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142 Great Nth Rd
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TCG
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VIRTUAL AUCKLAND ART FAIR

STEPHEN BAMBURY
EEMYUN KANG
LOS CARPINTEROS
HEATHER STRAKA

CATALOGUE OF WORKS





Responding to the exigencies of the COVID-19 crisis sweeping the world, the owners of Auckland Art Fair are seeking to support artists and their galleries by mounting a Virtual Art Fair opening Thursday 30 April. We welcome their initiative, and while we'll miss seeing you in person, we hope you enjoy the Virtual Fair and we look forward to hearing from you.

Deeply sympathetic to the struggles being endured everywhere we need to support artists so are presenting works by four artists that together carry the flavour of the current zeitgeist, from systems of power under attack to the meaningful potency and pleasures of both the quotidian and the sublime.

Heather Straka's deep explorations into perceptions of socio-political and cultural lives have created a significant body of compelling and controversial work in painting and photography. Always prescient, the wittily observant Straka surfs the cultural pulse of contentious matters, deftly questioning tradition, challenging the politically correct, and subverting stereotypes. The three new photographic portraits particularise the presumptive attack on systems of power and control explored in her recently exhibited suite of large-scale works, while speaking to the three painted portraits-from-behind in singular military uniform.

Now based in Milan after years in the cross-cultural urban environment of London and showing with prestigious galleries in Seoul, New York and London, Eemyun Kang retains a sense of dislocation, originally occasioned when she left Korea for London to further her studies (eventually graduating with three further degrees). Accepting this and the ensuing focus on hybridity as a defining element in her work, Kang's fictional hybrid worlds exist in the constant interplay between subject and object, reality and subconscious, the domestic and existential; the paintings alternating between figuration and abstraction, using gestural and energetic brushstrokes to create mysterious and suggestive works.

Stephen Bambury's productive preoccupation for over forty years with the square, circle and cross has yielded a body of work that mines rich seams, fusing intellectual and emotional content with material form, seeing 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. Materiality is of central importance to Bambury, underpinned by comprehensive technical investigation and broad mastery. Bambury 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; this new suite of paintings utilise the form of the cross and its historical associations: the four cardinal points, Malevich's Suprematist cross, and McCahon's Tau cross.

Los Carpinteros (The Carpenters), the collective responsible for some of the most important work to emerge from Latin America in the past decades, was formed in Cuba in 1992 by Marco Castillo, Dagoberto Rodriguez and Alexandre Arrechea (who left the group in 2003). Collected worldwide by important Museums including MCA, Los Angeles; MoMA, New York; Guggenheim Museum, New York; TATE, London; and Museo Nacional Centro de Arte Reina Sofia, Madrid, the group's strong political philosophy foregrounded the consequential long-time traditions of artisans and skilled labourers that were everywhere being undermined, undercut and undervalued by mass production and consumerism. Their prescience in foregrounding the issues now thrust upon humanity with growing urgency is expressed in this 2002 work, monumentalising basic small-scale household building materials – the potency of the quotidian.

