



WILLIAM PEERS

Fanfare



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8–30 March 2019

EVERARD READ | LONDON



With this new body of work, William Peers continues exploring the relationship between positive and negative shapes. Removing more marble allows the negative shapes to play a greater part, the focus shifts between the marble contours and the air around them; a conversation between matter and space.

Peers' practice routinely involves imposing boundaries and rules and then working through his process, exploring the forms that emerge. Recently he has been investigating the movement of a line freed from the earth, travelling in space like an air current, weightless and uninhibited. This has resulted in a series of sculptures with continuous loops, each one the journey of a slight volume through space. This new collection of sculptures is an exploration of the process of interrupting this loop.

'The point at which the form begins and ends seems to desire an event – a resolution,' Peers reflects. 'A trumpet head, has been one solution. In other cases, the form has started to grow out of the base. I like the fact that this process has given rise to a shift towards figuration. We are at once reminded of creatures and plants in nature.'

The exhibition comprises rhythmical forms; some twisting and animated, others languorous and sensuous. They are a celebration of form and shape and their playfulness belies the intensive labour and exhaustive honing and sanding that gives them their impossibly smooth curves.

This is William Peers' second solo exhibition with Everard Read London. Two of Peers' monumental sculptures are permanently displayed at Linthwaite House in Britain's Lake District as part of the Leeu Hotel Group's art collection.



Eo
Carrara marble
70 x 45 x 45 cm





Giro
Carrara marble
81 x 53 x 19 cm





Farok
Carrara marble
45 x 33 x 15 cm



Hiru
Portuguese Marble
32 x 43 x 25 cm

Kombu

Carrara marble

71 x 76 x 53 cm





Iksan
Carrara marble
46 x 54 x 23 cm



Krillo
Carrara marble
54 x 41 x 13 cm



Otir
Carrara marble
49 x 64 x 27 cm





Seffi
Carrara marble
91 x 40 x 21 cm





Shio
Carrara marble
57 x 37 x 15 cm



Sol
Carrara marble
79 x 41 x 30 cm





Voche
Carrara marble
45 x 60 x 12 cm 13



Sesillo
Carrara marble
58 x 58 x 11 cm





THE MYSTERY OF MAKING

Standing in William Peers' studio looking around me I wonder how form is formed? What is the process of bringing forth original shapes?

The sculptor is the creator, of course. But how does he *will* these objects into existence? Maybe he has a genie, a daemon? If so, where does this genie come from? Does it dance in the swirling marble dust, or does sit snugly in an empty swallow's nest in the barn, watching from on high? Perhaps it perches on that ancient postman's bicycle strung up above his tools? I'm almost certain that it must curl up on his shoulder as he sketches at the kitchen table, a fat cat on his lap.

Or is it all about the process? As one sculpture emerges from a block of marble does it call out to another, yet unrealised, sculpture? Does it pull the next form in close and draw it down through the creator's subconscious, so impregnating his imagination?

If so, surely an exhibition is a gathering of form – and friends. The sculptures are finally together in the studio, triumphant. This is their time. They have waited for this moment to be birthed through the imagination, the pencil, the wax, and the chisel. And now here they are – delighting in their solidity, grounded by their bases, fizzing with joy and exuberance. They have weight, they are matter, but their essence is still pure lightness.

These rhythmical forms – some of them twisting and energetic, others languorous and sensuous – take delight in surprising and teasing us. What am I? Guess! Am I a swan? A blind creature from the deep oceans? A musical instrument? Or am I none of these, or all of these? Do I mimic nature, or am I nature?

Don't underestimate the enchanted natures of these sculptures. They are sirens which charm and beguile. They are balm for the eyes – tired eyes, fixated on screens and eager for respite from reading, scanning, searching. I urge you to put your phone on silent. Stop. Look. Breathe in their quiet beauty.

Sophie Poklewski Koziell

November 2018



WILLIAM PEERS

b. 1965, UK

William Peers studied at Falmouth Art College after which he was apprenticed to a stone-carver, Michael Black, who urged him to work slowly and entirely by hand. Peers worked in the marble quarries of Carrara, Italy, and later spent time in Corsica where he found a tranquil retreat to work and develop his ideas. His earliest carvings were figurative and followed the long history of English stone carving brought to prominence by Henry Moore and Eric Gill.

