



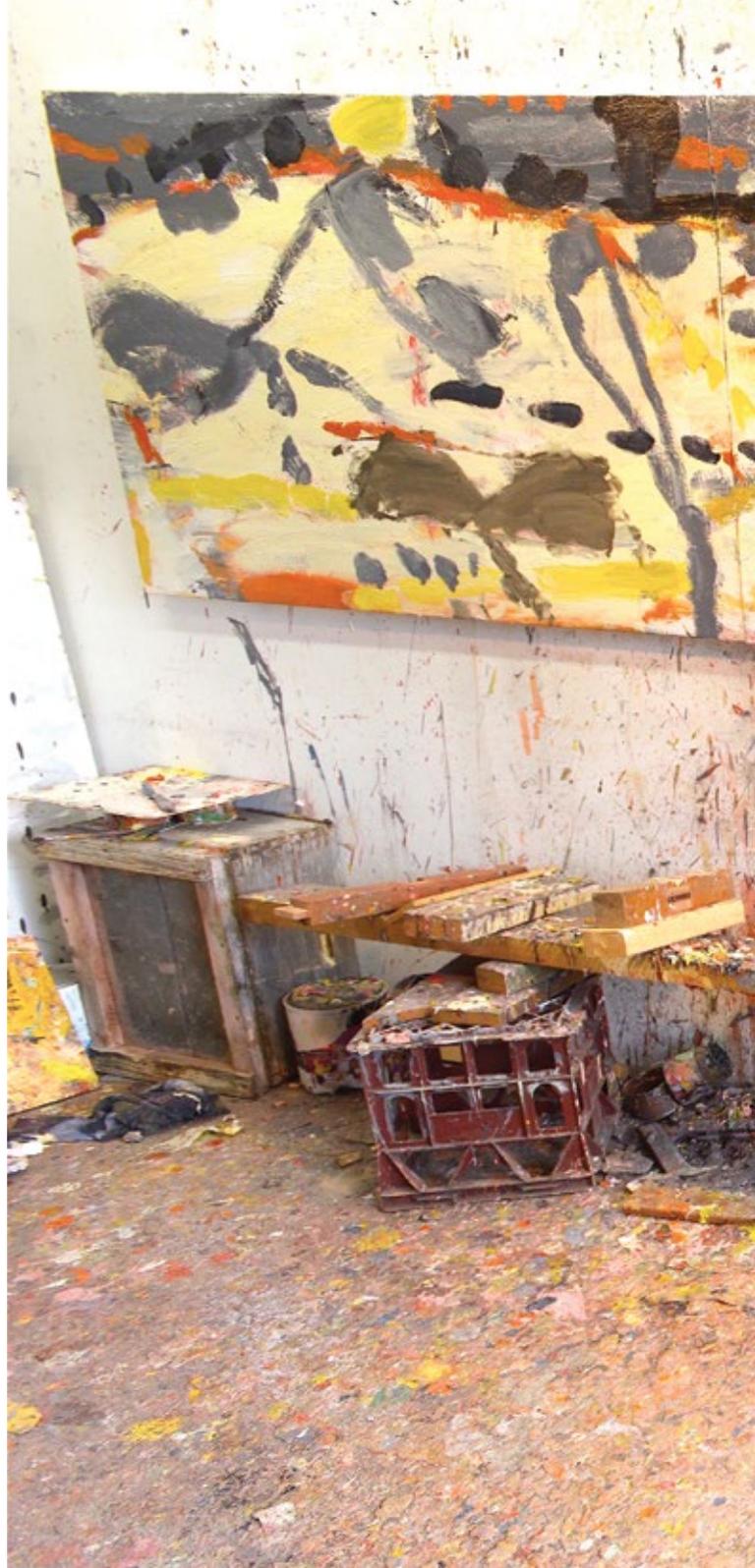
# ROSS LAURIE

New Paintings and Works on Paper

11 October – 5 November, 2016

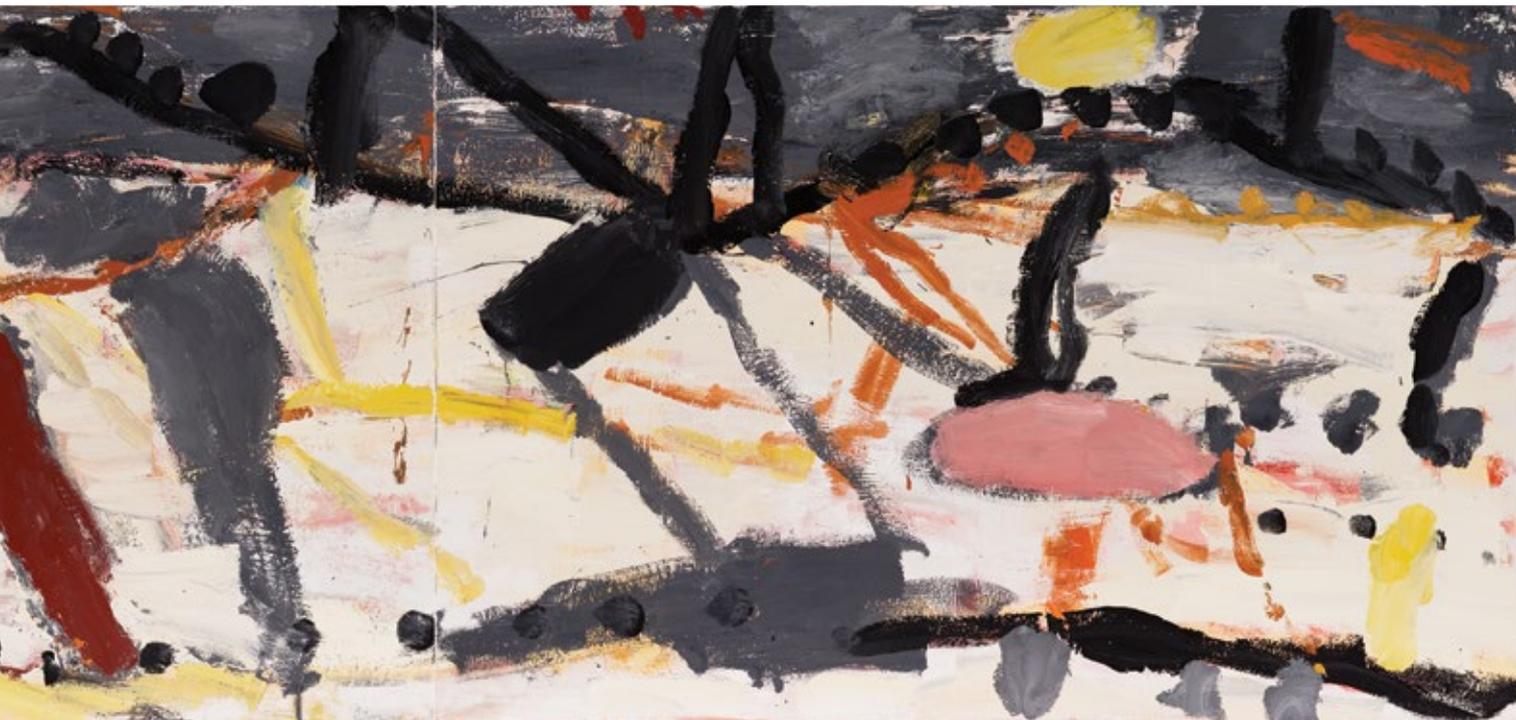


Front: *Landscape for Bird* 2016 oil on canvas 136 x 304cm









*Landscape with three suns* 2016 oil on canvas 91x386cm

# ROSS LAURIE ABOVE AND BEYOND

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Through history we have asked the earth to yield. Cut to the core, sowed, harvested, stripped and seeded, the land is a ravaged storehouse of invention. Some see the canvas in the same light: digging into history, scouring the wet oil, foraging and resurrecting buried structures or striking new seams beneath the surface.

