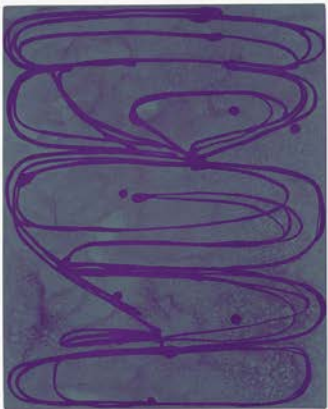
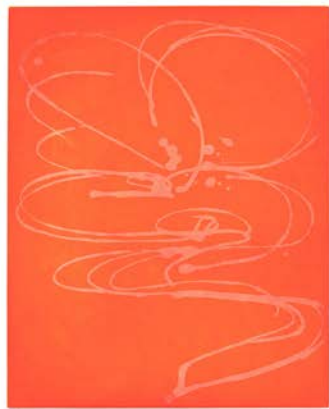


Jill Moser

“Chroma Six” aquatints



“Chroma Six” Aquatints by Jill Moser

Published by Manneken Press

Contact:

Jonathan Higgins

tel: 309-829-7443

ink@mannekenpress.com

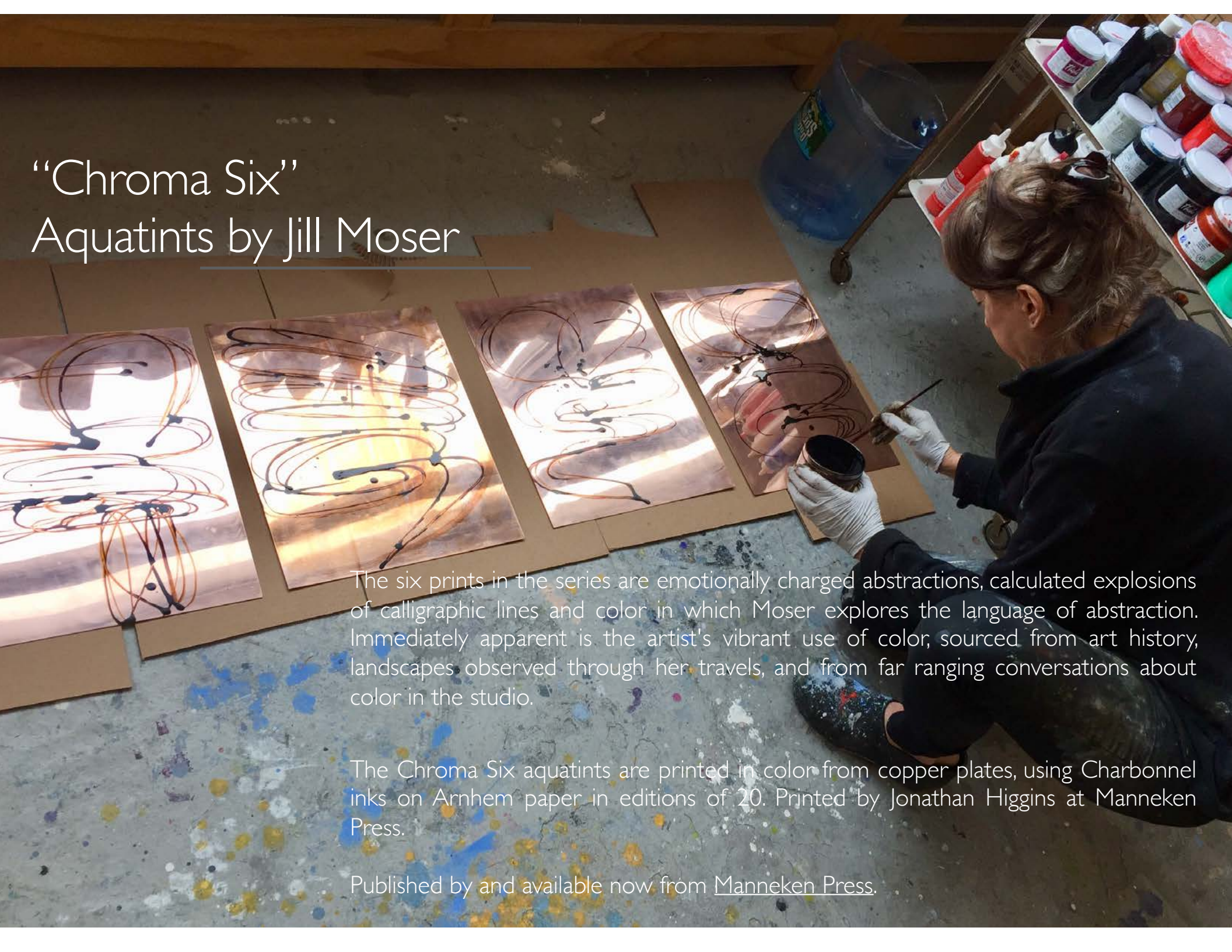
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1106 E. Bell Street
Bloomington, IL 61701

