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### **I Do Not Forget**

After the funeral, we looked for photographs.

Like scavengers, my father and I  
searched among his things –  
picked through the flotsam  
of his life, the debris  
death had washed onto the shores of grief.  
We found soiled snapshots  
of his stereo, his dog –  
but no picture of his face, nothing  
to give relief.

We gave his stereo to the aimless  
deathdazed youths  
who shared his rented house.  
I kept a photograph of the dog  
leaping up at a hand  
that might have been his.

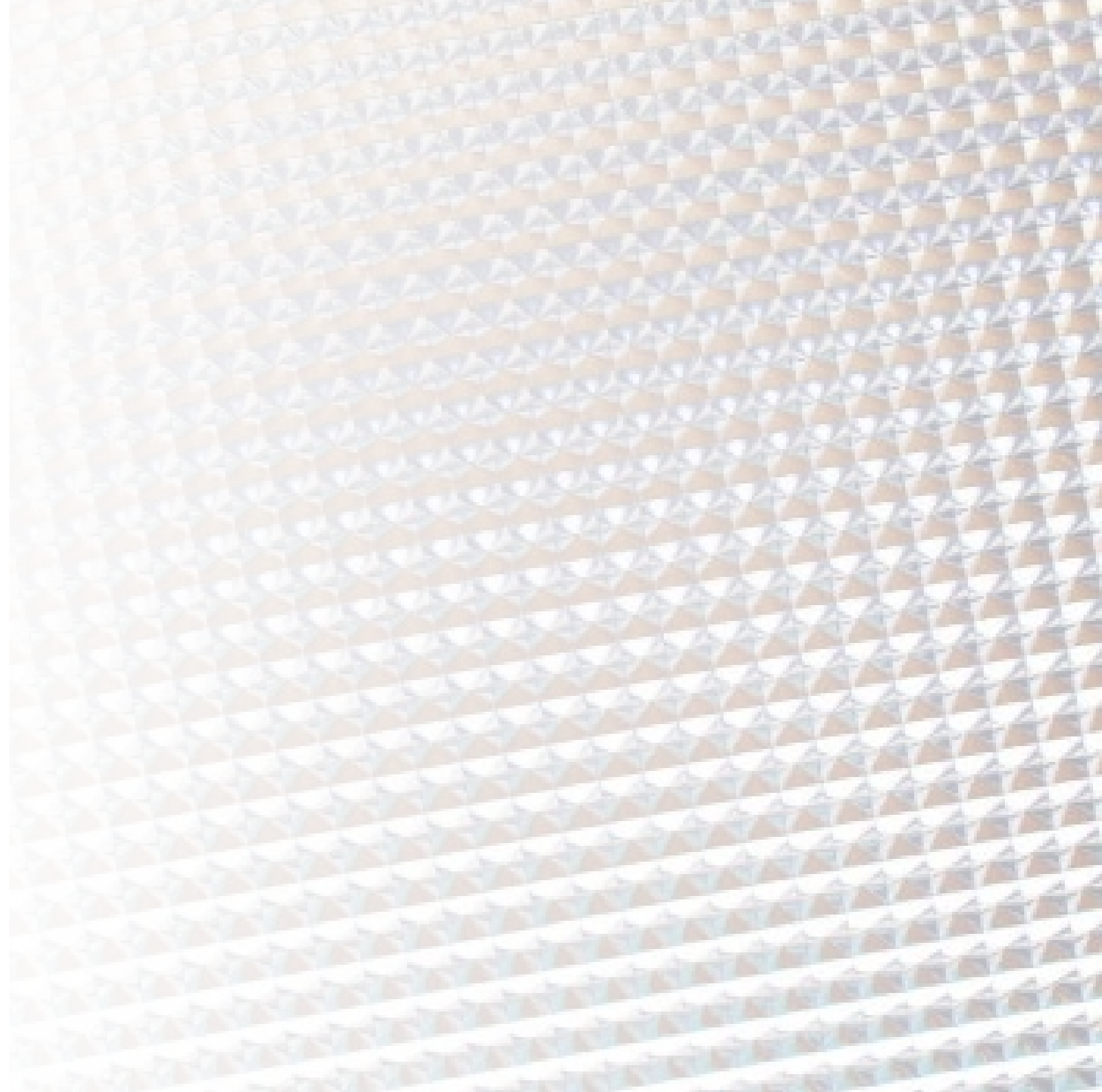
## Objects Images

In Stanley Kubrick's 1968 science fiction film '2001 A Space Odyssey' a community of apes are suddenly confronted by a large black monolith. Confused by its presence and abstract form they react unpredictably. Ultimately the engagement becomes a catalyst for self-consciousness and development. An astonishing leap in time and development is portrayed in the spectacular match-cut scene of a primitive bone club with a nuclear weapons space platform.

In the final frames, the film's main character Dave resides within a bright white room. He is an old man, he is a young man, and he is a foetus. He appears in his various physical states as if freed from the constraints of time; the monolith is also in the room, it remains static, unchanging and unsounded.

18 artists have agreed to manifest an image of themselves free from the constraints of an overarching exhibition theme. Regardless of the process chosen, questions soon begin to accumulate. Concerns arise regarding what to project of the self in a single static reflection. Philosophising about the undertaking seems to hinder as much as it helps, and the dilemmas seem never ending. From the first tentative marks made on a cave wall to magnificent highly skilled and highly technical achievements in self-expression, we can conclude we are creatures prone to seeing and attaching ourselves to ideas, objects and images.

What word, device, imagery or concept can be used to describe myself adequately to others? In portraiture we see a glimpse and a biased account from the portrayers modified perspective. In self-portraiture this partiality adds to the artworks' reading. We can see the belief in a concept, use of hand, technique, intellectualization, ego, struggle or a degree of abandoning self-consciousness within the work. *Mine Own Executioner (MOE)* has become an important vehicle of self-expression and self-examination within Western Australia; it encourages artists to go beyond commercial representation of likeness toward the essential, complex or meaningful. *MOE* has become a unique tradition within our cultural community, an ever-expanding and much valued asset. It documents something unique to Western Australian art history and offers this as an accessible archive, preserving the recordings for posterity.



