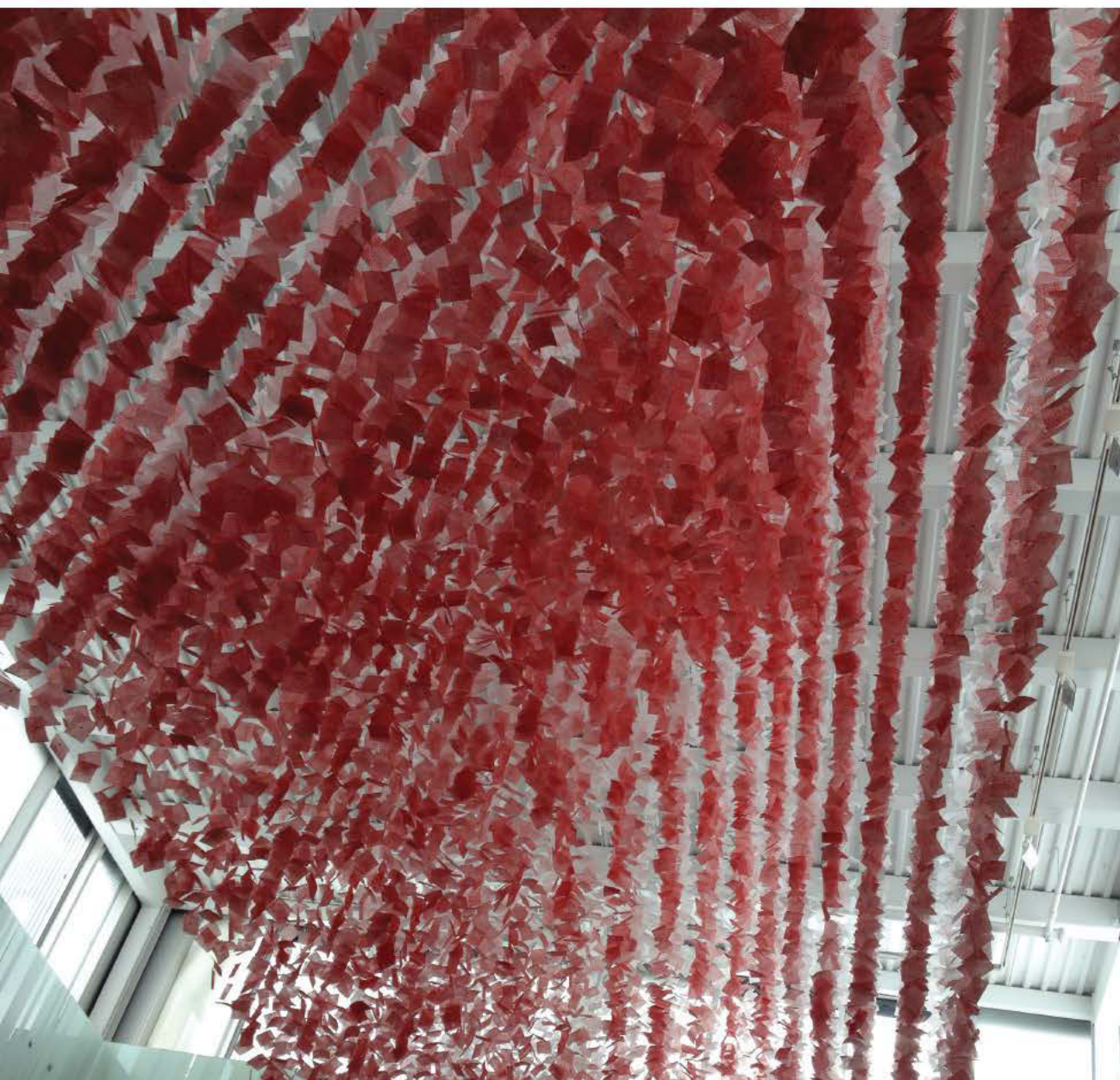


FLUX : AS A DIALOGUE
KITCHENER PUBLIC LIBRARY ART INSTALLATION



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About Moss & Lam

Deborah Moss is a Canadian artist whose artwork draws on inspiration from a broad range of epochs and cultures. She explores the qualities of surface and the purity and substance of material. Her fascination with the intimate nature of possessions as artifacts, as well as an interest in mythical and personal narratives, allows her to create contemporary visions that hover between many conventions, but always fascinate and enhance our experience with visual poetry.

