

TRISH
CLARK
GALLERY



SOLID COLOUR: Part I

Galia Amsel / Stephen Bambury / Helen Calder /
Marie Le Lievre / Shannon Novak

22 July – 11 August 2015

Catalogue of Works

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SOLID COLOUR: PART I | Galia Amsel / Stephen Bambury / Helen Calder / Marie Le Lievre / Shannon Novak
22 July – 11 August 2015

SOLID COLOUR PART II | Stephen Bambury / Phil Dadson / Amanda Gruenwald / Andrea Juan / Shannon Novak / Ann Robinson
23 September – 23 October 2015

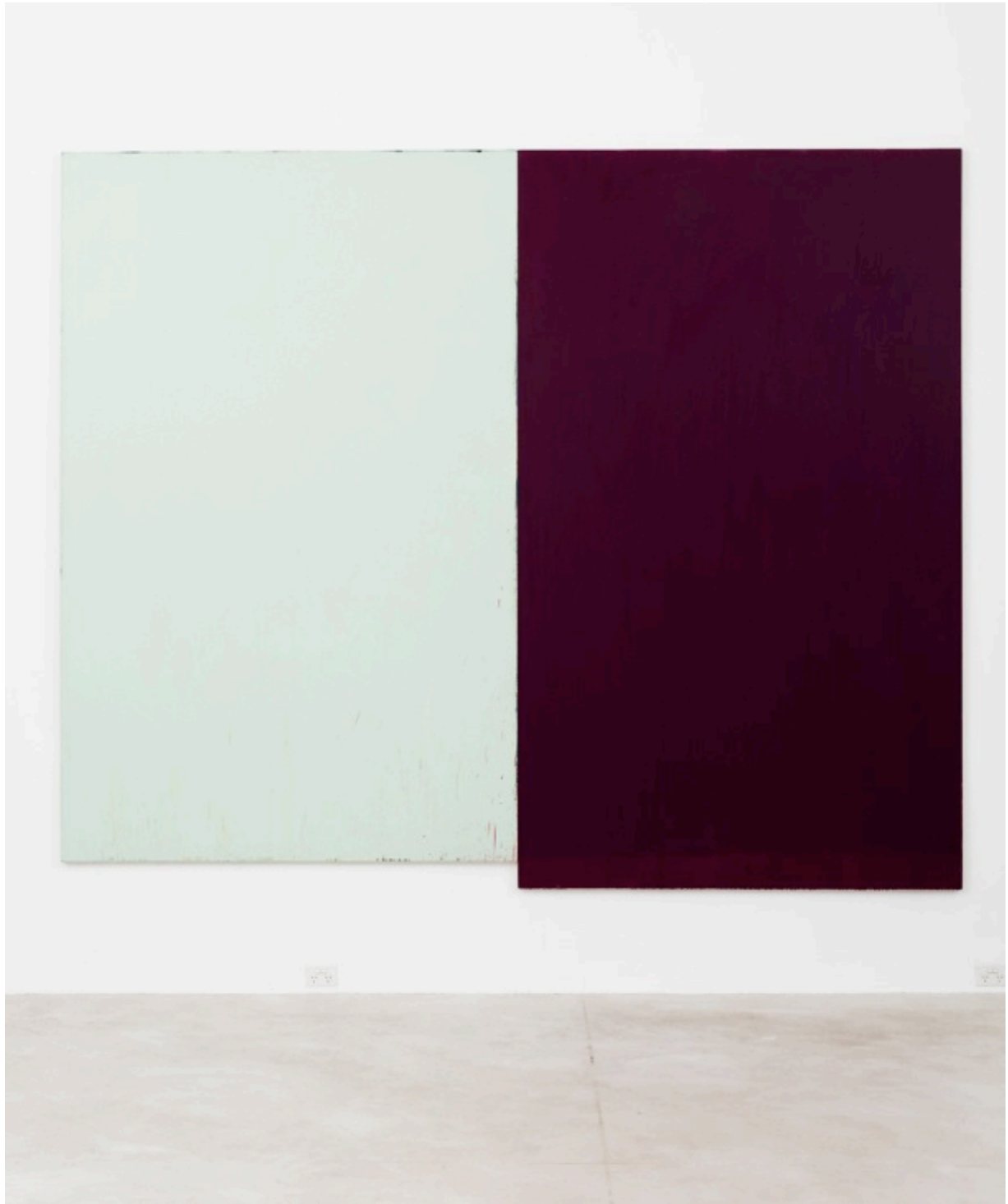
Trish Clark Gallery is delighted to present *Solid Colour*, a group show in two parts. Situated on either side of Phil Dadson's solo exhibition *Sound Anatomy* (presenting his recent projects from the Venice Biennale and Kassel), *Solid Colour* brings together artists whose work across painting, sculpture, installation and video shares a highly nuanced understanding of colour.

