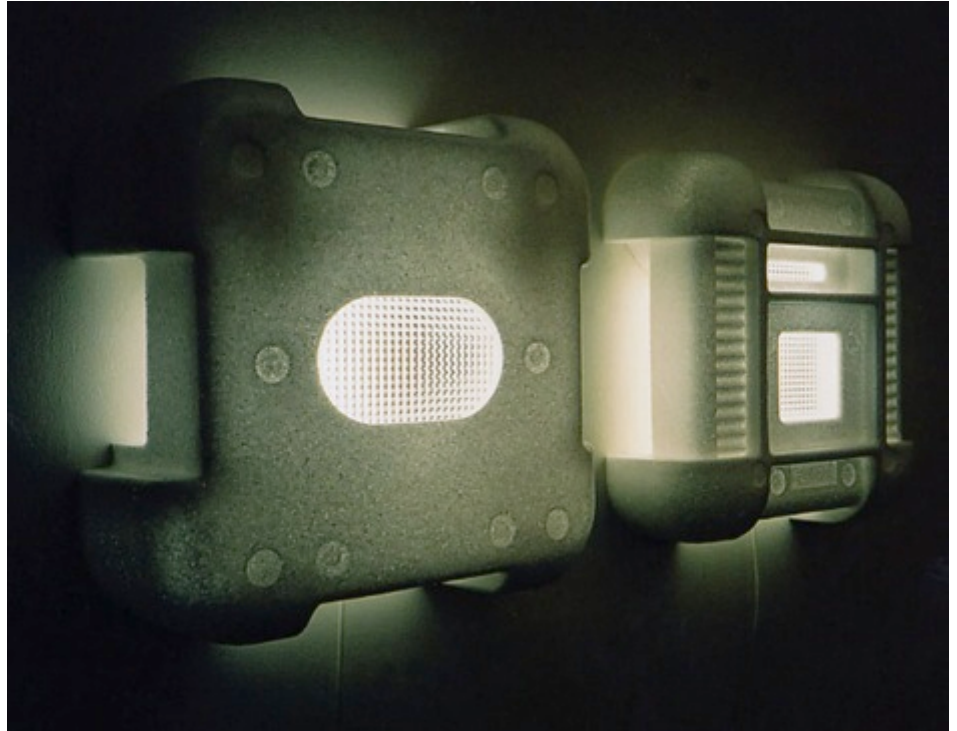


TRISH
CLARK
GALLERY



STELLA BRENNAN | Memory Hole
25 June – 17 July 2015

Catalogue of works

TRISH CLARK GALLERY

Trish Clark Gallery is delighted to present *Memory Hole*, a exhibition of works by artist, curator and writer Stella Brennan. As an artist, Brennan has exhibited across Australia, Asia, North America, Europe and New Zealand and has been granted residencies at Apex Arts in New York City, and Artspace in Sydney.

The first solo show of Brennan's work in some years, this exhibition takes as its foundation a return to some earlier projects, revisiting them in the context of more recent works.

Coming into adulthood at the eve of the new millennium, Brennan's sensibility has much to do with straddling the split between the aspirations of modernism and the incredulity of postmodernism. Traveling in the slipstream left by modernism's wake, her works recall the utopian promises of the previous generation's urbanism, while reflecting on the failure of these promises to deliver, with titles like *Envoy from Mirror City*; *Another Green World*; and *Theme for Great Cities*. Against this utopianism the detritus of rapidly obsolete technologies – polystyrene computer packing and cardboard boxes – is recast with new, uncertain potential.

In her Walters Prize nominated *Wet Social Sculpture*, delivering gallery audiences into a functional spa pool, Brennan toyed with Joseph Beuys' idea that 'everyone is an artist' by inviting *everyone* to contribute to her work by having a quick dip. But the contradiction in Beuys' aspirational statement inevitably becomes apparent in this social experiment; though inflected by our participation, authorship can never be ours.

Often performing the role of an archaeologist of the immediate past, Brennan delves into the materiality and affect of outmoded technology. Her tapestry project, *Tuesday 3 July 2001, 10:38am*, represents laborious effort over more than a year in order to capture a fleeting moment in the life of a now-archaic desktop. Similarly, her video work *ZenDV*, plays with a fetishism of the analogue in face of the digital – digitally generated dust and scratches run over test patterns which are themselves now almost as nostalgic.

Hers is not the expert eye of the programmer or engineer, but rather, that of the increasingly common position of the *prosumer* subject, with access to the tools, but not the architecture, of the present. In spite of the vast potential of recent tech, very few of us have the ability or agency to delve deeper than the glossy surface of its interfaces, and this is the level that Brennan reflects back to us.

TRISH CLARK GALLERY

With a practise that spans curation, new media, installation, social projects and urban design, Brennan's work deals above all with navigating the space and time between human subjects.

Having graduated from the University of Auckland, Brennan was co-founder of Aotearoa Digital Arts, New Zealand's national research network for critical discussion and presentation of digital and media art. In 2008 she and Dr Susan Ballard edited the Aotearoa Digital Arts Reader, the first comprehensive text on digital arts practice in New Zealand.

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).

Brennan also maintains a 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 lives and works in Auckland.



