



Thomas Moor
MOOD PAINTING
2013

Dispersion on wall, dimensions variable
Color tone from MOOD PAINTING archive
(tones determined with a Sikkens color scanner from art
museum exhibition walls)
Installation view Marso, Mexico City MX 2014

Mood Paintings, 2013

A conversation between Roxane Bovet, Yoan Mudry and Thomas Moor in preparation for the mural at Forde, Geneva January 2020

Thomas Moor: Sandino Scheidegger made a hand made book about the Mood Paintings in 2013. It's very well done, there are only few copy of it I should have one maybe two and same for him. Basically it's just always each page has one color painted in dispersion. On the side there is the color code of the paint, and then one other page and sometimes there is little imperfections, you see it on the back sides of the pages, etc. in the end there is this index in which you can check the codes and the color names.

He wrote a very accessible introduction, speaking about the background. Next to the wallpaintings and some canvases that book formed another form of conversion, with the collected colortones and this shift of reflection. The single pages are more than a depiction of reality. It starts with a text in german. Okay so I will start to translate it...

"Backgrounds are sometimes invisible. That's kind of how we're used to see... Unpretentious... no, not unpretentious. More discret.. Also the walls of the museum that mostly is trying to stay out of context as it's main thing. With, I don't know. Ahh it's very, like conversing in it's way of talking. It's very his specific thing.. So it's like, for some it's something they don't look at, for some it's something they can discover, etc... And his just basically saying that the background is becoming the form.

He is talking about how it's like something that's documenting an archive of color tones... like in a curatorial fashion, that maybe will change at some point, or that has changed before, also when the white cube became the thing....there is like different epochs also.

That's like kind of his introduction. It was a groupshow titled LET IT when i showed it the first time at Réunion, so there was also other works and so a this whole negotiation with different thing on different levels, it wasn't only focusing on this paintings series.

I mean this book was more like this sleeping document. I feel like this works so well, to take it out several years later. But at the moment itself i didn't really have any... there is not like a purpose for it... It's more like this zine tradition. You'll never see those colors anymore. and there's this index in the end. This is wall paint, this should be stable in time but at the same time you can easily scratch it.

The Mood Paintings serie was never like one of this really driving idea of like "it hit's you and you have to figure out how i do that". It's not something that i woke up a morning and it was there. This was more a process of slow cooking over a longer time, where a little idea is in the background of your head and then coming like up to the surface.

I think it started when I heard that the people that cover up graffitis in Zürich use this color-scanner you see on the poster. From there I was trying to google that, investigate.

"Sauber Züri" is this organization in Zürich where as a house owner you can be a part of and for like 50 chf a year they would cover up all the graffitis on your house within 24hours. So i checked with them and i asked if that's true and then they told me they would use the color-scanner to find the exact similar tone of any wall they would have to repaint. But that there was the painting people who do that for them and then i asked those painters and they gave me this Sikkens color scanner that's depicted on the exhibition invite.

Yoan Mudry: You just mentioned some canvases?

Thomas Moor: that was after the Bachelor, we had still the studios after the grad show. I used the studio during the summer of 2013 and making canvases and stretching and using rabbit glue and

everything you do traditionally, and i was there with Pascal Sidler, Kevin Aeschbacher and Thomas Ospelt that were doing paintings more seriously at that time. I wanted to use this time in the studio. The way this specific color was chosen had this very conceptual cold approach, but at the same time everything in those canvases was so random, like the size, the shape and everything, i did like 10 different ones or so. but i never showed them.

Yoan Mudry: For me this work can not be anything else than a wall-painting because for me it had also something to do with the way one could play with the exhibition as a medium. So I'm so surprised to hear you did canvases.

Thomas Moor: Yeah no actually i never really did canvases. It's something that has never been released. That was more of a sketch stage of trying stuff in different ways. and also when i did the first wall painting tests, I didn't made them full wall. It was more little parts and different colors next to each others. when you isolate those colors, there is a lot of beige, there is a lot of green, foresty bluish grey-green, there is smokey blue and also like bordeau or heavy dark grey. so all of a sudden, it looked so like H&M. like fall fashion colors. and i kind of liked it as well but it was just not right. i remember I had a discussion with Oskar Weiss once in Zurich the night before the opening and all became clear. it was that kind of cliché conversation where someone wakes you up and kicks you butt, brings you to the point. and after I painted everything white again and then full walls mood paintings. and after that they were like that. So I would never show the canvases but I can imagine paint something else on top of them. Actually I still have lot of the colors and I use them as like background, priming canvases. it's wall paint, it can be better than shitty priming.

