

the "idea of visual art purged of words" developed partly as a reaction against the elaborate anecdotal titles favored by many Victorian painters. Formalists such as Clive Bell and Roger Fry [2] would have argued that titles should function simply as identification tags, not as sources of meaning for the viewer

titles are a significant contextual factor in the viewing of artworks and that different kinds of titles engage the viewer in different way •The title provides you the first clue to meaning of the work.

•Titles are chosen by the artist (excluding antiquities).

•Titles can be intentionally leading or misleading.

Sorn 1978 in New York, NY; lives in Los Angeles, CA

In these sculptures, whose floating forms suggest torsos, Ragen Moss explores the ideas of spacemaking and meaning by placing one independent, fullyformed sculpture inside another. Through such layered works, Moss often creates tension between transparency and opacity, illumination and darkness, sculpted mark and painterly gesture, text and form. Moss engages the surfaces of her works through hand carving and the application of patterns, planes of color, and texts drawn from sources such as law (she is also a practicing lawyer) and literature. She has explained that she is interested in "creating sculpture that teaches us about what it means to be a spatialized human" defined equally by rational thought as well as physical volume and mass. To the artist these sculptures are like characters in a film, novel, or our everyday lives—interrelated in ways that reflect our time but remain open to interpretations.

Moss discusses the role of language and spatiality in her work.



*The Physical Impossibility of Death in the Mind of Someone Living* by Damien Hirst