

VISIONARY ART

The Art of Michael G. Moore

Michael G. Moore emulates the work of Vincent van Gogh. But instead of using large, thick brush strokes, Mr. Moore uses dots—lots of them. “My painting is smoother,” says Mr. Moore, who is also a sculptor.

In the 1970s, Mr. Moore started painting, and he became serious about his work in 1991. “It’s relaxing,” says Mr. Moore, who is 46 and lives in Shreveport, La. “I pretty much zone out when I’m painting.”

Not only is Mr. Moore a painter and a sculptor, he’s also an advocate for other local artists. After realizing that many of them did not have their work on the Internet, he decided to help them create the Northwest

Louisiana Art online art gallery. The Web site serves as an artistic clearinghouse, and all submissions are first reviewed and approved by a committee.

The site now features the work of more than 60 artists, including painters, musicians, writers, digital artists, and photographers.

“We’re just trying to get it out there any way we can,” Mr. Moore says. The Web site helps.

In fact, Mr. Moore told the Shreveport Times that the site gave him exposure in the 2003 Biennale Internazionale dell’Arte Contemporanea in Florence, Italy, and to the Woburn Gallery in London.

Mr. Moore, who was diagnosed with bipolar disorder

in 1998, has been on disability since 2003. He holds a bachelor of arts in English from Henderson State University in Arkadelphia, Ark. He doesn’t paint every day but says that selling his art certainly would help to motivate him.

His paintings are colorful and vivid, and he tends to counter that vibrancy with titles such as “Sunflower Sadness No. 3: For Mother,” “Eviscerate,” and “Trapped in the Darkness of a Human World.”

Mr. Moore is represented by Amy Baber Fine Arts, and his work can be viewed at <http://amybaberfineart.com> or <http://nwlaartgallery.com>.

—Deeanna Franklin



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Masquerade, 2003

‘This represents when I had to be in public and put on a straight face and be jolly, even though I was depressed. I had a second persona.’



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Trapped in the Darkness of a Human World, 2002

‘The red areas represent the spirit and the soul, and it’s in all my artwork since 2001. My paintings don’t look right if that element isn’t there.’



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Sunflower Sadness No. 3: For Mother, 2005

‘This is my homage to van Gogh. I love his work.’