

## Image



1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

"BURYKHIA" 2008

Ediacaran reconstruction of newly described fossil *Burykhia hunti*; showing the burial event.

Alkyd Oil on Acrylic Gesso over Paper

Framed 64 x 52 x 4 cm

Signed and dated lower left; Trusler '08, Copyright Peter Trusler

Private Collection

Exhibit ID 2

## Artist note:

The provenance of the earliest life comes to us through violent events that buried organisms alive. Their delicate and yet resilient forms provided sufficient physical relief to be molded by the entombing sands. The decay products of their bodies ensured that a biomineral layer was established to preserve the fidelity of that mold during lithification of the sediments. In this way, the instant snapshot of a 550 million year old unseen and unheard event on the sea floor is recorded in subtle sculptural relief.

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## Associated Fossil/s

- Nemiana White Sea
- Microbial mat White Sea

# Image

## 1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

### “CHARNIODISCUS – NOTE SHEET”.

White Sea, Russia  
Graphite on Paper  
Framed 69 x 56 cm  
Copyright Peter Trusler  
Collection of the Artist  
Exhibit ID 31



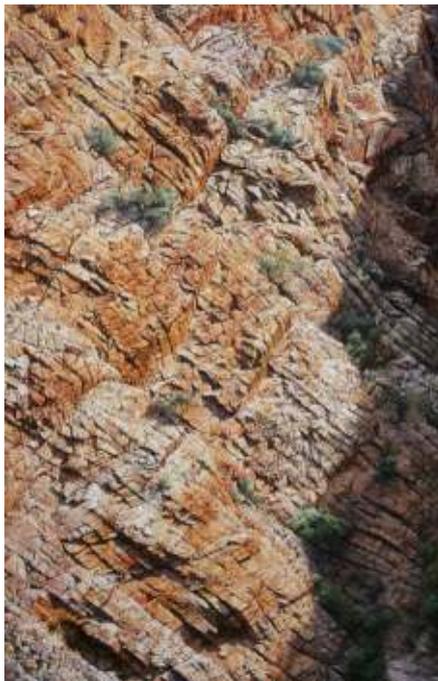
## Artist note:

The frond-like relief structures found as molded impressions on the fossilised ancient seabeds mostly reveal information about surface patterns alone. Like foot-prints in the sand, the impressions reveal very little about the structures that formed them. One cannot excavate around or inside the print to reveal more: there is nothing further to find. We require other means by which Ediacaran organisms may have been preserved to gain tangible evidence of dimensional biological architecture. These sketches and notes were made from a Russian specimen that offered such clues. It had been preserved dimensionally by fine clays infiltrating all of its internal cavities: I was fortuitously cast inside and out. Partial excavation indicated that it was intimately internally divided and that its form was complex and dimensional.

## Associated Fossil/s

- Cast of Charniodiscus 58mm x86mm x11mm
- Cast of material from Leichester

## Image



detail of painting

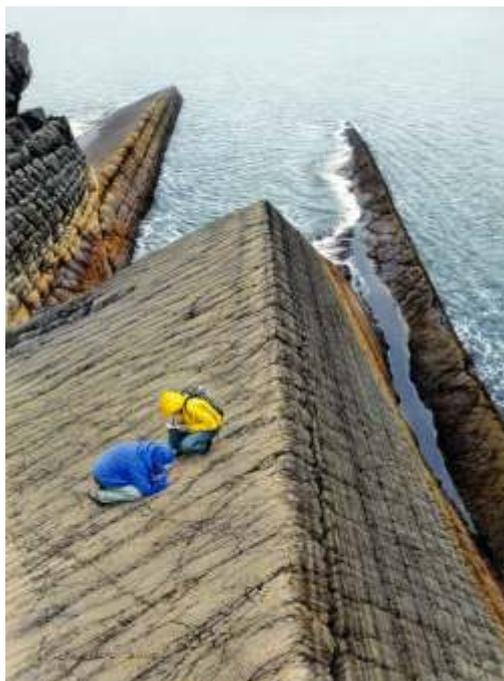
1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

"FAULT" 2009  
Cliff Face , Brachina Gorge, S.A.  
Oil on Linen  
Framed 160 x 160 x 8cm  
Copyright Peter Trusler  
Collection of the Artist  
Exhibit ID 41

## Artist note:

Massive forces slide and wrinkle the skin on our molten planet. They both produce and are assisted by lines of weakness, flaws and cracks in crustal rocks. It is a spectacular dynamic I only really appreciate during brief occasions when the ground tremours beneath me. Others will truly know the grief and horror these forces may wreak. I see the landforms that are created in this process in most views. In fact, if it were not through the agency of such actions, much of geological time could not be evidenced. While looking at a textbook example of one such fault in a series of faults that have allowed the formation of the Brachina Gorge, I marvelled at the contortions of the marine sediments sectioned by uplift and erosion. (There is a trail through the gorge that allows a walk from beginning to end of the Ediacaran era). Imperfection is magnificent; a break, a mistake, a fault is a revelation.

