



Megan Moore, *Reflection 25/06/2020*, 2023, Impression inkjet montée sur acrylique
Inkjet print mounted on acrylic 40 x 32 po. 1 in. Ed. 1/3

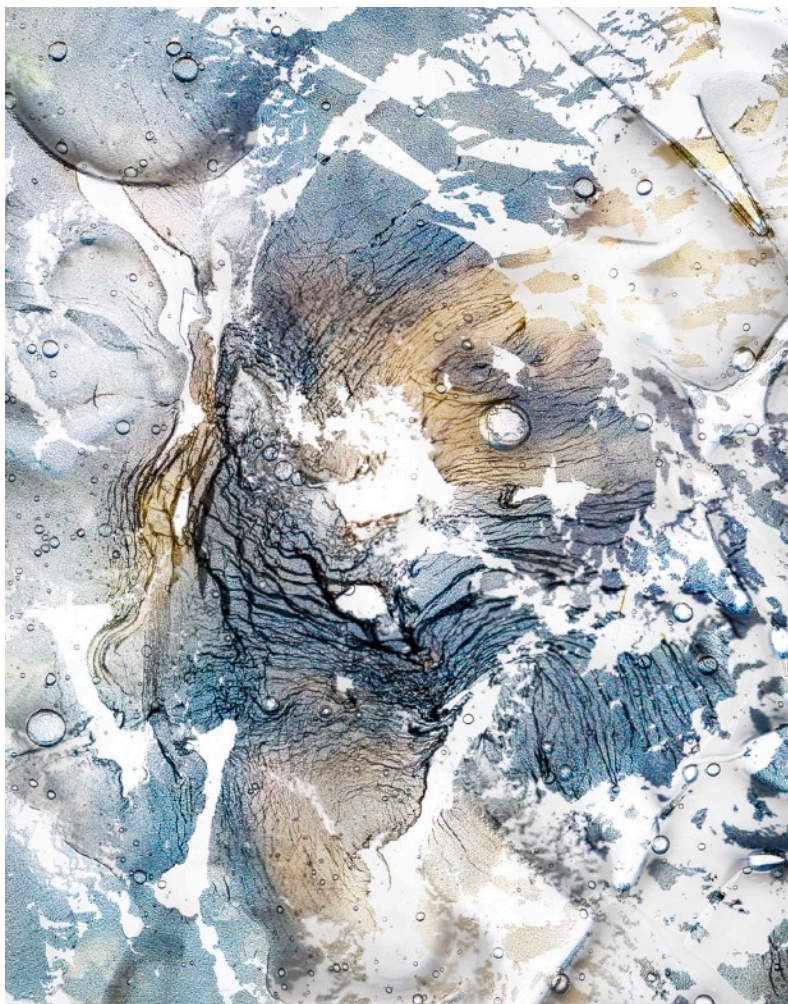
Megan Moore - *Specimens*

Text by Laurence Pilon

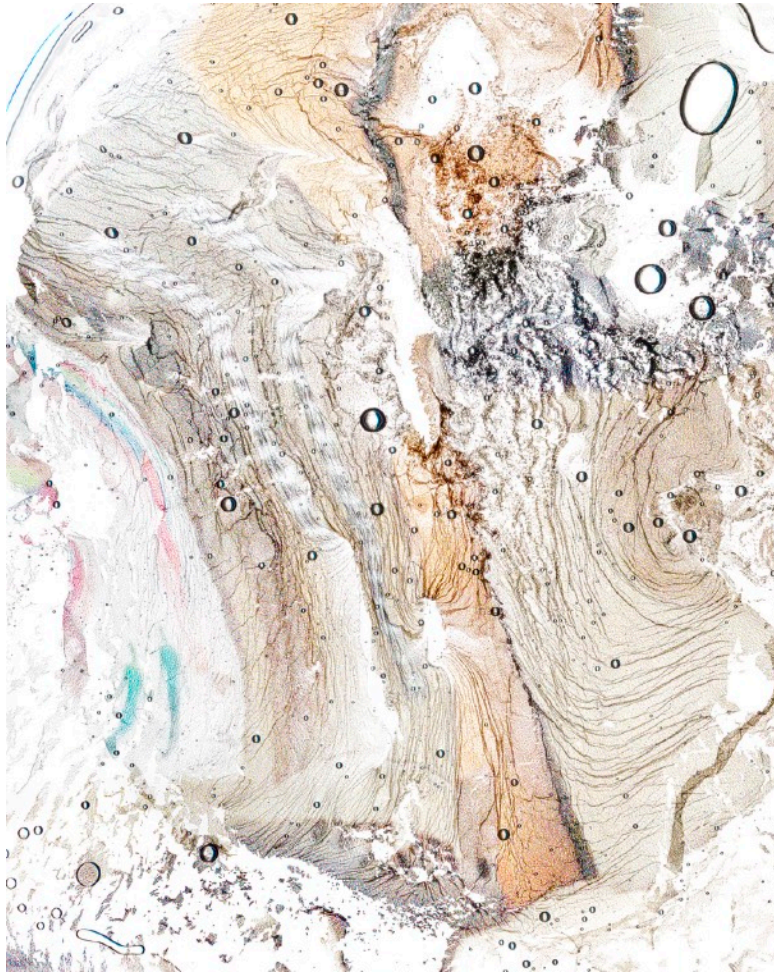
It begins with a glimpse through the hole that diffracts to compose. Perhaps, it is an object, a place, or a ritual that speaks of one's healing and recovery. Perhaps, it is an event that must not be forgotten or a detail reminiscent of a more or less distant past. Perhaps, it is an assemblage of textures that succeeds in resurfacing a deep sense of knowing, or the murmur of the unnoticed, a quiet fragment of the ordinary that attracts empathy. Taking pictures has become a means to memorize one's lived experience of (dis)ability. As temporal impresses conglomerate in real time, through the hole, as-

sociative projections unfold multi-dimensionally to punctuate a non-linear, simultaneous and disconnected sense of time.

Again, as the archive expands and temporally rearranges itself, a creek grows between the embodied experience of abnormality and the sense of conformity and stasis that carries the photographic medium. It is as if the depictive logic inherent to the memento's pictoriality had turned out to be obstructive and exclusive. Again, what follows is a transformative impulse, a de-territorialization of one's memory, a re-calibration of affects.



Megan Moore, *Walking 13/08/2022, 2023*, Impression inkjet montée sur acrylique
Inkjet print mounted on acrylic, 40 x 32 po. I in. Ed. 1/3