Solid Colour: Part I presents Galia Amsel's structural cast glass works alongside powerful early works by Stephen Bambury, while Helen Calder's poured paint skins create sculptural forms, playing against the sometimes soft, sometimes murky slippages of colour in Marie Le Lievre's paintings. On the exterior of the gallery, Shannon Novak responds directly to the building's architecture in a site-specific intervention that will continue to be seen through Phil Dadson's exhibition and form a bridge to *Solid Colour: Part II*.

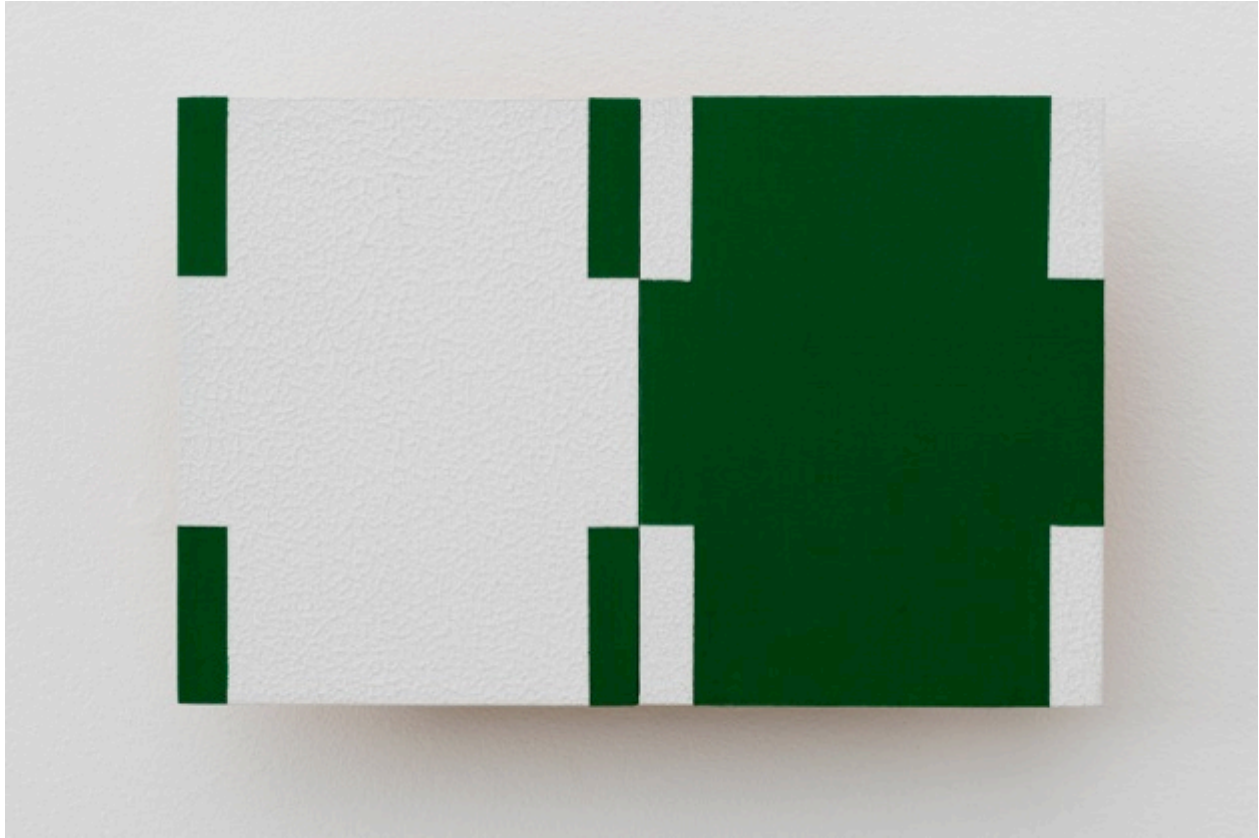
Bambury's pivotal *No.38 (After Kave)*, 1982 (seen in his 1999 - 2000 retrospective at City Gallery, Wellington, and Auckland Art Gallery Toi o Tamaki and travelling exhibition *Seven Painters: The Eighties*), forms a key starting point for *Solid Colour: Part I*. Two paired but not identically-sized panels, densely painted, form colour fields that bleed slightly where they meet. This porous and contingent relationship, demonstrable in *No.38 (After Kave)*, as well as his other earlier works presented in *Solid Colour: Part I*, continues its evolution in the sensibility of Bambury's recently completed works that will follow in *Part II*.

