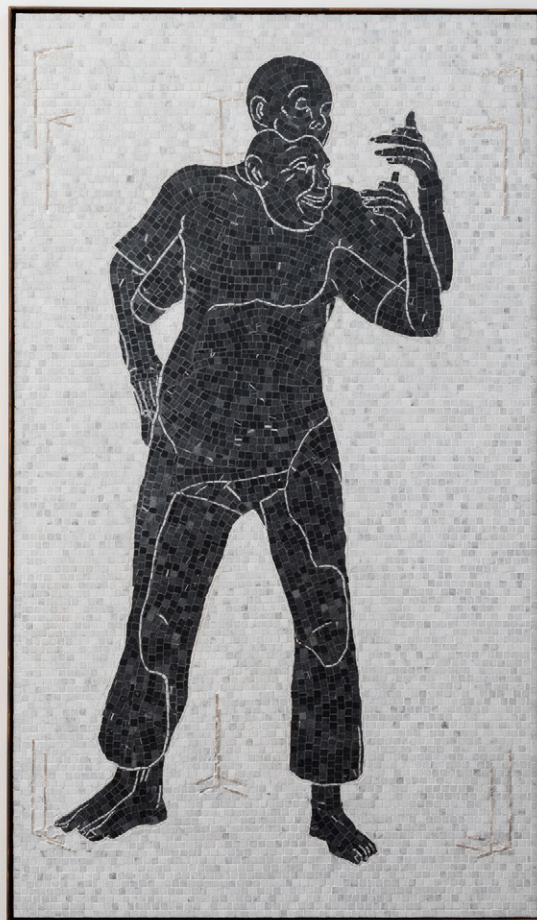


Joe Moss

That's the world I'm going to send you to!
Well Projects, Margate, UK

Photography by Ollie Harrop

Works



Fantasy Figurine III, 2024. Marble mosaic on board. 100 x 70cm



Fantasy Figurine III, 2024. Marble mosaic on board. 100 x 70cm



Fantasy Figurine III (2024) is a marble mosaic made in the traditional Roman Gallic monochromatic style. This composition was created in a 3D modeling software. In these softwares forms have no mass and can pass through one another. Putting this imagery into mosaic plays with the materiality of both forms and compresses the hyper contemporary and historical into a single image.

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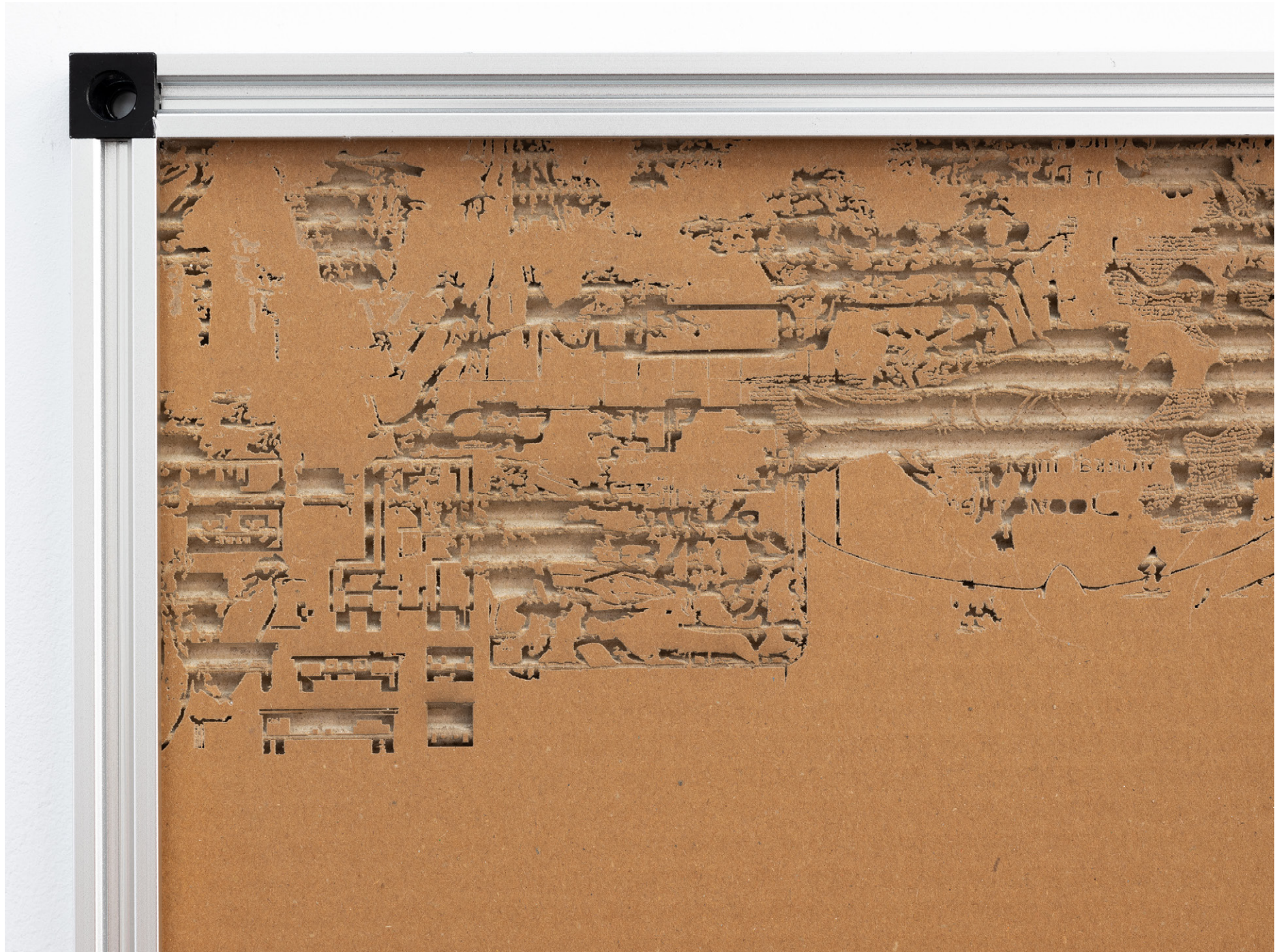
The Time Compression series continues my work engraving into cardboard. The works depict 'noise' from the digital screen-collaged together from pop ups, found imagery and original AI generated compositions. The engravings remove the top layer of cardboard and reveal the corrugation underneath, turning cardboard, an everyday contemporary material into something between archive, image and sculpture.



