

STATION

Zac Langdon-Pole

Trappings

2 - 23 December 2017

Petalled Corpus (i), 2017

cast iron calf weaner, spike replaced with hand-carved and etched iron meteorite (Campo del Cielo, Chaco/Santiago del Estero, Argentina)

Petalled Corpus (ii), 2017

cast iron calf weaner, spike replaced with hand-carved and etched iron meteorite (Canyon Diablo, Arizona, USA)

Petalled Corpus (iii), 2017

cast iron calf weaner, spike replaced with hand-carved and etched iron meteorite (Canyon Diablo, Arizona, USA)

During the 19th Century the industrialisation of farming practices coincided with the expansion of colonial territories across the globe. Calf weaner's were a tool developed during this period to stop young cows feeding from their mothers milk so that the calf could be sold on faster and more milk could be harvested from the mother. The tool would be affixed to the nose of a calf causing it to prick the mother whenever it would go to feed, generating a violent separation both physically and psychologically. Variations of these tools are still used in farming today. With *Petalled Corpus (i-iii)* Langdon-Pole has replaced single spikes of three different calf weaner's with new spikes, fastidiously shaped and polished from meteorites. Formed from the heart of a dying star, meteorites travel across unfathomable distances and borders, predating the formation of the Earth and are therefore unlike any material found upon it. Two different meteorites have been used in these works: a Canyon Diablo meteorite (Spanish for "Devil Canyon") from Arizona, USA and a Campo del Cielo meteorite (Spanish for "Field of Heaven") from Chaco/Santiago del Estero, Argentina.

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Assimilation Study II, 2017

right wing Mandarin Duck, left human Scapula model, left wing Rosella, right human Scapula model, right wing Woodcock, left human Scapula model, left wing Mandarin Duck, right human Scapula model, right wing Rosella, left human Scapula model, left wing Woodcock, right human Scapula model.

The severed wings of a Mandarin Duck (*Aix galericulata*), a Rosella (*Platycerus elegans*), and a Woodcock (*Scolopax rusticola*) are placed in proximity to casts of the human scapula (shoulder blade bone) – an exercise in anatomical comparison and contrast. Installed in a single row, but positioned so that the shoulder blades and the ornithological specimens alternate, the artist invokes a sort of interspecies interchange or impure amalgamation. Offered as a study in difference and repetition, the work also points to issues related to locality by selecting species both endemic and non-native to Australia, and mobility, where the transcontinental flight patterns of birds might be compared to the migrations of people across the world.

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Lacunae Mouths, 2016

six mirror chrome mouth casts, chain, shackles
dimensions variable

Lacunae Mouths were made by casting the negative space of an open human mouth; making solid the space commonly used to sculpt voice into language, for breath, consumption and sex. The casts were then electro-plated in mirror chrome and hang from the ceiling by varying lengths of chrome chain to become silent, distorting mirrors of their environment.

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Paradise Blueprint, 2017

wallpaper based on a cyanotype photograph of the removed legs of a bird of paradise

When Europeans first brought back specimens of Birds of Paradise from Papua New Guinea, the trade-skins were prepared without feet or wings, leading to the misconception within Europe that the birds were like flying serpents that never touched the ground until they died. *Paradise Blueprint*, stems from a previous project in which Langdon-Pole removed the legs of a taxidermied Bird of Paradise to re-prepare it in accordance with the initial forms of trade and encounter between the two cultures. Here Langdon-Pole has used the cut-off legs themselves as a basis for a wallpaper. After making cyanotype photographs of the remaining severed legs, Langdon-Pole then transferred them into an infinite pattern to produce a wallpaper. Historically, cyanotypes were used by the 19th century botanist Anna Atkins in her classification studies, and more widely in the 20th Century as 'blueprints' to reproduce architectural floor-plans. Having wallpapered the transitional space between the gallery to the street with this repeating pattern, these bird legs become like negative shapes in a blue sky, somewhere between falling and flight, whereby the presence of the cut legs is at once documented and rendered absent.