

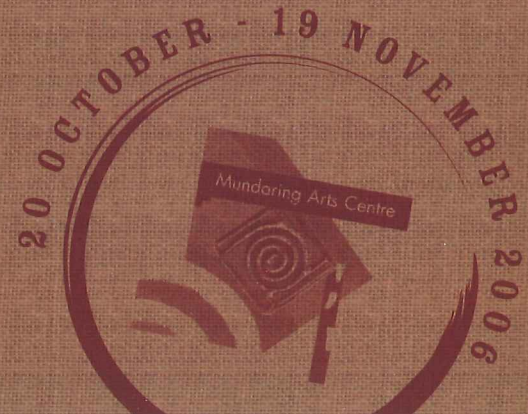
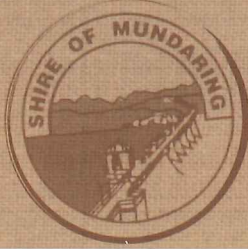
JODY BROWN
 SUSANNA CASTLEDEN
 MIKAELA CASTLEDINE
 PHILLIP COOK
 IAN DE SOUZA
 LEANNE EMMITT
 JOSHUA FITZPATRICK
 JILLIAN GREEN
 ANN HART
 GRAHAM HAY
 DEREK KRECKLER
 PEGGY LYON
 RICHARD MERITO
 LEON PERICLES
 CONCETTA PETRILLO
 NIEN SCHWARZ
 PRINUS UGLE
 GOSIA WLODARCZAK
 OLLA ZETTERGREN

2006
**MINE OWN
 EXECUTIONER**
 MUNDARING ARTS CENTRE
 WESTERN AUSTRALIA > 6073



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MINE OWN EXECUTIONER 2006

An exhibition of self portraits
by Western Australian artists

20 October - 19 November 2006
Mundaring Arts Centre

Curated by Catherine Czerw

JODY BROUN
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EXECUTIONERS

MINE OWN EXECUTIONER 2006

A tradition only exists for as long as it is appreciated, shared and validated by its participants. These days the tradition of portraiture appears to be alive and well amongst artists and audiences, at least in its most conventionally recognized format. We see evidence of this each year in the national attention paid to the Archibald Prize and the increasing number of National Portrait Galleries being established as cultural tourist destinations around the world. And then, of course there is the recent popular success of Rolf Harris' television series *Star Portraits* that teams visual art with the fail safe ingredients of celebrity and competition.

It seems to me that the real magic of *Mine Own Executioner* lies in the fact that every year it consistently offers us all a totally new viewing experience that no-one could have predicted. From a curatorial standpoint, after months of deliberating over which artists to invite, what type of media to represent and the kind of interpretations to anticipate, the final offerings by our chosen "executioners" remain largely a mystery until just a few weeks before the exhibition's opening. From a viewer's perspective, regardless of how familiar any of us may be with an artist's work, their self-portrait rarely fails to surprise and intrigue us with the personal truths it discloses - and even conceals - about the maker. So, no matter how much we presume to know about the artists, *Mine Own Executioner* works continuously engage us in conversations that confirm or contradict aspects of ourselves.

This year's artists carry on this tradition. Their works invite us to contemplate a certain side of the artist - possibly a very private side - that he or she has generously chosen to share. Often something not necessarily present in their usual art practice is revealed. I find this one of the most fascinating aspects of viewing self-portraits - a process that insists on a response on our part. Candid, compelling, confronting or confusing, the artworks in *Mine Own Executioner* elicit our attention on many different levels.

While the annual *Mine Own Executioner* exhibition promises to remain vibrant and relevant through the support of a loyal and ever expanding audience, it would not be possible without the commitment of the Mundaring Arts Centre Board. My thanks also go to our expeditious Director Jenny Haynes, who has shown me unfaltering support, and to Judith McGrath who forestalled the joys of planning an overseas trip in order to contribute to our catalogue. Finally, on behalf of everyone who enjoys the exhibition, I sincerely thank the 2006 group of artists for accepting the Mundaring Arts Centre's invitation and joining in the *Mine Own Executioner* tradition.

**Catherine Czerw
Exhibition Curator**

Some people would say that portraiture, of the self or another, has been practiced, discussed and analysed sufficiently over the centuries so there is little need to postulate further on the archetypes of the artform. But they would be wrong. The subject is far from closed thanks to the Mundaring Arts Centre widening the scope for debate on the genre in the best way possible, by providing this annual exhibition.

Mine Own Executioner continues to promote the practice, challenge the participants, delight the public, and provide lively discussion on the subject of portraiture. Best of all, this exhibition gives us all a chance to enjoy the exploration of different excursions into the genre by some highly talented artists.

Most people expect a portrait to be a reasonable facsimile of the sitter's exterior together with some suggestion of their inner qualities. In this show there seems to be an equal emphasis on both the 'self' and the 'portrait' aspect of the works. Participating artists record more than just their physiognomy as they reference spiritual and cultural conventions, personal history and geography, philosophies, even the media they manipulate, as contributing to the definition of their 'person'ality. Despite variations in media and methods, ideas and imagery, the one thing all these artists have in common is that the practice of art is important to who they are and how they see themselves.

Some exhibits suggest the artist believes the act of making art is synonymous with 'being'. For example, Gosia Wlodarczak is inseparable from her line; we're not sure if it is the artist's hand or the line itself that draws the image. And Jillian Green seems to be clothed in the material she depicts as it fuses with her figure. Meanwhile Phillip Cook is as much a part of his still life subject as the pears he paints; all are composed of the same hues.

Other artists reflect on how people and places from the past have shaped their present sense of self. Consider how Ian de Souza looks back to the influences of family, church and philosophy as he goes forward in the practice of his art. And Mikaela Castledine reveals how the patchwork of cultures and colours that constructs her family history contributes to the person she is today. Then Primus Ugle paints himself painting his country as the two are as one.

There are artists who feel their experiences reveal more about themselves than any 'mug shot' ever could. Artists like Susanna Castleden and Nien Schwarz do not attempt to recreate their own image rather they trace the places they have been, to reflect who they are. Meanwhile the manipulation of material in the third dimension is what shapes the sense of self owned by Ulla Zettergren and Graham Hay.

But there are many faces of humanity; Leanne Emmitt suggests the masks we wear, Ann Hart the illusion of 'self' and Jody Broun notes how emotions are what make us human. With these efforts, and those made by all the participating artists, we learn how a good self-portrait has less to do with presenting a facsimile of the sitter than it does with revealing the soul of the artist.

