

An abstract painting featuring a rich palette of warm colors including deep reds, terracottas, pinks, and oranges, accented with cooler tones of blue and grey. The composition is dominated by thick, expressive brushstrokes and broad areas of color, creating a sense of movement and texture. Some darker, more defined shapes, possibly representing figures or architectural elements, are visible within the more chaotic background.

LIGHT AND LAND

Curated by Alex Grady

SALLY ANDERSON

BRIDIE GILLMAN

DAN KYLE

ROSS LAURIE

JOANNA LOGUE

ELEANOR LOUISE BUTT

CARBIENE MCDONALD TJANGALA

CANDY NELSON NAKAMARRA

EDWINA CORLETTE

30 July - 19 August, 2025

Light and Land

Light and Land brings together a group of contemporary artists who are rethinking the practice of landscape painting. Rather than offering traditional or representational views of the landscape, these artists use abstraction to communicate their memories, stories, and emotional responses to place. Through varied approaches to mark-making and colour, the exhibition explores how artists receive and respond to land and light, drawing on both lived experience and reflection. The exhibition also includes artists whose work is shaped by inherited cultural knowledge and story.

Landscape has long played a central role in Australian art and historically has been manipulated to shape national identity and cultural narratives. In many historical examples, the land is framed as something to be claimed, represented as picturesque scenes or heroic imagery. In contrast, the artists in this exhibition work from a more personal and reflective perspective. Their landscapes are not fixed views but instead are shaped by time, memory, and the experience of existing alongside the land. This exhibition highlights artists who primarily work in abstraction as a way to express what is felt or remembered rather than what is immediately seen. In these works, the landscape becomes less about location and more about experience: the effect of light on colour, the emotional weight of a remembered place, or the physical act of moving through space.

Sally Anderson's paintings reflect upon her personal connections to the world around her, hesitant to describe her works as landscapes, her practice is one of meditation on her life experience and layered memories, observations, and associations. Bridie Gillman's work reflects on the changing nature of memory and place. Her paintings are influenced by specific environments, but she allows her responses to shift over time as she connects to the place. Colours and forms evolve through the process of painting, reflecting how memory itself distorts and reconfigures experience. Dan Kyle works in the bushland near his studio. His paintings use repeated marks and tonal shifts to suggest texture and depth, hinting at the shapes of trees and water without literal representation. The result is a record of the Blue Mountains mood and atmosphere. Ross Laurie also paints from a long-standing connection to land, working from his farm just outside of Walcha. His approach is shaped by years of living and working on this land, and his paintings reflect that ongoing relationship. He works outside to respond to the land directly as he sees it. Joanna Logue paints familiar places over long periods of time, layering and reworking surfaces until they hold a personal sense of presence. Rather than aiming for accuracy, she allows her images to emerge slowly, guided by memory and material response. Eleanor Louise Butt draws from the light and colours of her studio surroundings. Her work is not landscape in the traditional sense but is shaped by her daily observations and close attention to seasonal change. Light, in particular, plays a strong role in guiding her palette and tone. Candy Nelson Nakamarra paints Kalipinypa, a significant Water Dreaming site passed down through her family near Papunya. Her process begins with poured paint, forming a base that echoes the structure of the land before she layers it with Dreaming motifs. Similarly, Carbiene McDonald Tjangala paints only his Country, using a restrained palette and textured forms to represent specific sites tied to his knowledge and experience, representing the landscape not as a visual field, but as a system of law, memory, and identity.

Light and Land focuses on how artists use abstraction not just as a formal technique, but as a way to engage with land on personal and cultural levels. These works do not aim to present a single vision of landscape and instead reflect the diverse ways of thinking about place through memory, emotion, and long-term connection. The paintings, lands, and light upon them grow warm and cool throughout the seasons. The result is a survey of landscape painting practices that highlight the inextricable relationship between people, their memories, painting, and the land.

Alex Grady, July 2025

Eleanor Louise Butt

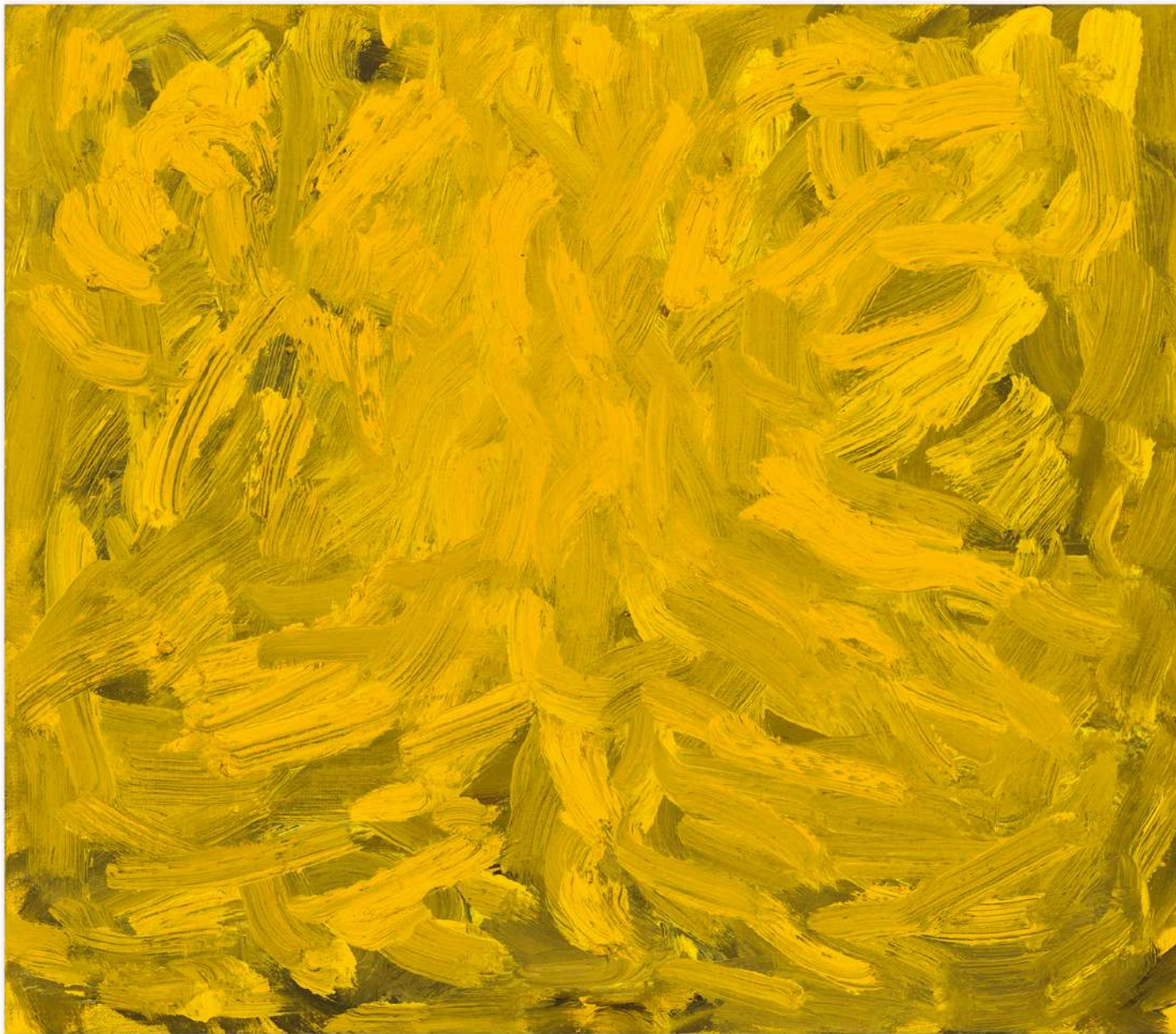
Eleanor Louise Butt has held solo exhibitions in Melbourne, Sydney and the UK since 2014, and has been included in group exhibitions in Melbourne, Sydney, Denmark, and Geelong since 2009. She has an Honours degree from the Victorian College of the Arts, University of Melbourne (2013).

