



2007

MINE OWN EXECUTIONER

THE 13TH MINE OWN EXECUTIONER

MINE OWN EXECUTIONERS

An annual exhibition of self portraiture
by invited Western Australian artists

Presented by the
MUNDARING ARTS CENTRE
19 October to 18 November 2007

Curated by
Catherine Czerw

THIS YEAR'S EXECUTIONERS

KATE ANDERSON

WIM BOISSEVAIN

RACHEL COAD

DALE COUPER

MATT DOUST

DREWFUS GATES

JULIE GOLDENBERG

MARK GREY-SMITH

DANIEL ILEY

DIANNE JONES

SALLY MORGAN

JENNIE NAYTON

KIRSTINE SADLER

RODERICK SPRIGG

HOLLY STORY

Executioners

TITLE

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CATHERINE CZERW

Exhibition Curator

Mundaring Arts Centre

TITLE

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MICHAEL DESMOND
Curator
National Portrait Gallery



I believe all my work has an aspect of my “self” within it, but I have never been one to try and represent a likeness in my work by literally placing my physical self on the canvas.

I’ve always been one to put up certain walls, and do so in my art as well. In my art I also work with enigmas such as the maze, so as not to give all the information to the viewer. The maze conveys this, as well as the path we take to understand one’s self, a journey that I have found myself taking since my venture into art.

My fingerprint (of my forefinger on my right hand) was the obvious choice for me to use to identify myself, as the scanning of this finger was the way I was identified when clocking on and off at a supermarket chain where I worked. It baffled me and I’ve always wanted to use this in my art.

K85801390
dipped ink drawing on board
121 x 89 x 8cm
\$1080
Image courtesy of the artist

I'm too interested in the production of a painting to approach it whimsically.

The process of creating a self portrait drove me crazy. You think you know yourself and you don't.

One's perception of oneself is different to the perception others have of you.



Wedded to the Easel
oil on canvas
78 x 60cm
\$7000

Wim Boissevain

This is my second self portrait. I would normally avoid painting someone with my limited features. This was painted in my studio. I gave the portrait the same treatment as the work I'm currently painting.

I have been focusing on a particular group of people, studying them for several weeks and creating documentary portraits. This is a new shift in my work, which is predominately fictional/figurative.

