

MISSING LINK

EXHIBITION DOSSIER

SHONAH TRESCOTT

- SHONA TRESCOTT -

Born 1982 - Maitland, Australia

BIO

Shonah Trescott was born in 1982 in Maitland NSW Australia. She studied a Diploma of fine arts at the 'Hunter Institute of Technology Newcastle' after which she achieved a Bachelor of Fine Arts from the National Art School in Sydney graduating in 2005. At the completion of her studies she won several art scholarships including the 'Martin Bequest traveling Art Scholarship' and a residency at the 'Cite Internationale des Arts, Paris'. After her residency in Paris she has lived permanently in Europe. She is now based in Berlin where she is actively exhibiting throughout Europe, the United States and Japan. She is exhibit ing in 'Galerie Eigen+Art' Berlin and Leipzig and 'Ando Gallery' Tokyo, Japan.

EDUCATION

- 2002 Bachelor of Fine Arts, Painting Major, National Art School, Sydney, Australia
- 2000 Diploma of Fine Arts, Hunter Institute of Technology, Newcastle, Australia
- 1999 Certificate III of Fine Arts, Hunter Institute of Technology, Newcastle, Australia

SELECTED EXHIBITIONS

- 2012 Group Show, Eigen + Art, Berlin, Germany
- 2012 'Drawn into the light', Alfred Wegener Institute für Polar und Meeresforschung, Bremerhaven
- 2012 Koichi Ando Gallery, Tokyo, Japan (solo)
- 2011 Zwischen Film und Kunst, Kunsthalle Emden, Germany
- 2010 Mankind, Nature, Myth, Ando Gallery, Tokyo, Japan (solo)
- 2010 Labor, Galerie EIGEN + ART Berlin
- 2010 New Positions, Art Cologne, Cologne, Germany (solo)
- 2010 Groupshow, Galerie EIGEN + ART Leipzig, Germany
- 2010 On this Island, Meeting and Parting, New Zeland, Hazelhurst Regional Art Gallery, Sydney, Australia
- 2009 Leipzig calling, New York Academy of Art, USA
- 2009 Hab und Gut, Kunsthalle Rostock, Germany
- 2009 Labor, Galerie EIGEN + ART Berlin, Germany
- 2008 Fleurieu Biennale, Adelaide, Australia
- 2008 Australian Painting / Trescott and MacLeod, Leipzig International Art Programme, Leipzig, Germany
- 2008 Leipzig/Travnik Partner Stadt Ausstellung, Cultural Centre of Travnik, Bosnia
- 2008 Portia Geach Memorial Award, S.H. Ervin Gallery Sydney, Australia
- 2008 Leipzig International Art Programme at Cavanacor Gallery, Cavanacor Gallery, Ireland
- 2007 From the Studio, Spinnerei, Leipzig, Damien Minton Gallery, Sydney, Australia (solo)
- 2007 The Year in the Arts, S.H. Ervin Gallery, Sydney, Australia
- 2006 Placement Europe, Minton Gallery, Sydney, Australia (solo)
- 2006 Sydney year in the Arts, S.H. Irvin gallery, Sydney, Australia
- 2006 Leipzig- Mallorca, Tres Temps Galeria, Mallorca, Spain (solo)
- 2006 Salon de Refusés, S.H. Ervin Gallery, Sydney, Australia
- 2005 New Talent, Robin Gibson Gallery, Sydney, Australia
- 2004 Degree Show 2004, National Art School, Sydney, Australia

GRANTS AND AWARDS

2011 - 2012 - Fellow at Hanse-Wissenschaftskolleg, Delmenhorst, Germany

2009 - Artist Profile/Windsor and Newton Scholarship, New Zealand

2008 - Leipzig International Artist in Residency Award LIA, Germany

2008 - The Fleurieu Water prize, Adelaide, Australia

2008 - Commendation Portia Geach Memorial Award, Sydney, Australia

2005 - La Cité Internationale des Arts (studio scholarship), Paris

2005 - The Marten Bequest Travelling Art Scholarship for Painting, Cauz Group, Australia

2005 - Friends of the National Art School, La Cité Internationale des Arts (studio scholarship), Paris

