



**ORANGE WRAPPERS**

**PAUL HOBAN  
SCOTT PYLE**



**Orange Wrappers** is an experiment in co-production between so-called outsider art and so-called avant-garde practice. It comprises collaborative works produced by Scott Pyle and me as practicing South Australian artists. Our exhibition entertains the idea that collaboration fruitfully avoids individual authority and object autonomy as ideals for art making.

Collaboration is an important part of my practice as a visual artist. My long standing collaboration with the late John Barbour culminated in two events over 2008 and 2010, under the mantle of The Green Candle. The show(s) name appeared from a series of word plays about how to work together – objects? Non-objects! Colour? Somehow green seemed to fit.... French absurdist playwright Alfred Jarry had a character 'Ubu' who used an expression "By my green candle", and it stuck, as a literary rather than, optical provocation for our work. Jarry's expression drew two links – a children's dance troupe in Arizona... and an episode of the TV program Power Rangers.

I met Scott Pyle at a Tutti show in 2010, as John and I were developing work for the second Green Candle show. At that time Scott was an emerging artist, but was already known for his energetic visual productions of action figures and monsters. Scott has a talent for calendrical calculation. His work is inspired by Adelaide train stations, surf culture and James Bond, but his consistent visual passion is the Mighty Morphin Power Rangers. He possesses an encyclopedic knowledge of their villains in particular. When Scott and I met, I asked him if he had ever painted the Green Candle. As I recall, Scott said something like, "No, but it's Season 1 - Episode 13". I immediately commissioned a Green Candle painting which I admire daily, reminded also of John.

The title for this exhibition – Orange Wrappers – is my response to Scott's work, created as a kind of anagram, containing all of the letters of "Power Rangers". Much of our collaboration takes the form of call and response to each other's marks, shapes and designs. Like all of Scott's work, the paintings for Orange Wrappers display a wonderful sense of colour and composition – shapes interlock like jigsaw puzzles. My input is usually in the background to Scott's line work, with contributory structures and patterns often deriving from his multi-figure compositions.

The paintskin technique that Scott and I use is a kind of painting in reverse, enabling the paintings to evolve on a large scale, portable way – ideal for easy transportation during the back and forth nature of the collaborative activity. Drawing and painting then accrete on the surfaces over a period of time without the unwieldiness of large canvas frameworks. This also means that any linear work done first by Scott ends up on the very surface of the thing. Sometimes we work together in the studio, and at others exchanging unfinished work for the other to engage with alone.

Whether appreciated or not, great art appears as something unprecedented. It is a thing I look for and it's the place I believe an artist should set his or her sails. And the journey should be fun! Scott knows how to do that. We continue to produce work together in anticipation of Orange Wrappers 2. P.H.



*Large Silver Mosh (detail), acrylic on canvas*





Big Mosh, acrylic and paint pen on canvas, 132 x 213cm



Stone Breakers, acrylic and paint pen on canvas, 45 x 60cm



Surfer dude: Luke White Rabbit and Dolphin, acrylic on canvas, 75 x 110cm





*Mash with Explosions*, acrylic and paint pen on canvas, 138 x 170cm



*Sharky*, acrylic on canvas, 50 x 40cm



*Black and White Composition*, acrylic on canvas, 40 x 40cm

## ORANGE WRAPPERS

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12 Compton St, Adelaide  
[www.feltspace.org](http://www.feltspace.org)

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