

# Ross Potter



Ross Potter, 2024. Image courtesy the artist.

## About the artist

Ross Potter is a Kamilaroi man and professional artist living on Whadjuk Boodja, in Walyalup/Fremantle. He works with pencil and paper to produce highly detailed, often large-scale representations of his subjects. Through magnifying microscopic features, Potter brings the abstractions of reality to our attention, while telling compelling stories of everyday life. One of his most well-known works is a life-sized drawing of Perth Zoo's beloved elephant *Tricia*, which he created in the gallery during Fremantle Arts Centre's hugely popular children's exhibition *Animaze: Amazing Animals for Kids* in 2018. Potter's work has also been presented in numerous exhibitions and was shown in the Fremantle Biennale and at Boola Bardip WA Museum. Potter has undertaken artist residencies across Western Australia, including Cossack and Margaret River and, most recently, his first international residency at Herhúsid in Siglufjörður, Iceland.

## Acknowledgements

Ross Potter's Icelandic artist residency was hosted by Herhúsid Siglufjörður and supported by SNAP funding from the Department of Local Government, Sport and Cultural Industries.



Rockingham Arts Centre  
11 Kent Street,  
Rockingham

### Gallery opening times:

Wednesday – Sunday  
10am – 4pm

### Contact:

(08) 9527 0734  
artscentre@rockingham.wa.gov.au  
rockingham.wa.gov.au/exhibitions



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## Acknowledgement of Country

The City of Rockingham acknowledges the Traditional Owners and Custodians of this land, the Binjareb and Whadjuk Nyoongar peoples and their continuing connection to the land, waters and community. We pay our respects to all members of Aboriginal communities and their cultures, and to Elders past and present.



# Things That Sleep Beneath the Snow

**Ross Potter**  
31 January – 23 February 2025

Ross Potter, *Moss 1*, 2024, pencil on paper, 76 cm x 56 cm.  
Image courtesy the artist





Ross Potter, *Moss 2*, 2024, pencil on paper, 76 cm x 56 cm. Image courtesy the artist.

## Exhibition information

Immersed in an alternate climate in the far northern town of Siglufjörður, Iceland made for a life-changing experience during an artist residency I undertook in 2024. Many challenges arrived in the extreme snowy conditions. New experiences like shovelling snow and driving through snowstorms became a part of everyday life. I became fascinated with the way the snow can conceal so much, creating a hidden world. Under these blankets of pure white lay so many forgotten remnants of summer - wonderful little details that became more obvious as the warmer days of April arrived.

Being so far from home and with an overwhelming sense of isolation, I would spend the days wandering the town, investigating the stillness of the local area. Remarkable features captured my attention, from macro details of moss to large earth-moving machinery and commercial fishing equipment in the industrial area, to the majestic mountains of the surrounding fjord. I became fascinated with how everything rests peacefully and, at first glance, seems asleep as the cold weather bears down.

This new body of work focused on the peaceful isolation of the snow in this monochromatic landscape. I combined new explorations into digital techniques with my personal favourite, hand-drawing on paper, to capture these aspects of the Icelandic environment. After compiling a series of detailed photographs, I digitally manipulated the images into varying forms of symmetry, morphing the subjects into bouquets and kaleidoscopic-style snowflake patterns. This compilation of images then became the reference material for my pencil on paper works, transforming them from the digital into intricate, original colour pencil works on paper – a deviation from my, to date, mostly graphite on paper driven practice. To maintain the illusion of symmetry, certain adaptations to the technical aspects of my usual drawing process were required, including handmade geometric templates, the use of protractors, and a simple measuring tape, all used to help render the correct proportions and angles of the final artworks. The overall aim of this series of drawings based on my observations, was to focus on these little treasures and use different forms of symmetry to serve as a reflection of the whimsical things that sleep beneath the snow.



Ross Potter, *Flowers for my friend after a long winter*, 2025, pencil on paper, 152 cm x 102 cm. Image courtesy the artist.