

Martin Boyce
Hang Up the Day Put On the Night
 The Modern Institute, Aird's Lane
 18th September – 7th November 2026
 Preview: Thursday 17th September 2026, 6 – 8pm

Martin Boyce's exhibition title is an invitation, one which casts the galleries as a liminal interior, a place both eerie and incomplete. It also points to a movement from interior to exterior, one concurrent with a change from natural to manmade. Boyce produces a simultaneity of conditions, somewhere between home, stage and landscape. Each artwork has a double-life, nodding to elements in the environment and industrial design, to the real and fictional: a sculpture registers as a coat stand and an orrery; steel chain resembles the branches of a tree; glass lanterns are cherry blossom; a fireplace becomes a theatre.

The main space is populated with sculptures, text, and panels softly coloured in muted hues of rose, lemon yellow and teal, and often rendered in perforated steel or thin glass, lending the room a sense of openness and lightness. The four corners of the main space are occupied by steel letters that spell out the words: *Atomised Bones Stars and Dust*. The phrase recalls the concise language of advertising but is underpinned by a sense of disorder. Boyce's door handle piece, *Days of End*, 2026, underscores this tension and likewise carries a malevolent chill.

Medusozoa Blossom, 2026, a skeletal chandelier, holds a central place in the installation; the *Medusozoa* of the title referring to categories of jellyfish. (The glass lanterns were produced in collaboration with the Centre International de Recherche sur le Verre et les Arts Plastiques, CIRVA, in Marseille.) As a blossom, the chandelier infuses the space with a spring-like atmosphere, as a jellyfish – compete with chain tentacles – it mixes delicacy and unease.

Natural and planetary shapes, present as motifs in Boyce's earlier works, find new forms in the sculptures, *Hang Up this Day, Put On the Night*, 2026, and *The Night Can Wait*, 2026, and the wall panel *Shipping Channels Drawn through the Mist*, 2025. The celestial bodies of moons and suns are suspended within chains reminiscent of weeping willow branches. In the Bricks Space an earlier wall work, *On the Other Side of the Glass - a Storm*, 2014, casts its wan light onto an autumnal setting. A cast concrete table becomes an open field for a lone tree sculpture while a masked lamp, *Dead Star (The Playwright)*, 2017-2024, looks on and takes notes. In the exhibition, perceptions change on noticing a new detail or the echoing of certain forms; one element pointing to the past – the Poliedri chandeliers of Carlo Scarpa, for example – another pulling us back to the present or else drawing us into a rumination on the future.

Martin Boyce (b. 1967, Hamilton) lives and works in Glasgow. He represented Scotland at the 53rd Venice Biennale in 2009 and was awarded the Turner Prize in 2011. Selected solo exhibitions include: 'Before Behind Between Above Below', Fruitmarket Gallery, Edinburgh (2024); 'No Clouds or Streams No Information or Memory', The Modern Institute, Aird's Lane (2021), 'An Inn For Phantoms Of The Outside And In', Mount Stuart, Isle of Bute (2019); 'Hanging Gardens', A4 Art Museum, Chengdu, China (2018); 'Remembered Skies', commissioned by Tate Britain, London (2018); 'Light Years', The Modern Institute, Glasgow (2017); 'Gasträume 2016', Zurich (2016); 'When Now is Night', RISD Museum (2015); Museum für Gegenwartskunst, Basel (2015). Selected group exhibitions include: 'HOUSE OF CARD', MOCA, Toronto (2022); 'I Know Where I'm Going • Who Can I Be Now', The Modern Institute, Osborne Street, Glasgow (2021); 'True Faith' at Manchester Art Gallery, U.K, as part of Manchester International festival (2017); 'You Imagine What You Desire', 19th Biennale of Sydney, Sydney (2014); 'Common Ground', 13th International Architecture Exhibition, Venice Biennale, Venice (2012). Boyce's recent projects include 'A Thousand Future Blossoms' commissioned by Galeries Lafayette, Paris (2019), and a major outdoor commission in the landscaped grounds of Mount Stuart, Isle of Bute (2019).

