



MARK MOORE GALLERY | STATEMENTS

KIM RUGG



KIM RUGG STATEMENTS

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Mark Moore Gallery: *Statements* introduces a featured gallery artist through images and candid interview. From noteworthy early examples to present bodies, the works featured in *Statements* act as an overview of the varying practices and movements implemented by a given artist in tandem with their thoughts and interpretations.

With surgical blades and a meticulous hand, Kim Rugg (b. 1963, Canada) dissects and reassembles newspapers, stamps, comic books, cereal boxes and postage stamps in order to render them conventionally illegible. The front page of the LA Times becomes neatly alphabetized jargon, debunking the illusion of its producers' authority as much as the message itself. Through her re-appropriation of medium and meaning, she effectively highlights the innately slanted nature of the distribution of information as well as its messengers. Rugg has also created hand-drawn works alongside wallpaper installations, both of which toy with authenticity and falsehood through subtle trompe l'oeil.

Rugg received her MFA in Sculpture from the Royal College of Art (London). Her work can be seen in the permanent collections of the National Gallery of Art (D.C.) and the Frederick R. Weisman Foundation (CA), the Museum of Contemporary Art, San Diego (CA), and the Norton Museum (FL) among others. She has been included in exhibitions at the San Jose Institute of Contemporary Art (CA), Elizabeth Foundation for the Arts (NY), Galerie Schmidt Maczollek (Cologne), and Nettie Horn Gallery (Manchester), and was the recipient of the Thames and Hudson Prize from the Royal College of Art Society in 2004. She lives and works in London (UK).

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You have worked with objects such as newspapers, comics, stamps, cereal boxes, and wallpaper as both subject and medium in work which ranges from collage to drawing. How much does your background in sculpture inform your process now? Do you consider your works sculptural?

Some refer to them as two-dimensional objects which is interesting to me as I consider them 3D. These images are not detached but a component of the object. There would be no image without the paper or cardboard box the image needs to exist – or to be 21st century, the computer monitor or flat screen TV. A piece of paper is three-dimensional, you would not be able to hold it if it wasn't. I consider a painting three-dimensional, as to me you cannot separate the image from its support. The size and thickness of the canvas and the choice of colour and paint form an integral part of the work. I do consider my work sculptural because of my approach to the materials and I think of my scalpel as a stone worker would think of their chisels. The works I produce are the result of the physical existence of the materials I choose.

Many have noted the potentially subversive nature of your concepts, especially your reappropriation of newsprint and other media. Are you more interested in revealing normalized design aesthetics through

de-familiarization, or the concept of the authors' authority?

It is the mechanics of the images I am trying to convey. Like rewinding a recipe starting from the finished dish back to the ingredients. Examining the elements that allowed the images into existence in the first place. The fact that some see the objects I work with as two-dimensional testifies of the invisibility of some parts of the image.

While many of your newspaper works seem to react to the specific news contained in a particular issue of a publication, you've also mentioned that you worked with The New York Times because you enjoyed how it looks aesthetically. How important is the content of the newspaper you choose versus its design aesthetic?

It is not a reaction to a news story so much as how a news story can affect the overall look of the front page. The newspaper market is so busy in the UK with about ten national titles fighting for attention and a share of the market that the front pages are busy with promotions and offers for vouchers or free CD's. Even the broadsheets sometimes look like tabloids. If a big story has broken then the promotions will be dropped as the story will sell the paper rather than having to resort to free handouts. It is personal preference rather than a comment on events. Some events are so huge that

even the unflappable Financial Times or New York times breaks with habit and gives in to a big headline.

Your new works focus on the reappropriation of maps. What drew you to working with them?

Maps are very recognizable, and my work relies on the short cut that iconic images afford me. If an image forms part of the bank of images contained in our memory, the transformed image will have the desired impact as it jars with the existing image and hopefully creates a response. Maps had been a feature on my studio for a few years before I knew what to do with them. Unlike some objects I bring into my work environment they never went away.

Some map-based works seem to feature a familiar approach—involving the original map, a razor blade, and some collage surgery – while other works seem to have words but no other elements of the source material. Can you describe your process when working with these materials?

Some of the process is a transposition of the processes I have used on a small scale in the envelope pieces, reversing the image until the known order was reversed. The pen drawings were a new process inspired by observing the maps and a fascination with all the names and the amount of information that I was getting by removing all the other elements.

Your maps created out of the names of places lack other traditional map information such as land, rivers, lakes, oceans, and borders. Is this a visual exploration

of how readable maps would be with just their written labels, or is there a deeper sociopolitical message?

When I started tracing all the place names or features named by people and settlers, I got a sense of population – not just the numbers but also the origin of the people who gave their names to places. There was also a sense of landscape even if I didn't represent it, by the squiggly lines of rivers, or the spacing out of the words as in the areas where landscape does not allow mass settlements. Islands no longer felt separated by unrepresented bodies of water but connected by manmade bridges. The world map I find made it look as if we could travel overland all the way to New Zealand. I was surprised by the amount of information that emerged when I removed the 'distraction' of natural features.

Looking forward, what focus might your future works have?

I would like to explore old craft techniques, In the UK there is a big revival of needle craft and low tech hand skills. This has a nostalgic feel about it but it would hopefully allow to integrate new media with old values and see where that takes me.





"The viewer was left to attend to a series of newspapers suffering from acute aphasia, inviting decryption but incapable of delivering their highly polished stories about the world."