Eleanor was the 2019 recipient of a tenancy at Porthmeor Studios, St Ives, Cornwall, UK - the first female Australian artist in the studios' 140-year history. She was awarded the George Hicks Award (2012) and has been a finalist in the Muswellbrook Art Prize (2023, 2024), Bayside Acquisitive Art Prize (2023), Waverley Art Prize (2023), Omnia Art Prize (2023), Macquarie Group Emerging Artist Prize (2016) and the M Collection Art Award (2016).

Eleanor's work is held in the collection of the Museum of Contemporary Art Australia (MCA), and Artbank Australia, as well as in private collections in Australia and internationally. From 2012 - 2021, Eleanor was a curatorial committee member at c3 Contemporary Art Space. Her work has been profiled in Thalia Magazine (US), Art Collector Magazine, Artist Profile, Art Almanac, Reflektor Magazine, ABC Radio National, as well as online and print design publications.

ELEANOR LOUISE BUTT
The Garden's Embrace 2025
oil on linen
167 x 127 cm
\$11,550





ELEANOR LOUISE BUTT

Expanding Yellow Abstraction 2024

oil on linen

36 x 41 cm

\$2,750

Carbiene McDonald Tjangala

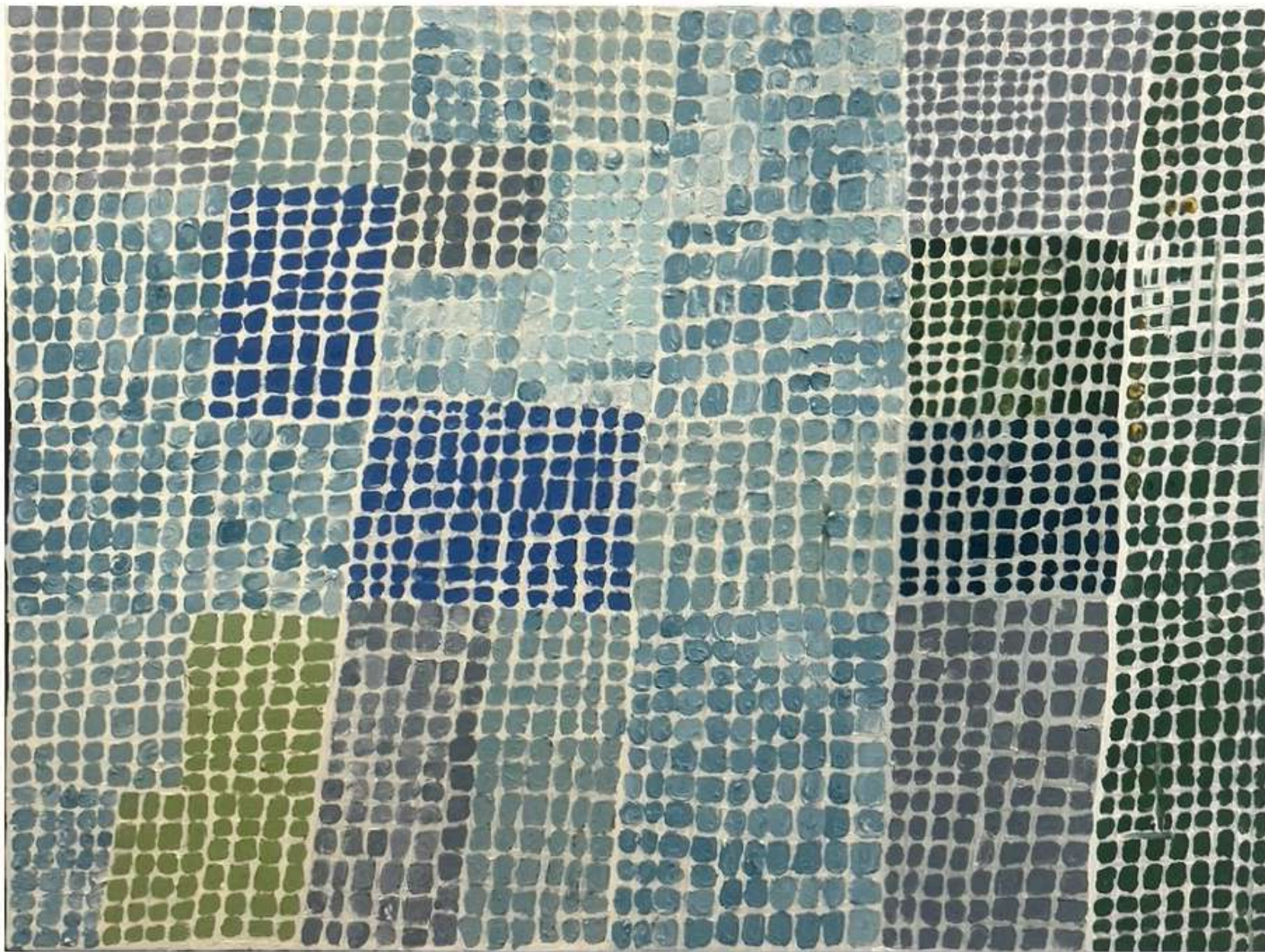
Carbiene McDonald was born in Papunya in 1961, son of Snowy McDonald. As a young man, Carbiene travelled back to his father's homelands and inherited his Tjukurrpa (Dreaming). This Tjukurrpa is associated with a series of waterholes running between Docker River and Kata Tjuta. Specifically, it includes four important sites: Petermann Ranges, Docker River, Kalaya Murrpu (Blood's Range) and Mulyayti near Kata Tjuta.

