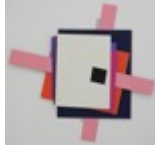


TRISH
CLARK
GALLERY

STEPHEN BAMBURY |
29 March – 18 May, 2019



A Question Begs An Answer, 2017/19
Acrylic on multi aluminium panels
1180 x 1230 mm



Marching Man for Kazimir (by way of fevralism), 2014
Pencil and silver leaf on tracing paper and stamped card
600 x 510 mm framed



It's Not All About Mies, 2010 (Dessau Germany)
Archival digital print
1140 x 1560 mm framed



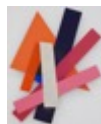
Van Doesburg's Donkey, 2017/19
Acrylic on sheet and honeycomb aluminium
Five part, each approx. 300 x 250 mm



Step Out of Yourself, 2017/19
Acrylic on multi aluminium panels
830 x 900 mm



Marcke's Hat, 2018/19
Acrylic on multi aluminium panels
760 x 550 mm



50/50 Fire & Ice, 2018/19
Acrylic on multi aluminium panels
770 x 600 mm



Forever Is Not Too Long, 2018/19
Acrylic on multi aluminium panels
800 x 720 mm



A Face Forgives A Mirror, 2018/19
Acrylic on multi aluminium panels
820 x 460 mm



"Time Is Out Of Joint" (For Colin), 2017/19
Acrylic on sheet and honeycomb aluminium
300 x 665 mm



Being Present, 2018/19
Acrylic on multi aluminium panels
810 x 470 mm



House Work/ Home Work, 2019
Silicon, bronze and mild steel
160 x 300 mm



Black House, 2011
Screenprint
440 x 590 mm framed
Edition of 20



"I Am Still Alive On Kawau" (Necessary Correction)(Red/Black), 2011
Screenprint
644 x 490 mm framed
Edition of 30

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Now splitting his time between New Zealand and Europe, Stephen Bambury presents a solo exhibition of new works that incorporate his thinking and material approaches across his nearly five decades of practice while referencing the centenary of the founding of the Bauhaus.

Long an admirer of the Bauhaus, this exhibition includes specific reference to the school in Bambury's new large-scale photograph. Oddly reminiscent of early constructivist paintings from a century earlier, but thoroughly contemporary in their materiality, are Bambury's remarkably complex and powerful new works, developed since 2016. As ever, the artist explores and delivers fusion of deeply personal and emotional content with substantively researched materiality.

Bambury's constant investigation of materiality drives his practice and delivers visually rich and compelling works. Throughout his career, Bambury has travelled extensively in the USA, Europe, and Asia, exploring art and architecture from a diversity of historic periods and cultures; these experiences remaining integral to his studio practice. The central importance of materiality to his practice is underpinned by comprehensive technical investigation; together with mixing his own paints, Bambury has mastered the use of copper, aluminium, paper, resin, graphite, precious metal gilding, chemical patinas and rust. Sculptural elements comprised of steel, oil and burnt timbers expand the notions of a painting practice. Photography, screen prints and collaborative publications constitute another area of current investigation, and he also undertakes numerous site-responsive commissions, an area of particular interest for him.

He 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. 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.