

Guy Moreton

Brief resumé

Guy Moreton (b.1971 Lincoln, UK) is an artist and Associate Professor of Photography and Visual Art in the School of Art and Design, Southampton Solent University. Following undergraduate studies in Photography and postgraduate studies in Fine Art he won an international guest artist residency in Rotterdam, Netherlands and was Scottish Arts Council Research Fellow in Photography in Edinburgh.

His current research explores ideas of exile, wilderness and trauma in the landscape of Kurt Schwitters' Merz constructions in England and Norway; and an ongoing theme in his visual practice is the complex relationship between landscape and thought, particularly through the writing of WG Sebald, and in the topography and character of Ludwig Wittgenstein's philosophical thinking during his self-imposed retreat to the remote west coast of Norway. His work has been published, presented and exhibited widely in the UK and internationally notably in the Whitechapel Gallery London; EAST International Norwich; Kettle's Yard, Cambridge; Galway Arts Centre; the John Hansard Gallery, University of Southampton; Norwich Castle Museum and Art Gallery; the Sainsbury Centre for Visual Arts, UEA Norwich; The Collection Lincoln and The Art Pavilion Zagreb, Croatia. Recent exhibitions include *Unrecounted* at Solent Showcase with an accompanying essay by Robert Macfarlane, and *Inside the Island* (Unutar Otoka / Nell'Isola) with Jeremy Millar, Chrystel Lebas and SofijaSilvia in Veli Brijuni, Croatia; curated by Silvia Potočki Smiljanić. His work has been critically reviewed in *American Book Review*, *Photo-Eye (USA)*, *The Guardian*, *The Times Literary Supplement*, *BBC Radio 4*, *The Spectator*, *Art Monthly*, *Art Review* and *Camera Austria*.

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Selected Exhibitions: Guy Moreton

- 2012 **Kome Til Deg I Tidende**, curated by Lars Sture and Anne-Marie Creamer for Sogn og Fjordane Kunstmuseum, Norway
- 2012 **Guy Moreton Unrecounted**, Solent Showcase, Southampton
- 2010 **Inside the Island/Nell'Isola**, curated by Sofija Silvia, Veli Brijuni Croatia
- 2008 **Seeking for a Place of Oblivion**, curated by Sandra Krizic Roban, The National Art Pavilion, Zagreb, Croatia (Publication 2008)
- 2007 **Waterlog**, Tacita Dean, Guy Moreton, Marcus Coates, Simon Pope, Alec Finlay, Alexander and Susan Maris. Norwich Castle Museum and Art Gallery. **Touring The Collection Lincoln 2007-2008**. Curated by Jeremy Millar with Film and Video Umbrella London. (Publication 2007).
- 2007 **Waterlog**, Guy Moreton and Alec Finlay. The Sainsbury Centre for Visual Arts; University of East Anglia Norwich.
- 2006 **A Beautiful South** – The Millais Gallery, Southampton
- 2005 **Stan Douglas, Sunil Gupta, Guy Moreton** – New Acquisitions **The University of Southampton, Permanent Art Collection**
- 2005 **There Where You Are Not** – Guy Moreton with Jeremy Millar and Alec Finlay. The John Hansard Gallery, University of Southampton
- 2004 **Right of Way, Alec Finlay and Guy Moreton**, Galway Arts Centre, Galway, Ireland
- 2002 **Wegrecht / Wayright**, with Alec Finlay and Zoe Irvine, Torhaus Rombergpark Dortmund, Germany
- 2002 **Generator** (collaboration with Alec Finlay and Sol LeWitt), Spacex Exeter, Firstsite Colchester (Touring 2003)
- 2002 **Liverpool Biennial**, Generator (off site)
- 2002 **Football Haiku**, Tramway Glasgow (Touring Scotland)
- 2001 **East of Eden** – Collaboration with Alec Finlay, Spacex Gallery Exeter
- 2000 **It's Your Turn**, Kettle's Yard, University of Cambridge
- 1999 **EAST International**, Norwich Gallery
Selected by Peter Doig and Roy Arden (publication)
- 1998 **The Vauxhall Gardens**, Norwich Gallery
Curated by Peter Fillingham (publication)
- 1998 **Real Time**, Norwich Gallery (publication)
- 1998 **The Kettle's Yard Open**, University of Cambridge
Selected by Ian McKeever and Marion Kalmus (publication)
- 1995 **Inspirit**, Maidstone Museum and Art Gallery (publication)
Herbert Read Gallery Canterbury, Kent Institute of Art and Design
- 1994 **The Whitechapel Open**, London, Whitechapel Art Gallery (Publication)

