National Portrait Gallery, Canberra, 2002. Andrew has completed numerous portrait commissions, among them: Betty Cuthbert, National Portrait Gallery, 2002; Chief Justice David Malcolm, Perth Supreme Court, 2001 and Abbot Placid, Museum and Art Gallery of New Norcia, 1998. He currently lives and works in Perth.



JO DARBYSHIRE

After extensive fine arts studies both in Perth and Canberra, resulting in a Masters of Creative Arts in 2004, Jo Darbyshire has exhibited her work nationally, most recently *Ghost River Paintings* at SPAN Galleries in Melbourne in 2005. She is represented by Gallery East in North Fremantle who showed her work at the 2006 Melbourne Art Fair. Jo curated The Gay Museum exhibition that was shown during the 2003 Perth International Arts Festival at the WA Museum and her more recent work won her the BankWest Contemporary Art Prize at Perth Institute of Contemporary Arts in 2005. Jo has been involved in many public art commissions and projects and is represented in private art collections and the public collections of Artbank; Art Gallery of WA; BankWest; City of Stirling; City of Wanneroo; Edith Cowan University; Lawrence Wilson Art Gallery; Ministry for Culture and the Arts; Murdoch University and Royal Perth Hospital.

STUART ELLIOTT

With an arts education majoring in sculpture, Stuart Elliott's career has spanned the fine arts industry with his participation in exhibitions, residencies and completing public and private commissions. Other aspects of his career include teaching fine arts as a tutor and lecturer, curating a number of group shows in Australia and internationally, and critical and academic writing. His work has been exhibited in thirteen solo shows from 1978 until 2005 as well as in numerous group exhibitions around the world. These have included three Melbourne Sculpture Triennials, the International Small Scale Sculpture Triennial in Hungary, *Bravo 469* in Singapore, group shows in Philippines, China and Perth, and the inaugural Bunbury Biennale (and BB4). Stuart's work is represented in a number of significant public and private art collections around Australia, the Netherlands, Britain and the US, including the Art Gallery of WA; Sany Museum Taiwan; Curtin University of Technology; Murdoch University; Edith Cowan University; WA School of Art & Design; Alexander Library; City of Bunbury; City of Perth; Royal Perth Hospital; BankWest, Eastern Metropolitan Regional Council as well as the Kerry Stokes and Holmes a Court Collections, Perth.



RINA FRANZ

With a Masters in Visual Arts and various qualifications in painting, Rina Franz's career has encompassed both her artistic practice and her role in the educational sector. Rina has exhibited in four solo shows in Perth and Melbourne, most recently *The Invisible Line*, Melbourne in 2006. Her professional experience in the educational role of the arts industry has seen Rina tutor and lecture students at most of the major tertiary institutions throughout Perth, a position that coincides with her work in various galleries and her own artistic practices. Her artwork has been widely published and exhibited throughout the country and internationally in Asia and Europe. Rina has received a number of awards and grants and is represented in numerous private and public art collections in Australia and overseas including the Art Gallery of WA; Edith Cowan University; Evans and Tate Estate; Italian Consulate in Perth; Sir Charles Gairdner Hospital and the Cruthers Collection.

PHILIP GAMBLÉN

Graduating with first class honours in fine arts from Curtin University in 1998, Philip Gamblen has developed his art practice through exhibiting his work in a number of group exhibitions in Australia and around the world. Most recently, he has exhibited in *Strange Attractors* in Shanghai, *ART Digital* at the Moscow Biennale, *Australian Culture Now* in Melbourne and *Cyber@rt* in Spain. Philip also participates extensively in exhibitions in both regional and central Perth. His artistic career has seen many awards, financial grants and commissions throughout Perth, these commissions coming from the Matilda Bay Brewery in 2005, Canning Vale College in 2003 and Eastern Goldfields Senior High School in 2002. He also took part in the Gunnery Residency in Sydney in 2001. Philip's work is represented in the art collections of Curtin University of Technology; Western Mining Corporation; Claremont School of Art and the Kerry Stokes Collection, Perth.



DAVID GREGSON

Having enjoyed a long and distinguished career, David Gregson is one of Western Australia's most highly respected painters and teachers. Together with solo and group exhibitions shown extensively throughout the state 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, Kellerberlin, in 2000. A highly successful exhibition of David's works was held at Stafford Studios, Perth in 2006. He is represented in numerous collections including the Art Gallery of WA; University of WA; Curtin University of Technology; Artbank NSW; Coles and Myer Corporation, NSW, as well as numerous other Australian companies and locations. David's work has been widely recognised and commended with awards such as the Parmelia Portrait Prize and the Claude Hotchin Art Prize and he was a finalist in the Doug Moran National Portrait Prize.



GEORGE HAYNES

George Haynes' artistic career has been broad and varied since 1962, when he completed his painting studies in London. Since this time, George has exhibited annually in solo and group shows throughout Australia. His painting has evolved through various residencies in the Australian Pilbara, France, the UK and New Zealand and has resulted in a highly awarded practice that is represented in all major Australian galleries; in most university, hospital, bank and corporate collections in Australia; as well as in numerous private collections in Australia, UK, New Zealand, France and the US. George has also been an active member of the arts community by being a representative on the Visual Arts Board for the Australian Council, President of the Artists' Union and a founding member of both the Margaret River Arts Foundation and the organization now known as the Perth Institute of Contemporary Art. In 1988 George's career was published in *George Haynes: A Survey – 3 Decades of Painting*.

NIGEL HEWITT

Nigel Hewitt's artistic career has developed strongly and consistently since his graduation from the Claremont School of Art in 1977. Exploring and shaping the world of his imagination through his chosen mediums of wax and pencil, he has exhibited extensively in solo and group shows around the state and across Australia. Nigel has been awarded several residencies, has over a decade of teaching experience, has been published widely and has been chosen for numerous private and corporate commissions throughout his prodigious career. He has received many local and national art awards including the Kedumba Art Award, the Albany Art Prize three times, the *Parmelia* Portrait Prize and he is also a two time winner of the Mandorla Art Prize plus many more. He has had twenty four solo exhibitions and been invited to show in many group exhibitions throughout Australia. Nigel's works are widely collected and he is represented in the collections of the Art Gallery of WA; Curtin University of Technology; Edith Cowan University; Artbank; Holmes à Court; SGIO; BankWest; Westfarmers and the Stein Collection held by the Lawrence Wilson Art Gallery, among many others.