-Modern Painters

Page 2:
That's Enough Hope, I'm Off To Work, 2009
Reconfigured newspaper
23.62 x 14.57 inches

Page 5:
The Story Is One Sign, 2010
Reconfigured newspapers
30 panels, 11.53 x 22.04 inches

Right:
The Story Is One Sign (Detail)
E Page

Opposite Page:
The Story Is One Sign (Details)
A Page, B Page, C Page (From right)



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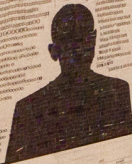
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Kit, Paul
and Ben, 2007

AAD CUSTY

Multiple columns of text and small images, including a large image of a field of flowers, similar to the other newspapers.

Kit, Paul
and Ben, 2007



Above:
Untitled, 2013
 Reconfigured newspaper
 24.8 x 13.19 inches

Opposite Page:
 Installation view of Rugg's work
 at *Girl Talk: Woman And Text, 2012*
 Contemporary Art Museum, Raleigh, NC

KIM RUGG

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Right:
d NY Tymes, 2013
 Reconfigured newspaper
 22.05 x 12.2 inches

MARK MOORE GALLERY



Left & Above:
Cap'n Crunch, 2009
Cereal packaging on board
13.78 x 5.91 inches

Opposite Page:
Corn Flakes, 2009
Cereal packaging on board
13.78 x 5.91 inches

IF IT DOESN'T SAY *Kellogg's* ON THE BOX ... IT ISN'T *Kellogg's*

Kellogg's

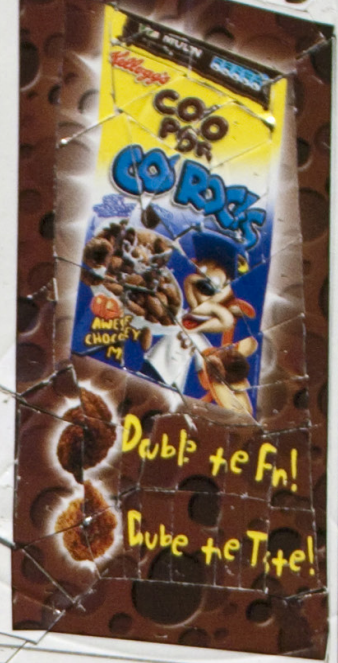
Each 3g serving contains

Calories	Sugars	Fat	Saturated	Salt
11	2.5g	0.3g	trace	0.5g
6%	3%	<1%	<1%	9%

of an adult's guideline daily amount

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the top flap.

For any enquiries you can contact



"What Rugg does, in one thrilling technical feat after another, is slyly expose the gaps between different ways of seeing and perceiving."

-Leah Ollman, *Los Angeles Times*

Opposite Page:
Thousands of Pounds of Water, 2009
 Reconfigured Ironman comic book
 12.9 x 21.8 inches

Left:
Thousands of Pounds of Water (Detail)





For a fundraising special at the Imperial War Museum in London, Kate chose a £450 dress by Alexander McQueen designed by Amanda Wakeley. The Queen and her sister-in-law, Princess Margaret, were also working together. Kate and Duchess looked at plans for the museum's new First World War galleries.

For Kate, the engagements are a job. She enjoys it. Not much fun. For, she is professional!

FROM THE DAY AFTER THE WEDDING, THE QUEEN'S SISTER-IN-LAW, PRINCESS MARGARET, WILL BE JOINING KATE ON THE COAST, BEING THE FIRST ROYAL TO VISIT THE BRIDE AT HER HOME IN WINDSOR. THE QUEEN'S DAUGHTER, PRINCESS MARGARET, WILL BE JOINING KATE ON THE COAST, BEING THE FIRST ROYAL TO VISIT THE BRIDE AT HER HOME IN WINDSOR. THE QUEEN'S DAUGHTER, PRINCESS MARGARET, WILL BE JOINING KATE ON THE COAST, BEING THE FIRST ROYAL TO VISIT THE BRIDE AT HER HOME IN WINDSOR.

REPORTER: DAVID GREENGLASS; PHOTOGRAPHER: GUY AROCH



Even Kate's hairdo is a winner, tied in a pretty bun and tied off by yellow hair - a temple of Heaven's earrings and London Jeweller Cassandra said she really likes the hair for gold. "It's a really nice one for a woman," says one observer.

VOTE FOR HELLO!

A triumph of simplicity and happiness, HELLO! is the royal wedding special that's a joy to read. It's a big thank you to our loyal readers, as this issue has become one of the most successful in our history. Now in issue 100, we have been shortlisted at the Professional Photographers Association Awards - the Oscars of the magazine world - to win the Best Cover of the Year. You're all so good! Visit www.hello.co.uk/coversoftheyear. You can vote up to once a day until 11 PM. Thank you for sharing your opinions on the covers. We'll be sending you the winning shortlisted covers using the hashtag #coversoftheyear. Thank you!





Stadium in Beijing. For more on the venues, see

China put in the spotlight



Above & Right: An Abundance of Eight, 2009 Ink and pencil on paper 23 x 13 inches

Opposite Page: First Year, 2013 Reconfigured celebrity magazine 24.8 x 13.19 inches

KIM RUGG

salim... drew the 66-month sentence from six senior U.S. officers impaneled for his trial on charges of conspiracy and material support for terrorism.

The jury convicted him Wednesday on some of the elements of the material support charge but acquitted him of a more serious conspiracy charge.

