

OLIVIA MARTIN MOORE

BETWEEN HERE AND THERE



WOMEN & THEIR WORK

MAY 16, 2015 - JULY 2, 2015

AUSTIN, TEXAS



der Spiegel, 2015, 2-way mirror, steel, MDF, aluminum, 36" x 36" x 12".

OLIVIA MARTIN MOORE
BETWEEN HERE AND THERE

Olivia Martin Moore left Austin for Berlin four years ago, in 2011. She stayed there for a year. Moore travelled light with just a suitcase or two. She had only finished her MFA at the University of Texas three months before. When she moved to Germany, Moore had to build new work from whatever she found in her new city.

Most days Moore walked from apartment or train station to her studio in central Berlin, passing along the stores and restaurants near the intersection of Rosenthaler Str., Torstraße, and Brunnenstraße, moving among others walking to home or work, tourists. Her new work began while she collected things along this walk: posters pasted to lamp posts, cards fallen on the sidewalk announcing shoe sales, dance parties, bars; beer bottles; sand from the River Spree winding its way through central Berlin. Moore's long interest in process expanded outwards from her studio to include the rhythms of her new life.

But all those riotous, fragmentary glimpses taken over the course of several months—bright lights, glossy papers, photographs, people and cars and trains moving and converging at station and intersection—come to a standstill in *Between Here and There*. The posters are present but Moore has so muted their content that you would not know them as posters. She wrapped them one over the other into a roll a foot in diameter, sliced the roll into disks, and then coated each disk in resin. The disks sit on the floor, posters condensed into curving colorful lines within a blackish disk.

Moore preserved frenetic urban facets in traces. Warm orange tiles like those of the Rosenthaler Platz U-Bahn station curve around the show's entry wall. *Access Point* displaces one aspect of the subway station

into the gallery, subtracting all other information from the tiles' original life. Works like these distill aspects of Moore's Berlin life to viewers in Texas, as we walk among these markers of experiences from far away and several years ago.

Between Here and There is a travelogue told from a series of different angles and perspectives. Moore's life in Berlin is in the center, but we, viewers in Texas only catch glimpses of that center from afar. Maybe that is why the show is somber. Moore subtracted so much from her original material that you do not feel the city's energy. It is more like walking through a graveyard, where monoliths hint at complex lives but remain stone. Perhaps that is what gives the work its monumental quality, its gravitas.

Yet though the show's original material comes from Moore's encounters with ephemeral objects and spaces along a walk—notes taken during a daily passage—when you walk through *Between Here and There* you take another journey through instances. Moore re-formed her walk into a new constellation of events, one for you, the viewer. No work sits on a pedestal or hangs framed on a wall. Posters, light projection, beer garden bench, limestone bricks, ghostly subway kiosk, all these melt into wall and

floor. You encounter them as things in the world. You step around and over disks, you sit on a beer garden bench, you crouch down to look upwards through a two-way mirror, you walk into a subway kiosk's ghostly frame and look outwards through its grey bars.

Such subtle experiential shifts occur often in *Between Here and There*. Music by Zac Traeger plays through the space from two different speakers. Made in collaboration with Moore, this work too adds another condensation: the tonal notes are based on the colors of individual posters within Moore's resin-coated disks. And that density expands into that other journey—not the artist's but yours—the sound softens and crescendos; shifts according to your position; turns anxious, melancholic, or peaceful over the course of its eighty minutes.

In another instance, in *Mode (of Transport)*—*Le Coup Shoes*, Moore took a shoe store advertisement printed in black monotone, which she found eroded by the steps of passers-by on the sidewalk. Blowing up those cards into posters along the gallery wall, she wheat pasted them in a strip from least disintegrated to most. The work condenses the processes that formed the image, the erosion of human steps, mechanically reproduced increased largely



Time Machine, 2013, Berliner Kindl beer bottles, sand from the Spree, biergarten benches, dimensions variable.



Loss of Power, 2015, steel, milk paint, concentrated ink jet toner, 23.5" x 23.5" x 24".

in scale, the wheat paste, but holds them in subtly distinguished layers. The transformation seems geologic.

