



Abstract  
Nature



Cover image:

**Catherine Truman**

*Ongoing Being (detail)*, 2010  
mixed media including: hand-carved English Lime wood, hand-carved Chinese Box wood, eucalypt twigs, heat-formed styrene, plastic, paint, glass, steel, bone, marine sponges, sponge rubber, canvas, wax, paper  
80 x 204 x 83 cm  
courtesy the artist

**Wanyubi Marika**

*Mumutthun (detail)*, 2007  
natural earth pigments on hollow log sculpture  
height 169 cm  
courtesy Annandale Galleries, Sydney

**Anne & Gordon Samstag Museum of Art**  
University of South Australia

# Abstract Nature

30 July – 8 October 2010



UniSA

**Robin Best /  
Nyukana Baker  
Giles Bettison  
Julie Blyfield  
GW Bot  
Tim Burns  
Pippin Drysdale  
Philip Hunter  
Jessica Loughlin  
Djambawa Marawili  
Wanyubi Marika  
Leslie Matthews  
Julie Ryder  
Jenny Sages  
Catherine Truman  
Angela Valamanesh  
Regina Wilson  
Shona Wilson  
Richard Woldendorp  
Catherine Woo**

**Curator: Margot Osborne**



# Foreword

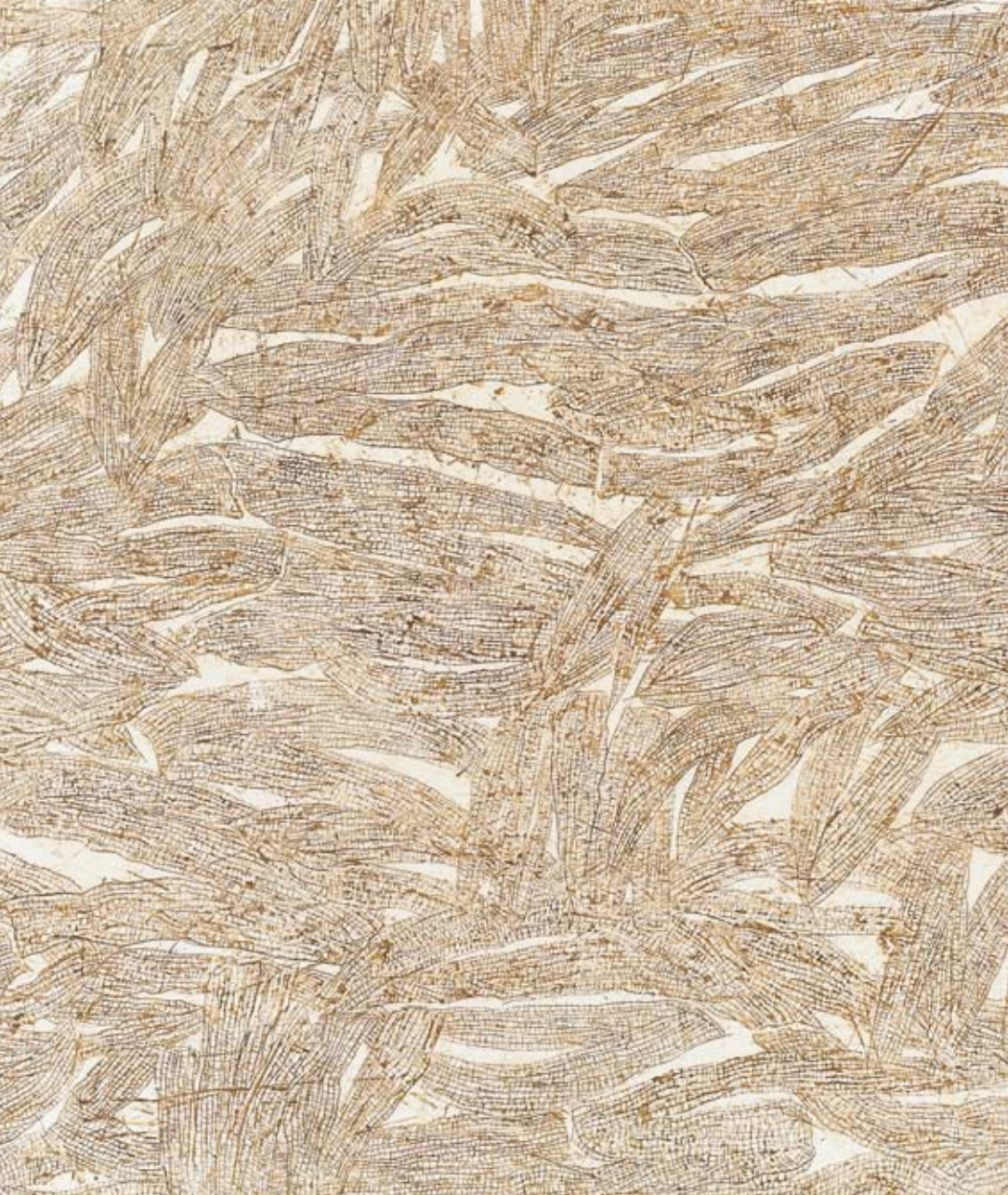
From well before the Samstag Museum of Art opened in October 2007 it has been our ambition to present Adelaide audiences with a full diversity of the contemporary visual arts, in all their forms, and of a quality equal to anything that can be found interstate, or for that matter, internationally. Of course the scope of the visual arts is huge, both in the range of mediums that are used by artists these days, and especially in the world of ideas that drive their imaginations. Our approach has been one of patience, careful

planning and some-times a bit of opportunism, to create exhibitions that introduce our audiences to that incredible diversity, all unfolded over a period of time. > [more](#)