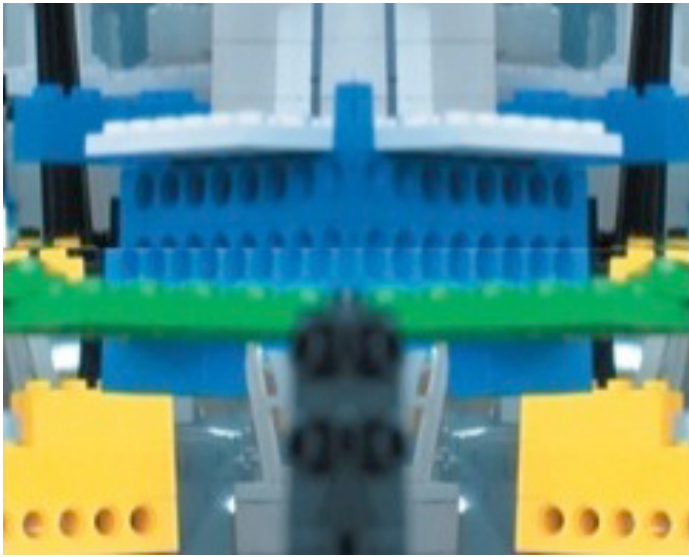
Venera 13: Kamera 1 & 2, (diptych) 2012

Archival pigment prints on Hahnmuhle

920 x 3000 mm each

Edition 1/3

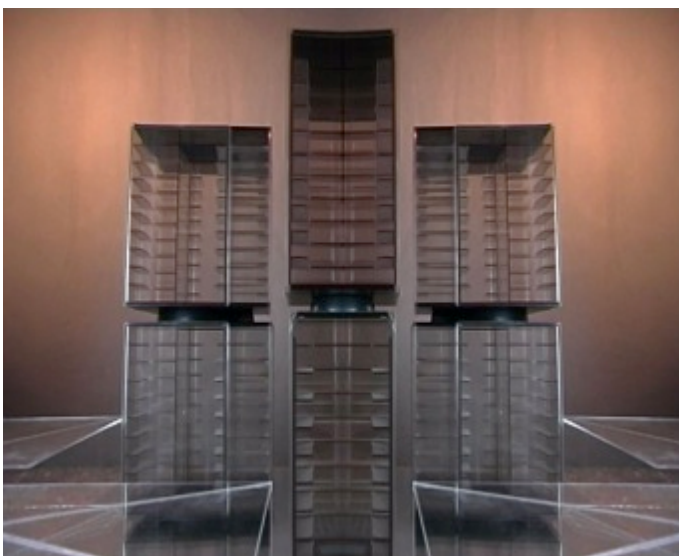
The *Venera 13* works were commissioned for *Dark Sky*, an exhibition curated by Geoffrey Batchen and Christina Barton at the Adam Art Gallery, exploring the relationship between astronomy and photography.



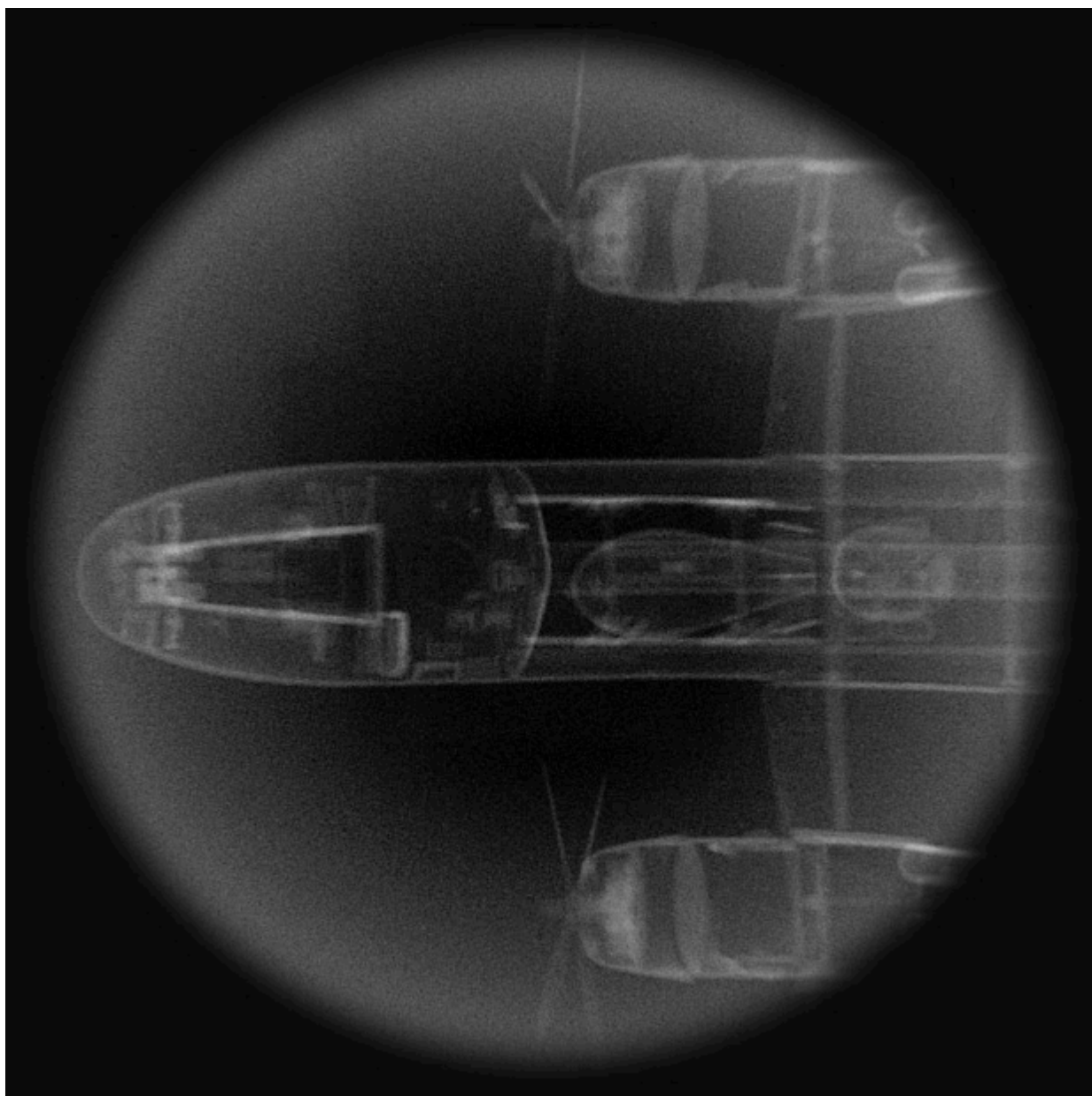
Theme for Great Cities, 2003
Single channel video, voiceover text
adapted from *Comments Against Urbanism*
(1961)
by Raoul Vaneigem
3:07 minutes
Edition 1/7



