

STATION

DANIEL BOYD
&
ZAC LANGDON POLE

Splendide Mendax

11 December 2021 – 22 January 2022

STATION | Melbourne

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Zac Langdon-Pole

Time's Skein (Unwound) 2021

recombined jigsaw puzzles:

Winding The Skein, Lord Frederic Leighton (c. 1878); Sunset, Félix Vallotton (1913)

152.0 x 198.5 cm framed

(ST9875)

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Daniel Boyd
Untitled (BCIHMP) 2021
oil, acrylic and archival glue on canvas
108.0 x 67.0 cm
(ST9863)

STATION



Daniel Boyd

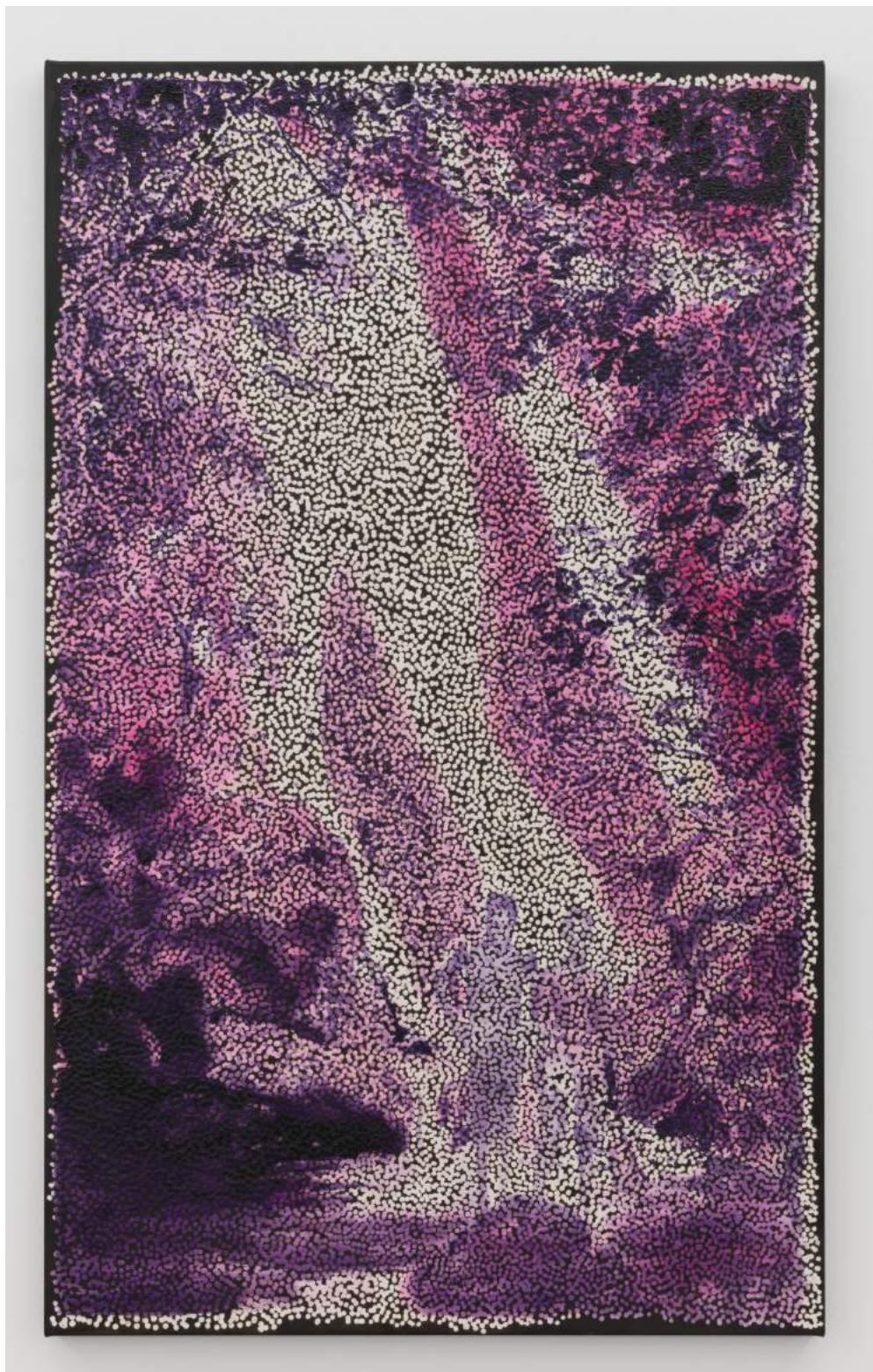
Untitled (WHTTROMN) 2021

oil, charcoal and archival glue on decommissioned Natural History Museum, London, skull box

