



TONY MOORE: TRANSIT

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Sculpture & Fire Painting

January 29 – February 23, 2019

Essay by D. Dominick Lombardi

THE PAINTING CENTER

547 West 27th Street, Suite 500, New York, NY 10001
Tues-Sat, 11-6 pm, 212-343-1060, www.thepaintingcenter.org



Injustice of Silence 2017
63" x 25" x 25"
wood-fired ceramic, porcelain, glass, steel





Voice 2017
61" x 32" x 20"
wood-fired ceramic, glass, steel



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"What Tony Moore refers to as 'the relationship of humanity and nature', that magnificent mix of man and mother earth is at the core of his content. There is that sense of monumentality, that massiveness of told and untold history that we might feel, what Moore gathers in through direct experience, cognitive or corporeal, as he builds up and cuts away with and within his earthen clay is his expression.

Moore references in this exhibition an inspiring 1965 quote by Dr. Martin Luther King which states: 'History will have to record the greatest tragedy of this period of social transition was not the vitriolic words and other violent actions of the bad people but the appalling silence and indifference of the good people. Our generation will have to repent not only the words and acts of the children of darkness but also for the fears and apathy of the children of light'.

Everything has memory. Nothing exists outside the cycle of life, even as things change to previously unimagined heights or depths, especially with the current divisive and damaging political climate. Yet, despite the socio-political affront to Moore's morals and beliefs his art is more about standing firm and undeterred by the insanity than it is a gut reaction to it. His art transcends the riffraff. It grounds us, and most importantly, it roots Moore in his unflinching principles as he stokes the days' long flame of his Anagama-Noborigama wood-fire kiln in the production of his thoughtful and inspiring works.

In several, we see fragments of A Prayer for the Souls in Purgatory, which paints a very dark picture with phrases like '...let some drops of Thy Precious Blood fall upon the devouring flames...' It also speaks of compassion, while the intensity of those same 'devouring flames' is a clear reference to the intense wood fire in Moore's kiln. With both, we have a level of redemption suggested especially with the toil of creating

that 99 percent of perspiration that follows one percent of inspiration, which is often rewarded with a substantive art."

Two large ceramic and steel sculptures in the exhibition - 'Voice' and 'Injustice of Silence' - seem to speak MLK's words in matter and mass. They appear as visible manifestations of that phenomena which are now here to be seen, and which must be seen, because they are evident in our society. New ceramic and glass Fire Paintings evoke architectural edifices that radiate the appearance of light. They encompass the matrix of energies that exist in all things, whether slow vibrations through solid structures, or rapidly moving through and around solid matter -- 'at the speed of light'. These could represent raging fire, the intensity of sunlight or the transcendence and mystery of starlight. Other Fire Paintings incorporate biomorphic twigs (impressed into wet clay) which might represent running, fleeing and stumbling peoples, racing across landscapes and cultures, overcoming boundaries and scaling walls, or in the spirit-realm floating in diaphanous voids. Yet others could be robed standing figures as if they were gathered at prayer, supplicating and showing their faces while harkening back to past histories, aspiring toward a more perfect future/world.

"What is abundantly clear is Moore's constant and unrelenting passion to create. He challenges the limits of his medium moving further and further into new territories and iconic symbols. Moore brings the earth and clay to a level of storytelling that is both ancient and forward-looking as he combines tangible and valuable substance with powerful forms and dynamic technique."

D. Dominick Lombardi Excerpts from the catalogue essay "A Prayer for the Souls in Purgatory" (2017).



Fire Painting 4.9.17 2017
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, glass, stone inclusions



Fire Painting 18.11.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, stone inclusions, coals



Fire Painting 2.11.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, glass, stone inclusions



Fire Painting 3.11.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, glass, stone inclusions



Fire Painting 2.9.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, glass, stone inclusions



Fire Painting 5.9.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, glass, stone inclusions



Fire Painting 13.11.18 2018
15" x 22 ½" x 2 ½"
wood-fired ceramic, glass, stone inclusions



Fire Painting 14.11.18 2018
15" x 22 ½" x 2 ½"
wood-fired ceramic, glass, stone inclusions



Fire Painting 5.11.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, glass, stone inclusions



Fire Painting 17.11.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, stone inclusions



Fire Painting 10.9.18 2018
23" x 23" x 3"
wood-fired ceramic, stone inclusions, coals



Fire Painting 11.6.18 2018
15" x 22 1/2" x 2 1/2"
wood-fired ceramic, glass, stone inclusions

TONY MOORE

Biography

Tony Moore is an English-American sculptor and painter represented in international museum collections including the Guggenheim Museum, Brooklyn Museum, Greenville Museum, San Angelo Museum of Fine Arts, Woodstock Artist Association & Museum, Art Museum of the U. of Memphis and ASU Art Museum, US and the Yorkshire Museum and Derby Museum, UK.

He received a MFA in Sculpture from Yale University and is the recipient of prestigious awards, including a Louis Comfort Tiffany Award, CAPS Grant and Sally and Milton Avery Fellowship.

In 1998, after 25 years of making sculptures and paintings in New York City, Moore relocated his home and studio to the scenic Hudson River Valley near Cold Spring, NY (50 miles north of NYC) where on a mountain top property he built a spacious studio, gallery and Japanese style Anagama-Noborigama wood-fire kiln. His unique ceramic sculptures are fired in the kiln four times a year in weeklong communal events.

Statement

My work is concerned with the relationship of humanity and nature. I conceive of an expanded concept of "Nature" as embodying all existence, both the seen and unseen, socio-political events, daily occurrences, as well as private intuitions that are made concrete through creative action. My objects are places of remembrance where multiplicities of associations take place. Most recently these have been concerned with issues of the human condition.

www.TonyMooreArt.com www.TonyMooreKiln.com

Photography: On Location / Design: Shazzi Thomas



Tony Moore stoking his Anagama-Noborigama Kiln

