



PORTFOLIO

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D!VE is an Irish visual artist. Originally from Cork, he studied Graphic Design at the Limerick School of Art & Design. In pursuit of further artistic development, he traveled to Berlin where he used his skills in visual communications combined with a passion for screen print to develop his practice as a printmaker and a creator. D!VE began his artistic journey as teenager heavily influenced by street art culture, he was drawn in by the lawlessness but he stayed for the creative outlet...and the smell of the paint.

D!VE's artistic practice focuses on creating snapshots of moments that never happened. Visualising objects disassembling in zero gravity to create highly detailed images outside the limitations of traditional composition, revealing components and structures that would be otherwise hidden depending on the angle. This concept is fueled by Picasso's words, 'Every act of creation begins as an act of destruction'.

Destruction, deconstructed. D!VE's focus on shattering historical statues is derived from the notion that these figures represent societies at their cultural peak. Great Roman & Greek philosophers, warriors and Gods frozen in time emphasise the power of humanity. The fractured statues represent today's fractured society. A divided world of people contrasting from far right to far left, where peoples unwavering belief in the most outlandish conspiracy theories would make the most rational thinker question their sanity, where having all of the worlds information at our fingertips made us vacuous.



Nathan Twomey (D!VE)

Born in 1991 in Cork, Ireland
Resides and works in Berlin, Germany

Education/training:

2008: Portfolio preparation course, Crawford College of Art & Design, Cork, Ireland
2009 - 2013: BA honors in Visual Communications, LSAD Limerick School of Art & Design, Limerick, Ireland
2014: Praktikum in den Kommunikations und Ausstellungs-Design, GfG Gruppe für Gestaltung, Bremen, Germany
2016: Introduction to screen print course, STATTLAB, Berlin, Germany

Selected solo exhibitions:

2016 D!VE Under Blacklight, Gallery onetwothree, Bremen, Germany
2017 D!VE Indoors, The Rogue Gallery, Waterford, Ireland
2020 Mural Enthüllung, Litfass, Bremen, Germany
2023 Rusty Frames, 20square7, Berlin, Germany
2023 No More Heroes, Litfass, Bremen, Germany
2025 Detonator, ATM Gallery, Berlin, Germany
2026 Mural Enthüllung, HOME Bar, Berlin, Germany

Selected duo exhibitions:

2024 D!VE x Patrick Ireland 3000, Recovering Catholics, Retramp, Berlin, Germany

Selected group exhibitions:

2013 Odyssey // Graduate Show 2013, LSAD Limerick School of Art & Design, Limerick, Ireland
2016 Just Freitags, Gallery onetwothree, Bremen, Germany
2018 Secret 7”, The Jetty, London, United Kingdom
2019 Hit for 6!, Conclave, Brighton, United Kingdom
2020 Litfass goes urban art, Kollwitzplatz, Berlin, Germany
2022 STATTLAB trifft Supalife Kiosk, Supalife Kiosk, Berlin Germany
2022 CONTROVERSIAL - INSPIRING - OBEY!, St.Laurence University, Canton New York, United States
2022 Anonymous Drawings, Galerie im Körnerpark, Berlin, Germany
2022 Lieber Laut, Hansabibliothek, Berlin, Germany
2022 Support Living Artists, KURIOSIS, Berlin, Germany
2023 Tag der Druckkunst Ausstellung, STATTLAB, Berlin, Germany
2023 Spice bag art show, Backhaus projects, Berlin, Germany
2023 Litfass goes urban art, Gesundbrunnen, Berlin, Germany
2023 Live Wheatpasting X Modulab & The Tinker Tapes, STATTLAB, Berlin, Germany
2024 Transitions, Retramp, Berlin, Germany
2024 25 Hour International Print Challenge with Limerick Printmakers, Limerick, Ireland
2024 Spice bag art show vol.2, Backhaus projects, Berlin, Germany
2024 Serigraffeur Galerie Temporär, Friche et Nous la Paix, Paris, France
2024 PUNK LIVES, Subliminal Projects, California, United States

Selected murals:

2016 In Loving Memory, Weberstraße 2, Bremen, Germany.
2016 Exit Through The House Of Mirrors, Stephanibrücke, Bremen, Germany 2
2016 Still Life, ChinChilla, Bremen, Germany.
2017 Come D!VE with me, The Rogue Gallery, Waterford, Ireland.
2017 Spinnin’ Round The Wrong Way, Teufelsberg, Berlin, Germany
2017 The Lonely Souls, Teufelsberg, Berlin Germany.
2019 I’m No Shadow, Mauerpark, Berlin, Germany.
2020 The Slip, Litfass, Bremen, Germany
2021 ONANDONANDON, Liftass Goes Urban Art, Kollwitzplatz, Berlin, Germany
2021 King Neptune, Green Park, Youghal, Co.Cork, Ireland
2022 The Good, The Bad and The Hypochondriac, Sonnenalle 90, Berlin, Germany
2023 BOSS SD-1 Deconstruction, Pedal Markt, Berlin, Germany
2023 Game Over, Teufelsberg, Berlin, Germany
2023 Dancing Faun of Panke, Panke Culture, Berlin, Germany
2023 Discobobulated, Litfass Foes Urban Art, Gesundbrunnen, Berlin, Germany
2023 Stone & Sinew, Teufelsberg, Berlin, Germany

