

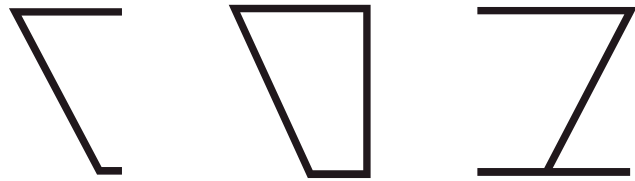
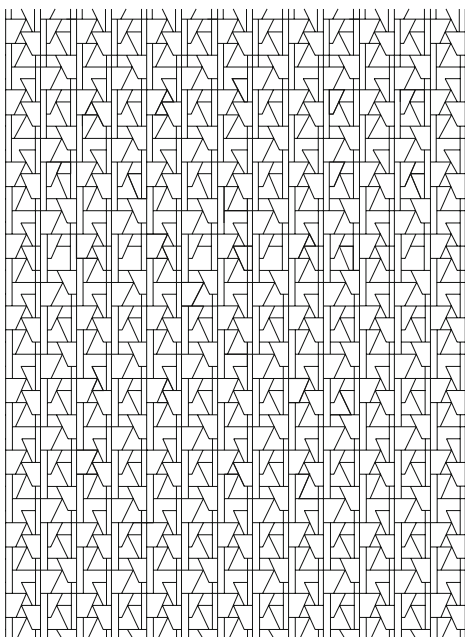
CONCRETE TREE

Boyce's interest in modernist design was cemented when he unearthed a photograph of the concrete trees created by Joël and Jan Martel for the 1925 Parisian exhibition of decorative arts. This marks the defining point for the artist's more recent work. According to Boyce these trees "represent a perfect collapse of architecture and nature"; the amalgamation of the opposing elements of the urban and natural world. From the Martels' distinctly cubist inspired interpretation of nature, Boyce extracted a grid based vocabulary of geometric shapes that he has since used as a basis for all aspects of his practice. Once familiar with this visual code it becomes identifiable ubiquitously, in everything from his photographic and print-based work, to his sculptures and installations.

A further derivative of the grid template that Boyce created from the concrete trees is his own modernist typography. These angular letters feature regularly in his work and allow Boyce to cultivate his interest in language and narrative - often continuing the narrative implied in the title of a work into the physical space it occupies.

NATIONAL GALLERIES SCOTLAND (WEBSITE)

CHARACTERS IN COMPLETE FONT



POINT 84



POINT 72



POINT 60



POINT 48



POINT 36



POINT 30



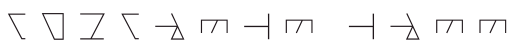
POINT 24



POINT 18



POINT 14



POINT 12