

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
T. +43-1-587 53 07, F. +43-1-587 53 07-34
office@secession.at, www.secession.at

Press release

Patricia L. Boyd

Ceiling Analysis

November 19, 2022 – February 5, 2023

Grafisches Kabinett

Preview for the press: Friday, November 18, 2022, 11 a.m.

Opening: Friday, November 18, 2022, 7 p.m.

Ceiling Analysis is Patricia L. Boyd's first institutional solo exhibition in Austria, consisting of two newly commissioned works. Its centrepiece is a large sculpture bearing the title of the exhibition, suspended from the ceiling of the Grafisches Kabinett and which further lowers the ceiling of the gallery. This sculpture is the same length and width as the ceiling of the office of Boyd's psychoanalyst in New York. As Boyd states:

"A ceiling is part of a room, but it is also a limit. Does nearing an endpoint require a cataloguing of loss incurred along the way? There is only so much I can do to change the behaviour I repeat. I keep speaking and reworking. She is behind me."

(PLB, 2022)

This work is borne of an inquiry into the interdependency between what we refer to as "external" and "internal" (including all the various permutations of what those words might mean). It addresses the architecture of the gallery it hangs in while operating as a metaphor for the constitution of an interior individual mental space, and conversely, societal expectations of uniformity. Boyd's exhibition is grounded in her experiences of the inclined, horizontal posture she assumes as an analysand week upon week, hour upon hour. What happens when we give up our upright, standing position, a position tied to hierarchical thinking?

The materials in the sculpture include hand-pressed, hand-etched aluminium sheets; filler; metal braces; steel; ropes; sheep wool. Layer by layer, Boyd excavates the original ceiling, reproducing its specific details and bringing its different elements together into a constellation that has no integral cohesive surface. The predominant feature of the original ceiling is a pattern that repeats across adjoining 61-by-61 centimetre mechanically pressed tinplate tiles—popular ceiling material mass-produced in the United States since the late nineteenth century. The armature and structuring element of Boyd's work is a steel grid hanging from the gallery's ceiling, while it suggests strength and permanence, its lower layers are fragile, seemingly

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lacerated, ravaged. Its weight is held by ropes, suggesting a temporary stability while making the moment of its slippage or even complete collapse imaginable. *Untitled* is a polymer photogravure print from a photograph the artist took of a chicken egg lying on her lap.

Boyd's practice encompasses sculpture, photography, writing, and video. It is often characterized by a display of the negative by way of inversions, elisions, and removals.

Patricia L. Boyd lives and works in London.

Programmed by the board of the Secession

Curated by Annette Südbeck

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Artist's book***Patricia L. Boyd. Ceiling Blues***

Format: 180 x 105 mm, 192 pages

Details: cloth-lined cover, book screws

Concept and text: Patricia L. Boyd

Book design: Adrien Vasquez

Secession 2022

Distribution: Revolver Publishing

EUR 26,40

Patricia L. Boyd's book *Ceiling Blues* borrows its format from fabric sample books. It contains photographed fragments of frottages, silkscreen prints, and casts—tests made in preparation for her exhibition reproduced in 1:1 scale. "The samples here are not single samples of what can exist in quantity, as with samples from a roll of fabric that has a pattern that repeats. They are single samples from what is singular. They are excerpts of draft versions of a potential work that remains unfound." (PLB)

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Current exhibitions

Hauptraum

Jean-Frédéric Schnyder

November 19, 2022 – February 5, 2023

Galerie

The Otolith Group *What the Owl Knows*

November 19, 2022 – February 5, 2023

Grafisches Kabinett

Patricia L. Boyd *Ceiling Analysis*

November 19, 2022 – February 5, 2023

Artists' books

Jean-Frédéric Schnyder. Mappe A55

Double-knot stitching, 24 pages, 17 images, EUR 26,40

Patricia L. Boyd. Ceiling Blues

Book-leaf clamp, 192 pages, 90 images, EUR 26,40

Permanent presentation

Gustav Klimt, *Beethoven Frieze*

Beethoven – Painting and Music in cooperation with
Wiener Symphoniker

Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

Admission

Adults € 9,50 | Students, seniors € 6,00 | Free admission for children under ten

Press contact Secession

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Press images

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Biografie / Biography Patricia L. Boyd

Lebt und arbeitet / lives and works in London UK. Sie studierte am / she studied at the Chelsea College of Art and Design, London; English Literature an der / at University of Oxford UK.