These new, textured rust works which create colours not just with pigments, but with iron filings and chemical actions, will be presented in *Solid Colour: Part II* alongside Phil Dadson's striking *January Music* works, rendering sound visible in inky strokes, while Andrea Juan responds to the aural, visual and ecological conditions of Antarctica in a video work entitled *Red*. The silky, biomorphic washes of Amanda Gruenwald's large-scale paintings will find a companion in the translucency of colour and organic lines of Ann Robinson's cast glass forms.





STEPHEN BAMBURY
No. 38 (After Kave), 1982
Acrylic on canvas
2650 x 3220mm



STEPHEN BAMBURY
Colour Work/SFVL539, 1996
Acrylic on aluminium on MDF
120 x 180mm



STEPHEN BAMBURY
Colour Work/FSBW0BS204, 1995
Acrylic on aluminium on MDF
120 x 180mm

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STEPHEN BAMBURY

b. 1951

Stephen Bambury's productive preoccupation for over forty years with the square, circle and cross has yielded a body of work that mines rich seams. Unlike the rigid formalism adopted by some other artists of the same period, Bambury's work fuses intellectual and emotional content with material form. He has stated that he has 'always seen the paintings as a means of promoting an inner reflection and of creating a context where an experiential exchange could take place'; what he calls a painting experience. The central importance of materiality to Bambury's practice is underpinned by comprehensive technical investigation; he has mastered the use of copper, aluminium, paper, resin, graphite, precious metal gilding, chemical patinas and rust. Sculptural elements comprised of steel, oil and burnt timbers expand the notions of a painting practice. Photography, screen prints and collaborative publications constitute another area of current investigation.

Throughout his career, Bambury has traveled extensively in the USA, Europe, and Asia, exploring art and architecture from a diversity of historic periods and cultures; these experiences remaining integral to his studio practice. Employing an exceptional range of scale, Bambury explores and reconnects the apparent dualities of light / dark, negative / positive, masculine / feminine, the sea and the land, the intellectual and emotional and the universal and the particular. The cross works utilise both the form of the cross and its historical associations, such as the four cardinal points, Malevich's Suprematist cross, and McCahon's Tau cross. Historical readings of Fra Angelico are given allegorical or emblematic form. Bambury undertakes numerous site-responsive commissions, an area of particular interest for him.

Born in Christchurch, Stephen Bambury has been exhibiting regularly in New Zealand since the mid-1970s, after graduating with a Diploma of Fine Arts (Hons) from the University of Auckland. From the mid-1980s he has exhibited in the USA, Australia, France, Germany, Austria and Slovenia. Among other awards he received the inaugural New Zealand Moët & Chandon Fellowship in 1989; including the Fellowship period, Bambury spent two and a half years living and working in France. A major retrospective exhibition at Wellington's City Gallery and the Auckland Art Gallery, and the publication of a monograph, marked the turn of the century. Since 2009 Bambury has been exhibiting regularly in Frankfurt, Germany, and in 2015 will take up a Residency at Ateliers Höherweg, Dusseldorf, Germany.

Bambury lives and works in Auckland, New Zealand.





MARIE LE LIEVRE
Black Mass (House), 2015
Oil on canvas
1800 x 1600mm



MARIE LE LIEVRE
Marked (Cerulean), 2015
Oil on canvas
1900 x 1650mm



MARIE LE LIEVRE
Gun Ho (Paraphernalia), 2015
Oil on canvas
1800 x 1600mm



MARIE LE LIEVRE
Black (House), 2015
Oil on canvas
750 x 750mm

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MARIE LE LIEVRE

b.1968

Marie Le Lievre's practise is one that revels in indeterminacy and the slippage of boundaries. Her volumetric forms blur the distinction between abstraction and representation, elusively sliding just at the moment they might be considered figurative.

Utilizing technical processes that invite the free play of accident and intuition, Le Lievre's compositions take up dynamic, unexpected forms. Similarly, her palette plays with discords - pastels run up against velvety earth tones as dark textures disperse over vibrant hues of fuchsia and orange. Pigment on these canvases diffuses into its distinguishable mineral compounds laying suspended in oil, thus creating depth through richly worked layers and bringing the concrete realities of the material to the surface.

