



*Yorkstone Paved Yard Study with Draincover 1982, Mark Boyle, Joan Hills, Georgia and Sebastian Boyle, Painted Fibreglass 6' x 6', private collection*



*Soft machine with lightshow by Mark Boyle and Joan Hills, 1967*



*Study of an Urban Lorry Park with Fragment of Orange Carpet 1970/86, Painted Fibreglass 6' x 12' Collection the artists*

*"In Boyle family we are constantly and hopelessly trying to work towards truth. Trying to remove the prejudices that the conditioning of our upbringing and culture impose. Trying to make the best visual description our senses and our minds can achieve of a random sample of the reality that surrounds us. Boyle family are not social or anti-social, radical or anti-radical, political or apolitical. We feel ourselves to be remote from all these considerations. We want to see if it is possible for an individual to free himself from his conditioning and prejudice. To see if it is possible for us to look at the world or a small part of it, without being reminded consciously or unconsciously of myths and legends, art out of the past - or present, art and myths of other cultures. We also want to be able to look at anything without discovering in it our mother's womb, our lovers' thighs, the possibility of a handsome profit or even the makings of an effective work of art. We don't want to find in it memories of places where we suffered joy and anguish or tenderness or laughter. We want to see without motive and without reminiscence this cliff, this street, this roof, this field this rock, this earth."*

*Mark Boyle*

The stated truth is one that is questioned through emotion. It is a conflict between objectivity and subjectivity. A battle where there is no winner, each side presents its verdict and both participants' views are legitimate. The artist presents fact and the viewer reciprocates with feeling. However within 'the fact' there is no suggestion, no conveyance, no insight as to what feeling one should experience. The fact does not encourage feeling, its objective is purely to present itself as a given moment in time. Inevitably the witness responds with sentiment or meditation. The works do not have stories to tell but rather your own readings do.

During the period between August of 1968 and July of 1969 at the Institute of Contemporary Arts a large world map hung on the wall inviting visitors to throw a dart at it, blindfolded. One thousand sites were selected and became potential destinations for producing what they call 'earth probes'; their 'Journey to the Surface of the Earth'. Sites are recreated in a fixed and permanent form as a painted fibreglass relief. Each measuring 6 by 6 feet, a size that is convenient to handle and exhibit. The exact location for each study is an absorbing process. Further maps on larger scales are shot at with a dart until an area can be identified and reached. Once there the privileged piece of ground that will become their focus of attention is once again chosen randomly. A set square is thrown into the air and wherever it lands becomes the first corner for their work. Forty two places so far have been visited from this world series.

*"We have the reputation for working on random sites. But in fact very few of our pieces are truly random. I mean that we got the map of London and fired darts at it, blindfolded, that wasn't truly random. After all we had chosen to live in London in the first place. And that choice invalidates the randomness. In the same way we have worked on other specific sites - lorry parks, pavements, beaches, a mews, cliffs, quarries, ploughed fields, roofs and many others. On all of these we used some degrees of randomness in selecting the actual square or rectangle to be used. We use random techniques to ensure a degree of objectivity. The randomness is in terms of space, time or process (e.g. chance). The only true random piece we have done, have been in our world series. A large number of sites selected randomly from a map of the world. We didn't choose to live in this world, so there's no personal selection there."*

*Mark Boyle*