



Visual Identity © Lieux Communs / Picture: Gareth Moore, *Antique Stone 03*, 2013 Hand carved antique granite, wood. Courtesy the artist and Gallery Caïtriona Jeffries, Vancouver
Battre la Campagne, Raymond Queneau © Editions Gallimard



HOUSEHOLD, TEMPLE, YARD

GARETH MOORE

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Exhibition

From 25 September to 30 November 2014

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Curator: Sophie Kaplan

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Production:

La Criée centre d'art contemporain / PLAY TIME,
4th edition of Les Ateliers de Rennes - biennale
d'art contemporain

With the support of the Canadian Cultural Center

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Opening

Thursday 25 September 2014, 6pm

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Meeting with Gareth Moore

Saturday 27 September, 3pm

—

Guided tour

Thursday 9 October, 4pm

—

Family tour

Sunday 12 October, 4pm

—

Green Flashes

Alain Michard

« La Carpe et le Lapin »

Wednesday 12 November, 7:30pm

Ghedalia Tazartes

Concert

Wednesday 26 November, 8:30pm

**Les Ateliers
de Rennes**

**Biennale d'art
contemporain**

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**Exhibition presented as part of Les Ateliers
de Rennes - biennial of contemporary art**

(27 September - 30 November 2014)

www.lesateliersderennes.fr

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Thursday 25 September - Opening Night

PLAY TIME associated exhibitions

- 5pm at Cabinet du livre d'artiste
Fucking Good Art duo's exhibition
- 6pm at La Criée centre for contemporary art
Gareth Moore's exhibition
- 7pm at PHAKT, Centre culturel Colombier
Priscila Fernandes's exhibition
- 8pm at 40mcube
Oscar Murillo's exhibition

—

Friday 26 September

PLAY TIME openings

Frac Bretagne, musée des Beaux-arts de Rennes,
Halles de la Courouze

Press officer:
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chefs; magicians; we even have shrines for dogs, and those
concerned with standards, or not.



 604-736-1554
274 East 1st Avenue
Vancouver British Columbia
V5T 1A6

Gareth Moore, 2013
Invitation card to his exhibition at Gallery Catriona Jeffries, Vancouver,
from 26 November 2013 to 11 January 2014.
Courtesy the artiste and Gallery Catriona Jeffries, Vancouver.

PRESS RELEASE

—
La Criée is presenting Gareth Moore's «Household Temple Yard» as part of Les Ateliers de Rennes - biennial of contemporary art.

In parallel with his work presented in PLAY TIME exhibition at Frac Bretagne, the artist is offering a solo exhibition at La Criée: a group of sculptures typifying his interest in magic and myth.

Through his works Moore questions and reconstitutes the status of found materials and objects, seeking to acknowledge the margins of authorship within the production of a work of art. His work dislodges the distinctions between art and everyday activity, creating sculptural narratives that are enacted materially and socially. Employing a careful economy of means, Moore extends the capacity for value and meaning within objects that are otherwise discreet, reflecting an interest in the recovery of that which goes discarded or unnoticed.

For *A place, near the buried canal* at dOCUMENTA (13) in 2012, Moore lived for two years in the Karlsaue Park in Kassel, using materials gleaned from Kassel, the park itself and the surrounding area to create various structures and sculptures. The site included a house, a pension where visitors could rent lodging, a water source, an outhouse, a kiosk and a temple, alongside numerous outdoor sculptures. *A place, near the buried canal*, provided areas of repose and rest for its visitors and operated according to its own hours, offering an eccentric bucolic atmosphere that shifted and accumulated over the course of the exhibition, ending with the site being completely dismantled and returned to its fallow origins.

The relationship between ritual and object and spiritual and meditative practices are core aspects of *Household Temple Yard*. Shown late in 2013 at Catriona Jeffries in Vancouver, thirty shrines were installed in the exhibition space on low plywood shelves as though in a store, awaiting their purchaser and future use as a shrine, activated by the owner of the work. At La Criée a similar installation of the work will be realized.

Moore has created these shrine sculptures without attaching any specific meaning or instruction to them, even if the design or certain components of each shrine may influence their use, such as thumbtack for pinning up a picture, or a metal grate on which materials could be burned. His shrines are intended to be activated by the people who acquire them; until then the artist considers them unfinished.

The sculptures are accompanied by a series of collage-drawings made with match strikers that over the course of the exhibition will be used by the art centre team to light incense, leaves, plants, bark and other olfactory materials collected by the artist and installed in the centre of the space. Aeration vents have also been set into the walls, allowing air to circulate between inside and outside in a movement both physical and metaphorical.

With *Household Temple Yard* Gareth Moore offers a sculptural interpretation of sacred ritual practices, while equating such practices with that of art, both of which are processes in the production of meaning. In doing so he also looks into the spiritual and commercial value, whether real or projected, of the work of art.

—
Gareth Moore was born in 1975 in Matsqui, British Columbia (Canada).
He currently lives and works in Vancouver.

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Curator: Sophie Kaplan
Production: La Criée centre for contemporary art /
PLAY TIME, 4th edition of Les Ateliers de Rennes - biennial of contemporary art
With the support of the Canadian Cultural Center



PLAY TIME

4th edition of Les Ateliers de Rennes - biennial of contemporary art
27 September - 30 November 2014
Opening on Friday 26 September

Curator: Zoë Gray

Time is our most precious commodity. Whether you live in Rennes or have travelled to the city in order to visit the biennale, thank you for spending your precious time with us! I hope that you will enjoy your visit of PLAY TIME and its many associated venues and events. My aim in putting together this programme was to present a rich diversity of propositions, offering you works by a variety of artists from near and far. First and foremost, I hope that PLAY TIME gives you pleasure, makes you laugh, and creates a moment of reverie in your busy lives.

Despite a light-hearted approach in many of the works on display, the artists whose work I am sharing with you are keenly aware of (and sometimes share) the difficulty faced by many people today when it comes to a lack of work. However, in taking time to discuss the importance of playing, or indeed of doing nothing – *la dolce far niente!* – I want to explore with you the way we spend our time and the value we give to different occupations and past-times.

This exploration takes the form of three group exhibitions, hosted in three very different spaces, in three different parts of the city. Each has its own theme, atmosphere and approach, but as you will see, many of the artists reappear in different venues, giving you the chance to see several sides of their practice. There is no particular order in which to visit this triptych of exhibitions and if you only have enough time to visit one, then you must make the difficult choice between work, play or indolence!

Zoë Gray

Les Ateliers de Rennes - biennial of contemporary art

Founded in 2008 by the non-profit association Art Norac, the contemporary art biennale Les Ateliers de Rennes (literally Rennes' Workshops), is the only European artistic event to devote itself to a reflection on the connections between contemporary art and business and/or the economy.

GREEN FLASHES

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Echoing its exhibitions, La Criée offers throughout the year events that explore the points of contact between contemporary art and other creative fields and knowledge, through concerts, shows, performances, readings, etc..

Experimenting with new forms of crosses, Green Flashes run the streets and turn them into rivers, in islands, gardens and give to see what invents beyond the expected backgrounds.

Two «Green Flashes» will take place during Gareth Moore's exhibition

Alain Michard

« La Carpe et le lapin »

Wednesday 12 November, 7:30pm

Born in 1963 in Rennes, Alain Michard is a choreographer and a visual artist. He develops projects in various fields, creating choreographic works, sound pieces and sensory walks, he also made films on the border between documentary and fiction.

«La Carpe et le lapin (The Carp and the rabbit)

This is a conference, in narrative form, which combines two works by two different artists and a priori unrelated, but that will illuminate one another.