With at least five years one month of time he has already served credited to sentence, Hamdan should complete it by January that doesn't mean he would be freed. The Bush administration has vowed, all "enemy combatants" today for the duration of the terrorist war.

As Hamdan, relieved his fate after nearly 5 years in U.S. custody, thanked his captors for "what you have done for me" and apologizing worked for Bin Laden. "I wish you Gods Hamdan," said the judge, Navy Capt. Alfred, who added he hoped Hamdan could visit his wife and two young children in Yemen.

[See Hamdan]

Friday, August 8, 2008 BEIJING 2008

SAT maker plans new test to assess 8th-grade students

Backers say identifying college readiness... SAT maker plans new test to assess 8th-grade students. The College Board, which administers the SAT, is planning a new test to assess 8th-grade students' college readiness. The test, called the SAT for 8th graders, will be administered in the fall of 2009. It will include reading, writing, and math sections. The test is intended to help schools and parents identify students who are ready for college-level work.

Yemeni gets 5 1/2 years in prison

With credit for time already served, Osama bin Laden's driver is sentenced to 5 1/2 years in prison by a U.S. court. The driver, Abdulmuttalib al-Nazari, was sentenced to 5 1/2 years in prison by a U.S. court. The sentence is the result of a plea agreement reached between the defense and the prosecution. The driver had been charged with providing bin Laden with a passport and other documents that were used in the 9/11 attacks.

Games put China under the spotlight

The Olympics will showcase an economic success story, but the country's problems also will be exposed. The 2008 Summer Olympics in Beijing are expected to showcase China's economic growth and infrastructure development. However, the games will also highlight the country's environmental problems, social inequality, and political repression. The government has spent billions of dollars on the games, which has led to a massive increase in government spending and a rise in public debt.



Column one

The N.Y. bodega is in a corner

Nearly 1,000 have closed in the past two years, pressed by rising rents and food prices. For one shopkeeper, it's a daily struggle for survival. The N.Y. bodega is in a corner. Nearly 1,000 have closed in the past two years, pressed by rising rents and food prices. For one shopkeeper, it's a daily struggle for survival.

8/8/08: For Chinese, a great day for rings

The Games, and many marriages, start on a date seen as lucky. The pair agreed on four ceremonies and four brides. The wedding was a grand affair, with many guests and a large celebration. The bride and groom were surrounded by family and friends, and the ceremony was filled with joy and excitement. The wedding was a significant event for the couple and their families.

Get on your marks ...

Let the Gaeman begin! The Los Angeles Times today publishes a special section to help you navigate the next 10 days of global competitions. The cover you'll find one of six portraits depicting an outstanding local athlete. Section 5

ON THE WEB: For up-to-the-minute Olympics news, go to latimes.com

Inside Today's Times
Coalition aiming to oust Musharraf
An amazing feat of man and film
Man on Wire dazzling details
Turans says, Calendar, El
Weekend: Mostly sunny; hot inland; 70-80; 8/6-8/6
Page B10
Latest news: latimes.com
Complete index: Page A2
7-85844-0000-6

CAMPAIGN '08
Candidates tiptoe on the veep minefield
BY JERRY HOOK
WASHINGTON — President-elect Barack Obama's vice-presidential pick, Alaska Governor Alaska Governor Sarah Palin, is trying to make her way through a minefield of questions and criticisms. Obama's pick for vice president, Alaska Governor Sarah Palin, is trying to make her way through a minefield of questions and criticisms. Obama's pick for vice president, Alaska Governor Sarah Palin, is trying to make her way through a minefield of questions and criticisms.



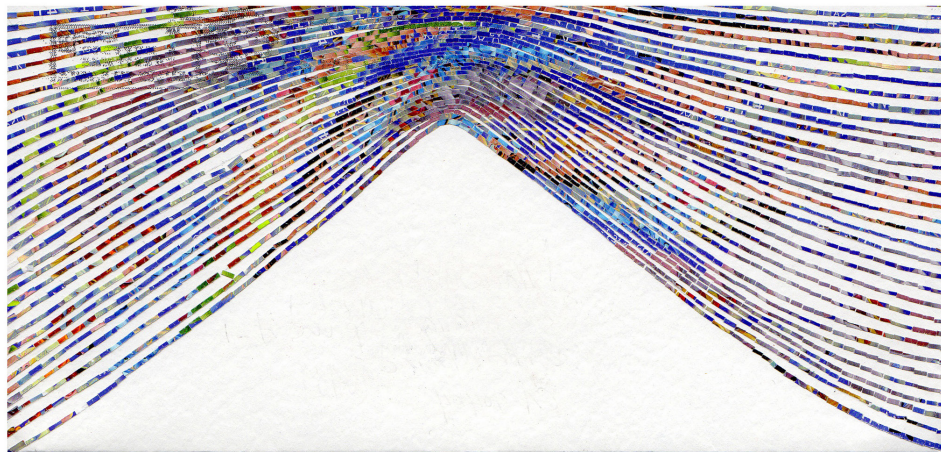
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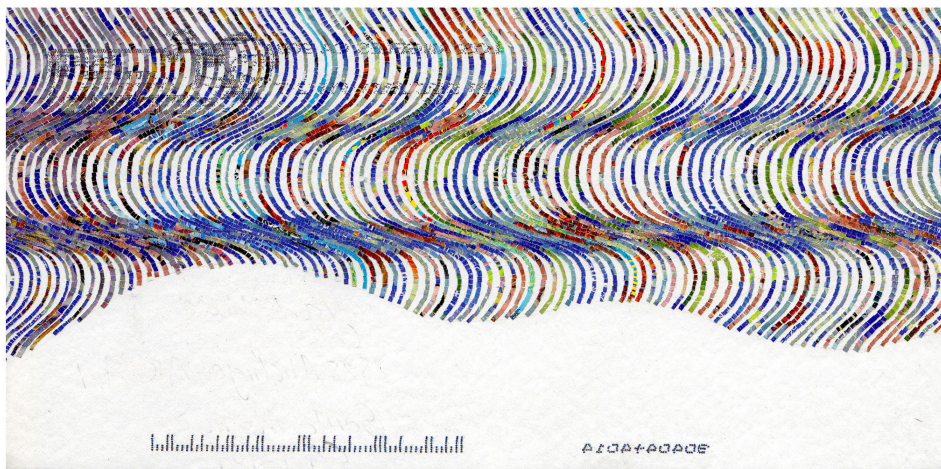
“In the end it's unclear whether the original wholes might not in fact be greater than the reconstructed sums of their parts.”