“Chroma Six” Aquatints by Jill Moser



The six prints in the series are emotionally charged abstractions, calculated explosions of calligraphic lines and color in which Moser explores the language of abstraction. Immediately apparent is the artist's vibrant use of color, sourced from art history, landscapes observed through her travels, and from far ranging conversations about color in the studio.

The Chroma Six aquatints are printed in color from copper plates, using Charbonnel inks on Arnhem paper in editions of 20. Printed by Jonathan Higgins at Manneken Press.

Published by and available now from [Manneken Press](#).

Benibana, 2019.

Aquatint, Edition of 20.

Image size: 24" x 36", sheet size: 23 1/2" x 20".

Retail price: \$2500.00

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Moser 2019

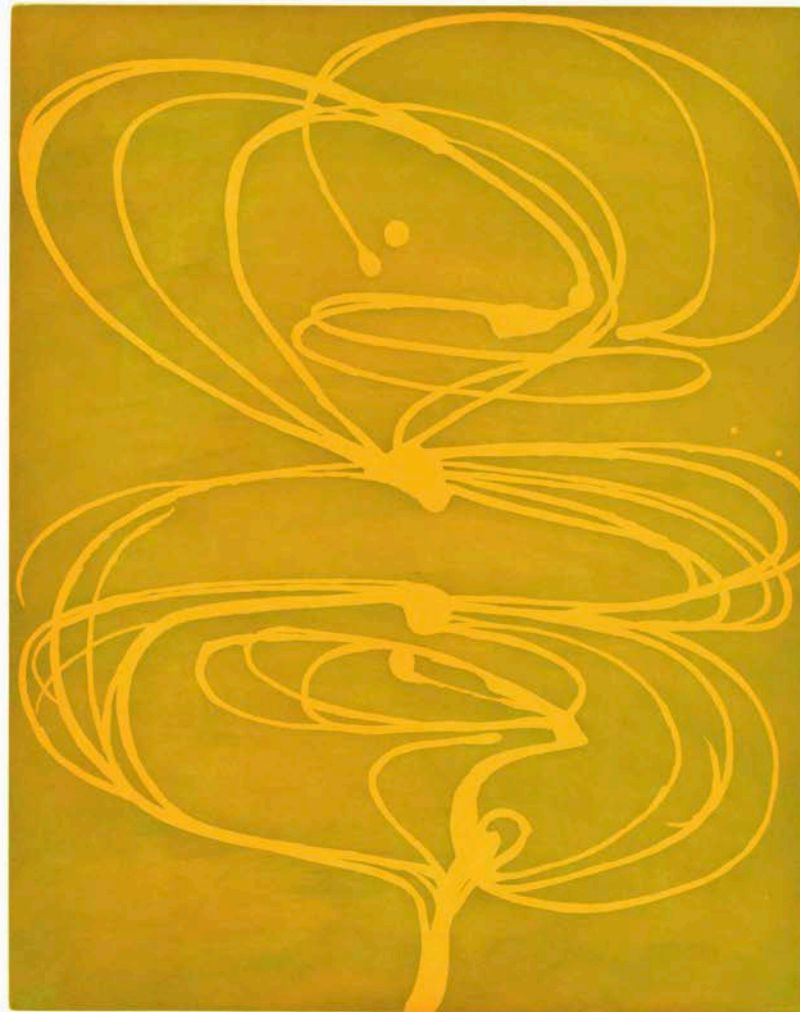
***Gamboge*, 2019.**

Aquatint, Edition of 20.