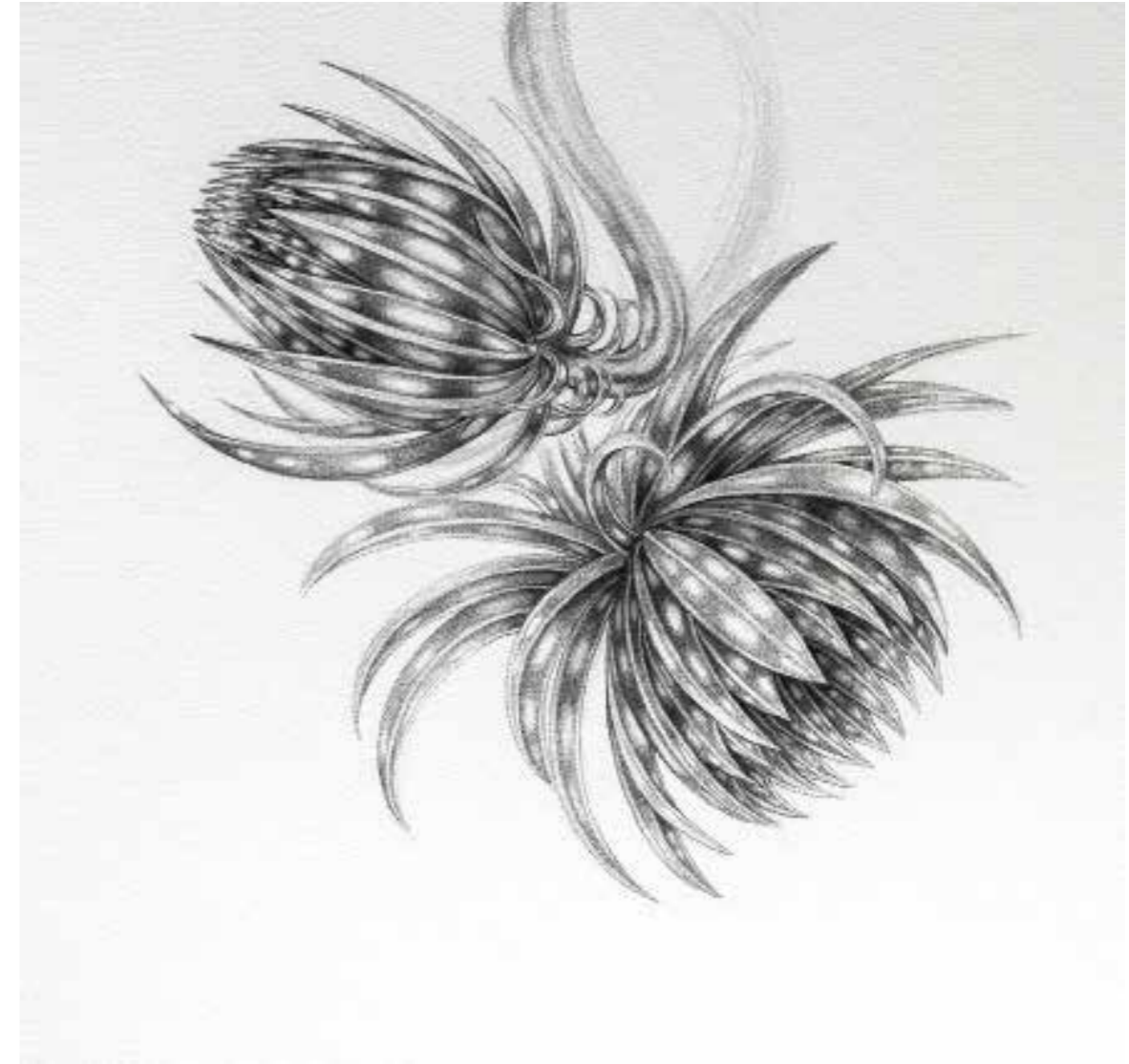
**“I like all of my treasures”**

1982-2014  
found objects, entomological pins  
dimensions variable  
not for sale  
NB: The title is a quote from a story I  
wrote in 1982 about Nanna's 'diamond'.



I collect things. I've always collected things. These trinkets, like memento mori, are snippets of memory. I collect, magpie-like, from occasions special to me: family adventures, cast-off items from people and animals, ecological formations, and things that catch my eye. Stored in found vessels, from my earliest childhood recollections, I've been creating a personal taxonomy of items that retain and hold memories for me. Together, these collections form an autobiographical insight into my life, a cabinet of my own curiosities that I draw inspiration from.

**Amanda Alderson**



The work for *Mine Own Executioner* explores the artist's personal history and in particular an ancient Maori tradition that his family has upheld. In this unique and profound practice, Andrews' afterbirth was buried by his parents under a native New Zealand Pohutukawa tree, which symbolises a connection between family and land. Andrews has chosen to draw the flowers of this tree coming into bloom as a representation of self.

**Tané Andrews**

**Self Portrait  
(Pohutukawa Tree)**

2014  
pen, pencil and ink on  
water colour paper  
60 x 80 cm  
\$2,800



Robert Cleworth

**self-portrait as Ignacio Zuloaga  
and other fragments**

2014

oil on beech-wood panels, resin, frames  
triptych: two panels, 34.2 x 29 cm each;  
one panel, 29 x 34.2 cm  
\$2,000

The Spanish painter Ignacio Zuloaga was a fervent nationalist and great admirer of General Franco. Zuloaga's style and subject matter, and his devotion to the art of Velasquez and Goya, simultaneously exploited nationalist and fascist sentiment while serving as a lightning rod for nationalist discourse preoccupying Spanish political and cultural leaders during the first decades of the twentieth century. *self-portrait as Ignacio Zuloaga's Elenano Gregorio and other fragments* continues my long held fascination with the rhetorical power of the Baroque Aesthetic, and the nature of cultural practice as a shaper of ideology.

**The King in Yellow**

2014

oil on canvas  
120 x 90 cm  
\$1,000

There is an autobiographical element in my paintings. I often approach the canvas without a preconceived idea and let memories and the act of painting inform my work. These thoughts and flickers of the past are abstracted, built up with heavy brushwork. Reworking the canvas, there are often multiple layers beneath the painted surface.