Le Lievre reconfigures an adapted style of modernist colour field painting into near-representation which toys with the expectations of a decidedly feminine energy. The barely recognizable outline of a handbag for example, is a recurrent motif in a series of works that seem also to conjure a Freudian psychosexual energy: a sensual charge that is empowered and defiant. That a luxurious designer item would brand these, at times resistant works, is an irony not lost here... or do they refer to the other form of baggage...? One immured in art history, and the legacy of painting, perhaps.

What does undoubtedly transpire in Le Lievre's practice is that any designation of real world mimicry somehow dissolves as the painter's predilections for material uncertainty and experimentation come into play.

Graduating with an MFA with Distinction from the University of Canterbury's School of Fine Arts in 2008, Le Lievre's work has been exhibited in France, Japan, Australia and New Zealand. In 2011 she was a selected finalist of the Wallace Award as well as being awarded the Canterbury Arts and Heritage Trust Award.

Le Lievre lives and works in Christchurch



HELEN CALDER
Stack, 2012
Acrylic paint skins and steel frame
1040 x 430 x 340mm
Unique



HELEN CALDER
Yellow Painting, 2015
Acrylic paint skins and rubber cords
Dimensions variable



HELEN CALDER
Small Black Painting, 2014
Acrylic paint skin and rubber cord
Dimensions variable

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b. 1955

For almost 40 years, Christchurch artist Helen Calder has pursued an intense engagement with painting, its history, language, and position in the wider arts. After completing a DipFA at Canterbury University in 1976, Calder was fully committed to art education alongside family. Returning to Canterbury University in 2002, she graduated MFA the following year with a thesis focused on painting's history and its particular relationship with architecture. This research, her years spent teaching art, and her lifelong study of and commitment to painting, have shaped Calder's unique practice. Her art production in a little over a decade has evolved rapidly, her decades of experience facilitating highly ambitious work, sensuous and challenging, and underpinned by strong theoretical foundations.

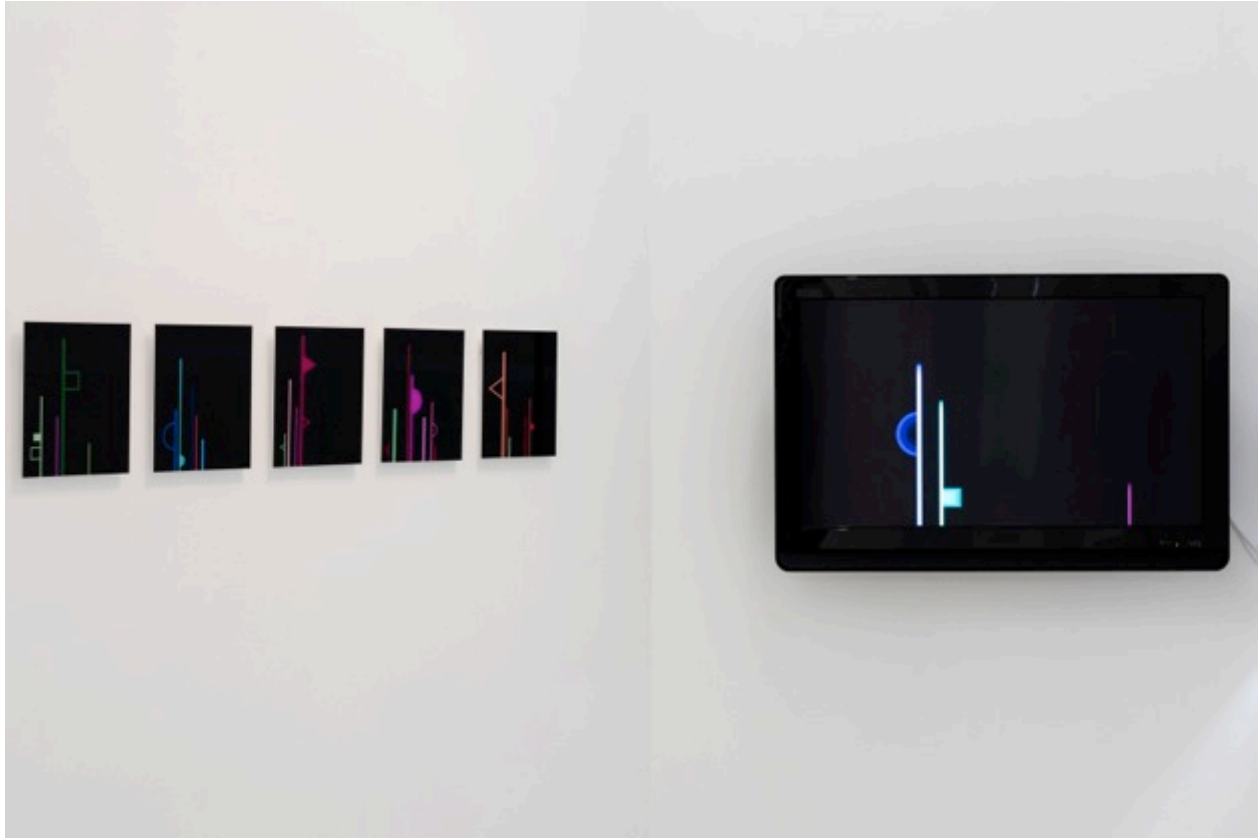
Calder's continuing exploration of the properties and limits of paint as a material in and of itself, have taken it from the canvas, to the wall, and since 2010, away from the traditional supports of her medium altogether. Paint is poured onto plastic sheets on the ground and left to dry. These 'skins' are then attached to steel pins, flopped over wires or racks, or gathered and hung using thick rubber chords. These forms have a visceral, voluptuous nature, suggesting sloughed skin and flayed hide. Paint is shed from the picture plane, taking on a sculptural quality, as colour, tonality, and the placement of forms become Calder's key concerns.

