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Hurricane Sandy forced me out of my studio. When I was able to return, my imagery became reflective of the physical damage created from hurricanes and tornados, and from the over-development of coastal regions of the Northeast and of my native Midwest. The recent combination of continuing natural cataclysms and man-made opportunities for disasters has deeply affected my perception of our physical environment.

*The series **Conversations with E. Vila-Matas** are works on paper. They combine archival digital prints with analog painting interventions that blend landscape and architecture. Produced between December 2012 and December 2013, the work begins with a collage made from scanned jpegs of my prints, drawings and paintings, sometimes printing on labels and sometimes using past silkscreen prints as the substrate. In this way I can allow the past work to re-assert itself into new imagery. Once the collage is made I paint and draw on it and then rescan and enlarge it. The next step in the process is to make decisions about intervening further with pencil, casein and gouache paint.*

*The grid of small drawings, **Cosa si Intende per Essere Successo** ("Whatever was Meant to Happen Did") speaks to the experimental nature of my work. They were begun during my residency at The American Academy in Rome and are meant to be finished pieces as well as the source of future work. I made them by recollaging and recombining photographs of my finished collages and painting into them.*

My work dialogues with the Spanish writer Enrique Vila-Matas and I hope to expand these thoughts into the visual realm in a continuing dance of language and art.

Matas' protagonist Samuel Riba ruminates in *Dublinesque*:

"Five elements he considered essential for the novel of the future. These essential elements were intertextuality; connection with serious poetry; awareness of a moral landscape in ruins; a slight favoring of style over plot; a view of writing that moves forward like time." "He realizes that he will have to choose between flicking through a book - remaining heroically in the Gutenberg age - or else surfing the net and entering the digital world. For a moment he feels like he's right in the middle of an imaginary bridge linking the two epochs."

