VIDEO TRANSCRIPT

GENERATION: MARTIN BOYCE
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[2:33]

Martin Boyce – Artist:
At the forefront of being an artist is about a kind of freedom. You don't become an artist so that someone can tell you what to do. Of course, there comes a point where you are working towards deadlines and you have the same pressures as most other professions. But ultimately, it is about what you want to do.

I wasn't brought up in a household, a town, where there was much art. But I found it because I sort of needed it; one way or another.

I work with installations, and I think of them as arrangements of objects or relationships between the sculptures. So, as soon as you work in that way, it becomes about the space between the works as much as the works themselves. When you create an installation, or use a whole room, you can sort of step inside something and move around inside it. There's a sense that everything is sort of frozen in time, like stepping inside a photograph. Everything is frozen but you can move slowly around it and that sensation really interested me.

I mean, primarily I think about it in relation to landscape. It tends to be urban landscape rather than the natural landscape. So, in my mind, you know for example, a suspended geometric ceiling that allows light to pass through it. You know, which surrounds an architectural pillar, for me, becomes like a tree or becomes somewhere in between architecture and nature. I like that possibility where one thing can become another. So like geometric architectural forms can become refer to something natural. I often think of these landscapes is, you know if I've been travelling, maybe on a train or a car at night, and you catch a glimpse of an abandoned, or an empty park space or a piece of wasteground. Somehow illuminated at night and seeing it for a moment it kind of captured something, kind of something romantic as well. You have this collapse of the romantic and something

much more urban and hard. It was really that sensation that I wanted to capture.