

TRISH  
CLARK  
GALLERY



## SOLID COLOUR: Part II

Stephen Bambury / Helen Calder / Chris Corson-Scott /  
Phil Dadson / Amanda Gruenwald / Andrea Juan / Shannon Novak

9 October – 27 November, 2015

Catalogue of Works

TRISH  
CLARK  
GALLERY

Trish Clark Gallery is delighted to present Solid Colour: Part II, 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 presented Galia Amsel's structural cast glass works alongside powerful early works by Stephen Bambury, while Helen Calder's poured paint skins created sculptural forms, playing against the sometimes soft, sometimes murky slippages of colour in Marie Le Lievre's paintings. 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*), formed 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, creating a porous and contingent relationship. On the exterior of the gallery, Shannon Novak responded directly to the building's architecture in a bold site-specific intervention that now forms a bridge to Solid Colour: Part II, along with Helen Calder's remarkable pure paint hanging skins that create compelling sculptural space.

The evolution in the sensibility of Bambury's recently completed works in Part II is evident in the dense, opaque paint paired with shimmering translucence or reflective solids, along with textured rust works that create colours not just with pigments, but with iron filings and chemical actions. Solid Colour: Part II revisits Phil Dadson's striking 2014 *January Music* works, rendering sound visible in inky strokes, while Andrea Juan, in her introduction into the gallery, 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 announce this emerging talent's entry into the gallery, and sit companionably with works by senior artists Bambury and Dadson. Chris Corson-Scott, whose solo exhibition in December last year was a markedly mature gallery entry, completes Solid Colour: Part II with an intimate portrait of his father – a deeply affecting and insightful glimpse into Ian Scott's studio, a place few were granted entry to in the artist's lifetime.



STEPHEN BAMBURY  
*CV98910*, 2009  
Acrylic and anodised aluminium  
1300 x 1200 mm  
\$55,000





STEPHEN BAMBURY

*Back in the U.S.S.R.*, 2015

Iron filings and acrylic on 2 aluminium panels

548 x 1055 mm

\$22,000



STEPHEN BAMBURY  
*IC12949*, 2012  
Acrylic on aluminium  
795 x 795 mm  
\$29,000