55.0 x 82.0 cm (dimensions variable)

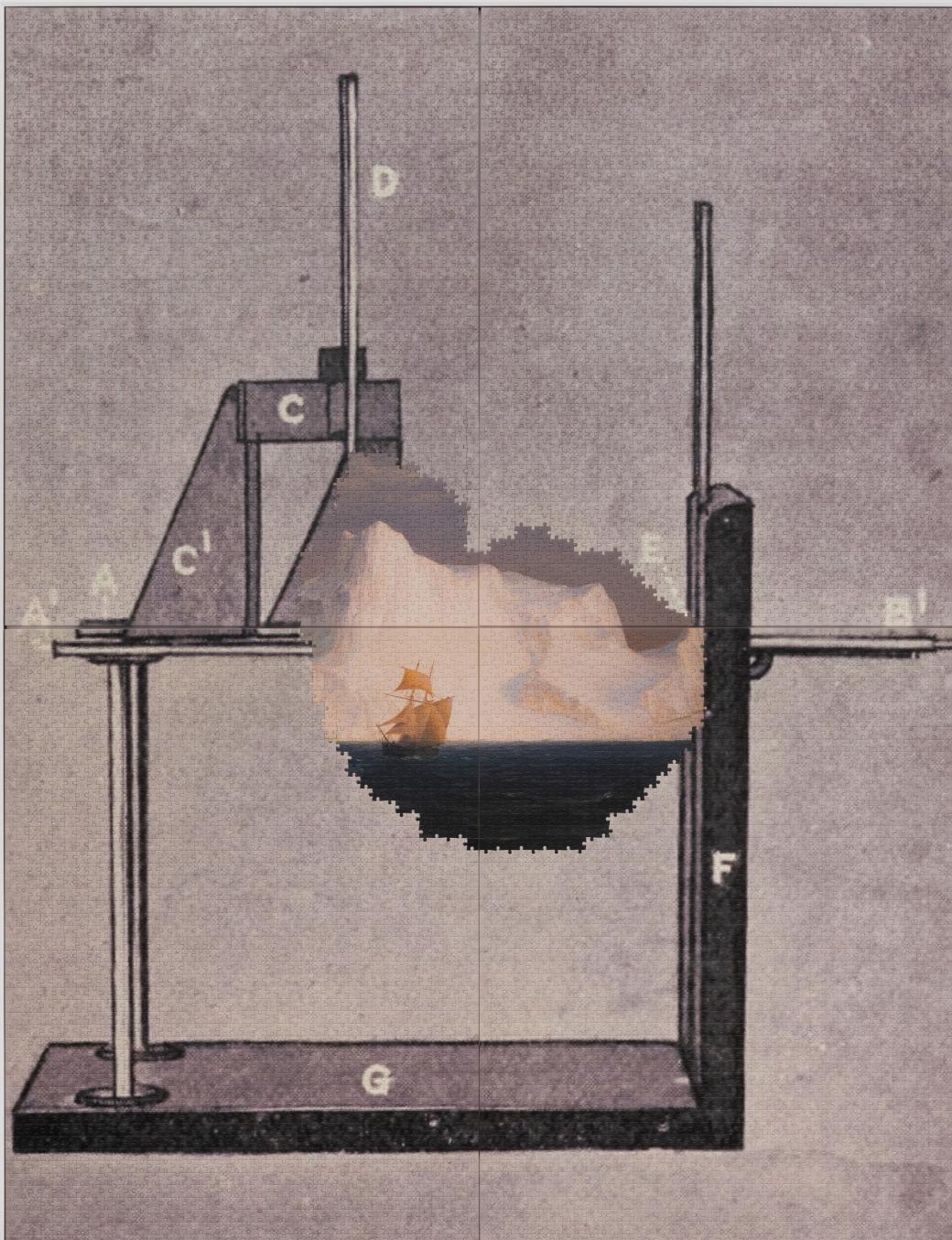
(ST9847)

