

ed rush
coloured earth



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The University Gallery
The University of Newcastle
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THE UNIVERSITY OF NEWCASTLE | CALLAGHAN NSW 2308
www.newcastle.edu.au/universitygallery | gallery@newcastle.edu.au
+61 2 4921 5255

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ed rush

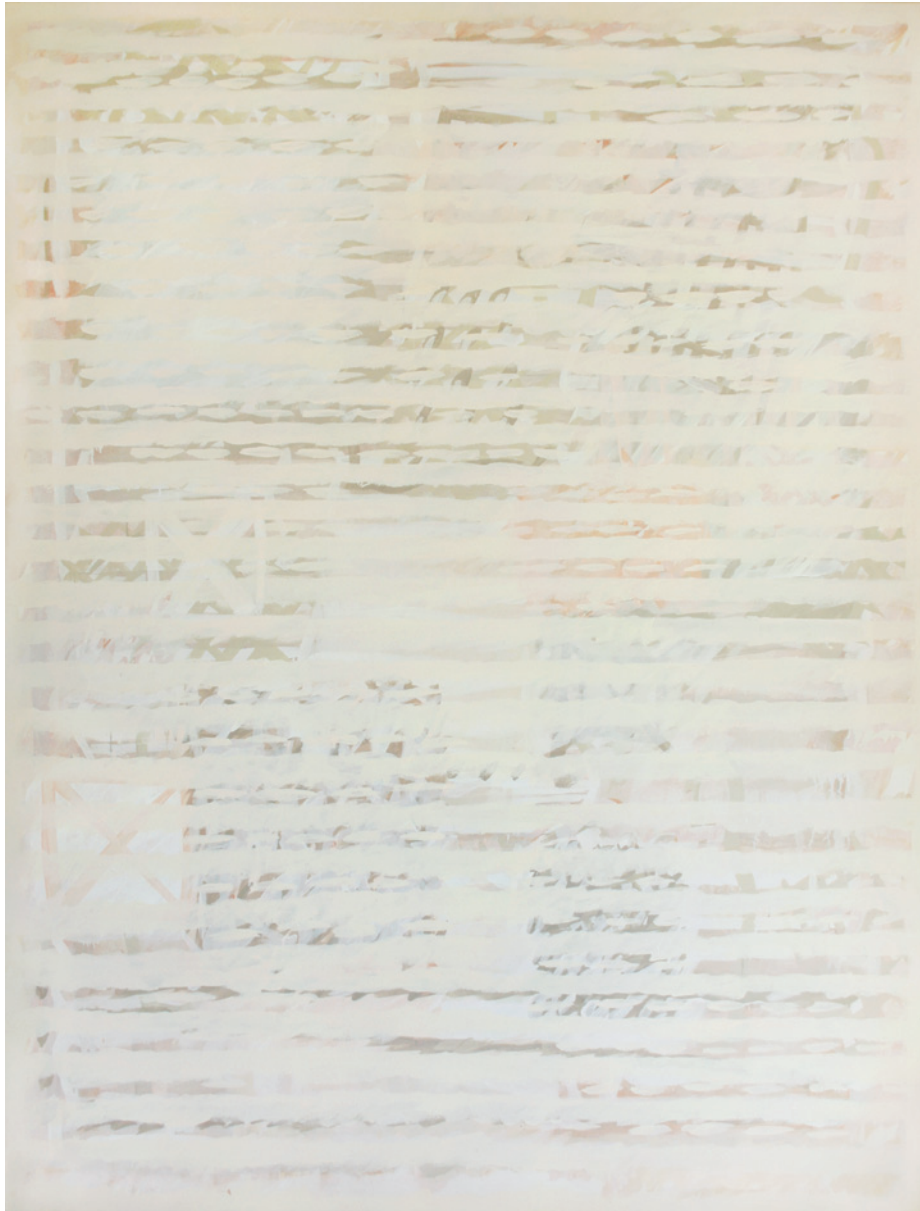
The art of Ed Rush yields its true meaning after prolonged viewing. Rush layers his paintings. One surface is put down over another in order to develop depth of colour and an underlying structure. He says that he likes “structure”, particularly one that knits composite elements into something whole. At first glance, the individual shapes and marks of the final surface are more visible. Then, after a while, the ‘knitted whole’ comes into view.

Textiles appeal to Rush and it seems that he approaches his work as if he were threading skeins of paint. His interest in all things woven and interlaced might reveal something about his temperament. It suggests sensitivity to the tenuousness of things and to the binaries that lightly hold them together: to the separate and peculiar fragment, and also the larger, patterned order; to the weight and density of a surface, and also its porosity. Indeed, Rush’s layered surfaces always retain a porous quality. Gaps and transparencies lead us deep into the painting.