Installation View

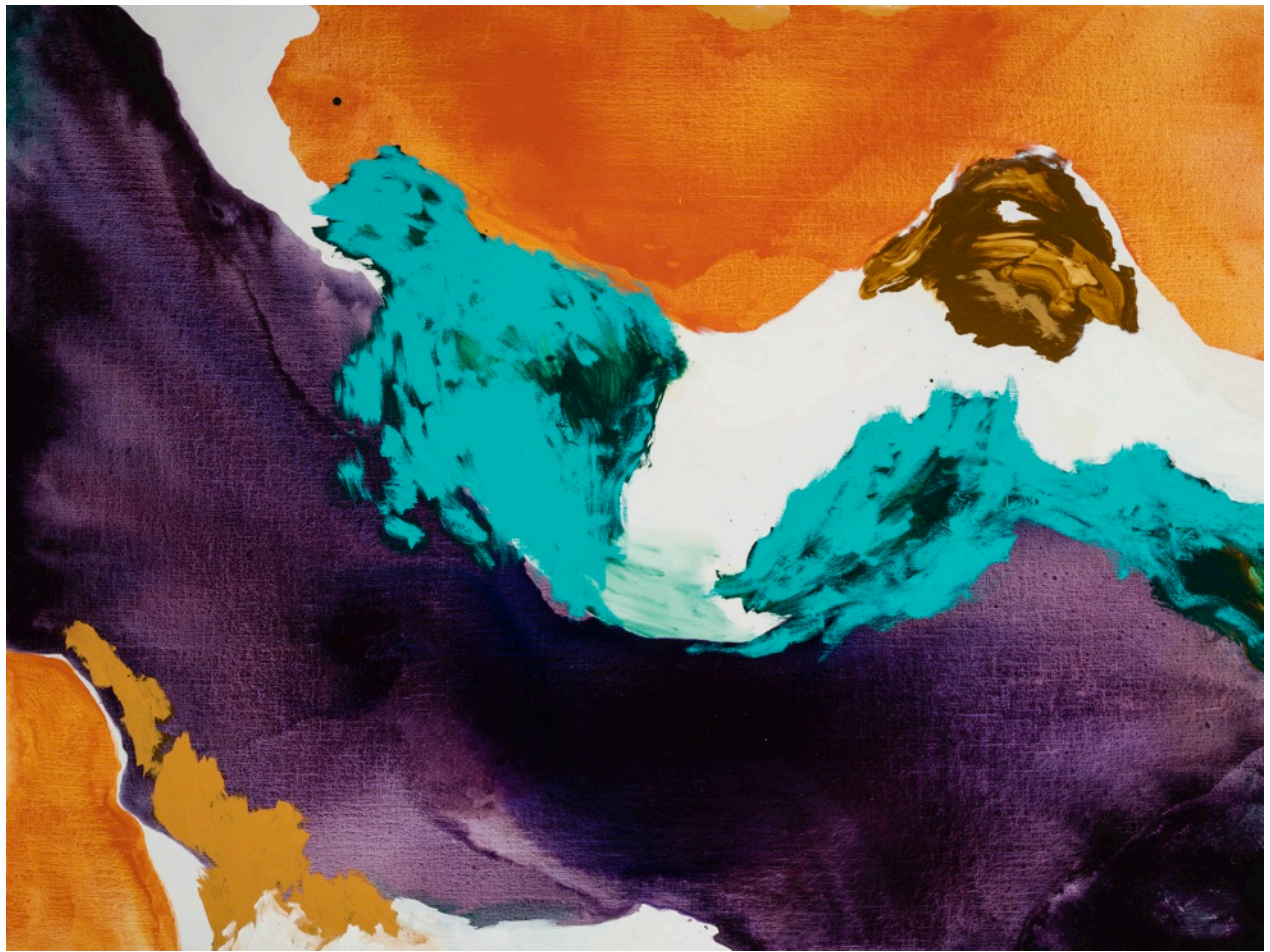


AMANDA GRUENWALD  
*Green, Pink, Blue*, 2015  
Acrylic, alkyd and oil on canvas  
1450 x 1250 mm  
\$5,200





AMANDA GRUENWALD  
*Pink Umber*, 2015  
Oil on linen  
1820 x 1215 mm  
\$5,800



AMANDA GRUENWALD  
*Purple, Orange*, 2015  
Acrylic and oil on linen  
1500 x 2000 mm  
\$6,500

