

SENSE
AND
SENSATION



SENSE AND SENSATION

LAURIE FENDRICH

PAINTINGS AND DRAWINGS

1990-2010

RUTH CHANDLER WILLIAMSON GALLERY
SCRIPPS COLLEGE

LENDERS

Laurie Fendrich, New York
Jennifer and Jim Lee, New York
Danielle and Doug Hilson, New York
Phoebe Plagens, New York
Private Collection, New York
Gary Snyder Project Space, New York

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PREFACE

SENSE AND SENSATION: LAURIE FENDRICH, PAINTINGS AND DRAWINGS 1990-2010, is the fourth exhibition in the Contemporary Women Artists series, which began in 2000. The first exhibition was *Alison and Lezley Saar*, which presented works by sisters who explore their African American heritage in mixed-media painting and sculpture. In 2004, the second exhibition, *Reading Meaning: Word and Symbol in the Art of Squeak Carnwath, Lesley Dill, Leslie Enders Lee and Anne Sims*, looked at the convergence of image and text in recent paintings, prints, and sculpture. In 2008, the third exhibition, *Place in Time: Contemporary Landscape*, reinterpreted the rapidly changing environment in paintings, photographs, and prints by Ciel Bergman, Laurie Brown, Nancy Friese, Monica Furmanski, Karen Kitchel, Rita Robillard, Sandra Mendelsohn Rubin, and Idelle Weber.

Sense and Sensation is the first solo show in the Contemporary Women Artists series, and it presents two decades of work by Laurie Fendrich, who updates the modern tradition of geometric abstraction. This retrospective is the first to feature her paintings and drawings together in depth.

The title "*Sense and Sensation*" alludes to Fendrich's fusion of rationality and emotion, order and ardor, in her paintings and drawings. As Mark Stevens, co-author of the Pulitzer Prize winning biography, *De Kooning: An American Master*, notes in his catalog essay, Fendrich's art has an affinity with the highly crafted novels of Jane Austen, whose writing Fendrich much admires. Her deft blending of mid-twentieth century cubism and biomorphism is playful and sophisticated. In each painting and drawing, her shapes tilt, shift, and jockey for position, producing an effect both perfectly poised and off-kilter. Fendrich's unexpected pairings of color—her tangy lemons and deep magentas—also startle and delight.

In addition to painting, Fendrich also regularly contributes to *The Chronicle Review* blog, *Brainstorm*, where she comments on topics from Klee and Kiefer to Picasso and the Pope. As Professor of Fine Arts, at Hofstra University, Fendrich teaches painting, drawing and contemporary art theory, often drawing on her background in political philosophy to engage students in discussions of artists' interactions with society.

For Scripps students who pursue interdisciplinary studies, Laurie Fendrich is exemplary in her combined career as a writer and artist. It is an honor to present *Sense and Sensation: Laurie Fendrich Paintings and Drawings, 1990-2010*.

MARY MACNAUGHTON, DIRECTOR

ACKNOWLEDGMENTS

IT HAS BEEN A GREAT PLEASURE TO COLLABORATE WITH LAURIE FENDRICH, who generously opened her studio and records to plan this exhibition. For facilitating loans and locating photographs, thanks are due to Gary Snyder, owner of Gary Snyder Fine Arts, in New York. We are also grateful to the lenders to this exhibition.

The artist extends thanks to the Brown Foundation and the Museum of Fine Arts, Houston, for a Brown Foundation Fellowship in 2009, which funded a residency at the Dora Maar House in Ménerbes, France, where she produced many of the drawings in the exhibition. Hofstra University also provided a sabbatical and Faculty Research and Development Grants, which helped to defray costs for preparing works for the exhibition.

Special thanks go to Mark Stevens for his insightful essay "Scale, Comedy, and the Big Bow-wow," which reveals an artistic affinity between Fendrich and one of her favorite authors, Jane Austen. I am also grateful to Julie Karabenick, editor of *Geoform*, for updating and extending an interview with Laurie Fendrich, which was originally published in 2007 at www.geoform.net. In addition, artist and critic Peter Plagens, who is married to Laurie Fendrich, deserves thanks for his astute advice, especially concerning titles.

For assisting Laurie with preparing records and works for the exhibition, I thank Jennifer Lee. For the excellent photographs in the catalog, I am grateful to Jeffrey Sturges. For designing and producing the catalog, heartfelt thanks go to Dana Levy and Tish O'Connor of Perpetua Press of Santa Barbara, California.

At the Williamson Gallery, Colleen Salomon vetted all catalog materials; Wilson intern Kathryn Hunt completed the artist's profile and wall texts for the exhibition; and collection manager Kirk Delman and gallery installer T Robert designed the memorable installation. I owe all a debt of gratitude for their excellent work.

Finally, I thank the Jean and Arthur Ames Fund at Scripps and the Pasadena Art Alliance for supporting the publication of the catalog; I also appreciate the Williamson Gallery's Advisory Council and the Trustees of Scripps College for their ongoing support of the visual arts at Scripps.



SCALE, COMEDY AND THE LITTLE BOW-WOW

By Mark W. Stevens

LAURIE FENDRICH IS A NEW YORK PAINTER: SHE SEES THE SHOWS AND reads the magazines. She can discuss race and gender, form and theory, the modern and postmodern. She lives with questions. Is this good? What's *that* about? Did you read what so-and-so wrote? She teaches. Her students ask her what's happening and how to be successful. In her essays, she argues – with an edge – for the place of abstract painting in contemporary art. If you were to guess what writers nourish this veteran of the New York art world, you might think of a modernist poet or a critic with a careful eye. Perhaps a feminist for good measure.

You would not think of Jane Austen. Austen does not represent what professionals in the New York art world now admire. She's a satirist who's not ruthless and a moralist who does not challenge the social order. She prefers the down-to-earth to the theoretical. She's funny. She writes happy endings. Most disobliging of all, she attracts middlebrow Anglophiles who would rather watch Masterpiece Theatre tea parties than trouble themselves over serious art. Most contemporary artists will not find in her the right echoes and presentiments. Her manners are just too good."

Yet Austen is a touchstone for Fendrich. She keeps the novels by her bedside; she can cite chapter and verse. This is so unexpected it deserves thinking about. Fendrich's art does not, of course, originate in works of literature. Her eye gets its spark from modernist painting; she is schooled in the modernist view of art. But much that's unexpected goes into the making of a sensibility, especially an idiosyncratic one, and artists often find support in faraway places. Austen is a much greater writer than her cultish popularity suggests. Fendrich's passion for her work demonstrates not only an independence of mind, but also her own underlying concerns as an artist. Austen provides an unexpected angle from which to analyze Fendrich's sensibility, describe her place in art, and suggest what her paintings are up to.

Scale

Fendrich once made large abstractions. In the early 1990s, however, she began to compress and tighten. Since then, her pictures have generally been around 30 x 27 inches, give or take a little – not small but modest in size by today's standards. She is drawn to the early modern painters of abstractions (both European and American), whose pictures were generally smaller than what we've grown accustomed to, rather than to the big splashy abstract expressionists and their successors. She likes synthetic cubism. She treasures a picture she bought by Esphyr Slobodkina, an abstract painter who was for a while the wife of Ilya Bolotowsky, and who is still best known for her illustrations for a classic children's book, *Caps for Sale*. Her inclination about size seems innate and continues across the spectrum. She acknowledges Picasso's genius, but she prefers Gris.

Scale, of course, is more than size. Fendrich likes her rectangles to remain rectangles and not assume the ambitious geometry of Pollock or Newman,

where the rectangle conjures (rectangles, too, can dream) a limitless space beyond the edge – and human measure. She prefers a contained field. In the interior scale of her paintings, a shape will only rarely challenge the framing edge and be cropped as a result; usually the shapes stay in bounds or just barely touch the edge. Inside, Fendrich will generate plenty of tension among shapes, but does not let tension get out of hand. (She is not an artist who addresses rage, isolation or profound darkness.) She will use colors that do not work harmoniously together – avoiding too easy or treacherously a balance of complementaries – but then struggle toward balance through constant tonal adjustment. She never uses out-of-the-tube color but instead mixes and builds up colors in layers, sometimes as many as ten. Pure black is never present. If a green and near-black are placed close together, the near-black will also contain green. No color, in Fendrich, is an island. Each is also the other.

This familial color affects the relationship among the shapes, of course, but other balancings also come into play. Some early pictures contained only rectilinear forms. Fendrich certainly respects the order of the box. She will sometimes put a little boxy arrangement, like a room in a dollhouse or a painting within a painting, into a larger composition. But the box for her is not, finally, enough. She must also have the presence – looping, floating – of the curve. She has made an oval, which she likens to an eye, one of her signature forms. (She prays with the passion of a Murillo virgin that none will call it an ovum.) She typically places floating as well as strictly-tethered shapes in a single image. Some pictures are composed along a diagonal plane, creating an instability that requires, if order is to be kept, an obsessive tinkering with color and mass. In her search for order – the better word is harmony – she naturally places particular emphasis on edges. But her edges do not strictly control or isolate shapes. If any part of her art could be called expressionist, Fendrich says, it is her edges. Still, her edges are civil. Good edges, like good fences, make good neighbors. Fendrich burnishes, enlivens and softens edges so that the meeting of her shapes is never, finally, without the warmth of some connection.

