

No 1/SUMMER ISSUE 1991

ART & ARTEFACT

U.K. £3.00 FRANCE F 30.00 U.S.A. \$6.00



**FINE AND APPLIED ART
EXHIBITIONS AND EVENTS**

LONDON PARIS EDINBURGH
GLASGOW BATH AND REGIONS

**THE GAME
OF KINGS**
CHESS PIECES

**OLD MASTER
FOCUS**
MICHELE MARIESCHI

PORCELAIN
BLUE AND WHITE
TRANSFERWARE

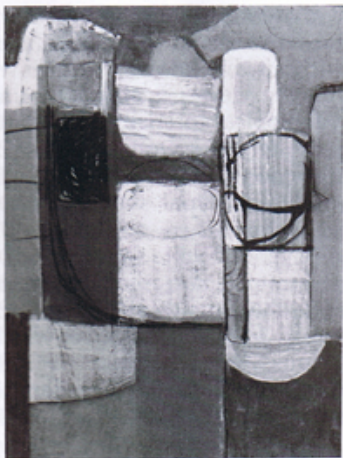
**ART AND
EDUCATION**
THE LEGACY OF REFORM

peter. joyce

Teresa Newman

At Bournemouth and Poole College in the early eighties, Peter Joyce was producing free painterly abstracts when he encountered the work of Roger Hilton and other St Ives artists. Influences from Hilton, Nicholson and Scott are still apparent, although he turns out to have least sympathy with Lanyon to whom he's most often compared. This said, Peter Joyce's paintings at **Anthony Hepworth** repay close study: the more you look the more distinctively personal they are. They come from Dorset not Cornwall.

Worked on card or canvas in (mostly) acrylics, watercolour, chalks and charcoal, these pictures reflect the Purbeck hills and coastline both generally and in the specific experiences they evoke. It's an austere landscape of windswept fields enclosed by stone walls, of gorse, sheep and wide skies where crumbling chalk and limestone cliffs fall steeply to the sea. An ancient land penetrated by disused



Peter Joyce 'Limestone cliffs'
at Anthony Hepworth Gallery

mines and quarries, with contours marked by tumuli and mediaeval strip-lychet. This antiquity and geology, the spectrum of earth colours under the changing light of Purbeck's weathers and seasons, its

stony shapes and textures, are the stuff of his art.

He adopts viewpoints at will. We look up Emmetts Hill for example, from the shale and flotsam-strewn beach of Chapman's Pool. The composition incorporates a descending stream and steeply rising path, chalk cliff face, green-yellow grass, cool blues, a warm brown patch in the centre. The surface moves with lines. It has the feel of Summer.

The most recent work seeks to realise nature's harshness. Pictures such as *Arish Mell 2*, a bird's-eye view of this small cove from the surrounding cliffs, are also more frontal and formal, with cool blues, greys and blacks enlivened by white, and lines enclosing each area of paint. Flat passages here alternate with heavily-worked or textured ones as he engages with the canvas. This twenty-seven-year-old is most definitely an artist to watch.