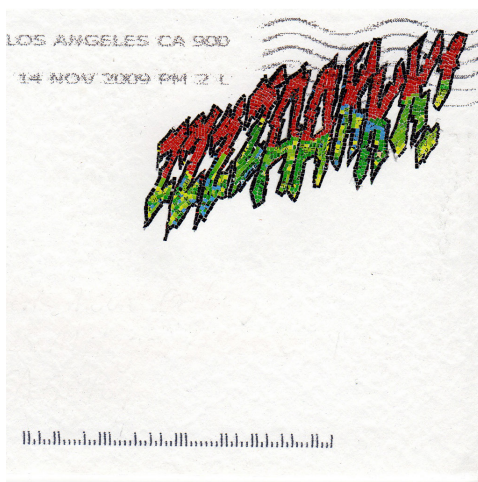
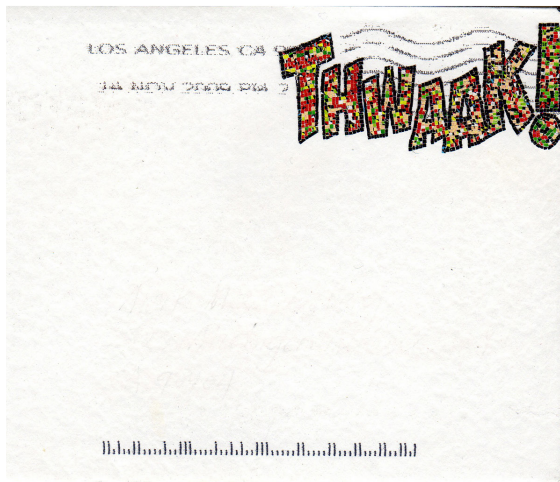
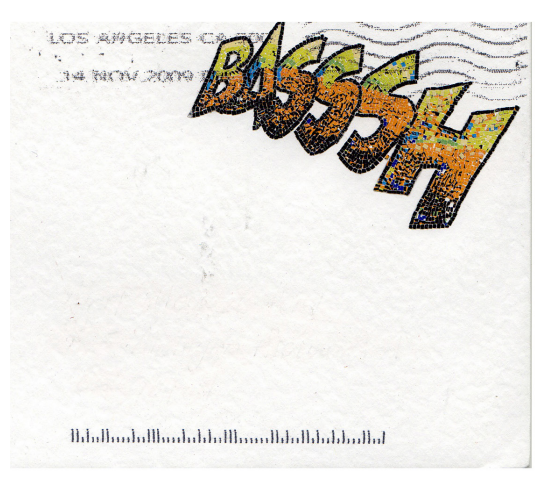
-Leigh Anne Miller, *Art in America*