STATION



Daniel Boyd
Untitled (WWCBNTTS) 2021
oil, acrylic and archival glue on canvas
162.0 x 99.0 cm
(ST9855)

STATION



Zac Langdon-Pole

Melt 2021

recombined jigsaw puzzles:

Fig. 2. Side View of a Craniometer, The Anatomical Society of Great Britain (1867);

The Iceberg, Frederic Edwin Church (1891)

198.5 x 152.0 cm framed

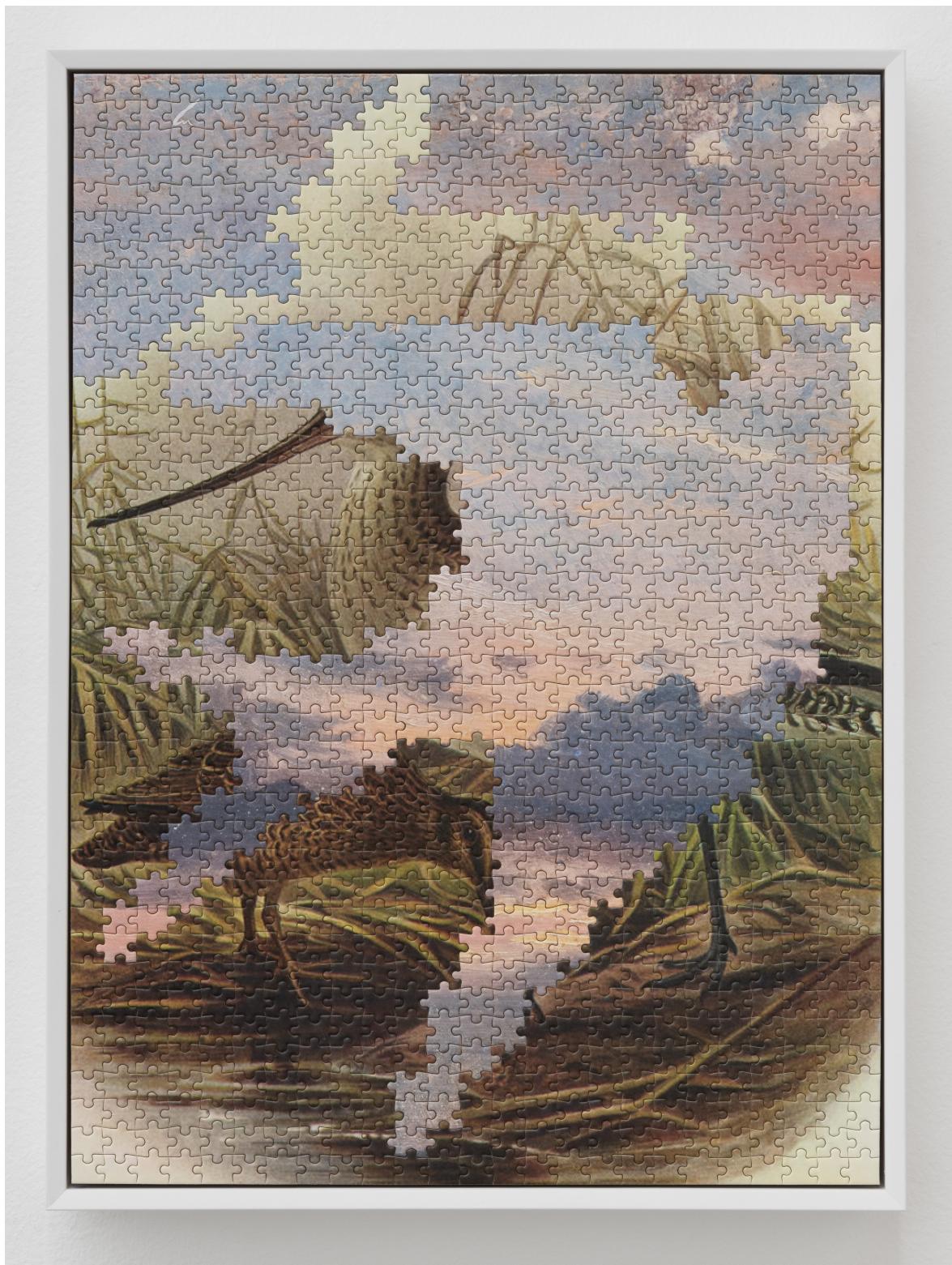
(ST9873)

