

Nick Collerson
εὐδαίμων
good-daemon

3 September – 19
October 2024
PALAS, Sydney



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In an exhibition of eight paintings, Nick Collerson offers renderings of forms, figures and tableaux that linger at the edges of the visible and the conscious.

The title of the exhibition, εὐδαίμων - translated as 'good-daemon' - establishes the condition of play, contradiction, and plasticity which is central to the artist's practice. The 'good' demon is itself a paradox. Not because it is 'bad', but rather because the demon presents an enigmatic 'other' - a vessel or a message, not, not bad, and not, not good. It is multiplicity rather than duality and allows Collerson's work to be enjoyed as 'serious play', a scaffold of curiosity and inquiry, where contradictions are intentionally unresolved.

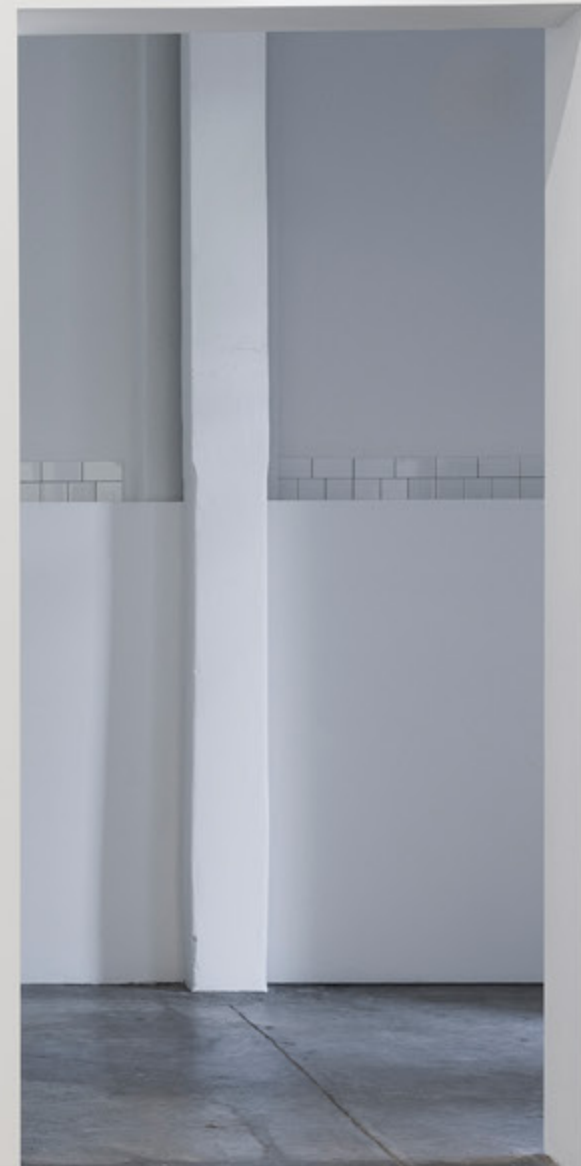
A recurring motif in Collerson's paintings is the sidewalk, which serves as a crucial anchor. This seemingly neutral space, where one moves and is moved, becomes a repository for an endless index of images: smoke, containers, chairs, cats, signs, moons, planets, fragments. There is meaning and symbolism attached to the subjects in the paintings, but equally so, a body is just a body, a cat is just a cat, a chair is just a chair; the tension between loaded meaning and elemental simplicity is left open, suspended. They are pieces, like a collage, like compound words, like misspelt words... like the poetic modes of inquiry of which the artist is deeply invested.

In these paintings there are noticeable shifts and turns evidenced in the underpainting and washes. There are signs of erasure that could be compositional choices or suggest that part of the painting has merely moved on to a different place - these are not static artefacts, but in a state of transformation.

The parenthesised title for Collerson's painting Dragon Man offers the encapsulation of these ideas, (They Speak of Stringing Together Anything as Someone Who is Logos. Neither good or bad, nor true or false; and neither not good or not bad, nor not true or not false...and on in this manner chrono-logically...). Collerson makes new paintings of old ideas. They are a molten and reflective understanding of how we perceive and interpret meaning.









