

# **Pippin Drysdale: Infinite terrain**

## **Artwork Labels**

# Introduction

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Wall text:

## Pippin Drysdale: Infinite terrain

*Pippin Drysdale: Infinite terrain* surveys the life and work of the renowned Western Australian ceramic artist Pippin Drysdale. Born in Melbourne in 1943 and raised in Perth from the age of three, Drysdale's early encounters with the coast, bushland and open plains of the region sparked a lifelong fascination with the subtleties and expressive potential of the natural environment. This sensitivity to place – its colours and spatial compositions – underpins a practice that has evolved continuously through curiosity, dedication and a spirit of discovery.

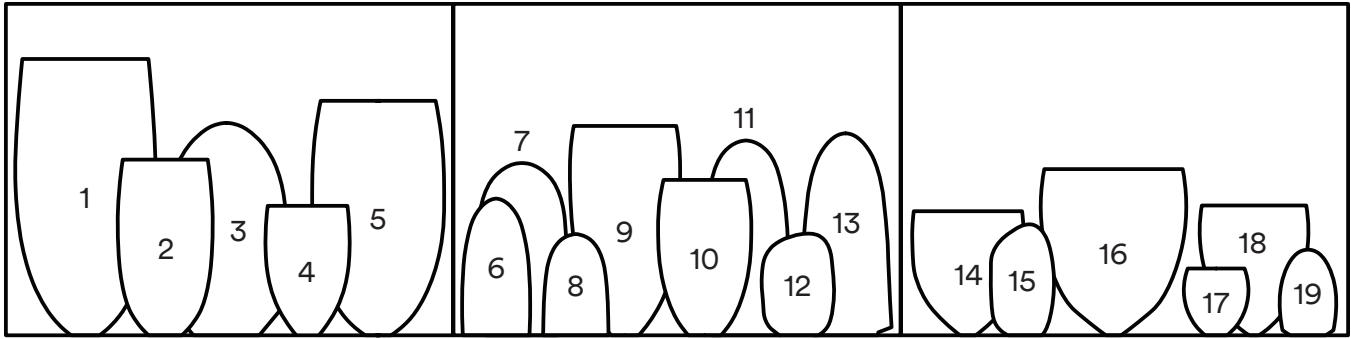
In Drysdale's hands, clay becomes a medium for exploration and transformation. Combining technical mastery with an intuitive responsiveness to material, she harnesses porcelain and glaze to convey the breadth of the landscape alongside its subtle nuances. Mining these dualities, Drysdale has developed a visual language that gathers wide, unfolding terrain and the traces of plants, light and living beings into a cohesive sensibility shaped by the Australian environment and her way of seeing.

Throughout this exhibition, Drysdale's practice is revealed as a continuum – unfolding through shifts in scale, colour and line – as well as the rhythmic progression of form. The viewing experience may feel akin to traversing a landscape, guided by the artist's careful orchestration of sequence, cadence and spatial flow, yet it remains

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open to moments of stillness and contemplation. Within these formal and perceptual exchanges, *Pippin Drysdale: Infinite terrain* encourages reflection on how sustained engagement with natural phenomena – the behaviour of light, the forces of gravity and erosion, the transformation of minerals through heat and time, and the wonder of all living things – intertwine with the artist's process. The enduring passion behind Drysdale's artistic pursuit lies in this relationship between the material possibilities of clay and its capacity to express the complexity, vitality and wonder of the interconnected world.





