

Drawing Installation
Martha Ailish Moore
Installation de dessins



The installation by artist Martha Ailish Moore titled *Blow Up The Conversation* consists of three circular forms each measuring eight feet high with a ninety-six inch interior diameter. Each structure has a double title taken from films, *Prêt-a-Porter To Die For*, *Bright Star-Dark Victory*, and the aforementioned *Blow-Up The Conversation*.

Each space is interactive, and the exhibition-visitor can enter and walk within the architectural form; there is an audio component in *Blow Up The Conversation* and a light component in *Prêt-a-Porter To Die For*, which invite further participation on the part of the visitor.

Scrolls of drawings are mounted on all three forms. Masses and tangles of electronic wires inform the drawing found in *Blow Up The Conversation*; in *Prêt-a-Porter*, high-fashion-type drawings hang in the interior of the structure while lights fade parts of the drawing in and out. This is juxtaposed by the drawings on the exterior surface of this form, which are of clothing of a more quotidian and personal nature. Finally, the scroll gracing the interior of *Bright Star-Dark Victory* is a series of mandala-like arrangements, projecting a universe constructed of delicately drawn, jewel-toned eyes.

All three pieces infer notions of looking, of perception, of what is real or true and what is not. The work also raises questions on our level of participation in the creative process of an artwork. Such investigations inevitably extrapolate to exploring our own awareness of our relationship to and with the larger whole that is both the physical and spiritual world.

Kate Marley

Artist's Note to Curators

Without us having discussed it, Kate's text mirrors how I anticipated visitors would experience the environment in *Blow Up The Conversation*.

Moving through the work, visitors view pencil and watercolour drawings of objects in the world; listen, as film sound-tracks from *Blow Up* and *The Conversation* merge together; experience a dense glow of pink light, which fades to reveal more drawing, and then washes over them again. There is a visual vibrancy between the drawn objects and the whiteness of the paper (felt only in the space with the originals) that belies the object's realism, and instead gives a sensation of ephemeral lightness and intangibility.

My intention was to create a space where people, familiar with contemporary art or not, would feel comfortable moving throughout. While moving, looking, listening and slowly absorbing the subtle accumulation of effect, a feeling for the work and a sense of their own involvement emerges easily.

As I observed visitors moving through the space, they seemed engaged in the aesthetics and enigmas of the exhibition. Their involvement created an ambiance of pleasure and satisfaction.



Artist Statement

In the vague shadows of a photograph, the protagonist of *Blow-Up* notices something he didn't see when his camera shutter clicked open, capturing light on film. Surrounded by the sound of blowing leaves as a storm brews, he returns to the scene, searching for a body that isn't there.

Reels of a recorded private exchange between two people circling around a park, rewind and play back in *The Conversation*, repeating and taunting the protagonist to go deeper and deeper, and in the end lose himself in something he doesn't understand.

Somewhere else, at some other time, between the screening of *Blow-Up* and the screening of *The Conversation*, a young Neil Young sings *we are only what we feel ...*





Martha Ailish Moore

Solo Exhibitions

- 2011 Eastern Bloc, Montréal, Québec
- 2007 Galerie Espace, Montréal, Québec
- 2005 Galerie Espace, Montréal, Québec
- 1997 Other Gallery, The Banff Centre, Banff, Alberta
- 1993 Galerie Clark, Montréal, Québec
- 1991 Galerie Trois, Montréal, Québec

Group Exhibitions

- 1996 Artifice, Saidye Bronfman Centre, Montréal, Québec - Curators Marie-Michelle Cron, David Liss
- 1995 The Space Between II, Saidye Bronfman Centre, Montréal, Québec - Curator David Liss
- Galerie Nomad, Montréal, Québec - Curator David Liss
- 1994 Parcialmente Humano, Galeria de Arte Moderno de Guadalajara and Galeria Temistocles, Mexico City, Mexico - Curator David Blatherwick
- 1994 Systems of Exchange, Installations in Toronto, Ontario and Montréal, Québec
- 1992 Erin Cara Exhibition, World Trade Centre, Montréal, Québec
- 1990 Purple Institution, Toronto, Ontario
- 1990 Galerie Nomad, Montréal, Québec
- 1990 North Shore Youth Art Works Society, Vancouver, B.C.

Images in Print

- 1994 Semiotext(e) Canadas, New York, N.Y.
- 1994 Statik, Spring 1994, Montréal, Québec
- 1993 Front Magazine (January/February), Vancouver, B.C.
- 1990 Artest #4, Vancouver, B.C.

Grants & Awards

- 1997 The Banff Centre Residency Program, Banff, Alberta
- 1993 Ministère des Affaires Culturelles du Québec

Reviews

- Marie Michèle Cron, "Artistiquement Correct", Voir, le 17 août, 1995, Montréal, Québec
- Henry Lehman, "Space Invaders", Mirror, August 17, 1995, Montréal, Québec
- Jennifer Couëlle, Le Temps qu'il fait", Le Devoir, le 29 juillet, 1995, Montréal, Québec
- Rosa Maria Blanca, "Parcialmente Humano", Siglo 21, July 1, 1994, Guadalajara, Mexico
- "Exposicions colectiva de siete Artistas de Montreal", Informador, June 23, 1994, Guadalajara, Mexico
- Oliver Gerling, "Young Turks", Eye, May 19, 1994, Toronto, Ontario
- Donald Goodes, "Year in Review", Hour, December 23, 1993, Montréal, Québec
- Henry Lehman, "Installations Breakdown", Mirror, December 9, 1993, Montréal, Québec

Education

- Double Major in Studio Art and Art History, Concordia University, Montréal, Québec
- Summer Semesters, The Nova Scotia College of Art and Design, Halifax, N.S.
- Accepted to the Masters Program as a Teaching Assistant, Chicago Art Institute, Chicago, Illinois.
- Residency, The Banff Centre Residency Program, Banff, Alberta