



**DAN MAGINNITY [Byrd] | MEMORY PERSISTS**

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**5- 26 FEBRUARY 2023**

NANCY SEVER | GALLERY

Level 1, 131 City Walk

(next door to King O'Malley's)

Canberra City ACT 2601

Open: Wed – Sun: 11 am – 5pm.

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[nancysevergallery.com.au](http://nancysevergallery.com.au)

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*[Gig Workers] Blue Banded. 2022, enamel spray paint on reclaimed shop signage (ACP sheeting), 9 layers, 14 colours, 450 mm x 600 mm*

## NANCY SEVER | GALLERY

invites you and your guest to the opening of the exhibition

### [bYRD] DAN MAGINNITY MEMORY PERSISTS

Sunday 5 February 2023, 12 - 4 pm

Exhibition runs until 26 February 2023

Wed - Sun: 11am - 5pm

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The Nancy Sever Gallery is pleased to present **Byrd | Memory Persists**, an exhibition of recent work by Dan Maginnity [byrd], Canberra's pre-eminent mural artist.

The themes of byrd's work have grown out of his longstanding inquiry into Australia's natural environment - his works make us think about its fragility, its management and the traces of human passage through it. They are often provocations that encourage viewers to consider the impact of human activity through the lens of the natural environment. They reflect his personal experiences and observations, but he bends and splinters them in ways that create refractions that magnify current vernaculars of politics, pop-culture, and histories of place.

The materiality of his visually striking murals, paintings and large sculptures pursue a 'reclaim and re-use' agenda. "Reclaim and re-use requires an awareness of what surrounds you, what your needs are: and how to use the resources available to you without permanently depleting them", the artist says. "I am deeply uncomfortable with the speculative and museum production of 'new work' eating up fresh materials. Murals are one way of providing fresh work using existing grounds, and I try to do similar things with my studio practice."

The works in **Memory Persists** speak to our cultural memory, our political consciousness and our habits within our built environments through his painterly prisms and rainbows so that they continue to illumine the conundrums of our global present.

byrd's work may be found in the collections of the National Gallery of Australia, Canberra Museum and Gallery, Craft ACT and various private collections both locally and abroad. He has produced commissions for the City of Sydney, the National Portrait Gallery, the National Museum of Australia, the National Gallery of Australia, the Gallery of Australian Design, Craft ACT, Westfield Hyperdome, Belconnen Art Centre, Canberra Glass Works, Megalo, CIT Reid, CIT Tuggeranong and numerous local businesses and schools.

**Byrd | Memory Persists** opens at the Nancy Sever Gallery on Sunday 5 February 2023 and runs until 26 February. For further information please contact Nancy Sever at [nancy.sever@iinet.com.au](mailto:nancy.sever@iinet.com.au) or mobile 0416 249 102. The Gallery is open Wed– Sun 11am–6pm.

## Artist Statement

I am a freelance graffiti muralist and sculptor based in Canberra, Australia, having started out as a graffiti painter more than 25 years ago.

Many of my works address the non-human and explore the interface between urban life and the state of our natural environment, as well as how the language of politics shapes our public consciousness and how we use resources.

From the subjects (local birds) and themes I address (Australian settler politics) to the grounds I work on (street facades, buildings or reclaimed found materials) the message is embedded in my actions. I see irony in how, as humans, we can now admit to being part of the ecosystem, rather than apart from it or even above it, but still struggle to let other beings have their own agency. I think a lot about our impact and responsibilities in a multi-species community – our limits of the interpretation of others – and our constant need to anthro-translate. My works comment on the unknowable in relationships and, by extension, on the profound mystery of all living things.

I see the difficulty in, say, balancing between anthropomorphising the study subject and cataloguing a foreign or alien culture and, even more so, other species. We have historically sequestered large chunks of language for the description of humanity and it is hard to shake the old meanings loose enough to include others. Aside from this there is the difficulty of shedding one's humanity in order to interpret the space occupied by another species. Creatures like parrots no more move through the world like us than do crows. Each group has unique physical and cultural modes which, measured from outside, can be impenetrable, unknowable.