All works glazed porcelain

**1 Tanami traces series I**

2002

Collection of the artist

2025/E372

**2 Tanami traces series I**

2002

Collection of the Scali Family

2025/E290

**3 Kimberley series II**

2008

Collection of the artist

2025/E364

**4 Tanami mapping series III**

2013

Private Collection

2025/E234

**5 Tanami traces series I**

2002

On loan from David Forrest CBE and Janis Nedela

2025/E338

...continued on next page

6 **Kimberley series I - No. 27**  
2007  
Private Collection 2025/E244

7 **Tanami mapping series I**  
2011  
Collection of the artist 2025/E361

8 **Kimberley series I – No. 188**  
2007  
Collection of V Bahen 2025/E331

9 **Tanami traces series V**  
2006  
Collection of the artist 2025/E365

10 **Tanami traces series I**  
2003  
Collection of V Bahen 2025/E333

11 **Kimberley series I – No. 138**  
2007  
Collection of V Bahen 2025/E332

12 **Breakaway series III**  
2024  
Private Collection 2025/E184

...continued on next page

13 **Kimberley series I - No. 142**

2007

Private Collection

2025/E248

14 **Breakaway series III**

2022

Collection of V Bahen

2025/E330

15 **Breakaway series III**

2022

Private Collection

2025/E183

16 **Tanami traces series V**

2007

Collection of the Scali Family

2025/E262

17 **Tanami mapping series I**

2010

Collection of the Scali Family

2025/E258

18 **Tanami traces series V**

2007

Collection of the Scali Family

2025/E260

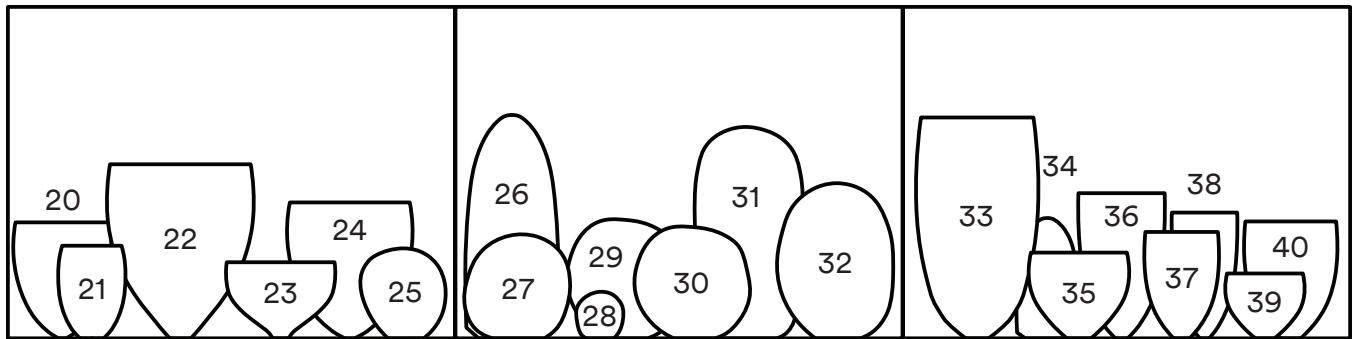
19 **Kimberley series III**

2009

Collection of the Scali Family

2025/E257

...continued on next page



20 **Tanami traces series V**

2008

Collection of the Scali Family

2025/E266

21 **Breakaway series I**

2020

Collection of the Scali Family

2025/E293

22 **Pilbara series I**

2015

Collection of the Scali Family

2025/E278

23 **Tanami mapping series III**

2014

Collection of the Scali Family

2025/E265

24 **Tanami mapping series III**

2014

Collection of the Scali Family

2025/E273

...continued on next page

25 **Breakaway series III**

2024

Collection of the artist

2025/E394

26 **Kimberley series II - Twilight cinders**

2008

Collection of the Scali Family

2025/E280

27 **Devil's marbles series I**

2016

Collection of the Scali Family

2025/E302

28 **Breakaway series III**

2022

Collection of the Scali Family

2025/E282

29 **Devil's marbles series I**

2016

Collection of the Scali Family

2025/E285

30 **Devil's marbles series I**

2016

Collection of the Scali Family

2025/E289

31 **Devil's marbles series I**

2016

Collection of V Bahen

2025/E322

...continued on next page

32 **Devil's marbles series I**

2016

Collection of V Bahen

2025/E323

33 **Tanami traces series I**

2002

Collection of the artist

2025/E370

34 **Kimberley series I - No. 17**

2007

Private Collection

2025/E245

35 **Tanami mapping series III**

2013

Collection of the Scali Family

2025/E270

36 **Tanami mapping series III**

2013

Collection of the Scali Family

2025/E284

37 **Tanami mapping series III**

2014

Collection of the Scali Family

2025/E283

38 **Tanami mapping series III**

2013

Collection of the Scali Family

2025/E271

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39 **Tanami mapping series III**  
2014

