

# WILL NASH

Candida Stevens Gallery

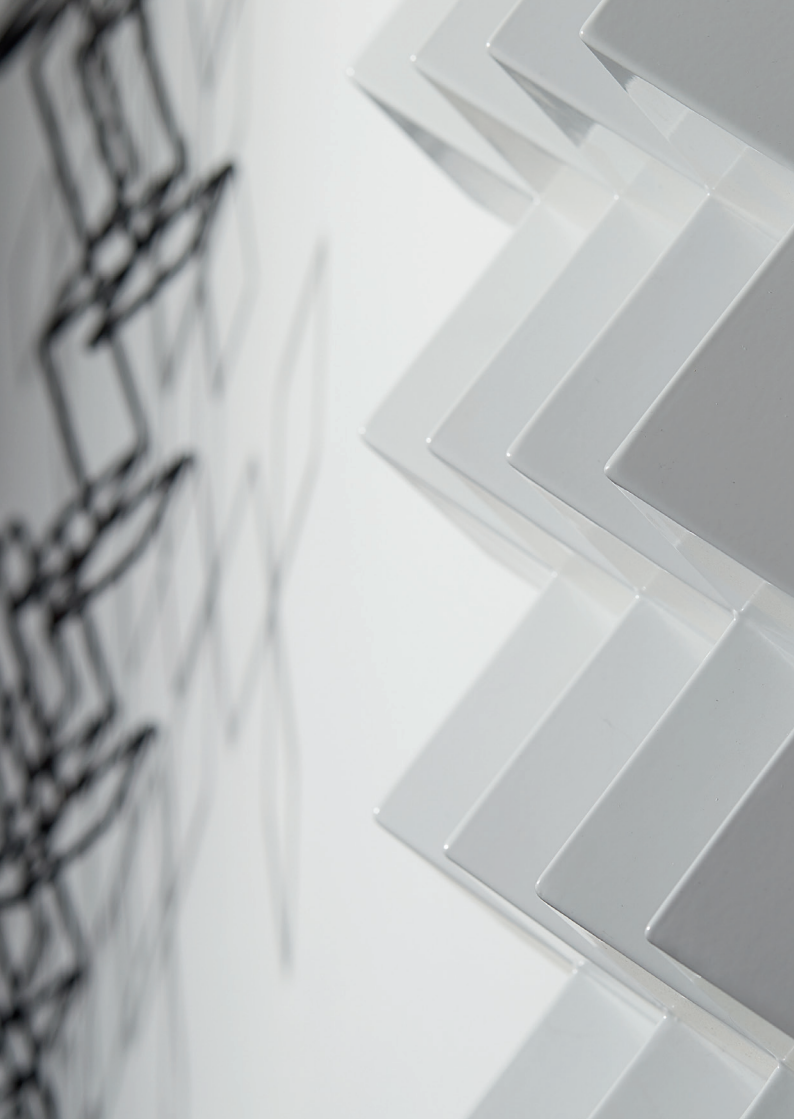


# WILL NASH

2 FEBRUARY - 2 MARCH 2019

CANDIDA  
STEVENS  
GALLERY

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Will Nash (b. 1973)

Mathematics is not the usual theme of a conversation with an artist but for sculptor Will Nash, it is something he has to keep learning in order to get the clarity he seeks in his work. For him it is the fundamental footing for everything we know and what we want to discover. His sculpture "... is not about maths" but by understanding it, he engages with and can grasp the facts of the physical world. It makes sense of space, volume and weight and opens the way for his work to be less about the material and more about an idea. Where the purity of angles, and their relationships to each other, unfold in repeating, sequential forms that, 'when I get it right, triggers something in people' - something hypnotic and fundamental. In this current age of maths and data fascination, it is perhaps apt that this most human, hands-on process of making art, is being used to combine and explore these ideas to make sense of time, space and place.

