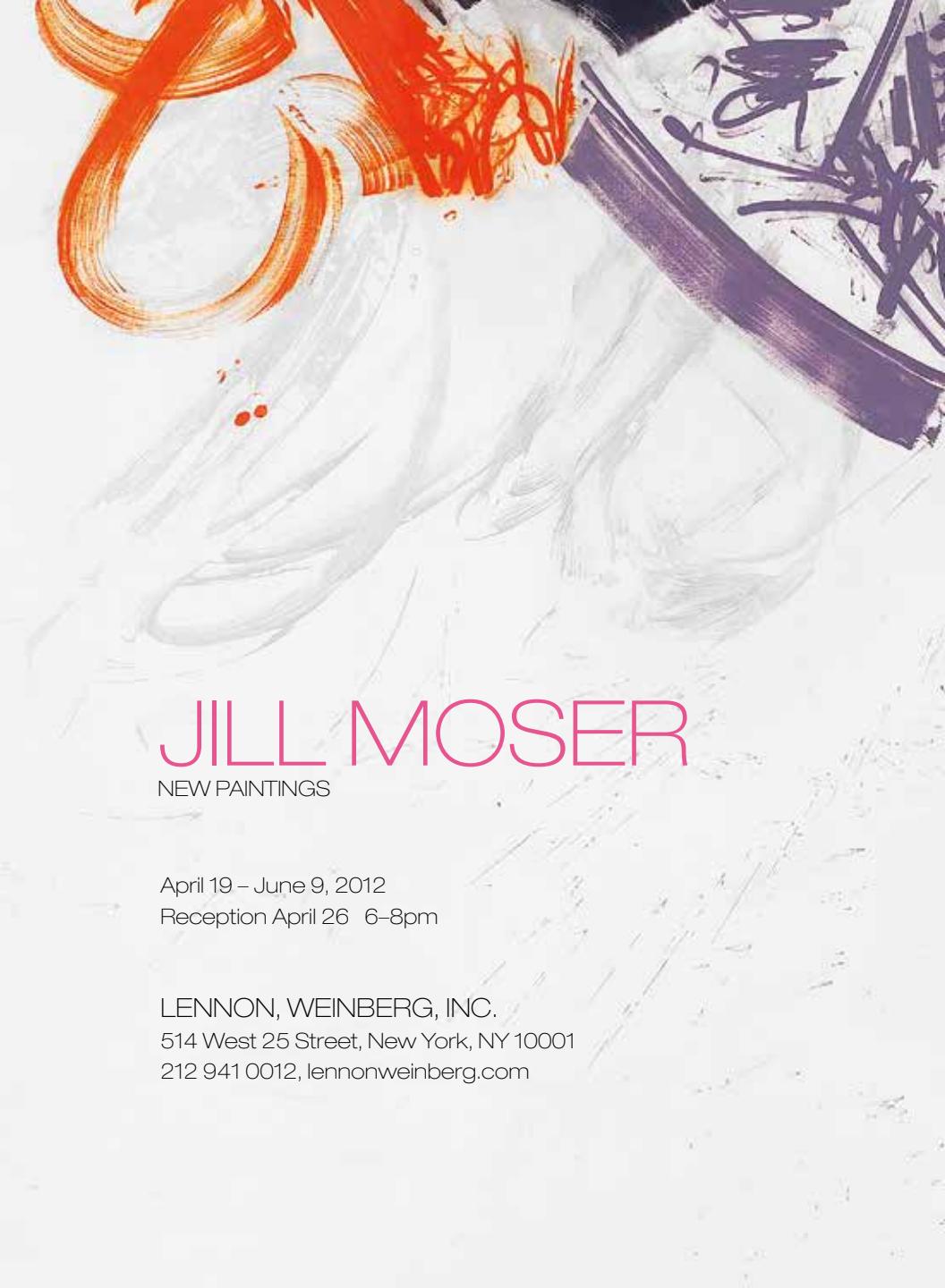
The background of the image is a close-up of a textured surface, possibly a wall or a piece of fabric, with large, expressive brushstrokes in shades of orange, red, and white. The strokes are thick and layered, creating a dynamic and organic feel. The overall composition is abstract and artistic.

