



artist statement | bio

Ant Pearce's practice focuses on the concept that **man is condemned to exist imprisoned**. He explores the **fragility of life**, drawing on **human psychology**. Influenced by **Freud** and the writings of **Dostoyevsky**, **Kafka**, **Camus** and most recently **Schopenhauer** and **Kant**, his work alludes to the idea that the omnipresent **external authority** is what brings about man's aberrant destructive behaviours.

Through a web of cross-references between medium and form, the viewer is positioned before each work in discourse between **order** and **chaos**. Thus, bringing into visibility the sense of **imprisonment** and **anxiety**, which underlie human existence, and the instinctive desire to return to an inanimate state.

Ant is an emerging British artist, based in London. He attended **Central Saint Martins School of Art and Design**, after which he studied the **MA Visual Arts** course at **Camberwell College of Arts**, graduating with Merit in late 2012. He has shown in **London**, the **UK**, **Europe** and the **US**. He is currently represented by **Artvera's Gallery**, Geneva, Switzerland and internationally via **Artsy.net** and **White Court Art**.

introduction

Transcendental Aesthetic presents a series of ten small works of **Brigitte Bardot**, created during November 2016. Images 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', provide the foundation for this new series (Sam Lévin, 2001, p. 6).

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; the theme of the series is linked to 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)

Through experimental drawing, further developing the use of cotton fabric within each of the works, while combining the artist's signature hand stitching with machine stitched elements — each multi-layered piece is an expression of space and time.

Kant, I. (2007). *Critique of Pure Reason*. London: Penguin Classics.

Lévin, S. (2001). *Brigitte Bardot par Sam Lévin*. France: PC Editions.