## Image



1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

"MISTAKEN POINT" 2005

Rock study from Precambrian Fossil Locality, Avalon Peninsula, Newfoundland.

Watercolour and Gouache on Paper

37 x 27 cm 68 x 55 x 4 cm

Inscribed on verso NAPC Field Trip June 2005. Signed and dated lower right; Trusler 2005, Copyright Peter Trusler

Private Collection

Exhibit ID 42

## Artist note:

Should be displayed with *Charniodiscus*. The Ediacaran rocks of Newfoundland consist of massive sequences of uniformly tilted layers of sandstone interleaved by thin beds of volcanic ash. Heavy seas along these fog-shrouded coasts are eroding the softer ash layers in the rock to naturally reveal extensive surfaces of the resistant sandstone. The resultant land forms of surprisingly regular geometry appear to thrust defiantly out to sea – as if to perpetrate a falsehood about the process taking place. More surprising still, those smothering ash layers now removed, had cast the topography of the original sea floor and whatever grew or lay across those sediments. The organisms were caught by a deep sea "Pompei". Some 565 million years later, a census of that ancient biotic community is being taken here by geology students and local volunteers.

## Image



1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

"AVALOFRACTUS"

Reconstruction for research paper, 2008

Archival print

Unframed

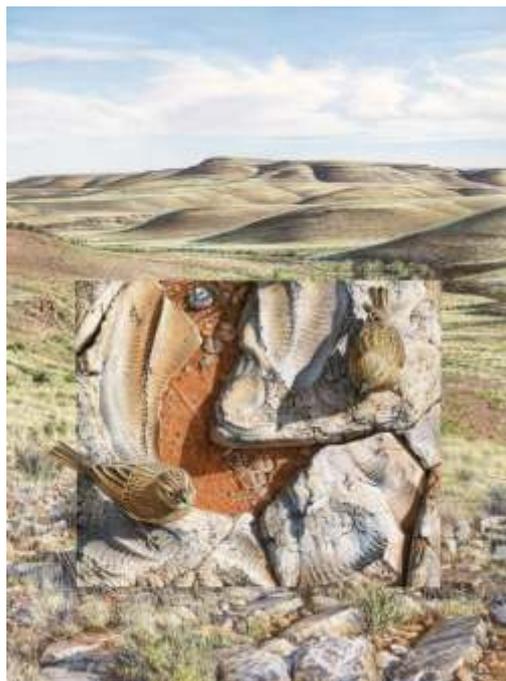
Signed and Dated, Copyright Peter Trusler

Exhibit ID 60

## Artist note:

With Mistaken Point

## Image



### 1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

"PTERIDINIUM - NAMIBIA" 2006

Watercolour and Gouache on Paper

37.5 x 27.5 cm 68 x 55 x 4 cm

Signed and dated lower left; Trusler 2006, Copyright Peter Trusler, Private Collection

Farm Aar landscape from "Pteridinium Hill" Precambrian Fossil Locality. Inset: Weathered Quartzite, Upper Klippek Member of the Dabis Formation of the Nama Group (Ediacaran) with Pteridinium specimens. 'Living Stones', Lithops species. Lark-like Buntings, *Emeriza impetuani*. Exhibit ID 43

## Artist note:

Reading ancient landscapes in new ways. At my feet, some mysterious process had set strange, segmented forms in the stone. At the horizon, flat black layers of rock resist the incision of valleys. Those rocks were full of tiny tubular shells. All that harsh aridity before me was once under the sea and those dark horizon lines of limestone delineate the transition to Cambrian times; as if dividing old from new.

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## Associated Fossil/s

Original material from Namibia

- Pteridinium (v-178), 150mm x 110mm x 350mm

## Image



1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

"YORGIA" 2003

Pre-Cambrian Fossil: White Sea Coast, Russia

Watercolour & Gouache on Paper 68 x 55 x 4 cm

Signed and dated lower right; Trusler 2003, Copyright Peter Trusler

Private Collection

Field study from White Sea Coast Expedition, June-July 2003.

