



**Greig Burgoyne: the one
who was standing apart
from me**

Large Print Guide

Greig Burgoyne, Some-thing, 2023

2 channel video, 2 min 15 sec

Some-thing is a two-screen work of two simultaneous activities. In the lower half of the screen a pair of hands grapple with a form made of unrolled, then rerolled up parcel tape which takes on the appearance of a boulder or rock. The fingers wrestle with this form, which contains nothing but 'space'. In the upper half of the screen, we see Burgoyne repeatedly trying to catch the rock-like form, which is seen continually falling. In contrast to the actions in the lower half of the screen, where he is in possession of the form, only its exterior is available to him. In the upper half, Burgoyne can see it but cannot possess it. A futile state of limbo is the result: possessing something through sight, albeit experiencing the limits of its surface, versus sensing a thing in all its reality but not having it.

Greig Burgoyne, Forms in space, 2023
Hessian, Jute string, Dimension variable

Each of these soft sculptures are based on the eight units of space equivalent to the floor area of Burgoyne's studio that would be needed to fill this gallery space. The gallery space was navigated by Burgoyne adopting gestures taken from figures in LS Lowry works, all this done with the floor covered in Hessian. The areas Burgoyne traversed were then collated and joined together and manifest in physical form. The space, process and rules for each have led to a set of unique outcomes.

LS Lowry, Mountain in Ireland, undated
On loan from a private collection

LS Lowry, Flowers in a Window, 1945
The Lowry Collection, Salford

Greig Burgoyne, Unique Wall work, 2023
Yellow emulsion, Dimensions variable

In contrast to the soft sculptures, which indicate spaces navigated by the artist, this wall painting is an accumulation of all the space that was not navigated. Painted in a pure yellow pigment, its presence couldn't be more distinct, emphasising a fullness of emptiness, and making the absences tangible. Its colour is chosen for its paradoxical status of being

bright, full of light, drawing attention to itself - albeit possibly constituting nothing in itself. Nothing becoming something. In turn, upon walking away, its afterimage is imprinted on our eyes, and we take it with us, becoming a further presence and inhabits spaces unknown to it.

**LS Lowry, Distant Figures in an Industrial Landscape, undated
On loan from the Estate of LS Lowry**

**LS Lowry, Maryport 1968
The Lowry Collection, Salford**

**LS Lowry, Sea Tests off South Shields, c1965
The Lowry Collection, Salford**

**Greig Burgoyne, Floor work, 2023
Hessian, Jute string and Silk, dimensions variable**

This soft sculpture is the outcome of Burgoyne traversing the gallery space and utilising gestures inspired by figures in LS Lowry works. The areas he didn't walk upon were collated and stitched together. In doing so, new energies and rhythms emerge and an absent presence is offered up. Paradoxically, the work conceals the floor it measured, whilst

simultaneously being partly hidden by an area of yellow material acting as both distraction and spectacle. For everything to be present visually, there will also be an aspect sensorially absent.

Greig Burgoyne, Rock/et, 2023

Video, 10 min 3 sec

This performance – set in Salford’s Peel Park – presents Burgoyne rocking back and forth, as he attempts to enact a pose from a sketch by Van Gogh. The Road to Tarascon, 1888, depicts a man on a country road seemingly walking. Burgoyne attempts to copy what is an anatomically impossible pose, where neither foot is placed on the ground, and he oscillates between moving back and forth. Burgoyne is not static, but he is going nowhere.

Van Gogh, The Road To Tarascon, 1888.

Kunsthaus Zurich Collection

Greig Burgoyne, Everest, 2023

2 channel video, 18 min 55 sec

This performance shows Burgoyne attempting to ascend a pile of fake rocks (each one made by unrolling and then rerolling up a eighty metre roll of

brown tape. If all the rolls were unrolled, the number of metres of tape would be equal to the height of Everest). Again and again, Burgoyne tries to ascend it, only to fail completely. Burgoyne proposes this is drawing as a state of reality: a reality because only by attempting to be in the process of ascending this modest mountain can it be defined, and as such depicted. Continual attempts to scale this mountain are repeated attempts to draw it. It may be easier to climb Mount Everest than make a drawing.

**LS Lowry, The Wall by the Sea, c1970
The Lowry Collection, Salford**

**Greig Burgoyne, Frame, 2023
2 channel video, 8 min 59 sec**

Central to Frame is a length of rope that is the same dimensions as the circumference of JMW Turner's Calais Pier, 1803. In this turbulent scene, the painting depicts a pier contested as the construct that maintains a separation and boundary from the world, whilst also being the means for us to identify that space and potential beyond it. Burgoyne seeks to activate the painted space, its energies and chaotic flux. In trying to reiterate its parameters, he simultaneously appears to be attempting to evade them.

Greig Burgoyne, Confetti football, 2023

2 channel video, 8 min 21 sec

Confetti football is a five-aside match in which Burgoyne seeks to isolate the gestures that inform its aims. The ball is a £2 coin size piece of confetti. The players are air kicking endlessly to move the ball and score. Spotting or finding the ball can be challenging, and the necessary effort to play this game may be unsustainable. The field of gestures might suggest more of a dance floor than a football field.

Greig Burgoyne, Buzzing / flypaper, 2023

2 channel video, 7 min 35 sec

Buzzing/flypaper sees the gallery floor covered in black paper. Burgoyne runs around the gallery space while making a buzzing noise with his megaphone, making a continual buzzing noise. At each point he runs out of 'buzz' and is breathless, he stops, and the sheet of black paper underfoot is removed, crumpled up. He repeats this process until all that is left is shrivelled up sculptural forms, perhaps akin to dead flies. Drawing here is the meeting of an active line in space by a body, and a resulting implosion of that line into form. A thing which had no function and just

hung around, is now elevated to a something of potential and presence, albeit by its very demise.

**LS Lowry, Study for a Warehouse, undated
On loan from the Estate of LS Lowry**

**LS Lowry, Untitled (Hill, Two Chimneys and Figures), undated
On loan from the Estate of LS Lowry**

**Greig Burgoyne, Drawing, 2023
Unique Foam fragments and canvas, Dimension variable**

This drawing is realised by the act of installing it. A sculptural form blocks our view of a gallery space. Its dimensions have been determined by the same set of rules Burgoyne has employed for the other sculptural interventions. He moved through a determined gallery space using gestures depicted by figures in LS Lowry works, and wherever the artist's body moved was captured and manifested in a physical form or determined space. By covering the sculptural form itself, an absent space is revealed that was previously unseen. The reverse of the actions of a magician's trick. Being where it is positioned, it seems to block our entry to that other space. A space blocked by empty space. Whilst the drawing directs to a past event, Burgoyne is stuck in its endless present.

LS Lowry, Untitled (Man in Archway), c1965
The Lowry Collection, Salford