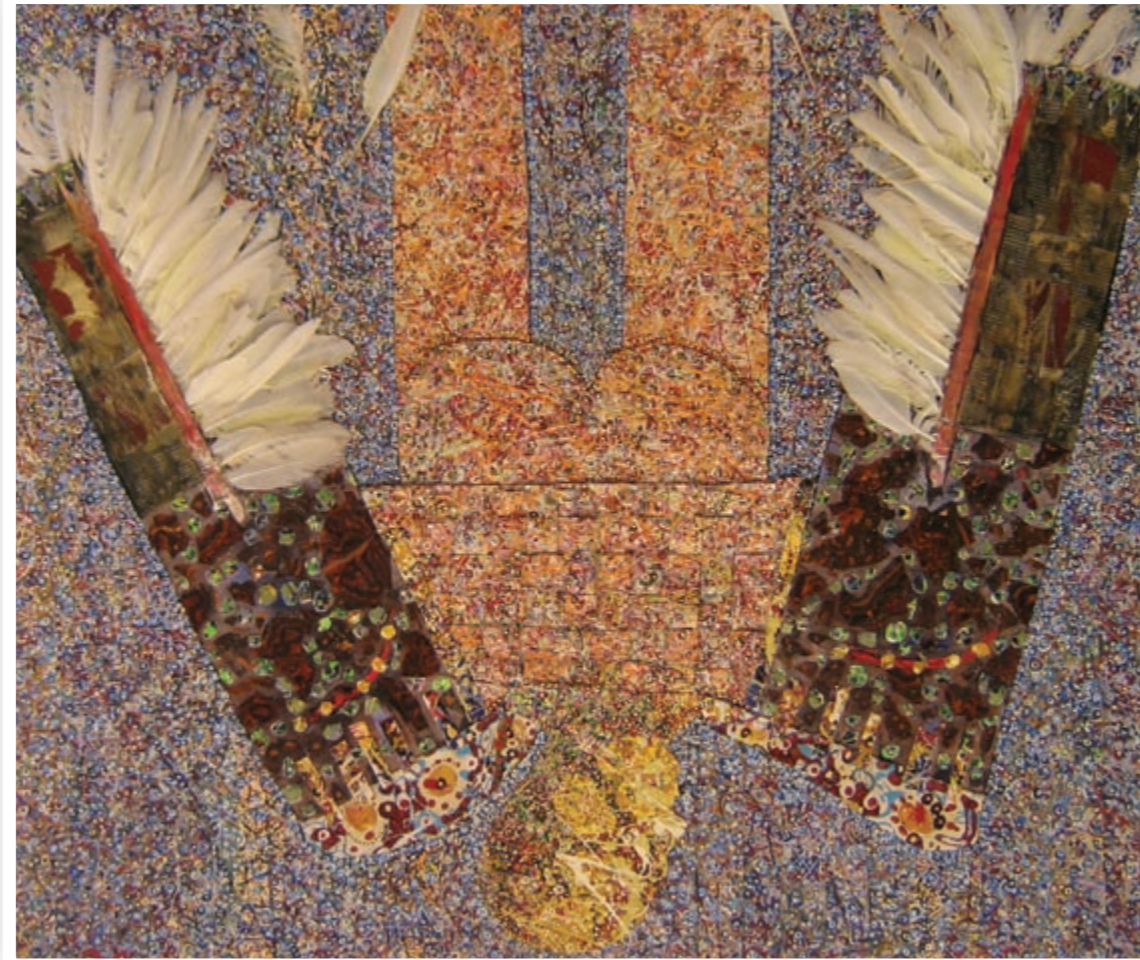


Document
oil on canvas
51 x 76cm
\$4400

Rachel Coad

Internal Rhythm

oil, acrylic, enamel and white cockatoo feathers on canvas on board
93 x 106cm
\$3700



Nothing to squark about.

Dale Couper



I am blind to myself,
I change, I shift, and I alter.
I am parked by the riverside
and hum sweet songs for
live shadows that dance in
the night. My brush flows
to the harmony of heavy
rain gushing down. My
dark eyes glaze over; I've
been lost, away, amongst
the alluded deer that
float between the comical
simplicity of fear and love.
I am blind to myself, but
I've been found.

Synesthesia

oil on canvas
63 x 53cm
\$1600

Matt Doust

My painting is informed by my knowledge of physics (previous career). Strangely, physics was all part of the same great quest...to find out why things are and why they are like they are...except that art also explores the truths of the vast uncharted inner planes, largely bypassed by science.

My art does not aim to amuse, impress, educate, shock or bewilder the viewer, but to open a crack of light to move a receptive soul. My approach to portraits is essentially the same process; using painting skills to establish a physical likeness and psychological skills to capture personality, to go beyond and try to open a crack for the eternal light moving within us all to filter through.



Phase Transition III-IV
oil on canvas
61 x 51cm
\$2500

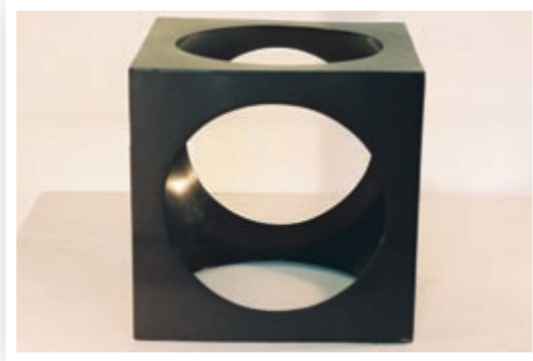
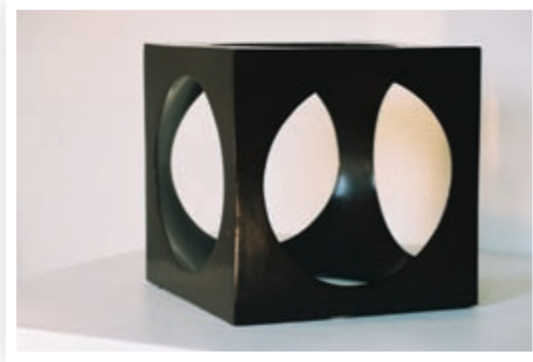


Each painting I do seems to have a connection to me, though this is not usually my intention when I begin a painting. I think my subconscious ends up taking over during the painting process, and usually once I have finished a work I realise I have produced another self portrait. The painting *With Shopping Bag* has many of the visual elements I tend to focus on: colour, texture and the confidence of line. The image shows my introverted side.

