

*Archie Moore:
1970-2018*

8 March - 21 April 2018

Exhibition
Label

Archie Moore 1970–2018

*Memory has been in all of my work somewhere.
I'm still intrigued by who I am, what I think I am,
and the reasons why.*

—Archie Moore, 2015

Archie Moore works across painting, photography, sculpture, installation and performance, and uses materials ranging from scent to magazine pages. Though his art refers to a multitude of styles, genres and traditions, Moore is most interested in systems, classifications and taxonomies, and the ways we trust these to make sense of the world. He is deeply interested in what these structures leave out and what they don't make sense of, posing questions and pointing out failures: of translation, knowledge and memory.

Moore's identification of fissures or weaknesses in systems of knowledge is supported by his own uneasy fit into established criteria. Moore is Aboriginal, but doesn't characterise his indigeneity by identification with a specific nation. He is "maybe Kamilaroi". His family's history is one of dislocation from tradition. Many of his works examine the ways that Aboriginal people have been—and still are—categorised and classified.

In the largest solo exhibition of his career to date, *Archie Moore: 1970–2018* takes the form of seven rooms, a multilayered installation made from reclaimed building materials, furniture, multimedia works and found objects. Some of the rooms refer to specific events and spaces from Moore's childhood, school years and early life in rural Queensland. Other rooms evoke broader emotional states, transgenerational memories and non-linear time.

Archie Moore: 1970–2018 explores questions about personal and transgenerational memory. His spaces activate the senses and the emotive and disorienting potential of objects and architecture as markers of place and identity.

Visitors are invited to gently touch the objects in each room.

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