



**(WITH CERTAIN
EXCEPTIONS)**

Matt Moriarty, 2017

ARTIST'S STATEMENT

(With Certain Exceptions)

With Certain Exceptions takes its name from a written fragment contained within section 3 of the Maruia Declaration petition signed by over 300,000 conservation activists in New Zealand in 1977. The petition was submitted to parliament in an attempt to protect remaining indigenous forests from commercial forestry. It is recognised as an historic milestone for New Zealand's conservation movement.

Section 3 of the petition states;

'The logging of virgin forests (with certain exceptions) should be phased out by 1978'.

With certain exceptions? How does one respond to such an inclusion?

It declares something that is unwritten, that cannot be seen, that lacks definition. It undermines, reading like a space between that needs not be defined, a way out, a loophole, a black hole. Here only part of the picture is painted and we are left to speculate in order to respond.

With narrative aside, the making of this work is a process based response to my interpretation of this written fragment. The method of making is one of omission and erasure - something I would describe as reverse masking, whereby parts of a previously built figure are isolated through masking out in a blind working process to create Ma¹ - the gap between structural parts. As painted figure is partially reclaimed by black painted ground traces of the sublayer figure remain. The building of image through this process becomes speculative as the process of making is blind, you don't know what you've got until the masking is removed. It works on defining what is not there (the exceptions) by canceling out what is.

I would hope when standing in front of these works that the viewer is left to interpret and speculate in order to attempt to restore the image by examining form and non-form simultaneously. What did the image look like before this erasure took place? Traces remain.

The black polished timber support grounds signs and symbols that form the structural elements in this work. Preserved native Podocarp specimens² collated by early colonial botanists have been digitized, deformed and reconstructed, giving them a new life.

A question arises; How does one view the dead tree³ as a sign in a contemporary context, both in a time of exponential ecological change and given its rich historic usage and citation in New Zealand art?

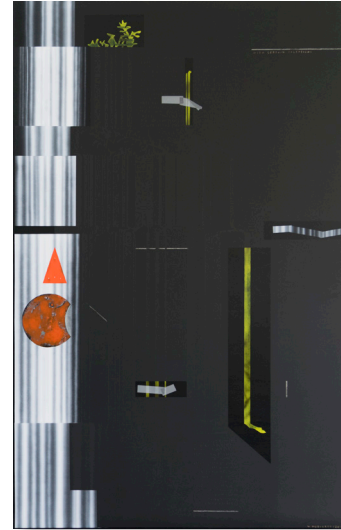
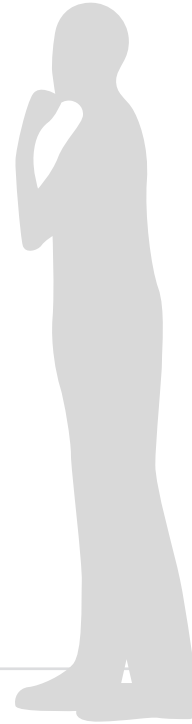
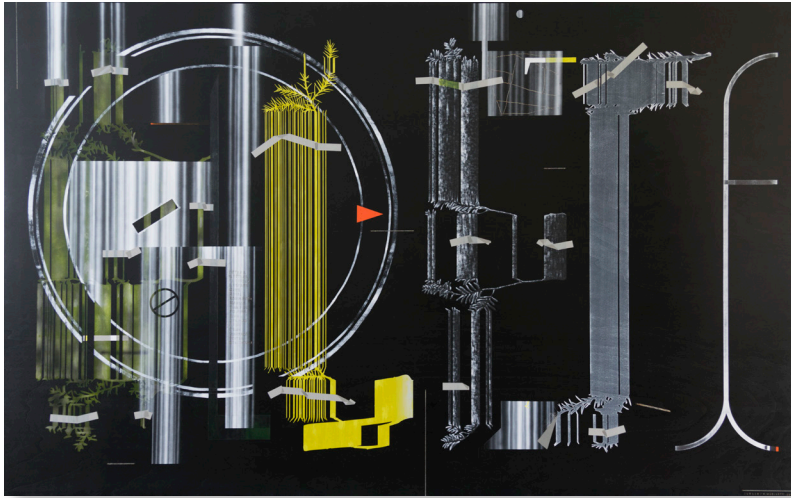
Forest track markers direct with ambiguity through foliage fragments to broken waterfalls inspired by time-lapse photography. Masking tape appears to hold everything in place, flattening the picture on a horizontal field. Etching erases ground to figure forth by exposing the supports materiality, peeling back the layers of paint to reveal what is underneath, an indexical trace of the works construction.