Brad Coleman



In my paintings I wish to evolve a landscape of mood and emotions, as in a theatre set inviting the viewer to participate in the layered meanings. I often incorporate hints of symbolism and other associations, enquiring into memory, reflection, and 'Popular Culture'. In my work *Beyond the Sea of Tranquility*, there are references to my 1960s childhood of music, Moon landings, and the films of the time.

When contemplating the interesting task of a self portrait, I looked at myself in times of agitation of mind, as the Buddhists describe 'the monkeys of thought, leaping from tree to tree', and times of peace, as on a beach watching the night sky.

### **Beyond the Sea of Tranquility**

2014  
oil on linen  
77 x 102 cm  
\$1,800

**Michael Doherty**



### **Concealed by Miu Miu**

2014  
oil on board, glass  
60 x 50 x 5 cm  
\$1,000

**Moira de la Hunty**

Artist concealed by fashion and glass.

Allowing a way to stand out in the crowd and at the same time somewhere to hide - a barrier to protect and conceal - fashion often features in my life and work. I like to consider the human within, and previous subjects have included Boy George and Queen Victoria and their vulnerability within an elaborate facade. In this work, I am protected further by the use of glass, which forms a shield in front of me while I observe the world.



Abraham Dunovits

**Selfies**

2014  
 photography and used DVD boxes  
 dimensions variable  
 \$1,080

People think that I love myself, but I don't. I have very low self-esteem. I am lucky, however, to be alive. So these photos are a celebration of life. These photos were taken by me with my iPhone, especially after showers, when my hair was a bit wet and malleable. They're selfies. Anyone can do that. I encourage you to do that. Dress up as your favourite character. Take a picture. Share it. Have fun.

**Nonbeliever**

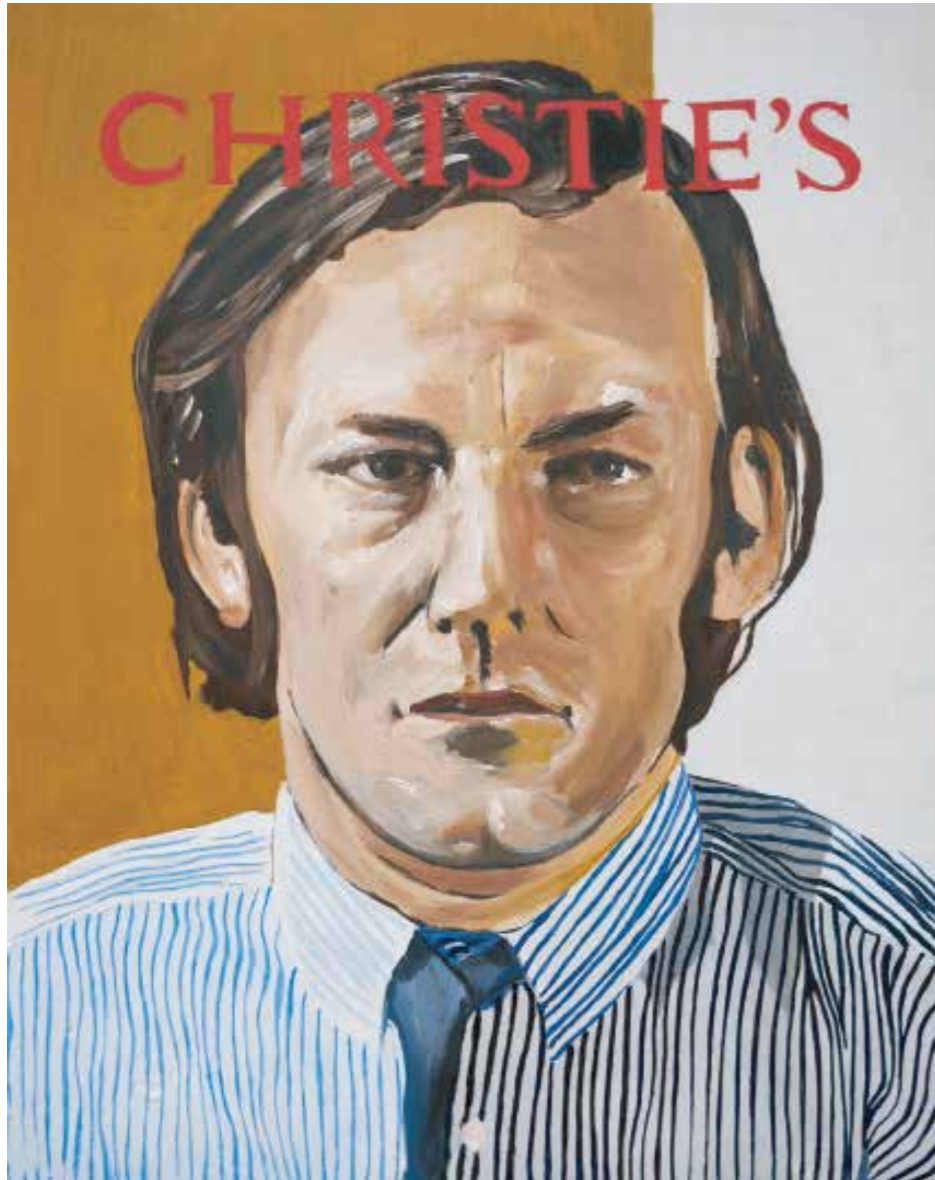
2014  
 neon, acrylic, glass, paint and electrics  
 170 x 14 x 13 cm  
 base removable to enable wall mounting  
 \$4,500

*The true artist is an amazing, luminous fountain. Bruce Nauman*  
*'NONBELIEVER', is my, the artist's statement. Lee Harrop*  
*Just look at the surface of my paintings and films and me, and there I am. There's nothing behind it. Warhol*



Lee Harrop





Am I Real?  
I met Kippenberger in a small café-come-bar just outside Nuremburg in '95. It was just chance and I didn't realize how important he was at the time, but his presence was unmistakable. Is it possible to represent one's own Spirit? I felt he did. Looking for a stand-in for my own image I was thinking about the Spirit of Art and I remembered that chance collision. Maybe I should paint myself more often.