Deborah is also co-founder of Moss and Lam, a custom art studio based in Toronto, Canada which she started with her partner Edward Lam in 1987. Since its inception, Moss and Lam have been commissioned by some of the world's leading interior designers and architects to create custom artwork, wall surfaces and 3Dimensional installations that are visually and structurally integrated with their environments. The diversity of these installations reveals Moss and Lam's versatility, its passion for materials and its desire to create artworks that are imaginative, whimsical and authentic.

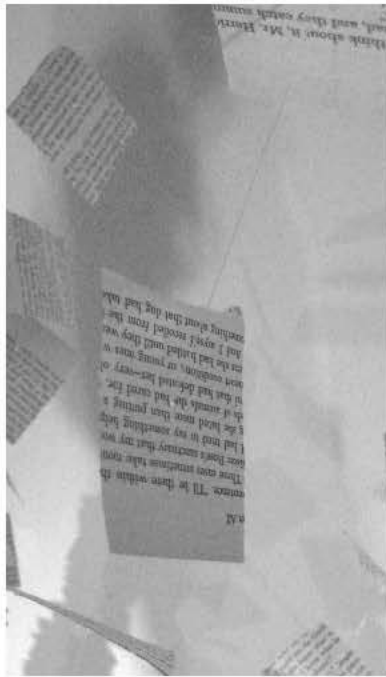
Moss and Lam's large scale commissions have been created for many international luxury brands in the hospitality and retail industries including: Four Seasons Hotels in Toronto, Orlando, Tokyo, Bangalore, Shanghai, Delhi, W Hotel Times Square, Guangzhou, Editions Waikiki, Opus Condo Hong Kong, Tiffany in New York, Macau, Jakarta, Lane Crawford Department stores in Shanghai and Hong Kong, as well as Blue Fin Restaurant, Café Coco Kuwait, and Clement Restaurant in Peninsula Hotel NYC.



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Initial Prototypes



Various materials and techniques were explored in the preliminary stages to determine the best solution for balancing feasibility, site logistics, and aesthetic.

The Dialogue

What determined the direction of the piece?

The simplicity of a sheet of paper and its significance to an institution such as a library acted as a preliminary inspiration for Flux, thus its undulating shape. Our inquiry into the dynamics of how a contemporary library functions with its local and virtual community helped to 'illustrate' the form of the piece. The fluid qualities of modern information access inspired us to create a work that appears to dematerialize, drift and float into space.

Playing a significant role in defining our pieces are contextual frameworks of how our work will be viewed from different vantage points and how it interacts with its surrounding. Upon entry and walking under Flux, the viewer is engulfed within the multiple sheets of paper that make up the piece.

What are some thoughts behind the gradating "red"?

The colour red was selected primarily for the piece's presence and form, and to also be evocative of the ink of the early printing technology. On the upper balcony level the piece takes on a different meaning from below. Contrasting the paper's weight and materiality visible from below, the upper level reveal a myriad of suspension lines supporting the weight of each strand. The squares of paper from below gradate skyward and appear to dissolve into the atrium.

In such a large atrium space, why did you choose to formulate a grid?

One will be able to glimpse between these squares, gaps that allow light to filter through and further engage the viewer in exploration of the piece's structure from above.

What material is used for the piece, and why?

These are polycarbonate sheets that are inherently light diffusing and fire retarding, which would complement the architectural space.

In Studio

In our studio in the west end of Toronto, 35 rolls of 48"x300" fire-rated poly carbonate came in to be cut to sheets of 18"x22" - a suitable size for screen printing. We then carried out the traditional method of silk screening to manually transfer the "text" on to each sheet.

The whole installation consisted of a rectangular grid of 18 by 50, totaling 900, strands. Each strand carried approximately 22 pieces of "paper", summing up to 20,000 "pages" of 4"x4" light-diffusing and fire-retardant squares.