MICHELLE HOGAN

Michelle Hogan's career has seen her balance her own developing art practice with her experience as a teacher of fine arts as well as art and design at both community and institutional levels. As well as contributing her skills and knowledge to teaching students at Swan TAFE, Michelle has also consulted on various boards and worked with other artists in Europe and the US. Michelle has exhibited in a number of exhibitions since 1993 and has also acted as a curator and coordinator for some of these shows. Throughout her career, she has conceived and worked on several large outdoor public commissions around Western Australia and is represented in the art collections of the Mundaring Shire; Edith Cowan University; L & L Home, Gomboc Gallery and Sculpture Park, the Kerry Stokes and Holmes à Court Collections and various other private collectors.

BEVAN HONEY

With an educational background in visual arts and specialising in printmaking, Bevan Honey's career has seen him exhibit in a large number of group shows and solo exhibitions throughout the country. In 2006 his most recent work was shown in *project*, a solo exhibition at Galerie Düsseldorf, Perth and at Faculty Gallery, Monash University, Melbourne. Earlier solo exhibitions include *love is blind*, Canberra Biennial of Art and Architecture, 2005 and *761m2*, Galerie Düsseldorf, 2003. Bevan's work has been well published throughout his career and he is represented in numerous art collections, including those of Artbank; Art Gallery of WA; Art Gallery of SA; National Gallery of Australia; BankWest; Curtin University of Technology; University of WA; City of Fremantle; Edith Cowan University; Department of Culture and the Arts; Perth College and King Edward Memorial Hospital.



HARRY HUMMERSTON

With a varied education in arts and education, culminating with a Master of Fine Arts in 2002, Harry Hummerston's career is based on a thorough understanding of the fine arts. With an artistic career spanning the last 25 years, he has exhibited in 13 solo shows and participated in a significant number of group exhibitions shown throughout Australia, predominantly Western Australia. Harry's work has been well published and he has received a number of awards, grants, commissions and residencies to further his practice. Through his extensive participation in art exhibitions, Harry's work has been acquired into numerous public, corporate and private art collections across the world, including those of the Art Gallery of WA; Australian War Memorial; Bunbury Regional Art Gallery; Chiang Mai University of Thailand; Curtin University of Technology; Holmes à Court, Lawrence Wilson Art Gallery; National Gallery of Victoria and many private collections in Australia, Sweden, United States of America, Thailand and Japan.

GREG JAMES

Having been a practicing sculptor for many years, Greg James has become a well-established artist in the Western Australian art world. With a significant number of solo and group exhibitions to his name, Greg's work has been shown throughout Australia and the world. His most recent work was seen in the Summer Show at the Priory Gallery in the UK in 2005 and Sydney's *Sculpture By The Sea* in 2004. Greg has exhibited widely around Western Australia and has been commissioned for various public and corporate works around Perth. His sculptural work has been acquired into a number of art collections in Western Australia, including Westfarmers; Claremont School of Art; University of WA; Western Mining Corporation; Kings Park Botanical Gardens; Murdoch University as well as the 3M Collection in Italy.



BEN JOEL

Having completed an Associateship with Distinction, Graduate Diploma and PhD from Curtin University of Technology, Dr Ben Joel's career has been based on a thorough education in the arts. Since 1989, he has held the position of Head of Painting at Curtin University's Department of Art. Ben's exhibiting career has included over forty group exhibitions in Western Australia and throughout the country, as well as 13 solo shows in Perth and America. His most recent work was shown in *Instrumental* at the John Curtin Gallery, Perth in 2005. Ben's work has varied significantly in medium throughout his career, with his most current work dealing with the pleasure principle in object design against the backdrop of the history of painting. His work has also been acquired by many corporate and public collections around Australia and the world, including those of the National Gallery of Victoria; Art Gallery of WA; Curtin University of Technology; University of WA; Murdoch University; Edith Cowan University; City of Fremantle; R & I Bank; Royal Perth Hospital; SGIO; Sir Charles Gairdner Hospital and the Polaroid Corporation of Boston, USA.



TRISH LITTLE

With a Postgraduate Diploma in Visual Arts from Curtin University of Technology, Trish Little's career has seen her balance her artistic practice with her professional experience as a lecturer and member of various boards in the Western Australian art industry, including Craft West and ArtsWA. Trish has exhibited her work as a solo artist in eight shows in Perth and Melbourne and her participation in exhibitions has seen her work also being shown in a significant number of group shows around the world. Many of these exhibitions were in regional Western Australia and Perth, as well as around Australia, Thailand, Japan, Hungary and the UK. *Accumulation*, an exhibition of Trish's recent and selected earlier works was held at the Mining Hall of Fame, Kalgoorlie in 2006. Trish's work has been acquired into a number of national and international art collections, including those of the Itami Museum of Arts Crafts, Japan and City of Tamworth, New South Wales as well as numerous Western Australian collections including those of Curtin University of Technology, Ministry of Justice; Chamber of Commerce and Industry, Chamber of Minerals and Energy and many private collections.

BRIAN MCKAY

Having participated in an extensive number of solo and group exhibitions throughout his career, Brian McKay has established himself as a prominent Australian artist. Currently represented by Galerie Düsseldorf, Brian has held solo exhibitions throughout Perth over the past forty years. His latest works were shown in *Survey Exhibition 1954-2004* at the Holmes à Court Gallery and *Recent Work* at Galerie Düsseldorf, both in 2005. His participation in group exhibitions has also been considerable with shows throughout Australia, London, China and Tokyo. Brian has had a highly awarded career and has received a number of public art commissions for Perth businesses. His work is also highly regarded and is held in a number of significant art collections, including those of the Art Gallery of WA; University of WA; Curtin University of Technology; Edith Cowan University; Murdoch University; Royal Perth Hospital; Artbank; City of Fremantle; Holmes à Court, BankWest; Bunbury Art Gallery; Kalgoorlie Art Centre; Sir Charles Gairdner Hospital; Western Underwriters; Education Department of Western Australia and City of Joondalup.



JANE MARTIN

With studies and an experienced career using the paint medium, Jane Martin has established herself through exhibiting widely and regularly in group and solo exhibitions since 1983. Her most recent shows have included collaborations with George Haynes at the Sussex Street Studio, Fremantle in 2003 and 2005 and her own solo exhibition at the Stafford Studio, Perth in 2006. To further her artistic development, Jane has spent time on painting commissions in New Zealand, England, Scotland and France throughout her career, which has resulted in her representation in private art collections around the world, as well as the corporate and public collections of the Art Gallery of WA; BankWest; Sir Charles Gairdner Hospital; Lawrence Wilson Art Gallery; King Edward Memorial Hospital; Edith Cowan University and Royal Perth Hospital. Jane has also worked on a number of commissions around Perth and has been a highly awarded artist and has twice won a Cossack Art Prize. Jane has also been a teacher of the arts for many years, having taught painting and drawing extensively in various schools, institutions, summer schools, art schools and privately.