JILL MOSER



JILL MOSER

NEW PAINTINGS

April 19 – June 9, 2012
Reception April 26 6–8pm

LENNON, WEINBERG, INC.
514 West 25 Street, New York, NY 10001
212 941 0012, lennonweinberg.com



Equivalents 2012 oil, acrylic on canvas 70 x 73 inches (detail opposite)



Clock of Pink 2011 oil, acrylic on canvas 39 x 41 inches

Caught in the Act: Jill Moser's Suspended Present

Jill Moser's new paintings are simultaneously incandescent and freezing, like tropical birds preening on an iceberg. The white ground sets the temperature but the gestural membranes of silver paint establish the ultra-cool tone, a floating quality that posits a hypnotic dislocation as an observed condition of modern life and a seed-bed for a necessary rediscovery and restatement of the beautiful. Moser's paintings accomplish this task and it's one measure of their depth that they begin by reminding us of art that might serve as their precedent and then showing us how and why they turn away towards something else.

At a quick glance and from a distance, the paintings evoke a mentholated European rendition of post-war painting, a School of Paris cooling down of de Kooning and Pollock. Their impeccable sense of style will draw you in where you can confirm that they are simply better made than most paintings by the aptly named Informel artists. Moser's virtuosity is most dazzling when it seems to pull back from the very showiness it courts. Her gorgeous, elastic sense of line and brushed gesture has expanded into several different registers of brush width, velocity, and color.

The journey of her work has been a slow evolution from a relative monochrome to a choreographed dispensation of four, five, and six colors, each assigned to a specific gestural "type" of mark making a set of defined movements in its location, like a Merce Cunningham dancer wearing a particular color of costume and occupying a specific location on a stage. One "character," in the sense of both the calligraphic and figural, might be making a large, slow encompassing movement, while an adjacent character might be lunging and darting. A third character, the cerise pink triangle at the bottom of *Clock of Pink* (2011), for instance, will make furious inwards gestures, like hands and fingers wiggling.

I do not choose the dance metonymies lightly. Moser forwarded me her notes on her recent paintings and among them is this passage in which she refers to the choreography of Elizabeth Streb:

In these paintings I have opened up that stage by creating more difficult, less fixed spaces that let in more disruptive characters (action figures) to roam.

And she speaks directly of her admiration for Pina Bausch.

From Pina — have work touch that place she plumbèd where intimate, simple gestures & movement in repetition enact a range of fears and desires.
The erotics of that — the verve of description that the body transcribes in space.

In spite of her ambition to address and bear intensities of feeling, Moser is no fool for unexamined, inherited Romanticism. Just as Bausch would dress her dancers in *prêt à porter* and leave them out on a street corner, whole sections of Moser's "action" brushwork may actually be a low-tech print from a blotting of previous brushwork, a "ghost" transfer of the nearby primary mark. The blotting itself soaks up any excess shine and pushes her gestural characters deeper into the shimmering field of the painting, from which they might otherwise declare a hierarchical figure/ground separation too quickly and easily. The effect is a strange, optical floating above the body, a technical "remove" from the Romantic cult of spontaneity that open, extended brushwork tends to invoke. In this she is much closer to Warhol, say, than the Informel painters. This detachment, an expression of knowing, is itself a feeling as well as a thought. In Moser's paintings I see the opposing vectors of Pop and Abstract Expressionism converging at the point of time's arrow slicing into the present.

