

Artist in Focus

Andy Moses Instagram Story Q&A

‘How did you meet JD Malat?’

Andy Moses: JD and I met on a street corner in New York just outside a gallery opening. We were standing by each other and a mutual friend Meredith Ostrom introduced us. I showed J. D. some images of my work on my phone and he loved them. We met again the next day and he asked me to join the gallery. Sometimes things go just that easy. It’s been amazing working with JD. He knows right way what he thinks. His impulses are always spot on.

‘How do you create your paintings? Especially the swirl effect?’

Moses: All of the work I produce is based on studying the effects of the natural world as it relates specifically to paint. This latest body of work which has this swirling effect evolved directly out of a series of paintings from the early 2000's that were linear and suggested the horizon. In both bodies of work, I discovered ways to keep the bands of colours isolated from each other as they flowed in the same direction side by side. I can have them flow in a linear way or in a swirling manner depending on how I flow the paint onto the surface and how I manipulate the surface. I never want to say too much because the magic is in the secret and the secret comes through careful observation and great leaps of faith. I am interested in the result and it's always a journey getting there. I want the result to be mesmerizing and also take you on an ocular, and a mental journey, and perhaps even more depending on you see the world.

‘How has the isolation period impacted your creativity?’

Moses: The Corona virus crises that has led to this isolation is very tragic and sad. It has had a negative impact on millions of people which is terrible. This isolation for me personally and as an artist has been quite magical. Time seems to be moving in slow motion and my focus and productivity have both benefited. I also find myself experimenting in several new directions as well. I am also reading more and have taken this time for both introspection and expansion on my views of both painting and life in general. Hopefully this is also happening for others and may even lead to positive developments in the world. In the meantime, my heart goes out to all those people both affected and on the front lines of this crises.

‘What inspires you to paint?’

Moses: The inspiration or obsession to paint must come from an impulse that I either born with or manifested at some point suddenly. My father was a painter so I grew up around and that may be part of it. I Just know that from the first moment that I really started painting which wasn't until my late teens that I had discovered an addiction that I would never let go of. Each painting I make only reinforces that addiction.

‘Do you have a favourite artist, or period in art history?’

Moses: I actually have many favourite moments in art history. Egyptian art is absolutely, magical, mysterious, and otherworldly. It transports me into another realm of space and time, like and alternative universe. The Italian high renaissance I find magical as well. It really

defines how I see the realm of the divine. I love every painter from that period but the venetian painters most of all. J.M.W. Turner and John Martin are two of my favourites and every time I am in London spend a lot of time at the Tate looking at them. Monet, Van Gough and all the impressionists and post impressionists are among my favourites. They captured light, colour, and landscape like nobody else. That bring us to the 20th and 21st century. I will just say there are way too many painters too name. literally hundreds if not thousands. I love all art in general. Painting that takes you on a journey in your mind and imagination I love most of all.

‘What story do you tell with your art pieces?’

Moses: The story I attempt to tell in my paintings is about interconnectedness. The interconnectedness of matter and energy and form across scales from the very large t the very small, and an appreciation for those fractal-like patterns that occur across all scales in our world and our universe.

‘Outside of creating your work, what are your hobbies?’

Moses: Outside of painting I used to have more hobbies. I was once and avid surfer. I just turned 58 so while I have not stopped entirely, I have slowed down substantially. Painting is my obsession. It actually fulfils the same space in my psyche that surfing once did. Outside of painting I spend most of my time looking at art or being in Nature. I do read a lot as well.

‘Do you listen to music when you create? If so, what kind?’

Moses: I have always loved to listen to music while I paint. The playlist moves around over the years. In general, I like music that feels expansive. Even psychedelic. Pink Floyd and a lot of music from the sixties seventies and eighties always make the cut. Occasionally I will listen to something edgier or experimental. Sometimes classical or world music. I have a pretty broad musical taste. If I need inspiration though Jimi Hendrix is always my go to.

‘What is your advice for starting artists?’

Moses: My advice to starting artists is take the long view. First be sure that this is what you really love to do. it has to be an obsession. Then find a way to work at it as much as possible. Of course, it’s great to seek out mentors and teachers and be around other artists that you can relate to. Spend time cultivating your work but be around other artists too. I am fortunate enough to be married to a fellow painter Kelly Berg so I always have someone to relate to. Then find a way of being involved with the art world in a way that suits you. Otherwise you will drive yourself crazy. Recognition is great because it allows you to work more but don't let thinking about the art world control your life. This is still a life and a great one and not just a career.

‘Do you focus more on skills or the ideas behind your work?’

Moses: It’s hard to say whether I think more about my skills versus ideas because I think there is an interrelationship between the two. The way I approach painting is more through processes then skills per se. Hopefully the longer I work with these processes the more control I have with them. I experiment a lot and I observe a lot. Conceptually my work is an investigation about processes in nature that parallels processes that I use in making the work that in turn creates imagery that represents these same processes. As I said before there is an

interrelationship between the two. I studied at Cal arts in the eighties which had and still has very rigorous conceptual approach to art. I think there is a vein of that that will always be present in my work and in my thinking. With my paintings I want them to take you on an intellectual journey as well as perceptual journey as well as one of the psyche, or more subconscious states.

‘How do you prepare? Do you ever draw landscapes?’

Moses: Because I don't use traditional techniques in making my paintings, I can't really make traditional drawings as studies for them. I do make a lot of studies however; they are just much smaller versions of my larger paintings. I will make several small paintings for every large painting I make. This allows me to see what is working in advance and a I can work through color ideas as well as compositional ideas much faster this way.

‘How did you start as a professional painter?’

Moses: It's kind of hard to say where that transition began. I started painting at Cal Arts in the early eighties. Then I moved to New York where I worked for a great Painter Pat Steir. During that time, I continued to paint and further developed some approaches and processes that I began at Cal Arts. In 1986 I was in my first group exhibition at Artists space curated by Valerie Smith. It was a really great exhibition. Later that year Annina Nosei saw my work and immediately offered me an exhibition at her gallery. So, in the spring of 1987 I had my first solo exhibition and fortunately exhibitions have continued ever since. Life isn't always a straight line of course but I have a had an amazing, rewarding, and enjoyable journey so far.

‘Would you consider working in a different medium?’

Moses: I suppose I would always consider working in another medium but honestly as I have said before painting is an obsession. I don't think I will even have enough time in the rest of this life to explore all of the places I want to go with my painting. I am looking forward to giving it my best shot though.

‘How do you think the LA art scene differs to London?’

Moses: Honestly, it's impossible for me to say how the Art Scene differs between L.A. and London simply because I have never lived in London and can't really claim to know the art scene there. I have always enjoyed my time in London and have always seen amazing work both at the galleries and at the museums. In fact, on my last two trips I saw amazing exhibitions of Los Angeles artists. Ed Ruscha at the National gallery and Luchita Hurtado at the serpentine gallery. I have also seen so many great exhibitions of London artists in Los Angeles over the years. I think there is a great dialogue between the two cities.

‘What do you suggest to young artists searching for an individual style?’

Moses: Try not to think of art as a style but a journey or a field of research. You can start from a very intellectual place or a very intuitive one. If you already have a way you paint or draw then build on that. Ask yourself some hard questions like what am I trying to say or express or just create a feeling about the world or something that you are deeply interested in. The style will evolve to meet the demands of the questions or chain of thought or it will just evolve of

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the practice of making something. If you don't have a specific notion or idea just start with the making. The rest will follow.