Ross Laurie

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After Storms And Rain



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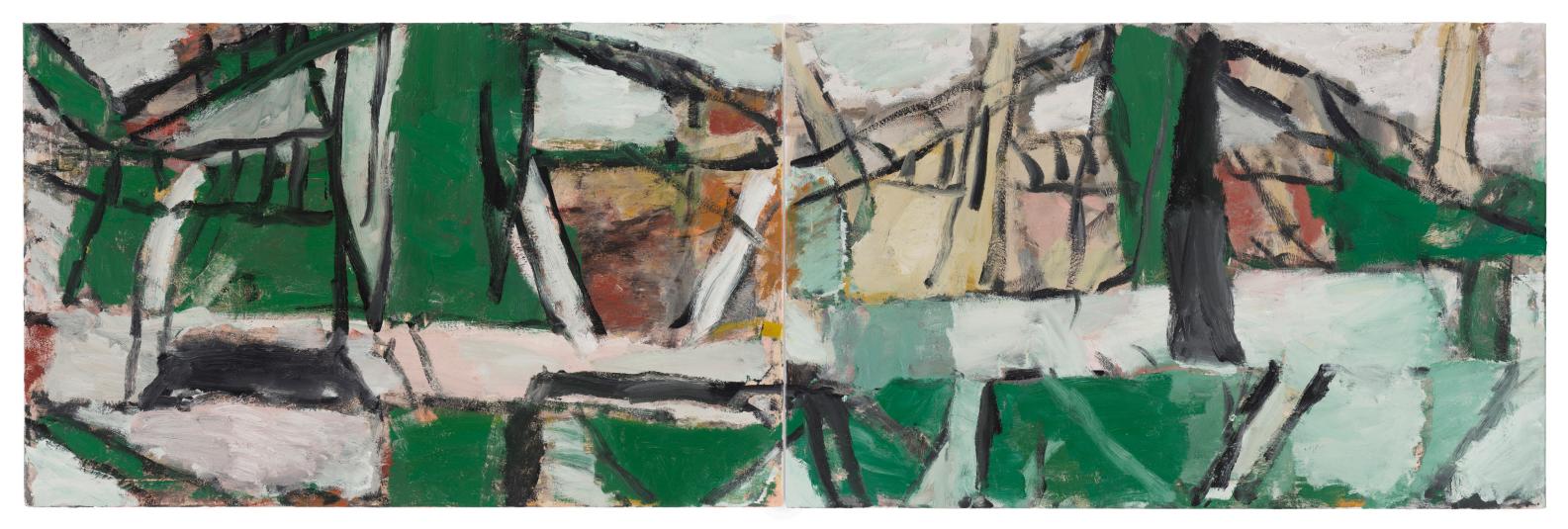
12 July - 6 August 2022





10am – 6pm Tuesday – Saturday 177-185 William St Darlinghurst NSW 2010 Australia T: 61 2 9360 9727 E: art@kingstreetgallery.com www.kingstreetgallery.com.au

Opposite: A view of Walcha, NSW, courtesy of the artist. Front cover: *Three Days at Howqua* 2021 triptych oil on canvas 102 x 396.5cm (detail)



Tyneside Memory 2021 diptych oil on canvas 72 x 204 cm

A drought is not just an absence of rain, just as joy is not simply the cessation of sorrow. A definition is not born merely by force of opposites because every part builds the whole. And so, when the rain returns, it may pool and flood but somewhere deep in the core of things is the memory of thirst and the shadow of dust. On the land, the vulnerability to the elements is total, and rare are the painters who live and work within this cycle of interdependence. Ross Laurie's last major body of work engaged the drought and it did so deeply. Many of the paintings in "Dry at Walcha" were suffused with the glow of pink light. But it was the arid stain of ash rather than nostalgia or eros that made these works glower. Quietly, they guaked with despair. One work, gauged and gutted in shades of blood and ochre was simply titled- "Ruin". Another, black as the forest in a Grimm fairy tale beseeched us- "Is this the end?" These works, so gaunt and existential, were made on the cusp of the pandemic and yet they were riven with tender contradiction. A pitiless sun gifted his palette a dancing spectrum of shimmering yellow and pale ochre. His deft (and well honed) use of white gave the eroded surface of the land a strangely aerial, almost levitating quality. In this painter's hands the land is both tectonic and unpredictable. And, as in a myth or a psalm, the famine might be followed by a feast.