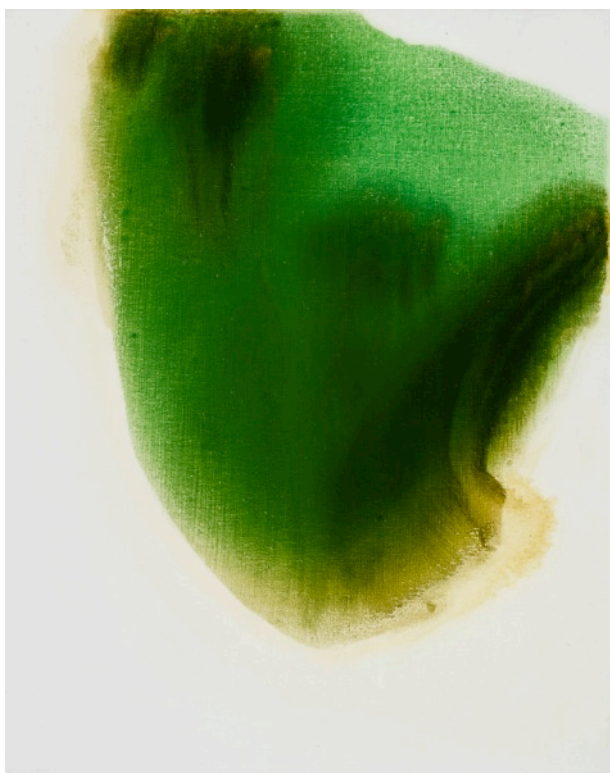
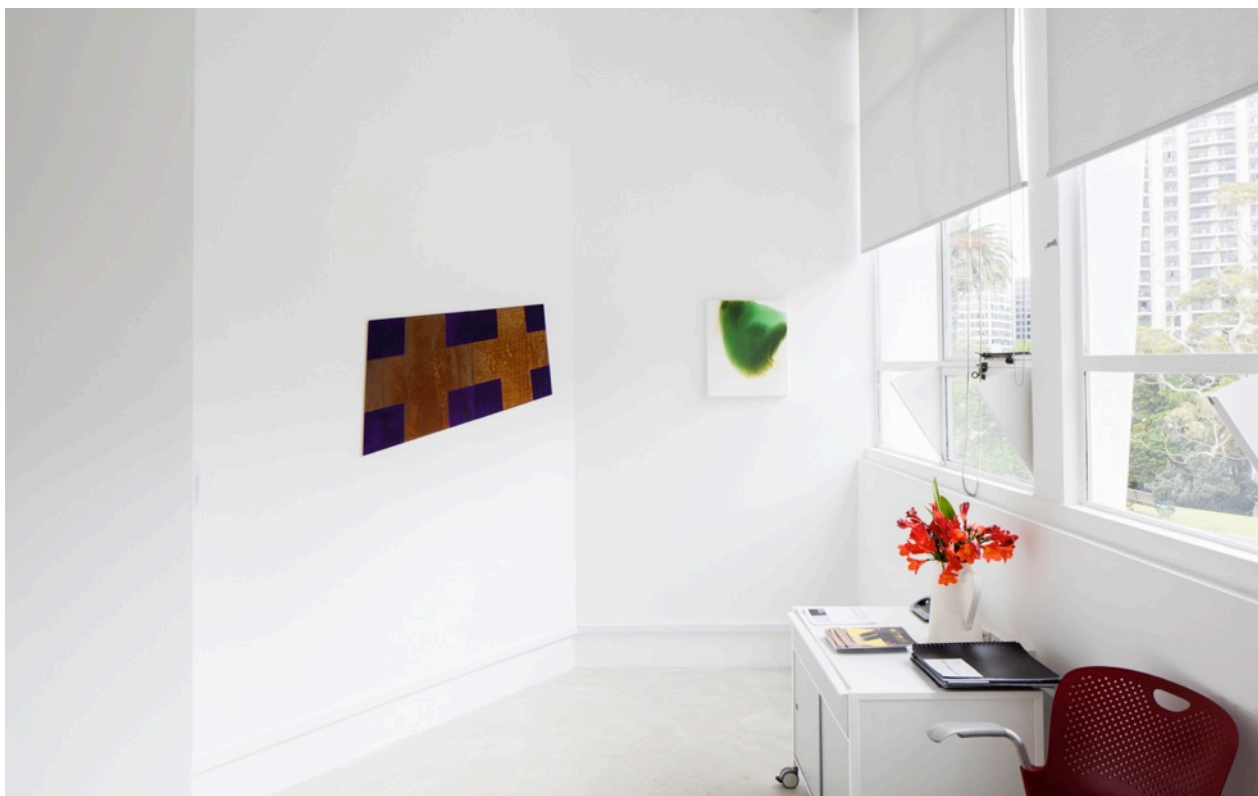




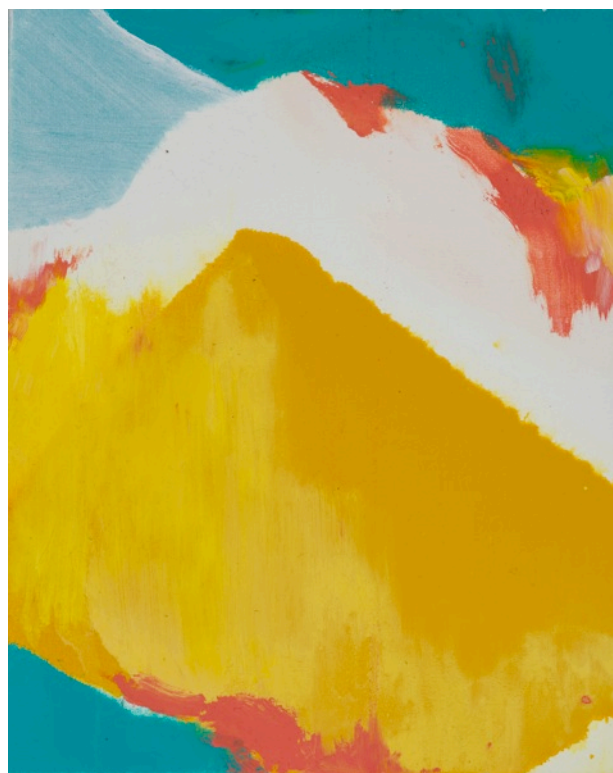
ANDREA JUAN  
*Red*, 2005  
Single Channel Video  
Edition 7 of 20  
Work signed and numbered.  
USD 1,500 + GST (excluding hardware)