Carbiene's work embodies the quality of innovation steeped within tradition, and his practice of filling the canvas with coloured squares of loose acrylic paint creates work of immense depth and sophistication. Having only taken up painting later in life, in 2018, his passion for painting coupled with his extreme dedication and enthusiasm has led him to quickly make a name for himself.

Winner of the prestigious Hadley's Art Prize (2019), a finalist in the Vincent Lingiari Art Award (2019), and the Telstra NATSIAA (2023), his work is held in the Art Gallery of NSW Collection, Charles Darwin University Collection and in significant private collections in Australia.



CARBIENE MCDONALD TJANGALA
Four Dreamings 2025
synthetic polymer on linen
91 x 122 cm
\$5,000

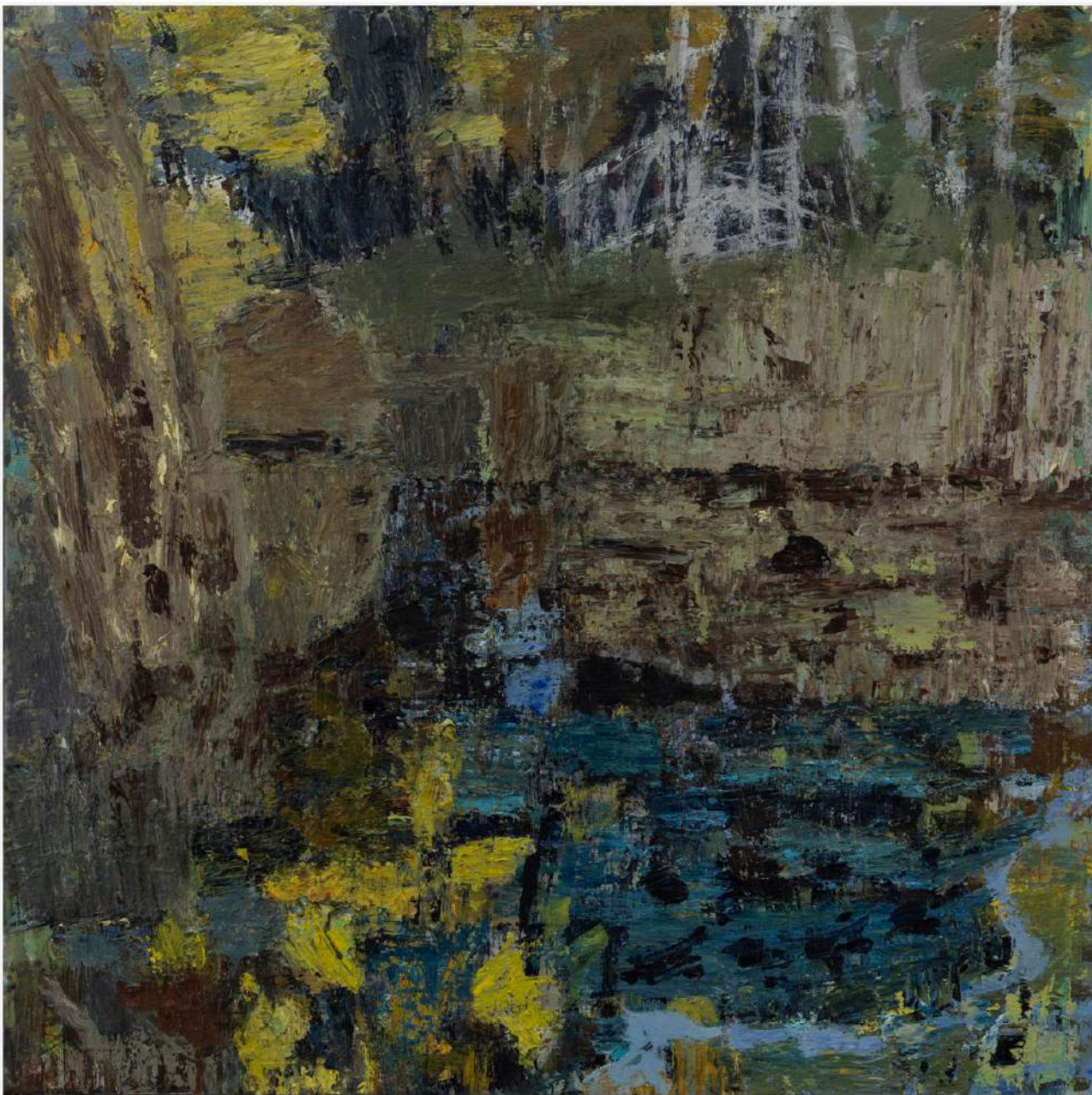


CARBIENE MCDONALD TJANGALA
Four Dreamings 2025
synthetic polymer on linen
91 x 122 cm
\$5,000

Joanna Logue

Joanna Logue is an Australian-born painter, born in 1964 in the Hunter Valley, New South Wales. She holds a Bachelor of Arts in Visual Arts (1986) and a Graduate Diploma in Painting (1987) from the City Art Institute in Sydney. Raised in a rural environment, Logue developed an early connection to the landscape that would become central to her artistic practice. After establishing her career in Australia, she relocated to Mount Desert Island, Maine in 2017 where she continues to live and work. She draws inspiration from the dramatic changing of seasons seen in the landscape around her. The dramatic seasonal shifts and coastal terrain of the northeastern United States now serve as a new source of inspiration, offering a striking contrast to the light and climate of her native Australia.