“Three or four *families* in a country *village* is the very *thing* to work on,” Jane Austen wrote to a niece asking for writerly advice. Fendrich’s scale is that of family and village. Like Austen, she resists grandiosity, hubris and the sort of overbearing narcissism (natural to art today) that does not value the complex relationships of a smaller community. She asserts something of importance – which is not provincial – against New York’s presumption. Austen’s greatest characters invariably develop humility, a willingness to suppress the self and acknowledge limits, even though they’ve been to London.

Comedy

Fendrich identifies herself as an abstract painter, but doesn’t discuss her abstractions in the abstract language favored by formalist critics. Her shapes, she says, have “personality,” which is not a word most such critics would use without irony. She views many with affection, as family, and she reuses certain of them repeatedly, as if they were familiar and quirky characters whom she enjoys putting into a new situation with each new painting. She likes an earthiness of shape. She collects salt glaze pots, whose outline can often be found in her paintings, rather than fine ceramics. Many of her shapes have human or worldly characteristics; they are reminiscent of noses, eyes, and profiles; they sometimes seem to walk across the picture plane. More than a few have a comic or goofy aspect. Fendrich refers to “Seurat’s bustle”; to “Olive Oil”; to a profile shape that reminds her of her husband’s meaty boxer’s nose. She does not intend to create a tellable



the edge between forms in nature, and Seurat's way with light-and-shadow in the conté drawings, where the powdery glow becomes something mysterious that you could almost rub between your fingers. Her blurring of human, organic and abstract forms is both realistic and idealistic. Everything connects, this sort of visionary believes, if only we had eye enough to see.

The big Bow-wow

Sir Walter Scott wrote about Austen, in terms both generous and condescending, "The big Bow-wow strain I can do myself like any now going, but the exquisite touch which renders ordinary commonplace things and characters interesting from the truth of the description and the sentiment is denied me." Fendrich is today subject to a similar kind of respect and condescension. It is impossible not to admire the care, pleasure and wit she brings to art. But she doesn't do the big Bow-wow.

In particular, she doesn't, like the biggest Bow-wows of the 20th century, challenge and upend her tradition. Instead, she cultivates and extends a certain aspect of modernist abstraction. She is one of those artists who conserves a particular territory, remembering what is being forgotten or overlooked. She doesn't Bow-wow about the artist's position in society, emphasizing power, solitude, craziness, or brand recognition. Instead, she has a certain contempt – as Austen did – for the grandiose manner adopted by many imaginative people. She might or might not agree that she works on a bit of ivory. But she would certainly note that Scott today is little read, while Austen, despite a few detractors, is universally acknowledged.





3. UH-OH



4. LAMB PIE

IN CONVERSATION WITH LAURIE FENDRICH

This interview was originally conducted three years ago for *Geoform* (www.geoform.net), an online scholarly and curatorial project that explores geometric form and structure in contemporary abstract art. *Geoform* is edited by artist Julie Karabenick. On the occasion of Laurie Fendrich's retrospective, the interview has been updated with several additional questions.

Julie Karabenick: *You've always favored geometric form in your painting.*

Laurie Fendrich: I think that the great Woefflin paradigm for art—that art is basically divided between classical and baroque impulses—sums things up best. I have an artistic temperament that's inclined toward the classical, an impulse to classicize things or to find and assert their essential form. I'm not an expressionist. I've got the modernist, optimistic kind of spirit that strives for the eternal and universal. Despite the battering life has caused up to this point, my impulse to find the universal, the true, simply won't go away.

And what's more classicizing than geometry? It's natural for most human beings to recognize and be attracted to geometric forms and harmonies. I almost use these words interchangeably. After all, geometric forms like the square and the circle have inherent harmony to them.

In my first painting in my first college painting course, I was already "geometricizing" things. I began as a sort of cubist before I knew what Cubism was. I'd seen cubist pictures in high school, but didn't particularly like them. Even so, cubist planes came out in my first picture—my rounded pots had a slabbed solidity that surprised even me. I painted with Cézanne's small "brick-strokes" without knowing I was doing it.

When I began to paint pictures with flat planes that had a shallow overlap, I hadn't yet seen, in any absorptive way, pictures by Stuart Davis¹, Esphyr Slobodkina², George L. K. Morris³, and all the rest whom I later discovered. And yet my pictures looked, to my eyes, like theirs. Once I'd seen them—at Gary Snyder's gallery in Soho—I recognized them as my "father." And of course I love what Russian Constructivism⁴ looks like. It's utterly optimistic and beautiful, floating, as it does, on top of the universe.

On the other hand, I like to muck things up a little. Straight, pure form is what I aim for, but I never get there and, even if I did get there, I know myself enough to know I'd drive right on past it without knowing I'd reached it. I've always had a tendency to go too far because I fret over details, both in my life and in my art. For example, I'll see a small tuft of cat hair floating across my loft floor and I'll get up to grab it. In my painting, I'll notice that one of my little squares doesn't rest quite parallel to the picture plane—the kind of thing only I would ever notice, since there might be thirty more of them. I'll work on that little square for an hour until I get it just right. On the one hand, I can see that my fussing over details is nothing but neurosis. On the other hand, that's where whatever meaning my art has for me, and for people who like it, lies. There are two old sayings—one, that God resides in the



5. YES-MAN

details and another, that the devil resides there. To me, both live there.

JK: *Were there important early experiences that inclined you towards art?*

LF: Several years ago, an artist I know remarked that artists were people who had figured out, somewhere around the age of seven, that something is wrong with the world. I think he had it just about right. Whether an artist makes art that's abstract or naturalistic, whether it's joyful, rueful, morbid or ironic, or even if it's just plain pretty, making art adds up to trying to correct the world as it exists. Not everybody wants to do this—some people take the world for granted, and go about living in it quite happily.

In my case, I suffered a serious illness when I was 12 years old—rheumatic fever—that made me bedridden for a good part of a year. Before the diagnosis, I was a very sick little girl for three or four years without anyone knowing it. I'd complain to my parents that I didn't feel well, but since there was nothing to see, and doctors didn't recognize it, they thought I was a whiner. In retrospect, I think that experiencing an illness at an early age, and having no one recognize it for some time, made me feel as if I didn't quite belong to the world. I'd look around me at my sisters and my friends and see everyone playing when I just wanted to sit down. Perhaps a better way to put this is to say that I thought something was wrong with me that I couldn't be like everyone else. And then there was the long stretch of being alone, in bed, once I was diagnosed. This feeling of being an "outsider" is part of what links artists and madmen; but it's important to emphasize that artists are not mad.

JK: *Like many artists, you were able to draw well as a child.*

LF: I always loved to draw when I was little and I was good at it. I had childhood friends, but being sick and not being particularly athletic meant I continually made drawings more than doing anything else. Once my parents found out I was really sick, I was flooded with parental attention. I'm sure that went a long way toward helping my little artistic ego get going.

JK: *You did your undergraduate studies at Mount Holyoke.*

LF: I went to a women's liberal arts college, arriving just ahead of the sexual revolution, the Vietnam War, and drugs. Sometime during my sophomore year, these things hit me with a thud. Even so, I was a serious student—I majored in political philosophy and loved the subject. I took my first painting class in college. I didn't consider art a worthy subject for a major, however. I had utterly no imagination when it came to thinking about my future, and I didn't think at the time that I'd become an artist.

I don't regret my college years at all because I studied a wide variety of subjects. But I was indeed behind when it came to art—especially the art world at the time. I graduated barely knowing who Andy Warhol⁵ was, and oblivious to the fact that he already had had an enormous impact on art by the time I started painting. I tenderly painted paintings derived from seeing reproductions of fourth-generation abstract expressionists, but heavily imprinted in my unconscious, was an underlying drive to assert the cubists' grid and strongly assert essentially cubist shapes, all the while unaware that Andy's world was already in full swing.

When I look back, my ignorance of the art world clearly hurt my career. Not knowing what was going on in the studios of real live artists and not having a clue about galleries or how one went about showing work, I assumed in a vague sort of way that people who liked art would naturally discover me. But my ignorance also allowed me a kind of protection from the pressures of competition, and I got to have several years where I was influenced not by my times, but only by the great painters I stumbled across jumbled together





7. GOLLY GEE



8. HARD TIMES

and mixed with my own aesthetic sensibility.

JK: *You completed your MFA at the Art Institute of Chicago.*

LF: The Art Institute was a great place for me. Everything was based on the critique system. You came up with whatever, and then lots of teachers and students sat around ripping it apart. I loved it at the time. Only later did I see how radically inadequate it was in its valuing personality and subjectivity over knowledge of any kind. Even so, it gave me a place to hang my hat, and I liked that it gave me the artistic identity I hadn't had up to that point.

JK: *You experimented with diverse styles during that time.*

LF: When I see young art students who love painting, I draw on my memories of how I started out. I was confused, always going back and forth between trying for strong form and going for tactility and process. In the end, my personality loved form, and I ended up completely in the form camp. But I'm glad I had the time to try out both kinds of painting.

JK: *You took a brief break from abstract painting.*

LF: When I was around 35, I lost my confidence that abstraction could mean anything—could be more than decoration. It struck me that everything I was doing was simply a form of navel-gazing—that is, it was just about me thinking and feeling I was doing something meaningful. I spent a year painting portraits of my friends and family. I'm good at proportion and capturing likeness, which always generates a kind of purposefulness and pride.

