

Peter Randall-Page: Natural Selection 10 April-31 May

Born in Essex in 1954, Peter studied sculpture at Bath Academy of Art from 1973-77

Exhibition events

Printmaking Workshop

Bank Holiday Monday 4 May,
10.30am-12.30pm or 2-4pm

Studio Visit and Tour

Sunday 10 May, 10.30am-4pm

Film evening

Tuesday 26 May, 7.30-9.30pm

Family Workshop (celebrating Family Learning Week)

Wednesday 27 May

10-10.45am or 11.30am-12.15pm
or 2.30-3.14pm

This exhibition has been financially supported by Arts Council England, Dartmoor Sustainable Development Fund and Devon County Council

The sculptor, Peter Randall-Page is noted for his stone carving and fascination with natural form; most recently, with the complex relationship between geometry and biology. As a prelude to Peter's major exhibition at the Yorkshire Sculpture Park (27 June-early 2010), CCANW is focussing on work permanently sited in the West Country; specifically, the remarkable sequence of sculptures – and a garden – created in the Teign Valley 1990-96 and *Seed*, a massive granite carving commissioned for the Eden Project in 2003.

'The variety and diversity found in organic form has always been a great source of pleasure and fascination to me. In my sculpture I attempt to make an imaginative transformation of natural form through the filter of my emotions. Whilst I do not always base my work on a specific form found in the natural world, I endeavour to retain a fidelity to the underlying principals of growth and structure which govern it. My hope is that the sculpture has something of the kind of rightness of form which we perceive in nature and that it will speak to others by virtue of our common experience and understanding of the natural world.' *Peter Randall-Page*

Peter Randall-Page: Eden Project Commission 'Seed'

In 2003, Peter Randall-Page was appointed to work with Jolyon Brewis from architects Grimshaw on the design of the new education building for the Eden Project.

The original concept was to construct a building which would reference the shape of a tree, with a central hollow core representing the trunk and a lattice roof, the canopy, producing a pattern of diamond shapes set on a grid of opposing spirals based on concentric circles and radial lines. However, the engineers calculated that the structure would require extremely thick (2,000mm) timber members to support the roof at the outer edge.

Though the initial roof structure had an organic feel, it was unlike nature in the symmetry of its radial grid structure. Peter and Jolyon discussed how nature's love of economy results in the kind of patterns one finds in flowers (see below), cones and seed pods, its relevance to phyllotaxis (the study of plant growth) and how these patterns can be understood mathematically through the Fibonacci sequence.

The spiral phyllotaxis idea was taken back to the engineers who found this pattern reduced the depth of timbers at the perimeter of the structure from 2,000 mm to nearer 800 mm, resulting in a roof structure combining botanical imagery with structural efficiency.

For Peter, the challenge for this building and associated artwork has been to incorporate botanical imagery in a genuinely contemporary and meaningful way. The idea emerged to create a central space as a chamber to house a massive symbolic seed at the kernel of the building; a distillation of the structural principals of the roof.

The central chamber, designed specifically as a space for the sculpture, echoes its shape like a giant seed pod. The sculpture within it is designed to be both an object of contemplation and meditation, a still quiet hub; both fossil and seed. To realise the sculpture, Peter and his team had to plot the Fibonacci pattern of nearly 2,000 circles onto the 3D form. A single piece of granite stone for the sculpture was quarried from De Lank in St. Breward, near Bodmin, Cornwall.