Installation view

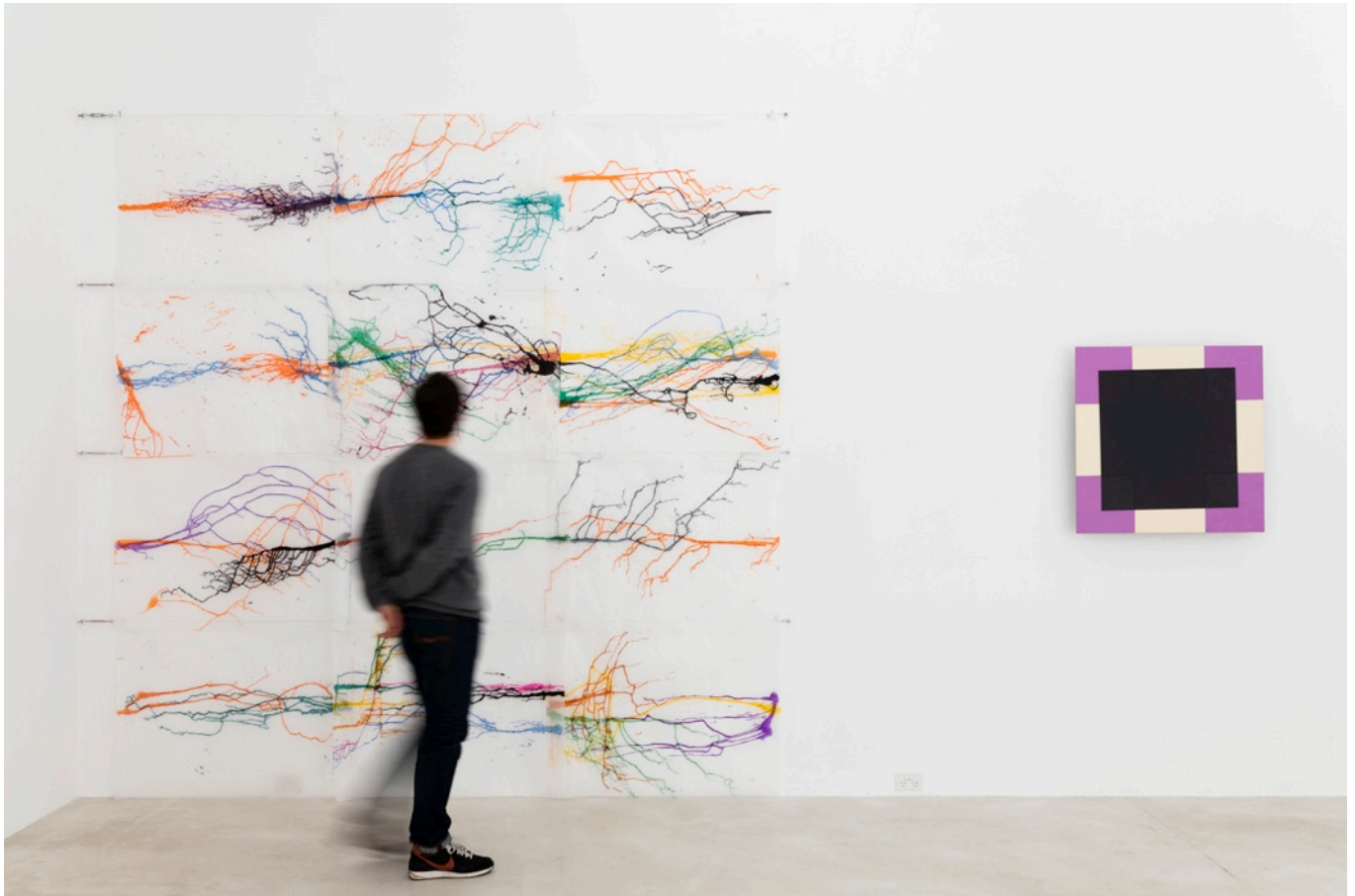


Left: AMANDA GRUENWALD  
*Sap Green*, 2015  
 Oil on canvas  
 500 x 400 mm  
 \$750