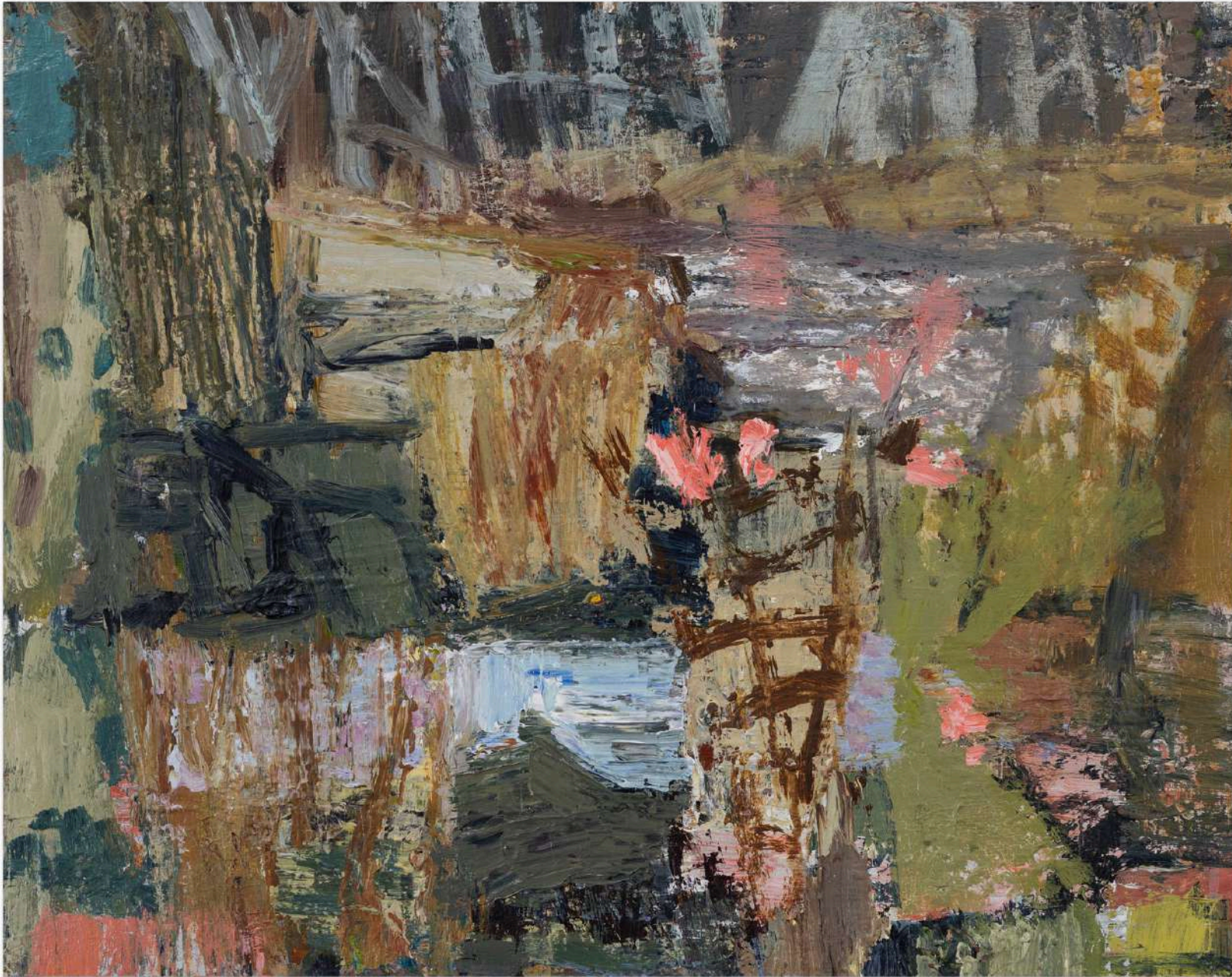
Logue has exhibited widely in both solo and group exhibitions across Australia, the United States, the United Kingdom, Canada, and Hong Kong. She has been the recipient of several awards, including the Country Energy Prize for Landscape Painting (2006) and the Central West Regional Artist Award (2009), and has been a finalist in significant national prizes such as the Fleurieu Art Prize, the Paddington Landscape Painting Prize, and the NSW Parliament Plein Air Painting Prize. Logue has undertaken residencies at Hill End, Bull Bay, and through Bathurst Regional Art Gallery. Her work is held in a range of public and private collections, including Bathurst and Cowra Regional Art Galleries, Cornell University, and numerous corporate collections throughout Australia and North America.



