



IL QUADRATO
DI OMEGA

R O A M I N G S

DIANE HANSON, SIMONETTA MORO
Painting - Drawing - Printmaking

MARISA ESCOLAR, PETER ORNER
Fiction

AMY FERRARIS
Video

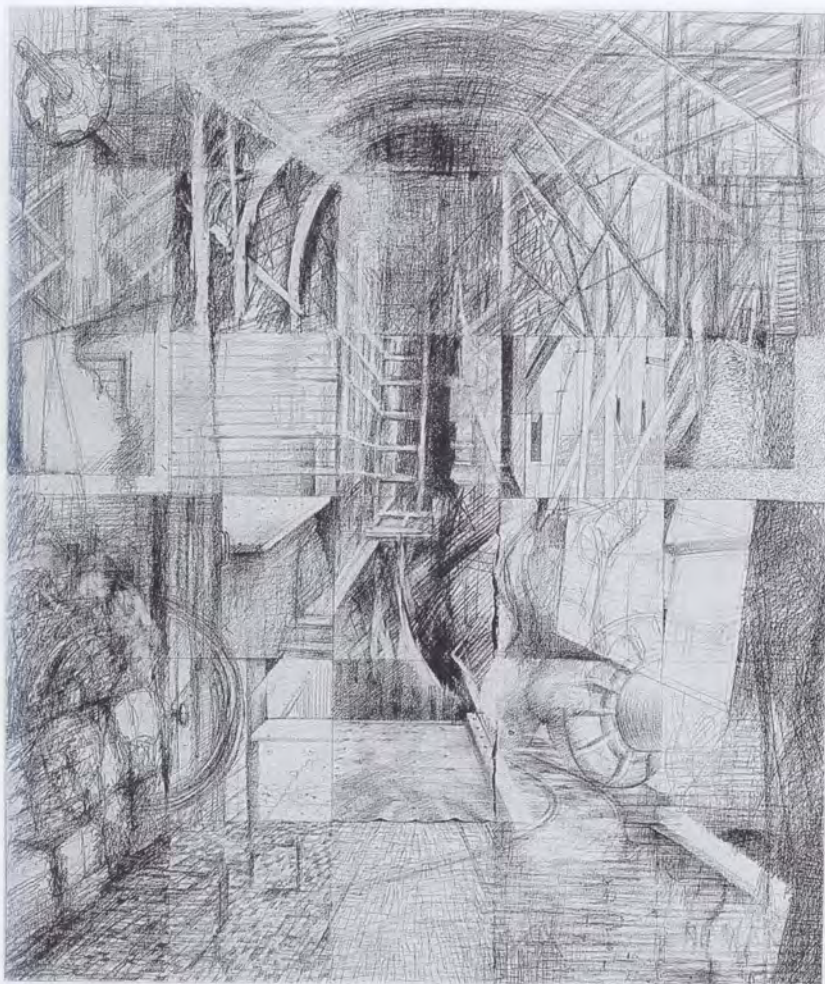
ROMA
2003

SIMONETTA MORO

Simonetta Moro's *Days of the Open Doors* series draws its title from a comment by an Italian politician after the start of the recent war in Baghdad: "Adesso le porte di Giano si sono aperte" ["The doors of Janus are now open"]. At the (protracted) start of the war, Moro had already been exploring the numerous —indeed endless— variations of a simple medium: graphite on paper. The eruption of the war manifests itself in Moro's drawings through the increasingly frenzied tracings of her pencil. But rather than limn precise subject matter, these drawings evoke the mood of myth, or, by turns, of nightmare: its scene and settings, its textures and surfaces. All of Moro's drawings use the grid as both framework and point of departure. The drawings conjure up a sense of velocity independent of any localized action, and the series pushes towards an increasingly process-oriented style. The last drawing in the series, by far the darkest, reveals a barely discernible cityscape, with homunculi dwarfed, overwhelmed, by a tenebrous metropolis in the abstract. These drawings evoke a sense of travel in both their fusion of unidentifiable spaces, and also through the diagonal lines and hazy swirls that chafe against the grid's disciplined order. Some of Moro's drawings display quite frankly their influence by Piranesi's *Carceri* series, particularly those including ladders. Like Piranesi's hallucinatory prisons, Moro's drawings stand as forceful, even tortuous, displacements of cultural anxiety, here updated to an even more pandemic, hyper-metropolis scale.