It recreates something of the intimate relationship that the speaker has with the works in question.

These artists are part of his intimate History of art.»

Alain Michard

Ghedalia Tazartes

Concert

An invitation by Gareth Moore

Wednesday 26 November, 8:30pm

«French artist Ghédalia Tazartès (1947, Paris) is a nomad. He wanders through music from chant to rhythm, from one voice to another. Tazartès paves the way for the electric and the vocal paths, between the muezzin psalmody and the screaming of a rocker. He traces vague landscapes where the mitre of the white clown, the plumes of the sorcerer, the helmet of a cop and Parisian anhydride collide into polyphonic ceremonies.»

www.discoqs.com

« Household Temple Yard », Gareth Moore

Visuals for the press

Please, respect captions and copyrights



Gareth Moore, *Antique Stone 03*, 2013
Hand carved antique granite, wood. 53,5 x 27 x 20,5 cm.
Courtesy the artist and Gallery Catriona Jeffries, Vancouver

« Household Temple Yard », Gareth Moore Visuals for the press

Please, respect captions and copyrights



Gareth Moore, Installation view, Catriona Jeffries gallery, Vancouver, 2013
Courtesy the artist and Catriona Jeffries gallery, Vancouver

« Household Temple Yard », Gareth Moore

Visuals for the press

Please, respect captions and copyrights



Gareth Moore, *StGI-013*, 2013
Steel, glass, buttermilk with food colouring, putty, plywood
68,5 x 66 x 33 cm.
Courtesy the artist and Catriona Jeffries gallery, Vancouver

« Household Temple Yard », Gareth Moore

Visuals for the press

Please, respect captions and copyrights



Gareth Moore, *W-05e*, 2013
Expanding installation foam, pressboard, wood trim, nails, paint, light socket with plug
53,5 x 41 x 24 cm
Courtesy the artist and Catriona Jeffries gallery, Vancouver

« Household Temple Yard », Gareth Moore

Visuals for the press

Please, respect captions and copyrights



Gareth Moore, *Basement dashes*, 2013
Match strike pads on paper
85 x 68,5 cm
Courtesy the artist and Catriona Jeffries gallery, Vancouver

Works exhibited

Household Temple Yard

Gareth Moore

Household Temple Yard includes:

- Thirty sculptures (Shrines series), 2013-2014
Various dimensions and variable materials
Courtesy the artist and Catriona Jeffries gallery, Vancouver.

- *Untitled* (series of drawing-collages), 2013
Match strike pads on paper, 85 x 68,5 cm.
Private collection, Koln, Germany.

Also :

- Two vents inserted in the walls, Various dimensions and variable materials.
Courtesy the artist and Catriona Jeffries gallery, Vancouver.

- A «censer», wooden pole, metal container, incenses, barks, plants, leaves, etc.
Production La Criée centre for contemporary.
Courtesy the artist and Catriona Jeffries gallery, Vancouver.

- A picture rail, with in the front a door with a catalog, on the back materials for the maintenance of the shrines.
Production La Criée centre for contemporary.
Courtesy the artist and Catriona Jeffries gallery, Vancouver.

Biography and Bibliography

Gareth Moore

Born in 1975 in Matsqui, British Columbia, Canada
Lives and works in Vancouver, Canada

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SOLO EXHIBITIONS (selection)

2014

Household Temple Yard, La Criée centre d'art contemporain, Rennes, France

An Ultrasonic Flute, Lüttgenmeijer, Berlin, Germany

Blocked Arch, Deferred Ceremony, Dawn Chorus. Tra – diddle – da. Like a Fly in Slow Suspense, Glasgow International, Glasgow Sculpture Studios, Glasgow, United Kingdom

Children's Films, Spike Island, Bristol, United Kingdom

2013

In Dialogue with Carr: Gareth Moore, Allochthonous Window, Vancouver Art Gallery, Vancouver, Canada

Household Temple Yard, Catriona Jeffries Gallery, Vancouver, Canada

2012

Children's Films, International Project Space, Birmingham, United Kingdom; Contemporary Art Gallery, Vancouver, Canada

2011

Children's Films, Bielefelder Kunstverein, Bielefeld, Germany

2009

Rocks on a Clock, Some Photos of Ducks, a Collection of Masks, and a Post to Touch, Lüttgenmeijer, Berlin, Germany

Selected Chapters from Uncertain Pilgrimage, Catriona Jeffries Gallery, Vancouver, Canada

2008

Retrospective 1976-2008, CCA Wattis Institute of Contemporary Arts, San Francisco (CA), USA

As a Wild Boar Passes Water, Witte de With, Rotterdam, The Netherlands

2007

St. George Marsh Denaturalized, Belkin Satellite, with Jacob Gleeson, Vancouver, Canada

2006

St. George Marsh Quitting Business Everything Must Go Away, with Jacob Gleeson, Catriona Jeffries Gallery, Vancouver, Canada

2005

Dave Johnston, Aware of the Danger of Eruption, Contemplates a Conversation he had with a Friend 25 years Ago. "I Feel Like We've Exhausted the Creative Possibilities of this Picnic Table", his Friend said. "Yeah" Dave Replied, with Christian Kliegel, Charles H. Scott Gallery, Vancouver, Canada

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SELECTED GROUP EXHIBITIONS (selection)

2014

Play Time, Biennale d'Art Contemporain, Les Ateliers de Rennes, Rennes, France

Journeys, The Israel Museum, Jerusalem, Israël

2013

Andrea Büttner, Joëlle de la Casinière, Gareth Moore, Catriona Jeffries Gallery, Vancouver, Canada

The Intellection of Lady Spider House, Art Gallery of Alberta, Edmonton, Canada

Das Kind, die Stadt und die Kunst, Schmela Haus, Düsseldorf, Germany

Biography and Bibliography

SELECTED GROUP EXHIBITIONS (selection)

2013

Special Collection: Acquisitions and Archives,
Morris and Helen Belkin Art Gallery, Vancouver,
Canada

2012

dOCUMENTA (13), Kassel, Germany

Sobey Art Award 2012, Museum of
Contemporary Canadian Art, Toronto, Canada

Absolute Beginner, Fürstenberg Zeitgenössisch,
Donaueschingen, Germany

2011

Biennale de Montréal, Montréal, Canada

Route 2: Undisclosed Destination, CCA Wattis,
San Francisco (CA), USA

2010

Right Right Now Now, M.1 Arthur Boskamp-
Stiftung, Hohenlockstedt, Germany

An einem schönen Morgen des Monats Mai,
Gesellschaft für Aktuelle Kunst, Bremen,
Germany

It Is What It Is, National Gallery of Canada,
Ottawa, Canada

Future Generation Art Prize, PinchukArtCentre,
Kiev, Ukraine

*The Chained Lady, the Microscope and the
Southern Fish*, SOFA Gallery, University of
Canterbury, Christchurch, New Zealand

The Library of Babel / In and Out of Place, 176
Zabludowicz Collection, London, United Kingdom

Freischuss, Kleine Humboldt Galerie, Berlin,
Germany

Woodman, Woodman, Spare That Tree,
Lüttgenmeijer, Berlin, Germany

2009

Every Version Belongs to the Myth, Project Arts
Centre, Dublin, Ireland

Nothing to Declare, The Power Plant, Toronto,
Canada

Nomads, National Gallery of Canada, Ottawa,
Canada

Sentimental Journey, Contemporary Art Gallery,
Vancouver, Canada

2008

Begin Again Right Back Here, White Columns,
New York (NY), USA

The Wizard of Oz, CCA Wattis Institute of
Contemporary Arts, San Francisco (CA), USA

