

e-gallery, number 5

may 2003

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Prints, and a return to Etchings

SeedLinks



Niger Crossing, oil on canvas, 12" x 24"



Standing Around, oil on canvas, 12"x24." Two of the 30-some still on display at the Mission.

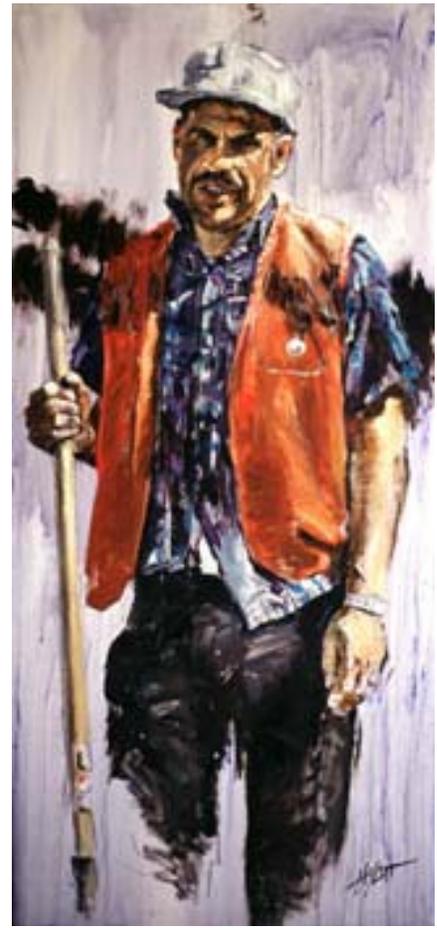
The show at the Mission at San Juan Capistrano continues to be popular. The place is open every day with lots of tourists pouring through. Of course they've come to glimpse something of early Spanish efforts among the local Indians when California was part of Mexico. A step into the Soldiers Barracks to find an art show adds another dimension—particularly as it features people from all manner of cultures—including a good number from my recent Nigeria trip. But some local “ethnics” are featured too, like the three friends of mine below. Father Joe is a Franciscan Priest who lives at the mission, Jacque is a California native Indian who gives seminars to children, and Rudolfo, from Mexico, works on the grounds. Father Joe says they represent the three strains of history: The Franciscan priest, a California Indian, and a Mexican. To me they're just great people, worthy of life-size portraits.



Father Joe, acrylic and oil, 60"x27"



Jacque, acrylic and oil, 60"x27"



Rudolfo, acrylic and oil, 60"x27"

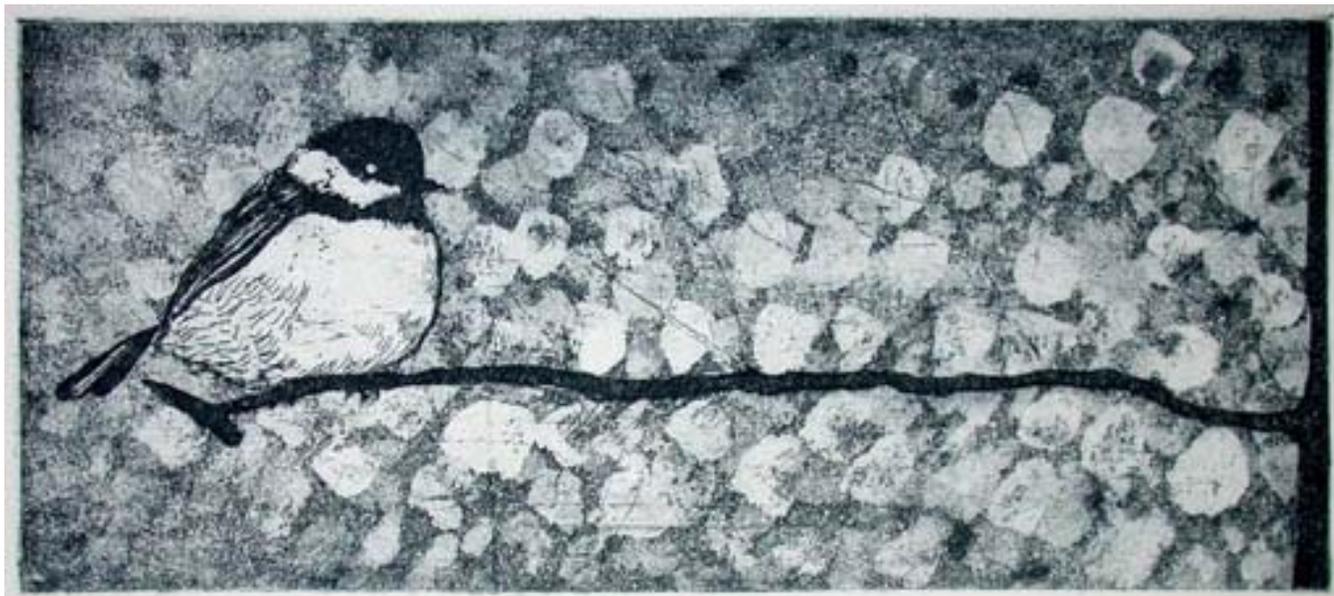
Closing Event, May 18

Though the show will run through the end of May, the mission is hosting a second “Artist’s Reception” on Sunday afternoon, May 18. It’s an opportunity for those who couldn’t make it to the first opening to catch it before it comes down. Meantime, some have sold, so they’ll go to new homes—or countries (one went to Germany). Others will move off to a large office complex in Brea for a time.