Symposia: Guy Moreton

- 2012 Conference Paper: **Water: Image** Plymouth University, convened by Professors David Chandler, Liz Wells and Jem Southam
- 2010 **Inside the Island/Nell'Isola**, Brijuni Islands Croatia convened by *Camera Austria* and The Institute of Art History Zagreb, Croatia
- 2007 **The Tate Gallery London (Tate Britain)** The Printed Path: Landscape, Walking and Recollection: With screenings by Tacita Dean and Guy Moreton, and contributions from Marina Warner, Geoff Dyer, Iain Sinclair and Brian Dillon
- 2007 Conference Paper: **Land and Relic** Plymouth University. Organised by the Land/Water in the Visual Arts Research Group, Plymouth University with Zineb Sedira, Ian Walker, Jeremy Diggle, Harriet Tarlo and convened by Professor Liz Wells

Publications: Guy Moreton

- 2009 **Relic**, Edited by Liz Wells and Simon Standing. University of Plymouth Press, ISBN 978-1-84102-223-9
- 2008 **Seeking for a Place of Oblivion**, Sandra Krizic Roban, The Art Pavilion and the Croatian Photographers' Union, Zagreb ISBN 978-953-7371-04-3
- 2007 **Waterlog – Journeys Around An Exhibition**, Edited by Steven Bode, Nina Ernst and Jeremy Millar, Film and Video Umbrella London. ISBN 978-1-904270-24-9
- 2006 **Ludwig Wittgenstein –There Where You Are Not** Guy Moreton, Alec Finlay, Michael Nedo. Co-authored, Black Dog Publishing London. ISBN 1-904772-16-1
- 2005 **Place**, Tacita Dean and Jeremy Millar, Thames and Hudson London and New York. ISBN 978-0-500-93007-6
- 2005 **Terror Unscene: Meditations on Tomoko Yoneda's Photography** Essay in book: **Art in the Age of Terrorism** Coulter Smith/Owen Paul Holberton London. ISBN 1-903470-41-2
- 2002 **Irish (2)** Alec Finlay and Morning Star Edinburgh, BALTIC Gateshead, SPACEX Exeter.
- 2002 **Football Haiku**, Pocketbooks Edinburgh, Alec Finlay and Guy Moreton. ISBN 0-7486-6309-6

Bibliography: Guy Moreton

- Jonathan Jones**, *The Guardian Art Weekly*, 20 April 2012
- Tatjana Gromača Vadanjel**, *Tragovima Wittgensteina i Sebalda*: Guy Moreton; Novi List, Mediteran Culture Section. Croatia, 23 May 2010
- Ana Vukadin**, *Camera Austria*, Seeking for a Place of Oblivion, Zagreb Croatia. Issue 103/104 December 2008/January 2009
- Dinda L. Gorrée**, *American Book Review*, Ludwig Wittgenstein: There Where You Are Not. Volume 29, Number 6. October 2008
- Claire Walsh**, *The Art Book AAH/Blackwell Synergy*. East Anglian Landscape and Memory. Volume 15 Issue 2. May 2008

Jonathan Taylor, The Times Literary Supplement, Dying Fall – Waterlog, Jonathan Taylor, 12 October 2007

Brian Dillon, Art Review Issue 15, Feature: 'Photography Now' Guy Moreton, October 2007

Jonathan Brown, The Spectator, Homage to Sebald, 20 October 2007

Robert Clark, The Guardian Guide, Preview, 15 September 2007

Sarah Emily Miano, The Guardian, Saturday Review 10 February 2007

Rachel Hazelwood, Aesthetica Magazine The Rings of Saturn, May/June 2007 Issue 17 pg.48