Ross Laurie's terrain is one of deep habitation. On the family farm in Walcha, repetition of action should lead to a certain intimacy with the land and yet the process of his painting is at deliberate odds with mere depiction. In a shifting light, nothing can be habitual. The new paintings are as close as he has ever come to landscape but, as he explains, they are not about grasping the 'fact' of the world. The tree is not green. The sky is not blue. And the black earth swallows the clouds like a snake in a creation myth. Laurie's description of the land he knows is riven with inversions:

*"As the country on the farm and around this area is rarely flat, one looks across multiple horizontals/ diagonals. This allows for a certain type of vertical, horizontal diagonal play, which to some degree gets to the core of the paintings."*

Such play hatches tense compositions and intimate frontality, the horizon rears up like an unfurled flag or dissolves into the pure light of a pale proto-renaissance palette. These works sweep in scale from body height diptyches to much smaller roughly hewn oil stick drawings on raw edged paper. Imagine each as a map

in which you find yourself, gazing over the inscrutable beyond or shrunken and engulfed within it. Linking it all is the tactile speed of paint, a conduit that both illuminates and buries it's subject, generating it's own reedy light source and opaque furrows:

"As a medium oil allows for dramatic changes to be made very quickly. It is made for risk."

Looking at Laurie's highly developed line, the internal abstract arguments in each work and his almost completely non representational colour, it's odd to note that one of his preparations for this show was the close study of Constable's sky paintings. Here are works that evoke the elements without naming them. He described the work as a "parallel with the world". And that is all I know about landscape, particularly Australian landscape. And it seems a teasing fact that so often we listen to a land that won't speak back to us. Instead we find all different conditions of silence: a massive stubborn landmass or the sly sway of high winds. Elemental changes like the earth swollen by sun or calmed by rain. Shifts in light, moods of colour.

And the painter steps in, physically engaging the mute spectacle. Generating paintings that invoke the entire sweep of the body or small works that echo a scurrying wrist. Farming memory. Changing the face of it all.

ANNA JOHNSON 2016

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*The Budds Mare* 2016 oil on canvas 150x183cm