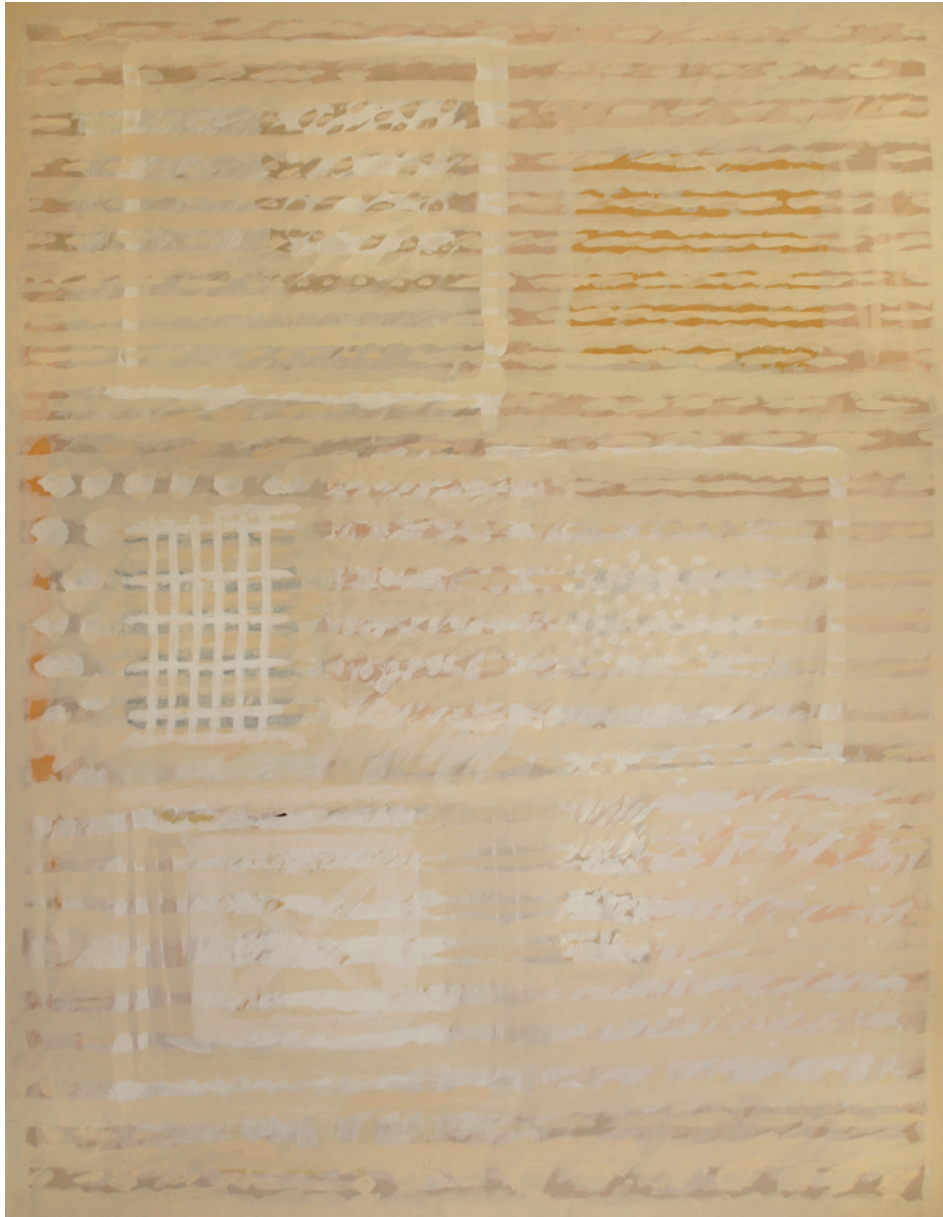
Rush lives on a small hill in a remote valley. After looking at the paintings in the studio one becomes attuned to the passing phenomena outside: one last shard of light illuminating a hillside, a twilight cloud, the deepening blue of the Barringtons. What is apparent is the way the steepness of the valley frames and amplifies the impressions of these phenomena. It provides a circumscribed structure over which all these changes pass. Sitting on its hill, Rush’s house is like a watchtower. It is easy to see why this place appeals to him. It is its vantage point, the particular way of looking it solicits. There is a clear view of the geological whole and also of the elemental, the atmospheric and the ephemeral coursing through it.

Rush says that his paintings are not about landscape, although a title such as “From the Veranda: Forecast Turbulence” invites us to at least consider it. He has commented on the changing colours of the grass and the scorched patterns left on the hills after back-burn. These observations enter his paintings not as descriptions of place but as metaphors for something larger. They become metaphors for the largeness of life, the splendour of its surface impressions and the structure of its shifting and rarely definable understorey – the dense weave of our being.

Scott Millington (artist), August 2012



draw the blind 2012, 210 x 170cm, acrylic on canvas



colour blind 2012, 210 x 170cm, acrylic on canvas



frost - the hop of a hare 2012, 210 x 170cm, acrylic on canvas



hydrangea 2012, 210 x 170cm, acrylic on canvas



over red ground 2010, 210 x 170cm, acrylic on canvas



milk and honey 2008, 204 x 164cm, acrylic on canvas



from the verandah - forecast: turbulence 2012, 180 x 150cm, acrylic on canvas



paddock 2012, 180 x 150cm, acrylic on canvas



from the verandah 2012, 180 x 150cm, acrylic on canvas



skin - dust - the song 2012, 180 x 150cm, acrylic on canvas



the runaway bride small works on paper



the runaway bride small works on paper



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