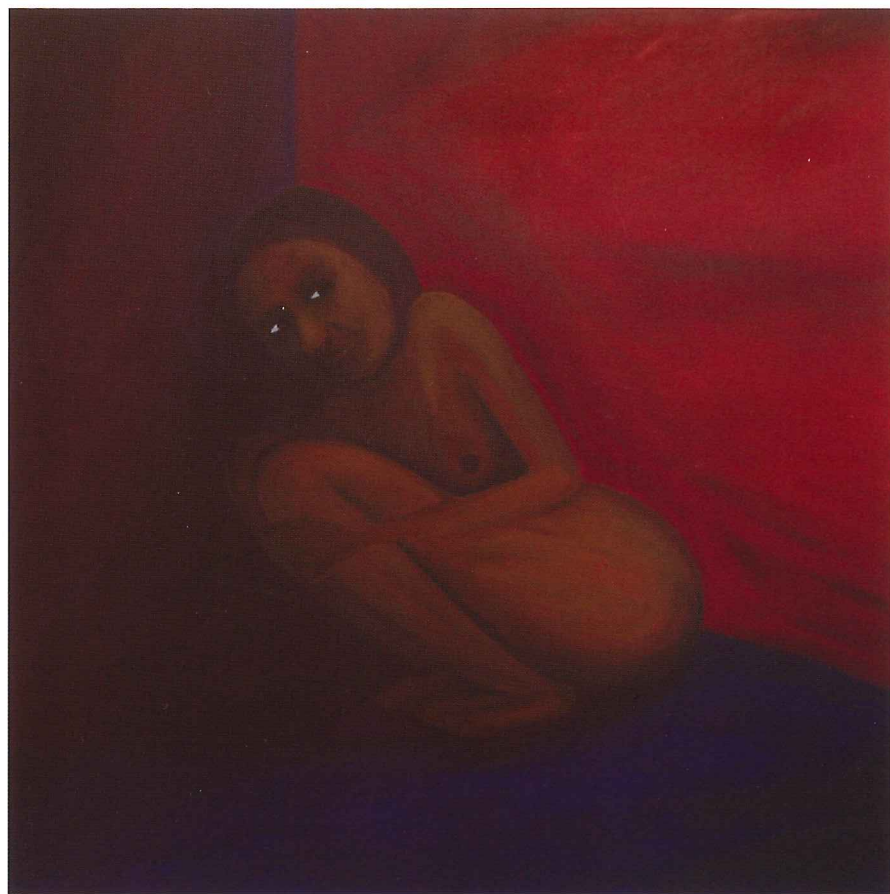
In this excellent show we see heads, hearts, and minds but mostly a collection of works that reveal a sense of honesty. The Mundaring Arts Centre's annual *Mine Own Executioner* exhibition continues to delight the viewing public as it inspires deliberation on the subject of portraiture and encourages appreciation for the variety of forms the genre may take.

JUDITH MCGRATH

OCTOBER 2006

JODY BROUN HIDE AND SEEK

ACRYLIC ON LINEN | 100 X 100 CM | \$9,500



I don't usually do portraits, so this was a challenge for me. I spent a long time examining how I felt about revealing myself through the portrait and decided it was a bit scary and I felt vulnerable. The painting is dark as a reflection of my state of mind at the time.

I suppose I haven't tried to paint a representation of my physical appearance as much as a representation of my emotional state and thoughts. Usually when I paint people I use the shape of the body and gestures of the hands, head and so on to give a sense of the character of the person, and I have used the same technique in this painting.



I have always looked at maps, tracing where I've been, or plotting where to go, marking roads, flight paths or even ocean passages – perhaps a consequence of adventurous parents keen to explore the world via land rover, plane or boat.

More recently, it has been the place names of Australia that have interested me and informed my art practice. I often wonder if the name of a place can somehow reflect the identity of a place – is Lake Disappointment always disappointing, or is Mount Misery really so miserable, or is Paradise Swamp actually paradise?

In response to the task of making a work that somehow examines an aspect of my own identity, it is the place names of Western Australia that this work draws from. Places that I've been to, places that I would like to see, or places whose name might reflect some aspect of my own identity.

South of Sandy Bluff, a track leads to Swift Bay, turn right to Small Eye Swamp, and continue south....

SANDY BLUFF SUSANNA CASTLEDEN

DETAIL | SCREENPRINT ON ARCHES PAPER (EDITION OF 1) | 76 X 57 CM | \$1,250

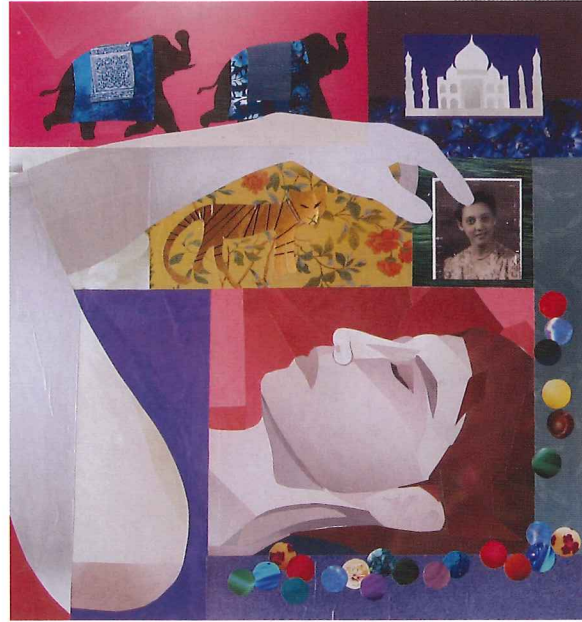
MIKAELA CASTLEDINE REFLECTING THE BACKGROUND

PAPER COLLAGE | 31 X 29 CM | \$950



WHITE IS NOT A COLOUR

PAPER COLLAGE | 36 X 33CM | \$1,050



White is not a colour

It is a reflection of all colours

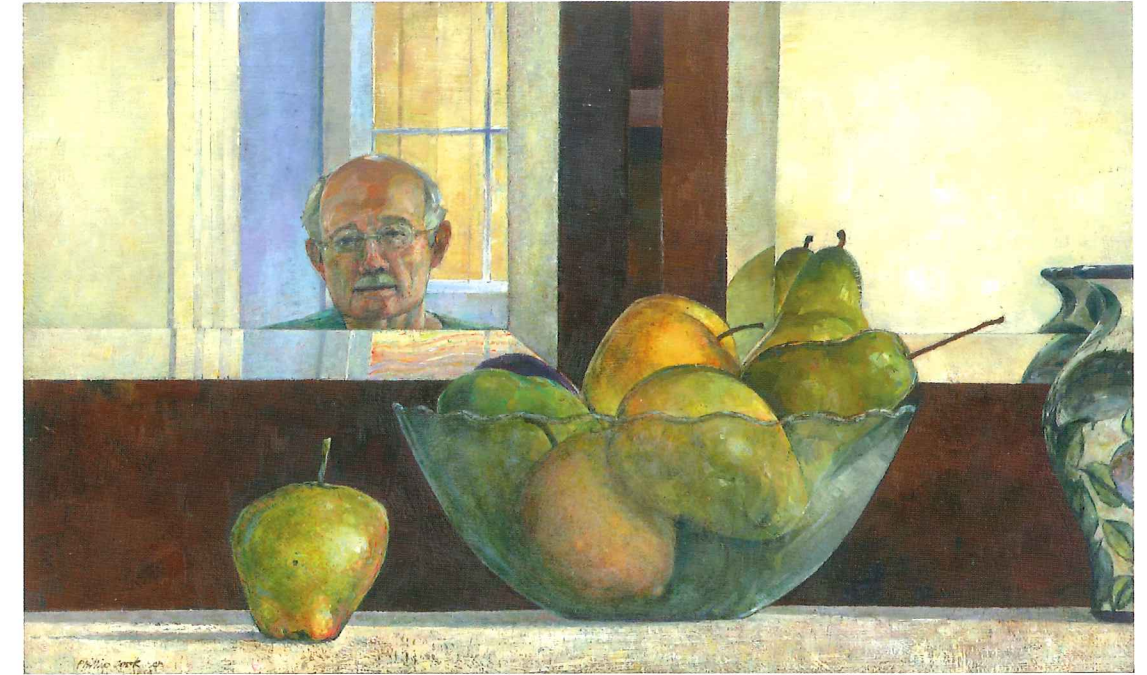
This is my White Australia Policy.