In the paintings made after the big rains, Ross Laurie found a harder, brighter palette but also bolder geometric forms. Supplanting the bent aching trees carved by red earth, are compact and sprouting arcs. Frontal and decisive, these paintings vibrate with an energised verticality and a use of scale that invites the eye to tramp, ride and ramble through a rejuvenated turf. The triptych "Three Days at Howqua" is both an elegy to cool chrome green and the metaphor of the road as an abstract force. Here, in a sequence of subtly altered vistas, the experience of a single 'scene' is impossible and the challenge the artist sets himself is shared equally with the viewer as the picture plane cleaves into itself like a green mirror:

"It might be accurate to say that my work echoes the structure of the land. The verticals in tree forms. Multiple horizons. Forms and shapes embedded from childhood memories. I don't draw in order to paint. If I do draw I'm after a way to help me see. There is no scaffolding."

The way Laurie describes it, the painting is done swiftly, yet the gestation is constant. His eyes seem to bore holes into the hillside and trace the line of every hidden stem. Living in Walcha is living inside the very guts of his practice, evincing the need for a 'subject' at all. The physical and immersive process of this work does not draw a clean distinction between the beyond and the interior. The actual is the perpetual. These paintings are not closer to nature because they are made in a bush studio, they are instead their own breed of raw and mutating life-form. Recurring forms and patterns forge the visual hereditary bonds, and colour indeed follows the seasons.

The metaphor of the crop cycle applies well to the challenge of forging new generations of work. A central argument for Laurie is that visual perception is always changing because conditions of light and the senses are shifting. His experience of tending his land and steeping himself deeper and deeper in the same habitat is kindred with the discipline of returning like a tide to the studio. Expanding into a more open, almost unhinged, picture plane and sprouting with wet colour, these paintings untie the knots established by decades of skilled use of interlocking line and arcane symbol. The intimacy Laurie shares with every rock and tree in Walcha, NSW and the ploughing of the void in abstract painting, is the contra-puntal force propelling each work. The familiar can still be the unknown.

Anna Johnson 2022



Ross Laurie in his studio, 2022, courtesy of the artist.



Hurricane Gully Summertime 2020 triptych oil on canvas 101.5 x 368 cm



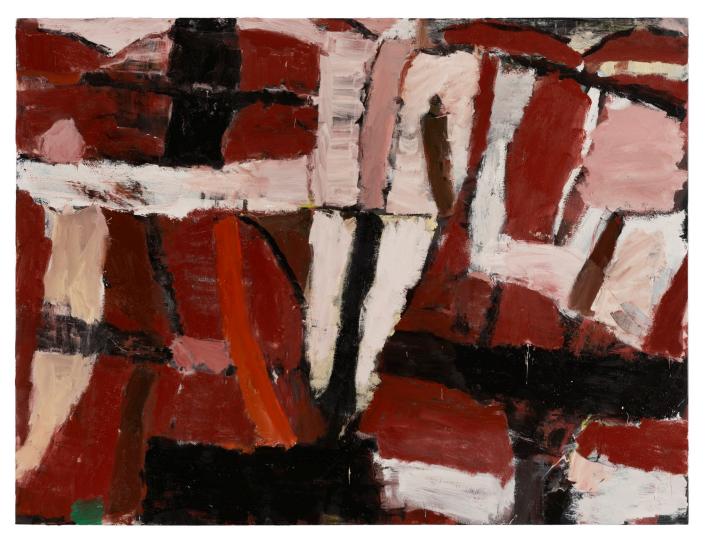
After the Storm 2021 oil on canvas 107 x 117 cm