The Subject of Education, Concourse Gallery
(ECU), Vancouver, Canada

2007

The Theatre of Life, Galleria Civica di Arte
Contemporanea, Trento, Italia

Door Slamming Festival, Mehringdamm 72,
Berlin, Germany

Köln Show 2, Galerie Daniel Buchholz, Köln,
Germany

Street Scene, Murray Guy, New York (NY), USA

Working Back, Belkin Satellite, Vancouver,
Canada

Passengers, CCA Wattis Institute of
Contemporary Arts, San Francisco (CA), USA

2006

The School of Panamerican Unrest, Helen Pitt
Gallery, Vancouver, Canada

Street: Behind the Cliché, Witte de With,
Rotterdam, The Netherlands

Art Perform, ArtBasel Miami Beach, Miami (FL),
USA

2003

Transformer, Helen Pitt Gallery, Vancouver,
Canada

Apology, Access Gallery – Live Performance
Biennial, Vancouver, Canada

Biography and Bibliography

PUBLICATIONS (selection)

Reid Shier, «Gareth Moore», in *Art Cities of the Future: 21st Century Avant-Gardes*, London: Phaidon Press Ltd., 2013

Luke Fowler & Toshiya Tsunoda / Gareth Moore, *Children's Films*, Bielefelder: Bielefelder Kunstverein, 2012

Josée Drouin Brisebois, Greg A. Hill and Andrea Kunard, *It Is What It Is*, Ottawa: National Gallery of Canada, 2010

Josée Drouin Brisebois, *Nomads*, Ottawa: National Gallery of Canada, 2009

Jenifer Pappararo and Michael Turner, *Landscape*, Vancouver: Contemporary Art Gallery, 2009

Jens Hoffmann and Rebecca Loncraine, *The Wizard of Oz*, San Francisco: CCA Wattis Institute for Contemporary Arts, 2008

Zoe Gray, *Gareth Moore, As a Wild Boar Passes Water*, Rotterdam: Witte de With, 2008

Reid Shier, *Do Artists Need ArtistRun Centres?*, Vancouver: Vancouver Art & Economies; Artspeak Gallery; Arsenal Pulp Press, 2007

PRESS

Alice Ming Wai Jim, «How to Occupy Retreat: dOCUMENTA (13) from Kassel to Banff», in *Journal of Curatorial Studies*, Volume 2, n°2, 2013

Michael Turner, «Gareth Moore: Utility and Fragility», in *Canadian Art online*, 2 August 2012

Michael Turner, «Local Visual Artists Showcased at Germany's dOCUMENTA (13)», in *Vancouver Magazine*, 9 October 2012

Adam Carr et al., «Deferred Interview», in *Mousse magazine*, n°27, January 2011

Byrne Mc Laughlin, «Biennale de Montréal: The Gamblers», in *Canadian Art online*, 19 May 2011

Murray Whyte, «Any requests? Power Plant artist is open to suggestions», in *Toronto Star*, 11 February 2010

Murray Whyte, «Make of it what you will», in *Toronto Star*, 13 December 2009

Sarah Milroy, «Artists in a Land of Wanderers», in *The Globe and Mail*, 25 April 2009

Aaron Peck, «Gareth Moore and the secret lives of found materials», in *Canadian Art*, Fall 2009

Andrew Bonacina, «Uncertain Pilgrimage: An Interview with Gareth Moore by Andrew Bonacina», in *Uovo*, April/June 2008

Nicholas Brown, «Geoffrey Farmer: Forgetting Air / Gareth Moore: As A Wild Boar Passes Water, Witte de With, Rotterdam», in *C Magazine*, Autumn 2008

Carla Ferraris, «Gareth Moore», in *Artkey*, November/December 2008

Jennifer Allen, «Die Monopol Watchlist: Fünf Künstler, dies uns aufgefallen sind», in *Monopol*, June 2007

Jennifer Allen, «Door Slamming Festival», in *Artforum*, Summer 2007

Fabio Cavallucci, «The Theatre of Life», in *Work: Art in Progress*, Spring 2007

Helen Johnson, «Door Slamming Festival», in *white hot magazine*, May 2007

Robin Laurence, «Lamentations for a Landfill», in *The Georgia Straight*, 20 August 2007

Steve Burgess, «Best of the City», in *Vancouver Magazine*, January/February 2006

Sarah Efron, «St. George Marsh: A grocery store for the art set on Main Street», in CBC Radio 3, 15 January 2006

Jens Hoffmann, «Gareth Moore», in *Work: Art in Progress*, Autumn/Winter 2006

Jens Hoffmann, «Gareth Moore and Jacob Gleeson », in *Contemporary*, n°85, 2006

Jordon Levin, «Performers breathe life into art», in *The Miami Herald*, 9 December 2006

Brian Lynch, «Store/Gallery Closes Shop», in *The Georgia Straight*, 31 August 2006

Matt O'Grady, «Best NonPerishables», in *Vancouver Magazine*, January/February 2006

Jonah Gray, «St George's Marsh», in *Woo magazine*, Volume 4, Issue 2, 2005

Robin Laurence, «Guerrilla Galleries», in *The Georgia Straight*, 22 September 2005

Sarah Efron, «NotSoNeedful Things», in *The Globe and Mail*, 19 August 2005

Martin Thacker, «Art Volcano», in *Only*, 1st March 2005

Anne Low, «Transformer/Survivor» (exhibition essay), Helen Pitt Gallery, Vancouver, 2004

Biography and Bibliography

PROJECTS

2014

A Horse with no Name, Glasgow,
United Kingdom

2013

Children's Films, as part of « Das Kind, die Stadt
und die Kunst, Schemla Haus », Kunstsammlung
Nordrhein - Westfalen, Dusseldorf, Germany

Children's Films, Whitsable Biennial, Whitstable,
United Kingdom

2012

A Horse with no Name, Kassel, Germany

2011-2012

Children's Films, Bielefelder Kunstverein,
Bielefelder, Germany; International Project
Space, Birmingham, United Kingdom;
Contemporary Art Gallery, Vancouver, Canada

2011

A Horse with no Name, Basel, Switzerland;
Vancouver, Canada

2010

A Horse with no Name, Berlin, Germany

2006-2007

Uncertain Pilgrimage

2005-2006

St. George Marsh, with Jacob Gleeson, 4393 St.
George St. Vancouver, Canada

2003-2004

The Fred and Jock Gallery, with Christian Kliegel,
Emily Carr Institute, Vancouver, Canada

RESIDENCIES

2014

Glasgow Sculpture Studios, Glasgow,
United Kingdom

2013

Montalvo Artist's Residency, California, USA

2009

Irish Museum of Modern Art, Dublin, Ireland

Text:

Reid Shier, «Gareth Moore»,
in *Art Cities of the Future: 21st Century Avant-Gardes*,
London: Phaidon Press Ltd., 2013

Vancouver

310–311

Gareth Moore

In the summer of 2005, Gareth Moore and then-collaborator Jacob Gleason began a fifteen-month project running a small Vancouver corner shop they dubbed *St. George's Marsh*. In a storefront room they stocked an assortment of canned goods, candies and soft drinks for sale, a 'pick one, leave one' library of videos and second-hand books, a gallery of folk art, as well as a vast display of found objects – including a beaver pelt, an old saw, boxes of postcards, used toys, board games, mountaineering equipment and a terrarium – all displayed with quasi-museological diligence in vitrines and on the walls. Over the course of its short lifespan, the Marsh was the site for performances, screenings, talks and events, thus operating as a de facto artist-run centre. But its distinguishing feature was the unfettered confusion of its purpose: whether a commercial store, public museum, private gallery or backwoods flea market.