## Erica Green

*Director  
Anne & Gordon Samstag  
Museum of Art  
University of South Australia  
June 2010*

**Richard Woldendorp**  
*Lake Dumbleyung near Wagin,  
Western Australia (detail), 2005  
ink jet colour print  
116 x 195 cm  
courtesy the artist*



# The nature of things: thoughts on organic abstraction, beauty and immanence

*Only connect,*  
E.M. Forster<sup>1</sup>

It seems an understatement, however biologically correct, to describe humans as animals, just as it is hubris to see ourselves as gods or as a superior life-form to which the rules of nature do not apply. Humanity's self-image in the Western world has oscillated between these extremes in response to surges of new scientific knowledge or philosophical shifts in world views. It is a paradox that our sentience – our cerebral

capacity to recognise our own animal mortality and, hence, our connection with the whole biological universe – is inextricably connected with our momentary perception of the wonder and beauty of being alive in the world.

[> more](#)

## Margot Osborne

*Curator*  
*Abstract Nature*  
29 June, 2010

### Jenny Sages

*Papyrus* (detail), 2009  
encaustic and pigment on board  
122 x 94 cm  
courtesy the artist and  
King Street Gallery, Sydney

## Robin Best

*Born 1953, Perth*

*Lived in Adelaide until July 2010*

*Currently based in Shanghai*

## Nyukana (Daisy) Baker

*Anangu Pitjanjatjara people*

*Born 1943, Ernabella, South Australia*

*Lives at Ernabella and Alice Springs*

R.B.  
N.D.B.

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Between 1997 and 2010 Robin Best and Nyukana Baker have collaborated on a series of ceramic vessels. Over this period the nature of their collaboration has evolved. Each is an artist who has achieved eminence in their respective fields – Best as a ceramicist and Baker as a senior Indigenous artist working in a range of media

including painting, works on paper, ceramics and, most notably, batik. In 1997 Best initiated a ceramic workshop partnership project between the JamFactory Ceramics Studio in Adelaide and Ernabella Arts. Ernabella Arts (incorporated 1973) is Australia's oldest Indigenous arts centre. It is on the Anangu





Pitjantjatjara lands, located in the remote north-west of South Australia, 450 kilometres south-west and across the State/Territory border from Alice Springs. For the project, terracotta plates were jiggered and bisque-fired by Best at the JamFactory before being transported to Ernabella, where six women Indigenous

artists, including Baker, were invited to take part in a workshop to decorate the plates with traditional designs, known as walka.

[> more](#)

**Robin Best and Nyukana Baker**  
*Finding Malila*, 2007  
cast coloured porcelain with  
wirraku walka painted in black  
glaze by Nyukana Baker.  
four vessels: 29 x 91 cm  
collection: Richard and Trish Ryan  
photograph by Grant Hancock

## Giles Bettison

*Born 1966, Adelaide  
Lives in Adelaide*

Giles Bettison has taken the traditional Venetian mosaic glass technique known as *murrine* into a new contemporary dimension through his abstract, multi-layered compositions of fused murrini tiles. He imbues his glass panels and vessels with abstract evocations of the colours, textures and patterns of the deserts of Central Australia and the semi-arid lands of the mid-north of South Australia.

For *Abstract Nature* Bettison has created new work inspired by the gibber plains he visited on camping trips to Central and Northern South Australia as well as photographs he took on a flight over the Great Sandy Desert. > [more](#)

G.B.

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### **Giles Bettison**

*Gibber Plain*, 2010

glass

31 x 48 x 6 cm

courtesy the artist and  
Sabbia Gallery, Sydney



## Julie Blyfield

*Born 1957, Melbourne  
Lives in Adelaide*



# J.B.

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Julie Blyfield has found inspiration for her silver jewellery and objects in plant specimens she has collected on field trips in regional South Australia and in pressed specimens she has studied in museum collections. Rather than seeking literal representation, she creates abstracted organic forms by shaping, hammering and

impressing the pliant silver with patterns and textures. On the one hand, she is seeking to evoke the essence of each plant, sometimes quite directly and sometimes by means of poetic allusion; on the other, she subtly transforms and adapts the natural specimen into an object that has aesthetic coherence and resolved linear



design. Blyfield works almost always with silver which she loves for its malleability and luminous glow. > [more](#)

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**Julie Blyfield**  
*Windfall*, 2010  
sterling silver  
dimensions variable  
courtesy the artist and  
Gallery Funaki, Melbourne  
photograph by Grant Hancock  
© Julie Blyfield /  
Licensed by Viscopy, 2010

## GW Bot

*Born 1954, Quetta, Pakistan  
Lives in Canberra*

G.W.B.