Right: AMANDA GRUENWALD  
*Yellow Azure*, 2015  
 Oil on canvas  
 500 x 400 mm  
 \$750





PHIL DADSON

*January Music (paper, hand, ink, eye, wind)*, January 2014

Selection of 12 of 31 indian ink drawings on Japanese paper

760 x 1020 mm each

Price: \$750 each (unframed)



CHRIS CORSON SCOTT

*My Father's Studio, Three Months After His Death From Cancer*, 2013

1500 x 1890 mm

Edition 1 of 7

Price: \$7,500 (framed)





Installation view



HELEN CALDER  
*Yellow Painting*, 2015  
Acrylic paint skins and rubber cords  
Dimensions variable  
Price: \$15,000



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



# TRISH CLARK GALLERY

## 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, fusing intellectual and emotional content with material form. Born in Christchurch, he 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, and a major retrospective was mounted at Wellington's City Gallery and Auckland Art Gallery 1999-2000.

## AMANDA GRUENWALD b.1985

Graduating from the University of Auckland's Elam School of Fine Arts in 2012, Amanda Gruenwald has developed an ambitious painting practice that speaks to the heart of the medium. Awarded the Gordon Harris Painting Prize and the Kate Edgar Charitable Trust Grant in her final year of study, Gruenwald is quickly distinguishing herself as a thoughtful and formidable emerging artist. Working at scale and taking colour and form as her subjects, Gruenwald's distinctive shapes collide, bleed and fray into one another. Cognisant of the great American colour field painters, Gruenwald subtly subverts their dictates and skirts around their rules, disrupting the flatness of the painting's plane with layers of over-painting, sometimes heavily gestural, that mediate a balance between deliberation and intuition.

## CHRIS CORSON-SCOTT b.1985

Chris Corson-Scott reveals a precocious maturity in his deeply thoughtful approach to photographic content and the technical challenges of working at large scale, insistent on the use of analogue film and the 'old-fashioned' 8×10 view-camera. Dedicated to making quiet, lyrical, many-layered images of meaningful personal and intimate subjects, Corson-Scott, son of the late modernist painter Ian Scott, has exhibited widely in Auckland and internationally, including *Kinder's Presence* (2013-14) at Auckland Art Gallery Toi O Tamaki and *History in the Taking: 40 Years of PhotoForum* (2014) at The University of Auckland's Gus Fisher Gallery.

## PHIL DADSON b.1946

Phil Dadson is a seminal figure in New Zealand's art history, both for pushing the boundaries of sound and intermedia art since the 70s and for his influence on a generation of now leading mid-career artists. Dadson held the position of Head of Intermedia/Time-based Arts at Auckland University's Elam School of Fine Arts from 1986 – 2001. Throughout his career Dadson has been the recipient of many key awards and fellowships, enabling opportunities to make art and perform in the USA, Antarctica, China, Russia, Japan, Australia, Canada, Thailand, Indonesia, Hungary, UK, India, Austria and Argentina. Dadson became a New Zealand Arts Foundation Laureate in 2001, and an Officer of the New Zealand Order of Merit (ONZM) in 200

# TRISH CLARK GALLERY

## ANDREA JUAN b.1964

Argentine artist Andrea Juan is Professor of Visual Art at Universidad Nacional de Tres de Febrero, Buenos Aires, a position she has held since 1999. Juan received the John Simon Guggenheim Memorial Foundation Fellowship in 2005, and the Canadian Studies Faculties Research Program grant in 2007 and 2010. Four substantial catalogues of her work have been published and in 2014 Juan had solo exhibitions in Los Angeles, New York City and St. Petersburg. Since travelling to Antarctica for the first time in 2004, Juan has focused on the impact of climate change in the Antarctic and its position as the driver of the entire planet's weather and ocean systems / biology. Juan holds the position of Head of Cultural Projects at The National Antarctic Bureau, Ministry of Foreign Affairs, Argentina and was influential in the development of a residency programme aiming to deepen the dialogue between the aesthetic / political possibilities of contemporary art and the current environmental issues most visible in Antarctica.

## HELEN CALDER b.1955

For almost forty 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, exploring the properties and limits of paint as a material.

## SHANNON NOVAK b.1979

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 completed an Artist Residency in 2011 at CentralTrak, The University of Texas at Dallas, and has since been engaged in public commissions. He graduated MFA (Hons) in 2014.