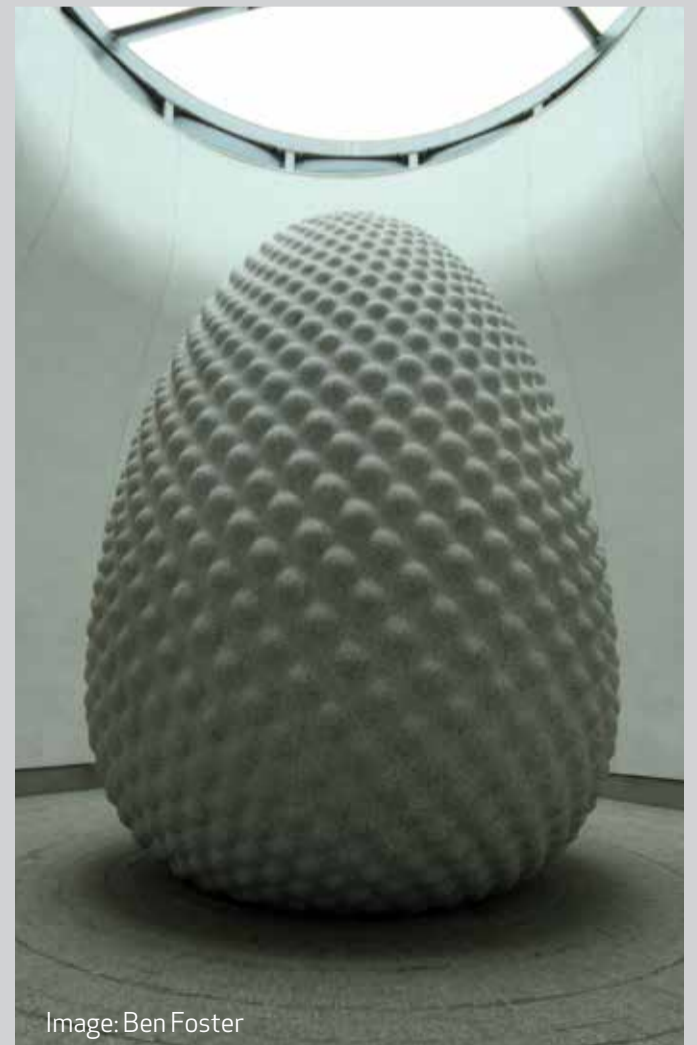
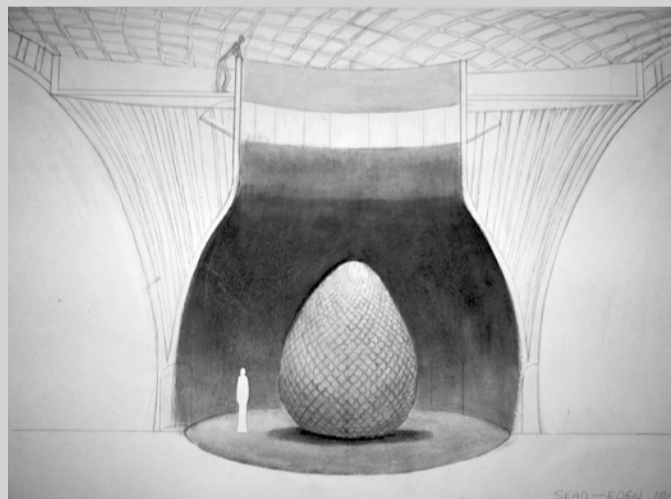
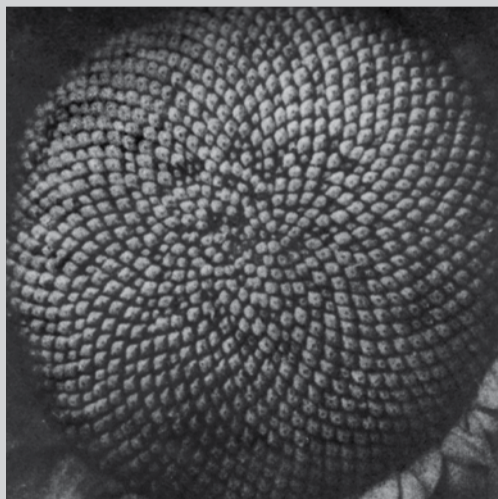


Image: Ben Foster