



PAUSE.

PEOPLE, PLACES AND SCENES

Carl E. Moore

February 3 - April 30, 2022

Exhibition statement: Carl E. Moore



A Storm is Coming, Acrylic on canvas, 48" x 48", 2020

The exhibition title reflects the status of the characters in the work. People living in their community, living their lives and in their spaces, as black Americans living in a PAUSED position, waiting. Waiting for the next headline or event to happen. Waiting for the next justified police shooting or the next unexplained act of violence. Waiting for the most recent statistical data about high unemployment or the next random report on unequal healthcare for black women. Waiting for the next apology for a recently discovered history of wrongdoing or waiting for gentrification, redlining, redistricting, or redevelopment to claim black neighborhoods.

The artwork acts as a collective group of people living in one community, but at the same time these could be people anywhere. The work moves from simple day to day activities to sometimes intense and unpredictable situations, where people PAUSE for the outcome.

Dedicated to my father, James L. Moore (1929 - 2021)

Exhibited works

Cover: *Black Female Gaze 2 Resistance*, Acrylic gouache on canvas, 12" x 12", 2020

A Storm is Coming, Acrylic on canvas, 48" x 48", 2020

Shower and Rubber Bullets, Acrylic on canvas, 48" x 48", 2020

Angry Men, Acrylic on canvas, 48" x 48", 2020

The Dance, Acrylic on canvas, 48" x 48", 2018

We the People, Acrylic on canvas, 48" x 48", 2018

Protest and Fire, Acrylic on canvas, 48" x 48", 2021

A Mothers Pain, Acrylic on canvas, 26" x 32", 2016

Brittney's Dress, Acrylic on canvas, 30" x 30", 2021

Her First Flowers, Acrylic on canvas, 12" x 12", 2019

The New Agent Orange, Acrylic on paper, 12" x 12", 2018

True Believer, Acrylic on canvas, 16" x 20", 2020

Assessments #1, Acrylic on paper, 36" x 48", 2021

Recovery, Acrylic on canvas, 30" x 30", 2021

Water, Acrylic on canvas, 30" x 30", 2021

Active Shooter (triptych), Acrylic on canvas, 30" x 60", 2021

Dogs, Acrylic on canvas, 30" x 30", 2021

The Phone Call, Acrylic gouache on canvas, 12" x 12", 2020

Departure, Acrylic gouache on canvas, 12" x 12", 2019

Black on Black, The System #1, Acrylic gouache on canvas, 12" x 12", 2019

Mother No, Acrylic gouache on canvas, 12" x 12", 2019

Mourning, Acrylic gouache on canvas, 12" x 12", 2020

Deluge, Acrylic gouache on canvas, 12" x 12", 2019

Mr. and Mrs. Black America, Acrylic gouache on canvas, 12" x 24", 2020

The Murder of Eric Garner, Acrylic gouache on canvas, 12" x 12", 2019

Pride, Acrylic gouache on canvas, 12" x 12", 2019

My America is Great, Acrylic gouache on canvas, 12" x 12", 2019

Woman Ascending Stairs, Acrylic gouache on canvas, 12" x 12", 2019

Mommas Boy, Acrylic gouache on canvas, 12" x 12", 2019

Justified Injustice, Acrylic gouache on canvas, 12" x 12", 2019

Night Shift, Acrylic gouache on canvas, 12" x 12", 2020

Self-Quarantine, Acrylic gouache on canvas, 12" x 12", 2020

Quarantine, Acrylic gouache on canvas, 12" x 12", 2020

Her Crown, Acrylic gouache on canvas, 12" x 12", 2020

Man with Red Stool, Acrylic gouache on canvas, 12" x 12", 2020

No Social Distancing, Acrylic gouache on canvas, 12" x 12", 2020

Headline: "They Shot Another Black Man Today", Neon lettering, 2021



Mr. and Mrs. Black America, Acrylic gouache on canvas, 12" x 24", 2020

Carl E. Moore's works comment on a culture fraught with anti-Black rhetoric and sentiment, where the physical and psychological ramifications of racism seep into the private lives of the community he depicts. Using flat imagery and bold colors, Moore's subjects fill their spaces, giving a sense of being overwhelmed. Amongst the grief, some images speak of resilience and strength. The subjects gaze out at the viewer, confronting the audience in the same way Moore asks us to confront the systemic oppression around us.

Jessica Lenehan
Curator



The Arts & Science Center has three aspects of collecting and exhibition: art of the Delta, art by Arkansas artists, and art by African American artists.

ASC is accredited by the American Alliance of Museums, a distinction held by fewer than 4% of museums in the United States.

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