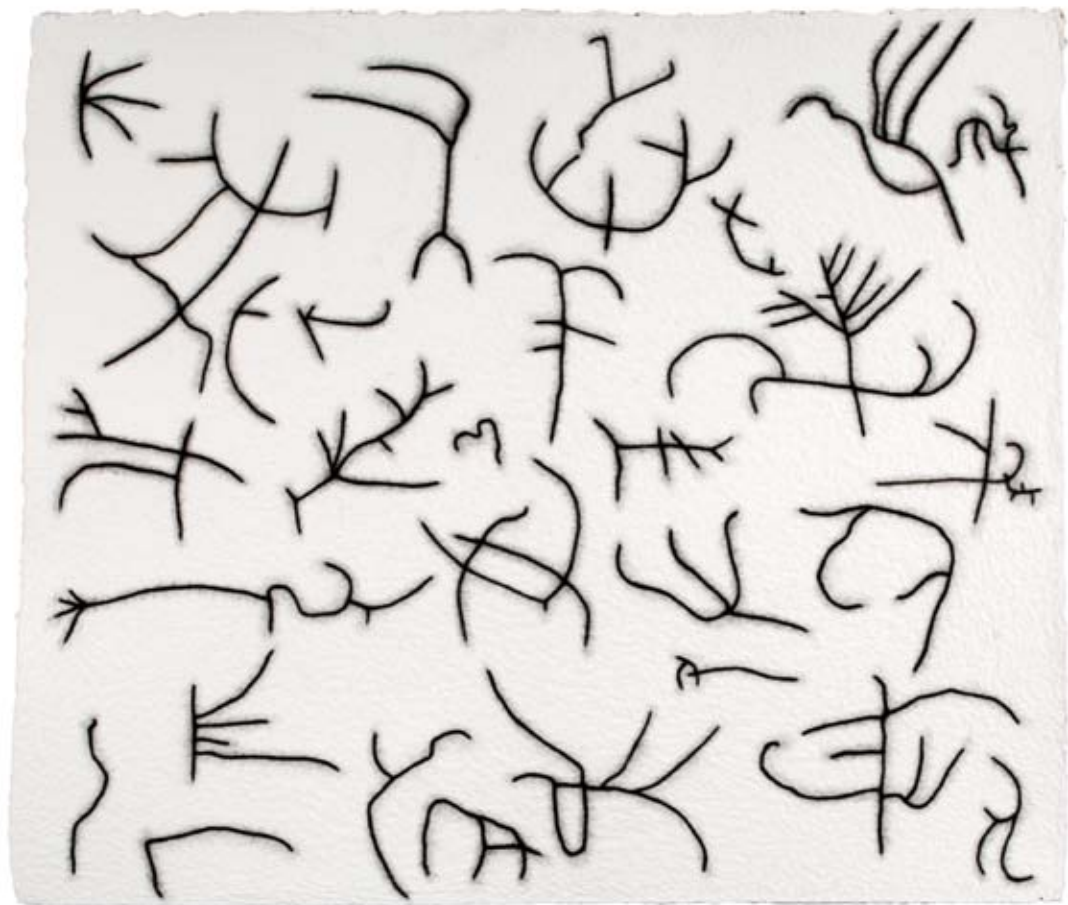
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GW Bot has created a substantial body of linocut prints, drawings, paintings and relief sculptures, many of which are distinguished by a poetic language of motifs known as glyphs or australglyphs. Her spare yet resonant calligraphy is not intended to be deciphered; it is a distillation of her intuitive response to markings inscribed in the natural landscape – in the bark of Scribbly Gums, on weathered fence posts,

in the patterns of the rocks and parched earth. Her organic drawing process replicates this natural imprinting as she impresses graphite into the dense, fibrous Colombe paper or gouges deep linear patterns into the lino before it is coated with ink and pressed onto the paper. > [more](#)

### **GW Bot**

*Glyphs IV*, 2009  
graphite on Colombe paper  
100 x 120 cm  
courtesy the artist



## Tim Burns

*Born 1960, Sydney  
Lives in Hobart*

T.B.

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In Tim Burns' water garden paintings we see the distillation of a state of being in the landscape, rather than looking at it. His paintings are quiet meditations on the minutiae of ephemeral natural events—dappled reflections of light on water, patterns of small insects skating across the surface, creepers trailing through a stream, fallen blossoms carried by the water, the colour of the breeze. Burns' paintings are carefully considered as harmonious formal compositions, both in terms of the lyrical surface movement of colour, texture and pattern, and in their layered depths. He applies layers of paint in thousands of staccato brush marks, overlaid with rippling linear patterns and seemingly haphazard meandering movements. > [more](#)







**Tim Burns**

*Like a long-legged fly upon the  
stream. His mind moves upon  
silence.*, 2009-2010

oil on linen

184 x 396 cm

courtesy the artist

## Pippin Drysdale

*Born 1943, Melbourne  
Lives in Fremantle*

P.D.

18

[Pippin Drysdale](#) is a distinguished Australian ceramicist who for many years has drawn inspiration for her work from the landscape of North Western Australia, in particular the Tanami Desert and the Kimberley region. Her rhythmic, undulating installations of porcelain vessels and closed forms are imbued with a resonant presence



and palpable sense of place. These works are distinguished by a subtly nuanced palette of glowing pigments and by fine meandering linear designs that evoke the aerial contours of the desert landscape. The inverted forms are rich in allusions, being reminiscent of termite mounds, the domed rocky hills of the Kimberley,



or the message sticks  
seen in Regina Wilson's  
paintings. For *Abstract  
Nature* Pippin Drysdale  
has created two new  
install-ations, *Embers* and  
*Ash* and *Sap Rising*, each  
with elements drawn from  
the *Tanami Traces Series*  
(2006-2009), and the  
*Kimberley Series* (2007-  
2009). > [more](#)