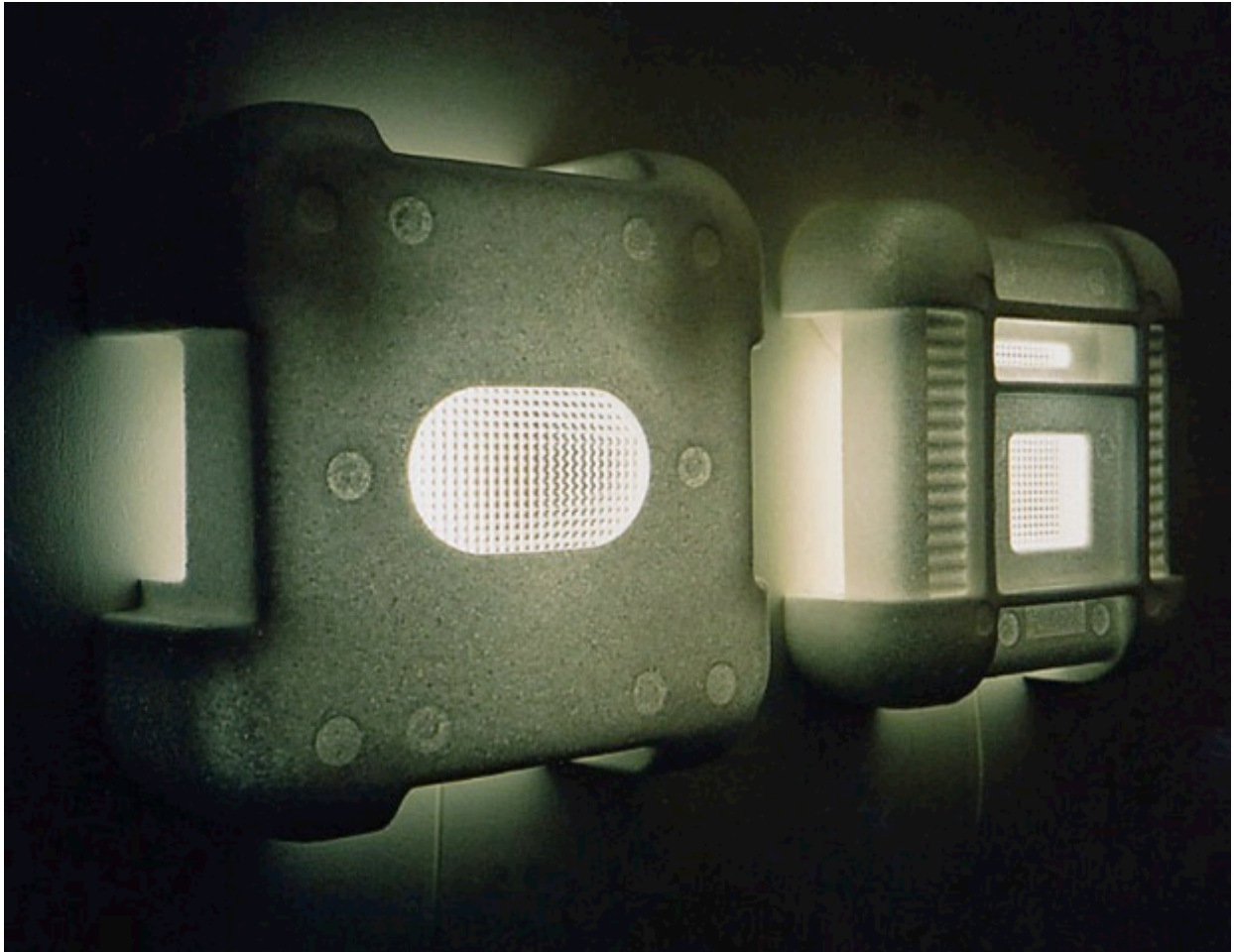
Citizen Band, 2004
Single channel video, voiceover text
adapted from *The Mould Manifesto* (1958)
by Friedensreich Hundertwasser
4:32 minutes
Edition 1/7



Envoy from Mirror City, 2006
Single channel video, voiceover text adapted
from *S.M.L.XL.* (1997) by Rem Koolhaas
3:42 minutes
Edition 1/7



