

PHIL DADSON | Parallel Harmonies  
Exhibition Checklist

June 27 – July 25, 2014

TRISH  
CLARK  
GALLERY



Rock Record #8 (Above)  
Teeth Ledge, Mt. Airthrey  
Polar Projects, Antarctica 2003  
Unique Lambda digital print  
435 x 650 mm

Rock Record #2 (Below)  
Garden of Gods, Garwood Dry Valley  
Polar Projects, Antarctica 2003  
Unique Lambda digital print  
435 x 650 mm

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33RPM (UV Rangitoto) 2006

Rangitoto Rock Records

33 x Dobson Spectrophotometer Ozone recording discs, 33 x acrylic frames  
Frames 180mm diameter / discs 150mm diameter

Artist notes: One in a series of Rock Record works, the first begun in the Antarctica Dry Valleys in 2003 (1 & 2 above) utilizing Dobson Spectrophotometer ozone depletion charts to record impressions in global hotspots. Rock Records are mute records of cathartic geophysical events; 33RPM, a specific historic and catastrophic sonic event close to the heart of Auckland City. The impressions, taken direct from sun exposed scoria surfaces record the eruptive results of a volcano that spewed out these rocks of molten lava some six hundred years ago. The noise has long since vanished but we can see what remains.

# TRISH CLARK GALLERY



## Archive Film and Video:

Week 1 Processional 2007 (Pictured)  
Duration 5mins  
Single channel digital video  
Edition 1 of 5

Artist notes: A meditation on transience filmed along the Mehrauli highway in South Delhi, North India late one night. The audio track is a mix of recordings made during holy week in Pushkar and at the time of the video recording. Selected Exhibitions: Sanskriti Gallery, Mehrauli, South Delhi, India (2007); Strata: Contemporary digital artwork from Aotearoa, New Zealand, Enjoy Gallery, Wellington (2013)

Week 2 Triad 1 1977  
Duration 13mins  
Single channel digital video  
Edition 2 of 3

Week 3 Global Hockets 1999  
Duration 50mins  
Single channel digital video

Week 4 Arcs & Sparks 1997  
Duration 9mins  
Original film digitized to single channel video  
Edition 2 of 5

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January Music (paper, hand, ink, eye, wind) January 2014  
India inks on 31 sheets of Japanese paper  
760 x 1020 mm each  
Sold individually

Artist notes: A visual music: one sheet per day through the month of January 2014. First exhibited in Artist's Books on Music, an invitational exhibition at Bowen Gallery, Wellington, curated by Brendan O'Brien. Feb 2014.

# TRISH CLARK GALLERY



Between Worlds 2011  
Single channel digital video  
Duration 10:30  
Edition 1 of 3

Artist notes: Between Worlds is an upside-down world-view intersecting with reflections on ecology, geometry, nature, signs and portents. A partner work to the three-screen work Deep Water, Between Worlds explores the interstice between inner and outer worlds, tangible and illusory.

Commissioned for the Artist Cinema Commissions (Circuit 2011), with the support of Creative NZ Arts Council of New Zealand Toi Aotearoa.

Selected Exhibitions: The Artist Cinema Commissions, New Zealand International Film Festival (premiere, 2011); Star of beauty, She'll be right - recent artists video from Aotearoa New Zealand, LUX, London (2011); Sound Full (group exhibition) Dunedin Public Art Gallery (2012); City Gallery Wellington (2013).

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Pacific 3,2,1, Zero (Part 1) devised 1982 / filmed 1994

Original film digitized to single channel video

Duration 21:17

From Scratch performance in collaboration with film director Gregor Nicholas

Composers: Phil Dadson, Wayne Laird and Don McGlashan

Performers: Phil Dadson, Wayne Laird and James McCarthy

Awarded the Croisette d'Or Grand Prix at the Cannes Music Film Awards in 1994

Collection: MoMA, New York City, USA; Voyager Maritime Museum of New Zealand.

