



# Peter Joyce

Peter Joyce's forthcoming grand solo exhibition will consist of works inspired and derived from various aspects of the extraordinary marshland landscape which is all around our remote home in the Marais Breton Vendéen in western France, writes Jo Long

**W**e are fortunate to live just 100 metres from a totally wild coastline and surrounded by more than 250 square kilometres of salt and freshwater marsh. Four small intimate ports, which harbour just a few oyster boats each, break the long stretch of coastline. Full of charm, all have several low level sheds for sorting shellfish and old, often dilapidated, jetties reaching out into the tidal inlets. These quirky places are a constant source of inspiration. The wider marsh has its character defined by whether the pervading water is fresh or salty. The marsh is a haven for all sorts of abundant wildlife which

become a constant distraction! Abandoned salt pans are a reminder that the area around the small town of Bouin (a former island) was once the centre of a larger salt producing industry; these days it's oysters that earn the locals their keep. The Bay of Bourgneuf creates the perfect environment in which oysters need to develop and, a kilometre or so from the shore, sacks of small oysters lie patiently on low metal tables for the tide to wash over them. The marsh is not easy to traverse on foot; unless one knows where the next ramshackled bridge of planks crosses a creek, progress can be very slow. Mapping the land has become a bit of an obsession



*opposite:* Fenced Path, 2010, acrylic & collage on canvas laid to wood panel, 36 x 56 cm

*left:* Summer Jetty, 2010, 7 x 14 in (18cm x 36 cm) acrylic & collage on wood panel

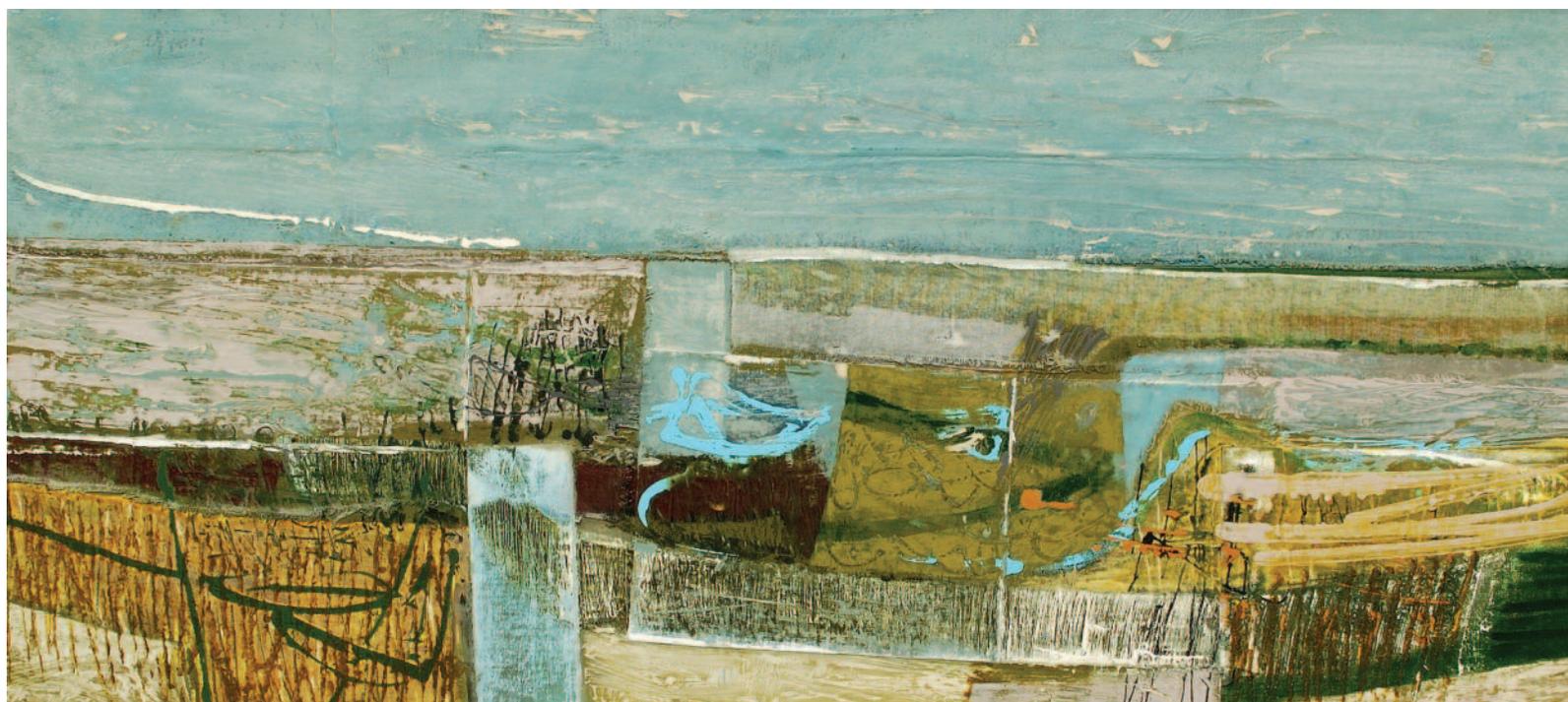
*below:* Midsummer Marsh, 2010, acrylic & collage on wood panel, 46 x 102 cm

