



# PIERS ALSOP

like an ancient day

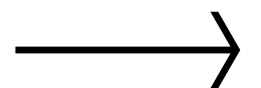
1 - 11 JULY 2021, 11AM - 6PM  
13 SOHO SQUARE, W1D

NEON GALLERY



**NEON GALLERY**

PIERS ALSOP	08 — 09
LIKE AN ANCIENT DAY TEXT	10 — 11
POEM	12 — 13
WORKS	14 — 25



# PIERS ALSOP

BRITISH , B. 1984



Born 1984 in London, UK,  
Lives and works in London, UK

## Education

2007 - BA (hons)  
UAL: Camberwell college of arts  
2003 - FDA  
UAL: Wimbledon school of arts

## Exhibitions

2021 - Like an ancient day (solo)  
2021 - Mythologies (group)  
2020 - Kinesis (group)  
2018 - Royal Academy Summer exhibition (group)

Serious humour, imaginary realism, optimistic lament – in his first solo exhibition 'like an ancient day' Piers Alsop expresses a series of allegorical episodes, which have come to suggest meaning beyond absurdity, and an abiding faith in the uncertain.

Drawing on different art forms and historical references, Alsop offers oblique narratives that do not promise gratification but instead balance emotion with logic. There is something indeterminable about Alsop's paintings, which are imaginatively figurative, attended by pastiche characters, and often rendered in vivid colours. Scenes which brim with tense ambiguity wittily suggest that maybe none of it means anything.

This group of eleven paintings, made primarily between the months of March 2020 and June 2021 were in part a response to William Langland's late 14th-century poem Piers Plowman – a sequence of 22 complex dream-visions in which, the narrator, Will, meets a series of allegorical characters in an exploration of faith. Alsop's paintings are invocations across time and space which allow an opportunity to enter strange realms.

In Agony in the Sculpture Garden (2020), an allusion to Gauguin's self-portrait Christ in the Olive Garden (1898) – Alsop's clichéd trope of the suffering artist is reduced to a pose, complete with a cigarette in one hand and an olive on a cocktail stick in the other. Meanwhile,

in the background looms a sculpture atop a glowing knoll, which bears a likeness to one of Kiefer's turbid beached ships. In Sleeper (2020-2021) a pigeon appears to be pecking at nothing whilst a black crowned crane stands over a broken egg and a book titled 'Pigeon English' (by Stephen Kelman, which draws heavily on the murder of Damilola Taylor in south London in 2000). The scene also echoes the format of a popular subject in Christian art – The Annunciation.

Despite seemingly sacral motivations which see his sometimes-comic use of symbology and finds his characters comporting themselves in religious-like postures, Alsop's paintings are not trying to reveal a moral statement. Objects in the paintings such as apples, flies, maggots and certain mannerisms (oftentimes self-representations of Alsop himself) have a kind of archetypal presence which can be reconfigured to allow for multiple readings.

With their cartoon flatness, naive aesthetic and symbols that could just be a trivial veneer, Alsop muses on the way in which we deal with the sacred in a secular society. As organised religion declines, galleries have in part usurped their role as temples, and our use of them – usually on Sundays – mimics the religious rituals of an ancient day.

- Leeann De Barros

## like an ancient day

in a summer season of soft scepticisms  
snouts and slippers smoke and slip  
vertical horizons heave  
the hills the hills the hills,  
folk of all factions flock and pigeons

sunday scurry to a sculptural brow  
unslept : wet sweat, unease  
stale since saturday's sprunt  
ripe as slop :  
we meet in the english language

big belief building in brown  
here to nod not kneel  
must do-well do-better do-best  
collective considering flickering focus  
frail  
will free

form informs performance  
clattering communal cohesion  
a smorgasbord of score boards  
keep score in a wassily lounge chair

take in all these quiet quiet shades

lust, not lone but with his six brothers  
chastity chaperoned by her six sisters  
with a drum in the ear and a ball in the eye  
mother's tongue forks

commitment /or reason  
conservative crux conversational crimping  
interesting increments of response  
re ponse language of importance

not the truth but a truth  
timeless time less less time  
to-day won't tarry for to-morrow  
never and always  
ash on an old man's sleeve

grubbling in the mind's pocket  
for answers  
for holes  
for Ancient Days  
be for god

a vain attempt : mourning the meaning  
a routine rescript  
stop snudging  
take off your considering cap  
exert exhale exist

exit



PIERS ALSOP  
*BEFORE GOD, 2020/21*

Signed by artist on verso  
Oil on Linen.  
129.9 x 129.9 cm  
51 1/8 x 51 1/8 in



