

An abstract painting featuring a complex composition of overlapping, organic shapes and bold colors. The palette includes earthy tones like ochre, sienna, and terracotta, alongside cooler hues of sage green, dusty blue, and muted red. A prominent, dark, curved shape in the center-left suggests a stylized figure or a vessel. The brushwork is visible and expressive, with some areas showing more texture than others. The overall effect is one of dynamic movement and layered meaning.

EDWINA CORLETTE

PIA MURPHY

'Omnivorous cast'

8 - 28 October 2025

Omnivorous cast

The Playwright Edward Albee once wrote, “If you are willing to fail interestingly, you tend to succeed interestingly.” I came across this line while browsing Edward Albee’s personal collection of books and records in the library during a residency at ‘The Barn’ in Montauk, NY. His quote resonated as a reminder of something both familiar and necessary to hear again. In order to fully realise our own vision we have to be willing to try and willing to fail.

In New York, I became absorbed in the idea of taking everything in—an “omnivorous cast” of experience. This phrase surfaced one morning upon returning home, hitting me in a sleepy haze. Initially I hardly knew what it meant. Serendipity has a way of suprising us with bright sparks of unchecked intelligence and I was delighted that this title seemed to express my process abroad.

My time in New York included visits to the Pollock-Krasner House in The Springs, a modest two storey timber shingled dwelling; and to Louse Point, a pebbled inlet beach and favourite fishing spot of Willem de Kooning’s. My newfound New Yorker friends had enlightened me to stories of the East End Artists; Lee Krasner, Jackson Pollock, Willem and Elaine De Kooning amongst others. Two of whom had personal connections to some of these famous figures.

“Tell your own story and you will be interesting,” said Louise Bourgeois. This constant feeling of remaining open to possibilities, doing away with preconceived expectations, and allowing new discoveries to emerge created a diaristic form of working. I found myself searching the natural environment for clues and collecting found objects, discovering once again that the natural world really is a guiding light for my practice.

From my studio window I spotted a tree growing across the boggy stream that seemed to possess a human character - It had flailing arms like an inflatable figure, long legs (one slightly bent) and hair sticking straight up. This was the genesis of my first large painting.

