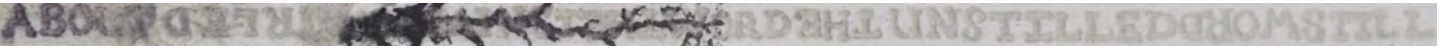




T201 MINE OWN EXECUTIONER



Cover and strip image: Detail from *Propinquity* by Sue Starcken

Photography: Claire Canham image provided by Belinda Gittos  
Richard Heath artwork image provided by Terios  
Philippa Nikulinsky images provided by Andrei Nikulinsky  
Sue Starcken artwork image provided by Stuart Elliott  
Chloe Tupper images provided by Cathy Reynolds  
All other images kindly provided by the artists

Sponsors: Department of Culture and the Arts, the Shire of Mundaring  
and Lion Mill Vineyards

# MINE OWN EXECUTIONER2011

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Frances Blythe  
Denise Brown  
Claire Canham  
Donovan Fisher  
Richard Foulds  
Richard Heath  
Kieran Ingram  
Wendy Lugg  
Janie Matthews  
Philippa Nikulinsky  
Judy Rogers  
Annette Seeman  
Nicole Slatter  
Sue Starcken  
Shaun Tan  
Chloe Tupper  
Caitlin Yardley

An annual exhibition of self portraiture  
by invited West Australian artists

Presented by the  
MUNDARING ARTS CENTRE  
14 October to 13 November

Curated by Peggy Lyon



## FOREWORD JENNY HAYNES

For the past seventeen years the Mundaring Arts Centre has continued the tradition of presenting *Mine Own Executioner*, an annual exhibition of self-portraiture by invited West Australian artists.

The title, "Mine Own Executioner" comes from the writings of a 17th Century poet, John Donne, who coined the phrase in an attempt to give a name to the different and often conflicting aspects of his personality. It is this investigation of the elements of our *selves*, which work in partnership and sometimes in conflict, that the artists are invited to "execute" and reveal.

Each year a curator is specially chosen and asked to reflect upon their own arts practice in order to create a sub theme. This theme provides an opportunity for the audience, and the new creators, to approach the traditional genre of self-portraiture in an innovative and compelling manner.

Curator, Peggy Lyon has a sensitive and meticulous approach to creating. Her affinity for textiles, mark making, nature and education is reflected in the diverse group of contemporary artists selected for the 2011 exhibition. These artists have analysed the sub theme *Inhabitant* to create art works which beautifully depict their relationship with their environment, their experiences and their inner and outer self.

The 'executioners' invite the viewer into their world: to experience the way they see, feel and reflect. The body of work presented provides a selective glimpse into the depth and range of creative art practice currently at work in our artistic community. These artists join their counterparts who have created self-portraits for *Mine Own Executioner* over the past seventeen years, taking their place in the most comprehensive record of contemporary self-portraiture to have been shown in Western Australia.

Jenny Haynes  
Director, Mundaring Arts Centre



## INHABITANT PEGGY LYON

Some time ago I came across Tim Winton's book *Land's Edge: a coastal memoir*, in which he reflects on the world of his childhood in a way that is both poetic and instructive. He muses on life as experienced here on the west coast of this continent, on which we also presently find ourselves, and we see the genesis of his identification with that part of the world which has so strongly informed his later life and writing. Early in the narrative he describes his intense feelings on revisiting the beach two days after returning from overseas:

*Call it jet lag, cabin fever, but I am almost in tears. There is nowhere else I'd rather be, nothing else I would prefer to be doing. I am at the beach looking west with the continent behind me as the sun tracks down to the sea. I have my bearings.<sup>1</sup>*

I have my bearings, so I know where I am. I know where I am and this place is part of who I am.

A large body of theory is devoted to the relationship between people and place and how each intimately affects the other. We come to know this in everyday life through repeated personal experiences, and it's not merely an intellectual understanding. Sight, sound, touch, smell and sometimes taste, give the places we inhabit a sensory opulence which we may or may not be tuned in to at any given moment. In a contemporary urban context, a profound connection with one geographical location above all others is not always the shared reality, but we can imagine a time when most people would have experienced such a relationship and we know of people who still do conduct their lives as though they and the landscape they inhabit are as one. In such a world, place is not experienced simply as something separate and external to oneself but is part of one's very being.

Perhaps simply dwelling somewhere long enough can forge a kinship with a place, but it is more likely to be conditional also on the intensity and nature of the life lived there; the imprint of a brief but meaningful occurrence may never leave us. In a time when moving and shifting for all kinds of reasons are commonplace, from one locality, region or country to another, intensely felt relationship to a particular place is less likely. If we pause for some time in a location, rather than move on, then we make it possible for that locality to become familiar and valued, whether it's a vast area of wild landscape or a small and intimately known part of the built environment. Over time the experiences of life give further meaning to that place, and we may come to identify closely with it and form attachments to its distinctive shapes, tones, colours and textural qualities. Stories retold and memories revisited strengthen this connection. We may come to anticipate the acrid smell of rain on burned ground, the

remarkable whispering of wind under Casuarina trees, the press of summer heat or the repeated pattern of a daily ritual. The familiar places we live or work, with all their particularities, may come to have deep meaning for us.

Some of us find ourselves belonging to more than one place over time; our lives have surprisingly or intentionally taken us in more than one direction and we are bound to both, by personal history and inclination. Some of us may believe we could belong anywhere in the world; that the particular latitude and longitude on the turning earth's surface are a bit irrelevant to the way we conduct our lives. It is a slightly unsettling notion that we are all continually on the move in one sense at least, as any spot we may be on the earth's surface is moving with its rotation and tracing an imaginary curved line. Our feet of clay are on the ground, but we are arcing through space and not paying attention.

