

Gareth Moore

An Ultrasonic Flute

26·04-14·06·14

Lüttgenmeijer

Gareth Moore *An Ultrasonic Flute*



Installation view

Lüttgenmeijer

Gareth Moore *An Ultrasonic Flute*



Labyrinth, 2013
rat poison, paper, hardboard, bamboo, metal
140 x 65 x 55 cm (part of *An Ultrasonic Flute*)



One Way Door & Curtain, 2014
rat poison, paper, cardboard, bamboo, wood, metal
150,5 x 96 x 55 cm



National Rat Killing Competition, 2014
rat poison, paper, metal
95 x 48,5 x 40 cm



Corn Maze, 2014
rat poison, plywood, canvas board, wood, metal
93 x 67 x 49 cm



Radial Maze (Sunrise), Mountains
(After Louise Bourgeois), 2014
rat poison, paper, pins, wood trim, wood
135 x 79 x 50 cm

Lüttgenmeijer

Gareth Moore *An Ultrasonic Flute*



Barnes Water Maze, 2014
rat poison, paper, metal
155 x 80 x 65 cm



8 Point Radial Maze, 2014
rat poison, paper, stickers, bamboo, metal
106 x 52 x 20 cm



Bait Block, 2014
rat poison, paper, insulation board, bamboo, metal
142 x 87 x 60 cm



What Are Rats?, 2014
rat poison, wood, string
104 x 48 x 44 cm



Vendor, 2014
rat poison, paper, corkboard, wood, paint, metal
112,5 x 64 x 44 cm



Pest Control Operator, 2014
rat poison, paper, paper towels, cardboard, bamboo, metal
148 x 84,5 x 39 cm

Lüttgenmeijer

Gareth Moore *An Ultrasonic Flute*



An Ultrasonic Flute, 2013-2014
mixed media, detail view



An Ultrasonic Flute, 2013-2014
mixed media, detail view



An Ultrasonic Flute, 2013-2014
mixed media, detail view



An Ultrasonic Flute, 2013-2014
mixed media, detail view



An Ultrasonic Flute, 2013-2014
mixed media, detail view

Lüttgenmeijer

Gareth Moore *An Ultrasonic Flute*



Biscuits, 2014
rat poison, cardboard, photocopies, wood, metal
47,5 x 31,5 x 18 cm



Rat King, Mary Douglas, 2014
rat poison, found & adapted drawing, paper, stickers,
canvas board, paint, pins, corkboard, wood, metal
135 x 90 x 43 cm



*Audubon Opening His Box Of Watercolours
Destroyed By Norway Rats
(After Unknown Artist, Meiji Period), 2014*
rat poison, paper, pin, plasterboard, wood, leather
83 x 60 x 31 cm



Scrut Scrut Scrut, 2014
rat poison, paper, drywall, wood, metal
135 x 96,5 x 56 cm



Giftpaper & Hand, 2014
rat poison, giftpaper, collage, paper, pins, board,
bamboo, wood, metal
144 x 76 x 55 cm



Mother, 2014
rat poison, paper, sticker, wood, string
121,5 x 64 x 46 cm

Lüttgenmeijer

Gareth Moore *An Ultrasonic Flute*



Installation view



An Ultrasonic Flute, 2013-2014
mixed media, detail view



An Ultrasonic Flute, 2013-2014
mixed media, detail view



An Ultrasonic Flute, 2013-2014
mixed media, detail view

Lüttgenmeijer

Gareth Moore *An Ultrasonic Flute*



An Ultrasonic Flute, 2013-2014
mixed media

Lüttgenmeijer

Bartningallee 2-4
10557 Berlin

mail@luettgenmeijer.com
Telefon +49 30 28045805
Telefax: +49 30 28045806

Gareth Moore An Ultrasonic Flute

26/04 – 28/06/2014

...It was just a story of about people and rats. The difficult part of it was deciding who the people were, and who were the rats.

The artist, an anonymous wax figure sitting inside a market stall, is the central figure in the installation. He can be seen as an intermediary for looking at different viewpoints on the relationship of humans to rats. His main job is selling rat poison and traps, but also he has the desire to be an artist, possibly inspired by the materials located around him. He extinguishes, but he also creates. His position towards rats is therefore kept unsolved.

When the rats run riot.

An Ultrasonic Flute (2013-2014) is an interrogation into the historical relationship between humans and rats. The peculiar role that rats play for humans to be seen as something negative is one of the reasons for the continual wish to eradicate them (behind the artist for instance hangs a map of Alberta, a province in Canada which is said to be rat-free). This view is partially based on the history of rats as the carrier of the plague – which is a common misunderstanding as the plague was carried by fleas on the backs of rats. The role of the rat varies in cultures and times throughout the world; for instance in the Karna Mati Temple in Rajasthan, India, which is devoted solely to rats, or in the tradition of the pet rat which has its origins in the rat-baiting blood sports of the 18th/19th century. The dead rats in the installation on view are apparently for sale but their position is also unclear; are they advertisements, hunting trophies, evidence of their eradication in a certain area, or do they ultimately serve a different purpose?

What are rats? –They are mice.

The paintings made by the artist, done with different brands of rat poison on materials such as paper, cardboard and wood, are spread over the exhibition space, installed on handmade easels. Some of these stands contain more than one painting and together they take on a sculptural quality. The paintings depict different motifs such as mazes, landscapes, rat-related imagery and simple formal gestures, which all come forth from a mind obsessed with his other occupation.

...The rats they can never hear. The rats, the rats in the walls.

The walls of the exhibition space are painted in the same green and pink that rat poison comes in. These murals refer to the actual walls and windows which can be found behind the built-in walls of the gallery space (unpainted where the windows are), and as such are an inverse depiction of the existing structure, subtly referring to the rats possibly living between the walls.

This work was perceived and first shown in *The Intellection of Lady Spider House*, a group exhibition curated by Geoffrey Farmer at the Art Gallery of Alberta, Edmonton, Canada (2013). For the exhibition here the installation has been expanded with new murals and paintings on easels and stands.

For more information please contact the gallery.