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ANDY BOOT

C C

28.11.2015 - 17.01.2015

The letter C has a pleasant and simple form – basically a round shape or circle, opened on one side. Its doublet, CC, in common contemporary use, is a function in e-mail programs to co-send to multiple recipients. The name derives from the old analog technique of the carbon copy, referring to a usually blue-pigmented paper that was used to copy a handwritten or typed action, an individualized and simple method of reproducing. Considering the existing abbreviations in digital media, CC could also stand for the Spanish/Italian double affirmation “*Si, Si,*” either showing deep approval or disregard.

Andy Boot is a stoic artist, with a finely tuned and reduced output, in which time and again patterns loom large. A pattern is a discernible regularity, where forms, symbols, and colors repeat in an anticipated manner. What underlies the pattern, what shapes its character and interval, would be its grid. A bigger part of Boot’s work circles around those patterns, or symptomatic surfaces say – forms, symbols, shapes, and colors appearing on the skin of things, and the reasons that bring them there.

In his current show at Croy Nielsen, Boot deals with patterns carried out by scrap-like objects. The patterns, building the chorus of this show, appear on printed metal sheets. They are rooted in the customized backgrounds of GeoCities, a former Web host for personalized homepages. GeoCities peaked at the end of the nineties, in sync with the dot-com bubble, was acquired by Yahoo!, and collapsed in 2009, by which time Myspace and, finally, Facebook had already taken over. Many of the sites came in a digital, collage-like 90s look, garnished with GIFs, and still haunt the Web today as retro chic. For its time, GeoCities had a symptomatic, simplified logic, divided into sections or “neighborhoods,” with themes of professional and private everyday associations, that were reinterpreted, such as “Capitol Hill” as a political section, “Vienna” as the classical music area, “Pentagon” and so on.

Some of the patterns used as backgrounds for the sites mirror the themes; other ones are just abstract, colorful, and pixelated. An arbitrary selection of six of them are to be found in the show, taken from an actual online archive showing a cross section of former sites. Flipping through this – of the millions of sites, only hundreds were archived – some of them have a professional intent, e.g., private car rentals. Many of them are quite random attempts, ranging from Black Ninjas, Winnie the Pooh, and a high amount of fantasy related contents or just blog-ish personal introductions involving cats and dogs.

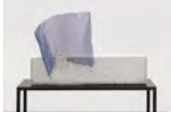
Boot manufactured sculptures with fine fabric-like, metal grids, quite carelessly bowed and dipped into concrete rectangles. We see groupings and constellations of these handbag-sized objects, like roughly crafted hints on classic pop cultural clichés of a “matrix,” where animated things evolve from woven digital grids. But for a more analog observer, the objects could also just remind you of tissue boxes changing shape every time you pull.

–Benjamin Hirte

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Front Space:



Heartland
(CASA DE DAVI) 1, 2014
Concrete, UV-print on
metal mesh, metal
142.4 x 86 x 21 cm



Paris
(cybertrips) 1, 2014
Concrete, UV-print on
metal mesh, metal
131 x 42 x 32 cm



South Beach
(Kemosabie) 1, 2014
Concrete, UV-print on
metal mesh, metal
150.5 x 60 x 33 cm



Eureka
(capcrew) 3, 2014
Concrete, UV-print on
metal mesh, metal
139.4 x 63.8 x 45 cm



Heartland
(frankn) 1, 2014
Concrete, UV-print on
metal mesh, metal
163.9 x 45 x 30 cm

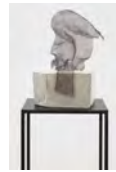


Eureka
(capcrew) 1, 2014
Concrete, UV-print on
metal mesh, metal
128.6 x 33 x 20 cm



Eureka
(capcrew) 2, 2014
Concrete, UV-print on
metal mesh, metal
114.4 x 42 x 32 cm

Middle Space:



Paris
(cybertrips) 2, 2014
Concrete, UV-print on
metal mesh, metal
155.5 x 50 x 28 cm



Heartland
(CASA DE DAVI) 2, 2014
Concrete, UV-print on
metal mesh, metal
161.2 x 45 x 27 cm



Heartland
(aka Jeff) 1, 2014
Concrete, UV-print on
metal mesh, metal
134.2 x 40.6 x 45 cm



South Beach
(Kemosabie) 2, 2014
Concrete, UV-print on
metal mesh, metal
127 x 31.6 x 45 cm