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Daniel Boyd
Untitled (IITCTAIOAP) 2021
oil paint, archival glue on board
60.0 x 60.0 cm
(ST9851)

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Zac Langdon-Pole
On Ducks and Rabbits (i) 2021
recombined jigsaw puzzles:

Bar-Tailed Godwit & Chatham Island Snipe, John Gerrard Keulemans (1873); A Cloud Study, Sunset, John Constable (c. 1821)
44.5 x 33.0 cm framed
(ST9906)

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Daniel Boyd
Untitled (GNKLASD) 2021
oil, acrylic, charcoal and archival glue on canvas
66.0 x 102.0 cm
(ST9861)

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Zac Langdon-Pole
451 Million Years 2021
recombined jigsaw puzzles:
Eye, M.C. Escher (1946); Sea Anemones, Alfred Brehm (c.1900)
152.0 x 198.5 cm framed
(ST9874)

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Zac Langdon-Pole

Re Translatio Studii (i) 2021

bowl fragments, brass staples

25.5ø x 9.0cm (dimensions variable)

(ST9866)

fragment details: (brown/red slip pottery shard): Ancient Greek / Cypriot c. 600–800 B.C.E.; (black clay fragment): Scythian c. 100–500 A.D.; (blue/green/purple glass): Roman, c. 4th–5th Century A.D.; (beige/painted/glazed pottery fragment) Nishapur Islamic, 11th–12th Century A.D.; (green glazed ceramic fragment): Bamiyan Islamic, 11th– 12th Century A.D.; (blue and white porcelain): Liverpool, England c. 1785–95 A.D.

