

## KUKJE GALLERY | PRESS RELEASE

### Daniel Boyd Solo Exhibition *Recalcitrant Radiance* at Kukje Gallery Busan

Press Conference: December 13 (Fri.), 2019, 12PM

Exhibition Dates: December 13, 2019 – February 29, 2020

Venue: Kukje Gallery Busan

Kukje Gallery is pleased to present *Recalcitrant Radiance*, a solo exhibition of the Australian artist Daniel Boyd at the gallery's Busan space on view from December 13, 2019, to February 29, 2020. The exhibition marks the artist's first solo presentation in Korea. Over the years, Boyd has questioned and challenged the preexisting romanticist notions behind the colonial history of Australia, seeking to restore the perspectives often overlooked in hegemonic historical discourse. The show presents the artist's new paintings that reflect his artistic practice of reconsidering the world's order across different temporalities and borders.

Stemming from the words of the French philosopher Édouard Glissant, "The experience of the abyss is inside and outside of the abyss," the exhibition comprises of new paintings that oscillate between the dualities of light and darkness, knowledge and ignorance, information and non-information. The artist, who continuously explores the ways in which we understand the universe, emphasizes the importance of plurality in the collective consciousness of humanity. Hence, he raises awareness to the fact that history is a subjective narrative as he persistently cross-examines Eurocentric thoughts and perspectives. In particular, the artist engages with his Aboriginal and Vanautan heritage in reinterpreting Australian colonial history, often re-appropriating images of icons that played significant roles in the formation of the nation's history.

The paintings showcased in *Recalcitrant Radiance* align within the same context of re-examining the normality of historical perspectives. Boyd questions the canonized notion of "beauty" and the authority behind such designation of value through his representations of the Pacific Belle. His line drawings that trace the anthropological documentations of sand drawings from the Pentecost Island, Vanuatu, visit his personal ancestry as he once again draws on a trans-temporal trajectory of information from an anonymous man on the homeland of his great grandfather to the anthropologist and then back to the artist. Most vividly tapping into his interest in exploring the empirical lens through which the oppressor projects a dominant narrative onto the landscape is the painting of Kwame Nkrumah, president of the first African nation to gain independence from the British.

Boyd's paintings do not reveal the entirety of the depicted message at one glance. Much of the paintings consist of clear white dots of glue applied to the canvas that cover a large part of the image underneath. Each "dot" acts as a "lens" through which the artist views the world; by installing numerous lenses, the artist tries to read the world as multiple histories as opposed to a singular narrative. The dots covering the surface of Boyd's paintings in part emulate traditional Aboriginal painting techniques, connecting him to his ancestral roots in not just content but also in form. Each dot conveys and visualizes the calculated information between black and white, darkness and light. In this way, the viewer understands the painting in actively connecting the domains between the positive and the negative, and realigning the viewpoints between the past and present.

As such, Boyd's works cultivate a multiplicity of perspectives and viewpoints as they delay the immediate delivery of a singular meaning. It is up to us, the viewers, to fill and enlighten the dark void of the unknown with each of our knowledge and different backgrounds, completing the picture from disparate vantage points.

## About the Artist

Daniel Boyd (b. 1982, born in Cairns, Australia) is based in Sydney and has exhibited his work nationally and internationally since 2005. He has participated in major biennales and exhibitions including *All the World's Futures*, 56<sup>th</sup> Venice Biennale, Venice (2015); *A Time for Dreams*, Moscow International Biennale for Young Arts, Moscow (2014); The 7<sup>th</sup> Asia Pacific Triennial of Contemporary Art, Queensland (2012); *We Call Them Pirates Out Here*, MCA, Sydney (2010); *Contemporary Australia: Optimism*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2008); and *Culture Warriors: National Indigenous Art Triennial*, National Gallery of Australia, Canberra (2007). His works are in the collections of the Natural History Museum, London; National Gallery of Australia, Canberra; Tasmanian Museum and Art Gallery, Hobart; National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney; as well as numerous private collections.