Image size: 24" x 36", sheet size: 23 1/2" x 20".

Retail price: \$2500.00

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Almos 2019

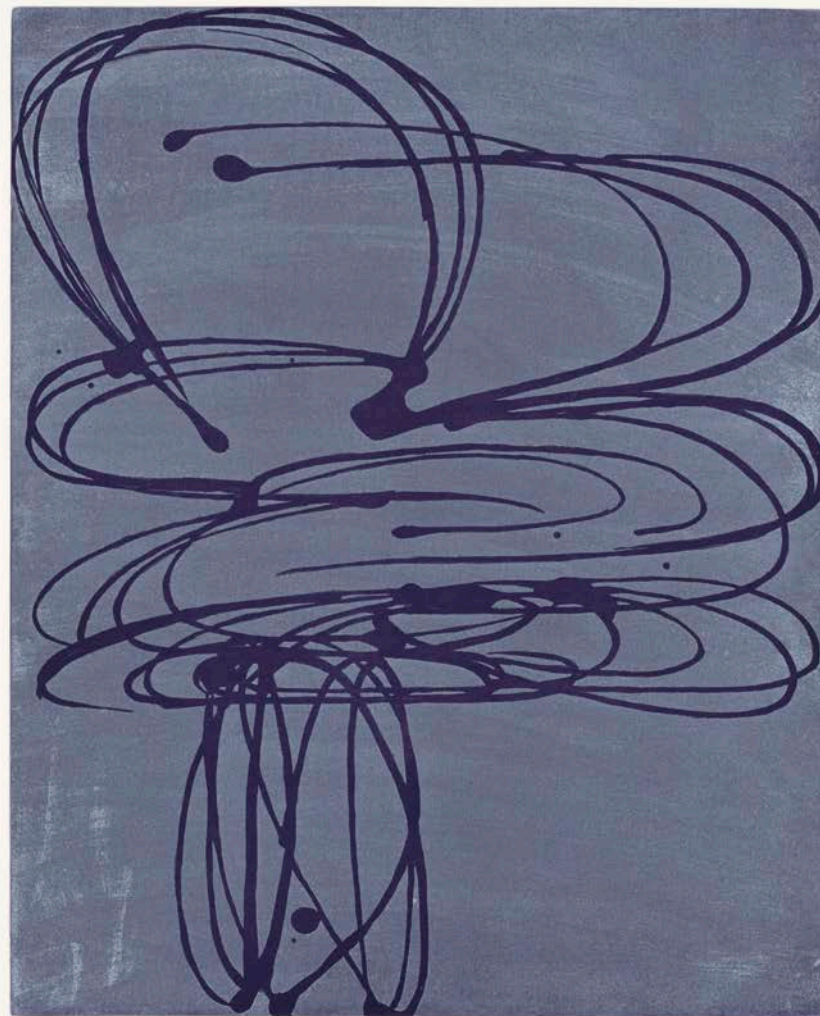
Tyre, 2019.

Aquatint, Edition of 20.

Image size: 24" x 36", sheet size: 23 1/2" x 20".

Retail price: \$2500.00

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Jill Moser 2019

Cinnabar, 2019.

Aquatint, Edition of 20.

Image size: 24" x 36", sheet size: 23 1/2" x 20".

