

## SALLY MOORE: HUMAN NATURE



Sally Moore, *No Ark*, 2011, wire and paper clay, dimensions variable.

BARBARA

Sally Moore is an artist of dreams and fantasy. Her sculptural works explore themes such as what humans do to nature and what nature does to humans. In her reliefs and hanging works, she hints at the precariousness of existence, both human and animal, and the unexpectedness of forces in nature and human behavior. Her creations are often whimsical, but have an underlying seriousness about the destructiveness of both human and environmental behavior.

In her third solo exhibition at the Barbara Krakow Gallery, Moore creates a number of animal figures in various situations. Made of paper clay containing paper, joint compound, volcanic ash, and glue over wire armatures, either in white or a combination of white and black, some figures reveal their armature beneath. One group attached to a wall, *No Ark*, has a human figure running to join the departing animals, possibly suggesting humans, like the animals, may be an endangered species on the planet. Here,

Moore explains, the shadows that the figures on the wall create are as significant as the forms themselves.

In a suspended piece, *Hurricane*, Moore outlines the terrifying forces of nature. A miniature house on a tiny plot hovers above a curving wire spiral embodying the winds of destruction. Beautiful and terrible, this installation shows human habitation helpless against the unleashed power of the storm, the structure as fragile as the threatened habitation. Another work, *Trust Misplaced*, portrays the difficulties of human interaction. Here a series of miniature chairs are gathered in a circle, some facing away from the center. Behind one is a cascade of falling forms suggesting a failure to connect and a betrayal.

Not all of Moore's sculptures are representational. One elegant wall relief, *Climbing*, interweaves a series of arcs stretching upwards. Here pure forms intersect and mingle in a series of correlated shapes that twist upward in a rhythmic

pattern.

Many of Moore's materials are found objects such as lumber, tree roots, and branches gathered on streets. These become the matter of her dream world, where objects represent disjunctions, threats, and catastrophes. Like Nevelson, Moore builds a world of discards, but a world that comments on human nature and the threat of loss and destruction.

--Alicia Faxon

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At: Barbara Krakow Gallery,  
10 Newbury St.,  
through October 8th.  
617-262-4490,  
barbarakrakovgallery.com

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