

STATION

ZAC LANGDON-POLE

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Entity Studies

4 – 25 November 2023

STATION | Sydney

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Zac Langdon-Pole

Frog A, 2023

recombined jigsaw puzzles of:

Carina Nebula (2010), NASA, ESA, Mario Livio (STScI), Hubble 20th Anniversary Team (STScI);

The Assuaging of the Waters (1840), John Martin

150.5 x 196.8 x 4.0 cm framed

ST12708

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Zac Langdon-Pole

Frog B, 2023

recombined jigsaw puzzles of:

Tarantula Nebula (2022), NASA, ESA, CSA, STScI, Webb ERO Production Team;

Rocky Coast in Moonlight (1830), Johann Nepomuk Schödlberger

196.8 x 150.5 x 4.0 cm framed

ST12706

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Zac Langdon-Pole

Frog C, 2023

recombined jigsaw puzzles of:

Woodland (1889), Ivan Ivanovich Shishkin;

Tarantula Nebula Infrared (2014), NASA, ESA, E. Sabbi (STScI)

196.8 x 150.5 x 4.0 cm framed

ST12703

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Zac Langdon-Pole
Cinderella Castle, 2023
recombined jigsaw puzzles of:
Seascape at Sunset (ca. 1931), Patrick von Kalckreuth;
Marbled Endpaper, *Encyclopaedia Britannica*, 8th Edition (1853)
196.8 x 150.5 x 4.0 cm framed
ST12704

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Zac Langdon-Pole

Feathers, 2023

recombined jigsaw puzzles of:

Photo: 'Replacing the Sculpted Brontosaurus Skull' (20th c.), American Natural History Museum;

The Four Elements (Air) (ca. 1566), Giuseppe Arcimboldo

196.8 x 150.5 x 4.0 cm framed

ST12702

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Zac Langdon-Pole

Pansy, 2023

recombined jigsaw puzzles of:

The Crow Exposed (ca. 1871), Melchior d'Hondecoeter;

Argo (19th c.), Konstantinos Volanakis

196.8 x 150.5 x 4.0 cm framed

ST12705

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Zac Langdon-Pole

Parrot, 2023

recombined jigsaw puzzles of:

Marbled Endpaper, Encyclopaedia Britannica, 9th Edition (1875);
View of Florence and the Arno, Looking West (1755), Joseph Wright
196.8 x 150.5 x 4.0 cm framed
ST12707

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STATION is delighted to present a solo exhibition of new work by New Zealand artist Zac Langdon-Pole. The exhibition centres on Langdon-Pole's current *modus operandi* of recombined jigsaw puzzles. Having found that pieces from different jigsaw puzzles can fit perfectly together he has applied this method to create enigmatic and poetic collages.

Entity Studies is a new series of puzzle works that employ a third image or 'ghost stencil' which haunts the combination of two distinct images. Spanning the spectrum of abstraction and figuration, the works ask viewers to trace the moment when one thing can become another.

Langdon-Pole's investigation into visual perception stems from cognitive science studies, which use two-tone black and white images, known as 'Mooney images', to test the laws of 'closure'. By reducing an image to its most abstracted palette of purely dark and light tones, reminiscent of Rorschach ink-blot tests, scientists can understand how prior experience and 'best guess inference' shapes our perception.

Pushing these cognitive experiments to their extreme, Langdon-Pole layers connections between: recent NASA space telescope images, 19th century colonial landscape painting, the marbled paper bookends of taxonomic encyclopedias and mythological fable paintings such as 'The Ship of Theseus' and 'The Bird in the Borrowed Feathers'. With this new body of work Langdon-Pole seeks to unravel historical mythologies that shape our present.

About the artist:

Zac Langdon-Pole (b. 1988, Tāmaki Makaurau) is an artist from Aotearoa, New Zealand. He has exhibited widely both internationally and within Australasia, and has been recipient of numerous awards such as the BMW Art Journey Prize (2018, Art Basel), the Ars Viva Prize (2017, Germany) and the Charlotte Prinz Haus Award (2016, Darmstadt). His work is included in prominent collections such as: the Museum für Moderne Kunst (MMK), Frankfurt; Buxton Collection, Melbourne; the Auckland Art Gallery Toi o Tāmaki and the Chartwell Collection, Auckland.

Recent institutional exhibitions include: *Walls to Live Beside, Rooms to Own*, Auckland Art Gallery Toi o Tāmaki (2022); *Lines of Flight*, Centre International d'Art et du Paysage, L'île de Vassivière, France (2022) and *Containing Multitudes*, City Gallery Wellington Te Whare Toi (2020). Forthcoming projects include: Waiheke Sculpture on the Gulf, Auckland (2024) and the Asia Pacific Triennial, QAGOMA, Brisbane (2024).