

An abstract painting with a vertical split. The upper half is dominated by a teal and blue color palette, featuring numerous thin, dark, vertical lines that resemble rain or falling particles. The lower half is characterized by horizontal bands of warm, earthy tones, including shades of orange, yellow, and brown, with a more textured, layered appearance. The overall composition suggests a transition between a sky and a ground surface.

Shawna Moore
Earth and Sky 2013

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Cover photo – Three Fold Sky





Water Map | 40"x40"
Encaustic on panel – *right*
Detail – *left*





Sky Map | 40"x40"
Encaustic on panel – *right*
Detail – *left*



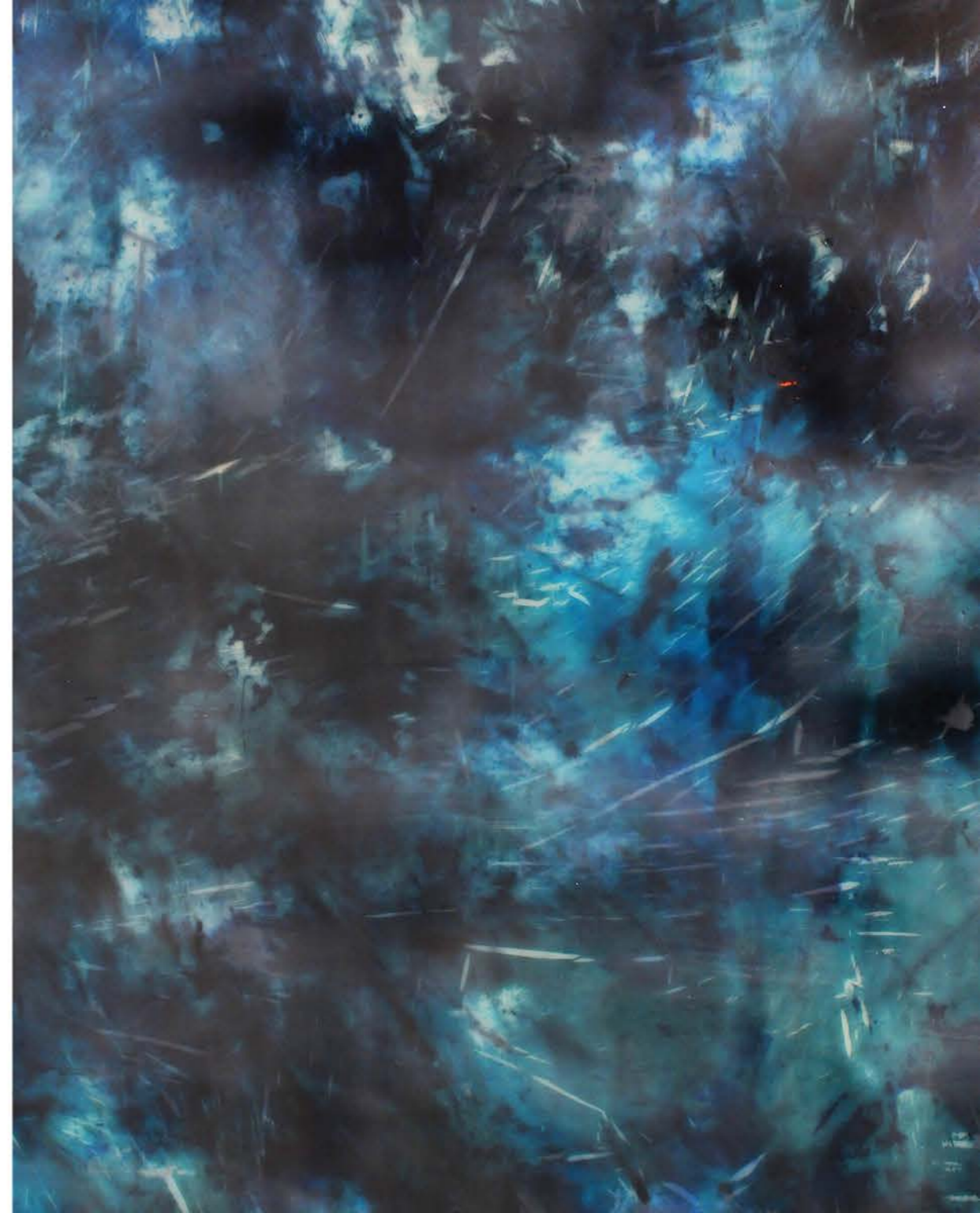


Earth Map | 40"x40"
Encaustic on panel – *right*
Detail – *above*





Continental | 45"x45"
Encaustic on panel – *left*
Detail – *right*





Troubled Water | 30"x40"
Encaustic on panel – *right*
Detail – *left*

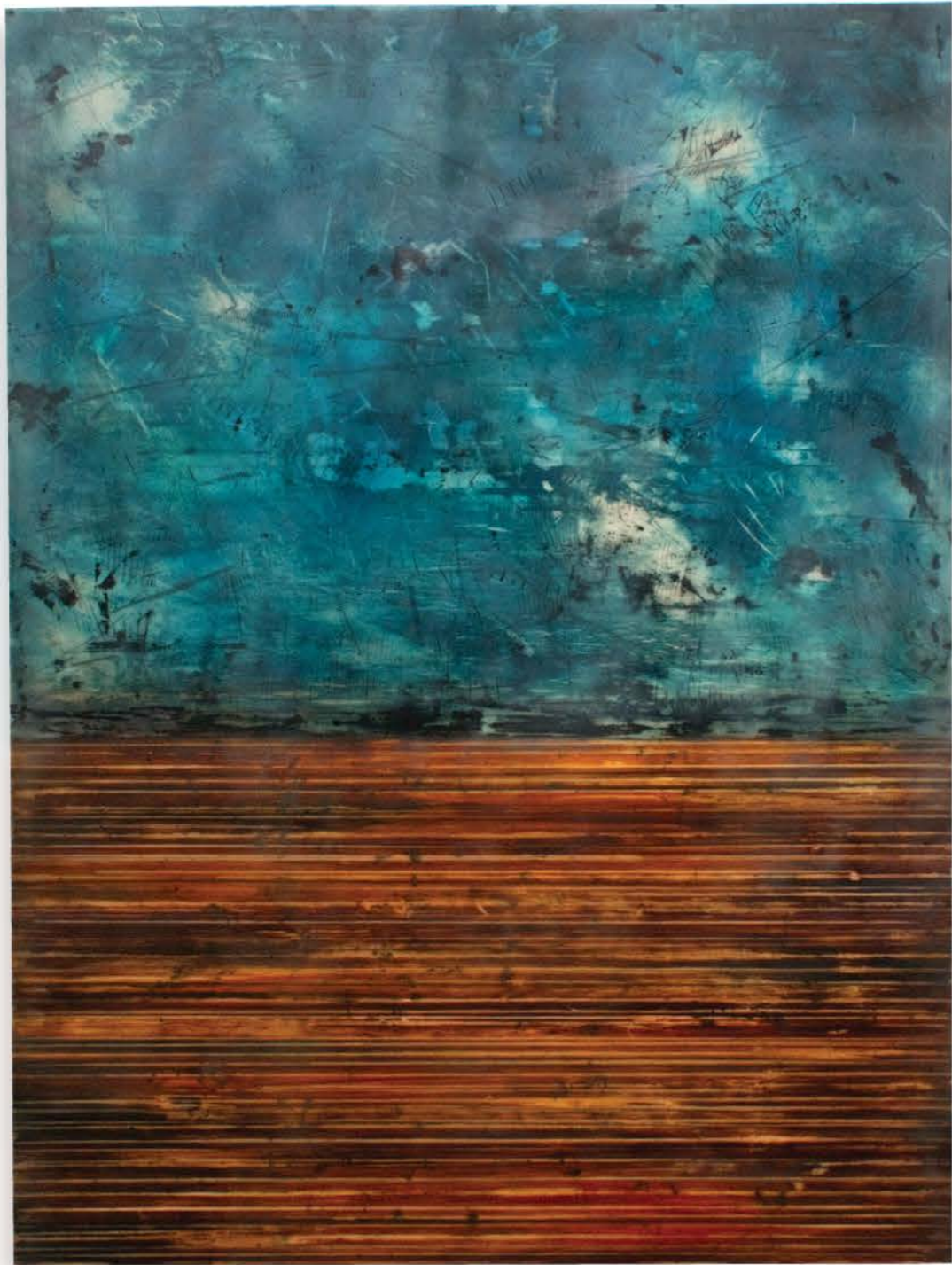




Troubled Sky
30"x40"
Encaustic on panel



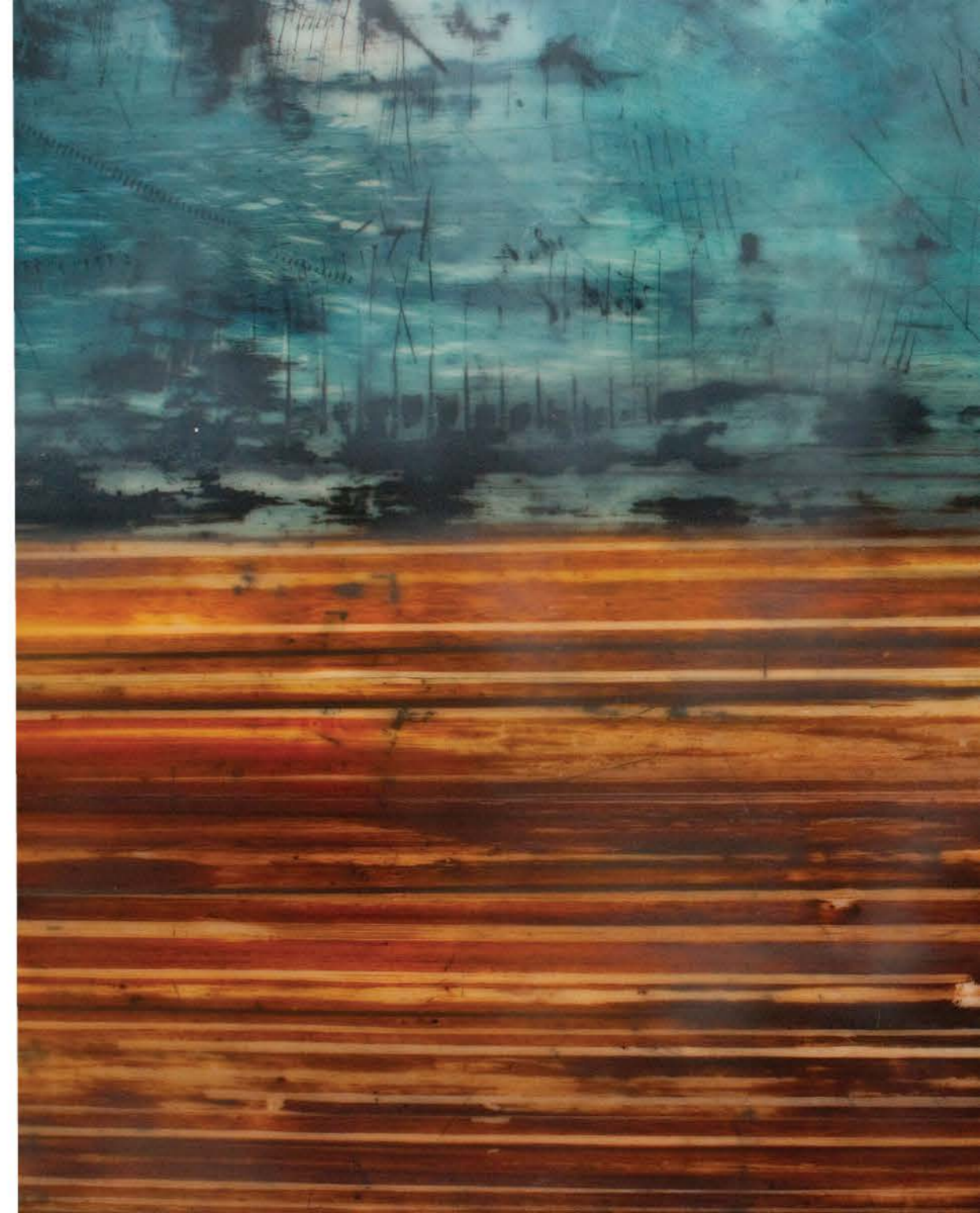