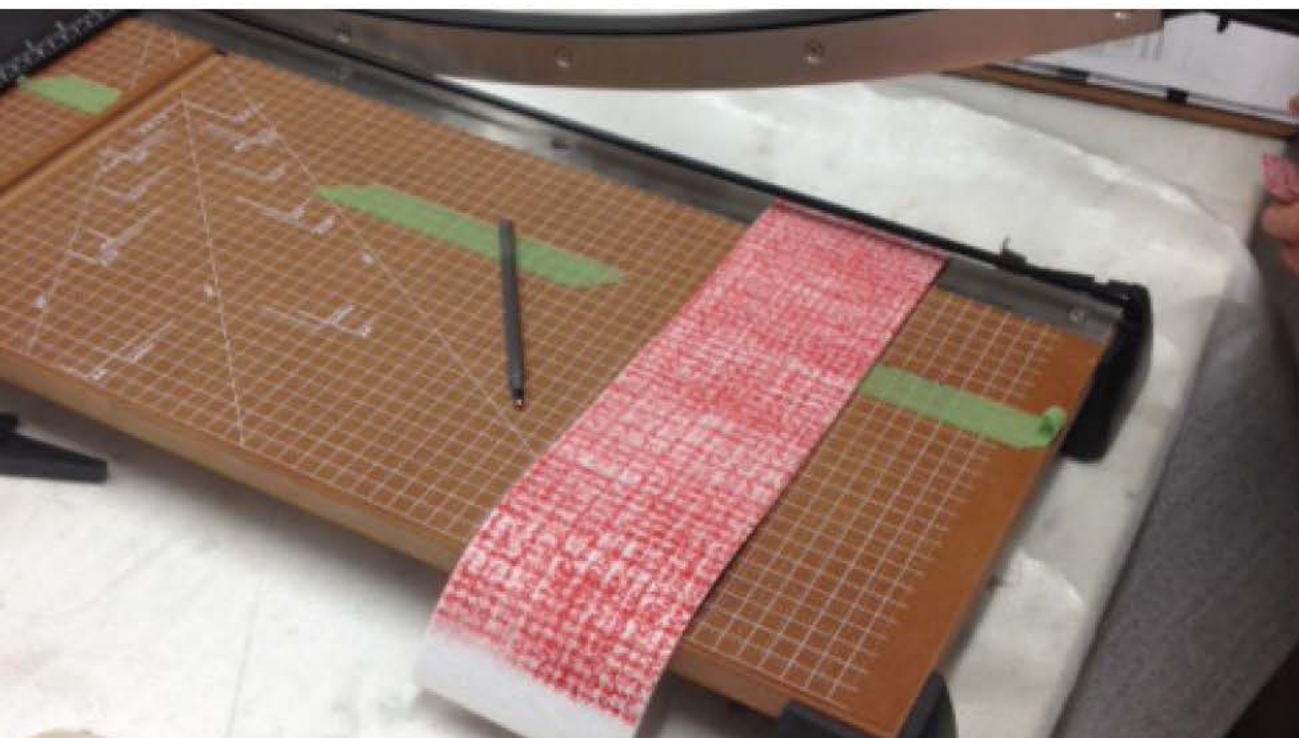
We screen printed the text on to each sheet with water-based fade-resistant red ink mixed with Rosco Flamex for additional fire protection.



And gave each sheet at least a day to dry.



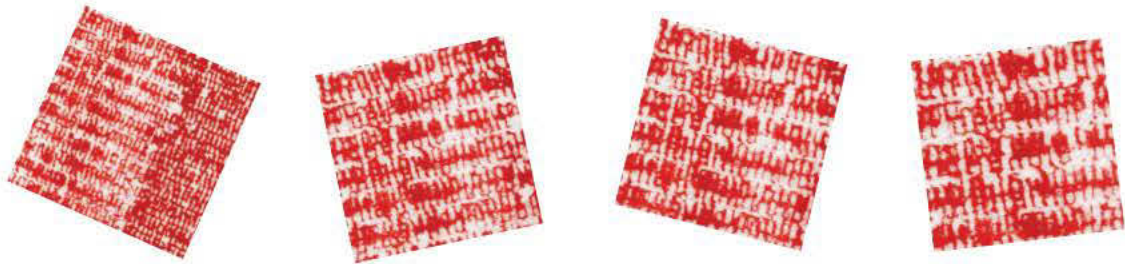
1" margin was required on each sheet to facilitate the silk screening process.