GINA MOORE

With a tertiary education in fine arts and a Masters in Animation and Interactive Media, Gina Moore has developed her career as a freelance illustrator and mural artist. Gina has received a number of grants and commissions to produce animations and public artworks and she has participated in a number of animated film screenings throughout the country. She has also worked extensively through art residencies and teaching roles at senior high schools, Curtin University of Technology, RMIT University and Monash University. Gina has had a highly awarded career, having received the Wanneroo Art Award for painting in 2004, the Cinemedia Award of Excellence and the Woolstores Painting Prize. Her work is held in a number of public, corporate and private art collections including those of Curtin University of Technology, Edith Cowan University, Murdoch University, City of Wanneroo Council, Mosman Park Memorial Hall, City of Fremantle and the Cruthers Collection.



ANTONY MUIA

With a significant number of group and solo exhibitions to his name, Antony Muia has become an established artist in Western Australia and around the country. His ten solo exhibitions have spanned over a creative fifteen year period and are representative of his artistic development. Many of these exhibitions, mostly titled *Works on Paper*, have been shown at Gomboc Gallery and Sculpture Park, Perth, Dick Bett Gallery, Hobart and Artplace, Perth. His most recent solo shows include *New Works*, fortyfivedownstairs, Melbourne in 2006 and *Exhibitionist*, Artplace in 2005. Antony's participation in group exhibitions has been extensive and his work has been exhibited around Australia, including the Melbourne Art Fair in 2002 and 2004 and the Artplace Group Show in 2002 and 2004. Antony has also had a well published career and his work is held in prominent art collections around the state, including the Art Gallery of WA, University of WA, Edith Cowan University, Murdoch University, Royal Perth Hospital, City of Wanneroo and the Kerry Stokes Collection, Perth.

JÁNIS NEDÉLA

With tertiary qualifications in visual arts, printmaking and graphic design, Jánis Nedéla has become a well known artist by exhibiting extensively throughout Australia and internationally. He has also held a number of solo exhibitions, predominantly shown at Galerie Düsseldorf in Perth. His most recent solo exhibitions include *WRASSE* in 2003 at LU Gallery Bastejs in Latvia and *WRASSE: Metamorphosis* at Galerie Düsseldorf in 2005. Jánis' participation in group exhibitions has seen him reach a wide-ranging and international audience through shows in Australia, Lithuania, America, Malaysia, Japan, Canada and Poland and this exposure has seen his work acquired into a number of private and public collections. Some of these include Artbank; Art Gallery of WA; Australian High Commission, Malaysia; Curtin University of Technology; Edith Cowan University; Galerie Düsseldorf; Holmes à Court and the State Art Gallery, Poland. Jánis' career has also been highly awarded and he has received a number of commissions for public artworks around Perth.



RON NYISZTOR

Ron was born in Fremantle and gained his Bachelor of Arts (Design) at W.A.I.T. (now Curtin University of Technology) in 1979. Over the past decade he has held regular solo exhibitions in Perth, his most recent being *Souvenir*, 2006, *Stand Even*, 2004 and *Sub-stratum*, 2003, all at Gallery East, Perth. In addition he has exhibited in Victoria, New South Wales, Austria and Germany and participated in many group exhibitions, including the Mandorla Art Award and the Doug Moran Portrait Prize, in which he was a finalist in 1990. Ron's paintings are held in the collections of the Art Gallery of WA; Kerry Stokes Collection, Perth; BankWest; Computronics Corporation Ltd; Edith Cowan University; Estate of Dr. Harold Schenberg; Federal Court of Australia; Industrial Relations Court of Australia; National Native Title Tribunal, Perth; Princess Margaret Hospital and Royal Perth Hospital.





CHRISTOPHER PEASE

Christopher Pease studied graphic design at Perth Technical College in the 1980s. He has held solo exhibitions at Goddard de Fiddes Gallery in 2000, 2003 and 2005 and has participated in several group exhibitions both in Perth and interstate. These have included *Wide Open* at Lawrence Wilson Gallery in 2001, the opening of the National Gallery of Victoria in 2003 and *Right Here/Right Now* at the National Gallery of Australia in 2006. Chris won the Telstra National Aboriginal & Torres Strait Islander Award prize for painting in 2003 and was selected again for that prize in 2005. His commissions include work for the newly opened Perth Convention Centre and the Royal Netherlands Embassy Aboriginal Art Project at the Australian Print Workshop in Melbourne and he has been acquired into the collections of the Art Gallery of WA, the National Gallery of Victoria and the National Gallery of Australia.

KEVIN ROBERTSON

Kevin Robertson was born in Norseman, Western Australia in 1964. He studied painting at W.A.I.T. (now Curtin University of Technology), graduating with a Bachelor of Arts in 1984. He has also earned a Master of Arts from the College of Fine Arts, University of NSW in 1992. He has had five solo exhibitions at Galerie Düsseldorf, Perth and participated in numerous group exhibitions including: *Configured*, Lawrence Wilson Art Gallery, Perth, 2006; *Mix Tape 2*, Art Gallery of WA, 2005-06; *Field of Vision*: New York, the lab gallery, New York 2004; *Clouded Over*, Lawrence Wilson Art Gallery, Perth, 2004; *Down in Splendour*, Gallery 460, Gosford, NSW, 2000 and *A Face in the Crowd*, National Portrait Gallery, Canberra. His work is represented in many public and collections including Artbank, the Australian National Museum and Edith Cowan University. Kevin currently works part-time as a Collection Assistant for the Kerry Stokes Collection in Perth.



PETER SAXON

Peter Saxon was born in Perth and graduated from the Claremont School of Art in 1982 with a Diploma of Fine Arts (Sculpture). The direction of his work has been particularly influenced by European art and architecture of the high Gothic period, 14th and 15th century Italian and Flemish painting and the illuminated manuscripts tradition. He has participated in numerous group exhibitions in Western Australia, including the Mandorla Art Award exhibition in which he received highly commended in 1985. He has had solo exhibitions at the Fremantle Art Centre in 1987, Salek Minc Gallery, York and Gunyulgup Galleries, Yallingup in 1989 and the Bay Gallery, Perth in 1991. Peter lives and works in Perth.

NALDA SEARLES

Nalda Searles is a fibre artist whose practice spans twenty five years. She graduated from Curtin University of Technology with a Bachelor of Arts (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 Sydney and in a national exhibition of works by fibre artists *Seven Sisters: Fibres Works Arising From the West* that toured with ART ON THE MOVE in 2005-06. Nalda is represented in numerous collections around Australia.



