

Peter Joyce – May 2017

'Exhibition explores the force and fragility of the land'



Reclaimed, 2016, acrylic on canvas, 90 x 98cm, £9,000

The force and fragility of the land is explored in Peter Joyce's latest exhibition, *Marks of Passage*, to be held at Gallery 8, Duke Street, St James's, London, SW1Y 6BN from 2 - 6 May 2017 by Jenna Burlingham Fine Art.

Joyce is a British painter who is currently living and working in the marshland of remote western France. Peter has a long established reputation among Modern British artists and is considered a key figure by collectors, advisors, curators and decorators. With a successful career spanning twenty-five years, his work is exhibited at the major London art fairs and held in private and public collections internationally.

According to Jenna, Joyce's main representative; "There is so much to look at and appreciate in Peter's paintings. They can be viewed on a visual level as beautifully balanced compositions of form, texture and colour. But this would miss out on the serious intent and deep thought that goes into his work, as well as his understanding of his own relationship with the landscape with all its force and fragility."



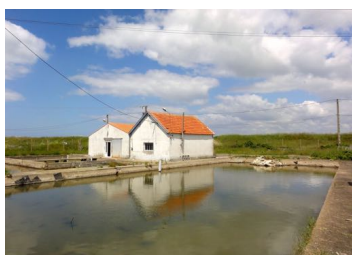
Sea Air, 2016, acrylic on canvas laid onto wood panel, 92 x 82 cm, £8,500

In recent years, Joyce has mostly lived and worked in La Vendee in western France, a flat landscape reclaimed from the sea, with marshy fields interlaced with canals, dykes and creeks. Throughout the landscape can be seen relics of the once important salt harvesting industry giving it a feeling of abandonment, as well as being home to a wide variety of wildlife and migrating birds.



Turned Back, 2016, acrylic and collage on canvas laid on to wood panel, 28 x 61 cm, £3,300

Joyce is a man of passionate interests, chief among them a longstanding fascination with wildlife. In this La vendee is especially rich, and amongst its animal population are hares, rabbits, muskrats, coypus, small lizards, snakes and eels. There is also an abundant birdlife including harriers, short-eared owls, redshanks, lapwings, egrets and herons. His studio in a former oyster factory is only 5 metres from the beach.



Peter's studio in La Vendee

According to leading art critic, Ian Massey, Joyce's paintings "communicate to us in their own essentially abstract, elusive language. Yet their power is simultaneously in what they evoke in elemental nature. And in this, each mark and gesture, each shift of directional emphasis, is in its way equivalent to the movement of the human body and its physical and sensory immersion in the landscape."



Peter outside his studio



Peter's collection of studio pottery

Forty-two paintings reveal Joyce's continued study of the salt pan area. His work is informed by daily walks in the physical environment, noting the landscape and atmospheric conditions and occasionally he will alight on something that might trigger an idea from which to start a new picture. It might be as simple as a piece of red thread caught on a wire fence. Painting in acrylics, layering through collage and then scraping away, he also uses pieces of canvas and hessian in his work which sometimes remain evident in the final work and are sometimes submerged within the painting.



Nets at La Louippe



Joyce has had a lifelong fascination with wildlife

During his daily walks, Peter regularly comes across visual cues which form into paintings

The body of work as a whole documents the area and titles can evoke a sense of time: Autumn Lagoon, Printemps and sunset to name just a few, but the majority reference the man altered landscape or the place that initially sparked the painting: Enclosure, Lost Pond, Blue Field or Red Arc.

Joyce has a distinctive style, his paintings are created layer by layer and the surface, like the landscape itself, is worked and re-worked. Drawing, painting and compositional changes are endlessly made creating complicated yet enchanting surfaces. Each layer is changed and often removed as if by erosion, mimicking the landscape itself. The process continues until the painting reminds him of the place and the place reminds him of the painting.

Notes to Editors

Please click the following link, or cut and paste it into your browser, to view or download images of the paintings in the exhibition:

<http://privateview.net/2/11b51963550cd978dcd33/>

Exhibition dates:

Private view and press viewing – Tuesday 2 May 2pm – 9pm
Wednesday 3 May to Saturday 6 May 2017

Location:

Gallery 8
8 Duke Street St James's
London
SW1Y 6BN

Public opening hours:

Wednesday May 3, 10am – 6pm
Thursday May 4, 10am – 6pm
Friday May 5, 10am – 6pm
Saturday May 6, 10am – 4pm

Jenna Burlingham Fine Art:

Jenna Burlingham Fine Art, Peter Joyce's main representative, specialises in Modern British paintings, prints, ceramics and sculpture, as well as work by selected contemporary artists. Jenna has over twenty years' experience in the art world, having worked in an auction house and then an art dealership in London prior to opening her own gallery in 2010.

Peter Joyce:

Peter Joyce was born in 1964 in Poole, Dorset, and was educated at Bournemouth & Poole College of Art & Design from 1980. Joyce went on to study at Stourbridge College of Art & Technology and qualified with a Diploma in General Art & Design and a BA (Hons) in Fine Art.

Joyce has taught at the Bournemouth Arts Institute since graduating with the position of chairman of 'Room 10 Painting Group' and president of Bournemouth Arts Club. He exhibits regularly throughout the UK and his work is held in several corporate collections including Lloyds/TSB, National Westminster Bank, Reuters, Binder Hamlyn, Bank of China, Hill Samuel, Cleveland County Fine Art Collection, Russell Cotes Museum and Art Gallery, Poole Museum and Hampshire County Council.

For further information, please contact:

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