

[...] Ross's paintings further resemble the structure of a puzzle, which also appears initially labyrinthine since you need to have mentally in hand the end of the skein that leads to the eventual figural solution, even though her pieces do not aim to construct a recognizable image: the puzzle itself as a process and a method is the final image at which the picture arrives. As in a puzzle, indeed, a raw canvas, or more than one, is stretched on the studio floor and cut into irregularly geometric pieces without a preconceived plan; the pieces are then sewn together – sometimes fragments of fabric taken from the artist's life get mixed with them – with a logic that tends not to refigure the original canvas but to disfigure it. Like Pollock's pouring and dripping, Ross's cutting and sewing court the unconscious of painting. The artist starts by surveying the pieces of canvas scattered on the floor in order to strategize an alienated recomposition.

[...] The nylon thread and the action of sewing have a primary, formal, iconic, even iconographic role in Ross's work, certainly equal to that of the completed canvas. They impart their specific identity to her paintings. The conceptual weight they have in the works' apprehension, and their intense physicality, significantly heighten the perception of the artist's manuality not only as a symbolic vehicle of women's historical sensibility and social role, but also as the irruption of a constructivist strategy that grants painting a vital immediacy. Thread and sewing articulate a rhythm of solids and voids that seems to aspire to a sculptural three-dimensionality. Once the various pieces of canvas are sewn together, the resulting multi-canvas is mounted on a stretcher and painted either with gesso or opaque acrylic or both: with gesso, the artist obtains distinctly white areas and with acrylic, she maintains in other areas the canvas's natural color. Materials usually used to prepare a canvas here are employed to paint it. And while the gesso and acrylic are also spread onto the nylon thread, the wide gap the sewing's broad weaves leave between the pieces of canvas or fabric neatly isolates them, accentuates their individual, irregular, anarchic, polygonal geometry, and defines the labyrinthine essence of the resulting un-composition – almost as if the work were to figure the layout of an unfathomable building, a maze without a center or points of entry and exit, where the infinite succession of pictorial rooms is only interrupted by the painting's edges.

(excerpt from "The Labyrinth Interrupted" by Mario Diacono, exhibition catalogue)