MIKE SINGE

Mike Singe graduated with a Bachelor of Arts (Fine Arts) from Curtin University of Technology in 1990. He has since held four solo exhibitions: *Are we there yet?*, 2003; *Run with the hares & hunt with the hounds*, 1999 and *Toys for big girls and boys*, 1993, all at Galerie Düsseldorf, Perth 1993 and *Forgotten Works from the Private Collection*, 46 Grafton Road, 2001. Mike received an ArtsWA development grant in 2002 and was involved in the Artists' Foundation of Western Australia exchange program to the Gunnery, Sydney in 2004 as well as participating in numerous group exhibitions over the past fifteen years. He is represented in several public and private collections including the Art Gallery of WA; City of Joondalup; Holmes & Court; Kerry Stokes Collection, Perth and the Ian & Sue Bernadt Collection.

KATI THAMO

Kati Thamo graduated with first class honours in printmaking from the University of Tasmania in 2001, having completed a Bachelor of Arts (Fine Arts) at Edith Cowan University in 1998. Since 1997, Kati has had four solo exhibitions, the most recent being *Confabulations* at the Beaver Galleries, Canberra in 2005. She has been involved in numerous group shows in Western Australia, Tasmania and Victoria, and has undertaken two printmaking residencies in Western Australia. Over the years she has won several awards, including the WA Printmedia Award in 2003, and was also highly commended in the Fremantle Print Award in 2002. Kati is represented in numerous public and private collections around Australia.



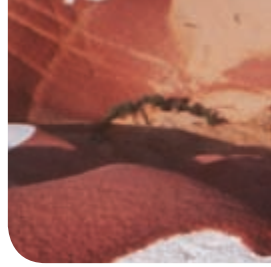
MICHELE THEUNISSEN

Michele Theunissen's practice currently focuses on painting and film/video installation. In 2006 she held two solo shows: an exhibition of paintings at Goddard de Fiddes Gallery in Perth, and a film installation *Elastic Boundaries* at Artspace in Sydney. In 2005, Michele was awarded a residency at the Gunnery, Sydney, followed by a Mid-Career Visual Arts and Craft Fellowship grant by ArtsWA. In 2006, she received a grant from the Visual Arts Board of the Australia Council for the development of new work. Michele is represented in the collections of Artbank; Perth; Royal Perth Hospital, King Edward Memorial Hospital and Princess Margaret Hospital, John Curtin Gallery, BankWest, the Kerry Stokes Collection, Perth as well as various private collections.

RICHARD WOLDENDORP

Richard Woldendorp has a long-established association with photography and the visual arts in Australia and has been exhibiting his work across Australia since 1961. He has held solo exhibitions at Boutwell Draper Gallery, Sydney in 2004, 2005 and 2006 and participated in several group exhibitions including *In a New Light: Australian Photography 1930s-2000*, National Library of Australia, 2004-05; *Visions of O'Connor: CY and the Weir*, Mundaring Arts Centre, 2005; *Interesting Times*, Museum of Contemporary Art, Sydney, 2005 and *Floating*, Fremantle Arts Centre, 2006. Richard has been highly commended and awarded with numerous professional accolades including the Agfa Professional Industrial Photographer of the Year and IAP Professional Photographer of the Year in 1982 and the WA Canon Professional Photographer of the Year, Landscape Category in 1984, 1986, 1988 and 1990. In 2002, Richard was inducted into the ACMP Hall of Fame and in 2004 received a WA State Living Treasure Award. Richard's work has featured in more than twenty book publications and he is represented in numerous private and 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.





HANS ARKEVELD
SU BAKER
AADJE BRUCE
KATE CAMPBELL-POPE
PAUL CAPORN
MADELEINE CLEAR
BARBARA COTTER
PETER DAILEY
ANDREW DALY
JO DARBYSHIRE
STUART ELLIOTT
RINA FRANZ
PHILIP GAMBLER
DAVID GREGSON
GEORGE HAYNES
NIGEL HEWITT
MICHELLE HOGAN
BEVAN HONEY
HARRY HUMMERSTON
GREG JAMES
BEN JOEL
TRISH LITTLE
BRIAN MCKAY
JANE MARTIN
GINA MOORE
ANTONY MUIA
JÁNIS NEDÉLA
RON NYISZTOR
CHRISTOPHER PEASE
KEVIN ROBERTSON
PETER SAXON
NALDA SEARLES
MIKE SINGE
KATI THAMO
MICHELE THEUNISSEN
RICHARD WOLDENDORP

EXECUTIONERS

HANS ARKEVELD

1995

This image is the result of a visit to Krakow, my own conflicting response and is very much a reflection of myself then and now.

2006

This image resulted from a visit to Krakow and Auschwitz. It combines some local legend, the binding over the mouth, and my response to visiting a number of Extermination Camps, for which I have used the inverted microscope looking inwards to question how we can be indoctrinated to see wrong as right.



Krakow Vision, 1995
Fondu wood, resin, cloth
49 x 21 x 40cm
Courtesy of the Artist

1997/2006

Painting is an active and reflective practice, for me, one that involves an exchange between materials and experience and between the painter and the 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.

SU BAKER



Studied Expression, 1997
Oil on canvas
45 x 145cm
Courtesy of Murdoch University Art Collection

AADJE BRUCE



Self Portrait, 1999
Collage
83 x 59cm
Courtesy of the Artist

1999

A self portrait for me is not just a one off likeness, rather a conglomeration of earlier ages and now, of fresh looking, tired, worried or pretty looking faces, revealing tastes and interests and being just a small token in a big noisy whirl of all the complexities and wonderful arrangements of life.

2006

I still think a self portrait should somehow be able to convey to the viewer some of the interests, likes, dislikes of the subject.

I am still very interested in bold, repetitive patterns and arrangements and possible juxtapositions of these.

Ideally, I think a self portrait should record a subject in several takes so as to get a more complete picture.



2001/2006

Personal experience becomes located in the body, mapping itself in relation to symbolic sites of importance. In this way, the body holds its own voice.



Introspection, 2001

Fabric, soldered wire, wood, acrylic paint

Dimensions variable (approximately 50 x 35 x 10cm each)

Courtesy of the Artist and Private Collection

KATE CAMPBELL-POPE

PAUL CAPORN



Match, 1999
Red head matches, marine ply
120 x 120cm
Courtesy of the Artist



1999

In representing 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.

2006

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, by repainting to making the matches more permanent, is like a snapshot of how I used to be. It's funny to see it now.

1995

I have tried to be objective – not looking forward, not looking backward, not looking inward – just looking with light for truth.

