

CENTRE D'ART CONTEMPORAIN GENÈVE

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PRESS DOSSIER

MARTIN BOYCE

(*1967)

25.05–05.08.2007

CENTRE D'ART CONTEMPORAIN GENÈVE

10, rue des Vieux-Grenadiers, 1205 Genève, info@centre.ch, www.centre.ch

MARTIN BOYCE, "A Lost Cat and Alleyways. Back Gardens, Pools and Parkways"

(3rd floor)

25.05–05.08.2007

Private view: 24 May, 6pm–9pm

Conference by Dr Klaus Scherer: Friday 25 May at 7pm

The Centre d'Art Contemporain Genève is proud to present the solo exhibition of Scottish artist MARTIN BOYCE.

Boyce has established an international reputation through a series of works which explore the heritage of Modernist design and architecture of the early part of the 20th century - in particular the dreams for a better society, that designers and architects at the time sought to implement through their works. Over the years those dreams have been shattered, leaving rubble of forms and ideas that Boyce feeds from to nourish the sculptures and installations that characterise his production.

In Boyce's hands, forms and materials initially conceived to be devoid of emotion and purely pragmatic in their objective, are used as the primary elements of installations which exude an ambiance of poignant poetry. Scottish poetry is in fact a source of great inspiration to the artist. The exhibition at the Centre will include the largest body of works by the artist to date, presenting numerous sculptures in several installations.

The artist has been developing this project over two years, taking his inspiration from the book "The Wind Up Bird Chronicles" by contemporary Japanese writer Haruki Murakami. In a suite of different rooms, Boyce proposes a series of 6 environments - backyard or landscape areas - containing a variety of sculptural elements, poetic evocations of the flotsam and jetsam of urban life. Some of these environments are directly referring to the novel, yet what Boyce gleans from Murakami is more an abstract emotional atmosphere, suggested by the haunting descriptions of suburban locations where time seems to be suspended.

At the entrance, a large colourful structure ("Concrete Leaves", 2006) evoking a children's play frame challenges the architecture and modifies the visitor's circulation, while in the next room a metal tree with chains suspends from the ceiling. A series of golden ventilation grills designed by the artist, integrate seamlessly in the architecture just above the ground level ("Vents", 2007) and are dispersed around the exhibition space. A functional aspect is also suggested in Boyce's specially made new sculpture, which evokes the form of a concrete ping-pong table with a unique design. The different environments at times remind us of daily objects, such as a telephone booth, barriers, a metal deckchair ("We Climb Inside and Everything Else Disappears", 2004) with a skeletal beach umbrella made of neon bars ("We Are Resistant, We Dry Out In The Sun (You Close Your Eyes and Imagine You Are Floating)", 2004).

Despite the variety of the works, a recurrent pattern is present in most of the displayed artworks, such as the play frame and the bronze alphabet hung on the wall, somehow recalling Robert Mallet-Stevens' concrete trees designed by the modernist architect in 1925 on the occasion of the Exposition Internationale des Arts Décoratifs et Industriels modernes in Paris. Thus this motive is declined through different media – architecture, sculpture and printing – and suggests a global aesthetic language reminding of the concept of "Gesamtkunstwerk", fitting in line with the artist's inspiring influences.

MARTIN BOYCE has had solo shows in The Modern Institute, Glasgow; in Museum fur Moderner Kunst Frankfurt, Germany; Frac Carquefou, France; Tramway, Glasgow; as well as having featured in the Lyon Biennial of 2003, in Sculpture Projects Munster 07 and other major international exhibitions.

Friday 25 May at 7pm: « La représentation iconique des émotions dans l'art classique et contemporain », conference by Klaus Scherer, Director of the Swiss Center for Affective Sciences, Geneva Emotion Research Group, University of Geneva

Curator of the exhibition: Katya García-Antón

FOR FURTHER INFORMATION AND IMAGES, please contact Aurélien Gamboni on +41 22 329 18 42, e-mail: presse@centre.ch