With Shopping Bag
oil paint on linen
91 x 22cm
\$2800

Drewfus Gates

Julie Goldenberg



Within can be seen as an existential self portrait. It is about the relationship between two bodies, one negative and the other positive.

Maybe the negative sphere is the self and the positive cube the universe containing the self?

Within
concrete, epoxy, shellac, oxide
40 x 40 x 40 cm
\$5500

I knew I wanted to capture more than just my outer appearance and represent something of my essence. That is to say, my deeper being beyond the surface of skin and singular identity. After some deliberation I set to work on several projects at once, looking at concepts that would essentially portray my understanding and experiences of connectedness with the natural/living world.

Although I am an individual person, with my own thoughts, feelings and stories, these works aim to illustrate a move beyond the illusion of separation to which the ego would otherwise have me commit. I have felt, understood and celebrated with all my relations our interconnection and discovered that.....I am one with all things.



I Am All My Relations Part 1 (detail)
graphite on canvas
30 x 50cm
\$700



I Am All My Relations Part 2
ceramic, steel, wood
50 x 30 x 23cm
\$1850

Mark Grey-Smith

Daniel Iley

Dianne Jones



I really enjoyed painting this picture because it gave me an opportunity to paint my identity as an expression of my country. I am a Palkyu woman from the Pilbara in the north west of Western Australia. I do not see myself as being separate from Palkyu country or from any of the other life forms that are nourished there. This is the land of my ancestors, the country which birthed my spirit, and whose red dirt flows in my veins.

In this picture I am growing in country, just like the other life that grows there. I am no more important than the trees, the birds and the spinifex, which are also represented in the picture. We all have spirit within us and we all have a place and a role to play in the complex and wondrous web of life which is country.

Me
acrylic on canvas
76 x 61cm
\$2500

Sally Morgan

It occurs to me when thinking about self portraits that in many ways the shadow self portrait or a partial portrait offer more information about the artist's personality than a full view. I believe this is because when we see a person's features we think we know

something about them, but in fact a person's appearance is irrelevant and often deceptive as to who they are. Yet in some way we are satisfied, we stop looking for clues to the mystery of the person. A shadow gives hints but leaves us yearning for more, we

become more open to subtleties, the stance, the way the head is held and the surface the shadow is projected on. We examine every scrap of evidence and in the end we know there is more, we do not delude ourselves that we know the shadow caster.



Shadow Portrait
handcut photographs on archival paper, edition of 3
58 x 72 x 5cm
\$2750

In this portrait I have tried to tell you a little about my art practice, particularly about what interests me and the ways in which I work.