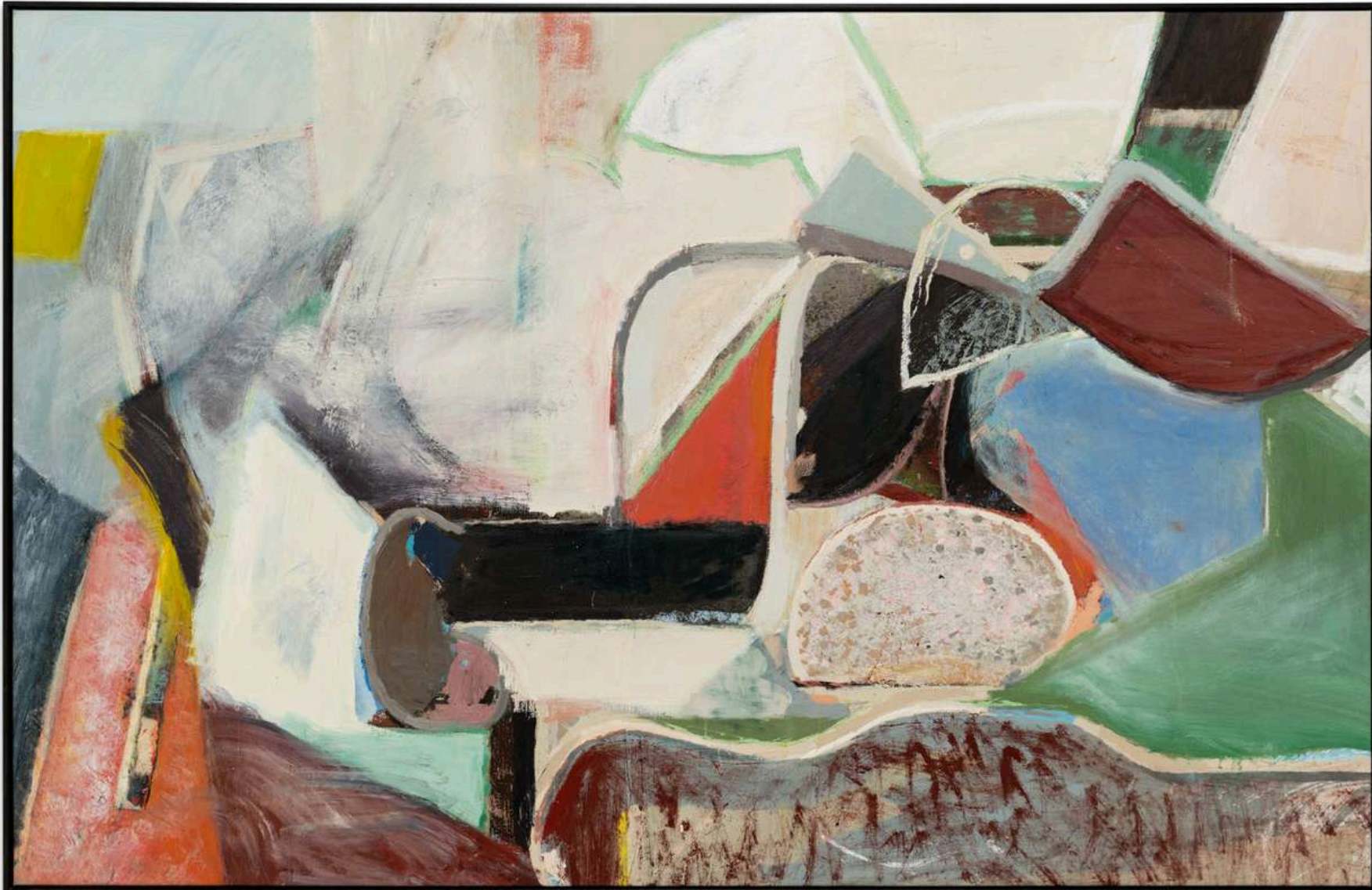
On the beach in Montauk i found a small rusty fragment of barbed wire which now appears as an uncanny running man in a large dark landscape. A piece of rubbish now ‘cast’ in a major role in this painting; I was ‘casting’ my net far and wide and eating everything.

The great art I had encountered milled around in my mind. Visions of Jack Whitten’s large sculptural, layered, scrape paintings I had seen at MoMA, Amy Sillman’s use of colour and line, the immense gravity of Richard Serra’s forms. On returning to New York city after spending April in Montauk, I was able to see Willem De Kooning’s “Endless Painting” at Gagosian; the sand from the beaches which inspired these works still between my toes, my breath now fully taken away.