JOANNA LOGUE
Holding 2024
acrylic on birch
60 x 60 cm
\$7,200

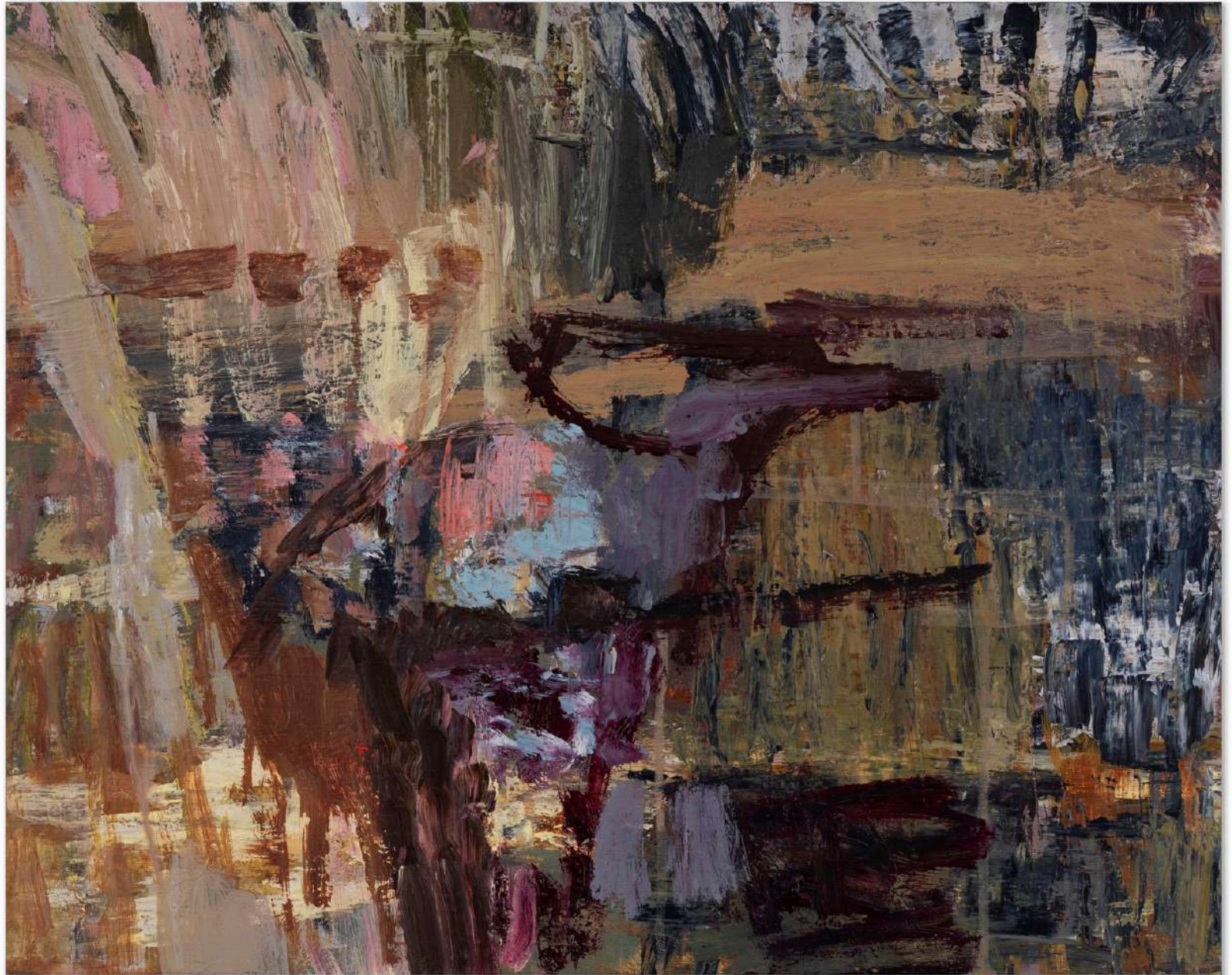
JOANNA LOGUE
Passage 2024
acrylic on birch
50 x 60 cm
\$5,400





JOANNA LOGUE
Cranberry Creek Study 2023
acrylic on birch
40 x 50 cm
\$4,800

JOANNA LOGUE
Granite Pool 2023
acrylic on birch
40 x 50 cm
\$4,800



Ross Laurie

Ross Laurie was born in Walcha in the Northern Tablelands of New South Wales and is known for his painterly interpretations of the landscape. He studied visual art at Sydney College of the Arts in 1979. In 1983 he travelled to London to do a foundation course at St Martin's School of Art, followed by further studies at Newcastle-upon-Tyne Polytechnic. His studies during this time were supplemented with travel throughout Europe before returning to Australia and completing a Bachelor of Art in Visual Art at Prahran College in Melbourne. In 1990 he returned to Walcha to paint, teach and live and work on the family farm. Laurie regularly travels to outback locations. Recently he has visited Fowlers Gap, Arkaroola in South Australia and King Island in the Bass Strait, as well as teaching in Ross River and at Hale River Station in the Northern Territory.

Across his career, Ross Laurie's paintings have been celebrated around Australia. He won the inaugural Norville Prize for Landscape Painting (1999), the COFA Print Award (2008), the Kings School Art Prize (2010) and the Paddington Art Prize (2015). He has been selected as a finalist in the Dobell and Wynne prizes at the Art Gallery of New South Wales. His work has been selected for the Salon des Refusés at S. H. Ervin Gallery 10 times. Laurie's work can be found in numerous state and corporate collections including the National Gallery of Australia, Art Gallery of New South Wales, Artbank, New England Regional Art Museum, Tamworth Regional Gallery, The Laverty Collection Sydney, La Trobe University Melbourne, Macquarie Bank Collection and NRMA Sydney.



ROSS LAURIE
Hill to the Valley 2024
oil on canvas
101.5 x 153 cm
\$15,000



ROSS LAURIE
Melody 2024
oil on canvas
81.5 x 183.5 cm
\$15,000



ROSS LAURIE
Early Morning 2024
oil on canvas
107 x 122 cm
\$12,500

Sally Anderson

A love of process and insatiable curiosity for life's contradictions are the hallmarks of Sally Anderson's painterly style. Abstracted and instinctual, her compositions are intangible landscapes of vaguely constructivist forms, reactionary mark-making and opaque references to past experiences. Comprised of layers, both physical and metaphorical, they catalogue a practice of meditation and technical application that gives the works a gritty depth at odds with their optimistic colour palettes and quirky titles.

Laden with autobiographical content, Anderson's paintings both obscure and make blatant her emotional response to interpersonal relationships, private contemplations and observations on memory, association and context. Often paired to directly complement or contradict their twin, each work explores the way meaning is formed and how the use of language influences perspective. As the artist herself says, "*we understand what 'hot' means because we know what 'cold' is*".

Crowning the works are Anderson's unconventional titles, often seeming as meandering streams of consciousness. Lyrical and occasionally fractured, they are a poetic reminder of the friends, lovers and experiences that shape her idiosyncratic art practice.

Born in Lismore, Sally Anderson began her undergraduate studies in Visual Art at Southern Cross University before transferring to the College of Fine Art in Sydney. A past finalist in the Sulman Prize at the Art Gallery of New South Wales, the Portia Geach Memorial Award, the Sunshine Coast Art Prize and the Paddington Art Prize, Anderson was invited to participate in the Association of Icelandic Visual Artists residency in Reykjavik, Iceland, in 2014. In 2017 Sally Anderson won the prestigious Brett Whiteley Travelling Art Scholarship administered by the Art Gallery of New South Wales and completed the three month residency at the Cite des Artes in Paris.

Carrie McCarthy



SALLY ANDERSON
Housing Held Waterfall Tent 2023
acrylic on polycotton
153 x 137 cm
\$11,000



SALLY ANDERSON

House Hold Me Seeing Through You, Window Shadow 2022

acrylic on polycotton

168 x 137 cm

\$11,000

Dan Kyle

From his studio and garden on Darug land, on the fringe of the Wollemi National Park, Dan Kyle observes the changes in the landscape on an immediate daily basis. Fluctuations in light, temperature and season filter through his palette. Following severe drought in 2019 the property narrowly escaped the Gospers Mountain fire, a part of the bushfires that ravaged the Blue Mountains. And within months after the fire, the exposed landscape faced major rain with the rivers below flooding.

