

AUCKLAND ART FAIR 2016 | THE CLOUD | 25-29 MAY 2016

TRISH CLARK GALLERY

BOOTH B7

TRISH
CLARK
GALLERY

Trish Clark Gallery is pleased to be exhibiting in Booth B7 at Auckland Art Fair 2016, New Zealand's re-vitalised niche regional art fair. 34 years of high-level art world engagement underpins Trish Clark Gallery in New Zealand - representing noted international and New Zealand artists across a range of media and generations.

Concurrent with internationally renowned Alfredo Jaar's first solo exhibition in Australasia at Trish Clark Gallery in Bowen Avenue, we are presenting a selection of works at Auckland Art Fair by New Zealand-based artists that speak to expanded notions of 'here' – grounded in this place on the edge of the Pacific – looking out; presenting an opportunity to cast a fresh eye over the notions of 'here' that we all carry in our hearts and minds, whether examined and articulated or not, and revealing the perhaps little recognised commonality shared by these twelve artists of diverse material approaches.

Galia Amsel, Stephen Bambury, Chris Corson-Scott, Phil Dadson, John Edgar, Jennifer French, Amanda Gruenwald, Jae Hoon Lee, Alan Miller, Kazu Nakagawa, Marie Shannon and Ann Shelton provide fresh insights of 'here'. The shimmering light of Corson-Scott's interior and exterior landscapes are counterpoint to the contemplative beauty and mystery of Jennifer French's and Alan Miller's; Marie Shannon's more quirky and intimate versions of her 'landscapes' and Jae Hoon Lee's subtly manipulated landscape alongside Phil Dadson's evocative painted and scorched *March Music* for our volcanic 'here'; Ann Shelton's strength and clarity and subtle politics alongside the magic wrought in stone by John Edgar; and all complemented by the more abstracted sensibility of 'here' present in the cast glass of Galia Amsel, the landscape-derived painting explorations of Amanda Gruenwald, and Stephen Bambury's alchemical materiality referencing earth, water and cultural landscape.

Galia Amsel b. 1967, UK - Internationally known for her cast-glass sculpture, Amsel's training in London at the Royal College of Art led to a highly developed visual language based on colour, form, tension, geometry, and complete control over her technically difficult medium. Re-contextualising her practice to the rural edge of west Auckland in 2003 provided fresh surroundings to synthesise a new dialect of patterns, rhythms and colours, invigorating Amsel's capture and transmission of these new surface and light effects, while endeavouring to capture frozen moments of movement that explore tension and balance. Amsel's early interest in structural tension is revisited in conjunction with her central vocabulary of colour and form, pushing her practice into more experimental territory. She maintains her position at the forefront of her genre and was recently selected to develop and install a large site-specific work for Salisbury Cathedral, UK, in 2016.



Stephen Bambury b. 1951 - Senior New Zealand artist Stephen Bambury has stated that he has 'always seen the paintings as a means of promoting an inner reflection and of creating a context where an experiential exchange could take place'; what he calls a painting experience. Fusing intellectual and emotional content with material form, the central importance of materiality to Bambury's practice is underpinned by comprehensive technical investigations and mastery. Employing an exceptional range of scale, Bambury explores and reconnects the apparent dualities of light / dark, negative / positive, masculine / feminine, the sea and the land, the intellectual and emotional and the universal and the particular. Physical and cultural landscapes of import to him are abstracted into works, often developed into series that allow such particularities to be further articulated, with titles giving clues to the works' gestation.



Phil Dadson b. 1946 - A seminal figure in New Zealand art history, Phil Dadson's highly inventive transdisciplinary approach to making art includes solo performances and exhibitions, experimental musical instruments and sonic objects, digital video/audio and installation, music composition, graphic scores and drawing, sound sculptures and improvisations with invented instruments. Video remains a constant passion for Dadson, as much for its ability to synergistically combine image and sound as for its unique physicality. March Music represents one month's activity, this year, in Dadson's long-duarational performance piece, to be completed over one calendar month for each of 12 years. Begun in 2014, each year Dadson completes another month's cycle. January Music consisted of delicate tracery of flowing india ink on crumpled glassine; February Music consisted of bold structured graphite drawings on black-painted heavy paper; March Music is densely painted heavy Fabriano paper scorched and torn. The complete March Music suite will be shown in conjunction with a six-hour performance at Trish Clark Gallery on 6 December, 6pm – midnight.