South Pacific, 2007
Single channel video, stereo sound
10 minutes
Edition 2/3

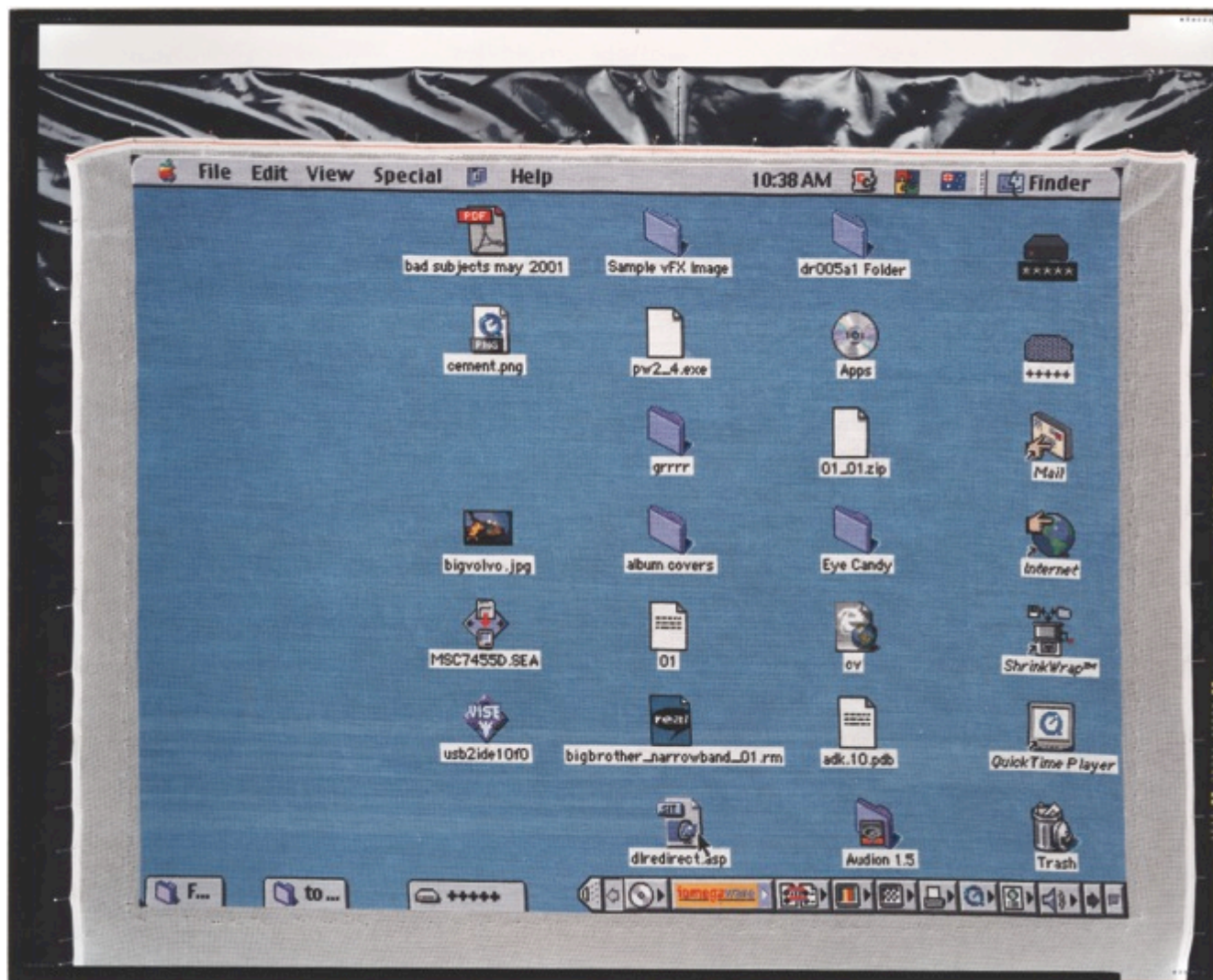


Studio Monitor, 2000
Polystyrene, acrylic and fluorescent light
Dimensions variable

