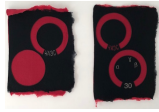
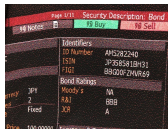


TRISH
CLARK
GALLERYSTELLA BRENNAN | Object Permanence
5 August – 8 September 2018

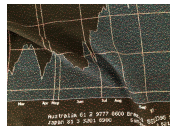
Rising Sun, 2018
Dptych, laser cut merino, felt, stainless steel
1160 x 830, 1170 x 730 mm
\$8,500



Tepco Bond Blankets (Security Description), 2018
Merino wool and cotton, two blankets
each 1400 x 1800 mm
\$17,500



Object Permanence, 2018
Single channel video, 12:53
Additional camera: Adam Luxton
Edition of 5 + 2 APs
\$11,000



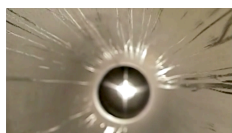
Tepco Bond Blankets (Line Chart), 2018
Merino wool and cotton, two blankets
each 1420 x 1860 mm
\$17,500



First Medal, 2018
Laser cut merino, felt, stainless steel
1160 x 875 mm
\$7,500



Ten Thousand Years, 2018
Laser cut merino, felt, stainless steel
1230 x 780, 1200 x 780, 1170 x 760 mm
\$15,000



The Pacific Century, 2018
Single channel video, 12:59
Voice: Dagi Haider-Fay
Additional camera: Adam Luxton
Edition of 5 + 2 APs
\$11,000



Black Water, 2018
Laser cut merino, felt
970 x 780 mm
\$5,000



Alpha Beta Gamma, 2018
Laser cut merino, felt, stainless steel
1130 x 780 mm
\$6,500



Red Reverse, 2018
Laser cut merino, felt
940 x 805 mm
\$5,000

The artist wishes to thank
Beau Tanner
Corey Pavia
Delwyn King
Gordon Fraser
Finn Godbolt
Peter Heslop
David, Gus and Ira
Su Ballard
Trish

TRISH CLARK GALLERY

Trish Clark Gallery is pleased to present a solo exhibition of a new body of work by Stella Brennan. With a practice that spans the handmade, new media, curation, installation, social projects and urban design, Stella Brennan's work deals above all with navigating the space and time between human subjects. Brennan prises open history, its losses and possibilities, interrogating colonialism, industrialisation and computerisation. 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."

In Brennan's new body of work she interrogates permanence, both of objects and the energies arising from nuclear radiation, and how the time scales involved must invoke fresh human thinking. Two new video works accompany intricate textile works, marrying domestic ordinariness with complex social and scientific considerations.

While her concerns remain consistent, Brennan's avenues of expression are diverse. Relishing material and technical challenges, over the last two decades her installations have included video projections, soundscapes, sculptural constructions, light works as well as found objects. In her Walters Prize-nominated work *Wet Social Sculpture*, a fully functioning spa pool was installed in an art gallery and the audience invited in.

Her interest in the physicality of language and a conception of narrative as a technology has led to works ranging from a room formed of hanging flags with text burnt through their folded layers (*Black Flags*, 2016) to a rough approximation of psychotropic architecture, using audio of a JG Ballard story fed through sound visualisation software (*Tomorrow Never Knows*, 2004).

Her video often entwines text, image and sound. Beginning with work about the Erebus Disaster (*White Wall / Black Hole*, 2005) and ranging from explorations of the legacy of World War Two (*South Pacific*, 2007) to the implications of atomic accidents (*Object Permanence*, 2018) these videos combine narratives based on extensive research with haunting and allusive soundtracks and ambiguous imagery.

Brennan has exhibited across Australia, Asia, North America, Europe and New Zealand and has been awarded Residencies including at Apex Arts in New York City, and Artspace in Sydney. Having graduated MFA from the University of Auckland in 1999, Brennan co- founded Aotearoa Digital Arts and was co-editor of the Aotearoa Digital Arts Reader, the first comprehensive text on digital arts practice in New Zealand. Brennan maintains a concurrent practice as a writer, as essayist for artists including Ann Veronica Janssens and Patricia Piccinini, as well as critic for magazines including Art Asia Pacific, the New Zealand Listener and Art New Zealand. She has also been an advisory editor for Eyeline Magazine, Australia.

Brennan curated the exhibitions *Nostalgia for the Future* (Artspace, Auckland, 1999), *Dirty Pixels* (Artspace, Adam Art Gallery, Dunedin Public Art Gallery and Waikato Museum of Art and History, 2002-3), and co-curated *Cloudland: Digital Art from Aotearoa New Zealand* (The Substation, Singapore, 2008).