

**e-gallery number 19**

june 2005

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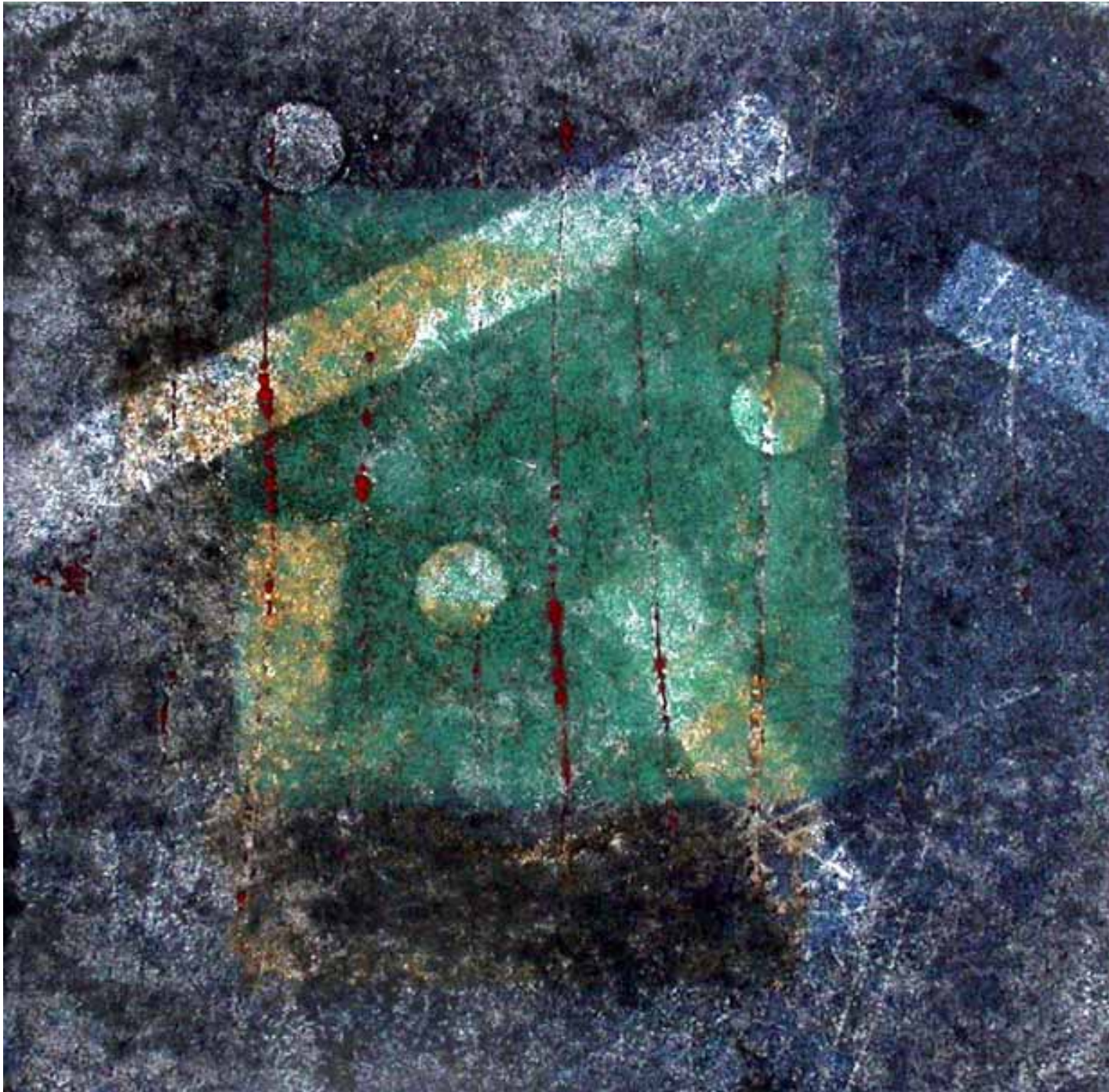
**A Sampling of New Pieces**



A Documented Journey, Monotype, 8"x24"

**New Prints at Sandstone Gallery**

In preparation for the art show in our home in April, Anne took several new prints to be framed. A local artist saw her work there and liked it so much that she called from the frame shop to see if Anne would be interested in joining Sandstone Gallery in Laguna Beach, a town known for galleries. The invitation was a complete surprise and a nice affirmation of the quality of her work. Anne has agreed to be a guest artist for three months at which time she'll likely be invited to join the six-woman co-op as a full member artist. She works at the gallery one day a week and is being stretched as an artist and now as a gallery representative.



