

## artist bio | exhibition notes

Ant Pearce is an emerging British artist, based in London. He attended **Central Saint Martins School of Art and Design**. Thereafter, he undertook the **MA Visual Arts** course at **Camberwell College of Arts**, graduating with **Merit** in late 2012. His work has been exhibited in **London**, the **UK**, **Europe** and the **US**. He is currently represented by **Saatchi Art**, **Gallerie Artvera's**, Genva, Switerland and internationally by **White Court Art** via **Artsy**.

This exhibition includes pieces from the three part series, *Transcendental Aesthetic*, based on images of **Brigitte Bardot** taken by **Sam Lévin** between 1959 — 1963, which Bardot said '...managed to capture my quintessential natural, reliable and sometimes even sublime beauty... thanks to him I will remain in the eyes of the world eternally beautiful, young and unforgettable', (Sam Lévin, 2001, p. 6).

*Part I* was visualised during two concerts at Milton Hall, London, 2016; **Bach's Mass in B Minor** in late October and select pieces from **Beethoven's later works**, in early November, a three part series of 'Late Style' piano curated and performed by American pianist **Jonathan Biss**.

The theme of this series communicates fragments from the opening writings of Immanuel Kant's 'Critique of Pure Reason': the 'Transcendental Aesthetic'. Here **Kant** describes **space** and **time** as forms of **intuition** rather than concepts, since both rely on our sensibility not our understanding.

**There is only one space; '...for all parts of space, up to infinity, are simultaneous...' and only one time; 'different times are only parts of one and the same time', but they are successive not simultaneous.** (Kant, 2007, p. 63, 67)

*Part II* and *III* continue to mirror Biss's three part series of 'Late Style' piano concerts. *Part II* was influenced by the **Schumann's Op133** and **Brahms Op 118**, performed in late March 2017 — exploring aspects of **time**, **space** and **memory**. *Part III* has direct ties to the May 2017 recital of **Schubert's D959 and D957** — expressing a sense of the **fragmented**, **melancholic** and **nostalgic**. Use of **colour** in *Part II* and *III* were incited/motivated by **Josef Albers** 'Sunny Side Up' show, which took place at the David Zwirner Gallery, London, in early 2017.

Select work from *Sapiens I*, based on images by photographer **Seth Casteel**, are also on display. This most recent series explores the notion that at **birth** we enter into a **system** governed by other peoples idea of **reality**. This is touched on in 'Sapiens A Brief History of Humankind', referred to as the **Imagined Order** — '...every person is born into a pre-existing imagined order, and his or her desires are shaped from birth by its dominant myths...an inter-subjective order, existing in the shared imaginations of thousands and millions of people', (Yuval Noah Harai, 2011, p.128, p.131). Inspired by Bridget Davis (fellow TOAF artist), the work is created primarily with ink and water. In contrast to previous series that showed **structure** and **layering** this series is **spontaneous** and **organic** in nature.

Special thanks to Saatchi Art Curator **Monty Preston** for her assistance and support with this exhibition.

## References

Kant, I. (2007). Critique of Pure Reason. London: Penguin Classics  
Lévin, S. (2001). Brigitte Bardot par Sam Lévin. France: PC Editions  
Harari, Y. (2011). Sapiens A Brief History of Humankind. London: Vintage

