**Terri Moore-Artist**

**Response**

Artist Statement

Moore’s work explores the complex relationship we have with the natural world. Drawing on shifts and changes in the environment, she focuses on the objects that provide perspective in their reaction to these changes. Murmurations of migrating starlings, icebergs, and the relationship between the ocean and the atmosphere are subjects that Moore renders with an eye toward the pattern of movement and the contrast of what is above the horizon line and what is below.

Inspired by climate change and the momentous calving of polar ice shelves, Moore’s paintings focus on the singular object of the iceberg.

The Bergs (as she calls them) are sculptural objects isolated in a white field, giving the viewer an opportunity to experience the idea that these floating monoliths are simultaneously intimate and monumental. The ice above the horizon line reflects the sky and is the tangible perspective of what we can see. Below the horizon line is the bulk of the ice that is anthropological in nature, rich in its sculptural rendering and representative of what is below the surface of our immediate consciousness or awareness.

**In answer to:**

**1) what leads you to stick to a particular subject matter for so long?**

Curiosity, navigation and process. To me, exploring a subject matter as an Artist is to be curious about an idea, an event, an object, a “happening”. Artists are historians, inventors, problem solvers, and creators. Navigating something that moves you is about getting to the heart of the story, and that takes time and focus. To fully explore a subject matter is to understand it and start to have a conversation with it and about it. For me, this is process. The language for navigation is in the making. The first works of a series are exploratory and give me a tangible foundation of what I am curious about, the questions I want to answer and how I am going to visually do that. It’s about finding one’s voice. This is a very personal process for me and it involves inner reflection of how the subject affects me, where it takes me and how the story of the series develops. Each series has an evolution from spark to witness, to voice. In the realm of this process is honing of medium and the physicality of visually communicating that to the viewer. The depth of this process holds time and space and is results in a body of work.

**2) your process for making icebergs is a departure from some of your other work what led you there**

The key here is process. I was deep in research for the Swarm/Murmuration series exploring the migratory patterns of birds-specifically Starlings. I was interested in the patterns the flocks of Starlings were making in the sky as it related to the patterns of their migration. I found that the migratory routes were changing due to global warming which lead me to the Arctic. Seeing film footage of a giant ice shelf calving and creating icebergs took my breath away and I was hooked….I started the iceberg series as I completed my work on the Swarm series.

 I had been working on Yupo paper for the Swarm series...the surface was intriguing to me. When working with wet medium, you can virtually wipe the surface clean-yet, when it dries (with a waterproof medium) it becomes permanent. The play between permanence and impermanence was an integral aspect of the work and conceptually related the aspect of the experience of the Swarm as a moment in time as well as the larger concept of the delicate balance of global systems “cause and effect’.

 For the Berg series, I worked in watercolor on Yupo paper pushing the boundary of this sense of “permanence”. The medium sits on the surface and I can reconstitute the color and push blocks of deep blues and greens of the bergs around recreating the melting and moving within the anthropological object of a giant block of ice. We think of icebergs of being monolithic objects, yet, they are witness and evidence of a evolving and changing ecosystem- simultaneously intimate and monumental.

**3) as an artist what is your responsibility to the world…**

To have a voice. To commit to process..and most of all, to “Show Up” for the work.

Everyone has ideas, but it is the Artist that pays attention to the world around them with a keen eye toward investment, interpretation and creating a voice by being a “maker” through process and medium. To explore the world around us with vulnerability (in the best possible way), truth and creative process is the gift and the work of an Artist. It’s about being “Awake”. It’s about being witness. It’s about offering a creative interpretation of the way humans see and experience the world offering a window to deeper thinking and feeling.

**A promo is going out for you on the next few days**

**And I need some quick “Terri Quotes”**

1. I want my work to be simultaneously intimate and monumental. Monumental in its conceptual and visual effect, and intimate in its personal affect.
2. Vulnerability is the strength of the artist. To be open to exploration and embrace failure allows the artist to navigate without fear. To embrace failure and being uncomfortable is to truly embrace the navigation of learning.
3. To be an Artist is to be an observer. Be awake. There is a difference between looking and “Seeing”. We are looking all the time, but to actually “see” requires one to slow down and observe. Brilliance is in the details of the world around us. Look up! Look up and truly see to perceive the significance of your surroundings.
4. As an Artist in the world, be curious. Ask the question, “Why”? The answer is a process of Human navigation into a deeper understanding of the world around us.