

KUKJE GALLERY | PRESS RELEASE

Daniel Boyd Solo Exhibition *Finnegans Wake* at Kukje Gallery

Press Conference: December 9, 2025 (Tues.), 11am
Exhibition Dates: December 9, 2025–February 15, 2026
Venues: Kukje Gallery K3, *Hanok*

Kukje Gallery is pleased to present Daniel Boyd's solo exhibition *Finnegans Wake*, on view in the gallery's K3 and *Hanok* spaces from December 9, 2025, to February 15, 2026. Born in Cairns, Australia, and of Indigenous heritage, Boyd has long sought to reclaim perspectives and memories erased within Eurocentric historical narratives. His practice expanded during his residency at London's Natural History Museum in 2011, where he researched the museum's expansive collection, including artifacts related to Australia's earliest penal transportation fleets. Grounded in a critical awareness of colonialism, epistemological systems, and cultural values, Boyd's work examines power and mythmaking embedded within Romanticist aesthetics. Through his distinctive use of the "lens," Boyd continues to contemplate the unseen, the unspoken, and the unrecorded.

The exhibition features over 30 new works that build on the artist's longstanding inquiry into hegemonic visual regimes that structure modern history and its representations. The title is taken from the 1939 novel by James Joyce (1882–1941), *Finnegans Wake*, in which the continuously shifting, dreamlike narrative structure parallels Boyd's own practice. By referring to the nineteenth-century accounts of exploration and the historical but apocryphal search for an inland sea in the center of the Australian continent, Boyd overlays colonial myth with literature. Here, a "white native" is rescued by an Indigenous figure, also named Finnegan, while searching for the mythic body of water.

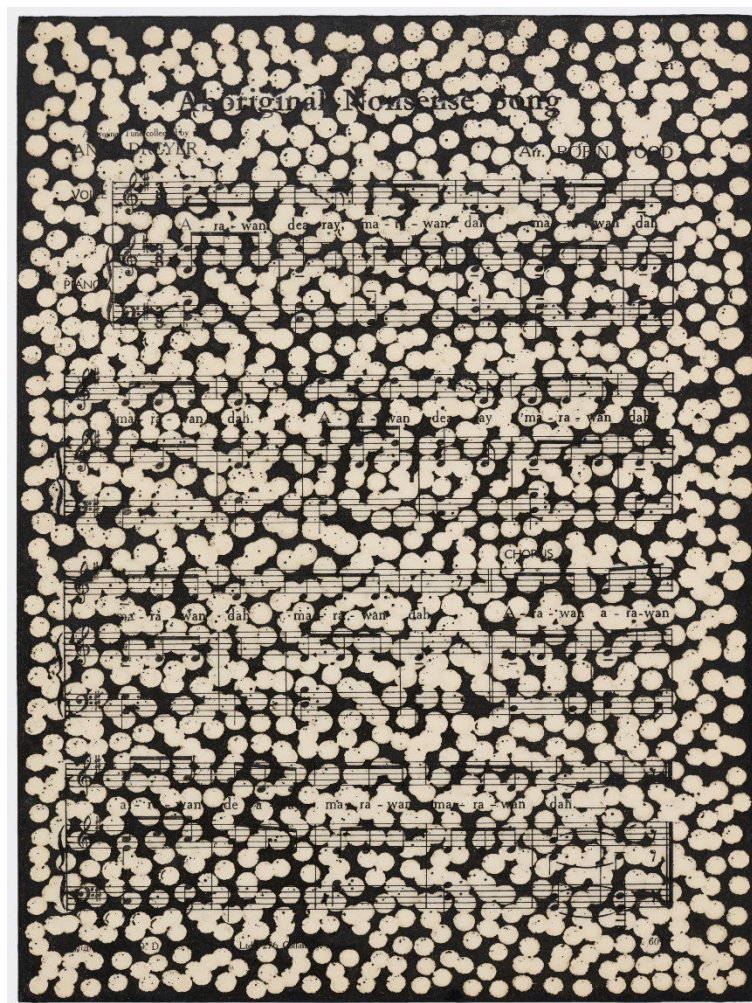
The works draw from the illustrated series known as the *Australian Children's Pictorial Social Studies*, initiated and published by the government in 1958. Boyd views these educational tools as a subtle reinforcer of the colonial worldview and prompts questions about how history is taught and myths are constructed. Notably, he disperses a motif of "drowning man" from the Inland Sea myth—also frequently referenced by Australian artist Gordon Bennett (1955–2014)—throughout the K3 space, connecting it to contemporary political and social conditions. At the center of this exhibition space hangs a large-scale painting, *Untitled (LOTAWYCAS)*, in which a man searching for an inland sea guided by an Indigenous man reveals the fiction of myths once received as historical truth. On the opposite wall, *Untitled (PCSAIMTRA)*, an installation consisting of five one-way mirror sheets, takes Boyd's exploration of the optical lens to a deeper level. While one side of the mirror is half-silvered and reflective, the other side is translucent—as often used in interrogation rooms. The installation creates moments in which viewers witness events they do not directly experience with an "external gaze," framing how history is shaped by selective narratives and points of view. Boyd invites visitors to enter into the work itself, expanding the viewer's perceptual layers towards a necessary plurality.

