



FEODOR VORONOV

MARK MOORE GALLERY | STATEMENTS

"Words are the starting points for the artist to inventively deconstruct and reconstruct, keeping improvisation and structure in perfect balance."

–The Art Economist, December, 2011

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Mark Moore Gallery: *Statements* introduces a featured gallery artist through images and candid interview. From noteworthy early examples to present bodies, the works featured in *Statements* act as an overview of the varying practices and movements implemented by a given artist in tandem with their thoughts and interpretations.

Utilizing John Rajchman's notion of "operative formalism," Feodor Voronov (b. 1980, St. Petersburg) creates optical terrains that splinter and twist around the central image of a word. A derivation from his trademark "Word Paintings" – first shown in the Project Room in 2012 – Voronov's newest works feature his emblematically bold color palette and obsessive mark making techniques, but stem from new source material. His vibrant abstractions of words and letters become monuments to his visual thought process and interest in the interconnectivity of language, thus acting as literal and figurative Relics of his practice.

Voronov received his MFA from Claremont University (CA) in 2008, and has shown at Joshua Liner Gallery (NY), Laguna Art Museum (CA), and Concrete Walls (CA). His work is included in the permanent collections of the Santa Barbara Art Museum (CA), Museum of Contemporary Art, San Diego (CA), Coleccion Jimenez-Colon (Puerto Rico), and the Frederick R. Weisman Foundation Collection (CA). The recipient of the 2008 Hernandez Fellowship, and the 2007 Claremont Graduate University Fellowship, he lives and works in Los Angeles.



A Bruise, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 30 x 30 inches

FEODOR VORONOV



Interview by: Jack Horkings, Mark Moore Gallery

Though you're still working with your trademark Word Paintings, this new series called *Relics* marks a departure from your original source material, and perhaps some new aesthetic influence as well. What inspired the change?

The change in my source material really came about from wanting to push the work further, away from a sense of comfort and familiarity that was starting to develop while using the vocabulary list. I wanted things to be more open, so I started collecting words and phrases that came to me through daily life. As far as aesthetic influences go, I tend to view that as a very organic and constantly evolving phenomenon, things always impress me visually and then they surface in the work for a time, some longer than others.

Can you shed some light on your process? How does it begin?

My process starts with a word or a phrase that I draw and play with until I place it on canvas and it becomes the armature of a painting. From then on its addition and correction through visual editing. I add, block out, fill in, overlap, repeat and circle things until a resolution comes about. There is very little erasure, and reduction mainly comes about from adding more marks; my aim is to try and add as much as possible without going over the edge and still retain freshness and immediacy in the work.

How do you decide when you use precise patterns over gestural marks, and vice versa?

At this point in my work the use of gesture and pattern have really become one. I don't see myself deciding when to use one or the other, it's more about exploring the level of contrast and tension between the two while manipulating the quantities of each one in a given composition.

Your choice of color is always distinctive, are you conscious of this when making a new painting?

To me, the use of color is highly personal. I view color as a tool. In each painting I am after some form of visual resolution and color becomes another piece of the visual vocabulary needed to reach the end point. I use whatever color I feel necessary to solve the current problem at hand.

Many of your new paintings are a larger size, how does the increased scale affect your concept?

When I work larger, the only thing that changes for me is the fact that there is more surface area to cover, activate and consider. Sometimes larger work can be even simpler to resolve since there is more space to maneuver in.

Over the past few years, you have left more of the canvas exposed, so that the abstractions become very object-like. What is your purpose in that, as opposed to absorbing the entire space with pattern?

Well, the main reason would be that pattern is a part of my vocabulary and not its entirety. I like to glean as much as possible from any given surface and that means paying attention to the surface and bringing it into the conversation as I work. The canvas itself holds way too much potential as a color, a texture and a shape to just simply cover it up, so I like to leave it exposed and work with what it gives me. I view my process as a contained activity that takes place on the surface of the canvas, so to me it just makes no sense to have things running off the edges because that would just be too pictorial and that is not something that I am after at this time.

Opposite Page: *A Bruise*, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 30 x 30 inches (detail)







Right: *Coinwash* (detail)

Opposite Page: *Coinwash*, 2013.
Acrylic, marker, ballpoint pen &
spray paint on canvas,
62 x 48 inches



“The positive reaction to this artist is based on his sophisticated talent for mark-making”

–*The Art Economist*, December, 2011

Above: *Hedonistic* (detail)

Opposite Page: *Hedonistic*, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 56 x 48 inches



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Left: *Despite*, 2013.
Acrylic, marker, ballpoint pen &
spray paint on canvas,
31.5 x 33 inches