Englebah History Painting 2020 oil on canvas 90 x 150 cm



Tornado 2021 acrylic on paper 107 x 234 cm



Gorge II 2021 oil on canvas 137 x 183 cm



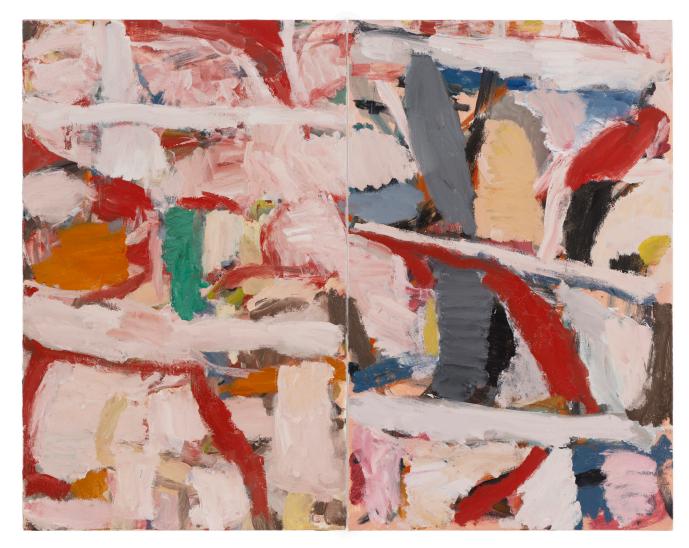
Gorge I 2021 oil on canvas 137 x 183 cm



Winter 2021 oil on canvas 35.7 x 46 cm



Thoughts of Land and Sea 2021 triptych oil on canvas 50 x 240 cm



Rural Industrial 2021 diptych oil on canvas 102 x 144 cm



Apsley Gorge II 2021 oil on canvas 36 x 46 cm



Apsley Gorge III 2021 oil on canvas 35.7 x 46 cm



Slow Train II 2021 oil on canvas 102 x 153 cm



Slow Train III 2021 oil on canvas 102 x 153 cm



Three Days at Howqua 2021 oil on canvas 102 x 396.5 cm



Urbino I - Battle 2021 oil on canvas 120 x 180 cm







Glenfield 2021 oil on canvas 31 x 41 cm



The Field 2021 oil on canvas 41 x 51 cm





Requiem 2021 oil on canvas 183 x 183 cm

Green Day Daylesford 2021 oil on canvas 107 x 117 cm



New Morning 2019 diptych oil on canvas 45.7 x 71.4 cm



Urbino II - Battle 2021 oil on canvas 120 x 180 cm





Fiesole 2021 oil on canvas 120 x 180 cm

For the Roper River Man 2020 oil on canvas 100 x 150 cm



The West 2021 oil on canvas 51 x 91.7 cm



Painting for KW 2022 oil on canvas 150 x 150 cm



After the Storm Daylesford 2021 diptych oil on canvas 107 x 234 cm



To the Lake II 2021 oil on canvas 41 x 51 cm

Moonbi Gap 2021 oil on canvas 51 x 91.7 cm



To the Lake 2021 oil on canvas 41 x 51 cm



Walking the Track 2021 oil on canvas 50 x 80 cm



Slow Train I 2021 oil on canvas 102 x 153 cm

Ross Laurie

Born

1961 Walcha, NSW

Solo Exhibitions

- After Storms And Rain King Street Gallery on William, Sydney 2022
- Dry at Walcha King Street Gallery on William 2020
- New paintings and works on paper King Street Gallery on William 2018
- 2016 New paintings and works on paper King Street Gallery on William
- 2014 New paintings King Street Gallery on William
- Paintings and works on paper Scott Livesey Gallery, Melbourne 2011 Paintings Damien Minton Gallery, Sydney
- 2010 Paintings and works on paper Damien Minton Gallery
- Damien Minton Gallery 2009
 - Moree Plains Regional Gallery
- Damien Minton Gallery 2008
- 2007 Damien Minton Gallery
- Damien Minton Gallery 2006
- 2005 Damien Minton Gallery
 - Wrestles with Landscape, New England Regional Art Museum (NERAM), NSW
- 2002 Damien Minton Gallery, Newcastle
- Coventry Gallery, Sydney 1999
- Old School Gallery, Walcha 1998
- 1997 Coventry Gallery
- 1996 Coventry Gallery
- 1995 Coventry Gallery
- 1994 Coventry Gallery
- 1993 William Mora Galleries, Melbourne
- 1992 NERAM
- 1991 Tamworth City Gallery William Mora Galleries, Melbourne Ben Grady Gallery, Canberra
- Linden Gallery, Melbourne 1990
- Girgis and Klym Gallery, Melbourne 1988
- 1981 Tamworth City Gallery

Group Exhibitions [selected]

