

CHRIS CORSON-SCOTT | The Afterglow of Industry
18 October – 18 November 2023

TCG

TRISHCLARK GALLERY

Front Gallery



Mark Adams Retouching Photographs at Studio La Gonda, Karangahape Road, 2013

Archival pigment print, conservation framed with ash wood, museum glass

1400 x 1750 mm

ed 4/7

\$12,500 (framed)



My Father Painting Beneath a Pōhutukawa, Okoromai Bay, 2013

Archival pigment print, conservation framed with ash wood, museum glass

1100 x 1350 mm

ed 3/7

\$8,200 (framed)



St Heliers Beach (New Year's Day), Auckland, 2013

Archival pigment print, conservation framed with ash wood, museum glass

1400 x 1750 mm

ed 4/7

\$12,500 (framed)



Wildflowers in a Development, Katikati, Near Tauranga, 2015

Archival pigment print, conservation framed with ash wood, museum glass

920 x 1135 mm

ed 2/7

\$6,000 (framed)



Bulldozed Farmland in Albany, North Shore, Auckland, 2014

Archival pigment print, conservation framed with ash wood, museum glass

1200 x 1500 mm

ed 2/7

\$9,500 (framed)



Mark Adams at a Former Garden and Settlement Site, Āwhitu Peninsula, 2015

Archival pigment print, conservation framed with ash wood, museum glass

1100 x 1350 mm

ed 3/7

\$8,200 (framed)



Kotaniu Island and Rangitoto (After Kinder), Whangaparāoa, 2013

Archival pigment print, conservation framed with ash wood, museum glass

1100 x 1350 mm

ed 4/7

\$8,200 (framed)



My Father's Studio, Three Months After His Death From Cancer, 2013
Archival pigment print, conservation framed with ash wood, museum glass
1400 x 1820 mm
ed 3/7
\$12,500 (framed)



John Perry in His Workshop, Former Regent Cinema, Helensville, 2015
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1370 mm
ed 3/7
\$8,200 (framed)



George's Tunnel, Waitākere Dam Tramline, 2015
Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)

Main Gallery



Homeward Bound Battery, Gold or Rich Burn, North-West of Macetown, Otago, 2018
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 3/7
\$8,200 (framed)



Collapsing Kiln, Mākareao Limeworks, Blue Mountains, Otago, 2016
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 3/7
\$8,200 (framed)



Kilns and Tanks, Demolition of the Cement Works, Cape Foulwind, West Coast, 2019
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 1/7
\$8,200



Fog Over the Stamping Battery, Young Australian Mine, Carrick Range, 2019
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 1/7
\$8,200 (framed)



Winter Morning, Remains of the Coal Ship S.S. Lawrence, Mōkihinui, 2016
Archival pigment print, conservation framed with ash wood, museum glass
1200 x 1500 mm
ed 3/7
\$9,500 (framed)



Poppet Head, Former Golden Progress Mine, Ida Valley, Otago, 2019
Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)



Morning Fog, Old Stables, Earnsclough Station, Otago, 2019
Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)



Miners Hut Near Alpine Battery, Lyell Creek, West Coast, 2018
Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)



Rain Over the Coal Bins at Kiwi Mine, 10 Mile Creek / Waianiwaniwa, West Coast, 2018
Archival pigment print, conservation framed with ash wood, museum glass
1400 x 1850 mm
ed 3/7
\$12,500 (framed)



A Poet Writing Before the Falls and Freezing Works, Matakura, 2016
Archival pigment print, conservation framed with ash wood, museum glass
1400 x 1750 mm
ed 3/7
\$12,500 (framed)

Small Gallery



A Pohutukawa Saved from Development, Rosebank Road, Auckland, 2013
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 1/7
\$8,200 (framed)



Acid Mine Drainage Remediation, Sullivan West Mine, Denniston Plateau, 2018
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 2/7
\$8,200 (framed)



Pūriri Forest Remnant, Shakespear Regional Park, Whangaparāoa Peninsula, 2022
Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 1/7
\$ 8,200 (framed)



Scientists Performing Autopsies on some of the 350 Pilot Whales that Beached and Died, Farewell Spit, Golden Bay, 2017

Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350 mm
ed 1/7
\$8,200 (framed)



Bridge at Middle Break, Denniston Incline (After Lock), West Coast, 2016

Archival pigment print, conservation framed with ash wood, museum glass
800 x 1000 mm
ed 1/7
\$5,000 (framed)



Musterers Quarters and Kitchen, Home Hills Runs, Ida Valley, Otago, 2019

Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)



Spring Creek Mine and the Road to Rewanui, Dunollie, 2016

Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)



Winter, Sullivan Mine, Denniston Plateau, 2018

Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)



Fluming and Adit, Former Mt William North Mine, Stockton Plateau, West Coast, 2016

Archival pigment print, conservation framed with ash wood, museum glass
900 x 1130 mm
ed 1/7
\$6,000

Library



Dusk, Fishing Shack at Lake Onslow, Otago, 2019

Archival pigment print, conservation framed with ash wood, museum glass
920 x 1135 mm
ed 1/7
\$6,000 (framed)



Approaching Storm at Kopuwai (Old Man Range), Otago, 2019

Archival pigment print, conservation framed with ash wood, museum glass
1100 x 1350
ed 1/7
\$8,200 (framed)



Overgrown Workshop, Elliotvale Coal Mine, Otago Coast Forest, 2018

Archival pigment print, conservation framed with ash wood, museum glass
800 x 1000 mm
ed 2/7
\$5,000 (framed)



Artist Bio

Chris Corson-Scott speaks to the essence of photography as a medium bound to the attempt to arrest the fleeting moment, remaining resolutely insistent on the use of analogue film and 'old-fashioned' 8×10 view-camera as critical to the aesthetic of his work. Exhibited widely, his work has been included in numerous museum exhibitions, and photographic exhibitions in Switzerland and China; Laurence Simmons and Christina Barton have written important essays on his work; he has curated and published collaboratively, notably with art historian Edward Hanfling and Chris Holdaway's Compound Press; and is developing a feature documentary film in New Zealand, and a monograph for an international publisher.

Corson-Scott produces haunting images that sit within a global conceptual discourse focussed on 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 human occupation of our planet; and consider how the quest for sustainable development in this century will collide with these structures. Reminding us of our collective dependence upon the natural world, his images are hard-won. Unsettling juxtapositions of historic industry within the reclaiming natural world are uncovered by diligent research and multi-day hikes lugging an 8 x 10 camera, capturing the past before it disappears entirely.

Exhibitions include Tēnei Ao Tūroa – This Enduring World: Mark Adams, Natalie Robertson, Chris Corson-Scott (2022) at Te Pātaka Toi Adam 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 The University of Auckland's Gus Fisher Gallery; Photo 14, Maag Halle, Zurich, Switzerland; My Place (2013) Pingyao International Photography Festival, China; Recent Auckland Photography (2013) at North Art; and solo exhibitions at Photospace Gallery, Wellington; the artist-run space Snake Pit, New Photographs (2012); and Photographs (2011) at Wallace Art Centre. With art historian Edward Hanfling he is the co-author of Pictures They Want to Make: Recent Auckland Photography (Photoforum, Auckland: 2013). Public Collections include Auckland Art Gallery Toi o Tamaki, Auckland; Chartwell Collection at Auckland Art Gallery Toi o Tamaki, Auckland; Christchurch Art Gallery Te Puna O Waiwhetu; Wallace Arts Trust, Auckland; NZ Ministry of Foreign Affairs and Trade.

Corson-Scott lives and works in Auckland, New Zealand.