Exhibiting regularly since 2003, Calder has developed and maintained links with artists and groups involved in more recent abstraction, particularly those working within an expanded idea of painting. This has led to inclusion in several curated exhibitions – 'My Eyes Keep Me in Trouble' curated by Tilman (CCNOA, Belgium) at The Physics Room, Christchurch, (2008); As if We Never Met, Helen Calder, Julian Dashper & Lee Szu Hui, curated by Andre Hemer, Paintlust Project Space, Christchurch (2009); and Matter matters, Helen Calder, Ilona Hakvort and Sophie Knezic, curated by Richard van der Aa at Paris Concrét, France (2011). An active member of the Christchurch art community, Calder set up and co-directed 64zero3 (2005-08) with Julia Morison, to give emerging artists an opportunity to exhibit and work with a dealer gallery alongside established artists. For the past four years she has been a trustee of the Centre of Contemporary Art, Christchurch, as it goes through a transitional phase in preparation for reopening, post-earthquakes, in 2015.

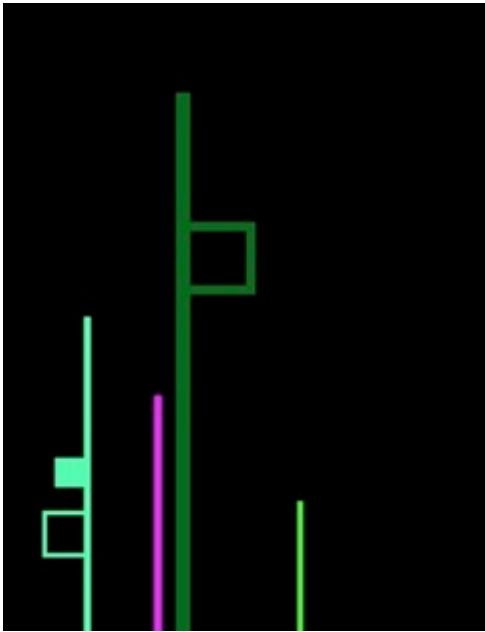
Calder lives and works in Christchurch, New Zealand.



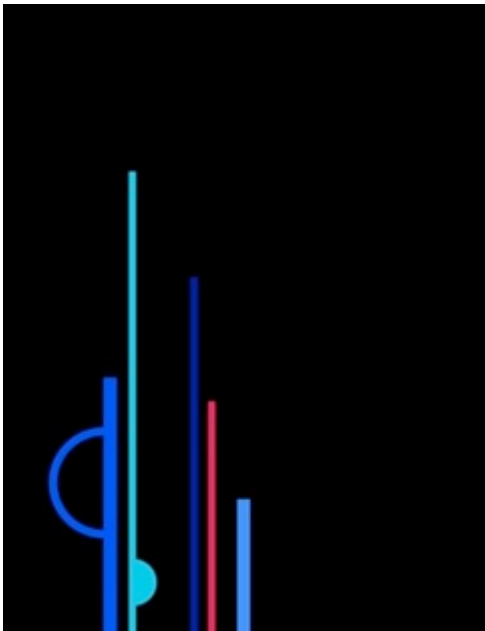
SHANNON NOVAK
Bowen Movement (detail), 2015
Laser cut vinyl
Commissioned works available



SHANNON NOVAK
Myers Playground, 2014
Single channel video (colour, sound)
3:02 min
Edition 1/5