2004 - 3rd Year NAS (studio scholarship), Paris

2004 - Reg Richardson Travelling art scholarship, Australia

2004 - Robin Gibson Gallery Award, Australia

2004 - Art on the Rocks Young Artist Award, Australia

2004 - Highly Commended, The Redlands Westpac Art Prize, Australia

2004 - Finalist - Brett Whiteley Travelling Art Scholarship, Australia

2004 - William Fletcher Trust Painting Grant, Australia

2003 - Australian Children's Health and Welfare Painting Award, Australia

2003 - Finalist - John Olsen Life Drawing Prize, Australia

CATALOGUES AND PUBLICATIONS

2010 - Shonah Trescott, exh.cat.., Ando Gallery (ed.), Tokyo 2010.

2011 - Let's party for a piece of art, Freunde der Pinakothek der Moderne (ed.), Munich, Germany.

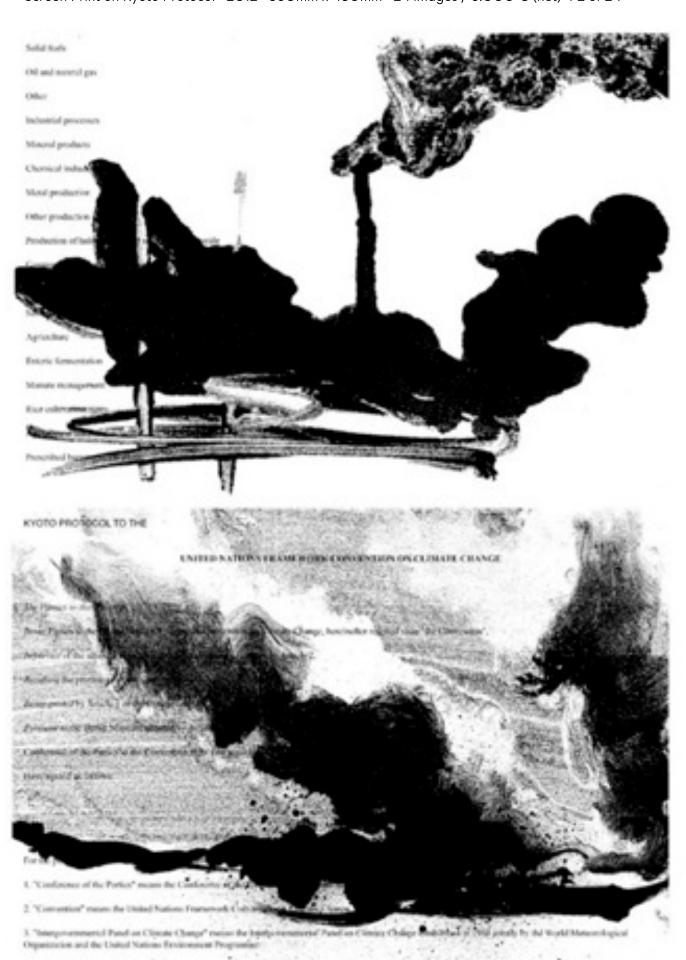
2011 - Zwischen Film und Kunst. Storyboards von Hitchcock bis Spielberg, exh.cat. Kunsthalle Emden, ed. by Katharina Henkel, Kristina Jaspers, Peter Mänz, Bremen, Germany.



CONTACT

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Kyoto Protocol Screen Print on Kyoto Protocol - 2012 - 360mm x 480mm - 24 images / 6.000 € (net) 1-2 of 24