2006

More than ten years have passed since making this self portrait. As my work has been mostly observation based it would be interesting to make another work objectively observing the changes that time has wrought to the same face. However, in my recent work I am becoming more interested in making metaphoric imagery, so I would probably feel the need to tackle the subject of self portraiture from this point of view rather than that of solely observation.



My Head in My Space, 1995
Mixed media: gouache, charcoal, pastel
75 x 71cm
Courtesy of Lesley Ann Grimoldby

MADELEINE CLEAR



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.

2006

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 (detail)
Enamel on copper, sterling silver
Dimensions variable (approximately 30 x 15 x 5mm each)
Courtesy of the Artist and Robyn Hartman



Your Self Portrait, 1996
Mixed media
50 x 48 x 10cm
Courtesy of Murdoch University Art Collection

1996

I found it a struggle to visualise a "self" portrait.

The image one has of oneself is as transitory as the perception others have.

How interactive are we as mature beings?

Are we projectors or screens?

For every new face, there's a new epoch.

2006

The history of art is littered with self portraits, yet as this annual exhibition (Mine Own Executioner) bears testament, self portraits still hold a fascination for artist and spectators alike.

An exhibition of self portraits appears to hold a notion of the "unplugged" about it. An opportunity for the viewer to see the artist a little "paired back or rawer" than usual. I think I felt that for a split second when initially invited into this exhibition. That was just before all the other considerations leapt to the fore, like; conceptually what is it I want to say? What image is appropriate? What materials to use? What surface treatment is necessary etc? Thankfully the making process got in the way of dwelling on any new epoch.

In the context of this show, I am interested in seeing the residue of human existence and how individuals deal with their own inevitable patination process.

Even in the face of some spectacular denials the process of decay and rejuvenation soldiers on.

PETER DAILEY

ANDREW DALY

1997

Whisper to me and I shall follow
And holding a mirror see my reflection
Down through the ages.
Rising up through murky depths,
towards the sun, or sinking,
Into the realms of darkness.



2006

This is one of the first paintings I did after returning from a four month trip around the world. It was my first time in Europe and I mainly looked at a lot of art museums. The studio I had was very hot in summer so that is why I am shirtless. Some of my more uncharitable friends have described it as a flattering portrait. But I think it is stringently objective. The images in the background are things on the wall behind me - three postcards of a Rodin, Morandi and Hokusai are all artists whom I admire. The image of a girl is a drawing of a friend. She seems to be whispering in my ear - is she my muse or just someone on my mind?

Self Portrait in the Studio, 1997
Oil on Belgian linen
44 x 33cm
Courtesy of Private Collection



A Currency Lass, 1995
Oil on canvas on aluminium
83 x 67cm
Courtesy of Murdoch University Art Collection

1995

A Currency Lass/Lad was the name given to the first generation of white children born in Australia (as opposed to Sterling, one born in England or Ireland).

In this self-portrait I am stripped of all 'identity' except that of my 'whiteness' in an urban environment. I'm a fourth generation West Australian and yet still a 'currency lass' or 'Wadgella', white person, in the eyes of Aboriginal people.

How many generations will it take for reconciliation and what will we call the first generation of Australian children born into a Republic?

2006

MMM - well, my hairs shorter and I have more fun these days. When I look back on that portrait I still like the black and white, silver and greys I was playing with and I am still waiting for the Republic to arrive! Portraits remind me that time goes so quickly and is so precious.

JO DARBYSHIRE



1995

It's difficult to think of myself in terms of uniquely configured meat or a literal image thereof. As a sculptor who works chiefly in symbol and metaphor, I am far more conscious of what my body can and can't do rather than its specific appearance. This work, an arrangement of arbitrary lumps of significant personal chronology, concerns my own obsessive and long term 'cruise with the muse'. Like many areas of non-transactional human endeavour, if one makes art purely for approval, then one has been sadly misinformed.

2006

Ten years later, I guess things have both changed a lot and not changed at all. I still regard myself as more point of view than corporeal structure, but arthritic little fingers and flawed eyesight do tend to bring one back to, if not strictly the uniqueness of one's meat, then certainly its existence beyond that of industrial plant.



Core Sample, 1995
 Wood, particle board, paint
 Dimensions variable (approximately 275 x 90 x 95cm each)
 Courtesy of Kerry Stokes Collection, Perth



I-YOU, 2000
Charcoal, pastel on Arches paper
73 x 55cm
Courtesy of the Cruthers Collection

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.

2006

"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

2000

Every 1.22 seconds 16 images (of myself) flash across the screen each with a duration of slightly more than 3/1000 of a second.

Self Portrait presents a situation in which there is a discrepancy between what you see and what actually is. The image is projected on the screen for only about 4.1% of the time.

2006

...Therefore, for the remaining 95.9% of the time the screen is totally blank and what you think you are seeing only exists within your own mind. There is no now.



Self Portrait, 2000
Film, mixed media
35 x 40 x 61 cm
Courtesy of the Artist

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.

2006

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 to grips with.

4th July

David seems to be happier. Started self portrait No 2. Said it is 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 Arts Centre for opening of exhibition (self portrait). It was a 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 own views on art.

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 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
56 x 55cm
Courtesy of Gomboc Gallery and Sculpture Park

DAVID GREGSON



GEORGE HAYNES



1995
None

2006
Portrait of the painter's
palette as he ponders
the pigments.

Flashe Autoportrait, 1995
Acrylic on canvas
180 x 60cm
Courtesy of the Artist

1995

What one sees, even of oneself are parts, never the whole. When viewing these parts from the outside, they then encompass an external viewpoint that reflects more of the viewer than the subject. So is what we see really what we are looking at or just a construction of oneself?

2006

A consideration when working on this self portrait was how it would be received by the viewer, knowing that each viewer will impart something that is quite personal and unique to the experience of viewing.

So the question arises of whose portrait is it? It is no longer necessarily about the artist but about the way the image interacts with the viewer as they impart themselves and their experience onto it.

This thought affected the way that I went about this image's construction. Rather than representing myself as a visage I have depicted objects that symbolise the things that affect our daily routine that we have no control over: things that symbolise a time, a place, a beginning and an end.



Mirrored, 1995
Mixed media on paper
56 x 75cm
Courtesy of Private Collection

NIGEL HEWITT

MICHELLE HOGAN

1999/2006

In considering the idea of self portrait I found it difficult to see how I could describe myself. To try to put, in basically one sentence, or word (self), the many facets of one's personality. The soft and the hard, the dualities that we all possess.



