

Jonathan Viner

(represents)

Nicolas Deshayes – Becoming Soil

20th March – 18th April 2015

Becoming Soil contains three connected series of vitreous enamel pieces developed by Deshayes in collaboration with the manufacturers of London Underground signage in the early part of 2015.

Molars are a series of screen-printed architectural panels that form a single panorama around the left hand side of the gallery. On these the portraits of individuals, their cropped torsos rendered anonymous, are spaced unevenly on graphic backgrounds reminiscent of universal public transport cladding. On the opposite wall *Vein Section (or a cave painting)* forms a high frieze of congealed, drifting and separating effluvia made from melted powdered glass-based enamel. The seemingly contaminated rolled sheet metal and pipe sculptures, *Becoming Soil*, on the floor lie as unearthed vestibules in human proportions, making reference to what is underneath the skin or beneath the ground: sinuous infrastructures or circulatory systems used to direct the flow of bodily fluids or organic matter.

The three groupings address both different strata and magnifications, zooming in and out between urban and anatomical infrastructures. Their materials bear a familiar urban vernacular of industrial uniformity that is reinforced by the banal visual branding and textures of the corner shop and soiled streetscape. Deshayes has incorporated these visual pointers into the panels and the pipes through discreet additions such as discarded wrappers and deliberate staining baked into the otherwise pristine surfaces of the works.

The title of the exhibition *Becoming Soil* tells of an organic process of decomposition or breaking down. There is sterility and austerity in the work inherent to the industrial processes with which it is made. Through Deshayes' involvement in the fabrication however it becomes a contaminated sterility; the slumps and corrosions of the enamel, like the human figures which break the clean geometries of the *Molars*, subvert and warp the precision that has been developed in these industries. The work suggests the incompatibility of bodies, but also their symbiosis.

Nicolas Deshayes will participate in forthcoming exhibitions at Fridericianum, Kassel (March), Tate St Ives, (May) and a solo exhibition at Glasgow Sculpture Studios (September).

Jonathan Viner

(presents)

Nicolas Deshayes

Born in 1983, Nancy, France. Lives and works in London.

(Selected Solo/ Two Person Exhibitions)

2015: *Solo Show*, Glasgow Sculpture Studios, Glasgow (forthcoming); *Becoming Soil*, Jonathan Viner Gallery, London

2014: *Independent: Projects* (with Jonathan Viner), New York

2013: *Crude Oil*, S1 Artspace, Sheffield; *Snails*, Brand New Gallery, Milan

2012: *Vanille* (with George Henry Longly), Galerie Chez Valentin, Paris; *Nicolas Deshayes @ Galleries Goldstein*, Hotel Palenque, London; *Slugs*, Jonathan Viner at Liste 17, Basel; *Browns in Full Colour*, Jonathan Viner, London

2011: *PRECURSOR*, (curated by Shama Khanna), E:vent Gallery, London; *Autumn*, Clockworkgallery, Berlin

2010: *A Killer Whale Breaching in Soft Focus* (with Ed Atkins), Transmission Gallery, Glasgow; *Cultural Wood*, Concrete, Hayward Gallery (curated by Tom Morton), London; *Stiff Peaks*, The Two Jonnys' Project Space, London

2007: *Neo*, RUN Gallery, London; *The Travels*, 42 Contemporaneo, Modena

2006: *Specimens*, 42 Contemporaneo, Modena

2005: *Noble's Island*, MOOT, Nottingham

(Selected Group Exhibitions)

2015: *Images Moving Out Onto Space*, Tate, St. Ives (forthcoming); *Inhuman*, Fridericianum, Kassel; Carl Kostyal, Stockholm (forthcoming); *Breaking up is Hard to Do*, NGCA Sunderland / KARST, Plymouth; *Tomorrow: London*, South London Gallery, London; *It Happens Without You*, Kendall Koppe, Glasgow

2014: *On the Devolution of Culture*, Rob Tufnell, London; *Pool*, Kestnergesellschaft, Hannover; *Geographies of Contamination*, David Roberts Art Foundation, London

2013: *The Time Machine (The Survivors)*, Cura. Basement At Frutta Gallery, Rome; *Notes (On Declassing)*, Galeri Opdahl, Stavanger; *British Art in Poland*, Centre for Contemporary Art, Warsaw; *Slip*, The Approach, London; *£5.34*, Carl Freedman Gallery, London; *Abstract Cabinet*, David Roberts Art Foundation, London; *The Glass Show*, Jonathan Viner Gallery, London; *Pop Tarts*, James Fuentes, New York; *Out of Memory*, Marianne Boesky Gallery, New York; *De Puristes et De Fauves*, Shanaynay, Paris; *New Order: British Art Today*, Saatchi Gallery, London; *The World is Almost Six Thousand Years Old: Contemporary Art and Archaeology from the Stone Age to the Present*, The Collection, Lincoln; *Paradise Garage*, Eighty One, London; *Relatively Absolute*, Wysing Arts Centre, Cambridge

2012: *Chimera Q.T.E.*, Cell Project Space, London; *Original Copy (II)*, Peles Empire, London; *Original Copy (III)*, Peles Empire, Cluj; *The Changing States of Matter*, Brand New Gallery, Milan; *GLAZE*, Galerie Chez Valentin, Paris; *Surface to Surface*, Jonathan Viner, London; *Painting is a painting, is a painting*, Cul De Sac, London; *The Starry Rubric Set*, Wysing Arts Centre, Cambridge

2011: *Rain* (curated by Nicolas Deshayes), Cell Project Space, London; *GLAZE*, Bischoff & Weiss, London; *The Shape We're In*, 176 Zabudowicz Collection, London; *Keep Floors and Passages Clear*, White Columns, New York

2010: *2010.10*, MOT International, London; *Radio IPS*, International Project Space, Birmingham; *Keep Floors and Passages Clear*, One Thoresby Street, Nottingham; *A Stranger's Window*, Nottingham Castle and Museum; *Bolton Street*, Bolton Street, London

2009: *Indoor Life*, Walden Affairs, Den Haag; *Bloomberg New Contemporaries*, Cornerhouse, Manchester / A Foundation, London; *Time is A Sausage*, DomoBaal, London; *Once In a Lifetime* (with New Model Army Peckham as part of *Bold Tendencies III*), Peckham Multiplex Car Park, London

2006: *Artists' Choice*, Mogadishni CPH, Copenhagen; *Year_06 Art projects*, Moot at the Mary Ward House, London; *From There*, Bloomberg SPACE, London