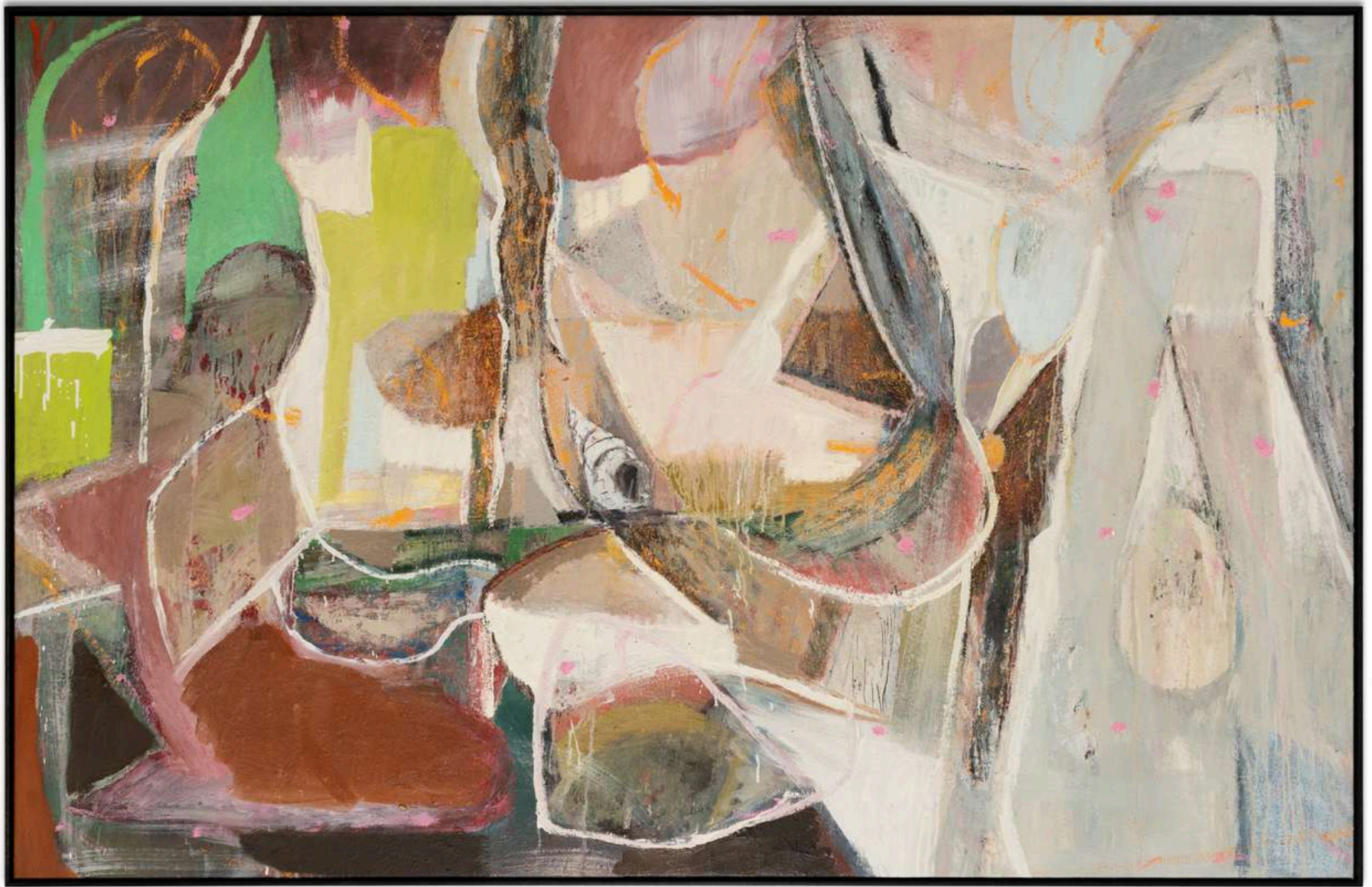
Pia Murphy, 2025



By an ocean, by the sea. 2025
oil and acrylic on canvas
131 cm x 203 cm
\$11,500 framed