Nash's work could be seen as a sculptural time-lapse. His work is a careful, frame-by-frame, unfolding of origami-like shapes, that as we move around them, invite us into an intricate viewing experience. Each time the viewer moves or adjusts their view they get a better sense of it, a sense of recognition, a different image. The piece is no longer a simple object but can 'take on a bit of a personality'. It's a 'condition' of humans to want

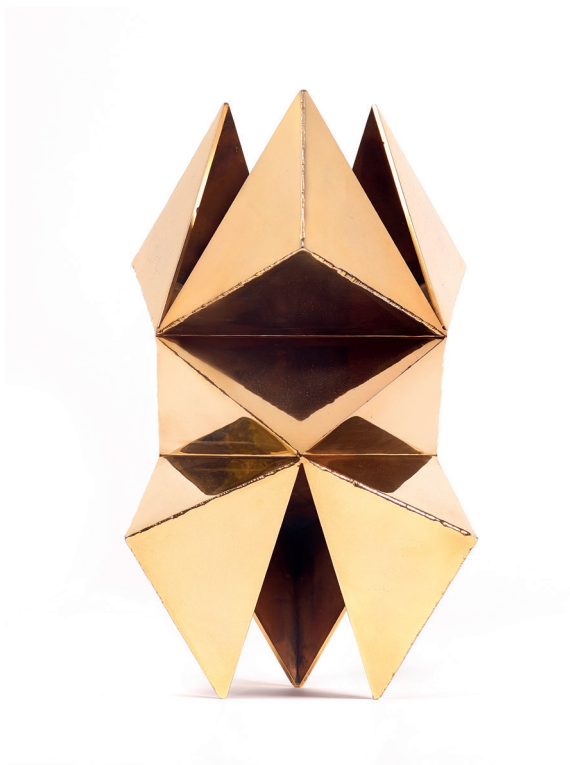
to do this, he observes, and although it is not necessarily an animal nor a human characteristic that we see, there is a vitality and an identity there.

The work is not personal per se but he has a sense of ownership in pouring himself into the making of each piece. Yet, the more he creates the more he comes to realise that he is chasing an oasis; where nothing perfect is certain. In knowing this he is content that all the sculptures are him 'trying to get there'. From the kernel of each idea will grow a whole body of work that allows for other new strands to grow. The myriad possibilities 'keep it very interesting'.

Nash works in an atypical artist's studio. Based on an industrial estate, he has the volume and floor space for what many may not realise, is a 'noisy and dirty job'. Having his own space allows him to choreograph himself around his subject, welding and plying steel into sequences of cool, geometric forms. In the last few years his work has '...loosened up'. He comments that, 'I used to obsess about finish' but now the more he creates the more he wants there to be a 'rawness' expressed in the work. Rust and burnt edges help him to 'humanise' the pieces and reflect the human effort, thought and emotion invested. It can be 'chaotic and messy' but as he pulls-back and rides the ebb and flow of the creative process he is able to get to a point where it is clear that the work 'feels like an idea' and is 'not about the material'.

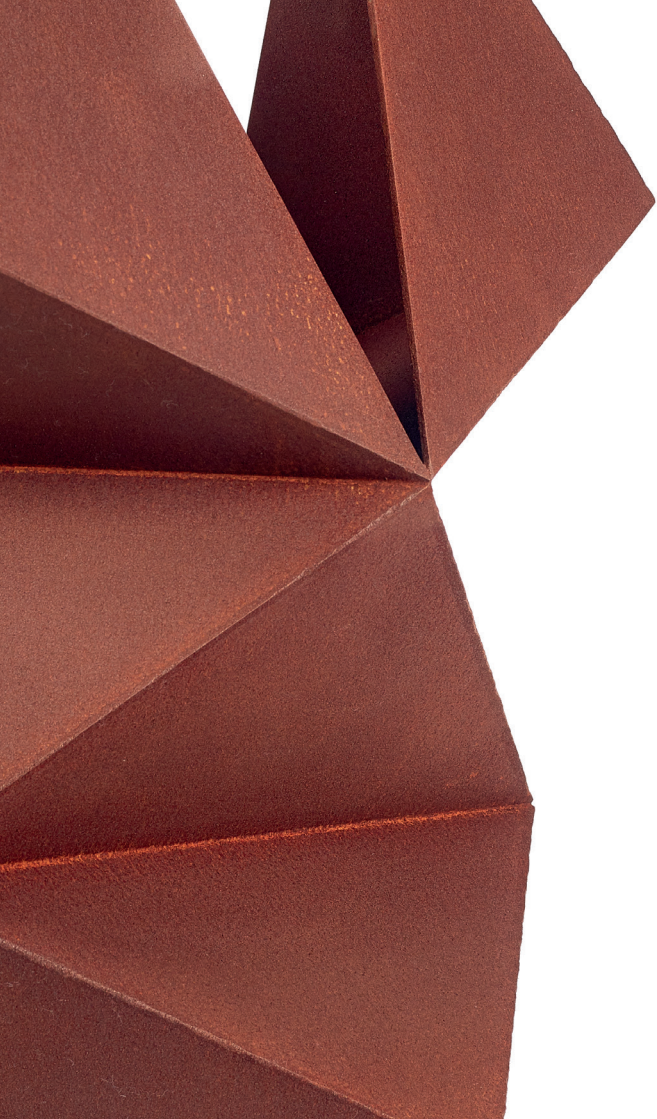
Nash grew up in remote, North Wales, a self-described 'outsider' in the industrial back-drop of a declining manufacturing community. He and his artistic family pursued their work of making and creating art. He was introduced to many artists visiting their studios and taken on extraordinary, cultural trips around the world. He admits that it is these contrasting experiences that have set the trajectory for his life to being an artist today.