Yoan Mudry: you just mentioned the colors, do you find some kind

of links between them? Is there a kind of system or how would you categorize them? I mean, there are for example no flashy colors.

Thomas Moor: Well that depends also on which context of art exhibition you go to. In Europe it's much more clear that for different epoch you have different colors. This bordeau would be for like the 16th century-renaissance. bluer tones for after, for like the dutch masters and stuff. and then for 19th century it would much more beige, eggshell kind of color. and then white when the nazis strike in, when the room had to disappear. White walls only the artist here no room. Was really inspired by "Inside The White Cube" by Brian O'Doherty.

Well anyway, this is the European context but I was in Denver also for a semester while doing my BA. And there it was completely wild style. Like there is no rule, fuck it. You can paint your wall whatever color gives a nice contrast. This was just in the beginning of my interest in playing with the dramaturgy and those different layers, how an atmosphere is created, how to make a credible environment for the artworks, like it's natural habitat. it's like simulating a natural habitat for paintings or artworks in general. My interest is into decoding that, to take that approach and make painting with it like a stupid joke but also something that really plays through it and really tries to take it seriously as a painter. For example, something that was always important was to never hang something on top but also not have a sculpture in front and have it like a background. I wanted to really say "no, no, no, this IS the painting". that's it.

To take this suggestion of natural habitat as the natural habitat is the main thing. it's its portrait. it's important for me that it's a portrait of the color and not the color itself. i would not ask the museum "how what color did you use" but to go through the process of taking that code and bringing it to the paint shop and getting it mix and doing it again. It's like when Francis Alÿs walks the walk again with the cops after being (inintelligible) he is like reperforming it in a way.

Roxane Bove: Regarding to the context and the background becoming the main thing, here the context and the people who gonna see this painting are different from the other times you showed it. Even if hosted by Forde, the painting is in the hallway of Usine and will be seen by people on their way to work, or going to see a friend, not especially here to see art or especially knowing that they have to consider this wall as an artwork. They will maybe have no clue about those questions.

Thomas Moor: well i think we never know. maybe they don't come specifically to look at a blue square on the wall and think about those questions but they are just there. I don't want to assume they don't know about art and art tradition because you just don't know. in that way it's one of those moments when we suggest something, right? This one is so open. This smokey blue can be a sky, can be the whole world, can be this "Barcelona by Night" postcard. That's something I love to hate. Everything is everywhere, etc. it could be the whole world or nothing at all at the same time. It's not even coming here with this one conceptual proposition very strict on why this had to be here and in this tone, no it's more like an experiment of trying to uncover that and play with this decoding again. and one exception is about having the door in the middle. where the door frame becomes the picture frame and when entering the door is like entering the portal to Narnia. or like in Duchamp, there are millions of references for walking in the painting, right? and now at the same time also as i'm more in the landscapes painting I also see the very romantic aspect of it. in this context it also makes me think of Caspar David Friedrich and I wanted to fall into the picture, fall in to the ideal, fall into the proposition, and now with the door in the middle it's like "that's that one thing i absolutely want to try" but in general it's not like coming with one closed idea, very conceptual. better let's try, let's see what happens and i'm also feeling nervous because it's a particular project for a particular time and I feel like

taking that out of context from there and reshowing here... I'm more interested in that, very curious.

And now in this specific context with the color scanner. I don't know if it will arrive in the people's mind like "ho he got the secret color scanner that the police is using to cover graffiti" of course it doesn't do that but it gives a first contrast between the word "mood painting" which seems like the most intuitive approach. That's not kind of a formulated thing but more like conscious against cloudy like atmosphere or so. We have this one element and then the element of technology that's kind of mirroring the mood like a lie detector or something.

it feels that those very few informations you have is like this title, that image, and then the painting will merge, and it kind of becomes more and more important.

Yoan Mudry: Why this specific blue?