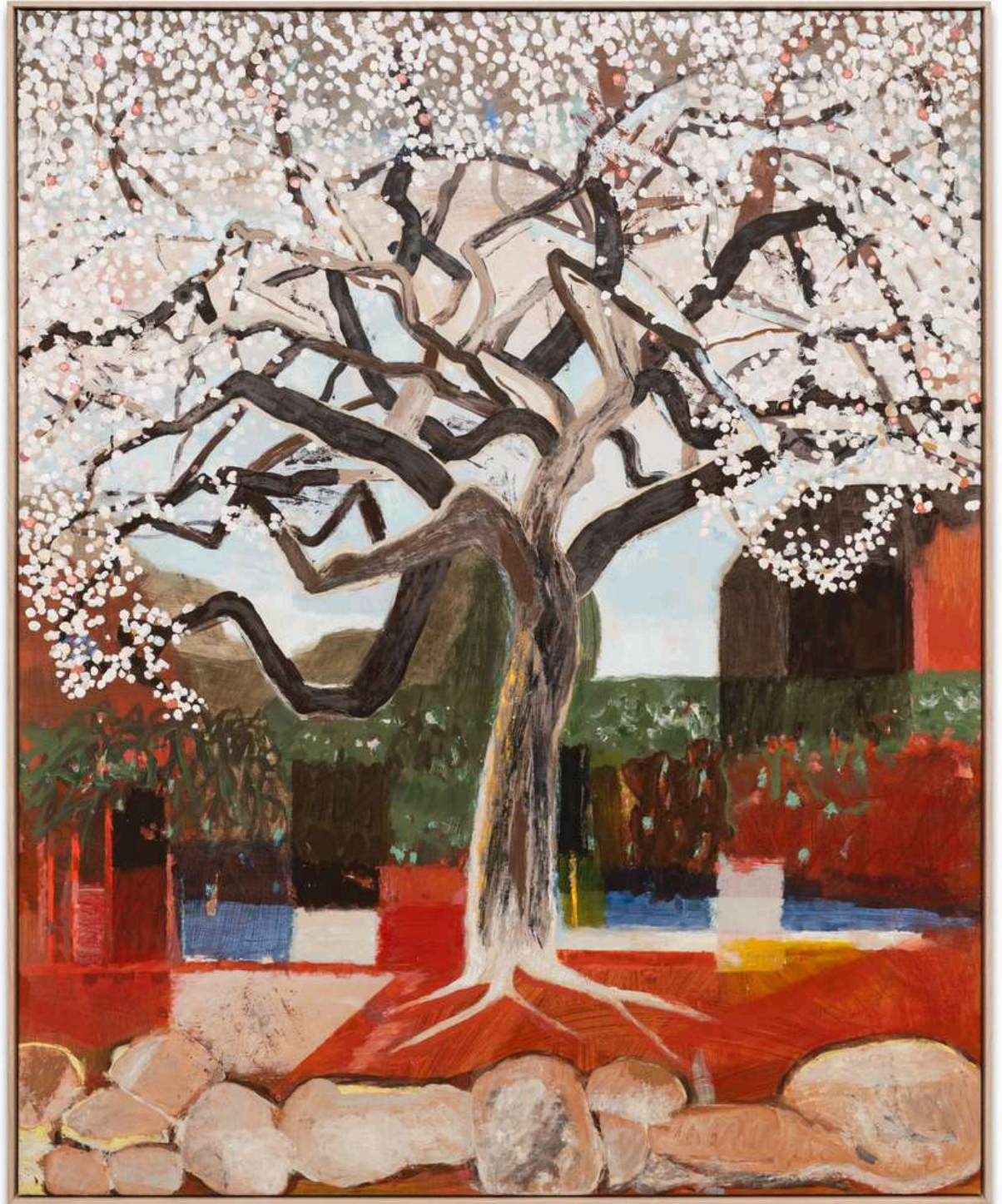
Shoreline 2025
oil and acrylic on canvas
131 cm x 203 cm
\$11,500 framed