Retail price: \$2500.00

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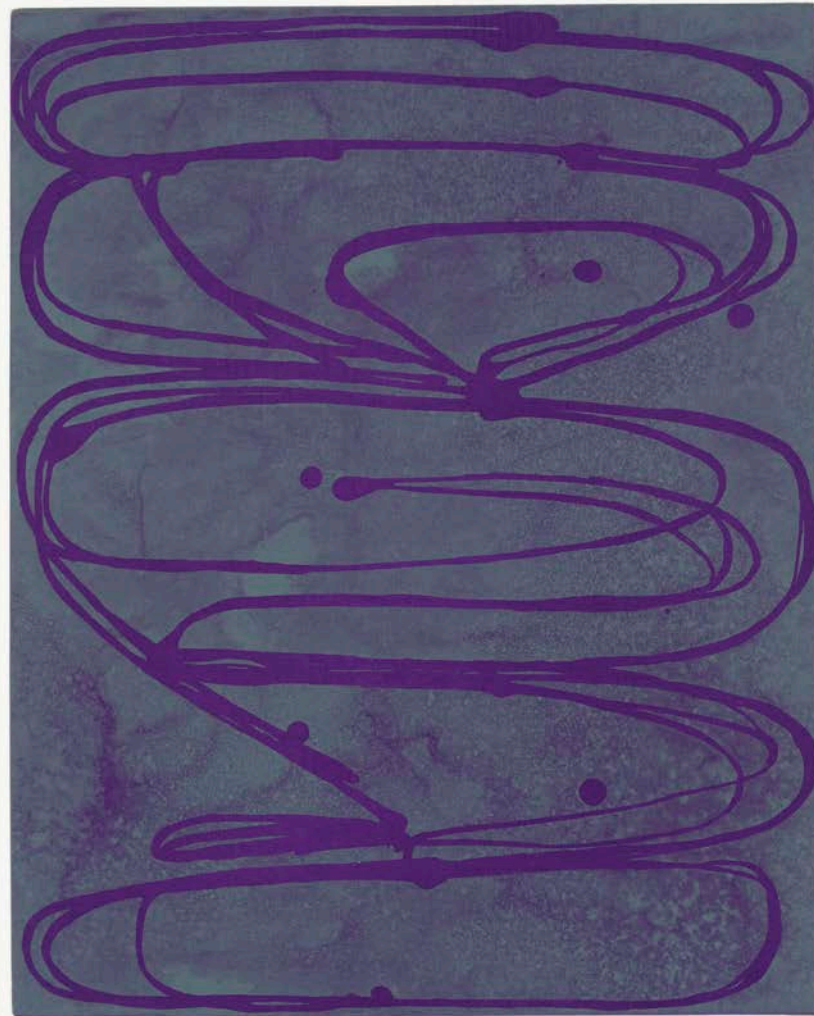
***Violets*, 2019.**

Aquatint, Edition of 20.

Image size: 24" x 36", sheet size: 23 1/2" x 20".

Retail price: \$2500.00

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Moser 2019

Verdigris, 2019.

Aquatint, Edition of 20.

Image size: 24" x 36", sheet size: 23 1/2" x 20".

Retail price: \$2500.00

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Moser 2019

Jill Moser's strongly gestural paintings and prints are calculated explosions of calligraphic lines and color. Her oeuvre is largely an exploration of the language of abstraction. She pairs wide and vigorous brushstrokes with fine line work: looping curves, areas of color saturation, and spaces of smoky evanescence. Moser's broader practice centers on a dialogue between painting and printmaking. "To work on a print is to strip down the constructive parts of an image, slowing down and revealing the performative aspects of its making," she says. "I'm intrigued by how the process records both the structure and the event and makes the process become visible." The print allows Moser to introduce a mechanical process that mediates between her hand and the image thereby allowing her to slow down and re-encounter her own gestures.

ABOUT THE ARTIST:

Jill Moser has been exploring the intersections of painting, writing and the animated image for over thirty years. During the past two decades, she has also worked on collaborative multimedia projects with poets Laurie Sheck, Charles Bernstein and Major Jackson, and artist Fernando Augusto, and created a large body of prints with many significant contemporary print publishers. Moser's paintings, drawings, prints, and artist's books have been exhibited in galleries and museums throughout the United States and Europe, and are featured in prominent museums and public collections, including The Metropolitan Museum of Art, The Museum of Modern Art, The Museum of Fine Arts Houston, The National Gallery of Art, The Yale University Art Gallery, The Fogg Art Museum, and The National Library of France. Moser has taught at Princeton University, Virginia Commonwealth University, The School of Visual Arts and lectured across the United States. She lives and works in New York.