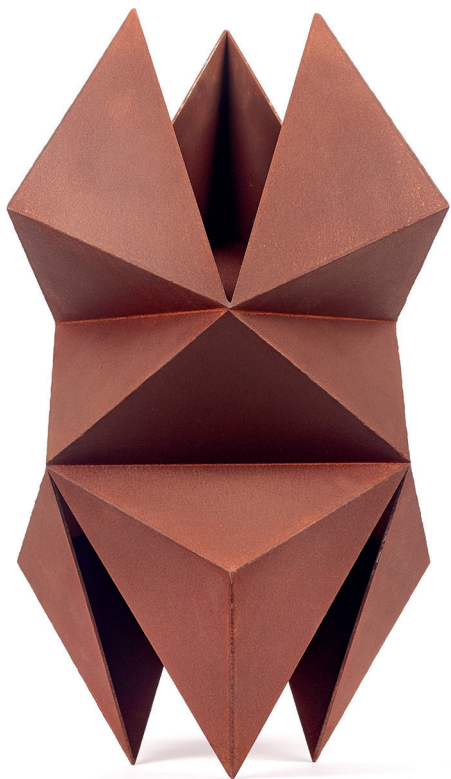
He went on to study Fine Art at Middlesex University, remaining in London to practice his art, before moving to Lewes, East Sussex where he now works as a full-time artist creating his own as well as public pieces. Nash received the Sir Leslie Joseph Young Artist of the Year in 2001, and was short-listed for the Jerwood Sculpture Prize in 2009. He has exhibited regularly since 2001 in both group and solo exhibitions, including 'Art, Cities and Landscape' in Amiens, France, 'Blickachsen11' in Bad Homberg, Germany, The New Art Centre, Salisbury, The Cass Sculpture Foundation, Chichester and William Bennington Gallery, London.



