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Below, Ballerina Study 1, Oil on Canvas, 12"x 16"



New Gallery, New Directions

When we left off in December I said we'd be featuring more from Africa again, particularly the Masai. We will get back to that, but in the meantime some of the painting has taken a new direction.

I'm not sure if I'm ready to call it "guidance" or just a measure of practical direction coming from another new gallery carrying my work. They like all the ethnic stuff but, not sure their market is ready, suggested I do some dancers, particularly flamenco and ballet.* Well, says me, these are ethnic people too (aren't we all?) and figures, with faces, all in the genre I like to do. So, why not? I've enjoyed it, and found it stretching (dancers are always stretching). And if the likes of the master Degas did so much with dancers, it certainly won't hurt my repertoire.

All the oil paintings shown on these pages are currently available at Villas and Verandas Gallery in San Juan Capistrano. What's more, they're beautifully framed. The gallery is by the railroad station, it's own special area, replete with charm and history. Check it out.

You can also see these in "blow up" sizes on the website at www.hyattmoore.com. Find them in the "North America" gallery.

* The irony is, so far, all the pieces sold through Villas and Verandas have been my paintings from Africa.



Flamenco Duo, Oil on Canvas, 22"x 28"



Flamenco
in Red,
Oil on
Canvas,
18"x 13"



Flamenco
in White,
Oil on
Canvas,
18"x 13"

New Monotypes



Autumn Testament, Monotype on Paper, 9"x 9"

More new Anne Moore prints

A departure from the literal, here are some recent examples of art being part intentional and part discovery. Each is birthed of experimentation, one layer printed over another, always with the concern that the next layer could ruin it, but a sense that stopping too early would leave it "unfinished." It's an example of the advice about making art (and making sales), "to stand out of the way and let it happen." On the other hand, it is really quite intentional, and only the artist knows when it's done. (Or ruined.) These, if you'll agree, are very much done.



Embracing Change, Monotype on Paper, 9"x 9"

What really completes these pieces are the frames with wide matting, giving them a true sense of importance. At the moment they're on display only in our house (which doubles as a gallery as well as studio). Anyone interested in seeing them, or many others like them--in frames or not--feel free to give a call: 949-240-4642. Though they're not yet all on the website (it's hard to keep up with Anne's production) blow-ups of some are viewable at www.annesprints.com.



Risen, Monotype on Paper, 9"x 9"

This one, with a few others, is on display at Heritage Christian Fellowship in San Clemente, California. Appropriately it will be up through Easter. Its significance, all year. (Or, all time.)

Townscapes



Depot, Rail Side, Oil on Canvas, 12"x 16"

I suppose it's fitting that the gallery in San Juan Capistrano would request some townscapes from that very town. In truth, it's a charming place, and attracts a lot of artists. Most paint the mission however, it being the oldest standing (read: "partly standing") building in America (1776). But few artists paint the town (as it were). So I've done these few, and again rather enjoyed the departure from my usual direction.

These are available at Villas and Verandas in San Juan (just a block from where the above painting was made, and the one following).



Capistrano Depot, Oil on Canvas, 12"x 24"

Some will recognize this one as Sarduchi's Restaurant, the more prominent presence in the historic train station. Or some would know it as the place that leads into neighborhoods on "the other side of the tracks," now a preserve of tiny bungalows under magnificent trees. That's another haven for plein air artists and social luncheons.



Ortega Corner, Oil on Canvas, 12"x 24"

Just up from Villas and Verandas is the entrance to the mission, with the soldiers' barracks on the left, inside the wall, where I've had shows. The basilica is in the background, the real ruins off to the right, not shown. Neither is Diedrich's Coffee across the street, where a number of this artist's works have hung, interchangeably, for the last couple of years. (This is beginning to sound like a game of Monopoly...I should get some little red hotels on these corners.)



Fishing Village 1, Kenya, Oil, 16x12

Next time I expect to get us back to Africa, at least if new developments don't interrupt again. The fact is we're just in communication with another new gallery, this one in Santa Fe, New Mexico, with good interest in the ethnic peoples. We're following guidance. Actually that should probably be spelled with a capital "G." You do the same. Will talk with you again soon.