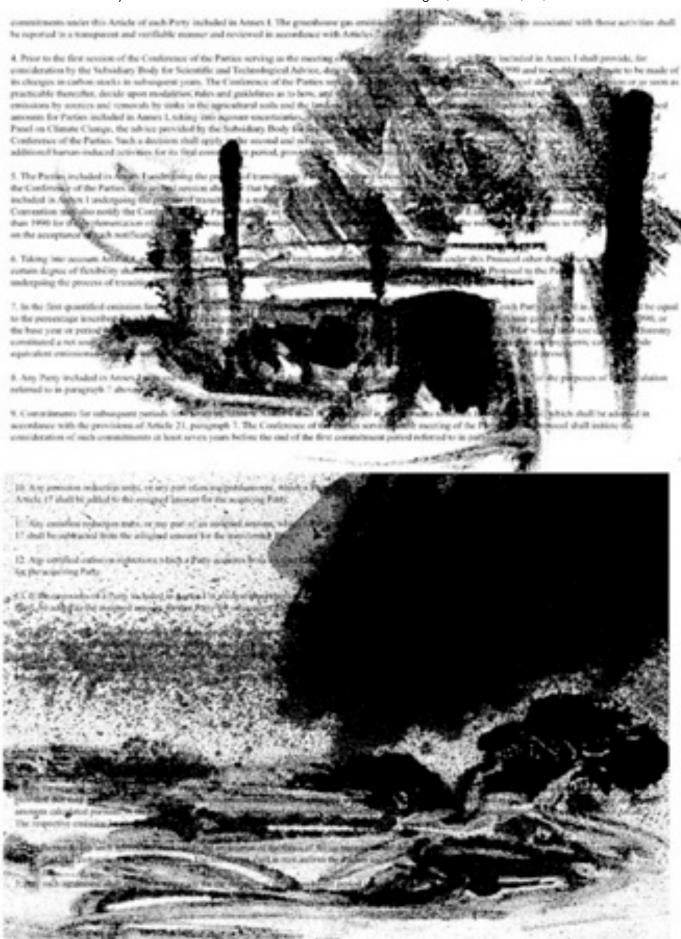


Kyoto Protocol Screen Print on Kyoto Protocol - 2012 - 360mm x 480mm - 24 images / 6.000 € (net) 3-4 of 24