I am a white Australian reflecting the genes of Indian, Burmese, Austrian, Scottish, Irish, English and more.

I am the daughter of generations of people who cut their connections with their land to travel the world, for need, for greed, for survival, for love, for war or for adventure.

Are their colours my colours? Do they represent me?

Are they branches of my family tree, or the spreading roots of a single flower, a white flower, reflecting all colours?



An apple on the mantelpiece, a bowl of wax and plastic fruit, reflections in a mirror.

It's only in the last couple of years that I've attempted self portraits. It's probably as much a homage to Norman Blamey; the mix of realism and self inquiry along with the reflected imagery.

Primarily it's the love of that process one goes through, that of picture making and the unexpected results of paint primed to board.

ON REFLECTION PHILLIP COOK

OIL ON TEMPERED MASONITE | 19 X 31.5 CM | \$3,300

IAN DE SOUZA THE CHURCH; MY MOTHER; MY MENTOR; MYSELF

ACRYLIC AND COLLAGE ON CANVAS | 120 X 100 CM | \$6,600



The Church; My Mother; My Mentor; Myself is a layered collage of major influences in my life over the past 67 years.

I was brought up in Singapore in a strict Catholic environment where the dogma of the Church weighed heavily on me. At the behest of my mother I entered a minor seminary of the Redemptorist Order in NSW when I was 15 years old. There I met Fr Tom Cruice, Head of the seminary who became my life mentor. He encouraged me to follow a creative path and introduced me to Christian Zen.

At this stage of my career what is interesting to me is the way I am tapping into my "Eastern-ness". Not so much the subject matter, but the process by which I am expressing myself.

The return to my Asian roots signifies a new determination in my work and an acceptance of who and what I am.

Everyday from moment to moment we make decisions about how we present ourselves to the world and how we interact with others.

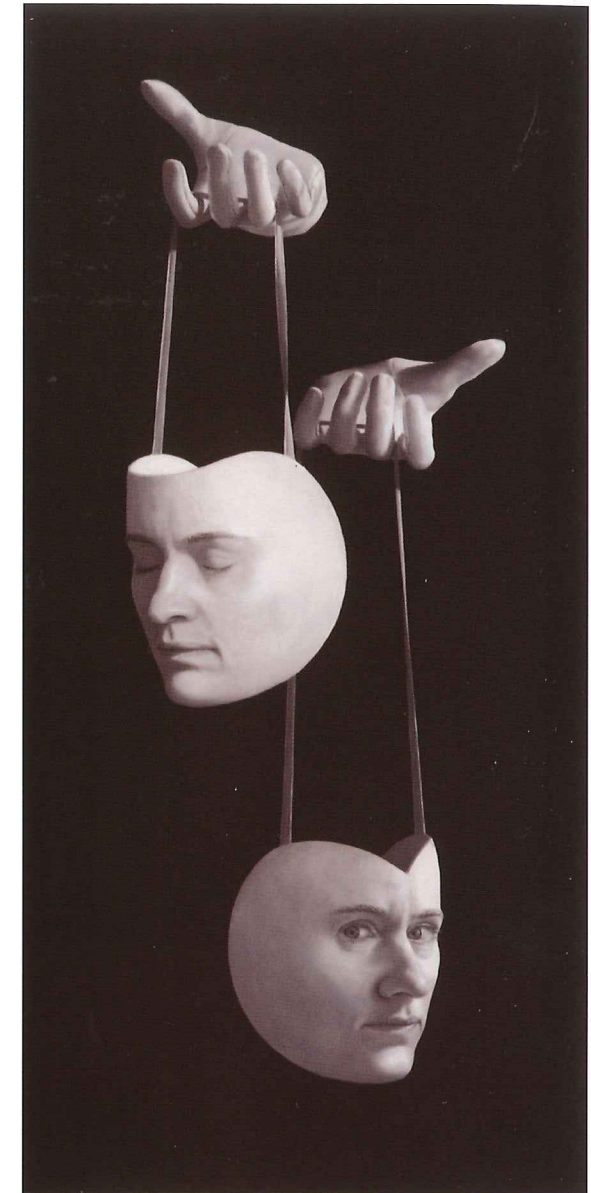
My interest in self portraiture developed out of a desire to explore the different faces we present and the reasons why.

In my experience our reactions / interactions are often automatic. They arise from our cultural background, family history and general life experiences, rather than an engagement in the present.

We wear a multitude of masks. They are all aspects of ourselves. I have portrayed the masks / faces in a very life-like way in order to express the idea that the mask is essentially the self, not a separate entity.

Using a very realistic style of representation, influenced by trompe l'oeil mural painting, I'm exploring what is real and what is illusion both in the painted image and in the images we choose to project of ourselves.

In exploring my own masks I have developed a greater awareness of the choices we have and the active role we play in the creation of our own and shared realities.