Time Compression 1, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



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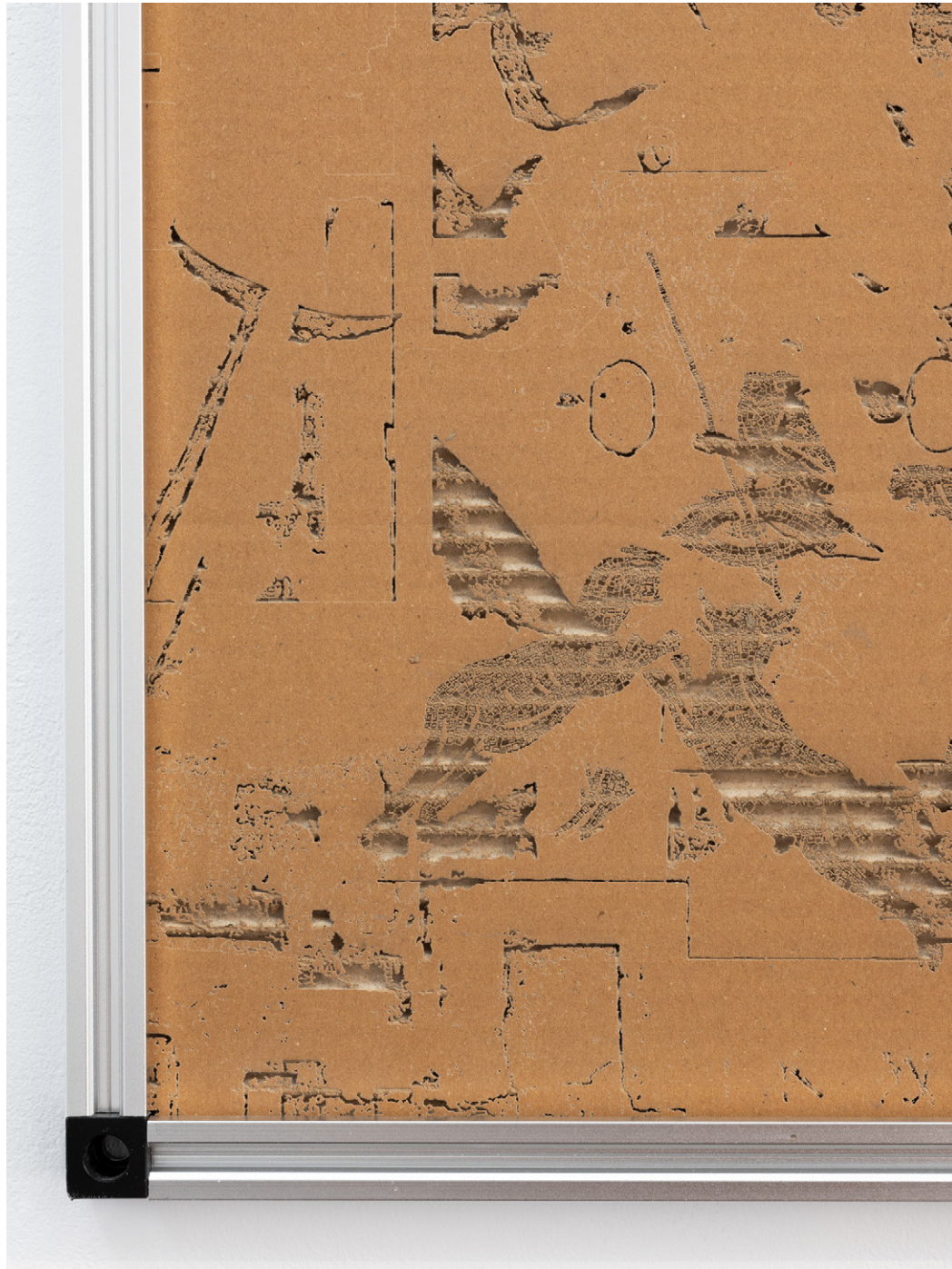
Time Compression 1, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 2, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 2, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 2, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 3, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 3, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