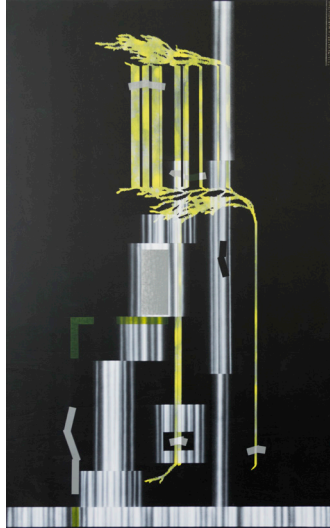
Matt Moriarty 2017.

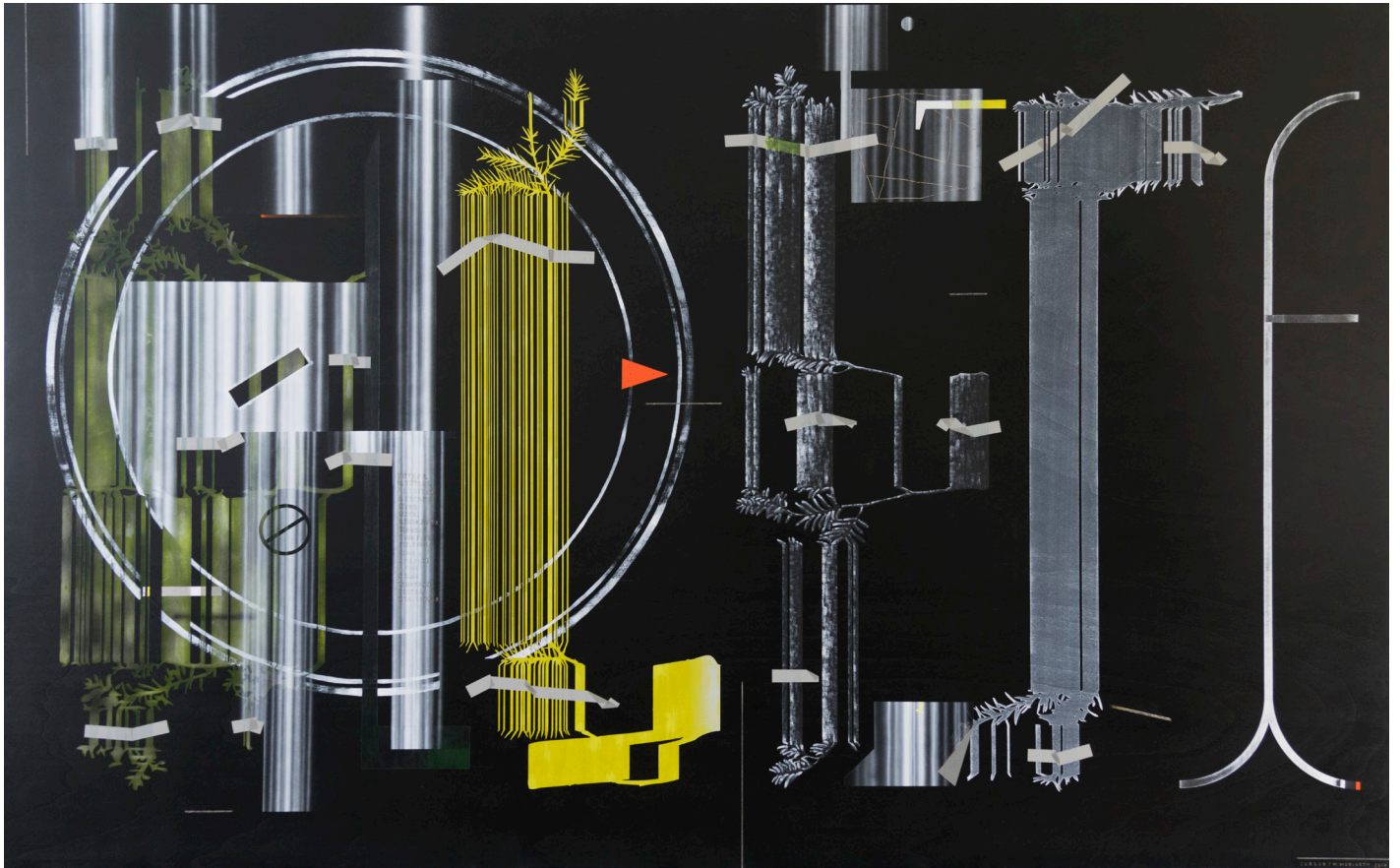
1. Ma; A consciousness of place, not in the sense of an enclosed three-dimensional entity, but rather the simultaneous awareness of form and non-form deriving from an intensification of vision. Wikipedia.