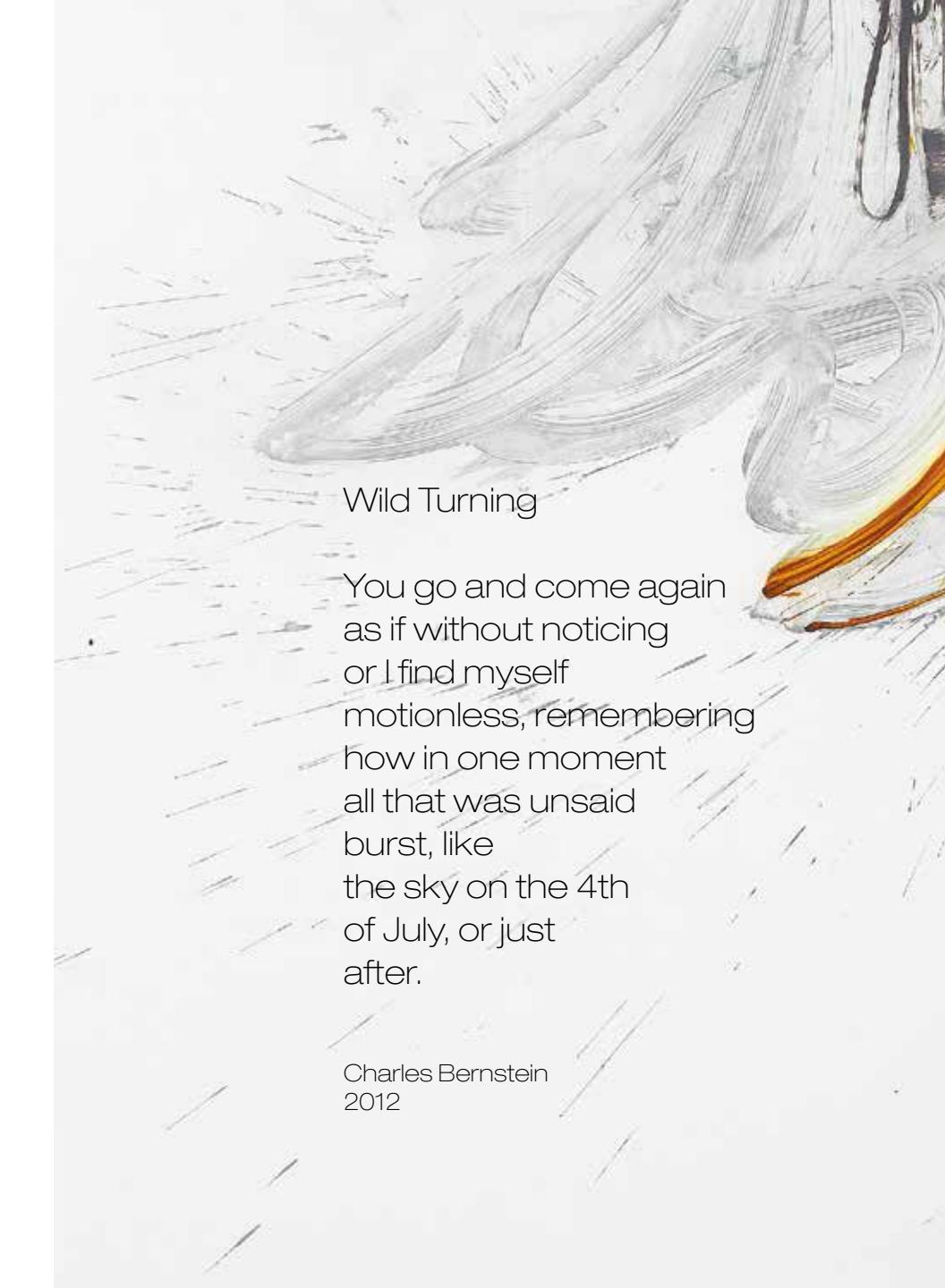
Stephen Westfall



Rough Cut 2011 oil, acrylic on canvas 53 x 50 inches



While Turning 2011 oil, acrylic on canvas 55 x 56 inches



Wild Turning

You go and come again
as if without noticing
or I find myself
motionless, remembering
how in one moment
all that was unsaid
burst, like
the sky on the 4th
of July, or just
after.