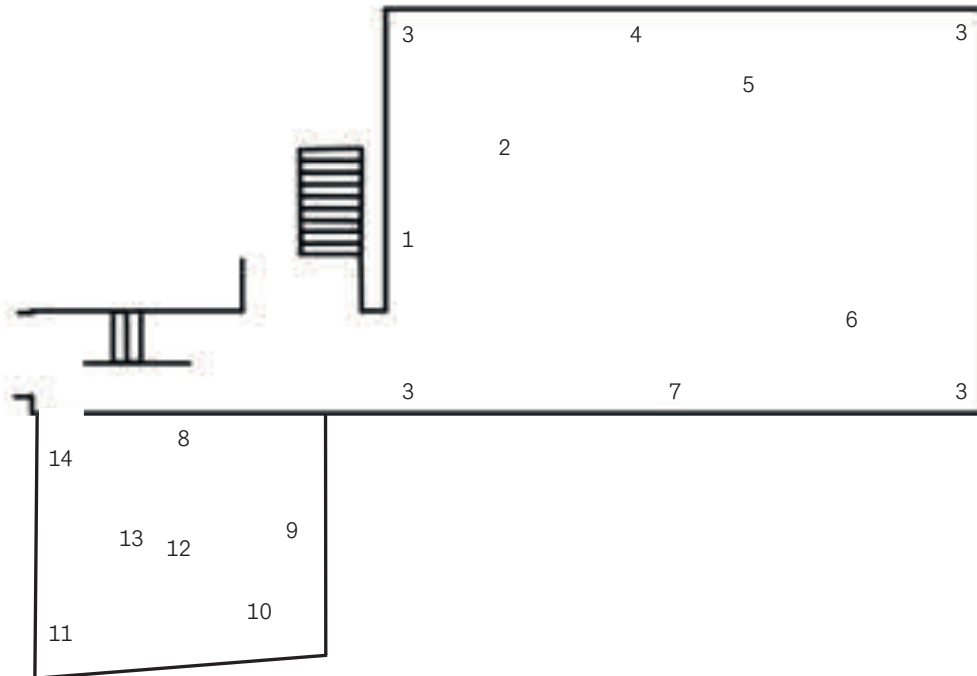
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18th September – 31st October 2026

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|----|---|----|--|----|---|
| 1 | <i>Shipping Lanes Drawn through the Mist</i> , 2025, Painted perforated steel, Blackened zinc plated steel, painted and stained aluminium
220.5 x 165 x 27 cm
86 3/4 x 65 x 10 5/8 in | 2 | <i>Hang Up this Day, Put On the Night</i> , 2026,
Painted steel, painted chain, painted aluminium, brass
220 x 140 x 120 cm
86 5/8 x 55 1/8 x 47 1/4 in | 3 | <i>Bones and Dust</i> , 2026
Laser cut steel, stainless steel mounting pins
Dimensions variable |
| 4 | <i>Days of End</i> , 2026
Brass, powder coated steel, wire
110 x 15 x 5.5 cm
43 1/4 x 5 7/8 x 2 1/8 in | 5 | <i>The Night Can Wait</i> , 2026
Painted steel, galvanised steel, painted aluminium, brass
141.5 x 160 x 50 cm
55 3/4 x 63 x 19 3/4 in | 6 | <i>Medusozoa Blossom</i> , 2026
Galvanised steel, galvanised chain, hand blown glass, electrical components, 190 x 100 x 100 cm
74 3/4 x 39 3/8 x 39 3/8 in |
| 7 | <i>Last Hours of Evening Light</i> , 2015
Painted aluminium, ciment fondu, painted and stained steel, brass wire
90 x 116 x 47 cm
35.4 x 45.7 x 18.5 in | 8 | <i>The Distant Sound of A Storm</i> , 2025
Painted perforated steel, Blackened zinc plated steel, painted aluminium, brass, 166.5 x 110 x 18 cm
65 1/2 x 43 1/4 x 7 1/8 in | 9 | <i>On the Other Side of the Glass - a Storm</i> , 2014
Painted jesmonite, painted steel
155.5 x 219.5 x 12 cm
61.2 x 86.4 x 4.7 in |
| 10 | <i>Dead Star (The Playwright)</i> , 2017-2024, Painted and stained steel, painted and stained steel chain, cast bronze
34 x 34 x 178 cm
13 3/8 x 13 3/8 x 70 1/8 in | 11 | <i>An Eclipsed Sunbird</i> , 2024
Steel, galvanised steel, oiled wood
81.2 x 61.2 x 4.5 cm
32 x 24 1/8 x 1 3/4 in | 12 | <i>Somewhere it is Fall</i> , 2022
Concrete
75 x 254 x 99 cm
29 1/2 x 100 x 39 in |
| 13 | <i>Concrete Autumn (for an apartment in the city), after Jan & Joël Martel</i> 2026, Blackened brass, plywood, Jesmonite, 48 x 25.6 x 25.6 cm, 18 x 10 1/8 x 10 1/8 in | 14 | <i>Somewhere there are Trees</i> , 2022
Paraffin coated crepe paper
Dimensions variable | | |