An abstract painting with a vibrant teal and blue sky. A bright rainbow arches across the upper left. The lower half of the image is filled with dark, textured brushstrokes in shades of green, brown, and black, suggesting a dense, wild landscape. A small, dark silhouette of a person stands on the right side, looking down. The overall mood is surreal and contemplative.

NICK ARCHER THE JOURNEY

NICK
ARCHER
THE
JOURNEY

5 October – 1 November 2017

LONG & RYLE

4 John Islip Street, London SW1P 4PX
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THE JOURNEY

3

Nick Archer's new landscape paintings focus on our relationship with the natural world and its place in our imagination.

The paintings are at first glance made from beautiful passages of rich colour which have been flooded onto the canvas, exposing interior landscapes that echo hollow fear and an inner amazement like a child watching an abandoned fairground coming alight in the dark. An imaginary landscape, where a seemingly enchanted landscape lifts off the canvas and into the mind's eye.

The new series of forest paintings Archer has made are like scenes from contemporary fairy tales. Rows of trees often lead to a distant light which guides the viewer through the forest. Archer sees the forest paintings as a metaphor for the passage of time and our journey through life. This theme is also reflected in the process of how the paintings are made: Layer upon layer of coloured oil paint and leaves of gold foil build a rich surface which reveals the passage of time like the layers of a rock formation.

The figure; which has recently found its way back into the compositions, is on a journey, but appears

dwarfed and overwhelmed by the beauty of its surroundings. The power of nature and its sublime qualities appear to be a central force within these paintings and his method betrays a magic in spite of the dark places he takes us.

Archer is not attempting to capture something about a particular place or time in these paintings, rather a notion or idea of landscape in a grander sense, something in our imagination which refers to traditional fairy tales and time gone by. At times a caravan, a vehicle or run-down cottage is central to the composition. These motifs possess human qualities, but they are abandoned and in a state of decay. They are in the process of being reclaimed by nature and allude to both a world out of kilter and a more disturbed state of being.

In these paintings, we discover an unsettling balance, between childlike wonder and a more grown up fear of loneliness. The passage of time and the journey through life are implied through the journey of the artists' gestures on the canvas.

Dr Anwesha Arya
Writer and academic



Nick Archer (UK, b. 1963) lives and works in East Sussex, England. He studied at the Royal Academy Schools in London (1996-1999). Winning several awards after leaving the Royal Academy, including 1st prize at the Hunting art prize, commended at the BP Portrait Award and the Figure Painting Award at the Discerning eye. He has exhibited extensively in the UK and Europe including solo exhibitions with Louise Alexander Gallery, Porto Cervo, Italy, Long and Ryle, London, Galerie Hug, Paris and a solo show at Gowen Contemporary in Geneva in 2014 and 2017. Museum exhibitions include the National Portrait Gallery in London, the Wandsworth Museum, London, a solo exhibition at the Maison de la Culture in Metz, France in 2012 and a solo show at the Hastings museum in East Sussex. Nick recently curated an exhibition 'Time memory and landscape' which was exhibited

at Long and Ryle in London. His work is in private, corporate and public collections around the world including the future satellite of the Hermitage Museum, Moscow.

Frank Auerbach once remarked that at first sight the paintings of his friend Michael Andrews looked 'like old railway posters'. But, he went on 'when you really look at them they are just truly beautiful pictures'. Something of the sort could be said about Nick Archer's recent work. Give them more time, and you will realise that they are brilliantly crafted pictures in which superficially hackneyed photographic images have been transmuted into something deeper and more lasting.