The marbled effect of white paper underneath black ink, revealed by the pressures of human steps is two layers condensed in a single image. The filmy striations and bubbles left by brushing wheat paste atop that image form another layer. To draw in close to the work is to apprehend these as distinct layers in one moment, and to see them as unified in another. Like granite crystallized from iron, magnesium, sodium, quartz, and other minerals, these works compress dust into new forms. Like living things, too, which ultimately die into dust and dirt, they collapse into earth and become new life (or stone).

Moore continues this process in another work, *Fuckparade*, in which she pulped posters and turned the near disintegrated results into two overlapping, colorfully-speckled but mostly greyish sheets of lumpy paper, wheat pasted behind a projection of a cloudless Berlin sky. She took the original

to dust then refigured it into a new body. Yet this new body expands back outwards, as it moves from layer of dust to layer of atmosphere:

"The nitrogen in our DNA, the calcium in our teeth, the iron in our blood, the carbon in our apple pies were made in the interiors of collapsing stars. We are made of starstuff."

—Carl Sagan

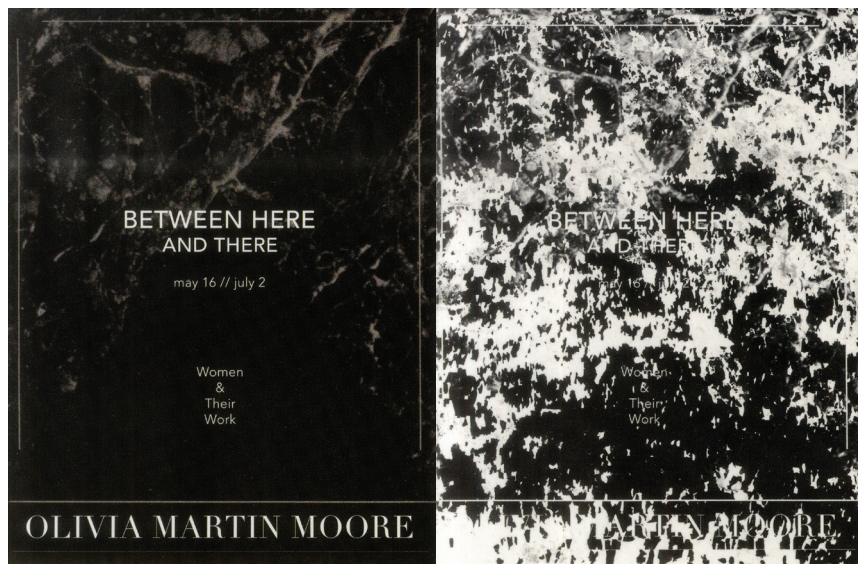
What life we find in still objects, dead things. When Bruce Chatwin wrote *In Patagonia*, he began the travelogue describing a fragment of mylodon skin in his grandmother's house, sent to her from Patagonia long before by a seafaring cousin. The rubbery skin coated in coarse reddish hair fascinated Chatwin from youth, and the book's anecdotes, observations, and digressions stem from that fossilized flesh scrap.

Both Moore and Chatwin built their travel accounts as a series of loosely-connected encounters instead of a narrative where one event explains the next. Over 200 pages, *In Patagonia* is divided into 97 sections, some no longer than a paragraph. There is no explanation of why Chatwin stayed at a ranch or in an archaeologist's office, but

if you read the book you will know that he did. One paean to *In Patagonia* noted that Chatwin's cool and elegant descriptions of experiences abroad, structured as set pieces, turn the book into a meditation on wandering itself. That observation could be made for *Between Here and There* also. To apprehend it is to think nomadically, to not look for causes or events but instead to experience a fuller moment, a compression of multitudinous experiences.

Chatwin left in search of extinct fauna and ended finding sloth shit near Tierra del Fuego. Moore arrived in Berlin with near-nothing and landed back in Austin with posters, cards, beer bottles, and sand. When *Between Here and There* closes, she will begin again from scratch, building dust into monument.

Ariel Evans is an art historian and an editor of *Pastelegram*.



somewhere//nowhere; nowhere//somewhere, 2015, postcards.