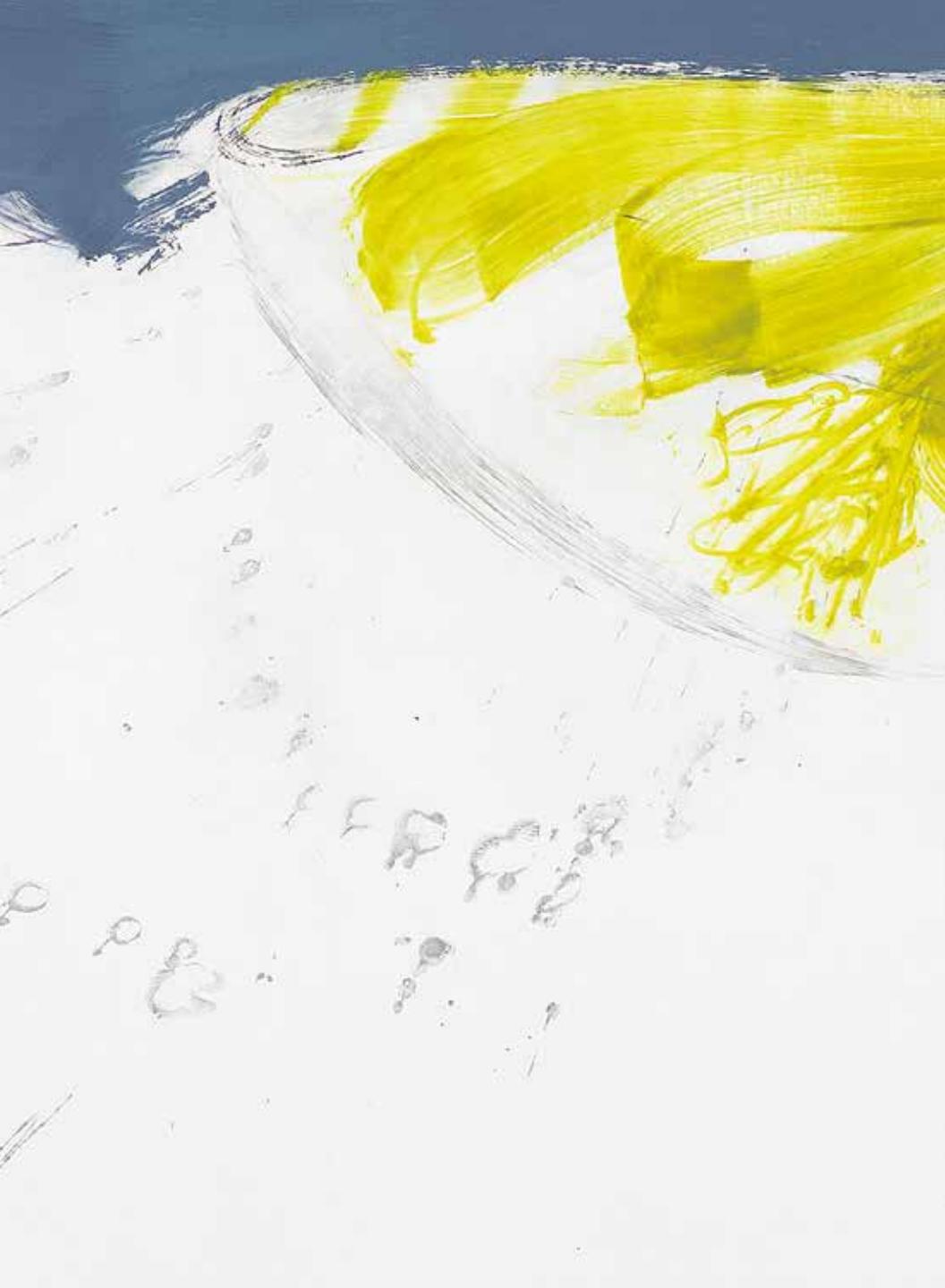
Charles Bernstein
2012



Shelter 2011 oil, acrylic on canvas 29 x 31 inches



Vinyl 2012 oil, acrylic on canvas 37 x 40 inches

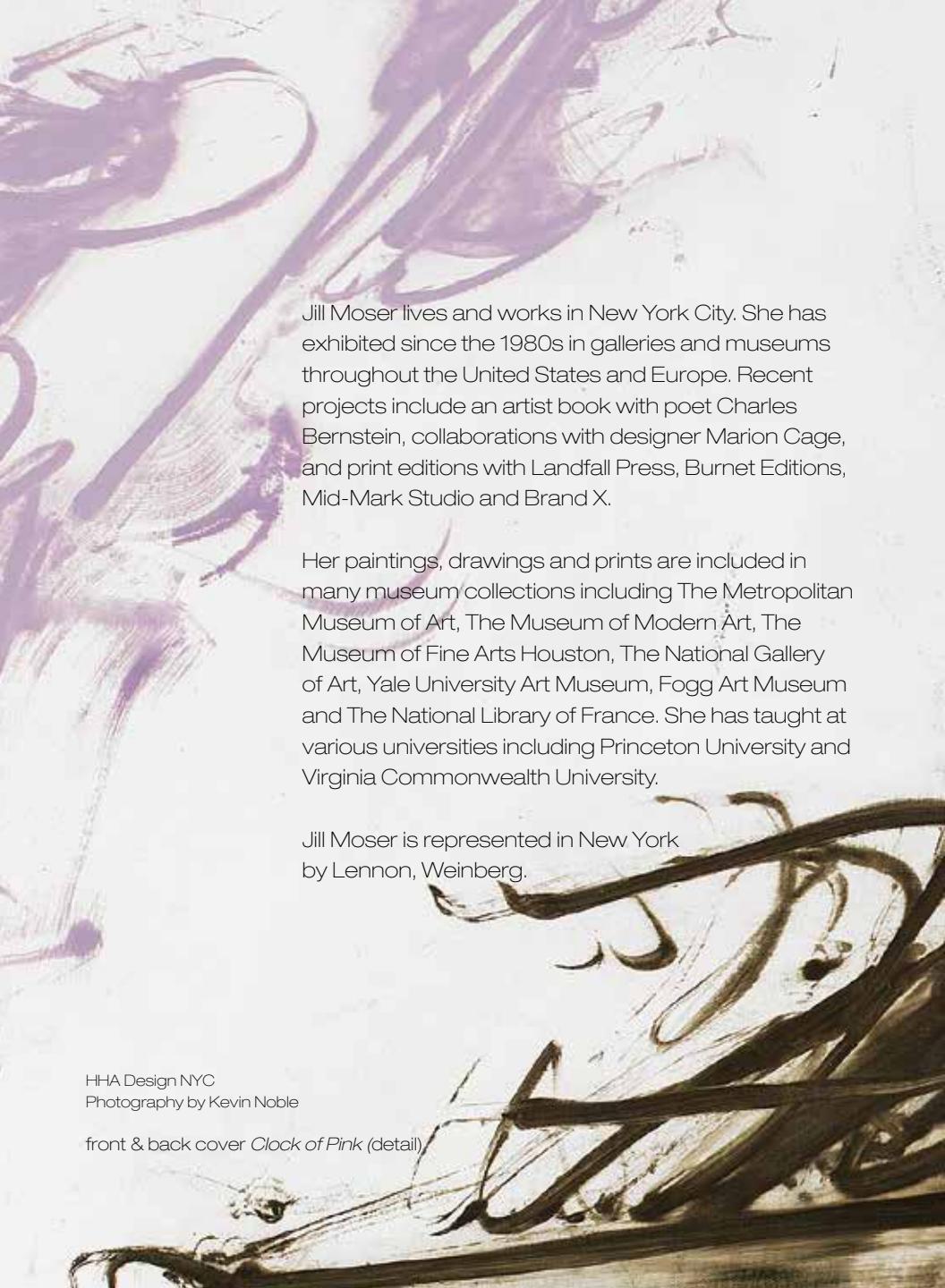




Tuning 2012 oil, acrylic on canvas 50 x 53 inches (detail opposite)



Clearing 2011 oil, acrylic on canvas 29 x 31 inches (detail opposite)



Jill Moser lives and works in New York City. She has exhibited since the 1980s in galleries and museums throughout the United States and Europe. Recent projects include an artist book with poet Charles Bernstein, collaborations with designer Marion Cage, and print editions with Landfall Press, Burnet Editions, Mid-Mark Studio and Brand X.

Her paintings, drawings and prints are included in many museum collections including The Metropolitan Museum of Art, The Museum of Modern Art, The Museum of Fine Arts Houston, The National Gallery of Art, Yale University Art Museum, Fogg Art Museum and The National Library of France. She has taught at various universities including Princeton University and Virginia Commonwealth University.

Jill Moser is represented in New York by Lennon, Weinberg.

HHA Design NYC
Photography by Kevin Noble

front & back cover *Clock of Pink* (detail)



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