Kyoto Protocol

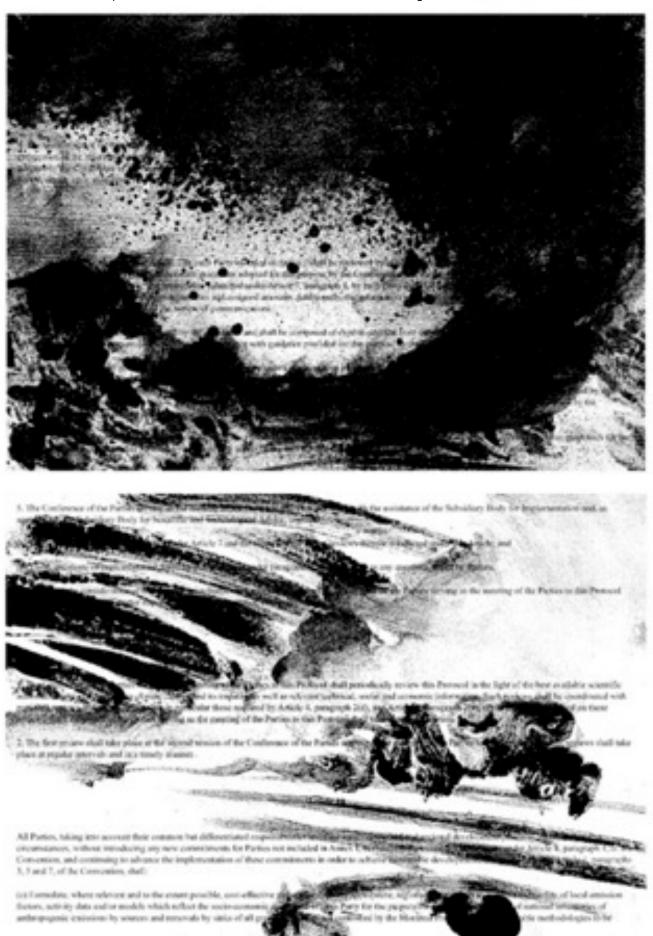
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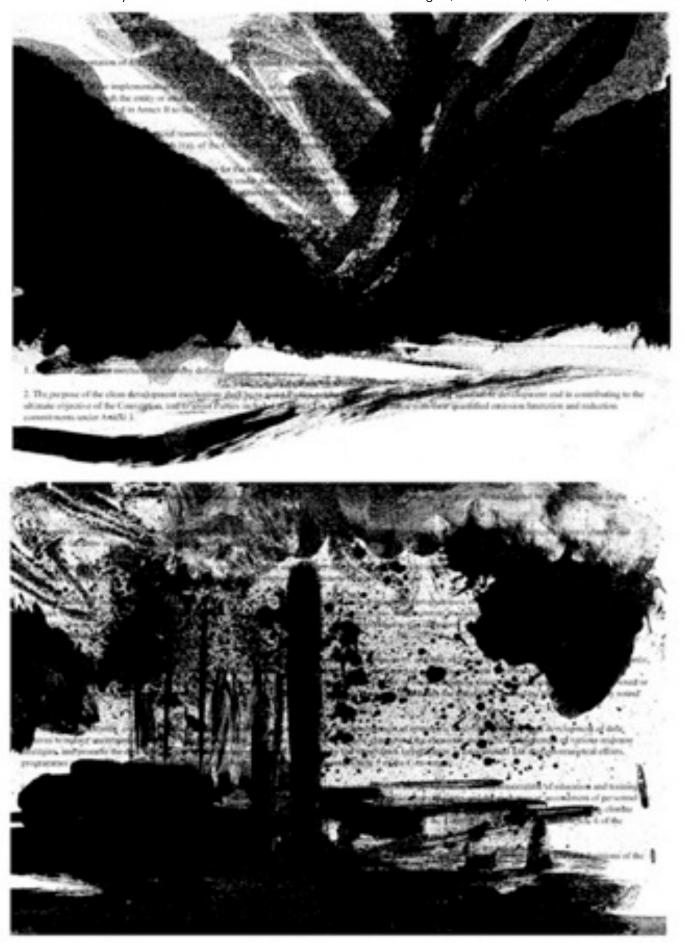
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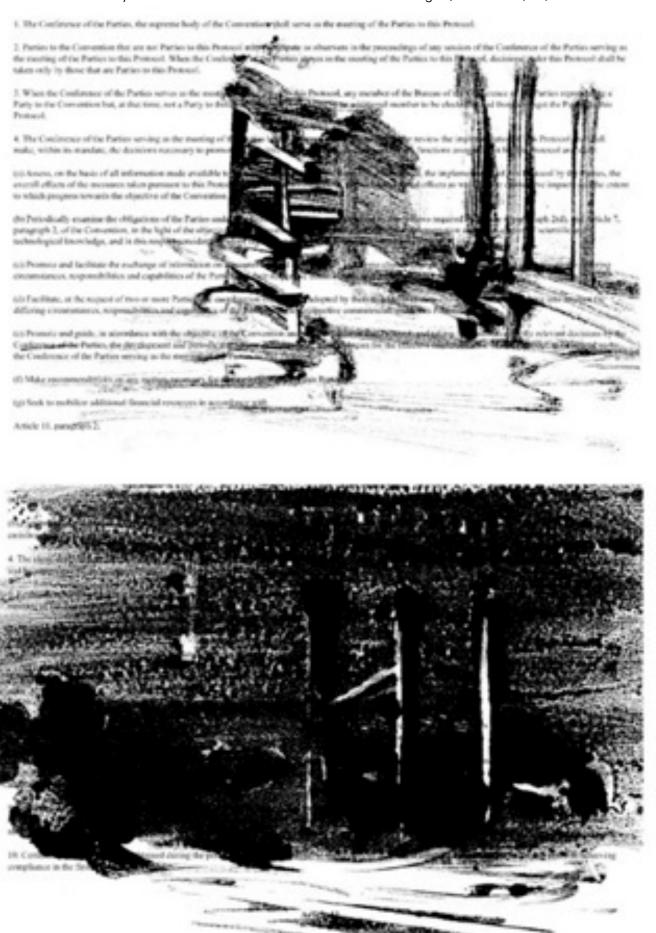