Collection of the Scali Family

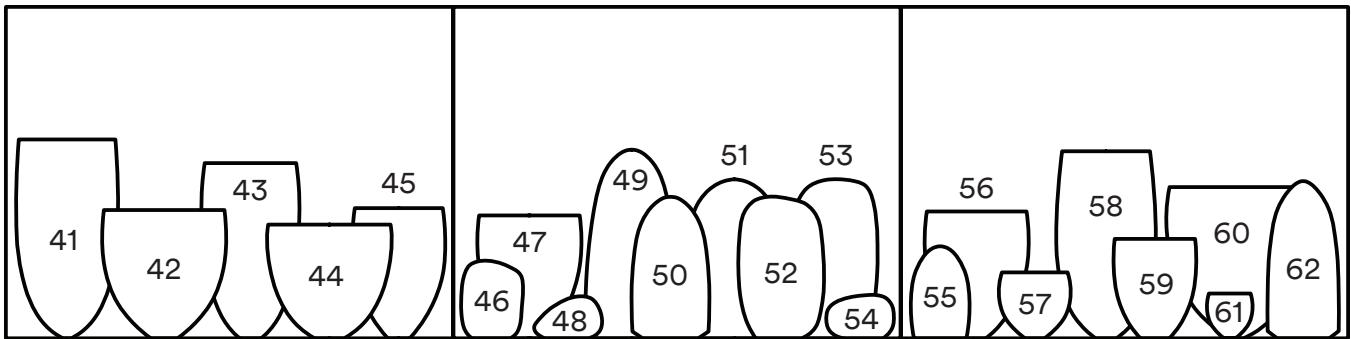
2025/E269

40 **Tanami mapping series III**  
2014

Collection of the Scali Family

2025/E272

...continued on next page



41 **Tanami traces series II**

2003

Private Collection

2025/E222

42 **Kimberley series III**

2019

Collection of the Scali Family

2025/E281

43 **Tanami traces series III**

2003

Private Collection

2025/E221

44 **Tanami traces series IV**

2006

Collection of the Scali Family

2025/E267

45 **Pilbara series I**

2016

Collection of the Scali Family

2025/E298

...continued on next page

46 **Breakaway series III**

2022

Collection of the Scali Family

2025/E297

47 **Breakaway series II**

2021

Collection of the Scali Family

2025/E299

48 **Devil's marbles series III**

2019

Collection of the Scali Family

2025/E286

49 **Kimberley series I - No. 171**

2007

Collection of the artist

2025/E402

50 **Tanami mapping series I**

2011

Collection of the artist

2025/E362

51 **Tanami mapping series I**

2009

Collection of the artist

2025/E363

52 **Breakaway series III**

2024

Collection of the artist

2025/E399

...continued on next page

53 **Breakaway series III**

2024

Collection of the artist

2025/E398

54 **Breakaway series II**

2020

Collection of the Scali Family

2025/E311

55 **Tanami mapping series I**

2011

Collection of the Scali Family

2025/E255

56 **Tanami mapping series I**

2011

Collection of the Scali Family

2025/E256

57 **Tanami mapping series I**

2010

Collection of the Scali Family

2025/E254

58 **Tanami traces series I - Sunburst**

2002

Purchased 2003

2003/0006

59 **Pilbara series III**

2018

Collection of the Scali Family

2025/E296

...continued on next page

60 **Tanami traces series VI**

2009

Collection of The Scali Family

2025/E261

61 **Breakaway series I**

2020

Collection of the Scali Family

2025/E263

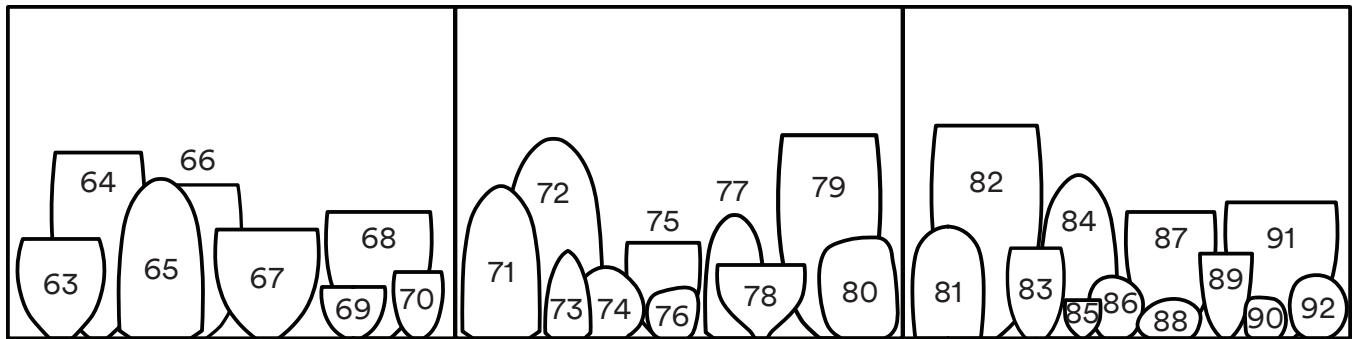
62 **Kimberley series II**

2009

Collection of the Scali Family

2025/E259

...continued on next page



## 63 **Pilbara series III**

2018

Collection of the artist

2025/E390

## 64 **Tanami traces series II**

2004

Private Collection

2025/E226

## 65 **Tanami mapping series I**

2009

Collection of the Scali Family

2025/E268

## 66 **Tanami Traces series V**

c2006

Private Collection

2025/E237

## 67 **Pilbara series I**

2015

Collection of V Bahen

2025/E328

...continued on next page

68 **Pilbara series III**

2017

Collection of the Scali Family

2025/E277

69 **Pilbara series III**

2015

Collection of the Scali Family

2025/E264

70 **Breakaway series II**

2020

Collection of the Scali Family

2025/E292

71 **Tanami mapping series III**

2014

Collection of the Scali Family

2025/E279

72 **Kimberley series II - Renaissance**

2009

Collection of the artist

2025/E386

73 **Kimberley series III**

2009

Private Collection

2025/E233

74 **Breakaway series II**

2021

Private Collection

2025/E182

...continued on next page

75 **Tanami traces series V**

c2005

Private Collection

2025/E197

76 **Devil's marbles series I**

2016

Collection of the Scali Family

2025/E274

77 **Kimberley series I - No. 174**

2007

Collection Mack and Evelyn Hall

2025/E195

78 **Pilbara series III**

2017

Collection of V Bahen

2025/E321

79 **Tanami traces series I**

2002

Collection of the artist

2025/E371

80 **Breakaway series II**

2020

Collection of the Scali Family

2025/E295

81 **Kimberley series I – No. 178**

2007

Collection of V Bahen

2025/E325

...continued on next page

82 **Tanami traces series VI**

2006

Collection of V Bahen

2025/E324

83 **Breakaway series I**

2020

Collection of the Scali Family

2025/E294

84 **Tanami mapping series I**

2009

Private Collection

2025/E228

85 **Tanami traces series V**

2005

Private Collection

2025/E337

86 **Breakaway series II**

2021

Collection of V Bahen

2025/E327

87 **Breakaway series I**

2020

Collection of the Scali Family

2025/E275

88 **Breakaway series II**

2020

Collection of the Scali Family

2025/E291

...continued on next page

89 **Tanami traces series V**

2005

Private Collection

2025/E336

90 **Tanami traces series VI**

2004

Private Collection

2025/E223

91 **Breakaway series III**

2022

Collection of the Scali Family

2025/E276

92 **Devil's marbles series I**

2016

## Wall text:

Travel and encounter have long been central to Drysdale's creative outlook. After completing an Advanced Diploma in Ceramics at Perth Technical College in 1981 and gaining formative study experiences at the Anderson Ranch Arts Center in the USA in the following year, Drysdale pursued further study at the Western Australian Institute of Technology, graduating with a Bachelor of Fine Arts in 1985. These years laid the foundation for a practice rooted in both material investigation and conceptual enquiry.

Between 1985 and 1995, Drysdale's practice grew through a decade of intensive experimentation, study and international exchange. Travelling extensively across Australia, North America and Europe, she took part in workshops, residencies and exhibitions while also lecturing and demonstrating her techniques. Engagements at institutions such as the Canberra School of Art in Australia, Tomsk University in Russia, Princeton University in the USA, and the Banff Centre for Arts and Creativity in Canada introduced her to global dialogues in contemporary ceramics, broadening her understanding of the connections between ideas, processes and form.

Rather than translating the environments she encountered directly, Drysdale distilled them into visual and emotional impressions that found expression in the abstracted terrains of her work. This period established the interaction between local experience and global exchange as a defining force in her practice.

# **Pippin Drysdale**

born 1943 Naarm / Melbourne, Victoria

arrived Western Australia 1946

works Walyalup / Fremantle, Western Australia

## **Irregular slab form II**

1985

glazed porcelain

Private Collection

2025/E145

## **Irregular slab form I**

1985

glazed porcelain

Private Collection

2025/E144

## **Platter**

1987

glazed porcelain

Purchased for the

Guy Grey-Smith Memorial Collection, 1987

1987/0190

Right to left

## **Pippin Drysdale**

born 1943 Naarm / Melbourne, Victoria

arrived Western Australia 1946

works Walyalup / Fremantle, Western Australia

## **Window series - Voyager I**

1985

glazed porcelain

Janet Holmes à Court Collection

2025/E159

## **Platter**

1986

glazed porcelain

Janet Holmes à Court Collection

2025/E160

# Puppet series

1988

glazed porcelain

Collection of the artist

2025/E347

*The Window and Puppet series* highlight a seminal period in Drysdale's practice, where imagination and conceptual inquiry began to guide her creative process. Made shortly after the artist had completed her formal education, these works reflect her fascination with pathways, thresholds, and the possibilities hinted at by architectural and theatrical motifs. Stairs, ships, ladders and windows recur, suggesting curiosity about destinations just beyond sight and the tension between the familiar and the unknown. At the same time, they foreshadow her career-long focus on landscape, colour and light. Living near the coast, she became attuned to horizons and the changing hues of sunrise and sunset – elements that would inform her subsequent work.

# **Bewildered parakeets**

1987

glazed porcelain

Collection of the artist

2025/E345

# **Tree series**

1989

glazed porcelain

Collection of the artist

2025/E346

# **Tree series - Platter**

1988

glazed porcelain

Janet Holmes à Court Collection

2025/E161

Right to left

## **Logging on parchment series - Horizon: Landscape**

1990

glazed porcelain

Collection of the artist

2025/E343

## **Logging on parchment series - Horizons**

1992

glazed porcelain

Collection of the artist

2025/E344

## **Logging on parchment series**

1990

glazed porcelain

On loan from Christina Backus

2025/E185

# **Logging on parchment series - Chips burst**

1990

glazed porcelain

Private Collection

2025/E212

# **Logging on parchment series - Landscape**

1990

glazed porcelain

On loan from Warrick Palmateer

2025/E171

# **Logging on parchment series**

1990

glazed porcelain

On loan from Stephen J Cestrilli

2025/E215

The Logging on parchment series (1989–92) marks Drysdale's first exploration of the preciousness and fragility of the Australian landscape. While walking with a friend through a forest near Manjimup, Western Australia, she encountered a cleared area of land. The desolation of the site left a lasting impression: the former forest floor appeared delicate, almost like parchment. Translating this experience into porcelain, Drysdale created large thrown and slab forms, glazed in a painterly fashion to

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portray the beauty and vulnerability of the region. These works honour the landscapes of south-western WA, foregrounding their aesthetic richness and ecological fragility while prompting reflection on collective responsibility for their preservation.