**Christie's**  
2014  
oil on board  
35.6 x 28 cm  
\$3,300

Matthew Hunt



**Leaving**  
2014  
digital photograph  
30 x 40 cm  
\$350

Beth Kirkland

With each new landscape  
Root diminishes  
Unused to permanence  
Fragile  
Unless  
Until

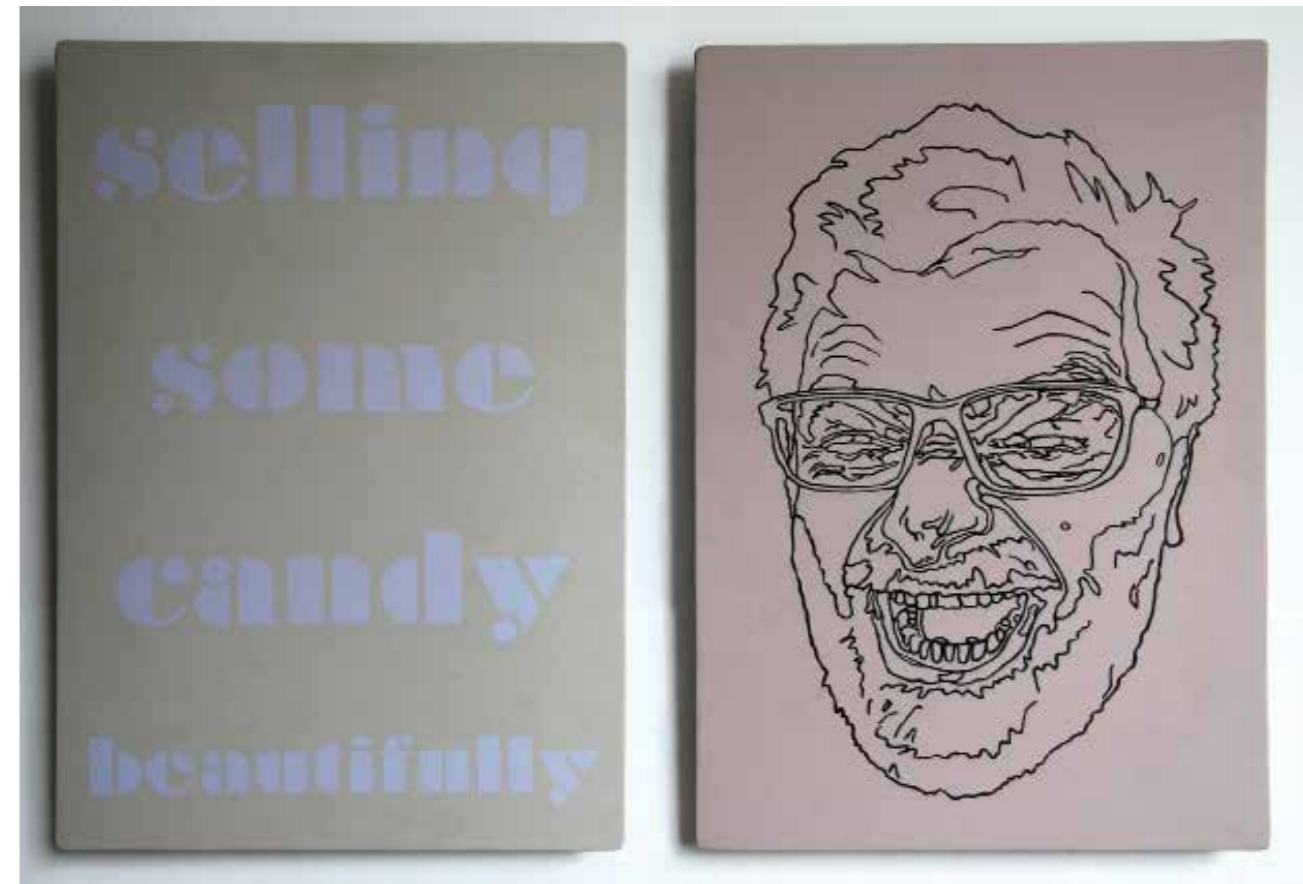


I am interested in examining my role as both witness and participant in the hyper-masculine culture of 'Suburban Australia'. Spending the majority of my working life to date in a purely male suburban factory environment, I have undergone a kind of germination - part evolution, part de-evolution of the moral and social boundaries that I have been raised to respect. I am seeking to understand the struggle between this hyper-masculine culture (or lack of) to which I feel a sense of belonging, and the moral guides that question my part in a colonial and ignorant way of life to which I am inevitably an accomplice.

## Andy Quilty

### Standstill

2014  
assisted motorbike burnout, oil and enamel on coated aluminium diptych: each panel 57 x 57 cm  
\$2,600



## André Lipscombe

### Laughing Matter

2014  
acrylic on plywood diptych: 60 x 88 cm  
\$1,350

I have to laugh at myself. I get a deep, medicinal satisfaction in using discarded plywood and \$3 miss-tinted samples of domestic paints from Bunnings to make my work.



*Right there, on the tip of the tongue.... I have it, wait just a minute...*  
This self-portrait is based on a series of photos over a 5-year period. Exploring the idea that over time memory becomes so intertwined with ones self, that perspective can often be forgotten. Leaving us the challenge of capturing not only who we are as a person, but also who we were.

**Just had it**

2014  
acrylic, enamel and aerosol  
on found wooden panel  
58 x 182.5 cm  
\$2,500

**Max Richards**



**Embraced**

2014  
Jarrah, inks, synthetic polymers  
and lacquers on board  
113.5 x 203.5 cm  
\$6,500

**Monique Tippett**

My image of self. A lone figure walking into the embrace of a forest. I feel a sense of transience and insignificance amongst these soaring beings. This is what draws me in; this place has a potent energy that even the most spiritually disconnected will admit to feeling. To me, it is strong and palpable to the point of awe. I wouldn't be anywhere else. Sometimes, life as an artist can be lonely. I am small amongst this verdant, vertical world. As I move into its heart, I feel its acceptance. I mean no harm, I am here to pay homage and take a part of it with me to give to others.



Daniel Webster

**Self Portrait**

2014  
digital print, acrylic, Japanese ink  
triptych: each panel 80 x 57 cm  
\$5,000

The title 'Mine Own Executioner' evoked an inner conflict, and inspired me to use paint and photography to capture an image of myself "in the act" of attempting to paint an image of myself. Various prints of the same photo have been manipulated, painted back into, and nearly erased to white. I have a method of working that sees numerous paintings unresolved, even destroyed in the process of sanding back through the paint layers, at times eroding the paint film to a point of no return. The image comprised of painterly gestures and colours against a grey surround was inspired from an interpretation of an Eastern text I once read, describing the "primordial ground" of consciousness as grey, and individual ego existing briefly like primary colours before dissolving and merging once more into the sea of grey.



