

Damian Moppett: The Bells

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SFUGALLERY

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Annotated Bibliography

Catalogues

Jenifer Papararo, ed. *Damian Moppett: The Visible Work* (Vancouver: Contemporary Art Gallery, 2005)

This catalogue, which includes texts by art historian John Welchman (professor at UC San Diego), Jenifer Papararo and Nathaniel Heisler, accompanied an exhibition of the same name. The exhibition included indexical watercolours indicating Moppett's art historical and cultural references and sculptural works that use scaled-down, appropriated Calder forms to display precariously balanced amateur ceramics. This is the first monograph on Moppett's work and is an early investigation into the artist's exploration of mastery and craftsmanship within the weight of art history, offering insight into Moppett's complex and tentacular practice.

Diana Nemiroff, ed. *Damian Moppett, The Fall of the Damned* (Ottawa: Carleton University Art Gallery, 2007)

Published in the occasion of an exhibition of the same name, this catalogue includes two essays (in English and French), by Diana Nemiroff and Melanie O'Brian. The publication explores the ideas of collection, documentation and creation and presents the dichotomies challenged in Moppett's work; his navigation between local and global art contexts, his investigation into performance and process based work, his historical and contemporary references, as well as professional and amateur art production.

Kathleen Ritter, ed. *How Soon is Now* (Vancouver: Vancouver Art Gallery, 2009)

This catalogue for a group exhibition of recent work by 34 Vancouver-based artists included Moppett's sculptural installation *Studio at Dawn*, 2009. The exhibition intended to capture what was occurring in contemporary practices at the time, hinging on an idea of the urgency of the present. Moppett's work appropriates the form of a Caro sculpture and irreverently treats it as a plinth upon which to display amateur ceramics. The work, consistent with larger concerns within the artist's practice, questions the authority of specific art forms, mastery and value.

Damian Moppett (Vancouver: Rennie Collection at Wing Sang, 2012)

This catalogue accompanied Moppett's solo exhibition which charts a self-reflective studio practice spanning photography, sculpture, drawing, painting and video, often using one medium to examine another. Hayward Gallery Curator, Cliff Lauson has contributed an essay that offers a comprehensive overview of Moppett's practice, outlining the artistic process of reference and representation, as well the nature of his personal romantic imagery.

Damian Moppett: The Painter's Studio As Sculpture: Vancouver Art Gallery Offsite (Vancouver: Vancouver Art Gallery, 2012)

This brochure includes a brief essay and accompanied Moppett's *Large Painting and Carytid Maquette in Studio at Night (Sculpture Version)*, 2012 which was commissioned by and installed as part of the Vancouver Art Gallery's Offsite project in 2012.

Interviews with the artist

Sharla Sava, "In the Studio With Damian Moppett" (*The Capilano Review*, Series 3, No. 6, 2008)

Sava presents a thorough look at Moppett's career, making clear and accessible autobiographical aspects of the practice. Moppett explains how his use of various media are meant to make "invisible references and inspirations visible". He gives detailed descriptions of projects such as *1815/1962*, *The Visible Work* and *The Fall of the Damned*, explaining how drawing, painting, video, photography and sculpture intersect, interact and are present in all of them.

Aaron Carpenter, "Damian Moppett Interview with Aaron Carpenter" (*Hunter and Cook*, Issue 9, 2011)

This interview between the artist and Carpenter provides insight into Moppett's references, autobiography and approaches the plaster sculpture *Fallen Caryatid* (2006) at length.

Further reading

Benjamin Buchloh, ed. *Carl Andre. Hollis Frampton. 12 Dialogues 1962-63* (Halifax and New York: The Press of the Nova Scotia College of Art and Design and New York University Press, 1980)

John Welchman, ed. *Mike Kelley: Foul Perfection: Essays and Criticism* (Cambridge and London: The MIT Press, 2003)

Bruce Jenkins, ed. *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (Cambridge and London: The MIT Press, 2009)

Mary Jane Jacob and Michelle Grabner, eds. *The Studio Reader: On the Space of Artists* (Chicago and London: University of Chicago Press, 2010. See specifically Svetlana Alpers, "The View from the Studio": 126-149)