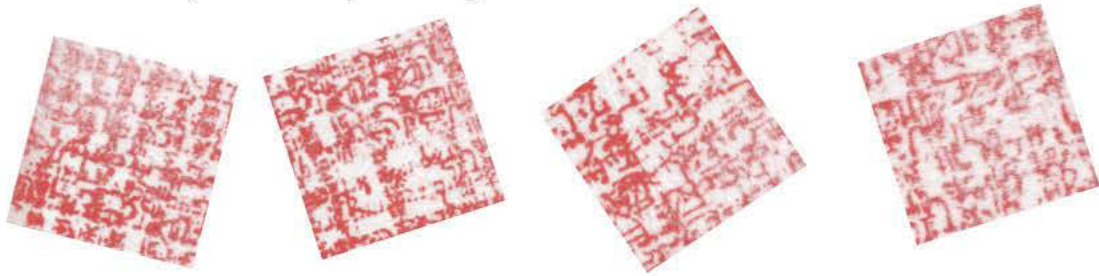
Dried sheets were cut in to 4"x4" squares.

What formulated the different degrees of “red”?

The “True Red” is densely populated by texts from the Gutenberg bible, symbolizing the beginning of printing technology and the point from which the spread of knowledge took off.



The Second Red is a conglomerate of text from non-alphabetical scripts, symbolizing multiculturalism and permeation of knowledge.



The Third Red is Lorem Ipsum. Place-holder text, while deeply rooted in Latin culture, is used in a contemporary sense as a window to explore other expressions.



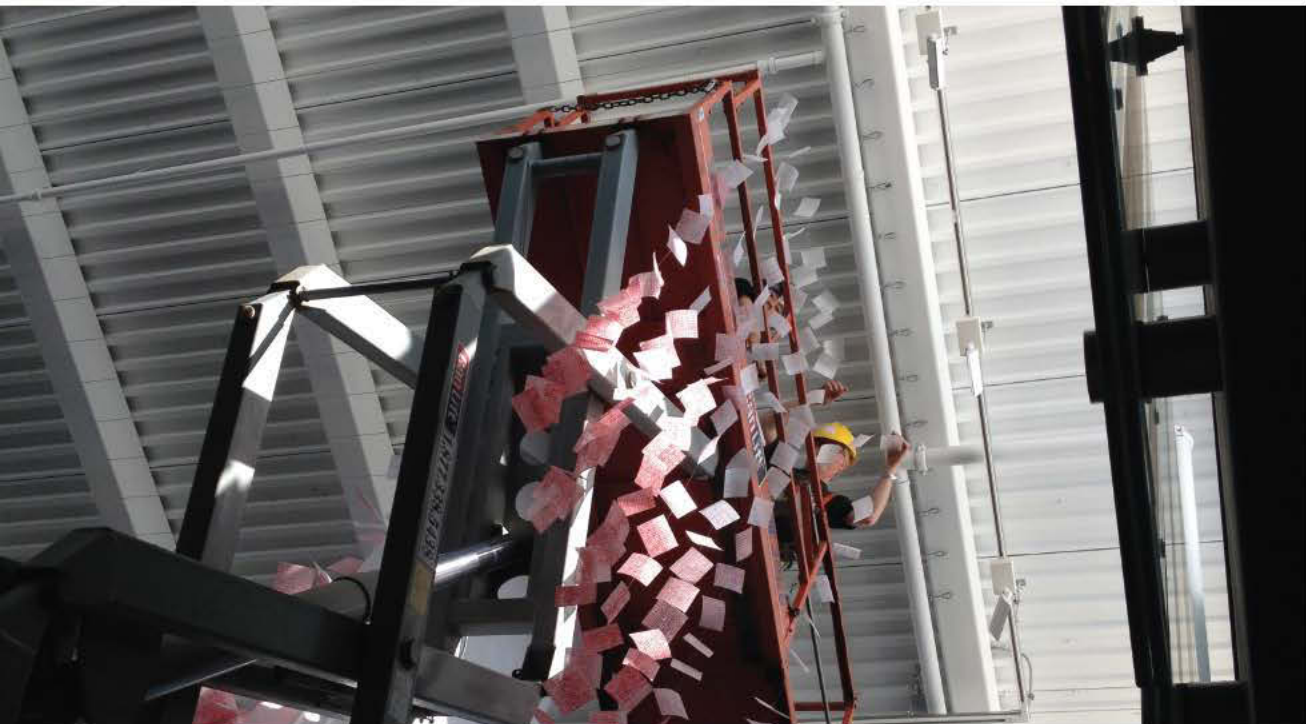
Lastly, the digital era is rendered by 0's and 1's and the most able to be deciphered.