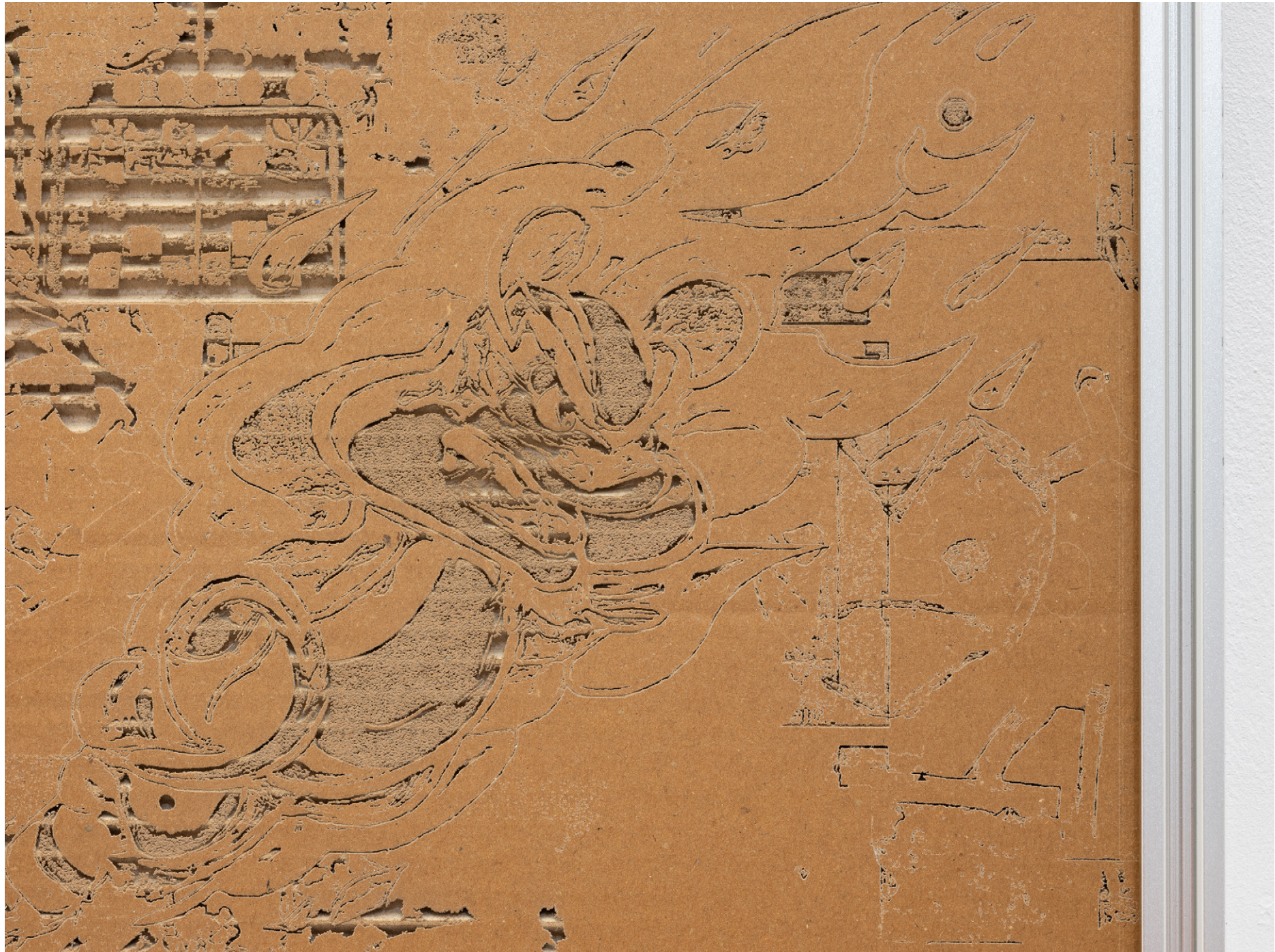
Time Compression 3, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 4, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 4, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Time Compression 4, 2024. Engraved cardboard, aluminium v slot. 33 x 43cm