Meridian
40"x40"
Encaustic on panel



Three Fold Sky | 40"x30"

Encaustic on panel – *left*

Detail – *right*





Thaw
40"x40"
Encaustic on panel



Excavation
40"x40"
Encaustic on panel



Fire Divided | 36"x36"
Encaustic on panel – *left*
Detail – *right*





Central Axis | 40"x60"
Encaustic on panel – *right*
Detail – *above*





Jungle | 24"x36"
Encaustic on panel – *right*
Detail – *left*





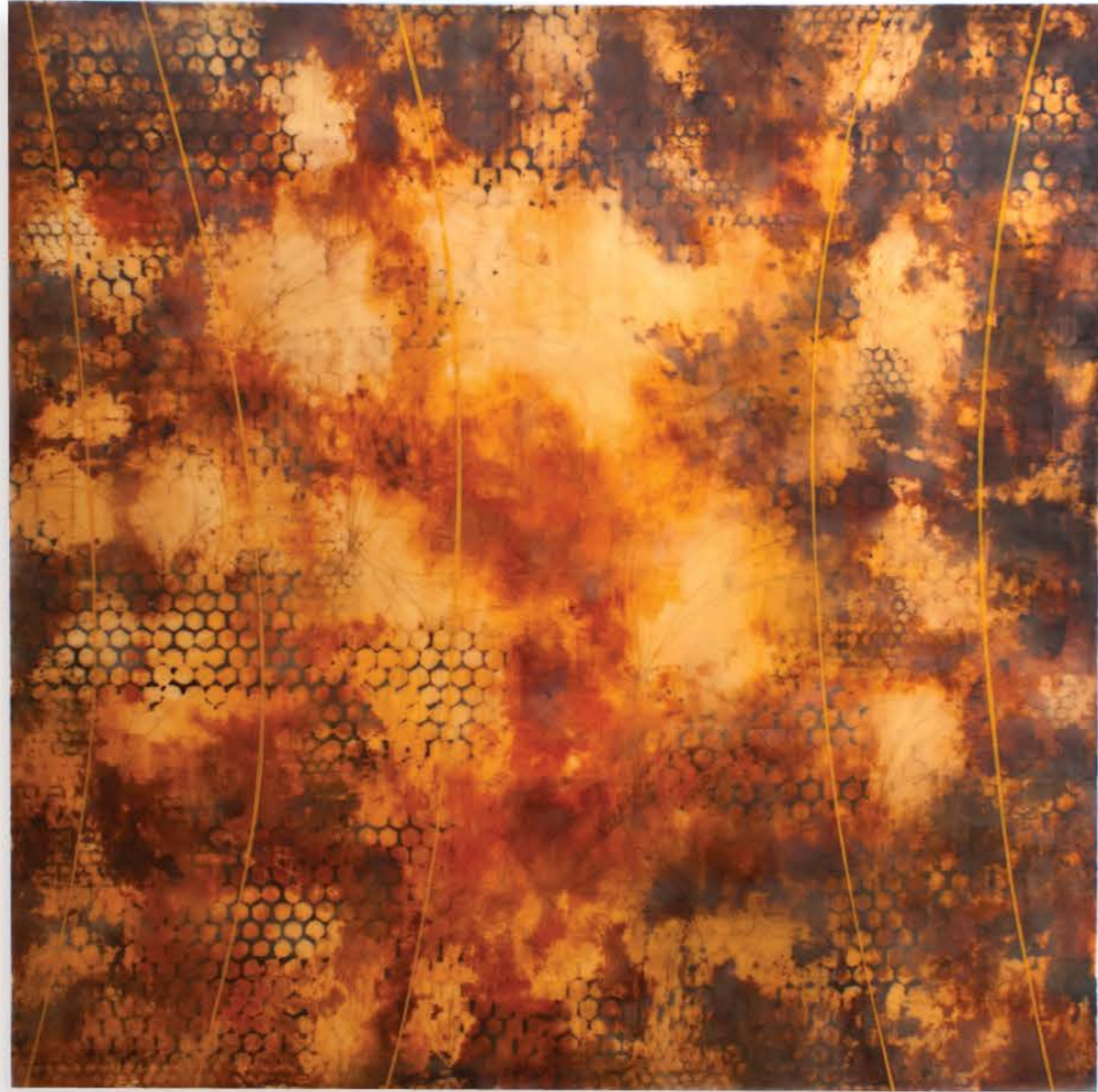
High Camp | 40"x30"
Encaustic on panel – *right*
Detail – *left*