2024 Recovery, Weserstr, Berlin, Germany
2024 The Queen of Hearts, SPOT13, Paris, France
2024 The Wreck of the S.S. FELTRIA, Stephen St, Waterford, Ireland
2024 Dissolved Girl, Mardyke Walk, Mardyke, Cork, Ireland
2024 Paint It Black, Bülowstraße 11, Berlin, Germany
2024 No Future, Jealous Gallery, 53 Curtain Rd, London, England
2024 Le Réveil, Urban Spree, Revaler Str. 99, Berlin, Germany
2024 No More Heroes, Litfass, Ostertorsteinweg 22, Bremen, Germany
2025 Helios x Venus Kallipygos, C. del Barco, 43, Centro, Madrid, Spain
2025 The Praying Boy, IXI, Rue Félix Rollet, Lyon, France
2025 Endgame, Scheffelstraße 110, Chemnitz, Germany
2025 Neptune, Treptower Park, Berlin, Germany
2025 Medusa, STRAAT Museum, Amsterdam, Netherlands
2026 Hermes of Olympia, Teilstrosse 11, Berlin, Germany
2026 Venus Aux Belles Fesses, HOME Bar, Berlin, Germany
2026 Head of Laocoon, Muskator, Riesa, Germany
2026 Le génie du mal, Muskator, Riesa, Germany
2026 Head of a little faun, Moria, Riesa, Germany
2026 House of Ecstasy, Muskator, Riesa, Germany

Selected street art festivals:

2024 Waterford Walls, Waterford, Ireland
2024 Zagreb Street Art Festival, Zagreb, Croatia
2025 Pinta Malasaña, Madrid, Spain
2025 ibug Festival for Urban Art, Chemnitz, Germany
2026 ibug Festival for Urban Art, Riesa, Germany

Selected collections:

Supalife Kiosk, Berlin, Germany
Neurotitan, Berlin, Germany
SALZIG, Berlin, Germany
Conclave, Brighton, United Kingdom
MINIMALISTIX, Berlin, Germany
Jealous Gallery, 53 Curtain Rd, London, England

/ D!VE features in various national and international private collections.

Residencies:

2017 Artists residency, The Rogue Gallery, Waterford, Ireland.
2021 Cork county council housing public art panel, Cork, Ireland.
2025 ibug Festival for Urban Art, Chemnitz, Germany
2026 ibug Festival for Urban Art, Chemnitz, Germany

Selected press:

Christy Parker, “D!VE creates stunning maritime murals in Youghal’s Green park” in Irish Examiner

KC Webb, “Artist Interview: Nathan Twomey – Illustrator and Interdisciplinary Designer” in Jungkatz (2014) at <https://jungkatz.wordpress.com/2014/08/09/artist-interview-nathan-twomey/> consulted on 17 May, 2023.

Catherine Tedford, ““Inspiring | Controversial | OBEY!” Stickers by Shepard Fairey and bootleg stickers by many other artists” in Stickerkitty (2022) at <https://www.stickerkitty.org/inspiring-controversial-obey-stickers-by-shepard-fairey-and-bootleg-stickers-by-many-other-artists/> consulted on 17 May, 2023.

POP Members, ““D!VE” in People of Print (2024) at <https://www.peopleofprint.com/solo-artist/dve/> consulted on 18 November, 2024.

Bibliography:

Mike Fitzpatrick, Odyssey graduate show 2013.
Limerick: Limerick Institute of Technology, 2013.
Jördis Hirsch, Nicht ohne uns. Berlin: STATTLAB, 2021.
Nathan Twomey, Rusty Frames Exhibition catalogue. ISBN9798850713485 Berlin. Self Published, 2023
Nathan Twomey, Recovering Catholics Exhibition catalogue. ISBN9798325897306 Berlin. Self Published, 2024

Professional contributions:

2018: Guest artist, 10m2 wall mural, Teufelsberg, Berlin, Germany.
2022: Exhibition curator, STATTLAB trifft Supalife Kiosk, Berlin, Germany.
2021 - Present: Screen print technician, STATTLAB, Berlin, Germany.
2021 - Present: Screen print tutor, STATTLAB, Berlin, Germany.
2023 - Present: Member of the board of directors, STATTLAB, Berlin, Germany.
2024 - Present: Vice president, STATTLAB, Berlin, Germany.

Dealer directory:

Supalife Kiosk
Raumerstraße 40, Berlin, Germany
<https://supalife.de/> / kiosk@supalife.de / +(49) 030 44678826

SALZIG
Kopernikusstraße 25, Berlin, Germany
<https://salzig.berlin/> / shop@salzig.berlin

Neurotitan
im Haus Schwarzenberg Rosenthaler Straße 39, Berlin, Germany
<https://neurotitan.de/> / shop@neurotitan.de / +49 30 308 725 76

Conclave
9 Queens Rd, Brighton, United Kingdom
<https://conclave-brighton.co.uk/> / gallery@conclave-brighton.co.uk / 01273 729729

MINIMALISTIX.EU
Bülowsstraße 11, 10783 Berlin, Germany
<http://minimalistix.eu/> / service@minimalistix.eu / +49 30 805 75 456

Jealous Gallery and Print Studio
53 Curtain Rd, London, England
<https://jealousgallery.com/> / info@jealousgallery.com / 020 7739 4107

Represented by:

Book a Street Artist
Basa Studio, Taborstraße 4, 10997 Berlin
<https://www.bookastreetartist.com/>

People of Print
Unit 2A, The Hyde Business Park, Auckland Drive, Brighton BN2 4JE
<https://www.peopleofprint.com/>





Head of a little Faun

Painted in the depths of Moria for ibug.

