

Ptolemy

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Nick Irzyk

Factory

November 14, 2025–January 4, 2026

Opening Reception: November 14, 2025, 6:00–8:00 PM

Glendale, NY, 11/14/25: I'll be 37 in less than six months, and my final baby tooth just fell out last week. I had an impacted upper-right cuspid that managed to stay hidden in my gums through my first years of college; the baby canine meanwhile held down the wide chasm between its mature neighbors manageably enough to lend my smile a sense of normalcy.

As the first years of my legal adulthood rolled on, the new canine eventually emerged—first bashfully peaking through, but eventually asserting itself as the dominant Third Tooth, with the baby progressively drifting further back. By this point the baby tooth was fully separated from anything in my skull and was hanging on entirely through stubbornness—a quality that I've been told I possess for as long as I can remember.

I first came to know of Nick Irzyk around this time, as he was also going to school in Boston, and we shared mutual friends in Allston-Cambridge-Somerville's small-world creative college kid community. Several years later, I came across Nick again while we were both working in galleries downtown: going to the same openings, delivering consigned group show artworks to each others' workplaces, just generally seeing each other around. Eventually Nick opened A.D. with Nick Sullivan, and I would regularly find myself at their shows and openings. Artists really do run the best galleries.

In my recollection, a lot of the dominant visual elements that appear in *Factory* (as well as much of Nick's other recent work) began to emerge in his paintings over these years: kaleidoscopic grids stretching and compressing into rolling landscapes, knotted tubes, and interlocking rings. Nick's work is technically rigorous and genuinely engages with art history and the contemporary state of painting. But it is also unusual, and (like much of my favorite art) clearly the work of a singular artist. And at *Factory's* massive scale, all of the small idiosyncrasies embedded in the work are newly appreciable through their magnification.

The gallery turns one year old next week. This is the last show of the year. We'll be going down to Miami at the end of the month for NADA—the last baby tooth.

Nick and Nick installed *Factory* together swiftly over the course of an afternoon while I was out photographing Jonny's work for the fair. It's hard to explain how nice it is to walk into a fully installed show in your gallery if you have never run one. When everything was all done, we reminisced about how Papa Gino's was the best pizza in New England when we were growing up, but according to Nick (S.), the dough became thicker after they merged with D'Angelo, so you don't really get the cheese bubbles anymore. It's hard not to indulge in nostalgia. We're all getting older.

Pat Reynolds

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Nick Irzyk: *Factory*

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Nick Irzyk lives and works in New York. Recent solo exhibitions include *Nature is the Best Techno*, Jack Barrett, New York, NY, 2025, *Think Tank*, Martos Gallery, New York, NY, 2024 and *Total Modeling*, KDR, Miami, FL, 2023.