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**Pippin Drysdale**

*Sap rising*, 2006-2009  
installation of 19 porcelain vessels  
and closed forms from Tanami  
Traces Series IV-VI, Kimberly Series  
II-III and Tanami Mapping I  
dimensions variable  
courtesy the artist  
photograph by Robert Frith, Acorn  
Photographic Studio  
© Pippin Drysdale /  
Licensed by Viscopy, 2010

## Philip Hunter

*Born 1958 Donald, Victoria  
Lives in Melbourne*



# P.H.

20

Philip Hunter's paintings are imbued with a palpable presence. Their resonance comes in some measure from tangible factors, namely their rich painterly aura as immersive physical objects. They acquire deeper power from the intangible dimension of ambivalent associations and metaphorical allusions that are

embedded within the painted surface. By any count they are a convincing rebuttal of the tendency to dismiss landscape painting as an enervated genre, devoid of contemporary relevance. Many of Hunter's paintings are based on drawings made on field trips to the grassland plains of the Wimmera region of Victoria, where



he spent his childhood.  
His recorded observations  
of that intimately known  
landscape provide  
the bare framework  
for the slow process  
of constructing each  
painting. > [more](#)

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**Philip Hunter**

*Salt Creep With Fence No.2, 2008*

oil on linen

139 x 307.5 cm

courtesy the artist and  
Tim Olsen Gallery, Sydney

© Philip Hunter /

Licensed by Viscopy, 2010

## Jessica Loughlin

Born 1975 Melbourne  
Lives in Adelaide



J.L.

22

[Jessica Loughlin](#)'s glass works have a tendency to resist articulation into words. Over time they have become more ethereal and less grounded in landscape or nature. Her 2002 exhibition *Landscape: Mindspace*, consisting of glass wall panels and free-standing forms, evoked parallels between

inner states and the “beauty of emptiness” in the expansive flat landscape of the inland. Since then there has been a gradual progression in her work, which has always been minimal and restrained, towards an ever-more cerebral abstraction. This has gone in tandem with an experimental approach



and increasing eloquence in mastering the language of glass. In her recent series of glass panels inspired by the salt lakes of the interior, she habitually works with a limited palette in subdued tones of blue-grey or greenish-greys, off-whites and frosted clear glass. > [more](#)

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**Jessica Loughlin**

*an ever changing constant I-IV*  
(detail), 2010

four panels, each 81 x 111.5 x 4.5 cm  
kiln formed glass

courtesy the artist and  
Sabbia Gallery, Sydney

photograph by Grant Hancock

## Djambawa Marawili

*Yithuwa Madarrpa people*

*Born 1953, North Eastern Arnhem Land, Northern Territory*

*Lives at Yilpara, Northern Territory*

Djambawa Marawili is a prominent Yolngu artist and clan leader. In 2003 he took part in the exhibition *Buwayak Invisibility* at Annandale Galleries, Sydney. This became an important exhibition for its focus on the movement away from figuration and towards greater abstraction in Yolngu bark paintings. In his catalogue essay, Howard Morphy wrote that in recent Yolgnu art the figurative has merged into the abstract

to convey the unseen and underlying forces in the landscape. Layers of cross-hatching and surface designs on an ochre ground create depth and optical resonance representing the power of the ancestral being: > [more](#)

D.M.





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**Djambawa Marawili**  
*Metamorphosis/Dhakandjali*, 2006  
natural earth pigments on bark  
189 x 68 cm  
courtesy Annandale Galleries,  
Sydney

## Wanyubi Marika

*Rirratjingu people*

*Born 1967, East Arnhem Land, Northern Territory*

*Lives in Yirrkala, Northern Territory*

Wanyubi Marika is a prominent Yolngu artist and community leader. He first started painting in 1998 as part of the Yolngu campaign for sea rights that led to the touring exhibition *Saltwater – Yirrkala Bark Paintings of Sea Country* (1999–2001). His bark paintings are concerned with narratives governing rights to the confluence of freshwater and saltwater that is part of the traditional tribal country around Yirrkala at the far north–easterly

tip of the Northern Territory. His painting style has an expressive linear energy and conviction that imparts to his paintings a powerful presence. > [more](#)

W.M.



**Wanyubi Marika**  
*Mumutthun*, 2007  
natural earth pigments on bark  
186 x 58 cm  
courtesy Annandale Galleries,  
Sydney

## Leslie Matthews

*Born 1964, Puerto Rico  
Arrived Australia 1968  
Lives in Adelaide*

L.M.

28

[Leslie Matthews](#) has been a respected presence in Australian jewellery and metal-smithing since the mid 1980s. During this time she has created a coherent and evolving body of work which includes one-off exhibition pieces, limited-edition jewellery, and public art commissions. Her approach to her art practice combines

methodical, analytical investigation with intuitive creative experimentation. Abstracted representations of bones have been a recurring motif in her work. Matthews grew up in a family environment where both parents were involved in scientific pursuits. > [more](#)

### **Leslie Matthews**

*As patterns swim*  
(detail) 2008-2010  
sterling silver  
dimensions variable, 9 units  
courtesy the artist  
photograph by Grant Hancock

Supported by  
[Australia Council for the Arts](#)



## Julie Ryder

*Born 1960, Wollongong  
Lives in Canberra*

Julie Ryder's silk panels have an exotic, shimmering beauty that is not entirely of this world. Her digitally printed textiles feature a bizarre image world of vegetal forms that exude a menacing allure. These digitally manipulated organic hybrids are steeped in hyper-real hues. They appear real yet unreal, neither entirely abstract nor representational.

