



Wood-Fired Ceramics

100 Contemporary Artists

Amedeo Salamoni

Foreword by Jack Troy

TONY MOORE

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Artist's 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. Their function is that of contemplation and the transmission of the energy contained within them.

Through additive and subtractive manipulation, the sculptures evolve to where a combination of vision and intent project a final resolution. This process is one of discovery where the known (history) and intuition come into play. One enters into the dialogue of energies brought into being

within a specific moment of time. Most recently these have been concerned with issues of the human condition. Often the resultant forms are discovered as though they were pre-existent, and my own actions are to simply reveal their inherent truth.

Releasing the sculpture to the fire of the wood-burning kiln is yet one more step in the transformation of the object. It has taken on the transmission of elemental forces, which radiate to the viewer all that it has become and may further become through time. My concern within this realm of possibilities is where the object's primary function is the expansion of awareness.



Tony Moore, *Who Knows Why?*, 2006. 150 body-cast human heads, ceramic, steel, barium glaze, wood-fired 5 days, 84" x 300 sq.ft., size variable. Photo credit: Tony Moore.

An installation of 150 body-cast human heads, each press molded in coarse sculpture clay. The stacked, vertical, rusted cages are custom made and contain barium glazed heads, fired in the Noborigama, while the heads on the floor are fired in the anagama in a five-day firing to cone 10-12.



Tony Moore, *Earth and Sky*, 2010. Ceramic, oxide, glass, wood-fired 4 days, 14" x 15.5" x 17.5". Photo credit: Howard Goodman. Assembled sculpture using slab, thrown and press molding techniques, copper glaze, iron oxide, and melted glass frit. Fired in the Noborigama for 4 days to cone 10.



Tony Moore, *Aperture 2009*. Ceramic, glass, wood-fired 4 days, 9.5" x 14.5" x 14.5". Photo credit: Howard Goodman. Assembled sculpture using slab, thrown and press molding techniques, iron oxide, and melted glass frit. Fired in the Noborigama for 4 days to cone 10.



Tony Moore firing his anagama-Noborigama Kiln, using a long steel poker to knock down coals. Photo credit: Tom Loggia.



Interior of the anagama firebox, step-grate with air ports under each step. Photo credit: Tony Moore.