

Portfolio

Ledelle Moe

murmur

(Page 87) Detail of *Study for Remain*, SMAC Gallery, South Africa

Credit: Ledelle Moe, 2018, concrete and steel, 270cm H x 260cm L x 152cm W. (Photo by Siemon Allen)





(Pages 88-89) Installation view of *Study for Remain*, SMAC Gallery, South Africa
Credit: Ledelle Moe, 2018, concrete and steel, 270cm H x 260cm L x 152cm W. (Photo by Siemon Allen)

slip





(Pages 92-93, 94-95, and 97) Installation view of *Transitions/Displacements*, Kirk Hopper Fine Art, Dallas, Texas

Credit: Ledelle Moe, 2012, concrete and steel, each piece approx.: 4ft W x 15ft L x 14ft H. (Photo by Ledelle Moe)



wait





(Pages 100-101) Detail of *Collapse V*, Smack Mellon Gallery, Brooklyn, New York

Credit: Ledelle Moe, 2007, concrete and steel, each piece approx: 10ft H x 11ft W x 12ft L. (Photo by Ledelle Moe)

(Pages 102-103) Installation view of *Collapse V*, Smack Mellon Gallery, Brooklyn, New York

Credit: Ledelle Moe, 2007, concrete and steel, each piece approx: 10ft H x 11ft W x 12ft L. (Photo by Ledelle Moe)

(Pages 106-107) *Findings*, Commune 1, Cape Town, South Africa

Credit: Ledelle Moe, 2007, concrete and steel, each piece approx: 25cm H x 18cm W x 13cm L. (Photo by Ledelle Moe)

reveal



recoil



Installation view of *Relief*, Crane Arts Gallery, Philadelphia, PA

Credit: Ledelle Moe, 2010, concrete and steel, 18ft L x 4ft H x 5ft W. (Photo by Ledelle Moe)



Installation view of *Relief*, Crane Arts Gallery, Philadelphia, PA

Credit: Ledelle Moe, 2010, concrete and steel, 28ft L x 15ft W x 10ft H, and 18ft L x 4ft H x 5ft W. (Photo by Ledelle Moe)

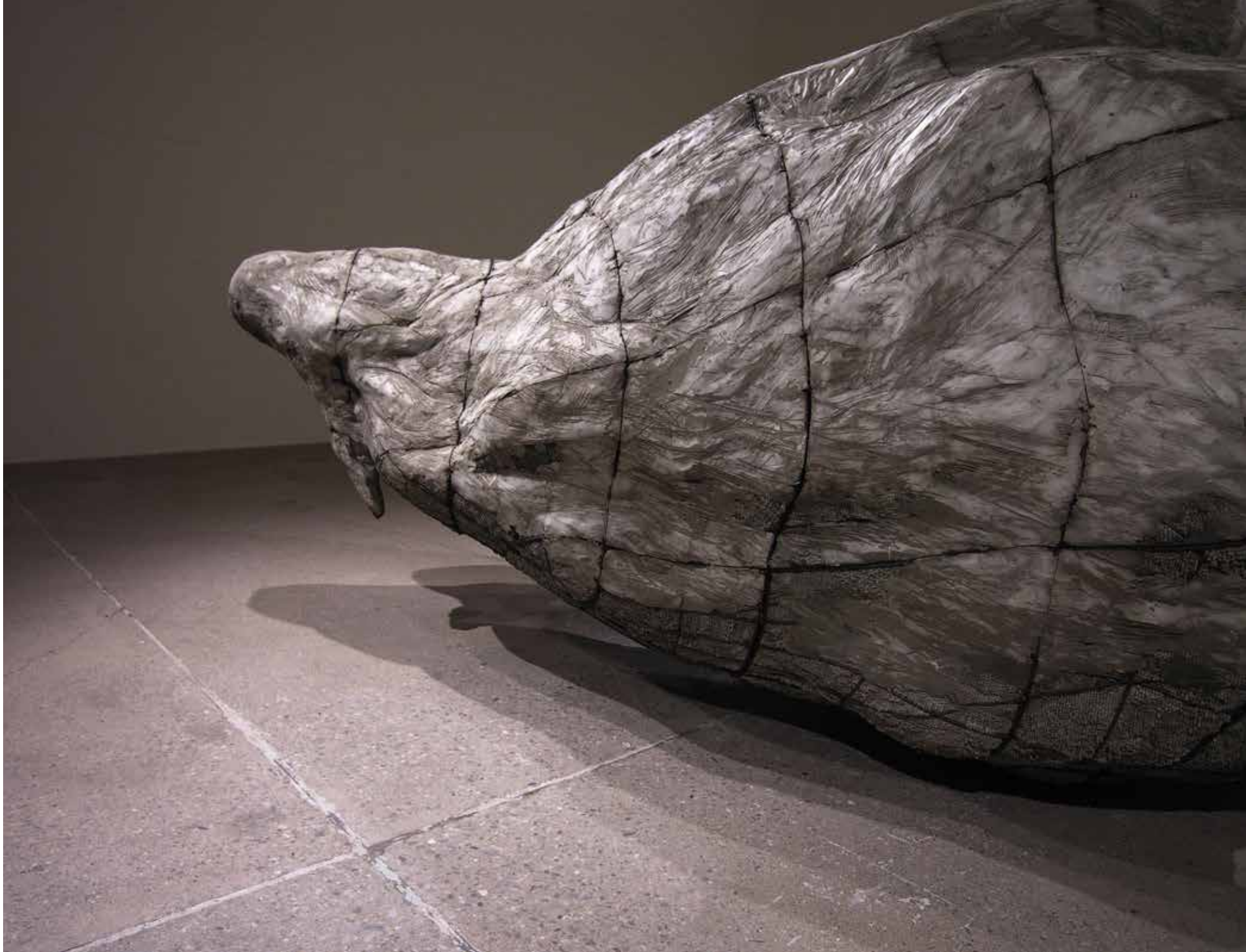


(Pages 112-113) Installation view of *Relief*, Crane Arts Gallery, Philadelphia, PA