Jurek Wybraniec

**Yellow (May 2014)**

2014  
enamel, compressed PVC,  
wood, LED lamps, electrical  
components, glass  
96 x 92 x 76 cm  
\$7,000

*Yellow, May 2014 (The Banana Splits Club)*, is part of a continuous exploration of colour, paint, materials, objects and the everyday, in the pursuit of a simple yet volatile gesture with the colour Yellow.



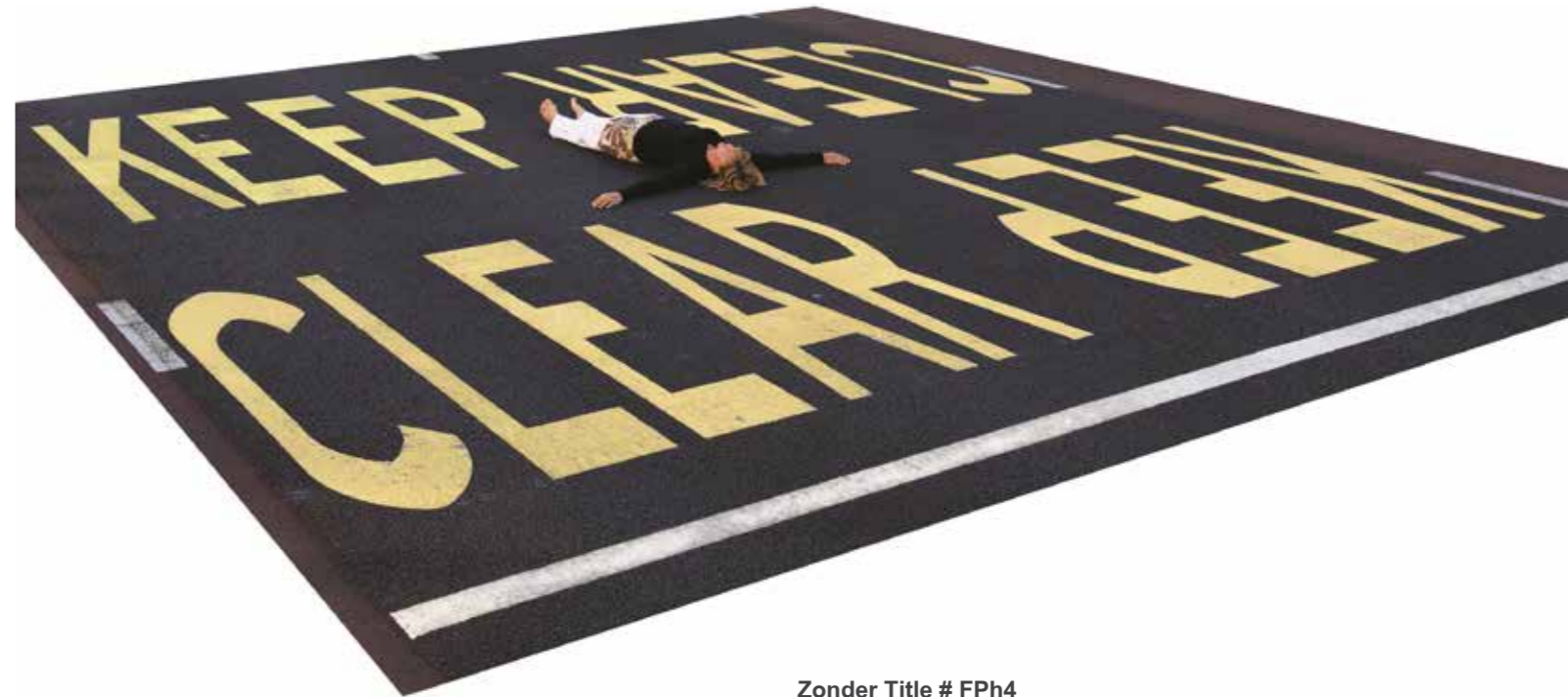
Meandering  
 moseying along  
 pushing through tangled burn  
 Scrambling up scalding scree  
 Squatting, breathing hard.  
 Rocks too hot to touch.  
 Descending carefully, pigeon-toed.  
 Humming  
 Stop. Stand stock-still  
 smoke, feral braying  
 Over my shoulder  
 which way?  
 And where to next?  
 Chatting with curious lizards, shy snakes and morning birds.  
 I'm singing new songs - ones never heard before  
 Picking up eye-catching stones ... dropping them gently as I go  
 Hearing my heart  
 one in a chorus of trillions  
 right now

**Lick**

2014  
 digital print on archival paper  
 mounted on aluminium  
 25 x 19 cm  
 \$300

Remote areas instill a tremendous sense of freedom and joy. I love going bush – the further the better. My passport to get out there is my pots and pans and my love for cooking for scientific field-based camps. When I'm not cooking, my camera is my walking companion.

Nien Schwarz



**Zonder Title # FPh4**

2014  
 inkjet print on Phototex  
 (adhesive polyester fabric)  
 edition of 10  
 65 x 150 cm  
 \$2,400

In the process to obtain dual citizenship, I find I am caught between multiple identities, languages, and homes, even to the point of questioning what and where is my home.

After 17 moves in my life, 'home' is becoming less about a piece of soil and more a sense of self, of what I carry within, the place where I become myself.

Home is not a static concept anymore. With so many people in the world on the move, I wonder what 'my home' really means. Only when I rise above myself do I create my identity, faithful to the old and new.

Gera Woltjer

### **On The Absence of Mirrors**

There is no getting around it:  
your vanity's mortally wounded.  
At first you appeared to miss us  
now, stripped to the barest  
essential, you're gladly without us.  
Don't ask the world around us  
to give back your facial features;  
it can't leave a true likeness.

Where is she gone, that child  
abandoned to the world?  
Windows are frosted over  
lest the night outside give answer.  
Another must replace her.  
Cast down your eyes, beware  
that last glimpse over shoulder  
the odd dark pool of water.