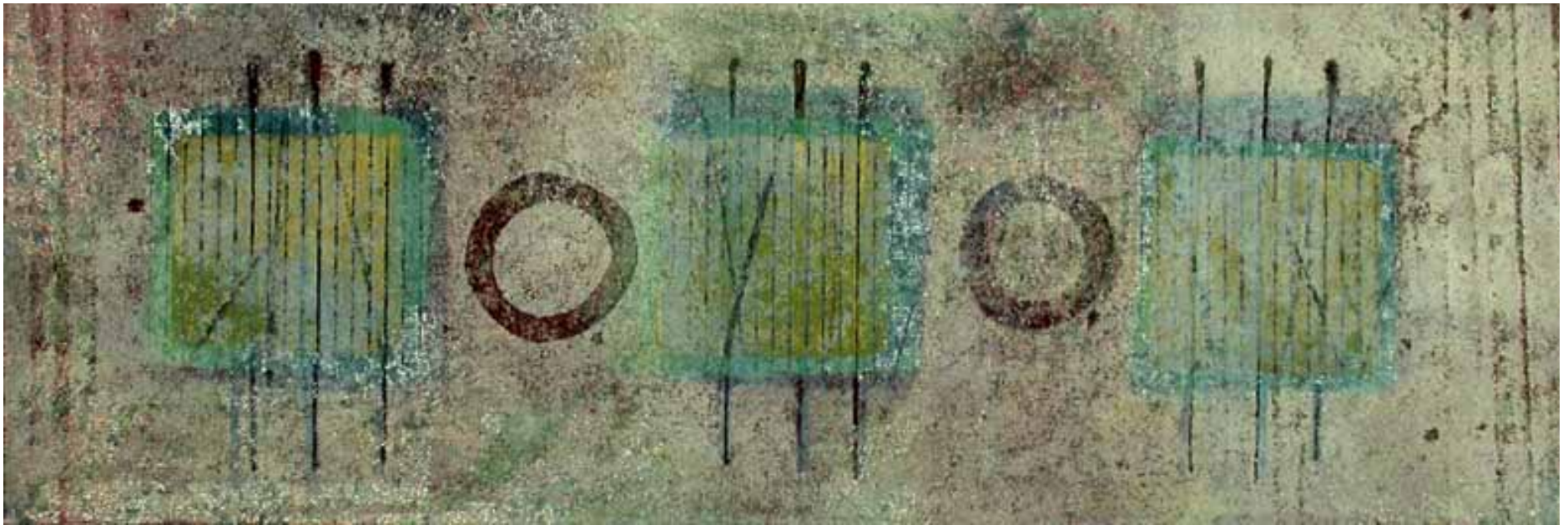
Anne's new works are all monotypes, one-of-a-kind prints hand "pulled" on her press. They are created by printing layers of color, one over another, using experimental techniques to create texture and depth. They are spontaneous and lively and a departure from Anne's more structured linocuts and etchings.

Each monotype begins with so much potential as she prints the base color. Some prints move her to a level of optimism as the colors and textures develop. But only a few reach the point of producing pleased satisfaction that they are a finished balance of simplicity and complexity, pleasant to the eye and intriguing to the mind.

Sandstone Gallery is at  
384 A North Coast Highway  
Laguna Beach, CA 92651  
949-497-6775

Anne is there on Thursdays.

