

Ennis, Ciara. "Feodor Voronov" Except from *Pictures of Everything* exhibition catalog, Harris Gallery, La Verne University, La Verne, CA. September 2014.

In 1984, geometric abstractionist, Peter Halley remarked, "The formalist project in geometry is discredited. It is no longer possible to explore form as form (in the shape of geometry)...the crisis of geometry is the crisis of the signified."<sup>1</sup> Halle goes on to posit that our obsession with the geometric and our inability to experience it as an unburdened signifier is born out of a disciplinary impulse. Citing Michel Foucault's theory of the panoptic as evidence, Halle describes a world zoned and demarcated by geometric partitioning designed as a system to surveil and scrutinize. Through his practice, Feodor Voronov keeps this debate alive by suggesting alternative ways to reinvigorate the geometric painterly construction and to problematize its reception.

Derived from words or sentences, Voronov's abstractions respond to the supremacy of the linguistic format that relegates meaning to a rigid system of shared codes and conventions. In order to complicate the transition from signifier to signified, and counter anticipated meaning, Voronov's referents are transformed into candy-colored stripes of various dimensions, scales, and densities. Becoming vertical, diagonal, horizontal, and sometimes wavy marks, the bands of color articulate a playful angularity that substitutes exactitude for nonchalance. However, the approximate symmetry of *Double-Fold* cannot help but allude to Herman Rorschach's inkblot tests, thereby re-inscribing the geometric form with heady psychological intent.

- Ciara Ennis

*Double-Fold* 2013 acrylic, marker, ballpoint pen and spray paint on canvas 41 x 30 inches, courtesy of the artist and Mark Moore Gallery, Culver City, CA

<sup>1</sup>Peter Halle, "The Crisis in Geometry," in *Arts Magazine*, Vol. 58, No. 10 (June 1984)