Thomas Moor: So I feel like now it's really this moment of having the full archive, I could have come with the grey, I could have come with the green, literally there are different options. I have also scanned some video black boxes that's just paint the black of course just to have it. it's like a lot of thing about being flexible. because a lot of things are not so fixed. for example if i think of your Blue exhibition with the most beautiful name "LE CIEL, L'EAU, LES DAUPHINES, LA VIERGE, LES FLICS, LE SANG DES NOBLES, L'ONU, L'EUROPE, LES CASQUES BLEUS, FACEBOOK, TWITTER," - well in that context if that was about black painting i could have done a black mood painting. If needed, i could make a white mood painting, they don't really have a color. they have more this process that brings things together. But now with the corporate realism like the logo paintings, they mostly often stat with a blue background. and everything comes on top of that. i don't even know exactly from which exhibition room I took that color. but that doesn't matter. it

doesn't have to be academic and quoted correctly or so.

Yoan Mudry: I know it's kind of a tricky question.

Thomas Moor: No no, i love it actually because at this point that's the main question i'm dealing with. i was dealing with because now it's fix haha. it seems more a question about intuition or how do you introduce your very rigid concept thing which is in reality not that much but in the end it's more about putting a mirror in the project. first i was going to the museum trying to decode their atmosphere and now i could try to decode the atmosphere i tried to create with what in the US one would call the "brand of the Mood Paintings". what it is? it can be introduced but it also just brings an atmosphere. That could have been whole red and that would have brought a total different atmosphere. it's much more about setting a mood.

Yoan Mudry: How beautiful a loop to the title again.

Thomas Moor: that's funny because that title really came in a conversation with Mia Sanchez in 2013. She was like "call them Mood Paintings" I don't remember if she had the idea or if she was really pushing for it but it was really her like "mood paintings". But it's great because now i feel like the circle is really closing round. like taking that work out of the storage and having literally like 45 moods to set and that was ironically what i was at the beginning suggesting but now by the work institutionalizing itself in a way it faces similar problems as a museum that try to setting a mood for an exhibition.

Roxane Bove: That's interesting because it could look like something very dry and conceptual, something that seems absolutely controlled, but in the process and in the way you speak about it now, I see something more close to the scientific process of search-

ing which can lead you somewhere very unexpected. I made the same relation to the scientific field when I read the book *Urgizy*. In it you have all those archives, annexes, documents, which you would barely ever find in a documentation about any other artist-run space.

Thomas Moor: it's funny because most of my brothers are from a scientific context. Three of them are in medicine and my father used to be a biologist. so i guess there is something i grew up with, this scientific methodology exactly. that's just kind of the goggles that were put in my travel of life.

I feel like it was really also an attempt at embracing that and just look at the social and cultural conditions through technological kind of questions.

looking at local history basically looking at the last thousand years of mining history. of like the religious wars, and how mining in the second world war was, how the era was literally making money by selling iron to Nazi Germany. and there this fucking list, there's the numbers in the book they released in 1984 [*Erinnerungen an den Fricktaler Bergbau, 1984*] and it's just there. if you look at that in a more zoomed out, from a global perspective, that's incredible what you can read out of what is just sitting there as a local memorabilia. of course it's not completely scientific but using that method kind of allows to not me explaining something but let the space, the context articulate the works that i would maybe be too unsure to articulate. it adds to it some historical facts just like data somehow that we can look at and from that read actually what was going on and what the people felt and what they were concerned with. and i guess especially now that technologies is going so far into our behaviours all the time that can be very interesting to operating that way. And then here in the mood paintings project it's more like playing with those codes and suggesting the way i work, but then of course it's much more than sitting around and thinking about "Is it the rain blue?..."

and I don't know like how it is when you walk into the exhibition or to the wall, and you see or goes through that process or if it's just like some color, but for me it's on how I'm spending my time basically.

Yoan Mudry: I have the feeling that you're more interested in images than paintings.

Thomas Moor: In a zoomed out perspective i'm more interested in images than painting. Also with this whole conceptual background with where are the images coming from and what's on their top and how i can put the mirror inside to turn it around etc. But at the same time i feel like i'm obsessed with this like Caspar David Friedrich or Bob Ross or now i was looking in the Highway Men which was a group of 26 painters. They were black painters in the 50s or 80s in Florida that were painting on the road sides and all these paintings with incredible sunsets, the place is super flat so you have this huge sky. I mean painterly would i have been interested in this two years ago? No. But now at this point yeah you can observe, you fall into it. it's not about judging if it's great or not but there something that i have to take away from, or not take away but learn from it. and you can learn from any advertisement in a bus or from any way an apple falls on the floor. This also means for me that i'm really a painter at the moment, i'm really digging into this. It's also like i have always preferred to work to be all in or all out.