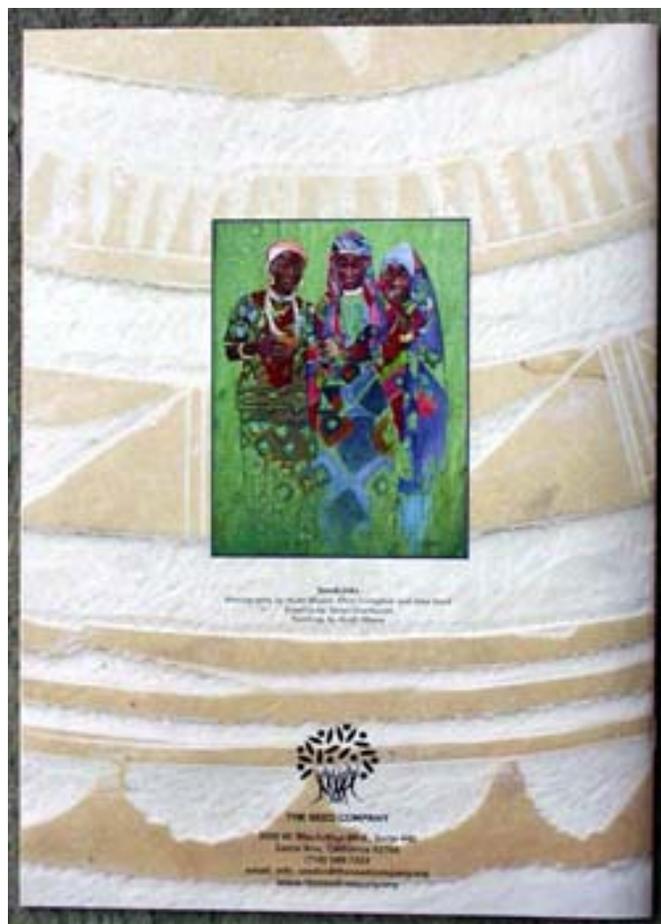
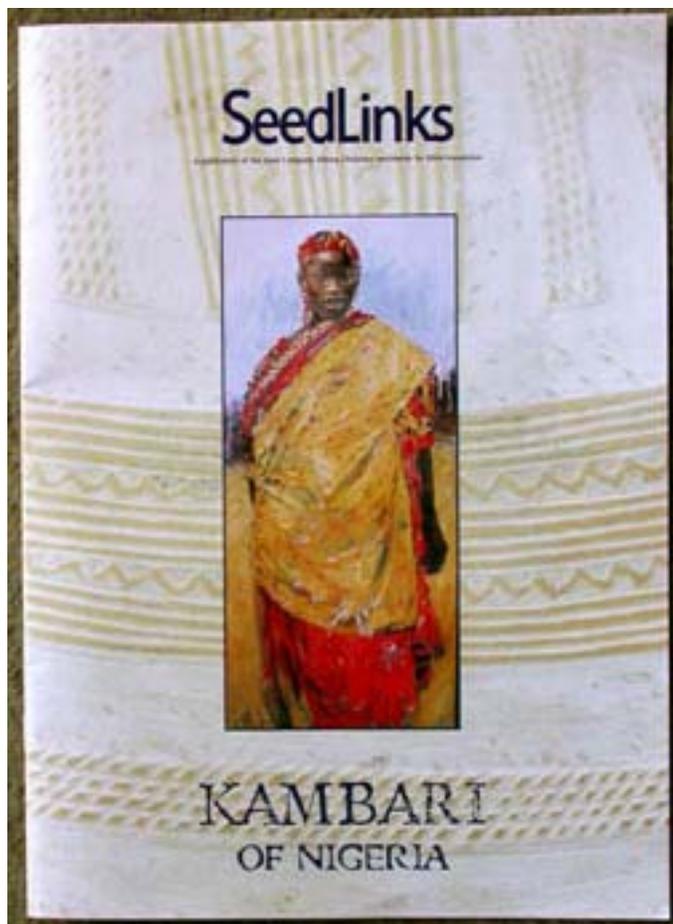
New Etchings



After a five year hiatus Anne has recently returned to making etchings. It's another printing process, this one making use of metal plates processed in an acid bath. It's not the kind of thing you want to do at home, thus the lull in this kind of activity. She has found, however, that a few days soaking in TSP can make the etch. Curiosity II (4"x6") is a revitalization of an earlier popular piece. Birdyboy (4"x9") is new. These and others will be available soon at www.AnneMoorePrints.com.



