



Desmond Woodley
Waidjeroop (Many Emus)

In this work a sense of self is drawn from the spiritual element or idea as self as *Nyoongar Waitj* (Emu Man). Desmond's essence of place is located among wandoo trees and sand plains. This is an eastern sunrise at the *Nyoongar Big Walkabout Place (Moora)*.

Desmond Woodley

Waidjeroop (Many Emus)

Acrylic, pencil, charcoal on canvas, 2010

75 x 40 cm

\$720



Biography

From a diverse and challenging time incorporating the time of his childhood at New Norcia Mission, leading to work at Meelah Station in the Eastern Goldfields horse riding as a musterer, followed by working fence lines around the Moora District. Moora being the place of his birth and from where he was removed from his mother by Native Welfare as a small child.

Nowadays Desmond's artistic pursuits are as an artist and crooner. He sings Country and Western covers of the likes of Hank Williams, Slim Dusty and Jim Reeves at the Stirling Arms in Guildford. In his more rebellious days Desmond drew inspiration from fellow painters like Jimmy Pike and Jackie MacArthur.

Since his involvement with the DADAA Arts Programme from 2004, Desmond has exhibited in three consecutive exhibitions: *Coming Together*, 2007; *The River Keeps Flowing*, 2008; *Natural Forces: Senses, Seasons, Elements*, 2009.

Written by Neil J Patinson in conversation with Desmond Woodley



Natalie Tonkin

Dance to the Forests Anthem with Sarah

When invited to participate in *Mine Own Executioner* I was pregnant with my second child and on the 20th July gave birth to our second beautiful daughter Sarah.

When working on my self-portrait it was not only myself I had to consider. So together we wandered into a place of growth and are immersed in the landscape, soothed by the forests energy where the birds and insects sang to the forests anthem with their calls.

I visit this place often but always return to my true place of being.
Myself.

Natalie Tonkin

Dance to the Forests Anthem with Sarah

Salvaged farm fencing wire, wood and
seed pods, 2010

120 x 80 cm

\$3,500



Biography

Natalie has lived most of her life in rural WA; growing up in the Great Southern and now living with her husband and two children in the Central Wheat belt. 1991-1993 Natalie studied Fashion and Design at Bentley TAFE and worked as a pattern maker for various Perth fashion labels. While studying she won the Lycra DuPont Award in Sydney and the Armidale Wool Awards in NSW. In 1997 she commenced a florist traineeship and worked as a florist until marrying and moving to Moora. Natalie works as a sculptor mainly using locally sourced materials, salvaged fencing wire and plant materials' that have a connection to her life.

Delson Smith

Men's Business

My Uncle Trevor taught me about Nyoongar life. His words are in my spirit. They are part of my family and me. I am passing them on to young people. That is very important to me.

These four men, one playing didgeridoo, one playing tapping sticks, one dancing the emu men's story and an elder sitting watching, listening and teaching. These are all part of the spirit in my heart.

My mother made grass figures and her spirit guides me in my making.



Delson Smith

Men's Business

Meadow hay, wool, synthetic fabric,
wood, stitching, 2010

90 x 70 x 43 cm

\$1,650



Biography

Delson has been making fibre figures based on cultural aspects of his Nyoongar Heritage for several years. As a teacher at the Moorditj Nyoongar School in Middle Swan he and Todd Israel, also a fibre artist, developed projects with the children, giving them each remarkable fibre skills.

Delson believes that young people can learn by understanding the cultural relationships and customs of his people through craft-making processes. He has made many fibre figures representing Nyoongar men, sometimes hunting kangaroo, at other times performing dance and song cycles.

Delson's mother Mrs Joyce Winsley (*dec.*) is remembered as one of the finest indigenous fibre sculptors in Australia. She developed a method of working fine grasses into figurative forms. Her works are represented in major Australian collections.



Gregory Pryor

The white and black of things (My back garden does not fit)

When I walk outside, the light often hurts my eyes and I am not sure which direction I am walking. Night time slows things down further, as I sink into the sand of the coastal plain, head and shoulders jutting above the membrane of foliage I am trying to understand, as if my life depended on it.