The head of a little faun. This piece was initially supposed to be a part of the House of ecstasy, lying on the floor with Dionysus on the opposite side of the room. However when I arrived at the ibug they had shown us this incredible space beneath the silos, a strange light and a strange atmosphere, they called it Moria because of its similarities to the underground Dwarf cave from the Lord of the Rings. When we went down on the tour they told us that they have a light artist coming over especially to create a installation in that big space. Lighting, soundscapes and a fog. With that they they said they wanted to invite four of the artists, specifically working with black and white to contribute a piece to this place inside the silos. I was asked to be one of the four. Each piece was from an entirely different discipline in street art, calligraphy, abstract, freehand and then I was stencil. Luckily I had a piece big enough to make an impact in the space. Instead of it lying flat on the ground I decided to twist it 90 degrees and have blowing towards the side of the wall so that corner became the point of impact.



Head of a little faun

ibug 2026 - Festival for Urban Art
Alexander-Puschkin-Platz 7, 01587 Riesa
60 x 90cm Hand-cut stencil, spray painted wall





House of Ecstasy

A room full of stencils depicting the downfall of over indulgence.

During my research of Greek and Roman statues I came across these themed estates, one was named the House of the Stag and the other the House of the Faun. I liked the idea of this house that exists with a theme, that there can be one central piece which then has a surrounding of related works, mosaics and other statues. That led me to think of what figures I could explore and what interesting surroundings I could place them in. This became the House of ecstasy. With Dionysus the God of wine surrounded by Satyrs and mosaics depicting indulgence. They're all crashing, the party is over. I placed the piping faun outside to lead you into the House of ecstasy and then you see the good times crashing down all around you.

Dionysus stands in the middle of the room, eyes almost judgmentally staring across at the two mosaics. This piece stands four meters high on a wall that I primed with a technique intended to preserve the texture and the atmosphere of the lost place the painting was made in. The two dancing fauns stand on either side of Dionysus in these arches that I made using mixed techniques. Complimenting these pieces are two mosaic style stencils.

Originally I wanted to create a series of mosaics to compliment the statues in the house, unfortunately I didn't have enough time to learn this technique in time to produce the quality I hoped to bring, so my compromise was making stencils that looked like mosaic.