This perplexity was compounded by the Marsh's vaguely arcane atmosphere, as if one had stepped sideways and slightly backward in time into a suburban cabinet of curiosities. It's a sensibility that runs through many of Moore's projects: a relational interest in the contemporary Gesamtkunstwerk, with an aesthetic derived from that of a nineteenth-century colonial explorer whose journalistic activities are fuelled by the re-use and re-display of found objects. He is particularly influenced by artists whose assemblage or collage practices serve a larger vision, including Kurt Schwitters, American artist Noah Purifoy and Vancouver artist Geoffrey Farmer.

Following the Marsh, Moore began the two-year project *Uncertain Pilgrimage* (2006–07), travelling extensively across North America and Europe with 'the aim of collecting and

fabricating en route a kind of sculptural narrative, along the way visiting Henri de Toulouse-Lautrec's old cane, entering the false caves of Lascaux, placing my arm in the Mississippi River and asking Richard Long for a pair of his shoes.⁴ In a subsequent exhibition he showed a reliquary of objects from this trip, including a faux cave carved into the gallery wall and photographic documentation alongside an assortment of curious mementos (a little man fashioned from cigarette butts) and a number of crude tools and sculptures jerry-rigged from wood scraps. Long's shoes were exhibited in the plastic bag with which Moore presumably carried them away.

The auratic effect of *Uncertain Pilgrimage's* artefacts barely hints at the breadth of the artist's labour, a level of investment that was more on display in *A Place: Near the Buried Canal*, produced for Documenta 13, where he homesteaded in Karlssau Park for over a year. Arriving in Kassel in early 2011, and using only found, salvaged and scavenged materials, Moore built a small shack as an 'artist's residence', where he lived with no running water and only a small hearth during the cold winter and through the end of the exhibition in September 2012. During this period, the shack became the axis for a growing compound of outbuildings and gardens interconnected by roped-in pathways, including guest quarters (with functional shower), souvenir kiosk, workshop and theatre, as well as a temple to Vulcan, complete with a nineteenth-century statue seconded from the Fridericianum. After relinquishing their cameras and mobile phones, visitors to the remarkable little village, confined to a designated walking path, were left to ponder the vexing question of who in fact was on display.



← St. George's Marsh, with Jacob Gleason, June 2005–August 2006, temporary store

↑ Tanning Wheels from *Uncertain Pilgrimage*, 2006–09
LightJet print, cardboard, rock
53 x 41 x 19 cm

→ *A Place: Near the Buried Canal*, 2011–12, site-specific installation, various materials, dimensions variable

↓ *A Place: Near the Buried Canal*, 2011–12, site-specific installation, various materials, dimensions variable

Text:

Reid Shier, «Gareth Moore»,
in *Art Cities of the Future: 21st Century Avant-Gardes*,
London: Phaidon Press Ltd., 2013



Text:

Michael Turner, «Gareth Moore: Utility and Fragility»,
in *Canadian Art online*, 2 August 2012

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SEARCH



One of the serrated-edge postcards for sale at the kiosk for Gareth Moore's *A place—near the buried canal* (2010–12), where the structures are designed and executed not by DOCUMENTA (13) architects and carpenters, but by the artist himself.

REVIEW

Gareth Moore: Utility and Fragility

Karlsaue Park, Kassel Jun 9 to Sep 16 2012

By **Michael Turner**

POSTED: AUGUST 2, 2012



This year's dOCUMENTA (13) is notable for its increased use of "non-traditional" exhibition spaces, many of which can be found in the Karlsaue Park lands that extend from one of the site's more lavish structures, the Orangerie. Some of the artworks, such as Omer Fast's video loop *Continuity* (2012) (Stan Douglas meets Jeff Wall—with corruptions by Atom Egoyan), fit neatly into purpose-built wooden huts, while others are concerned with the land underfoot. Such is the case with Gareth Moore's *A place—near the buried canal* (2010–12), where the structures are designed and executed not by dOCUMENTA (13) architects and carpenters, but by the artist himself.

Since the spring of 2010, Moore has lived in a field beside the Karlsaue's maintenance yard, erecting first a shelter, then a tool shed, a 12-foot-by-8-foot domicile (complete with stone chimney), a smaller "pension" for guests, a cairn-style washstand, a merchandise kiosk/meditation centre, a "basketball court," a daybed platform, an adjacent "footbath" (with water lilies), a circuit of pathways and, finally, an entrance booth through which visitors pass en route to touring the grounds. Most of the materials used in this sculptural idyll are locally sourced—leftover wood from the previous documents, but also windows from the recently renovated Brothers Grimm Museum. A statue of Vulcan, the Roman god of fire, was requisitioned by Moore from the exhibition's main building, the Fridericianum, and enshrined where the field meets the trees.

As with his previous installations—from his and Jacob Gleeson's *St. George Marsh* (2006–6), a corner store emporium in a residential neighbourhood in East Vancouver, to his immersive exhibition "Selected Chapters from Uncertain Pilgrimage" (2009) at Catriona Jeffries (the result of his global travels)—Moore proves himself adept at taking ostensibly disparate objects and combining them through a form of montage assembly into new objects that evoke intriguing (but never binary) relationships. Utility and fragility, harmony and injury, representation and transformation are all in abundance at *A place*.

Text:

Michael Turner, «Gareth Moore: Utility and Fragility»,
in *Canadian Art online*, 2 August 2012

Indeed, everywhere you look there is evidence of the artist's hand, often to meticulous and surreptitious ends. For example, on the back stoop of the "pension" (where I slept two nights in early July) I noticed that the lantern hanging from the roof's soffit did not begin its life as a lantern, but as a gas can. Looking closer, I saw that the lantern's interior does not contain a wick or provision for oil, but a pane of red glass through which the installation's entrance booth can be pictured, almost like a fly in amber. After viewing the booth in this light, I returned to its site's wooded and ever-narrowing approach, accosted by what seemed like an inordinate amount of signage (an explanation of what I will find inside, prohibitions concerning cameras and cellphones, no dogs, no public toilet, an invitation to "VISIT VIII CAN")

While the approach and the signage had an unsettling effect on me, those ahead (mostly German and US seniors) read aloud these signs with great delight, as if what they were about to enter was not an ambiguous environment indifferent to their presence but something certain, in the same way a botanical garden or a graveyard could be imagined in advance of our visits there. However, this altered somewhat when we came to the booth, where an officious young art student/volunteer asked for our telephones and cameras (postcards, we were told, could be purchased at the kiosk). One patron gleefully handed over her bag, announcing that her camera was inside, only to be told that the camera must be removed, that the storage cubbyholes (designed by Moore) are not for bags but for phones and cameras only. For some, the spell was broken. For others, such as myself, a new lens appeared through which to view Moore's fantastic installation.

Moore's rules regarding the seizure and compartmentalization of our cameras and telephones, like the narrowing of the entranceway, foreshadow what lies ahead: a circuit of roped paths that lead to structures one is invited to touch (the daybed, the foot pond, the kiosk/meditation centre, the shrine to Vulcan) and those one can only pass by (the outhouse, Moore's home, the "pension"). When asked about this strategy, Moore said it was not until opening day that he realized viewers would stray from his paths and trample the crabgrass and clover that distinguishes them. Rather than see his gardens flattened, the installation reduced to a muddy expanse, he installed fences, a move that protects the flora but also re-inscribes a singular regime through which the structures can be experienced—in the same way a novel is expected to be read from start to finish through a series of numerically ordered chapters.