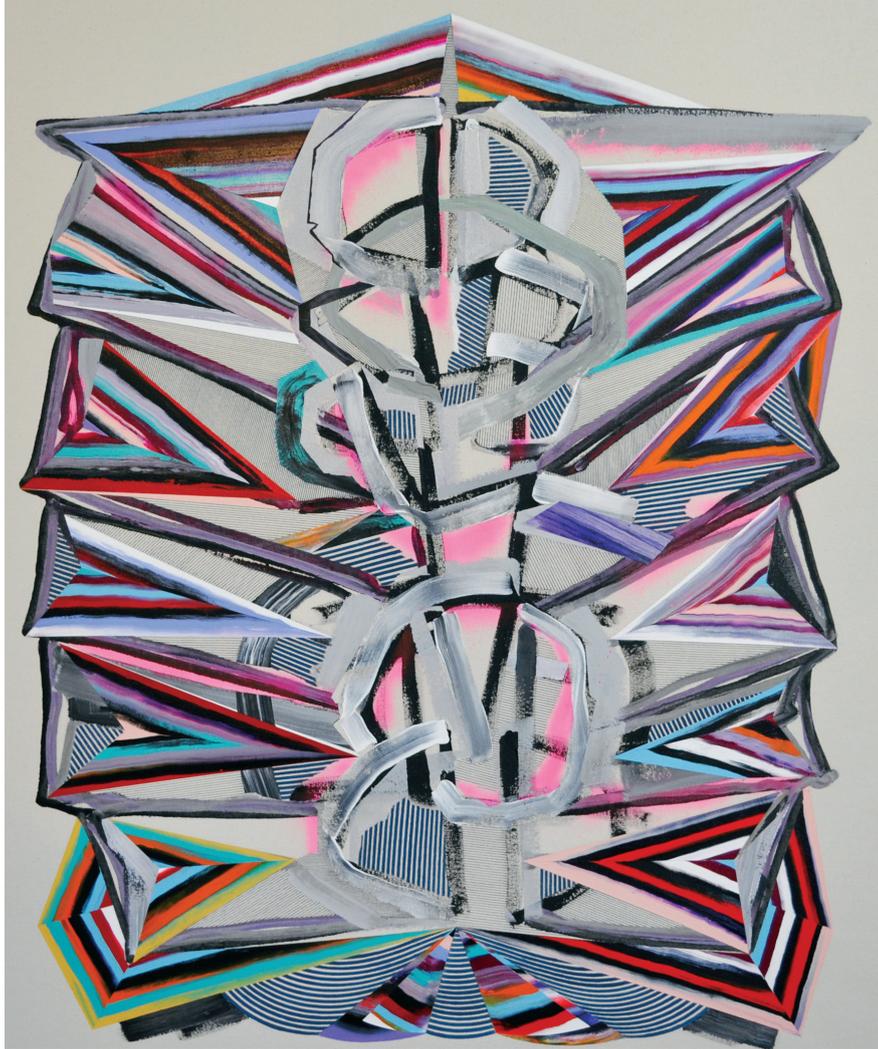
Opposite Page: *Despite* (detail)



FEODOR VORONOV

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“His gestures are both free form and precise, creating an amalgamation of opposing visual forces.”

–The Art Economist, December, 2011

Left: *Double Fold*, 2013.
Acrylic, marker, ballpoint pen &
spray paint on canvas,
41 x 30 inches

Opposite Page: *Double Fold* (detail)



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Above: *In Case* (detail)

Opposite Page: *In Case*, 2013.
Acrylic, marker, ballpoint pen &
spray paint on canvas,
31.5 x 33 inches



Right: *Leaving The List*, 2013.
Acrylic, marker, ballpoint pen &
spray paint on canvas,
62 x 48 inches

Opposite Page: *Leaving The List* (detail)





Life Is Plush, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas,
31.5 x 33 inches (detail)



Life Is Plush (detail)



Left: *Life Is Plush*, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 31.5 x 33 inches

Opposite Page: *The Cornwall*, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 31.5 x 33 inches





Relics, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 30 x 30 inches



Relics (detail)

BIO

Feodor Voronov

Born 1980, St. Petersburg, Russia
Lives and works in Los Angeles, CA

Education

2008 MFA, Claremont Graduate University, Claremont, CA
2004 BFA, Cal State Long Beach University, Long Beach, CA

Select Exhibitions

2013 *Art for Art's Sake*, Frederick R. Weisman Museum of Art, Malibu, CA
Neo-Chroma, Bentley Galley, Scottsdale, AZ
Desaturated Rainbow, Field Projects, NY
Paul Kopeikin Gallery, Culver City, CA
2012 *Go East*: Curated by Mark Moore Gallery, Joshua Liner Gallery
Word Paintings, Mark Moore Gallery, Culver City, CA
2011 *PULSE LA*, Los Angeles, CA
2010 *VERBS*, Lofts, San Pedro, CA
2010 *Forever Now*, curated by David Pagel, East Gallery, CGU,
Claremont, CA
2009 *ARTRA AT T-LOFTS*, Santa Monica, CA
2009 *Tempo*, Temporary, Torrance, CA
2008 *Exceedingly Way Too Overhung*, Concrete Walls, Los Angeles, CA
MFA Thesis Exhibition, East Galley, CGU, Claremont, CA
2007 *Exhibitionists*, Claremont Graduate University, Claremont, CA
2006 *Buzz*, Claremont Graduate University, Claremont, CA
Way Too Hung Overhung, Concrete Walls, Los Angeles, CA
2005 *Too Overhung* at Concrete Walls, Concrete Walls, Los Angeles, CA
2004 *Overhung*, Concrete Walls, Los Angeles, CA
BFA Group Show, Max Gatov Gallery, CSULB, Long Beach, CA

Public Collections

Laguna Art Museum, Laguna Beach, CA
Santa Barbara Museum of Art, Santa Barbara, CA
Museum of Contemporary Art, San Diego, CA
Coleccion Jimenez-Colon, Puerto Rico
Frederick R. Weisman Foundation Collection, CA

Awards and Residencies

2008 Hernandez Fellowship, CGU
2007 CGU Fellowship

Selected Bibliography

2011 "Artist to Watch: Feodor Voronov." *The Art Economist*, Vol. 1.
"Profile: Feodor Voronov." *New American Painting*. Vol. 97.
Wagley, Catherine. "Interview with Feodor Voronov." *Daily
Serving*, November 28, 2011.
Ripley, Deborah. "Art Platform L.A. Fair Los Angeles" *Artnet*,
October 5, 2011.

Front cover:

All The Right Moves, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 62 x 96 inches

Back cover:

The Worse The Better, 2013. Acrylic, marker, ballpoint pen & spray paint on canvas, 62 x 48 inches (detail)

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