After about a year of doing this, I realized—almost an epiphany—that the same uncertainty surrounded figurative art that surrounds abstraction. Painting's meaning is so elusive, no matter what you do. That should be obvious, but for whatever reason, I wanted painting to be clearer in its meaning, and I was mad at it for not being so. I guess it was important to me to remember that I wasn't choosing abstraction because I couldn't do figuration. I was choosing abstraction because the exploration seemed so much more capable of discovering something new. I emerged from this crisis a stronger, more committed abstract painter because of it.

JK: *During the 80s, you worked for years with triangular forms.*

LF: My interest in triangles, emerging out of graduate school work, made me completely at home with the idea that I would be called a "geometric abstract painter." Only later did I realize that most of the time, those three words imply that there's very little softness or touch. Most "geometric abstract painters" are also "hard-edged." I was already not hard-edged. Instead, I liked including a soft touch in these paintings. Up close, you could see the interstices between the triangles carrying a lot of previous coats of paint.

I was infatuated with that kind of underlying revelation that a painting can give a viewer. It's certainly fun to paint that way—to leave traces of what happened before—and I remain infatuated with leaving traces of what's underneath the top layer even today.

The works were a direct response to Clement Greenberg's⁶ antipathy toward tonal contrast. I thought then—as I still do today—that dynamic qualities naturally emerge in a picture from either diagonals or sharp tonal contrast—and by using both in these paintings, I was, without articulating it at the time, trying to make the most eye-grabbing dynamic painting I could while not sacrificing harmony and balance.

During the 80s, I made my largest paintings. I was trying to make a body of work that would get me a New York dealer, and I thought my work had to



9. KNEE JERK



10. GET REAL 2



11 DUMMY

narrative – she is not a literary painter in that way – but she does not mind if viewers also discover human references in her shapes and find, in their intertwined relationships, a story of sorts.

Many recent painters have also, of course, employed goofy or cartoonish imagery. What distinguishes Fendrich from them is that she is not pointedly ironic in her treatment. She does not seem superior, knowing, or angry in relation to the goof. (Austen's comedy can be far more cutting.) Fendrich's comedy is tolerant, festive; it includes but does not overplay the cute and silly. That's also characteristic of a certain kind of scale. Like everything else in her art, Fendrich carefully adjusts the smile. Too much edge, too much farce, too much craziness – too much of the delirium to which comedy is wonderfully prone – and she would lose the larger and more serious sense of harmony and proportion that she seeks. Still, too little comedy would seem equally misplaced. An art without a goofy element would probably seem to her as lonely as a village without a fool. And as incomplete.

There are two aspects of Fendrich's approach that help her control both the comedy and the adjustments of scale. She works entirely by hand, with the brush. No knife, no ruler, no compass. As a result, her geometry appears hand-made. The touch of the hand, like the timing in stand-up comedy, is essential to the quirky personality of her paintings. Similarly, despite the geometric forms, she does not proceed from some *a priori* plan. A joke or smile must have an element of spontaneity. You can't tell a joke effectively if you seem to have memorized or deduced it. In several paintings, Fendrich experimented with a drawn circle, but eventually gave it up. There is something cold and remote and fixed about a circle. No wonder she prefers the oval, which is, among other things, a squinting circle.

Paradise

ILAusten is often criticized for lacking vision, usually by those without much humor. Emerson could not see past her English country manners, and Charlotte Bronte found her too neat and careful, lamenting "no glance of a bright vivid physiognomy, no open country, no fresh air, no blue hill, no bonny beck". Austen herself famously likened her work to a "little bit (two inches wide) of ivory on which I work with so fine a brush as produces little effect after much labour."

But Austen, too, was a visionary. She, too, sought the glimmer of a better order. It is just that her Eden is not that of a 19th or 20th century romantic. She dreamed of the garden rather than the mountain. She believed in passion, but one that yielded to reason and humor. In her work, a village Eden is ultimately created, despite blindness, hubris and solipsism, through the slowly developing insight and internal change of her central characters. Fendrich's visionary qualities, like Austen's, are similarly tempered. They do not resemble an instantaneous lightning-flash; her eye does not radiate outwards, leaving the world behind. Nor does she resemble those idealists – like Mondrian – whose order is extracted from the world. Fendrich stays in the garden, balancing and polishing. Her pictures take time to make and time to see. With every picture she begins with, and insists upon, a messy improvisation that she hopes will ultimately suggest a finer order. She aspires to the luminous. She uses oils rather than acrylics in order to enrich the depth, tone and saturation of her color. She likes the whispery aura, echo and memory of underpainting and the wet look of varnish, which gives her pictures (despite the sweat that went into them) a dewy, prelapsarian freshness. For all that she insists on geometry, Fendrich is forever adding otherworldly blurs. She makes use of both Leonardo's sfumato, which melts





13. MARCUS AURELIUS



14. HIS USUAL PHILOSOPHIC COMPOSURE

observing at the time, and because I suddenly realized that yes, my work was about color, but anyone who knows color knows that its complex elements force certain compositional choices in order to achieve balance and harmony. It didn't need to have a big scale to it and, to my mind, most of the large-scale paintings I was looking at in the 80s and 90s covered up for weak or even non-existent composition.

JK: And during this period, ovals began to appear in your work.

LF: I still remember painting my first oval. It really came like a bolt out of nowhere. I had been struggling with a painting on a hot day when I suddenly just plain started painting an oval. It's important to realize that I've always painted everything by hand, straightening out edges and making verticals by my unaided judgment and trusting my hand to make things clean and perfect. It's in the attempt to be perfect that I find the beauty of painting. It sounds ridiculous, but to suddenly paint a curve, in the context of my painting up until that point, was, well, exciting.

That first oval opened the possibility for new kinds of painterly air and space because an oval seemed to float. I liked it that it also was an incident in the painting that functioned like an eye—not just because an oval iconically resembles an eye, but because it draws you to it, just like eyes draw you to them.

I think using the oval made me realize I was playing around with anthropomorphic suggestions, and I began to push that. My daughter was young then and I always used her as my test. If she said something looked like something—like a rabbit or whatever—I would change the painting. I never wanted any suggestion of anthropomorphism to move over to actual resemblance to any animals or people.

JK: The ovals began to multiply, expand, and join with other shapes.

LF: The oval led to bigger ovals which, when connected together and punctuated with a straight edge here or there, seemed to enliven everything.

Shapes became more humorous because rounded forms suggest, among other things, baby animals and infants, and these are always cute. I never thought directly about these things, however. Nor did I think directly about comics, which have a lot of characters who are cute. I think cute and comical shapes are more often found in shapes with curves than shapes with straight lines, although there are exceptions. Pure circles are mostly rather cold, and rarely funny unless they come with a smiley face inside them.

I still use ovals a lot, but they don't appear in every painting. Still, the oval has lasted more than 15 years, so I've gotten mileage out of it. When an artist works within tightly constrained boundaries, as I do, one small violation of the rules yields access to a tremendously rich new field of painting ideas that are ripe for exploration.

JK: The rounded and bulbous forms certainly contribute to the mood of your work—you make serious art with a sense of humor.

LF: Anyone who uses bulbous forms the way I do can't help but be mindful of the cartoony world of fattened, toddlerized creatures. I don't mean for the reference to be too obvious, but to me, it's undeniably there. We're all subject to the "form and pressure" of our times, as Shakespeare says in Hamlet.⁹

I also believe, philosophically, that serious things have comedy in them.



be big to do that—remember, it was the 80s!

I don't think my triangle-based paintings in the 80s express my mature understanding of painting, but they were critical to my development of paintings that don't care if they sidle up to representation—as long as they don't cross over fully into it. But paintings like these were a dead end because they were too concrete, too much a pictorial representation of diamond-like, three-dimensional, faceted objects. [

JK: *Yet these paintings helped focus your aesthetic intentions.*

LF: Yes. They told me that I wanted paintings that weren't ethereal, but were sturdy and solid. This led ultimately to my finding I liked the forms generated by Constructivism, and, in the long run, to my starting to create bulbous, funny forms. I learned to chuck any residual longings for purity in an ethereal sense or for sophisticated-looking abstraction, and go for broke in my simple assertion of clear shapes. I didn't care if my paintings "looked cool"—looked like "ambitious New York abstraction" any longer. The strong forms that came after the triangle paintings mark the beginning of the real "me." I think the change amounted to this: in breaking away from triangles, and into irregular forms that varied in size and shape, I finally posed for myself the problem of composition—of finding ways to balance different forms according to their specific shape, color and placement. Up until this point, composition had always been all-over triangles, and as a result, balance had come about rather automatically and easily.

I remember titling the first one *Bumpy Night* because I'd just seen *All About Eve*⁷, and the line where these words were uttered was so perfect. I wanted that humor and that perfection. I think there's a budding humor in these pictures, which has always been a bit of a trademark in my work. The challenge of making abstract painting have some wit—not knock-you-down laughing, but just a little wit—has always been interesting to me.

These paintings reveal that which I think keeps me a little at odds with my times. These paintings are all about a combination of personality—mine, which is aggressive—and clarity—I want clarity in my art, and I'm perfectly willing to go for it even if it means I end up certain and wrong. I have a track record of doing that. I see it this way: life is messy—physically, socially and morally—and clarity is impossible unless you're a religious or political fanatic. In aggressively asserting the shapes in these pictures, as well as the color and the drama of color—color intensity and contrast as well as tonal contrast—I was trying to find a way to do what I couldn't do in real life—to be *certain and clear* about things in a way that no one with a moral sense can be in real life.

