

TONY MOORE

SCULPTURE



Front Cover (detail)
Tony Moore
Children Of Light IV 2017
60 3/4" x 29" x 29"
wood-fired ceramic, glass, steel

Page 1.
Children Of Light IV 2017
60 3/4" x 29" x 29"
wood-fired ceramic, glass, steel















Page 2.
Children of Light III 2017
62 1/4" x 29" x 29"
wood-fired ceramic, porcelain, steel

Page 3.
Children of Light III (detail) 2017
62 1/4" x 29" x 29"
wood-fired ceramic, porcelain, steel

Page 4.
What Is Freedom? 2017
61 1/2" x 26" x 26"
wood-fired ceramic, porcelain, glass, steel

Page 5.
What Is Freedom? (detail) 2017
61 1/2" x 26" x 26"
wood-fired ceramic, porcelain, glass, steel

Page 6.
Children Of Light II 2017
60 3/4" x 26" x 26"
wood-fired ceramic, porcelain, glass, steel

Page 7.
Children Of Light II (detail) 2017
60 3/4" x 26" x 26"
wood-fired ceramic, porcelain, glass, steel

A Prayer for the Souls in Purgatory

By D. Dominick Lombardi

Fallen empires, lost peoples, ancient cultures and what they once produced – like fallen leaves and dead trees – comprise the very ground we walk upon. What has passed before, 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. He remains connected, as we all should, to the past as there is an endless life energy that both stirs and cleanses Moore's thoughts and imaginings.

“There is that sense of monumentality, that massiveness of told and untold history”

To Moore, all cultures, all systems and societies past and present are part of a continuous need to feel connected and complete. It is also vital that we have hope and that we stand up for unity and understanding so good can triumph over evil intent and oppression. Moore references in his work 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.” You see this light, that hope in the details with the cut out “windows” that traverse a mass of formed and fired clay in *Children of Light 4* (2017), as it brings illumination into the hollowed, beckoning darkness. You see selectively placed white geometric forms in his sculptures like *Children of Light 3* (2017), as they enlighten and enliven the ambient earth tones of the step-like forms that first recede then reach upward. At the top is glass, previously molten in the kiln, which offers the life supporting water to the bare terrain. *Children of Light 3* also stands as a testament to the growth that accompanies seeking and learning that when left unchecked and protected by wisdom, allows our children to strive for the greatness they deserve.

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.

“Everything has memory.”

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. There is peace of mind in the process; precision in his methods and pride in the results as his art is part of a time-tested tradition that began over 1,600 years ago in Asia – the same basic tools and techniques perfected in Japan in the 5th century.

Moore often utilizes the cut-away portions or the “fragments” of larger works that are reshaped, glazed and fired as they become more intimate in scale and referential in their form and detail. In *Blue And Green #13.11.15* (2015) and *Death Of Gods #19.7.15* (2015) we see portions of *A Prayer for the Souls in Purgatory* the artist happened upon when going through some old family documents. The prayer, which paints a very dark picture with phrases like “...let some drops of Thy Precious Blood fall upon the devouring flames...” 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.

Moore also offers a different kind of narrative, vignettes more common to two-dimensional art such as painting and photography with *Fire Painting #9.7.10* (2010), which has a distinct reference to a Japanese Sumi-e painting with its imprint of a small branch; or something far more western and painterly in *Fire Painting #1.7.16* (2016) which has something of the physical and psychological feeling of a late Van Gogh.

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.

“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 is a visual artist, curator and writer. Since 1977, he has exhibited his paintings, sculptures, drawings and collages extensively throughout the US and internationally in China, Denmark, Germany, Greece, Iceland, Japan, S. Korea and Thailand. Lombardi has also curated over 100 exhibitions in museums and galleries and written 400 plus catalogue essays, feature articles, interviews and reviews for numerous publications, including *The New York Times*, *Huffington Post*, *Art Slant*, *Sculpture*, *d 'Art*, *Art Papers*, *Artnews*, *Art New England*, *NYArts Magazine*, *Art in Asia* (S. Korea) and *Public Art and Ecology* (China). D. Dominick Lombardi’s art is represented by *Kim Foster Gallery* in New York and *Prince Gallery* in Copenhagen.

“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 in to play. One enters in to 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.”