On Site

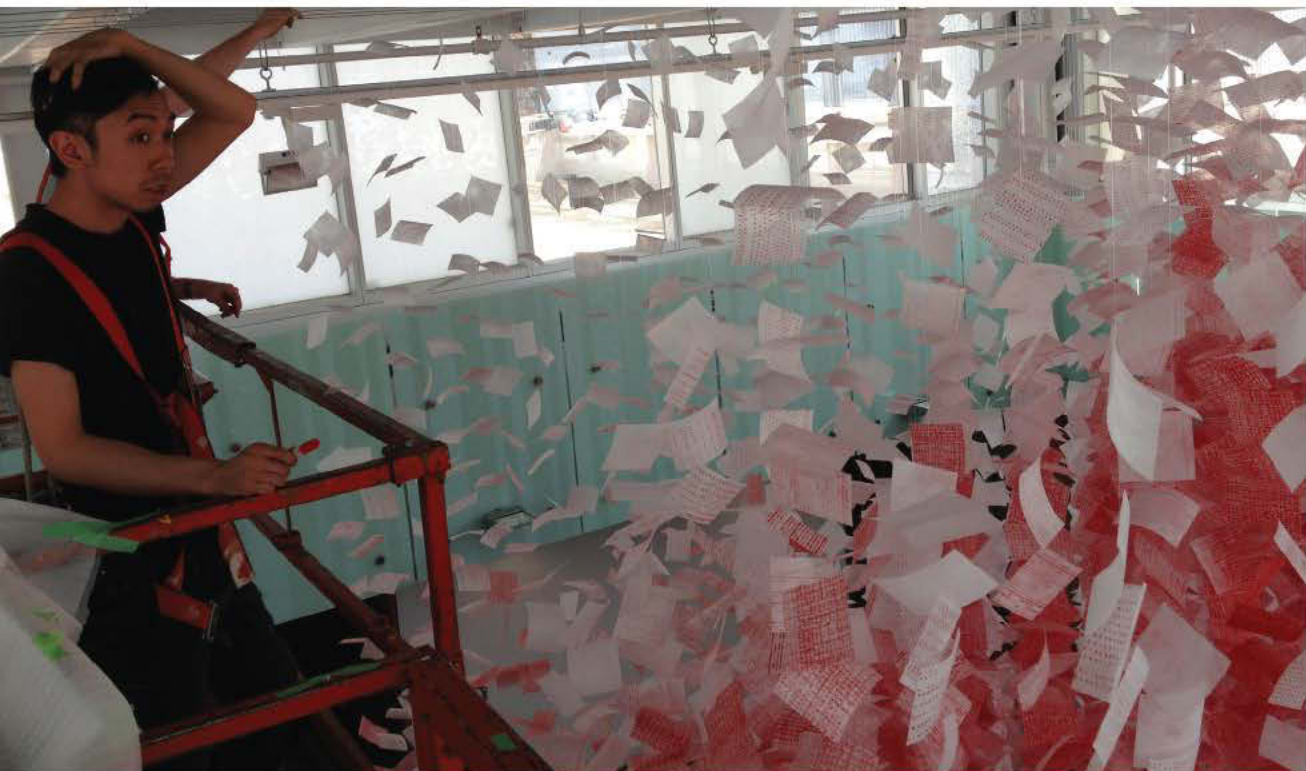


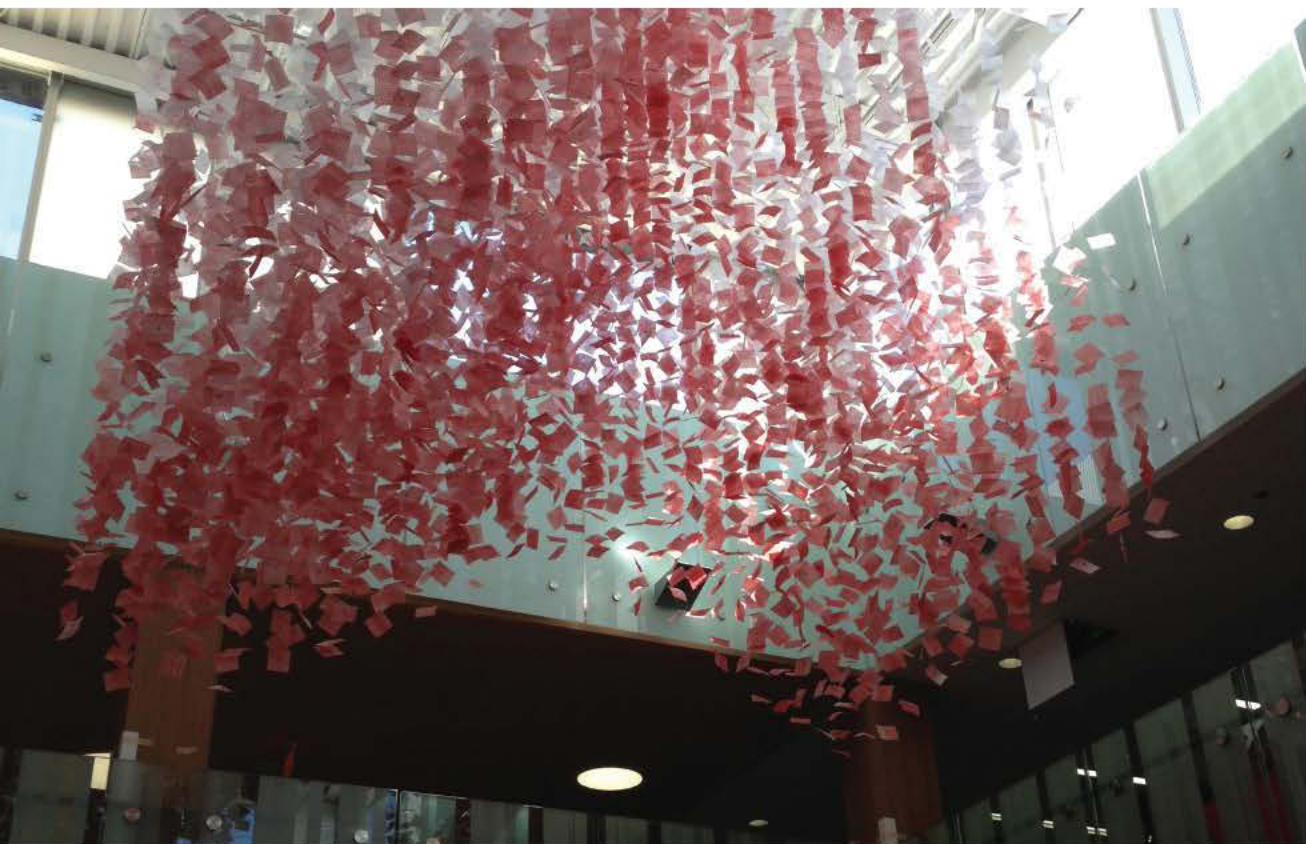
The strands were organized prior to arriving at the site to maximize efficiency.