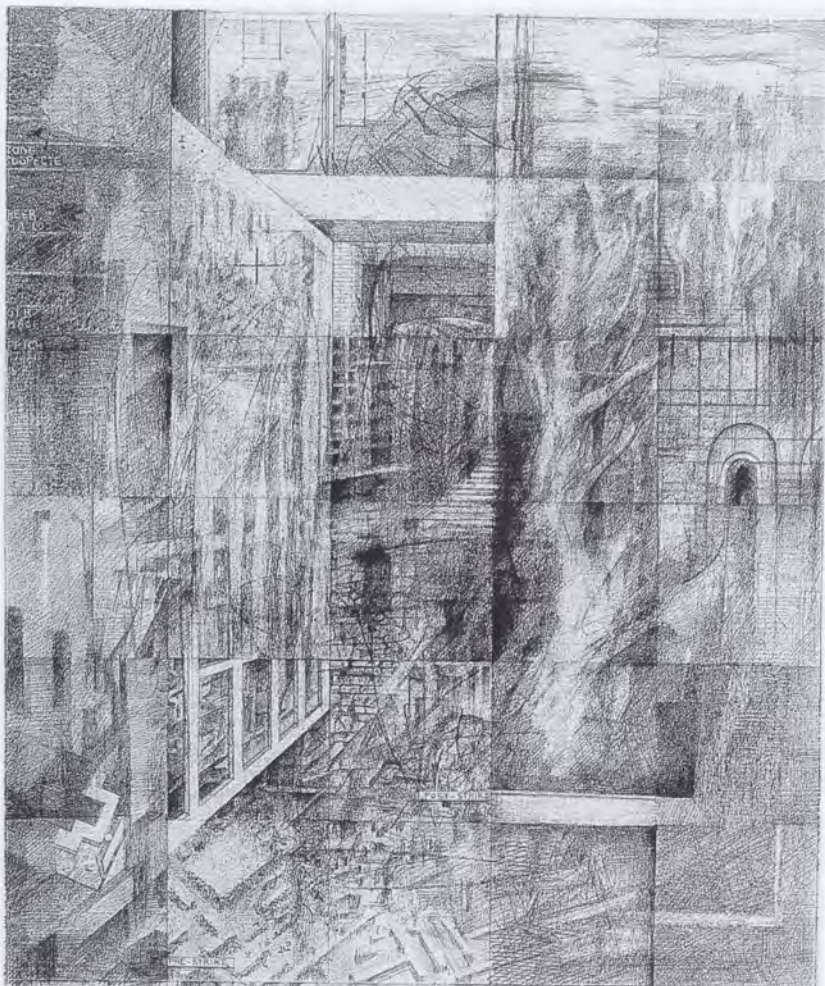
Moro's acrylic paintings on paper took their current form largely out of happenstance, since she cut the original pieces of paper into smaller shapes in order to fit them into her portfolio. By rearranging and reconnecting these solid vertical and horizontal shapes, Moro purposefully conflates "image" and "frame." The frame no longer limits or circumscribes the space of the painting, but rather becomes the work itself, generating a conflictual movement that takes a different rhythm and orientation in each piece. The result is a kind of miniature dynamo, a concentrated dialectic of both facture and form. The traces of smeared paint record the spontaneity of process, while the rectilinear reassembling of form suggests a riposte of sorts — a meticulous attention to composition. Sometimes the outer edges overlap or match up, and sometimes they do not. Certain passages of paint reveal a sense of recession and depth, a kind of centripetal swirl; yet the gesturing limbs of the cut paper counter this with a centrifugal thrust outward. Each assemblage's respective compositions renews the tension between the smear of paint and the precision of line. Like her drawings, these paintings betray an interest in the skeleton of form, the invisible scaffolding that subtends matter. Working in various media, including assemblage, video, and installation, Moro's primary concern is the articulation and disarticulation of space: how it controls, organizes, and disorganizes both our most rarefied fantasies and mundane existence.

SIMONETTA MORO



Days of the Open Doors: Anticipation, 2003
Graphite on paper
65 x 55 cm
25 ½ x 19 ½"