Gregory Pryor

*The white and black of things
(My back garden does not fit)*

Oil on plywood, 2010

30 x 40 cm

\$3,000

Represented by Lister Gallery



Biography

The practice of Gregory Pryor takes us into the world of delicate observation, sensitive reactions, and exquisite outcomes.

He depicts plants in locations where he seeks knowledge both as a painter and a writer, for resolutions that reveal his great love of art.

Gregory lectures in Visual Arts (painting and drawing) at Edith Cowan University.

Tatjana Pilkington

My Little Veverka

*Frilly dresses, animal heads,
forgotten conversations,
and things better left unsaid*

This is me.

17 years ago, on my birthday. I am the little red squirrel my Grandfather pointed out whilst we were in a park in Olomouc, he's called me that ever since, his little Veverka.

The idea of self-portraits always irked me a bit, how do I represent myself, and still inject my personality in there also? In this particular painting, I personified my nickname, "Squirrel". I took an old photo of myself from my fourth birthday at my Grandfather's house, and found an image of a squirrel from an old postcard he sent me, using its head as my own. This, to me represents me perfectly. Like the squirrel, I'm a little bit skittish, I collect and hoard little treasures like you wouldn't believe, I sit (or get stuck) in trees. The cute wide-eyed squirrel reminds me of times when I was, and still am, wide eyed with curiosity.



Tatjana Pilkington

My Little Veverka

Pencil, inks, watercolour paints,
watercolour paper, acrylics, 2010

42 x 29.7 cm

\$250 (unframed)



Biography

I started Certificate 4 straight after high school, then went on to complete my Advance Diploma in Visual Arts and Crafts at Central Institute of Technology (CIT) in 2009. Recently was a participant in SHINE, CIT's show for their 'shiniest stars'. I now have four paintings in the CIT collection.

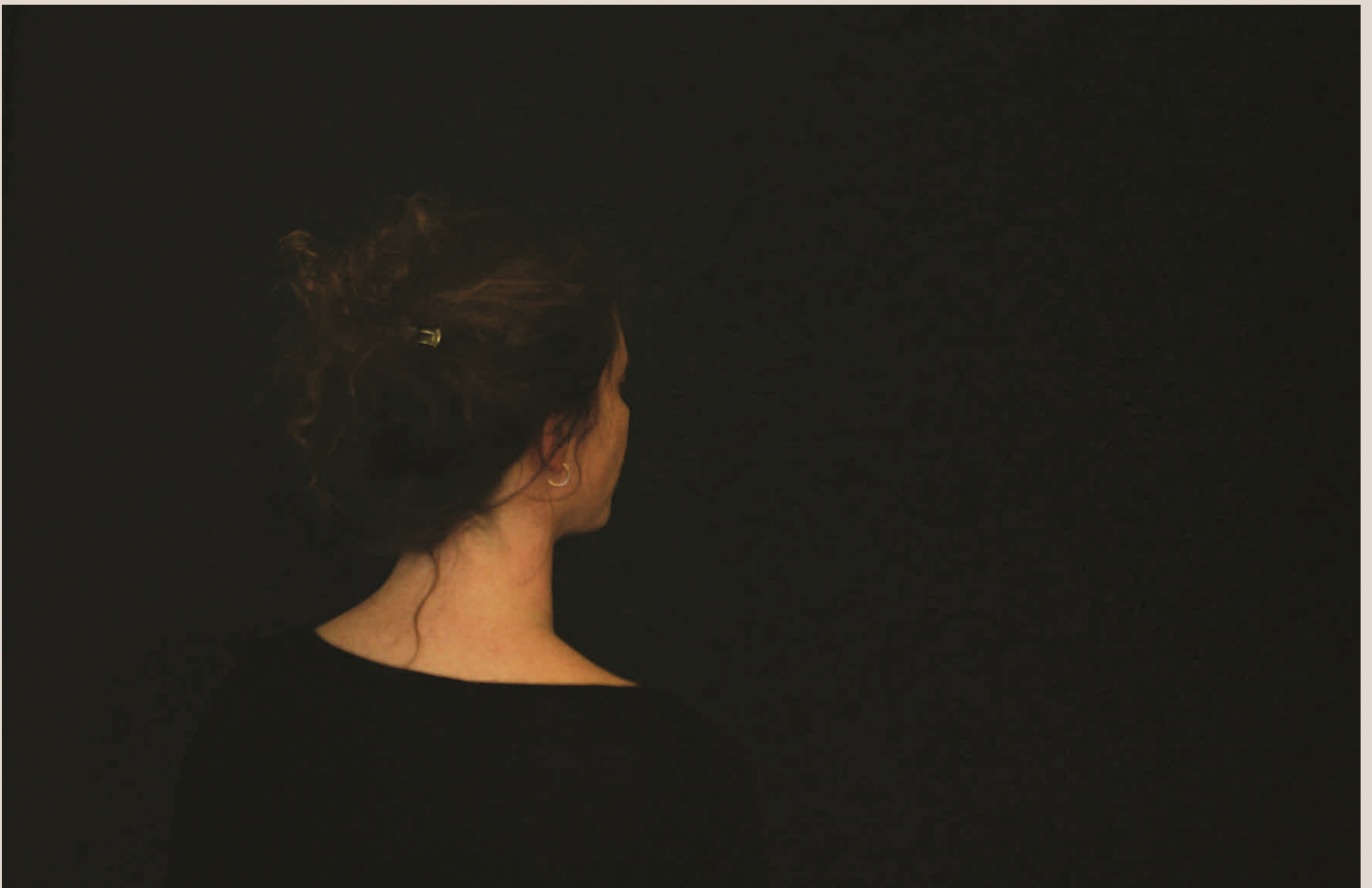
Currently studying to be a teacher at uni, hoping to get into teaching at an art specialist school. Art was something I'd always grown up with, my family are always creating and making and photographing.

