

**WOOSTER ART SPACE - 147 WOOSTER STREET - NEW YORK - NY 10012**  
**Tel. 212-777-6338**

PRESS RELEASE

“OUTSIDE / IN”

Elizabeth Demaray / Donna Dennis / Simonetta Moro / Abby Robinson / Nina Yankowitz  
curated by Joyce Kozloff

December 2, 2003-January 10, 2004

Opening Reception: Tuesday, December 2, 6-8 PM

Panel Discussion: “Interior Motives”

Moderator: Carey Lovelace

Wednesday, December 10, 7:30 PM

“Outside/In” presents five artists working between and through spaces: physically, metaphorically and conceptually. Their individual processes take them from the exterior world to an intuitive, personal place, and back. The intimate front room is shared by two emerging artists, Elizabeth Demaray and Simonetta Moro. Three established artists – Donna Dennis, Abby Robinson, and Nina Yankowitz – introduce new installations in the large back gallery.

Elizabeth Demaray recreates the Mercury reentry module – suspended from the ceiling and to scale - from remnants of domestic life (couch cushions, lawn furniture, throw pillows, duct tape). The visitor is invited to climb into its cavity, listen to Hawaiian slack key guitar music, rock gently, and gaze out toward the stars of the Southern Hemisphere, evoked by light emerging through perforations in its back wall. This piece is an uncanny blend of the wistful and the desperate, the mundane and the irrational, fiction and fictive construction, reality and delusion.

Simonetta Moro expands upon the 18<sup>th</sup> century “Carceri” (prison) renderings of Piranesi. She pricks thousands of dots into large sheets of glassine paper, and then lightly pounds powdered graphite through those tiny holes onto the wall, a literal adaptation of the traditional process for transferring cartoons onto a surface in preparation for fresco. Through dense layers of grisaille overlays, she represents dungeons both as places to take refuge in and escape from, luring the viewer into a mysterious and secret world.

Donna Dennis shows a wall work which includes the model for an ongoing environmental architectural installation, inspired by the tangle of fences, ramps, barriers, ramshackle structures, and barren trees in the underbelly of the Coney Island Cyclone, disparate elements which accrued during sporadic attempts to provide security. Working on the project in her studio five blocks from Ground Zero, she found herself adding a telescope to search for the red light that had been a beacon atop the north tower as seen from her window, expressing both hopefulness and grief.

Abby Robinson’s panoramic color photographs of the interiors of old commercial photo studios in Sri Lanka, Pakistan and India are delicate, yet steamy. These set-ups are the last vestiges of a long tradition, painted backdrops in front of which the poser can stage a fantasy self or appropriate the tastes and aspirations of a nawab or a maharaja/maharane. The panorama, with its odd assortment of props and angles, suggests a cinematic narrative, but Robinson’s sensibility is subtle and oblique, introspective, and far from the raucous exoticism of Bollywood.

Nina Yankowitz presents a prefabricated glass house, filled to its edges with a beautifully crafted upside down F-15 warplane, hovering in the air like a dead bird. Called *Femme Fatale*, this artwork dislocates “reality” to question our assumptions about the physical world and how we relate to the objects, landscapes and architecture within it. None of Yankowitz’s shelters function in accepted ways – the opaque becomes transparent, outside and inside reverse, liquid becomes solid, nature subverts our expectations, and we are held captive by an eerie stillness.