



Bailey Bros, Pioneer S.S. „Beaver“ First Steamer (near the Mudflats), 1888,  
adapted by Geoffrey Farmer & Gareth Moore

Geoffrey Farmer & Gareth Moore

*A Dark Switch Yawning, Neptune Skeletons Thronging,  
Black Bucket Prolonging, World Turtle Longing, Sink Plug  
Wronging*

Press conference: Fr, July 28, 2017, 12.30 pm

Opening: Fri, July 28, 2017, 8 pm

Exhibition runs: July 28 – October 1, 2017

*A well-known astronomer described how the earth orbits around the sun and how the sun, in turn, orbits around the center of a vast collection of stars called our galaxy. At the end of the lecture, a little old lady at the back of the room got up and said: “What you have told us is rubbish. The world is really a flat plate supported on the back of a giant tortoise.” The scientist gave a superior smile before replying, “What is the tortoise standing on?” “You’re very clever, young man, very clever,” said the old lady. “But it’s turtles all the way down!”*  
Stephen Hawking, A Brief History of Time

Artists Geoffrey Farmer and Gareth Moore have paired up to develop a collaborative, site-specific installation for the Salzburger Kunstverein. Farmer, who represents Canada at the Venice Biennale this year, and Moore, who is Salzburger Kunstverein summer artist in residence, have worked together to convert the main gallery into a large pond with various relating components, including coins taken from a turtle’s stomach, a cannon carried across the country by car, a lightbulb, a foggy morning and naturally, fountains.

The two artists are working from a number of references to hone their respective creative backgrounds in this unique collaboration. The reference above to an image of eternity through an infinite stacking of turtles that support the earth (as opposed to an empirical view) is but one element that the artists draw upon.

Cosmologies from different eras, medieval water-works, Japanese mythological sea creatures, the ancient Greek Lunar calendar, the erotics of fountainry, an actual turtle found in Thailand full of coins, an ancient cannon, as well as several personal narratives from the artists are all at play in this exhibition. The nature of this collage of ideas is purely associative and collaborative. Each associative reference is wed to the next in a generative and open manner, suggesting an ethics of form and of meaning. Here the process of the installation's own making becomes the work in-itself. In their respective work, the artists share a deep interest in these many associative histories and references, and share also an interest in notions of the double, the void and infinity. As reflected in this pool and fountain installation, they view history itself as the emptying and re-filling of meaning and phenomena, with sprouts of fertile excess emerging suddenly to interrupt darkness, if only briefly.

**Geoffrey Farmer**, born 1967 in Vancouver, lives and works in Vancouver.

**Gareth Moore**, born 1975 in Matsqui, British Columbia, lives and works in Vancouver.

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