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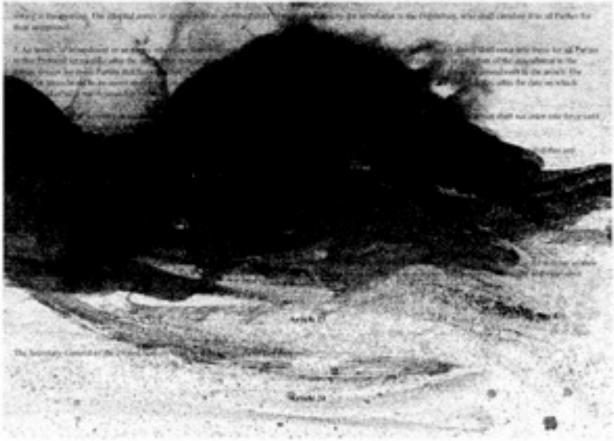


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Remembrance of Things Past C-Print - 2012 - 18,7 x 31 cm - 10 images / $450 \in$ (net per unit) - 1-2 of 10 Edition: 3





Remembrance of Things Past C-Print - 2012 - 18,7 x 31 cm - 10 images / 450 \in (net per unit) - 3-4 of 10 Edition: 3





Remembrance of Things Past C-Print - 2012 - 18,7 x 31 cm - 10 images / $450 \in$ (net per unit) - 5-6 of 10 Edition: 3





Remembrance of Things Past C-Print - 2012 - 18,7 x 31 cm - 10 images / $450 \in$ (net per unit) - 7-8 of 10 Edition: 3





Remembrance of Things Past C-Print - 2012 - 18,7 x 31 cm - 10 images / $450 \le$ (net per unit) - 9-10 of 10 Edition: 3





1/1/2

ARTIST STATEMENT

Shonah Trescott's primary practice is painting. She uses painting as a medium of communication of desires to explore the nature of the appearance of things and the capacities of vision between narrative and abstraction. Her intention through painting is to highlight contradictions and connections, continuities and breaks. During here recent artist in residency in the high Arctic, Shonah took the approach of a true artistic expedition to record and to document her concerns with the landscape; a process she sees as relating human culture and function to its surroundings. Diverging from her usual practice, Shonah's Arctic experience caused her to explore the mediums of photography and printmaking as she archived and captured the dark and light side of the high Arctic.

Probing the meeting places of art, science, imagination and memory, Shonah observed the ecological and human impact caused by anthropogenic environmental negligence and climate disruption. Questioning the current lack of international protection of the Arctic environment, Shonah began looking at environmental treaties alongside the past and current exploitation of the land taking place in the Arctic region. Using the Kyoto Protocol (an international Protocol aimed at collaboration between nations to curb emissions) as a canvas to comment on our society's addiction to fossil fuels, we see the evident shock she felt on seeing and experiencing first-hand the aggressive and continued exploitation of the Arctic environment through mining for coal and other minerals. These existing industrial processes which obliterate the intended impact of the Kyoto Protocol are highlighted in Shonah's work Kyoto Protocol (2012), where she uses carbon to address the damage it continues to effect on the environment. In a layered practice filtered through multiple studies and techniques ranging from ink blots, mono-prints, photocopies and then silkscreen reproductions, Shonah addresses, through the idea of the carbon copy, our heavy (man made) carbon footprints. But these silk screen prints also hold a personal story which harks back to the landscapes of Shonah's childhood in a town nestled in a valley in NSW Australia which is one of the largest coal mining areas in the country. It is her experience and memory of chimney stacks and scarred landscapes which re-occur in these prints. Here she plays with the idea of the reproduction and repetition of transforming something banal into something inherent and familiar, blurring the line between beauty of atmosphere and destruction of vistas. The familiar forms, smells, plumes and silhouettes of black carbon she found in the Arctic was, as she states, 'is a testament which is all too close to home'. This screen print edition is a timely reminder of this international protocol which is presently subject for re-evaluation.

Her new photographic work created in the Arctic, *Remembrance of Things Past* (2012), may be seen to question our past and present roles in impacting the health of the Arctic landscape. Dreamy blurred black and white historical imagery of actual miners and mines formerly belonging to the very place which is now home to a scientific village, are juxtaposed against images of the same locations in the present day landscapes of vistas in color. This is a landscape from which measurements are being taken to understand that which has come to pass and that which lies ahead for our planet. As in her painting practice these photos are both inviting and 'romantic' on face value, but on closer inspection ones senses a foreboding. These photographic vignettes are presented to us as if seen through a window at great speed or as perceived as a slow and lingering backwards look of something we may recognize as familiar, or as a place we may seek to find.

