



**MINE OWN
EXECUTIONER
2012**



MINE OWN EXECUTIONER 2012

ARTISTS

Thea Costantino
Anna Dunnill
Sarah Elson
Mandy Harwood
Therese Howard
Kate Jarman
Katie Lenanton
k.m.s.e.
Ryan Nazzari
Mark Parfitt
Rizzy
Andrea Vinkovic
Carol Wells

An annual exhibition of self portraiture
by invited Western Australian artists

Presented by the
Mundaring Arts Centre
5 October - 11 November 2012

Curated by
Susan Flavell

FOREWORD

Since its inaugural year in 1995, *Mine Own Executioner* has presented audiences with hundreds of diverse and fascinating self-portraits, documenting a unique visual story of Western Australian contemporary arts practice.

Each year, the selected artists are invited by the curator to consider their approach to their visual interpretations in relation to the chosen curatorial theme.

For the 2012 *Mine Own Executioner*, curator Susan Flavell has selected artists whose arts practice in some way incorporates human interaction and relationships with animals, or the use of animals in their art. Whilst the 2012 'executioners' have started their introspective journey with this commonality, the resulting works communicate a collective story which is not so much about animals, but about interaction and relationships. These highly original and compelling works express the artists' sense of self in relation to others, delivering artworks that interconnect self-image, language, physical connections, non-verbal communication and socialization.

Ultimately the art they have created is a communicator of the current culture in which they are engaged. They have produced honest and revealing responses which promise to fully stretch the audience's concept of self-portraiture and continue the *Mine Own Executioner* tradition of documenting a portrait of new talent.

Jenny Haynes
Director, Mundaring Arts Centre

LOOKING

A self-portrait or any portrait can give us a glimpse of the person, but they can never give us the whole picture. They are moments, which are often contrived.

Knowing another human being is difficult. We make many decisions quickly and unconsciously on first meetings. Later we make assumptions based on actions and experiences, but knowing precisely what another human being is thinking is impossible. We can, however, speculate about others because we know they have bodies, brains, minds and experiences similar to our own. Empathy helps to connect us with others, but we also need to acknowledge how our own worldview, conditioning, experiences, and prejudices influence how we think about others. All identities are filtered through the lenses of race, gender, sexual orientation and class.

For many years I have used animals to think about human identity. There is a long tradition in Western thought which uses the binary of animals/humans to think about what it means to be human. Looking at animals and their differences and similarities is a way for us to

define what it is to be human. We are animals and there are many similarities in our anatomy, in the chemistry of our brains. My experience of working with human understandings of animals in my artwork, as well as my recent work as a dog trainer, makes me question the hierarchy which places humans above animals and the possibility and impossibility of communication and connection.

Many artists accept there are always multiple perspectives; the idea that you can never know yourself, that doubt and self questioning yourself and your art practice are integral to the process of making art.

For *Mine Own Executioner*, 2012, the 13 artists I have chosen work in a wide range of artistic genres including, ceramics, sculpture, painting, drawing, printmaking, jewellery, installation and include an 'artist collective'. As a group they demonstrate an interest in identity, bodies, nature, and animals. Consequently, the work collected here explores in broad terms what constitutes self, identity, and our place in the world.

Susan Flavell
2012



Image (process shot, detail): artist

THEA COSTANTINO

Hominid

wax, mohair and human hair
47 x 16 x 9 cm
\$440

Represented by Galerie Düsseldorf

I employ a range of media to investigate the representation and memorialization of the past, and how these processes may be re-envisioned with reference to the elisions, absences or marginalized aspects of the historical record. Through strategies of appropriation, fragmentation and distortion, this work has challenged the notion that the representation of history can provide objective and unmediated access to the past.

Drawing from scientific imagery of extinct human species such as *Homo erectus* and *Homo habilis*, *Hominid* picks at the flimsy line that separates humans from animals. Using body hair as a marker of beastliness, I am presenting an evolutionary throwback of sorts, a monstrous relic of the past.

