



JILL MOSER





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NEW PAINTINGS AND PRINTS

Opens Thursday November 6, 6-8
continues through December 20, 2014

LENNON, WEINBERG, INC.

514 West 25 Street, New York, NY 10001
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Fragments from an ongoing conversation
between **Ágnes Berecz** and **Jill Moser**
Moser's studio, September 2014

ÁB At first sight, we are lured to believe that
what's in front of us is about immediacy,
the gestural streaks of paint, velocity, the
dynamism of the body, but then, looking at
the paintings up close, we see the blotting,
the halos, the canceling, and the erasures,
the dialectic of adding and removing.



ÁB They are not maps where we can locate or find the labor of the hand.

JM *Yes, there's the illusion of the physicality of mark making. I'm fascinated by the sleight of hand that makes things appear, leaving you uncertain as to how they got there.*

ÁB You call these *Sitings*.

JM *It's an invention, expanding on the word 'site' — a place of record and a positioning. It's also a play on sightings and citings.*



ÁB Unlike in your earlier paintings the grounds in this series are often left alone: large areas remain white and the ghost image, the spectral trace of removals is not as apparent.

JM *In Sittings the brushstrokes/gestures are the spectral image, shifting in speed and presence. This unintended effect so surprised and intrigued me that I left them alone, letting them become the subject themselves of these paintings.*



JM For the Cycle X prints I worked with an unusual hybrid of techniques: silkscreen and monoprinting. I played with the improvised immediacy of monoprinting to undermine the composed fixity of the silver screened image. With this came a certain fluidity of marking, where I could almost reimagine the speed of making. This was facilitated by the large scale of the work that required my whole body to make them, the tools I used, the momentum of the press and the smears of the inks. All of that is captured, recorded and held in these prints. They really do picture the process.



Cycle X 10 2013 monoprinted silkscreen 43 x 40"





ÁB There is an element of vulgarity in the metallic.

JM *Maybe. They can read as cheap and at the same time glamorous. They also have an inherent flux, an ephemerality. Like elements in the world like air and water, they never hold still. Metallic oils have a greater fluidity but they are tricky to work with, difficult to make either apparent or opaque. I like working with materials that appear and simultaneously disappear, that shift perceptually as you move around them, changing according to where the body is in space.*

ÁB They are there and also not there like your marks often are. The metallic marks are almost emblematic of the work. They are both assertive and transient.



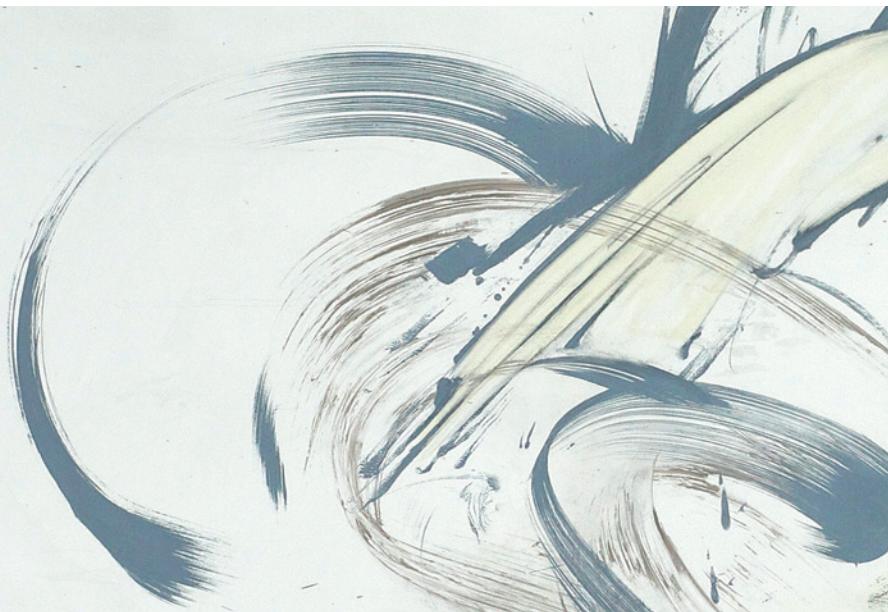


JM These began as footnotes, notations for the larger paintings but as I continued to paint them they grew into a collection of images of essential marks and moves in my work—an atlas of sorts.

ÁB There are structural connections among the smaller paintings, but they also look as if they were details or fragments of *Sittings*, suggesting a part-whole relationship between the two series.