Credit: Ledelle Moe, 2010, concrete and steel, 28ft L x 15ft W x 10ft H, and 18ft L x 4ft H x 5ft W. (Photo by Ledelle Moe)

(Pages 114-115 and 116-117) Detail of *Relief*, Crane Arts Gallery, Philadelphia, PA

Credit: Ledelle Moe, 2010, concrete and steel, 28ft L x 15ft W x 10ft H, and 18ft L x 4ft H x 5ft W. (Photo by Ledelle Moe)





resist



(Pages 120 and 122-123) Detail of *Lament*, MoMo Gallery, Cape Town, South Africa

Credit: Ledelle Moe, 2016, concrete and steel, 270cm H x 260cm L x 152cm W. (Photo by Ledelle Moe)



Installation view of *Lament*, MoMo Gallery, Cape Town, South Africa

Credit: Ledelle Moe, 2016, concrete and steel, 270cm H x 260cm L x 152cm W. (Photo by Ledelle Moe)



Though Moe's anthropomorphic figures evoke an undeniable human element evolving out of an age-old tradition of figurative sculpture, they are also distinctly structural. Composed of concrete and steel, they stand firmly rooted in the present, though she notes that her essential medium, concrete, is equally an historical and industrial idiom. It is appropriate, then, for exploring innumerable paradoxes: monumentality and fragility, permanence and impermanence, as well as tenuous personal and political mythologies.

- Kinsey Katchka, PhD. Associate Curator of Modern & Contemporary Art, North Carolina Museum of Art

My work explores notions of monumentality and the human form through a series of sculpted figures. Created with a process that begins with the digging and gathering of sand from various locales and processes in the studio through such actions as welding, casting, modelling, and carving, I create these figures in order to open up narratives that speak through both image and materiality.

At the core of these works are reflections on place. Over the past few years, I have worked in various countries including Botswana, South Africa, Switzerland, Senegal, India, and the USA. In each location, I gathered sand and dirt and embedded samplings of the earth into cement sculptures of small forms¹ and large figures.² Experiencing the particular terrain of each site and creating work on that site was a way for me to engage intimately and physically with the very essence of a place. In digging into the ground and quite literally using it as raw material in making my cement forms, I was able to reflect on landscape as ground and literally draw from it. Perhaps this was rooted in some longing to better understand how political and personal histories are inherent in the ever-present awareness of place. Or how land, ground, sand, and earth reference a sense of belonging. Perhaps the very act of taking these samples of earth and including it in these works was a momentary act of appropriation of the land and ground.³ This small gesture, for me, spoke to a larger issue of land as identity. I was also conscious that in journeying to locales both familiar and unfamiliar, the works that I created were a very direct response to my tactile experiences of that site. For each work, I used the local sand from that place in an attempt to "mark" or reflect on that place and its history.

My most recent works, *Remain*, *Lament*, *Ruptures* and *Transition/Displacements*, are large, weighty forms that for me reference both, funerary statues and memorials. This work belongs to no specific place but is one that can be moved from site to site, displaced. The sculptures have weight and allude to solidity and structure yet are inherently modular and transient. In

some of the work, small sculptures swarm over, blanket, flow, or swirl, and partially obscure the body. During the process of creating each of these smaller sculptures, I reflected upon the movement of those creatures as driven by some unseen collective intelligence. Yet the repetitive act of creating each sculpture in various locations gave voice to the act of being in a place while considering the collective migratory patterns of creatures—of flocks, swarms, and interdependent organisms.⁴ The work embraces scale and alludes to a sense of monumentality while simultaneously evoking a certain set of paradoxes such as those of strength and vulnerability, permanence and impermanence, location and dislocation.

Notes

1. These small sculptures have taken various forms such as the collection of small birds in *Transitions/Displacements* and amorphous forms in *Remain*. These forms are created by casting cement blocks into the ground. Working with the material in its partially cured state, each one is individually carved into this "block" of cast cement and then left to cure completely. This process is reminiscent of miniature grave sites, places of disturbed earth and also one where debris, smells, and a closeness to the land is discovered.
2. The process of creating these large sculptures begins with a welded armature. The armature is created in a way to allow for the whole form to break down into individual fragments that are then bolted back together to create the entire form. The armature is covered in a fine mesh upon which the cement is applied. Once completed, the sculptures read as cavities and the seams and connecting points are revealed. In this sense the piece has the presence of being seemingly solid and whole; yet it is modular and fragmented. This technical component of the work dovetails into the core conceptual themes in the installations, namely those of strength and vulnerability, permanence and impermanence.
3. As I travelled to various places, taking the time to temporarily work in those spaces, people's narratives and testimonies reflected these issues of contested land ownership, migration, placement, and displacement. In using a small amount of this land in my work, I reflect on the temporal and long-lasting effects of our relationship with the landscape.
4. In *Transitions/Displacements*, *Lament*, and *Study for Remain*, I am exploring the singular body in relation to multiple bodies. Here, the singular body is conceived of as a dynamic porous site, a kind of assemblage of forces, in flux and in constant change. It speaks to the notion that a permanent monument can be understood as a "series of events", both in terms of its material, which is subject to the ravages of time—erosion, touch, accretions, chips and gashes, marks, and patina—as well as shifts in political meaning and context. Even location.