



PART 1

TWIN PEAKS

NICK ARCHER

EXHIBITION AT PRIVATE & PUBLIC SPACE

MONDAY 30TH MARCH - 19TH APRIL 2020 BY APPOINTMENT



RSVP TO CHRIS CLIFFORD, GALLERY DIRECTOR:

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WELCOME

Welcome to part one of the exhibition *Twin Peaks* by the British artist Nick Archer the timing of which is prescient. We are, all of sudden, living in strange times where everything looks familiar but feels very different. A deep seated sense of unease permeates all facets of society. We are living in a time of fear. Fear of the unknown. You could say it's a dystopian nightmare.

Rooted in the European traditions of the 19th century and subsequently explored by writers, artists and filmmakers such as William Turner, Caspar David Friedrich and David Lynch, the 'sublime' has been a recurrent theme for hundreds of years throughout the history of art, mainly through the use of landscape as a metaphor for the human condition.

The impact of the best-known theory of the sublime, published in London in 1757, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* is a treatise on aesthetics written by Edmund Burke. It was the first complete philosophical exposition for separating the beautiful and the sublime into their own respective rational categories. It attracted the attention of prominent thinkers such as Denis Diderot and Immanuel Kant and was hugely influential on the arts, design and architecture.

'...mysterious frozen moments of revelation and a sense of dislocation and dystopian drama.'

The American David Lynch is best known for writing and directing sublime films such as *Eraserhead* (1977), *Blue Velvet* (1986), and *Mulholland Drive* (2001), which are often regarded by critics as among the best films of their respective decades and for his cult television series *Twin Peaks* (1990–1991). These works led to him being labeled "the first popular Surrealist" with a style of cinematographic film that was marked by a mood of pessimism, fatalism, and menace. It was this distinct genre that helped to cement in the minds of a generation the term 'dystopian' and highlighted the modern contradiction of living with a deep seated sense of internalised psychological unease whilst simultaneously presenting an outgoing and positive veneer.

Throughout Lynch's career there has always been a dense crossover of shamanism, apocalypticism, Native American mythology, biblical demonology, Masonic philosophy, Crowleyanism, theosophy, surrealism, film noir, eerie soundscaping, absurdist juxtapositions, classic Hollywood Americana and last but not least, alchemy. *Twin Peaks*, characterised by long, slow, glossy cinematic pans and awkwardly suspended moments keyed the viewer into an intensely dystopian drama which was both sublimely beautiful and mildly terrifying in equal measure.

In a similar manner Nick Archer uses film and photography as source material for his sublime landscapes which eloquently reflect memory and imagination, mysterious frozen moments of revelation and a sense of dislocation and dystopian drama.

With a depth of vision and a scale of multi-layered meanings Nick Archer's paintings possess a Lynchian quality that suggests a vision of the world in crisis, a journey at an end. His seemingly enchanted and technically brilliant landscapes are influenced by fairy tales and children's literature such as Snow White or Alice in Wonderland. The colour and also the power of nature and its sublime qualities are central to the art of Nick Archer.

With a dominant colour in any composition and another colour which reacts against it, the artist is looking for a balance between harmony and discord and for the colour to create an atmosphere of beauty and yet menace.

Nick Archer's landscapes, which at times focus on a point of interest such as a caravan or abandoned vehicle, are a witness to the vulnerability and isolation of our human condition; the paintings attempt to explore one's place in the world.

Stay safe everybody and please do all you can to ensure that the most vulnerable members of society are well looked after at this difficult time. It won't last forever and I look forward to the day when we can have a great party in the gallery to celebrate its passing.

Chris Clifford (BA HONS)

Gallery Director,
Private Public Space



Yellow gaze
Oil on copper, 13 x 18 cm
£650+GST



Reflection of a caravan
Oil on copper, 13 x 18 cm
£650+GST



The hut
Oil on copper, 45 x 35 cm
£1,850+GST





Pick Up
Oil on copper, 60 x 80 cm
£4,900+GST



Water-skier
Oil on copper, 80 x 60 cm
£4,900+GST





Orange Forest
Oil on canvas, 50 x 70cm
£3,200+GST



Mort
Oil on canvas, 170 x 130 cm
£10,800+GST



Vert
Oil on copper 60 x 80cm
£4,900+GST



Creeper

Acrylic on canvas, 183 x 152 cm

£11,900+GST



The Entrance
Oil on canvas, 97 x 122cm
£7,000+GST



Postcard 0
Oil on copper, 13 x 18cm
£650+GST



Postcard 1
Oil on copper, 18 x 13 cm
£650+GST



Postcard 2
Oil on copper, 18 x 13cm
£650+GST



Postcard 3
Oil on copper, 18 x 13 cm
£650+GST



Golden

Oil on canvas, 152 x 152cm

£10,800+GST



No Hands
Oil on copper, 80 x 60cm
£4,900+GST





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