## Amanda Alderson

Amanda Alderson is a curator, arts worker, designer and lecturer. She is centrally focused on emergent/ new media, hybrid, visual and contemporary arts. As an independent curator, she is currently exploring the narration of contemporary arts through a correspondence with local history and poetry. Working in the arts since 1995, she is currently the exhibition coordinator at John Curtin Gallery. Past employment includes SymbioticA, IASKA, BEAP2004 and BEAP2007, Goddard de Fiddes Gallery, Curtin University, TAFE, ECU, and curator at the City of Joondalup. Amanda studied at the School of Art, Curtin University and at the Western Australian School of Art, Design and Media.

[www.amandaalderson.com](http://www.amandaalderson.com)

## Tané Andrews

Artist Tané Andrews explores the intricacies of the natural world, often referencing botanical and animal elements in his artwork. His practice crosses a diverse range of media, including drawing, sculpture, installation, and kinetic sculpture. Andrews maintains a strong focus on his technical skills and utilises carefully considered materials from a wide range of sources to produce his works. Born in 1986, Australia, he lives and works in Perth, Western Australia.

Tané Andrews is represented by Venn Gallery, Perth.

[taneandrews.com](http://taneandrews.com)



## Rob Cleworth

Rob Cleworth first began exhibiting with Legge Gallery, Sydney, in 1992. As an Anne & Gordon Samstag International Visual Arts scholar, Cleworth undertook postgraduate study at the Glasgow School of Art, Scotland, in 1993 and has since shown in numerous solo and group shows in Sydney, Canberra, Melbourne, Adelaide, Bunbury and Perth. He is represented in the collections of the National Gallery of Australia, Canberra; City of Bunbury Collection, WA; City of Greater Geraldton Art Collection, WA; City of Prospect, SA; and numerous private collections.

[robcleworth.weebly.com](http://robcleworth.weebly.com)

## Brad Coleman

Brad Coleman is an artist, musician and digital creative. His work spans electronic art, painting, sound art, photographic and digital design. His varied background in the arts informs his paintings, seen in his fluid style and lyrical use of colour. Currently, primarily working in paint, he employs bold lines and multi-layered brushwork.

Alongside a successful career as a musician, Brad graduated from Edith Cowan University with Honours in Visual Arts.



## Michael Doherty

Upon completing a Diploma of Fine Art (Painting) at Claremont School of Art in 1982, Michael Doherty has had fourteen solo exhibitions. He was an early member of Gotham Art Studios, Australia's oldest Artist-Run Initiative.

Selected group shows include: Art Osaka12, Viewing Nature, New York, Puzzle Project Brooklyn, Puzzle Project, Paris, Supermarket 14, Sweden 'Star', Sydney, and the Melbourne Art Fair.

Awards include: Instant Lotteries Exhibition Grant, Artflight, Town of Vincent Award, Gold Medal, Gotham Studios, Best Visual Art, 2013 Fringe Festival.

Public Collections include: Wesfarmers Corporation, City of Perth, Edith Cowan University, Royal Perth Hospital, Sir Charles Gairdner Hospital, Geraldton Regional Gallery, King Edward Memorial Hospital, The Ministry of Justice, New Norcia Collection, City of Armadale and the Central Institute of Technology.

Private collections in Switzerland, Germany, Sweden, USA, Japan, England and Ireland.

[michaeldoherty.com.au](http://michaeldoherty.com.au)

## Moira de la Hunty

Moira de la Hunty was born in Northern Ireland, and emigrated to Western Australia at the age of nine. She studied Medicine at UWA before working as a doctor. During her years as a medical student, Moira studied painting at Claremont School of Art, and began painting and exhibiting full time in 2005.

Previous exhibitions include two solo shows as well as many group shows - most recently *time bids be gone* at Heathcote Museum and Gallery, June 2013. She has been a finalist in the Albany Art Award twice and has been selected to take part in many exhibitions including the Joondalup Art Award and Bunbury Biennale. Her work is in the Horn Collection WA, the Dale Alcock Collection WA, and many private collections in Western Australia and Victoria.





## Lee Harrop

Born in NZ, Lee Harrop graduated in 2009 with a MFA (1st Hons), receiving the Outstanding Achievement Award from Whitecliffe College of Arts and Design. Lee is a practicing artist living in Kalgoorlie. Her artwork is predominantly text-based and non-medium specific. It is mostly site-based or context specific.

Since moving to Australia in 2010, Lee's exhibition, award, and acquisition history has included: Ebbett Prestige Environmental Artwork Award, Hamilton NZ, 2011; E-Scape Sculpture in the Landscape, Hamilton, NZ 2011; Finalist 20th Annual Wallace Awards, NZ 2011; The Imaginary Archive, TULCA Galway Ireland 2011; Finalist Deakin University Small Sculpture Award, Melbourne, VIC 2012; LOST, purchased by Massey University Albany Campus, Auckland, NZ 2012; Finalist Mid West Art Prize, Geraldton, WA 2013; *Drawn from Sound*, curated by Cat Hope, Edith Cowan University, Mt Lawley, WA 2013; Invited artist, Cossack Art Award, WA 2013; *The Imaginary Archive*, Kiev, Ukraine 2014.

leeharrop.com



## Abraham Dunovits

Abe Dunovits, born in Buenos Aires, Argentina and arrived in Australia via Spain in 1989. He has lived in Australia since he was in his teens. As a musician, he has played to audiences on the streets as well as large festival stages. He has recorded in professional studios with his original music as a solo acoustic act and with his bands. Abe has a professional exhibiting career as an artist with solo and group exhibitions in Perth and Melbourne. He works in found object sculpture, drawing, painting, video installation, performance art, slam poetry and experimental music with self-made, electronic and conventional instruments. Abe has created experimental videos for his performances and art projects, in which he sometimes acts. Abe is a qualified secondary high school teacher in Music, Spanish and ESL with a ten year accreditation in Western Australia. Artist and friend, Mario D'Alonzo, describes Abe as a "Renaissance Man" for his passion, energy and immense talent in many fields of art.