*Up the Ridge* - Top Harry's 2016 oil on canvas 66x81.5cm

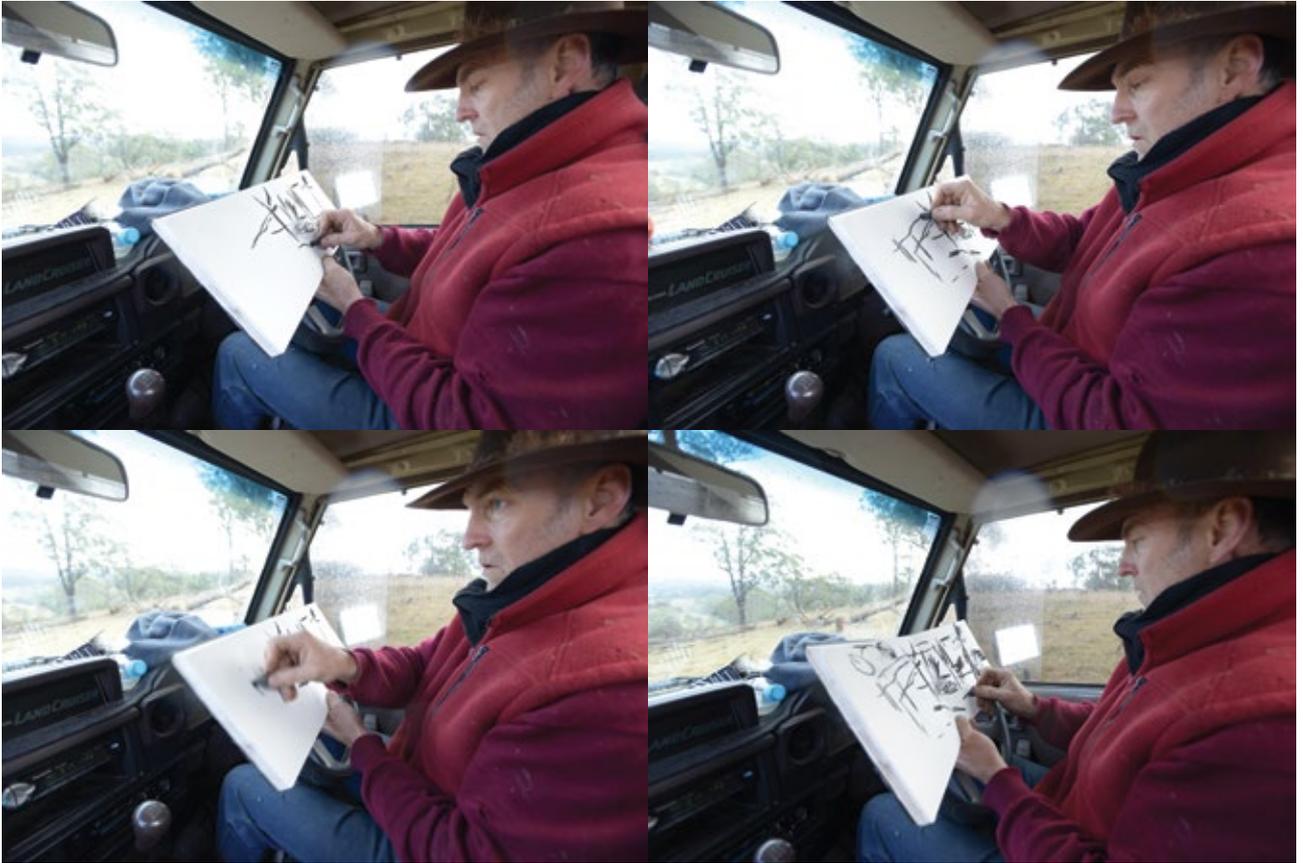


*Trees and Hills II* 2016 oil on canvas 66x81.5cm





*Pale Light - Night* 2016 oil on canvas 153x200cm







*Autumn Dry* 2016 oil on canvas 92x112cm

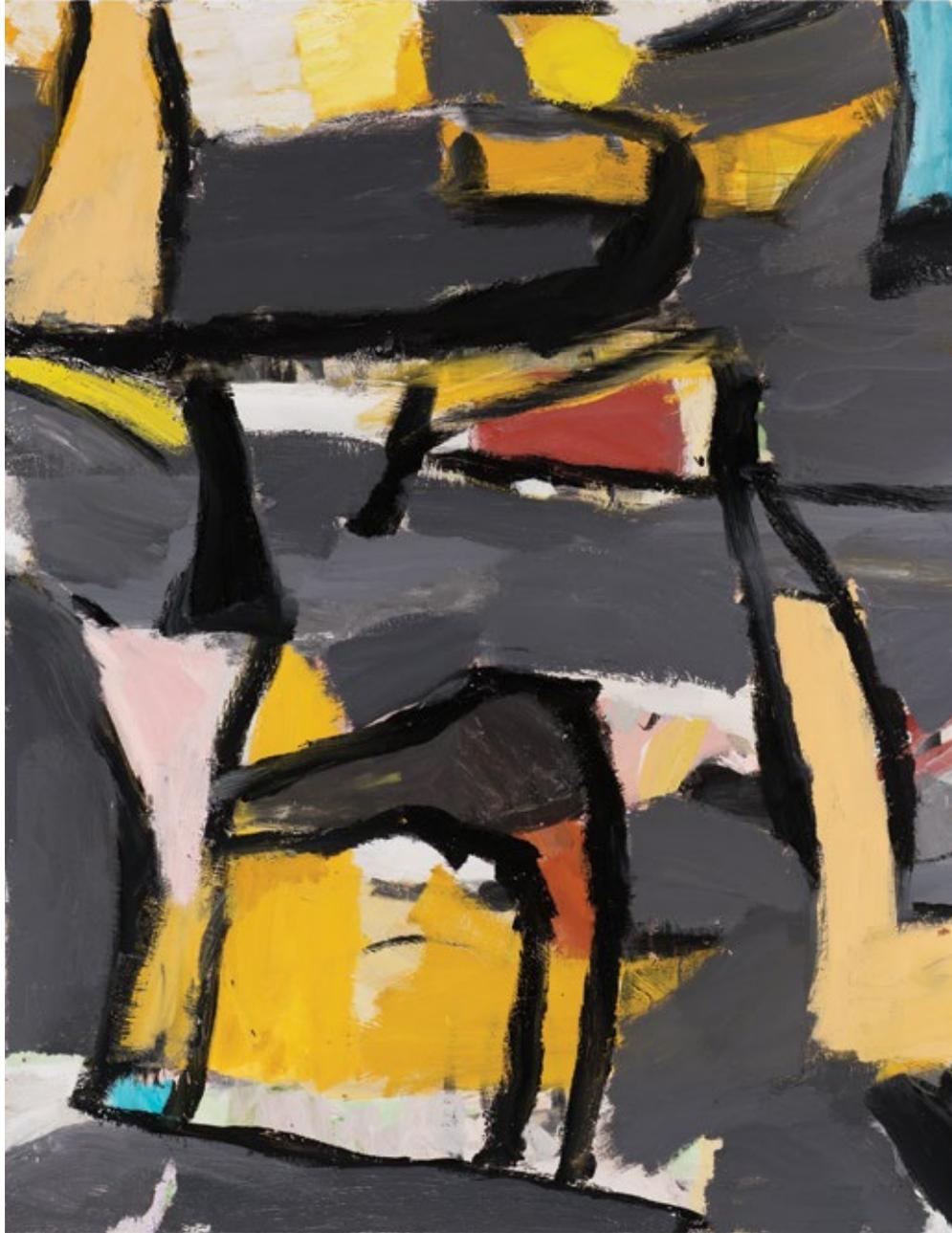




*Campfire*  
2016 oil on canvas 67x92cm



*Jazz and Landscape II* 2016 oil on canvas 31x35.5cm





*Long Paddock - Bob's Reserve* 2016 oil on canvas 111x182cm





*Jazz and Landscape VIII* 2016 oil on canvas 36x45cm



Photo Felicity Jenkins



*Long day blues - evening light* 2016 oil on canvas 137.5x305cm



*Number III* 2016 oil stick on paper 30x43cm



*Number IV* 2016 oil stick on paper 30x43cm





*Trees and Hills I* / 2016 oil on canvas 66x81.5cm





*Moonlight and Shadow* 2016 oil on canvas 152x200cm