Mark Wilsher, Art Monthly March 2007 No.304 Norwich Round-Up pg.40

BBC Radio 4 Front Row, Waterlog exhibition, Mark Lawson 28 February 2007

Angi Kennedy, Eastern Daily Press, The Art of Inspiration, 01 February 2007

Brian Dillon, Art Review Ghost Writer W.G Sebald, January 2007 Issue 7

Artists Newsletter, Preview Waterlog, February 2007

David Carl, Photo-Eye, Santa Fe USA, Guy Moreton, Fall 2006 Issue

Jessica Lack, The Guardian Guide, Preview, 29 July 2006

Sherman Sam, MAP Magazine, There Where You Are Not, Autumn 2005

Jeremy Millar & Tacita Dean, Place, Artworks Series, Thames and Hudson New York and London 2005 pg.26

Paul Hill, The Times Higher ES, 28 October 2005 pg.17

Judith Hoffberg, Irish 2, Umbrella, Santa Monica, December 2002

Roger Cox, The Scotsman, That Gemmill Goal S2 pg.17, 20 June 2002

Alec Finlay, Football Haiku, Pocketbooks Edinburgh, May 2002, Preface pg.7

Flash Art, Vol.32, no.207, Summer 1999, Looking East, p.67

Trevor Heaton, Choice Exhibitions, Eastern Daily Press, 9 July 1999

Creative Camera magazine, Dec.1995 / Jan.1996 Artists' Pages: Guy Moreton pp.32-33

Education:

1997 – 1998 **MA Fine Art** Norwich University of the Arts

1990 – 1993 **BA (Hons) Photography** University of the Creative Arts, Farnham

1989 – 1990 **Diploma Fine Art** University of the Creative Arts, Canterbury

Press:

Because prepositions matter, we might say that Wittgenstein and Thomas – like Guy Moreton – are interested not in how we think *about* landscape, but how we think *with* it, how we think *through* it, or even more radically, how we are thought *by* it. Moreton's fine work both documents and extends the tradition of interest in this subject. He has for almost a decade been drawn to landscapes in which – no, *through* which – major thinking has occurred, and he has been even more specifically drawn to the landscapes of male European émigré thinkers for whom exile, or more precisely a sustained out-of-placeness, has been an intellectually creative condition.

Robert Macfarlane, Unrecounted 2012

Guy Moreton's photographs of the ruins of St Andrew's, Walberswick, captured with a 10inx8in camera, we get a sense of that dissolution. Lonely, yes, but the images are so dense, rich and sensual we nearly forget that they are recording the continual process of decay. Moreton reminds us that faith erected these places, places that were once inhabited, active, hopeful. They are symbols of eternal life crumbling into dust and ash. By portraying them in quiet dignity, he gives us an assurance of their still-sacred value.

Sarah Emily Miano, *The Guardian (Saturday Review)* 10.02.2007

Guy Moreton's images are hauntingly beautiful...

Jessica Lack, *The Guardian* 26.07.2006

Moreton's large-scale images concentrate on the ruins of Dunston Pillar, Britain's only land lighthouse, which was built in 1751 to guide travellers towards Lincoln. As an isolated and out-of-place monument with a resonant history, Dunston Pillar might have dropped straight out of Sebald; and Moreton's photographs are the exhibition's closest transpositions of Sebald's writings into another medium. Here, the exhibition seems to be about circling Sebald's work - just as Moreton's photographs circle the Pillar, and Saturn's rings encircle the planet.

Jonathan Taylor, *The Times Literary Supplement*, 12.10.2007

And Guy Moreton's photographs of the Yare and Waveney Valley Marshes show landscapes in which each element—air, earth and water—seems to have saturated the others, rendering everything indistinct, letting all landmarks slide towards the horizon, preserving only the atmosphere of the place.

Brian Dillon, *Airlocked in Waterlog—Journeys Around an Exhibiton*, Film and Video Umbrella London, 2007

Or consider the photograph by Guy Moreton of all that remains of Ludwig Wittgenstein's house overlooking Lake Eidsvatnet in Norway... They are both beautiful works of art, certainly, as the forest is, as the fjord is, and they invite our attention, yet they are both so much more than what we can see.

Jeremy Millar, *Place*, Thames and Hudson, London and New York 2005