www.abrahamdunovits.com



## Matthew Hunt

Matthew Hunt (1967), born East Fremantle, Australia, lives and works in London, UK. Hunt has exhibited in Austria, Germany, Switzerland, Indonesia and New Zealand. He has shown extensively in Australia and has received multiple Australia Council for the Arts and Western Australian Department of Culture and the Arts project and new work grants. Hunt has participated in residencies at ACME Studios, London, UK; The International Studio & Curatorial Program (ISCP), New York, USA; Christophe Merian Foundation (IAAB), Basel, Switzerland; The International Art Space Kellerberrin Australia, (IASKA): and Gunnery/ Studios/ Artspace, Sydney. Matthew Hunt is represented by Turner Galleries, Perth.

huntmatthew.com

## Beth Kirkland

Beth Kirkland is originally from Toronto, Ontario and has also lived and worked in Nairobi, Kenya and in Harare, Zimbabwe. She has been in Australia for many years now and worked as a permanent art lecturer within the TAFE system for over 10 years. She has two Graduate Diplomas in teaching and more recently completed her M.Phil in Visual Art at Curtin University (2008). Beth has participated in numerous exhibitions, both group and solo, in Australia and elsewhere.

bethkirkland.weebly.com



## André Lipscombe

André Lipscombe resides in the Perth hills and conducts a practice from a studio at Artsource, Fremantle. He has exhibited regularly in the last few years at Nyisztor Studio in Melville, has received awards for his painting and is represented in numerous private and public collections in Western Australia.

andrelipscombe.com

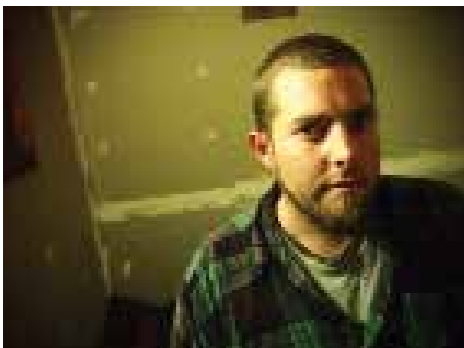
## Andy Quilty

After a decade working in the surfboard manufacture industry as a surfboard artist and labourer in both Australia and the USA, Andy Quilty made the decision to turn his focus towards his own personal art practice in 2011. Since then, Quilty's work has received numerous accolades including the South Perth Emerging Artist Award, Mandjar Art Award, Cossack Art Award (portraiture category), Kalgoorlie Boulder Art Prize, RAS Art Award, Bunbury Biennale Acquisition Award and 'Commendations' on two occasions in the Black Swan Prize for Portraiture. His work has been selected for inclusion in exhibitions including the Salon des Refusés, Kedumba Drawing Prize, Adelaide Perry Drawing Prize, Rick Amor Drawing Prize, Albany Art Prize, Midwest Art Prize and the Joondalup Invitation Art Award. Quilty's work is held in private and public collections including the Bunbury Regional Gallery and the Alcoa Mandurah Gallery. Since 2012, Quilty has held four solo exhibitions, undertaken various artist residencies and conducted art workshops in schools and correctional institutions within WA. He holds a Bachelor of Fine Arts and Diploma in Graphic Design. Andy Quilty is represented by Linton and Kay Galleries, Perth.

andyquilty.com







## Max Richards

With an established reputation as a graffiti artist in the Fremantle and Perth scenes, Max Richards' work meshes word pieces with industrial structures, referencing his inner and outer worlds.

While primarily creating large-scale murals using aerosol paints, he also draws constantly, producing smaller-scale works in a variety of media. His first solo show incorporated found wooden pallets for a series of paintings dealing with barcodes and their relationship to personal identity. Recently becoming involved with the Melbourne street art scene, Max's work has evolved to represent transition. Utilizing various techniques and subject matter ranging from street scenes to geometric designs, the works unfold and adapt as if in motion.

[www.facebook.com/pages/  
Art-By-Max-Richards/](http://www.facebook.com/pages/Art-By-Max-Richards/)

## Nien Schwarz

Nien Schwarz's penchant for Earth sciences draws her into remote regions. From 1981-92 she cooked her way across the arctic supporting Canadian Geological Survey expeditions. Since 1993 she has volunteered as a 'fieldy' for Australian scientific crews. Fieldwork underpins Schwarz's interdisciplinary practice. Linking science and art, her sculptures, paintings, installations, photography, performances and publications investigate relationships between physical and human geographies.

Her hybrid approach probes our dependence on natural resources and the global quest to meet rising demand. Large projects have been supported by volunteers, CSIRO, DMP, Oil Mallee Association and State Salinity Council.

Schwarz lectures at Edith Cowan part-time, contributes to Art Monthly and Artlink, and the International Centre for Landscape and Language.

[www.nienschwarz.org](http://www.nienschwarz.org)



## Monique Tippett

Monique Tippett was born in Perth in 1971 and lives and works in Dwellingup in the jarrah forest south of Perth.

Moving to Dwellingup in 2001, Monique studied at the Australian School of Fine Wood. She now runs a busy studio and Public Art arts practice, producing sculpture and 2D wall artworks in predominantly timber. Her work is held in many civic and private collections, including the Office of Premier and Cabinet, Janet Holmes à Court and Sir Charles Gairdner Hospital. She has received numerous awards for her work and been in many group exhibitions. Monique Tippett is represented by Gunyulgup Galleries, Yallingup.

[www.moniquetippett.com](http://www.moniquetippett.com)

## Daniel Webster

Daniel Webster completed an apprenticeship in printing / pre-press in Melbourne, moving to Perth in 1997 to study Fine Art at Claremont School of Art, later WASADM.

His first solo show was *Points of Departure* in 2004 at Perth Galleries, Subiaco. Since, he has exhibited in numerous group shows, most recently in 2013 *Landscapes: Real and Imagined* at Kidogo Arthouse, Fremantle, *PCWK5* at Nyisztor Studio, Melville and in 2012 *Shoe Show: Artists Against Trafficking*, also at Nyisztor Studio.

Daniel's works are held in collections of the CCI WA, Old Swan Brewery and private collections in Perth and Japan.



## Gera Woltjer

In 2011, Gera Woltjer achieved 'The Geraldton-Greenough Award' in the inaugural Mid West Art Prize, and the 'Best Work In a Medium Other Than Painting' at the Port Hedland Art Awards (2010, 2011). She is currently researching for a residency with PICA in mid-2014 thanks to a CGG Artist Opportunities Grant (2013). Her artwork is represented in numerous collections including the City of Geraldton-Greenough, Durack Institute of Technology and in private collections in Australia and Europe.