Exhibit ID 44

## Artist note:

Land, sea and sky; all was cool grey. The soft mudstones of the White Sea cliffs were rapidly being washed and taken away by rain and sea. Without human intervention, the subtlety of delicate fossil shapes that had been hidden between the layers for millennia were briefly being revealed and returned to dissolve beneath the waves. At first it seemed as intangible as studying animal shapes with in the clouds.

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## Associated Fossil/s

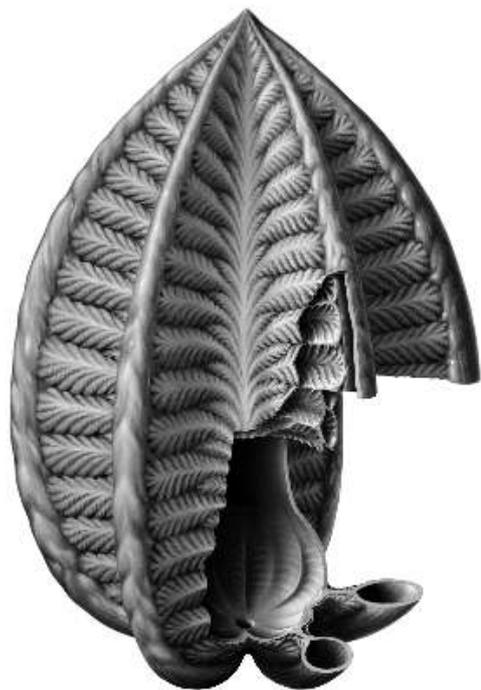
Nemiana from teh White Sea (MSC)

Microbial mat (MSC)

? Drop stone



## Image



### 1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS

Rangea: I am envisioning a composite presentation of 4 archival digital reproductions. (You will recall that several of these original works were stolen and that the final reproduction art in each case was digitally modified in the back and forth processes of scientific discussion prior to publication in any case). It might be pertinent to show the Rangea original watercolour along with a larger scale repro of the revised or various versions of digital file together with the same of the other three related forms that I have worked upon thus far.

## Artist note:

Rangea - As far as we can tell, Rangea was one of the last representatives of a common group of organisms that flourished throughout the Ediacaran. The illustration prototype for these reconstructions establishes the basic form as a watercolour which is then digitally remastered in in the course of scientific group-discussions as research progresses. Conceptual visualisation plays an important roll in analysis and discussion and the added flexibility of the digital medium facilitates the process.

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## Associated Fossil/s

An array of replicas of the Rangeomorph material (UK & NFLD) and Rangea original specimen

## Image

### 1. WEIRD BEGINNINGS - THE DAWN OF ANIMALS AND PLANTS



## Artist note:

Geological time is exceptionally difficult to appreciate. The complexities of stratigraphy, geochemistry of radioactive isotopes, palaeomagnetic signatures and so forth, are all harnessed to calibrate vast passages of time. Numerical age ranges and geological or evolutionary events are fluently discussed and debated as if they transpired over a few slow minutes rather than unimaginable millions of years. At Ediacaran fossil sites in Australia and Namibia, these geological frames of reference are contrasted against other ancient signatures that have been pecked and scratched into stone. These are human, and the sapient frame of reference is instantly more comprehensible and experiential. Numerous petroglyphs can be found on the rocks at the same locality where these oldest of metazoan fossil bearing rocks are exposed. These cultural makings demonstrate a deep history, but spanning tens of thousands of years to the present. Witnessing them touches raw emotional nerves even in circumstances where I do not comprehend their figurative or symbolic coda. I could see stylistic, (if not cultural) changes, and sense the presence of the being that made them. I could detect through the overlay of one pictogram over another and the degrees of weathering of the engraved marks, that substantial periods of time had transpired between subsequent human endeavours. Standing before these I seemed not to need a scientifically calibrated understanding or numerical age constraint on their time of production. "Old" meant old and ancestry had intuitive meaning.

The startling juxtaposition served as a warning to me.

From this experience, I painted an image of a desert bird that I had found (still warm) on the ground. Its life was terminated through striking the high-tension wires of a power line that spanned the landscape. I set it against a natural tricolor; an abstracted horizon depicting the dominant blue of the sky, bleached gold of the desert grasses and dark grey of the mesa-capped limestone. Onto this I transcribed a random series of petroglyph fragments as a frieze motif. This series of contemporary transgressions were but the surface tension on a much, much deeper pond.