

Nicholas Micros: The “Double Features” Series

I work directly with time-honored sculptural forms, processes and materials, and attempt to activate their potential now. I find a rigorous and relevant tension there, and a kind of adventure too. In my practice, I enjoy working with earth-matter and found objects. I am drawn to the unified labor of mind, emotion and body.

Presented here is a selection of works from the ongoing series entitled “Double Features”. The title humorously refers to an earlier beloved American pastime: one could view two films at the cinema for the price of one. Along with drive in movies, this has gone largely by the wayside. Somewhat out of favor today as well, natural stone is a primary medium of the work group.

Doubling is the common theme that binds the different sculptures and wide range of motifs; sometimes quite obvious or more subtle, it is evident in works that are made of two distinct objects (Kafka’s Grave), single works that depict two prominent features within (Judith), an implied or missing element (Goodbye Janey Waney), or a potential back and forth movement (Gate for Latecomers).

Although there are recurring subjects and forms, the stylistic and thematic connections between the works are not hierarchical: they represent a freewheeling play of personal, cultural, and historical topics. Scale and surface are extremely variable. There seems to be a kind of dream narrative at work, and an interplay of representation and abstraction as well.

For installations, I tend to eschew the conventional pedestal device. The sculptures are presented on a long platform made from mason’s scaffold supports and planks. This creates a format that celebrates the work practice and studio, and also acknowledges the industrial character of the hall. Provisionary in appearance, it evokes a banquet table and flea market stand too. The flea market reference is telling, as the works are placed in random juxtaposition to one another. Some works sit on top under strong light, some underneath in weaker light and a trinity of sculptures float in the space above as well. This creates a scheme of upper, middle and lower realms.

While the works can be viewed primarily as expressive objects, they also indicate duality and the act of speculative gazing to find out what is real. Conversely, these objects were formed solely by me, over many months, from authentic and sensuous materials. Their undeniable presence is intended to give comfort, and to affirm the pleasures and power of the art of sculpture.

1. *Storm Above the Towns*, 2026, limestone, bronze leaf, 65x50x5cm
2. *My Good Fortune*, 2026, found tureen, plaster, paint, cultured pearl, 40x24x24cm
3. *Clockless Clock*, 2025, cement, marble (found), 30x32x20cm
4. *Bubble Blower*, 2026, ceramic, 25x48x20cm
5. *The Sweet By & By*, 2026, sandstone, 40x48x5cm
6. *Plenty & Want*, 2025, marble, 18x42x20cm
7. *The Riding Players*, 2026, glazed ceramic, cement, 30x30x28cm
8. *Pouring Vessel With Lovers*, (non-functional), 2026, glazed ceramic, 22x22x18cm
9. *Cleaved Grail*, 2025, marble, 40x45x24cm
10. *Cuno & Giovanni (Amiet & Giacometti)*, 2026, wood, paint, 55x20x20cm
11. *Orpheus*, 2025, cement, copper, brass, solder, patina, 53x30x25cm
- A.** *Uranium & Cadmium (Szilard & Fermi)*, 2026, vintage paper & string, wheat paste, 50x100x50cm, **hanging**
12. *Saltimbanque*, 2026, sandstone, steel, bronze leaf, 45x19x15cm
13. *Crap Shoot*, 2026, glazed ceramic, 13x16x10cm
14. *Afterworld*, 2026, alabaster, 15x20x20cm
15. *Pistacio & Raspberry*, 2025, glazed ceramic, 12x8x6cm
16. *Across the Way*, 2026, sandstone, 90x20x3cm

17. *Throne*, 2026, marbles, 180x22x35cm
18. *Model for Flagpoles*, 2026, steel, wire, cement, cement, 120x22x15cm
19. *Heart Like a Feather*, 2025, wood, paint, 140x50x50cm, collection of Dr. David Koller
- B. Govenor**, 2026, copper, brass, solder, patina, 120x50x50cm, **hanging**
20. *Arshile & Willem (Gorky & de Kooning)*, 2026, cement, terazzo, 30x30x5
21. *Medal for Courage, for Cowardice*, 2026, tin, fabric, wall paper, paint, wood, glass paint, 42x25x16cm
22. *Bookends for Manet & Mallarmé*, 2026, sand & limestones, vintage book (1958), 30x30x23cm
23. *Cuckoos Pair*, 2025, tin, paint, wire, stone, wood, 10x5x8cm
24. *Alms, Alms*, 2026, glazed ceramic, 12x17x17cm
25. *Pulpit*, 2025, sandstone, copper, patina, 195x25x23cm
- 25a. *Goodbye Janey Waney (The Lever)*, 2026, steel, brass, paint, 190x40x30cm
26. *Miracle*, 2025, sand & limestone, 50x35x20cm
27. *Patera*, 2026, glazed ceramic, 9x4x5cm
28. *Gate for Latecomers*, 2025, metal, sandstone, paint, 32x26x18cm
29. *Still Life with Munition*, 2026, plaster, wire, paint, 20x30x17cm
30. *Constanthin & Marcel (Brancusi & Duchamp)*, 2026, sandstone, 33x32x4cm
31. *Lusbueb (The Rascal)*, 2026, alabaster, granite, 35x18x18cm
32. *Church*, 2026, ceramic, wood, 45x40x25cm
33. *Strawberry & Chocolate (for L. Bourgeois, with gratitude)*, 2026, glazed ceramic, 20x30x18cm
34. *Conquereor*, 2025, limestone, 40x53x30cm
- C. Rapture**, 2026 plaster, lime-wash, 55x60x40cm, **hanging**
35. *Push & Pull*, marble, copper, tin, patina, 2025
36. *Stowaway*, 2026, glazed ceramic, 12x5x6cm
37. *Judith*, 2025, marble, 42x24x21cm
38. *Urns, (non-functional)*, 2026, tin, 7x18x8cm
39. *Fausto & Lucio (Melotti & Fontana)*, 2026, limestone, 30x30x2cm
40. *Lemon & Rasberry (for Wallace Stevens)*, 2026, glazed ceramic, 28x54x30cm
41. *Loving Flies*, 2025, alabaster, 25x12x10cm
42. *Kafka's Tomb*, 2025, limestone, tin, patina, 33x40x20cm
43. *Sepulchre*, 2026, sandstone, 25x45x24cm
44. *Ship in a Botlle in a Bottle*, 2026, glass bottle, ship in a bottle (found object), wax, wood, cooper, 32x42x28cm
45. *Storm Above the Cities*, 2026, marble, bronze leaf, 60x34x2cm

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