

David Krut Fine Art is proud to present a new print publication consisting of two etchings by the New York-based painter, Jill Moser.

Printed by master printer Randy Hemminghaus of Galamander Press, Friday's Claim and Randy's Reach are the first published etchings in Moser's body of work.

In these etchings, as in her previous works, Jill Moser instigates a dialogue, that is a resolutely inconclusive conversation between painting and drawing, gesture and geometry, space and surface. Playing on their tensions and ambiguities, she creates discursive spaces in a both metaphorical and literal sense.

In Friday's Claim, the linear continuity and the gravity of ink traces is overwritten by the rich textural effects and the chromatic contrasts of the marks, thus obliterating the flatness of the surface and suggesting a relief-like space and three-dimensionality. As the vertical streaks, which evoke blown up brushstroke marks are spatialized, the graphic and the pictorial, as well as surface and depth enter into simultaneous sublation and expansion with each other. The gravity of the color marks is no less vital in Randy's Reach. Dominated by the irregular rhythm of color strips and blank surfaces, its color scheme operates along contrasts of washed out, semi-transparent dark and white tones.

As in her drawings and paintings, Moser gives emphasis to the eroticism both of the material and the gesture without openly organic or bodily connotations. Through the diptych form, she opens up the space suggesting continuities between images and transforming them into a double figure. Moser's work addresses and operates through relationships and ambivalence: it is about the links and disruptions that exist among acts and forms of art making. It comes as no surprise that most of Jill Moser's work finds itself in complicity with language and narrative, the ultimate vehicles of ambivalence, open-endedness and dialogue.

Agnes Berecz, 2004

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