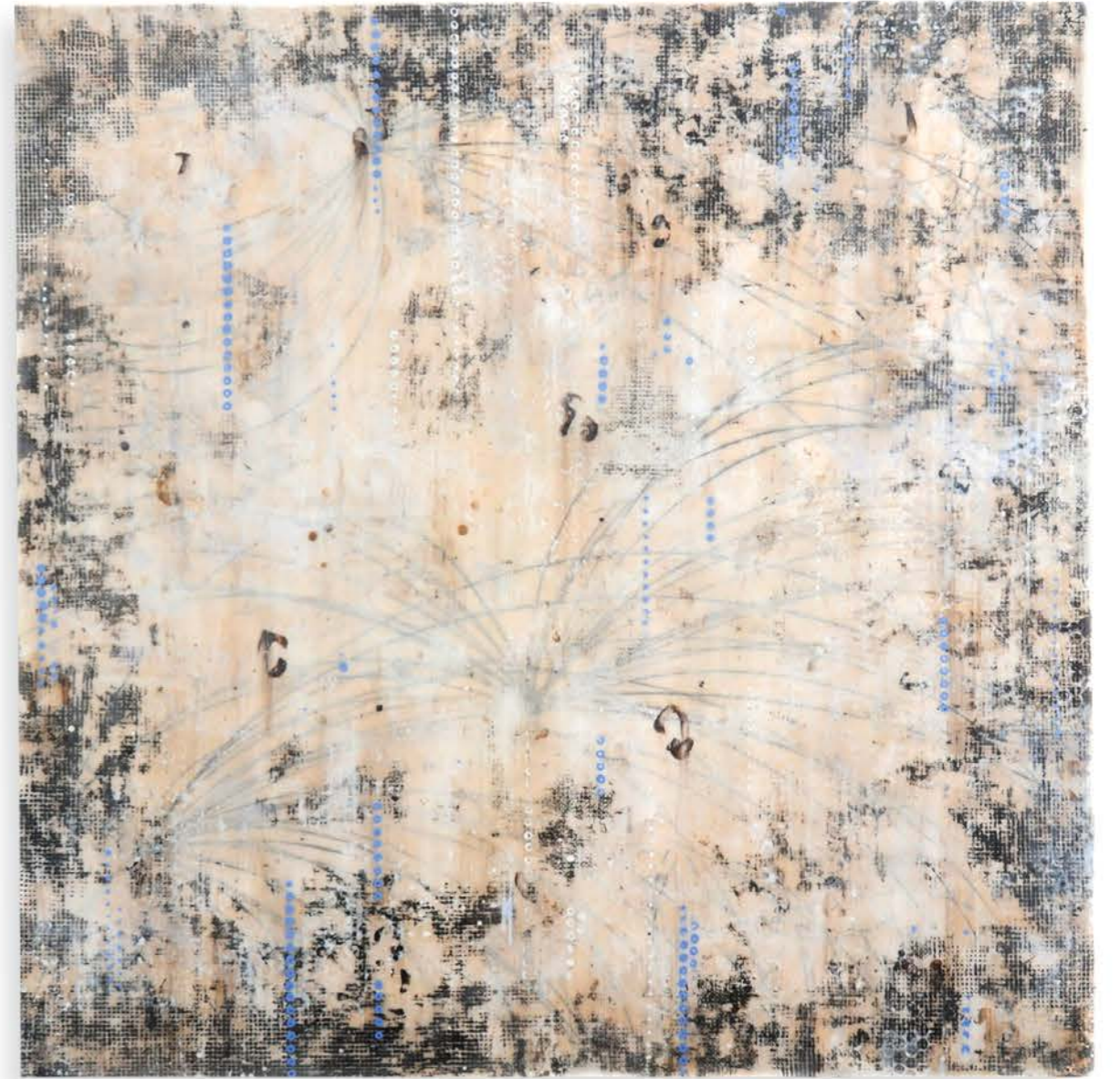


Snow Day | 24"x36"
Encaustic on panel – *right*
Detail – *left*

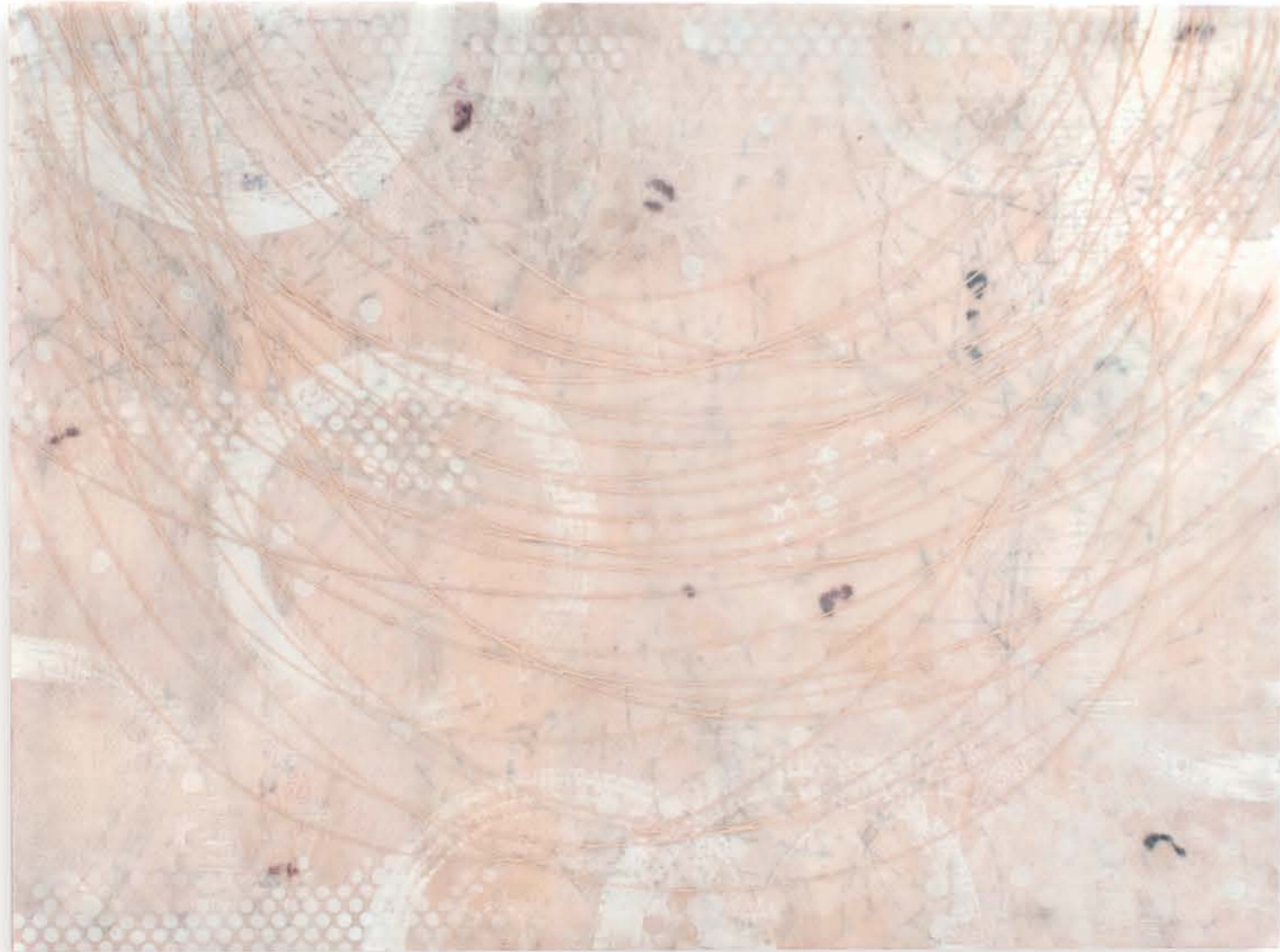




