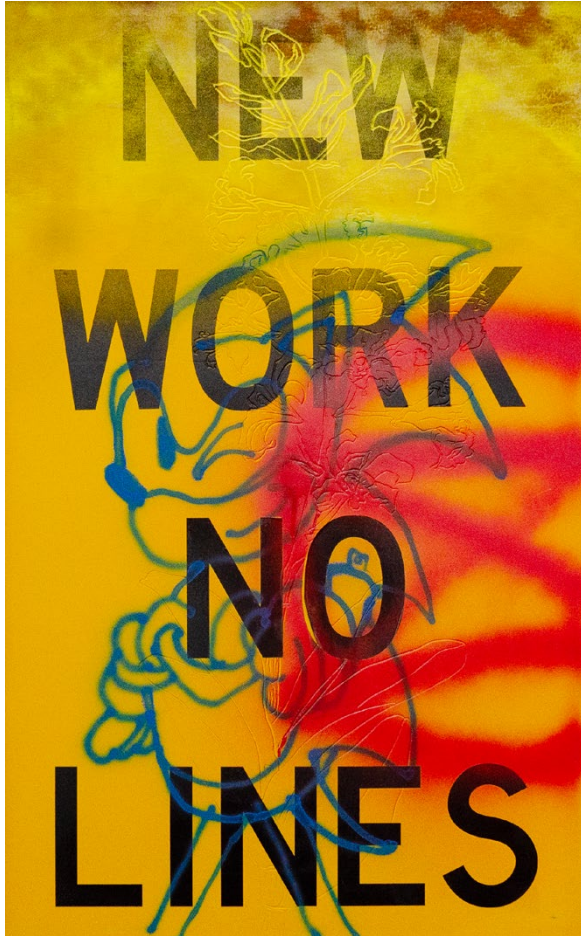


Ross Hucks



New Work No Lines

Exhibition Catalogue 2019

Artist Statement: Ross Hucks, “New Work No Lines”

The title of this exhibition is a play on words as all my work is based on line drawings and I use a wide range of techniques rather than a specific one (or line).

At age 12 my family moved to The Gap in Brisbane. Our home backed on to the remnants of a dairy farm. By years end the farm with its green fields and patches of bushland was transformed into a subdivision of bare earth and asphalt. The precursor to Trent Dalton’s beloved cul de sacs.

Later I found that this transformation was and is still happening all over Australia. Despite the enormity of the growth of suburbia there was very little reflection on the rate and scale of these changes. A lot of my work attempts to address this.

In “Blinky Bill’s Plea,” “New Work No Lines,” and “Banksia Man Exits,” I have drawn a native flower, carved the image into ply. Then overlaid that with a common road sign and finally stencilled and sprayed an anthropomorphised figure. In the Coal Finch series I have done something similar using images of the endangered Black Throated Finch. “Pink Flamingos and FJ Holdens,” continues this theme. It is the first in a forth coming series of plastic pool toys and classic cars.

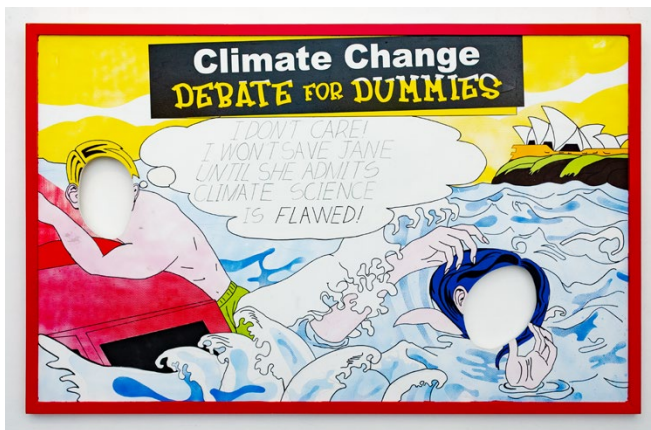


Carbon Processing Units No. 3 2019
1st edition of 10, (editions available)
Silkscreen on digital print
76 x 56 cm

In the series “Carbon Processing Units” I have taken digital images of native flowers and overlay them with silk screen images of technical drawings of classical carburettors. No. 1 is from a FJ Holden, No. 2 is from a Triumph motorcycle and the third is from a Harley Davidson. The images are linked both by their filamentous lines and that they both process carbon all be it in very different manners, with vastly different consequences.

“Climate Change, Debate for Dummies,” arose when I overheard a conversation between 2 very highly educated men. They were both saying that climate science was flawed because climate scientists had to skew their results in

order to get research grants. I realised that they were never going to change their minds with verbal logic. The work is based on Tony Abruzzo's splash page in the comic "Run for Love." Abruzzo's image referenced Hokusai's "The Great Wave of Kanagawa," and was the derivation for Roy Lichtenstein's "Drowning Girl".



Climate Debate for Dummies 2017
Aerosol spray paint, vinyl lettering and ink
104 x 164 cm

Similarly "Waving Girl" derives from the same 3 images but is based more on Hokusai's image. Though unlike his work man is not battling against the immense power of nature and the dual images of Mt Fuji are replaced by images of the Sydney Opera House.

Red Redder White and Blue is a series of works based on the Eureka stockade flag. An image as Australian as the Cronulla riots and the Don Dale detention centre. The series references two American artists – Jasper Johns and Ed Ruscha. Johns through images and symbolism of flags. Ruscha through the use of hard and soft edges, text and in "ReddeR" a palindrome. I have used carved images of native flowers and overlain with the Eureka Stockade flag and text in an attempt to portray the dichotomy of pride in one's country and unease with jingoism and patriotism.



Redder (gum blossoms) 2019
Acrylic paint & vinyl lettering on carved ply
70 x 105 cm

The final series "Dappled" arose from a group show where I was asked to base a work on Yayoi Kusama's. Rather than directly copy her use of dots as Damien Hirst has, I decide to make them holes. The holes break up the line drawings carved into ply. With only one colour and white our minds are able to put the pieces together and come up with something that reflects a flower in the forest.



Dappled Golden Orchard, a conversation with Sydney Parkinson and Yayoi Kusama. 2019
Acrylic & enamel paint on carved ply & pine box
94.5 x 61 cm

front image:
Blinky Bill's Plea 2019
Acrylic & enamel, aerosol and airbrush with vinyl lettering on carved ply
64.5 x 87 cm

Exhibition dates
22 October – 2 November 2019

Woolloongabba Art Gallery (upstairs)