Left to right

## **Lustre series**

1990

glazed porcelain

Private Collection

2025/E176

## **Untitled**

1990

glazed porcelain

On loan from Christina Backus

2025/E188

## **Low profile bowl**

1990

glazed porcelain

Purchased 1990

1990/0298

Left to right

## **Totem pole series**

1991

glazed porcelain

Collection of the artist

2025/E342

## **Tempest**

1994

glazed porcelain

On loan from Carloyn Boranga

2025/E167

## **Reef break III**

1994

glazed porcelain

On loan from Derek Gascoine

2025/E189

The *Totem pole series* originates from 1991, when Drysdale worked at Italy's Grazia Maioliche di Deruta majolica factory, engaging with centuries-old ceramic traditions and elaborate surface decoration. In this series, she translated symbolic imagery and Australian cultural references into large platters and vessels, rendering her perceptions of national iconography as bold, striking designs. Many of the works produced in Italy were sold in Russia, the next stage of her international journey; this large multicoloured *Totem pole* piece is one of only two

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the artist retains. The later swirling blue and green vessels were made in her Fremantle studio as she reflected on her Italian experience and incorporate a special glaze she brought back.

Left to right

## **Carnivale fruit plate series - Lemon bowl**

1993

glazed porcelain

On loan from Sandra Black and Robert Hensley

2025/E166

## **Carnivale fruit plate series**

1992

glazed porcelain

On loan from Christina Backus

2025/E186

The Carnivale fruit plate series shares the exuberance of her Italian-inspired works. Its vibrant palette and rhythmic patterning reveal Drysdale's fascination with organic forms, ornament and spectacle. Together, these series exemplify a period of rich experimentation, bridging the artist's engagement with European decorative art and the introspective, landscape-inspired practice that would define her later career.

Left to right

## **Russian series - Effigy II**

1992

glazed porcelain

Collection of the artist

2025/E341

## **Russian series - Effigy**

c1992

glazed porcelain

On Loan from Kim Carew-Reid and Elspeth Renshaw

2025/E146

Following her 1991 residency at the Grazia Maioliche di Deruta factory in Italy, Drysdale travelled to Siberia for a residency at Tomsk University, where she also lectured for the Artists' Union of Russia. Immersed in Russia's decorative traditions, she became fascinated by the opulence of its visual culture – gilded icons, Fabergé eggs and richly layered religious imagery. The resulting *Russian series* employs a bold yet focused palette, evoking splendour and excess. Through the recurrent use of the cross and other symbolic motifs, Drysdale examined their layered meanings and cultural histories in what she fondly refers to as her *OTT (Over the top)* series.

Left to right

## **Russian series - Effigy I**

1992

porcelain, glazed and lustred

Gift of Pippin Drysdale, 1994

1994/0020

## **Russian series - OTT**

1993

glazed porcelain

Collection of the artist

2025/E340

## **Russian series II - OTT**

1993

glazed porcelain with gold and silver lustre

Private Collection

2025/E219

## **Russian series II - OTT**

1993

glazed porcelain

Edith Cowan University Art Collection

2025/E216

# **Video featuring Pippin Drysdale with Warrick Palmateer and Stephen Cestrilli.**

6 min 17 sec (looped)

Footage and editing by Chad Peacock – Peacock Visuals.

## Wall text:

From the mid-1990s, Drysdale's practice entered a new phase of refinement and focus, marked by the beginning of her longstanding collaboration with Warrick Palmateer. Since 1992, their partnership has evolved into a vital dialogue between form and surface. Palmateer throws each vessel to Drysdale's design, allowing her to concentrate on her research, handmade glazes and intricate surface treatments. While Palmateer's role is integral to the physical creation of each form, Drysdale conceives and completes every piece, her vision guiding the form, palette and conceptual intent from inception to completion.

During this period, alongside her studio practice, Drysdale placed greater emphasis on travel and field research. Following earlier visits to Western Australia's Pinnacles and Eastern Goldfields, in 1998 she travelled through the Kimberley, Central Desert and Tanami Desert, visiting remote Aboriginal communities and observing the country's striking topography from the air. Supported by a Creative Development Fellowship from ArtsWA (now the Department of Creative Industries, Tourism and Sport), these experiences expanded her visual and emotional vocabulary and later informed the chromatic and textural memory embedded within her vessels. Interactions with esteemed First Nations artists such as Queenie McKenzie and Kitty Kantilla also contributed to her sensitivity to rhythm, repetition and the structuring of landscape through line and pattern.

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In mid-1998, Drysdale travelled to Pakistan, broadening her environmental and cultural influences. Her exposure to landscapes as distinctive as those of Australia and Pakistan led to new experiments with glaze layering and lustre. The works that followed demonstrate the fusion of her ongoing interest in the relationships between containment and openness, the changing scale of place, and the transformation of clay and pigment into expressive representations of her perspectives and experiences.