Skins, 1999 (detail)
Plaster, pigment, other media
Dimensions variable (approximately 46 x 35 x 10cm each)
Courtesy of the Artist



Another doodle in a black skivvy, 2001
Biro on blotting paper
118cm x 79cm
Courtesy of Simon Gilby



BEVAN HONEY

2001/2006

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.

HARRY HUMMERSTON



Untitled, 2004
Letterpress lead type frames, locking keys
420 x 610 x 25cm
Courtesy of the Artist



2004/2006

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.



A Work in Progress, 2004
Bronze, 1/8 (edition of)
80 x 73 x 40cm
Courtesy of the Artist



GREG JAMES

2004

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

2006

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.

BEN JOEL

1999/2006

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.



In Futile Parenthesis, 1999
Oil on board
94 x 125cm
Courtesy of Murdoch University Art Collection

2000

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

2006

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



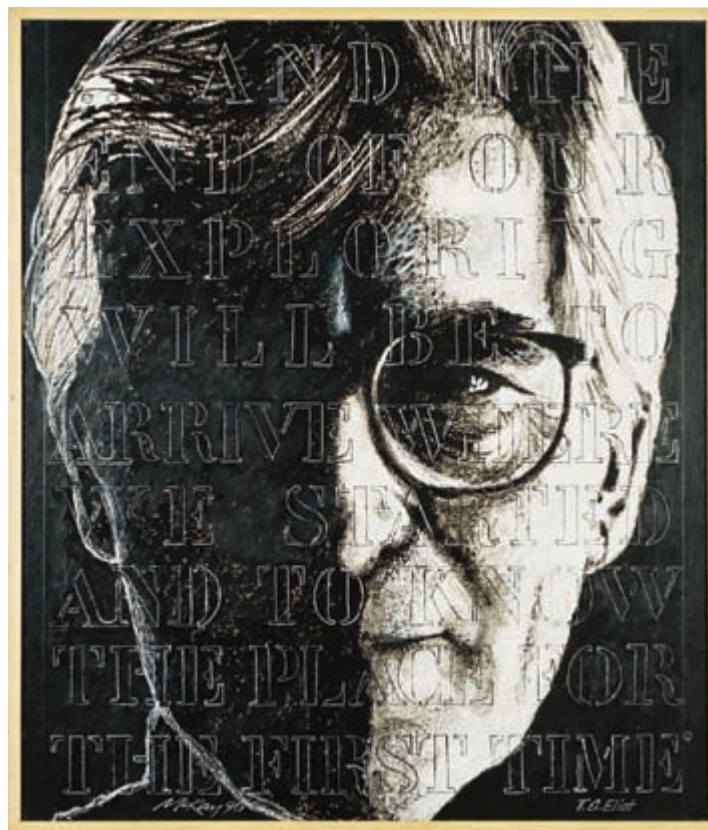
meme mat, 2000
Various fabrics,
1080 x 45cm
Courtesy of the Artist

TRISH LITTLE

BRIAN MCKAY



Self Portrait, 1996
Oil on paper mounted on canvas
97 x 83cm
Courtesy of City of Bunbury Art Collection



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 Books 1972

2006

Before being invited to participate in the 1996 Mundaring Arts Centre's 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.

1995

None

2006

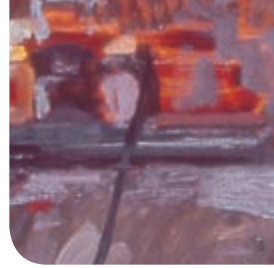
I had just made some pickles to taste like Branston Pickles (secret ingredient – one swede turnip).

And, formally, visually, I was enjoying the tilt of the mirror against the bench, using the jars of pickles as the lever, the hinge.



Making Branston Pickles, 1995
Oil on board
66 x 61cm
Courtesy of the Artist

JANE MARTIN



GINA MOORE

2004/2006

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.



Portrait in Paint, 2004
Oil on board
50 x 50cm

Courtesy of the Cruthers Collection



The Naked Truth, 2001
Mixed media on paper
120 x 85cm
Courtesy of Private Collection

2001 (The Naked Truth)

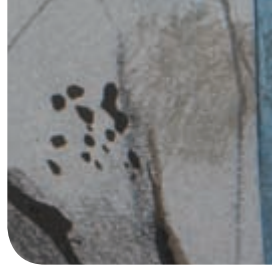
Thoughtlessness
To be comfortable in my own skin
My physical body and the space it occupies
The naked truth.

2006 (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 pattern arose 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.

ANTONY MUJIA



JÁNIS NEDÉLA

Enigma : Death by a thousand pricks, 2000 (detail)
Washers, nail tacks, pencil, enamel paint on black and white photograph
71 x 59cm
Courtesy of Curtin University of Technology Art Collection, Gift of David Forrest



2000
None

2006

A companion piece to a suite of 13 self portraits each dealing with a rose flower/ bloom and titled Rose Portraits.

Nails perforating the surface of the black & white self portrait photograph, help to create a disturbing image. Locked into a grid pattern the washers are painted in different colours to represent words associated with the word Enigma.

2004

None

2006

The self portrait 'Fever' is a diptych inspired by the recollections of a fever and the associated hallucinations.

There was the sensation of wobbling lines I could feel in my teeth and the fear of shrinking and then completely disappearing.



Fever, 2004
Oil on board, diptych
80 x 60cm each
Courtesy of the Artist and Gallery East

RON NYISZTOR

CHRISTOPHER PEASE

2001/2006

A large portion of who we are is determined by both the environment and the culture within which we are raised. The dominant culture at present is the 'American' or 'Western' culture. It is present in our fashion, music, visual and performance art, television, radio and the internet. It is the culture in which all other are submerged including that of indigenous Australians. I myself am a product of this submergence and I often find that my western beliefs and ideologies are in total conflict with my Nyoongar heritage.



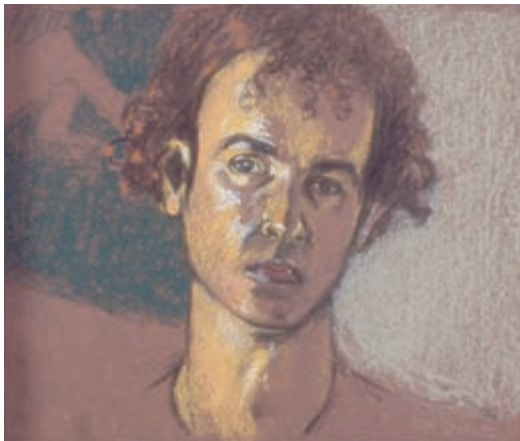
Self Portrait, Christmas 1975, 2001
Oil and graphite on canvas, diptych
152 x 172cm
Courtesy of Lagerberg Swift Collection

1997

I often work on self portraiture but I've never coupled one with food before. Not wanting to be completely distracted by the theme, I chose to approach it as a diptych so that the emphasis is split between two parts, both hopefully equal. One image is a fairly straightforward self-portrait drawing, the other uses nasturtiums. The idea of edible flowers is still quite novel to me and very appealing in that you can actually eat something that seems to be made solely of bright colours.