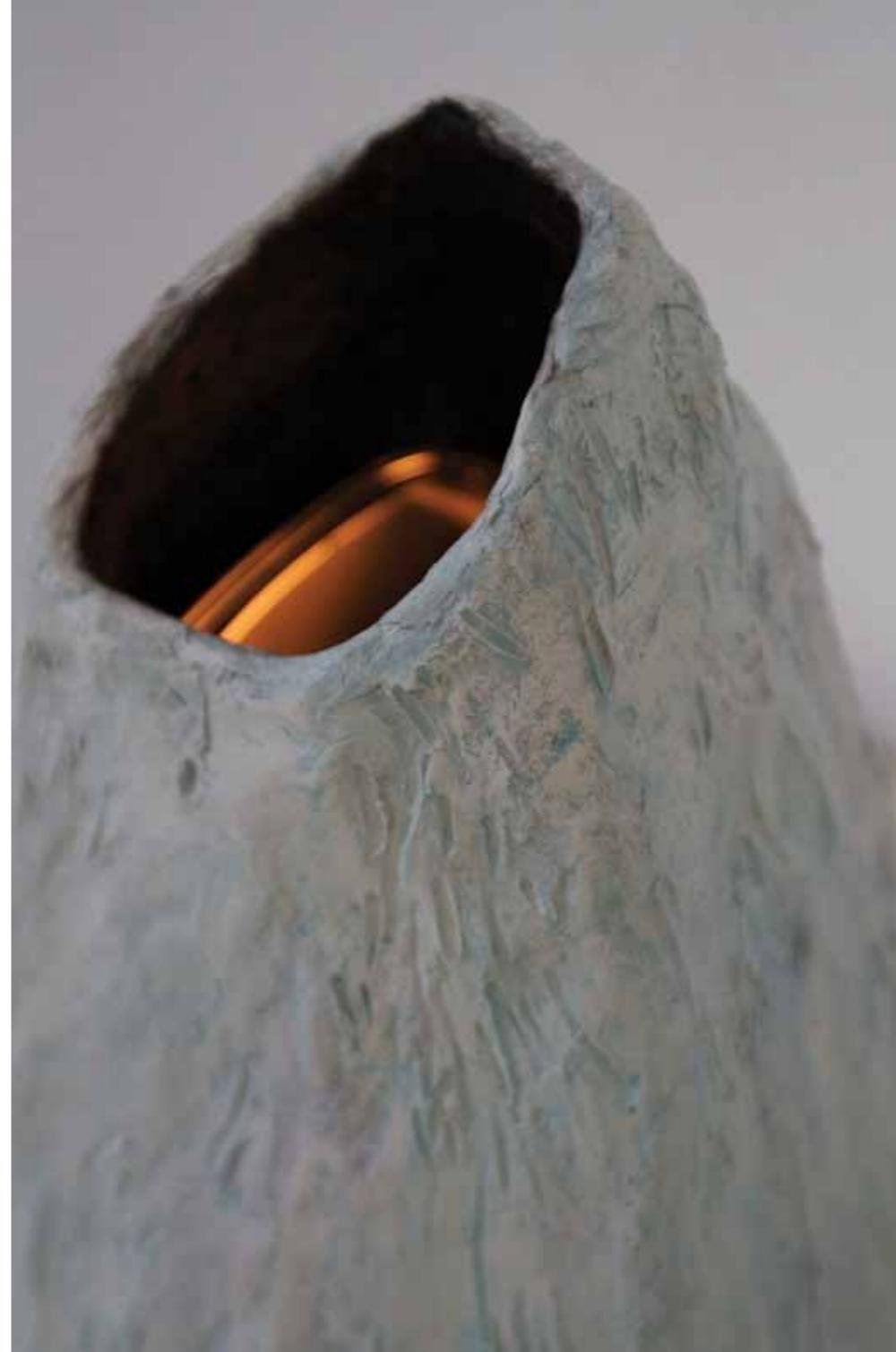


Image (detail): Emiko Watanabe

ANNA DUNNILL

The edges of my body are blurred, I can't tell where it ends

air-dry clay, watercolour,
AGFASCOP-100 slide viewer, slide, ink,
graphite, tape, archival paper
75 x 25 x 56 cm
\$250

My practice investigates drawing, installation and the gaps between people that language tries (but inevitably fails) to bridge. *The edges of my body are blurred, I can't tell where it ends* touches on these concerns in the context of self-portraiture, and attempts to examine the self in a non-literal way.



