

LISTEN TO HEAR

oeno gallery sculpture garden

May 2017– May 2018

Head to Ear, bronze



Marlene Hilton Moore has an extensive schedule of solo and group exhibitions in public galleries. The audiovisual installation, Venus and the Doll, and small sculpture series, Elan of the Feminine, were exhibited in 2015 and 2016. An extended tour of her Audiovisual Installation and Performance Artwork toured Public Art Galleries from 2003–2007. A major survey exhibition of her sculptural work, with accompanying catalogue, traveled throughout Ontario in 2002/03.

The site-specific installation, Listen to Hear, is installed at the Oeno Gallery Sculpture Garden from May 2017 - May 2018.

Marlene Hilton Moore has been awarded many Public Art Commissions in Ontario, Quebec, the East Coast and Mississippi. Significant Public Art Commissions are: The Volunteers, Halifax Pier (2017), Borden Legacy Monument, CFB Borden (2016), Flowers at Our Feet, Toronto (2016), Monument to William Berczy, Markham (2016), Two Freedoms, McMurtry Gardens of Justice, (2012), Flow Blue, Toronto (2008), The Valiants Memorial, Ottawa (2006)

Marlene has received awards from the Canada Council for the Arts and The Ontario Arts Council. Her work is in numerous public and private art collections.

She currently resides in Hillsdale, Ontario and has retired from a distinguished teaching career at the School of Design and Visual Arts, Gerogian College, Barrie, ON.

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LISTEN TO HEAR engages the idea of listening. Do we listen, do we hear? Listening is an active process which depends more on listening than on speaking. Silence too is a part of listening. Ultimately we hear sound, but listening constructs meaning.



Silent, bronze

In Head to Ear and Silent, the head fragment as vehicle reflects aspects of listening: the ear is dislocated from the head and placed in front of the lips so there is no impediment to hearing – the lips are silent to allow time for listening.

Singing Bowls Mars, Jupiter, Moon, Mercury and Venus offer a connection to the meditative aspects of traditional singing bowls, their large scale amplifying this connection without shouting. The perfect hemisphere of the bowl, the inclusive reality of the circle, and the richness of the metals with their reflective glow, ground this art in the meditative moment - listen - center oneself - heal.

Singing Bowls Jupiter, Moon and Mercury, stainless steel, gold & black powder-coat paint



Singing Bowl Mars, stainless steel, red powder-coat paint



Singing Bowl Venus, bronze



I think of my artwork as a physical terrain within my mind and body, gathering what has been toward what is to come. It is an act of reflection.