Works shown courtesy of Gallery Eigen+Art (Berlin/ Leipzig)



PROJECT STATEMENT

"I seemed to vow to myself that some day I would go to the region of ice and snow and go on and on till I came to one of the poles of the earth, the end of the axis upon which this great round ball turns". -Ernest Shackleton

The Arctic is recorded to be warming roughly twice as fast as the global average. It is a place where the restless modern man reveres as wild and synonymous with the power of nature. It is where we perceive the vastness and severity of the wilderness. Yet the the Arctic also offers cold white proof of a modern paradox: that we have summoned destructive forces we cannot recall. The Arctic is one of the worlds least explored and understood places, its seas and lands are vast, grand and fragile, but this regions is anything but inviolate. And paradoxically the speed at which it is changing holds the key to the riches of the North and many cultural, environmental and geopolitical implications. The fact that this change is man made in unprecedented and scientists scramble to understand the consequences in store.

Ny-Alesund is a special place in the high Arctic, huddled on the coast of the icy Fjords of Norway's island of Svalbard. The worlds most Northerly settlement is run as an international base for scientific research for ten countries. Norway, Germany, France, Britain, the Netherlands, Italy, Japan, South Korea, India and China all have research bases in this village for scientists and others passing through. Clouds, ozone, geese, reindeer, polar bears, seismology, zoo plankton, permafrost, sea ice, glaciers and pollutants are a few on the list of that which studied in depth as indicators to a changing world. Beneath the scenic surface of this frozen landscape lies another history rooted in human exploration and exploitation. European explorers, sailers, hunters, fur trappers and whalers used these shores for riches as early as the 17th century. But the Arctic wilderness is also rich in natural resources and has long been dotted and scarred by coal ming communities and structural remains. Through these lands, above and below the surface presents a remarkable story of twentieth century man's struggle against the elements and our present technocratic society's challenge to fathom the speed and implications of this changing place.

In conjunction with the 'Alfred-Wegener-Institut für Polar and Meeresforschung' and the 'Hanse-Wisseschaftskolleg Institute for Advanced Study', shonah Trescott and Osvaldo Budet embarked on a month long expedition as artists in residence to the 'AWIPEVKoldeway Station' Arctic Research base in Ny- Ålesund, Svalbard. Here they engaged and lived with the community and the scientists working there to respond to the physical and political dimensions of the changing polar environments stressed by profligate human activity. Through drawing, painting, photography and documentary film making Shonah Trescott and Osvaldo Budet used this white stage as a subject to explore their interests with the idea that the landscape is a construct or reflection of our culture and interests of the system we inhabit. Fascinated by the local environment, history and coal mining period of Ny-Ålesund Shonah Trescott explored her own personal story; her European and Scandinavian ancestors who were ship builders and coal miners.

Through painting the landscape and the hidden myths stories Shonah Trescott observations brings abstraction and figuration together, maintaining oppositions and at other times undoes them. Inviting us to notice the great concern in her work which she pursues: addressing painting as a medium to explore the nature of appearance and the capacities of vision between narrative and abstraction. She evokes her intention that one should look around us to discover contradictions and connections, continuities and breaks. Osvaldo Budet captured a month of footage in Ny-Älesund documenting the daily lives of the community living in and engaging with this remote and fragile place. He followed the activities and research of the scientific community and recorded the thoughts and questions between artists and scientists as they arose; similarly as they collate collect record and question what it is they have come to discover. Above all 'Drawn into the light' is an expedition into the imagination- inciting, personal, intimate and provocative. To account, document, archive and share a story woven in ice. This collaboration between art and science both challenges and inspires a symbiotic contact with the world around us. While Shonah Trescott focused on painting, and Osvaldo Budet focused on film the work the artists have been developing from this Arctic Expedition also features light box paintings, photographs, sculpture, screen prints and a documentary film.