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**Daniel Boyd (b.1982)**

*Untitled (WWBMDIS)*

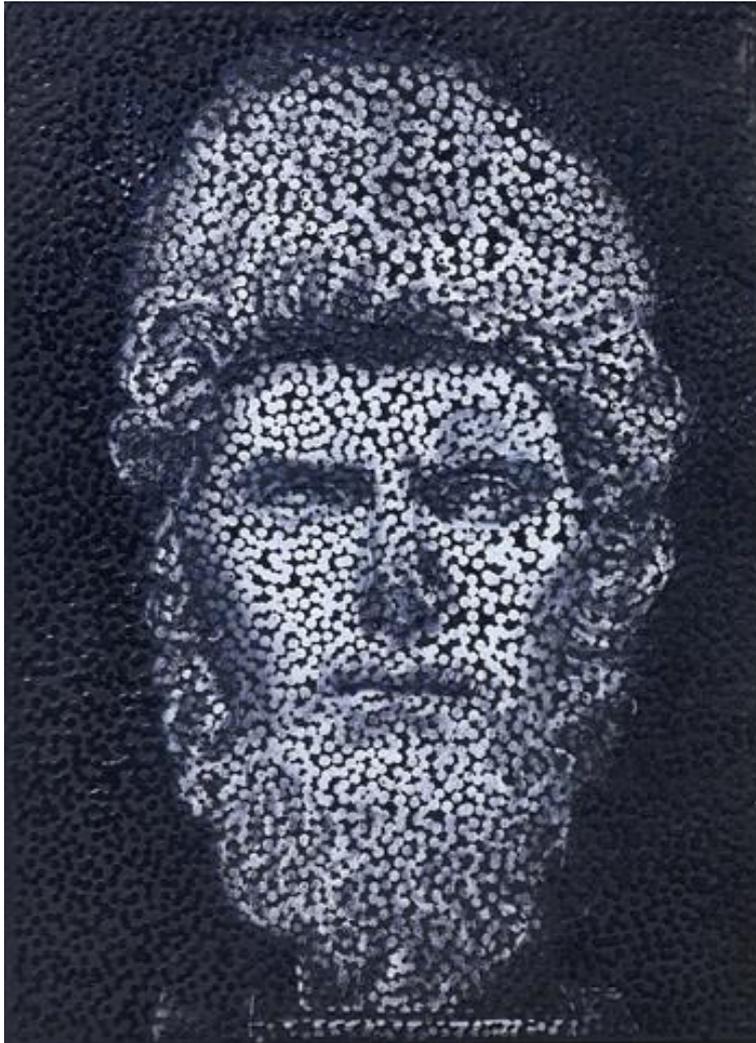
2019

Oil paint, watercolor, and archival glue on paper mounted to linen

57 x 39.5 cm

Courtesy of the artist and Kukje Gallery

Image provided by Kukje Gallery



**Daniel Boyd (b.1982)**

*Untitled (GRBIANAM)*

2019

Oil paint, pastel, charcoal, and archival glue on paper mounted to linen

71 x 51 cm

Courtesy of the artist and Kukje Gallery

Image provided by Kukje Gallery



**Daniel Boyd (b.1982)**

*Untitled (KNTFPOG)*

2019

Oil paint, archival glue, and screenprint on paper mounted to linen  
96 x 74.5 cm

Courtesy of the artist and Kukje Gallery  
Image provided by Kukje Gallery



**Daniel Boyd (b.1982)**

Installation views of *For our Country - Aboriginal and Torres Strait Islander memorial*, Australian War Memorial, Canberra, 2019

Photo: Ben Hosking

Image provided by Kukje Gallery



**Daniel Boyd (b.1982)**

Installation views of *All the World's Futures*, 56<sup>th</sup> International Exhibition of La Biennale di Venezia, Venice, 2015

Photo: Cristiano Corte

Image provided by Kukje Gallery



**Artist portrait of Daniel Boyd**

Photo: Liz Ham

Image provided by Kukje Gallery