Embracing Change, Monotype, 9"x9"



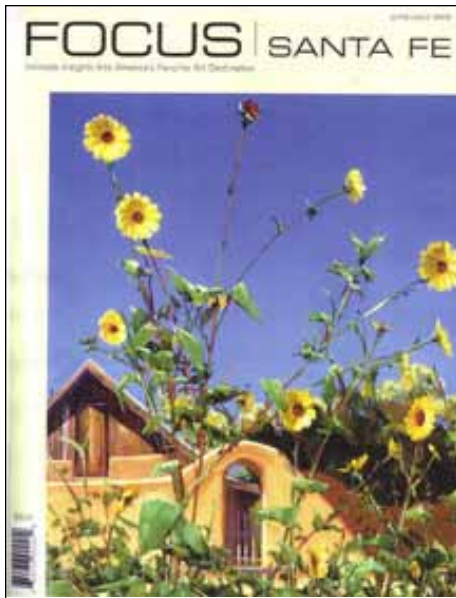
Guardians of the Morning, Monotype, 8"x24"



Not Without Hope, Monotype, 9"x9"



Poetic Justice, Monotype, 9"x9"



Focus Magazine cover, my art inside, not on the cover.

People have asked how it's going in Santa Fe where a gallery handling my paintings. All I can say is the display looks good and the season is just beginning. Meantime, a local magazine has featured my art, shown here and next page.



Ad for the gallery as reproduced in the back of the magazine.

*"Pakistani Truck Stop," oil on canvas, 12" x 24"*

## HYATT MOORE: PORTRAYING HUMANITY

Painter Hyatt Moore captures the people of the world in his skillful works on canvas.

BY BENJAMIN ROSE

*I'm working at showing a true humanity, an individuality, with mind and emotions that, regardless of race and background, we recognize as part of the human experience. —HYATT MOORE*

Artist Hyatt Moore portrays this human experience with open eyes, providing a glimpse of the world's people and their relationship to nature and community. An antidote to the agitation of modern life, Moore's art invites the viewer to confront the candid humor and passionate strength of individuals, and share in the simple and harmonious acts of everyday life.

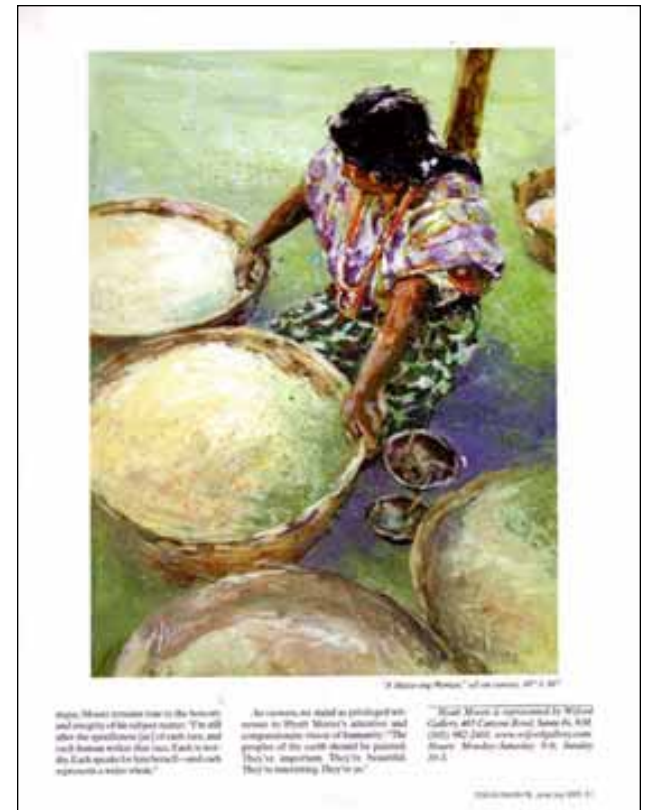
From his broad travels, Moore documents the world's cultures through his rendering of humankind. "My main interest is people," states the artist, "particularly those living at the distant edges, often exotic, full of dignity, and likely colorful." The work captures these individuals in all their complexity—not only portraying their outward features, but providing a glimpse of their soul. In confident strokes and bold colors, Moore places the viewer in distant settings, inviting them to follow in their imaginations the noble glances and gestures of our shared humanity.