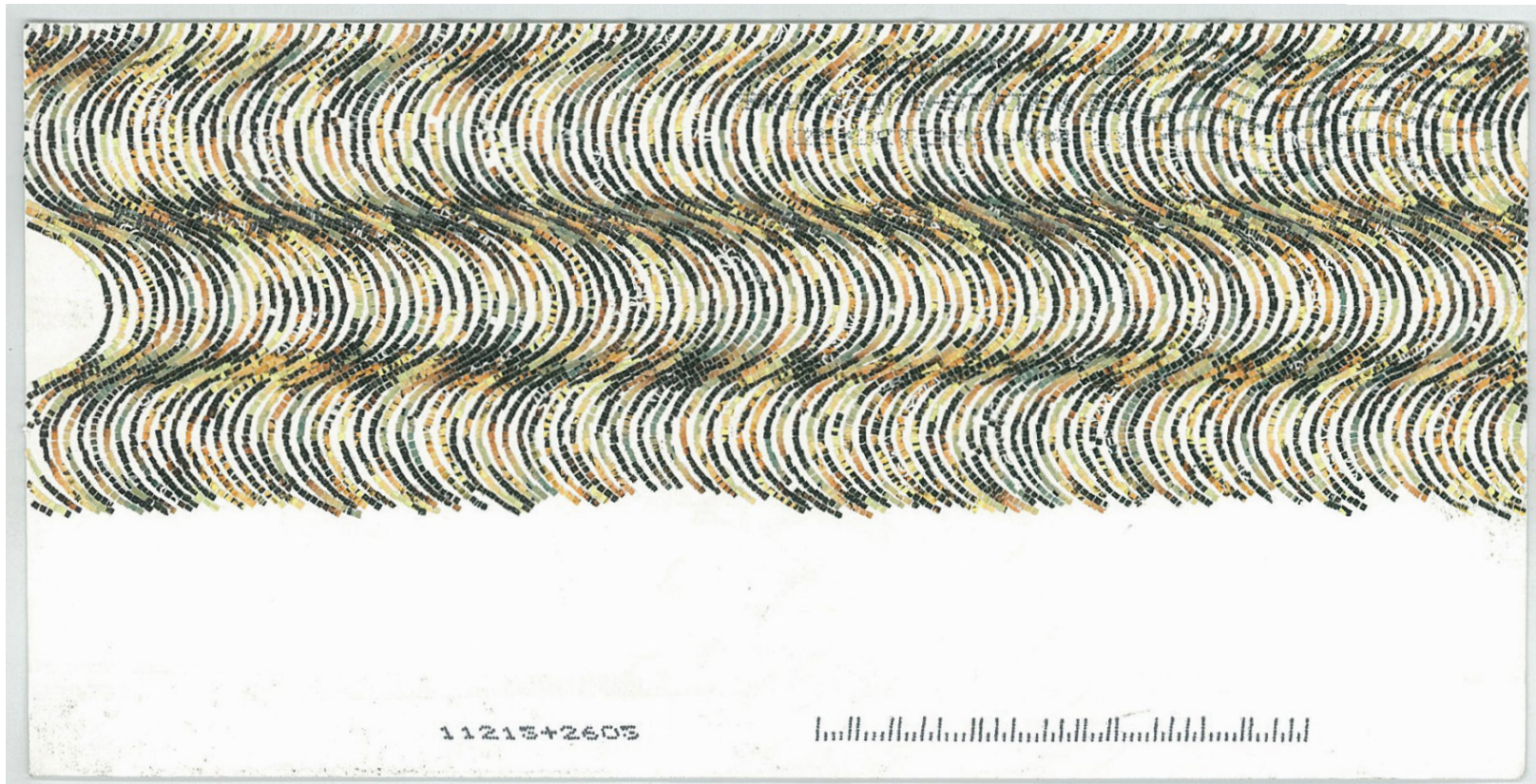


Right:
Spinning Tops, Chicane, Ondulation, 2009 (Detail)
Reconfigured postage stamp and envelope
18.6 x 12.25 inches

Opposite Page:
Princess Lisa, Prince Bart, 2011 (Details)
Reconfigured postage stamp and envelope
16 x 10.5 inches







Opposite Page:
Wwoosh, Thwaak, Boof / Brammm, Aaaaaa, Zzzaakkk / Skrakaakt, Basssh, Splash, 2009
Reconfigured postage stamps and envelopes
16 x 10.5 inches (set of three)

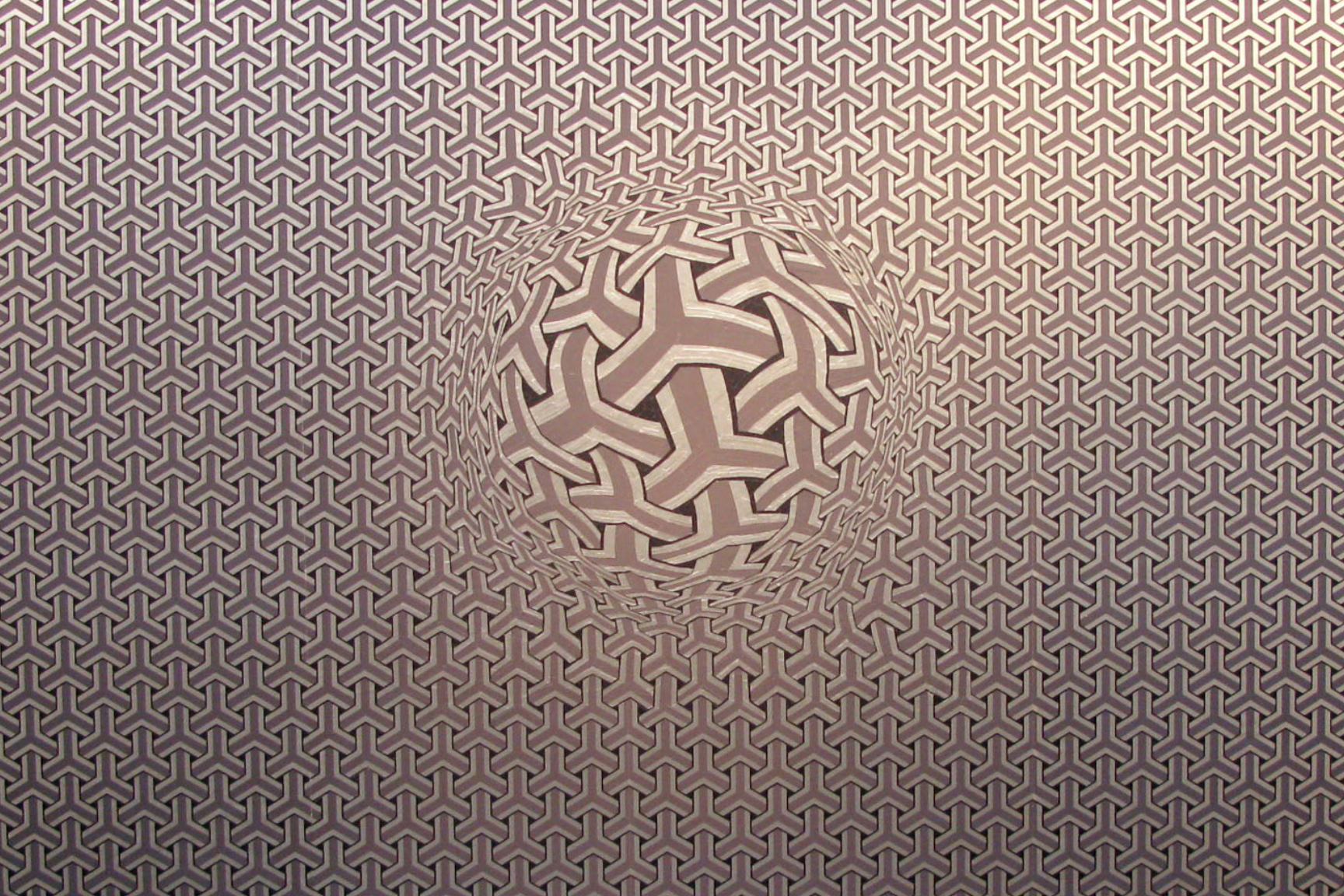
Above:
Sunset Wave, 2011
Reconfigured postage stamp and envelope
8 x 12.5 inches