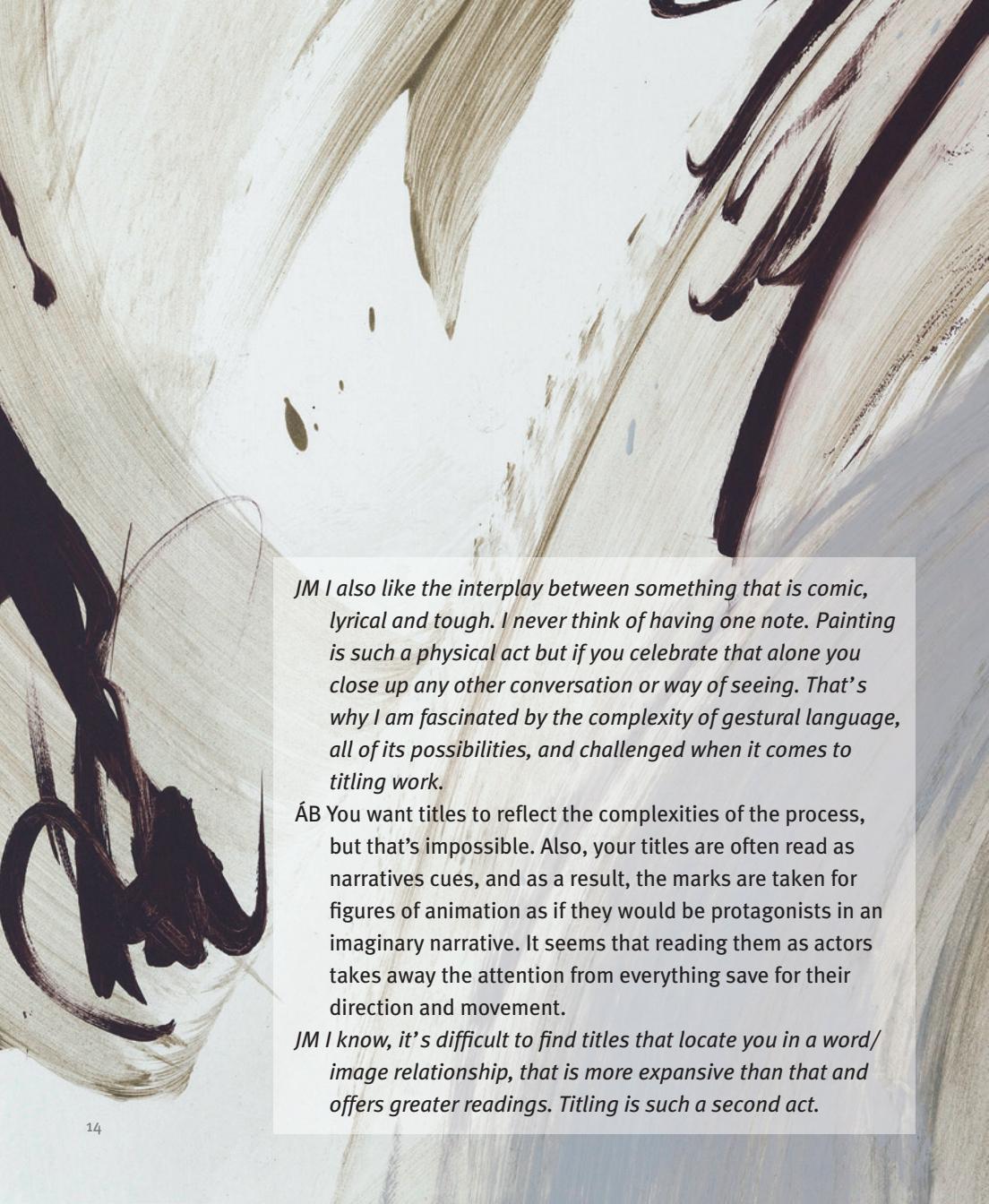
JM Flip the Spin, signals the breaking apart of the things I had been doing in the past. The other name for this painting was Spindrift, a condition you see on a rough sea where the spray from cresting waves is blown in streaks following the direction of the wind—images that are the residue of the action of waves.

ÁB *Flip the Spin* works better because the painting is so multi-directional and disorienting, unstable, suspended. The marks are fleeting, every line points in a different direction. Nothing is kept in the center, not built nor structured around the edges. The lines or structures cross all over the ground, looking suspended as if they would emerge from the background or float on top. They work against coherence, and are dispersed.





Flip the Spin 2014 acrylic, oil on canvas 60 x 62"



JM I also like the interplay between something that is comic, lyrical and tough. I never think of having one note. Painting is such a physical act but if you celebrate that alone you close up any other conversation or way of seeing. That's why I am fascinated by the complexity of gestural language, all of its possibilities, and challenged when it comes to titling work.

AB You want titles to reflect the complexities of the process, but that's impossible. Also, your titles are often read as narratives cues, and as a result, the marks are taken for figures of animation as if they would be protagonists in an imaginary narrative. It seems that reading them as actors takes away the attention from everything save for their direction and movement.

JM I know, it's difficult to find titles that locate you in a word/image relationship, that is more expansive than that and offers greater readings. Titling is such a second act.



Mirroring Mist 2014 acrylic, oil on canvas 57 x 61"



ÁB *Cycle X* is painterly and the paintings evoke both drawing and the layering of the prints. In your earlier work, painting and drawing was in constant dialogue. Now it's a mutual contamination among the practice of painting, drawing and printmaking. Processes are disrupted and reversed, and also, to some extent, reiterated across different media and the materials.

JM *The Cycle X prints provoked the paintings. Their dynamism disrupted the structures I had set up in my paintings and made me find new ways of reckoning with them.*



Cycle X 2 2013 monoprinted silkscreen 43 x 40"



ÁB *Hector* is a very macho painting, a very aggressive work. It's very forceful, assertive, and despite your interest in the touch and the feminist reclamation of the haptic....

JM Well, the women who worked with haptic strategies in the 70s, they weren't pussyfooting around.

ÁB Sure, but you should then title the show "No pussyfooting around." Because this is exactly what the work is about.





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