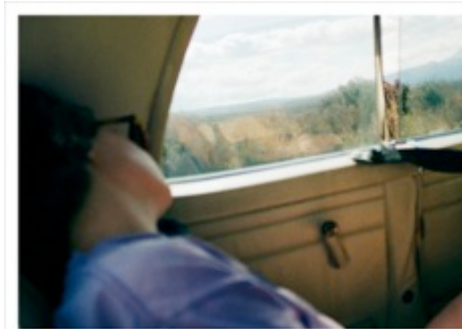
Chris Corson-Scott b. 1985 - Chris Corson-Scott's images play with the dichotomy between history and the present, always extraordinarily illuminated. At age 31, Corson-Scott remains insistent on the use of analogue film and 'old-fashioned' 8x10 view-camera, capturing places that carry quiet significance as historic sites, revealing a history all but invisible except to the keen observer / researcher bearing witness. Opening at Trish Clark Gallery on 14 June 2016 as a Signature Event in this year's Festival of Photography, his exhibition "We passed the setting sun" is previewed at Auckland Art Fair with two works: the striking Cliffs and Rockfalls, Awhitu Peninsula (2015) and his interior landscape of John Perry in his studio at Helensville (2016) present an intimate and compelling portrait / landscape of time and place, personal and social history.



John Edgar b. 1950 - Central to John Edgar's fascination with stone as his primary material for over thirty years are strong links to the environment, bringing into balance the elements of concept, material and process. He says of these objects, 'these slices of the land are revelations of how intimately the environment meshes. How seamless are the interrelationships of earth and sky, land and sea, heaven and earth, black and white? The convergence of the two into one.' An uncanny ability to recognize particularities in the stones he chooses to work with, coupled with Edgar's complete control of the medium with powerful tools used to sculpt, allow for seamless convergence of apparently disparate elements. Enormous technical sophistication is necessary to create works without flaw, fault, scratch or blemish, as he recombines that which has been divided, creating artefacts imbued with a stillness and modernism that belies the technical processes involved.



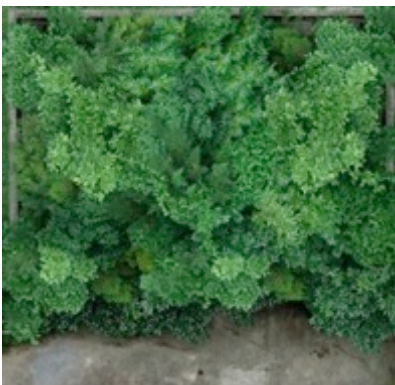
Jennifer French b. 1961 - Highly regarded as a specialist photographer of art, French has worked for three decades for Auckland Art Gallery Toi o Tamaki and also documented New Zealand's projects at the Venice Biennale; this professional life undertaken alongside her art practice of occasional sabbaticals to enable the production of discrete bodies of her own work. French's quiet, contemplative meditations catch 'things that could escape back into the ether with no one the wiser, if someone wasn't there to arrest them.' Not so much Cartier-Bresson's 'decisive moment' – a crisp excerpt from time's flow, but more fluid ideas of time, duration, intuition and the emotional resonances that can be intuited from a location or situation. Exploding and exploiting the grain of film's chroma, French's landscapes are never what they purport to be, always ruminating on a more interior version of 'landscape'.