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PARALLEL EXHIBITION: FERNANDO SÁNCHEZ CASTILLO, 25.05–05.08.2007

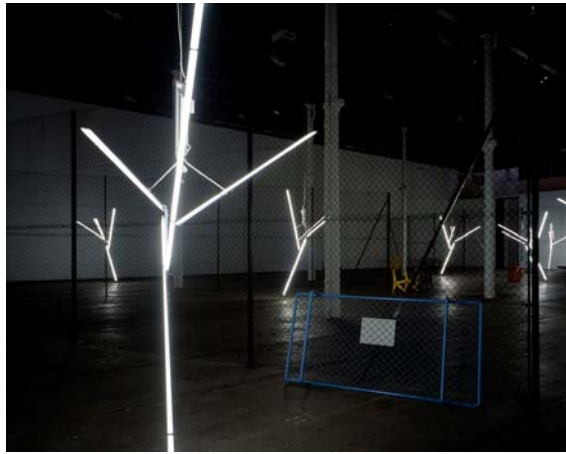
NEXT EXHIBITION: GENÈVE, ARTISTES ET CRÉATEURS D'AUJOURD'HUI, 5.09–30.09.2007



«Strange I've Seen That Face Before», 2006



«Electric Trees and Telephone Booth Conversations», 2006



«Electric Trees and Telephone Booth Conversations», 2006 / «Our Love is Like the Flowers, the Rain, the Sea and The Hours», 2003



«For 1959 Capital Avenue», Museum für Moderne Kunst, Frankfurt am Main, 2002

All images: Courtesy The Artist, The Modern Institute/Toby Webster Ltd, Glasgow

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MARTIN BOYCE

(*1967, Hamilton)

Lives and works in Glasgow

1986–1990 Glasgow School of Art. (Dept. of Environmental Art)
1995–1997 Glasgow School of Art. MFA
1996 California Institute for the Arts

Solo Exhibitions

2007 Centre d'Art Contemporain Genève
The Modern Institute, Glasgow
Tanya Bonakdar Gallery, New York

2006 Frac - Fonds Régional d' Art Contemporain des Pays de la Loire, Electric Trees
and Telephone Booth Conversations, Carquefou
Johnen Galerie, Berlin

2005 Kabinett für aktuelle Kunst, Broken Fall, Bremerhaven
Gallery Ruediger-Schöttle, Munich

2004 Galerie Eva Presenhuber , We Are Resistant, We Dry Out In The Sun, Zurich
The Modern Institute, Brushing Against Strange Weeds, Glasgow
Krefeld Museum, Dark Reflections, Adolf Luther Prize, Krefeld
Johnen und Schöttle, In Between Breaths and the Sodium Spill, Cologne

2003 Art concept, Paris
RomaRomaRoma, Undead Dreams, Rome, Italy
Contemporary Art Gallery, Our Love is Like the Earth, the Sun, the Trees and the
Birth, Vancouver

2002 Tramway, Our Love is like the Flowers, the Rain, the Sea and the Hours, Glasgow
Museum für Moderne Kunst, For 1959 Capital Avenue, Frankfurt

2001 Els Hanappe Underground (Solo), Athens

2000 Johnen und Schöttle, Fear View, Cologne
Jerwood Gallery, Londo

1999 Jacob Fabricius / recent projects, Copenhagen
Fruitmarket Gallery, When Now is Night, Edinburgh
Talbot Rice Gallery, round room, Edinburgh
Lotta Hammer, London

1998 Habitat, Tottenham Court Road, London

1996 Loggia Gallery, Toronto
Lime Gallery, California Institute for the Arts, You Are Here, Los Angeles

1995 The Agency, Something's Got to Give, London

Group Exhibitions

2007 Munster Sculpture Project, Munster

2006 Ottawa Art Gallery, Body: New Art from the UK, Ottawa
Shanghai Art Museum, Shanghai Biennial
Museum Abteiberg, Strange I've Seen That Face Before, Moenchengladbach
Tanya Bonakdar, Punching Through the Clouds, New York
Kunstnernes Hus, Draft Deceit, Oslo
Oakville Galleries, Body: New Art from the UK
Edmonton Art Gallery, Body: New Art from the UK
Art Gallery Nova Scotia, Body: New Art from the UK
Royal College of Art Galleries, Again for Tomorrow, London
Tate Britain, London