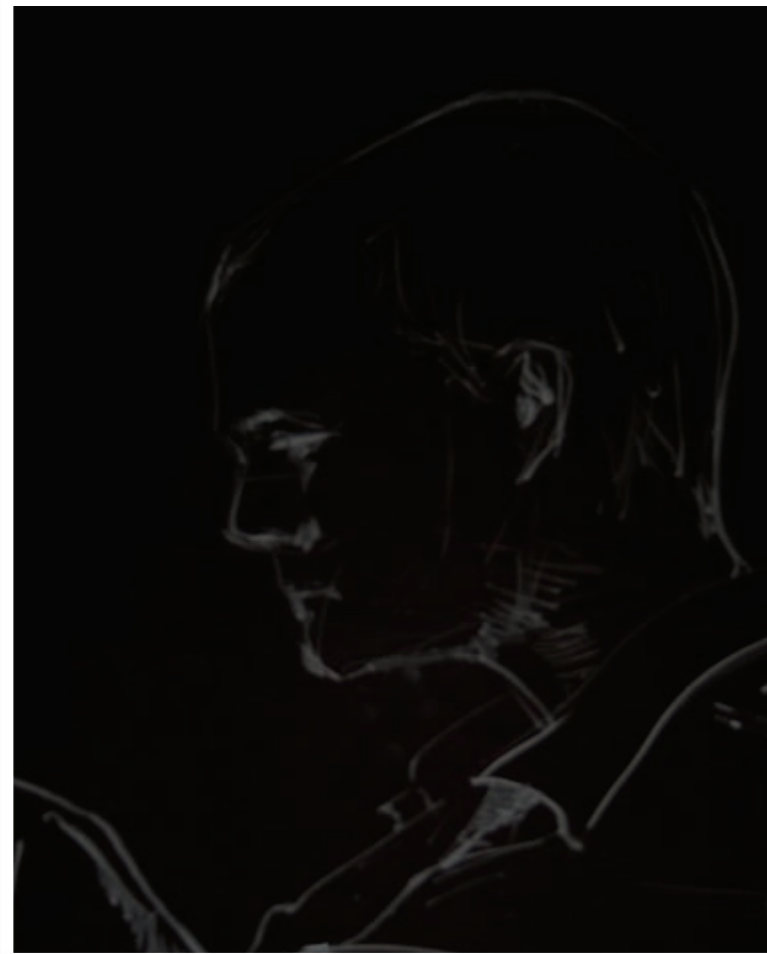
Attention to detail, the joy of translating an image into painterly marks, my fascination with the camera obscura and my uncertainty about being collected, labelled and archived!



Self Portrait
*oil on aluminium laminate with
homemade camera obscura*
10 x 8cm (actual portrait)
\$250 (camera obscura not included)

Jennie Nayton

Kirstine Sadler



Where do you start when you make a self-portrait for an audience that doesn't know you? There will no-doubt be comparisons between other artists and your own work - a competitive nerve twinges. But my name won't ring bells for anyone. It is the viewer's own image that may be the best reference point.



**Untitled work
for Mine Own Executioner**
*etched acrylic plastic (Perspex)
with performance projection*
210 x 92cm
\$1500

Roderick Sprigg



Gathering Moss
*found shirt, found cloth, plant dyed
silk thread and display case*
120 x 45 x 45 cm
\$3500

Making a self portrait is a challenge because "self" is such a fluid notion. In many ways all my work is a kind of self portrait, and especially when working with cloth, which has such a close relationship with the body. This piece is more specific in that this is my shirt hence my body and my life's accumulation, hopefully, of some wisdom.

Holly Story



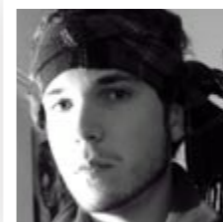
*Kate
Anderson*

Kate graduated from Swan TAFE, Midland in 2006 with an Advanced Diploma in Environmental Art and Design. She works in a range of mediums including photography, painting, sculpture and installation. To date Kate's group exhibitions include *Place, Space, Time* (2004), *Three Metre Drawing* (2004), *9 x 5 x 3* (2006) and the TAFE Graduate Show *Area 252* (2006), all held at the Junction Gallery in Midland. Kate was an artist in residence at the ABC building during *Artopia 2005* and was involved in the Shire of Mundaring's *Trek the Trail* in 2006.



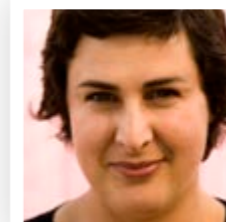
*Rachel
Coad*

Rachel's education and professional experience in the field of design strongly informs her art practice. While her work mainly focuses on portraiture and its conventions, Rachel often makes reference to her keen interest in architecture and commercial design. Her talent and skills have been recognised around Australia by way of numerous awards and commendations and she was a finalist in the 2006 and 2007 *Metro 5 Art Prize* in Melbourne. In addition to participating in several group shows, she has held a number of solo exhibitions including *Narrative* (Gunyulgup Galleries, 2006). Her work is represented in private collections throughout Australia, USA and Europe. Rachel Coad will have a solo exhibition of her new work at Perth Galleries in October 2007.