This year, seventeen artists were invited to explore their own relationships with the environments in which they live and work, along with sub-themes relating to the impact of nature on the formation of self, the influence of their background and the effect they may have on their surroundings while inhabiting a particular place, space or time. Rather than visualise the self as somehow stranded heroically or tragically alone in the body, they were asked to ponder on the settings of their life's narrative and their connections with the physical world that surrounds us from womb to grave.

On a personal level it is interesting to speculate on how much of one's sense of self is informed by the place or places one inhabits. From a curatorial standpoint, how might visual artists approach this idea in the context of self-portraiture? Would they find it as productive, say, as delving into their genetic inheritance, or as potentially fraught as examining the role of their upbringing? Would they have responded to the challenge of representing self more authentically if no parameters were involved?

The response of each artist to the invitation to explore their relationship to place, natural or constructed, past or present, has been fascinating, and sometimes quite unexpected: Philippa Nikulinsky has placed herself at the centre of a teeming world of wild flora and fauna, turning away from the viewer to focus on the task in front of her. Her self-portrait brings together two significant strands of her life; working in her studio and being out in the field wandering, observing, studying, collecting and recording.

Connection to place by way of the natural world is an association that is found in the work of several artists. Frances Blythe has portrayed herself merging with both the material quality of the paint and the garden-like space which surrounds and sustains her and from which she appears inseparable. In Nicole Slatter's exploration of self,



the juxtaposition of her portrait with a species of eucalyptus suggests a connection through colour, fate and proximity. Sometimes it is not the space, place or time we presently inhabit that has affected us most profoundly, but that of our childhood. Richard Foulds, Denise Brown, Janie Matthews and Sue Starcken create associations between materials, their present selves, past experiences, and memories of personal and geographical space that continue to resonate in the present. In Denise Brown's version of a remembered children's game, markers of personal history substitute for numbers, colours, questions and answers.

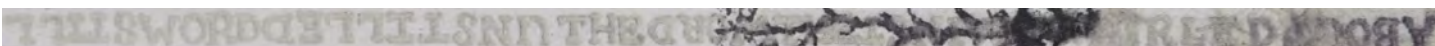
Some artists have approached the problem of depicting themselves by employing a go-between of sorts: another self-portrait from a past place and time has been the specific catalyst for Donovan Fisher's exploration of self, and Shaun Tan uses the services of an intriguing stand-in to suggest a rather ambivalent attitude to staying in one location. Claire Canham and Richard Heath have both used multiple conceptually linked images to reflect their perceptions of self, investigating more than their physiognomy.

Other artists are concerned with a more intimate portrayal of self. For Judy Rogers it is the people and relationships in the shared domestic habitat who give it meaning, and in Annette Seeman's photographic series we are presented with a solitary, partially-visible ambiguous figure in a setting which is both private and domestic. Chloe Tupper's exploration of identity gives us an partially obscured painted representation of the artist, covered in silk. We are not sure where she is located and we cannot see everything we would like to see. Wendy Lugg inhabits the world of her daydreams and memories, exploring her relationship to place and time through the manipulation of cloth, while connection to place through personally meaningful objects which share the artist's space is at the heart of Caitlin Yardley's self-portrait.

Some of us establish a connection to the world not necessarily by belonging to a particular place, but through the work we do, wherever we may be. In Kieran Ingram's steady gaze, we have an insight into an artist pursuing a way of working that has been deliberately chosen and is reflective of the world he inhabits.

Thank you to each of the invited artists who have brought their own compelling ideas and approaches to the brief, enriching an already strong tradition of contemporary, introspective and diverse self-portraiture. It has been a privilege to be associated with Mundaring Arts Centre while curating this exhibition and I thank Clare Stroud and Jenny Haynes for their knowledge, experience and unwavering support.

1 Winton, Tim: *Land's Edge: a coastal memoir*, Penguin Books, Australia, 2010



## FRANCES BLYTHE WINTERTREES



*Winter Trees*

Oil on board

61 x 91.5 cm

\$1,500

The image of myself in photographs, mirrors etcetera is me but also not-me. As I walk around I am not aware of a head – just a changing perspective. I both inhabit and am inhabited by the world I move in. It often feels as if the self and its surrounds are as one and I am invisible. I am, after all, made of the same materials as everything about me.

As a child in England I spent many hours alone exploring the woods and streams and discovering their hidden treasures. When I was nine, I was allowed to choose the wallpaper for my bedroom – I chose a very busy and absorbing Japanese landscape with cherry blossoms and bridges. I realise now the enduring influence that this has had on me. It provided visual immersion in endlessly (at the time) fascinating details.

I was given my first oil paints when I was ten. What I most wanted to paint was the view from the kitchen window: a stand of trees at the top of a slight rise at the edge of a field. At dusk their bare branches were silhouetted against a blue sky growing deeper blue by the minute. I no longer try to recreate in paint a sight that is unreachable in its perfection. I am drawn to smaller scenes from my daily round, as I used to be as a child, and immerse myself in their observed daily and seasonal changes.



