

The image is an abstract artwork. The top half features a light, textured background with subtle, blended colors of beige, cream, and pale blue. The bottom half is a dark, almost black, textured area with some lighter, blueish-grey undertones. The overall effect is one of depth and contrast, with the text centered in the light area.

SHAWNA MOORE

Close to the Edge 2015

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Cover photo – Aftershock



Photo by: Carla Boecklin



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*



Providence | 40"x30" Encaustic on panel | Detail – *right*





Blue Zone | 40"x50" Encaustic on panel | Detail – *left*



Blue Moon | 36"x40" Encaustic on panel



Blood Moon | 40"x30" 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



High Life | 20"x20"
Encaustic on panel



Reunion | 20"x20"
Encaustic on panel



Rubicon | 20"x20"
Encaustic on panel



Jet | 20"x20"
Encaustic on panel



Khata

60"x24"

Encaustic on panel

Detail – *left*





Lonely Hour | 14"x11" Encaustic on panel | Detail – *left*



Zenith | 14"x11" Encaustic on panel | Detail – *left*



Empty Scene | 14"x11" Encaustic on panel | Detail – *left*



Rival | 14"x11" Encaustic on panel | Detail – *left*



Tigers Ear | 14"x11" Encaustic on panel | Detail – *right*



Libre | 14"x11" Encaustic on panel | Detail – *right*



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