

MARTHA MOORE: Blow up The conversation

This exhibition features 24-foot long drawings that create a panoramic and immersive effect. Mounted onto c-shaped kiosks, the visitor doesn't encounter framed images on a wall, but instead enters into a space created by the curving wall of drawing. Once located inside this space, the intricacy and complexity of the line drawings becomes apparent.... lines that describe extravagant tangles of wire (which might be rope or possibly veins), while at other times this same relentless pencilled line has meticulously recorded every fold and crease of a heaped-up mass of clothing. The work is therefore full of curious and cryptic detail which attracts and pulls us in close, while the structure of the entire installation ensures that the visitor is on the move, literally looking around. In this way the installation proposes a kind of interplay between stillness and motion. And when the drawings do eventually show a sequence of ghostly figures apparently moving down a fashion-house runway, these contoured shapes bear a familial resemblance to the pieced-together constructions of wire and cloth seen only a few moments before.

Martha Moore has sustained a drawing-centric art practice for over 20 years, and while she has experimented with multiple materials and implements, here she returns to the foundational gesture and discipline associated with lines made by graphite pencils on paper. Standing up close to these drawings, there is a strong tactile quality to the sinuous silvery-gray lines, while the texture of the paper itself is apparent. Wrapping us inside her drawings in this way, Moore creates an intimate experience; stepping back outside, the intricacy and detail recede and the monumental scale of the project becomes evident.

Blow Up; The Conversation; Bright Star; Dark Victory; Prêt-a-porter; To Die For. The titles for the individual drawings were borrowed from the history of 20th century film, and they evoke the affective intensities of melodramatic or suspense genres. So while there is potentially something cinematic about the sense of perpetual movement triggered by the exhibition format, the question of narrative and affect, as present in such films, is also key. The isolated objects, fragments, bits of clothing and body parts that appear in the drawings cannot be inserted into a single coherent narrative, but instead suggest an earlier, pre-narrative stage of memory and desire.

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