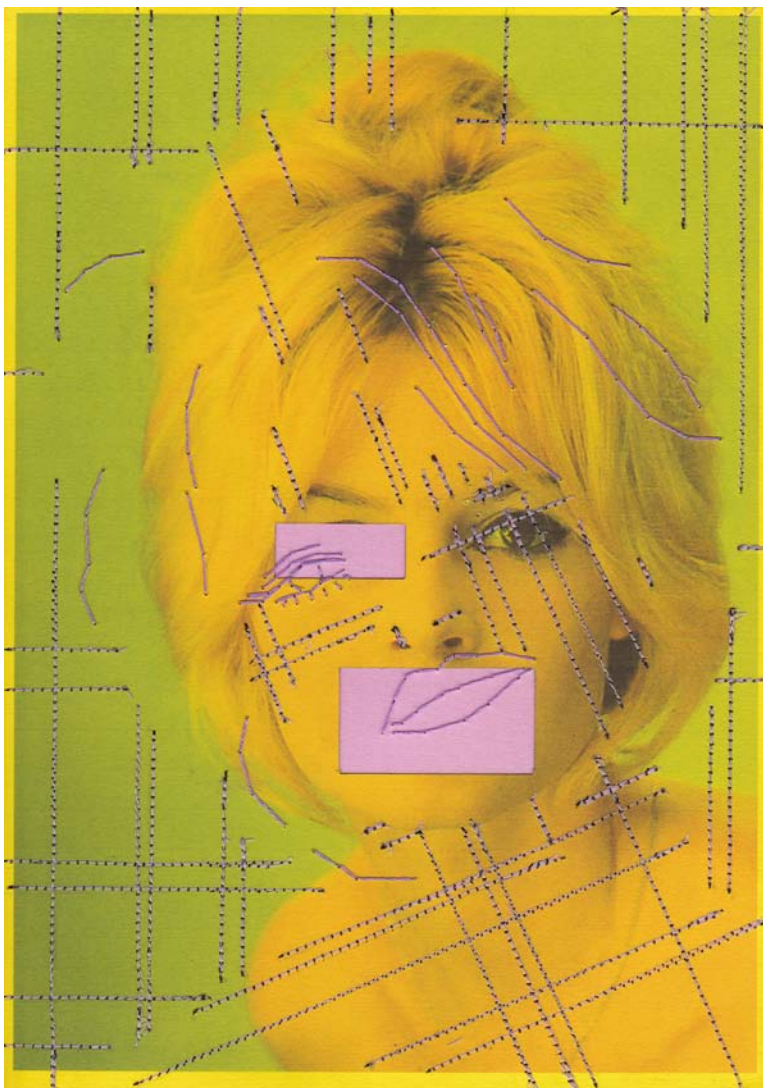


**Transcendental Aesthetic II: BB #4 #10 | 2017**

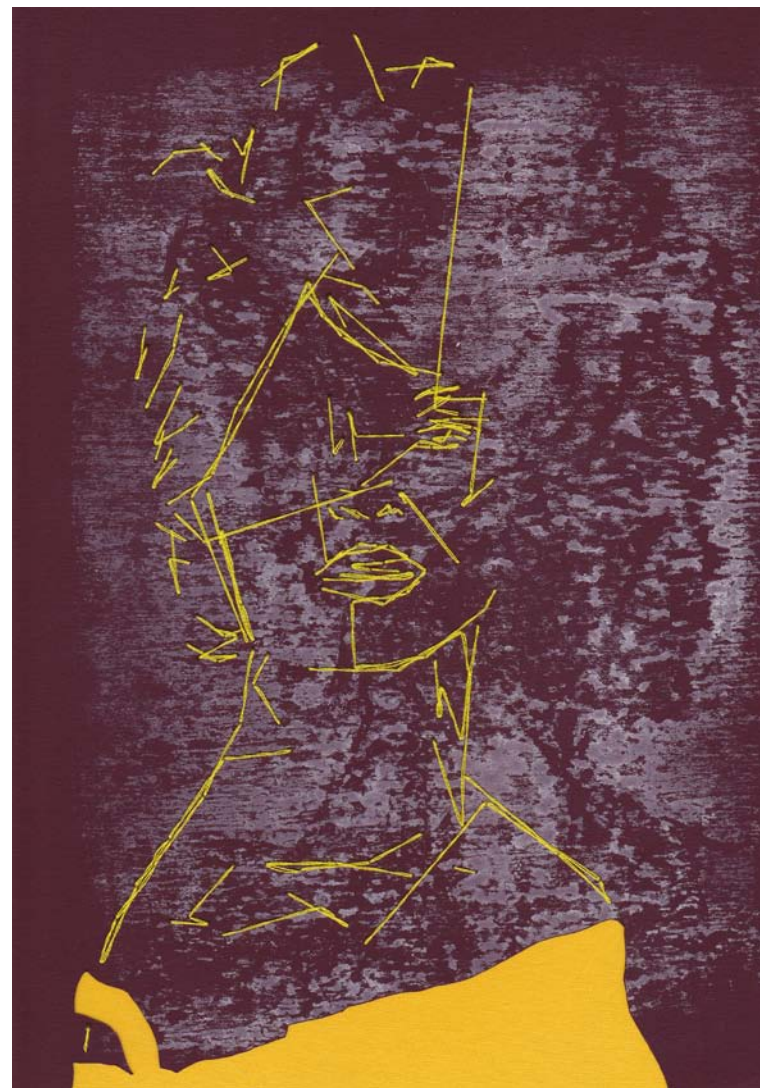
ink, lace + thread hand stitched on paper