The artist illustrates fierce independence and human vulnerability through the eyes of his subjects. The manner in which they disclose the complexity and ambivalence of what the French photographer Cartier-Bresson has called "the decisive moment"—a moment revealing essence of a subject—makes the viewer conscious of their role as participant. These eyes immediately transfer us to the corners of the earth, conveying the intensity and depth of human life.

Hyatt Moore alights at this present level of skill and fluidity through what he describes as a "broad and circuitous" route. Broad in his occupational experience and formal education; circuitous in his prophetic return to the subject of ethnic people which he began in his first paintings as a teenager. In the meantime, Moore worked with designers of the *Cobra* sports car, served for nine years as the art director of "Surfer" magazine, and studied linguistics, alphabet development and literacy in minority cultures throughout the world.

Eventually, his disparate experience in the realms of design, organizational leadership, linguistics and publishing brought him

BE FOCUS/SANTA FE JUNE/JULY 2006



Sorry about the smallness of the images, but most have been featured in an earlier e-gallery. As for the impossibly small text, the article is supplied in full in an accompanying Word document. It's a nice article, succinct and complimentary. There are some 250 galleries in Santa Fe, and none carry art quite like this. Whether that's a good thing or not so good, time will tell. If time is given it. For now we wait. (And keep painting.)

For those interested, here's the info:  
 Wiford Gallery  
 403 Canyon Road  
 Santa Fe, New Mexico 87501  
 505-982-2403

Previous page:  
 Lower left: Wedding Dancer, Saudi Arabia, Oil over Acrylic, 60"x45"  
 Top right: Pakistani Truck Stop, Oil on Canvas, 12"x24"  
 This page:  
 Left: Masai Red Splatters, Kenya, Oil over Acrylic, 30"x20"  
 Middle: Masai Mary, Kenya, Oil over Acrylic, 60"x27"  
 Right: A-Maize-ing Woman, Guatemala, Oil over Acrylic, 48"x36"



Laos Lady, Acrylic/Oil, 32"x23"



Orange Sash, Nepal, Acrylic/Oil, 32"x23"

Speaking of continued painting, here are a couple more pieces inspired from the other side of the world. The one at right, at 5 ft. tall, is virtually life size. It's in a handsome frame and hangs in Gallery in Santa Fe.

Both that one and that on the lower left are from photographs supplied by a linguist-missionary friend of mine who's been in Nepal for a long time.

The lady from Laos, top left, is regal enough to be a Vogue model. And so it is with many of these people. Always interesting, often beautiful.



Spinning Wool, Nepal, Oil over Acrylic on Canvas, 60"x48"



Aymara Elders, Bolivia, Oil on Canvas, 21"x32"

I couldn't resist the composition of this photo, clipped from a newspaper, of Bolivians in a voting line. I was there many years ago, in La Paz and other parts. I wasn't painting then, but did get some photos. If I can find them there may be more paintings yet.



Quiche Mothers, Guatemala, Oil and Acrylic on Canvas, 72"x64"

I was in Guatemala too. In fact, we lived there a number of years in the early 70's. I made one painting in those days, laboring over it for weeks and finally leaving it there as a gift. I didn't paint again for 20 years. Then a spirit came over me that has me doing a couple paintings a week. (That story is briefly touched on in the Focus Magazine article.)

This one is another life size piece, begun in acrylic and finished in oil. The acrylic dries fast and gives me a quick start, and being water-based can supply those delicious drips.

"Quiche Mothers" will head off to a gallery with the others, unless it is spoken for first.

Sorry it's small. This new horizontal format for the e-gallery seemed to make sense, given the landscape orientation of computer screens. But it makes for smaller pictures. They are viewable on the websites, often at "blow up" sizes.

Speaking of the websites, we're now incorporating a "New" banner for anything done in the last couple of months and still available. Feel free to check it often.

Until next time.

[www.hyattmoore.com](http://www.hyattmoore.com)  
[www.annesprints.com](http://www.annesprints.com)