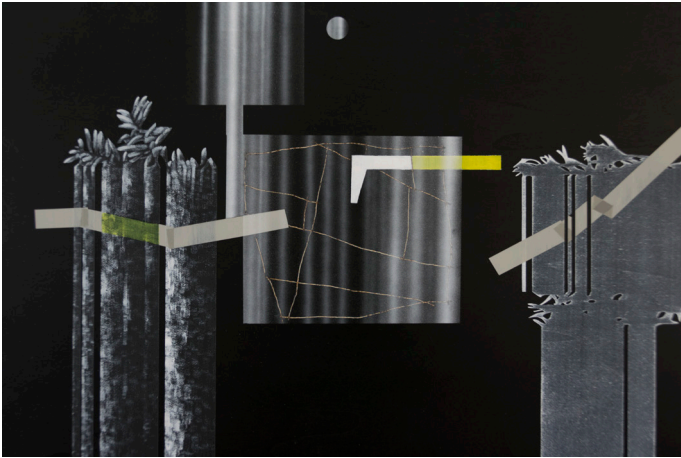
2. Banks and Solander Collection, Museum of New Zealand Te Papa Tongawera Online Archives.

3. The term *dead tree*, as a sign or citation, as discussed in *The Invention of New Zealand, Art and National Identity 1930 - 1970*, Francis Pound.









Cursor (detail)

Cursor

Acrylic and Etching on Board

1790 x 1110 mm

M Moriarty 2017

Cursor (detail)





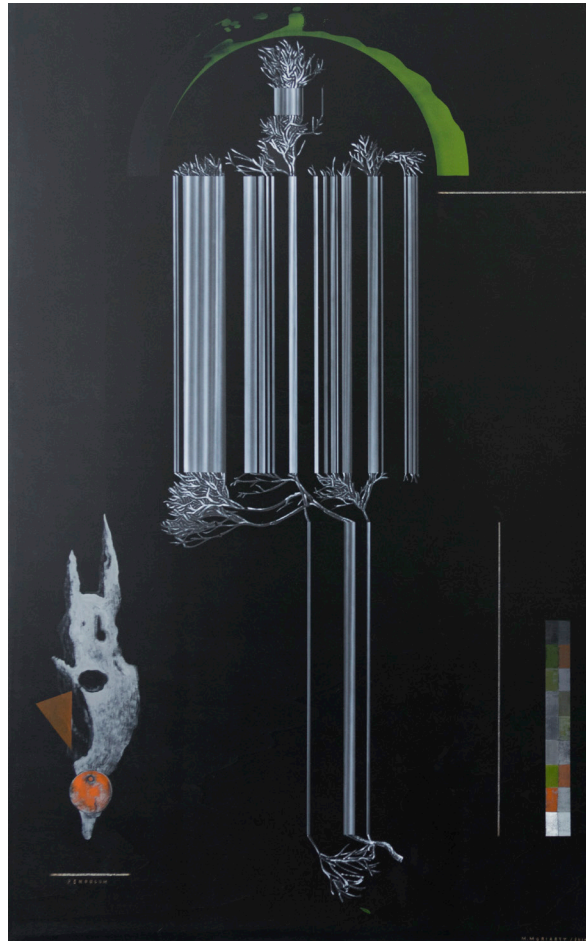
With Certain Exceptions
Acrylic and Etching on Board
740 x 1190 mm
M Moriarty 2017



With Certain Exceptions (detail)

With Certain Exceptions (detail)