Image (detail): artist

MANDY HARWOOD

Moondancer

digital photograph
42 x 30 cm
\$180 unframed

The way in which we engage with an object may determine its function, its use and/or its value to us.

Others then view us in a particular manner and the interaction may encourage the entertainment of multiple identities, fantasies and incarnations.

SARAH ELSON

flesh of my world

silver and copper alloys to create varying colours and malleability
8 pieces, framed
15 x 15 x 12 cm each
\$500 each
Represented by Galerie Düsseldorf

With this body of work my aim is to manifest a sensual, reciprocal engagement with found materials from my everyday wanderings. Articulating the interface between my flesh and the flesh of the world is played out through these portraits of pressed and preserved organic forms. A re-fleshing of form is made through their translation into re-claimed metal - the alloy of shibuishi, a copper/silver combination known for its strength and the fleshy pinkness of colour that the combination of the white and brownish red of these pure metals provides. These ephemeral, transient forms found around my home (such as a flower, a leaf or wings of a deceased moth) are cast then drawn out and hammered until the metal itself begins to reveal its own fragility.

By re-interpreting the ancient processes of forging and casting, I create artworks that investigate the mutability, resilience and cyclicity in one's relationship to organic living forms in a celebration of the impermanence of all matter. These works are portraits of self in celebration of one's reciprocity to the fecund flesh of the world.

Image: artist





Image (detail): artist

THERESE HOWARD

Self Portrait in Bronze

cold painted bronze, wood, glass, wire
18 x 13 x 3 cm
\$650

Animals have always been key players in my life and Art practice.

I've had numerous pets as companions for most of my life...often more than one. They're an integral part of our family and bring much joy with their idiosyncratic mannerisms and often vocal contributions to our daily lives.

I've surrounded myself with curious and quirky creatures collected from op-shops, market stalls and antique shops. At home I arrange these objects/animals to create various narratives that change as the weeks go by. I use animals as metaphor in many of my bronze still life arrangements and more recently I've taken to setting them up in various scenarios and capturing them photographically.

For this exhibition however, I couldn't find a more apt reflection of self, than my signature insect - the fly.



Image: Emily Duff

KATE JARMAN

Self & Other

oil and acrylic on canvas
100 x 100 cm
\$750

Represented by The Oats Factory

Self & Other pays homage to the intimate and familiar nature of the relationship between myself and my cat. My cat sees me getting out of the shower, breastfeeding, sitting deep in thought, interacting with others and everything in between – conversely I see him sprawled out on the floor trying to cope with the heat in summer, roaming around the garden, licking his nether regions, sleeping and more. What struck me most when considering this relationship was how unguarded it is. Having a pet is companionship without any of the self editing of human interactions. I found it interesting to think how little we really know of each other despite this.



Image: artist and Al McEwen

KATIE LENANTON

Fatty at the Museum of Natural Mystery, North Perth

aluminium print
100 x 75 cm
poa

While I don't consider myself an artist, in January 2012 I was invited to develop an idea for presentation within the Museum of Natural Mystery. This Artist Run Initiative, based in a North Perth suburban garage, has maintained a regular program of one-night-only exhibitions and self-published catalogues since May 2011. *Cat Café* honoured a beloved cat, Fatty, within the context of a traditional Taiwanese cat cafe. In these spaces, people drink coffee, socialise with friends and engage with their surroundings - an array of oft-patted cats. For *Cat Café*, friends who were fostering kittens agreed to bring them to the space for a couple of hours. From 6-8pm, small groups of people were invited inside to eat homemade ice cream, pat kittens, peruse my collection of kitsch cat pictures and revere Fatty. She was immortalised by WA's only pet taxidermist, Michael Buzza, the owner of the Museum of Natural History in Guildford.