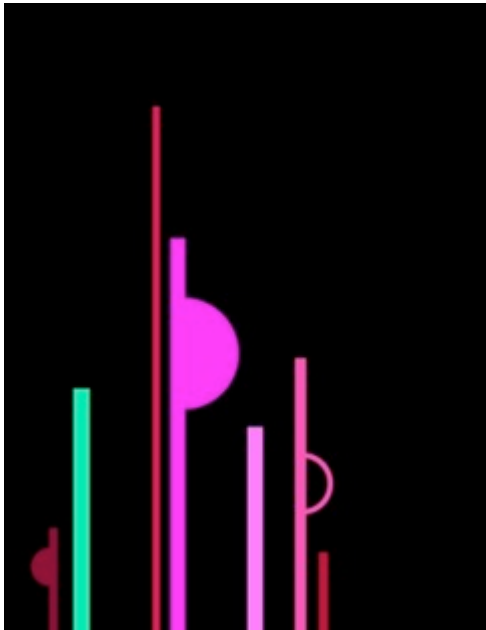
SHANNON NOVAK
Asphalt Confessionary, 2014
C-print mounted to perspex
253 x 220mm
Unique



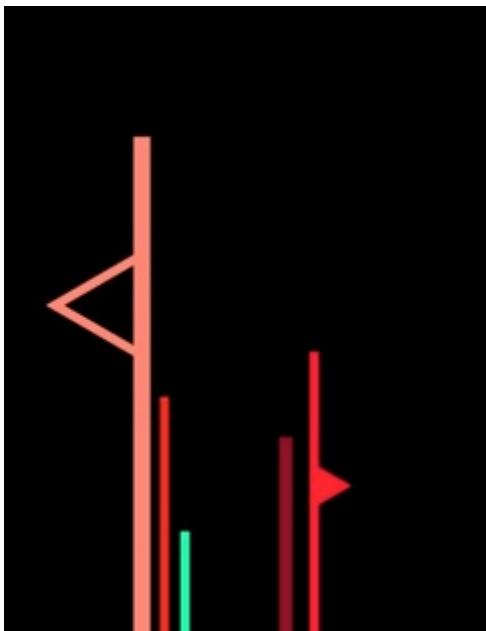
SHANNON NOVAK
Rocket Swing, 2014
C-print mounted to perspex
253 x 220mm
Unique



SHANNON NOVAK
Battle Bars, 2014
C-print mounted to perspex
253 x 220mm
Unique



SHANNON NOVAK
Slide Throttle, 2014
C-print mounted to perspex
253 x 220mm
Unique



SHANNON NOVAK
Locked Seesaw, 2014
C-print mounted to perspex
253 x 220mm
Unique

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SHANNON NOVAK b. 1979

New Zealand artist Shannon Novak, a synesthete, posits that 'music is in everything.' He creates compositions for objects, locations, and people much as musicians might compose for/about places, persons or experiences with emotional resonance for them. Trained initially as a pianist, his practice encompasses painting, sculpture, and installation, with a focus on using geometric forms to explore and render his understanding of the interrelationships between sound, colour, form, time, space, and social context.