## DENISE BROWN DENISE BROWN

### *Self Portrait*

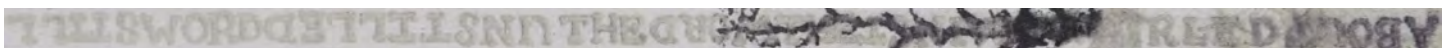
Paper, paint, coloured pencil

23 x 30 x 30 cm

\$1,200



My work deals with the environment that I spent my first 13 years of life surrounded by and immersed in and I have drawn in a style of children's books of the era. I feel one's psyche is firmly based on the environment and social norms of one's early years. As a child my home backed onto wooded glacier valley with a stream running through its base. I spent much of my free time playing alone in those woods studying and enjoying the world around me. To this day that world has a strong hold of my mind.



# CLAIRE CANHAMEYEFRENCHCITYSTSIPTRANSITFOLK



*Eye*

Drawing on paper

160 x 120 cm

\$780

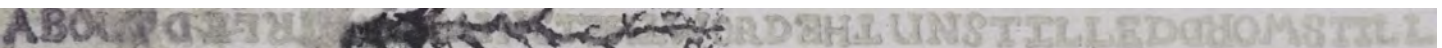
*Frenchcitystsiptransitfolkspark (detail)*

Photographic prints

20 x 30 cm

\$220 each

Statement. To make this statement is to bring death to a thing that, at the time of this writing, has no life. It will make a mark of place and time for posterity, in subjectivity. If it was possible for the author to articulate a statement accurately, to explicate accountably, I speculate that the space would not allow the text. The text being to elucidate the visual so the visual, to be elucidated by the text, would potentially be invalidated by the form of the statement. This is not to allude to the irrelevance of the statement but to, still subjectively, allude to the space existing between the form and structure of the request and authority of the statement to act as a historical and biographic marker to the visual text. A statement, of a sort, has been made yet is equally unsatisfactory for both author and reader.



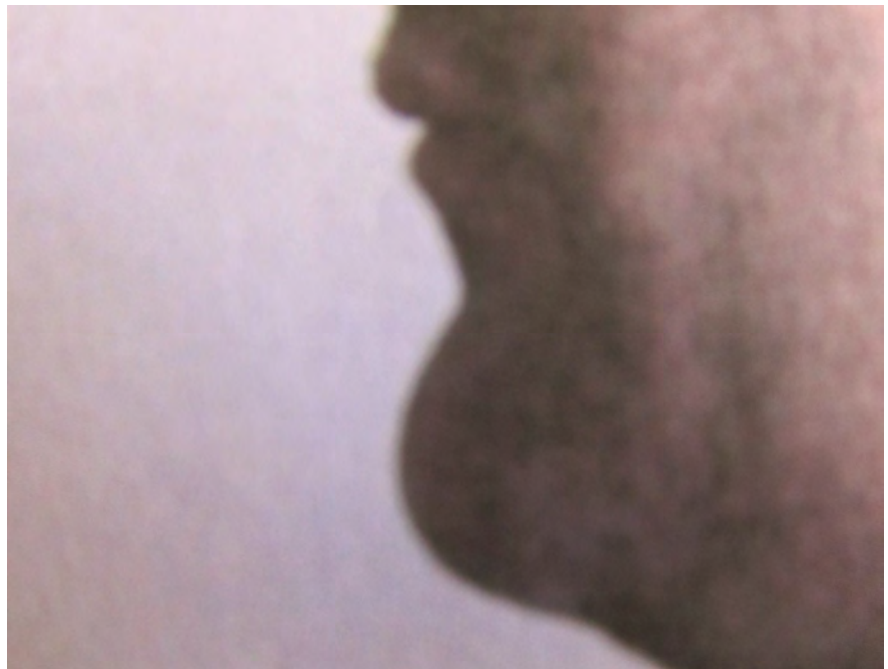
## DONOVAN FISHER WARRIOR DUKE

*Warrior / Duke* (detail)

Oil on board

47 x 33 cm

\$800



The title was inspired by Piero Della Francesca's portrait of the Duke in profile with a pronounced defect of the nose. The Duke was also a knight and proud of this nose as it had been hacked in battle. The tensions between this Warrior/ Duke and the subtleness of the artist drew me towards this portrait.

I am interested in tensions between things; how if caught at the right point lies potential for the imagination. I felt this Warrior/ Duke conveyed a tension within myself; my raw intense personality that contrasts the deeper private thoughts of a more gentle, subtle and poetic nature.

## RICHARD FOULDSEARLYBEGINNINGS



*Early Beginnings* (detail)

Mild steel, wood, lead,

brass

100 x 47 x 38 cm

\$2,305

When asked if I would like to exhibit in Mine Own Executioner, with its underlying theme of how nature has affected you and your life, I was in a bit of a quandary thinking that I don't have much connection with nature. I may have an intellectual interest in things associated with nature but no emotional desire to head into the bush or protest on its behalf. This project has made me look a bit deeper into my life and especially my childhood.

With this hindsight I have realised how nature in its subtle way has shaped my interests from an early age. I was lucky enough to grow up in an environment which allowed children to have freedom. This freedom was in the form of being able to roam the natural areas that surrounded our house. The rivers with their fields and waste lands that lay along their banks, even the landfill areas, all became a source of adventure in my childhood.

I can't tell you how many times my best mate and I used to go scrumping (this is technically stealing fruit from other peoples fruit trees), then spent our summer holidays swimming in pools made in a small tributary of the Thames. These long (not so long at the time) summer holidays led us to play out history in our imagination. We would make bows and arrows, spears and axes from tree branches and slate, this would lead on to battles. Be it knights in armour or Cowboys and Indians the game was on.

On this journey of reflection I can now see the early beginnings of what I love doing today, creative art. I may have missed a few decades in-between but I am grateful this early enjoyment is now my passion.