*Trees and Light Hurricane Gully* 2016 oil on canvas 137x182cm



*White Day Walcha* 2016 oil on canvas 112.5x120cm





*Crossing the Long Paddock* 2016 oil on canvas 91x66cm



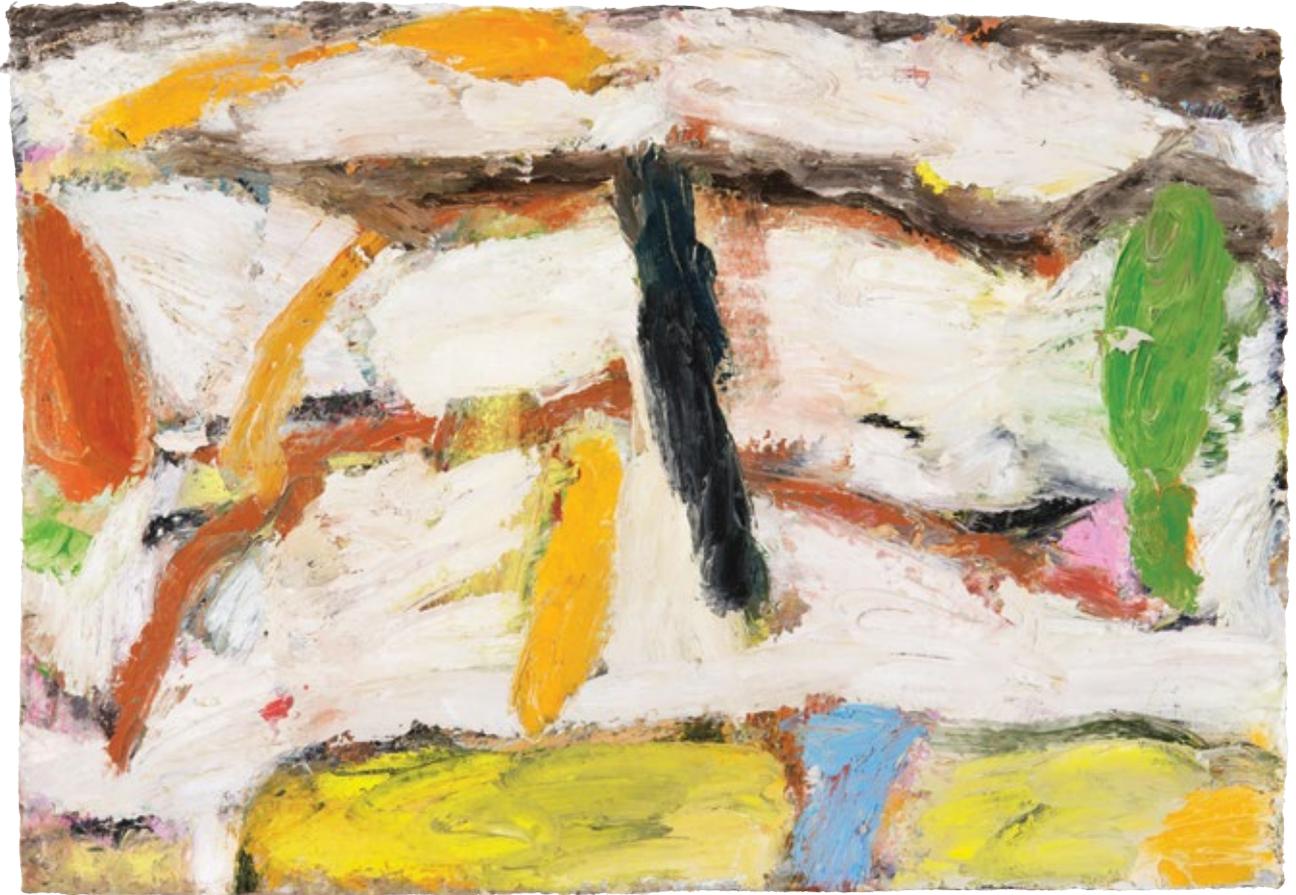
*Natura Morta* 2016 oil on canvas 91x137cm



*Moonie Beach* 2016 oil on canvas 66x91.5cm



*Number 1* 2016 oil stick on paper 30x43cm



*Number II* 2016 oil stick on paper 30x43cm oil stick on

# Ross Laurie

## Born

1961 Walcha

## Education

1986 Painting: Victorian College Praham, Melbourne  
1985 Newcastle Polytechnic, UK  
1984 Foundation Course, St Martins School of Arts, London  
1983 Mitchell College, Bathurst  
1982 Visual Art, Sydney College of the Arts

## Solo exhibitions

2016 *New Paintings and Works on Paper* King Street Gallery on William, Sydney  
2014 *New Paintings*, King Street Gallery on William, Sydney  
2011 *Paintings and Works on Paper* Scott Livesey Gallery, Melbourne  
*Paintings* Damien Minton Gallery, Sydney  
2010 *Paintings and Works on Paper* Damien Minton Gallery  
2009 Damien Minton Gallery  
Moree Plains Regional Gallery  
2000 Damien Minton Gallery  
2007 Damien Minton Gallery  
2006 Damien Minton Gallery  
2005 Damien Minton Gallery  
*Wrestles with Landscape* New England Regional Art Museum  
2002 Damien Minton Gallery, Newcastle  
1999 Coventry Gallery, Sydney  
1998 Old School Gallery, Walcha  
1997 Coventry Gallery  
1996 Coventry Gallery  
1995 Coventry Gallery  
1994 Coventry Gallery  
1993 William Mora Galleries, Melbourne  
1992 New England Art Museum  
1991 Tamworth City Gallery  
William Mora Galleries, Melbourne  
Ben Grady Gallery, Canberra  
1990 Linden Gallery, Melbourne  
1988 Girgis and Klym Gallery, Melbourne  
1981 Tamworth City Gallery