*Golden Isosceles*, 2018  
Gold plated steel  
30.5 x 18 cm

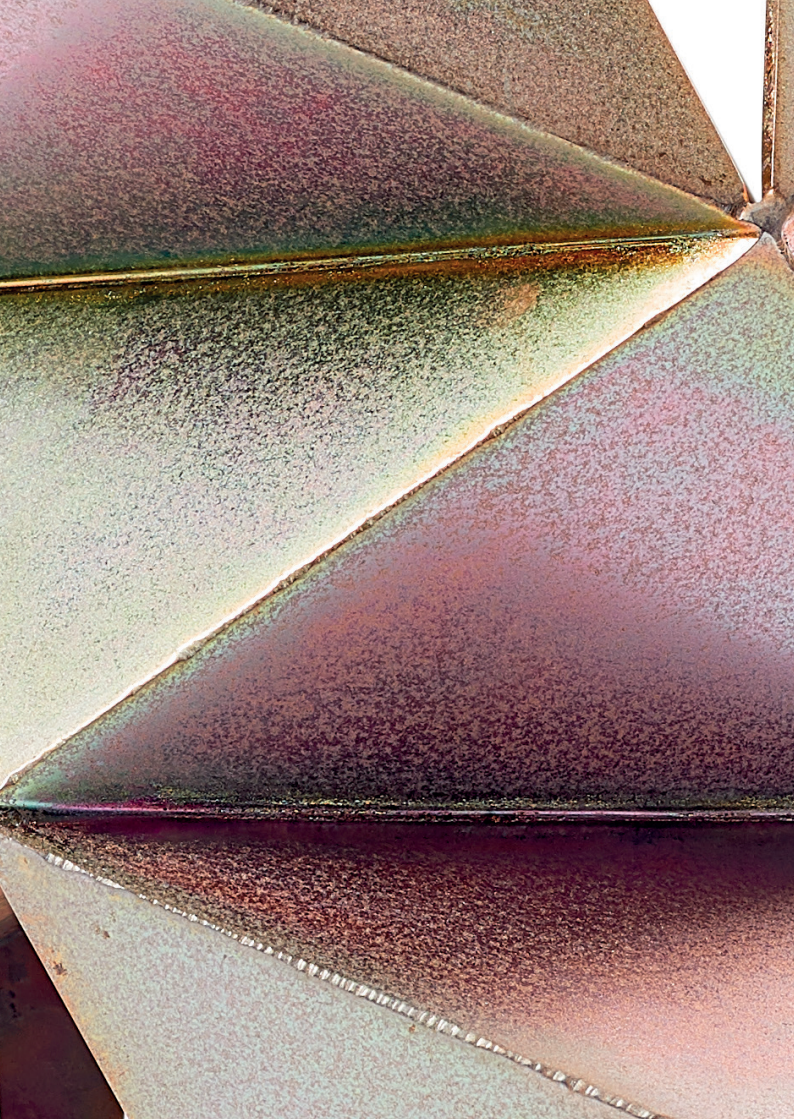






*Corten Isosceles*, 2017  
Weathering Steel  
60 x 35 cm









*Zinc Isosceles*, 2017  
Zinc, Gold, Nickel, Steel  