The literary analogy is not inappropriate, for Moore has, over the years, proven to be as much influenced by literature (Lord Baden-Powell's militaristic *Scouting for Boys* and T.E. Lawrence's translation of *The Odyssey* are two of the five books to be found inside the "pension") as the visual arts (Noah Purifoy, Kurt Schwitters and Maud Lewis are cited in reference to Moore in the dOCUMENTA (13) guide). Yet while literature remains as open to lyrical abstraction as the visual arts are to narrative figuration, the unexpected contingencies of audience have backed *A place* into something resembling the latter: a closed structure, as opposed to a rhizome sustained by myriad assemblages within. I offer this (Deleuzian) observation to Vulcan and am reminded of his own open-ended tendency: as a smith, he is responsible for two kinds of fire—that which helps and that which hinders.

Text:

Aaron Peck, «Gareth Moore and the secret lives of found materials»,
in *Canadian Art*, Fall 2009



"Gareth Moore: A New Salvage Paradigm" by Aaron Peck, Fall 2009, pp. 102-105

Gareth Moore: A New Salvage Paradigm



Gareth Moore and the secret lives of found objects

By Aaron Peck

POSTED: SEPTEMBER 1, 2009

My first meeting with Gareth Moore took the form of a walk. On the day of our hike along the tidal flats of Iona Beach Regional Park in Richmond, B.C., the sky was overcast with a slight drizzle.

Iona Beach, located on Iona Island, which is adjacent to Sea Island in the north arm of the Fraser River, is a rather anomalous space. From one side, you can see the rainforest-covered Endowment Lands of the University of British Columbia; from the other, Vancouver International Airport. Iona Island is one of those places in Greater Vancouver where you can feel far away from an urban metropolis and yet be within 20 minutes of the city centre. The only way to get there is to take a small access road northwest of the airport that meanders through an area of what would appear to be nothing more than tidal flats, airstrips and junk space.

The park itself is even stranger. At one end of the beach sits a sewage-treatment plant that serves the metropolitan area; the other is filled with industrial junk and heavy machinery. The expansive tidal flats in between are stunning. Long jetties on either side form breakwaters that protect the beach from the Strait of Georgia, and prove far more interesting to walk along than the beach. We walked by a "No Trespassing" sign amid the machinery, then passed empty beaches where the jetties extend out into the strait. The rain picked up: not enough to make the walk uncomfortable, just enough to become noticeable as rain. Along our way we found various objects, evidence of previous visitors—a ramshackle observation point made of beached wood, stone sculptures, disembodied pieces of crab shell.

Moore works with found objects that he salvages and then transforms. His art asks us to pay attention to the story each object withholds. Where did this thing come from? What happened to it before it became art? Much like the detritus of Iona Beach, the life story of any second-hand object is usually lost on us—unless, of course, the person to whom it used to belong tells us that story. Moore imbues objects with new stories by transforming them into sculptures or installations. His is a new salvage paradigm, an aesthetic one, one that takes junk and transforms it into something new instead of letting all the material around him go to waste.

So my walk with Moore along the jetties of Iona Island was an apt introduction to his work, since walking, found objects and landscape all figure significantly in his art. His recent *Uncertain Pilgrimage* (2006–07) took the form of a tour across large expanses of North America and Europe, and the gathered results felt like they referred to or obliquely represented landscape. One of the places his wanders led him was Lascaux II, for example; at Catriona Jeffries Gallery he later created a replica of that itself-ersatz cave. Photos of his journey and photos he found along the way covered the walls in place of prehistoric paintings.

Text:

Aaron Peck, «Gareth Moore and the secret lives of found materials»,
in *Canadian Art*, Fall 2009

Moore has exhibited his work widely over the past couple of years: he contributed excerpts from the in-progress *Uncertain Pilgrimage* to a group show at Murray Guy in New York in 2007 (Moore in fact slept in the gallery during the installation of the exhibit), mounted a solo show, "As a Wild Boar Passes Water," at Witte de With in Rotterdam in 2008 and was part of two exhibitions at the CCA Wattis Institute for Contemporary Arts in San Francisco, "Passengers" and "The Wizard of Oz" (both 2008). Needless to say, it has been difficult to see his work without travelling. As a result, in Vancouver—and, for that matter, most of Canada—his work has been as much rumour as reality. Prior to his solo exhibition at Catriona Jeffries Gallery in January, 2009 (which included what he described as "selected chapters" from his *Uncertain Pilgrimage* series) and "Nomads" at the National Gallery this April, his work had not been seen in Canada since 2007.

Before this year, Moore was known mostly for a collaboration with the Vancouver-based artist Jacob Gleeson known as the *St. George Marsh* project. Gleeson and Moore rented a space in a residential neighbourhood of East Vancouver and turned it into a curiosity shop-cum-museum of sorts. The space was zoned commercial and the duo were interested in exploring aspects of a commercial setting, so a small number of goods were available for purchase—buckets of gelato, soda, dry goods and fresh coconuts (which the artists would slice open for you). They also exhibited works by local artists such as Jeffro Halladay and Karen Birch. *Marsh* functioned as a venue for the display of things we normally discard, and for things people collect, fetishize and ingest. Moore and Gleeson transformed the *Marsh* space into a museum of ephemera. Some time after the project ended, the objects that remained were exhibited as an installation at Vancouver's Belkin Satellite.

There is an aspect of performance—or at least process—to Moore's work. For *The Road Through the Forest* (the piece he contributed to "The Wizard of Oz" and which he created under the pseudonym Lyman A. William), the staff at the Wattis blindfolded him and then deposited him in the northern Californian countryside. Using his skills as a traveller, he had to make it back to San Francisco in time for his artist talk, which would be an account of his journey. In a show at Catriona Jeffries in early 2009, he presented the objects he gathered along the way in a vitrine, which made for an uncannily museum-like display. All the cigarettes he found as he made his way back to the Wattis, for instance, were transformed into an effigy of an unknown traveller, which was placed next to the shoes he wore during the journey. The vitrine worked both as a surrealist installation and as a representation of the journey.

A lot of what Moore does could end up being documentary, simply marking where he went or what he did, and the work would end there. However, the sculptures and installations he produces are autonomous aesthetic objects that work independently of Moore's performances. When one encounters them in a gallery, it echoes how Moore encountered them in the world: their history is not apparent, although it is obvious that each object has a story. What makes them successful as objects is their ambiguity. A chair with one leg missing, a bottle of whisky propping it up, could have some specific significance to Moore's travels, or not. The objects are accompanied by the potential of many stories—their hidden past, their part in Moore's own life—and the ambiguous relationship of these mysterious stories enhances their existence as art objects. It is this transformation from salvaged object to aesthetic object that distinguishes them from merely being a document of a performance. Whether or not we understand any of the stories these found objects tell is beside the point; they resonate with potential stories, and invite us to consider their mystery. At their best they are confounding, playful and, at times, strangely beautiful.

In April, 2009, Moore left Vancouver for Europe. He presented a solo show in Berlin in May and took part in a summer residency in Dublin. Before he left, we met one last time for bubble tea and another walk, this time to VanDusen Botanical Garden on the west side of Vancouver. The sun was out, throwing clear light onto the North Shore Mountains. Rhododendrons, cherry trees and magnolias were in bloom. Moore had just returned from Ottawa and the opening of "Nomads" at the National Gallery. His installation there included work from the gallery's permanent collection, and this had presented a number of logistical problems: the borrowed material needed to be taken care of properly to prevent damage—interesting for Moore, given that he does not concern himself with how well his own art will survive. We discussed the impermanence of his work, which will deteriorate faster than most. The objects he presents, which have had many lives before becoming artworks, will break, deteriorate, decay, rust, wither and rot, continuing to change long after their usefulness as art has passed.