# RICHARD HEATHEUCATASTROPHESSWEETFAQS

## *Eucatastrophes; Sweet FAQs*

### I. *Envoy's Petition: Caricatures and Key*

27.9 x 21.6 cm

### II. *Choral Delta: Effaced and Scented Selves*

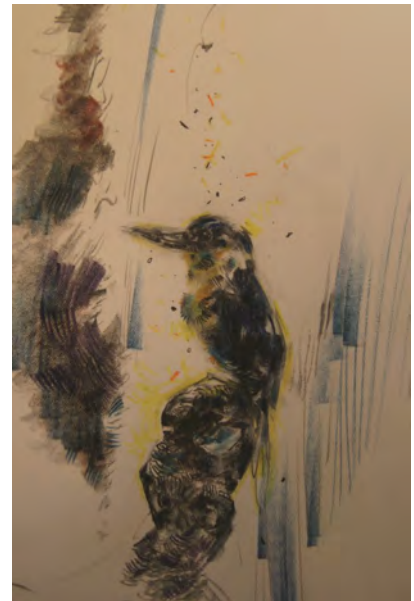
76.5 x 57 cm

### III. *Portrait as Bird Brain* (detail)

57 x 76.5 cm

Aquarelle and lead pencil on paper

\$1,750 set of three



My son, do not hate the Lord's training.

Do not object when he corrects you.

The Lord trains those he loves.

He is like a father who trains the son he is pleased with.

Proverbs 3: 11-12

May today's anxiety invoke hymns to sing as heralds for happy endings!



## KIERAN INGRAM ALETHEIA



*Aletheia* (detail)

Oil on panel, plaster, wood and glass

26 x 38 x 34 cm

\$1,500

*Aletheia* is an exploration of the relationship between the physical and the mental. Despite being essentially physical beings we detach ourselves from the material qualities of our existence. For the most part our consciousness operates unaware of the inner machinations of our bodies.

The skull expresses the tangibility of the physical matter that we are composed of, whereas the painting represents the unification of that matter into the illusion of a singular existence.





## WENDY LUGG THE STUFF OF DREAMS

### *The Stuff of Dreams*

Printed and stitched cloth

Dimensions variable

\$770



I've never really thought of myself in terms of physical appearance. I've always been more conscious of senses, emotion, and memory. These are the windows through which I view and respond to the world.

So creating a self portrait was a perplexing challenge.

What immediately sprang to mind was a lifetime of memories of dreamy days enveloped in the pleasures of beach and bush, discovering tiny treasures in the midst of vast expanses.

Then I remembered my primary school reports.

Year after year, with the rhythmic repetition of a stuck record, teachers praised my conscientious and thorough work habits whilst simultaneously bemoaning my incurable tendency to daydream.

That's me, a thoroughly incurable daydreamer.

## JANIE MATTHEWS GOING FORWARD LOOKING BACK



*Going Forward, Looking Back* (detail)

Cotton, cotton/linen blend and silk fabrics, found fabric and doiley, polyester/cotton blend and polyester thread, Devoré, rust and tea dyeing, naphthol dyeing, hand and machine stitching

136 x 83 cm

\$2,690

It is my memories and my history which define my understanding of who I am.

Within this exhibition's concepts of self-portrait and inhabitant, I wanted to create a work which was more an abstract than literal self-portrait. I wanted to reflect my relationship with my history as well as with significant geographic locales. By having an understanding of the past I hope that I may better understand the present and can look forward to the future.

Although I have lived, happily and by choice, in Australia for most of my adult life I still feel a sense of displacement here. I have explored this idea by layering used, found and collected cloth together with stitch. The cloths and imagery I have used are reminders of my history. In many families there is a tradition of keeping and treasuring old, used cloths which are determined to be meaningful. Because of their history, these relics are imbued with a sense of who made, owned or used them. Viewing and handling them seems to give a connectedness to history.

Much of my textile work explores the fragility, temporality and vulnerability of the human condition and reflects it in the language of fabric, thread and stitch. The tactile, sometimes seductive, nature of cloth can reflect the intimacy of a special time or place. Colour and pattern can imply the rough and smooth textures of the landscape, both physical and metaphysical. Stitched lines may trace the path of a journey through life.