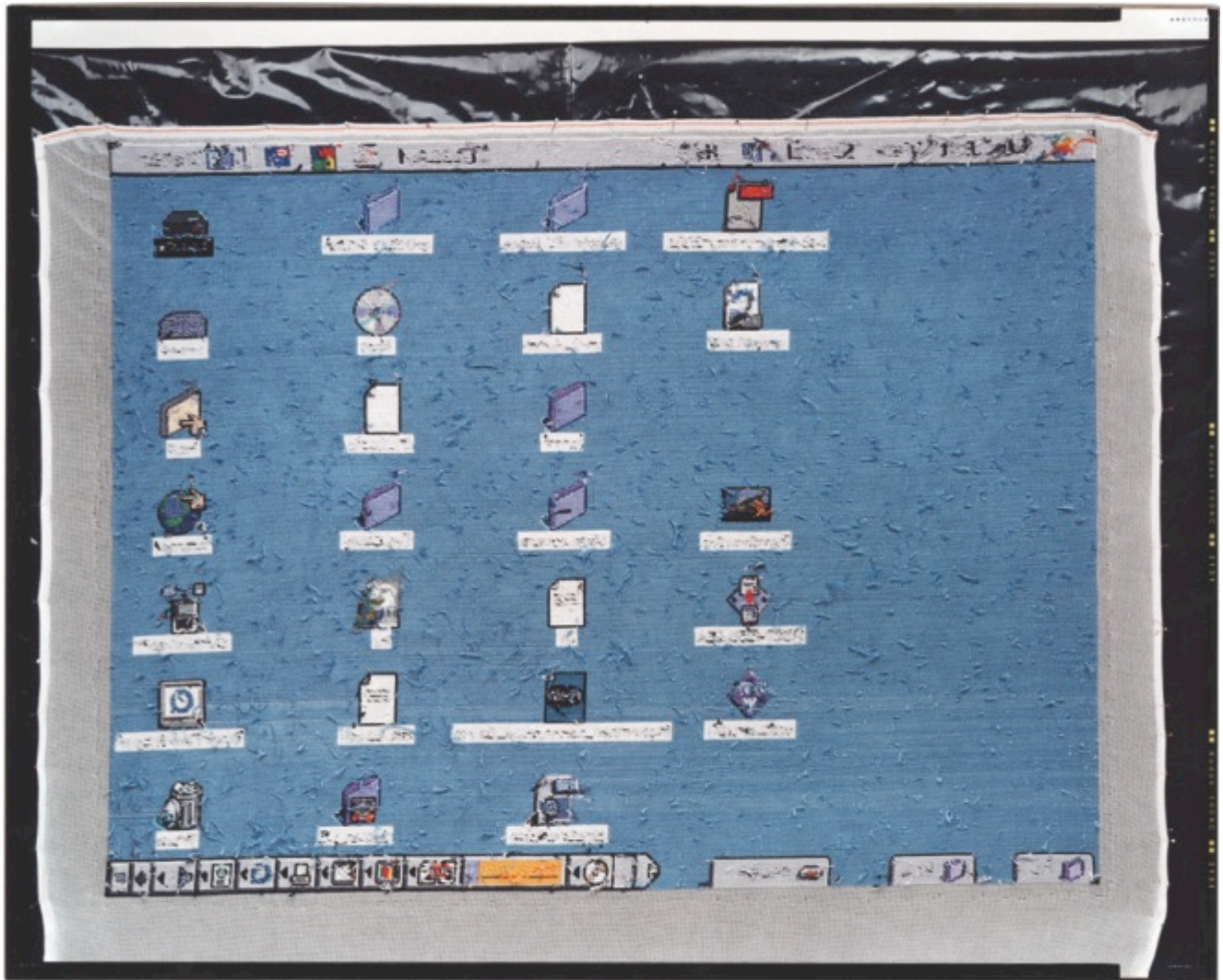


stella

Stella, 1999/2015
Vinyl cut mural, dimensions variable
Edition 1/3



More Love Hours Than Can Ever Be Repaid, (diptych) 2002-3
 Photographs on Fuji archival paper
 1200 x 1500mm each
 Edition 2/3



More Love Hours Than Can Ever Be Repaid, (diptych) 2002-3
Photographs on Fuji archival paper
1200 x 1500mm each
Edition 2/3



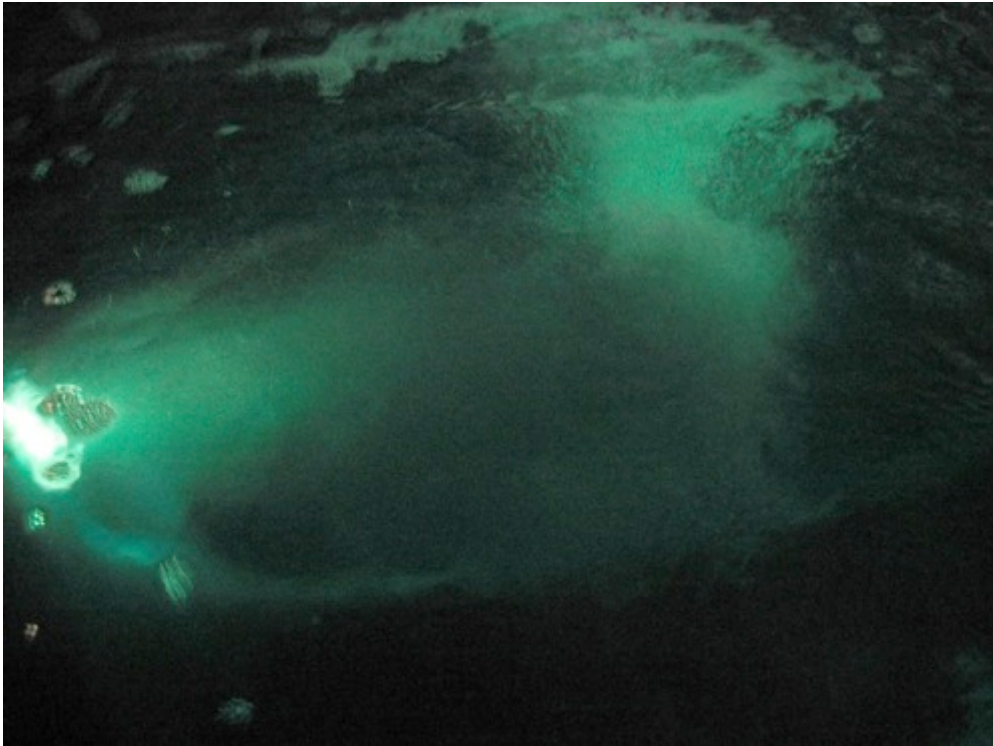
ZenDV, (diptych) 2002
Two channel video, stereo sound
2 minutes
Edition 3/7



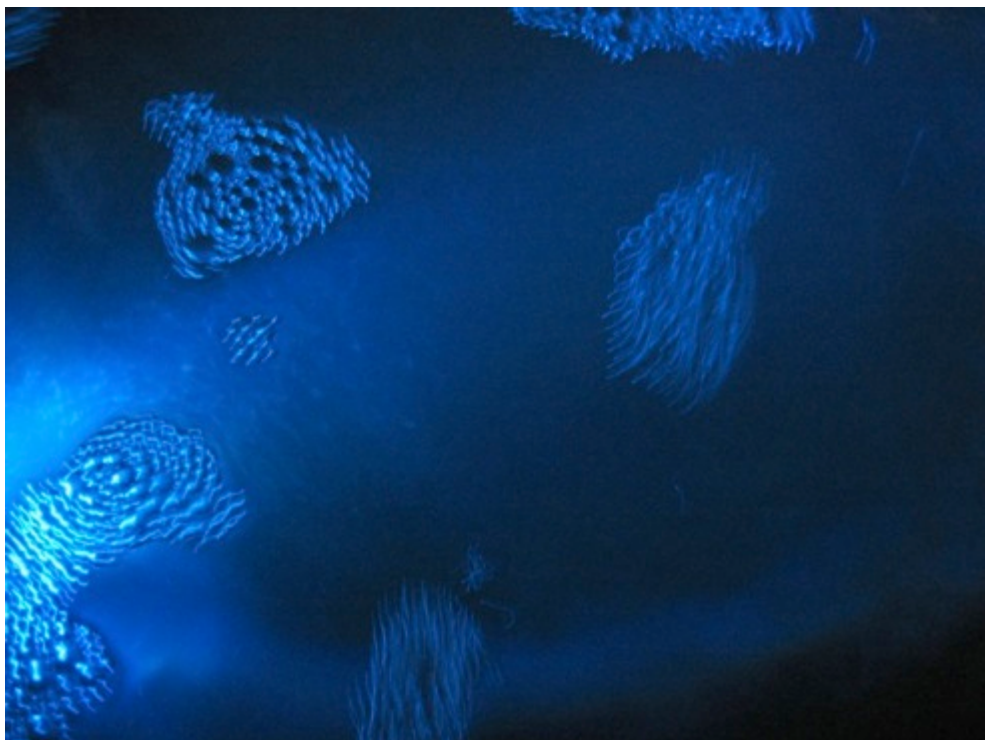
The Middle Landscape, 2009
Video projection, 10:19 minutes
Edition 1/3



