

STEPHEN BAMBURY | Slow Burn (Redux)
20 March – 11 May 2024

TCG
TRISHCLARK GALLERY



The Shining Cuckoo 2018
Chemical action, acrylic and enamel on two aluminium panels on signply
170 x 340 mm
\$11,000



Neutrum Pictura (VI) 2023
Lacquer and NC acrylic on two aluminium panels
400 x 400 mm
\$16,000



Neutrum Pictura (FR) 2022/2023
Lacquer and NC acrylic on two aluminium panels
400 x 400 mm
\$16,000



Neutrum Pictura (XII) 2023
Lacquer and NC acrylic on two aluminium panels
482 x 482 mm
\$16,000



Sight Line (XXXI) 2024
Chemical action and acrylic on four copper panels and aluminium extrusion
183 x 360 mm
\$12,500



Sight Line (XXVIII) 2004
Resin on aluminium on wood panel
215 x 170 mm
\$11,000



Kaipara (NC) 2024
Chemical action and acrylic on two aluminium panels
1670 x 900 mm
\$59,800



Sight Line (XXIII) 2005
Resin on two aluminium panels on signply
170 x 340 mm
\$11,000

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Sight Line (VI) 2003
Resin on two aluminium panels on signply
170 x 340 mm
\$11,000



Sight Line (VIII) 2003
Resin on two aluminium panels on signply
170 x 340 mm
\$11,000



Sight Line (XXII) 2005
Resin on aluminium panels on signply
170 x 340 mm
\$11,000



Maungarongo (Chrysalis) for the people of Te Rongopai Marae 1999
Silkscreen flag in nylon case
150 x 300 mm
POA



General Motors 2001
Book inside copper case. Collaboration with Leigh Davis and Christine Hanson. Multimedia text/image/material inspired by the 16th century painting, Saint Nicholas of Tolentino reviving the birds, by Benvenuto Tisi da Garofalo. Published by Jack Books.
325 x 522 x 42 mm
Edition 2 of 5, each unique.
NFS



After the Gold Rush 2019/2023
Patinaed silicon bronze and oxidised mild steel
160 x 300 x 260 mm
\$16,000



World Still Turning (a work in seven parts) (1/3) 2008/2022
Seven framed inkjet prints on Hahnemuhle 300gsm photorag paper
840 x 7968 mm
Edition of 3
\$145,000



Twenty Thirty (IX) (Night/Day) 2023
Lacquer & chemical action on two copper panels on ply
170 x 340 mm
\$11,000



A Painting For Leigh 2018
Chemical action, acrylic and enamel on three aluminium panels on ply
170 x 340 mm
\$11,000



Twenty Thirty (XI) 2023
Lacquer & chemical action on two copper panels on ply
170 x 340 mm
\$11,000



(Hiroshima Mon Amour) 2030 2023
Lacquer & chemical action on two brass panels on ply
170 x 340 mm
\$11,000



Twenty Thirty (XIV) 2023
Lacquer & chemical action on two brass panels on ply
170 x 340 mm
\$11,000



Twenty Thirty (XIII) 2023
Lacquer & chemical action on two copper & brass panels on ply
170 x 340 mm
\$11,000



Twenty Thirty (VI) 2023
Lacquer & chemical action on two copper panels on ply
170 x 340 mm
\$11,000



Twenty Thirty (XII) 2023
Lacquer & chemical action on two copper panels on ply
170 x 340 mm
\$11,000



The Turning of the Bones 2019
Acrylic and 24k gold leaf on three aluminium panels on plywood
170 x 255 mm
\$15,500



"the earth died screaming" (For Tom) (3/15) 2008
Inkjet print on Hahnemuhle 300gsm photorag paper
1188 x 840 mm
Edition 3/15
\$6,750 (plus framing)



Paradox of Knowledge (Purpleheart) 2022
Turned purpleheart wood and 23k gold
150 x 150 mm
\$14,000



Sight Line (XVIII) 2004
Resin on three aluminium panels on signply
170 x 445 mm
\$11,000



We are delighted to present *Slow Burn (Redux)*, Stephen Bambury's first solo exhibition in Auckland since 2019, featuring significant new works alongside a curated selection of earlier works which speak eloquently to his current concerns. Never a formalist, and having always insisted that his paintings creates a context where an experiential exchange can take place, Bambury allowed meaning to sit obliquely. Galvanised by the urgency of humanity's challenges in the current decade, the end of which marks the oft-quoted 2030 'tipping point' beyond which planetary changes might well be outside human capacity for mitigation, Bambury gives potent voice in these new works to foregrounded meaning. As Bambury says, *The world is an idea, the planet is a reality. The planet will go on turning but the world won't.*

Throughout his career, Bambury has travelled extensively in Europe, Asia, and the USA, exploring art and architecture from a diversity of historic periods and cultures. These experiences are integral to his long studio practice, not peripheral pleasures. Bambury has long practised reconnecting contemporary art to threads of the atavistic, understanding how this can amplify subtle connections and inspirations. *Slow Burn (Redux)* carries dual allusions to the situation humanity now finds itself in and Bambury's sustained material and motif explorations over time. Exhibited works utilise precious and semi-precious metal gilding, graphite, resin, chemical patinas, rust, screen printing and pigment prints alongside the artist's various studio produced paints.

Born in Christchurch, Stephen Bambury has been exhibiting regularly in New Zealand since the mid-1970s, after graduating with a Diploma of Fine Arts (Hons) from the University of Auckland. From the mid-1980s he has exhibited in the USA, Australia, France, Germany, Austria and Slovenia. Among other awards he received the inaugural New Zealand Moët & Chandon Fellowship in 1989; including the Fellowship period, Bambury spent two and a half years living and working in France – a life-changing experience. A major retrospective exhibition at Wellington's City Gallery and Auckland Art Gallery Toi o Tāmaki and the publication of a monograph marked the turn of the century. Since 2009 Bambury has been showing and is represented in Germany, and in 2015 took up a Residency at Ateliers Höherweg, Dusseldorf, Germany. In 2017 he established a studio in France, since then dividing his time working between New Zealand and Europe.