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Daniel Boyd

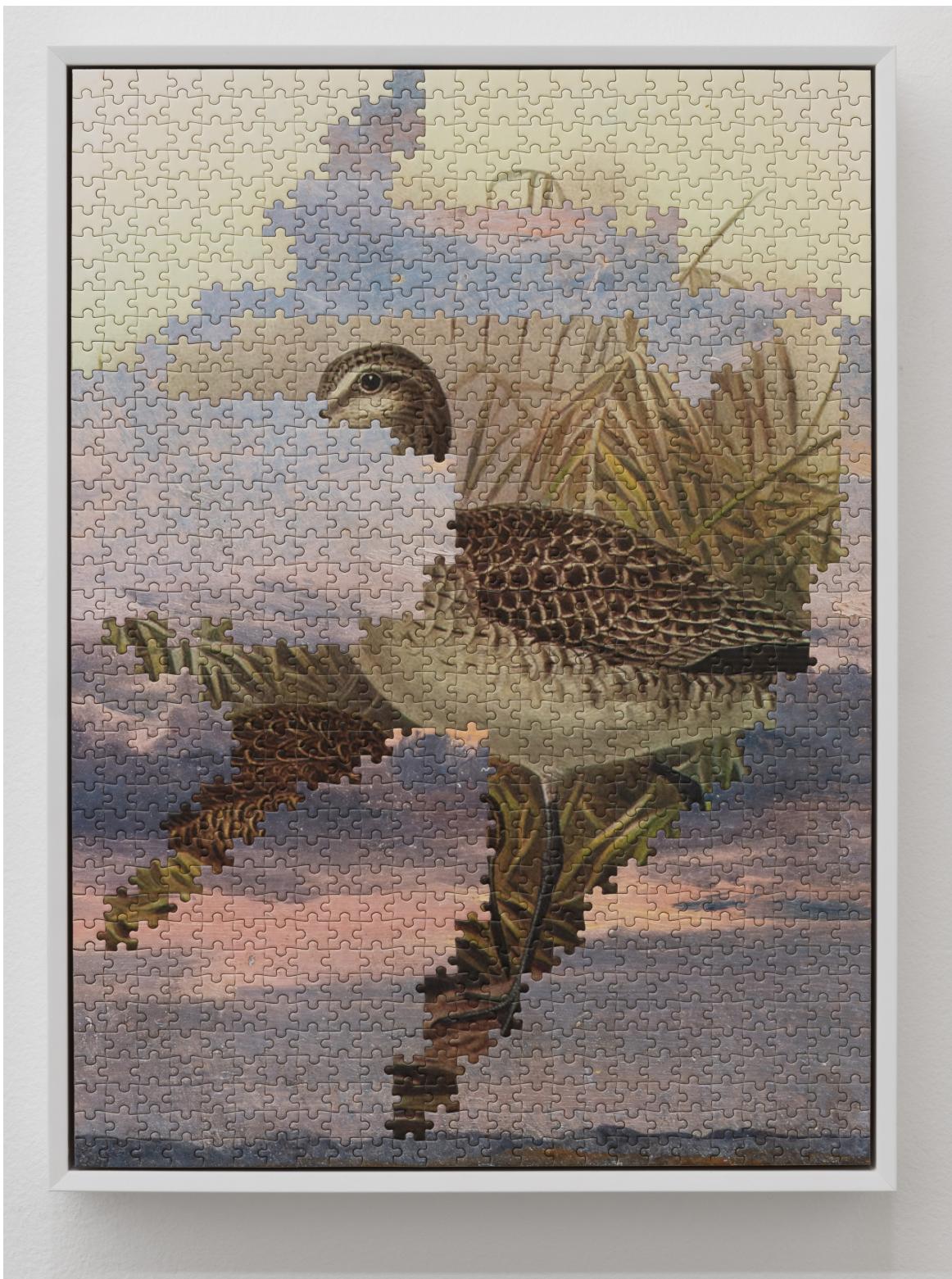
Untitled (IAHFAAIWTGBT) 2021

oil, ink and archival glue on decommissioned Natural History Museum, London, skull box

55.0 x 82.0 cm (dimensions variable)

(ST9850)

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Zac Langdon-Pole
On Ducks and Rabbits (ii) 2021
recombined jigsaw puzzles:

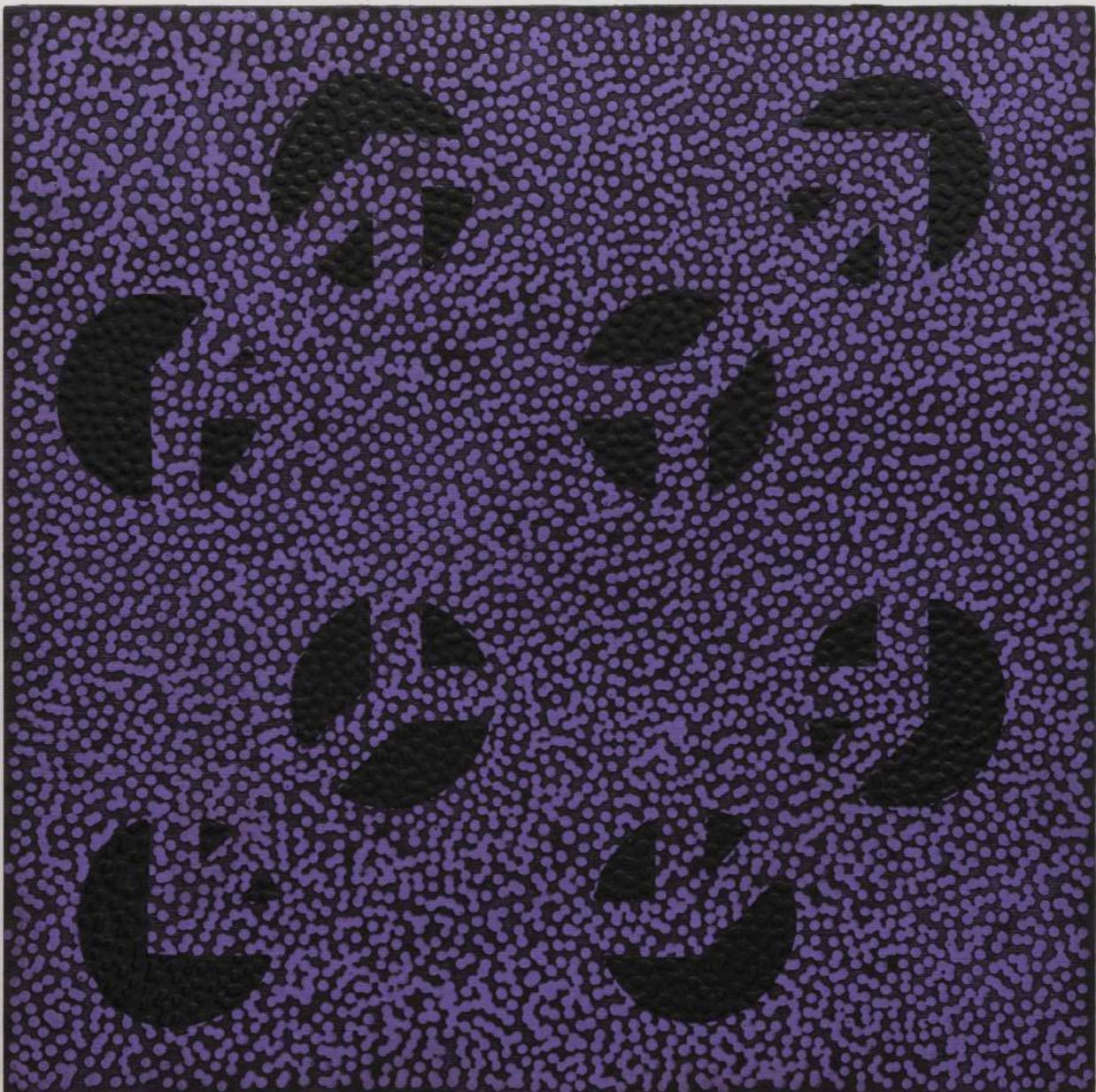
Bar-Tailed Godwit & Chatham Island Snipe, John Gerrard Keulemans (1873); A Cloud Study, Sunset, John Constable (c. 1821)
44.5 x 33.0 cm framed
(ST9907)

