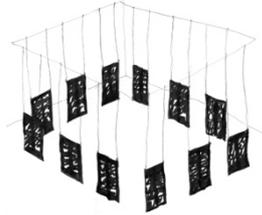


STELLA BRENNAN | Black Flags
19 July – 19 August 2016



Black Flags, 2016
12 x cotton, carbon, aluminium and polyester braid
2000 x 1300 mm each flag
Overall dimensions variable
\$26,000



Baxter and Sturm, 2016
Ceramic, resin, 24k gold, pine, oyster shell, polyester braid
Dimensions variable
\$1800



Two Column, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Folded Spine, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Pleated Bleed, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Barred Islands, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Folded Net, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



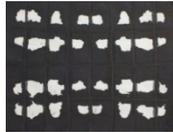
Four Up, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Perfect Bound, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Two Up, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Gridded Bleed, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)



Mirror Forest, 2016
Ink on silk paper
248 x 315 mm (unframed)
\$1200 (framed)

TRISH
CLARK
GALLERY

With a practice spanning the handmade, new media, installation, curation, social projects and urban design, Stella Brennan's work navigates the space and time between human subjects. Chief Curator at Wellington's City Gallery, Robert Leonard, has stated, "Brennan explores the history and currency of modernity, the dream of human perfectibility and emancipation premised on rationality, technology, progress. She researches modernity's grand schemes and utopian ideologies, and their fate in the brave new world of the present."

Born in 1974 and currently working in Auckland, Brennan has exhibited across Australia, Asia, North America, Europe and New Zealand and been awarded Residencies including in New York and Sydney. After graduating MFA in 2000 from The University of Auckland, Brennan co-founded Aotearoa Digital Arts and co-edited the first comprehensive text on digital arts practice in New Zealand. She was a Walters Prize finalist in 2006, her fully functioning spa pool installed in Auckland Art Gallery, backed by psychedelic whale song, and the audience invited in.

For this exhibition Brennan hangs black 'flags' burnt through with text, suspended to form a square within the gallery space. Just as a flag serves to promote social cohesion (or new orders) so too the quadrant marks out a social place. Mindful of the utopian promises of previous generations' urbanism, and reflecting on the failure of these promises to deliver, Brennan mines her own locale, "a place with no provenance", for this new installation. Described by Dr Susan Ballard as "archaeologist of suburbia", Brennan creates a mythology from the residue of both cultural greatness and bleakness, her physical explorations through the ordinary suburban streets of Glenfield creating the narrative logic of her flag text, linking the death of James K Baxter, the paintings of Charles Blomfield, local landmarks and tragedies.

The flags are accompanied by drawings like dismembered books, with pages folded, printed, perforated, stained and soaked. Ink marks bleed into their very structure like a Rorschach test or a stain seeping through cloth. Exploring another tactile history is Brennan's kintsugi, an artwork based on the historical Japanese method of mending broken ceramics with layers of lacquer, topped with gold leaf. Both pragmatic and beautiful, the patina of age is revered in some cultures and disdained in others. Brennan's conceit is to manufacture this progression; her treasures are found trawling junk shops, only to be artfully broken, repaired and oddly filled with organic and inorganic material, riffing on the similarly historic Japanese technique of ikebana.