# PHILIPPA NIKULINSKY PHILIPPANIKULINSKY

*Philippa Nikulinsky*

Watercolour, a touch of gouache and  
graphite/pencil

82 x 66 cm

\$6,770



ABOVE THE TREE THE UNSTILL EDWARDS

# JUDY ROGERS SELF PORTRAIT WITH PETER DANIEL LALE



*Self Portrait with Peter, Daniel, Alex and Anyu (detail)*

Mixed media

29 x 40 x 26 cm

\$2,200

Represented by Perth Galleries



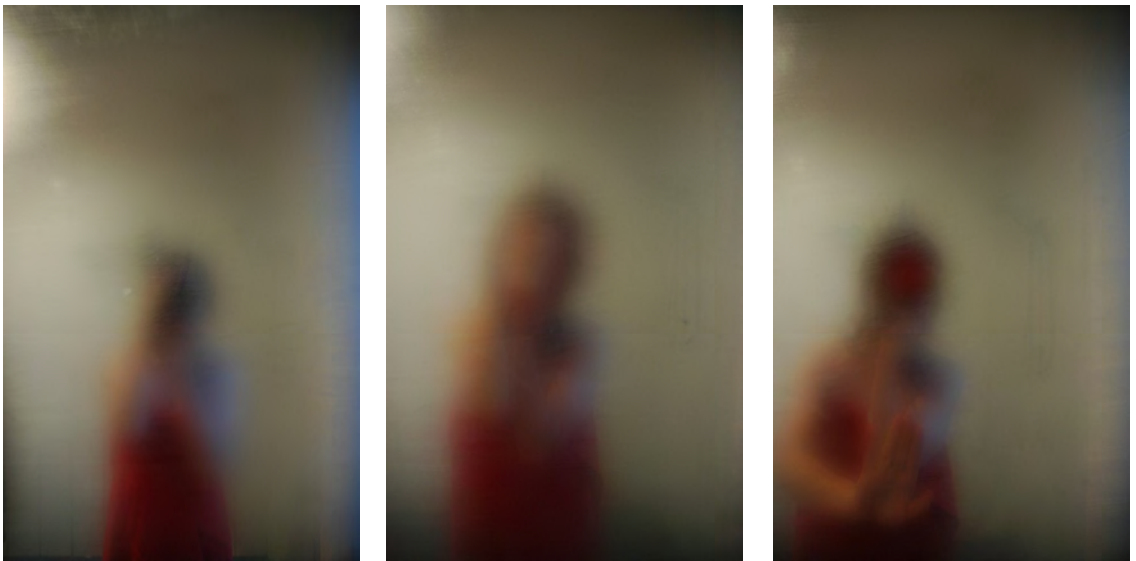
I have not got any photographs in my albums where I am alone, always with family members or amongst friends.

This work is of my close family. I live with my mother, my husband and our children. All individual portraits are in half profile. My face is in full frontal view divided into two. One is open, the other side is hidden behind hair, allowing in this most open state some screen to hide behind. I choose to have my image without the glasses, as naked as it gets. The short-sighted eyes appear, although I am staring out to the viewer, but I still cannot glance out from the circle.

The construction is closing down to a block, similar size as a house brick. It opens up to a circular object. The circle is very tight; the individuals are closely connected, if one wants more legroom the others have to give up personal space. All are connected but illuminated by the back of the other person's image.

This is a portrait of family dynamics and close living arrangements. Rarely do I have a chance to observe the whole family together, so I am glad to be part of this exhibition for my family's sake.

## ANNETTE SEEMAN MELANCHOLIA



*Melancholia Series 1, 2, 3*

Digital print

Dimensions variable

\$280 each

\$700 set of three

Represented by Gallery East

My current research interests explore the public and private influences that constitute meaning for domesticity and sanctuary. These works provide a parallel visual 'text' for the world of 'sekala' (tangible) and 'niskala' (intangible), a type of life narrative that may end with a meaningful conclusion, not qualified in terms of what meaning, only that meaning exists.





## NICOLE SLATTER STUDY IN EUCALYPTUS GREEN



*Study in Eucalyptus Green*

Oil on board

23 x 45 x 2.5 cm

\$1,000

Represented by Perth Galleries

This painting is a study in two parts. I have focused on a plant native to Western Australia, the *Eucalyptus websteriana*, otherwise known as Webster's Mallee. It is an unthreatened evergreen shrub that thrives in a backyard environment.





## SUE STARCKENPROPINQUITY

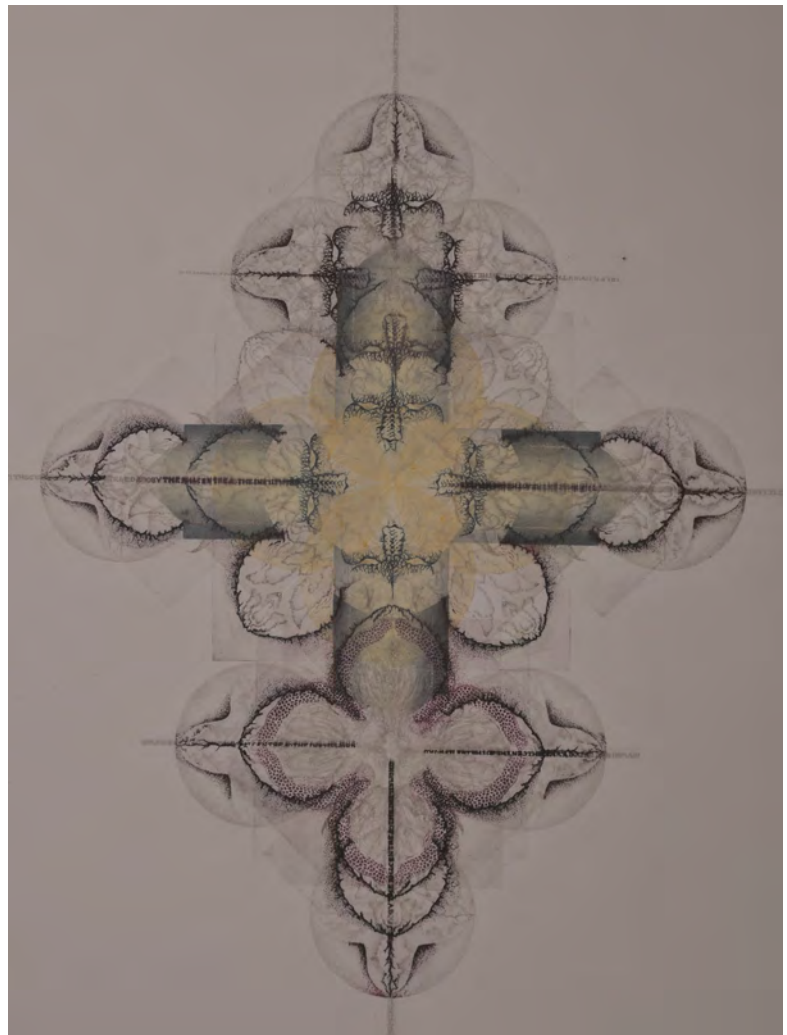
### *Propinquity*

Etching, drawing and chine colle on  
Hannemuhle paper; zinc plate,  
mixed media drawing on acrylic shelf  
Dimensions variable

\$1,500

Events, experiences, births, deaths,  
joy, sadness - all find their place in  
the hue of the self as subject.