PIERS ALSOP  
*SLEEPER, 2020-2021*

Signed on verso  
Oil on canvas.  
130 x 130 cm  
51 1/8 x 51 1/8 in





PIERS ALSOP  
*MONUMENT (WING), 2020*

Signed on verso  
Oil on canvas.  
130 x 130 cm



PIERS ALSOP  
*AGONY IN THE SCULPTURE GARDEN, 2020*

Signed on verso  
Oil on canvas.  
130 x 130 cm  
51 1/8 x 51 1/8 in



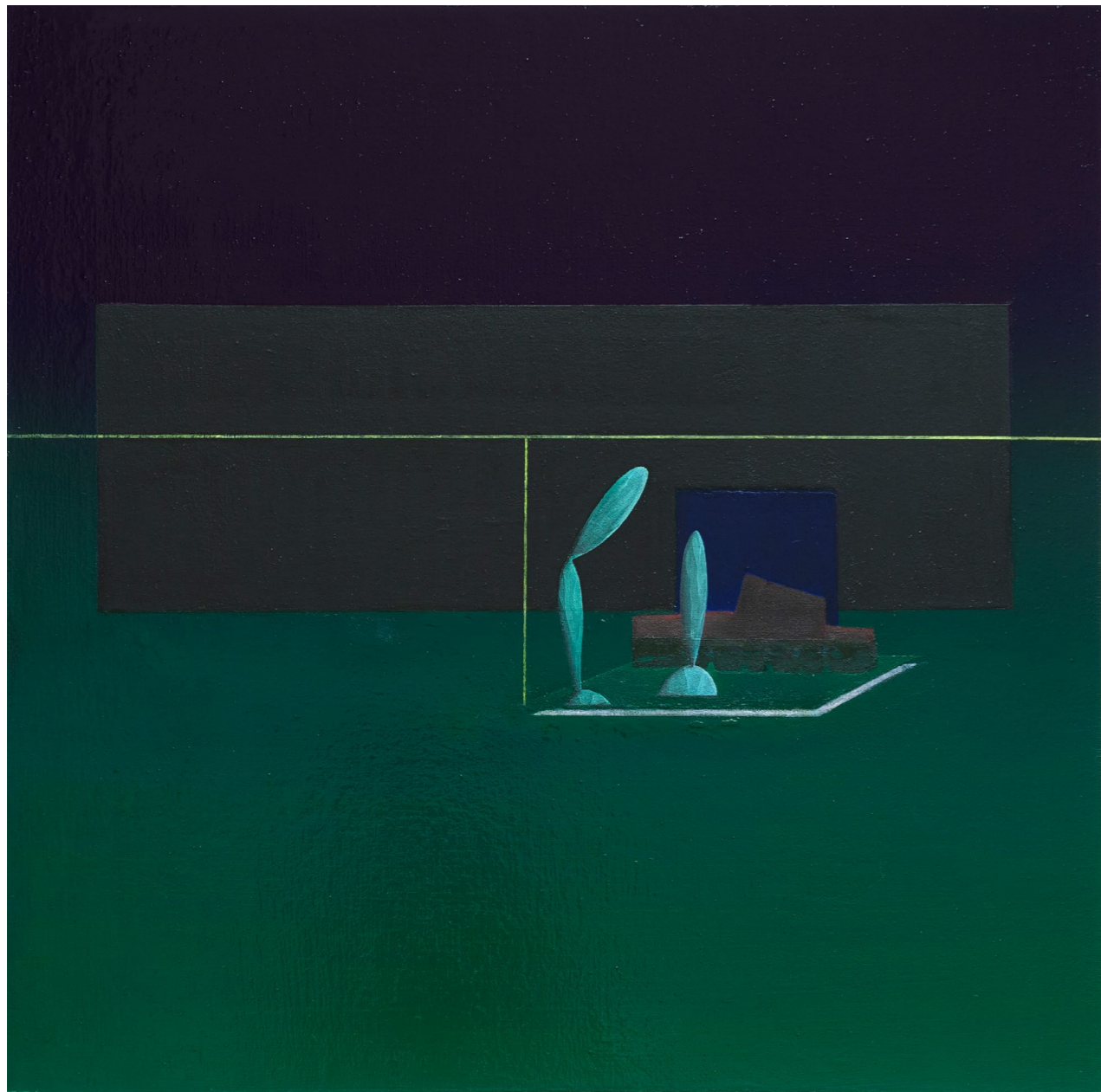
PIERS ALSOP  
*DOUBLE VISION, 2020*

Signed on verso  
Oil on canvas.  
130 x 130 cm



PIERS ALSOP  
*JOHN SMITH'S, 2021*

Signed by artist on verso  
Oil on linen.  
80 x 80 cm  
31 1/2 x 31 1/2 in



PIERS ALSOP  
*OFF ROAD SANDAL, 2021*

Signed by artist on verso  
Oil on board.  
45.1 x 45.1 cm  
17 3/4 x 17 3/4 in



PIERS ALSOP  
*CROWNING, 2020-21*

Signed on verso  
Oil on canvas.  
130 x 130 cm  
51 1/8 x 51 1/8 in



PIERS ALSOP  
*WILL, 2021*

Signed on verso  
Oil on linen.  
24.4 x 29.8 cm  
9 5/8 x 11 3/4 in



PIERS ALSOP  
*HOLE, 2021*

Signed by artist on verso  
Oil and acrylic on canvas.  
129.9 x 260 cm  
51 1/8 x 102 3/8 in



PIERS ALSOP  
*STUDY FOR AN ATRIUM, 2018*

Signed on verso  
Oil on canvas.  
208 x 142 cm  
82 x 56 in

# NEON GALLERY



Dr Dimitrios Tsivrikos  
info@neonartgallery.com  
+44 7870 163043

Christopher Thomas Shake  
info@neonartgallery.com  
+44 7472 572871

Neon Gallery is a modern and contemporary art gallery with offices in New York and London. It was established in early 2020 with a mission to create transparent, egalitarian, and engaging art experiences.

The gallery is led by Christopher Shake and Dr Dimitrios Tsivrikos, two accomplished art advisors who combine their experience from the worlds of Wall Street investment banking and record sales art auctions to create a gallery that is innovating outdated art-world models to leverage the global art market and support artists, collectors and art world leaders.

Neon Gallery understands and fully supports the personal journey of education, inspiration, and discovery that is part of art appreciation. It is also strongly committed to equality and diversity in the art world.



**NEON GALLERY**