

Nina Moore

The small studio at River District Arts and larger one at the end of a hollow, where I make handmade paper, are lined with vats of colored paper pulp. My images, like the one below, are abstract and inspired by the natural world around me. I like the sense of seeing through water or air I can get by adding layers of pulp on my deckle (mesh frame). I mask out the mountain and sun shapes, pull from a vat layers of clouds, go in a blue vat fill sky behind clouds. I remove sun disk for gold and then mountain mask for more layers. Colors change with many translucent layers and water motion. For pulp, I use mostly abaca, which I buy beaten and color with the same lightfast pigments in artist's paints. Finished pieces range in size from cards to 4 by 8 feet.

For the past 25 years I have studied papermaking by taking workshops and by experimenting. Workshops include two weeks at Penland, a flax workshop with Helmut Becker, a very large paper class that included kozo preparation, and most recently a class with Amanda Degener at Pyramid Atlantic. This class included two and three dimensional paper, using armature, pulp spraying and large format. I admire the work of Karen Stalager and was fortunate to attend a workshop given by her. I have also studied natural materials with Jeanne Drevas and have experimented with flared bark frames covered with seamless paper.

My images are abstract and inspired by the natural world close to me. I like the sense of seeing thru water or air I can get by adding translucent layers of pulp and the water motions on my frame.



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