<http://antiquesquirrel.deviantart.com/>

Isabel O'Brien

Tête-à-tête

In this work the viewer not only sees a portrait image of the artist but also his or her own image reflected back on the surface of the work as well. The piece is called *Tête-à-tête* (a private conversation between two people, conversing face to face), which is a play not only on the physical nature of the work but also how an audience may interact with an artwork. An artwork is generally a reflection of the artist (or their thoughts), but here the viewer engages more directly with the work as well as the person behind it by being momentarily incorporated into it.



Isabel O'Brien

Tête-à-tête

Photographic paper,
limited edition 1/5, 2010

85 x 130 cm

\$2,000



Biography

Isabel O'Brien was born in Perth and now works between Melbourne and Perth. After studying sculpture for four years at Curtin University she went on to do a Masters Degree in Art in Public Space, which involved two overseas projects, one in Turkey and one in China. Regularly contributing to group shows as well as having solo exhibitions, she predominantly works with photography and temporary public art installations with an emphasis on perceptions of space, light and the interaction of the viewer with the artwork.

www.isabelobrien.com.au



Patricia Newman-Bruton

Have we met? You look familiar? You weren't here yesterday.

I was excited to be invited to exhibit in *Mine Own Executioner*. I like exploring using texture and colour, whether it's a painting or a sculpture. At this stage of my career I am exploring discarded objects from nature and using them with other natural materials.

With *Mine Own Execution* I thought I would start by doing a few drawing studies. Each time I attempted to start drawing and look closely at my image there was always hesitation. I found it very challenging and confronting. After doing a few of them procrastination started to shift into my space. Other things that were happening in my environment started affecting me.

There's no way to separate oneself from the environment only to place yourself in another. We are a part of it and it's a part of us. Like the environment around me there is sometimes a slow but continual change that's not always so noticeable. For years I've been looking and observing the subtle changes that have been taking place right before my eyes. Have we met? You look familiar? You weren't here yesterday.

Patricia Newman-Bruton

Have we met?

You look familiar?

You weren't here yesterday

Paper bark, wool threads, polyester thread, sea grass, palm tree seeds, 2010

67 x 54 x 22 cm

\$500



Biography

Patricia started her art education in America where she was born and has completed a Certificate in Commercial Illustration. Since her arrival in Australia in 1980 she has attained a diploma in visual art at Claremont School of Arts 1993 and continued her studies at ECU where she majored in painting in 1995. She has exhibited in several group shows over the past seventeen years and recently returned to study at Central Institute of Technology, where she has completed an Advance Diploma in Sculpture. Her work is represented in the Central Institute of Technology collection and in private collections in Australia and USA.