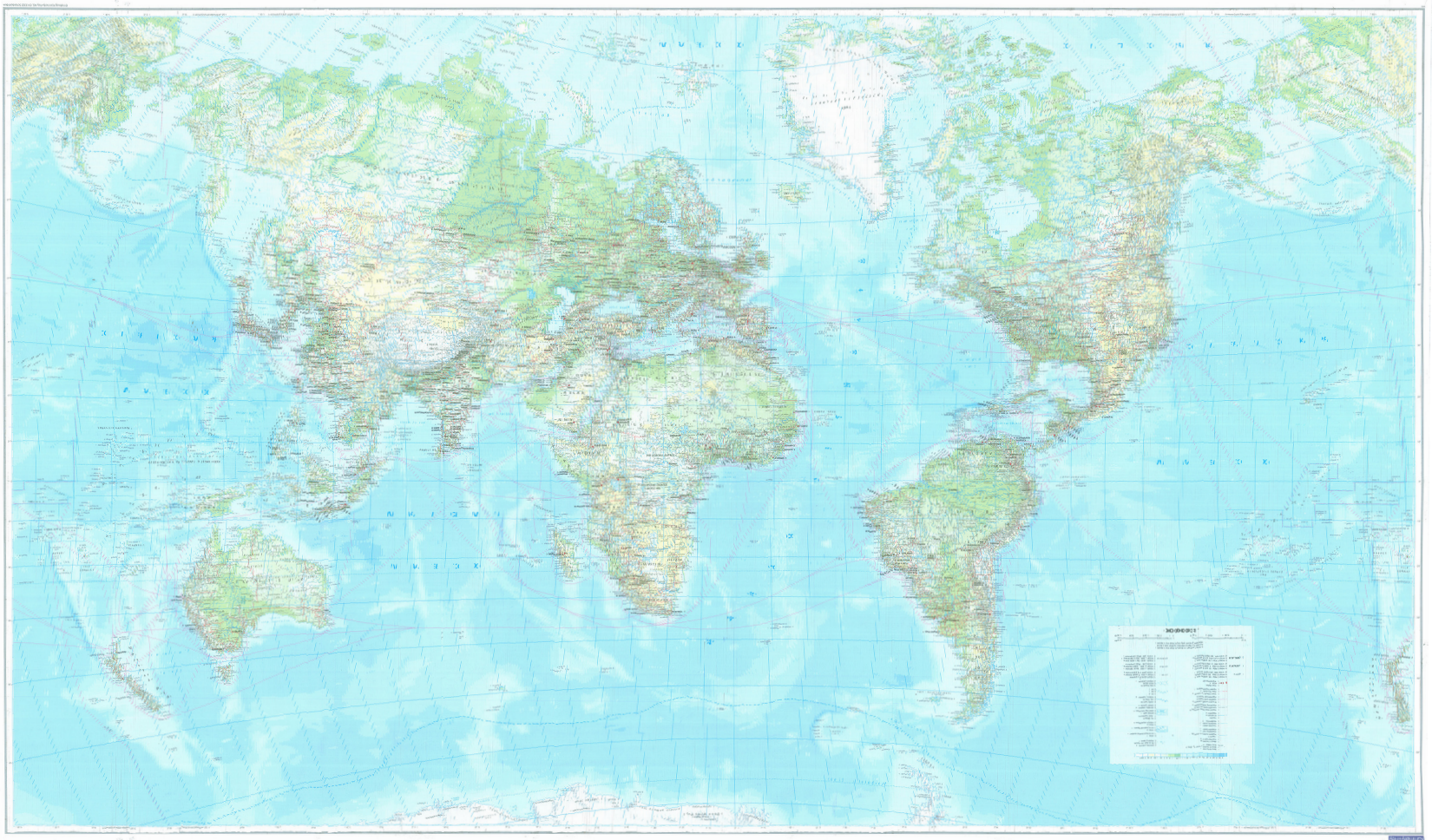


Opposite Page:
Pimple, 2008
Reconfigured wallpaper
Dimensions variable

Above & Right:
Self Portrait, 2009
Sweater on canvas
32.68 x 41.34 inches



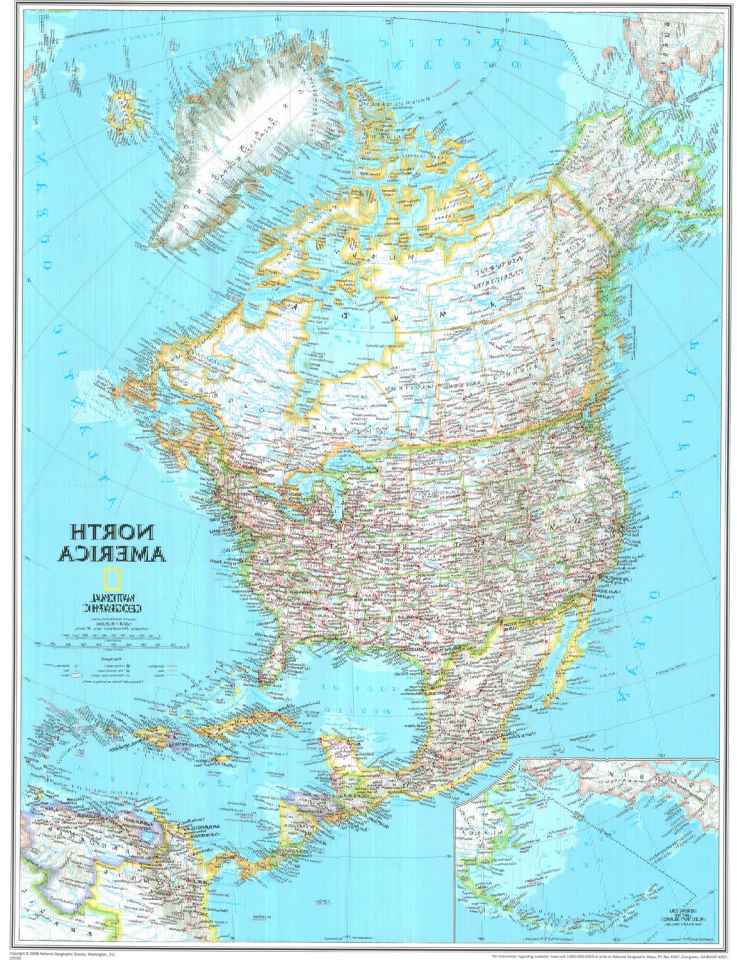






Above & Right:
North America, 2012
Reconfigured paper map of North America
55.9 x 39.4 inches

Opposite Page:
The World, 2012
Reconfigured paper map of the world
36.2 x 55.9 inches