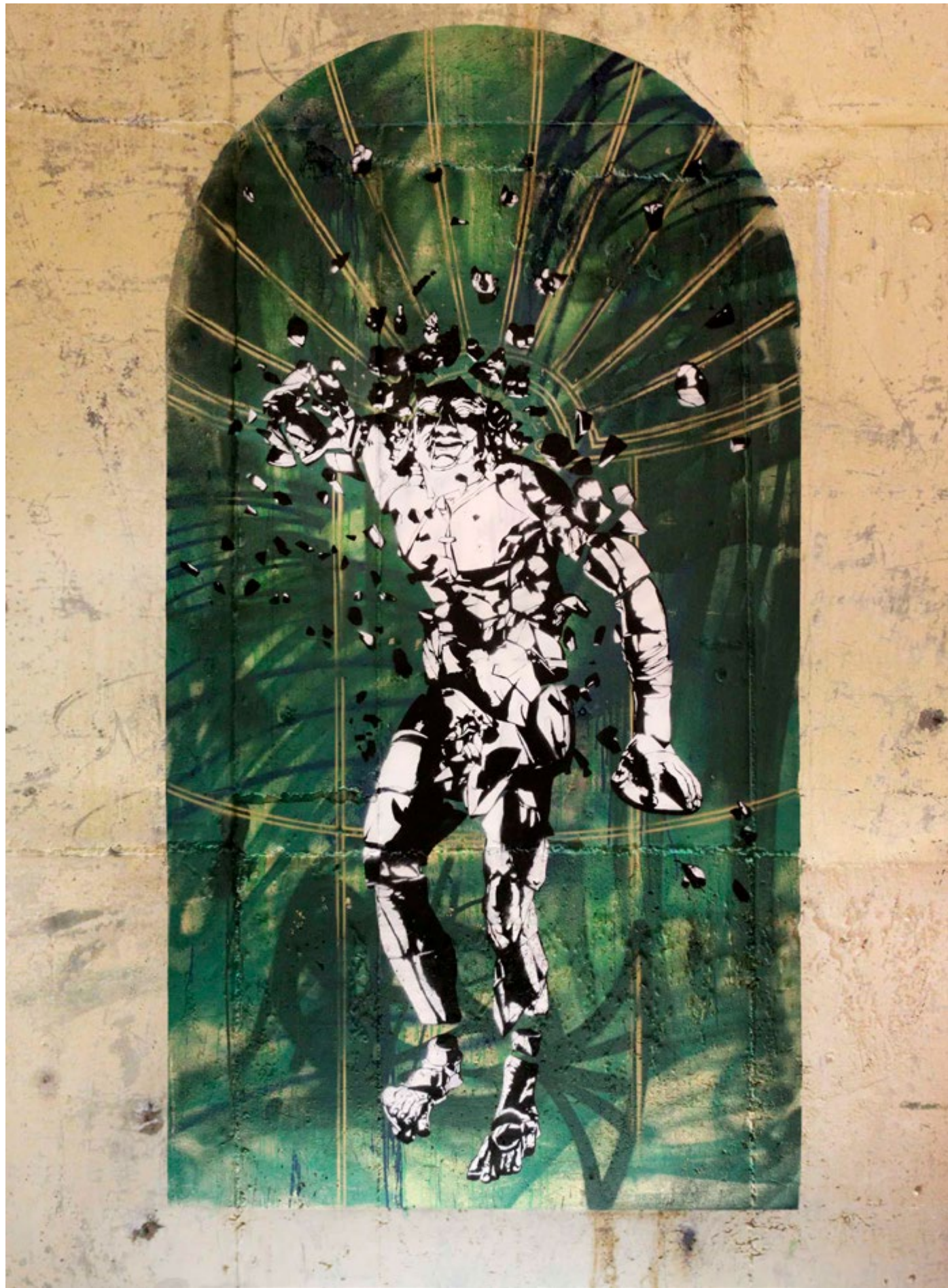


Head of Dionysus

ibug 2026 - Festival for Urban Art

Alexander-Puschkin-Platz 7, 01587 Riesa

418 x 330cm Hand cut stencil, spray painted on a primed surface.



Dancing Faun
 ibug 2026 - Festival for Urban Art
 Alexander-Puschkin-Platz 7, 01587 Riesa
 130 x 250cm Hand cut stencil & mixed freehand styles on wall



Dancing Faun
 ibug 2026 - Festival for Urban Art
 Alexander-Puschkin-Platz 7, 01587 Riesa
 130 x 250cm Hand cut stencil & mixed freehand styles on wall



Vase of flowers

ibug 2026 - Festival for Urban Art
Alexander-Puschkin-Platz 7, 01587 Riesa
50 x 70cm, 18 x Hand cut stencils on wall



Saturn devouring a kebab

ibug 2026 - Festival for Urban Art
Alexander-Puschkin-Platz 7, 01587 Riesa
50 x 70cm 10 x Hand cut stencils spray painted on wall



Mask of a Faun

ibug 2026 - Festival for Urban Art
Alexander-Puschkin-Platz 7, 01587 Riesa
60 x 65cm Hand cut stencil spray painted on a cracked wall