30.5 x 18 cm



*Single Isosceles*, 2017  
Copper, Nickel, Steel  
12 x19.5 cm

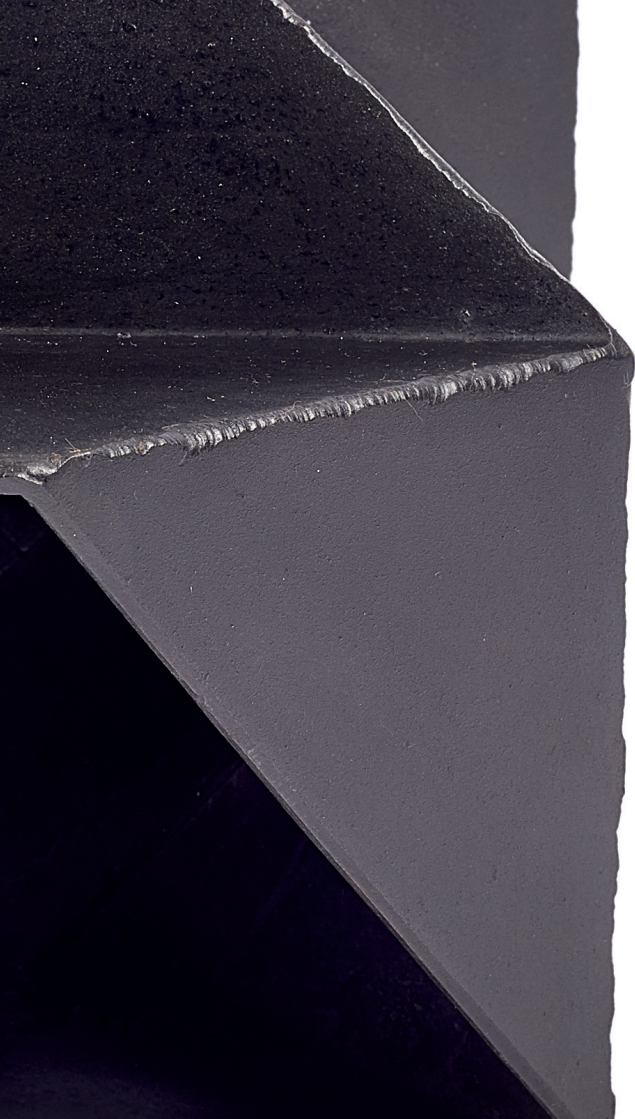






*Tri Isosceles*, 2017  
Zinc plated steel  
24.5 x 19 cm





