

TRISH
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GALLERY



Video still from *Car Stories*, 2018

MARIE SHANNON | Short Stories

June 17 – July 21 2018

Press Release

MARIE SHANNON | Short Stories

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Trish Clark Gallery is pleased to present a solo exhibition by Marie Shannon to coincide with both the 2018 Auckland Festival of Photography and her survey exhibition *Rooms found only in the home* currently at Adam Art Gallery, Wellington. Shannon's survey exhibition was developed and presented by Dunedin Public Art Gallery in 2017 and tours to Auckland in 2019. Developed from DPAG's holdings of the artist's work and her personal archive, the exhibition brought together the history and current concerns of this important artist.

Short Stories will elucidate her importance within contemporary New Zealand art history, marking a departure for Shannon in bringing together a body of moving image works developed over the past eight years, including three new short videos.

Shannon represented New Zealand in 1996 at the Asia Pacific Triennale held at Queensland Art Gallery, and also exhibited that year in Sydney at the Australian Centre for Photography. Two years later Shannon showed at the Govett Brewster Gallery, New Plymouth, and the Australian Centre for Contemporary Art, Melbourne. In 2000 her work was included in the exhibition *Fissures*, shown at ACProjects, New York, curated by Connie Butler as part of the series, *Five Shows, Five Curators*.

Auckland-based artist Marie Shannon has been creating delicately intimate, witty and thoughtful works for over thirty years. While the domestic has remained her primary concern, her work has also addressed the artwork of others as a way to investigate the creative process. Since the death of her partner, artist Julian Dashper, in 2009, Shannon has been cataloguing his works and archive in their shared Auckland studio. From this lengthy process she has gathered the material for her text-based video works and related photographs. Her desire to use text in a visual, as well as a narrative context, stems from an interest in the conventions of text titles and credits in movies.

Working with photography as her principal medium, Shannon's practice also incorporates drawing and video. 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."

TRISH CLARK GALLERY

FOR FURTHER INFORMATION, IMAGES AND QUERIES PLEASE
CONTACT THE GALLERY

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USEFUL LINKS

<http://trishclark.co.nz/artists/shannon-marie/>

<http://trishclark.co.nz/artists/shannon-marie/#page/selected-works/>

<http://trishclark.co.nz/artists/shannon-marie/#page/selected-press/>

<https://www.photoforum-nz.org/blog/2018/5/14/h00fcfrkggijwqqboawxw82tkyjhz>

<http://www.adamartgallery.org.nz/current-exhibition/>

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1988–1995
IU9137
Tan 1978 Ford Falcon
500 station wagon

Video still from *Car Stories*, 2018

Dear Marie, How are you? I
am sitting in my little flat on
Sunday night, thinking that
this must be the slowest week I
can remember in quite some
time.

Video still from *The Aachen Faxes*, 2012

Leo thinks about the chests of drawers,
one on each side of the room, my side and
Julian's side. Each has a mirror, and a
collection of objects on top of it. Each one
sums up, or is a kind of portrait of,
its occupant.

Video still from *The Rooms in the house*, 2016

TRISH
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THIS WAS ANOTHER PROJECT I THOUGHT ABOUT DOING FOR MY SHOW AT CBD GALLERY IN SYDNEY. I WAS GOING TO DO AN ART PERFORMANCE WHICH WOULD BE ME DOING KARAOKE SONGS AT DIFFERENT VENUES AROUND SYDNEY. IT WOULD BE THE SAME SONG AT EACH PLACE, OVER FOUR OR FIVE NIGHTS; THE NAME OF THE SONG WOULD BE THE NAME OF THE TOUR. SO I WOULD DO THE TOUR IN THE WEEK PRECEDING THE OPENING OF THE SHOW, THEN GET A T-SHIRT PRINTED WHICH WOULD BE LIKE A ROCK-BAND TOUR SOUVENIR. LIKE THIS:

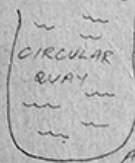
THE SOMETHING SOMETHING TOUR
MARIE SHANNON IN SYDNEY
CBD GALLERY JULY 25TH TO 31ST

AND ON THE BACK, THE VENUES AND DATES OF THE PERFORMANCES. THERE WOULD ALSO BE A VIDEO OF EACH PERFORMANCE, WHICH WOULD PLAY IN THE GALLERY. THE THING IS, I'VE NEVER MADE A VIDEO BEFORE, AND I REALISED, IT MIGHT NOT WORK AND I WOULD BE LEFT LOOKING SILLY. ALSO, BY NOT HAVING TO DO THE PERFORMANCE AND MAKE THE VIDEO, I HAVE MORE TIME TO DO OTHER THINGS.

The Karaoke Tour of Sydney, 1994

MAP OF THE BUSKERS.

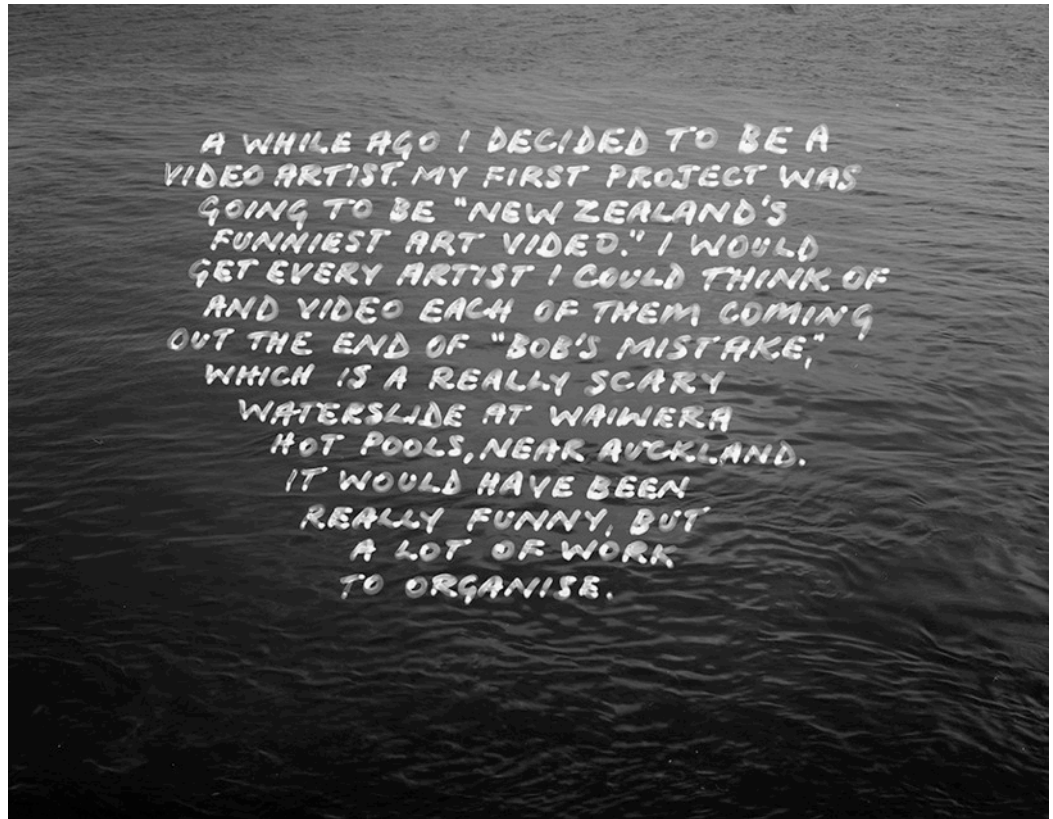
A WORK I WAS GOING TO DO FOR MY SHOW AT CBD GALLERY IN SYDNEY WAS CALLED "MAP OF THE BUSKERS." IT WAS GOING TO BE A COPY NEGATIVE OF AN EXISTING AERIAL PHOTOGRAPH OF CIRCULAR QUAY, EITHER FROM A BOOK OR A PHOTO LIBRARY. I COULDN'T FIND THE RIGHT VIEW. MOST OF THEM WERE TAKEN FROM TOO MUCH OF AN ANGLE. I WANTED A VIEW FROM DIRECTLY ABOVE. SO I DECIDED I WOULD JUST DO A LITTLE DRAWING LIKE THIS:



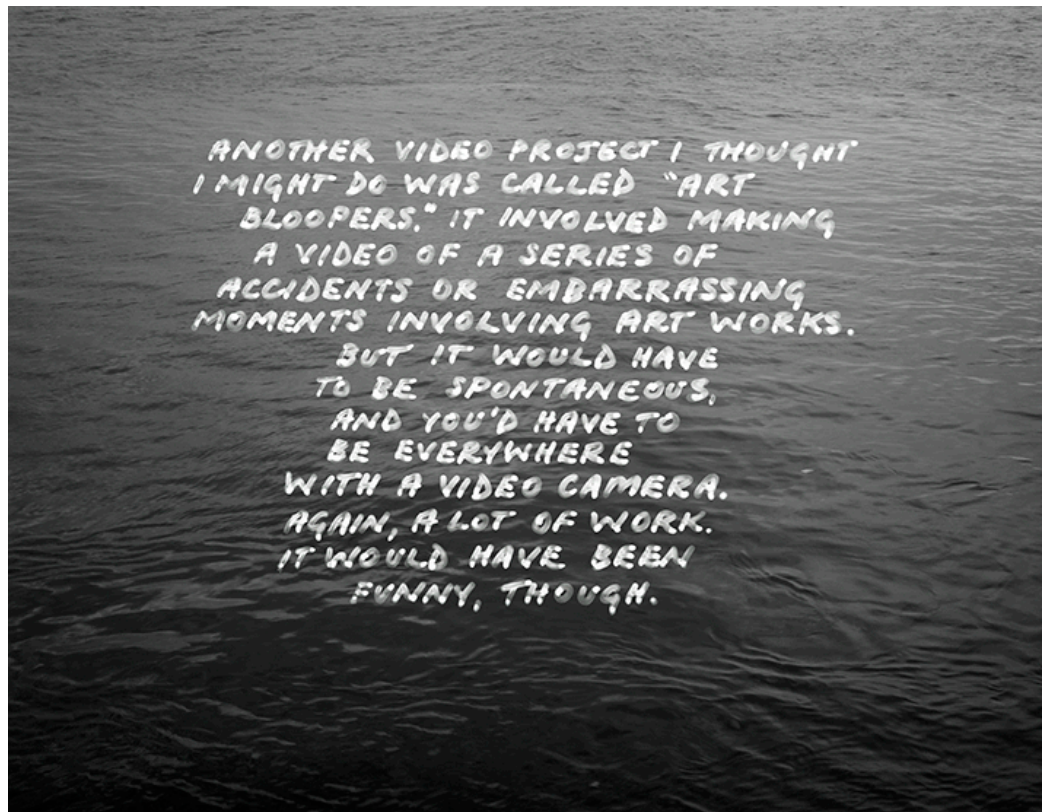
AND WRITE AROUND THE EDGE DESCRIPTIONS OF ALL THE BUSKERS I COULD REMEMBER FROM THE LAST TIME I WAS IN SYDNEY. THE TROUBLE WAS I COULD ONLY REMEMBER THREE: SCARY LITTLE GIRLS WHO SING LIKE LOUIS ARMSTRONG; MAN WITH ELECTRIC GUITAR; MAN WITH LOUD BAGPIPES. ALSO, I WASN'T SURE IF THESE BUSKERS WOULD STILL BE THERE. IT WOULD HAVE BEEN BEAUTIFUL, THOUGH.

Map of the Buskers, 1994

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New Zealand's funniest art video, 1994



Art Bloopers, 1994