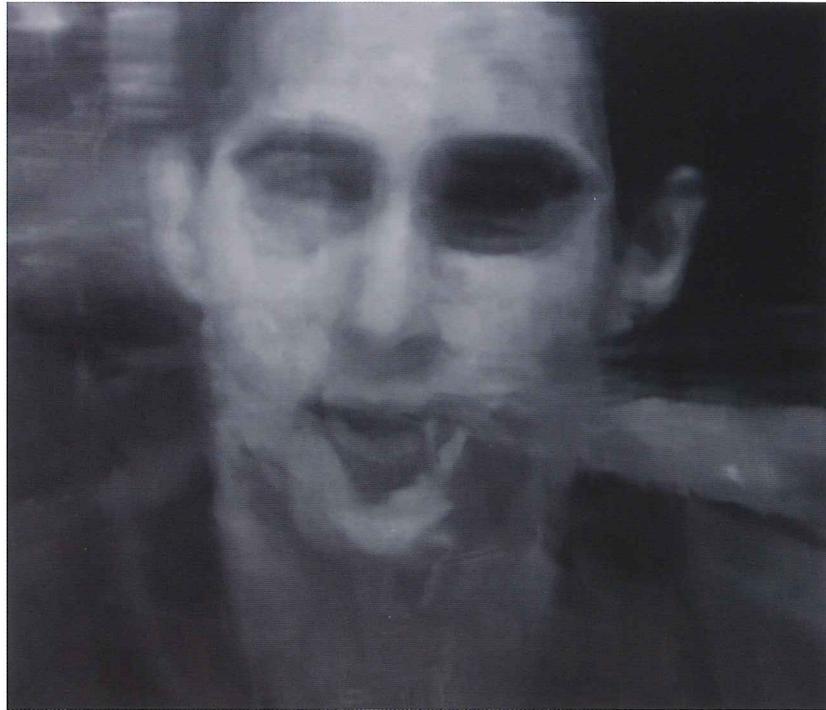


UNTITLED LEANNE EMMITT

OIL ON BOARD | 95 X 53 CM | \$1,850

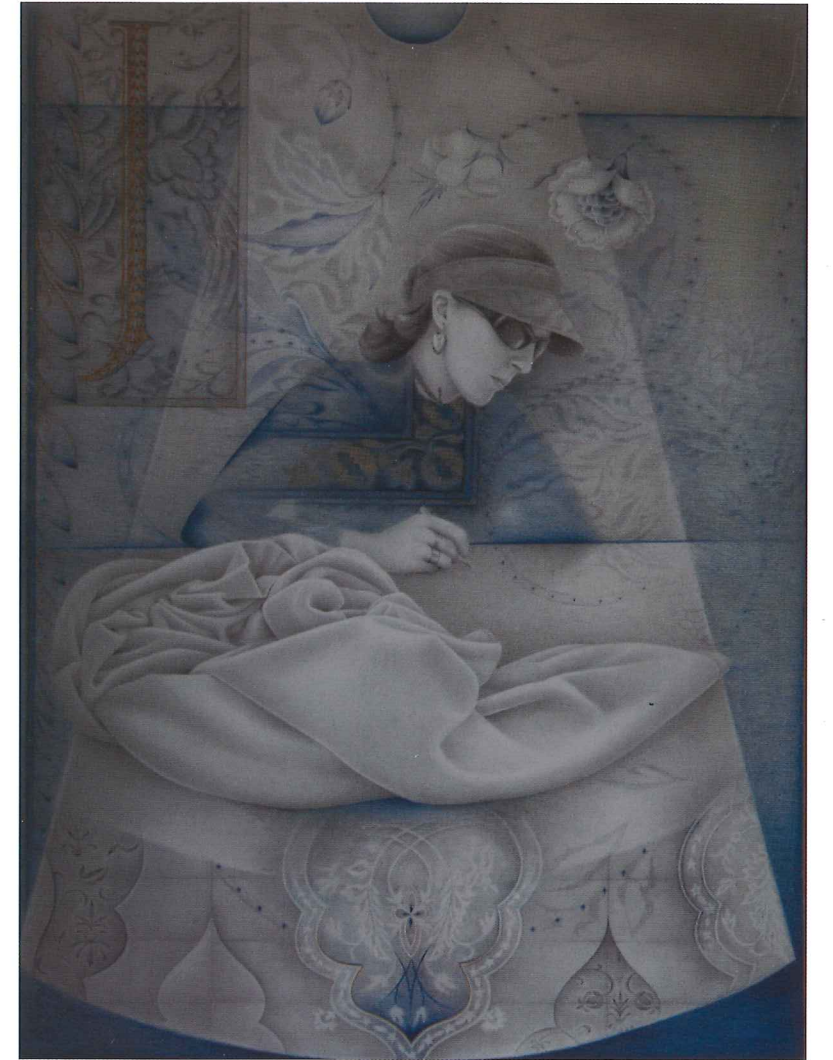
JOSHUA FITZPATRICK HELM

OIL ON BOARD | 120 X 134 CM | POA



“We cannot be separated from time... we, ourselves are time.”

Dogen, *Shobogenzo, Volume 1* (translated by Nishiyama, K. and Stevens, J.)
(1975), p.68



When I'm nothing then I'll be something.

SCRIBE JILLIAN GREEN

GRAPHITE, COLOURED PENCIL AND GOUACHE ON PAPER | 76 X 56 CM | \$1,155

ANN HART MIND TRAVEL

OIL ON CANVAS | 91.5 X 142 CM (DIPTYCH) | \$7,260



MIND TRAVEL

I thought, I thought – but I didn't see a pussy cat

I thought and I thought again

Does the mind travel through time and space?

Yes through the minds interior with its endless maze of corridors

Where illusion meets reality

Where thought begins and efforts made

Where East meets West

Where culture meets and challenges begin

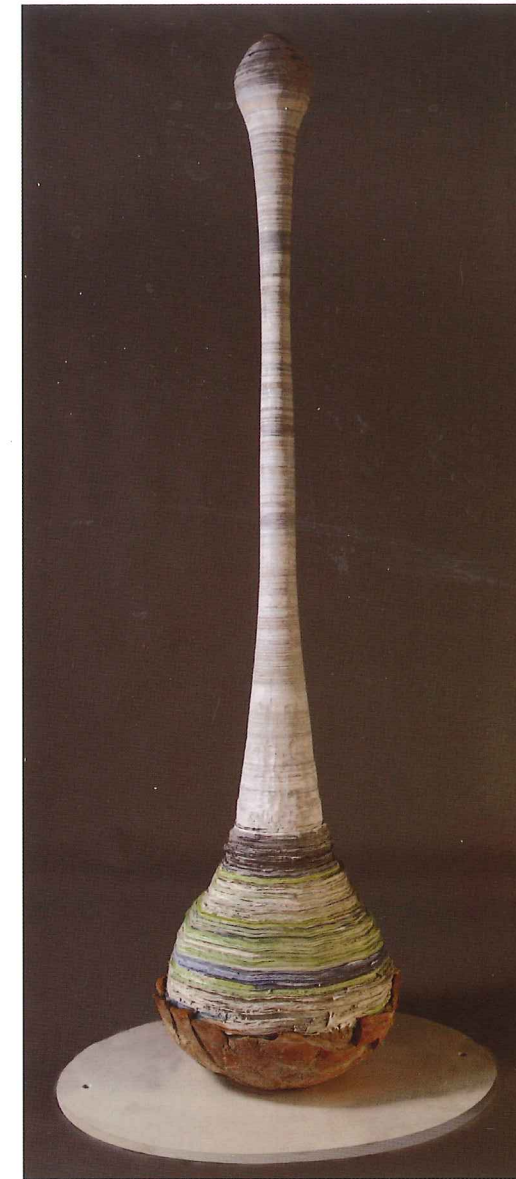
Where the Individual meets the Universal

Where the mind reflects the past, emerges into the present and hopes for the future.

Where Realism meets Surrealism

Where Art meets Art for Art's sake

And where the travelling mind is truly the essence of time and space.



I am what I read and see.

10 years of full time university study has shaped how I "see" myself.

I daily organise and use digital images from 15 years of sculpting.

The pressures of art, writing, managing budgets and timelines, scheduling overseas teaching requests, coordinating Robertson Park Artists Studio, and still finding family and personal time, create perpetual feelings of being stretched physically, mentally and emotionally.

I compress and carve the pages so the images and words are silenced, so that only the shape and surface sensation (feeling) is left.