Until 2004 Ryder was known for textiles patterned with natural dyes from vegetable material, including fruit-fermented *nigredo* silks.

[> more](#)

J.R.

30

### **Julie Ryder**

*Metamorphosis 2*, 2010  
digitally printed silk  
250 x 62 cm  
courtesy the artist

*Metamorphosis 3*, 2010  
digitally printed silk  
250 x 62 cm  
courtesy the artist  
and CSIRO Australia

© Julie Ryder /  
Licensed by Viscopy, 2010



## Jenny Sages

*Born 1933, Shanghai  
Arrived Australia 1948  
Lives in Sydney*

J.S.

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Jenny Sages' understated paintings have a quiet, nuanced beauty. Her vision is abstract, organic, poetic and intuitive rather than rational and representational. It is both intimate and overarching, but never detached. Her abstraction is grounded in the small details of organic life – the shapes, the tones and textures of vegetation, the desiccated skins of animals, the weathered patina of

abandoned things – yet it is also imbued with a larger, more ineffable dimension. This may have something to do with a poetics of immanence, the apprehension of beauty and meaning that is encoded in the nature of things, connecting the organic, mortal universe.

[> more](#)

### **Jenny Sages**

*Fragments remembered*  
(detail), 2008

encaustic and pigment on board  
series of four: 30 x 31.5;  
38.5 x 27; 29 x 29; 29 x 29 cm  
private collection, courtesy  
King Street Gallery, Sydney





## Catherine Truman

*Born 1957, Adelaide  
Lives in Adelaide*



# C.T.

34

Catherine Truman has achieved esteem nationally and internationally for her intimate lime wood carvings. Since the early 1990s she has produced a gradually morphing series of finely carved organic objects. These objects evolved out of her jewellery practice as a poetic response to the hidden inner world

of human anatomy. They are an embodiment – in part abstract and in part representational – of the interface between her imaginings of the body's inner landscape and her research into the history of scientific anatomical representation. As an accredited practitioner of the Feldenkrais method, Truman has always been interested in the



connection between her carving and practical applications of her philosophies of body awareness. > [more](#)

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**Catherine Truman**

*Ongoing Being*, 2010

mixed media including: hand-carved English Lime wood, hand-carved Chinese Box wood, eucalypt twigs, heat-formed styrene, plastic, paint, glass, steel, bone, marine sponges, sponge rubber, canvas, wax, paper

80 x 204 x 83 cm

courtesy the artist

photograph by Grant Hancock

## Angela Valamanesh

*Born 1953, Port Pirie  
Lives in Adelaide*

A.V.

36

Angela Valamanesh has found a rich vein for creative investigation and invention in early scientific illustrations of microscopic plant and animal anatomy. This has become the subject of her research for a PhD at the South Australian School of Art and has prompted an evolution in her ceramic practice. By 2005 she had already moved

away from her previous body of work, featuring suites of vessels displayed as still-life compositions on shelves, to focus on the groupings of organic wall-hung ceramics that have become a continuing body of work. These spare, elegant forms are imaginative extrapolations, alluding to biological life without actually depicting specific





plants or animals in a literal manner. Textures, shapes and patterns are simplified and abstracted to create objects with clean flowing lines that have a biomorphic sculptural presence.

[> more](#)

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**Angela Valamanesh**  
*Natural Histories H*, 2009  
unglazed ceramic  
59 x 213 x 10 cm  
courtesy the artist and  
Greenaway Art Gallery, Adelaide  
photograph by Michal Klivanek

## Regina Pilawuk Wilson

*Ngangikurrungurr people*

*Born 1948, Daly River, Northern Territory*

*Lives Peppimenarti, Daly River, Northern Territory*

## R.P.W.

38

Regina Wilson is a senior Indigenous artist and, along with her husband, co-founder of the Peppimenarti Community in the Daly River Aboriginal Reserve, situated at a significant Dreaming site on floodplains 250

kilometres south-west of Darwin. In 2007 she was instrumental in founding the Durrmu Arts Centre at Peppimenarti. > [more](#)

