

VI, VII
Nicholas Byrne
Liver of Sulphur
(2016-2022)
26.08-09.10.2022

VI, VII is pleased to present a solo exhibition by London-based artist Nicholas Byrne. The exhibition is centered around works produced over a seven-year period and combines luscious painting and drawings of sculptures in a site-specific installation.

Byrne's paintings, which are often on copper, twine abstract and figurative elements with a strong sensibility for colour and formal harmony. A key part of Byrne's work is his interest in symbols and forms, with recurring motifs and geometric shapes, which the artist overlays with areas of colour rendered in different textures. His canvases often reveal a personal symbolism, inherited from modernist performances, and have been compared to the translucent work of the 19th-century Swedish clairvoyant painter and mystic Hilma af Klint (1862-1944).

Byrne has said that he would like his paintings to communicate an "uncommon sense of objecthood" and to this end has raised and framed his works on bespoke stilts. Previous works have featured recurrent forms such as teardrops, flames, fans and phallic heads and the torsos of androgynous men.

Beyond this however there is a further physical aspect to Byrne's works — the underlying copper itself being an excellent conductor of raw heat, thermal energy and the firing of electrical impulses. Having worked and re-worked these surfaces over several years, re-applying paint and scratching it away to reveal the mirrored surface of the metal, Byrne becomes physically involved with the works.

In a 2021 feature in Frieze, Tom Morton writes, "While Byrne concedes that his work has the general 'stink' of mid-century British Modernism, it is more concerned with the stewardship and perversion of a visual language that he has found himself working in since his schooldays than the blithe appropriation of a currently fashionable episode from the history of art. Byrne has described

himself as a 'handler' of his works and while their cuts and scratches recall the necessary wounds of surgery, they also recall more trivial bodily incursions: the running of a comb's teeth through tangled hair, or the pressing of a stud into a fleshy earlobe."

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Nicholas Byrne (1979, Oldham, U.K) lives and works in London.

Solo and two-person exhibitions include: LOVE, Cold Shower, with Anthea Hamilton, Schinkel Pavilion, Berlin; Finish your sentence, and Roleplay at Vilma Gold, London; Faces, with Nora Schultz, dépendance, Brussels; Divider, Studio Voltaire, London.

Notable group exhibitions include Death, Volcano Extravaganza, Fiorucci Art Trust, Stromboli; The Averty Show, Le Confort Moderne, Poitiers; Burning Down the House, with Anthea Hamilton, 10th Gwangju Biennale; Several Species of Small Furry Animals Gathered Together and Grooving on a Pict, Veneklasen Werner, Berlin; Public Private Paintings, Kunstmuseum Ann Zee, Oostende, The Dark Monarch, Tate St Ives, St Ives.

Byrne's works are in the Saatchi collection, the Zabudowicz Collection, London and the collection of the Loewe Foundation, Madrid.