I labour to produce 'worthy' pictures from local sources – to counter the still active cultural cringe (a hangover symptomatic of colonial consciousness) where the local creativity suffered debilitating inferiority complexes compared to the mythologised grandeur of the old Imperial centres. I look at what's endemic around me – the endemic 'other' - the creatures and things that share the same space that I live in. So when working a streetscape as a pictographic space, I privilege local content instead of exotic imagery to talk to larger themes.

Part of my attraction to the field of street art is its relationship to the use of resources: figuring out what space is available and the best method to intervene, who will witness this intervention and what can be communicated. That these interventions are ephemeral is deeply satisfying for me as it defies neoliberal ideals of constant growth and democratizes access to these spaces. An extension of this resource uses pivots on the axiom 'think globally, act locally'.

My long, slow fieldwork observations as an amateur naturalist help me to be present in a place. But how the mess and noise of overlapping or unrelated research fields juxtapose really fascinates me - be it the shifting knowledge of science or what those shifts reveal about humanity.

All of this breaks my experience of the world and things in it into a kind of elastic taxonomy and lets me map unconnected systems. My studio paintings allow me to interconnect the words, language and texts that surround me with the imagery that I make. For example, settler political language becomes a method for grouping inferred hierarchies of native parrots to produce compositions.

My philosophical roots are in environmental and political activism and, while my work is not dogmatic, as I get older I see that everything is connected. The more I look, the finer the connections. And when, as artists working in Australia today, we speak of the environment we acknowledge that everything we do is 'on country' – we are never 'off country'. Less connected perhaps, less attentive definitely. But never not 'on' and 'in' this land.

**[Byrd] Dan Maginnity**

**February 2023**



**[byrd] Dan Maginnity**

***[gig workers] Blue banded* 2018**

enamel spray paint stencilled on aluminium composite panel (retired shop signage).

110 layers using 14 colours.

45 x 60 cm

\$1,400 **SOLD**



[byrd] Dan Maginnity

[gig workers] *Leaf cutter*, 2018

enamel spray paint stencilled on aluminium composite panel (retired shop signage).

9 layers using 10 colours.