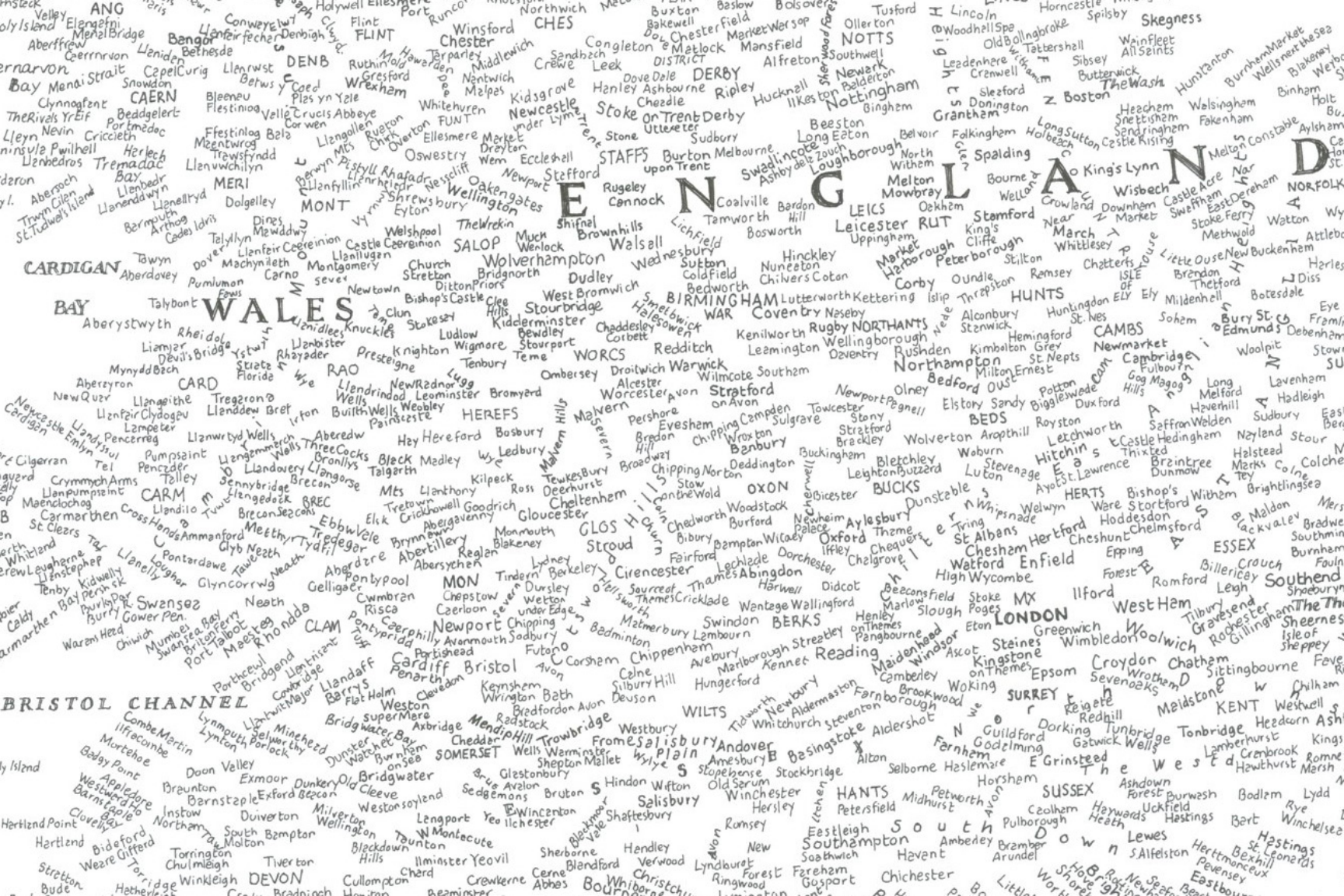


“The resulting work no longer carries any meaning in the text, but focuses our attention sharply on the graphic design: the fronts used, the margins between paragraphs, the size of the headlines.”

-Web Urbanist

Left:
Crowded Islands, 2013
Ink on paper
29.5 x 42.5 inches

Opposite Page:
Crowded Islands (Detail)



WALES

ENGLAND

CARDIGAN BAY

BRISTOL CHANNEL

LONDON

DEVON

SOMERSET

WILT

HANTS

SUSSEX

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BIO

Kim Rugg

Born 1963, Montreal, Canada
Lives and works in London

Education

2004 MFA, Sculpture, The Royal College of Art, London, UK
2002 BA, Painting, City and Guilds of London Art School, London, UK

Solo Exhibitions

2013 *Patterns of Landscape*, Mark Moore Gallery, Culver City, CA
2012 *Are You Sitting Comfortably*, Nettie Horn Gallery, London, UK
2010 *Please Remain Calm*, Mark Moore Gallery, Santa Monica, CA
2009 *Please Remain Calm*, Nettie Horn Gallery, London, UK
2008 *Don't Mention The War*, P-P-O-W Gallery, New York, NY
2007 *Don't Mention The War*, Mark Moore Gallery, Santa Monica, CA

Awards

2004 Royal College of Art Society – Thames and Hudson Prize, Winner
Art-Source-Davis Langton Award, Winner
2003 Centre Prize, Shortlisted

Public Collections

National Gallery of Art, Washington D.C.
Los Angeles County Museum of Art
Museum of Contemporary Art San Diego, CA
Norton Museum of Art, Palm Beach, FL
The Progressive Art Collection
Frederick R. Weisman Art Foundation

Group Exhibitions

2012 *Girl Talk: Women and Text*, CAM Raleigh, NC
2011 *One Thing Leads To Another*, San Jose Institute of Contemporary Art, San Jose, CA
Pulse Contemporary Art Fair, Mark Moore Gallery, Los Angeles, CA
2010 *Now What?*, Norton Museum of Art, Palm Beach, FL
Metadaphile, California State University, Fullerton, CA
2009 *Pattern Recognition*, The City Gallery, Leicester, UK
One Every Day, Elizabeth Foundation for the Arts, New York, NY
Manchester Art Fair, Nettie Horn Gallery, Manchester, UK