BB #3 #1 | 2016

thread hand stitched on paper + cotton fabric

21 x 29.7 cm

650GBP

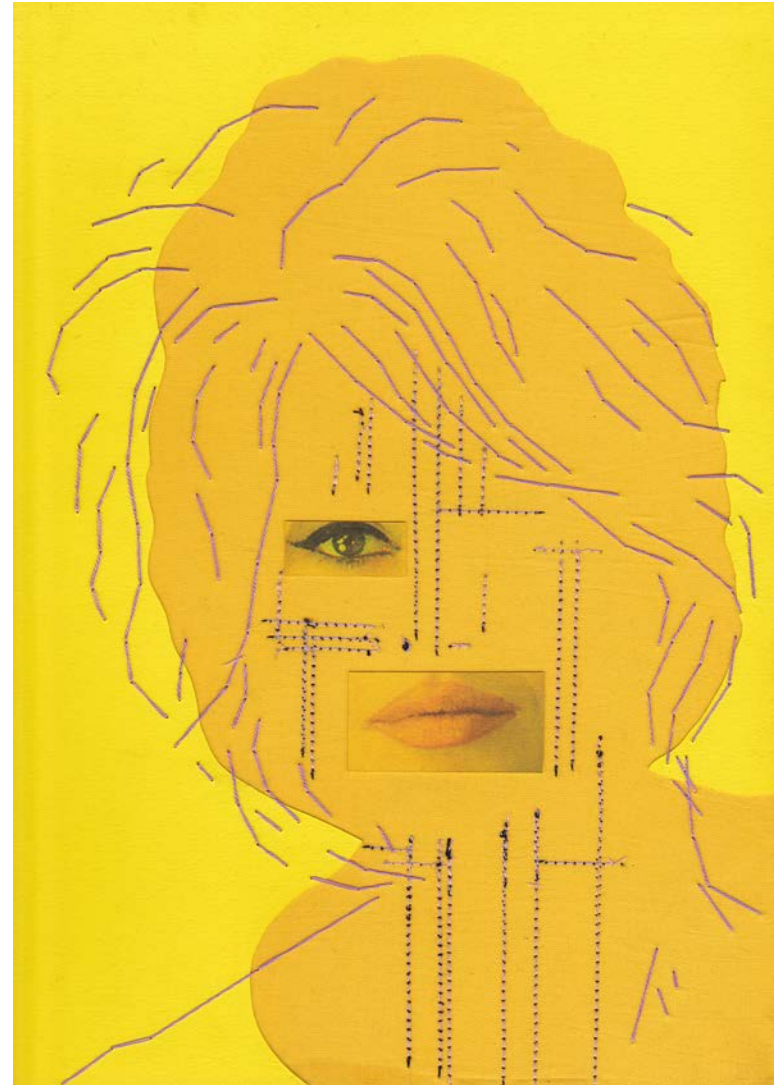


BB #3 #2 | 2016

thread hand stitched on paper + cotton fabric

21 x 29.7 cm

650GBP

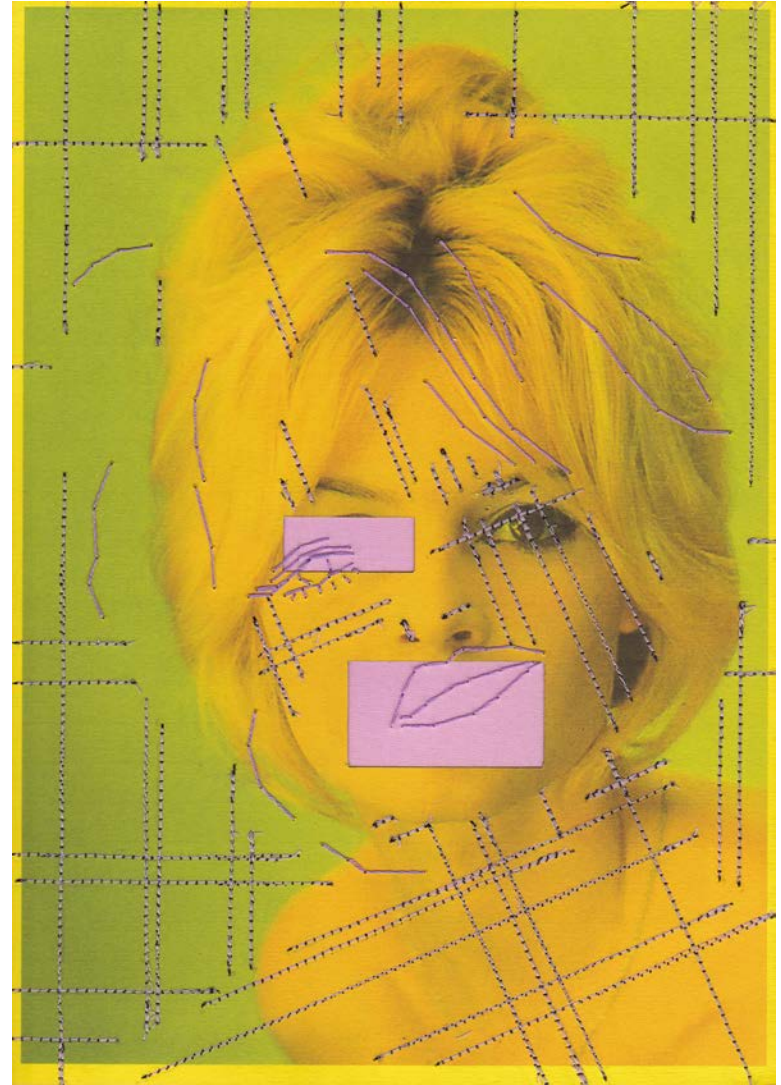


BB #3 #3 | 2016

thread hand + machine stitched on paper + cotton fabric

21 x 29.7 cm

650GBP



BB #3 #4 | 2016

thread hand + machine stitched on paper + cotton fabric

21 x 29.7 cm

650GBP

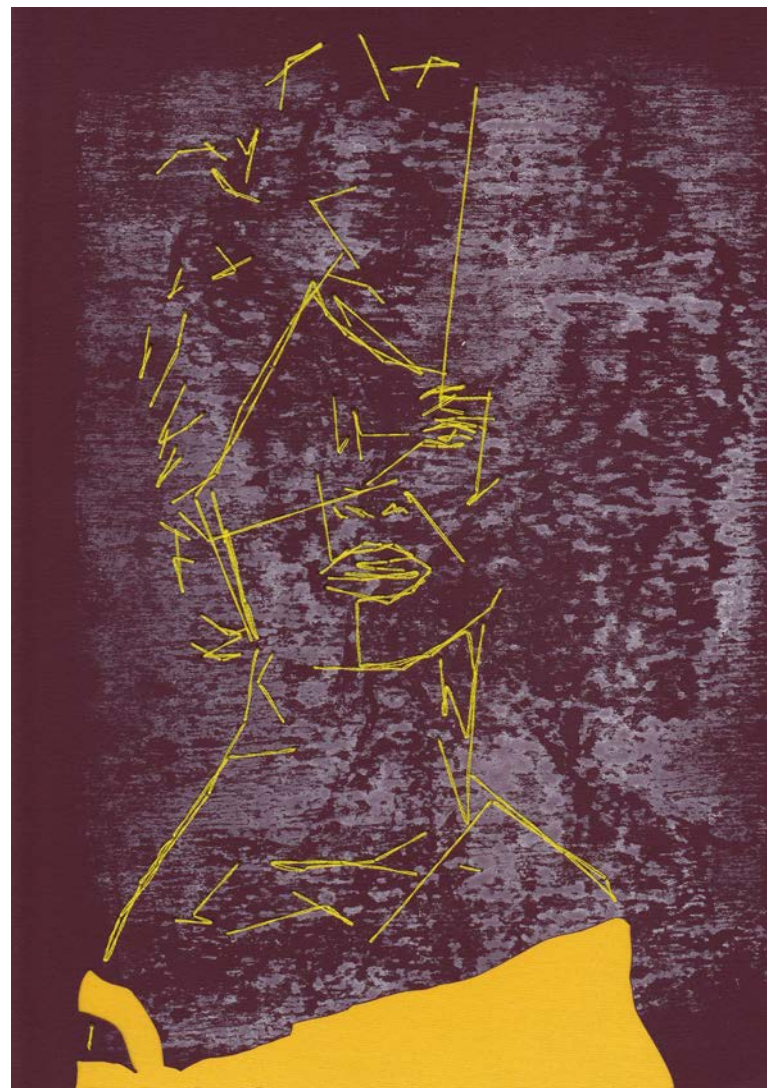


BB #3 #5 | 2016

ink + thread hand stitched on paper + cotton fabric

21 x 29.7 cm

650GBP



BB #3 #6, BB #3 #7 | 2016
 ink + thread hand stitched on paper + cotton fabric
21 x 29.7 cm (each)

 650GBP (each)



BB #3 #8 | 2016

ink + gold leaf + thread hand stitched on plywood + cotton fabric

21 x 29.7 cm

650GBP



BB #3 #9 | 2016

ink + gold leaf + thread hand stitched on paper + cotton fabric

21 x 29.7 cm

650GBP



BB #3 #10 | 2016

thread hand stitched on paper + cotton fabric

21 x 29.7 cm

650GBP