Artwork image courtesy of Eva Fernandez



Guundie Kuchling

My Other Half

As an artist, I am deeply engaged with depicting my relationship as a female to animals and nature. I have stalked, wrestled, seduced, and been seduced by this theme across many media: sculpture, printmaking, drawing, collage, watercolour, and oil painting. At times I am imaged as a post-modern Venus of Willandra in chains - dark, restricted, limited. In other works, the multiple me morphs into recurring, recursive, mandala's. The current manifestation is expansive, with my exuberant figure at play with animals in the land. The intense Australian light and the rich palette of its landscape are vital to my artistic vision.

Guundie Kuchling

My Other Half

Oil on canvas, 2010

91 x 122 cm

\$4,800



Biography

Guundie gained a Master of Fine Arts in Vienna. She now works as a freelance artist, picture book creator and art teacher. Her oil paintings, watercolours, linoprints, and sculptures are represented in art collections in Europe, USA and Australia, including the Art Gallery of Western Australia.

Recent solo exhibitions:

2010 Hotel Maritime, New York USA

Galerie Magnet, Vienna

2008 Moores Building Contemporary Art Gallery, Fremantle WA

Galerie Magnet, Voelkermarkt, Austria

2007 Galerie PAC, Vienna

2004 Atelier Heimo, Vienna

www.guundie.com

Julie Jackman

Untitled

I am a myriad of creatures,
I wear many faces. Various faces
for various roles. I am mother.
I am daughter. I am sister. I
am friend. Faces are not always
comfortable; they are treasure
and trash, pride and shame.

Keeping my hands busy the
creatures emerge in
moments of contemplation.
Before my eyes, forms develop
organically, manifesting from a
meditative state of binding,
wrapping and shaping. This
contemplative process of
creating is my way of unpacking
myself.

Housed within a trunk from my
childhood, they are secured in a
place of safety, a place of
trust. Now as I recreate my
experiences, the creatures
emerge.



Julie Jackman

Untitled

Bones, various fibres, stitching, binding, 2010

45 x 66 x 41 cm

1. \$1,000

2. \$1,000



Biography

Julie Jackman was born in Nigeria in 1967 and has spent most of her life in Australia. She completed a Certificate in Design Apparel and Manufacture (Fashion Design) in 1986 and has worked as a textile designer in both Perth and Sydney during the 80's. In 1988 she graduated from Paddington Art School with a Certificate in Drawing and Fine Art. Last year she graduated from Edith Cowan University with a Bachelor of Visual Art.

Julie has exhibited in a number of group exhibitions including: *Northbridge Project*, Spectrum Gallery Perth, 2006; *Gomboc Sculpture Survey*, Gomboc Gallery Perth, 2007, 2008, 2009; *A4*, Spectrum Gallery Perth, 2008, 2009; *Elements*, Kurb Gallery Perth, 2009; and *White Wall*, Edith Cowan University Perth, 2009.

Julie is represented in numerous private collections around Australia.

Todd Israel

Reaching

Reaching is a self-portrait depicting my arms, which is intended to show the intensity of every day life. A hand pose or gesture is just as powerful as a facial expression, or a written or spoken word. The pose represents the relationship my hands have with working and manipulating objects. It also recognises the importance of hands in my life as an artist, as a teacher and as an athlete. Your hands are like a signature. In one sense you can look at someone's hands and tell a story about their life. A picture of a hand can tell as much about someone as a facial photograph. My hands tell a powerful story.

I chose to work with plant fibre and stitching because the organic nature of the fibre and labour intensive process of cobbling the hands together with stitching best displayed the manipulation and pliable nature of hands. The stitching is a representation of the amount of time you use your hands without being conscious of it; each stitch represents each minor movement.



Todd Israel

Reaching

Meadow hay, poly thread, stitching,
2010

73 x 34 x 20 cm

\$1,600



Biography

Todd developed simultaneously as an athlete and an artist from childhood. Skilful in the art of making by his early teenage years he had also set his sights on track and field events as a sports career.

Earning a Visual Arts degree at Edith Cowan University (WA) he at the same time was running triathlons at a national level.