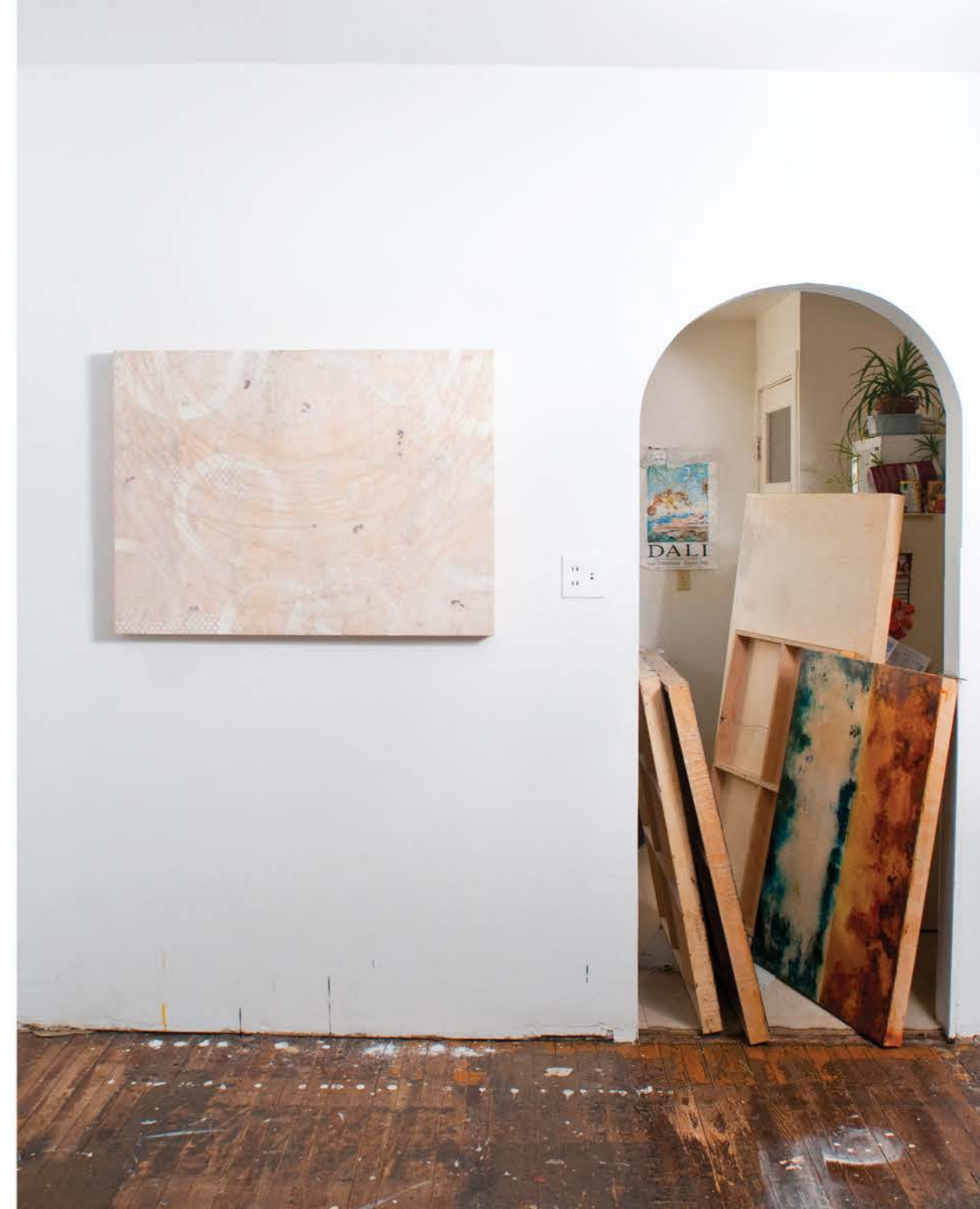
Beekeeper
40"x40"
Encaustic on panel

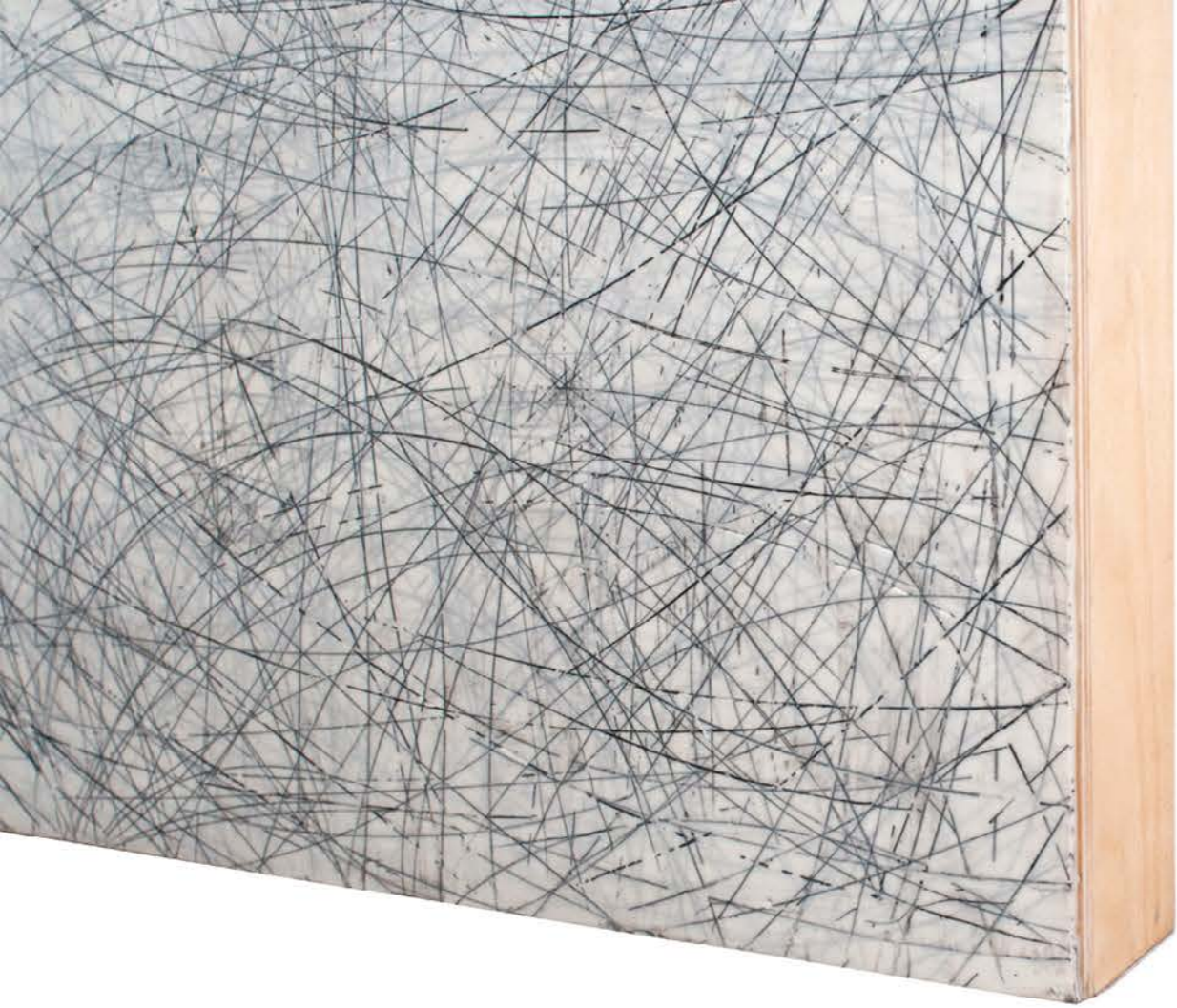


Remnant
40"x40"
Encaustic on panel



Alta Mira | 30"x40"
Encaustic on panel – *left*
In the Studio – *right*





Winter Tangle 1 | 36"x36"