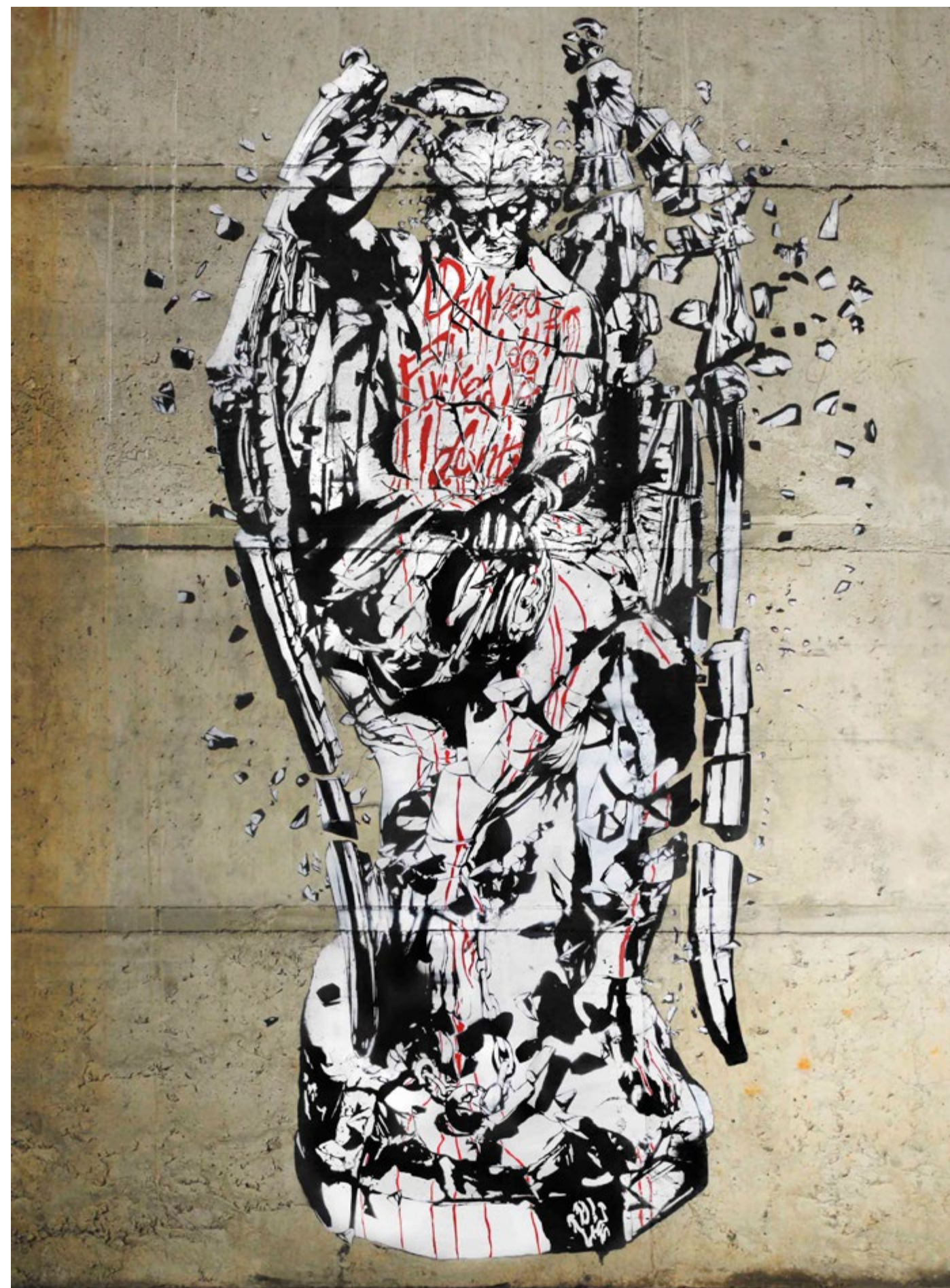
The Piping Faun

ibug 2026 - Festival for Urban Art
Alexander-Puschkin-Platz 7, 01587 Riesa
130 x 250cm Hand cut stencil & mixed freehand styles on wall



Le génie du mal

Le génie du mal, The Devil. I brought this stencil to the ibug with the hope that I would find a strange space in the depths of Muskator, beneath the silo and off the beaten track, something you stumble across when you start taking the wrong turns through the lost place. The writing on the chest, 'Damned if I do, F@%\$ed if I don't', is a reference to the story of the fallen angel. The spray painted text drips down the front of the statue with red lines fall to the floor, in front of it there is a bloody footprint, the last stencil in the blood stain trail I made using prints of hand and foot marks, scrawled text and drips. This trail begins at the entrance to the factory and subtly leads you towards the piece. The idea is that you follow this piece as if you're following the devil itself down to the secret location and then the last thing you see is the last footprint stepping into the mural. One last footprint and then it looks as if the Devil's stepped into the mirror that it's frozen in.



Le génie du mal

ibug 2026 - Festival for Urban Art
Alexander-Puschkin-Platz 7, 01587 Riesa
209 x 316cm Hand cut stencil, painted on wall



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Hermes of Olympia

A colossal shattering of the bust of Hermes of Olympia, spray painted on a wall with projector mapped visuals.

This stencil was painted for the F4CTORY R3SET Vol.2 at Teilestrasse 11 (Tor 2) Berlin, Germany. The piece was commissioned as a backdrop for the stage design for the underground exhibition & warehouse rave.