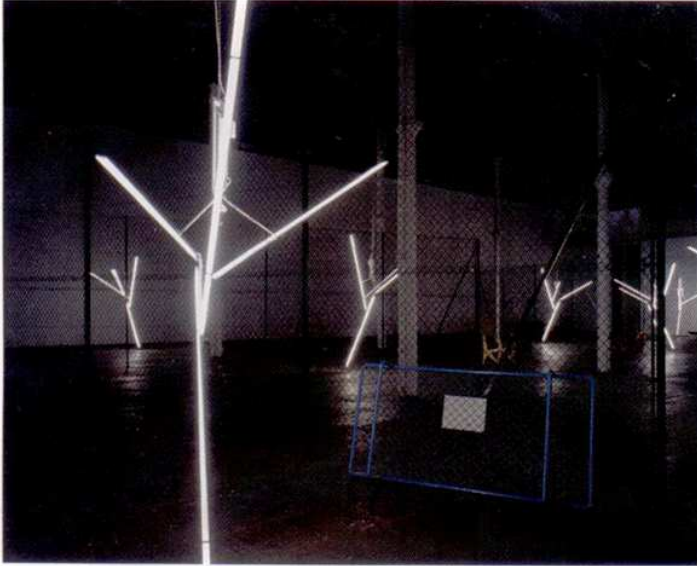
2005 Andrew Kreps, New York
Museum für Moderne Kunst, What's New Pussy Cat, Frankfurt
Galerie Mehdi Chouakri, Die gute Form, Berlin
Vancouver Art Gallery, Body: New Art from the UK, Vancouver
Ruzicka Gallery, De Sculptura, Salzburg
Gallery Ruediger-Schoettle, Munich
Betty Rymer Gallery, ThickDesign05, School of the Art Institute of Chicago
Arnolfini, The Storm is what we call Progress, Bristol

2004 Kunstverein Hamburg, Formalismus Moderne Kunst Heute, Hamburg

2003 Lyon biennale, Lyon

Gallery of Modern Art, Love Over Gold, Glasgow
 Archibald Campbell and Harley Photography Prize, Stills, Edinburgh
 Glasgow Print Studio, Contemporary Abstraction, Glasgow
 Friedrich Petzel, 3D, New York
 Bard College, Sodium Dreams, New York
 Martin Janda Gallery, Discussing Sculpture, Vienna
 Rouchechouart Museum, Special Dedicace
 Neue Galerie, M_Lars – Art and War, Graz
 Galerie Hauser, Wirth & Presenhuber, Breathing the Water, Zurich
 2002 Tramway, Greyscale CMYK, Glasgow
 Frankfurter Kunstverein, Non Places, Frankfurt
 Roma, Roma, Roma, Rome
 Art Unlimited, Basel Art Fair, Martin Boyce, When Now is Night, Basel,
 Foksal Gallery, Martin Boyce & Toby Paterson, Warsaw
 Galleria Sonia Rosso, There Is A Light That Never Goes Out, Torino
 Zacheta Gallery, Warsaw & City Gallery of Contemporary Art, Happy Outsiders,
 Katowice
 Charlottenborg Museum, My Head is on Fire but my Heart is Full of Love,
 Copenhagen
 Johnen and Schöttle, Group Exhibition, Cologne
 Hallways CAC, Half the World Away, Buffalo, NY
 neugeriemschneider, Hell, Berlin
 2001 Aberdeen City Art Gallery, Here and Now, Aberdeen
 DCA Dundee, MOMA Oxford, Trauma, Dundee and Oxford
 Casey Caplan, G3, New York
 Kunstverein für die Rheinlands und Westfalen, Zero Gravity, Dusseldorf
 Musée Cantonal des Beaux-Arts, Open Country, Lausanne
 Galerie ZKM, Circles, Karlsruhe
 2000 Fondazione Teseco, Strategies Against Architecture, Pisa
 Chicago Project Rooms, Living, Los Angeles
 Mark Muller, Pavillion, Zurich
 NAK, Model Model, Aachen
 The Moderna Museet, What If, Stockholm
 Inverleith House, The British Art Show, Edinburgh
 The I.C.A., Becks' Futures, London
 Kiasma Museum, Can 303's Heal, Helsinki
 Centre for Visual Arts, Cardiff, the Cornerhouse, Future Perfect, Manchester
 Lisson Gallery, A Shot in the Head, London
 Mjellby Konstgard, Waiting, Halmstad
 CCA, If I Ruled the World, Glasgow
 1999 Lotta Hammer, The Office of Misplaced Events (Temporary Annexe), London
 SCP, Please Touch, London
 The Lighthouse, Please Touch, Glasgow
 Or Gallery, Getting the Corners, Vancouver
 Fly Gallery, Furoshikibility, Glasgow
 Harris Museum and Art Gallery, Disaster, Preston
 Seven Wonders of the World, Publication Curated by Matthew Higgs
 Word Enough to Save a Life Word Enough to Take a Life, London
 Bourneville, In the Midst of Things, Birmingham
 de Appel, Anarchitecture, Amsterdam
 Living Art Museum, If I Ruled the World, Reykjavik
 Stills Gallery, The Queen is Dead, Edinburgh
 Centre Regional d'Art Contemporain, Slip of the Mind, Sete
 Stop Stop, (publication) Glasgow
 1998 Museum of Modern Art at Heide, Strolling, Melbourne
 Museet for Samtidskunst, Nettverk Glasgow, Oslo
 1997 Hayward Gallery, Material Culture, London
 Photographers Gallery, Airport, London
 Lotta Hammer, Group Exhibition, London
 Centro Cultural de Belem, Life/Live, Lisbon
 83 Hill Street, Wish You Were Here Too, Glasgow
 1996 Broad, Studio 17 California Institute for the Arts, Brain Mail, Los Angeles
 Musée d'Art Moderne de la Ville de Paris, Life / Live, Paris
 Staffordshire University, City Limits, Stoke-on-Trent
 C.C.A., Wallpaper, Glasgow

