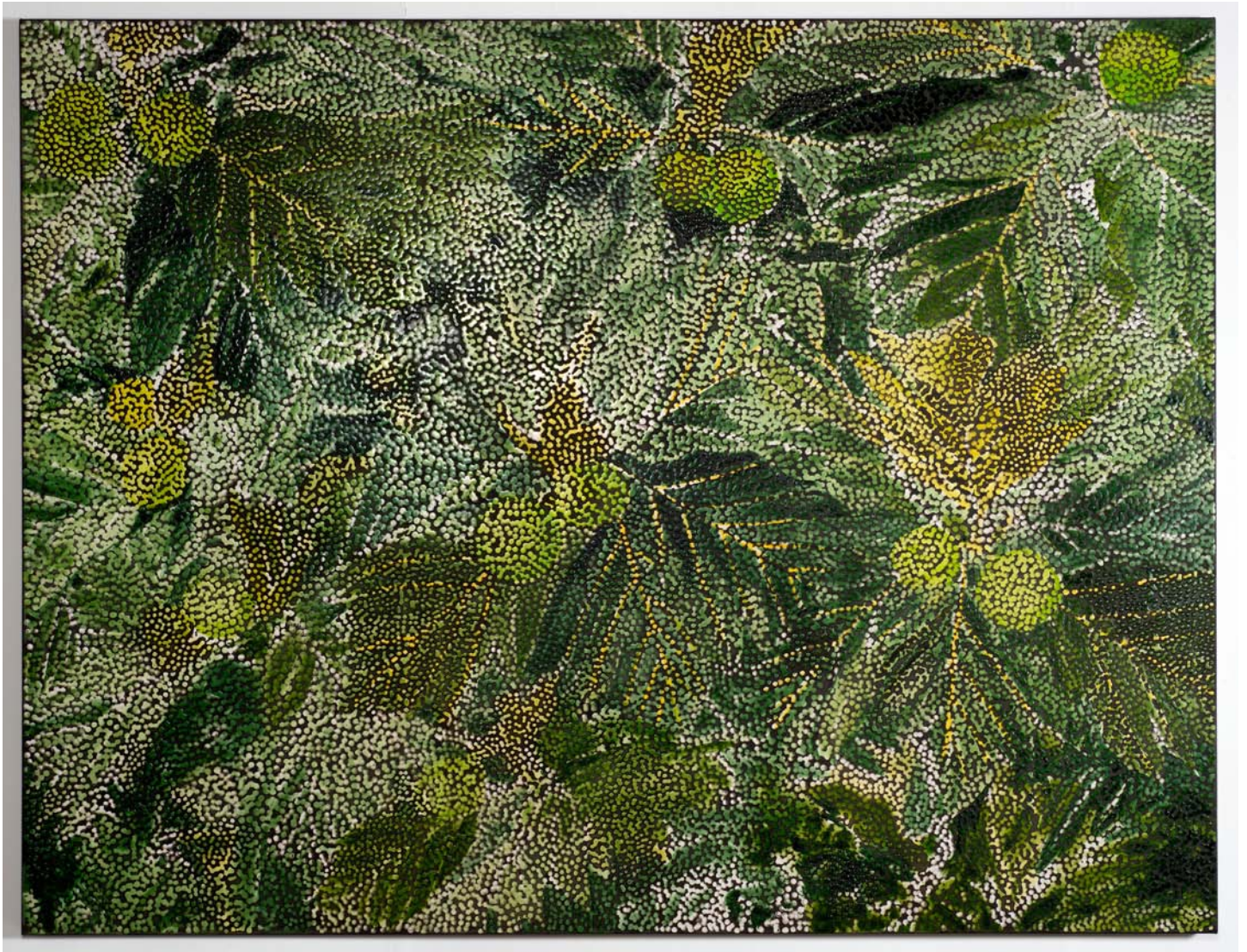


# DANIEL BOYD

## ***FLOATING FOREST***













22 JUNE - 22 JULY 2017

**roslyn oxley9 gallery**

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# DANIEL BOYD

1.  *Untitled (T)*, 2017  
oil and archival glue on polycotton  
210 x 355 cm
2.  *Untitled (FF)*, 2017  
oil and archival glue on linen  
193.5 x 302 cm
3.  *Untitled (BGTJS)*, 2017  
oil, ink & archival glue on polycotton  
273 x 213 cm
4.  *Untitled (VAW3)*, 2012  
oil, watercolour and archival glue on polyester  
198 x 244 cm
5.  *Untitled (KGAR)*, 2017  
oil and archival glue on linen  
244.5 x 153 cm
6.  *Untitled (BFS)*, 2017  
oil and archival glue on polycotton  
168 x 213.5 cm
7.  *Untitled (LBCP #21)*, 2017  
oil and archival glue on linen  
198 x 142 cm
8.  *Untitled (LBCP # 22)*, 2017  
oil and archival glue on linen  
198 x 142 cm
9.  *Untitled (LBCP #23)*, 2017  
oil and archival glue on linen  
198.5 x 142 cm
10.  *Untitled (TFABG)*, 2017  
oil and archival glue on linen  
142.5 x 183 cm

# DANIEL BOYD

11.  *Untitled (TGTTY)*, 2017  
oil, charcoal and archival glue on poly-cotton  
183.2 x 137.5 cm
12.  *Sir No Beard*, 2009 (Collection of the artist)  
oil on linen  
153 x 137.5 cm
13.  *Untitled (HCCK)*, 2017  
oil and archival glue on linen  
61.5 x 51 cm
14.  *Up in Smoke Tour #23*, 2017  
oil and archival glue on photocopy in  
Natural History Museum skull box  
24.5 x 17 x 6 cm
15.  Decommissioned skull boxes, Natural History Museum, London (Collection of the artist)  
17 x 17.5 x 25 cm (each)