Amanda Gruenwald b. 1985 - Awarded the Gordon Harris Painting Prize and the Kate Edgar Charitable Trust Grant in her final year at The University of Auckland's Elam School of Fine Arts in 2012, Amanda Gruenwald is rapidly distinguishing herself as a formidable emerging artist with striking landscape inspired paintings. Gruenwald builds and subtracts layers of paint according to the interior logics that emerge within each painting. Oscillating between transparency and heavy, concrete brushwork, Gruenwald's forms merge and shift, each layer communicating with those that came before and after, creating an interior network of conversation between distinctive gestures.



Jae Hoon Lee b. 1973 - A self-proclaimed cultural wanderer, Korean-born photographer Jae Hoon Lee grew up in Seoul, emigrated to the USA in 1993 to study at the San Francisco Art Institute, and then in 1998 to Auckland, New Zealand, where he graduated MFA (2001) and DocFA (2012) from The University of Auckland's Elam School of Fine Arts. Lee's multiple migrations and his preoccupation with expanding technological advances have continued to define and inform his practice. Lee's digitally enhanced, hyper-real landscapes are a composite of images he personally gathers in his travels. Initially deceiving the viewer with their familiar appearance, closer inspection reveals an acutely subjective engagement with the visual texture of a location. Disordered in perspective and time, multiple re-use of identical landscape portions, or images taken at different locations over extended periods, reveal that what is apparently hyper-real is in fact very much a fictional reality.





Alan Miller b. 1947 - Photography has been a deliberately personal practice for Alan Miller, working and exhibiting in Australia and New Zealand for more than thirty years since study at Elam School of Fine Arts in the 1970s. A photographic traditionalist, favouring his analogue Leica and hand printed silver gelatin images from his own darkroom, Miller's calculated, methodical approach to image making is driven by his fundamental belief that the camera enables him to capture something that is 'of essence'. This is demonstrable in the spiritual quality he captures in light, be it playing on water, or through mist or fog, or altering perspective so greatly that the picture plane is rendered abstract.



Kazu Nakagawa b. 1957, Tokyo - Kazu Nakagawa has lived, worked and exhibited in New Zealand for three decades. His work is represented in public and private collections throughout New Zealand and internationally. His most recent large-scale project is the new Waiheke Island Library, collaborated on as part of Auckland Council's public art plan, and known locally simply as 'Kazu's library.' Nakagawa left Japan for New Zealand aboard a container ship because he "wanted to feel the distance" of his journey. Not speaking English, and with little else beside a set of traditional cabinetmaker's tools, his extraordinary skill at working in wood and a finely tuned aesthetic sense was early recognized, in gaining representation alongside Toss Woollaston, towering figure in New Zealand modern art history. Nakagawa's work is a meditation on life, the environment and identity.



Marie Shannon b. 1960 - Marie Shannon has made intimate thoughtful works for over thirty years, exhibiting widely in New Zealand and internationally and represented in major institutions in Australia and New Zealand. Working with photography as her principal medium, Shannon's practice also incorporates drawing and video, most recently text-based videos made with material mined from her partner's archive, artist Julian Dashper, after his death in 2009. Her use of a large-format camera and her own hand-printing results in sharp, finely detailed silver gelatin prints, variously toned with sepia, selenium and gold. Shannon is interested in the narrative or poetic resonance of the single object, "using photography to display, or show something and to ask the viewer to pay particular attention to it."



Ann Shelton b. 1967 - Ann Shelton's internationally recognised large-scale, hyper real photographic works operate at the nexus of conceptual and documentary modes, investigating the social, political and historical contexts that inform readings of the landscape and its contents. Having gained her MFA from The University of British Columbia, Vancouver, Canada, Shelton's work is regularly seen in New Zealand and internationally in countries as diverse as China, Lithuania, Italy, England, Poland, Germany, Australia and Canada. Her interest in photographing historically loaded sites generates works that refuse to visually represent an event as it occurred, alluding instead to what might have happened by adopting absence as a photographic device. This strategy prompts a different kind of looking, foregrounding the importance of the viewer's engagement in creating meaning in a photograph.

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