45 x 60 cm

\$1,400 **SOLD**



**[byrd] Dan Maginnity**

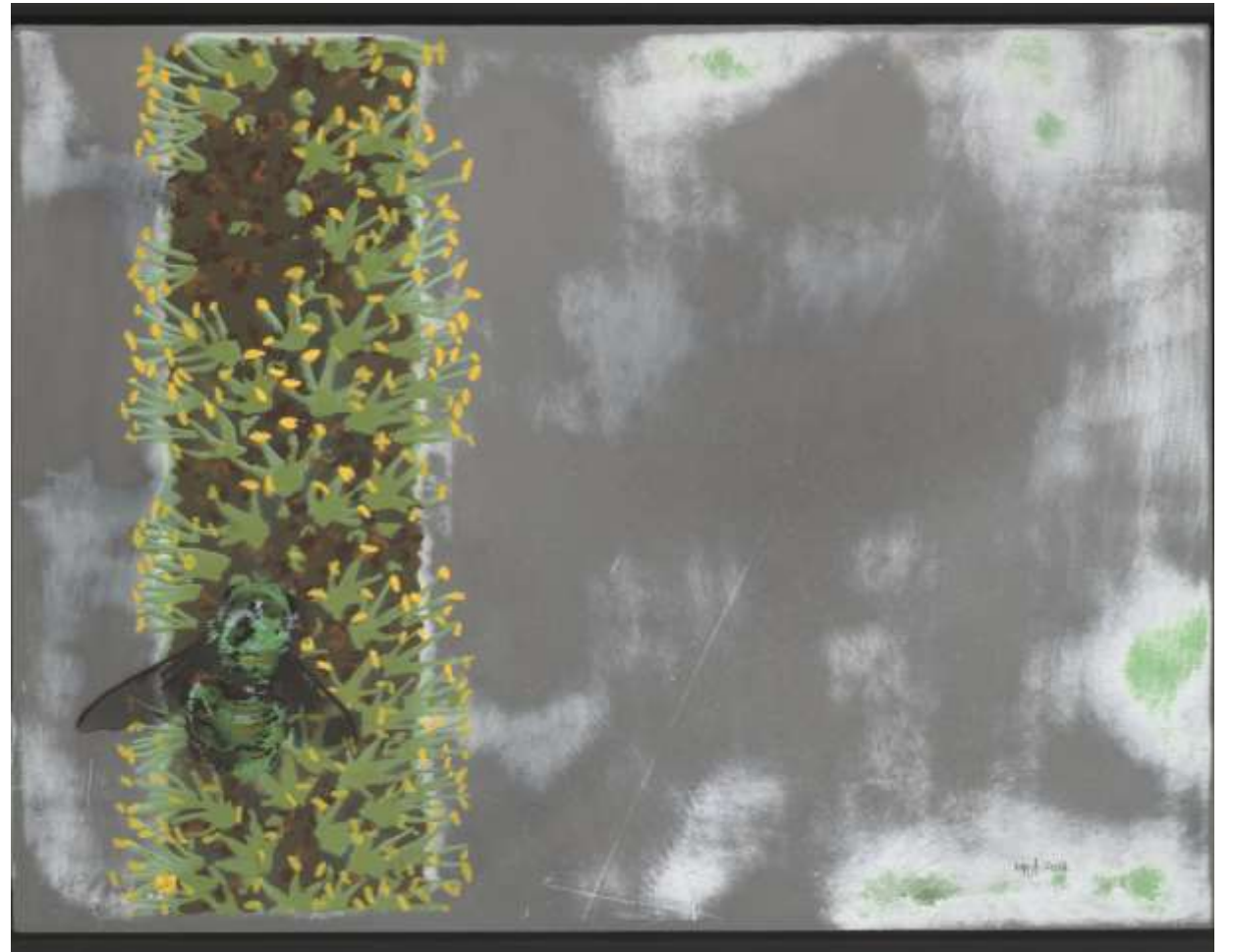
***[gig workers] Peacock carpenter* 2018**

enamel spray paint stencilled on aluminium  
composite panel (retired shop signage).

15 layers using 18 colours.

45 x 60 cm

\$1,400



**[byrd] Dan Maginnity**

***[gig workers] Shaggy spined* 2018**

enamel spray paint stencilled on timber  
(salvaged packing crate).

45 x 60 cm

\$1,400



**[byrd] Dan Maginnity**

**[gig workers] *Teddybear*, 2018**

enamel spray paint stencilled on aluminium composite panel (retired shop signage).

11 layers using 13 colours.