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LOS CARPINTEROS

proyecto para una "escultura enada", 2002

watercolour on paper

1302 x 2000 mm paper size / 1500 x 2200 mm framed

\$55,000

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EEMYUN KANG

Passagio, 2019

Oil on hemp

600 x 700 mm

\$6,200

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EEMYUN KANG

Purple Snow, 2014

Oil on canvas

300 x 300 mm

\$3,200

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EEMYUN KANG

Corda, 2019

Oil on canvas

305 x 305 mm

\$3,200

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STEPHEN BAMBURY

Ghost (G2001), 2020

Enamel and chemical action on 2 aluminium plates

170 x 340 mm

\$7,200

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STEPHEN BAMBURY

Ghost (G2002), 2020

Enamel and chemical action on 2 aluminium plates

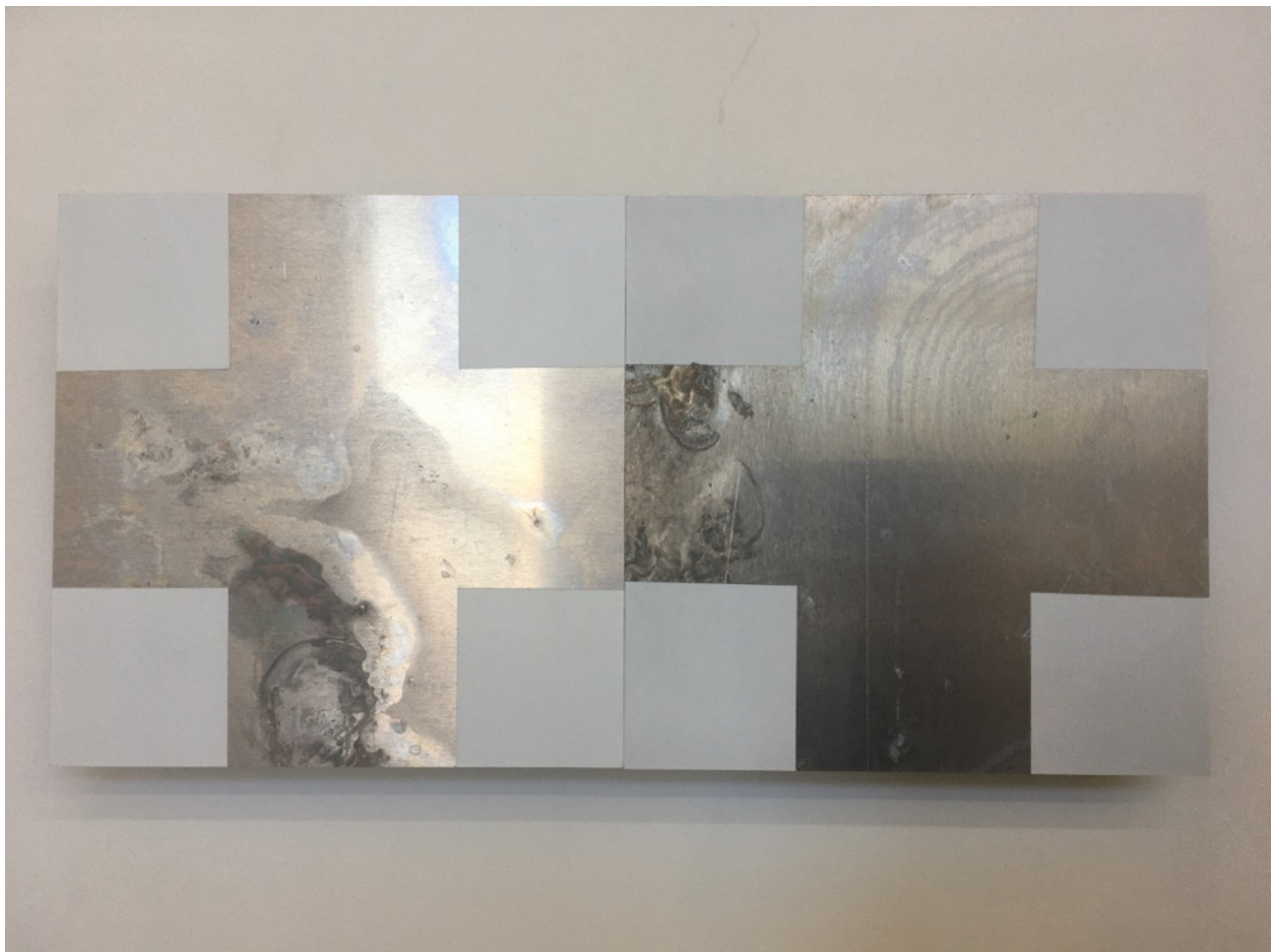
170 x 340 mm

\$7,200

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STEPHEN BAMBURY

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STEPHEN BAMBURY

Ghost (G2004), 2020

Enamel and chemical action on 2 aluminium plates

170 x 340 mm

\$7,200

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STEPHEN BAMBURY

Voltri, 2020

Enamel and chemical action on 2 aluminium plates

170 x 340 mm

\$7,200



STEPHEN BAMBURY

"Diamonds on my windscreen", 2020

Enamel and chemical action on 2 aluminium plates

1680 x 900 mm

\$46,000

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HEATHER STRAKA

Dissected Parlour 2, 2020

Archival pigment photograph on Pictorag Ultrasmooth

900 x 600 mm unframed

\$5000 + framing

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HEATHER STRAKA

Dissected Parlour 3, 2020

Archival pigment photograph on Photograp Ultrasmooth

900 x 600 mm unframed

\$5000 + framing

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HEATHER STRAKA

Dissected Parlour 1, 2020

Archival pigment photograph on Photorag Ultrasmooth

900 x 600 mm unframed

\$5000 + framing

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HEATHER STRAKA

Somebodies Eyes 1, 2015

Oil on cotton on board

860 x 710 mm

\$18,000

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Somebodies Eyes 11, 2015

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