Megan Moore, *Waiting 22/06/2022*, 2023, Impression inkjet montée sur acrylique
Inkjet print mounted on acrylic, 40 x 32 po. I in. Ed. 1/3

Now, a photographic emulsion is prepared. Heterogenous particles float in intra-action. The negative image is transferred onto an unstable gelatinous substance. Perspiration begins as the colloidal mixture troubles the substance's chemical structure. Now, the positive image looks slippery. Fissures and pockets of fluid appear as colours bleed and contaminate each other. Contours are dissolved or deformed until the subject of the initial image is no longer recognizable. Now, as it abstracts the picture, the process re-actualizes a feared disappearance of memory, but this time, clarity is sacrificed to ontologize a subversive mode of (self-)imaging.

Here, the formal disjunction opens a site of a new unfixed poiesis, shifting one's attention toward what was initially eclipsed by the photographic frame. It is a reorientation

that alienates the very function of photography, making visible an underlying force that does not need to be discursively deciphered. Here, the rupture of the photographic surface entails the locus of a crippling deviation, an autotheoretical kind of graphia that no longer operates within the confining boundaries of the photologic. Here, the ecosomatic transferring not only defies chrononormative understandings of the autobiographical praxis but reveals a crip space-time mattering as the becoming of an incongruous amorphous life. Here, a specimen is created.



Megan Moore, *Mirror 04/05/2004*, 2019, Impression Inkjet | Inkjet print
20 x 30 po. | in. Ed. 1/2