Moat House Hotel, No Tell Hotel, Glasgow
 The Old Fruitmarket, Glasgow School of Art, Girls High, Glasgow
 Free Parking, Transmissions, Toronto
 McLellen Galleries, Fuse, Glasgow
 1995 Mu-Tereem, Martin Boyce & David Allen, Budapest
 Scotland Street Museum, Fairy Tales in the Supermarket, Multiples Show,
 Glasgow
 Art Gallery of Ontario, 30 Seconds + Title, Ontario
 Transmission Gallery, New Rose Hotel, Glasgow
 C.C.A., Hopeless, Glasgow
 1994 ICA, Institute of Cultural Anxiety, London
 The Agency, Miniatures, London
 Transmission Gallery, Modern Art, Glasgow
 The Bourse, Wish You Were Here, Leeds
 99 Gallery, Difficult Relationships, Glasgow
 1993 Collection Gallery, Matter and Fact, London
 Left Luggage, Travelling Group Project, Hanru's Home, Paris
 Intermedia Gallery, Home and Away, Glasgow
 1992 Upper Gulbenkian Gallery, Royal College of Art, How Noisy Everything Grows,
 London
 The Showroom Gallery, Love at First Sight, London
 Cafe Picasso, l'u di carte, Rome
 Transmission Gallery, Contact 552 4813, Group Show, Glasgow
 1991 Seamen's Mission, Windfall, Glasgow
 The Living Room, Glasgow
 Transmission Gallery, Speed, Glasgow
 1990 Exchange Between Transmission Gallery and Hordaland Kunstner Sentrum, 5
 Artists from Glasgow, Bergen
 1998 Paisley Museum and Art Gallery, Information, Glasgow



Left: View of Martin Boyce, "Our Love Is Like the Flowers, the Rain, the Sea and the Hours," 2003, Tramway, Glasgow. Photo: Ruth Clark.

GENEVA

Martin Boyce

CENTRE D'ART CONTEMPORAIN
May 25–August 5
Curated by Katya García-Antón

Martin Boyce's shape-shifting art brings back the ghosts of modernism: battered replicas of Eames cabinets; nighttime city scenes evoked in sketchy, shadowy installations of chain-link fences next to trees made from fluorescent tubing; noirish phrases such as *OVER YOUR SHOULDER* glimmering on the walls in a Saul Bass-esque font. This show, the Scottish artist's most extensive to date, is loosely inspired by Haruki Murakami's hallucinatory novel *The Wind-Up Bird Chronicle* (1997). It immerses visitors in a series of six large installations featuring fragments of the built urban environment, such as fences, phone booths, and air vents. Don't expect nostalgia, though: An engineer of atmospheres that encourage one to dream amid distorted urban wreckage, Boyce poeticizes rather than mourns the tides of obsolescence, the inevitability of change.

—Martin Herbert