Capturing a simultaneously fraught  
and halcyon narrative is akin to  
ushering memory to the palette of  
the simulacrum and hoping that it  
will do the bidding of sincere  
representation. The portrayal of self  
is indeed the sum of observation,  
scrutiny and time-worn memory.



SHAUN TANHITCHHIKER



*Hitch-hiker*

Pastel on paper

61.5 x 49 cm

\$2,000

I usually travel with a symbiotic pear,  
because you never know when you are  
going to need one.



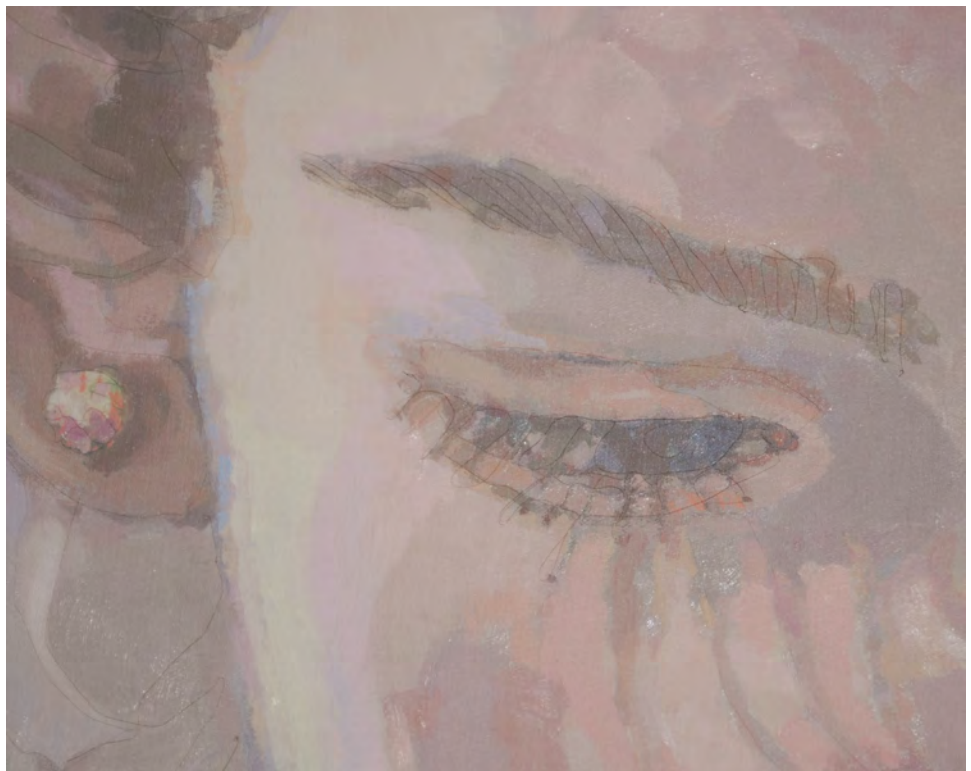
## CHLOE TUPPERINTRINSIC

*Intrinsic* (detail)

Oil, hair, silk on canvas

120 x 100 cm

\$2,000



In a bid to protect myself, I only reveal what I want to reveal.  
The choice and application of materials provides an illusive insight into myself.

## CAITLIN YARDLEY I AM VERTICAL



*I Am Vertical*

Flowers, glass jars, vases, bottles, steel trolley

110 x 87 x 50 cm

POA

Over the past two years I have lived in a white house, often surrounded by white flowers in any vase or jar I can find. I frequently allow the flowers to die, left for weeks. I find comfort and interest in their decaying state and feel hesitant to throw the wilting stems away. They are sad and beautiful and serve as a reminder that the lease I hold on this house is limited.



## ARTISTS' PROFILES

FRANCES BLYTHE was born in London, but spent most of her childhood in various small English country and seaside



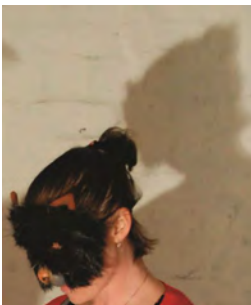
towns before returning to London for university and work. She came to Australia in 1994, studied at Curtin University and obtained a Master of Arts (Visual Arts) in 2004. She has held five solo exhibitions at: the Moores Building Contemporary Art Gallery (2003), Breadbox Gallery (2005), Mundaring Arts Centre (2006) and Perth Galleries (2008 and 2011). She has been invited to participate in numerous group exhibitions, including an Art on the Move touring exhibition (2002-2003), Deck the Halls, the Moores Building (2004), Bankwest Contemporary Art Prize, PICA (2006) and the City of Joondalup Invitation Art Award (2006 and 2008). [www.francesblythe.iinet.net.au](http://www.francesblythe.iinet.net.au)

DENISE BROWN grew up in the Cotswolds in England and obtained a BA with Honours in 3D Design at Manchester



University. She spent 12 years working as a designer patternmaker in industry and also worked as a goldsmith on private commissions under her own hallmark. Since migrating to WA in 1996, Denise has participated in 3 solo exhibitions, 15 by invitation and over 60 awards and group exhibitions. In 2009 she obtained an Advanced Diploma in Applied Environment Design through Midland College of TAFE. Her work is represented in the collections of the City of Melville, East Metropolitan Regional Council, the City of Swan, the Fini Olive Company Collection and a number of private collections in WA, the UK, Spain and New Zealand. She is currently working on a number of public art commissions.