450 x 600 mm

\$1,400



**[byrd] Dan Maginnity**

***(s)t(he)y t(h(im)er)m***, 2022

enamel spray paint stencilled on aluminium  
baker's tray

74 x 43.2 cm

\$1,600 **SOLD**



[byrd] Dan Maginnity

***No queue to join (Pin tailed  
Manakin 2020***

House paint and enamel spray paint  
stencilled on timber

30 x 30 cm

\$900 **SOLD**



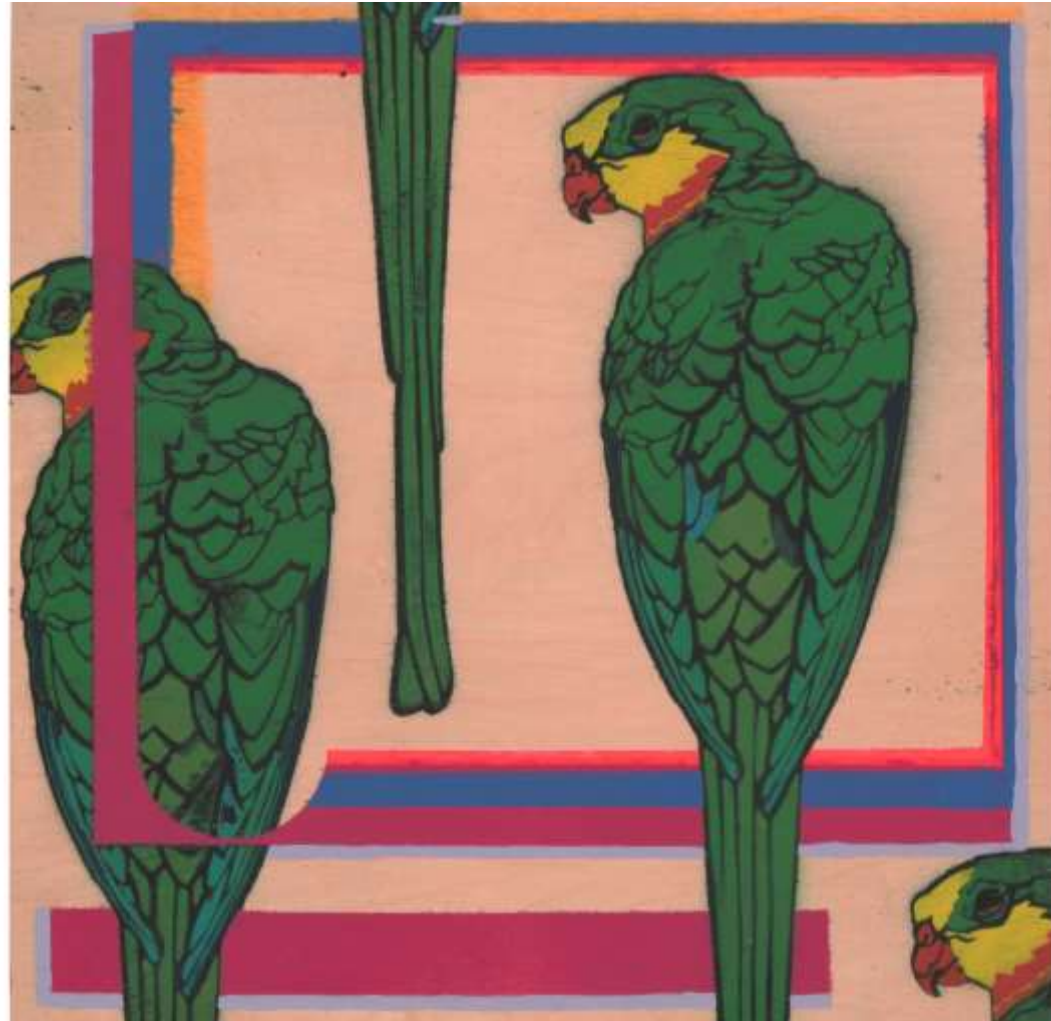
**[byrd] Dan Maginnity**

***No queue to join (Superb parrot), 2020***

House paint and enamel spray paint  
stencilled on timber

30 x 30 cm

\$900





**[byrd] Dan Maginnity**

***Locality aggregator* 2019**

enamel spray paint stencilled on timber  
composite board (repurposed IKEA furniture)  
42 x 42 cm

\$960 **SOLD**



**[byrd] Dan Maginnity**

***High moral dudgeon*, 2020**

enamel spray paint stencilled on timber  
composite board (repurposed IKEA furniture)  
42 x 42 cm

\$960



**[byrd] Dan Maginnity**

***Locality aggregator*, 2020**

enamel spray paint stencilled on timber  
composite board (repurposed IKEA furniture)

42 x 42 cm

\$960 **SOLD**



**[byrd] Dan Maginnity**

***A moment to store against the future* , 2019**

enamel spray paint stencilled on a tempered glass (salvaged from the 2019 Cobargo fire ground). 11 layers using 8 colours

45 x 30 cm

\$980



**[byrd] Dan Maginnity**

***These things persist*, 2021**

enamel spray paint stencilled on metal  
(salvaged road signage).

11 layers using 8 colours.

45 x 45 cm

\$980 **SOLD**



**[byrd] Dan Maginnity**

***Expectation management*, 2022**

enamel spray paint stencilled on timber.

(salvaged packing crate)

50 x 36.5 cm

\$1,100



**[byrd] Dan Maginnity**

***A mental detumescence, 2022***

enamel spray paint stencilled on timber  
(salvaged packing crate).