Einzelausstellungen (Auswahl) / Solo exhibitions (selection)

Hold, Kunstverein München DE (2021); *Me, not, not-me*, Front Desk Apparatus, New York (2020); *Wall Pieces*, Christian Andersen, Copenhagen DK (2019); *Men Assembling*, Schaufenster, Kunstverein München (2019); *Inter-*, Reading International, Reading (2019); *Joins*, Cell Project Space, London (2019); *Patricia L. Boyd, 1856*, Victorian Trades Hall, Melbourne AU (2018); *Good Grammar*, Potts, Los Angeles US (2018); *Operator*, 80WSE, New York (2017); *Us*, 3236RLS, London (2017); *1:1*, Jan Kaps, Cologne DE (2015); *Patricia L. Boyd, LONDON*, London (2015); *Patricia L. Boyd*, Kiria Koula, San Francisco US (2015); *Under Glass*, TG, Nottingham UK (2015); *Metrics*, Modern Art Oxford (2014); *CLINIC, Years*, Copenhagen (2014); *Nudes*, Cubitt, London (2013); *Carl dis/assembling w/self*, commissioned by Frieze Foundation, EMPAC, and Channel 4 Television (2013); *The Pull*, The Vanity, Los Angeles (2012)

Gruppenausstellungen (Auswahl) / Group exhibitions (selection)

SIREN (some poetics), Amant Foundation, New York (2022); *Grafitti*, Public Access, New York (2022); *Synonyms for Sorrows*, Gordon Robichaux, New York (2022); *Man's Traces in Nature*, Wschód, Warsaw PL (2022); *I heard myself close my eyes, then open them*, Braunschfelder, Cologne (2022); *The Living House*, Kunstverein Braunschweig DE (2021); *Synonyms for Sorrows*, Charim, Vienna (2021); *July, August, September*, St. Apernstrasse 13, Cologne (2021); *Kasten*, Stadtgalerie Bern CH (2020); *Maskulinitäten*, Bonner Kunstverein, Bonn DE (2019); *Studio Photography: 1887-2019*, Simon Lee Gallery, New York (2019); *Absolute Thresholds*, Galerie Francesca Pia, Zurich CH (2019); *Who knows what the ostrich sees in the sand*, Fanta, Milan IT (2019); *Werethings*, Plan B, Berlin DE (2019); *Other Mechanisms*, Secession, Vienna (2018); *25 hr Diagram*, First Continent, Baltimore US (2018); *In and Out of Place*, CCS Bard Hessel Museum, New York (2018); *Security Landscapes*, DREI, Cologne (2018); *Mechanisms*, The Wattis Institute for Contemporary Art, San Francisco (2017); *An Idea of A Boundary*, San Francisco Arts Commission, San Francisco (2017); *Our Words Return In Patterns*, Galerie PCP, Paris (2017); *Interiors*, Front Desk Apparatus, New York (2017); *Le Bourgeois*, 3236RLS, London (2016); *Affect and Exchange*, King's Art Place, Melbourne (2016); *Representative Politics and the Politics of Representation*, Steirischer Herbst, Graz (2014); *Dependency*, Gasworks, London (2014); *Meanwhile... Suddently and Then*, 12th Lyon Biennale FR (2013); *How Can You Relate? A Case of Alienation and Closeness*, The Showroom, London (2013); *EXCHANGE*, Flat Time House, London (2013); *Waste, not.*, Galerie Gregor Staiger, Zurich (2013).

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Werkliste | List of works

Ceiling Analysis II, 2022

Stahl, Aluminium, Schafwolle, Seil, Karabiner, Metallbefestigungen
260 x 603 x 75 cm

Steel, aluminium, sheep wool, rope, carbine hooks, metal fixings
260 x 603 x 75 cm

Untitled, 2022

Polymer-Fotogravur auf glattem Zerkall-Papier (145 g/m²)
53,3 x 38 cm (ungerahmt)

Polymer photogravure on Zerkall smooth 145gsm paper
53.3 x 38 cm (unframed)