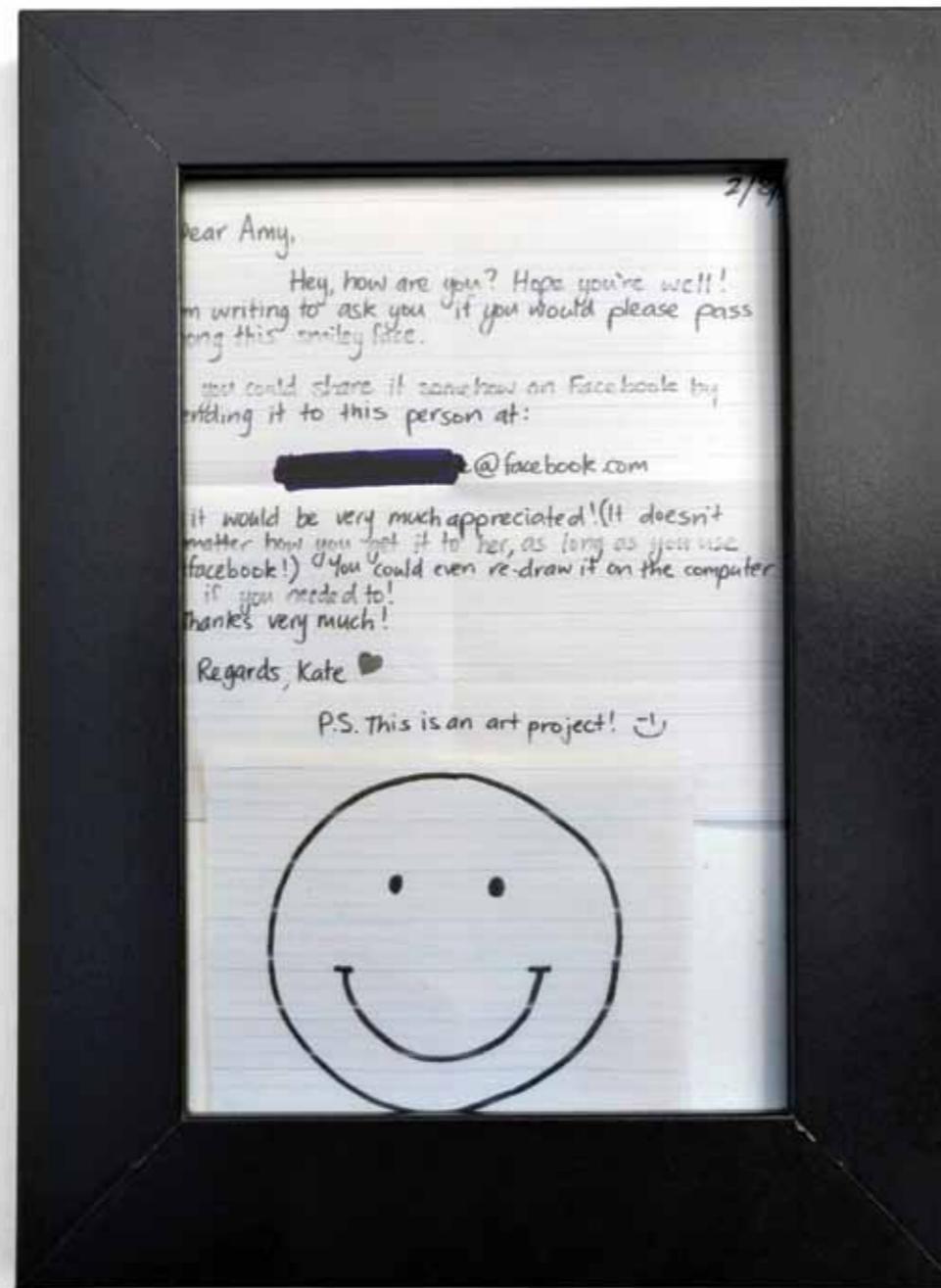


Image: k.m.s.e. collective

k.m.s.e.

It should be there

digital print, note paper, various electronics, picture frames
dimensions variable
\$350

It should be there documents the journey of a simple portrait using different communication forms between different people. From skype to mobile to postcard to Facebook and so on, the portrait slowly changed and took on a character of its own while gradually losing its own original identity. The piece sets out to expose the fragility of common communication methods as well as highlight the role human error often plays along the way.