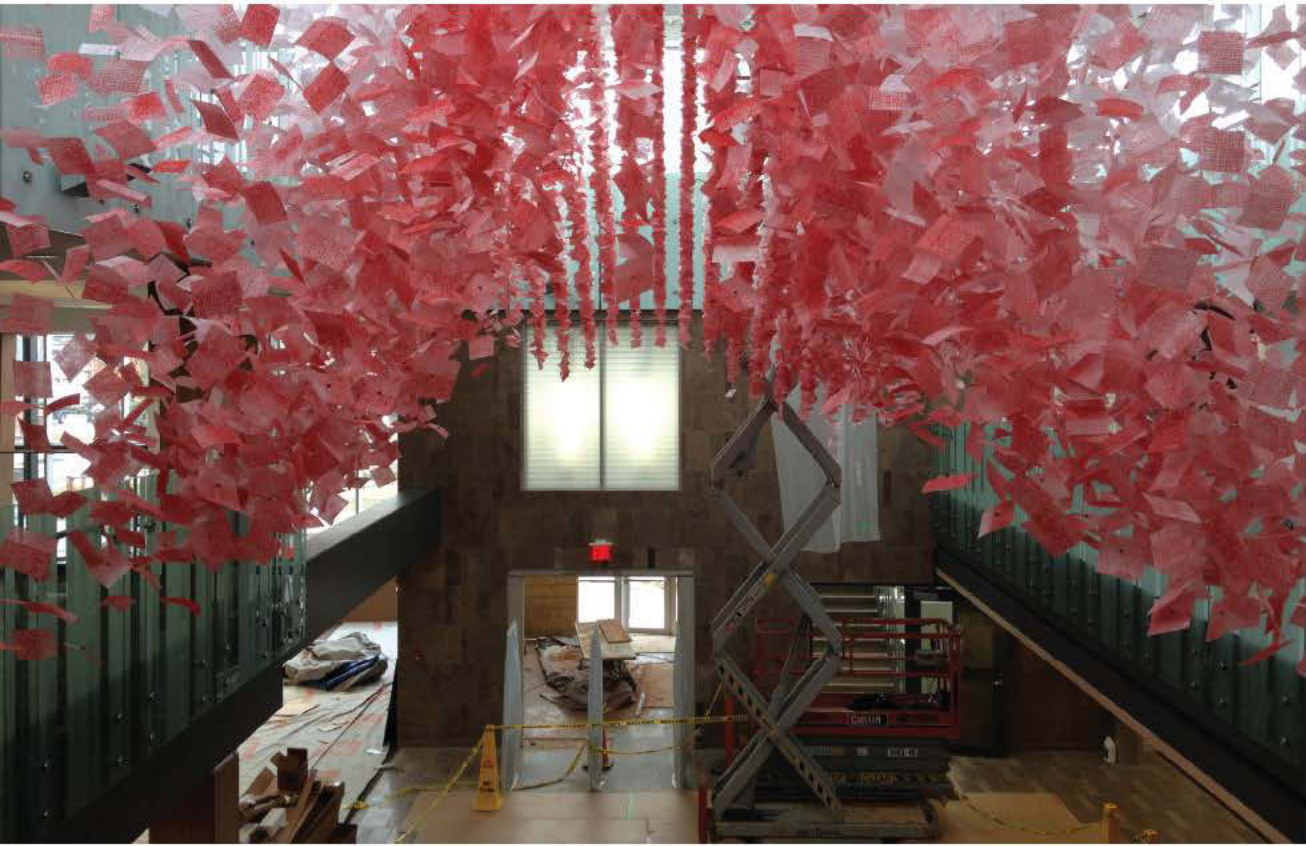




Each rise of the scissor lift installed a full row of 18 strands.











The boldness of True Red is absorbed from beneath the piece and diminishes upward.

Flux is about transformation and dissemination, yet it originates from a classic rectilinear paper-like form. This is the narrative we feel is analogous to our perceptions of how your library interacts and is posited within its community.

We believe a piece should engage the viewer intellectually and aesthetically. From this we hope Flux is a work that is equally beautiful as it is emotionally resonant for your space.

Project Facts

Project Name: FLUX
Designer: Moss and Lam Inc.
Location: Kitchener Public Library
Size: 13'1" x 39'4" x 16' (4m x 12m x 4.8m) (WxLxH)
Client: Kitchener Public Library
Materials: Polycarbonate Paper
Aircraft Cables, Hardware
Photo credit: Joel Schaffer
Ruri Lee
Project team: Edward Lam
Deborah Moss
Michael Sproule
Jamie Stagnitta
June Tran
Chloe Ying Xu
Joel Schaffer
Phu Bui
Tongson Chen
Mike Dawson
Emily Heinecke
Lily Jewer
Yuriko Kubota

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