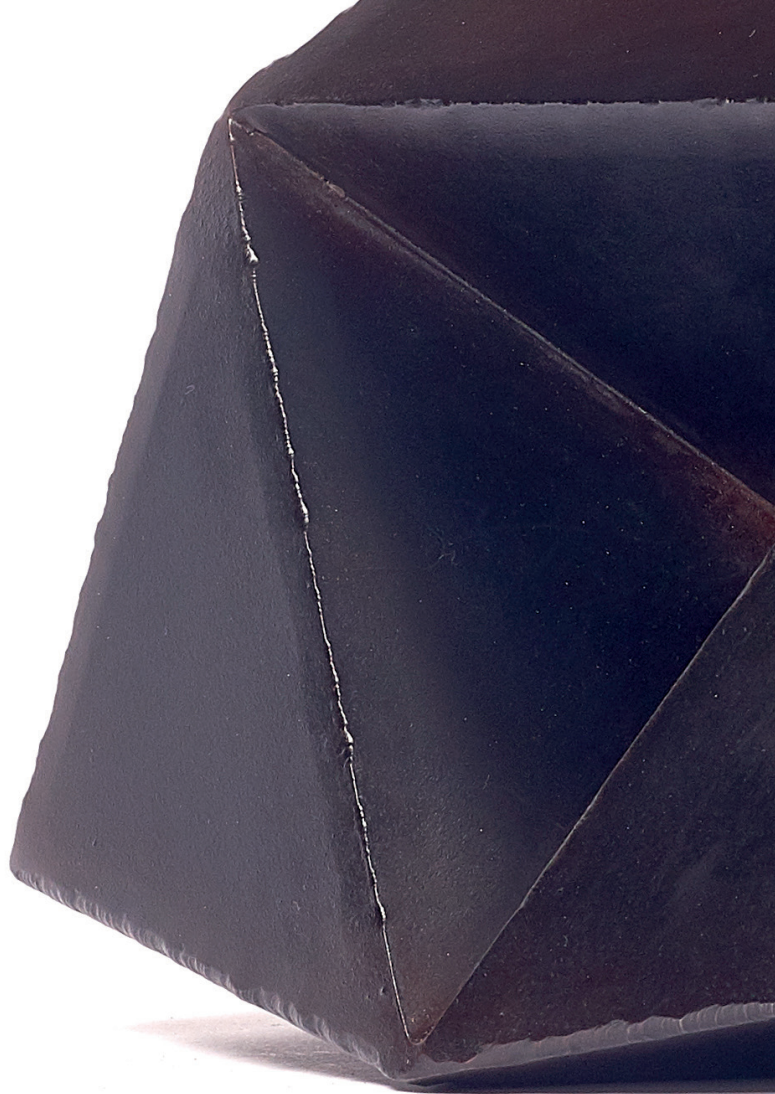


*Cut Cube*, 2018  
Burnt oiled steel  
17 x 16.5 cm



*Isosceles Mask*, 2017  
Burnt oiled steel  
20 x 13 cm

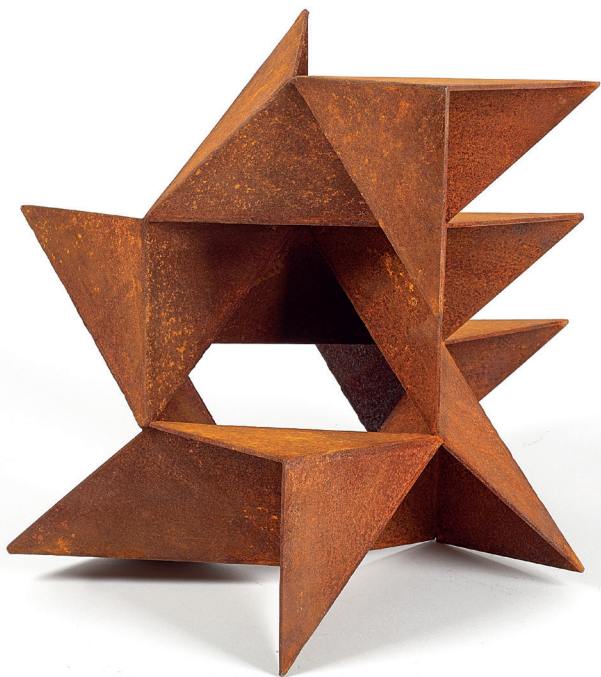






*Spiky*, 2017  
Burnt oiled steel  
