

TRISH
CLARK
GALLERY**PRESS RELEASE: For immediate Release****Trish Clark Gallery Inaugural Exhibition April 23 – June 10,
2014**

Trish Clark Gallery opens its central Auckland location at 1 Bowen Avenue in April 2014, marking 30 years since owner Trish Clark opened her original gallery in Auckland's High Street. Initially representing twenty artists, many of whom are senior figures in New Zealand art, Trish Clark Gallery also introduces a number of renowned international artists to the Australasian region, and will complement works by gallery artists with curated guest artists/artworks in a programme of innovative exhibitions across a variety of media.

The inaugural exhibition entitled RE:VISION is an ambitious project showing works by seventeen artists. Vision, and revision: the works in the show cohere loosely around the wide readings that can be drawn from these two simple words that constitute lifetimes of activities in the arts. The unique vision of individual artists, across time, and the constant re-visioning of their practices is referenced alongside Trish Clark's own re-visioning and re-purposing back into a gallery.

RE:VISION

MARINA ABRAMOVIC / SERBIA / USA

BILLY APPLE / NZ / USA

ROGER BALLEEN / USA / SOUTH AFRICA

STEPHEN BAMBURY / NZ

BRUCE CONNEW / NZ

JOHN EDGAR / NZ

MICHAEL GHENT / NZ / FRANCE

SHAUN GLADWELL / AUSTRALIA / UK

ALFREDO JAAR / CHILE / USA

EEMYUN KANG / KOREA / UK

KIMSOOJA / KOREA / USA

ANTHONY McCALL / UK / USA

MARIE SHANNON / NZ

ANN SHELTON / NZ

HIROSHI SUGIMOTO / JAPAN / USA

JAMES TURRELL / USA

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Questions of a nature fundamental to art practice are posed and explored in a variety of ways by these artists. Early performative works by Billy Apple, Anthony McCall and Marina Abramovic expanded the boundaries of artworks from material-based to time- and concept-based manifestations; the literally electric image of Hiroshi Sugimoto's Lightning Fields make manifest the artist's intrigue with elemental earth forces; Alfredo Jaar's spare works address the politics of text and image with devastating affect; world and personal histories collide in Michael Ghent's photographs; Shaun Gladwell subverts populist readings of particular activities to make works of mesmerizing beauty; Ann Shelton captures potency, whether of punk's assault into body art or the legacy of Hitler's oaks from the 1936 Olympics; Kimsooja's quest to unite the physical and metaphysical, one action of which is expressed here by the digital colour spectrum abstracted from the phenomena of nature united with the sounds of her breath and projected on the firewall of Teatro La Fenice, Venice; Marie Shannon investigates the creative process itself in unpicking and reconstituting all her communications from her partner, artist Julian Dashper, after his death; Ann Robinson pushes to the limit the fragile intersections of glass's melting and annealing points as she gives form to moments of spontaneity; John Edgar's challenge is to create lightness from the most dense materiality; Eemyun Kang is dedicated to finding meaning in the act of painting in the 21st C; Stephen Bambury continues to investigate the nature of painting through exacting attention to the nature of materiality and how paintings occupy space; Roger Ballen demonstrates obsessive desire to create haunting images at once discordant and strangely beautiful; Bruce Connew seeks intimacy in the most challenging circumstances to sheet home uncomfortable political realities; and James Turrell has been investigating the properties of light and human perception for over half a century.

**FOR FURTHER INFORMATION AND QUERIES PLEASE
CONTACT THE GALLERY**

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