Pendulum

Acrylic and Etching on Board

740 x 1190 mm

M Moriarty 2017



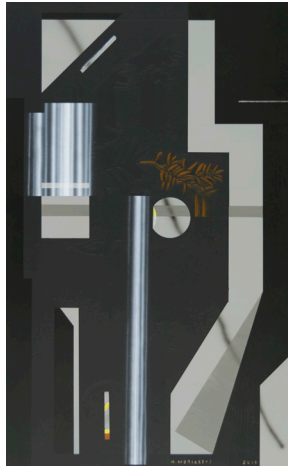
Pendulum (detail)

Pendulum (detail)





Falling Water
Acrylic and Etching on Board
740 x 1190 mm
M Moriarty 2017

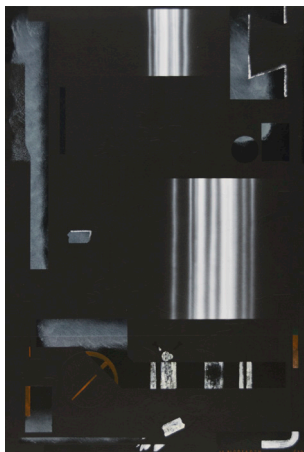


Exceptions (Study)

Acrylic and Etching on Board

365 x 590 mm

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Untitled Study 1
Acrylic on Paper
380 x 560 mm
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Untitled Study 2
Acrylic on Paper
380 x 560 mm
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TECHNICAL INFORMATION

Supports

FACE: 9mm Thickness B-B Grade Euro Poplar.
7 layer laminate.

FRAME: 18mm B-B Grade Euro Poplar.
11 Layer Laminate.

Bracing Frame (60 x 18mm screwed & glued lap joints at a maximum of 400mm centres. Screws to frame lap joints only - screws do not penetrate the face material.

(Euro Poplar is known to be lightweight and dimensionally stable. From sustainable sources.

Primer

Golden GAC 100, 3 Coats on face and edges. 1 coat on back. Protects against SID (Support Induced Discolouration) and moisture absorption.

Paint

Golden Acrylics & Acrylic Mediums applied as per manufacturers technical information.

Isolation Layer

Golden Soft Gel (Gloss) mixed 2:1 with water as per manufacturers technical information.

Varnish

Golden Polymer Varnish with UVLS mixed 4:1 with water as per manufacturers technical information.

BIOGRAPHY

Matt was born on the West Coast of New Zealand's South Island in the small coastal town of Greymouth.

He studied design at the Victoria University of Wellington & Massey University of Wellington, completing his bachelors degree in 1999, and has since worked in the creative sector in New Zealand and Australia as a graphic designer whilst continuing his art practice. He currently lives and works from his home studio in Kaikoura, a eco-tourism town on the South Island's east coast renown for it's natural diversity and conservation focus that inform and inspire his practice.

Earlier art works of Moriarty's examine New Zealand iconography from the viewpoint of a concern for their multi-cultural desaturation and pop appropriation. Here, he mixes traditional cultural objects such as the Hei Tiki, Taiha and Patu - with internationally commercialised design icons such as the Helvetica typeface and the Swiss Army Knife, in a clean graphic style reflective of his vocational background.

More recently, since his return to his roots in New Zealand's South Island, Moriarty's focus has shifted more towards his appreciation and concern for the natural environment - so prevalent in New Zealand's mainland. The graphic style however remains strong. Recent work, a body titled Bone Park, examines the role of New Zealand's National Parks in regards to cultural identity and environmental change. A piece within this series, titled Suture, was a recent recipient of merit at the 2011 Waikato National Contemporary Art Awards and exhibited at the Waikato Museum.

Currently, alongside post graduate study in fine art, his work investigates the diagram as a pictorial device in painting, and how holism and reductionism of pictorial elements effect the perception of an image.

Selected Biography

Exhibitions

2015 (Group Show)
National Contemporary Art Award Finalists Show, Waikato Museum, Hamilton, NZ.

2013 (Group Show)
Bone Park, Wallace Gallery, Morrinsville, New Zealand.

2011 (Solo Show)
Bone Park, Sanderson Contemporary Art, Auckland, NZ.

2011 (Group Show)
National Contemporary Art Award Finalists Show, Waikato Museum, Hamilton, NZ.

Achievements

2011 (Award)
Merit Award, National Contemporary Art Awards, 'Suture'. Judged By John Hurrell.

For full biography of exhibitions and achievements please visit my website.

CONTACT

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