*Matt
Doust*

Born in California, Matt has lived in Perth since 1985. After a short period of study at TAFE, he has pursued his own artistic direction, preferring to remain outside conventional career paths of an artist. He has participated in numerous group exhibitions in Perth and in the Eastern states, including *Drawn Out* (Perth Institute of Contemporary Arts, 2005) and *Self Titled* (Autopsy Gallery, Melbourne, 2006). He has also held two solo exhibitions *Nature of Us* (Kurb Gallery, 2006) and *Un Mon Swaye* (Distracted Gallery, 2007). In 2006 Matt undertook a residency at the Perth Institute of Contemporary Arts and won the Belmont Art Award. His work is represented in a number of private and public collections.



*Julie
Goldenberg*

Julie was born in Subiaco in 1970. After gaining a Diploma of Fine Arts at Claremont School of Arts in 1991 she went on to attain a Bachelor of Fine Arts at Edith Cowan University. She has participated in numerous group exhibitions in Perth and interstate and has held a succession of solo exhibitions including *Chicks with Fruit: Variations on a Theme* (Artplace, 1999) and *Fussgaenger* (Galerie, Gaswerk, Germany, 2002). Julie's commissions include the 2004 Community Safety Month poster for the Western Australian Government. Julie Goldenberg is represented by Brigitte Braun Art Dealer, Melbourne, and has a solo exhibition in Melbourne in April 2008.



*Wim
Boissevain*

Born in New York in 1927, Wim studied at L'Academie des Beaux Arts in Paris and the Central School of Arts and Crafts in London before making Western Australia his home in 1949. Wim enjoys a reputation as one of Australia's most distinguished figurative artists, having exhibited consistently over some 40 years both in Western Australia and the Eastern states. He exhibits prodigiously across Australia and his work is collected widely. Throughout his long career Wim's accomplishments in a range of genres have been recognised. He was awarded the Helena Rubenstein Prize for Portraiture as early as 1961 while his portrait of Sir James Forrest was recently gifted to the National Portrait Gallery in Canberra.



*Dale
Couper*

Dale was born and raised in Western Australia's wheat belt. Having worked throughout the north west of the state, he studied visual arts at Edith Cowan University. His observations and insights into the people and places he encountered in his travels provided the subject matter for much of his early work as an artist. Further sojourns overseas led to his continued examination of foreign cultures and the experience of travel, culminating in a solo exhibition *Over There* (Mundaring Arts Centre, 2005). Often augmented with the ephemera collected on his journeys, Dale's images reveal the private and personal nature of the relationship between an artist and their artwork.



*Drewfus
Gates*

Drewfus Gates is a largely self-taught artist who initially studied, and later taught physics before turning to art full time. Accomplished in a variety of paint mediums, Drewfus pushes his art to move beyond the world of things and appearances to fashion a 'vocabulary of the spirit' that transcends mediums and styles. He is highly awarded and especially known for his portraiture, and is regularly commissioned to paint official portraits of Australian identities. Drewfus has been a finalist in the Doug Moran National Portrait five times.



*Mark
Grey-Smith*

After studying sculpture at the Chelsea School of Art in London, Mark returned to his native Perth in 1973 and became actively involved in establishing an experimental contemporary art scene in Perth. From 1983 to 1998 he studied and later taught at the Canberra School of Art and since returning to Perth he has continued to actively sculpt and exhibit. His recent exhibitions have included a solo show *Turn* (Gallows Gallery, 2006). *Centrefold*, Mark's contribution to Sculpture by the Sea 2006, was acquired by the City of Cottesloe and he is represented in collections across Australia.



*Daniel
Iley*

Born in 1975, Daniel completed an Advanced Diploma of Art and Design at Central TAFE in 2006 and was the recipient of the Artsource Industry Award at the Breakthrough Graduate Exhibition of that year. He has worked collaboratively on various public sculpture projects including those at Hartley Estate Winery, Chittering and Wogarno and Mount Narryer Stations as well as *Qfest* in Cue. Daniel has also participated in a number of group exhibitions including *The Book Show* (Riseborough Gallery, 2005) and *New Works- New Faces* (Perth Galleries, 2007).