This is an article from the Fall 2009 issue of Canadian Art. To read more from this issue, please visit its [table of contents](#).

Text:

Andrew Bonacina, «Uncertain Pilgrimage: An Interview with Gareth Moore by Andrew Bonacina», in *Uovo*, April/June 2008

Andrew Bonacina: Last year you completed the final stop in your year-long project *Uncertain Pilgrimage*. How did the project begin and what were the motives behind embarking on a journey such as this?

Gareth Moore: *Uncertain Pilgrimage* began with the impetus to visit and investigate the ensuing interactions with a number of places, objects and people, in an attempt to write a kind of 'sculptural story'. It was quite unstructured, having no predetermined schedule or route. It physically began in Vancouver with the collaborative construction of a wool suit (or costume) with an 84-year old tailor, Bill Wong. Throughout the excursion the suit and costume transformed, grew, and dwindled, at times taking on additional components and at others, leaving parts behind.

AB: You describe the suit you made as a 'costume', which suggests that your role in *Uncertain Pilgrimage* was that of protagonist in this epic-style narrative journey. Was there an overarching ambition that linked or guided the choice of tasks performed and are there models for such a journey that you were looking back to in thinking about this work?

GM: I was looking and thinking a lot about travel literature, and about ways in which people take on time and distance as a way of engaging in something that is felt to be spiritual at some level. There is usually an end point to these types of journeys, one travels to a destination and back, typically accomplishing something at a chosen point. *Uncertain Pilgrimage* had no real destination, no end point, and no clear objective, there were things set out for, but there were no grand narratives or desired conclusions. It was less about me and more about finding a medium for traveling, researching and constructing the project. In a way the suit was more the (initial) protagonist, quite invisible when worn, becoming more visible through transformation and over time. I think the 'specific' journey also recedes a bit when exhibited and the constructed objects with their stories come to the foreground.

AB: The places you passed through and the tasks you set yourself veered from visiting tourist attractions and historical sites of interest to more anecdotal and fleeting engagements with people and places. Where did your journey take you?

GM: In responding to all of this I am reminded of how throughout this project I have always been trying to get away from travel-writing-a-journey, and think that printing this discussion might come close to that, in a way curtailing my motives. What follows is a selection in no particular order (as I would like to keep it), of some of the events, transformations and interactions, as experienced in the *Uncertain Pilgrimage*:

A pair of 'Smugglers shoes' were constructed out of two pairs of shoes which I had previously worn. When walking in one direction these shoes, leave a trail going in the opposite direction.

As I traveled homewards a pair of glasses were made, *Glasses for going west*. The lenses were made from my hair and the frames from a motel pencil, a roe deer horn and other scrap material collected along the way.

A moss beard was constructed whilst traveling through England, *Crusoe tells a monoecius joke to himself*.

Text:

Andrew Bonacina, «Uncertain Pilgrimage: An Interview with Gareth Moore by Andrew Bona cina», in *Uovo*, April/June 2008

One of the first places I traveled to was Albi, France in order to see Henri Toulouse-Lautrec's cane. The cane he used by necessity (he had malformed legs, a cause of his parents being first cousins) but he was also a heavy drinker and ordered to abstain on account of further physical ailments. This was not a sound possibility with Lautrec, so he fashioned for himself a cane that concealed a small flask of alcohol and a tiny cup. This allowed him to take his drink discretely at any place. I was quite taken by the cane's dual function to keep one upright, and also contribute to the stumbling effects of alcohol that inevitably bring one to the ground. I then began constructing a cane out of a piece of bamboo gleaned from one of the thriving local bamboo groves.

I traveled to the replica caves of Lascaux II and followed a dramatic tour, complete with flashlight in hand, and described in a language I have little understanding of.

I asked Richard Long for a pair of his shoes. (After months of attempting to find him and a number of visits to England I found that he lived walking distance from my grandmother's home)

Sitting in the back seat of a car in northern Italy, moving near a hundred miles an hour, I peered into the 'Valley of Nothing' going by on my left hand side.

I stuck my arm in the Mississippi River.

By means of walking in ill-fitting shoes I injured my feet, and so somehow I decided on Geneva as a place to rest. I then spent much of the following days gazing at the *jet d'eau* issuing from the lake, learning stories of its accidental conception at the hands of two city plumbers.

I dug a ditch in order to keep my travels financed.

I traveled into the heart of New Mexico's desert attempting to find the test pad for Richard Branson's spaceport project.

Text:

Andrew Bonacina, «Uncertain Pilgrimage: An Interview with Gareth Moore by Andrew Bona cina», in *Uovo*, April/June 2008

AB: How do these anecdotal experiences live on in the space of the gallery or museum? In the same way that you don't wish to write a travelogue or fix these experiences through documentation, how did the sculptural aspect of this story develop and how can they live on without becoming relics?

GM: Works such as *Gesellen Work* and *Le Cane* have, within the context of exhibition, been transformed in a specific and reactive manner to these temporary positions. *Gesellen Work* was initially formed as a slow growing bundle of wood. Pieces of scrap wood were collected over various locations such as a broken sign post from the Eden project in Cornwall, a piece of weathered lumber found leaning against Donald Judd's old studio or a stake from an abandoned gold mine, and bound together. As part of an exhibition the bundle was later transformed into a new structure, a bench and bed-like sculpture *Gesellen Work, Waiting here for*; after this it was disassembled, and reformed as a slightly changed version of its original sculptural self. While taking part in another exhibition, *Le Cane* was adjoined to a slightly dilapidated 19th century chair, temporarily becoming *Cane at current moment*. A chair dating from within Henri Toulouse-Lautrec's life span was found and the cane substituted for one of its legs, becoming a support for the chair as well as finding a position to rest itself upon the seat. At the exhibition's end the cane was removed and the chair left behind. I see these secondary points (or gallery / institutional settings) as ways of interaction that might further inform / transform the sculptures and their stories. To nomadic peoples such as the Roma and Hobos, producing and selling craft and art was often integral to sustaining existence and movement. Traveling with often humble pockets I began to carve and fashion *Spoons and Forks and Runcible Spoons* as what I imagined as a somewhat symbiotic way of supporting the movement and formation of the journey.

AB: The titles of many of the works that have emerged from the project remain ambiguous as to the origin of the works or the narrative that led to their making. Is this sense of ambiguity an intentional part of the project?

