

JULIA MORISON | In hindsight
8 October – 20 November 20

TCG
TRISHCLARK GALLERY



Front Gallery

Golem 1985
framed etching under glass
1195 x 695 x 45 mm
monoprint
\$9,000 framed



Head[case]: 64- The Veil of Leah 2018
glazed porcelain
290 x 190 mm
\$9,000



Head[case]: 88- Mufflehead 2018
glazed porcelain
280 x 190 mm
\$9,000



Head[case]: 117- We have an issue 2018
glazed porcelain
290 x 145 mm
\$9,000



Proposal to Olivia II 1992
ink on vylene, double sided
2000 x 1500 mm
\$10,000



Proposal for Olivia's Garden – Foundation Plan 1992
acrylic and ink on canvas
2000 x 1600 mm
\$10,000



Gargantua's Petticoat: Oolala 2006
12 panels, acrylic on aluminium polyurethane
2400 x 2400 mm
\$80,000



Flipside: 5 2015
acrylic and ink on canvas
1200 x 1000 x 20 mm
\$22,000



Flipside: 6 2015
acrylic and ink on canvas
1200 x 1000 x 20 mm
\$22,000



Flipside: 1 2015
acrylic and ink on canvas
1200 x 1000 x 20 mm
\$22,000



Lisp 06 2019
acrylic on canvas, framed
320 x 275 x 50
\$4,200



Lisp 04 2019
acrylic on canvas, framed
320 x 275 x 50 mm
\$4,200



Head[case]: 93- Reconstructing Golem 2014
glazed stoneware
dimensions variable
\$9,000



Head[case]: 54- Crimping your pie 2014
glazed porcelain and wire
290 x 150 mm
\$9,000



Head[case]: 55- Difficult passage 2014
glazed porcelain
320 x 210 mm
\$9,000



Head[case]: 05- Substancexchange 2014
glazed stoneware, rubber hose and corks
2 x 315 x 296 mm
\$12,000



Head[case]: 28- Olfactory Whispers 2015
glazed stoneware, rope and dyed wool
290 x 370 x 200 mm
\$12,000



I Ching: Ask someone who knows the right answer 1992
wooden objects and limo in deep framed box with Perspex front and back
785 x 440 x 120 mm
\$10,000



I Ching: If one does, don't count on the rest 1992
painted gloves, X-Ray, plastic hand and metal print in deep wooden frame with Perspex front and back
785 x 440 x 120 mm
\$10,000

TCG

TRISHCLARK GALLERY



I Ching: You may win if the dice aren't crooked 1992
objects in deep wooden frame with Perspex front and back
785 x 440 x 120 mm
\$10,000



Things yet to be named (clockwise from top left) 6, 7, 9, 20, 8, 1
2018
silk clay, metal mesh, lead and wire
6 x 100 x 100 x 100 mm
each \$2,800



Centrefold: 6, 16, 9, 18, 12, 3, 7, 13, 10, 11, 4, 17, 14, 21
(clockwise from top left)
'dragon's blood', ink and pastel on bible paper
175 x 230 mm, framed 320 x 365 mm
each \$3,500 framed

Main Gallery



Missing thing 2011
bird cage, table, plug and silk cloth
540 x 480 x 280 mm
\$18,000



Fretful thing 2011
round suspended thing with plumb bob
3500 x 500 x 500 mm
\$25,000



Curious thing 2011
recycled plastic, stool, cement and silt
1240 x 400 mm
\$25,000



Thing in the making 2011
ironing board, metal stand, sieve, resin and silt
1550 x 1190 x 360 mm
\$35,000



Lisp 07 2019
acrylic on canvas, framed
320 x 275 x 50 mm
\$4,200

TCG
TRISHCLARK GALLERY



Whisper 2 2019
oil on canvas, framed
1260 x 970 mm
\$24,000



Whisper 4 2019
oil on canvas, framed
1260 x 970 mm
\$24,000



Vademecum II 2022
mixed media drawings on sheet lead
each 290 x 210 mm
each \$2,200