SeedLinks

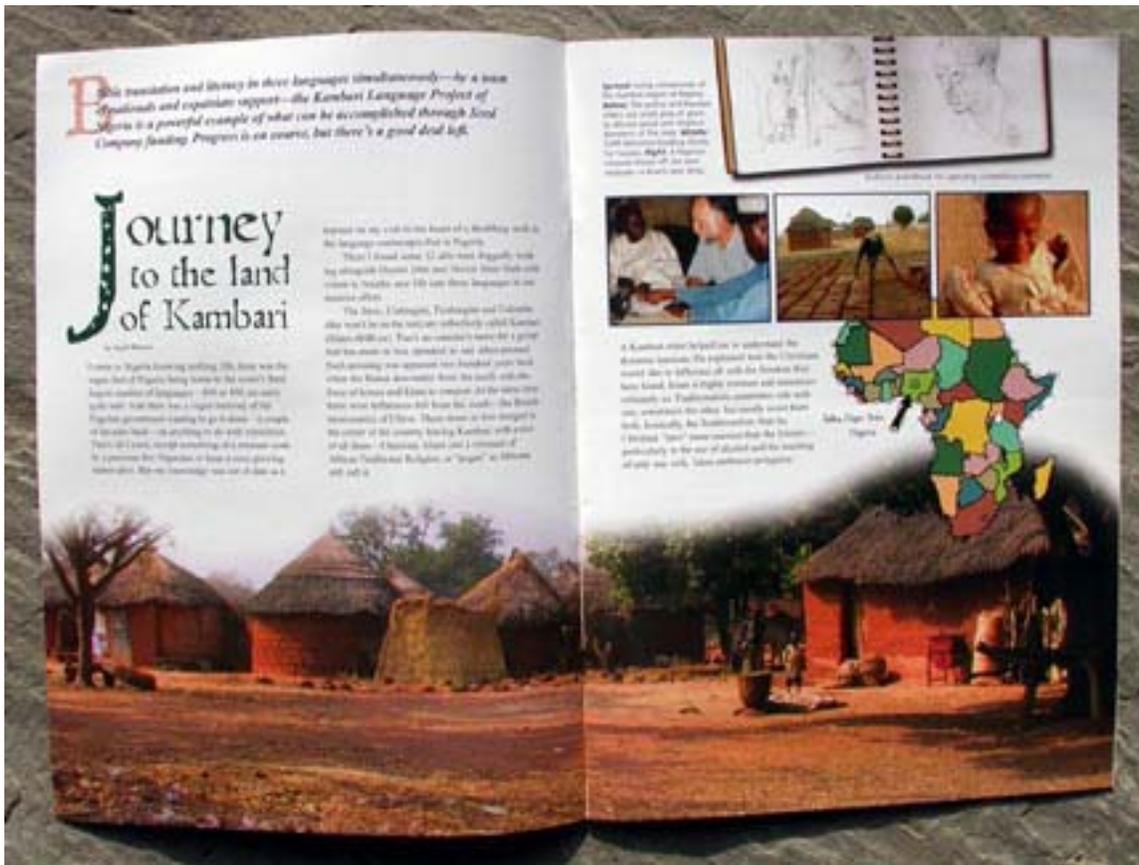


Remember the piece, *Nigeria Shaw*, the 5 ft. tall painting featured on the San Juan Mission Show Opening? That piece has since been sold. But it now adorns the cover of *SeedLinks*, the publication of "The Seed Company," an organization we serve. It was to write for *SeedLinks* that I went to Nigeria two months ago. The sketches were incidental (featured in e-gallery Number 3) but they found a place in *SeedLinks* as well. The back cover piece (above, right) is also 5 ft. tall in the original, featuring three more beauties that seem to dress like queens every day. I call it, *Princess Girls*. It's still available. One person has asked for a print, so I'll be producing a limited edition. These (and all the others) are viewable on www.hyattmoore.com.

If anybody's interested in seeing the full publication, let us know and we'll send a copy out.

By the way, back issues of e-gallery are viewable on www.MooreAndMooreArt.com under "News." As always, if you know of anybody who would like to receive these as they come out, let us know, or them.

Enjoy the sample spreads from *SeedLinks* below.



Here's a spread from *SeedLinks*. That's me, the only white face in miles, being educated as to social conditions by two elders pushing around dried beans on a table. The structures on the left constitute one house, huts in a courtyard—all made from the earth.



Happy people were the ones I met, these in a church. On the right, we're getting gas at a roadside stand. A plastic bottle and a funnel would get us another few miles down the road. I felt for the guy who routinely siphoned gas with his mouth, but he seemed to take it in stride.

Finally, here is *Princess Girls*, 60"x45," oil on canvas. It's from a photo I captured (to their enjoyment) in the outdoor market in the Nigerian hinterland. The photo is sometimes half the challenge, then the painting. This one's with an acrylic background, splashed with solvent-diluted oil paint while drying, forming the "blemished" effect as the two mediums clash chemically. The it's oil paint from there, drawn first in charcoal (some of which is left showing at the bottom), and little by little it comes to life. It doesn't do justice to God's creation—the girls themselves—but it's an attempt to celebrate their humanity, their beauty, and, as always, their inherent worth.



Until next time, keep practicing your art . . . whatever that art is . . . and share it with joy.