I guess there is two layers to this question. First is the first step the relation to you own practice how you fall exactly into this. until you find your balance into that fall until you realize “yeah that's exactly what i want to be in or doing”; and then you get from one point to another and you develop and you have always all your feedbacks, when how this happened like this, now i can do that again on purpose.

and then there is this other layer of how you exhibit the paintings

how you released them into an environment. like selecting paintings for an exhibition or so. and this is a whole other part which is closer to work installation-like or room specific or site specific. and there i'm much more confident.

but the combination of the two is a whole new level. it's like painting the painting all over.

Yoan Mudry: you're still working on this Mountain series?

Thomas Moor: Yeah. it has been from one thing to the next of starting with once being in this supermarket looking for swiss mountain water bottle labels. And then having at Kunst Halle Sankt Gallen kind of this Swiss overview ["Protect me from what I want", group show 2019]. and i'm feeling like "what's my thing with like Swiss mountains" it's really not about this Swiss so much as i thought in the beginning. i could also do it with any label that has mountains from anywhere. This whole political dimension came into play with like Nestlé buying up the whole water resources of world and having always the sexiest logo for their bottles. Through that process on top of learning more about that dimension, or responsibilities also, through that you just had more motives to the list. When you realize they are doing the same all over the world. when you're on Nestlé website for example with the Nestlé waters it's literally like 60 different water brands they are all beautifully not only designed but also uploaded on this clear archive that they have on their collection. it's very designy. I don't have to ask anymore somebody "how can you bring me that specific bottle from Beijing" they are all ready to use. Which just adds to my to-do list. I'll paint others, I can't say how many. I don't know until when I'll continue. I have the studio for two years but that's not in my mind. It will stop when it will be done. I won't continue because it functions or something. I think because the multitude becomes an element that's crucial and that's making the work better. when that stops, then I'll have to stop with this plea-

surable process.

Yoan Mudry: you don't only paint mountains right?

Thomas Moor: No i did a serie of Exit signs, also the Mövenpick Mosset. and when I speak about that with friends in Zürich they always say “don't limit yourself, play around with things. have a little canvas on the side for whatever experiment without being stuck up in this serie and missing the opportunity of discovering something”.

Yoan Mudry: I would make a parallel with Jean-Luc Manz who paint mainly bricks. When I was a student, I was projecting something on his work and his choice to paint only bricks. The projection was the problem I had at this moment "what should one paint?" and I was jealous, i felt he is a genius by deciding to paint only bricks. I know him and I know he also paint other things. But for me he is still the guy who decided to paint only bricks.

Thomas Moor: I like painting mountains. it's a lot of fun, i don't know really I love doing it. I m not a perfectionist in the way I do the things. I prefer to have a bit of a dirty brush, I prefer to not waiting long enough until the thing is dry. this always create a little bit of a problem I have to solve. For example after having the blue sky as a background, I will start to spray paint and sometimes it's splashing and “ho there is the moon and stars on that painting” if it's impossible, i have to redo the work. Actually it's more this mental projection than the actual image which is projected and that can be more interesting as like a psychological photography of the image of the mountains. like of the area where I add more trees... I mean i was watching to much bob ross's videos and getting into this technics.

Yoan Mudry: Who is bob ross?

Thomas Moor: he's the most famous painter in the world.

Yoan Mudry: Not at all...

Thomas Moor: no he is! it's like from the 80's.

Roxane Bovet: They are tons of memes about him. He is doing painting tutorial on television.

Thomas Moor: His story is that he became successful not winning a big major TV deal but always go to every local TV station and say: "I'm the painter guy... I gave painting classes, check it out !" And people just love it. He always donated the paintings to the TV stations. In the documentary you get the whole background he was a mallpainting class guru. He was doing that and then there was one guy that came in and was like: "I'll make a TV show with you" He has a huge followers in the US. people really sit down and paint after his steps and they get a nice cute little kitschy painting but everyone is happy after painting something they like. And i like this populist psychology of painting as a therapeutic aspect. He is a Vietnam veteran, he was miserable and then finds this painting thing and got better. I look at this things and make it the same way. I add more trees to the mountain.

Yoan Mudry: It's funny it reminds me of Paul McCarthy's video Painters, with his giant palette and I think that he got the same hairstyle.

Thomas Moor: yeah for sure he was a hated figure for this more avant-garde scene. But actually you can say that he talk to more people that I do. There is a wonderful documentary about him. He is an icon and i don't know how many painters are famous like him. The thing is that his compositions are just not good haha.