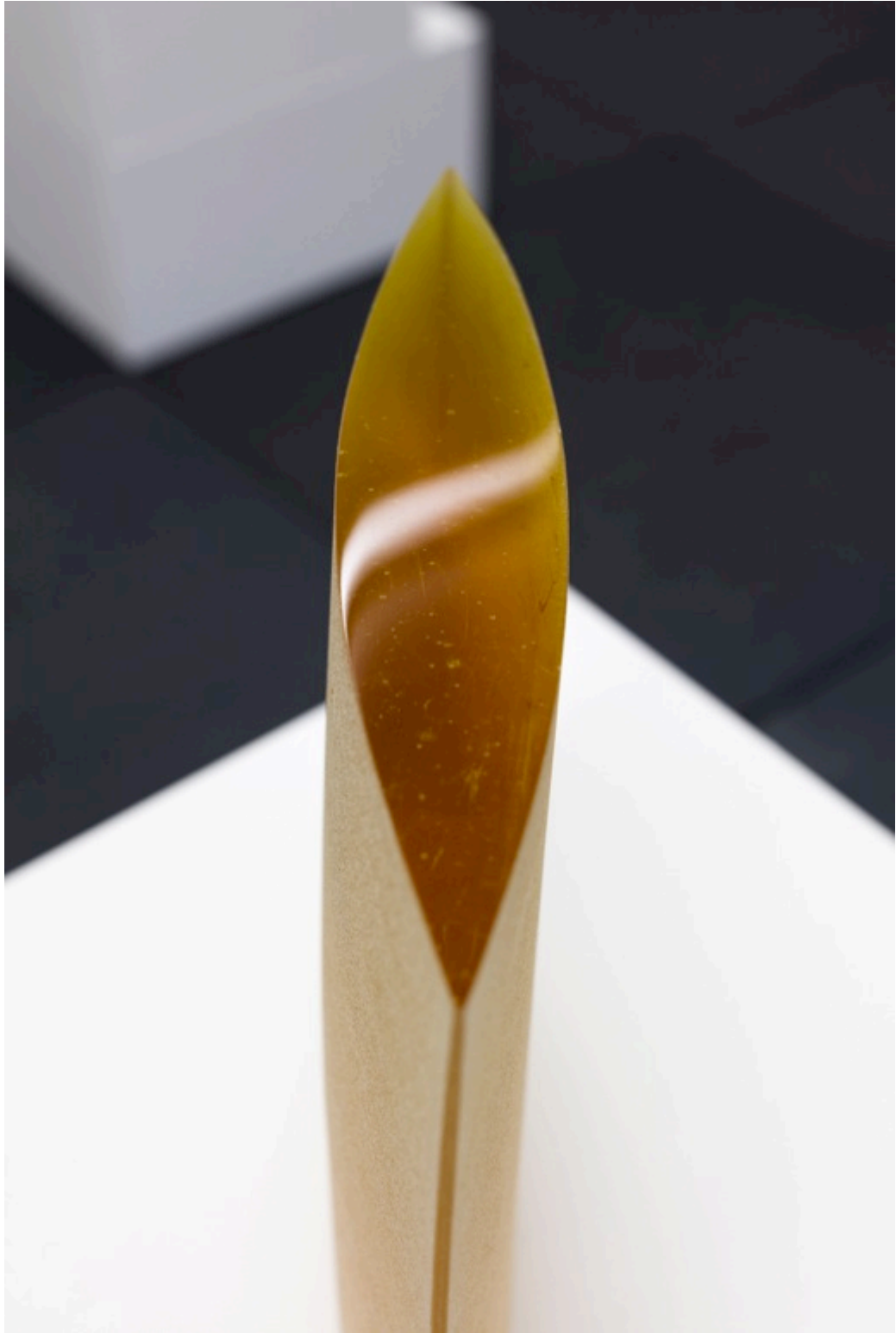
Novak's compositions have continued to evolve over time. From painting on canvas, to site-responsive large scale installations using translucent vinyl to, most recently, the use of augmented reality (AR), a digital media form that allows the experience of an embellished version of one's environment through the digital dimension of a smartphone or tablet using a specially designed app. Novak is at the forefront of international exploration in this area, illuminating the wide range of art possibilities this new technology affords. These recent developments fit within Novak's larger project, that is, as curator Stephen Cleland states, the 'teasing out of [the] multifaceted notions of augmentation' in both its physical and virtual forms.