# **Landscape lustre series - Break away I**

1994

glazed porcelain

On loan from Peter and Yvonne Burns

2025/E163

# **Chalice series III**

1994

glazed porcelain

On loan from Christina Backus

2025/E187

# **Eastern Goldfields series**

1997

glazed porcelain

Private Collection

2025/E181

# **Pinnacle series**

1996

glazed porcelain

Private Collection

2025/E335

# **Pinnacle series**

1995

glazed porcelain

Private Collection

2025/E213

# **Pinnacle series II**

1995

glazed porcelain

Private Collection

2025/E201

# **Pinnacle series II**

1996

glazed porcelain

Private Collection

2025/E203

...continued on next page

# Pinnacle series

1995

glazed porcelain

Private Collection

2025/E214

# Pinnacle series

1995

glazed porcelain

Collection of Leslie Falkiner-Rose

2025/E147

# **Eastern Goldfields series**

1998

glazed porcelain

Private Collection

2025/E236

# **Eastern Goldfields series**

1998

glazed porcelain

Private Collection

2025/E177

# **Eastern Goldfields series**

1998

glazed porcelain

Private Collection

2025/E179

# **Eastern Goldfields series**

1998

glazed porcelain

Private Collection

2025/E178

# **Eastern Goldfields series III**

1998

glazed porcelain

Private Collection

2025/E169

# **Eastern Goldfields series II**

1998

glazed porcelain

Private Collection

2025/E217

# **Eastern Goldfields series**

1998

glazed porcelain

Private Collection

2025/E180

# **Eastern Goldfields series**

c1998

glazed porcelain

Private Collection

2025/E209

# **Pinnacle series**

1998

glazed porcelain

Collection of the artist

2025/E350

# **Pinnacle Series II**

1996

glazed pocelain

Private Collection

2025/E218

# **Eastern Goldfields series**

c1998

glazed porcelain

Collection of Mack and Evelyn Hall

2025/E193

# **Eastern Goldfields series I**

1997

glazed porcelain

Private Collection

2025/E196

# **Eastern Goldfields series III**

1998

glazed porcelain

Private Collection

2025/E199

Part of Drysdale's *Eastern Goldfields series*, this vessel was inspired by a road trip the artist took with jeweller Dorothy Erickson through the gold-mining region of Western Australia. Feeling creatively blocked, Drysdale, Erickson and a third companion set out to find inspiration. They discovered it in the dramatic glow of illuminated mines against the vast desert sky, as well as in the richness of mulga scrub and red earth at dusk. Eager to capture this experience, Drysdale glazed this vessel immediately upon her return, integrating her impressions to convey the landscape's atmosphere and energy. This endeavour helps us understand Drysdale's immersive approach to engaging with place.

# **Pinnacle series II - Aurora Australis**

1996

glazed porcelain

Purchased 1996

1996/0331

# **Pinnacle series III**

1996

glazed porcelain

Private Collection

2025/E204

*The Pinnacle* series (1995–98) and *Eastern Goldfields* series I–III (1996–98) set in motion an increasingly experimental approach that saw Drysdale’s glaze work become closely entangled with place. These vessels incorporate gold lustre – a material trace of the very landscapes that inspired them. This use of gold creates an ethical and aesthetic tension: the metal’s radiance carries a precious allure even as its extraction is implicated in environmental disruption and the unequal power dynamics that shape mining regions and the communities connected to them. Drysdale neither romanticises nor condemns outright; instead, she stages the contradiction within the work, allowing the luminous surface to speak of both the land’s bounty and its vulnerability.

In her *Pinnacle* series, Drysdale reconfigured her approach to landscape to achieve a seamless union of form, technique and memory. Inspired by the Pinnacles – a field of limestone formations in Nambung National Park, 200 kilometres north of Perth – Drysdale channels the desert environment into vessels of poised simplicity. With the foot rings of the vessels removed, the forms appear to rise directly from the surface, creating a grounded effect. Their gently ascending shapes are deceptively simple, yet their elegance stems from sophisticated technical and aesthetic processes. Carefully composed forms are paired with complex methodologies involving layered resist media, wax and handmade glazes to produce surfaces that ripple, swirl and catch light, establishing a subtle dialogue between interior and exterior, surface and form, horizon and land.

# North series - Spiritscape, Balgo Hills

1999

glazed porcelain

National Gallery of Australia, Canberra,

Gift of Dorothy Erickson 2000

2025/E154

## North series - Nightscape - Lake Amadeus

1999

glazed porcelain

Purchased 1999

1999/0025

The *North series* was informed by Drysdale's 1998 travels through northern Australia; her engagement with both landscape and local communities shaped her subsequent practice. The Balgo Hills region offered a palette of vibrant colours and textured desert forms, and Lake Amadeus in the southwest of the Northern Territory inspired work informed by the area's dry, salt-crusted landscapes as seen at night. At Ubirr, a significant Aboriginal rock art site in Kakadu National Park, Drysdale was afforded a glimpse of the enduring cultural connection of the Bininj and Mungguy people to their land and its stories. Although her work does not engage with this cultural heritage, her gestural glaze application carries her impressions of being in the Ubirr landscape – its red earth, ochres and enveloping heat.

# North series

1998

glazed porcelain

Collection of the artist

2025/E349

# North series - Argyle trilogy I

1998

glazed porcelain

On loan from Derek Gascoine

2025/E191, E190, E192

# **North series - Rite of passage Ubirr**

1999

glazed porcelain

Private Collection

2025/E200

# **North series**

1998

glazed porcelain

Private Collection

2025/E175

# Pakistan series - Jeevan

2000

glazed porcelain

Parliament of Western Australia Art Collection

2025/E173

The narrow, elongated shape of *Pakistan series* – *Jeevan* echoes the mountainous landscapes that inspired it. The title, *Jeevan*, meaning ‘life’, signals the energy and vitality present in both the community that influenced the work and the process of creating it. This piece is among the most significant in the series in terms of scale; there were notable challenges in throwing and glazing it. Drysdale’s wax-based glaze method produces flowing, rippling surfaces, balancing precise control with the unpredictable chemistry of the kiln. Each firing yields surprising results, creating a form that embodies the movement of the artist and the feeling of the landscape it represents.

# Pakistan series - Koh-E-Nida (Song of the Mountains)

2000

glazed porcelain

National Gallery of Australia, Canberra,

Purchased 2001

2025/E153

While staying in Islamabad, Pakistan in 1998, Drysdale travelled from the city to Pasu village in the surrounding mountains, the Hunza Valley and an area near the border with Afghanistan, where she was captivated by the majesty of the landscape and the richness of local life. The region's vibrant colours, patterns and textures – from flowers, fruit trees and wide fertile valleys to the richly coloured textiles of local communities – left a lasting impression. Upon returning to Australia, she recalled these experiences in her *Pakistan series*, creating tall, open vessels imbued with her memories of the mountains and their layered spaces. *Koh-E-Nida (Song of the Mountains)* – acquired by the National Gallery of Australia the year after it was made – creates a sense of standing above the earth, enveloped by clouds. At the same time, the luminous interior glows like sunlight breaking through the horizon, recalling the warmth and light of the landscape below.