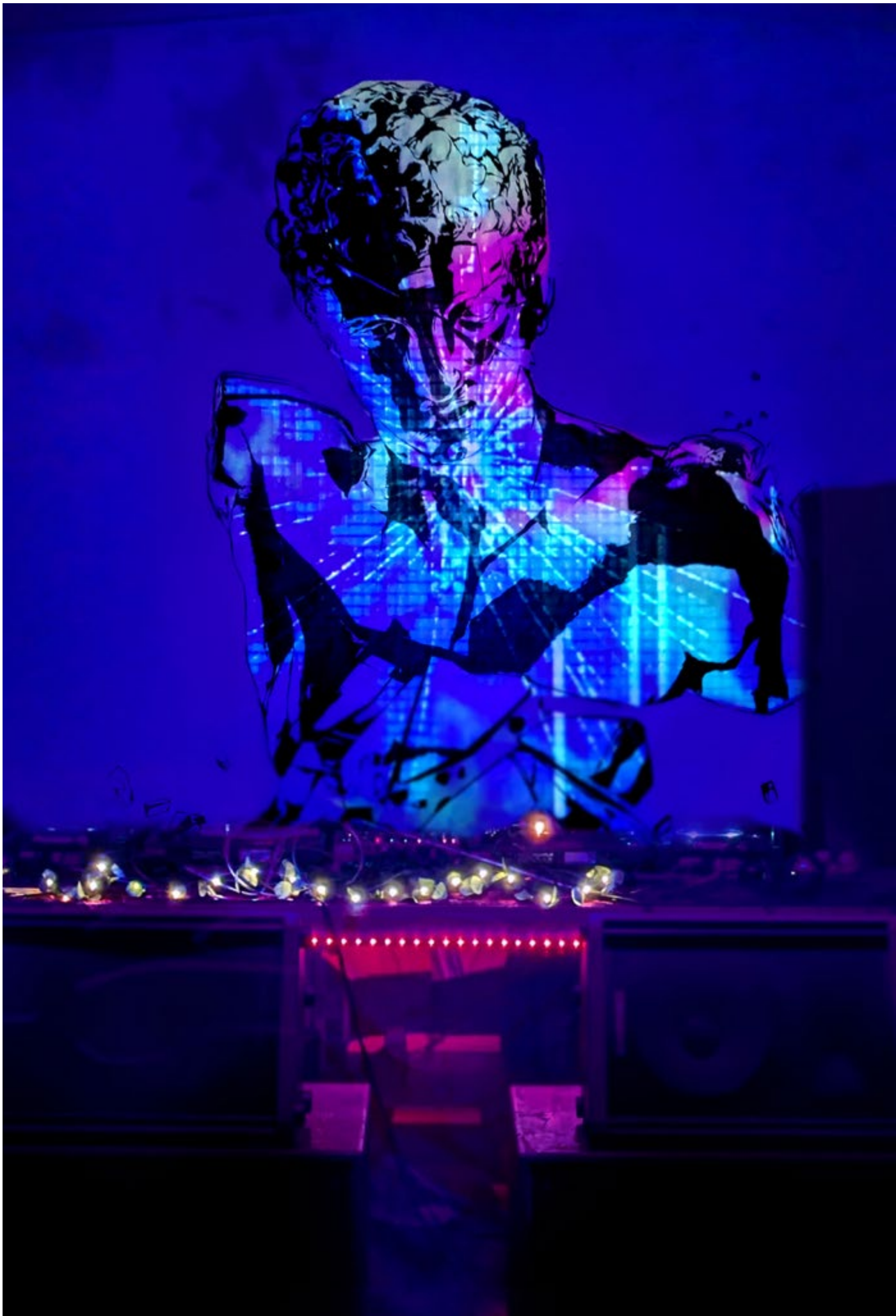
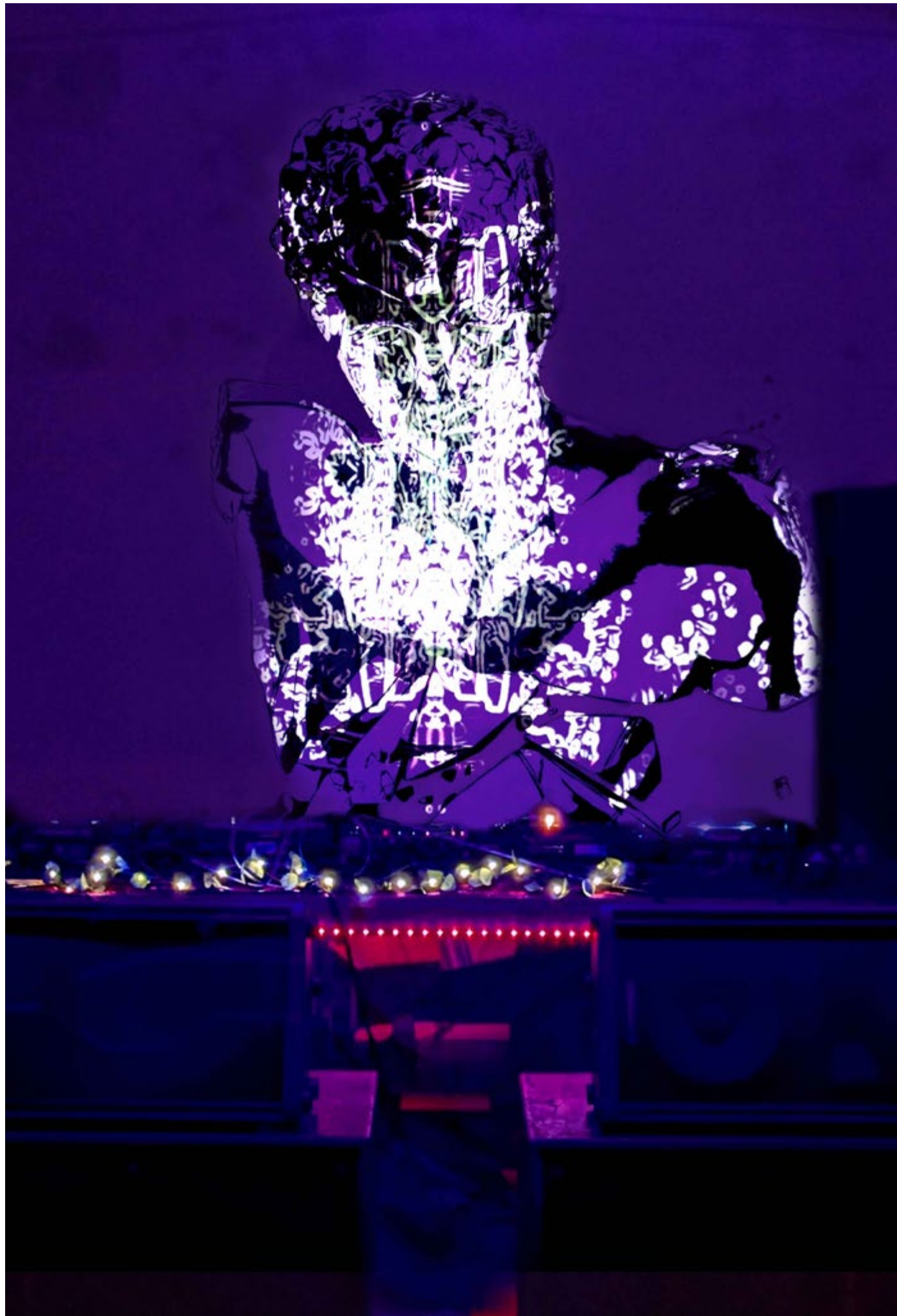


Hermes of Olympia

F4CTORY R3SET Vol.2

Teilestrasse 11, Berlin, Germany

560 x 380cm Hand cut stencils, spray painted on wall with projector mapped visuals



005 Head of Laocoon

When the sun goes we will shine.