CLAIRE CANHAM



was born in Western Australia in 1979 and is efficacious at living.



## ARTISTS' PROFILES

**DONOVAN FISHER** attended Midland College of TAFE and then Curtin University from 2005. He has dedicated the



last 2 years to traveling to the major museums of the world to see at first hand, works he has always admired in books, reminding him of his original intentions before art school.

Donovan will be shutting himself away for the next few years to focus on what he has understood from his traveling and un-teach himself what he learnt in art school.

**RICHARD FOULDS** stumbled into the arts while making craft for the market run business he and his partner were

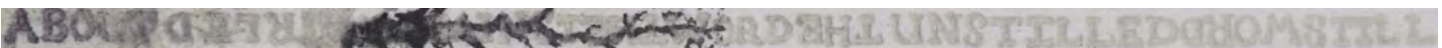


running at the time. After signing on for one unit in sculpture at Midland College of TAFE, this blossomed into a full blown passion leading to an Advanced Diploma of Environmental Art and a Bachelor of Arts Degree (Art) from Curtin University. After all this training Richard has settled on the use of metals as his main sculptural material. This may be forged, welded, bent or cast. While using these hard materials he tries to soften their feel and uses a mixture of man-made and organic shapes to convey his concept. At the moment Richard has taken an interest in Art Nouveau and is attempting to employ some of its facets in his work.

**RICHARD HEATH** (b. 1975, Perth) completed the Special Art program at Applecross SHS in 1992 and participated in two exhibitions, *The Young Originals* and *Year 12 Perspectives*, in the Art Gallery of WA that year.



He graduated from TAFE's Claremont School of Art in 1997 and received a BA of Design from Curtin University in 2000. He was included in PICA's *Hatched* National Survey of 1997 Graduates and in 2000 contributed work in *Little Rippers: Australian Fringe Pop at Outré Gallery* (Melbourne). In 2009 he was included in Stuart Elliott's *The Underpass Motel* (Turner Galleries) and its 2011 offspring-project, *The Hollow City Chronicles* (Junction Art Gallery).





## ARTISTS' PROFILES

**KIERAN INGRAM** is a young artist raised in the Mundaring Shire. As the recipient of the Mundaring Art Scholarship in



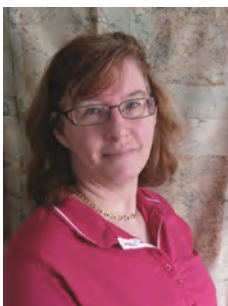
2006 and 2007, he elected to develop his craftsmanship as a painter by studying at the Angel Academy of Art in Florence, which specialises in the technical aspects of drawing and painting, the curriculum being based on the 19th century Academies. The school emphasised technical prowess and craftsmanship providing intensive training in both charcoal drawing and painting. Since finishing his studies in Florence, Kieran has been painting professionally and living between London and Perth. He has had several major exhibitions in recent years and has been included in a number of high profile group shows. In 2010 he won awards at the Alice Bale Art Awards. Kieran is currently working on several bodies of work which he will exhibit in Perth and London in 2012. [kieraningram.com](http://kieraningram.com)

**WENDY LUGG** rescues old cloth, embedded with memory, and gives it new life in artworks which explore her Western



Australian heritage. Fabric and thread have been her primary means of expression throughout a career spanning thirty years. She has held solo exhibitions in seven countries, and is internationally respected in her field, both as a maker and for her broader arts practice. She exhibits and teaches internationally, curates exhibitions, undertakes arts residencies, writes about the arts and serves on arts committees. Her awards include a Churchill Fellowship. Her most recent solo exhibition *Mapping Memory*, held at the State Library of WA this year, juxtaposed artefacts and artworks to explore place, history and identity. [wendylugg.com](http://wendylugg.com)

**JANIE MATTHEWS** was born in the UK and has lived in Darlington for the last 11 years, having been educated in both



the UK and Australia. In 1996 she completed a Bachelor of Arts (Art), Honours degree, majoring in Textiles, at Curtin University in Western Australia, and completed a Certificate in Museum Studies at Edith Cowan University in 1998. At art school Janie came to realise the potential of textiles as an expressive art medium. Fibre and textiles are now the primary media for her arts practice. Since leaving University Janie has exhibited her work nationally and internationally. She has also attended many fibre/textile symposia and conferences within Australia and overseas.

## ARTISTS' PROFILES

**PHILIPPA NIKULINSKY** is a household-name for WA lovers of nature. Philippa has spent a lifetime painting exquisite



watercolours honouring the flora and fauna of her home state. Five books: *Western Australian Wildflowers In Watercolour*; *Wildflowers Of The Eastern Goldfields Of Western Australia*; *Banksia Menziesii*; *Life On The Rocks*; *The Art of Survival*; *Soul Of The Desert*; seven illustrated diaries; 20 years of painting the cover illustration for *Landscape* magazine; and many designs for Australian Fine China has spread her reputation world wide. She has just completed the third book in the trilogy in collaboration with Dr Steve Hopper, *Seasons At The Edge* on Cape Arid National Park, to be released next year.