50 x 36.5 cm

\$1,100



**[byrd] Dan Maginnity**

***Being part of the geography, 2022***

enamel spray paint stencilled on timber  
(offcut from door blank).

7 layers using 10 colours.

26 x 82 cm

\$1,200





**[byrd] Dan Maginnity**

***An aesthetic pursuit with moral weight*** , 2020

enamel spray paint stencilled on a broken  
flat screen TV (salvaged from youth drug and  
Alcohol recovery clinic)

125 x 72 cm

\$2,800



**[byrd] Dan Maginnity**

***A moral pursuit with  
aesthetic weight* 2020**

enamel spray paint stencilled on a  
broken flat TV screen

72 cm x 1m25 cm

\$2,800



**[byrd] Dan Maginnity**

***Repetitive or patterned material***

***Distanced with irony, 2021***

enamel spray paint stencilled on timber

46 x 62 mm

\$1,200



**[byrd] Dan Maginnity**

***Indegeneity spirit wash, 2022***

House paint and enamel spray paint  
stencilled on timber (resurfaced canvas)

50 x 60 cm

\$1,200



**[byrd] Dan Maginnity**

***The structureless atmospheric of  
psychoacoustics* 2021**

House paint and enamel spray paint  
stencilled on timber (resurfaced canvas)

49 x 39 cm

\$1,200



**[byrd] Dan Maginnity**

***The ongoing phalloccupation, 2021***

House paint and enamel spray paint  
stencilled on timber (resurfaced canvas).

53 x 35 cm

\$1,200



**[byrd] Dan Maginnity**

***Provincial imitators* 2022**

House paint and enamel spray paint  
stencilled on timber (resurfaced canvas)

50 x 60 cm

\$1,200



**[byrd] Dan Maginnity**

***Flip flopping between intimacy  
and abjection* 2022**

House paint and enamel spray stencilled on  
timber (resurfaced canvas).

45 x 61 cm

\$1,200





**[byrd] Dan Maginnity**

***False equivalence*, 2021**

House paint and enamel spray paint  
stencilled on timber (resurfaced canvas).

50 x 42 cm

\$1,200 **SOLD**



**[byrd] Dan Maginnity**

***One size fits most* 2020**

House paint and enamel spray paint  
stencilled on timber (resurfaced canvas)

42 x 48 cm

\$1,000



**[byrd] Dan Maginnity**

***The perpetual instant* 2020**

House paint and enamel spray paint  
stencilled on timber (resurfaced canvas)

44 x 38 cm

\$1,200



**[byrd] Dan Maginnity**

***Simple, sombre and sober 2022***

enamel spray paint stencilled on a metal  
(IKEA cake tin)

24.5 x 24.5 cm

\$860



**[byrd] Dan Maginnity**

***Social rituals*** , 2018

enamel spray paint stencilled on metal  
(switchboard door)

35 x 36 cm

\$960 **SOLD**



**[byrd] Dan Maginnity**

***Heavy with a romantic exoticism*, 2021**

enamel spray paint stencilled on metal

(Transport Canberra bus box door)

30 x 30 cm

\$960



**[byrd] Dan Maginnity**

***[Brings you inside the sound* 2018**

House paint and enamel spray paint stencilled  
on timber (resurfaced canvas).

48 x 38 cm.

\$ 1,200



**[byrd] Dan Maginnity**

***Isolated exceptionalism magnification*** 2022

Enamel spray paint stencilled on reclaimed  
exhibition furniture

60 x 31 cm.

\$1,200





**[byrd] Dan Maginnity**

***Isolated exceptionalism uncontested* 2022**

Enamel spray paint stencilled on reclaimed  
exhibition furniture

60 x 31 cm.

\$1,200



**[byrd] Dan Maginnity**

***Isolated exceptionalism bad faith actors* 2022**

Enamel spray paint stencilled on reclaimed  
exhibition furniture

60 x 31 cm.

\$1,200





**[byrd] Dan Maginnity. *Rampant apathy*, 2023**

House paint and enamel spray paint on a reclaimed United Australia Party roadside election core flute, 1m60 x 4m20 cm \$8,000