JK: *And the use of simple geometric forms served this purpose.*

LF: I think one of the main reasons I include geometry in my work, and why my work pushes toward geometric forms—planes and strong contours—is that it gives me an opportunity to exercise this desire for clarity. Geometric painting gives me benchmarks of certitude. I like to soften those, however, with my handedness—which is a way of saying I like to keep away from being "visually dogmatic."

Yet painting is messy enough on its own without having to force it to show the human hand. It insists on a certain indefiniteness no matter what you do, because it's mushy stuff. And flat surfaces, even in "clean" paintings like I did in this series, inevitably have ambiguity to them. Like a lot of painters, I push the ambiguity of what's in front of what, and how shapes bump against one another, or what's part of what. So here in these paintings I was saying, in effect—in paint—I accept paint's inherent complexity, but I





17. THE RUSTLING OF THE GOWN



18. ROUND AND AROUND

don't submit to it. Paint won't ever be at my beck and call, because, as all painters know, it has a will of its own. But if I cajole it, if I work with it slowly—building it up, giving it boundaries, and always treating it with care—it will give its most noble side to me. Yes, to assert shapes seems more noble to me than to go the expressionist route of mashing pigment around, even if the latter is more soulful.

These pictures also reveal my belief in something beyond our complex reading of things, in some kind of ideal wholeness that I cannot understand intellectually, but that my paintings reveal. I'm no utopian—please don't get me wrong. I wouldn't want to apply my idea about "wholeness" of the universe directly to the world in which I live. It's just a hope, or rather an intuition, expressed aesthetically. I can't shake my Platonic outlook, even if I wanted to. And hanging onto Plato⁹ is about as anachronistic as you can get in the early 21st century. The moment you paint a shape, you say, in effect, "Here I am. I'm a fixed shape." From then on, you are fighting back against the notion that everything is always changing.

I began to ascribe personality to these paintings—some shapes seem aggressive, some quiet. Some are very compressed or curled up. *Lamb Pie*—this will sound corny—seems like shapes that are having a conversation. Now I'm not saying I was thinking that these pictures were illustrations of these things. I'm just groping for language that I think expresses the impact of the shapes themselves. The titles were all slang words from the 1930s. I was looking at early American modernists, such as Stuart Davis and the Park Avenue Cubists. I thought my pictures were more in-your-face than these paintings from the 30s, however, so using slang from the 30s as titles was my way of inserting a gentle irony that acknowledged I knew full well I wasn't painting these beautiful paintings all over again.

I made black by applying multiple layers of vermillion glazes over deep reds. In setting colored shapes against black, I thought I made dramatic images that connected to Pop art in their immediate graphic impact. At the same time, I held on to the painterly touch, so I was insistently repudiating Pop irony about painting's handedness. Touch is critical in how the picture looks at the end. More, it's crucial to how I think as a painter. I need to build up and scrape down, start over, and alter things, all the while keeping traces of what happened before. Otherwise, I lose any genuine involvement with my paintings, and it's no fun to paint without that. For me, the heart of painting is that it's a slow build-up.

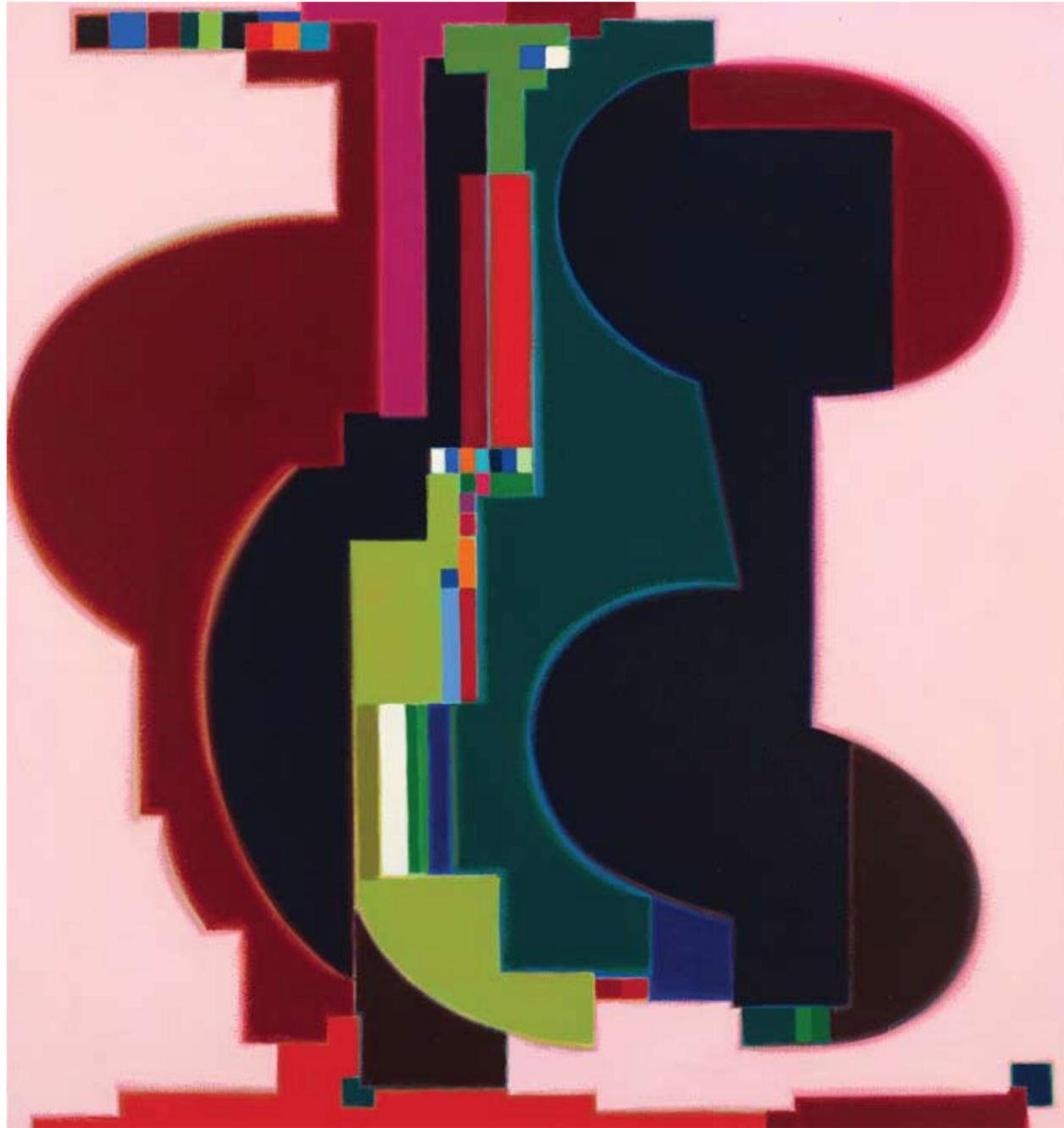
Overall, I was searching to make something original in paintings. I never bought the line that being original was over and done with, even though I agree that it's very hard nowadays. One has to be patient, and I am a very patient painter. By internalizing the language of different artists, I think an artist who's a genuine artist—that is, has an artistic personality that matches the artistic medium in which he or she is working—will eventually find an individual expression. "Eventually" is the key, though. These paintings were shown in a couple of one-person exhibitions and I got nice press from them, but I only sold one or two. That didn't stop me one bit, however. Fortunately, I was teaching by the early 1990s and headed for a full-time job under the protection of "the Medici of our times"—the university. Getting a teaching position gave me a certain social validation that helped me continue to stick out being a painter.

JK: *During the early 90s, you reduced the size of your paintings.*

LF: I deliberately started working on small, easel-sized paintings as a reaction to the bombastic art around me, as an asseveration of the connection I saw between my work and American art from the 1930s that I was closely



19. TIME WOUNDS ALL HEELS



20. A FRAME AROUND THE DOG



21. WHAT'LL I DO?

What's more serious than the universe, for example. And yet it's one large comic, cosmic joke. I admire people who laugh or crack a joke with perfect timing. It's not the big long jokes that I like, but the gentle little asides that bring a smile—even in the face of imminent death.

Horace Walpole wrote: "This world is a comedy to those that think, a tragedy to those that feel." I think a lot. The comic reveals the finitude of the world—it reveals the finitude of our knowledge about things even as it accepts this and plays with it. Hence my rules—well, everyone who paints has rules. Mine are narrowly constricted in that I subdue my mark, play within the structure of Cubism, and find in all of this a pleasure of means and a pleasure of results.

JK: On the subject of rules, you've said that restraint is as precious to you as freedom.

LF: My favorite author is Jane Austen. I love her dry wit, her sense of how the ordinary events of life contain both the profound and the absurd, and her tolerance for flaws in people. She died young—at age 41—yet by all accounts she lived through terrible pain without any of the contemporary "why me?" attitude. In certain respects, Austen is thoroughly un-modern. She certainly has no modern romanticism to her. I feel I have an affinity with her outlook. I'm thoroughly unromantic and I like to think I have something of Austen's restraint. It would be a great achievement for me to even come close to the quality of mind and subtle balance she demonstrated in her art.