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Daniel Boyd was recently included in *Mondialité*, curated by Hans Ulrich Obrist and Asad Raza at the Boghossian Foundation, Villa Emain, Brussels. Boyd is currently included in the *National Indigenous Art Triennial 2017: Defying Empire* at the National Gallery of Australia and will present his major solo exhibition *Daniel Boyd: Bitter Sweet* at Cairns Regional Gallery, Queensland in July, 2017. Boyd's work has also been exhibited in the *20th Biennale of Sydney :The future is already here- its just not evenly distributed* curated by Stephanie Rosenthal (2016); *All the World's Futures* curated by Okwui Enwezor at the 56th Venice Biennale (2015); *Regarding Picasso: Contemporary Artists Responses to His Art* at the Musée Picasso, Barcelona (2014); the *Moscow International Biennale for Young Arts: A Time for Dreams, Moscow* (2014); the *Kochi-Muziris Biennale: Whorled Explorations*, Kochi, India (2014) and the 2014 *TarraWarra Biennale: Whisper in My Mask*, TarraWarra.

Boyd has held solo exhibitions at the Institute of Modern Art, Brisbane (2016), Artspace, Sydney (2013) and at the Natural History Museum in London (2012). In 2016, Boyd was awarded an International Studio and Curatorial Program Residency, New York. Boyd was also recipient of the Bulgari Art Award in 2014, as well as two major commissions for Macquarie Bank and the Museum of Contemporary Art in Sydney. Boyd's work has been included in notable group exhibitions as *Countercurrents*, (2017) *Adelaide Festival*, SAMSTAG Museum of Art, Adelaide (2017); *The Shadow Never Lies*, Shanghai 21st Century Minsheng Art Museum, Shanghai, China (2016); *Future Primitive*, Heide Museum of Modern Art, Melbourne (2013); *The 7th Asia Pacific Triennial of Contemporary Art (APT 7)*, Queensland Art Gallery / Gallery of Modern Art (GOMA), Brisbane (2012) and *We Call Them Pirates Out Here*, Museum of Contemporary Art, Sydney (2010). Boyd's paintings are held in major public collections in Australia including the National Gallery of Australia, Canberra; the Museum of Contemporary Art, Sydney; the Art Gallery of New South Wales, Sydney; the National Gallery of Victoria, Melbourne and the Queensland Art Gallery, Gallery of Modern Art, Queensland. *Floating Forest* is Boyd's sixth solo exhibition with Roslyn Oxley9 Gallery, Sydney.

# DANIEL BOYD

*Floating Forest, 2017*

*It's sad that past is something we can never share,  
No matter how close we are the past is between us.  
But it's also nice that without the past,  
We'd have never known each other.  
No matter how far apart we are, it brought us together*  
Yoko Ono, 1973.

For Aboriginal and Islander colonised people the violent 'Age of European Colonialism' will always come between us. Shadow histories snake through the years and entangle us all. Daniel Boyd's Pacific Islander roots come out of Pentecost Island, a lush, green, 'floating forest', now part of the nation state of Vanuatu. Yoko Ono's first name translates into English as 'ocean child', and like Daniel Boyd, she was born on another volcanic island in the Pacific Ocean (Japan), from another 'imaginary society' and another 'imaginary place.' Boyd's current exhibition; *Floating Forest*, is from the description of Captain Bligh's ship 'Providence', upon its arrival at Port Royal in Jamaica (1793). Laden with two thousand one hundred twenty-six Breadfruit and other spice and dye plants from Asia and the Pacific (mainly Otaheite -Tahiti), the voyage was commissioned by the English botanist Sir Joseph Banks. Six hundred, and, seventy-eight Breadfruit survived the voyage. The plan was to transfer Breadfruit from the Pacific, as a cheap and fast growing food, for the thousands of slave workers on the sugar plantations in the Caribbean British colonies. At that time plants (cash crops) were more important than human lives, it would appear. Alas, forty years later, when eating Breadfruit was common place, following the tortuous Haitian slave rebellion (1791-1804), slavery had effectively ended.

Breadfruit plants have a wide root system, and the tree can be propagated from root cuttings. In a wider context, Deleuze used the horizontal botanical root system (rhizome) for an image that allows multiple entry and exit points of ideas, interpretation, reading, and enjoyment. History, its re-telling, and imagery has many viewpoints, readings and spaces of transit between.

*It's sad that air is the only thing we share  
No matter how close we are there's always air between us  
It's also nice that air's something we all share  
No matter how far apart we are, an air links us*  
Yoko Ono, 1973.

There is particle theory – a theory that all matter in the universe is made up of small separated particles that are vibrating at varying speeds and spacing, even in 'the air between us', some emitting or reflecting light and others remaining dark. There is the existence of 'dark matter' in the universe that doesn't reflect light but the particles of which are four times the number of the reflecting stars. There is, of course, the historical-social metaphor extension of 'dark matter'-dark people-dark history. In the past, there has been a perception of the 'other' as a wild, uncivilised, untrustworthy and violent people. Colonisation established harsh stereotypes of the 'other' as dangerous, drunk men and cheeky, promiscuous women. It's thought by many that a form of 'cultural colonialism'; the injection of so-called 'primitivism' into western art practice, re-vitalised and saved western European art. Daniel delved into his Pacific Islander background, history, and its influence in western art history. It moved him to think of and express a cosmology; of what is the unknown and what do we know.

-Djon Mundine OAM