**JUDY ROGERS** is a sculptor and painter who was born in Hungary and moved to Perth in 1995. Judy's work has won



many awards and been exhibited nationally. She has completed public and private commissions and participated in more than 250 solo and group shows in WA, most recently the Albany Art Prize and the Joondalup Invitation Art Award. In 2010 Judy was awarded Highly Commended in the Black Swan Portraiture Prize. Judy's work is in numerous public and private collections in Australia and overseas including the Horn Collection, Edith Cowan University, King Edward Memorial Hospital, Royal Perth Hospital, City of Joondalup, Town of Mosman Park, City of Wanneroo, Sir Charles Gardiner Hospital, City of Belmont, National Lifestyle Villages and City of Belmont collections.

**ANNETTE SEEMAN** is an artist, writer and Senior Lecturer in the Faculty of Humanities, School of Design and Art, at



Curtin University. Since 1982 she has participated in major local and national exhibitions, and exhibited internationally. Her work is included in the permanent collections of the Art Gallery of WA, Edith Cowan University, City of Fremantle, Curtin University, Malaysian Institute of Art Kuala Lumpur, Australian High Commission Kuala Lumpur and Gallery-Gallery Kyoto. In 1984 she was Artist in Residence at the WA College of Advanced Education (now Edith Cowan University), and in 1991 Visiting Fellow at the Malaysian Institute of Art in Kuala Lumpur, Malaysia. She has served on numerous arts advisory boards including the Australia Council VACB, Chair of the Australia Council International Program Committee, member of the Asialink Advisory Committee and several WA key visual arts organisations.

## ARTISTS' PROFILES

**NICOLE SLATTER** is a Lecturer and Co-ordinator of the Art and Design Studies Major and First Year in the Department of



Art at Curtin University. Nicole completed her Bachelor of Education in 1995, her Bachelor of Arts (Art), Honours - First Class, in 1996 and a Master of Creative Arts (Research) in 2001. Currently Nicole is pursuing a PhD in painting at RMIT and is an exhibiting artist. Exhibition venues include: Perth Galleries, Fremantle Art Centre, John Curtin Gallery, PICA, Project Space in Melbourne and Beaver Galleries in Canberra. Nicole was the 2010 recipient of the Siemens RMIT Fine Art Award and is represented in many private and public collections including King Edward Memorial Hospital Art Collection, the Royal Perth Hospital Art Collection and the John Curtin Art Gallery.

**SUE STARCKEN** is a practicing artist, writer, tertiary lecturer and academic, currently lecturing at both ECU and



Polytechnic West. She achieved a degree in Visual Arts with Honours in 2003 followed by a Graduate Diploma in Visual Art in 2004 at WAAPA, Edith Cowan University. In 2010, Sue completed a Masters Degree in Medieval Studies at the University of Western Australia and has also worked in areas of Community Arts and arts administration. Sue has been involved in numerous group shows and art award exhibitions and her work is held in a number of collections in Australia and overseas including Edith Cowan University, Shire of Mundaring and Dublin College of Fine Arts. Her published written works include catalogue essays and a centennial history of arts education at Polytechnic West.

**SHAUN TAN** grew up in the northern suburbs of Perth, WA and currently works full time as an artist, author and film-maker



in Melbourne. Books such as *The Rabbits*, *The Red Tree*, *Tales From Outer Suburbia* and the acclaimed wordless novel *The Arrival* have been widely translated and enjoyed by readers of all ages. Shaun has also worked as a theatre designer, feature film concept artist and directed the Academy Award winning animated short *The Lost Thing*. In 2011 he won the prestigious Astrid Lindgren Memorial Award for his body of work. [www.shauntan.net](http://www.shauntan.net)



## ARTISTS' PROFILES

**CHLOE TUPPER** became seriously interested in the process of painting after completing TEE Art. In 2006 she travelled,

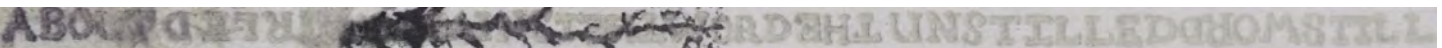


visited many art galleries and explored oil painting. She completed her Bachelor of Fine Art from Curtin University in 2009, majoring in painting and focusing on portraiture. In her portrait process, it is the interior being which is privileged and staged. Chloe has participated in group shows in Perth and Sydney, including *New Works, New Faces* (Perth Galleries and Sotheby's), *Make a Friend* (Norfolk Hotel), *Make Your Mark* (Oats Factory) and a group show at the Mori Gallery in Sydney. She was a YAWA finalist in 2010 and participated in *Artitude* (Astral Ballroom, Burswood). In addition to several private commissions, her work is represented in the John Curtin private collection at Curtin University.

**CAITLIN YARDLEY** studied at Edith Cowan University completing a Bachelor of Art in 2004 followed by an Master of Art



in 2007. She is currently completing a Masters of Fine Art at Goldsmiths, University of London. Caitlin has exhibited locally, interstate and internationally including her recent solo exhibition *An Intimate Distance* at Venn Gallery, Perth and has participated in numerous group exhibitions, awards and residencies. Caitlin's recent work has explored historical and contemporary representations of women and metaphorical associations of the feminine with the physicality and derision of liquid. [caitlinyardley.com](http://caitlinyardley.com)





# MUNDARING ARTS CENTRE

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(Corner Nichol Street) Mundaring Western Australia 6073

Gallery Hours:

Monday - Friday 10am - 5pm

Weekends 11am - 3pm (closed Public Holidays)

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

## Catalogue

Designed by Peggy Lyon and Clare Stroud

Printed by the Environmental Printing Company on 100% recycled paper

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