He has been a visual arts teacher in London, Perth and now Sydney.

Recently he had a solo exhibition at the Tap Gallery in Darlinghurst and is about to compete in the prestigious 2010 Hawaii Iron Man Event so he continues walking (running) two paths.

<http://toddisraelvisualartist.blogspot.com/>



Bronwyn Goss

Dancing Pleiades Visiting Kungkarangkalpa Country The Watchers

There are many stories from around the world of the star cluster commonly known as the Seven Sisters. In Greece they are called the Pleiades. In Ngaatatjatarra country they are called Kungkarangkalpa; in the Goldfields of the Western Desert they are called the Minyma Birnee.

The story of the Greek Pleiades, which could be thought of as part of a Western cultural dreaming, tells of family connections to ancient creation beings, fire and desire and the Women's responsibilities for the fruitfulness of country as well as how we humans coped with invasions, the introduction of wine and the advent of the metal ages with their mining, smelting and metalsmithing.

Here, in this beautiful land, I feel as if I am among both the Dancing Pleiades coming into country, and among the Kungkarangkalpa watching them arrive. My own eyes are amongst the Watchers. I am feeling with these women. I am trying to see my own mob from the outside and to feel with people and country from the inside. I am not sure what my mob - the Pleiades - want. Perhaps to dance with their sisters; to learn the law songs and dances of this country. They look like they are dressed for it! Perhaps they have been here long enough to realise ... something.

Bronwyn Goss

Dancing Pleiades Visiting Kungkarangkalpa Country

Old steel bed-springs, desert flowers, glue,
desert sand, 2010

Dimensions variable

\$800

The Watchers

River pebbles, found iron bar, desert sand, 2010

6 x 40 x 14.5 cm

\$800



Biography

Bronwyn Goss is an artist and sometimes writer about the arts. Perhaps best known for her practice as a jeweller and object maker, Bronwyn's work is now taking the form of small installation 'dioramas' which reflect on the meeting of stories in country and the nature of belonging. Her deep interest in stories and how they work in us and in the earth is enriched by her friendship with Wongi elder and story-teller, Josie Wowolla Boyle who believes that the sharing of cultural stories makes us all stronger.



Fiona Gavino

The Offering

To execute a work of self-portraiture for me was an absolute challenge, I indulged in the making of many works then casting them off due to the substantial lack of truthfulness in them. Incredibly shy as a child I found remnants of that in myself in this particular making process.

This work is an offering of my life's experiences - conception, growth, (self) revolution then evolution, some turbulence with shifting perspectives, of letting go and finding the way.

Fiona Gavino

The Offering

Blanket stitch *Lomandra longifolia*, 2010

130 x 100 x 26.5 cm

\$2,200



Biography

I was born in Queensland from an Anglo-Australian mother and a Filipino/ Maori father and as such refer to myself as being typically Australian (yes we are all boat people apart from our Indigenous brothers and sisters).

Spending most of my adult life in the Northern Territory, I formed a strong relationship with the landscape around me and with aboriginal Australia. An elder Djambarrupyngu woman from Elcho Island northeast Arnhem Land adopted me and called me *waku* (daughter).

I often work with traditional basket making techniques to create sculpture; cross-cultural postcolonial themes run through my work.

‘My arts practice calls for the attention to the marginalised, the sustainable and the need to celebrate it’.

Artwork image courtesy of Bo Wong

Sharyn Egan

Empty Vessels

My work is about my removal from my mother. I am the third generation of stolen children. The smaller vessel represents my grandmother and the middle vessel represents my mother. Most of us grew up without ever having been hugged or encouraged in anything. We became empty vessels, out of touch with our feelings. Just surviving and getting through life the best we could manage. We smile, we say yes and no, please and thank you in the right places.

I have used copies of my welfare records bound together with Guildford grass. As young children in the mission, we were always hungry and we would eat the “puddings” from the Guildford grass whenever we found a patch.

The gum I have used on my mother and grandmothers baskets is from the Marri or “Woman’s’ Tree” in Nyoongar culture. Culture that was denied to generations of Nyoongar people. The gum gets less...sterile even...as we have less access to our culture.

We never heard the words “I love you” so we never learnt to say them to our family...or feel them.