2006

As you go on it gets harder to believe anyone's ideology, even your own. The excitement of making images has not changed in spite of this. More exciting is going to the studio (like Gulley Jimson) the next day and seeing what it is you have been doing. Painting stays interesting for me because it deals with subjectivity. You can see a picture a different way every few moments. It was created with different levels of awareness and is unwound exactly the same way. Self-portraits make this process even more interesting, because the initial object is my face - familiar and also a bit unknown reflected in the old perspex mirror that Ross Campbell gave me.



Self Portrait 1997
Charcoal and pastel on paper
31 x 37cm
Courtesy of Murdoch University Art Collection



Self Portrait with Nasturtiums, 1997
Oil on paper
31 x 37cm
Courtesy of Vera and Bill Robertson

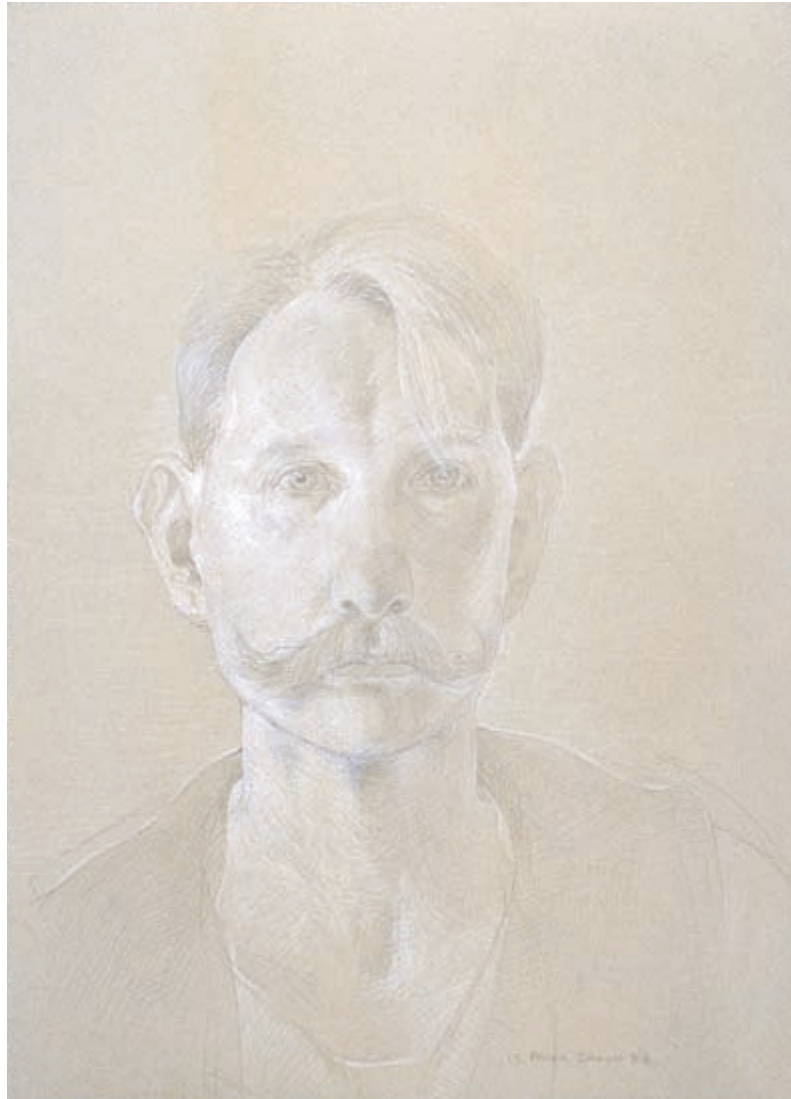
KEVIN ROBERTSON

PETER SAXON

1998/2006

I sat down and made this likeness.

The experience was interesting, frustrating and a little sobering.



Self Portrait, 1998
Graphite and white chalk on paper
31 x 24cm
Courtesy of Private Collection



Self Portrait, 1997
Photographs, wood, fabric and grass
55 x 370 x 20cm
Courtesy of the Artist



NALDA SEARLES

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.

2006

Ironically as is the issue with a photograph it is with us always as a reminder 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, for an experimenter.

Now I have a flash digital job and these myriad 35 mm 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.



Swap, 2004
Digital print
77 x 58cm
Courtesy of the Artist

193 SWAP

ABOVE GROUND POOL deep blue, fill & swim, 15' Dia, c/w new hoses, pump, ladder & cover, 12mths old \$200 ono. Clvrldle. **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. Bsrdn. **0417-9697-20**

BIKE STAND Magtag magnetic trainer stand, [unclear] & tool kit to suit 900SS,

V8, new VX DC Berlina options & black, 50,000km cond, spare Gen Hilux extracab, c Wann.

COMPUTER C 256DDR RAM, internal modem, monitor, value tandem with cag Mndrh.

CORONA 1984 tidy, runs well, s must be lic. Mrly

COWBOY BOB new, cost \$27! Cngtn.

CUBBY HOUSE off ground type running PeeV, 0401-833-361 c

DAIHATSU F1 top, swap for S value \$3600. P

DESK beech, value \$75, swa Krwra.

DIGITAL CAM access, swap I

DINGHY 3.9m for car traile 0419-837-957

DINING SUIT wardrobe. She

EXCEL Sprin km, A1 cond Pinjar. 0419-S

EXERCISE B mower Runh

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.

2006

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.

2001

This work is about the imprinting of memories and histories, both personal and cultural, and how they become part of the fabric of our selves.

2006

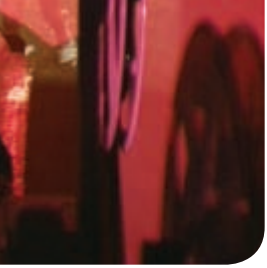
Looking back, this is like a scrap of cloth found in a long unopened drawer.keeping apprehensions at bay, I view my youthful self with some melancholic nostalgia. I no longer turn somersaults.....