Perfect Time Compression, 2024. Stones, recycled artworks, lime mortar, marble mosaic, aluminium v slot, cardboard, 3D printed furniture, light.
100 x 100 x 60cm



Perfect Time Compression, 2024. Stones, recycled artworks, lime mortar, marble mosaic, aluminium v slot, cardboard, 3D printed furniture, light.
100 x 100 x 60cm



Often the contemporary aesthetic is seen as in reflections of the hyper-digital, but the contemporary can also be represented through the availability and clashing of information, eras and perspectives. Perfect Time Compression (2024) is made using the traditional method of setting a Roman floor; a decorative surface sat upon layers of lime mortar resting on the broken remnants of other architecture. With an emphasis on availability and using the detritus of my own practise, it situates a 3D printed living environment within disparate material histories. The work considers contemporary world building between the archaeological and the contemporary.

Perfect Time Compression, 2024. Stones, recycled artworks, lime mortar, marble mosaic, aluminium v slot, cardboard, 3D printed furniture, light.
100 x 100 x 60cm



Perfect Time Compression, 2024. Stones, recycled artworks, lime mortar, marble mosaic, aluminium v slot, cardboard, 3D printed furniture, light.
100 x 100 x 60cm



That's the world I'm going to send you to!, 2024, 3D printer, lime mortar, aluminium v slot, cardboard, 3D printed furniture, light.
25 x 27 x 360cm



The central section of That's the world I'm going to send you to! (2024) is made using the traditional lime mortar of Roman mosaic floors. This is contrasted with the 3D printed miniature furniture and the materiality of the 3D printer itself. Playing with ideas of scale, the work asks you to peer into a space that simultaneously presents the potentials and history of world building.

That's the world I'm going to send you to!, 2024, 3D printer, lime mortar, aluminium v slot, cardboard, 3D printed furniture, light.
25 x 27 x 360cm



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Selected Install Shots









Writing

In ‘That’s the world I’m going to send you to!’ Joe Moss presents seven new works that bind together fragments of marble mosaic, cut cardboard, 3D printed miniatures and the detritus of recycled artworks in an armature of aluminium V-slot. The works expose their own constituent (and often contrasting) material histories, forming eerily disjointed yet harmonious temporal composites.

The central figure within the exhibition is that of two digitally rendered avatars, recast and given mass in a Roman style monochromatic mosaic, that appear to have fallen through each other, their worlds folding inward to form a single interwoven entity. This merging of multiple contexts and materialities carries through to the other works in the exhibition as they appear as waypoints on a compressed timeline of stratigraphic interiors and ancient protective symbols.

The exhibition builds upon a growing body of mosaic works and presents a new iteration of Moss’ ongoing interest in the proliferation of contemporary experience, one of hyper-productivity, intangibility and the immediacy of information. It unites the material that is everywhere and always moving, the cultural tokens, symbols and icons that are without weight, with slower, more weighty processes - specifically that of the density and constancy of mosaic.

‘That’s the world I’m going to send you to!’ is a quote from Ultimecia, the main antagonist in Final Fantasy VIII, who threatens to compress all of time and space into a single moment.

Words by George Harding

“Notified through instant messaging apps, my friends head down to Margate for the opening of the exhibition. It opens on the same day as the Margate Soul Weekend. Mods hide precise haircuts under open faced helmets and ride vintage Vespas past the towns numerous antique stores. I check my train ticket app, show my QR code to the scanners on the platform, beep myself onto the train and scroll down to the coast.

On the train I message my friends through various platforms, we are all excited for a part kitsch part art weekender. One friend can't make it because they're on a medieval themed fantasy LARP organised through Discord. Another can't make it because they're dishing out cyber sigilism tattoos in Y2K placements (Summer is a tough season for a tattoo artist.) During conversation with a friend on the train before me, they share a 3D render of a 2004 BMW compact wearing a bodykit inspired by the 90s Escort Cosworth. We agree that the Escort Cosworth wore it better.

I chat to the gallery- last night De la Soul played at Dreamland/on Wednesday I'll start an install of another 1st Century Roman style black and white mosaic in a big house in Amersham/the weekend promises to be good/our experience of time is really confusing.

I write this from my sofa the day before the exhibition. The text isn't exactly refined but it's mainly true and gets to the point. My partner is watching a period drama- Marie Antoinette. A copy of Dominic Pettmans Infinite Distraction lies unread next to Ted Chiangs' Stories of Your Life and Others.

“That's the world I'm going to send you to!” is a quote from Ultimecia, the main antagonist in Final Fantasy VIII, who threatens to compress all of time and space into a single moment.”

Words by Joe Moss

Thanks for looking!

Joe