The House in the Forest, 2009/15
Tent, video on monitor (2 minutes), pine bark
Unique



Phantasmagoria (green), 2005 / 15
 Archival pigment print on Hahnemuhle
 650 x 850 mm
 Edition 1/3



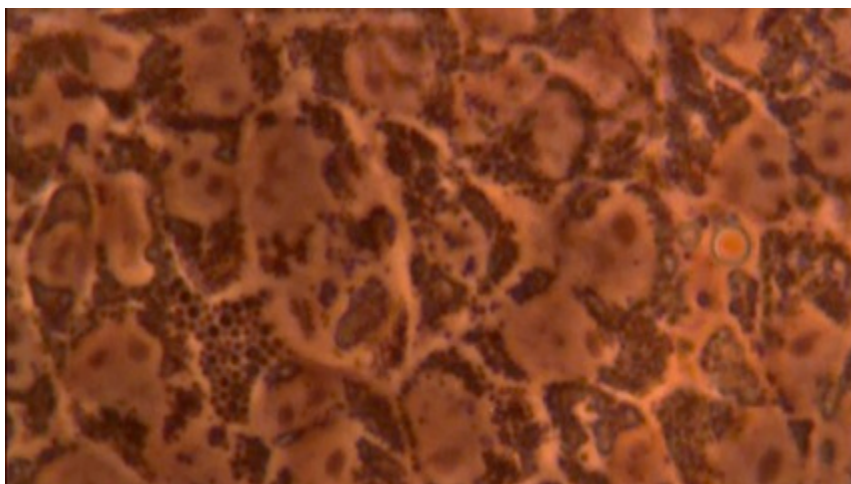
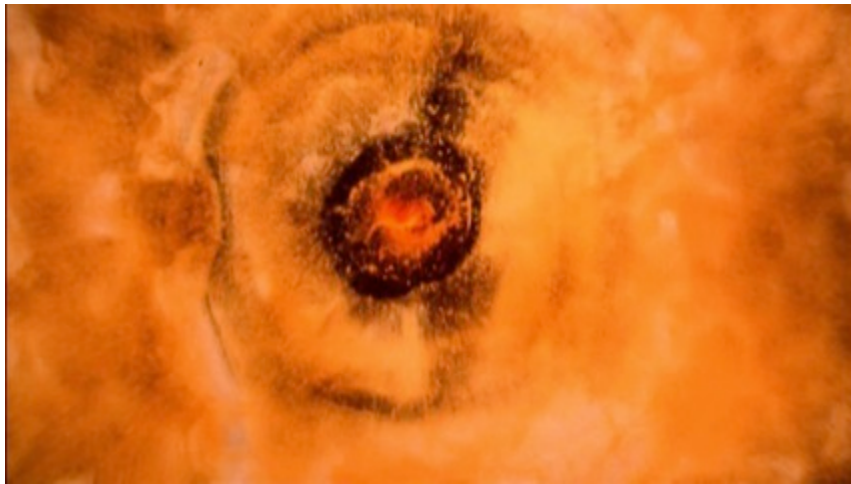
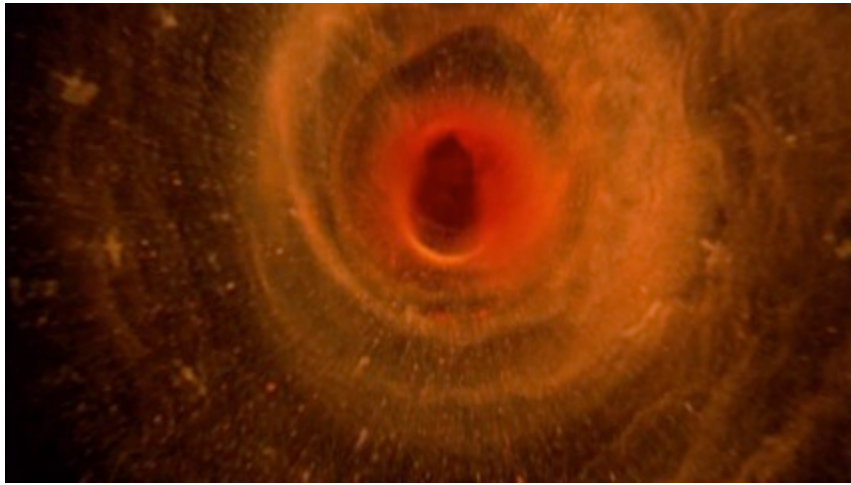
Phantasmagoria (blue), 2005 / 15
 Archival pigment print on Hahnemuhle
 650 x 850 mm
 Edition 1/3



Phantasmagoria (turquoise), 2005 / 15
Archival pigment print on Hahnemuhle
650 x 850 mm
Edition 1/3



Phantasmagoria (grey), 2005 / 15
Archival pigment print on Hahnemuhle
650 x 850 mm
Edition 1/3



Altered State, 2005-6
Video component of *Wet Social Sculpture*
4 minutes
N.F.S.



