



## SEEKING WHAT

**OVER THE YEARS**, Tony Moore has explored his spiritual concerns through works whose forms are drawn from archetypal imagery, including handprints, footprints, crosses, and leaves. In recent work, imprints of the artist's hands placed in a gesture of benediction or healing, make explicit reference to Tantric symbols, particularly that of the *yonī yantra* sign, whose invocation of female power refers to the realities of creation, birth, love and cyclic time. As a symbolic bridge between the physical and metaphysical worlds, the touch that demarcates the here-and-now is also meant to evoke a spiritual presence.

Moore's archetypal forms have now yielded to a greater abstraction. The identifiable Tantric symbols have softened and mutated into a chrysalis form, emblematic of fertility. *Seeking What*, a new mural-scale piece (approximately 12-by-40 feet), composed of sixty works on paper collaged in grid format onto three canvas supports, charts the sequential development of this biomorphic form through cycles of constantly shifting order, echoing the flux of nature. Appearing first as a fiery red shape against a dark ground, the form is dissolved in brilliant orange, and then immersed in a uterine darkness. Upon its return, it takes on new partners — black and white against red. Moore's own hands enact this drama. Holding up, holding together, pressing down or pulling apart, these forms suggest struggle, cohabitation, interaction.

Such intimations of a "body politic" arise from the challenges of a site-specific installation whose environmental scale stimulated Moore to pursue a formal investigation of the relationship of parts to a whole. As a result of this new relationship between image and form, *Seeking What* conveys multiple meanings, including that of a social dynamic. Extending this dialectic into the viewer's space, Moore has created an installation that focuses on the physical incompatibilities of three 12-by-12 feet canvases and the long curved wall that support them. The artist has wedged the panels at angles and jammed them between floor and ceiling. The installation thus evokes a sense of both thwarted ambition and mock-heroic defiance — a *mise-en-scène* that echoes the themes of containment and aspiration to explode boundaries expressed within the work itself.

With the properties of an alchemist, the central form in *Seeking What* is cast in the role of a traveler who passes through and transforms his habitat. The meaning of the piece resides as much in the way the work unfolds as

in the image itself; each individual piece carries the imprint of the preceding form and in turn contains the potential for the next. This method produces congruent forms that flow from one color-saturated piece to the next and incongruent forms, whose unexpected mutations and sharp color contrasts have a more staccato rhythm. Moore controls these passages through a series of charged oppositions: muddy and clear colors, dark and light contrasts, shapes that double and subdivide, and a surface that contains or severs the form. Collectively, a turbulent ebb and flow underscores the emotional and searching quality of the work.

The sequencing of events in *Seeking What* departs from Moore's typical method of approaching his work as a site of structural and symbolic unity. Yet the underlying systems in his art remain much the same. As in previous work, the metaphor of a transformative agent is forcefully present in the physical treatment of the surface; this fusion of the metaphoric and the concrete represents the principles that govern the spiritual and corporeal realms. More simply speaking, Moore returns once again to the questions that have guided his entire practice: how to manipulate a surface, how to extend meaning, how to reaffirm belief.

These principles intertwine in the visual system that informs *Seeking What*, which is at once spontaneous and intuitive, sequential and geometric. Like many artists of his generation, Moore responds to, and seeks to express himself within, previously established pictorial modes. One cannot help but observe the squaring off between two historic models. On the one hand, he employs Minimalism's serial formats, grid structures and self-referentiality to invoke the depersonalized constructs of a technological age; on the other, he draws on Post-Minimalism's process orientation and open-endedness, along with its favoring of subjectivity and intuition. Yet Moore reworks these models for his own purposes — the Minimalist grid concedes to a human dimension, while Post-Minimalism's random (dis)order is replaced by a greater intentionality.

In its frank, searching quality and confrontational dimensions, Tony Moore's work underscores a persistent willfulness in the face of the unknown. Perhaps this resilience is best viewed as one answer to the open-ended questions he raises in *Seeking What*.

JILL SNYDER

*Jill Snyder is an independent curator and educator who resides in New York City*

## TONY MOORE

### EDUCATION

1971 - 73 Master of Fine Arts, Yale University, New Haven, CT (Scholarship)

### AWARDS

1989 The Avery Fellow, Millay Colony For The Arts, Austerlitz, NY  
1983 Louis Comfort Tiffany Award (Painting)  
1978 CAPS Grant. Creative Artists Public Service Program, NY  
1971 1st Prize. THE NATIONAL YOUNG CONTEMPORARIES, Royal Academy of Art, London, England. (Awarded by the Arts Council of Great Britain)