Sharyn Egan

Empty Vessels

Card, photocopies of Native Welfare reports, Guildford grass, gum resin, stitching, 2010

1. 56 x 33 x 13 cm
 2. 44 x 25 x 4 cm
 3. 36 x 18 x 2.5 cm
- \$1,200 set



Biography

Sharyn Egan is a Nyoongar artist; she graduated from Curtin University with a Bachelor of Arts (Arts) and is currently working as an Aboriginal Student Support Officer at Challenger TAFE and lecturing in art with Aboriginal students.

Her work deals with the emotions associated with the sense of loss and displacement of Aboriginal people and the trauma that is carried on through the generations. Over the past ten years she has also worked extensively in community, cultural development projects, specifically with Indigenous youth in using arts and cultural processes. Sharyn has exhibited extensively throughout Western Australia. Her works are held in a number of collections including The Berndt Museum of Anthropology and the National Gallery. Sharyn has also completed Public artworks for The City of Fremantle, The City of Subiaco, The City of Cockburn, The City of Melville, and the Perth International Arts Festival.

Artwork image courtesy of Bo Wong

Bronwyn Constance

The Fabric of My Existence

The fabric of my existence is
an unthemed anthem,
the anthem being a song of
devotion used in the
affirmation of identity.

This fabric is a landscape
which represents and contains
my history.

It is torn and frayed, worn and
patched over like me.

I have reconstructed myself in
the form of this mantle and
mask.

I am in this mantle and mask
that I have created.

But, neither of these is my
true self.

In the end when my mask is
laid down, it is my inner
landscape which speaks.



Bronwyn Constance

The Fabric of My Existence

Porcelain, silk, sand, plant dyes, prints, old fabrics, blankets, threads, chicken wire, plaster and bondcrete, 2010

80 x 86 x 90 cm

\$1,850



Biography

I am an emerging artist still in my first year out of Midland Swan TAFE (now Polytechnic West) with an Advanced Diploma of Applied Environmental Art. At this time I am working to establish my own arts practice as a sculptor and fibre/textile artist. My earlier life as a teacher, added to my experience raising three of my own children, have given me a strong desire to work with community. Sharing art experiences is what I love best. Earlier this year I had the opportunity to do just this, working with the City of Joondalup Festival in conjunction with Davahlia Primary School on a prize winning entry in the parade. In recent months I have joined a new and thriving community arts group in Bassendean called *Fibrant*. This is opening up many new pathways for me as an artist.

Recurring themes in my work centre around the landscape and nature, as both the subject and medium. I am always deeply fascinated by the chemistry in nature, and the transformation of 'so-called' rubbish into meaningful and beautiful pieces of art. The colours and patterns derived from my garden are a constant source of fascination and inspiration. The human figure, or the suggestion of it, features often in my work and I play a lot with the connection between body and landscape, both visually and metaphorically. I work in a range of mediums and I am always looking to learn new processes to see where they lead.

Artwork image courtesy of Carol Seidel



Leanne Bray

but i still am

i am all in small pieces, each part a separate, each part a whole. each part with its own density and viscosity. each bit melded to another by a driven cause - all those square edges.

I WISH I COULD JUST BE ONE IMAGE - ONE EXPLANATION - BUT I AM NOT.
SO FRACTURED AND DIVIDED. SEEING - BEING - DOING.
BITS OF LIFE BONDED TOGETHER.

sometimes i wonder how they don't jar up against each other - and make that awful screeching noise like metal scraping...

sometimes i wonder how maternal softness can resonate deeply from the sharp pointed edges (maybe the corners make them more focused?)

sometimes i wonder why i spread myself thin - be the end all to everyone
sometime i just think too much about what everyone else thinks
sometimes i wish - i just didn't care as much.... but i do.

i know that i have 'looked' and seen others more closely than myself
BUT I STILL AM.

Leanne Bray

but i still am

Oil on canvas, 2010

148 x 61 cm

\$2,770



Biography

Leanne has practised as a portrait painter, illustrated children's books for Fremantle Press, and designed textiles based on Australian flora and fauna amongst many other creative endeavours.

RAW BY NATURE GALLERY in Guildford has been her major project for the past several years but now she has opted for a sea change and a return to her own practice.