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Daniel Boyd
Untitled (INYIM) 2021
oil, charcoal and archival glue on canvas
87.0 x 87.0 cm
(ST9860)

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Daniel Boyd
Untitled (IIICDACPWW) 2021
oil, acrylic and archival glue on board
60.0 x 60.0 cm
(ST9848)

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Zac Langdon-Pole

Hemispheres (Twister Template) 2021

recombined jigsaw puzzles using Twister game mat template:

The Difficulty of Ruling over a Diverse Nation (inverted), Pieter van der Borcht the Elder (1578)

78.0 x 99.5 cm framed

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(ST9871)

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Daniel Boyd
Untitled (IATPIP) 2021

oil, pencil, acrylic and archival glue on decommissioned Natural History Museum, London, skull box
55.0 x 82.0 cm (dimensions variable)
(ST9849)

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Daniel Boyd
Untitled 2013
oil, acrylic, glitter and archival glue on canvas
94.0 x 94.0 cm
(ST9864)

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Zac Langdon-Pole

Inter Alia 2021

recombined jigsaw puzzles:

Girl at Mirror, Norman Rockwell (1954); Bärenklaublüte, Karl Blossfeldt (c. 1928)

44.5 x 33.0 cm framed

(ST9905)

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Daniel Boyd
Untitled (LAFTAL) 2021
oil and archival glue on canvas
56.0 x 51.0 cm
(ST9854)

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Zac Langdon-Pole

Re Translatio Studii (ii) 2021

bowl fragments, brass staples

19.0Ø x 12.0 cm (dimensions variable)

(ST9867)

fragment details: (brown/red slip pottery shard): Ancient Greek / Cypriot c. 600–800 B.C.E.; (black clay fragment): Scythian c. 100–500 A.D.; (blue/green/purple glass): Roman, c. 4th–5th Century A.D.; (beige/painted/glazed pottery fragment) Nishapur Islamic, 11th–12th Century A.D.; (black painted Kufic calligraphic fragment) Samanid Central Asia, 11th Century; (green glazed ceramic fragment): Bamiyan Islamic, 11th–12th Century A.D.; (blue and white porcelain): Liverpool, England c. 1785–95 A.D.