Image: artist

RYAN NAZZARI

Mr Nazzari

watercolour on watercolour papers
120 x 135 cm
\$80 each or \$1,100 set

My contribution to *Mine Own Executioner* is born out of the work I have done on Facebook. Having moved back home to Kalgoorlie I found myself in a situation where Facebook became my only interaction with the larger artistic community. Returning to my family home after such a long time away, and at a particular time of my life where I was forced to examine what it really means to have an artistic practice independent of a larger group of peers, developed the daily discipline of these artworks.

Mine Own Executioner has afforded me the opportunity to show a selection of the works I have created. I have been regularly posting self portraiture on FB which, I believe, has created a new forum for artists to find an audience other than that usually available. It has led me to create other forms of portraiture, lately drawing images of my FB friends. Please feel free to friend me.

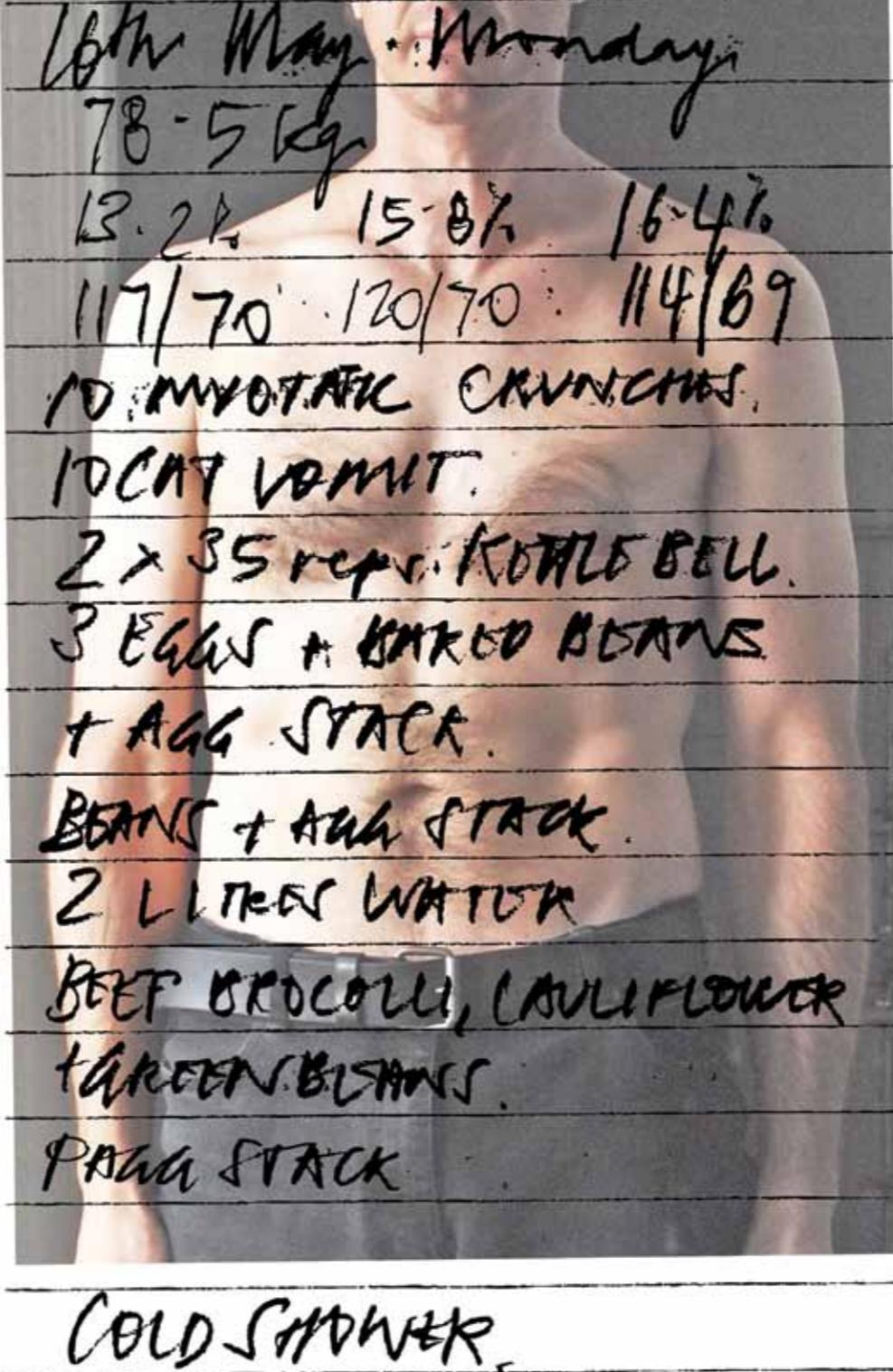


Image: artist

MARK PARFITT

All it is cut out to be

four colour separation silk-screen
on BFK printed by Emma McPike
edition 5/5
105 x 75 cm
\$990
Represented by Galerie Düsseldorf

