

PRESS RELEASE

NICK MILLER

VESSELS: NATURE MORTE

6 September – 15 October 2016

PRIVATE VIEW

Thursday 15 September 6 – 8 pm



Cherry Blossom 2014, Oil on linen, 76 x 71 cm

ART SPACE GALLERY

www.artspacegallery.co.uk

mail@artspacegallery.co.uk

Michael Richardson Contemporary Art

84 St. Peter's Street, London N1 8JS

Tel: +44 20 7359 7002

Sean Rainbird, Director of the National Gallery of Ireland writes, *'This series is a personal response to the passing of life, to slowly letting go, while celebrating life's fragility and tenacity.With this moving group of still lifes, Miller closes the circle of return to the place he left to start out on the road'*.

The alliance of painting with remembrance is not new. In these paintings **Nick Miller**, draws on this facility to connect to his mother during her terminal illness in London. The key to the works are the *vessels*: vases and bottles that she had gathered around her in a lifetime; holding memory and meaning without sentimentality. Carried back to his studio after every visit to London to see his mother, they would be filled with whatever cuttings from nature were available and painted as a studio still-life. Miller describes the urgency of; *'seeing the fullness of life before it passes. Making paintings this way offered some release in the face of transience and mortality, while still gambling on an afterlife in pigment itself'*.

A 56 page catalogue includes a new text by the Irish author **Colm Tóibín** and an essay by **Sean Rainbird**.

[View exhibition catalogue on-line](#)

Nick Miller (b. 1962 London) moved to Ireland in 1984 and was elected as a member of Aosdána (2001) in recognition of his contribution to Arts in Ireland. The recipient of the inaugural 2014 Hennessy Portrait Award at the National Gallery of Ireland, he has exhibited widely including solo shows at The Irish Museum of Modern Art and the RHA and the New York Studio School. His work is held in private and public collections worldwide including The National Gallery of Ireland; Irish Museum of Modern Art; Dublin City Gallery, The Hugh Lane; The Arts Council (Ireland); The Niland Collection, The European Investment Bank, Luxembourg.

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