Forest creek 2025
oil and acrylic on canvas
131 x 203 cm
\$11,500 framed



Night walk 2025
oil and acrylic on canvas
131 cm x 203 cm
\$11,500 framed



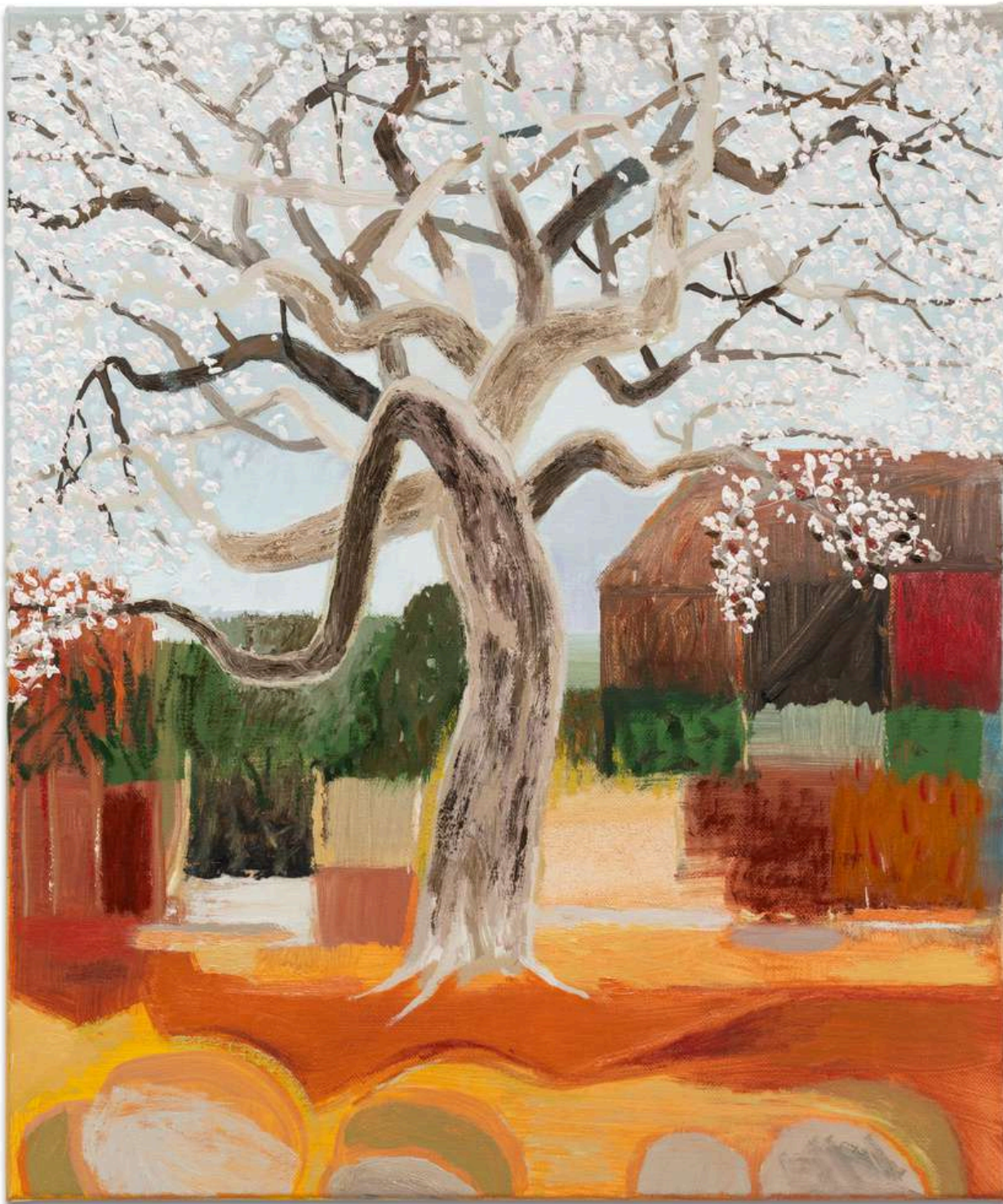
Change 2025
oil and acrylic on canvas
150 x 122 cm
\$8,800 framed



