

Gallery in•the•Field presents

TONY MOORE: SCULPTURE
Paradox in Form

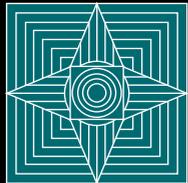
September 1 - October 28, 2007

Opening Reception:
September 1, 2007, 1:00 - 5:00 p.m.

GALLERY TALK: 2:00 p.m.

Admission: Free • Refreshments

Information: phone: (802) 247-0125
email: franbull@franbull.com
web: www.galleryinthe field.com



GALLERY
IN•THE•FIELD
contemporary art and ideas

685 Arnold District Road (just off Route 7)
Brandon, Vermont 05733

Hours: Saturday & Sunday, 1:00 - 5:00
and by appointment
802-247-0125

Fran Bull, director
www.galleryinthe field.com • www.franbull.com
franbull@franbull.com

Tony Moore's work is represented in international museum collections, including the Guggenheim Museum. The British-American sculptor and painter is the recipient of a Louis Comfort Tiffany Award, CAPS Grant and Sally and Milton Avery Fellowship. He received his MFA in Sculpture from Yale University.

After 25 years of work in New York City, Moore moved 50 miles north to Cold Spring in the Hudson Valley. In 1998, on a mountaintop property above the Hudson River he built a studio and 18-foot long hybrid Anagama-Noborigama (Japanese style) wood-fire kiln.

His unique clay sculptures are now arduously fired for one week in the kiln, which allows for the maximum flexibility in firing temperatures and optimizes both controlled and accidental impact from ash and other by-products of the wood-firing process. The transformation of clay through the alchemy of heat is metaphorically linked to his interest in all aspects of human existence: the actual demonstration of the interaction between flesh and spirit.

For more information go to
www.TonyMooreArt.com

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"If it is not paradox, it is not truth." Suzuki Roshi

Tony Moore has been investigating the mysteries and paradoxes of human experience as both a painter and sculptor for almost 40 years. From the beginning, Moore was concerned with the seeming contradictions within the dual experience of both our physicality and our transcendent spirit. Most recently, Moore has focused on making a range of sculptures in wood-fired clay which address this issue in increasingly powerful and direct ways. Some of these works are singular objects such as his "helmets" ("To What End"), others are aggregates of smaller elements which show evolution or decay from an archetypal form such as a church or fortress ("Smoke Screen" and "Trophy"). Some are displayed in grid format on the wall, while others are large scale installations placed on the floor. Currently, Moore has integrated his painterly sensibility in clay tiles ("Fire Paintings") which not only carry physical imprints of botanicals, but also convey a sense of "deep space" that is far more expansive and luminous than the planar qualities of the object itself.

One theme that pervades this disparate work is the tension between the manifested world in contrast with the liminal and ephemeral sphere. Another is the contrast between what is life enhancing and what is destructive to living entities. Moore's work asks us to confront these dichotomies. For example, in "Who Knows Why?" we see approximately



TONY MOORE: WHO KNOWS WHY? 2006
84" X 300 sq. ft. size variable
150 body-cast human heads
steel, ceramic, wood-fired 5 days

150 body casts of the artist's head, half of which are glazed blue and amassed within a vertical stack of six rusted steel cages, while the remainder are unglazed and distributed on the floor.

Looking at huddled masses of heads imprisoned in cages creates a sense of claustrophobia and suggests a mass grave, but the serenity of the visages themselves may suggest that we are equally prisoners of our own mental structures and not merely the victims of those who seek to dictate how we should think and how we should live. Especially in referencing death masks and implying that consciousness may transcend any and all limitations inherent on this plane, there is an eerie suggestion that limitation itself is relative and a distortion of the truth of essential freedom.

Moore's work does not so much present a world view as reveal a need for the artist, as well as for all people, to take note of the paradoxes of mind and body, individual and social group, conventional reality and spiritual possibility. Moore invites us to first immerse ourselves in the truth of things as they are and then to reach beyond the "bars of our cages" to the boundless and unlimited possibility that awaits fulfillment of our human potential.

Vivian Goldstein

Vivian Goldstein LCSW maintains a private practice in NYC. She frequently writes on art and spirituality.