In the 1990s Peers moved to Cornwall and there followed a period of fifteen years where he exclusively carved relief sculptures in Hornton Stone. Over time his work has become increasingly abstract. In 2007 he created a large series of work in Portuguese marble. The change of material had a dramatic effect on the style of his work. In 2010 he embarked on a series: *100 Days: Sketched in Marble* in which he carved a marble sculpture each day for one hundred days. Working repeatedly within a time limit led him to a bolder approach to carving. Recently the relationship between positive and negative shapes has become an interest, and several larger works for the landscape have seen a dramatic change in scale in his work. Two of his monumental sculptures are permanently displayed at Linthwaite House in Britain's Lake District as part of the Leeu Hotel Group's collection.

In his recent exhibitions, 'The Space Between' and 'A Line in Space', Peers has been exploring the relationship between positive and negative shapes. Removing more marble allows the negative shapes to play a greater part, and the focus is not only on the marble contours, but on the air that surrounds them; a conversation between matter and space.

Past exhibitions include seven solo exhibitions with John Martin Gallery as well as exhibitions in New York and San Francisco. Public exhibitions include *On Form* at Asthall Manor, Woburn Abbey and Glyndebourne.

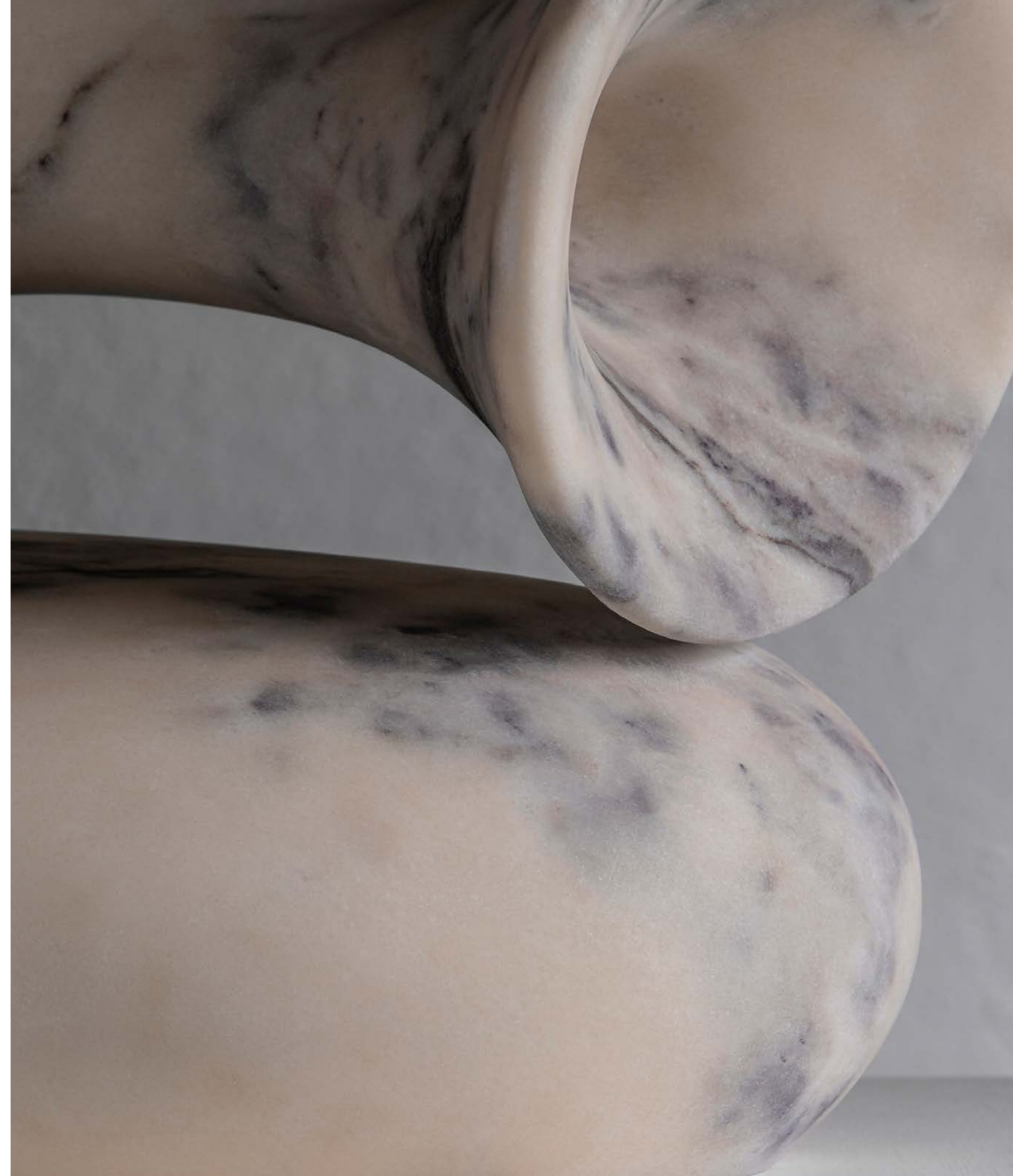
PREVIOUS EXHIBITIONS

- 2018** Solo exhibition, *A Line in Space* – John Martin Gallery, London, UK
- 2016** Solo exhibition, *The Space Between* – Everard Read London, UK
- 2014** *on form sculpture*, group exhibition – Asthall Manor, Oxfordshire
Solo exhibition, *Carvings in Marble* – John Martin Gallery, London
- 2013** *on form London*, group exhibition – The Crypt, St Pancras Church
- 2012** Woburn Artbeat, group exhibition – Woburn Abbey, Bedfordshire
Sculptural, group exhibition – Coombe Trenchard, Devon
