

ROOM SHEET — PETER SIMPSON

I am free because of an open plan kitchen

2024

gallery one, kauri doors, kōwhaiwhai

This work is made of three components: the room itself, two kauri doors, and the Kōwhaiwhai.

The two glass doors leaning on the wall are original to the space. They usually hang in the two empty doorways. I originally wanted to remove them because I didn't like how they separated the two spaces, but I felt I had to keep them because they are part of what this space is.

I saw the two kauri doors online and bought them because they already looked like paintings. The seller lived in a Villa near Maungawhau/Mount Eden. While collecting the doors, I realised they must have been sitting in that villa since they had been chopped down and used in its construction. The owner, a nice old man, gave me a tour of the house. This was when I noticed he had knocked down a few walls to install a new open-plan kitchen. This was the reason for their sale. They no longer served the property's needs.

I always planned to paint the kōwhaiwhai onto the doors. Spray paint is the best choice because of their uneven surface. What I didn't expect was what they do in this space at Gus Fisher Gallery. They decided not to be distinct art objects whose relationship with a site of presentation is often what we are asked to ignore. Rather, they decided to make the room part of a larger artwork.

Courtesy of the artist