

SHAWNA MOORE

Close to the Edge 2015

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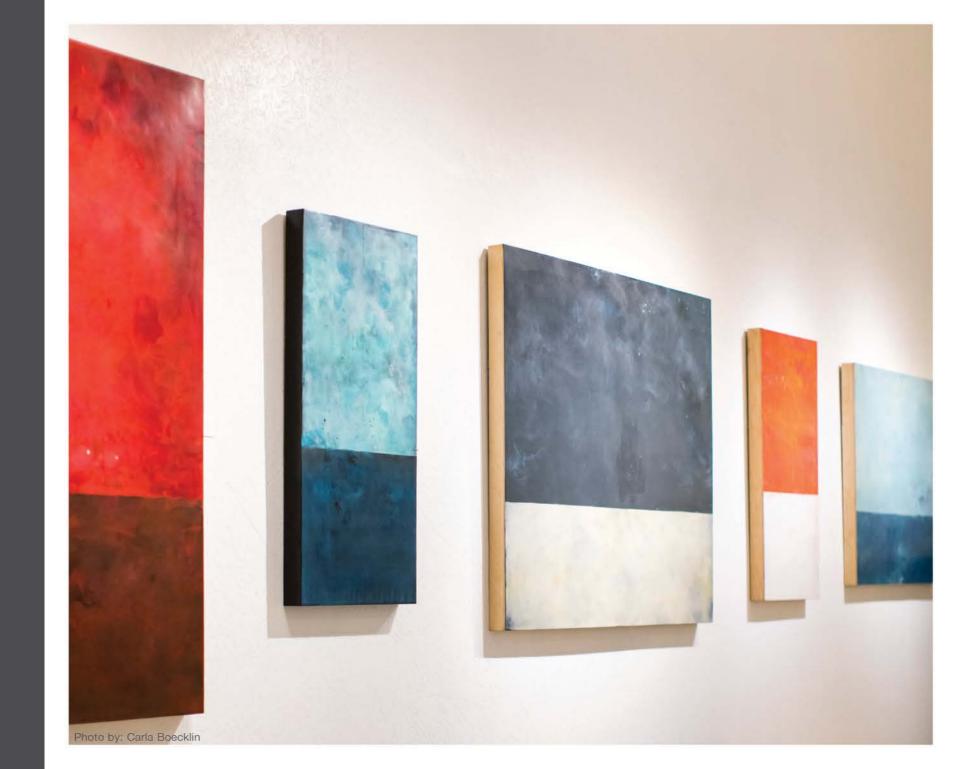
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Cover photo – Aftershock





Artist Statement

"I want to stand as close to the edge as I can without going over. Out on the edge you see all kinds of things you can't see from the center." Kurt Vonnegut

My exhibit, Close to the Edge, will open July 3, 2015, at Gallery MAR in Park City, Utah. Evidenced in this new work is my ongoing exploration into simplified landscapes, unique color relationships, and a persistent curiosity about the interplay between light and dark.

Thematically, these paintings are organized around a lowered horizon line, the edges of the painting surface (side of panel, edge of picture plane, horizontals) and expressing the joy and frustration of exploring this new terrain. Initially I thought that each painting would be framed with strong edges or a shift in color around the edge of the picture plane. The prospect of engaging with that edge intrigued me.

As I worked with that concept and let it play out in sketches, smaller paintings, and finally this larger work, I found that those strong edges limited the spatial quality of the work. The sky seemed hemmed in and flattened by the edge, not large and boundless. Some of these panels are quite large and I wished for a grand spatial quality to the work. This ultimately required the dissolution of those borders as a way to give the paintings the unbounded space they required.

When I pushed the edge, it pushed back. When I removed the edge, space, color, time, freedom, and openness emerged. The closer to the edge I crept, my vision of the paintings became more clear. In the end, I stepped over that line and fell into the rich colors and space of this new work. The edge that I had thought was so important was not. I shifted my focus instead on the delineation of what may be viewed as the meeting of sky and ground, how that connection works and feels, and how far I could saturate two dark fields with color, while maintaining a clear delineation of top and bottom and foreground and background. (see the image of Providence).

Approaching this work was very much like taking a journey. The edge of the field of vision or horizon that seemed so distant shifted into something more familiar as I drew near.

"Do you have the patience to wait until your mud settles and the water is clear? Can you remain unmoving until the right action arises by itself?" Lao Tzu



Dream in Red 60"x45" Encaustic on panel Detail – *left*





After Shock | 45"x60" Encaustic on panel | Detail - right





Above the Fold | 45"x60" Encaustic on panel | Detail - left





Five Dark Days | 45"x52" Encaustic on panel | Detail - right





Side Hill | 50"x40" Encaustic on panel | Detail - left









Blue Zone | 40"x50" Encaustic on panel | Detail - left





Blue Moon | 36"x40" Encaustic on panel





Eclipse | 40"x36" Encaustic on panel | Detail - left



Duchess | 40"x32" Encaustic on panel | Detail - right







Incognita 40"x20" Encaustic on panel Blindside 40"x20" Encaustic on panel









Reunion | 20"x20" Encaustic on panel

Rubicon | 20"x20" Encaustic on panel

Jet | 20"x20"

Encaustic on panel





60"x24"
Encaustic on panel
Detail – left























Tigers Ear | 14"x11" Encaustic on panel | Detail - right





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