

FUTURE: 4 X 3

Amanda Gruenwald | Eemyun Kang | Brendon Leung | Chris Corson-Scott



AMANDA GRUENWALD
Orange, Lavender, Purple, 2019-20
Acrylic, alkyd and oil on canvas
610 x 458 mm
\$4,000



AMANDA GRUENWALD
Cardinal Green, 2019-20
Acrylic and oil on canvas
400 x 400 mm
\$2,800



AMANDA GRUENWALD
Violet, Pink, Golden Ochre, 2019-20
Acrylic, alkyd and oil on canvas
1400 x 1700 mm
\$15,000



AMANDA GRUENWALD
Peach Pink, Sap Green, 2019-20
Acrylic, alkyd and oil on canvas
1400 x 1400 mm
\$14,000



BRENDON LEUNG
Untitled 105, 2019
Coffee, acrylic, pure pigment and plaster on aluminium
760 x 560 mm
\$2,100



BRENDON LEUNG
Untitled 108, 2019
Coffee, ink, pure pigment, water and plaster on board
1190 x 970 mm
\$3,000



BRENDON LEUNG
Untitled 102, 2019
Coffee, ink, acrylic and plaster on found wood
350 x 280 mm
\$1,300



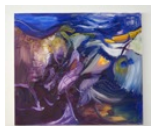
CHRIS CORSON-SCOTT
Scientists Performing Autopsies on some of the 300 Pilot Whales that Beached and Died, Farewell Spit, Golden Bay, 2017
Archival pigment print
Edition 1 of 7
1100 x 1350 mm framed
\$4,800 (framed, UV glass)



EEMYUN KANG
Faccia di Pancia, 2016
Oil on canvas
790 x 995 mm
\$12,000



EEMYUN KANG
Floating With It's Wings, 2019
Oil on cotton
1400 x 1800 mm
\$25,000



EEMYUN KANG
Night Path, 2019
Oil on canvas
955 x 1090 mm
\$12,500

TCG

TRISHCLARK GALLERY

Cherie
Tigilau
Sara
Buchanan
Nikita
Jos
Camille



Cait
Zarah
Poipoia
Tyler-Jade



CHRIS CORSON-SCOTT

Ihumātao Project, July – September, 2019

With the move to our new gallery space in a new year and new decade that also marks forty years' working in the arts for owner Trish Clark, as she looks towards the future it is appropriate to inaugurate the new space by looking to young artists charged with delivering that future. Opening Sunday 1 March, FUTURE 4 X 3 presents four different practices by four committed artists, united in their seriousness of intent for art to make a compelling contribution to contemporary life, in all its complexity: one midway through his 3rd decade and the other three in their 30's, the future belongs to their generation and beyond.

Amanda Gruenwald has developed an ambitious painting practice that speaks to the heart of the medium since graduating from the University of Auckland's Elam School of Fine Arts in 2012. Relying equally upon deconstruction and construction, there is an oscillation between thickness and thinness, energy and calm that ebbs and flows over Gruenwald's surfaces, and she is alert to our image-saturated digital and physical landscape, referencing the use of designers' colour profiles and topographers' physical profiles.

Ancient and contemporary co-exist readily in Eemyun Kang's life and painting practice, reflecting her initial traditional training in Korea that underpinned her further studies at London's Slade School of Fine Art, post graduate studies at the Royal Academy of Arts where she was awarded the prestigious Gold Medal (2009), then her doctoral degree at the University of East London (2012). Now based in Milan, she spent almost her entire artistic career in the cross-cultural urban environment of London, and admits to retaining a sense of dislocation, accepting this as a defining element in her work.

Committed to exploring and embracing existential questions, Chris Corson-Scott's photographic practice reminds us of our collective dependence upon and necessary care of the natural world, calling our attention to the realities of past and present and capturing their poignant decay. Over several months in 2019, Corson-Scott visited Ihumātao, a highly contested piece of land in Tāmaki Makaurau, to capture an authentic representation of the land occupation, countering a media narrative of protest caricatures and intimidation.

Born in Auckland in 1994, of Chinese/Malaysian background and raised in a Chinese/Malaysian household where both parents' livelihoods were in cooking, Brendon Leung embraces this cultural hybridity, amplified by living in a New Zealand-inflected western society. He grasps the cultural legacies of Eastern aesthetics, lifestyle and philosophies that influence his art and their connections with his own creative process, appearing to effortlessly and unselfconsciously channel ancient approaches and knowledge into his contemporary exploration of the mediums of painting.