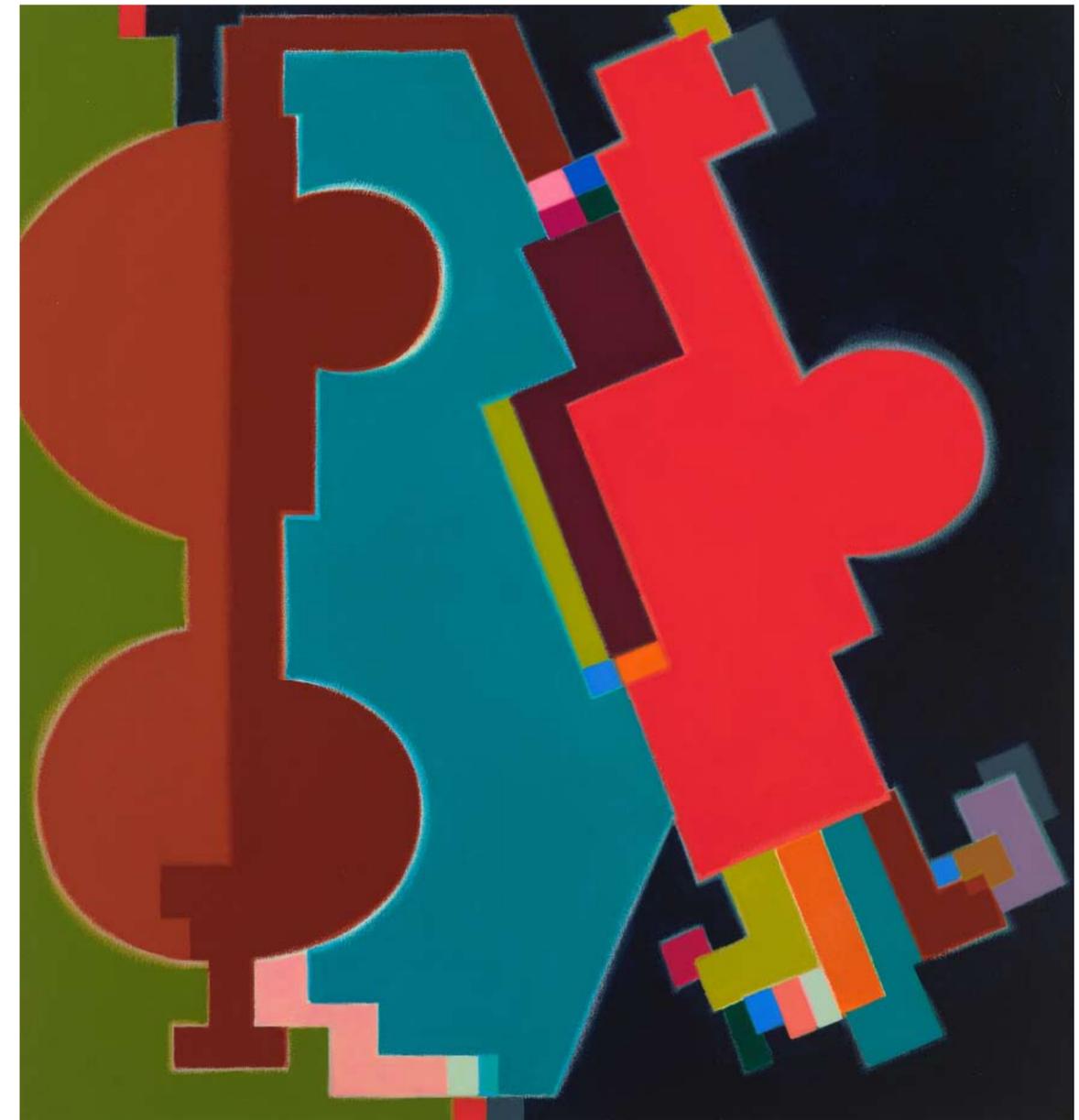
To me, restraint is much harder, but more dignified and human than letting everything all hang out. It's my whole philosophy of life. I don't mean that I've achieved this—I mean that I strive for it. I think that to live life intelligently one has to have a good dose of stoicism—after all, we die in the end, and we die alone. And to be stoical means, in modern jargon, to exercise self-control.

JK: Perhaps Grace Glueck, writing in the New York Times, was reflecting on such restraint when she referred to the "decorous pizzazz" of your painting. Like your ovals and bulbous forms, your diagonals contribute to the jaunty, lighthearted side of your work without compromising your seriousness of purpose.

LF: Diagonals versus verticals and horizontals are, of course, one of the oldest dichotomies out there. Mondrian saw them as simplified representations of motion versus stability, tension versus harmony. The association is clearly rooted in nature—things that are toppling over are, well, at a diagonal to the earth! Diagonals make things float, and give a sense of motion. They suggest depth even if there isn't pictorial depth. And I like the way they immediately call up references to Russian Constructivism, which I love. Diagonals lend such an optimistic spirit to things—an acceptance of change and motion. But they can become too much—too much change and motion. I grow tired of them after a while. I always go back and forth between things that are ordered on the vertical and horizontal and things that are ordered on the diagonal.

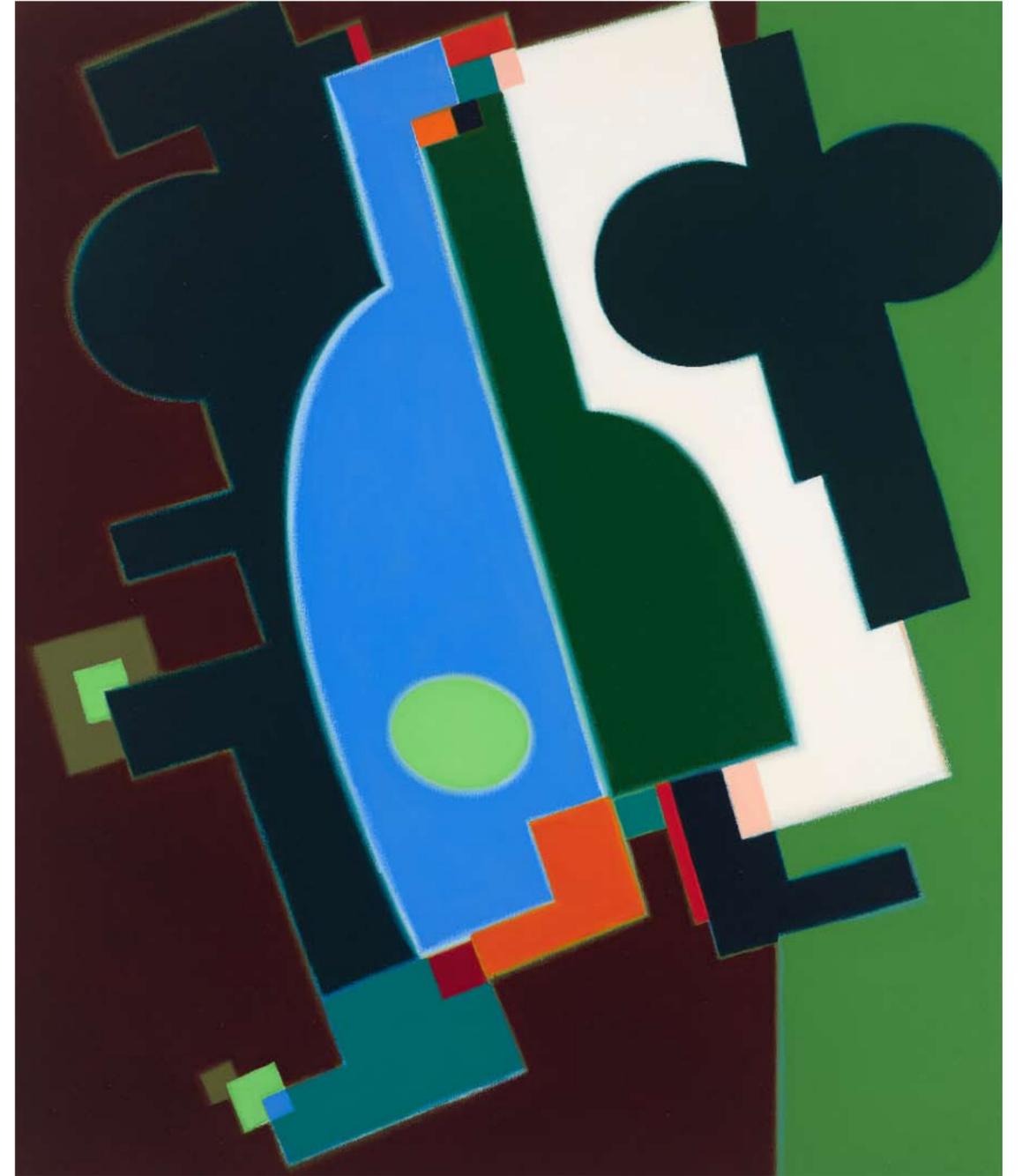
JK: And those small, but compositionally powerful clusters of small squares and rectangles?

LF: They have to do with loving detail. By working on a tiny scale, and trying to paint perfect little squares—which is hard since I'm not using one-haired brushes and my hand always shakes a tad—I am participating in the tradition of painting that pays attention to the smallest things in paintings. I feel that whenever I look at Mondrian's¹⁰ *Boogie-Woogie* paintings—*Victory*





23. DON'T YOU DARE



24. NIGHT DELIVERY

and *Broadway*. All those little squares are so exuberant and joyful to my eye. You'd be amazed at how I fuss over my own little squares. Change one damn color and they are all upset. I push and pull the color and am deeply concerned with trying to make them flicker and yet be calm when taken in all together.