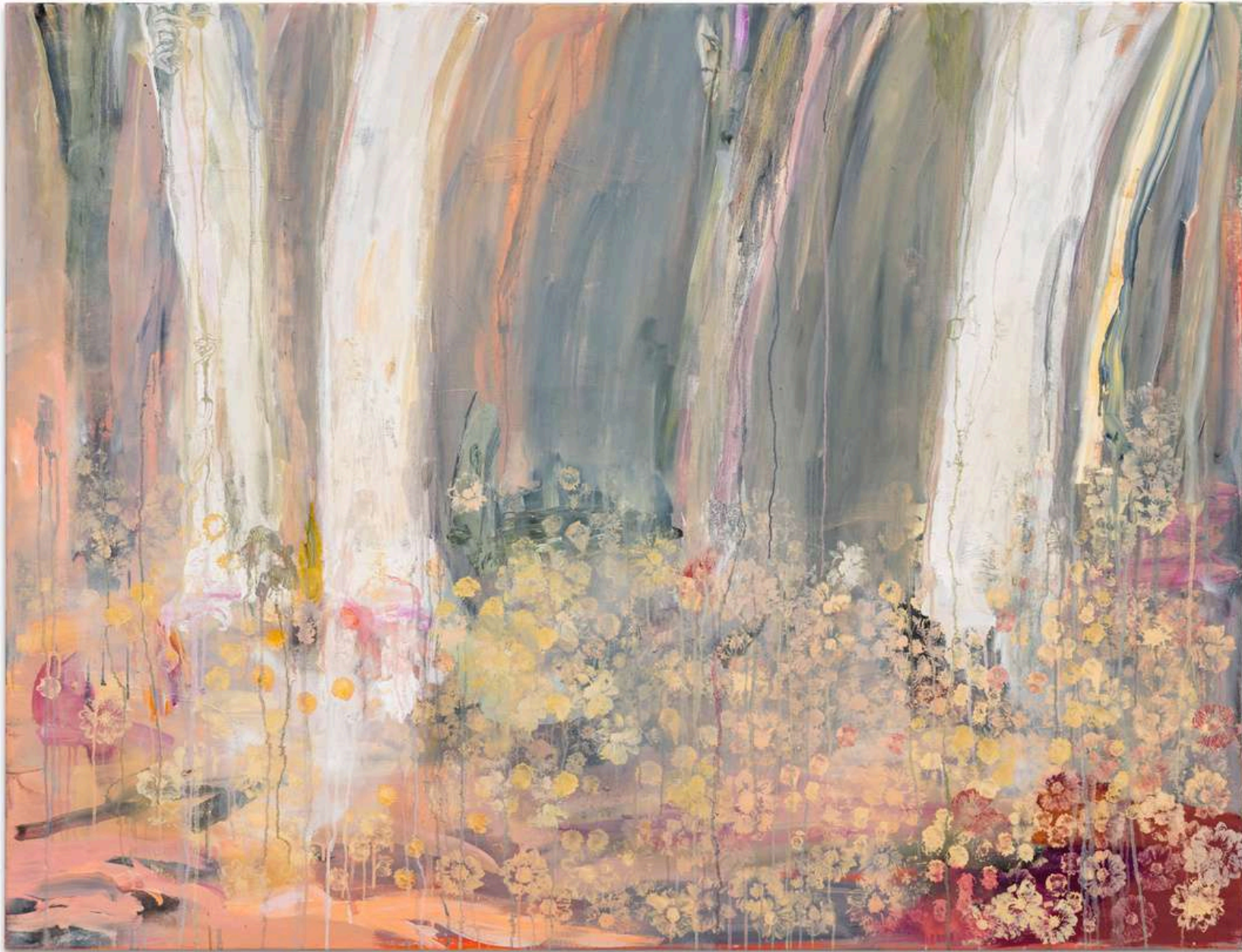
The recent major environmental extremes and shifts have pushed Kyle's painting and process to expand in response. Paper daisies were prolific after the fires, preferring the disturbed ground to grow and spread. Flowers of the fringes, the paper daisies mark the zone between humans and the wilderness. This invasive, yet beautiful flower impressed itself upon the landscape, and compelled Kyle to print it and other found flowers and plants repeatedly, meditatively.

Kyle's practice extends out of the studio, planting, caring for and then harvesting many flowers from plants like Camellia Japonica and Dahlia for printing. Observing the new characters emerging in the bush and in his garden, Kyle's paintings are records of the seasons. After the rains waterfalls stream through entwined with an abundance of flowers and colours. In a quickly changing landscape, the micro and macro jostle and compete to impress themselves onto the seemingly-infinite space of the country around him.

Dan Kyle is a graduate of the National Art School in Sydney. He is a 2020 Brett Whiteley Travelling Art Scholarship recipient. He is a three-time finalist of the Paddington Art Prize (2019, 2015, 2012 – Highly Commended), the NSW Parliament Plein Air Painting Prize (2016 – highly commended), the Salon des Refuses at S.H. Ervin Gallery (2013), the Hawkesbury Art Prize (2011) and the Mosman Art Prize (2019, 2014). His work has been exhibited throughout Australia in numerous solo and group shows and is held in the collection of the Australian Catholic University, the Macquarie University and many private collections nationally.



DAN KYLE
Field and Moon 2025
oil and mixed media on canvas
152.5 x 152.5 cm
\$14,000



DAN KYLE
Lightest Rains Cool Embrace 2025
oil, pencil and collage on canvas
130 x 170 cm
\$14,500

Candy Nelson Nakamarra

Born in Yuendumu, at the edge of the Tanami Desert roughly 350kms from Alice Springs, Candy Nelson Nakamarra was first introduced to art making as a child by her father Johnny Warangkula Tjupurrula(1925-2001), a renowned artist at the forefront of the Papunya art movement in the 1970s and 80s.