for Peter and his regular walks out across the marsh have themselves become the subject of many a painting. We live on a former islet, 'La Coupelasse', our home and detached studio are visible from miles around as one winds around the lanes at just above sea level.

The Cork Street exhibition will house some very big paintings, up to eight feet across in fact (near 2.5m), together with smaller works on paper, board, wood panel and canvas. All the work has been framed by my own fair hand. Over the last three years Peter and I have designed and developed some new styles of framing. We have invested in some excellent machinery and equipped my own workshop with all the tools I need to manufacture the five or so different types we now use on the paintings. It's a team effort! Peter's own studio, with its large windows, gives fantastic vistas across the marsh to the shore, but it's the paintings around the walls which draw the

attention. These new works are full of weather; they are more 'seasonal' than ever before, but, as with the earlier Dorset work, they still have a strong sense of place.

Bouin is a quiet place and, although the surrounding marshland is vast, very few homes exist on the often flooded land. It is a land which time forgot; the locals are the latest from a long line of descendants and knowledge of how to live in such a unique landscape has been passed down along the line. The moon and the tides run the community; everyone has a rare understanding and appreciation of the land. This knowledge is another source of inspiration to Peter who is always keen to learn whilst sharing a drink and a chat with these 'maraichin' people. They are equally as keen to impart their knowledge on this curious outsider. We are the only 'outsiders' in this extraordinary place and something of a novelty with our strange accents and artistic ways.





top: Harbour Wall, Vendée, 2010, acrylic & collage on wood panel, 41 x 102 cm

above: Forgotten Port, 2010, acrylic & collage on wood panel, 30 x 96 cm

Peter's paintings find their way to very different worlds from the one in which they were made, and critics from as far away as Australia write about the work. Peter exhibits regularly in the UK and in the USA, and, although he planned to resist showing in France, he was approached by one of France's top galleries just months after moving here.

It is with much toil, time and consideration that these landscapes are researched and these beautiful paintings made. Personally, I eagerly await seeing them exhibited altogether and I hope you can join us too. For a full colour exhibition catalogue contact us via [www.peterjoyce.org.uk](http://www.peterjoyce.org.uk) or contact Anthony Hepworth [www.anthonyphepworth.com](http://www.anthonyphepworth.com)

Peter Joyce's grand solo exhibition of 2011 has been organised by Anthony Hepworth, his dealer of more than twenty years. This London exhibition has in fact been divided between two locations. The first week sees the major collection of the new paintings exhibited at Gallery 27 in Cork Street, with the final three weeks, consisting of mainly smaller works and studies, being held at Anthony Hepworth Fine Art Dealers, Campden Street in Kensington.

A recent book produced at the end of 2009 gives a detailed insight into Peter's life and work in France, illustrating paintings and photographs of the area with words by Gary Topp. For details of all the publications and exhibitions please visit the website [www.peterjoyce.org.uk](http://www.peterjoyce.org.uk) which has been very recently updated with new paintings. A new page showing twenty-four photographs of our extraordinary location can also be seen.

Peter's previous three solo exhibitions have each been very successful. His last show with Anthony Hepworth in 2008 was a virtual sell-out, as were the following shows at Lynne Strover Gallery and Samuel Robson Fine Art in 2009 and 2010 respectively.

*The Peter Joyce exhibition runs 21– 26 March at Gallery 27, 27 Cork Street, London W1S 3NQ. And then, 29 March – 16 April at Anthony Hepworth Fine Art Dealers, 1 Campden Street, Kensington W8 7EP. Telephone: +44 (0) 207 229 9747. [www.anthonyphepworth.com](http://www.anthonyphepworth.com)*