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Daniel Boyd
Untitled (KSIABFL) 2021
oil, acrylic, charcoal and archival glue on canvas
24.0 x 18.0 cm
(ST9862)

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STATION Melbourne is delighted to present *Splendide Mendax*, a collaborative exhibition by Daniel Boyd and Zac Langdon-Pole. Inspired by Horace's famous oxymoron to tell a noble lie, *Splendide Mendax* examines complex notions of perspective, history, and the colonial exotifying gaze, and seeks new forms of seeing and understanding.

Derived from the Latin meaning for 'nobly false', a modern interpretation of 'splendide mendax' is now masked with a paradoxical weight and an untranslatable brevity. Perceived by some to be 'splendidly deceiving' while others understand it to mean 'glaringly false', the phrase holds numerous murky yet profound readings. Boyd and Langdon Pole's collaborative exhibition celebrates this ambiguity and its multiplicity of knowing.

For *Splendide Mendax*, these two conceptually-motivated contemporary artists present a suite of paintings, puzzle works and sculptural objects. Langdon-Pole's recombined puzzle works and ceramics consider the testing of knowledge and ingenuity. Langdon-Pole plays with the universality of a single puzzle piece, investigating the nature of information, and its meeting, connection and place in a larger misleading image. Compatible in gesture, Boyd's paintings serve as windows into the multiple histories and lateral knowledge systems that inform the world, resisting a singular narrative. Treated in his enigmatic style, Boyd contemplates the canonized, deceiving notions Australian history through the imagery of monarchs, caves, waterfalls and skulls.

As American author Mark Twain wrote when visiting in 1895:

"Australian history is almost always picturesque; indeed, it is so curious and strange, that it is itself the chiefest novelty the country has to offer, and so it pushes the other novelties into second and third place. It does not read like history, but like the most beautiful lies."

Splendide Mendax reflects on the complex human tendency to claim absolute truth based on limited perception and the dark 'beautiful' lies told throughout history.

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About the artists:

Daniel Boyd

Born 1982, Gimuy/Cairns, Australia
Lives and works in Sydney, Australia

Daniel Boyd draws on his heritage as a Kudjla/Gangalu man from North Queensland and North Pentecost Island in Vanuatu to interrogate legacies of colonisation and repatriation of displaced histories. Traversing an archaeology of lost and suppressed histories, Boyd reinterprets artistic and archival material across art, science, history and geography in order to challenge Eurocentric perspectives and romanticised notions that dominate the historical canon. His work acknowledges the multitude of collective, cultural and personal memories at the core of historical imagery, and seeks to create a context for a diaspora of meaning to exist.

By simultaneously over-painting and highlighting certain parts of his reference imagery, Boyd both reveals and conceals information, creating layered visual 'lenses' of information within a field of unknowing. Questioning the notion of the perceived knowledge, Boyd's destabilisation of imagery and the viewers perception of it, leads us to an acknowledgment of the incomprehensible and the possibility of other narratives.

Considered one of Australia's leading artists, Boyd has been exhibiting nationally and internationally since 2005. He has participated in major biennales and exhibitions, including *All the World's Futures*, the 56th Venice Biennale (2015), curated by Okwui Enwezor. Boyd was the first Indigenous Australian to win the prestigious Bulgari Art Award, in 2014.

Zac Langdon Pole

Born 1988, Tāmaki Makaurau/Auckland, New Zealand
Lives and works in Auckland, New Zealand, and Berlin, Germany

Zac Langdon-Pole's practice is situated across varying magnitudes of time. With an eye for minute detail, he sifts through history on both personal and planetary scales. His work contests the historical accounts and myths attributed to the origins of personal and cultural objects by subjecting them to alchemic, human and natural processes. Hypothesising that authenticity exists as a cultivation of disparate perspectives, Langdon-Pole underlines the biases of history (namely colonial legacies) and examines the residue of socio-cultural exchanges, exoticism and ornamentation. His works are physical manifestations of personal histories converging with larger social developments and collective legacies.

Langdon-Pole studied under Willem de Rooij at the Staatliche Hochschule für Bildende Künste in Frankfurt, Germany. In 2017 Langdon-Pole was the recipient of the Ars Viva-Prize and in 2018 he was awarded the BMW Art Journey Prize, which saw him travel the globe, following the pathways of migratory birds and celestial navigators. A major survey of his practice, *Containing Multitudes*, was presented at City Gallery, Wellington in 2020.