Candy learned to paint while being handed down family stories of Kalipinypa, the sacred Water Dreaming site north east of Kintore, and continues to be inspired by this cultural inheritance. An instinctive colourist, her primary consideration when approaching a new work is the selection of seven or eight colours that will make up the lacelike layers for which her paintings have become known, and she will often revisit her archive to analyse favourite combinations. Working on the ground, she begins each canvas with a coat of drips and washes in a handful of watered down colours. Once dry, she uses fine brushes to paint intricate designs in high contrasting colour, then adds a third layer of design in the original base colours.

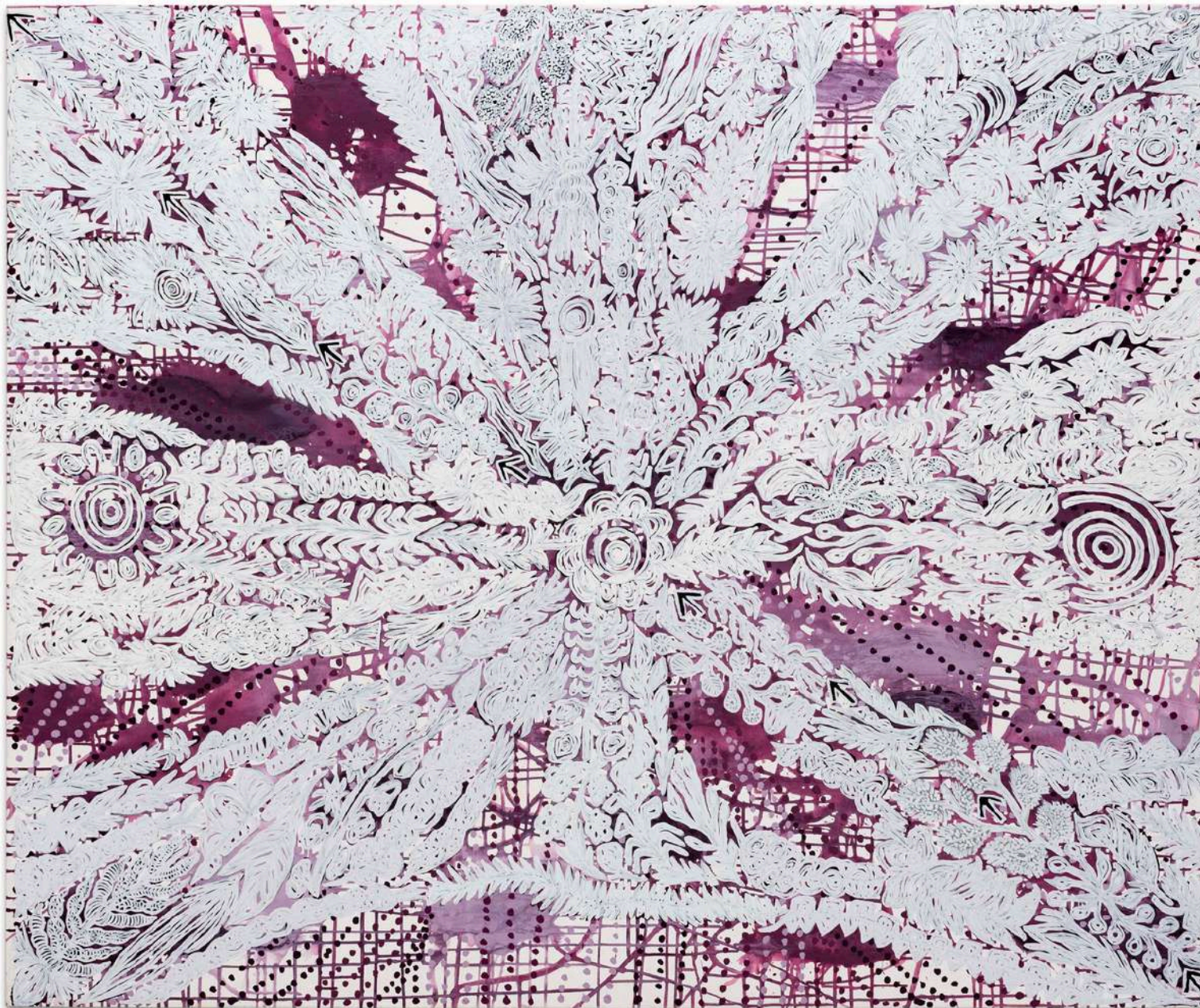
Throughout this process Candy seeks feedback from her peers and mentors, discussing ideas and approaches as she pushes the canvas towards the moment it feels finished. Each painting transforms multiple times as she reinterprets her father's stories, the tali (sandhills), rock formations, waterholes and running water of her country during storm season, and the water birds, bush foods, and plant life that erupt after rain has reinvigorated the landscape.

Candy Nelson Nakamarra began painting professionally in 2009 and won the Interrelate Prize of the Wollotuka Acquisitive Art Prize, University of Newcastle, in 2012. Her work is held in public and corporate art collections including Parliament House Canberra, Macquarie Bank, and the Hassall Collection, and has been included in notable exhibitions throughout Australia and internationally such as Salon des Refusés, Sydney (2021, 2018, 2016, 2015); Tarnanthi, Art Gallery of South Australia (2020); Desert Mob, Araluen Arts Centre, NT (2020, 2018, 2017, 2014, 2013, 2012, 2011, 2010, 2009); Art Karlsruhe, Germany (2018, 2017); Papunya Tjupi: New Work, JGM Art, London UK (2018); Papunya Tjupi Arts, Incinerator Art Space, Willoughby NSW (2017, 2016); START2017, Straßburg, France (2017); Another Country: Art Aborigene Contemporain, IDAIA: International Development For Australian Indigenous Art, Paris, France (2016); Nampatjunanyi: Paint & Draw, Redot Gallery, Singapore (2016); Darwin Aboriginal Art Fair, Darwin (2016, 2015, 2014, 2013, 2012, 2010); Streets of Papunya: The Reinvention of Papunya Painting, touring RMIT Gallery, Melbourne (2016), Flinders University Gallery, Adelaide (2016), Drill Hall Gallery, Australian National University, Canberra (2016), UNSW Galleries, Sydney (2015); Papunya Tjupi Artists, IDAIA: International Development For Australian Indigenous Art and Galerie Karin Carton, Paris, France (2012); Papunya Tjupi Arts, Tandanya National Aboriginal Cultural Institute, Adelaide (2011); Introducing Papunya Tjupi and Ampilatwatja, Gallery Gondwana, Alice Springs (2009); and Building Papunya Tjupi, Ivan Dougherty Gallery, College of Fine Art, University of NSW, Sydney (2009).

