

DAMIEN FLOOD

As Above, So Below

Solo Show, New Paintings

Opening reception : Thursday 6 February 2025 6 - 8 pm

Exhibition dates : February 7 - March 28 2025

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Damien Flood *Torn Landscape* 2025 Oil on hessian raw linen 22-carat gold staples 154 x 129 cm

Green On Red Gallery is excited to announce an exhibition of new paintings by **Damien Flood**, his 7th solo show with the gallery in Dublin, followed by another solo presentation of his work this year at *Art Brussels* (24 – 27 April, 2025), Booth 5E-37, Brussels Expo, Halls 5 & 6, Place de la Belgique 1, 1020 Brussels, Belgium.

This exhibition sees the artist further explore his interest in the history and materiality of painting. Culture is born of civilization, a tool to question the world around us. Art can bring us closer to understanding that world. This has been a core concern in **Flood's** work since he started. Using abstract and representational painting and sculpture is, for him, a way to dissect and upend the world, showing us a way to look and to see afresh.

Meditations on death and the afterlife continue to abound in *As Above, So Below*.



Damien Flood *Gift* 2025 Oil on board ceramic 22-carat gold leaf 53 x 42 cm



Damien Flood *Redeemer* 2024 Oil on linen hessian ceramic 156 x 131cms

Urns and vessels of different kinds first started appearing, fragmented, in **Flood's** paintings in 2018 before they were realised in glazed and painted ceramic, independently

of - though sometimes accompanying - the paintings. The artist describes them as "definite moments in the exhibition space". Around this time, during a residency in Paris, the artist discovered the late, luscious (death-bed) flower paintings of Edouard Manet which inspired a new group of his own still life, flower paintings, continuing the *memento mori* theme.

"When you lose loved ones, that shatters your understanding of the world and questions grow. These questions about life and why we are here are monstrous. You can't answer them. But for me art should ask questions. It shouldn't really give answers because answers suck the magic out of everything."

The artist in conversation with **Cristin Leach** in [The Irish Arts Review](#) Autumn 2022, *Memento Mori*, p. 72

In *Redeemer* (2024) above, for example, a grinning and anatomically exact skull stares straight at us from the centre of the painting, not unlike the image in the centre of **Flood's** *For After Ever* (2022) 3-track album, recorded by the artist to coincide with *Dig*, the artist's previous solo exhibition at Green On Red Gallery. There is no avoiding the morbid message but the painting itself is teeming with life and objects, some bursting through the linen and stretcher from behind.



Flood's once illusionistic dark oval “ openings “ have led to intrusions through the back of the canvas from where more painted canvas fragments, gold-tipped poking ceramic fingers, beads, glazed ceramic leaves and more, invade.

Certain works sprout ceramic foliage while painted fabric theatrically flows and twists through the canvas plane. The white ceramic foliage also alludes to the plants atrophying in the air once they have left the two-dimensional plane.

Damien Flood *Potting Shed* 2024 Oil

and ceramic on linen 22-carat gold
leaf 104 x 84 cm (Detail)

These new paintings are full of life and play and passages of seductive oil on canvas from impasto description to bare minimum information and line. Or is it outline ? What is not there is nearly as important as - and held in tension with - what is there. Absence and presence vie for your attention.

Like in Máirtín Ó Cadhain's Cré na Cille*, this could be a conversation with the afterworld, but exuberantly, inventively and stylishly told.

* Ó Cadhain, M. Cré na Cille Sáirseál Agus Dill Baile Átha Cliath 1949

gravitational reversions.

Even the frame is now confused with the painting by being stretched, in the case of *Torn Landscape* (2025) (above), in the same raw canvas, an ingenious final twist in the poetry of this painted world. **Flood**'s interpretation of the artist's frame sewn together from studio scraps of linen and tacked to the edges; a canvas framing a canvas.

Ever inventive, ever fragmented and ever fractured. Plenty to look at. Plenty to follow. Plenty to piece together as **Flood** continues to expand his repertoire and to push the limits of painting on canvas, including painting with canvas.