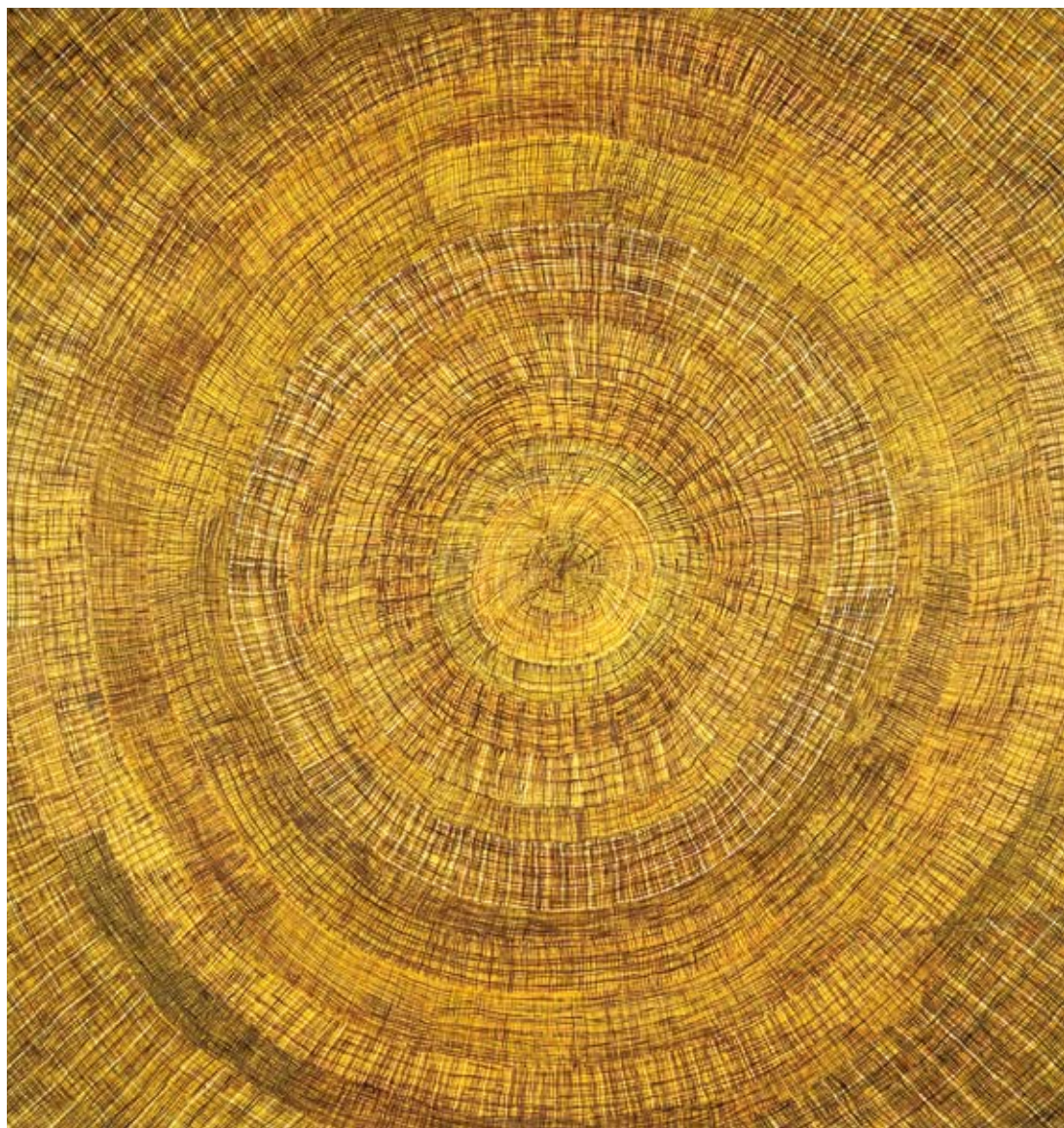
### **Regina Wilson**

*Sun mat, 2008*

acrylic on linen

200 x 200 cm

private collection, Sydney



## Shona Wilson

Born 1964, Edinburgh, Scotland  
Lives NSW mid-north coast

S.W.

40

The fragile beauty of [Shona Wilson](#)'s assemblages attests to an aesthetic sensibility attuned to the miniature detail of nature and to the "small, the overlooked, the by-passed". She creates wondrously delicate compositions of found natural materials, many collected on beaches along the Australian coastline. Wilson has worked with a diverse array of organic materials, including

insect wings, ferns, twigs, seed pods, bones, dried blue bottles and even fish scales. Her approach to re-arranging nature has some affinities with Andy Goldsworthy. Like Goldsworthy, Wilson has an eye for the innate beauty of pattern, line and colour in nature and an intuitive sense of placement to create harmonious, balanced compositions. > [more](#)

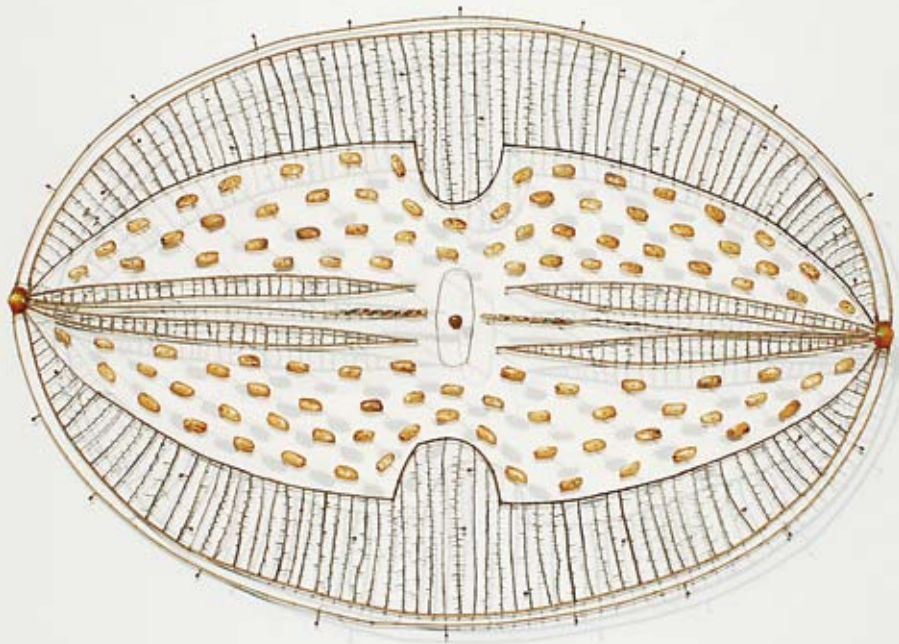
### Shona Wilson

*Diatom No. 19*, 2009

twigs, fern, beetle and plastic  
20 x 35 cm

courtesy the artist and  
King Street Gallery, Sydney  
photograph by Moshe Rosenzweig





## Richard Woldendorp

*Born 1927, Utrecht, Holland  
Arrived Australia 1951  
Lives in Perth*

Australian photographer [Richard Woldendorp](#) has long been drawn to those great tracts of the Australian interior and coastline that are inaccessible by road and best seen from an aerial perspective. For many years he has flown over the continent in light aircraft, photographing that largely unseen and unknown landscape from heights of between 500 and 1000 metres above the earth. His distinctive

approach to framing involves pointing the camera straight down and eliminating the horizon so that the landscape appears flattened and abstract. > [more](#)

R.W.