Martin Gayford

**Last Light
2015**

oil on canvas
183 × 200 cm



above

The Storm
2015

oil on canvas
152 × 183 cm

opposite

Dunes
2016-17

oil on canvas
150 × 150 cm





Alizarin Forest

2017

oil and gold dust
on canvas

152 × 183 cm



above

Dreamer
2017

oil on canvas
100 × 120 cm

opposite

Beached
2017

oil on canvas
150 × 120 cm





In the Forest

2016-17

oil on canvas

152 × 183 cm



Eden

2017

oil and gold dust

on canvas

160 × 130 cm

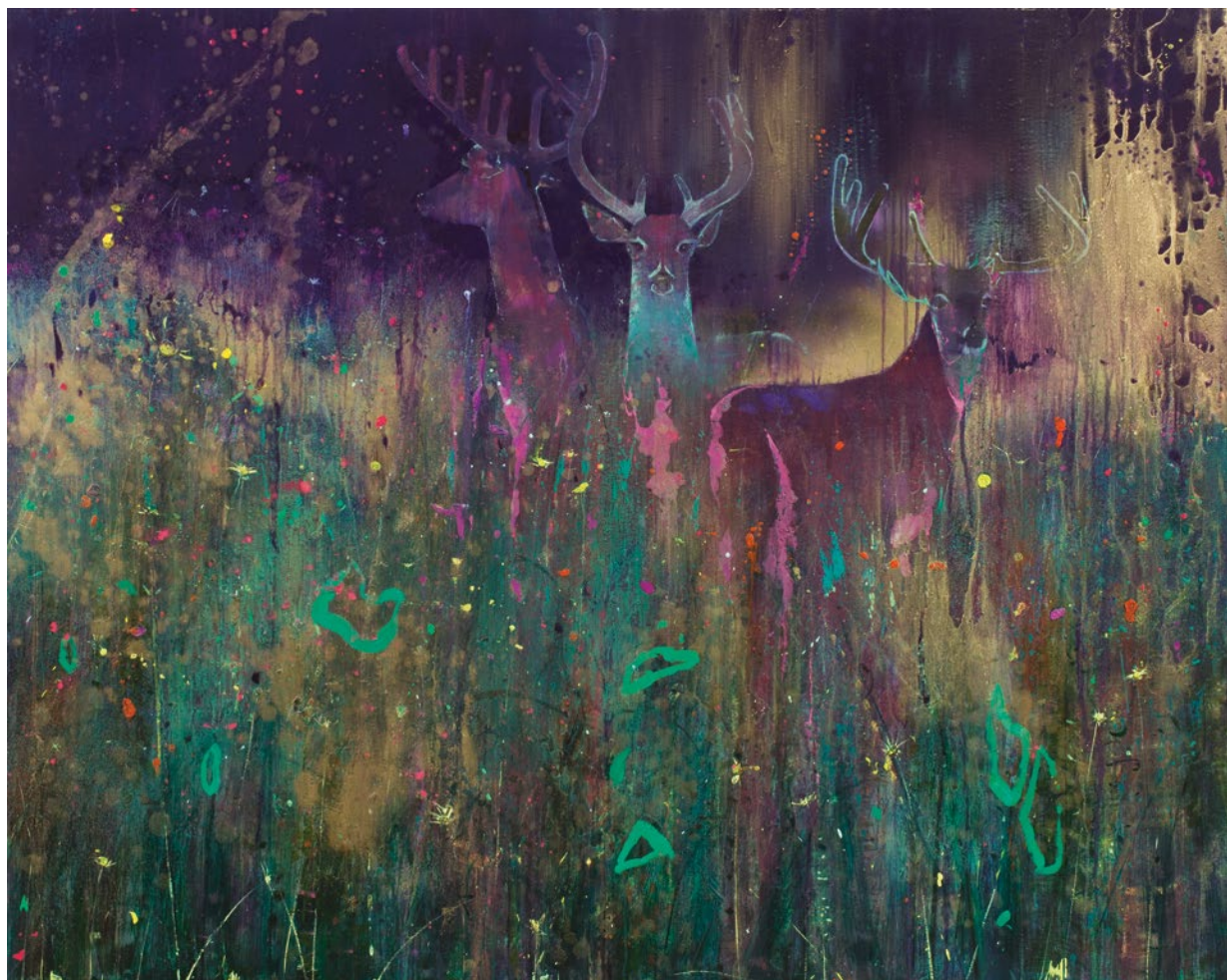




above
Lakes
2017
 oil and gold dust
 on canvas
 135 × 150 cm

opposite
River Flow