*59.4 x 84.1 cm*

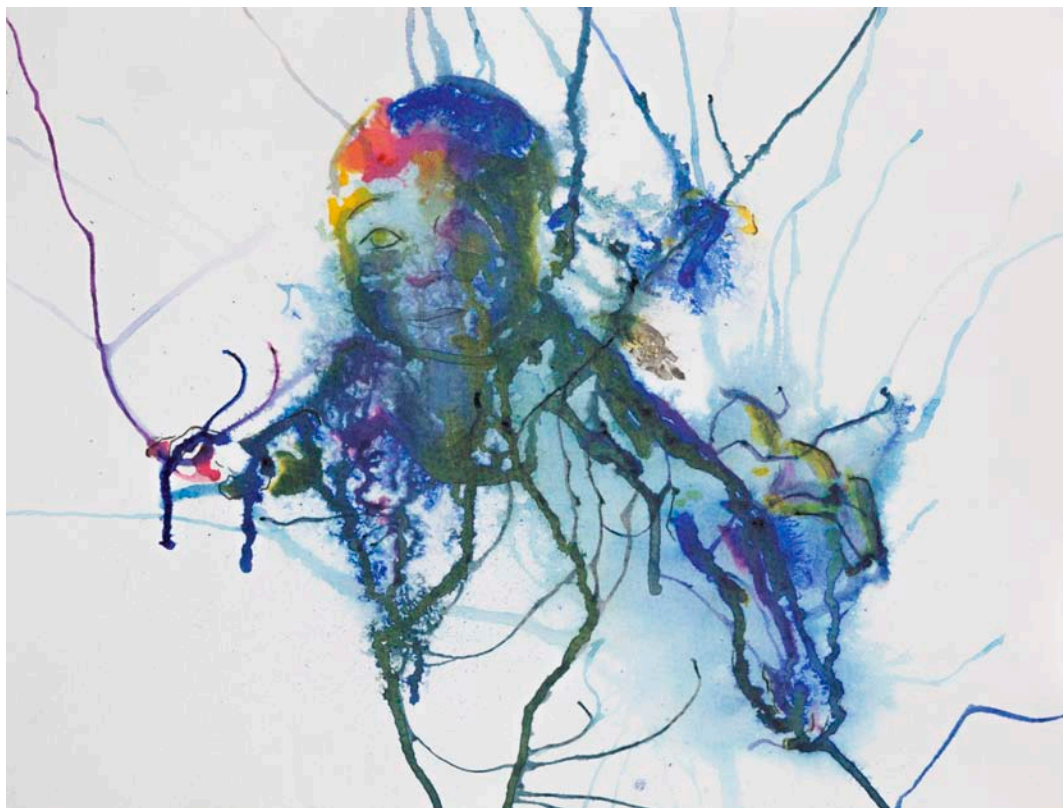




**Transcendental Aesthetic I: BB #3 #4 | 2017**  
 thread hand + machine stitched on paper + cotton fabric  
*21 x 29.7 cm*