OLIVIA MARTIN MOORE

EDUCATION

- 2011 University of Texas at Austin, Austin, TX
Master of Fine Art, *High Honors*
- 2006 Virginia Commonwealth University, Richmond,
Virginia Summer Studio Program for Painting
and Sculpture
- 2002 University of Cincinnati, Cincinnati, OH
Bachelor of Fine Art, *cum laude*, School of Design,
Architecture, Art, and Planning

EXHIBITIONS

- 2015 *AMOA Biennial-600: SCULPTURE*, Amarillo
Museum of Art, Amarillo, TX
- Documentia*, SideCar Gallery, Hammond, IN
- Within/Without*, Taylor University, Upland, IN
- 2014 *Goodly/Wicked*, Grey Duck Gallery, Austin, TX
- Bar*, Chain Drive, Austin, TX
- People's Gallery Exhibition*, Austin City Hall,
Austin, TX
- 2013 *Young Sculptors Competition Finalist Exhibition*,
Juror: John Hatfield, Hiestand Gallery, Miami
University, Oxford, OH
- The Kinsey Institute Juried Show*, The Grunwald Gallery
of Art, Indiana University, Bloomington, IN
- 2012 *Time Being Being Time*, The Neuro Bureau
Leipziger Baumwollspinnerei, Leipzig, Germany
- 2011 *Expanded Field: Recipients of the 2011
International Sculpture Center Awards*, Salt
Lake Art Center, Salt Lake City, UT
- Rock Hard/Soft Rock*, Center Space Gallery, Visual Arts
Center, University of Texas at Austin, Austin, TX
- Texas Biennial 2011*, Box 13, Houston, TX
- Apparent Weight, 2011 MFA Studio Art Exhibition*,
Visual Arts Center, University of Texas at Austin,
Austin, TX
- Ambiguous Object*, Pump Project in conjunction
with Cantanker Magazine, Austin, TX

- 2010 *Fall/Winter Exhibition*, Grounds for Sculpture,
International Sculpture Center, Hamilton, NJ
- Rebound*, Racquetball Court 01, Recreational
Sports Center, University of Texas at Austin, Austin, TX

AWARDS AND RESIDENCIES

- 2015 Art in Public Places Tempo Project—City of Austin
DAAD Fine Arts Scholarship—Kunsthochschule
Weißensee—Berlin
- 2014 Joan Mitchell Painters and Sculptors Grant
Program—Nomination
Vermont Studio Center Residency—Full Fellowship
- 2013 Miami University Young Sculptors Competition,
Selected by John Hatfield Director of Socrates
Sculpture Park
- 2010 Outstanding Student Achievement in Contemporary
Sculpture Award, International Sculpture Center
- 2009 Charles Umlauf Centennial Endowed Scholarship
Eugenie Kamrath Mygdal Endowed Scholarship
- 2008 David Bruton, Jr. Endowed Graduate Fellowship
- 2006 Virginia Commonwealth University Summer Studio
Program Sculpture Scholarship
- 2001 Wolfstein Traveling Fellowship, Japan
General Motors Scholarship for Fine Arts
Lewis Franklin Palmer and Marjorie Stewart
Palmer Scholarship

PUBLICATIONS

- "The International Sculpture Center 2010 Outstanding Achievement in
Contemporary Sculpture Awards," *Sculpture Magazine*, Oct. 2010 pp. 62
- "Ambiguous Object," *Cantanker Magazine*, Issue 11, 2010 pp. 7, 23-24
- "The Little Art Show That Could...", *Staple Magazine*, New Zealand,
Dec/Jan/Feb 2003/04 pp.10,110, ill.110



Rosenthaler Platz Recorded, 2012/2013, found posters from Berlin, epoxy resin, 11" x 11" x 2".

Women & Their Work

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Known for its pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences and artists, Women & Their Work is now celebrating its 37th anniversary. Presenting over 50 events a year in visual art, dance, theater, music, literature, and film, the gallery features on-going exhibitions of Texas women artists and brings artists of national stature to Texas audiences. Since its founding, Women & Their Work has presented 1,883 artists in 295 visual art exhibitions, 123 music, dance and theater events, 15 film festivals, 26 literary readings and 546 workshops in programming that reflects the broad diversity of this region. Nationally recognized, Women & Their Work has been featured in Art in America, the New York Times, ArtForum and on National Public Radio and was the first organization in Texas to receive a grant in visual art from

the National Endowment for the Arts. Women & Their Work reaches over 650 school children and teachers each year through gallery tours, gallery talks with exhibiting artists, participatory workshops, in-school performances, dance master classes, and teacher workshops.



women and
their work

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GINNY'S

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