# **Pakistan series I - Shab-E-Antisaeen**

2000

glazed porcelain

Private Collection

2025/E162

## **Pakistan series I**

2000

glazed porcelain

Collection of the artist

2025/E368

## **Pakistan series I**

2000

glazed porcelain

Collection of the artist

2025/E369

## **Pakistan series**

2000

glazed porcelain

Collection of the artist

2025/E348

## **Pakistan series**

2000

glazed porcelain

Private Collection

2025/E174

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# Pakistan series

2000

glazed porcelain

Private Collection

2025/E210

# Untitled

2000

glazed porcelain

Private Collection

2025/E208.a-d, 2025/E211

## **Tanami traces series V**

2006

glazed porcelain

Private Collection

2025/E198

## **Tanami traces series II - Bungle bungle Kununurra**

2003

glazed porcelain

Private Collection

2025/E202

## **Tanami traces series III**

2008

glazed porcelain

Collection of V Bahen

2025/E334

## **Tanami traces series I**

2002

glazed porcelain

On loan from David Forrest CBE  
and Janis Nedela

2025/E338

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# **Tanami traces series IV**

2005

glazed porcelain

Collection of the artist

2025/E403

# **Tanami traces series IV**

2005

glazed porcelain

Collection of the artist

2025/E404

# **Tanami traces series V - After the rains**

c2006

glazed porcelain

Collection of the artist

2025/E354.a & .c

# **Tanami traces series V**

c2006

glazed porcelain

Collection of V Bahen

2025/E329

# **Tanami traces series V**

2006

glazed porcelain

Private Collection

2025/E241

# **Tanami traces series V**

2006

glazed porcelain

Private Collection

2025/E239

# **Tanami traces series V**

2006

glazed porcelain

Private Collection

2025/E240

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# Tanami traces series V - After the rains

2006

glazed porcelain

Collection of V Bahen

2025/E312

Right to left

## **Tanami traces series IV - Watermark I**

2005

glazed porcelain

National Gallery of Australia, Canberra, Purchased 2006

2025/E149

## **Tanami traces series IV - Watermark III**

2005

glazed porcelain

National Gallery of Australia, Canberra, Purchased 2006

2025/E151

## **Tanami traces series IV - Watermark II**

2005

glazed porcelain

National Gallery of Australia, Canberra, Purchased 2006

2025/E150

Inspired by aerial flights over the Tanami Desert in northern Australia, Drysdale created the *Tanami traces* series to depict the linear rhythms of sand dunes and the reflective expanses of salt lakes and striated rock reaching to the horizon, alongside the subtle hues of new growth after rain. She applied airbrushed glazes to each vessel then made fine surface incisions and rubbed or hand-painted coloured glazes and slips into the cuts to suggest geological and meteorological movement. This marked the first time she had used this combination of

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techniques, which has now become a defining feature of her practice. The resulting surfaces ripple with intricate texture, evoking both the vast desert and the tiny traces of time etched upon it.

Right to left

## **Tanami traces series V - Vessel**

2007

glazed porcelain

Curtin University Art Collection.

Donated through the Australian Government's  
Cultural Gifts Program by Pippin Drysdale, 2008

2025/E157

## **Tanami traces series V - Vessel**

2007

glazed porcelain

Curtin University Art Collection.

Donated through the Australian Government's  
Cultural Gifts Program by Pippin Drysdale, 2008

2025/E158

## **Tanami traces series V - Vessel**

2007

glazed porcelain

Curtin University Art Collection.

Donated through the Australian Government's  
Cultural Gifts Program by Pippin Drysdale, 2008

2025/E156

Right to left

## **Tanami traces series VI**

2008

glazed porcelain

Private Collection

2025/E170

## **Tanami traces series VI**

2008

glazed porcelain

Private Collection

2025/E242

# **Tanami traces series V - After the rains**

c2006

glazed porcelain

Collection of the artist

2025/E354.b

## **Kimberley series I - No. 48**

2007

glazed porcelain

Collection of Mack and Evelyn Hall

2025/E194

## **Kimberley series I - No. 11**

2007

glazed porcelain

Collection of the artist

2025/E383

## **Kimberley series I - No. 121 - Ridgelines**

2007

glazed porcelain

Collection of the artist

2025/E401

## **Kimberley series I - No. 111 - Ridgelines**

2007

glazed porcelain

Collection of the artist

2025/E400

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# **Kimberley series I - No. 152**

2007

glazed porcelain

Private Collection

2025/E247

# **Kimberley series I - No. 103**

2007

glazed porcelain

Private Collection

2025/E246

# **Tanami mapping series II**

2011

glazed porcelain

Collection of the artist

2025/E366

# **Kimberley series I - No. 172 - Bungle bungle**

2007

glazed porcelain

On loan from Phillip Bairstow

2025/E165

# **Tanami mapping series I**

2011

glazed porcelain

Collection of the artist

2025/E358

# **Tanami mapping series II**

2011

glazed porcelain

Collection of the artist

2025/E356

# **Tanami mapping series I**

2011

glazed porcelain

Collection of the artist

2025/E359

# **Tanami mapping series I**

2011

glazed porcelain

Collection of the artist

2025/E357

# **Tanami mapping series I**

2010

glazed porcelain

Collection of The Scali Family

2025/E300

# **Tanami mapping series I**

2008

glazed porcelain

Collection of The Scali Family

2025/E310

# **Tanami mapping series III - Pyrites lustre IV**

2013

glazed porcelain

Private Collection

2025/E231

# **Tanami mapping series III**

2013

glazed porcelain

Collection of V Bahen

2025/E317

# **Tanami mapping series III - Pyrites lustre III**

2014

glazed porcelain

Collection of V Bahen

2025/E320

# **Tanami traces series I - Dusk ridge line**

2011  
porcelain

Purchased through The Art Gallery of Western Australia Foundation:  
TomorrowFund, 2012

2012/0046.1-9

# **Tanami mapping series I - Bungle bungle – Desert rhythms**

2010

glazed porcelain

Collection of Denby Roberts

2025/E164.a-f

# Tanami mapping series I - Tanami Dunes

2011

glazed porcelain

Collection of the artist

2025/E360

During the 2000s, Drysdale developed several major bodies of work that drew directly from her encounters with the desert landscapes of northern Australia. The *Tanami traces series I–VI* (2002–09) and *Tanami mapping series I–III* (2008–14), along with her *Kimberley series I–III* (2007–08 and revisited in 2019), mark a pivotal stage in her career when she began to fully embrace her vessels and forms not only as singular objects but as components within larger, spatially orchestrated compositions.

This period also saw the emergence of Drysdale's distinctive closed forms – vessels that appear inverted or sealed, their curved silhouettes recalling the shapes of dunes, ridges and plateaus. By turning the traditional vessel inward, Drysdale shifts the focus from containment to surface, emphasising the contours and colours of desert environments. In the notable 2007 exhibition *Pippin Drysdale: Lines of site* at the John Curtin Gallery, Drysdale arranged large clusters of these forms so that they rose from the gallery floor and low plinths, creating a landscape made tangible and conveying the sensation of being immersed in the Kimberley region.