on form sculpture, group exhibition – Asthall Manor, Oxfordshire
Pertaining to Things Natural, group exhibition – John Martin Gallery at Chelsea Physic Garden
- 2011** Glyndebourne Festival, group exhibition – East Sussex
Joze London, group exhibition – London
'10 Joze Show, group exhibition – Sussex
- 2010** '10 Joze Show, group exhibition – Sussex
on form sculpture, group exhibition – Asthall Manor, Oxfordshire
Solo exhibition, *100 Days* – John Martin Gallery, London
- 2009** Art London, group exhibition – John Martin Gallery, London
'09 Joze Show, group exhibition – Sussex
'09 Joze Show, group exhibition – Sussex
Sculpture at Woburn, group exhibition – Sladmore Gallery at Woburn Abbey, Bedfordshire
- 2008** *on form Sculpture*, group exhibition – Asthall Manor, Oxfordshire
The Secret Garden, group exhibition – Solomon Gallery, Dublin
- 2007** *New Work in Marble* – John Martin Gallery, London
- 2006** Art London – John Martin Gallery, London
Joint exhibition with Neale Howells – Moncrieff-Bray Gallery, Sussex
- 2005** *Stone Carvings*, solo exhibition – John Martin Gallery, London
- 2003** Chelsea Flower Show
- 2002** The Armory Show, New York
Solo exhibition, *Wall-hung carvings* – John Martin Gallery, London
- 2001** *Three Eastern Heads*, Art2001, Business Design Centre
- 2000** *Eight carvings*, Summer Exhibition – John Martin Gallery, London
- 1998** *New Artists 1998*, Group Show – John Martin Gallery, London
- 1997** Group shows – John Martin Gallery, London
- 1996** Exhibition of carvings – John Martin Gallery, London
- 1995** One-man exhibition of prints and interior form sculptures – Hyde Park Gallery, London
- 1994** Joint family exhibition – Hereford
- 1993** Exhibition of carvings – Gigondas, France
- 1992** Exhibited works for Oxford 'Art Week'
- 1991** Exhibited stone carvings – Royal Academy Summer Exhibition, London

RIGHT (DETAIL)

Hiru

Portuguese Marble 32 x 43 x 25 cm





EVERARD READ | LONDON



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