

**‘Memory Quilts’ by Laura Moore**  
**Text by Esmé Hogeveen**

In the twenty-first century, discourse considering how technology informs human understandings of self, place, time, and culture has become super-charged as a result ever-expanding points of personal reference and immersion. While it’s challenging to envision a future that doesn’t reflect the ever-increasing presence of technology, it’s likewise difficult to recollect experiences not linked, at least implicitly, with some form of technological mediation. Whether tripping over a PlayStation console at a childhood sleepover, snapping pics on a Y2K-era digital camera, or receiving a text from a crush via a Nokia flip phone, electronic devices frequently act as conduits, companions, and centrepieces of human memories and notions of self.

Technology’s layered connections with individual and cultural memory are explored in Laura Moore’s *Memory Quilts*, in which the interdisciplinary artist presents large-scale textile assemblages inspired by obsolete circuit boards. Moore has been working with PCBs, or printed circuit boards, salvaged from small—often handheld—electronics for years. Typically, she references or recreates PCBs from old or damaged devices she’s owned, inherited, or found abandoned in the world. Intentionally revisiting many of the same source objects—primarily cell phones, computer monitors, and video game paraphernalia from the 1980s through 2000s — throughout her career, Moore recontextualizes the surreal admixture of intimacy and estrangement that the component parts of familiar technological forms can evoke.

Known for meticulously hand-carved stone and wood sculptures that reflect complex entwinements between nature, technology, waste, and sustainability, Moore’s recent engagement with textiles and quilting reflects a new trajectory. Cognizant of the environmental impacts of art making, Moore strives to work with second-hand materials; to this end, the fabrics that comprise the works in *Memory Quilts* mostly derive from hand-me-down clothing donated by friends. As in previous projects—such as the upscaled limestone circuit board in *CX205E* (2003) and the larger-than-life USBs sticks made from foraged branches and logs and carved wood acorns in *Memory Bathing* (2019)—Moore works on a resolutely human scale, quilting patterns in soft sculptures that depict circuitry from a Nintendo controller, a Gameboy Tetris, and a Canon digital camera to name a few.

In rendering typically unseen parts of disposable tech objects in zoomed-in detail, Moore reminds the viewer of both the human impact on the environment and the technological environment’s impact on us. Refreshingly, Moore seeks neither to affirm nor refute technological nostalgia, but poses the pressing question—*what does technology mean to you and your environment in the present and in the future?*