

SASKIA NEUMAN GALLERY

Nadine Byrne

Mothers and Sisters and Daughters

21.05 – 27.06.2026

In the exhibition *Mothers and Sisters and Daughters* Nadine Byrne moves through a relational landscape where the body, memory and language are woven tightly together. The title points to three positions — the mother, the sister, the daughter — not as fixed identities but as states of being, roles and transitions. Here she examines how these relationships are carried, repeated and reshaped across generations, through materials, through sound and tone.

In the first room the visitor is met by a half circle of steel. The construction bears bodily forms of clothing that recall uniforms or hanging apparitions, dyed by the artist herself. The textiles appear in three sizes. A large, a medium and a small. The scale suggests kinship, a hierarchy or perhaps a circulation between the roles mother, sister, daughter. Simultaneously the room is activated by a sound work, in which the voice of the writer and critic Jill Johnston repeats those three words, mother, sister, daughter, during a panel debate in the documentary from 1979, *Town Bloody Hall*. The sound piece becomes both a reminder and an incantation, a rhythm that links the bodies in the room. The repetition opens up a myriad of meanings where the words dissolve, are recharged and become more than merely labels, they become experiences that echo through time.

In the second room a fixed podium runs along the wall, where works in ceramics, textile, photography, glass and drawing are placed. The installation evokes a cabinet of curiosities or an altar. A place where objects are gathered, charged and presented as bearers of meaning. The object's sheer tactility is omni present. The materials seem to retain traces of hands and something that has lived. The objects look beyond themselves, like fragments of stories and relics from an inner archive.

In the inner room of the gallery an installation presents three sculpted faces seeming to float out of the shapes of a dress. It hangs like a banner against the wall. The three faces refer to Greek mythology's different triadic themes of sisters: the Moirai, the three goddesses of fate; the Graiai, the three gray-haired sisters; and the Horai, the three goddesses of the seasons. Rooted in an ancient tradition, where the relations of sisterhood contain both closeness and conflict, mirroring and difference, the face becomes a place for identification but also for dissolution. A surface where the subject both emerges and slips away.

A series of wall-mounted sculptures fawns out on the opposite wall. They move within an irregular system, as if growing organically rather than following a given order. They are covered with paper, hand colored by the artist, forming a labyrinth of shapes. Fragments of poetry appear in the small open windows. Blurred, partially legible, but elusive. Together the words form a poem, they almost act on the surface and withdraw, like memories that

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cannot be fully captured. The viewer is invited to move among these fragments, to read, interpret and perhaps fill in what is missing.

The work *Portal* can be interpreted as a key to several of the exhibition's themes, where Nadine Byrne explores ambivalent states and elements in transition. The portal appears as a threshold, a spatial and symbolic in-between where something is both left behind and about to begin. It materializes transformation as an ongoing process rather than a completed state, thereby reflecting the movements that characterize the relations between mother, sister and daughter. At the same time it carries symbolic charge as an entrance to other worlds, existences and temporalities — an opening toward what is not yet fully visible or defined, but which already operates in the movement between what is and what is becoming.

The exhibition *Mothers and Sisters and Daughters* can be seen as a continuation of Byrne's earlier work, in which materials such as textile, sound, video and organic substances have functioned as carriers of personal experience. Where the fragile and ever changeable reflect an emotional condition. In the current exhibition these traces remain, but they have shifted from an intimate grieving process to a more relational and generative field. The process of mourning is no longer central and reactive to loss, but woven into the relationships among mothers, sisters and daughters. An inheritance or a transmission, but also an opportunity for new formulation. There is a movement from the closed to the open, from inward processing to a more outward investigation of how experiences are shared, and circulated.

In the gallery's downstairs space a photo series of the artist's own sister is presented. The slides are hand-colored and flash by on the projection surface. Byrne's recurring work with the hand and color is evident in several pieces. The colored textile in the first work "Mothers and Sisters and Daughters," the textile in "Klotho, Lachesis and Atropos/Deino, Pempredo and Enyo/Dike, Eunomia and Eirene, 2026," the paper in the works that move across the wall and the slides in the work "Sisters and Sisters and Sisters." It runs like a red thread throughout the entire exhibition; the artist's own physical hand and gaze are constantly present.

Throughout the exhibition Byrne engages with repetition, displacement and materiality as means to approach relations that both shape and exceed the individual. It is an inquiry into how we come into being in relation to others, how these bonds leave traces in bodies and language, and how they continue to be reshaped in the encounter between past and present. There is no single narrative here, but rather a space where different layers of experience may coexist — where the visible and the hidden, the spoken and the unspoken, are held in ongoing movement.

Nadine Byrne was born in 1985 in Stockholm, where she is currently based. She holds an MFA from the Royal Institute of Art (2011). She has exhibited in several national and international contexts; the Performing Arts Museum, Stockholm; the Royal Academy of Fine Arts, Stockholm; Malmö Art Museum; Bohusläns Museum; Bonniers Konsthall, Stockholm;

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CPR2, New York, US; Budapest Gallery, Hungary; Oksasenkatu 11, Helsinki. This is her second solo exhibition at Saskia Neuman Gallery.

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