Skeleton tree 2025
oil and acrylic on canvas
150 x 122 cm
\$8,800 framed



Traveller 2025
oil on canvas
122 x 91 cm
\$6,000 framed



Change II 2025

oil on canvas

55 x 46 cm

\$2,900

From another place 2025
oil on canvas
55 x 46 cm
\$2,900





Showing up 2025

oil on canvas

55 x 46 cm

\$2,900

PIA MUPHY CURRICULUM VITAE

Born in Melbourne 1981

Lives and works in Victoria

EDUCATION

2004 Bachelor of Fine Art, Printmaking, Victorian College of the Arts

SOLO EXHIBITIONS

2025 'Omnivorous cast', Edwina Corlette, Brisbane

'Look What I Found', Nicholas Thompson Gallery, Melbourne

2024 'Florescence', Edwina Corlette, Brisbane

'Garden Gravity', Nicholas Thompson Gallery, Melbourne

2022 'Eternal Springtime', Michael Reid Northern Beaches, Sydney

2018 'Twin Flames', LON Gallery, Melbourne

2017 'A great big shape and a smaller one', Caves Gallery, Melbourne

2014 'Land', Chapterhouse Lane Gallery, Melbourne

2013 'Saccade', Pieces Of Eight Gallery, Melbourne

2012 'Woolgather', Chapterhouse Lane Gallery, Melbourne

'New Work', C3 Contemporary Art Space, Melbourne

2011 Gorman presents 'Pia Murphy', Melbourne

2010 'New Work', C3 Contemporary Art Space, Melbourne

SELECTED GROUP EXHIBITIONS

2025 Sydney Contemporary Art Fair with Edwina Corlette

Quarantine Art Fair with Nicholas Thompson Gallery

2024 'How to Swim', curated by Sally Anderson, Edwina Corlette, Brisbane

2022 'Softly, Softly', curated by Amber Cresswell Bell, Michael Reid, Sydney

2021 'The Birregurra Art Show', Birregurra Hall, Victoria

'A Square of Sunlight', curated by Helen Gory, Backwoods Gallery, Melbourne

'The show must go on', Sunday Salon, Melbourne

- 2021 'Brindar con extranos', Galeria Trinta, Spain
- 2019 'Spring-Time #4', Lamington Drive, Melbourne
- 2018 'Spring 1883', CAVES inc. Melbourne
 - 'The Horse', curated by Noel Mckenna, Darren Knight Gallery, Sydney
 - 'The Birregurra Art Show', Birregurra Hall, Victoria
- 2017 'Not Fair', curated by Tony Lloyd, Sam Leach and Ashley Crawford, Melbourne
 - 'Last Drinks', LON Gallery, Melbourne
- 2016 'Concrete Agenda', curated by Tai Snaith, C3 Contemporary Art Space, Melbourne
 - 'The ordinary instant', Bayside Arts and Cultural Centre, Brighton
 - 'Faux Studio', C3 Contemporary Art Space, Melbourne
 - 'Group Show: Second Iteration', Arts Project Australia, Melbourne
- 2015 'Group Show', Chapterhouse Lane Gallery, Melbourne
 - 'Shots off the dices', curated by Rhys Lee, Nicholas Thompson Gallery, Melbourne
 - 'Faux Fair', C3 Contemporary Art Space, Melbourne
- 2014 'Faux Museum', curated by Anusha Kenny, Melissa Loughnan, Kate Tucker and Ace Wagstaff, C3 Contemporary Art Space, Melbourne
- 2012 'Paintings of Steves' Paintings', St.Heliers St. Gallery, Melbourne
- 2011 'Scarecrow', curated by Rhys Lee, Karen Woodbury Gallery, Melbourne
 - '1.85 Million: Art Peripheries', Campbelltown Arts Centre, Sydney
- 2010 'Exquisite Palette Show', St. Luke. Artist Colourmen, Melbourne
- 2008 'Exquisite Palette Show', St. Luke. Artist Colourmen, Melbourne
- 2007 '50 - a print exchange portfolio', curated by Rona Green, Geelong Regional Gallery
- 2004 'Nguyen Van Cuong Printmaking Project', Hobson's Bay City Council Gallery

AWARDS

- 2025 The Edward Albee Visual Arts Fellowship
- 2004 Winner, National Gallery of Victoria Women's Association Encouragement Award, Victoria

COLLECTIONS

Private collections Australia, USA, Italy, Switzerland

BIBLIOGRAPHY

2023 Miasma Magazine, Issue 1

2022 Hunter & Folk feature by Holly Terry

2016 'Artists collaborate without talking', Art Guide Australia, Andrew Stephens, December

2014 'Pia Murphy + Rhys Lee', Journal of Australian Ceramics, volume 53 by Alicia Sciberras

2012 'A new chapter', Broadsheet, May 22

2011 'Ceramic Goodness', Frankie Magazine, November 24

'Scarecrow', Dan Rule, The Age, June 17

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