36 x 36 cm

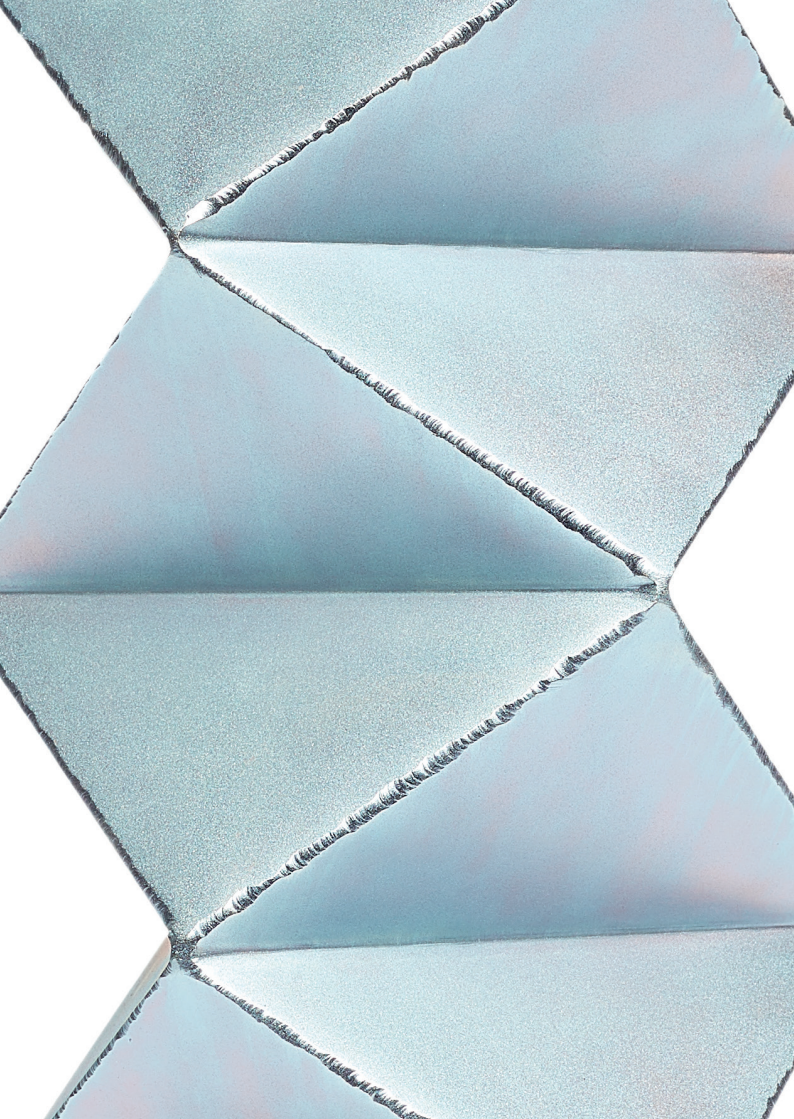




*Spiky Rotation*, 2018  
Weathering Steel  
27 x 28 cm









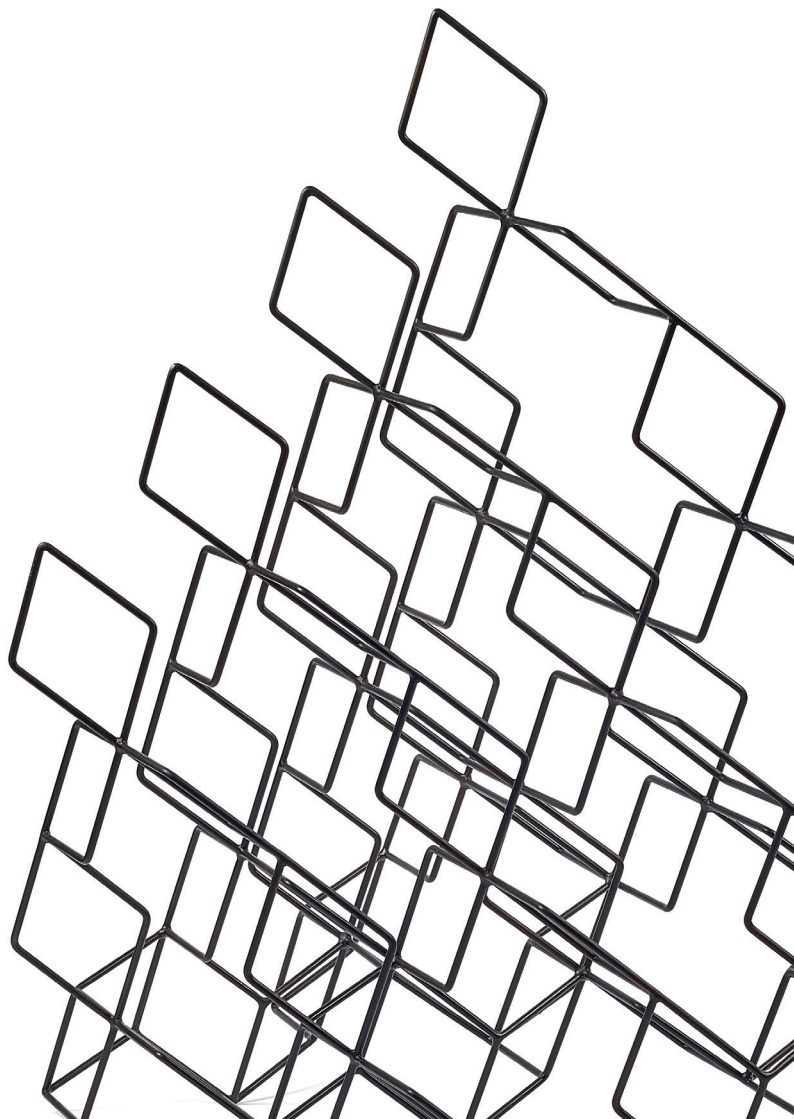
*Cut Cube Column*, 2018  
Zinc plated steel  
54 x 15 cm