JK: *Are you working from sketches when you begin to paint?*

LF: In the early 1990s, I saw a Seurat¹¹ drawing show at the Met. I immediately went home and bought myself some Arches paper with some tooth to it and a box of conté crayons. I stopped painting and just did drawings. It was a sort of trancelike time for me and I drew a lot. Each drawing grew out of the drawing that preceded it without my in any way copying it, and I never felt that I ran out of ideas.

When I began painting again, I began without hesitation, developing forms that came out of the drawings. The way I now work is to make a thumbnail sketch on a crappy piece of paper that I then copy, in thinned-down paint, directly onto the canvas. From there, I never look back. The sketch is tossed into a box and I let the composition change as much as need be. Color, after all, profoundly affects composition. Usually only a little bit of the original sketch remains. I think my forms are still living off those drawings I did almost 15 years ago.

JK: *In your attention to detail, edges have always been important to you.*

LF: To me, the lovely leftovers of underlying painting layers are beautiful to look at if you get up close to a painting. And I like the halo or echo that these edges create from a distance.

I also like my shapes to bump up close to the edges of the picture plane because, of course, that activates the four sides of the picture and turns them into players. The picture plane becomes a little like a billiards table, where balls ricochet off the sides. I think that's been one of my more important contributions to painting. People have told me my paintings aren't really abstract to them because they think they see figures. I say I'm about as abstract as you can get because I call close attention to the picture plane itself.

JK: *How do you approach color?*

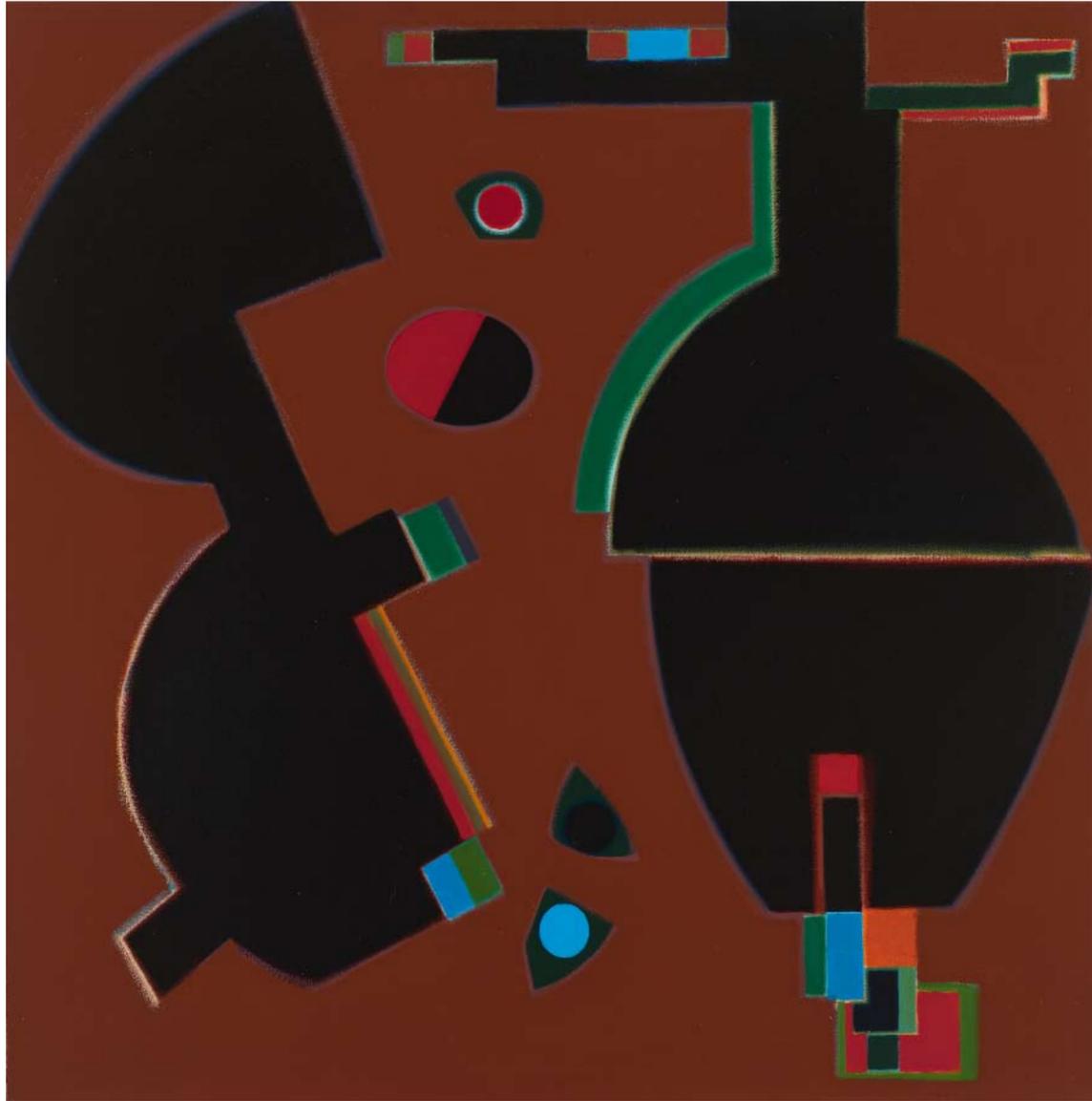
LF: I see color and composition as one. Any shift in color affects the balance of a picture. The tiny squares I paint are nudged along in their color because even one shift up in, say, intensity will affect the visual weight that little square carries.

It's important that I work intuitively, groping my way to the final color composition. I often mix up an odd color, ready to lay it onto a certain area and then as I turn to the canvas, I suddenly change my mind about where to put it down. There are the intuitive, sudden, unknowable decisions I don't want to understand any more than I do. If I were to understand them rationally, I'm afraid my color would lose its individuality. My color really feels mine—it's always a little brassy, but not out and out mall-like vulgar. I like the edge of vulgarity to it—of it not quite making a good-looking blouse, but still being pleasing. What I hate most is for the color to end up obviously harmonious. Next to that, I hate having ugly color. So it's somewhere between ugly and hackneyed harmony that I want my color to land.

JK: *Do you feel beauty to be an important aspect of your art?*

LF: The beauty in abstraction comes when abstract painters create marks, shapes, forms, and colors that tap into unseen but universal, psychologically beautiful forms and shapes. The marks and colors, since they range





26. PROPERLY IDLE



27. SLEEPYHEAD

so widely in painting, bring to abstract paintings the poignancy of the individuality of each human being. I said I'm almost a complete Platonist, but I'm not a complete Platonist. I think deviation, or falling away from perfect form, is what makes something profoundly beautiful. Perfect beauty is different from profound beauty; the latter is always partly tragic and has something wrong with it, always, and without exception. The "something wrong" part is the handedness, or the individual way a painter paints, which points to the fleetingness of our lives.

But it's really simpler—beauty either is or isn't, once a painting is done. If it knocks the socks off someone who sees it, and that someone is a deep and sensitive person, that's the test. Period.

JK: Now that it's been almost three years since we conducted the first interview, is there anything you'd change in what you've said?

I've been surprised, now that I'm sitting here in January 2010, and have reread this interview up to this point a couple of times, that there's nothing I want to take back. When you first approached me in your role as editor of *Geoform* (www.geoform.net) in April, 2007, for an interview, I was worried I wouldn't be able to say many coherent things about my art. I had never before been asked for a long interview. I remember that every time you asked me to clarify something, it essentially pushed me to come up with an answer that wasn't merely satisfactory to me, but would be clear to a third party reading it. Of course, no artist is ever really sure about things, and words can only take you so far—they're approximations of an endeavor that is essentially not fully rational. That doesn't mean talking about paintings is meaningless, however. I think that to be an intelligent painter, and not merely a churner-outer of pictures, painters must speculate on the meaning of their art. I'm genuinely happy for the opportunity to continue this interview a bit longer. So go to it!

JK: It strikes me that your newer work has more "breathing space"—the component shapes appear less tightly compacted, and you've allowed some smaller shapes break free from larger clusters, as if they're floating freely. Would you agree?

LF: It's always a pleasure when someone else sees what an artist sees—since that isn't always the case! The fact that you are an artist made for more difficult and probing questions and closer observations in your interview with me than usual, that's for sure. I do agree that my more recent work has "more breathing space." When painting changes as slowly as mine does—I think of myself as a turtle crawling along the grass—little shifts are big deals. In the past few years, I've begun to float shapes and I don't use the edges of the canvas as part of the forms nearly so much as I used to.

JK: Laurie, I don't know if I'm going out on a limb here, one that you'd follow me on, but I also feel that your palette has been changing some—perhaps fewer colors per painting, relatively more darks, which seem less emphatic in their current context, more modest, subdued tints of some colors—any of this seem correct?

LF: I agree that my palette has darkened and grown a little more subdued. I've upped the value contrast as well—even beginning to use pure white shapes in the last few years, which I never did before. This question makes me think that maybe my drawings, which are in black, gray and white, have affected my paintings more than I really comprehend.

JK: You've exhibited your conté crayon drawings since 1993. Do you explore different aesthetic issues when drawing?