Pictures of Words, Galerie Schmidt Maczollek, Cologne, Germany
Paper Trail v. 5: Intimate Gestures, Judi Rotenberg Gallery, Boston, MA
2008 *The Future Can Wait*, Old Truman Brewery, London, UK
Scope Art Fair, Nettie Horn booth, London, UK
TEXT/URAL, OKOK Gallery, Seattle, WA
2007 *Pulse Contemporary Art Fair*, Miami, FL
Pulse Contemporary Art Fair, London, UK
Claydon Heeley Jones Mason, The Glass Mill, short-listed for installation, Battersea, London, UK
Art Chicago, Mark Moore Gallery booth, Chicago, IL
Pulse Contemporary Art Fair, New York, NY
2006 Year 06 Art Fair, Plus Ultra Gallery booth, London
Pulse Contemporary Art Fair, Miami, FL
Ultrasonic International I, Mark Moore Gallery, Santa Monica, CA
Kiss, The Arts Club, London, UK
2005 *Mixed Up Media*, Spectrum Gallery, London, UK
Art News, Raid Projects, Los Angeles, CA
2004 *Artists of Fame and Promise*, Spectrum Gallery, London, UK
Art News: Contemporary artists working with newspapers, Three Colts Gallery, London, UK
2003 *Art of the Impossible*, short-listed for the Centre Prize, The Great Eastern Hotel, London, UK
Everyday Shockers, A Gallery at Escape Art-Bar, London, UK



Above:
America, 2013
Ink on paper
28.9 x 41.7



Left:
A Single White Lilly, 2013
Reconfigured newspaper
31.5 x 15.6 inches

Opposite Page:
North America, 2013 (Detail)
Ink on paper
21.25 x 26 inches

Front Cover:
Human World, 2013
Ink on paper
29.5 x 42.5 inches

Inside Front Cover:
America, 2013 (Detail)
Ink on paper

Back Cover:
Blue Map, 2013 (Detail)
Reconfigured world map
54.5 x 32.7 inches

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Published by Mark Moore Gallery, Culver City, CA.

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Pomlico Sound
New Bern
Cape Lookout
Wilmington

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Cape Lookout
Hamilton

New England

Kelvin Seamount

Caryn Seamount

NORTH
SOUTH
Muir Seamount
Bermude Islands

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