



**A SHOW OF
COMPOSITIONS
THE SCHOOLBOY**



**BLOOD, SWEAT
TEARS, WAR
MAKES SOME
OF US RICH
AND SOME
OF US POOR**

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The Schoolboy is a maker of compositions and a composer of makings. He utilises discovered objects in a playful arrangement that challenges our preconceptions of perception, inviting new modes of consideration. Shelf brackets tower above the viewer in a triumphant declaration of their presence in the gallery, such as in *Bracket Up A Ladder* and carefully choreographed chairs prepare the audience for a premiere, such as in *Some Chairs Arranged*.

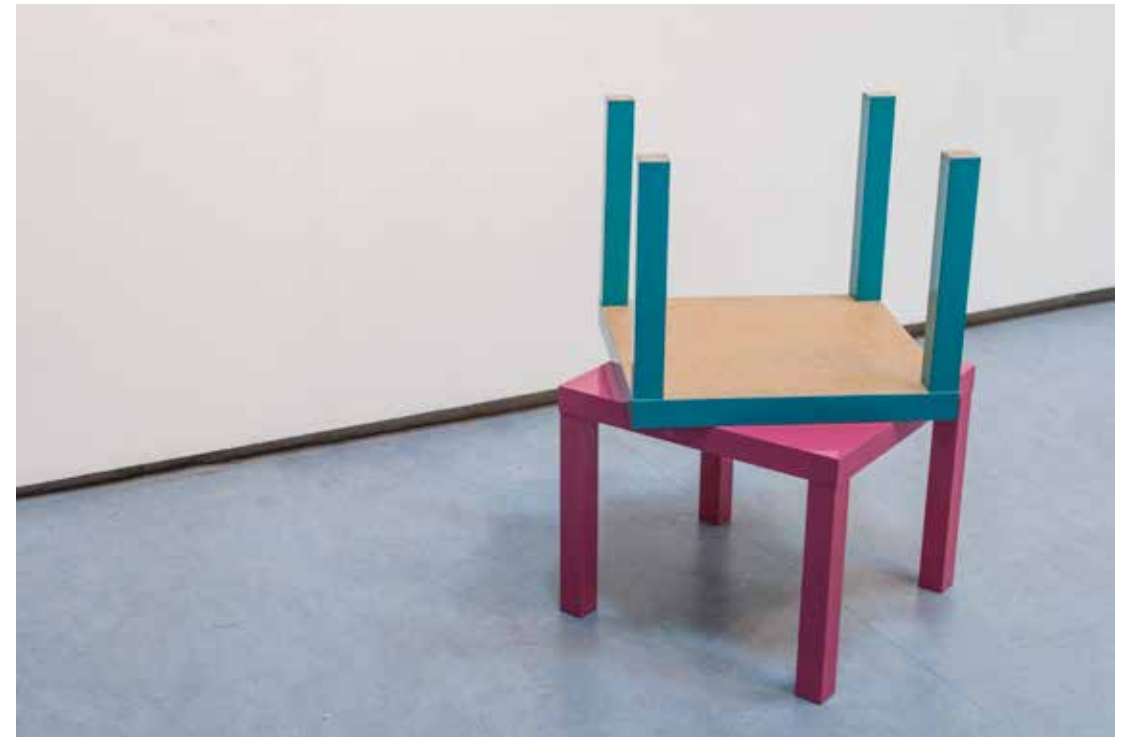
This is the first major solo show for The Schoolboy, an artist who is pushing back the fence and extending our front lawn out into the abyss. As consumers of the exhibit, we may leave like butterflies, recently metamorphosed from the chrysalis of enlightenment.



On The Start Line

Wheelchair, sack trucks

Poised at the beginning of all the possibilities that await, the viewer must question their metaphysical connection to this work, in a process that involves both conscious and unconscious regulation of higher ideals.



Between A Writing Surface And A Coffee Table

Tables

What is the nature of Ether? How can we contact the uncontactable? Why do horses wear a mane? These are all questions The Schoolboy attempts to explore in this piece, which contrasts the smooth writing surface of a table with the smooth writing surface of a table.



Some Chairs Arranged # 1
Vintage Chairs

Some Chairs Arranged # 2
Vintage Chairs

Schoolboy has carefully placed the chairs in a considered fashion that seeks to combine everyday objects with their motherland. Through the process of transcendental mutilation we witness an environment at once in conflict and at peace with itself.





An Unhealthy Breakfast

Step ladder, toaster

Inviting slits lined with electro-grilling elements create a welcoming approach in this composition, which harbours sinister undercurrents in all its possibilities as a work of art.



On The Finish Line

Wheelchair, sack truck

We are all winners in this juxtaposition of time and place, as the audience are imposed upon with a sense of urgency and regurgitation.



Bracket Up A Ladder

Step ladder, shelf bracket

In a post-modern attempt to define the indefinable, Schoolboy has questioned the ephemeral nature of being in this composition, which serves as an aide-memoire to the minimalist movement of constructivists.



The Fan Club

Vintage chairs, electric fans

Social connections in a disenfranchised community are portrayed in this piece that combines fine craft with mass production in a rhizome-like infrastructure of cross-pollination.



Some String On A Glass (The Window Of Opportunity)

Glass, string

The intertwined throngs of yarn, wound together in the string that awaits its destiny above a translucent table of perceived perspective create a process lead documentation of form in this composition.



