

# Three Approaches, Three Rooms

10 October – 7 December 2024

**Christian Dimick** (Aotearoa), **Peter Simpson** (Ngāti Maniapoto, Waikato-Tainui, Ngāti Pāoa, Ngāti Tamaterā, and Pākehā, Aotearoa) and **Dayle Palfreyman** (Aotearoa) in collaboration with **Cello Forrester** (Aotearoa) and **Henrietta Fisher** (Aotearoa)

Gus Fisher Gallery ends the year with a suite of solo presentations by emerging Tāmaki Makaurau based artists Christian Dimick, Dayle Palfreyman and Peter Simpson. Through painting, installation and film, each artist transforms the gallery's three main spaces through considered and contrasting approaches.

Exploring aspects of tracing and revealing, Christian Dimick presents a series of paintings that signal a new direction in his improvisatory practice. Calico is utilised by the artist for its ability to retain marks and imprints after layers of the paint are removed from the work, leaving the viewer with only fragments of a once panoptic picture. These works attempt to visualise the physical impossibility of retaining dreams, memories and thoughts with clarity. A line, a dream, a layer—each are made visible through the treatment of surface, texture and space.

Dayle Palfreyman has worked collaboratively with Cello Forrester and Henrietta Fisher to produce a moving image and sound work. In *CONTINGERE*, Palfreyman reinterprets the Scottish folk myth of the Kelpie: a shape-changing aquatic creature that can appear on land as a horse. This area of Palfreyman's practice draws attention to bio-relations, seen here through the partnership between humans and our equine companions. Framed through a feminine lens, the film examines how myth shapes an understanding of desire, grief, and the elusive nature of 'truth'.

In *I am free because of an open-plan kitchen* (2024), Peter Simpson presents a new site-responsive installation that explores the material histories of objects and architecture. Made up of three components: the room itself, two Kauri doors and Kōwhaiwhai, Simpson considers the position or status of an object while subject to Coloniality. At the same time, the kōwhaiwhai painted by the artist activates a Māori perspective that non-human objects are more than their object status allows.

Newly commissioned texts by Gabi Lardies, Samuel Te Kani and Shannon Te Ao respond to each of the artists presentations.

# CHRISTIAN DIMICK

## WHERE WE STORE THE BLANKETS

2024

Oil and acrylic, collage, calico on canvas

*Where we store the blankets* is one of a series of paintings by Christian Dimick that signals a new direction in his improvisatory practice. Working on a larger scale, the artist experiments with a process of removing layers of paint with calico as a way to retain marks and imprints of a once panoptic picture.

By first creating the work through a usual process of paint application, and sometimes collage, the artist then removes layers from the canvases surface. The result is perhaps more visually akin to a screenprint or etching. However, in Dimick's paintings the retention of marks indicates a dialogue between presence and absence, where thick layers of paint have been paired back to a trace of their original residue.

In Dimick's work, we see repeated motifs that act as familiar starting points to the creation of his painterly lexicon. Horizon lines, the house and yellow suns recur, as do animals like frogs, cats and rabbits – each with their own sense of whimsy. These works attempt to visualise the physical impossibility of retaining our dreams, memories and thoughts with clarity. A line, a dream, a layer—each are made visible through the treatment of surface, texture and space.

Courtesy of the artist

# DAYLE PALFREYMAN

in collaboration with

## CELLO FORRESTER & HENRIETTA FISHER

### CONTINGERE

2024

Super 8 film, digital video, audio

Dayle Palfreyman has worked collaboratively with artists Cello Forrester and Henrietta Fisher to produce a new sound and moving image work that conveys myths' role in grappling with the nature of tragic events and the complexities of feminine relationships. The work relates to the site and its placement in Gallery 2 relates to the space's former function as a women's bathroom and changing room during the building's broadcasting era.

*CONTINGERE* (2024) responds to the Scottish folk myth of the Kelpie: a shape-shifting aquatic creature that can appear on land as a horse. Through a dialogue between moving image and sound, the work reveals how the mythic can be an intermediary of desire, grief, and the elusive nature of truth through its contention with aspects of the unknown.

The videos are displayed across two screens – one consisting of footage shot by Palfreyman on a hand-held super-8 camera and the other captured digitally by Fisher. The film's textual and temporally displaced qualities occupy a dreamlike space, while the digital oscillates between the dream and hard edges of a perceived reality. It is perhaps in the dreamlike space of the work that the myth of the kelpie could exist within. While the two videos can't be viewed simultaneously, they exist in parallel with each-other, prompting the viewer to move around the work to experience it fully.

The film's score expresses itself in a cyclical form and the idea of catharsis is explored through sonic configurations of tragedy. This audio piece extends from a previous collaboration between Forrester and Palfreyman which focused on extended relationships of the cello and the ability to guide people through difficult emotional terrain.

Courtesy of the artist