211 days of recording weight, Body Mass Index, diet and exercise in order to achieve great abs based on the book the FOUR HOUR BODY - an uncommon guide to rapid fat loss, incredible sex and becoming superhuman by Timothy Ferriss.



Image (detail): artist

RIZZY

Cameo

sugar, icing, found objects
dimensions variable
\$300

Through my work I explore the essence of femininity. Notions of purity, softness and society's expectations of women are examined using materials that reference the female experience.

Crystalline, sparkly sugar against delicate, luxurious icing creates curvaceous lines, feminine form and intricate undergarments. With a realistic and cheeky viewpoint, utilizing pin-up girl imagery and my own body, it is not merely the act of making beautiful objects; the processes and experimentation involved, the information acquired, is just as significant.

My multi-disciplinary practice incorporates installation, photography, performance, print and sculpture.

ANDREA VINKOVIC

Touchwood

porcelain, mixed media
dimensions variable
\$370

I am inspired by the fragility and organic beauty of the natural environment and delicate balance in ecosystems.

With my forms I am awakening memories of natural environments, excitement of finding a nice shell, admiration of a beautiful stone... but also finding out what is the archetypal essence that triggers those memories. How far can the form be removed from the natural and still evoke nature?

Mostly I work with slipcast porcelain as I enjoy its whiteness, delicacy and strength.

Image: artist





Image (detail): artist

CAROL WELLS

take me apart, please

digital photographic print,
recycled cardboard and plastic
packaging, paint, string
dimensions variable
\$350 photograph
\$900 sculpture

I have been creating several ongoing series of works since 2005 that present alongside each other: cardboard sculptures made of recycled packaging, soft-focus digital photographs, 'puppet-clouds' made of painted paper, and oil on canvas 'portraits' of the sculptures.

The recycled boxes and their portraits hang juxtaposed on the walls or settle on the floor, playing with our architecture-driven perception, while the 'puppet-clouds' hang foreground and become bits of interruptive landscape. Photographs and watercolour drawings focus on colour priorities.

The box-sculptures aim to be an abstraction, a level of formality and language considered beyond discarded product packaging. The paintings and photos enable my search for a shape/colour way to speak. The puppets stand in for growth and motion.



Thea Costantino

Thea Costantino is an interdisciplinary artist who has employed drawing, sculpture, creative writing, performance, photography and video to investigate a range of ideas related to the representation of the past. She holds a PhD from Curtin University in Perth, where she also works as an academic in the School of Design and Art. She is a recipient of the 2011 Qantas Foundation Encouragement of Australian Contemporary Art Award and the 2012 Artsource/Gunnery Artist Exchange Program, Artspace, Sydney. Thea held her most recent solo exhibition *The Ancestors* at Galerie Düsseldorf in August 2012.



Anna Dunnill

Having studied Visual Art at Central TAFE (now Central Institute of Technology), Anna is currently pursuing a BA with a Creative Writing Major at Curtin University. She has exhibited in a number of group shows including *WALLPAPER* (Gallery Central, 2010) and *Hatched: National Graduate Show* (Perth Institute of Contemporary Arts, 2009) and has undertaken residencies at Central Institute of Technology in 2009 and 2011. A founding member of the Perth Zine Collective and a co-director of Paper Mountain, Anna has had work published in *Voiceworks*, the *First Page Anthology*, and the *Cottonmouth Anthology* as well as many zines. She recently co-curated the award winning exhibition *The Conservatorium* for Perth's FRINGE WORLD 2012.