LF: Yes and no—how's that!? When I saw the huge Georges Seurat exhibition





29. VIOLENTLY IN LOVE



30. I MET A BOY CALLED FRANK MILLS

at the Met in New York back in 1991, I thought the paintings were all right—I'd seen them before, and never particularly loved them. But the drawings! They were a revelation to me. They'd been there all along, of course, but I'd never known about them. Like a lot of artists, I started out by drawing, but until I saw all those Seurat drawings, I hadn't considered making drawings as part of my "real" work—my "real" career. It startles me to realize that over the course of my career as a painter I've actually had four one-person drawing shows. They must be important to me!

Anyway, I remember that after I saw the Seurat show I immediately bought a box of conté crayons and some stippled Arches watercolor paper, which seemed pretty close in texture to his Michallet paper. I tried to emulate the way he rolled his crayon and left white in the paper, only applying this to my own forms. I've never treated my drawings as studies for my paintings—I think there's only one instance where I actually used a specific drawing as the foundation for a painting—yet they inform the paintings, no question about it. The aesthetic issues are quite different, however—and not simply because the one is black and white and the other is color. The way I make the drawings, although I can add dark, I can never add white. White is always leftover—parts of the paper where I apply no color. Therefore, I have to think in terms of subtraction most of the time—taking away from white—rather than addition. In painting, it's the opposite. Although there are times when I take things out of a painting, I think mostly about addition—deepening the color, adding additional colors, or adding new shapes.

JK: How does work in one medium affect work in the other?

LF: Drawing brought out more air in my art than I ever put in my paintings. I think that the fact that the ground of the paper almost always shows up—even in the darkest darks, there are usually little bits of the paper peeking through—makes things look lighter, more buoyant, more ephemeral. Floating shapes on the drawings led, in a roundabout way, to my willingness to float large shapes in my paintings. I think that in liking the buoyancy of the drawings so much, I wanted to bring that into my paintings.

I tend to turn to drawing when I've finished a group of paintings, and want a break. Usually, I set out to draw a given number—say 20 drawings—straight out of a block of watercolor paper. Out of those 20, two or three will be wretched, and I'll toss them. I hardly ever work on drawings and paintings during the same time period. It's too confusing for me. I make discoveries in drawings more rapidly than in painting—in terms of inventing new shapes, and ways for new shapes to meet one another. The new shapes that please me tend eventually to show up in the next batch of paintings—not because I copy them, but because they get in my head.

I like it that drawings are small, and that they take only a day. They're very satisfying in this respect. Even if the drawing has to be thrown away because it's a failure, the satisfaction remains. It's no big deal to throw away a drawing. It's a huge deal to give up on a painting.

JK: How has being married to an artist and art critic influenced your art?

LF: The one person whom I trust to tell me the truth about my art is my husband, Peter Plagens. An artist and art critic, he knows exactly when to say something, and when to keep his mouth shut. I can't figure out how his words have influenced my art, and yet they undoubtedly have. Although he might tell me he thinks a particular part of a painting isn't working, he doesn't give me a solution. I take it from there. I figured out the row I wanted to hoe a long time ago, and I haven't deviated from it. But Peter's influence is there, in subtle ways—particularly his paintings. We share a large studio, with him working at one end, and me at the other—although



we hardly ever work in the studio at the same time. I get to see his pictures from start to finish. We go about things very differently. But we both have an improvisational component—moments in picture-making that are utterly arbitrary or impulsive. I think I got some of that from him.

The following may not sound all that important, but it is. Because Peter is a critic, I've been able to tag along on countless occasions when he went to press previews of major exhibitions. For example, I saw Vermeer at the National Gallery in Washington, and the Cézanne show in Philadelphia, with maybe three other people in the room. Once we even got to stand in front of the stunning row of van Goghs at the Met, at 11:00 p.m. at night, all by ourselves. The guard wasn't even in sight. I remember how silent the room was. Peter's much more catholic in his taste than I am, and being with him all these years has broadened my taste in art. I, on the other hand, have read a lot more philosophy about art, and have introduced him to all sorts of ideas about art from other ages. I like to think that's a reasonable payback for all he's given to me. In the end, I think we've each influenced the other more than either of us likes to admit, although we are the only ones who really see this.

JK: *Has teaching affected your art? Has it been good for you?*

LF: Well, first, yes, teaching has been good for me. I'm incredibly grateful that I am a professor. I could never have made it as a painter if I hadn't had the income from teaching. I'm also fairly good at teaching. I genuinely enjoy working with undergraduates, and I like my Hofstra students in particular. Many of them are first-generation college students, and a lot of them work while going to school. They're eager to learn about painting, and they are not pretentious in the least bit. Has teaching affected my art? It would be crazy to deny it, yet I'm not exactly sure how. This may sound silly, but I think there's one place that's obvious. I stress shape and proportion a lot when I teach drawing, and use a collection of ceramic pots as subject matter. Perhaps my love of the rounded curve, and the almost obvious pot-shapes in my pictures, derive ultimately from those pots. After all, if you stare at something long enough, it'll creep into your art.

JK: *You also frequently write about art.*

LF: I started writing about art in 1999. I'd given a lecture at Hofstra, where I've taught since 1991, and Peter encouraged me to try to get it in print at *The Chronicle Review*. So I sent it off and they published it. That made me hungry to write more essays for them, which I proceeded to do. Over the next couple of years, I wrote about a dozen essays—mostly on art, but on pedagogical issues as well. I also published essays in a few other publications, such as *The Common Review*. I don't write art criticism—it doesn't interest me. Instead, I try to write on broader topics about how art and artists fit together in society. I like to write about the changing meaning of art in culture. Two years ago, the *Chronicle Review* asked if I'd blog for them on their blogsite, "Brainstorm." At first, I was terrified. It seemed impossible to come up with blog topics. Obviously, I ended up enjoying it—I'm still going strong, after all. Because I'm not a natural writer, blogging is hard for me. I have to revise things to get them right. But I like it because I get to blog on whatever the hell I feel like.

Where I see blogging as disposable—it goes "poof" within a few days—I see essays as long-lasting. Writing a post for a blog takes me at most a couple of hours; writing an essay takes me a month or two. Once I decide on an essay topic, I think about it non-stop until it's finished. I think about it when I'm on the subway, when I'm shopping for food, even when I'm painting. It doesn't interfere with painting—it merely forms background thoughts while I'm at



work. I've had times when I'm painting when I'll suddenly have a thought that I want to include in an essay I'm working on. In order not to lose it, I'll jot it down on a scrap of drawing paper. Because I'm an artist with a background in political philosophy—I've studied the usual suspects—Plato, Aristotle¹², Machiavelli¹³, Hobbes¹⁴, Locke¹⁵, Rousseau¹⁶, Tocqueville¹⁷—questions that are concerned with how art and artists fit in society come naturally to me.

I think a lot about questions most artists don't bother with—such as, “Can you have a good society without any art?” or “How does art in a democracy differ from art in an aristocracy?” or “Is it possible that beauty will disappear from human consciousness?” or “Is art good or bad for people?” I'm particularly fascinated by the Platonic idea that art is dangerous—an idea that hardly anyone other than religious nuts or right-wing reactionaries take seriously. Only someone like Plato, who was both artist and philosopher, could possibly have thought of this idea. There's an easy assumption, ever since modernism, that the only kind of art that's powerful is art that “questions” this or that. Yet some powerful art affirms things, and artists should remember that affirmations of already held beliefs have effects on audiences that are as powerful as those that challenge them. I've seen an awful lot of weak art that comes from artists thinking they're “questioning” something when actually all they're doing is reaffirming some tired old trope about “questioning” things. Moreover, I think that whether art is any good or not can't be understood without thinking about its different effects on different people, and that to understand art you have to understand the audience.

NOTES

1. Stuart Davis (1862–1964) was an American modernist painter whose colorful works were strongly influenced by the rise of Jazz music during the 1940s and 1950s.
2. Esphyr Slobodkina (1908–2002) was a Siberian-born illustrator best known for the children's book *Caps for Sale* (1940). A founding member of the American Abstract Artists group, Slobodkina's works emphasize flattened forms and interlocking shapes and lines.
3. George Lovett Kingsland Morris (1905–1975) was an American abstract painter and critic whose works were often composed of overlapping curved shapes and dark lines.
4. Russian Constructivism was an artistic and architectural movement, prominent about 1919 to 1939, which emphasized art directed towards a social cause. Russian Constructivist graphic design is particularly distinctive and identifiable, with its use of red, black, and yellow; bold typography; and symbols including the outstretched hand.
5. Andy Warhol (1928–1987), an American artist, printmaker, and filmmaker, was one of the leading figures in the Pop Art movement of the 1960s. Warhol's works, such as *Campbell's Soup Cans* (1962), challenged the boundaries between fine art and the commercial commodities of everyday life.
6. Clement Greenberg (1909–1994) was an American art critic best known for his support of the Abstract Expressionist movement of the 1950s and his early praise of the American painter Jackson Pollock (1912–1956).
7. *All About Eve* (1950) is an Oscar-winning film starring Bette Davis (1908–1989) as stage star Margo Channing and Anne Baxter (1923–1985) as Channing's seemingly devoted fan. Davis recites the movie's most famous line, “Fasten your seatbelts. It's going to be a bumpy night,” as she gets into a car at the start of the movie, signifying the complications and conflicts that will ensue later in the film.