## Selected group exhibitions

2016 *Wynne Prize* Finalist Exhibition, Art Gallery NSW, Sydney  
*The Salon des Refuses* Mornington Peninsula Regional Art Gallery  
*Moonee Beach* Coffs Harbour Regional Gallery, NSW  
2015 *Paddington Art Prize [WINNER]*  
*The Piano has been Drinking [Not Me]* Maitland Regional Art Gallery, NSW  
*The Salon des Refuses* SH Ervin Gallery  
2014 *The Dobell Drawing Biennale*, Art Gallery NSW



*Number I – IV* all works 2016  
charcoal on paper 28x38cm

2013 *Walcha City of Art* Walcha Gallery of Art , NSW  
*Last but not Least* ,King Street Gallery on William, Sydney, NSW  
*Parliament Plein Air Painting Prize*, Parliament House, Sydney, NSW  
*Packsaddle* New England Regional Art Gallery & Museum, NSW  
*Salon des Refuses* SH Ervin, Sydney

2012-14 *In Two Art* S.H Ervin Gallery, travelling

2012 *Not the Way Home: 13 Artists Paint the Desert* S.H. Ervin Gallery, Sydney, and touring nationally  
*Melbourne Art Fair* Damien Minton Gallery and Artist Profile stands  
*Salon des Refuses* S.H. Ervin Gallery, Sydney  
*Big Picture Show* King Street on William Gallery, Sydney  
*Landscape Show* Defiance Gallery, Sydney  
*Five Bells* Damien Minton Gallery  
Dobel Prize for Drawing, Art Gallery of NSW

2011 *Salon des Refuses* S.H. Ervin Gallery  
*Works on Paper Award* Hazelhurst Regional Gallery, Gymea

2010 *Dobell Prize for Drawing* Art Gallery NSW  
Melbourne Art Fair

2009 Hazelhurst Regional Gallery, Gymea, *Works on Paper Award*  
New England Regional Art Museum, 'New England Views'  
Defiance Gallery, Sydney, 'Same Place, Many Views'  
*Salon des Refuses* S.H. Ervin Gallery, Sydney

2008 Melbourne Art Fair, Damien Minton Gallery  
*Paddington Art Prize* (winner of the COFA Print Award)

2008 *North South East West* Damien Minton Gallery

2007 *Salon des Refuses* S.H. Ervin Gallery, Sydney

2006 *Salon des Refuses* S.H. Ervin Gallery, Sydney  
*Regional Encounters* Tamworth City Gallery  
Walcha – City of Art, Gallery Karlovy Vary, Ostrov, Czech Republic  
*Same Place Different Views* Defiance Gallery, Sydney

2005 *The Year in Art* S.H. Ervin Gallery, Sydney  
*(Going) Out There* Ivan Dougherty Gallery, COFA, UNSW

*Country Energy Art Prize* Coffs Harbour Regional Gallery and NSW Parliament House

2004 *England Picture* New England Regional Art Museum, Armidale  
*Hazelhurst Work on Paper Award* Hazelhurst Regional Gallery, Gymea

2003 *Surface Memories* Tamworth City Gallery  
*Country Energy Art Prize* New England Regional Art Museum, Armidale  
Walcha – City of Art, New Contemporaries Gallery, Sydney

2000 *Melbourne Art Fair* Bryan Hooper Gallery, Sydney

1999 *Coventry Diary* Coventry Gallery, Sydney

1998 *Salon des Refuses* SH Ervin Gallery, Sydney

1995 *Salon des Refuses* SH Ervin Gallery, Sydney

1991 Syme Dodson Gallery, Sydney

1989 *Drawings* William Mora Galleries, Melbourne

1988 *New Art Melbourne* Ivan Dougherty, Sydney  
Gallery Artists, Girgis and Klym Gallery, Melbourne  
*Moet and Chandon* Touring Exhibition

1987 *Moet and Chandon* Touring Exhibition

1982 *New England Artists* Tamworth City Gallery



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