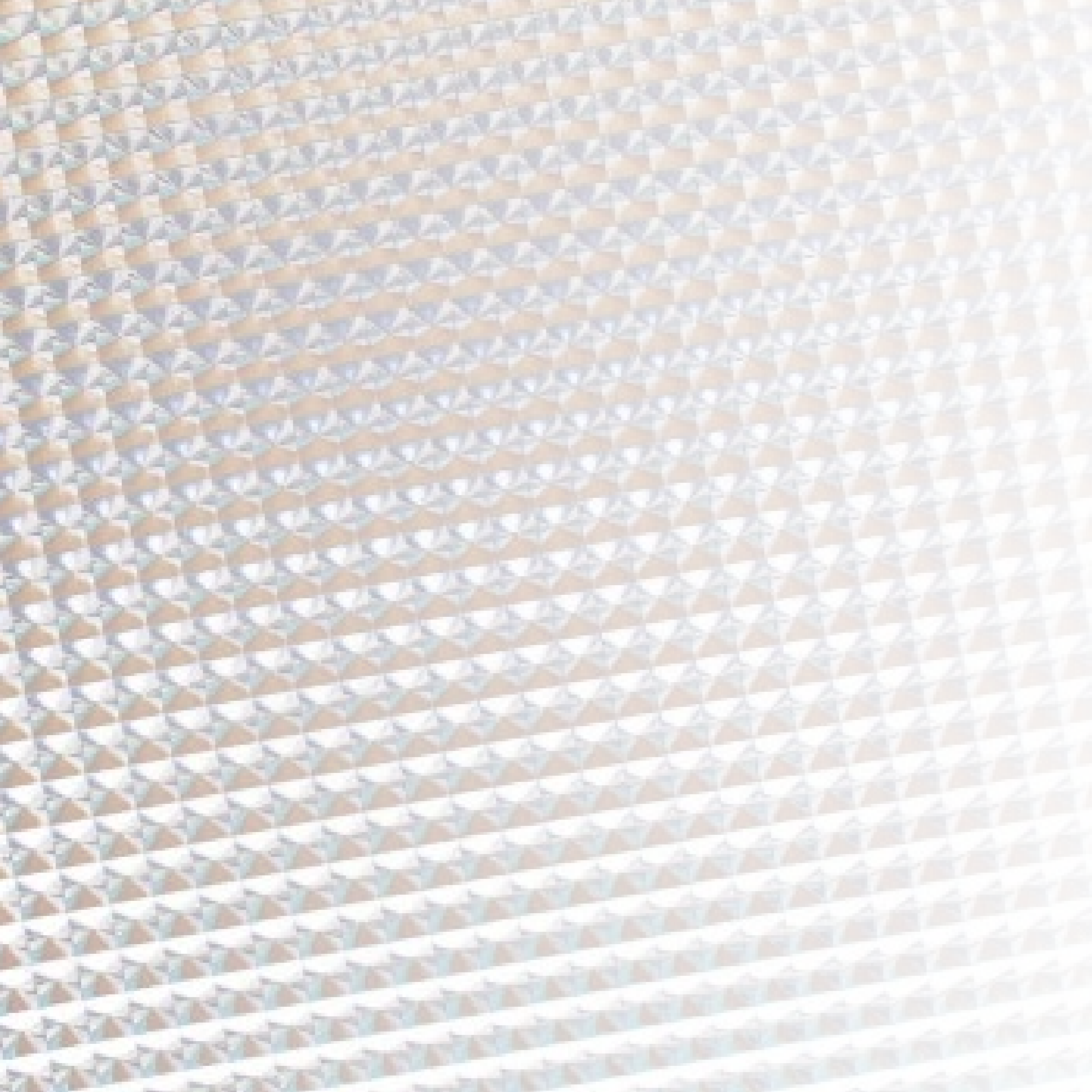
Originally from the Netherlands, Gera completed degrees in Fine Art, Art Education and Arts Coordination. She has resided in Western Australia since 2008, where she has predominantly worked with printmaking, drawing, installation, photography and video, exploring interactivity through hybrid, collaborative installations of sculpture and performance.

[www.gerawoltjer.com](http://www.gerawoltjer.com)

## Jurek Wybraniec

Jurek Wybraniec lives and works in Fremantle, Western Australia. He was educated at Claremont School of Art and Curtin University, graduating with a BA Fine Arts in 1993. He has exhibited locally and nationally over the last 25 years in numerous solo shows, selected group exhibitions, and national survey shows in public and commercial galleries. These include *Meridian; Currents in Australian Art*, 2002 at the Museum of Contemporary Art, Sydney; in *Abstract: form and essence in recent Western Australian Painting*, Lawrence Wilson Art Gallery, Perth; and "2004", at the National Gallery Victoria, in 2004. He was also invited to participate in the National Sculpture Prize and Exhibition, 2005 at the National Gallery of Australia. He has received a number of grants and awards including international residency grants from Australia Council and artsWA. These include the Australia Council Studio in Los Angeles in 2002 and the prestigious Chinati Foundation in Marfa, Texas, USA in 1996. His work is represented in collections in the Art Gallery of Western Australia, the Museum of Contemporary Art, Sydney and the National Gallery of Australia. Jurek is a lecturer in painting and drawing at the Central Institute of Technology, Perth.





With complete gratitude to the 18 artists who have taken time to create unique work for the *Mine Own Executioner* exhibition.  
- Ron Nyisztor

**All images courtesy of the individual artists except:**

Amanda Alderson's artwork photography by Brad Coleman  
Tané Andrews' photography by Tony Nathan  
André Lipscombe's photography by Stephen Armitstead  
Monique Tippett's photography by Ebony Tippett  
Gera Woltjer's mug shot photography by Christophe Canato  
Jurek Wybraniec's photography by Acorn Photo  
Cover image and design by Ron Nyisztor  
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[www.mundaringartscentre.com.au](http://www.mundaringartscentre.com.au)

7190 Great Eastern Hwy Mundaring WESTERN AUSTRALIA 6073

T: +61 8 9295 3991 E: [info@mundaringartscentre.com.au](mailto:info@mundaringartscentre.com.au)

Gallery open: Tues - Fri 10am - 5pm; Sat & Sun 11am - 3pm

Closed Mondays and Public Holidays

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