Look how he makes this tree. He takes that big brush and goes from up to down and there you have a tree. And i loved it. I love to do this kind of things. In my work before i didn't really get in this point where all comes together and the way of doing this things with this pleasure of playing around.

Roxane Bovet: Do you think Bob Ross and this kind of easy-to-relate-to paintings is a way for you to address the social context of art. As when you were embracing the sculptures in your white outfit or so?

Thomas Moor: yeah for sure in a way. it somehow maybe starts with this meme about art. those Sunday painters but then quickly falls into keep yourself into it, it falls also into this horizontal aspect of painting. I start to really paint more when I was in Miami and something didn't worked out with the video that we wanted to make. And I had started to paint already a bit. I was in this bedroom floors I went to Michael's Art Supplies and got like the canvases, this neon green color and I did the Monsters cans series. it don't need a lot of stuff and you also can travel around with it. i feel like there is something very accessible. I also did exhibition in very far away from Switzerland locations and in other contexts where i felt like presenting something very dry - like a mood painting for example - would have sound weird. people would be like "now you came all the way and here we are and you're insisting that the room has to be half empty why didn't you bring a bit more?" . Yeah people have more of an opinion on painting and are not afraid to participate, if you're not really into art it doesn't affect you in a way you still can have a voice and to feel concerns.

There is this beautiful example. Recently in St. Gallen at the Aaron Flint Jamison exhibition. I was there and there was this group of tourists that came in, pay the entrance, walked through the show, came back out. they were like "is this a joke?"

Roxane Bovet: what was the show?

Thomas Moor: it is a wonderful show just visually very very reduced into very few works. and they were certain that it was a mistake that the place was empty and that they were tricked that they were fooled. and they were sincere about it. the person who worked there at the entrance was getting the whole load of friction that was drained on to her and this weird constellation of she's getting all the shit for those persons being so spaced out haha.

Now with paintings I'm working in a completely other direction. it's the opposite of that. it's not really that decision that i decided to make work out. it's more like an observation or something that i'm more drawn to in a way. which is maybe in very contrast with the stuff i was doing at the beginning. also the mood painting for example.

Roxane Bovet: Yeah actually I had in mind something related to that question. Just after finishing your BA, you had a very quick success which was among other thing visible in the two prizes' exhibition you took part of : Plattform and Kiefer Hablitzel. For the two shows, you proposed something that interrogated or deconstructed the art world or the art exhibition. How do you deal with the relation or the paradox between coolitude and critique?

Thomas Moor: no sure a lot of this is connected to it. but it's i didn't really saw that coming but when i was thinking consciously like "how this is my way of dealing with those questions. like having those moments where "how i'm getting emails from people I've never heard of and they want to invite me to do a show" and then also like two years later that was not like that and I was finding a balance. at first with the mood painting for example i was almost working like an architect, i was making proposals, and they were chosen and then it gets to live, to have an existence or something.

this is kind of bullshit in a way. when you don't have that moment when you sit around and wait for your call ready in action and miss of sleep.

my conscious response would be all is about finding your own context like the Guggenheim Bruxelles, just playing at those intersections where you can use technology to have an audience and not having to pay a rent for that. finding ways of having mini institutions you can document and portray and have an instagram account for, and be visible and have discussions also without going through all the bureaucratic steps and costly steps of running a space.

But no really compared to the end of the bachelor now i'm really more happy to make my own steps and be at my own pace and do stuff when it's ready because it's really much more cool here than if it's like pushed in to exist because of a deadline or something. and that's also something i have more under control now. and at the same time it's also wonderfull to go back to this time and bring out something from that time and still feel the same pressure the night of the opening but in a different way.

Yoan Mudy: We were speaking before about colors. it's kind of a vicious question but what would be the color of the next century?

Thomas Moor: ha cool, ok so first i have to go through the colors that have became the colors of this decade because it's so out there. did you read this thing on the color of the decade? It started with 2012 the volcano in island that brought the big grey cloud over europe and then of course the 50 shades of grey was also released and all of a sudden designers and people where always walking around in literally 50 shades of grey. And then after 2016 apple came out with the rose metallic and then happened all this kind of metallic colors, this metallic blue and it crashed in a huge trend of shoes and jackets.

Roxane Bovet: and now there is this comeback of the 80's colors this purple, yellow and turquoise, those flashy colors outlined with black.

