

**3236RLS
Le Bourgeois
4 Eros House
SE6 2EF**

FREE & OPEN, SATURDAYS & SUNDAYS

Patricia L. Boyd
Us
29th January - 11th March

In these times, 'great' fantasies of national autonomy have concretised around ideas of withdrawal. Meanwhile bodies, language and other contraband have continued to slip (sometimes at great risk) between borders, over fences - but their ability to move is increasingly uncertain.

Echoes of 3236RLS's prior function as a restaurant - Le Bourgeois French & Mediterranean - modulate through seven different languages, and are recomposed, rotated, cropped and reconfigured into four large works. These photograms were made at night, paper pressed against the building's front window, in sub-zero conditions, looking through vinyl stickers onto the flux of the street outside. The gallery has been put to use as a camera, albeit one whose mechanisms could not be fully controlled.

The works are marked by the impressions of objects placed on the plane of glass, and they are crumpled, ripped and held together by contingent factors such as time, the intensity of ambient light, the speed at which three bodies can move, and the inadequacy of working conditions. If the window is a lens it is one that functions in both directions: after light and atmospheric conditions are absorbed through glass onto paper, that paper and the outward-facing motifs it carries are absorbed *further in* - to the interior space of the gallery.

Materially speaking, what do we mean when we say autonomy, автономіє, автономия, autonomija?

-

Patricia L. Boyd is a British/Italian artist who lives in New York and sometimes in London. Recent projects include a moving-image commission from EMPAC, Troy, New York (2015), and solo exhibitions at Modern Art Oxford (2014); TG, Nottingham (2015); LONDON, London (2015); Jan Kaps, Cologne (2015); Kiria Koula, San Francisco (2015). She has upcoming solo exhibitions at 80WSE, New York, and 500 Capp St., San Francisco.

Exhibition supported by Arts Council England and The Elephant Trust.
Works realised with help from Matthew Ferguson, Catherine Osterberg and Jacques Rogers.