Documentation of installation *Wet Social Sculpture*, 2005-6
 Portable spa pool, whale song and *Altered State*.
 Exhibited at St Paul St Gallery, Auckland, 2005; 2006 Walters Prize nominated finalist,
 Auckland Art Gallery Toi o Tamaki.
 Photos: Jennifer French, Stella Brennan and David Perry
 N.F.S.



Flail, 2014
Ceramic, cork, metal leaf, Michelio and chain



Letting Bowl, 2012
Ceramic, resin



Bloodbath, 2014
Ceramic and resin



Small Jug, 2014
Ceramic, resin, schlagmetal



Crushed Platter, 2012
Ceramic, resin



Kauri Bottle, 2014
Ceramic, kauri, resin and schlagmetal



Twiggy, 2014
Ceramic, tawa, resin and wool

FURTHER AVAILABLE WORKS

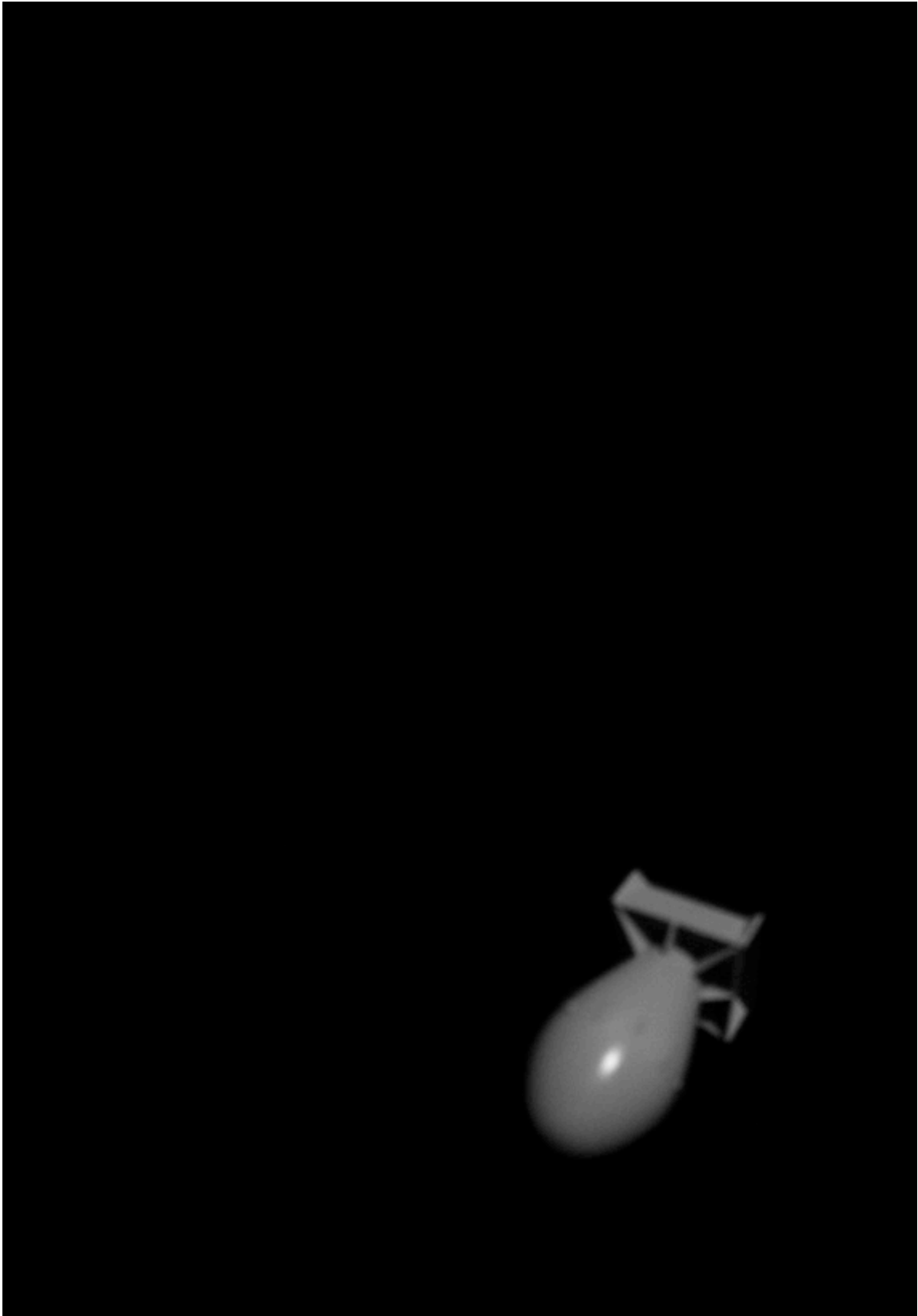


Little Boy, 2007

Archival pigment print on Hahnemuhle Photo Rag paper

930 x 660 mm

Edition 1/3



Fat Man, 2007

Archival pigment print on Hahnemuhle Photo Rag paper

930 x 660 mm

Edition 1/3

TRISH CLARK GALLERY

STELLA BRENNAN

b. 1974, New Zealand

Lives and works in Auckland

SOLO EXHIBITIONS

- 2015 *Memory Hole*, Trish Clark Gallery, Auckland
- 2012 *every room i have ever been in*, The Audio Foundation, Auckland
- 2010 *Instant Pictures*, Online work for screens.org.nz, curated by Luke Munn
- 2009 *The Middle Landscape*, Starkwhite, Auckland
- 2008 *South Pacific*, Two Rooms, Auckland
- 2007 *White Wall/Black Hole*, Christchurch Art Gallery
Second Child, Starkwhite, Auckland
No More Gaps, Starkwhite, Auckland
- 2006 *Two Cities*, Quay Gallery, School of Fine Arts, Whanganui
- 2005 *Wet Social Sculpture*, St Paul St Gallery, AUT University, Auckland
Live Stock, Starkwhite, Auckland
- 2004 *Tomorrow Never Knows*, Starkwhite, Auckland & The Physics Room, Christchurch
- 2003 *End User*, Room 103, Auckland; The Calder-Lawson Gallery, Waikato University, Hamilton
Theme for Great Cities, Ramp, Waikato Institute of Technology, Hamilton
- 2002 *Another Green World*, Artspace, Sydney
- 2001 *Dell*, Lightbox, Auckland
- 2000 *The Fountain City*, The Physics Room, Christchurch
Fedex, The Blue Oyster Gallery, Dunedin
- 1999 *Anima*, Manawatu Art Gallery, Palmerston North
- 1998 *Parallel*, (with Christopher Barker), The Honeymoon Suite, Dunedin
- 1997 *Loom*, Window project, Auckland Art Gallery
- 1996 *Polar*, with Fiona Amundsen
The High Street Project, Christchurch

GROUP EXHIBITIONS

- 2014 *Signals*, Starkwhite, Auckland
- 2013 *Among the Machines*, Dunedin Public Art Gallery, Dunedin, curated by Su Ballard and Aaron Kreisler
- 2012 *Dark Sky*, Adam Art Gallery, University of Victoria, Wellington, curated by Geoffrey Batchen, Tina Barton
- 2010 *Recontres Internationales Paris/Berlin/Madrid*
The Pompidou Centre, Paris, curated by Jean-François Rettig
Slowflow, The Green Bench, Whanganui
- 2009 *SCANZI Raranga Tangata*, Govett-Brewster Art Gallery, New Plymouth, curated by Sarah Cook and Mercedes Vicente
Feedforward, LaBoral Centro De Arte Y Creación Industrial, curated by Steve Dietz and Christiane Paul
- 2008 *Video Ground: Recent moving image works from Australia and Aotearoa/New Zealand*; a Multimedia Art Asia Pacific touring programme curated by Rachel O'Reilly