Sarah Elson

Born in South Australia but having lived and worked in Western Australia for 30 years, Sarah works largely with precious metals to investigate the nature of what is considered valuable to us as Western Australians. A Visual Arts graduate from Curtin University, Sarah was a recipient of the prestigious Samstag International Visual Arts Scholarship in 2001. In 2003, she completed a Masters in Fine Art at the Chelsea School of Art and Design in London. Sarah has been involved in numerous group exhibitions locally, nationally and overseas and has held three solo exhibitions to date: *Anigozanthos (eudaimonia hybrid)* (Galerie Düsseldorf, 2007), *phloem poetica* (Perth Institute of Contemporary Arts, 2010) and *rapier lehmanni* (Galerie Düsseldorf, 2011).



Mandy Harwood

Mandy is a graduate of Edith Cowan University, Central TAFE (now Central Institute of Technology) and most recently Curtin University where she gained a BA (Visual Arts) with Honours. She is drawn to materials which have an essence of something indescribable. To which she adds both contemporary theory and traditional techniques in order to comment on personal yet global experiences; transporting and transforming the viewer. Her work has been represented at 'Q' Fest, Cue (2005) and the Hartley Estate Sculpture Trail (2006) and she has undertaken a Studio Residency at Fremantle Arts Centre/Moores Building (2009). In addition to a solo exhibition *Absence, Presence* (Lime Flowers and Gallery, 2005), she has been involved in numerous group exhibitions including *Material Pleasure* (Heathcote Museum and Gallery, 2008), *Naturally* (WA Fibre and Textile Association Exhibition, Moores Building, 2009) and *Porridge* (The Oats Factory, 2010).



Therese Howard

Since graduating from Curtin University with a Fine Arts Honours Degree in 2004, Therese has exhibited in numerous exhibitions both locally and nationally, including the *Linden Postcard Show* (Linden Centre for Contemporary Arts in Victoria, 2011), *Ten* (Holmes à Court Gallery, 2010) and *Neo-Goth: Back in Black* (University of Queensland, 2008). She has been a finalist in the Waterhouse Natural History Prize (2009) and the Woolhara Small Sculpture Award (2007, 2009) and in 2011, was the Print Co-ordinator for the Mark Howlett Foundation's MHF20 Project. In addition to teaching at Curtin University of Technology, Therese produces small sculptural artworks for commission. She is currently exploring 2d as well as 3d works for inclusion in her next exhibition. Therese is represented in private, public and corporate collections across Australia.



Kate Jarman

Kate was born in Western Australia and currently lives in Perth with her husband, two children and a tubby ginger cat. She studied painting and curating at Central Saint Martins College/Byam Shaw School of Art in London and completed a Bachelor of Arts at Curtin University with a Dean's Commendation in 2010. With painting as her primary medium, she is interested in notions of the self and the role of the physical body as a site for one's interactions and experiences. Her group exhibitions include *Young Guns* (The Oats Factory, 2011), *Behind the Door* (Perth Institute of Contemporary Arts, 2010) and the *RMIT Print Exchange Exhibition* (Tangent Gallery, Curtin University, 2007). www.katejarman.com



Katie Lenanton

Katie Lenanton (b. 1985, Perth) completed a double degree in Fine Art and Cultural Studies at Curtin University in 2007. From 2006-11, she curated numerous exhibitions, publications and events that commissioned new works from WA's early career artists and musicians, both independently and as a director of not-for-profit organisation Love Is My Velocity. Since 2009 she has delivered the City of Perth's Foodchain youth music and art program, managing screen spaces, public art commissions, pop-up recording studios and public exhibition spaces for young people. In 2011 she was selected for the Australia Council's Emerging Curators Program at the Venice Biennale. She curated *Dialogues With Landscape* for the 2011 Perth International Arts Festival and *HERE&NOW12* at Lawrence Wilson Art Gallery in 2012.



k.m.s.e.

k.m.s.e. are Kate Parker, Marwa Fahmy, Stephen Genovese and Elizabeth Marpole. The group all reside in Perth and studied Fine Arts at the Central Institute of Technology, having previously completed an Advanced Diploma in Visual Arts and Contemporary Crafts. The group has worked together on and off since 2008, drawing inspiration from current issues and events while often making their work site-specific, humorous and ephemeral in nature. In addition to participating in various group exhibitions, members have completed a public art commission in Perth's Museum Street Precinct (2012) and participated in *Sculpture by the Sea*, Cottesloe 2011 for which they were awarded the NAB Western Australia Sculpture Scholarship.