Yoan Mudry: As museum color choices are related to each century what if instead of the color of the decade we had to find the color of the next century?

Thomas Moor: the official answer would be anything animated. like every wall is kind of 3d VR. but at the same time if there is no more electricity from 2028 and everything would be put down. This is rich and precise questions. Again i guess it will be not the same in North America as in Europe. One way I could approach it would be to look how those high end all-finished designer apartments presented, with what color-tones and when I think of a fancy apartment that's sold fully furnished the wall colors would probably not be white but something greyish, or dark blue and with some stones and bricks.

Roxane Bovet: Actually that could also turn to something more linked to a material than a color. Something that would be more "natural" so called. it's in the spirit of the times and look at the Venice biennale of this year. They started with those bare wooden wall. That's a tendency i guess we will see more and more. With the white they tried to make the walls disappear and that could be another way for the wall to disappear vanishing into the architecture, into the whole environment.

Yoan Mudry: then that would be the end of a certain continuity, a break in art history.

Thomas Moor: yeah and if we speak only about museum because the mood paintings are very museum museum museum then look at the Van Gogh exhibition [Van Gogh, Starry Night, Atelier des Lu-

mières, Paris, 2019-2020] and the way you enter it with like full walls cover with projected images, photos, texts. this whole thing is more in a mental aspect. Very close to entertainment. But this is probably something that in five year will look very outdated. but maybe this is just more a thing linked to virtuality. Imagine 20 year from now just putting a VR helmet and visiting an exhibition.

Roxane Bovet: and somehow the process already started. Think of every exhibition we speak about even if we only have seen it on insta. Lot of people, spaces and artists rely on the documentation even more than on the show.

Thomas Moor: I think with the painting there is an amazing playground for the difference of what you'll see IRL and what you see on the picture of it. I feel like something i'm interested about from a perspective from painting. how to play with this codes, how to deal with this idea of documentation. That's also what was interesting with the Guggenheim Bruxelles. Play with online documentation as a medium like the exhibition as a medium.

This is interesting I had this interrogation for a show in Tunnel Tunnel in Lausanne. I had those Logoscopes on one wall and the photos on the other side. And I was wondering if it's better if they are separated on this photo or if it's better to have a photo where basically you can see the whole work in one shot. and there is becomes almost the part of how we did. we tried to have the thing a bit more complicated, a bit more complex, like a playground.

Roxane Bovet: i think you reached the point here with the complexity. The show and it's online documentation doesn't have to be identical anymore. They can both have their own reason to exist and thus become complementary. It's like when Pablo Leon de la Barra was saying if you can't have access to a piece you should photocopy it or redo it. now we can bring this to a whole new level.

Thomas Moor: Yeah also in Miami we had this library of 3D scans of sculptures. Basically you had the iPad and you had to go around the object to scan. And getting that collection of 3d scans and then you could have done your own exhibition or installation virtually. That was the idea at first when we thought about Guggenheim Bruxelles, virtual exhibitions. we also have a scan of my body so i can be animated and present the shows. but then i started painting. But maybe one day i will do that because we already have all the "landscape" we would only need to ad scans of works and put them into that landscape.

There is also this spectacle. When we are speaking about all those technological tendencies of how starting now with the wall of the new museum etc. like how it's growing into this abstract dimensions. But then also look at how many new art fairs around the world are existing. That's exactly about being just in one place. it's more and more of this thing of interaction or the things coming to you instead of the inverse. Even though it's the same people moving from a place to the other to see those things. Miami London, Miami. Still it is over all this this spectacle that's always linked with the money and everything.

Roxane Bovet: An interesting way to look at all this would be to bring in this new technological dimension exactly what we are already doing IRL, in offspaces, in our experimental things that we are really doing not just for money. That will be really more interesting because that means we would have to invent a lot of things not just taking existing ones: the way of communications, the spread of ideas and words and images, etc. and there is a lot to invent in this context. That's for me the point we have to reach.

Thomas Moor: Yeah! There is this weird thing about our time where you can't control technology in a way. But then there is some things as artists to be alive at this time in this place... there is so much po-

tential to use technology in a way of making things more accessible, of passing the mic in a way, of having more voices. of course it goes with other issues but there is also this thing of being all connected. You're never alone even in you little city you'll find somebody to connect with. For me to be an independent artist is like in the music industry when the technology made everything change and everybody becomes a producer and it's not only the major labels that are selecting, it can be more underground yet not exclusive.

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