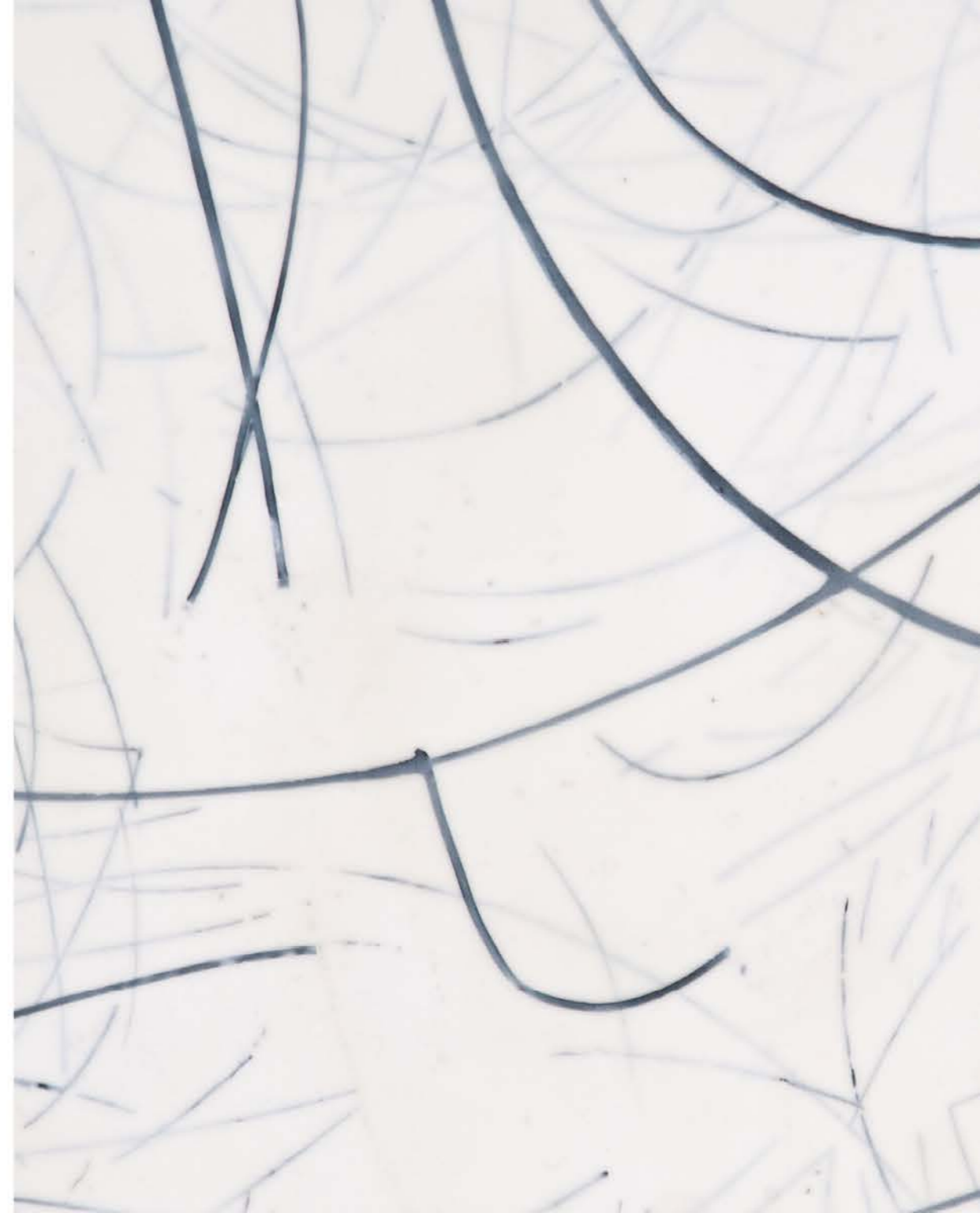
Encaustic on panel – *right*

Detail – *above*





Winter Tangle 1 | 36"x36"
Encaustic on panel – *left*
Detail – *right*





Red Blanket | 60"x40"
Encaustic on panel – *right*
Detail – *above*



Artist Statement

Security is mostly a superstition. It does not exist in nature, nor do the children of men as a whole experience it. Avoiding danger is no safer in the long run than outright exposure. Life is either a daring adventure, or nothing.

—Helen Keller

Radiant, vulnerable, rhythmic, suspended in fear—I pack emotions of the day into each wax surface of light, color, form, and texture.

Every mark I make is a synthesis of me. It's as if I'm saying, "Here's a day," and then I seal it in.

It's not easy being an artist. I do not live without fear. But I've learned to sense its approach, stand with it, and engage the internal battle. To dissolve its hold, I go where fear can't: the unknown. Still, at times I'm lured into repeating known successes—to let them influence new work. But they are not my refuge.