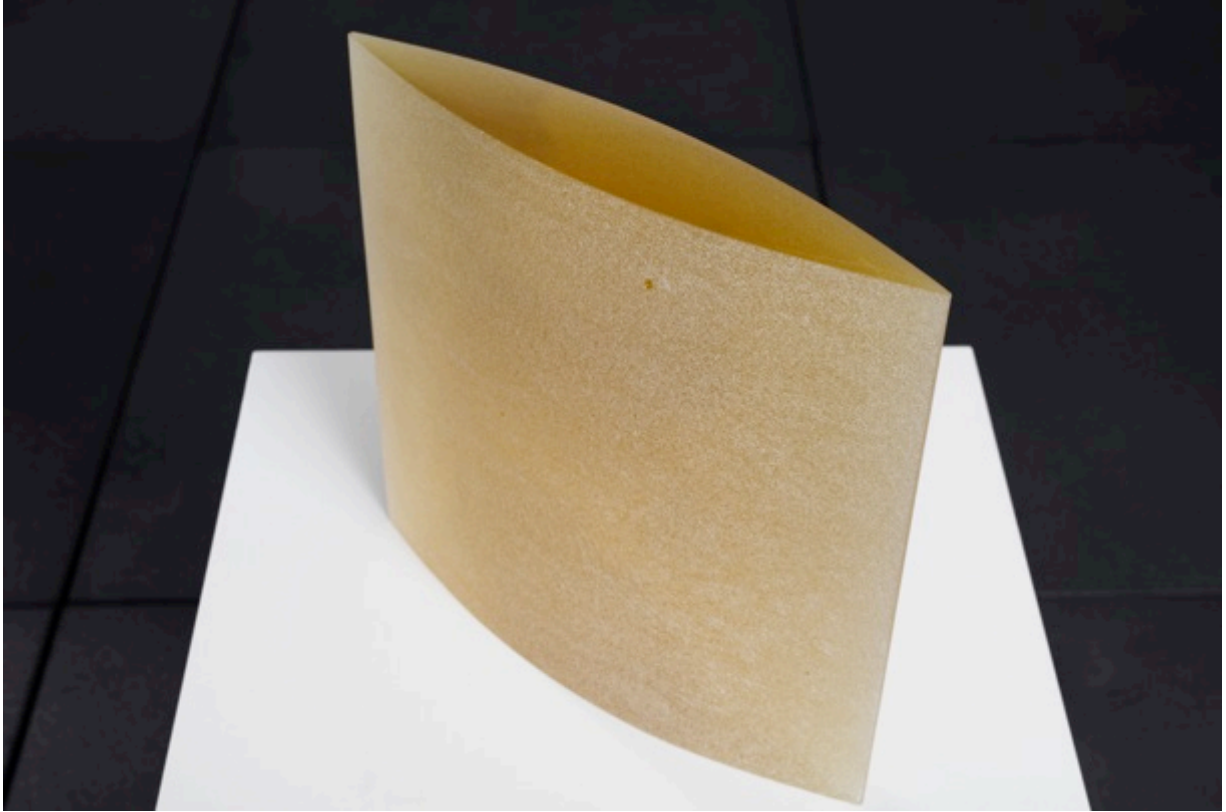
Novak's installations and exhibitions have been seen in national and international institutions, festivals and public spaces, including Auckland Art Gallery Toi o Tāmaki; The McKinney Avenue Contemporary in Dallas, Texas; The University of Auckland's George Fraser Gallery; Pah Homestead and the Aotea Centre in Auckland City; and in New York City in 2013 as part of the Art in Odd Places Festival, on 14th Street and in Central Park.

Novak graduated in 2001 with a Bachelor of Applied Information Systems from the Western Institute of Technology at Taranaki, New Plymouth, and later gained a Master of Education (Hons) from Massey University, Palmerston North, in 2009. Novak completed an Artist Residency in 2011 at CentralTrak, The University of Texas at Dallas, and has since been engaged in public commissions in Auckland, New Plymouth, and Denver. While undertaking his MFA at the University of Auckland, Novak co-founded west in 2012, an exhibition space for current postgraduate students, and graduated MFA (Hons) in 2014.

Novak lives and works in Auckland, New Zealand.







GALIA AMSEL
Full 1, 2015
Cast, ground and polished citrine gaffer glass
340 x 340 x 65mm



GALIA AMSEL

Full 2, 2015

Cast ground and polished "sapharine" gold ruby gaffer glass

335 x 335 x 65mm

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GALIA AMSEL b. 1967, London

British-born Galia Amsel is internationally known for her cast-glass sculpture. Her training in London at the Royal College of Art led to a highly developed visual language based on colour, form, tension, geometry, and complete control over her technically difficult medium. Her sophistication and courage in mastering, at scale, the inherently unstable properties of glass resulted in a prolific exhibition history in the United States, England, and Europe.

Amsel's decision in 2003 to relocate her studio and family from London to the rural edge of west Auckland, New Zealand, re-contextualised her practice. Her fresh surroundings provided a new dialect of patterns, rhythms and colours. Amsel became preoccupied with the way in which her medium could capture and transmit these new surface and light effects, endeavouring to capture frozen moments of movement by exploring ideas of tension and balance.

In Amsel's more recent work, her early interest in structural and architectural tension is being revisited in conjunction with her now central vocabulary of colour and form. This combination is releasing the frozen moment and the strictures of cast glass, allowing a new sense of dynamism, and pushing Amsel's practice into more experimental territory. She maintains her position at the forefront of her genre.

Amsel has exhibited in the United States, Spain, France, Hong Kong, Australia, and New Zealand, including an important solo show in 2004 at Museo de Arte an Vidrio de Alcorcon, Madrid, Spain. She is represented in numerous internationally significant collections, including Corning Museum of Glass, USA; Crafts Council Collection, London; Glasmuseet Ebeltoft, Denmark; Museum of New Zealand, Te Papa Tongarewa; Victoria and Albert Museum, London; Ulster Museum, Ireland; Montreal Museum, Canada; and Glassammlung Ersting, Germany. In 2014, Amsel's work was selected for exhibition at the Kunst Sammlungen der Veste Coburg and the European Museum of Modern Glass. The prestigious Coburg Prize for Contemporary Glass has only been awarded three times since 1977.

Amsel lives and works in New Zealand.