EXTENDED GRAHAM HAY

COMPRESSED PAPER AND CERAMIC | 235 X 70 X 10 CM | \$4,300

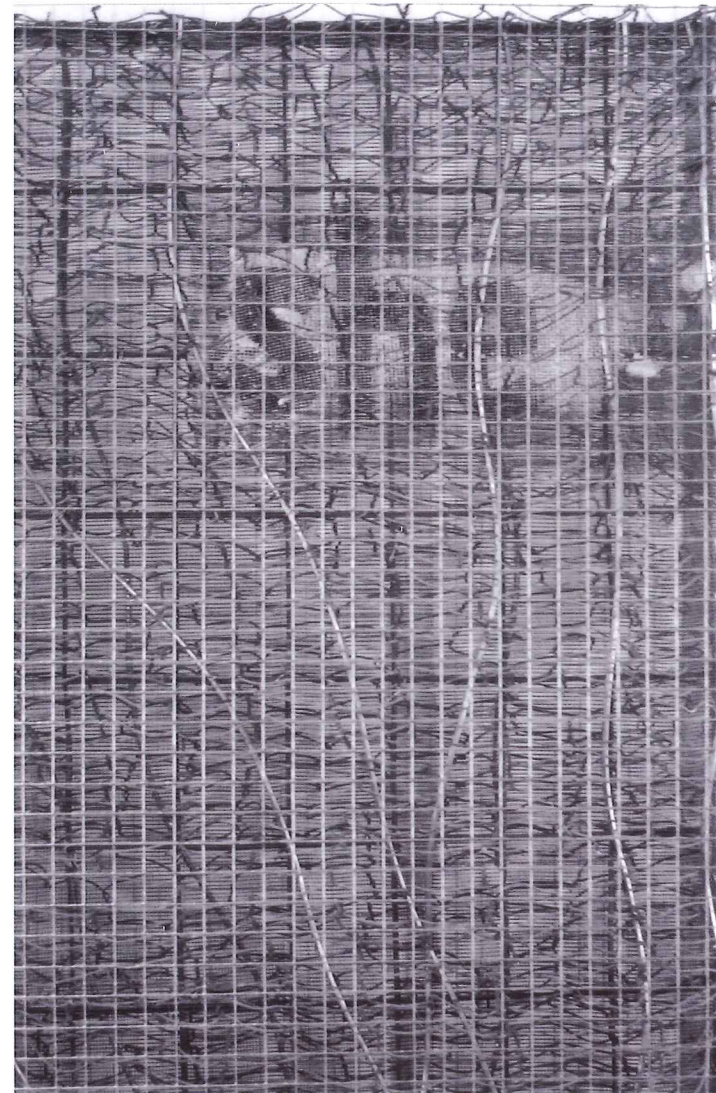
DEREK KRECKLER PORTRAIT OF THE ARTIST AS A DANCER

VIDEO (SD PAL) | 720 X 576 PXLS FOR MONITOR DISPLAY. DVD PLAYBACK | \$1,540 (SIGNED EDITION OF 4)



My self-portrait is built of small moments and actions. I was thinking about Bruce Nauman's comment, "Self exposure does not make good art", which is interesting to think about when you're working on a self-portrait. I understand him to mean that the desire to express is not in itself sufficient to produce a work of art, and perhaps, that the artist is also the product of his work.

The portrait appears to show me 'dancing', however I'm not. There are two levels here; the first and most obvious is that I can't dance. The second is that the movement is actually a series of captured still frames. The video recorder was set to record one frame every two seconds and connected to a television, which enabled me to see myself. When I played the video I saw myself 'dancing'. The Country and Western music is a cheeky homage to Nauman.



I have been thinking of my "self" as an ongoing construction: things happen. They are felt and thought about. Days, months and years pass and memory interacts with everything. An imagined self begins to form. It is ambiguous, layered, changeable and probably always unresolvable.

SELF... UNDER CONSTRUCTION PEGGY LYON

DETAIL | REINFORCED CONCRETE, VARIOUS METALS, MIXED MEDIA | 180 X 180 X 23 CM | \$1,080

RICHARD MERITO MIGHT THIS BE ME

DETAIL | CRAYON AND PAINT DRAWING | 120 X 60 CM | \$1,200



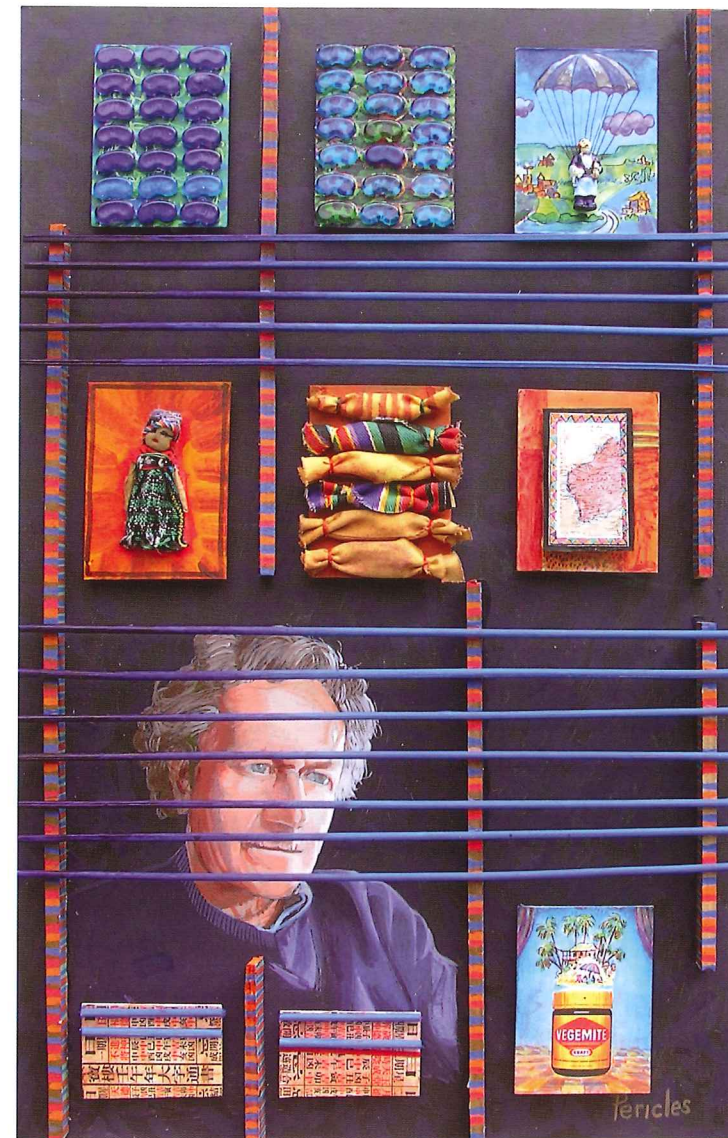
The invitation to participate in an exhibition of self portraiture did not produce a pleasant reaction. But further consideration resurrected a long held admiration for primitive representational work in wood, stone, ceramic, mixed media and ochre.

In spite of their obvious excellence in technique and skill, they most often chose not to identify the surface features of a person, but would rather convey the essence of character, personality, achievements, status as elder or leader, and/or contributions to community. This produced a powerful abstract realism.

Being of European and Maori descent, I thought to delve deep and see what lay within.