- The Big Picture Show King Streety Gallery on William, Sydney NSW 2021 Gorge Country New England Regional Art Museum, Armidale NSW
- Inside/outside King Street Gallery on William 2019 Abstract 19' King Street Gallery on William
- Salient Australia Club Melbourne, Vic 2018 Salon des Refusès S.H. Ervin Gallery, Sydney, NSW
- 2018-19 Salient: Contemporary artists at the Western Front NERAM, NSW; Bathurst Regional Art Gallery, NSW; Anzac Memorial Art Gallery, Sydney, NSW; Muswellbrook Regional Arts Centre, NSW; Tweed Regional Gallery, NSW Salon des Refusès S.H. Ervin Gallery 2017
- The Wynne Prize Art Gallery New South Wales, Sydney 2016 Salon des Refusès S.H. Ervin Gallery; Mornington Peninsula Regional Art Gallery, Vic Paint my Place Coffs Harbour Regional Gallery, NSW
- 2015 Paddington Art Prize [winner]

The Piano has been Drinking [Not Me] Maitland Regional Art Gallery, NSW Salon des Refusès S.H. Ervin Gallerv

- 2014 Drawing out: Dobell Prize for Drawing Art Gallery of New South Wales
- 2013 Walcha: City of Art Walcha Gallery of Art, NSW Last but not Least King Street Gallery on William NSW Parliament Plein Air Painting Prize Parliament House, Sydney, NSW Salon des Refusès S.H. Ervin Gallery
- 2012-14 In Two Art S.H. Ervin Gallery, travelling
- 2012 Not the Way Home: 13 Artists Paint the Desert S.H. Ervin Gallery and touring Melbourne Art Fair Damien Minton Gallery and Artist Profile stands Salon des Refusès S.H. Ervin Gallerv *Big Picture Show* King Street on William Gallery Landscape Show Defiance Gallery, Sydney Five Bells Damien Minton Gallerv Dobell Prize for Drawing Art Gallery of New South Wales
- Salon des Refusès S.H. Ervin Gallery 2011 Works on Paper Award Hazelhurst Regional Gallery, Gymea
- 2010-11 Ross Laurie + David McBride: recent works Tamworth Regional Gallery; and touring to Dubbo Regional Gallery and NERAM
- Dobell Prize for Drawing Art Gallery of New South Wales 2010 Melbourne Art Fair Damien Minton Gallery
- Works on Paper Award Hazelhurst Regional Gallery, Gymea 2009 New England Views NERAM Same Place, Many Views Defiance Gallery, Sydney
- Salon des Refusès S.H. Ervin Gallery 2008 Melbourne Art Fair Damien Minton Gallery
- Paddington Art Prize [winner of the COFA Print Award] North South East West Damien Minton Gallery 2008
- Salon des Refusès S.H. Ervin Gallery 2007
- 2006 Salon des Refusès S.H. Ervin Gallery Regional Encounters Tamworth City Gallery Walcha – City of Art Gallery Karlovy Vary, Ostrov, Czech Republic Same Place Different Views Defiance Gallery, Sydney
- The Year in Art S.H. Ervin Gallery 2005 (Going) Out There Ivan Dougherty Gallery, COFA, UNSW Country Energy Art Prize Coffs Harbour Regional Gallery & NSW Parliament House
- 2004 England Picture NERAM
- 2003 Surface Memories Tamworth City Gallery
- Melbourne Art Fair Bryan Hooper Gallery, Sydney 2000
- Coventry Diary Coventry Gallery, Sydney 1999
- Salon des Refusès S.H. Ervin Gallery 1998
- 1995 Salon des Refusès S.H. Ervin Gallery
- 1991 Syme Dodson Gallery, Sydney
- Drawings William Mora Galleries, Melbourne 1989 1988 New Art Melbourne Ivan Dougherty, Sydney
 - Gallery Artists, Girgis and Klym Gallery, Melbourne
- 1987 Moet and Chandon touring exhibition
- 1982 New England Artists Tamworth City Gallery

Collections Artbank Art Gallery of New South Wales Australia National Gallerv Benalla Regional Gallery Coffs Harbour Regional Gallery, NSW Gaden Ridgeway La Trobe University, Melbourne Laverty Collection, Sydney Macquarie Bank Maitland Regional Art Gallery Muswellbrook Regional Arts Centre Newcastle Regional Art Gallery New England Regional Art Museum NRMA, Sydney State Bank Victoria Tamworth City Art Gallery



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