Only the River

Amber Moir

The works in this show draw on the feeling of being surrounded by perpetual motion;
to give a sense of 'being in' rather than 'looking at'.

To be 'in' is to be engaged;
to be led by the elements and conditions that surround the body.

The language of my work is forged
through translating painted plates into pitch-rolled prints.

The feeling of facilitating   a series of events
rather than imposing
something directly on to a substrate.

I overwork the plates with an awareness that some of the mark and pigment
will be lost in the transfer.

This process pares down intensity
and results in works that retain their complexity,
but feel even-keeled.

A separation between myself and the work comes with the image shifting its weight,
from left to right.

Printing turns the work on its axis,
and it suddenly exists as a mirrored reflection of itself.

Some of the works have been printed on both sides of the calico;
as studies in colour, depth and form.

Many are sealed to create a substrate that functions as something   between

fabric   canvas   and paper.

They are housed in a variety of ways.
Forms shift from accordion books to standing panels to a work hand-sewn with thread.

I thought a lot about receptivity as I made these pieces,
about the tension between agency and facilitation and
the skill of effectively   stepping in   and   stepping out.

Drawing into the prints with colour pencils provided a tool
to further engage with them;
to follow their potential.

The works are receptive too,
they move   in relation
to those walking past them
or natural flows of air.

They become objects that   lead or hinder,
nudging the body - or the eye -
to change direction
and pace.

They invite being viewed from either side,
in motion and in sequence.

They exit in clusters that converge at certain points before altering their formation
and reconfiguring again,

informed by the logic of a river -

that self ordering principle
that can only run
with itself,
and not against.