42

**Richard Woldendorp**  
*Macadam Plains catchment  
area for the Gascoyne River,  
Western Australia, 2004*  
inkjet colour print  
90 x 120 cm  
courtesy the artist



## Catherine Woo

*Born 1966 Melbourne  
Lives in Hobart*

C.W.

44

Catherine Woo's mixed media works are imbued with an ineffable aura, hovering between a tangible materiality and an intangible immateriality. To create this ethereal effect Woo balances controlled artistic intervention and the random chemistry of chance. In the guise of a contemporary alchemist she sets in train a sequence of natural

processes through mixing minerals and chemicals on the canvas or metal surface of each panel. This process leaves traces of flux and transformation in the finished work, resulting in patterns with a wondrous balance of nature and artifice, chaos and order. > [more](#)

### **Catherine Woo**

*Lachrymal Lake 6, 2010*  
from the series Lachrymal Lake  
mixed media on canvas  
series of eight panels:  
120 x 97 cm each  
courtesy the artist,  
Arc One Gallery, Melbourne, and  
Boutwell Draper Gallery, Sydney  
photograph by  
Peter Angus Robinson



# List of Works

[dimensions h x w x d]

## **Robin Best and Nyukana Baker**

*Tali Juta*, 2010  
porcelain painted in black glaze  
by Nyukana Baker  
60 x 52 x 16 cm  
courtesy the artists

*Finding Malila*, 2007  
cast coloured porcelain with  
wirraku walka painted in black  
glaze by Nyukana Baker  
four vessels: 29 x 91 cm  
collection: Richard and Trish Ryan

## **Giles Bettison**

*Great Sandy Desert*, 2010  
glass  
40 x 48 x 6 cm  
courtesy the artist and  
[Sabbia Gallery, Sydney](#)

*Gibber Plain*, 2010  
glass  
31 x 48 x 6 cm  
courtesy the artist and  
Sabbia Gallery, Sydney

*Mid North #1*, 2010  
glass  
26.5 x 21 (dia) cm  
courtesy the artist and  
Sabbia Gallery, Sydney

*Mid North #2*, 2010  
glass  
29 x 21 (dia) cm  
courtesy the artist and  
Sabbia Gallery, Sydney

## **Julie Blyfield**

*Green desert plant*, 2007  
from the *Paris Collection*  
oxidised sterling silver, enamel  
paint, wax  
6 x 6 x 6.5 cm  
courtesy the artist and  
[Gallery Funaki, Melbourne](#)

*Saltbush*, 2007  
from the *Paris Collection*  
oxidised sterling silver, enamel  
paint, wax  
7.5 x 8.5 x 8.5 cm  
courtesy the artist and  
Gallery Funaki, Melbourne

*Tinder*, 2008  
from the *Paris Collection*  
oxidised sterling silver  
enamel paint, wax  
5 x 7 x 6 cm  
courtesy the artist and  
Gallery Funaki, Melbourne

*Drought*, 2009  
sterling silver  
12.5 x 24.5 x 23 cm  
courtesy the artist and  
Gallery Funaki, Melbourne

*Windfall*, 2010  
sterling silver  
dimensions variable  
courtesy the artist and  
Gallery Funaki, Melbourne

### **GW Bot**

*All Hallows 1*, 2009  
watercolour and graphite on  
Colombe paper  
105 x 198 cm  
courtesy the artist

*Glyphs IV*, 2009  
graphite on Colombe paper  
100 x 120 cm  
courtesy the artist

*Tree of life III*, 2009  
cast bronze  
100 x 200 x 30 cm (irregular)  
Cast by Nick Stranks, Sculpture  
Workshop, ANU School of Art,  
Canberra  
courtesy the artist

### **Tim Burns**

*River garden*, 2009  
oil on linen  
198 x 387 cm  
courtesy the artist

*Like a long-legged fly upon the  
stream. His mind moves upon  
silence.*, 2009–2010  
oil on linen  
184 x 396 cm  
courtesy the artist

# List of Works continued

[dimensions h x w x d]

## **Pippin Drysdale**

*Embers and ash*, 2006–2009  
installation of 15 porcelain vessels  
and closed forms from *Tanami  
Traces Series V–VI, Kimberly Series  
I–III* and *Tanami Mapping I*  
dimensions variable  
collection: The Duke and Duchess  
of Devonshire Chatsworth House,  
Derbyshire UK

*Sap rising*, 2006–2009  
installation of 19 porcelain vessels  
and closed forms from *Tanami  
Traces Series IV–VI, Kimberly Series  
II–III* and *Tanami Mapping I*  
dimensions variable  
courtesy the artist

## **Philip Hunter**

*Seabed – Inland*, 2007  
oil on linen  
122 x 213 cm  
private collection, courtesy  
[Tim Olsen Gallery, Sydney](#)