**Transcendental Aesthetic I: BB #3 #7 | 2017**  
 ink + thread hand stitched on paper + cotton fabric  
*21 x 29.7 cm*



**Sapiens I: #13 | 2017**

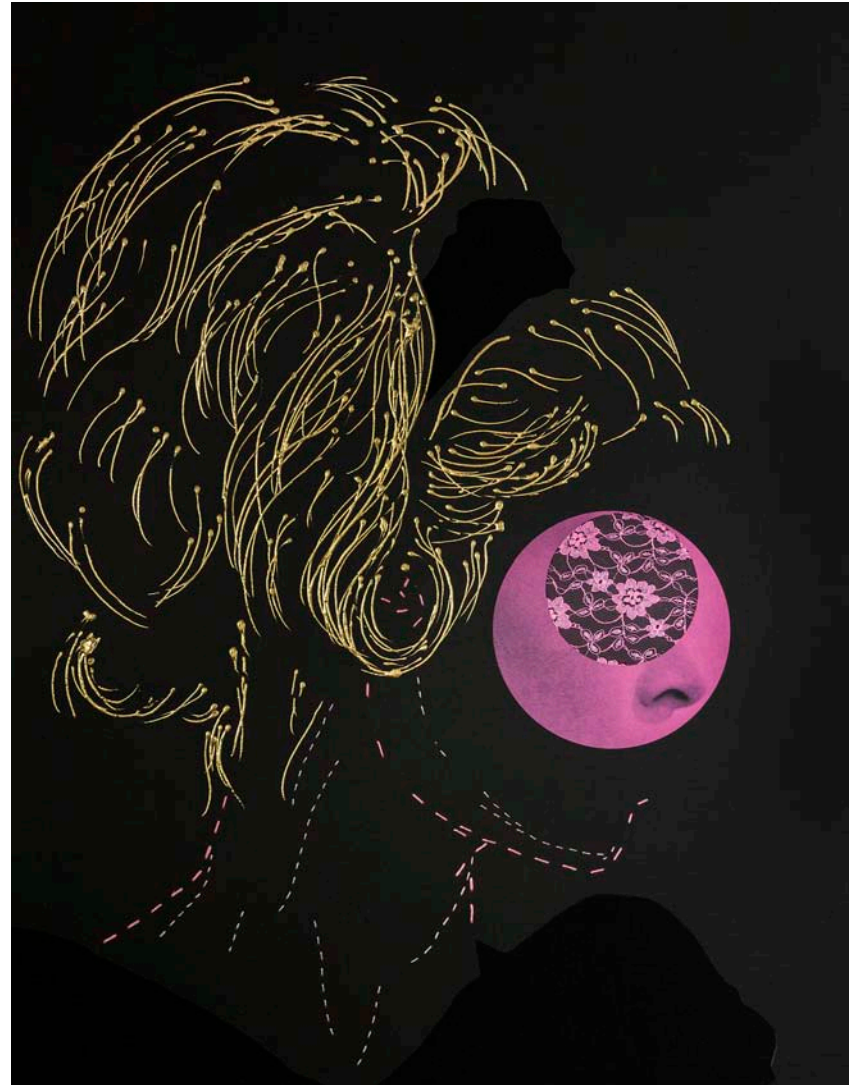
ink on paper

40·5 x 30·5 cm





**Sapiens I: #13 | 2017**  
ink on paper  
*76 x 56 cm*



**Transcendental Aesthetic II: BB #4 #10 | 2017**  
cotton, lace, thread hand stitch on paper 24kt gold leaf  
*59.4 x 84.1 cm*



**Transcendental Aesthetic III: BB #5 #1 | 2017**  
ink, cotton fabric + thread hand stitched on paper  
*84.1 x 59.4 cm*