SIMONETTA MORO



Days of the Open Doors: The First Day, 2003

Graphite on paper

65 x 55 cm

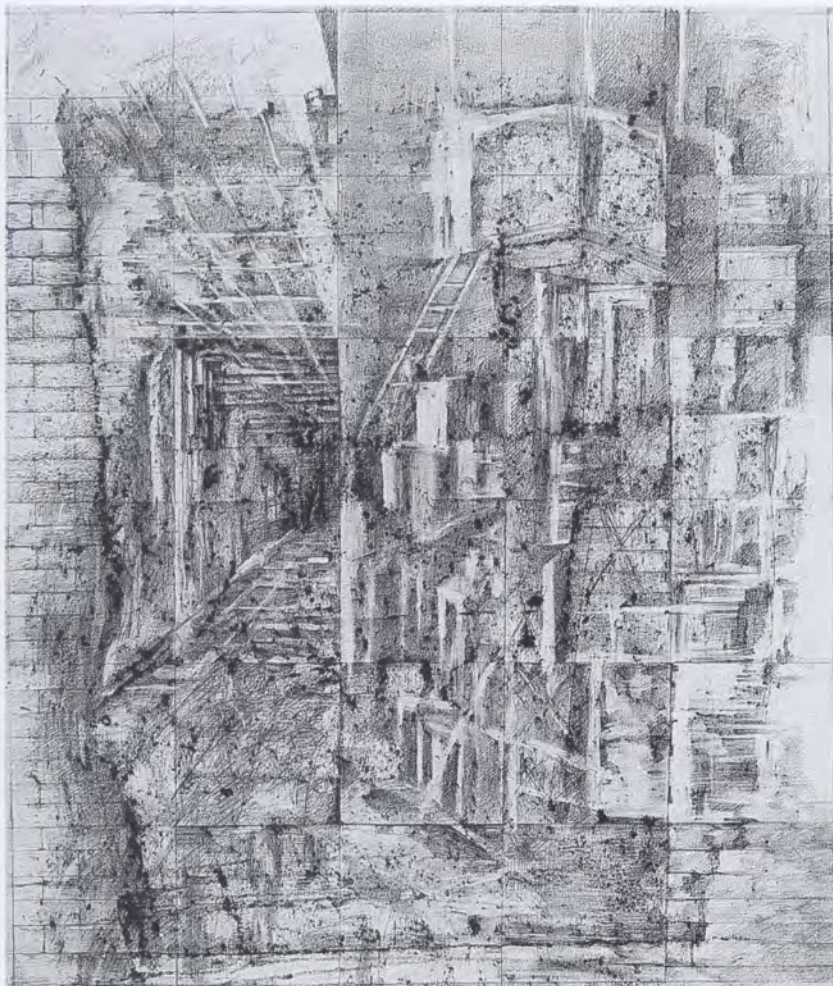
25 ½ x 19 ½"

SIMONETTA MORO



Days of the Open Doors: The Third Day, 2003
Graphite on paper
65 x 55 cm
25 ½ x 19 ½"

SIMONETTA MORO



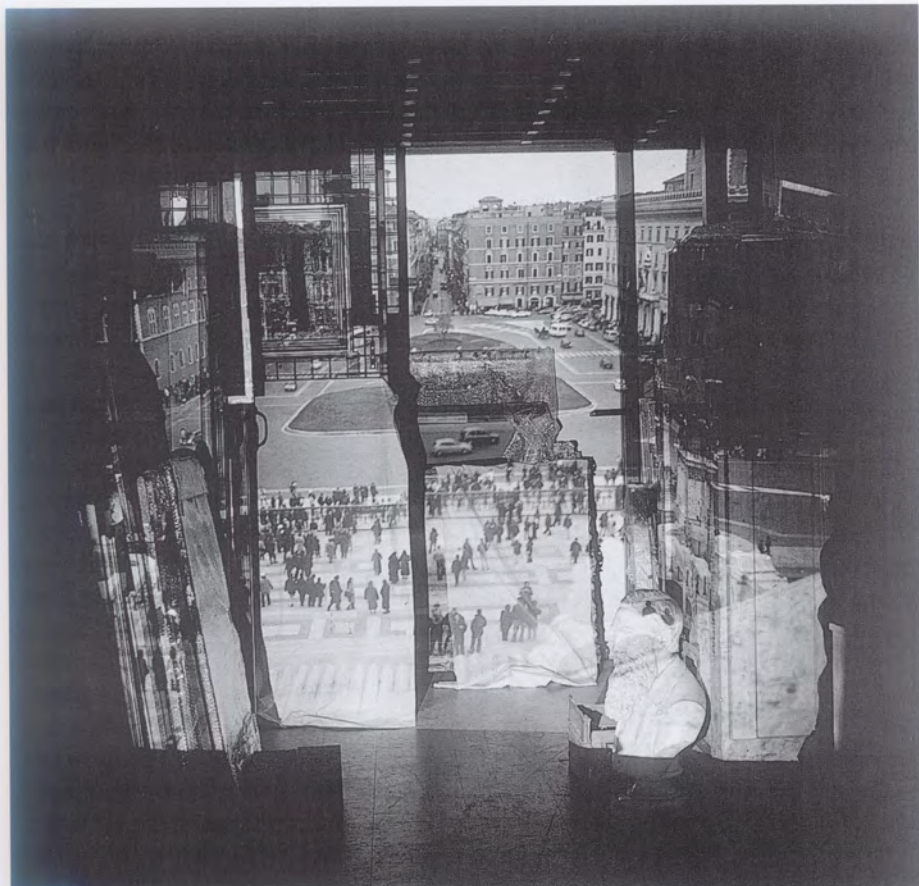
Days of the Open Doors: The Fourth Day, 2003

Graphite on paper

65 x 55 cm

25 ½ x 19 ½"

SIMONETTA MORO



De-Tour, 2002
Slide projection on mixed media installation
variable dimensions