

Right:  
*Too Hot to Handle* record cover

Below:  
Nicholas Byrne, *Fountain*, 2006  
Oil on Linen, 50 x 35cm  
Courtesy of the artist and Vilma Gold, London

Below right:  
Anthea Hamilton, *Gag*, 2006  
Mixed media, 50 x 14 x 12 cm  
Courtesy of the artist and IBID PROJECTS, London



## CALYPSOS

CURATED BY STUDIO VOLTAIRE

Nicholas Byrne and Anthea Hamilton

◆ Studio Voltaire has commissioned Nicholas Byrne and Anthea Hamilton to create a collaborative work. This will be the artist's first collaborative venture, one that brings together their separate practices of painting and sculptural installation in a new media. The resulting animation takes its starting point from a record from their collection *Calypsos – Too Hot to Handle* with songs including *Don't*

*Touch Me Nylon* and *Mommie Out De Light*. The different impulses that each artist has established in relationship to the record's lyrics and cover are identifiable in the loop. The subject of the record extends beyond an anecdote, stemming into a nimble ode to the sensibility of a Calypsonian and the origins of carnival that can bear resemblance to the Pierrot figure of Commedia dell'Arte. Outwardly, there is the suggestion of epicene self-portraits, *The Charmer*, a sleazy clown immersed in nylon and *Duke of Iron*, an over-wrought chancer who instead of the classics only learns to 'jive'.

Studio Voltaire's invitation does not hope to make for a merger or compromise, rather it would ask to be thought of as a Venn of opposites coming together through confrontation. By turns abrasively trespassing and talking over each other then sharing separate, incongruous loves. For example, the yellow and black colours of Byrne's easel painting of *Tied Collars* jump off and are caught in the hands of Hamilton, coating fingers, thumbs and palms transforming the seductive and highly structured painting into a living entity, one capable of feeling, stroking, manipulating objects. Byrne, in turn, asks that the tri-partite sculpture of



Clockwise:

Anthea Hamilton, *Fire (white)*, 2005  
Mixed media, dimensions variable  
Courtesy of the artist and IBID PROJECTS, London

Nicholas Byrne, *Head With Arch*, 2006  
Oil on Linen, 50 x 35 cm  
Courtesy of the artist and Vilma Gold, London

Anthea Hamilton, *Judith*, 2006  
Mixed media, dimensions variable  
Courtesy of the artist and IBID PROJECTS, London

Anthea Hamilton, *Bread Foot*, 2009  
Mixed Media, dimension variable  
Courtesy of the artist and IBID PROJECTS, London



Clockwise:

Anthea Hamilton, *Foot rest*, 2007  
Plaster, pastel and paper; 50 x 67 x 40 cm  
Courtesy of the artist and IBID PROJECTS, London

Nicholas Byrne, *Tied Callars*, 2009  
Oil on Linen, 50 x 35cm  
Courtesy of the artist and Vilma Gold, London

Anthea Hamilton, *Legs 3*, 2006  
Mixed media, dimensions variable  
Courtesy of the artist and IBID PROJECTS, London

Nicholas Byrne, *Chorus*, 2008  
Oil on copper, 50 x 35cm  
Courtesy of the artist and Vilma Gold, London



Hamilton's, *Man* is brought back into play as an animated protagonist. A life size cut-out is erected in the *mise en scène* as an incarnation of Hamilton herself in caricature gender swap. In conversation between the artists, a guide that has also been taken as a challenge is Susan Sontag's 1964 notes on 'Camp', with regard to 'snaring a sensibility' the artists aspire for the work remain as alive and open as the subject.

*Taste has no logic and no proofs. But there is something like a logic of taste: the consistent sensibility which underlies and gives rise to a certain taste. A sensibility is almost but not quite ineffable. Any sensibility which can be crammed into the mould of a system, or handled with the rough tools of proof, is no longer a sensibility at all it is hardened into an idea.*

Susan Sontag, *Against Interpretation and Other Essays*, New York, Farrar Straus, 1966; London, Eyre and Spottiswoode, 1967

Suggestive of the format of a platform game or perhaps pieces of automata, here our characters are implicated by looking out through a play of frames. Openings and structures such as arches, windows and doorways appear and behold personal image types and figures. As a piano roll would play an arrangement in the round, here the arrangement consists of a river of visual material used in conversation and experimentation that stands in for a process of digestion and contributes to the forming of a 'ineffable' interior.

Byrne has an upcoming solo exhibition at Vilma Gold, London (2009). Recent exhibitions include *Divider*, Studio Voltaire, London (2008) and a two-person exhibition at Kerlin Gallery, Dublin (2008). He is included in the forthcoming group exhibitions *The Dark Monarch*, Tate St Ives (2009) and *Exquisite Corpse Project*, David Zwirner, New York (2010).

Hamilton has an upcoming show at IBID Projects, London (2009). Recent solo exhibitions include *Spaghetti Hoops*, La Salle de bains, Lyon, and *Turnhalle*, Kunstverein Freiburg, Freiburg (both 2009) and *Gymnasium*, Chisenhale Gallery, London (2008). Recent group exhibitions include: *Strange Solution*, Tate Britain, London and *Martian Museum of Terrestrial Art*, Barbican Art Gallery, London.

◆ Studio Voltaire is an independent, not for profit gallery and studio complex in South-West London. Established in 1994, the organisation has developed a reputation for supporting artists at a pivotal stage in their careers through an ambitious public programme of exhibitions, commissions, live events and offsite projects. Our forthcoming exhibition programme includes solo projects by Henrik Olesen (October 2009), Nairy Baghramian (November 2009) and Phyllida Barlow (Spring 2010). Studio Voltaire also runs an innovative and wide-reaching education programme producing artist-led projects and activities for individuals and communities within the local area.