### INDIVIDUAL EXHIBITIONS

1992 Salena Gallery, Long Island University, Brooklyn Campus, Brooklyn, NY  
1990 Memphis State University, Memphis, TN  
1989 Greenville Museum of Art, Greenville, NC  
1986 Mary Delahoyd Gallery, New York, NY  
1985 Mary Delahoyd Gallery, New York, NY  
1983 Portico Gallery, Philadelphia, PA  
1982 ROSS BLECKNER/TONY MOORE, Portico Gallery, Philadelphia, PA  
1980 SPECIAL PROJECTS, Project Studio One (P.S.1) Long Island City, Queens, NY  
1979 CAPS EXHIBITION, Brooklyn, NY  
1976 University of Nevada, Las Vegas NV

### COLLECTIONS

The Solomon R. Guggenheim Museum, New York, NY  
The Brooklyn Museum, Brooklyn, NY  
Greenville Museum of Art, Greenville, NC  
Memphis State University, Memphis, TN  
The Swiss Bank Corporation, New York, NY  
Lydia Winston-Malbin, New York, NY

### SELECTED GROUP EXHIBITIONS

1991 SACRED OBJECT/SACRED IMAGE, Portico New York, New York, NY  
1989 FACULTY EXHIBITION, Gray Art Gallery, East Carolina University, Greenville, NC  
AN ABSTRACTION OF FORM (TONY MOORE, WINSTON ROETH, ROBERT STORR), Robeson Center Gallery, Rutgers University, Newark, NJ  
1988 BLACK/WHITE/COLOR, Tower Gallery, New York, NY  
ON THE WALL ON THE FLOOR, Katzen-Brown Gallery, New York, NY  
1987 NATIONAL/INTERNATIONAL, Ruth Siegel Gallery, New York, NY  
PRESENT CURRENTS, Katzen-Brown Gallery, New York, NY

1986 SUMMER 1986: A CHANGING EXHIBITION OF RECENT WORK, Ruth Siegel Gallery, New York, NY  
1985 NEW ARTISTS, NEW WORKS, Marianne Deson Gallery, Chicago, IL  
1984 A FEW FEARS, The Tyler School of Art, Philadelphia, PA  
GALLERY ARTISTS, Mary Delahoyd Gallery, New York, NY  
1983 GROUP AT PORTICO: Apfelschnitt, Bleckner, Deutch, Hambleton, Joelson, Moore, Stephan, and Others, Portico Gallery, Philadelphia, PA  
1982 NEW ACQUISITIONS 1981, The Solomon R. Guggenheim Museum, New York, NY  
1980 RECENT ACQUISITIONS, The Solomon R. Guggenheim Museum, New York, NY  
CAPS ARTISTS, The Brooklyn Museum, Brooklyn, NY  
THE MONUMENTAL SHOW, Gowanus Memorial Art Yard, Brooklyn, NY  
1979 CAPS PAINTING AWARD WINNERS, Ruth E. Dowd Fine Arts Gallery, State University of New York, Cortland NY  
1977 DRAWINGS, Touchstone Gallery, New York, NY  
1971 THE YOUNG CONTEMPORARIES, Royal Academy of Art, London, England  
1969 ART FOR WELSH SCHOOLS, National Museum of Wales, Cardiff, Wales  
EIGHT YOUNG ARTISTS, Welsh Arts Council Gallery, Cardiff, Wales

### TEACHING / VISITING ARTIST

1990 Derbyshire College of Higher Education, Derby, England  
South Glamorgan Institute of Higher Education, Cardiff, Wales  
Gwent College of Higher Education, Newport, Wales  
1989 East Carolina University, Greenville NC, Artist in Residence  
Muhlenberg College, Allentown, PA  
1987 Texas Women's University, Denton, TX  
1985 South West Texas University, San Marcos, TX  
1976 University of Las Vegas, Las Vegas, NV  
University of Vermont, Burlington, VT  
1975 University of Las Vegas, Las Vegas, NV

### EXHIBITION DESIGN

1992 CHALLENGING THE PAST: THE PAINTINGS OF CHANG DAI-CHIEN, Asia Society, New York, NY

### BIOGRAPHY

Born 1948. Raised in rural England  
Legal Resident, U.S.A., 1973  
Resident New York City 1973 to present

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DESIGN: EILEEN BOXER

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# TONY MOORE

*Paintings*

November 2 – December 4, 1992

Reception: Thursday, November 5

5 – 8 p.m.



Salena Gallery

Gallery Hours

Monday – Friday, 10 a.m. – 6 p.m.

Saturday, 12 p.m. – 5 p.m.

LONG ISLAND UNIVERSITY, BROOKLYN CAMPUS 1 UNIVERSITY PLAZA, BROOKLYN, N. Y. 11201 PHONE: 718 488 1051

TRAVEL: D, M, N, R, Q TRAINS TO DEKALB AVE; 2, 3, 4, 5 TO NEVINS STREET  
CAR – MANHATTAN OR BROOKLYN BRIDGE TO FLATBUSH AVE. AT DEKALB AVE.