*Latticed Shallows*, 2008  
oil on linen  
122 x 213 cm  
private collection, courtesy  
Tim Olsen Gallery, Sydney

*Salt Creep With Fence No.2*, 2008  
oil on linen  
139 x 307.5 cm  
courtesy the artist and  
Tim Olsen Gallery, Sydney

## **Jessica Loughlin**

*an ever changing constant  
I–IV*, 2010  
four panels, each 81 x 111.5 x 4.5 cm  
kiln formed glass  
courtesy the artist and  
Sabbia Gallery, Sydney

## **Djambawa Marawili**

*Metamorphosis/Dhakandjali*  
2006  
natural earth pigments on bark  
189 x 68 cm  
courtesy  
[Annandale Galleries, Sydney](#)

*Munurru*, 2006  
natural earth pigments on bark  
165 x 70 cm  
courtesy  
Annandale Galleries, Sydney



**Wanyubi Marika**

*Mumutthun*, 2007  
natural earth pigments on bark  
186 x 58 cm  
courtesy  
[Annandale Galleries, Sydney](#)

*Mumutthun*, 2007  
natural earth pigments on hollow  
log sculpture  
h. 169 cm  
courtesy  
Annandale Galleries, Sydney

**[Leslie Matthews](#)**

*As patterns swim*, 2008–2010  
sterling silver  
dimensions variable, 9 units  
courtesy the artist

**Julie Ryder**

*Metamorphosis 1*, 2010  
digitally printed silk  
250 x 62 cm  
courtesy the artist

*Metamorphosis 2*, 2010  
digitally printed silk  
250 x 62 cm  
courtesy the artist

*Metamorphosis 3*, 2010  
digitally printed silk  
250 x 62 cm  
courtesy the artist and  
[CSIRO Australia](#)

*Metamorphosis 4*, 2010  
digitally printed silk  
250 x 62 cm  
courtesy the artist and  
CSIRO Australia

# List of Works continued

[dimensions h x w x d]

## **Catherine Truman**

*Ongoing Being*, 2010  
mixed media including: hand-carved English Lime wood, hand-carved Chinese Box wood, eucalypt twigs, heat-formed styrene, plastic, paint, glass, steel, bone, marine sponges, sponge rubber, canvas, wax, paper  
80 x 204 x 83 cm  
courtesy the artist

## **Jenny Sages**

*Fragments remembered*, 2008  
encaustic and pigment on board  
series of four: 30 x 31.5; 38.5 x 27; 29 x 29; 29 x 29 cm  
private collection, courtesy [King Street Gallery, Sydney](#)

*Continuous Change*, 2009  
encaustic and pigment on handmade paper on board  
73 x 115.5 cm  
private collection, courtesy King Street Gallery, Sydney

*Papyrus*, 2009  
encaustic and pigment on board  
122 x 94 cm  
courtesy the artist and King Street Gallery, Sydney

## **Angela Valamanesh**

*Natural Histories G*, 2009  
unglazed ceramic  
56 x 221 x 6 cm  
courtesy the artist and [Greenaway Art Gallery, Adelaide](#)

*Natural Histories H*, 2009  
unglazed ceramic  
59 x 213 x 10 cm  
courtesy the artist and Greenaway Art Gallery, Adelaide

*Untitled*, 2009  
watercolour on paper  
196 x 57 cm  
courtesy the artist and Greenaway Art Gallery, Adelaide

## **Regina Wilson**

*Message sticks*, 2008  
acrylic on linen  
120 x 184 cm  
courtesy the artist and [Caurana & Reid Fine Art, NSW](#)

*Sun mat*, 2008  
acrylic on linen  
200 x 200 cm  
private collection, Sydney

## **Shona Wilson**

### *Diatom No. 1, 2009*

Norfolk pine, seed pods, plastic  
62 x 178 x 7 cm  
private collection, courtesy  
King Street Gallery, Sydney

### *Diatom No. 3, 2009*

Norfolk pine twigs,  
seed pods, plastic  
82 x 45 x 2 cm  
private collection, courtesy  
King Street Gallery, Sydney

### *Diatom No. 8, 2009*

twigs, seeds, seed pods, plastic  
62 x 62 x 5 cm  
courtesy King Street  
Gallery, Sydney

### *Diatom No. 19, 2009*

twigs, fern, beetle and plastic  
20 x 35cm  
courtesy the artist and  
King Street Gallery, Sydney

### *Diatom No. 26, 2009*

bones, fish exoskeleton, seeds,  
twigs and plastic  
35 x 25 cm  
courtesy King Street  
Gallery, Sydney

## **Richard Woldendorp**

### *Macadam Plains catchment area for the Gascoyne River, Western Australia, 2004*

inkjet colour print  
90 x 120 cm  
courtesy the artist

### *Lake Dumbleyung near Wagin, Western Australia, 2005*

ink jet colour print  
116 x 195 cm  
courtesy the artist

### *Water patterns, Lake Macleod, north of Carnarvon, Western Australia, 2006*

inkjet colour print  
75 x 140 cm  
courtesy the artist

## **Catherine Woo**

### *Lachrymal Lake, 2010* mixed media on canvas series of eight panels:

120 x 97 cm each  
courtesy the artist,  
[Arc One Gallery, Melbourne](#) and  
[Boutwell Draper Gallery, Sydney](#)

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**Exhibition Curator:**  
Margot Osborne

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