I enjoyed the approach but must admit I was very tentative about confronting myself, for fear of what one might find. My approach could have been more heroic or impressive if I had made my attempt at this in an earlier flamboyant and over confident youth.

Richard Te Kuaha Merito



The exterior visage of a person frequently belies the person within.

Portraiture endeavours to capture the sense of the person .

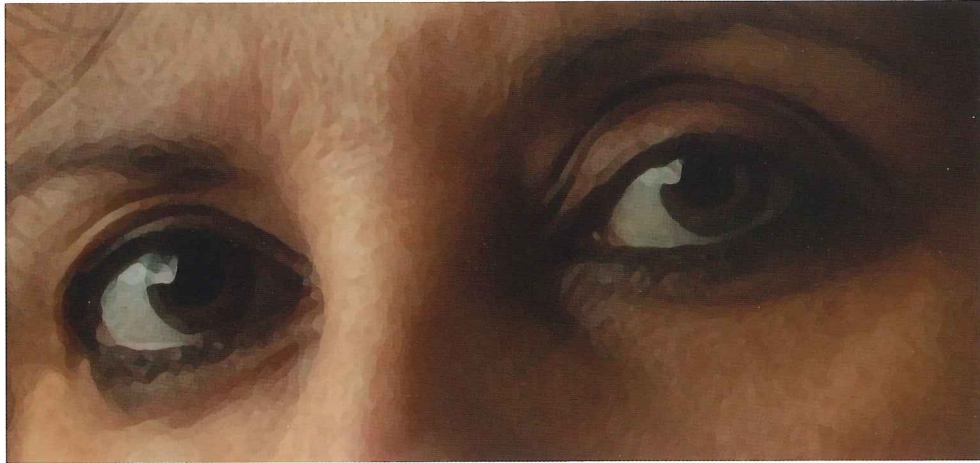
This work alludes to hidden or concealed qualities. The sense of the capricious child; the creative mind; the need to belong; a sense of place; to love and to be loved; the textures and colours of life and intangibles of emotion that we ride like a roller coaster; our fears, our fantasies and the realities of life that form the man.

OBFUSCATION LEON PERICLES

ACRYLIC AND COLLAGE CONSTRUCTION | 45 X 29.5 CM | \$3,600

CONCETTA PETRILLO ME, MYSELF AND I

DETAIL | OIL ON CANVAS | 122 X 107 CM | \$4,930



Me - a wife and mother

Myself - a painter and photographer

And I - still discovering the Italian in all of the above

When asked to describe my physical features I can summarise it as tall, blonde, and voluptuous. I'm a big woman and love it. To look in the mirror I see my father's almond-shaped olive brown eyes, my maternal grandmother's slightly upturned nose, my long hair a sun-streaked mix of my father's black and my mother's ultra blonde and I have my mother's very, very, long legs. All my life I've been prompted to smile more, which suggests I have a naturally down-turned mouth, as I am by nature a very lucky feeling individual. This year I am 44, half the age my grandmother achieved and after whom I am named.

For MOE I considered a figurative painting, as my arts school background was in painting. But I prefer working with material as content. I have a family history and personal interest in geology and decided to incorporate rock into this work and also an image of my favourite past time – being outside in rocky environments. This image could allude to earth or body. It is a rock pool on the coast near Walpole. Rock pools have always fascinated me. In the water my distorted reflection with camera is just visible. The digital image is printed directly onto Carrara marble and makes reference to a traditional sculpture medium and my current practice as a lecturer in sculpture. Marble also has strong associations with the kitchen. The marble also makes reference to my love of cooking and 26 years of gastronomically supporting geological field camps in the bush. I am delighted with this uncharacteristically small work, which I feel summarizes my character.



POOL NIEN SCHWARZ

DETAIL | CARRARA MARBLE AND DIGITAL PRINT | 27 X 15.5 X 12 CM | \$770

PRIMUS UGLE SELF PORTRAIT

ACRYLIC ON CANVAS | 61 X 76 CM | \$3,500



My self portrait depicts me painting my country (myself). We are indivisible. I do not own the land. The land owns me. At the end of our lives we return to the womb of the mother – the land.

My work interrogates space, time and language - aligning itself to Derrida's complex notion of *différance*. For the last five years I have been also exploring the idea of personal space in relation to notions of security and personal safety. Over time I have adopted various visual processes and methods to address and communicate these issues. The work is a registry of the everyday and thus I do not work in an artist's studio, it is shaped and constructed in a home interior or a public space where life visibly goes on. Drawing is the basis of all my practice, extending towards performance, interactive situations and installation.

Drawing my self-portrait has been no different, but at the same time very different, to my ordinary drawing process. For me, looking at a reflection of myself is like looking at any other object in my field of vision – the reflection is a collection of shapes. But the difference begins when in this collection I start to recognize and name *the familiar*.



Photograph: Longin Sarnecki

17084TH, 17085TH, 17086TH DAY GOSIA WŁODARCZAK

PIGMENT AND ACRYLIC GLAZING ON LINEN | 51 X 61 CM (DIPTYCH) | \$3,540

ULLA ZETTERGREN PORTRAIT FROM THE INSIDE

CLAY, RAMMED EARTH AND COLLOGRAPH PLATE | 70 X 60 X 13 CM | \$1,155

I believe all work you create is a form of self portraiture, a visual diary reflecting lived experience up until that time.

In my work for MOE, I have not attempted to achieve a physical likeness, not the physical image I present to the world, but rather a self portrait as seen from the inside, reflecting thoughts and ideas that are relevant and important to me today. It can be seen as a reflection of my inner life and the essence of the stage in life I'm at.

The ubiquitous horse, the faithful co-traveller in my work for the last 25 years, is still with me, although by now somewhat worn. The rider, looking fat & sleek, is attempting (yet again), a rather precarious side saddle ride without a saddle, off to new adventures and experiences...

There is a link between the rider and the two dimensional, inserted collograph plate; a suggestion of possible future work in the new found medium of print making.



JODY BROUN

Jody Broun is one of Western Australia's most accomplished indigenous artists, who has also dedicated herself to the service of Australia's indigenous people. Jody's talent and inspiration springs from her love of her native Pilbara land and its people. Throughout her career, Jody has earned a reputation as one of the great artists to represent Australia's red centre. Jody has exhibited to critical acclaim throughout Australia, as well as in Europe, Asia and America, and her work is held by many significant public and private art collections throughout the country. In 1998, Jody won the Telstra National Aboriginal and Torres Strait Islander Art Award, Australia's premier indigenous art award, and most recently Jody was the winner of the Canberra Art Prize in 2005. Jody Broun is represented by Indigenart, The Mossenson Galleries.



SUSANNA CASTLEDEN

Having completed a Master of Visual Arts with Distinction from Curtin University in 2002, Susanna has exhibited in two solo exhibitions *Souvenir* at Galerie Dusseldorf in 2004 and her first show *Lexical Traversing* at the Fremantle Arts Centre in 2003. Previously, Susanna has been involved in numerous group exhibitions throughout the country and her work has been acquired by a number of collections around Australia including Bankwest, Art Bank Sydney, Westfarmers, Royal Perth Hospital and the University of Western Australia. While still pursuing her artistic career, Susanna has worked as an art tutor and lecturer for various high schools, TAFE and universities in Perth and is currently the Coordinator of Printmedia at Curtin University. She has been recognized with a number of awards, commendations and scholarships. Susanna Castelden is represented by Galerie Dusseldorf.