Made Up: The 2008 Liverpool Biennale, Foundation for Art and Creative Technology, curated by Mike Stubbs
Past–Present–Place: Videos from New Zealand, Heidelberger Kunstverein, curated by Leonhard Emmerling
- 2007 *Lo<=>No Tech*, Videotage Hong Kong, curated by Vanessa McRae
- 2006 *Walters Prize 2006*, Auckland Art Gallery Toi o Tamaki
Zones of Contact
The 15th Biennale of Sydney, *Video from New Zealand*
Loop Video Art Festival, Barcelona
Islanded, Adam Art Gallery, Wellington; Institute of Contemporary Arts, Singapore
- 2005 *Breaking Ice*, Adam Art Gallery, Wellington; Southland Museum, Invercargill
Dimensions Variable, Canberra Contemporary Art Space
Snake Oil, Auckland Art Gallery Toi o Tamaki
- 2004 *Everday Minimal*, Auckland Art Gallery Toi o Tamaki
Vacancy, Te Tuhi; *The Mark*, Manukau City
- 2001 *Fuse*, Dunedin Public Art Gallery
- 2000 *Sister Spaces*, Southern Exposure, San Francisco
In Glorious Dreams, Govett-Brewster Art Gallery, New Plymouth

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- 1999 *The Body Inscribed*, George Fraser Gallery, Auckland
Scale, Artstation, Auckland
- 1998 *Switched On*, Manawatu Art Gallery
- 1997 *Quiet Desperation*, Fiat Lux, Auckland
- 1996 *Much enough happened easily or has become vast
décor*
23a Gallery, Auckland

CURATED EXHIBITIONS

- 2008** *Cloudland: Digital Art from Aotearoa New Zealand* (with Su Ballard and Zita Joyce)
The Substation, Singapore
Stella Brennan, et al., Len Lye, Alex Montieth,
PSN Electronic, Bruce Russell, Adam Willetts, Kentaro Yamada
- 2002-3** *Dirty Pixels*
Artspace Auckland; Adam Art Gallery, Victoria
University of Wellington; Dunedin Public Art
Gallery; Waikato Museum of Art and History
Stella Brennan, Joyce Campbell, Michel Gondry,
Sara Hughes, Tim Ryan, John Simon Jr, Martin Thompson
- 1999** *Nostalgia for the Future*
Artspace Auckland
Fiona Amundsen, Stella Brennan, Julian Dashper,
Mikala Dwyer, Guy Ngan, Ann Shelton, Jim Speers

GRANTS & SCHOLARSHIPS

- 2005** Creative New Zealand; publication assistance
for *0-10*
- 2000-01** Creative New Zealand New Work Grant
- 1997** Mercury Theatre Arts Management Scholarship

BIBLIOGRAPHY

Sean Cubitt, 'The Ordering of Worlds: Two Recent Video Works
by Stella Brennan'
Reading Room, Issue 4, E. H. McCormick Research Library,
2010, pp.144-155

Stella Brennan and Su Ballard (eds)
The Aotearoa Digital Arts Reader
Clouds, Auckland 2008

Stella Brennan and Sophie O'Brien
Another Green World, Artspace, Sydney 2002

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Andrew Clifford, 'Dive into a Suburban Fantasia,'
New Zealand Herald, 21 September 2005

Sean Cubitt, 'Cities at the Edge of Time'
and Robert Leonard, 'History Curator',
0-10, Ondine Publishing, Auckland, 2005

Tessa Laird, 'Orchestrated Litanies'
Zones of Contact, Eds Euan McDonald and Luke Parker,
Biennale of Sydney 2006, pp.90-91

Andrew Paul Wood 'Past, Present, Future',
Urbis Magazine, AGM Publishing, Auckland, February 2005,
pp.104-108

Allan Smith, 'Nostalgia for the Future',
Eyeline Australia, May 2000