Tony Moore

Collector's Cabinet 2016
54" x 40" x 24"
wood-fired ceramic, porcelain, glass, steel







This Time Around 2015
18 1/2" x 22 1/4" x 7", wood-fired ceramic, glass



Portal 2015
15 3/4" x 22" x 5 1/2", wood-fired ceramic, glass



Flower Of The Godchild 2015
15 3/4" x 22" x 5 1/2", wood-fired ceramic, glass



Move Upon The Waters 2016
15 1/2" x 22" x 5", wood-fired ceramic, porcelain, glass



Journey Of The Ferryman 2015
15" x 24" x 6 1/2", wood-fired ceramic, glass



Banner 2016
9 1/2" x 7 1/4" x 3 1/2", wood-fired ceramic, glass



Vigil 2016
10" x 9 3/4" x 3 1/2", wood-fired ceramic



Cenotaph 2016
5 1/2" x 8" x 3 3/4", wood-fired ceramic, porcelain, glass



Aftermath: June 12th 2016
7" x 8" x 6 1/2", wood-fired ceramic, porcelain, glass



Death Of Gods
15" x 11" x 5", wood-fired ceramic

“Given the artist’s vast range of lyrically sensitive subject matter, one may discover the paradox between the material and spiritual world. In doing so, his forms manage to reveal both a visceral and unique intellectual vitality.”



Blue And Green
12" x 12" x 5 1/2", wood-fired ceramic

“The ceramic sculpture of Tony Moore represents a point of view that moves between inspiration, originality, force of will, and a dire commitment to form.”

Robert C. Morgan is a distinguished art critic, scholar, and artist. He holds an MFA degree in sculpture and a Ph.D. in aesthetics and art history. Author of numerous essays, reviews, and books on contemporary art and criticism, Dr. Morgan has been translated into over twenty languages. He was inducted into the European Academy of Sciences and Arts (Salzburg) in 2011, and was given the first Arcale award in International Art Criticism in Salamanca (Spain) in 1999. He is a board member for Art Omi International and Professor Emeritus in Art History at the Rochester Institute of Technology.

Excerpts from “Art as a Process of Discovery: The Singular Aesthetic of Tony Moore”, exhibition brochure.



House On The Rock 2015
8 3/4" x 12 1/2" x 4 1/2"
wood-fired ceramic, glass
Collection ASU Art Museum, Tempe, AZ



Earth And Sky 2010
14" x 15 1/2" x 17 1/2", wood-fired ceramic, glass



Who Knows Why? 2006
84" x 300 sq. ft. size variable, wood-fired ceramic, steel

“This artist’s remarkable work is at once heroic and confrontational, elegantly and delicately detailed, minimalist and substantial. It does not so much present a world view, as expose the need for all people to take note of the paradoxes of mind and body, individual and social group, conventional reality and spiritual possibility. Drawing on spiritual tradition, the idea of “radical acceptance”, the courage to be with things exactly as they are, is the essential wisdom.”

Vivian Goldstein resides in New York City and frequently writes on art, spirituality and culture. Excerpt from “Paradox in Form”, Ceramic Review, UK and “Tony Moore Sculpture: The Embodiment of Spirit in Form”, New Ceramics/Neue Keramik, Germany.



Who Knows Why? (detail) 2006
84" x 300 sq. ft. size variable, wood-fired ceramic, steel



Call And Release 2007-10
60" x 80" x 32", wood-fired porcelain, steel



The Gathering 2004
36" x 22 1/2" x 2 3/4", wood-fired ceramic, stone inclusions



Smoke Screen (15 parts) 2005
72" x 108" x 9", wood-fired ceramic, plywood shelves

“Lyricist in a time of war, Moore offers both the loveliest of studies in quiet clay and something like the portrait of blind militarism. Moore is able, both as a witness to war and as a poet who cares for small but telling things. The poet looks at how fire moves across clay surfaces and deposits marks, how the impress of a leaf before the firing leaves behind a fossil-like, detailed image, how a strangely eloquent Sign of the Cross can emerge from a complex technical sequence of superposed tiles, clay slip, and the heat of an extended, six-day kiln firing.

In ‘Meditation’ one comes upon Moore’s lyricism, free of our conflicted times and exercising itself in the realm he knows to be his home ground: clay and the wood-fired kiln.”

Roger Lipsey PHD writes on a wide range of topics from art history and criticism to spirituality. His book, *“The Spiritual in Twentieth- Century Art”* (1988), remains in print with Dover Books. Excerpt from *“Tony Moore: Lyricist in a Time of War”*, Van Brunt Gallery exhibition brochure and *Ceramics Monthly*.



Smoke Screen (15 parts/detail) 2005
72" x 108" x 9", wood-fired ceramic, plywood shelves



Fire Painting #9.7.10 2010 (top image) / Fire Painting ##3.4.13 2013 (bottom image)
15" x 22 1/2" x 2 1/2", wood-fired ceramic, stone inclusions



Fire Painting: Meditation 2006 (top image) / Fire Painting: Botanicals And Cross 2004 (bottom image)
11" x 11" x 1/2", wood-fired ceramic



Tony Moore firing his Anagama-Noborigama wood-fire kiln, Cold Spring, NY

Photo: Tom Loggia

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, 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, an Art Teaching Certificate from Cardiff University and BFA from Cardiff College of Art. He 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 residing and maintaining a studio in New York City, Moore relocated his home and studio to the scenic Hudson River Valley near Cold Spring, Putnam County, 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.

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