

Nina Moore

My images are inspired by the natural world around me and abstracted by what paper pulp in water will do. The small studio at the end of a hollow where I make paper is lined with vats of colored pulp. I like the sense of seeing thru air or water I can get by adding layers of wet pulp on my mold. I mask out a mountain, pull a partial layer of white, get it to move in the water and hope for a great cloud. Go in a vat of blue to fill in the sky, pull the mask, go into another vat or so for the mountains. Colors change with many translucent layers and water motions. For pulp, I use mostly abaca, which I buy natural and beaten from a papermaking supplier. My pigments are the same lightfast pigments used in artist's paints. Finished two dimensional pieces range in size from cards to 4 by 8 feet. When I have been working enough I can find pieces that move me and there are gifts from the process.

Recently I have worked in an open studio at River District Arts in Sperryville and also shown and sold in Culpepper. For the past 25 years I studied papermaking by taking workshops and by experimenting. Workshops include two weeks at Penland, a flax workshop with Helmut Becker, a large paper and kozo class by Karen Stalager given by a Sculptural Convention. Most recently I took a two and three dimensional paper class by Amanda Degener at Pyramid Atlantic. For myself so far, I have experimented with armature including studying natural materials with Jean Drevas.