The head of Laocoon with the words 'When the sun goes we will shine' spray painted on the chest. This piece is a reflection on the beginning of the shattering statues. One of the first things had to figure out is where the source of the smash was coming from. Initially it began with the light and whatever way the light was hitting the piece would determine the source of the shatter. The Head of Laocoon was fitting for this one because of the way he's kind of looking up, looking directly into the sunlight. The text is supposed to reinforce what he's looking at. The sun hits it and forces the shatter.



Head of Laocoon
ibug 2026 - Festival for Urban Art
Alexander-Puschkin-Platz 7, 01587 Riesa
100 x 120cm Hand cut stencil spray painted on wall



Endgame

The series of 1 - 32 follows the order of a game of chess that ended in a Kings-Only Endgame. In the game, every piece moved at least once and all the pieces on the board, except for the two kings, were eliminated. Below each piece you will see a reference to the square on the chess board the piece was captured on, and next to that the The Military Grid Reference System geocoordinate of where the piece is painted. MGRS coordinates consist of a combination of letters and numbers that identify a specific grid square. MGRS is a two-dimensional grid that uniquely identifies a square meter anywhere on the earth. The MGRS attempts to represent the entire surface of the Earth on a worldwide grid, divided into squares.

Unlike in a game of chess where one piece must engage and capture another, these pieces you see being destroyed stand alone, as if they are being taken out by an unknown force with an unfair advantage.

All of the pieces in the collection were first covered in tags before they were shattered. All of the tags were inspired by local graffiti from areas D!VE has painted in the past: Madrid, London, Lyon and Bremen feature heavily in this series. Graffiti has the ability to become a landmark that joins the dots of a new environment, which is why you won't find all 32 pieces in one area. They are scattered all around Scheffelstraße 110, to bring that essence of street art to this space.

Watch the Vlog of the proccess here!
https://www.youtube.com/watch?v=Jop-RQj3_gc



17/32
ibug 2025 - Festival for Urban Art
Scheffelstraße 110, 09120 Chemnitz
60 x 90cm Hand-cut stencil, spray painted wall

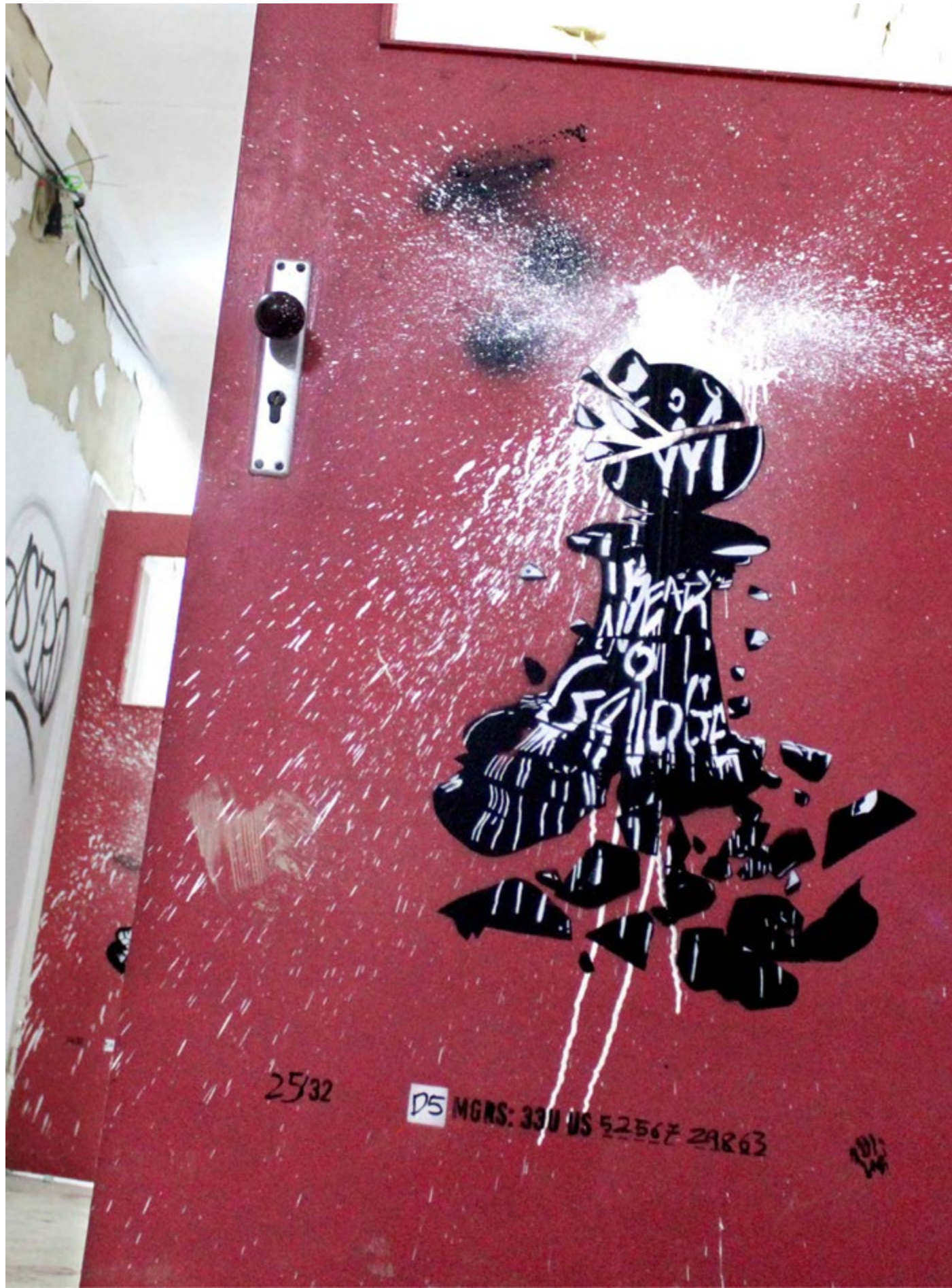


21/32
 ibug 2025 - Festival for Urban Art
 ScheffelstraÙe 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall