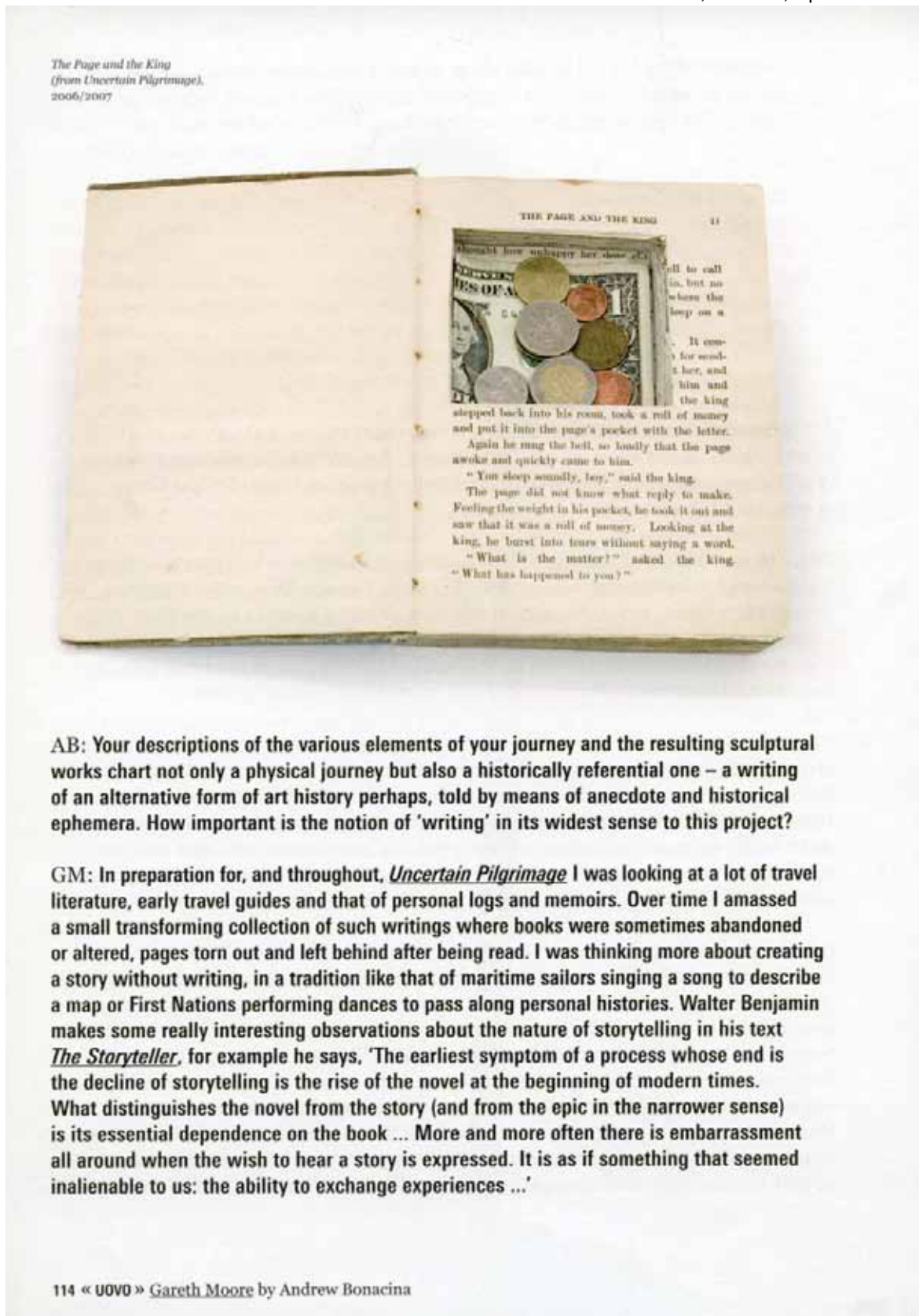
GM: It wasn't an attempt to be overly ambiguous, but neither had I a desire to follow a direct trajectory. The titles largely developed from the individual works created, rather than the project at large and, to some extent, I believe these hold a less ambiguous nature within the contexts of the certain groups or individuals interacted with during the specific works' construction.

AB: Will the objects and other works that resulted from the project continue to grow and change each time they are shown?

GM: Given future contexts or investigations, a number of the pieces will grow, reduce or transform, to what extent and which individual works is largely uncertain.

Text:

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AB: Your descriptions of the various elements of your journey and the resulting sculptural works chart not only a physical journey but also a historically referential one – a writing of an alternative form of art history perhaps, told by means of anecdote and historical ephemera. How important is the notion of 'writing' in its widest sense to this project?

GM: In preparation for, and throughout, *Uncertain Pilgrimage* I was looking at a lot of travel literature, early travel guides and that of personal logs and memoirs. Over time I amassed a small transforming collection of such writings where books were sometimes abandoned or altered, pages torn out and left behind after being read. I was thinking more about creating a story without writing, in a tradition like that of maritime sailors singing a song to describe a map or First Nations performing dances to pass along personal histories. Walter Benjamin makes some really interesting observations about the nature of storytelling in his text *The Storyteller*, for example he says, 'The earliest symptom of a process whose end is the decline of storytelling is the rise of the novel at the beginning of modern times. What distinguishes the novel from the story (and from the epic in the narrower sense) is its essential dependence on the book ... More and more often there is embarrassment all around when the wish to hear a story is expressed. It is as if something that seemed inalienable to us: the ability to exchange experiences ...'

Text:

Andrew Bonacina, «Uncertain Pilgrimage: An Interview with Gareth Moore by Andrew Bona cina», in *Uovo*, April/June 2008

AB: Benjamin's text is an interesting point of reference in thinking about your project as it highlights, in relation to my previous question, the task and responsibility of writing. Was *Uncertain Pilgrimage* another way of writing a history, be it an individual history or one of social interactions?

GM: The way in which Benjamin describes a loss of language, or way of communicating, is something I really connect to this project. The journey was partly a way of attempting to write about these experiences without this dependence on books as he describes. About history this gets more complicated, I was looking to the past, but also thinking of it as something that would not really be finished, and therefore not be fixed in history, something perhaps like ripping the last chapter(s) off a book without reading it.

AB: Benjamin also ties the loss of the art of storytelling to the loss of a traditional sense of community in Modernity, the type of communities such as those you mentioned – the Roma or Hobos – in which memory, speech, experience and social practice were shared. These types of communities were often structured around traditional working practices which brings us to your self-appointed 'apprenticeship' with certain traditional trades such as the baker, with whom you worked for a short period of time. Can you tell me a bit about what you were looking to investigate by engaging this way with traditional forms of work?

GM: I see art as holding the potential of both creating this sense of, and simultaneously, loss of, community. It builds points of relation and dialogue in which individuals converse over time and space, but often much of this is filtered and mediated over time. I was attempting an interaction in the most basic of ways, engaging in something that I would most inevitably learn from – hopefully, in turn and through conversation, to have something to offer back. Benjamin writes of how resident master craftsmen and traveling journeymen worked together and how every master craftsman had been a traveling journeyman before settling down. He was addressing, in part, the Gesellen, who leave their homes for a period of three years to apprentice in the world. I saw *Uncertain Pilgrimage* as somewhat of an apprenticeship as well. It became an investigation of a more immediate, less filtered, way of interaction.

AB: Can you tell me about your experience at the bakery, how the project came about and how your role as an artist in that environment developed?

GM: The bakery project grew out of an invitation to interact, under the premises of performance, with the community of Trento, in northern Italy. Of course, I kept seeing bakery after bakery and began thinking of how bakers work while most everyone else is sleeping, place their goods in the shop, and go home to bed. Later, someone buying bread interacts with another individual who hasn't had a part in this construction. I wanted to insert myself into the working of the bakery and establish a more invisible and immediate collaboration between myself and the baker. I produced a batch of 'sculptural' breads that could be inserted into the bakery for a day. Someone stopping in for their daily typical loaf might instead have a choice of another more mysterious form, like that of a shoe, a cane or a beard. I imagined how this interaction might lead home to the dinner table and take on further interpretation.

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Uncertain Pilgrimage; Glose, 2007

AB: This type of apprenticeship is reminiscent of the activities of the Artist Placement Group, a group of artists who began working in the 1960s and 1970s (including artists John Latham, Keith Arnatt, Ian Breakwell and David Hall among others) and explored the notion of art in a social context by placing artists in various industry and government departments, challenging both their own practice, but also, hopefully, the practices of their adopted colleagues within these companies. How do you think your working in the bakery affected the baker and his attitude to his work, and then, to art?