Carrie McCarthy

CANDY NELSON NAKAMARRA
Kalipinypa 2022
acrylic on linen
122 x 152 cm
\$8,500





CANDY NELSON NAKAMARRA

Kalipinypa 2023

acrylic on linen

152 x 183 cm

\$10,500

Bridie Gillman

Reminiscent of the early 20th century action painters, Bridie Gillman's mark-making is an intuitive response to the memories and emotions evoked from her cross-cultural experiences. Initially inspired by her childhood in Indonesia, the now Brisbane-based artist's practice has evolved to consider more broadly concepts of place, reactions to the environments through which she has travelled, her connection to land as a non-indigenous Australian and the intangibility of memory.

Spontaneous and physical, Gillman's compositions capture the tension between reminiscence and experience, wanderlust and belonging, combining instinctive use of colour and gesture with literal, poetic titles that hint at sentiments beyond.

Bridie Gillman is an alumna of Queensland College of Art, graduating with a Bachelor of Fine Art (First Class Honours) in 2013. In 2019 she was a finalist of the Brett Whiteley Travelling Art Scholarship, winner of the Moreton Bay Art Award and finalist in the Fisher's Ghost Award at Campbelltown Art Centre. She is a past finalist of the Redland Art Award, the MAMA National Photography Prize, Murray Art Museum Albury, and PRIZENOPRIZE, Gold Coast (all 2016), as well as the 2013 GAS Graduate Art Show, Griffith University Art Museum, Brisbane. Her work has been exhibited in solo and group exhibitions throughout Australia and internationally including the Museum of Brisbane, Metro Arts, Brisbane, The Walls, Gold Coast, Blindside, Melbourne and Run Amok, George Town, Malaysia and she has undertaken residencies at Rimbun Dahan, George Town, Malaysia, in 2015 and Ketjil Bergerak, Yogyakarta, Indonesia, in 2014.

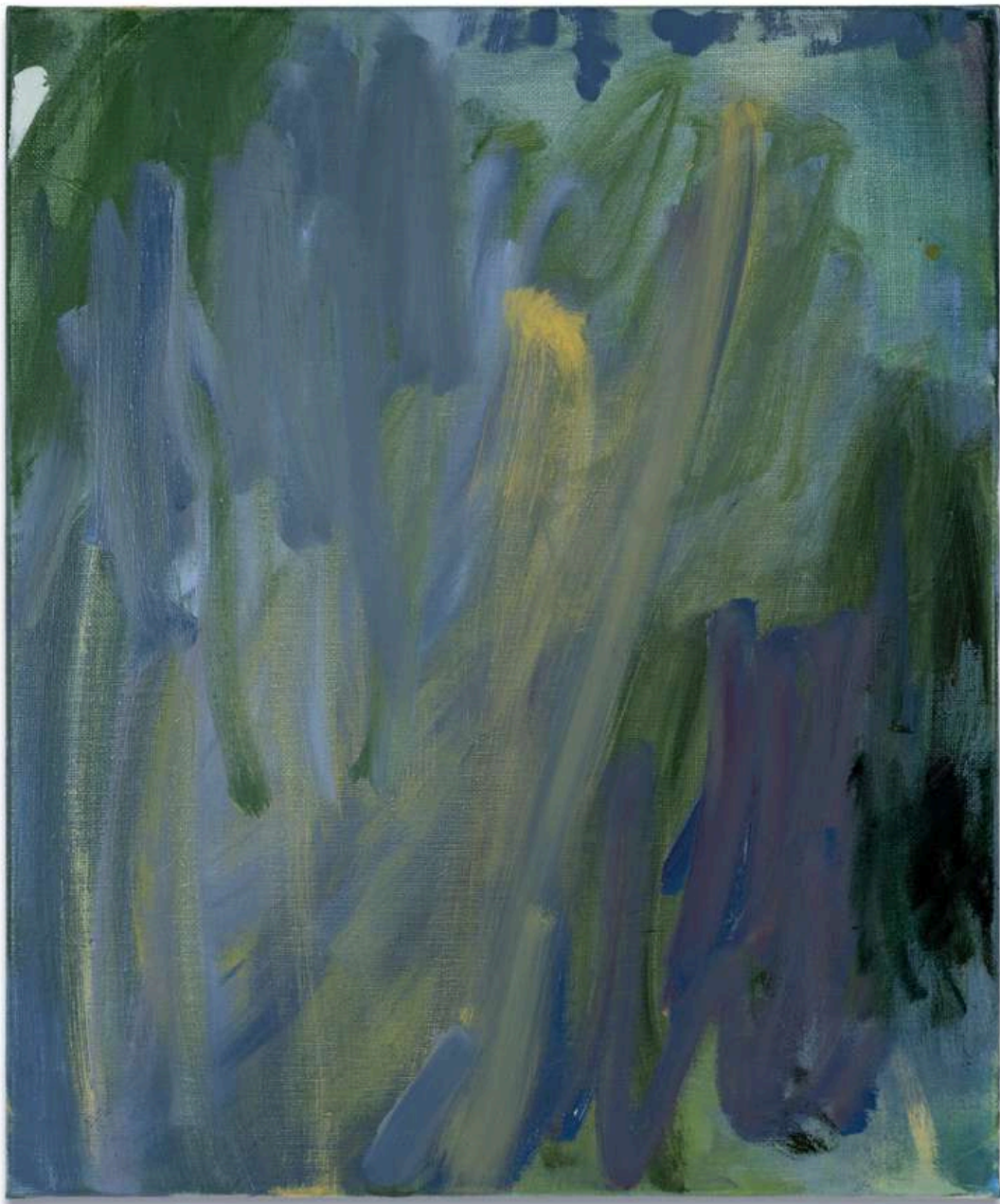
Carrie McCarthy



BRIDIE GILLMAN
On the fringe, looking in. 2025
oil on linen
61 x 51 cm
\$3,200



BRIDIE GILLMAN
Glow 2025
oil on linen
36 x 31 cm
\$950



BRIDIE GILLMAN

That purple storm approaching 2025

oil on linen

61 x 51 cm

\$3,200

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