After Saturday, 2024
Oil on canvas
183 x 244 cm / 72 x 96 in
(PAL-NC30126)





In the shadow of a planet (Syzygy), 2018-2022
Oil on canvas
152.5 x 101.5 cm / 60 x 40 in
(PAL-NC30128)









Ol' fool, 2024
Oil on canvas
61 x 51 cm / 24 x 20 in
(PAL-NC30139)



Ol' fool, 2024
Oil on canvas
61 x 51 cm / 24 x 20 in
(PAL-NC30139)



Dance, 2024
Oil on canvas
183 x 137 cm / 72 x 54 in
(PAL-NC30129)





Underworld, 2024
Oil on canvas
183 x 244 cm / 72 x 96 in
(PAL-NC30137)









The Green Man, 2023
Oil on canvas
46 x 38.5 cm / 18 x 15 in
(PAL-NC30133)



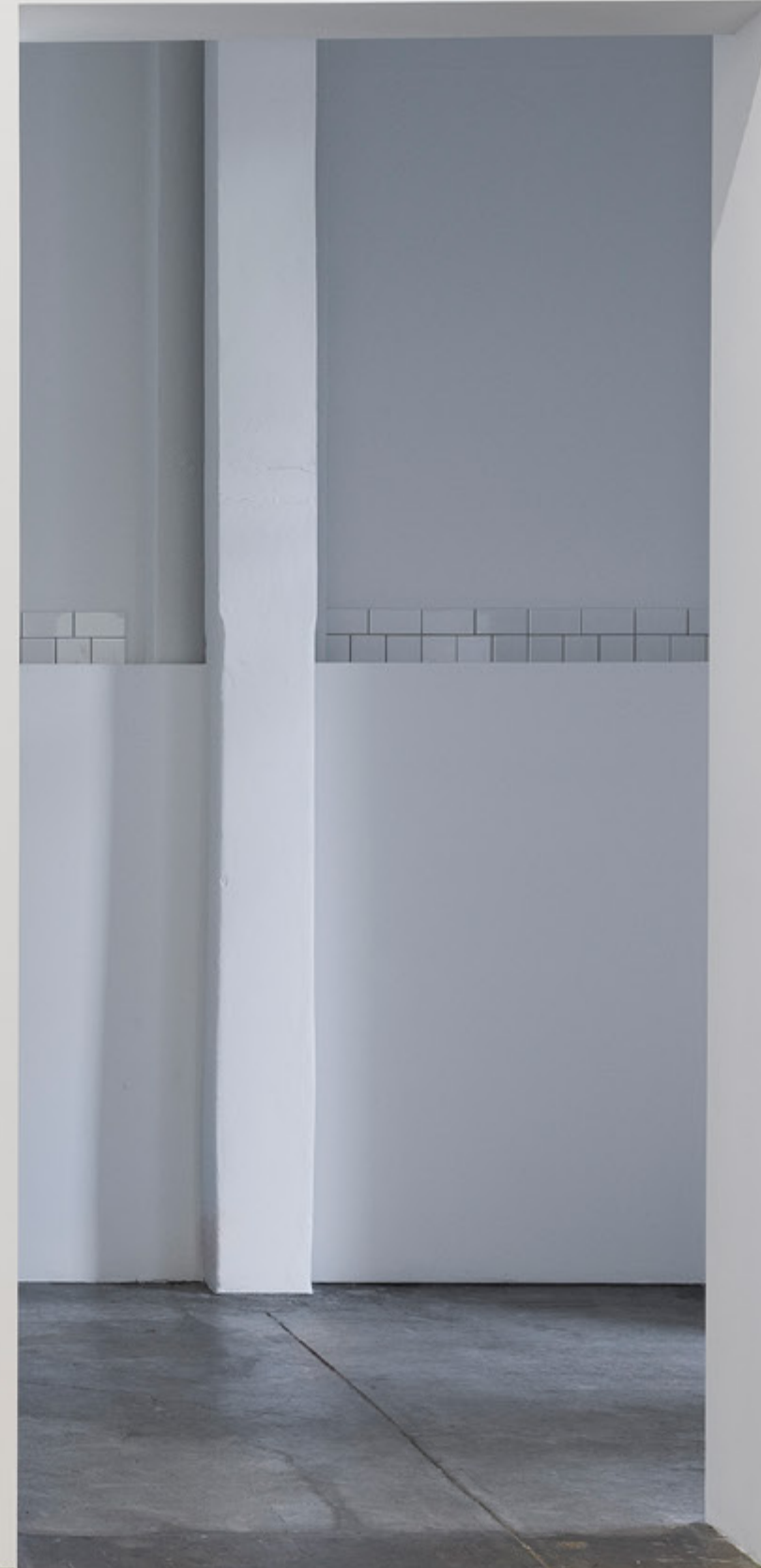
The Green Man, 2023
Oil on canvas
46 x 38.5 cm / 18 x 15 in
(PAL-NC30133)



Dragon-Man (They Speak of Stringing Together
Anything as Someone Who is Logos. Neither good
or bad, nor true or false; and neither not good or not
bad, nor not true or not false...and on in this manner
chronologically...), 2023-2024
Oil on canvas
152.5 x 137 cm / 60 x 54 in
(PAL-NC30138)









The Old Tune, 2022
Oil on canvas
152.5 x 101.5 cm / 60 x 40 in
(PAL-NC30135)



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