In the *Hanok* space, subtle yet incisive visual rhythms greet visitors. Two musical scores—titled *A Corrobboree* and *Aboriginal Nonsense Song*—translate how traditional culture becomes distorted when mediated through the Western form of language. Complementing these works, the dialogue between the Aboriginal woman in *Untitled (BCJCVET)* and the bird in *Untitled (BBCWM)* foregrounds colonial tension, signaling the presence of invasive threats. Collages made from *Australian Children's Pictorial Social Studies* are affixed to wooden panels, further unpacking these narratives. In *Untitled (MDKTMOU)*, Boyd juxtaposes the Inland Sea myth with Captain James Cook's story, where two mythologies respond to each other. By partially obscuring scenes in black, he disrupts the authority and gaze of the misrecorded narratives, revealing his pursuit of a closer approach to truth. Boyd's method of fragmenting and reassembling imagery continues in his recent mythological figurations. Centering on the sea as the exhibition's symbolic motif, Boyd examines Western archetypes of beauty and white supremacy through his depictions of the Greek god of the sea Poseidon in *Hanok*, as well as Apollo as seen in the diptych *Untitled (STGLWOAGLM)*, *Untitled (FWIGSKWIK)* in K3.

About the Artist

Daniel Boyd (b. 1982) has held solo exhibitions including *Daniel Boyd: RAINBOW SERPENT (VERSION)*, Gropius Bau, Berlin (2023), *Daniel Boyd: Treasure Island*, Art Gallery of New South Wales, Sydney (2022), *Treasure Island*, Kukje Gallery, Seoul (2021), and *VIDEO WORKS*, Carriageworks, Sydney (2019). He has also participated in group exhibitions such as the 16th Sharjah Biennale (2025), Okayama Art Summit (2022), *UN/LEARNING AUSTRALIA*, Seoul Museum of Art (2021), *Mondialité*, Boghossian Foundation – Villa Empain, Brussels (2017), and the 56th Venice Biennale, *All the World's Futures* (2015). Boyd received the Bulgari Art Award in 2014 and was a finalist for Australia's prestigious Archibald Prize in 2022. His monumental sculpture *For*

Our Country (2019), created in collaboration with Melbourne architecture studio, Edition Office, won four awards at the ACT Architecture Awards 2020. His work is held in major institutions including the 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 international collections including the Natural History Museum, London, and the Kadist Collection, Paris. Boyd currently lives and works in Sydney.



Daniel Boyd (b. 1982)

Untitled (BCWYWM)

2025

Oil and archival glue on paper mounted to board

30.5 x 23 cm

Courtesy of the artist and Kukje Gallery

Photo: Joshua Morris

Image provided by Kukje Gallery



Daniel Boyd (b. 1982)

Untitled (BCJCVET)

2025

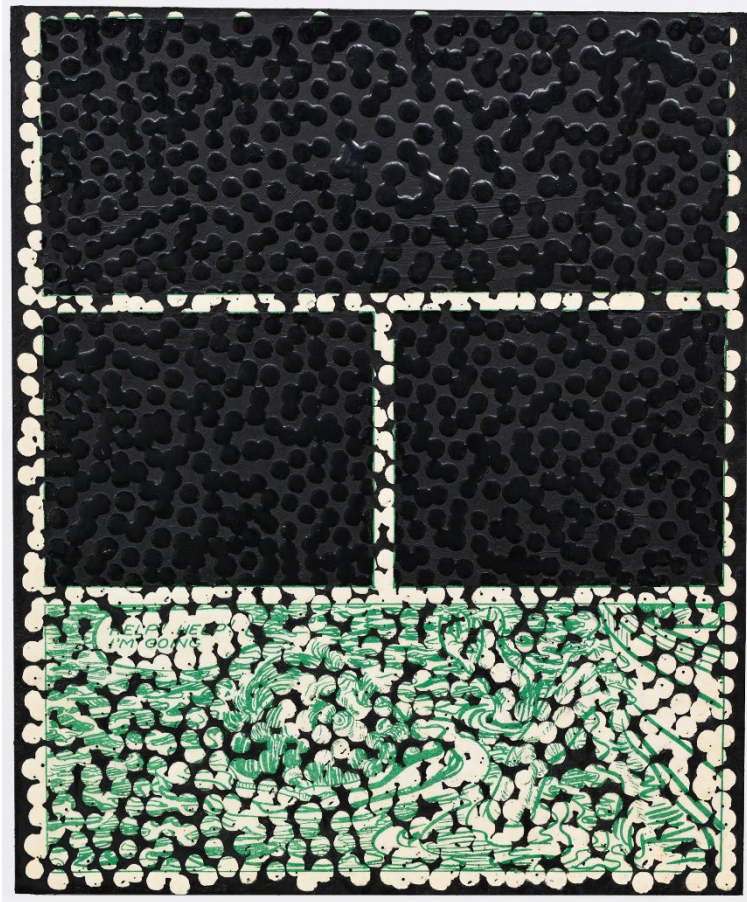
Oil, acrylic and archival glue on paper mounted to canvas

80 x 80 cm

Courtesy of the artist and Kukje Gallery

Photo: Joshua Morris

Image provided by Kukje Gallery



Daniel Boyd (b. 1982)

Untitled (MBSWMTL)

2025

Oil, ink and archival glue on paper mounted to board

30 x 25 cm

Courtesy of the artist and Kukje Gallery

Photo: Joshua Morris

Image provided by Kukje Gallery



Daniel Boyd (b. 1982)

Untitled (SPAYTOB)

2025

Oil, ink and archival glue on paper mounted to board
30 x 25 cm

Courtesy of the artist and Kukje Gallery

Photo: Joshua Morris

Image provided by Kukje Gallery



Daniel Boyd (b. 1982)
Untitled (STGLWOAGLM), Untitled (FWIGSKWIK)
 2025
 Oil, archival glue and screen print on canvas
 29 x 21 cm (each)
 Courtesy of the artist and Kukje Gallery
 Photo: Joshua Morris
 Image provided by Kukje Gallery



Daniel Boyd (b. 1982)

Untitled (SSWWMD)

2025

Oil, acrylic and archival glue on paper mounted to canvas

61.5 x 46 cm (each)

Courtesy of the artist and Kukje Gallery

Photo: Joshua Morris

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