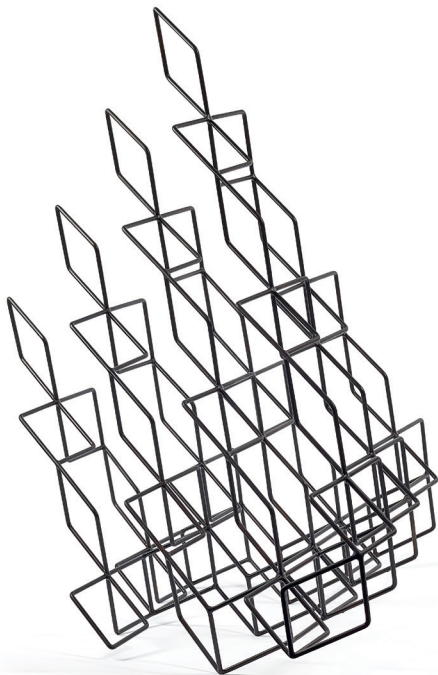






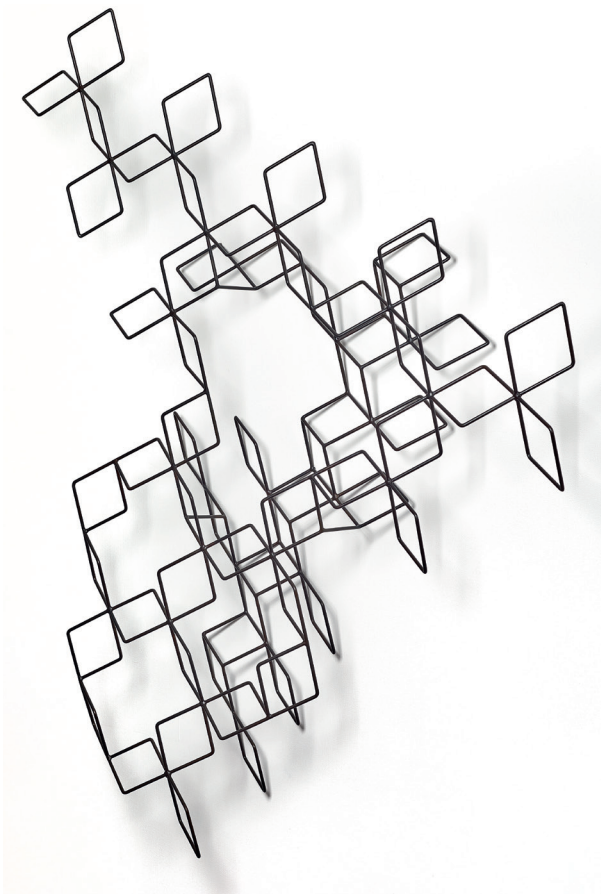
*Spiky Face*, 2018  
Corten steel  
33 x 36 cm





*Black Prism*, 2017  
Burnt Oil Steel  
85 x 89 cm





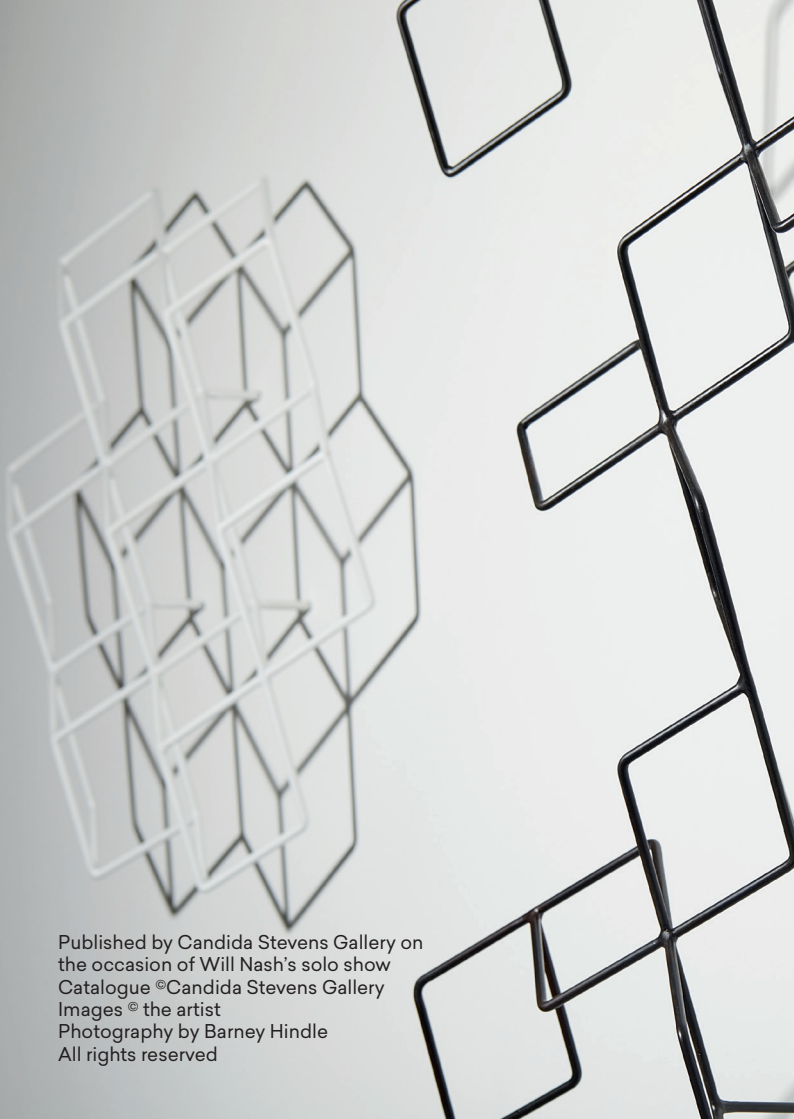
*Black Diamonds*, 2017  
Burnt Oil Steel  
155 x 120 cm (wall mounted)







*White Rhombi*, 2015  
Powdercoated Steel  
49 x 50.5 cm



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