Across these series, Drysdale's modulation of colour reflects the varied atmospheres of the places that inspired them: vibrant desert tones and radiant ochres, the subdued hues of dawn and dusk, and the gentle pastels of new plant life emerging in these seemingly harsh environments that capture moments of renewal and stillness. When arranged in groupings that recall

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geological formations or aerial views, these installations invite viewers to experience landscape as rhythm, movement and memory, crafting a poetic visual language of place and belonging.

# Tanami mapping series III - Green swamp hills

2014

glazed porcelain

National Gallery of Australia, Canberra,  
Meredith Hinchcliffe Fund 2014

2025/E152.a-h

# **Pilbara series I - Pyrites lustre**

2015

glazed porcelain

Collection of V Bahen

2025/E318

# **Pilbara series III**

2016

glazed porcelain

Collection of V Bahen

2025/E313

# **Pilbara series III**

2017

glazed porcelain

Private Collection

2025/E230

# **Pilbara series II**

2016

glazed porcelain

Private Collection

2025/E252

# **Pilbara series I - Pyrites lustre I**

2015

glazed porcelain

Collection of The Scali Family

2025/E304

# **Pilbara series I - Pyrites lustre I**

2016

glazed porcelain

Collection of The Scali Family

2025/E305

# **Pilbara series I**

2015

glazed porcelain

Private Collection

2025/E235

# **Pilbara series I**

2015

glazed porcelain

Private Collection

2025/E238

# **Pilbara series I**

2015

glazed porcelain

Collection of The Scali Family

2025/E301

# **Pilbara series I**

2015

glazed porcelain

Collection of the artist

2025/E367

# **Tanami mapping series I**

2010

glazed porcelain

Collection of the artist

2025/E384

# **Tanami mapping series I**

2010

glazed porcelain

Collection of the artist

2025/E385

# **Pilbara series I**

2015

glazed porcelain

Collection of the artist

2025/E405

# **Pilbara series I**

2015

glazed porcelain

Collection of the artist

2025/E387

# Pilbara series I - Horizon line

2015

glazed porcelain

Collection of the artist

2025/E388

# **Devil's marbles series I**

2016

glazed porcelain

Private Collection

2025/E220

# **Devil's marbles series I**

2016

glazed porcelain

Collection of the artist

2025/E351

# **Devil's marbles series I**

2016

glazed porcelain

Collection of the artist

2025/E352

# **Devil's marbles series II**

2017

glazed porcelain

Collection of V Bahen

2025/E316

# **Devil's marbles series II**

2018

glazed porcelain

Private Collection

2025/E253

# **Devil's marbles series II**

2019

glazed porcelain

Collection of The Scali Family

2025/E308

# **Devil's marbles series II**

2018

glazed porcelain

Private Collection

2025/E249

# **Devil's marbles series II**

2018

glazed porcelain

Collection of The Scali Family

2025/E306

...continued on next page

# Devil's marbles series II

2018

glazed porcelain

Collection of V Bahen

2025/E319

# **Devil's marbles series I**

2016

glazed porcelain

Collection of V Bahen

2025/E315

# **Devil's marbles series I**

2016

glazed porcelain

Private Collection

2025/E229

# **Devil's marbles series II**

2018

glazed porcelain

Private Collection

2025/E250

# **Devil's marbles series II**

2018

glazed porcelain

Private Collection

2025/E243

# **Devil's marbles series II**

2018

glazed porcelain

Private Collection

2025/E251

# **Devil's marble's series II - Constellation I**

2016

glazed porcelain

Collection of The Scali Family

2025/E309, E303, E303, E307, E287

# Devil's marbles series II - Seedlings sprout

2018

glazed porcelain

Curtin University Art Collection. Donated through the  
Australian Government's Cultural Gifts Program by  
Pippin Drysdale, 2020

2025/E155.a-k

The *Devil's marbles series I-III* (2016–19) represents a significant technical and conceptual shift for Drysdale. She and collaborator Warrick Palmateer developed new techniques to produce irregular, asymmetrical forms inspired by Karlu Karlu, also known as the Devils Marbles Conservation Reserve. This area, near Tennant Creek in the Northern Territory, holds cultural significance for the Kaytete, Warumungu, Warlpiri and Alyawarra traditional owners.

Originally created for the First Central China International Ceramics Biennale at the Henan Museum in 2016, the series highlights the gradual evolution of Drysdale's practice through a dynamic blend of precision and transformative spontaneity. Significant works from this series are now held in collections worldwide, including the Duke of Devonshire's collection at Chatsworth Estate in the UK and private collections in the USA.

# Pilbara series III - Ominous clouds

2017

glazed porcelain

Collection of the artist

2025/E353

In the mid-2010s, Drysdale focused on the mineral-rich, coastal environment of Western Australia's north-west. The *Pilbara series I–III* (2014–18), including the shimmering *Pyrites lustre* works seen along the wall, is inspired by both the region's iron-stone ranges and the coast-to-inland gradient that characterises its geography. Through technical precision and instinctive adaptability, Drysdale renders the reflective surfaces and varied light of the Pilbara in porcelain forms that navigate the tension between luminosity and opacity. These works extend her exploration of the material and atmospheric qualities of arid landscapes, demonstrating how surface texture and structural design can reflect both personal and geological resilience. Her bold formal choices and use of vibrant colours are tempered by restraint and subtlety, creating a nuanced engagement with the region's dynamic energy and liminal stillness.

# Ochre pit series

2022

glazed porcelain

Collection of the artist

2025/E396

Only one piece from the *Ochre pit series* (2022) is displayed here, but it exemplifies Drysdale's engagement with the chromatic and textural qualities of Australia's sedimentary landscapes. Across this series, the artist employs a spectrum of subtle ochres and earthen pinks – hues drawn from mineral deposits found in ochre pits – and attends to the way these colours seem to shift under changing light. Balancing vibrancy and tranquillity, the series reflects her interest in geological structures and their colour variation, inviting viewers to consider how clay holds the mineral-rich ground from which ochres originate.