24/32
 ibug 2025 - Festival for Urban Art
 ScheffelstraÙe 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall





25/32
 ibug 2025 - Festival for Urban Art
 Scheffelstraße 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall



5/32
 ibug 2025 - Festival for Urban Art
 Scheffelstraße 110, 09120 Chemnitz
 60 x 90cm Hand-cut stencil, spray painted wall

007

Venus aux belles fesses

A spray painted figure of Venus Kalyppigos shattering at the HOME bar for Fête de la musique.



Venus aux belles fesses
Fête de la musique
Neue Bahnhofstraße 23, 10245 Berlin
110 x 230cm Hand cut stencil spray painted on a wall,

008

The Praying Boy

The Praying Boy is a Hellenistic statue from around 300BC. This statue has been moved all around the world since its excavation from Rhodes in the late 1400s, initially missing its arms and legs. The statute passed through many prominent art collectors, Dukes and Royals over centuries until landing in Berlin in 1958. It has had countless repairs and restorations in that time completely changing the symbolism of the piece, replacing the feet, toes and changing the position of the arms. Human intervention over hundreds of years has converted a statue that was originally thought to represent Apollo, to a boy, praying. In this interpretation the statue is once again interfered with to further the suggestion that the statue is praying by highlighting the hopelessness that often surrounds the act in moments of chaos. The statue is depicted to be shattering from the back as if the white light behind the statue is the cause of the explosion.



The Praying Boy

IXI,
Rue Félix Rollet, Lyon, France, 2025
220 x 400cm Hand-cut stencil, spray painted wall.

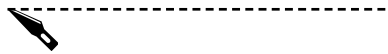


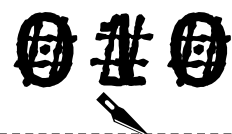
No Future
Jealous Gallery and Print Studio,
53 Curtain Rd, London EC2A 3PT, United Kingdom 2024
280 x 500cm Hand-cut stencil, spray painted wall.



009 **No Future**

The argument of Art vs Vandalism is regularly contemplated in the street art world. Though there is something of a line drawn between the two, you can find beautiful shapes in shattered glass if you look hard enough. This dispute is contemplated here by artist both applauded and apprehended for doing the same thing in different spaces. This painting is a reflection on that notion, but more than that, this painting is a tribute to Piero Cannata, an artist mistook for a vandal. In 1991 Piero Cannata took a hammer to the statue of David. He was unemployed at the time. No job, no hope, no future. He was found to be of unsound mind and sent to a mental hospital. When he was released he was, incredibly, employed as a museum guide giving tours of masterpieces, including David. He went on to deface a fresco by a Renaissance master, took a knife to “The Adoration of the Shepherds Before Baby Jesus” and spray painted a black “x” on a plaque commemorating the burning to death of a 15th-century preacher amongst other acts of vandalism. When he was asked to explain his crimes he expressed a sentiment shared by most artists, “a force inside me urged me to do it.” I think about that story a lot, let’s applaud Piero Cannata.





Detonator

D!VE's focus on shattering statues originated from the idea that these figures monumentalised societies and their achievements. Despite many of these figures being Tyrannical warriors, vengeful God's and frightening Devils, when you look at these meticulously carved marble statues and busts today, there is a sense of prominence that makes the viewer reflect on the greatness of that civilisation. Presenting these statues as shattering objects frozen at the most visually engaging moment of their destruction, creates a different sense of prominence from looking at these beautifully carved marble statues of warlords, dictators and leaders blowing up, asks the viewer to reflect on today's society and our own 'greatness'.

This bust of Julius Caesar has been visualised exploding in a considered way that allows each of the 30 stencils detailing the event to be as engaging as the last. This process expands the scope of D!VE's practice allowing the piece to be presented as an animation. Each stencil has been drawn, screen printed, hand cut, spray painted, screen printed again and wheat pasted around Berlin before being photographed and pieced together as a frame by frame stop motion piece.

D!VE invited the guests at the show to push that big red button, watch a head explode and maybe reflect on civilisation as you do, keeping in mind you are conceptually triggering an explosion of a bust of Julius Caesar, dictator, politician, military general

Follow this link to
view the detonator working!
<https://www.youtube.com/watch?v=ALPePtaaHS0>



Detonator

ATM Gallery
Lützowstraße 6, 10785 Berlin, 2025
Spray painted plinth with a raspberry pi, connected to a screen



Julius Caesar 20/30
ATM Gallery
40x50cm Hand cut stencil
2025



Julius Caesar 1- 30
ATM Gallery
40x50cm Hand cut stencil on canvas
2025