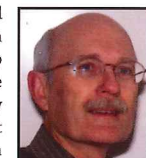
MIKAELA CASTLEDINE

With extensive experience as an artist, designer and writer, Mikaela Casteldine has been exhibiting her work privately and in galleries throughout Western Australia since 1990. Working exclusively with paper collage, Mikaela has exhibited in joint exhibitions including *Familia* in 1997 and *Kindred Spirits* in 2004. In 2005 Mikaela held a highly successful solo exhibition *Verdigris* at the Mundaring Arts Centre. Mikaela has received numerous honours throughout her career, including an invitation to exhibit in the Awesome Festival of 1996; the Chamber of Minerals and Energy Award at the City of Kalgoorlie Boulder Art Prize in 2001 and the Katanning Art Prize in 2003. Mikaela was also selected to hang in the judge's choice section of the Atwell Portrait Prize in 1998, 1999 and 2000.



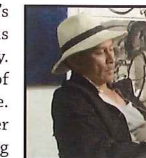
PHILLIP COOK

With extensive studies in fine art from schools in Perth, Melbourne and London, Phillip Cook has become an established artist participating in exhibitions locally and interstate. He has exhibited in numerous group shows, as well as in three solo exhibitions at the Fremantle Arts Centre in 1979, 1980 and 1987. These were followed by solo shows at Gallery East in 2003 and 2005. Phillip is represented in a number of prominent public and institutional art collections as well as private collections in Australia and overseas. Phillip Cook is represented by Gallery East.



IAN DE SOUZA

With tertiary qualifications in Commercial Art and Art Teaching, Ian's career has been balanced between his teaching experience and his participation in exhibitions throughout Australia and internationally. In addition to numerous group exhibitions, Ian has held a number of solo shows in the USA, Canberra, Sydney and most recently Melbourne. Over an extensive career, Ian's work has been included in a number of Australian art collections including the Australian Broadcasting Commission, ANZ Banking Group, SGIO Collection, Cooperative Bulk Handling Ltd, Pilbara Iron and Cathay Corporation Ltd, Singapore. Ian was a finalist in the 2004 Mandorla Art Award and more recently, received the Cossack Art Award Landscape/Oil in 2004 and was the Cossack Art Award Invitation Artist in 2005.



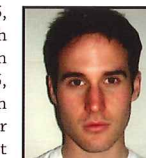
LEANNE EMMITT

With first class honours in Fine Arts from Curtin University, Leanne Emmitt's professional experience has extended from group shows and a solo exhibition to art commissions and teaching. Since graduating in 1992, Leanne has participated in a selected number of group exhibitions in Perth including the ART ON THE MOVE regional tour of *Configured* in 2005-07. Leanne's solo exhibition *Constancy of Change*, at Perth Institute of Contemporary Art in 1996, came as a result of winning the Pat Corrigan Artist Grant for developing an artist's first solo exhibition. Leanne has also completed a number of private and public art commissions in Perth and overseas. In addition to teaching arts since the early 1990s and pursuing her own art practice, Leanne operates her own business, the Fremantle Mosaic Factory.



JOSHUA FITZPATRICK

Graduating with first class honours from Curtin University in 2005, Joshua has participated in a number of group exhibitions around Perth and in Melbourne since 2003. Joshua has been included in the Western Australian Printmedia Awards 2004, the Degree Shows 2004 and 2005, Recent Graduates exhibition 2005 and the Metro 5 Award 2006 in Melbourne. Joshua was also included in the Mandorla Art Award for 2004, for which he received People's Choice Award. Joshua held his first solo exhibition *Passages* at the Hudson Gallery in 2004 and is currently represented in the art collection at Curtin University. While continuing his art practice, Joshua has the role of Special Art Tutor at Kalamunda Senior High School and Christ Church Grammar School in 2005. Joshua Fitzpatrick is represented by Goddard de Fiddes Gallery and a solo exhibition of his new work will be held there in November 2006.



ARTISTS' PROFILES

JILLIAN GREEN

With tertiary studies in Visual Arts and Theology, Jillian Green's most recent artwork explores the mysticism of religion. This direction has been reflected in her solo exhibitions *The Prayer Series* in 2004 and *Officium Dei* in 2005. Jillian's work has been shown widely around Perth in solo exhibitions and, since 2002, has been included in a selection of group exhibitions. These group exhibitions have included appearances in art awards shows, such as the Mandorla Art Award exhibitions of 2002 and 2004; the City of Joondalup Invitation Art Award for 2004 and the Hutchins Art Prize Finalists Exhibition in Hobart in 2004. Jillian is represented in a number of public and private art collections in Western Australia, such as the New Norcia Gallery; Edith Cowan University; Murdoch University; Department of Consumer and Employment Protection; Royal Perth Hospital; King Edward Hospital; Rockingham City Council and the Cruthers Collection. Jillian was recently awarded a public art commission by the Perth Metropolitan Cemeteries Board to create a mosaic for the new mausoleum building at Fremantle Cemetery.



ANN HART

In addition to academic studies in Art, Design and the Visual Arts, Ann Hart has been an active member of the art community and a founding member of the Rockingham Regional Arts (Inc) and the Rockingham Council for Arts and Crafts. Ann has also been a practicing studio painter and ceramist since 1990. Her most recent solo exhibition *Different School of Thought* was held in 2006 at Gallery East. Prior to her first solo exhibition *Reflective Space* at Gallery East in 2004, Ann had received extensive exposure through her participation in group exhibitions throughout Perth since 1994. She was a finalist in the Rockingham Council for Arts and Crafts Awards in 1995 and 1996, received a high commendation in the Rockingham Regional Art Award in 2004 and won first prize in the Bankwest Open Art Exhibition for best painting. Ann's work is held in various art collections including those of Edith Cowan University. Ann Hart is represented by Gallery East.



GRAHAM HAY

Although he has only exhibited in a highly selective number of exhibitions, Graham Hay's artwork has been shown worldwide in traditional gallery and museum spaces as well as international ceramic conferences and biennales. Through participation in group exhibitions, Graham has showcased his work throughout Australia and in Scotland, Lithuania, Holland, Hungary, London and Pakistan. He is represented in a number of international art collections, including the International Ceramic Studio in Hungary and the Panevezys Civic Art Gallery in Lithuania. Graham is also included in the collections of the Art Gallery of Western Australia and the Town of Vincent. In the past six years, Graham has received a number of accolades and financial grants that have resulted in sculptural commissions throughout New South Wales, Queensland and Perth. He has just returned from spending a month in Lahore, Pakistan, as a guest of the National College of Art.