Image: k.m.s.e collective and the John Oxley Library, State Library of Queensland, neg: 105744



Ryan Nazzari

Currently living in Kalgoorlie, Ryan graduated with a BA (Fine Art) with 1st Class Honours from Curtin University in 2004, having been invited to participate in *Hatched: National Graduate Show* (Perth Institute of Contemporary Arts, 2003). Since then, having participated in several other exhibitions, Ryan's professional development has seen him show work annually in WA, usually by invitation in group shows. In 2010 he held a solo exhibition at the Moores Building in Fremantle. He currently has a collaborative residency at the Fremantle Arts Centre and will be exhibiting in Queensland at the end of the year.



Mark Parfitt

Mark Parfitt fuses creativity with ordinary living often using the humble visual journal as his creative vehicle. His work has been exhibited in a number of group and solo exhibitions and residencies including *Anyday Now* (Galerie Düsseldorf, 2011), *Rogue Trip* (Open Studio@Artspace, Sydney, 2010), *Why do we do the things we do* (Perth Institute of Contemporary Arts, 2009) and *Yellow Vest Syndrome* (Fremantle Arts Centre, 2009). Mark has been the recipient of numerous grants and awards, including most recently an All Art Forms Grant from the Department of Culture and the Arts in Western Australia. Mark has a Bachelor of Arts (Social Science) from Edith Cowan University, a Master of Arts (Visual Art) from Curtin University and is currently a candidate for PhD (Education) at Curtin University.



Rizzy

Rizzy incorporates installation, photography, performance, print and sculpture in her multi-disciplinary art practice. Graduating from Central TAFE (now Central Institute of Technology) in 2007, she has since participated in *Hatched* (Perth Institute of Contemporary Arts, 2008), was the inaugural opening exhibition of Aldas Art Space (2009), was awarded a five year residential studio from Artsource (2009) and was invited to do a solo exhibition *Home, Sweet Home* in Sydney (SLAM Studio, 2011). In addition to exhibiting her work, Rizzy has co-created and managed the Artist Run Initiative Minxaurus, and has been actively involved with various installation and sculpture projects around Western Australia.



Andrea Vinkovic

Andrea studied in Zagreb, Croatia before completing an Advance Diploma in Art and Design (Ceramics) at Studio Ceramics at Central TAFE (now Central Institute of Technology). Andrea has been involved in a number of invited and group exhibitions; locally, interstate and internationally. Among her other projects, Andrea was a participant in Craftwest's (now FORM) Designing Futures program (2004) and was a founding member of Clay Feet ceramic artists group. In addition to her own ceramic art practice, Andrea is an active member of Western Australia's arts community. She is a casual lecturer, ceramic technician and past editor of PYRE.



Carol Wells

After achieving a Bachelor of Fine Art from Parson's School in New York, Carol worked throughout the 1980's as a graphic designer to support herself. A subsequent and accidental career as Art Director for film and advertising then dominated her life from 1990 until 2004. Designing and creating large-scale theatrical and location-based sets has had a pronounced effect on her life and studio work. Since 1980 Carol maintained a quiet but determined studio practice living in Brooklyn. When a diagnosis of breast cancer surprised her in late 2004, Carol and her husband decided it was time to make a permanent move to Western Australia where, since 2006, she has been happily-ever-after living and working in Fremantle.



Mundaring Arts Centre

7190 Great Eastern Highway
(cnr Nichol St)
Mundaring WA 6073
Ph: + 61 8 9295 3991
Fax: + 61 8 9295 3994
info@mundaringartscentre.com
www.mundaringartscentre.com

Gallery Hours:
Weekdays: 10 am – 5 pm
Weekends: 11 am – 3 pm
Public Holidays: Closed

Cover: Kate Jarman, *Self & Other*, oil and acrylic on canvas
Inside: Little Man Coleman, *Untitled*, scratchings on cardboard

All dimension given as height x width x depth

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