Decan: Eternity 1989
oil on wood
2770 x 3800 mm
\$120,000



Edicts (clockwise from top left) 5, 4, 3, 2, 1, 6, 7, 8, 9, 10 1998
9 x various matter on wood, 1 x solid glass piece
700 x 500 x 20 mm
each panel \$10,000; full second set \$80,000



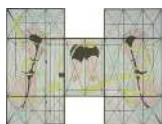
Carapace 2002
digital collage
330 x 305 mm, framed
\$2,200 framed



Raiment 2002
digital collage
330 x 305 mm, framed
\$2,200 framed



Gobsmack & Flabbergast: Which Hand? 2005
acrylic on aluminium polyurethane laminate, 2 parts
1200 x 1200 mm
\$25,000



Gobsmack & Flabbergast: Two Little Dicky Birds 2005
acrylic on aluminium polyurethane laminate, 4 parts
1200 x 1600 mm
\$25,000



Gargantua's Petticoat: Lola 2006
acrylic on aluminium polyurethane laminate, 10 panels
2000 x 2400 mm
\$70,000

TCG
TRISHCLARK GALLERY



Gargantua's Petticoat: Debutantua 2006
acrylic on aluminium polyurethane laminate, 10 panels
1600 x 1600 mm
\$70,000

Rear Gallery



Portrait of Henry Gray 1 1984
ink on paper, framed
450 x 680 x 35 mm
\$6,000 framed



Portrait of Henry Gray 2 1984
ink on paper, framed
450 x 680 x 35 mm
\$6,000 framed



Portrait of Henry Gray 3 1984
ink on paper, framed
450 x 680 x 35 mm
\$6,000 framed



Portrait of Henry Gray 4 1984
ink on paper, framed
450 x 680 x 35 mm
\$6,000 framed



Accessories for a soft machine 1987
4 x photographs from collage
4 x 245 x 245 x 35 mm
\$12,000



Accessories for a soft machine 1984 (including detail from *A Trifling Investment of Fact*, 2016, NFS)
box with objects
460 x 490 x 260 mm
\$18,000



Love Philtres 1993 (in 10 parts)
each 1 x brass plate + 1 x wax lid with symbol
dimensions variable
each part \$3,000 (1 x brass plate, 1 x wax lid with symbol)



Detail 1992/2022
filter glasses with residue of different materials
dimensions variable
NFS



Trish Clark Gallery is pleased to present *In hindsight*, a richly layered and dense survey of Julia Morison's works spanning more than four decades. There are few artists working in Aotearoa New Zealand whose work so aptly suits the descriptor 'embodied knowledge'; always highly inventive conceptually and materially, Morison elicits a potent physical connection between her work and the viewer. This rare opportunity to engage with the artist's work across time, including some previously unseen works, reveals Morison's deep complexity, her capacity to push formal and conceptual boundaries and to challenge conventions and dominant trends.

Morison's use of a spectrum of materials has tested our assumptions and associations – for decades she has worked with substances as varied as blood, excrement, gold, lead, clay, wood, hair, beeswax and rus, finding expression across a variety of media including painting, photography, sculpture and installation, always eschewing easy categorization with multiple points of formal and symbolic return throughout her oeuvre. Consistent has been the investigation and testing of existing systems of ordering and systematizing form and content – from Euclidian geometry, the legacies of constructivism and formal abstraction, through to interrogation and re-imagining of alchemy, number symbolism and in particular the Jewish mystical tradition called Kabbalah. How she draws upon or extrapolates from source materials is never slavish – the potency and veracity of a sign or symbol is something to be tested and toyed with.

Her powerfully evocative response to the devastating 2011 Christchurch earthquake reveals Morison's fluidity of approach and intellectual acuity and rigour. Re-purposing the all-destructive silt shrouding her home and studio, combined with found / rescued / transformed objects and furniture, she presented all in the potent touring exhibition *Meet me on the other side*. We are pleased to now present four of these works in *In hindsight: Missing thing, Curious thing, Fretful thing and Thing in the making*.

As noted curator and writer Justin Paton has stated, "Morison's use of her sources is creative, and wilfully idiosyncratic – she calls them 'a skeleton you can spin off from' – one of the pleasures offered by her art [over] decades, is watching her system mutate and ramify in unpredictable ways".