Untitled, 2001
Linocut
82 x 65cm
Courtesy of the Artist



KATI THAMO

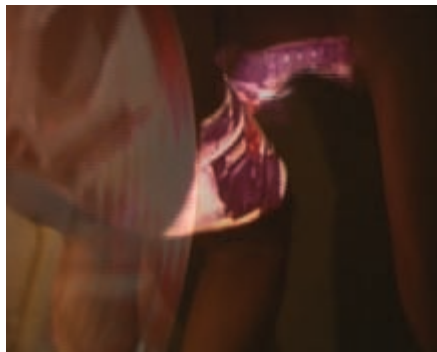


1999

The eye of the lives behind projections of ourselves. Watching, watched. Watcher.

2006

This self-portrait came about after I had unpacked my dad's old super-8 films. Lots of dust and lots of memories. In my mind these images are inseparable from growing up in apartheid South Africa. The projector shows children playing easily, and there is a moment of belief in innocent enjoyment. But these games are framed within an invisible political space of injustice and cruelty. The hoola-hoop projected onto my neck is a reminder of horrors wrought by the system: the procedure of 'necklacing'. The contrasts of family support and social failure has played a part in shaping my life.



Self Portrait, 1999 (detail)
Video
Courtesy of the Artist



One Foot in the Landscape, 1996
Cibachrome print
72 x 50cm
Courtesy of the Artist

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.

2006

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.



RICHARD WOLDENDORP

MINE EXECUTIONER ARTISTS 1995 - 2004

GARY AITKEN | GARRY ANDERSON | JENNY ANDERSON | DANIEL ARGYLE | HANS ARKEVELD | MICHAEL ARNOLD
SHAUN ATKINSON | CLAIRE BAILEY | ALAN BAKER | SU BAKER | MARCUS BEILBY | MERRICK BELYEY | PHILIP BERRY
BRIAN BLANCHFLOWER | CATHY BLANCHFLOWER | BARBARA BOLT | PENNY BOVELL | DAVID BROMFIELD
AADJE BRUCE | VANESSA BUEMI | ADRIENNE BUTTROSE | KATE CAMPBELL-POPE | PAUL CAPORN
DOUGLAS CHAMBERS | GINA CINANNI | ALAN CLARK | MADELEINE CLEAR | HANNAH CLEMEN
NICHOLAS COMPTON | PENNY COSS | BARBARA COTTER | JOHN CULLINANE | PETER DAILEY | ANDREW DALY
JO DARBYSHIRE | MELANIE DARE | BEC DEAN | DOMENICO DE CLARIO | JON DENARO | JULIE DOWLING
KEVIN DRAPER | MARY DUDIN | GEORDIE DUNCAN | STUART ELLIOTT | ERICAAMERICA | CASPAR FAIRHALL
GALLIANO FARDIN | NOLA FARMAN | ANNE FARREN | HELEN FITZHARDINGE | SUSAN FLAVELL | JUDITH FORREST
RINA FRANZ | DONNA FULTON | DAWN GAMBLÉN | PHILIP GAMBLÉN | INDRA GEIDANS | SIMON GILBY
INTA GODDARD | RON GOMBOC | LORENNIA GRANT | NIGEL GRAY | STUART GREEN | DAVID GREGSON
JOCELYN GREGSON | RICHARD GUNNING | GEORGE HAYNES | NIGEL HEWITT | SANDRA HILL | PAUL HINCHCLIFFE
THOMAS HOAREAU | MARIE HOBBS | MICHELLE HOGAN | BEVAN HONEY | GLEN HUGHES | JIM HUGHES
HARRY HUMMERSTON | GREG JAMES | BEN JOEL | PAM JONES | TONY JONES | ROBERT JUNIPER
SIOBHAN KELLY | TRISH KENT | JEREMY KIRWAN-WARD | MARY KNOTT | EVELYN KOTAI | RICHIE KUHAUPT
LOU LAMBERT | ROBYN LEES | JULIE LEWIS | TRISH LITTLE | CORALLOWRY | MELISSA McDOUGALL | CLARE McFARLANE
AMANDA McHENRY | BRIAN McKAY | JANE MARTIN | MARDI MAY | MINAXI MAY | VANESSA MAZZA
JENNY MILLS | PAUL MONCREIFF | GINA MOORE | MARY MOORE | ANTONY MUIA | LAUREL NANNUP
JÁNIS NEDÉLA | ANNE NEIL | TEE KEN NG | MATTHEW NGUI | ANDREW NICHOLLS | RON NYISZTOR
PHILIPPA O'BRIEN | PAUL O'CONNOR | MICHAEL O'DOHERTY | TONY OSBORNE | JOHN PAUL
CHRISTOPHER PEASE | SEDON PEPPER | FELICITY PETERS | KRYSZYNA PETRYK | PEARL RASMUSSEN | TREVOR RICHARDS
KEVIN ROBERTSON | ALESSANDRA ROSSI | CAROL RUDYARD | MEGAN SALMON | PHILIP SALOM | PETER SAXON
ERIC SCHNEIDER | NALDA SEARLES | MIKE SINGE | MICHELLE SLARKE | HELEN SMITH | JILL SMITH | MIRIAM STANNAGE
ANGELA STEWART | JAMES TAPSCOTT | JON TARRY | STEVE TEPPER | JOHN TESCHENDORFF | KATI THAMO
MICHELE THEUNISSEN | PATRIZIA TONELLO | PAUL TRINIDAD | HEIDI TRUDINGER | LINDA VAN DER MERWE
RICK VERMEY | MARGARET VINCIGUERRA | DAVID WALKER | DEBBIE WALKER-TREMLET | YVETTE WATT
VIRGINIA WARD | KATH WHEATLEY | MICHAEL WISE | RICHARD WOLDENDORP | LISA WOLFGRAMM | TREVOR WOODWARD



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
 Photography: The Artists
 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: Robert 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
 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 Sowers

MINE OWN EXECUTIONER
 1995 - 2004

a vapour? But when ourselves are the well that breathes out this exhalation, focusing and strangling damp, who can ever, after this, aggravate his sorrowful brother, that destroyed him, and destroyed him with a whispering and a cold, kill ourselves with our own vapours? Or if these occasions of this self-destructive intentions, nay, from our own errors, we might divide the rebuke, and charge our surfets, consumptions upon intemperances and licentiousness, madness upon us, and so as that ourselves are in the plot, and we are not only passive, but active, breathe these vapours? They tell me it is my melancholy; did I infuse my melancholy into myself? It is my thoughtfulness; was I not made to think of my study; doth not my calling call for that? I have done nothing wilfully



and just respect, and due reverence; and therefore, when these vapours, they suffers. But yet for all their privileges they are not privileged from our minds, the vapours most pernicious to us arise in our own bodies, so do the most dishonourable rumours, and those that wound a state most arise at home. What what dunghill, what vault, could have hurt me so much as these homebred vapours, harm as a detractor, a libeller, a scornful jester at home? For as they that