## **Breakaway series II**

2021

glazed porcelain

Collection of the artist

2025/E395

## **Breakaway series I**

2020

glazed porcelain

Collection of the artist

2025/E391

## **Breakaway series III**

2024

glazed porcelain

Collection of the artist

2025/E392

## **Breakaway series II**

2021

glazed porcelain

Collection of the artist

2025/E389

## **Breakaway series I**

2020

glazed porcelain

Collection of the artist

2025/E393

# Devil's marbles series I

2016

glazed porcelain

Collection of the artist

2025/E355

# **Breakaway series IV - Meridian ochre pits**

2023

glazed porcelain

Collection of the artist

2025/E382

# **Breakaway series IV - Meridian ochre pits**

2023

glazed porcelain

Collection of the artist

2025/E381

# **Breakaway series IV - Ochre cliffs, Ellery Creek**

2023

glazed porcelain

Collection of the artist

2025/E380

# **Breakaway series III**

2025

glazed porcelain

Collection of the artist

2025/E374

# **Breakaway series I**

2020

glazed porcelain

Collection of The Scali Family

2025/E275

# **Breakaway series III**

2024

glazed porcelain

Collection of the artist

2025/E397

## **Breakaway series II - Cotton candy**

2022

glazed porcelain

Collection of the artist

2025/E379

## **Breakaway series III - Cotton candy**

2022

glazed porcelain

Collection of the artist

2025/E378

# **East Kimberley series III - Little treasures**

2025

glazed porcelain

Collection of the artist

2025/E377.a-q

# **East Kimberley series III - Bungles, boabs and ant mounds**

2025

glazed porcelain

Collection of the artist

2025/E406.a-II

# Breakaway series III - The patterning of light: Swift parrot installation

2024

glazed porcelain

Collection of Timothy Roberts

2025/E207.a-jj

*Breakaway series III – The patterning of light: Swift parrot installation* responds to the plight of the critically endangered swift parrot (*Lathamus discolor*). A migratory species that breeds in Tasmania and flies to the south-east mainland of Australia to follow the flowering cycles of eucalypts, the swift parrot embodies beauty, fragility and resilience. Drysdale translates its vivid plumage and animated presence, and the flowering trees that sustain it, into a radiant symphony of porcelain forms. At once celebration and lament, the work reaffirms Drysdale's conviction that beauty and vulnerability are inseparable within Australia's threatened ecosystems. Of this work, Drysdale said:

The *Swift parrot installation* is an amalgamation of figuration and abstraction and is my celebration of this utterly beautiful but endangered parrot. It is my prayer that it will survive our man-made obsession for fossil fuels and thrive again if renewable energy can act in time.

# **Breakaway series III - Granite warriors winborn rocks Central Desert**

2021

glazed porcelain

Collection of the artist

2025/E373.a-o

Front

# **Breakaway series IV - Elephant Rocks, Rainbow Coast**

2025

glazed porcelain

On loan from Warrick Palmateer

2025/E172.a-m

Back

# **Breakaway series IV - Wolfe Creek Crater installation**

2023

glazed porcelain

Collection of Michelle & Rukshen Weerasooriya

2025/E205.a-q

A finalist in the 2023 Wynne Prize at the Art Gallery of New South Wales, this work explores Wolfe Creek Crater – Kandimalal to the Jaru people. This ecosystem has developed gradually after a meteorite struck the site 120,000 years ago. Despite being the second-largest meteorite crater in the world and located in the Great Sandy Desert, this fractured landscape is teeming with life. Of Wolfe Creek, Drysdale said:

Within the crater are brown ringtail dragons, whose colours can range from orange to pale beige with yellow on the underbelly, and butterflies such as the Glasswing or Spotted Dusky Blue, with their fluttering, glistening wings. The elusive Major Mitchell cockatoos are residents of the crater and are a stunning sight in flight against a backdrop of red rocks and blue skies. All in all, it is a raw and rugged environment.

## Wall text:

*Drysdale's Breakaway series I-III* (2020–25) reveals her decades-long engagement with the grandeur of remote Australia. It translates the enormity of nature alongside its small yet remarkable elements. While much of her practice is grounded in observing the interplay of light and landscape, Drysdale's focus has always maintained space for deciphering relationships between life and the lands that sustain it. Of this series, Drysdale said:

As I have continued to explore my Breakaway series, I have become increasingly fascinated with the properties of light within the landscape and my focus has moved from the “vastness” of the images to the “smallness” of things – the way light bounces and bends with the breeze on the water; filtered light through gently moving vegetation; the iridescence of dragonfly wings; the fluttering of fish; the glisten of frogs; the dew on the leaves and rocks. Correspondingly I have been consciously seeking an increased sheen to my vessels, making smaller vessels as little surprises and my palette has shifted from the broader colours of the land, the water and the sky to the subtleties of the small and wonderful.

Drysdale's *Breakaway* forms evoke shifting horizons as well as the peaks, valleys and fissures in the Earth. Where surface incisions are present, they suggest the passage of animals, wind and light across the landscape.

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Simultaneously, her varied palette conveys mineral textures, the fleeting iridescence of dawn and dusk, and intangible hints of the creatures that inhabit these seemingly austere landscapes.

# **Patterning of light - Breakaway series II - Bush tomato**

2021–2022

glazed porcelain

Art Gallery of New South Wales

Purchased with funds provided by the

Mollie Douglas Bequest 2023

2025/E148.a-m

# **Breakaway series III**

2024

glazed porcelain

Collection of Timothy Roberts

2025/E206

# **Tanami traces series V**

2007

glazed porcelain

On loan from Targett family

2025/E168

## Wall text:

At 82, Pippin Drysdale remains a dynamic and inquisitive force in Australian contemporary ceramics. Fuelled by her ongoing engagement with the landscape and openness to new ways of seeing and making, her work continues to develop. *Pippin Drysdale: Infinite terrain* embodies this lifelong journey – a synthesis of four decades of artistic exploration, innovation and collaboration.

For Drysdale, the natural world has always been both subject and muse. Her journeys to remote regions – most notably her transformative visit to northern Australia some thirty years ago – have continued to inform and inspire her creative vision. These experiences resonate in her latest body of work, the *East Kimberley* series, presented here for the first time.

This new series represents Drysdale's most significant period of evolution since her acclaimed *Breakaway* series, again achieved through close dialogue and collaboration with Warrick Palmateer. Drawing inspiration from the distinctive forms and textures of the East Kimberley region – including the Bungle Bungles, boab trees and ant mounds, as well as the flat spaces between them – this substantial installation captures the layered histories and organic vivacity of this remarkable place. Characterised by subtle variations in form and surface that reflect the region's biological complexity, the *East Kimberley* series explores themes of endurance, renewal

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and transformation, encouraging contemplation on the interconnected rhythms of life on Earth. As the concluding chapter of Infinite terrain, the *East Kimberley* series embodies the spirit of Drysdale's approach – a lasting and intricate exchange with her environment, materials and the passage of time.