Comfy Seat Up Some Steps

Ladder, beanbag

The precariously placed staircase in this composition invites the viewer on a treacherous journey to the seat of comfort, which serves as a metaphorical representation of the struggles present in the artist's life. The audience is rewarded just once a day, when the earth's tilt perfectly matches the angle of descent from the gallery window, furnishing the work with a medicinal halo of cleansing light.





Ukulele Performance # 1

Human, wheelchair, ukulele

Sound art? Performance art?
Living sculpture? Subset
boundaries become blurred
as The Schoolboy places
pre-prescribed actors within
preconceived concepts of a
society seeking the truth.



Grease Pole

WD40, dowel rod

Lubricating fluid hovers
perilously above the gallery
floor, calling for a careful and
considered approach. The
objects communicate with
their surroundings in a debate
worthy fashion that questions
the predetermined role of the
artist within the exhibition space.



Six Wet Glutes

Beanbags, umbrella

As consumers of a post-post-pre-futuristic diet, the audience become imbued with a sense of mise-en-scène within this composition that melds polystyrene with the sublime.



Chomping At The Bit

Vintage chair, electric fan

Forward motion and the tension of an electrical appliance attempting to break free from its socially conditioned restraints, are employed as tools in this work that challenges political thought-forms and the established agenda.



Leading The Pack

Wheelchair

In this composition, we witness The Schoolboy's confidence verging on arrogance, as he presents the viewer with a choice between triumph and glory.



Ukulele Performance # 2
Human, wheelchair, ukulele

Sound art? Performance art? Living sculpture? Subset boundaries become blurred as The Schoolboy places pre-prescribed actors within preconceived concepts of a society seeking the untruth.

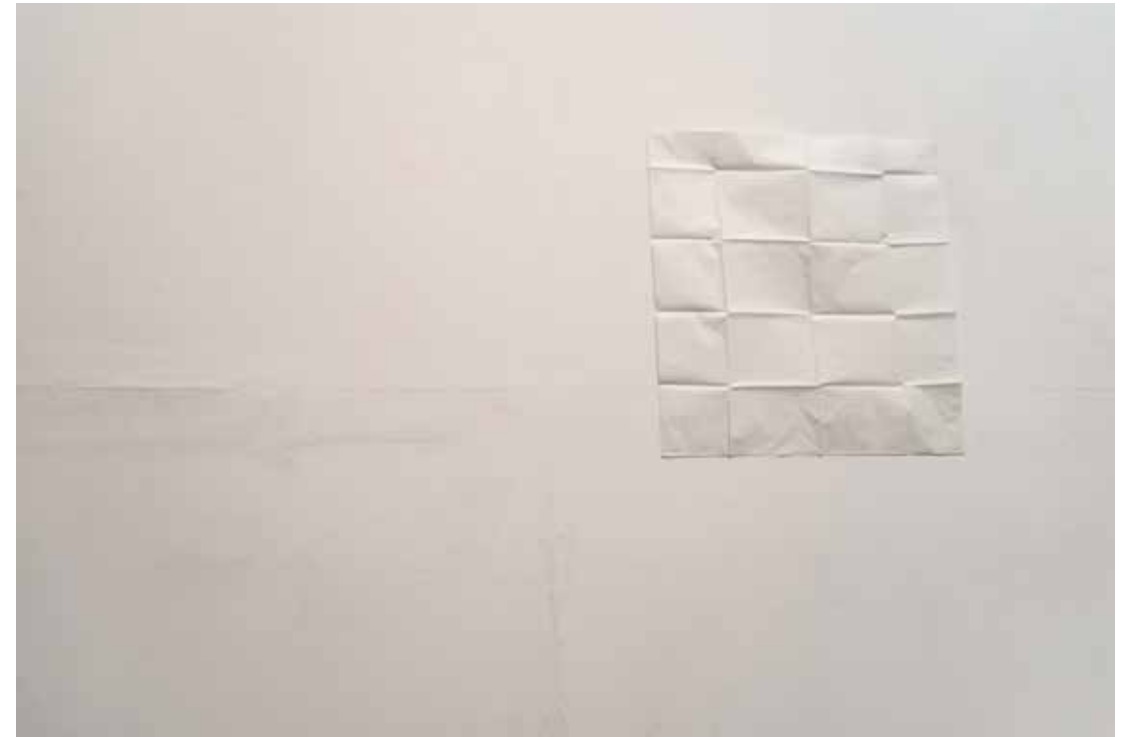




A Healthy Breakfast

Step ladder, smoothie maker, fruit

An overwhelming sense of guilt obscures the views vision in this work that restricts our anthropocentric field of perception. We are asked to reflect on the quixotic outcome of our actions within the gallery setting.



Questioning The Blueprint

Creased paper

No answers are expected in The Schoolboy's final questioning composition that marks the end of his revolutionary real time aesthetic.



The Schoolboy grew up in East Sussex on the tallest hill this side of the South. He was educated by a number of institutionalised institutions and ended up an MA BSc. He now lives with his partner and alter ego in Bristol, UK.

Along with doing art he likes to do music and martial arts and takes time out from the grind in the forest. He aspires to uphold the central truth of untruth and looks forward to a world where we all get on with each other.

Not content with sitting still, The Schoolboy likes to move forwards in a steady, but continuous fashion. His main motivation lies in the duality of human mind; light and dark shades. He strives towards a higher ideal of ideals in both work and life.

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