2017
 oil on canvas
 122 × 97 cm





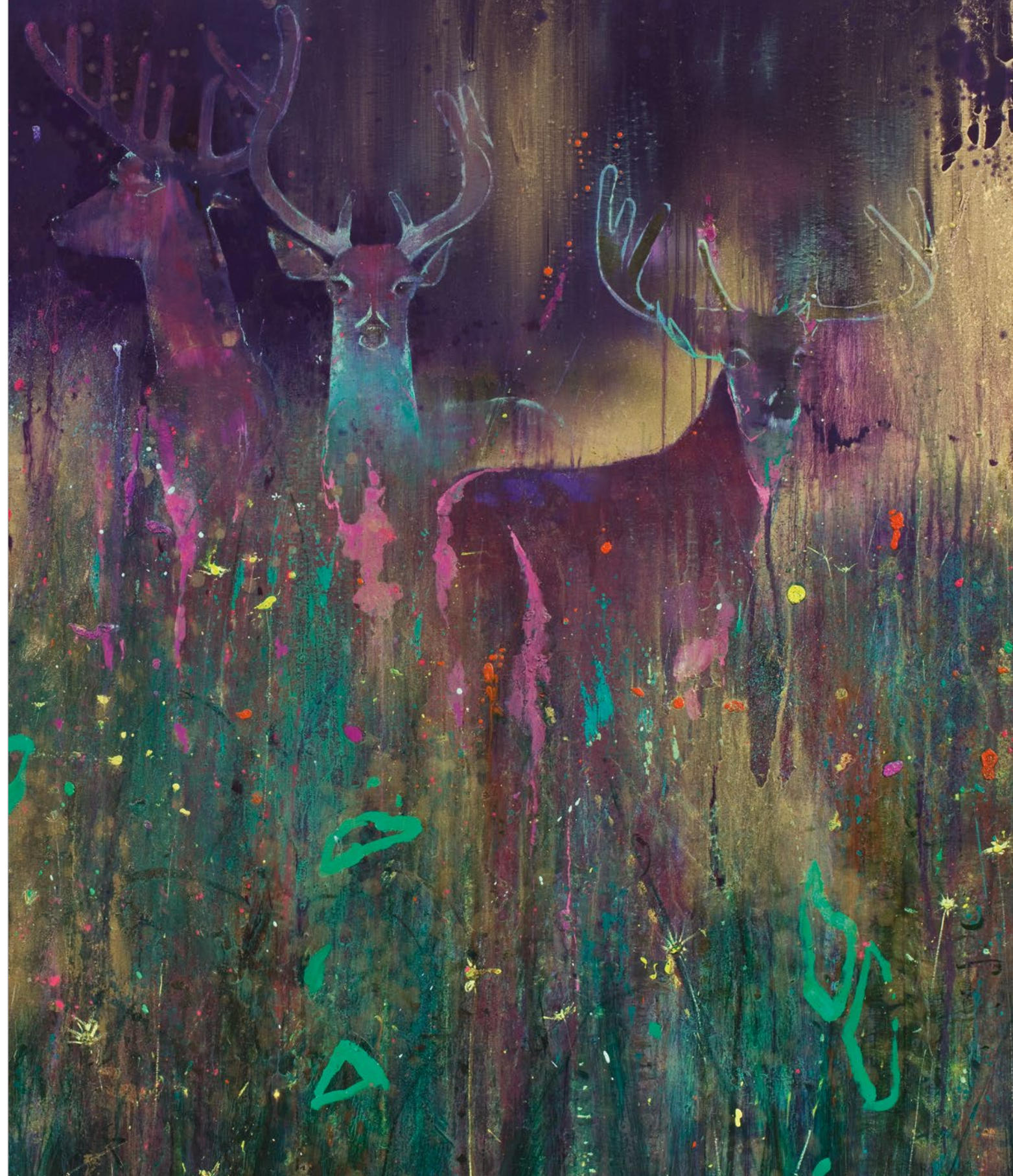
Fleet

2017

oil and gold dust

on canvas

120 × 150 cm





Shadow

2017

oil and gold dust

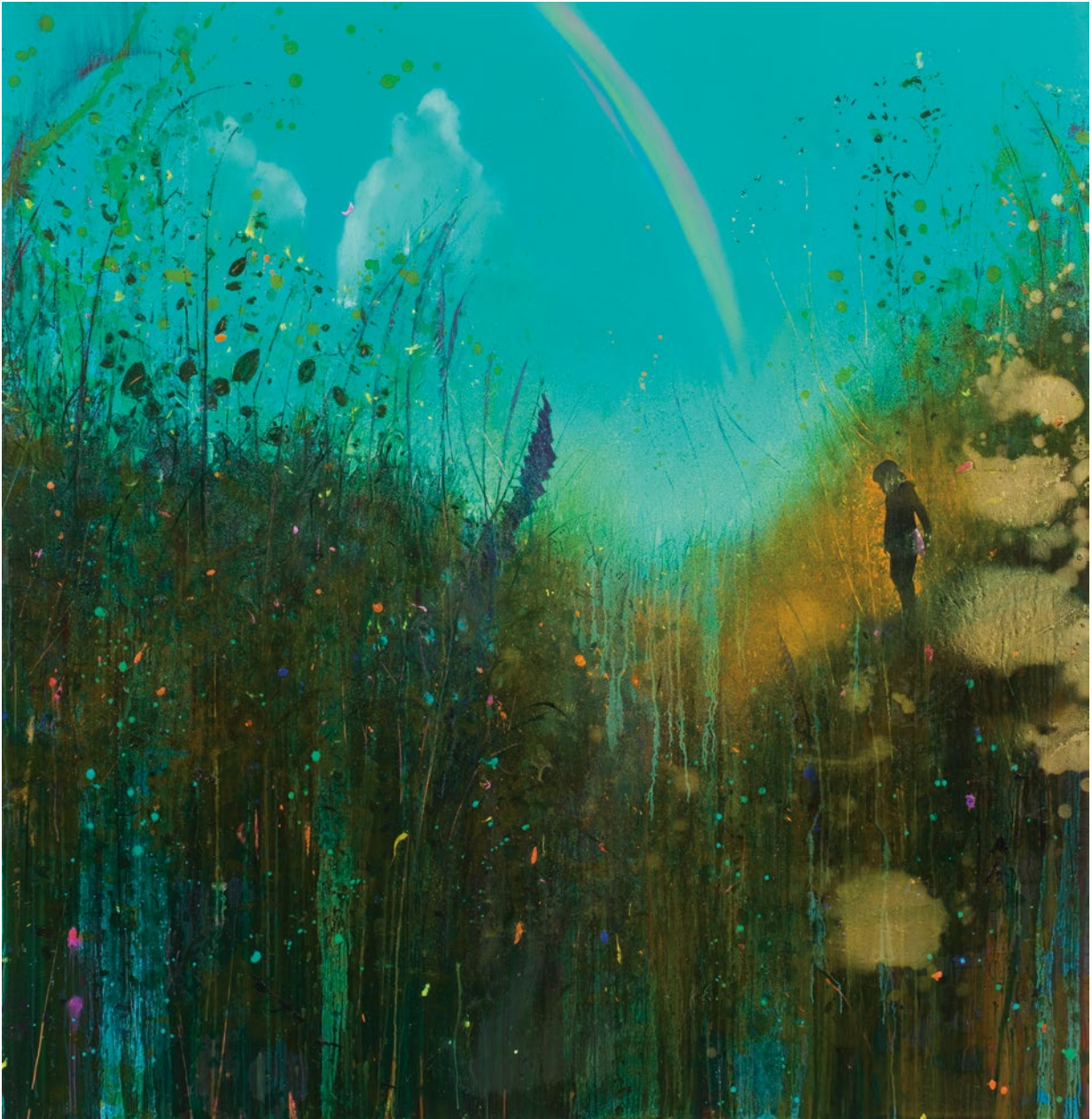
on canvas

183 × 152 cm



above
Homeward
2016
oil on canvas
135 × 120 cm

opposite
Golden Meadow
2017
oil and gold dust
on canvas
150 × 150 cm



Nick Archer, born 30 June 1963. Nationality British

Education and Qualifications

1996-1999 Royal Academy Schools, Postgraduate Diploma in painting
1982-1985 Leeds Polytechnic BA (Hons)
1981-1982 Mid-Cheshire College Art Foundation Studies

Selected Solo Exhibition

2017 ‘Beyond the Sublime, Gowen Contemporary, Geneva
2015 Long and Ryle, London
2014 Gowen contemporary, Geneva
2013 ‘Dystopie’ Galerie Hug, Paris
Sixty Threadneedle street, in association with Long and Ryle London
2012 MCL, Metz, France in association with Louise Alexander Gallery
2011 Louise Alexander Gallery, Porto Cervo. Italy
2002, 2005, 2009 Sarah Myerscough Fine Art, London W1
2008 Hastings Museum and Art Gallery
2005 Royal Overseas League, London and Edinburgh
2004 Beaux Arts, Bath
2000 Dean Clough Gallery, Halifax

