

CHRIS CORSON-SCOTT | *Evanescent Monuments*
5 October – 10 November, 2018



Limeworks, Takaka Hill (Looking Towards Abel Tasman), 2017
Archival pigment print
920 x 1135 mm framed
Edition 1 of 7
\$4,000 (framed, UV glass)



Winter Morning, Derelict Grinding Mill, Near Tapawera, 2016
Archival pigment print
920 x 1135 mm framed
Edition 1 of 7
\$4,000 (framed, UV glass)



Manager's Office, Waipaoa Freezing Works, Outside Gisborne, 2016
Archival pigment print
715 x 875 mm framed
Edition 1 of 7
\$3,400 (framed, UV glass)



Boilers Behind the Woollen Mill, Milton, 2017
Archival pigment print
715 x 875 mm framed
Edition 3 of 7
\$3,500 (framed, non reflective UV glass)



Winter, Powerhouse at the Old Escarpment Mine, Denniston Plateau, 2016
Archival pigment print
715 x 875 mm framed
Edition 3 of 7
\$3,500 (framed, non reflective UV glass)



Chinese Miners' Hut, Illustrious Energy Mine, Central Otago, 2017
Archival pigment print
715 x 875 mm framed
Edition 1 of 7
\$3,500 (framed, non reflective UV glass)



Late Evening, Looking North Towards the Limeworks, Clifden, 2018
Archival pigment print
920 x 1135 mm framed
Edition 1 of 7
\$4,200 (framed, non reflective UV glass)



Scientists Performing Autopsies on some of the 300 Pilot Whales that Beached and Died, Farewell Spit, Golden Bay, 2017
Archival pigment print
1100 x 1350 mm framed
Edition 1 of 7
\$4,800 (framed, UV glass)

N.B. ALL CHRIS CORSON-SCOTT WORKS AVAILABLE IN TWO SMALLER SCALES
FRAMED DIMENSIONS: 715 X 875 MM AND 920 X 1135 MM

TRISH
CLARK
GALLERY

Trish Clark Gallery is pleased to present *Evanescent Monuments*, a body of new works by Chris Corson-Scott made in New Zealand's South Island.

Corson-Scott produces haunting images within a global conceptual discourse, that draw our attention to the international structures that facilitate wealth extraction from individual countries' natural resources, and the ways in which these give rise to cycles of development and decay. The photographs ask us to pay attention to the future of the planet. The quest for sustainable development in the 21st century will not, the artist argues, bypass these structures.

His extended expeditions have 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. In photographing sites now decayed and largely forgotten but uncovered by his diligent research, Corson-Scott captures the past before it disappears entirely. The artist utilises the old analogue technology of film and 8x10 camera, capturing light and detail in ways impossible to achieve with digital technology. Reminding us of our collective dependence upon the natural world, the artist's understanding of patterns of human behaviour is mirrored by his sensitive capture of light, which remains the equivalent subject in his highly pertinent images of historical sites.

Corson-Scott has exhibited widely. Exhibitions include *The Future Machine* (2017-18) at Tauranga Art Gallery; *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 Gus Fisher Gallery, Dunedin Public Art Gallery and City Gallery, Wellington; *Photo 14*, Maag Halle, Zurich, Switzerland; *My Place* (2013) Pingyao International Photography Festival, China; and *Photographs* (2011) at Wallace Art Centre. Publications include *Evanescent Monuments* with Laurence Simmons, Emil McAvoy, and Chris Holdaway (Compound Press, Auckland: 2018), and *Dreaming in the Anthropocene*, with Chris Holdaway (Compound Press, Auckland: 2017). With art historian Edward Hanfling he is the co-author of *Pictures They Want to Make: Recent Auckland Photography* (Photoforum, Auckland: 2013).

Key Collections: Auckland Art Gallery Toi o Tamaki; Chartwell Collection at Auckland Art Gallery Toi o Tamaki; Christchurch Art Gallery Te Puna O Waiwhetu; Wallace Arts Trust, Auckland; NZ Ministry of Foreign Affairs and Trade.