DEREK KRECKLER

Derek Kreckler studied sculpture at the South Australian School of Visual Arts and the University of Sydney, Sydney College of The Arts. Since 1978 he has been working across performance, video sound and photography, examining the transformation of modes of historical avant-gardism into the present. He has exhibited internationally in Kwangju, Mumbai, New York and London, and extensively throughout Australia. Recent group exhibitions include the 2003 Clemenger Contemporary Art Award at the National Gallery of Victoria, the 2004 Adelaide Biennale of Australian Art at the Art Gallery of South Australia and *On Reason and Emotion*, the 2004 International Biennale of Sydney at the Museum of Contemporary Art. He spent 1991-1992 as a participant in the PS1 artists' residency program in New York. He has also created several works for theatre, including 'sit.com', which featured in the 1997 Perth Arts Festival. Recent solo exhibitions include *Derek Kreckler: Downstairs* at Performance Space, Sydney, 2005; *The Looking... and other outcomes* at Anna Schwartz Gallery, Melbourne, 2003, and at the Contemporary Art Centre of South Australia, 2001, and *Blind Ned* at the Australian Centre for Contemporary Art, Melbourne, also in 2001.



PEGGY LYON

Peggy Lyon's artistic career has been based largely in the hills region of Perth where she has participated in a number of group exhibitions at the Mundaring Arts Centre, from the first Mundaring Shire Open Art Exhibition in 1995 to her most recent invitation to participate in *From Track to Trail*, the 2006 Shire of Mundaring Acquisition Exhibition. Peggy has also used her experience as an artist, in addition to her tertiary education, to assist in local projects in the hills community and surrounding schools. Peggy has exhibited her textiles and printmaking in group exhibitions around Perth and in 2003 was commissioned to participate in the Hills Community Support Group 20th Anniversary Quilt. Peggy is represented in the Shire of Mundaring Art Collection as well as private collections in Western Australia and Canada.



RICHARD MERITO

With academic qualifications in fine arts, majoring in the medium of sculpture, Richard Merito's artistic career has seen him participate in mixed group and solo exhibitions. He has also combined his artistic practices with his extensive experience in his teaching the arts at both secondary and tertiary institutions. Richard's experience in education has seen him instruct in the subjects of sculpture, painting, drawing, design, art theory and the history of art. Richard has been teaching most recently at the Claremont School of Art since 2000 but he has also taught at TAFE as well as public and private high schools, including Applecross High School, Hale Boys High School, Presbyterian Ladies College and Saint Hilda's Ladies College.



LEON PERICLES

With extensive fine art studies in Perth and UK, Leon Pericles has established himself as a well published and awarded printmaker and painter throughout Australia, as well as overseas. His work was honoured in his solo retrospective *20 Years of Printmaking* at the Art Gallery of Western Australian in 1989 and he had another solo show with the 2002 retrospective exhibition *33 Years of Printmaking* that toured Australia. Leon exhibited in the largest touring exhibition of a solo artist when he developed *The Tiggy Puggenheim Collection*, a satirical exhibition that toured the country in 1995. His work in painting and printmaking has been commissioned for public spaces throughout his career. Leon's fine art is held in all Australian state galleries, the Australian National Gallery and private collections around the world.



CONCETTA PETRILLO

Concetta Petrillo has studied extensively in Fine Arts and is currently undertaking a Masters in Curatorial Studies. She is a well published artist who has participated in numerous group shows and invitational art exhibitions. Concetta has been recognized with a number of awards - most recently with the 2005 Joondalup Invitation Art Award where her work was acquired by the City of Joondalup. She has been acquired into numerous public and private art collections in Perth, including those of Edith Cowan University, Murdoch University, Perth School of Art and Design, Sir Charles Gairdner Hospital, City of South Perth and the Italian Consulate. In addition to her artistic career, Concetta is currently employed as the curator of the Edith Cowan University Art Collection.



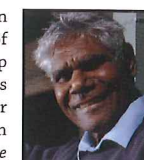
NIEN SCHWARZ

Nien Schwarz is an internationally recognized artist with a broad tertiary education in science, business and visual arts from institutions in the US, Canada and Australia. Nien has developed solo shows for a decade with exhibitions in her native home of the Netherlands and around Australia. Her Perth International Arts Festival solo exhibition *Promised Land* was subsequently developed, with ART ON THE MOVE, into a travelling show that toured Western Australia from 2002 to 2004. She has participated in a number of group exhibitions throughout Australia and Europe and her work has been acquired by numerous private collections in Perth, Sydney, Vancouver, Ottawa and Canberra as well as the collections of the Chamber of Minerals and Energy in Perth, Curtin University Art Collection and Edith Cowan University Art Collection. Her most recent project will be shown at Perth Institute of Contemporary Art in November 2006.



PRIMUS UGLE

Primus has been an artist for 10 years. He has developed into an established political painter and commentator on the social realities of post-colonial Aboriginal people. Primus exhibited in a number of group exhibitions in 2003 and 2004 around Perth and Western Australia as well as the 21st Telstra National Aboriginal and Torres Straight Islander Award at the Museum and Art Gallery of the Northern Territory in Darwin. His first, and currently only, solo exhibition *The Way We Were* was held at Artplace in Perth in 2004. Primus is a well-published artist and is held in the public art collections of the National Gallery of Australia, Berndt Museum and the University of Western Australia, as well as in a number of private collections.



GOSIA WLODARCZAK

Gosia was born in Poland and graduated with a Master of Fine Arts with Distinction from the Academy of Fine Arts in Poznan in 1984. Her achievements include a one year fellowship by the President of Poznan, New Work Australia Council Grant, the Hutchins Prize in Tasmania, the Whyalla Art Prize in South Australia and the Joondalup Art Prize. She has also been a finalist in the Dobell Drawing Prize at the Art Gallery of New South Wales. Gosia has held 24 solo exhibitions including shows at Perth Institute of Contemporary Art, WA and Space Untitled, New York. Her group exhibitions include: *mix tape*, Art Gallery of Western Australia; 5th Drawing Biennale, Drill Hall Gallery ANU, Canberra; International Drawing Conference, SASA, University of South Australia; 4th International Drawing Triennial, Wroclaw, Poland; *Manifesta 4*, Frankfurt, Germany; Bunbury Biennale; Robert Jaws Drawing Prize, Bendigo Art Gallery, Victoria and the Jacaranda Drawing Award, Grafton Regional Art Gallery, NSW. She is represented in the collections of Artbank, BankWest, BHP, Edith Cowan University, Jewish Museum of Australia, Murdoch University and Royal Perth Hospital. Gosia is represented by Gallery East in Western Australia, Arc One Gallery, Victoria and Helen Maxwell, ACT and the Drawing Center of New York, USA.



ULLA ZETTERGREN

After completing a Diploma in Advanced Ceramics in 1982, Ulla Zettergren's artistic career as a ceramic sculptor has seen her exhibit in a number of exhibitions around Perth. She has also participated in a selection of group exhibitions celebrating different aspects of the arts community. In 1999, Ulla exhibited in *Ceramics in Western Australia 1970-99* at the Lawrence Wilson Art Gallery at the University of Western Australia as well as *100 Years of Art and Design: Perth Tech to Central TAFE*, held in 2000 at the Perth Institute of Contemporary Art. This exhibition honoured the institution where she studied her craft early in her career. Ulla has settled on the southern coast of Western Australia where she produces sculptural pieces in her studio gallery that are sold throughout Australia.