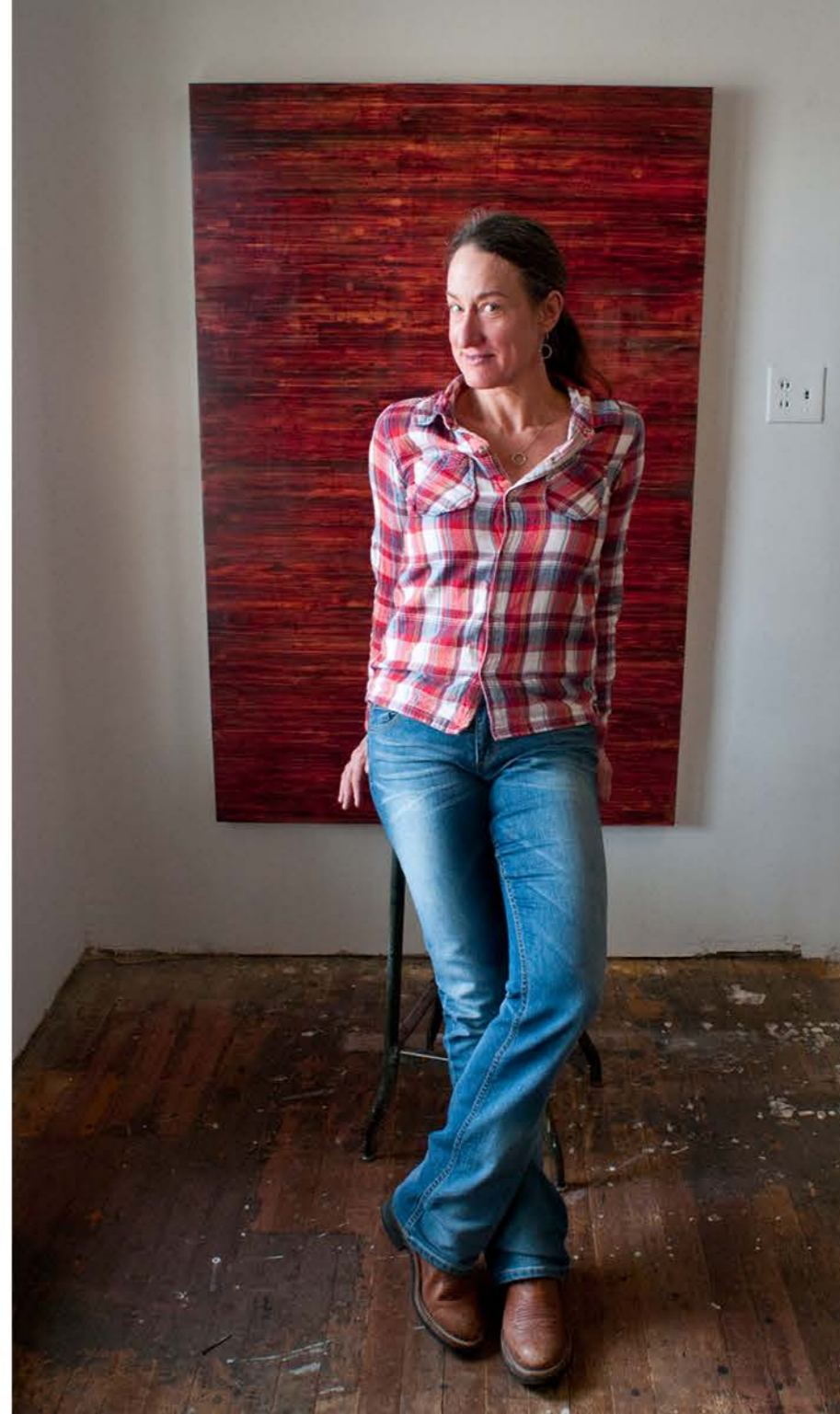
Delving into new territory is the antidote to my greatest fear: that the work becomes predictable, boring, and inauthentic. Those descriptors can't survive the unknown. So I've no option but to pursue it and continue my contemplative journey to transcend fear—the place where intuition guides my technical skill, inventive spirit, and life intentions onto the canvas, liberating what needs to be said.

Even so, fear is sneaky. It wafts in and out of consciousness. So I've learned to use it as a source of energy, for the way to the other side of fear is to make a move. Sometimes a simple one is all it takes. I'll pick up a torch or scraping tool. Move my hand across a painting, striking a simple horizontal line. With that, I am immediately beckoned into uncharted artistic territory and an expansive narrative—delineations of land and sky, weather and water.

Using the language of visual expression as my ally, I etch and scuff my way through layers of wax and explore mysterious dualities. Fear and its absence. A panoramic split of land and sky. Ancient patterns of weather and water. Unpredictable territories, all. I will experiment and watch, listen to their narratives, let them be my master, and experience them fully.

"In Moore's new piece, Sky Map, there is the clearly delineated split of sky and land. The land stretches across the surface in striations, barely masking the depth of earth and soil, creating a rolling rhythm of working the land. The sky moves and undulates, darkness mixed with blues, like a storm rumbling so loudly you almost step away from it. A contained movement embedded with anticipation, maybe even a little fear in the lines and gouges filled with ink and covered with wax, suspended in the moment. It is this yearning for challenge, to speak in the words of color, to convey her breath through layers of thin, thin wax that we come away with not just the feeling of having seen Moore's work, but of experiencing it fully."

—Taken from Big Sky Journal (Summer 2013), "New Directions: Shawna Moore," by Michele Corriel.



For more info about my teaching and videos go here and sign up for a lesson or schedule me for a talk.

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