GM: That's impossible to answer as my communication with Andrea Pulin (the baker) was limited. My Italiano is *piccolo* as was Andrea's English. In our initial contact we had an interpreter but for the night in which we baked together, we relied on a more rudimentary way of communication and a child's English / Italian dictionary. It seemed as though he enjoyed the experience, possibly he was slightly perplexed by it, but definitely enthusiastic. There was one strange outcome to the event, which relates to my noticing Lega Nord posters around the town that proclaimed 'No Moschee in Trentino' (no mosques in Trentino). In response to these surprising announcements, I decided to make some bread mosques to place in the bakery. Later (from what I was told), these mosques seemed to affect how the retail clerk responded to possible sales of these new bread items.

Text:

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Left: *Schuhvitrinen* with Richard Long's shoes, 2006/2007 /
Above: *Der Landloper* (from *Uncertain Pilgrimage*), 2006/2007 /
Opposite: *Uncertain Pilgrimage: Crusoe Tells a Monnoecius Joke to Himself*, 2006/2007

AB: Your other quiet intervention in the public sphere in Cologne at the Galerie Daniel Buchholz bookshop could be read as a metaphor for the whole project and indeed much of your work – a cabinet of curiosities in which varying narratives and histories and art and non-art objects come into close contact by means of forms of display that play with the tropes of museological display. What material did you bring together in Cologne?

GM: As a unifying unit I constructed a sculptural sled / cart out of found wood that I thought of as a device for transporting the other materials I had been working on. The cart was placed within the front window display of the store with the rest of the material, absorbing itself into the Antiquariat bookshop. I spent a week or so going through the many wonderful books, prints and curiosities housed in the store, developing some new work, and finding relationships amongst the existing material for the works to rest with. Sculptures like *Smugglers Shoes* and *Crusoe Tells a Monnoecius Joke to Himself* found temporary homes in the store vitrines, beside old etchings, books and other materials that somewhat expanded these objects' histories, (those of the Antiquariat, and those which I had constructed). Sculptures such as *Der Landloper* were developed on site with the construction of a previously flattened tumbleweed collected in the Texas desert and the addition of a portion of a Hieronymus Bosch catalogue gleaned from the Antiquariat.

Text:

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AB: The pilgrimage of the works, so to speak, can continue beyond the life they have as part of the project when inserted into new contexts.

GM: Yes, they can retain a flexibility and hold onto the possibility of transformation aided through interaction with possible new contexts.

AB: So you arrive at this form of 'Musée Imaginaire' where traditional object distinctions become less important. It's something you've explored in your work in the past with projects such as *St. George Marsh*. Like the Antiquariat bookshop display, and even your time at the bakery, it became an insertion into the public sphere that challenged the way in which art functions, is categorised and works within a social context.

GM: Well, I think without this insertion into life, it can sometimes be a little all too structured, and designated to a rather fixed position. *St. George Marsh* started quite loosely, my friend and fellow artist Jacob Gleeson spotted a small corner store for rent in a residential area of Vancouver and we began discussing the possibilities of what could unfold in such a space. Looking at ways of conflating interests we had in mind things such as small-town-low-budget museums, aged and fragmented corner stores (stores that dealt with items of an unlikely union, such as meat and videos, or vacuums and golfing equipment), and art made outside of the overarching forms of art historical discussion. Quite quickly we had a little shop and a license.

AB: Were visitors aware that they were entering something other than a normal corner store?

GM: This really varied between visitors, some it seemed would drop in, buy a snack and leave without taking the slightest notice of anything else, others would offer business advice as to what we might do or sell, as a way of helping our obviously failing business, others again found the store to be very reminiscent of something they had once encountered. We had a young boy drop by once, maybe seven or eight years old, and shortly he began to weep quietly. The man escorting him detailed how the child at times suffered from nostalgia. Given that most of the objects within *St. George Marsh* were older than the child himself it seemed a strange but beautiful description of the boy's upwelling.

Text:

Andrew Bonacina, «Uncertain Pilgrimage: An Interview with Gareth Moore by Andrew Bonacina», in *Uovo*, April/June 2008

AB: So as much as the project was about the challenging of the way art functions, mixing useless 'aesthetic' objects with everyday consumable goods, it was very much a social project in which your everyday interactions with the visitors became a form of performance, or at least a way of collecting conversations and encounters in the way that you might collect and arrange the objects on the shelves?

GM: Well that became an interesting remainder of the store, something both Jake and I really enjoyed but if you are to call it collecting it was done in an unintentional way, like all memory, these stories simply reappearing through later discussion, description or rumination.

AB: Does the store have an afterlife other than in the memories and stories that came out of it?

GM: It has gone through two transformations since the store originally closed. The first being a sale *St. George Marsh, Everything must go, Away*, held in the loading bay of Catriona Jeffries Gallery, in which everything housed in the store (down to the cashbox and broom) was for sale, under the condition that it all stay together. (It didn't sell.) The second, after sitting in storage for a year, was its transformation within a Vancouver gallery into something slightly replicating itself under a new somewhat neutered form 'St. George Marsh, Denaturalized'. After this last transformation it was once again placed into storage, this time somewhere in the suburbs of Vancouver.

AB: Can you tell me about your recent sculptural works, such as *Sculpture Garden with Bench*?

GM: *Sculpture Garden with Bench* grew out of a continuing series of photographs taken over time at various locations. The photographs are of sculptures constructed in-situ, out of found materials. The specific locations, and the material found therein, entirely inform the sculptures made. Upon completion I take a photograph and leave the construction there. The collection of photos up to the point of producing *Sculpture Garden with Bench* were brought to San Francisco as part of an exhibition. I had decided that I would make a sculpture to house the photographs but left it at that point until I could physically make it to the exhibition location. What developed from the gallery space and surrounding environment was this slightly reduced and patchwork enclosure, constructed from found scrap wood. The photos were mounted first on found material; plywood, drywall, cardboard and then as well mounted to the internal perimeter of the structure.

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Uncertain Pilgrimage; Donkey (as sculptural companion) Sketch, 2007

AB: They seem to develop this idea of building a 'sculptural story' through objects and locations.

GM: It was a way of addressing their physical displacement. By mounting the photos on found scraps I was looking to bring the photos into a more direct relation with materials similar to what the sculptures depicted were originally constructed from.

AB: Do you envisage there being another journey in the future, or a continuation of *Uncertain Pilgrimage*?

GM: I'm not sure if there will be another journey in actuality, but a continuation exists through the materials and their possible reconstitution over time. A small amount of material was collected that hasn't been addressed, so that always gives rise to a possible future. But that said, it is always nice to amble.

Gareth Moore is a Canadian artist based in Vancouver. Forthcoming and recent solo exhibitions include Witte de With, Rotterdam; CCA Wattis Institute of Contemporary Arts, San Francisco (both 2008) and St. George Marsh Denaturalized, Belkin Satellite, Vancouver (with Jacob Gleason, 2007). Group exhibitions include

'The Museum', Irish Museum of Modern Art, Dublin (2008); 'The Theater of Life', Galleria Civica di Arte Contemporanea, Trento; 'Door Slamming Festival', Berlin; 'KölnShow 2', Galerie Daniel Buchholz, Cologne (all 2007).

Andrew Bonacina is a writer and curator based in London.

Visiting information

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Visitors Service

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