

CHRIS CORSON-SCOTT | Dreaming in the Anthropocene
13 June – 29 July, 2017



Winter Morning, Remains of the SS Lawrence, Mokihinui, 2016
archival pigment print
1200 x 1500 mm
\$6200 (framed, UV plexiglass)



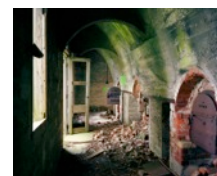
Cheadle Heath Purifier, Former Temuka Flour Mill, 2016
archival pigment print
1400 x 1750 mm
\$8000 (framed, UV plexiglass)



Collapsing Coal Bin, Escarpment Mine, Denniston Plateau, 2016
archival pigment print
1300 x 1650 mm
\$7000 (framed, UV plexiglass)



A Poet Writing Before the Falls and Freezing Works, Maitaia, 2016
archival pigment print
1400 x 1750 mm
\$8000 (framed, UV plexiglass)



Abandoned Chicory Kiln on the Clutha River, Inch Clutha, 2016
archival pigment print
1200 x 1500 mm
\$6200 (framed, UV plexiglass)



Collapsing Kiln, Makareao Limeworks, 2016
archival pigment print
1400 x 1750 mm
\$8000 (framed, UV plexiglass)



Loading Fertilizer, Former Empress Flour Mill, Waimate, 2016
archival pigment print
1400 x 1750 mm
\$8000 (framed, UV plexiglass)



Upper Level of a Collapsing Hop Kiln, Wai-Iti, Near Nelson, 2016
archival pigment print
1200 x 1500 mm
\$6200 (framed, UV plexiglass)

CHRIS CORSON-SCOTT

b. 1985

Key Collections:

Auckland Art Gallery Toi o Tamaki, Auckland
Chartwell Collection at Auckland Art Gallery Toi o Tamaki, Auckland
Christchurch Art Gallery Te Puna O Waiwhetu
Wallace Arts Trust, Auckland
NZ Ministry of Foreign Affairs and Trade

Speaking to the essence of photography as a medium bound to the attempt to arrest the fleeting moment, Corson-Scott at 31 years of age remains resolutely insistent on the use of analogue film and 'old-fashioned' 8×10 view-camera as critical to the aesthetic of his work.

His 2016 extended exploration of New Zealand's South Island yielded evocative images remarkable for their unsettling juxtapositions of historic industry within the reclaiming natural world, the remnants of industrial behemoths on which the current prosperity of New Zealand was formed. Now decayed and largely forgotten, but uncovered by diligent research and multi-day hikes lugging an 8 x 10 camera, the artist calls our attention to the past reality before it disappears entirely, and reminds us of our collective dependence upon and necessary care of the natural world. Corson-Scott's deep understanding of the behaviour and capture of light remains the equivalent subject to the significance of forgotten historical sites. More pertinent than ever, his new work resolutely reflects the impact of 'development' on this land while speaking conceptually to a contemporary global discourse.

Corson-Scott has exhibited widely in New Zealand and internationally. Exhibitions include *The Devil's Blind Spot* (2016-17) at Christchurch Art Gallery; *Kinder's Presence* (2013-14) at Auckland Art Gallery Toi O Tamaki; *History in the Taking: 40 Years of PhotoForum* (2014) at The University of Auckland's Gus Fisher Gallery; *Photo 14*, Maag Halle, Zurich, Switzerland; *My Place* (2013) Pingyao International Photography Festival, China; *Recent Auckland Photography* (2013) at North Art; and solo exhibitions at Photospace Gallery, Wellington; the artist-run space Snake Pit, *New Photographs* (2012); and *Photographs* (2011) at Wallace Art Centre. With art historian Edward Hanfling he is the co-author of *Pictures They Want to Make: Recent Auckland Photography* (Photoforum, Auckland: 2013).

Corson-Scott lives and works in Auckland, New Zealand.