

"Mark Boyle's 'Journey To The Surface Of The Earth' at the ICA is a grand celebration of the everyday. In Boyle's London 'Studies', bits of London were selected by throwing darts into a street map. The surface of the city, alleyways, yards, cindertracks, copied with the mimetic perfection of the resin process and hung on the wall as paintings."
Guy Brett, The Times, London

"Beautifully done: the cigarette butt stuck between the flagstones, the yellow line patterned in infancy by a passing tyre, cobblestones, manhole cover, there they are. Traffic noises come at you over a loud-speaker. There is no arguing with it"
Norbert Lynton, The Guardian

"I have tried to cut out of my work any hint of originality, style, superimposed design, wit, elegance or significance. If any of these are to be discovered in the show then the credit belongs to the onlooker" Mark Boyle, from the Indica catalogue.

For their latest work, Charlton Project 2006, Boyle Family went to a randomly selected site in a street in the south-east of London, swept up litter and 'planted' it in a box of clean earth. One photograph was taken of this box every ten minutes, day and night, since the 'planting' last May. By the end of November 2006, 28,800 photographic frames will have been taken. The resulting unedited 8 hour time-lapse film will be exhibited for the first time at construction, 24A, Calvin Street, London E1 from 3 December 2006.

Literature: **Boyle Family** Scottish National Gallery of Modern Art, Edinburgh 2003

Beyond Image: Boyle Family Arts Council of Great Britain (Hayward Gallery) London 1986

Mark Boyle's Journey to the Surface of the Earth

JL Locher, Edition Hansjorg Mayer 1978

Mark Boyle British Pavillion, Venice Biennale, Michael Compton, British Council 1978

Journey to the Surface of the Earth: Mark Boyle's Atlas and Manual Edition Hansjorg Mayer, Cologne, 1970

Photo: **Mark Boyle & Joan Hills, Bed Piece, 1963. "A week of memories"** The piece was a large assemblage which concerned different ways of presenting reality. It contrasted various forms of representation (photographs, paintings, television etc) with 'reality'. Activity in the adjoining room became part of the assemblage via a hole in the wall. Boyle and Hills's fold-down bed - 'the vehicle for birth, sex and death' - was also included.