*Sally
Morgan*

Sally Morgan is an artist and writer who has exhibited and published quite extensively within Australia and overseas. Her work is held in numerous private and public collections, including the National Gallery of Australia and the Kelton Foundation(USA). Her most recent exhibition, held jointly with Bronwyn Bancroft at Hogarth Galleries (Sydney) in October 2007, focuses on the environment and the need to protect and care for the world in which we live. Currently she is employed as the Director for the Centre for Indigenous History and the Arts at the School of Indigenous Studies, the University of Western Australia.



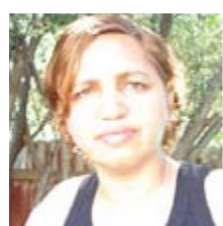
*Kirstine
Sadler*

Kirstine moved to Australia from the United Kingdom in 1986 at the age of 28. Having already completed studies in science and education, she attained a Bachelor of Arts (Art) from Curtin University in 2005. Following her inaugural solo exhibition (*Emerge* Art Space, 2006). Her group exhibitions have included the *Fremantle Print Award* (Fremantle Art Centre, 2004), *Hatched 2006* (Perth Institute of Contemporary Arts), *Transience* (Lawrence Wilson Gallery, 2006) and *Western Australian Contemporary Art* (Andhara Gallery, Jakarta, 2006). Kirstine's work is held in a number of collections in Australia and the United Kingdom, including the Cruthers Collection.



*Holly
Story*

Holly arrived in Australia in 1971 and since completing a Post Graduate Diploma in Visual Art at Curtin University in 1992 has established herself as one of Australia's foremost contemporary textile artists. She has participated in a significant number of group shows around Australia and internationally and her solo exhibitions include *Fancywork* (John Curtin Gallery, 2000), *Land Marks* (Helen Maxwell Gallery, Canberra, 2002) and *Skin Deep* (Span Gallery, Melbourne, 2006 and Turner Galleries, 2007). She also curates, writes and presents on many different aspects of textile practice and has undertaken several public art commissions. Holly has received numerous awards and is represented in public and private collections in Australia and Japan.



*Dianne
Jones*

Born in Northam in 1966, Dianne completed an Art Foundation Course at Perth TAFE before undertaking an Aboriginal Orientation Course at the University of Western Australia. In 2001 she completed a Bachelor of Visual Arts at Edith Cowan University. Since first exhibiting in *Girls on Film* (Art Gallery of WA, 2001), Dianne has participated in numerous other group shows in Australia and overseas. These include *High Tide: Contemporary Indigenous Photography* (Linden Centre for Contemporary Arts, 2002), *Australiens* (Perth Institute of Contemporary Arts, 2003) and *Raised by Wolves* (Art Gallery of WA, 2007). Dianne's work is represented in public galleries in Western Australia, Victoria and Canberra.



*Jennie
Nayton*

Jennie studied photography and sculpture before joining the two disciplines together during the course of a Bachelor of Arts (Art) with Honours from Curtin University, graduating in 2004. She has recently been a finalist in a number of exhibitions including the *Fremantle Print Awards* (Fremantle Art Centre, 2002 and 2006), the *Sydney Art on Paper Fair* (2005) and the City of Perth *Photomedia Award* (2006). In 2006 she also won the People's Choice at the *Fremantle Art Award*. Jennie Nayton is represented by Johnston Gallery, where to date she has held two solo exhibition of her hand cut photographic prints (2006 and 2007).



*Roderick
Sprigg*

Born in Merredin in 1979, Roderick gained a Bachelor of Arts (Visual Art) from Curtin University in 2006, which incorporated an exchange year at the Ecole Nationale Superior d'Art in Dijon, France. As a student Roderick participated in numerous group exhibitions from *Year 12 Perspectives* (Art Gallery of WA, 1996) to Curtin University's Graduate Show *Pining for Art* (2006). He has also exhibited at *Ceci n'est pas une usine* in France and is the only Western Australian artist in Melbourne's Nextwave Festival. Roderick He is currently based in Mukinbudin, from where he recently completed *Video Lives*, an ABC2 television series, and assisted on the Pinnacles Ephemeral Art Project. Roderick is currently working with a variety of disciplines on themes of rural Manhood.



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