[www.studiovoltaire.org](http://www.studiovoltaire.org)



Left:  
Anthea Hamilton, *Untitled (E.T.)*, 2009  
Mixed Media, dimensions variable  
Courtesy of the artist and IBID PROJECTS, London

Below:

Nicholas Byrne, *Joiner*, 2008  
Oil on Marble Paper, 50 x 35cm  
Courtesy of the artist and Vilma Gold, London

Nicholas Byrne, *Cathedral*, 2006  
Oil on Linen, 50 x 35cm  
Courtesy of the artist and Vilma Gold, London



Next spread:  
Extracts from Calypos Songbook, 'Don't Touch Me Nylon' ~ The Charmer & 'Music Lesson' ~ Duke of Iron



# DON'T TOUCH ME NYLON

NOW  
MY SISTER HAS A BOYFRIEND WHO'S VERY SWELL  
BUT WHAT HE DOES I AM BOUND TO TELL  
HE'S GOT A PAIR OF HANDS HE USE TO NYLON BRACE  
HE GOT THEM MOVING ALL ABOUT THE PLACE  
SHE HAD TO TELL HIM

DON'T TOUCH ME NYLON JONNY  
I DON'T LIKE THIS CARRYIN ON  
TAKE YOUR HANDS OFF MY NYLON BOY  
YOU REALLY GOT TO STOP THIS CARRYIN ON

LAST NIGHT HE MADE A GO AT HER NYLON DRESS  
THAT WAS THE DAY SHE WANTED TO GET  
HE TOUCH HER HAT AND DRUM AND HER STOCKING TOO  
THEN SHE FOUND WHAT HE WAS TRYING TO DO

AND SHE TOLD HIM

DON'T TOUCH ME NYLON JONNY  
I DON'T LIKE THIS CARRYIN ON  
TAKE YOUR HANDS OFF ME NYLON BOY  
YOU REALLY HAVE TO STOP THIS CARRYIN ON

WHILE SITTING IN THE CINEMA SHE FELT A GRIP  
HE MADE A GRAB AT HER AT HER NYLON SLIP  
SHE GOT SO MAD SHE HAD TO TELL THE YOUNG MAN FLAT:  
TOUCH EVERYTHING BUT NOT MY THIS AND THAT

AND SHE CALL OUT

DON'T TOUCH ME NYLON JONNY  
I'M TIRED OF THE WAY YOU CARRYIN ON  
TAKE YOUR HANDS OFF MY NYLON BOY  
YOU REALLY GOT TO STOP THIS CARRYIN ON

NOW WE HAD TO THROW HIM BECAUSE HE WENT TOO FAR  
HE MADE A GRAB AT HER NYLON BRA  
HE TOUCH IT AND HE FEEL IT AND HE WOULDN'T STOP  
TRYIN TO MAKE HER RESISTANCE DROP

AND SHE TOLD HIM

DON'T TOUCH ME NYLON JONNY  
I DON'T LIKE THIS CARRYIN ON  
TAKE YOUR HAND OFF ME NYLON BOY  
YOU REALLY GOT TO STOP THIS CARRYIN ON

NOW THE WAY SHE TREATED JONNY MADE ME FEEL QUITE BAD  
SHE REALLY TREATED THE YOUNG MAN BAD  
BUT SHE MET HER MATCH WITH ANOTHER MAN  
SHE GOT A KID FOR A GUY NAMED DON

FOR SHE TOLD HIM DONNY  
TOUCH ME NYLON  
CRAZY SOUT THE WAY YOU CARRYIN ON  
DONNY PLEASE TOUCH MY NYLON BOY  
NEVER STOP THE WAY YOU'RE CARRYIN ON

## THE CHARMER



# MUSIC LESSON

I HAD A SERIOUS ADVENTURE WITH THE MUSICAL TEACHER OH LORD!  
I HAD A SERIOUS ADVENTURE WITH THE MUSICAL TEACHER

THE FIRST THING SHE TAUGHT ME WAS PROPER FINGERING  
WITH THE RHYTHM AND THE TECHNIQUE - HOW TO SWING  
BUT THE HIGHLIGHTS OF EVERYTHING WAS EVERY NIGHT I HAD A JIVE ON SHE MANDOLIN

SHE WAS A DANGEROUS INSTRUCTOR WHEN IT CAME TO THE CROTCHET AND THE QUAVER  
BUT IN THE FLAT AND THE SHARP KEYS DON'T TALK HOW I HANDLED THEM WITH WITH EASE

IN D MINOR SHE HAD ME TREMBLING  
BUT IN D MAJOR - BOY - HAD HER GRUMBING

SO THE HIGHLIGHTS OF EVERYTHING WAS I HAD A JIVE ON SHE MANDOLIN

NOW I FOUND SHE WAS DRASTIC I DON'T KNOW WHY SHE KEPT ME FROM THE CLASSIC  
WHEN I PUT MY HAND ON THE KEYBOARD I ALWAYS TOUCHED AN AUGMENTED CHORD

I, FOR EXAMPLE, WAS STRICTLY MUSICAL  
BUT SHE MEANT ROMANCE IN GENERAL

SO THE HIGHLIGHTS OF EVERYTHING WAS I HAD A JIVE ON SHE MANDOLIN

NOW SHE SAID TO ME DUKE OF IRON LET US TRY ANOTHER PROGRESSION,  
SHE SAID I'LL TEACH YOU A DUET AND THIS IS ONE YOU CAN'T FORGET

SHE WENT SO FAST THAT I COULDN'T REMEMBER  
IF I WAS PLAYING IN MAJOR OR MINOR

SHE SAID YOU'LL SOON BE GRADUATING BECAUSE YOU REALLY LAY YOUR JIVE ON ME MANDOLIN

## DUKE OF IRON