Selected Group Exhibitions

2017 Curator and exhibitor ‘Time memory and landscape’ Long and Ryle, London
Artgeneve Art Fair, Geneva with Gowen Contemporary Art
2016 Art16, Olympia with Long and Ryle.London
2014 ‘6 Contemporary painters’, Hastings Museum, East Sussex, England
Art14,Olympia with Long and Ryle contemporary, London
‘Meurtrière Bleue - Nick Archer and Yifat Bezalel’, Gowen Contemporary, Geneva
2012 CEAF Wandsworth Museum, London
‘Meltwater’ Eagle gallery, London
2011 Art in Romney Marsh, Installation in Ivychurch
2010/11/12/13/14 Art Paris, Grand Palais , Paris, Arts festival Porto Cervo, Italy with Louise Alexander Gallery
2009 Threadneedle art Prize, Mall galleries, London
2008 Lynn painter-stainers prize, Painters Hall, London
‘Community in contemporary art’ Clifford Chance Gallery, Canary Wharf
2006 ‘Contemporary British Art’, Chelsea art gallery, San Francisco
Arts project space, London Contemporary Art Fair
2005 Sea Voices, Hastings Museum and Art Gallery, East Sussex, England
2004 Arts Futures Exhibition, Contemporary Art Society, London
2003 Jerwood Drawing Prize, Jerwood space, London
Cast Iron Gallery, New York
2000 Sarah Myerscough Fine Art, Whitechapel Art Gallery, London
1998/9, 2002/4 BP Portrait Award, National Portrait Gallery, London
1990/3/9, 2001/2 Hunting Art Prizes, RCA London
1998 & 1999 The Discerning Eye, Mall Galleries, London
1998 Singer & Friedlander Sunday Times Watercolour Competition
1997,1998 Premiums Exhibition, Sackler Galleries, RA, London
1997 - 2004 Royal Academy Summer Exhibition, London
1994 Whitechapel Open, Whitechapel Art Gallery, London

Career History

2013 Part time art tutor, studio school, Rye, East Sussex
2005 Guest speaker on contemporary portraiture, National Portrait Gallery
2001- 2013 Part-time Lecturer- Heatherley School of Art, Chelsea, London

1999 - 2000 Artist in Residence, London Business School, London
1999 Visiting Lecturer- Loughborough University, Winchester School of Art & John Moores `University, Liverpool
1997-1998 President of Students Union, RA Schools
1994 & 1986 Leeds Metropolitan University, Visiting Lecturer, printmaking
1991 Florence Trust, London- 10 Month Residency
1990 Cyprus College of Art
1987 St Pauls Gallery, Leeds- Artist in Residence

Awards, Publications & commissions

2012 Commissioned by the Historic Royal Palaces, Tower Bridge, London
2008 Winner of ING Fresh Eyes competition
2006 Commissioned portraits for the Royal family of Kuwait
2002 1st Prize, Hunting Art Prizes
2000 Commissioned by ‘The Mill’ film production company
1999 ‘Cyril Sweett Award’, Worshipful Company of Painter Stainers, for the most outstanding Post-graduate degree show of 1999
Haite Travel Scholarship
‘London Prize’, Hunting Art Prizes
1998 ‘Commended’, BP Portrait Award, National Portrait Gallery, London
Discerning Eye Award for figure painting
Elizabeth Scott-Moore Watercolour Prize, RWS
Richard Jack And George Isted Prizes for portraiture, Premiums Exhibition, Sackler Galleries, RA, London

Selected Public and Corporate Collections

Hermitage Museum Satelite Collection, Moscow
‘Peoples Portraits,’ Girton College, Cambridge
‘The Mill’ Film production company, London
London Business School
‘The Hurlingham’ sports club, London
Smith and Williamson Bank, London
El –Sabah family collection, Kuwait
Historic Royal Palaces, Tower of London
Royal Overseas League, St James’s, London

Bibliography

2009 Melanie Abrams, Galleries Magazine, June 2009
2003 John Holden, Galleries Magazine, April 2003
Sue Hubbard, ‘Forever England’, Independent, 8 April
Martin Gayford Catalogue introduction April 2003
2000 Jay Merrick. ‘Reflections in a darkling eye’, The Independent, 14 March
1999 Martin Gayford. ‘Freudian tendency’, Daily Telegraph, 30 June
Morgan Falconer. ‘Archer quietly hits the bullseye- yet again’, Highbury and Islington Express, 8 February
1998 William Packer. ‘Changing face of contest’, Financial Times,7 July
Martin Gayford. ‘Choose from lively, quirky or accomplished’, Daily Telegraph, 22 July
Martin Gayford. ‘Painting in the rain’, Daily Telegraph, 30 September

