

TRISH
CLARK
GALLERY



CHRIS CORSON-SCOTT | Dreaming in the
Anthropocene

June 13 – July 29, 2017

Press Release

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Trish Clark Gallery is pleased to present *Dreaming in the Anthropocene*, a rich suite of Chris Corson-Scott's new works presented as an Auckland Festival of Photography keynote exhibition under the thematic: *Identity*.

Chris Corson-Scott's 2016 extended exploration of New Zealand's South Island yielded images remarkable for their unsettling juxtapositions of historic industry within the reclaiming natural world, the remnants of industrial behemoths on which the prosperity of New Zealand was formed. Now decayed and largely forgotten, but uncovered by diligent research and multi-day hikes lugging an 8 x10 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 behavior and capture of light remains the equivalent subject to the significance of forgotten historical sites. More pertinent than ever, the series resolutely reflects 'New Zealand' while speaking conceptually to a contemporary global discourse.

The quiet melancholy of *Dawn SS Lawrence at the Mouth of the Mokihiui River*, 2016 is captured as the early sun illuminates the bones of a shipwreck at low tide on a quiet dawn. Evocations of seafaring and trade, the historical basis of New Zealand's wealth, sit together with the despair and multiplicity of loss engendered by the plethora of shipwrecks on this land's tempestuous coasts.

The toll of time and nature is married with that of human action in *Derelect Chicory Kiln Beside the Clutha River*, 2016. The raw face of industry is juxtaposed with artistic endeavor, and the velocity of nature with that of factory production, in *A Poet Writing Before the Falls and Freezing Works, Mataura*, 2016. Other images offer naked functionality, or the poignancy of nature's reclamation or of the mysteriously corporeal absence of humans.

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).

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Key Collections:

Auckland Art Gallery Toi o Tamaki, Auckland

Christchurch Art Gallery Te Puna O Waiwhetu

Chartwell Collection at Auckland Art Gallery Toi o Tamaki, Auckland

Wallace Arts Trust, Auckland

NZ Ministry of Foreign Affairs and Trade



Cheadle Heath Purifier, Former Temuka Flour Mill, 2016
archival pigment print
1400 x 1750 mm



Collapsing Coal Bin, Escarpment Mine, Denniston Plateau, 2016
archival pigment print
1300 x 1650 mm



Abandoned Chicory Kiln on the Clutha River, Inch Clutha, 2016
archival pigment print
1200 x 1500 mm



Winter Morning, Remains of the SS Lawrence, Mokihiui, 2016
archival pigment print
1200 x 1500 mm



Loading Fertilizer, Former Empress Flour Mill, Waimate, 2016
archival pigment print
1400 x 1750 mm



A Poet Writing Before the Falls and Freezing Works, Maitaura, 2016
archival pigment print
1400 x 1750 mm



Collapsing Kiln, Makareao Limeworks, 2016
archival pigment print
1400 x 1750 mm

CHRIS CORSON-SCOTT

b. 1985

In his early 30's, Chris Corson-Scott reveals a precocious maturity in his serious approach to photographic content and the technical challenges of working at large scale. Son of the late modernist painter, Ian Scott, he has been immersed in art all his life, and has been a stern self-critic through more recent years developing his body of work.

Corson-Scott has exhibited widely in Auckland, and internationally. Exhibitions include *The Devil's Blind Spot: Recent Strategies in New Zealand Art Photography*, at Christchurch Art Gallery Te Puna O Waiwhetu, Christchurch; *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; *My Place* (2013) Pingyao International Photography Festival, China; *Recent Auckland Photography* (2013) at North Art; and solo exhibitions at Photospace Gallery, Wellington, Trish Clark Gallery, Auckland, 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).

Chris Corson-Scott is insistent on the use of analogue film and the 'old-fashioned' 8×10 view-camera. In our digital age, these large and cumbersome cameras are artefacts from the beginnings of the medium, but with the latest technology still provide a unique and superb image quality. Corson-Scott believes the combination results in a more 'human' image – "finely detailed, yet softer, richer, and ultimately closer to how our eyes see light than digital capture." For him, this is a critical part of the aesthetic of his work, dedicated as he is to making quiet, lyrical, many-layered images of deeply personal and intimate subjects, which are most typically mantled by a crystalline and shimmering midday New Zealand sunlight.

The other singular advantage of this analogue method is that one rarely takes more than a single image of a subject, encouraging a deeply thoughtful approach to image making. It is not uncommon for Corson-Scott to spend an entire day, or indeed a number of days, even spread over different years, to take the final, single exposure.

Though his work is strongly engaged with the history of his medium (in particular the works of 20th century French photographer Eugène Atget), it is also distinct for its serious interrogation of painterly qualities. Corson-Scott's deep engagement with painting and its history has expanded through personal relationships with artists, curators and critics, in New Zealand and overseas. In looking to artists like Cézanne and Jackson Pollock, Corson-Scott attempts to expand the 'singular' moment (or subject) of a photograph, by making large, complex images in which many points of interest, or 'decisive moments' vie for equal visual attention.

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

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COLLECTIONS

Auckland Art Gallery, Toi o Tamaki, Auckland
Chartwell Collection, 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

SOLO EXHIBITIONS

- 2017 Untitled, Photospace Gallery, Wellington
- 2016 "*We passed the setting sun*", Trish Clark Gallery, Auckland
 "*We passed the setting sun*", In Situ Photo Project, Christchurch
- 2015 *Chris Corson-Scott*, Photospace Gallery, Wellington
- 2014-2015 *New Photographs*, Trish Clark Gallery, Auckland
- 2012 *New Photographs*, Snake Pit, Auckland
- 2011 *Photographs*, TSB Bank Wallace Art Centre, Auckland

GROUP EXHIBITIONS

- 2016-2017 *The Devil's Blind Spot: Recent Strategies in New Zealand Art Photography*, Christchurch Art Gallery Te Puna O Waiwhetu, Christchurch
- 2015-2016 "taking stock", Trish Clark Gallery, Auckland
- 2015 *Solid Colour: Part 2*, Trish Clark Gallery, Auckland
 TRUTH + FICTION, Trish Clark Gallery, Auckland
- 2014-2015 *History in the Taking: 40 Years of PhotoForum*, Gus Fisher Gallery, University of Auckland; City Gallery, Wellington; Dunedin Public Art Gallery, Dunedin; *Photo 14*, Maag Halle, Zurich, Switzerland
- 2013 – 2014 *Kinder's Presence*, with John Kinder, Mark Adams and Haruhiko Sameshima, Auckland Art Gallery Toi o Tamaki, Auckland
- 2013 *My Place (Four New Zealand Photographers)*, Pingyao International Photography Festival, Pingyao, China
 Recent Auckland Photography, Northart, Auckland
- 2012 *Gordon's Walters Prize*, Snake Pit, Auckland

CURATED EXHIBITIONS

- 2013 *Recent Auckland Photography*, (with Edward Hanfling), Northart, Auckland.

PUBLICATIONS

- 2013 *Pictures They Want To Make: Recent Auckland Photography*, Chris Corson-Scott and Edward Hanfling. Foreword by Ron Brownson, Auckland: PhotoForum, 2013

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Upper Level of a Collapsing Hop Kiln, Wai-Iti, Near Nelson, 2016
archival pigment print
1200 x 1500 mm

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FOR FURTHER INFORMATION PLEASE CONTACT THE
GALLERY

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