Courtesy of Voyager Maritime Museum of New Zealand

# TRISH CLARK GALLERY



Headstamp (Atacama) 2014 (Left)  
Desert Projects 2013  
Single channel digital video  
Duration 7:50  
Edition 1 of 3

Artist notes: HEADSTAMP 2014: Action performed in Luna Gorge where the material for Desert Tomb was shot. Atacama desert, Chile 2013

Desert Tomb (Atacama) 2014 (Right)  
Desert Projects 2013  
Single channel digital video  
Duration 20:38  
Edition 1 of 3

Artist notes: DESERT TOMB 2014: Atacama, Chile 2013  
Along with Antarctica, the Atacama desert is one of the driest places on the planet. Desert Tomb imagery was shot in and around an isolated gorge amidst clay cliffs on the fringe of the central Atacama desert, where rain is a rarity, but when it does, it storms and sculpts the bare hills and floods the plains with silt & mud that ensuing drought periods dry and crack into a deep mosaic of salt encrusted red clay. Audio track: Bamboo-barrelzitherimher performed by Phil Dadson, recorded by John Kim

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Arid Edge (Atacama) 2014  
Desert Projects 2013  
Single channel digital video  
Duration 7:09  
Edition 1 of 5



Soundtrack #12 1987  
Graphite drawing on painted paper,  
1750 x 2170 mm



# TRISH CLARK GALLERY



Fate Of Things To Come (a conference of stones) 2013  
Three-channel synchronised digital video  
Duration 9:48  
Edition 1 of 3

Artist notes: No ordinary stones these, and what better community to discuss the fate of things to come with! Devised originally as a contribution to the Kermadec exhibition 'Lines in the Ocean' in support of the establishment of a protected, ocean sanctuary around the Kermadecs, an area of mostly underwater volcanoes located in the Pacific Ocean north of Aotearoa/New Zealand, a unique ecological region under threat of mining and fishing exploitation.

Credits:

Performed by Phil Dadson

Camera by Bruce Foster

Sound recorded by John Kim

A Phil Dadson project. 2013/14

Produced with the support of Pew Charitable Trust, CNZ Arts Council of New Zealand, Colab Creative Technologies, AUT University.

Screenings to date: Silo Summer of Sculpture, Auckland. February 2013.

'Lines in the Ocean' exhibition, Museum of Contemporary Art, Santiago, Chile.

April/May 2013.

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Octet 2014  
Eight channel sound sculpture  
Powder coated aluminium, 3-inch speakers, cabling, sound card, amplifiers,  
computer  
(Floor or wall mount)

Artist notes: A sculpture and eight channel audio work devised to respond to the architectural character and acoustics of the central gallery space. A Max patch designed by James Charlton facilitates a sequence of fifteen short sonic interventions performed intermittently by the eight horns, centrally situated beneath the octagonal apex of the eight-beam ceiling.  
Performers: Eve de Castro, Andrew Clifford, Adrian Croucher, Camilla Dadson, Phil Dadson, Anna Dadson, Jeff Henderson, Sally McAra, Simon Ogston, and Karen White.

# TRISH CLARK GALLERY

## Artist Information

Phil Dadson, a seminal figure in New Zealand's art history, is presenting a major exhibition at Auckland's Trish Clark Gallery, his first since 2006 in AUT's St Paul St Gallery. Throughout his career Dadson has been the recipient of many key awards and fellowships, enabling numerous international residency, exhibition and festival opportunities. In 2001 he received a New Zealand Arts Foundation Laureate award, in 2003 an Antarctic Artist Fellowship and was appointed an Officer of the New Zealand Order of Merit (ONZM) in 2005.

Renowned both for pushing the boundaries of sound and intermedia art since the 70s and for his influence on a generation of now leading mid-career artists, Dadson's highly inventive transdisciplinary approach makes for a visually rich and compelling exhibition. Four earlier films with a weekly gallery turnaround provide some archival history, as does Gregor Nicholas's brilliant film of the legendary From Scratch performance of Pacific 3,2,1, Zero, awarded the Croisette d'Or Grand Prix at the Cannes Music Film Awards in 1994, and now included in the Permanent Film Collection of the Museum of Modern Art in New York. It is exhibited here courtesy of Voyager New Zealand Maritime Museum.

Video remains a constant passion for Dadson, and three new video works, shot in Chile's high Atacama Desert, explore the physical landscape in both macro and micro imagery, alongside the artist's unexpected interventions in the beautiful but deeply inhospitable landscape. Two other videos, the 3-channel Fate of Things To Come (2013) and Between Worlds (2011) give lyrical expression to Dadson's long-time environmental concerns, which are further amplified in 'rock records' gathered in Antarctica and on Auckland's most recent addition to its extensive volcanic field, Rangitoto Island.

Building experimental musical instruments and sonic objects has always held fascination for Dadson, and was the genesis of the From Scratch project, so brilliantly realized both in New Zealand and on international tours. This exhibition has brought the extraordinary Octet (2014) into being. Experiencing the new gallery space, Dadson devised a work to respond to the octagonally radiating beams of the soaring central square gallery – a performing sound sculpture, the performers replaced by eight alluring bright red horns.