8. Plato (c. 428 BC–348 BC) was a Greek philosopher, mathematician, and the founder of the academy in Athens.

9. Reference to Hamlet's advice to the players in William Shakespeare's *Hamlet* (c. 1599): “Suit the action to the word, the word to the action, with this special observance that you o'erstep not the modesty of nature; for anything so o'erdone is from the purpose of playing, whose end both at the first, and now, was and is, to hold as 'twere the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure” (III.ii.-20).

10. Pieter Cornelis “Piet” Mondrian (1872–1944) was a Dutch painter closely identified with the De Stijl movement (c. 1917 to 1931), which emphasized utopian thinking and harmony between colors. Mondrian is best known for his development of the Neo-Plasticism form of painting, which involved a grid of black lines painted on a white background and the use of the three primary colors.

11. Georges-Pierre Seurat (1859–1891) was a French Neo-Impressionist associated with Pointillism, a style in which images are composed of small dots of color. His most famous work is *A Sunday Afternoon on the Island of La Grande Jatte* (1884).

12. Aristotle (384 BC–322 BC) was a Greek philosopher whose writings cover a wide range of topics, including mathematics, science, the arts, government, and rhetoric.

13. Niccolò di Bernardo dei Machiavelli (1469–1527) was an Italian philosopher, author, and political strategist who served the Florentine Republic. His most famous work, *The Prince* (1513, published in 1532), argues that an effective ruler must value control over moral concerns.

14. Thomas Hobbes (1588–1679) was a British philosopher best known for *Leviathan* (1651), in which he described the importance of the social contract. The social contract allows humans, who Hobbes described as “brutish” in their natural state, to exchange their freedom for the organizing presence of a ruler.

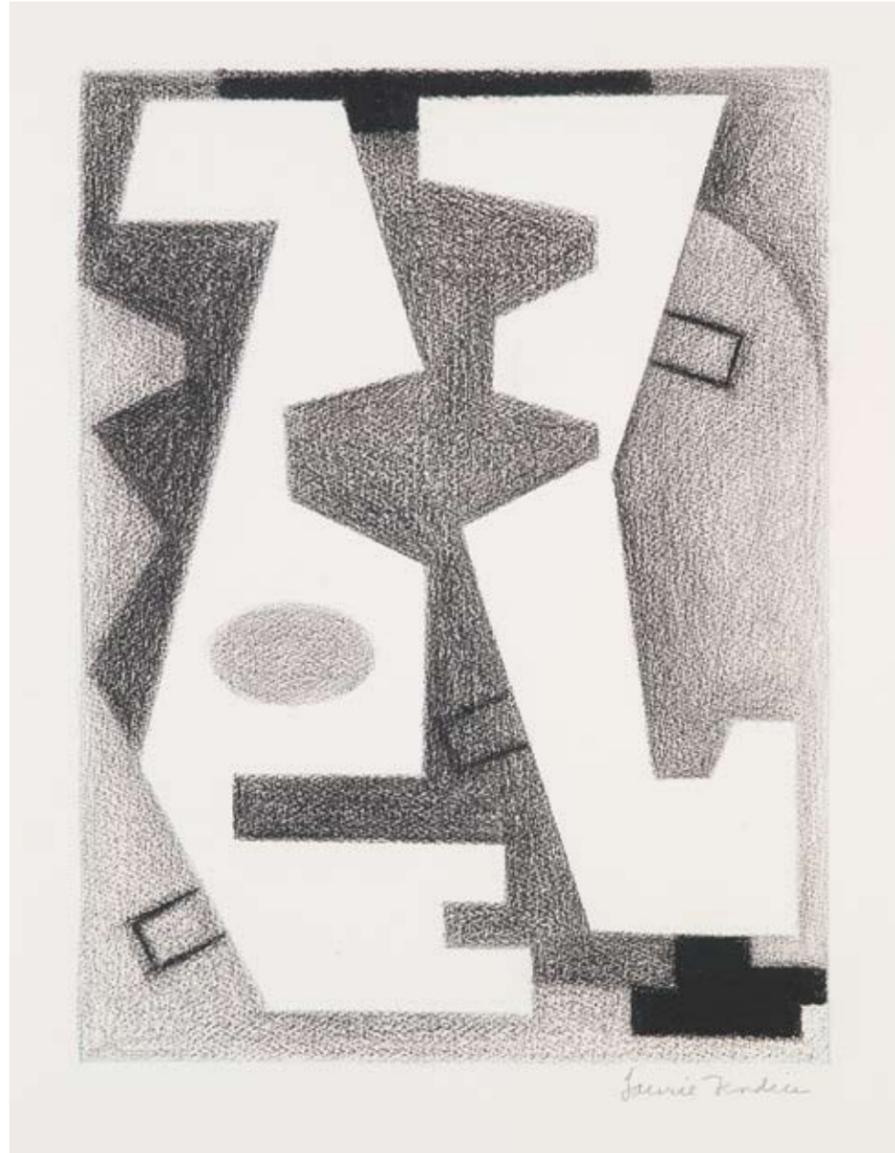
15. John Locke (1632–1704) was a British philosopher and physician identified with the Enlightenment movement of eighteenth century Western Europe. Locke championed the notion of natural rights, which was later integrated by Thomas Jefferson (1743–1826) into the United States Declaration of Independence (1776).

16. Jean-Jacques Rousseau (1712–1778) was a Geneva-born Enlightenment philosopher who emphasized the importance of education, reason, and civil society.

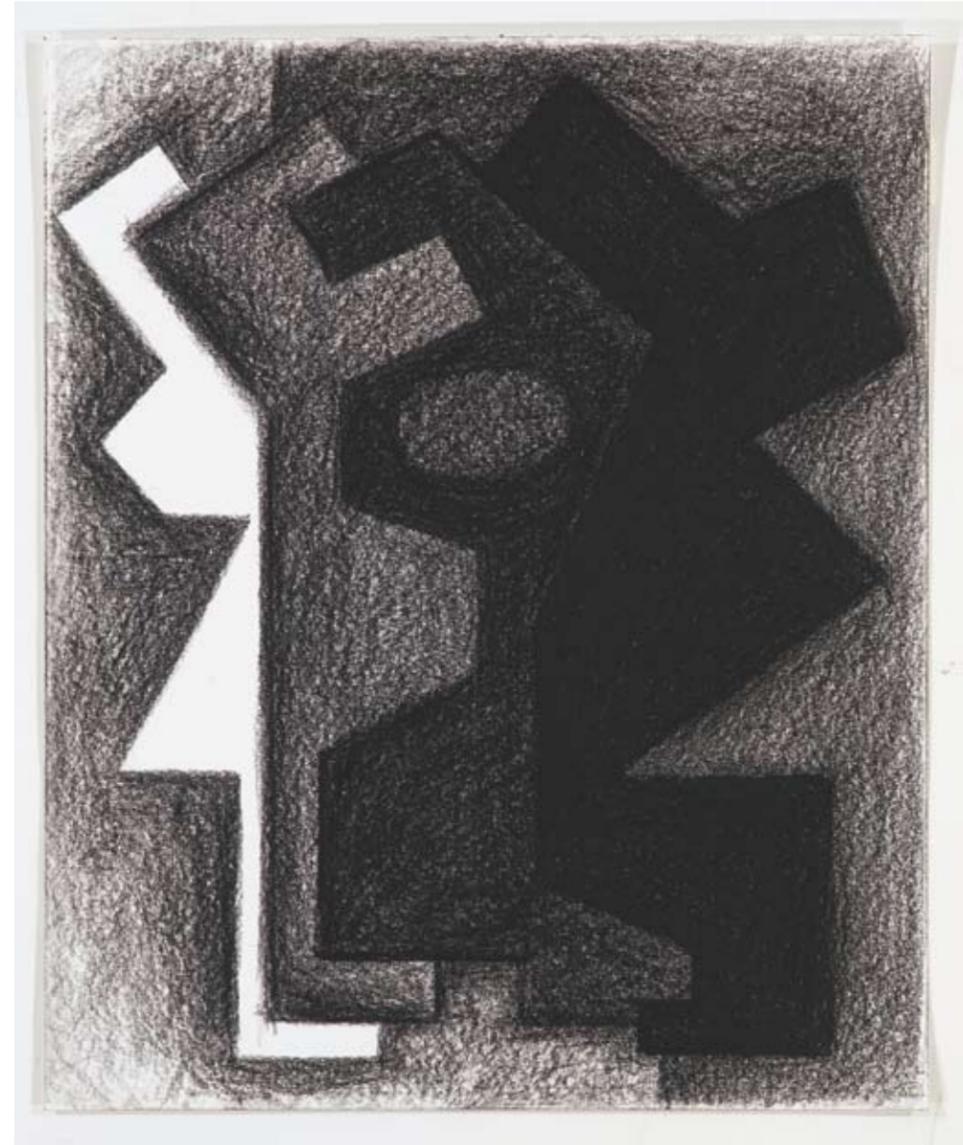
17. Alexis-Charles-Henri Clérel de Tocqueville (1805–1859) was a French political philosopher and historian. His most famous work, *Democracy in America* (1835), analyzes the strengths and weaknesses of representative democracy in the young United States.

DRAWINGS





3. UNTITLED 1996-3



4. UNTITLED #1



5. UNTITLED 7 JULY 1996, IN CT #2



James Hendrix, 2000

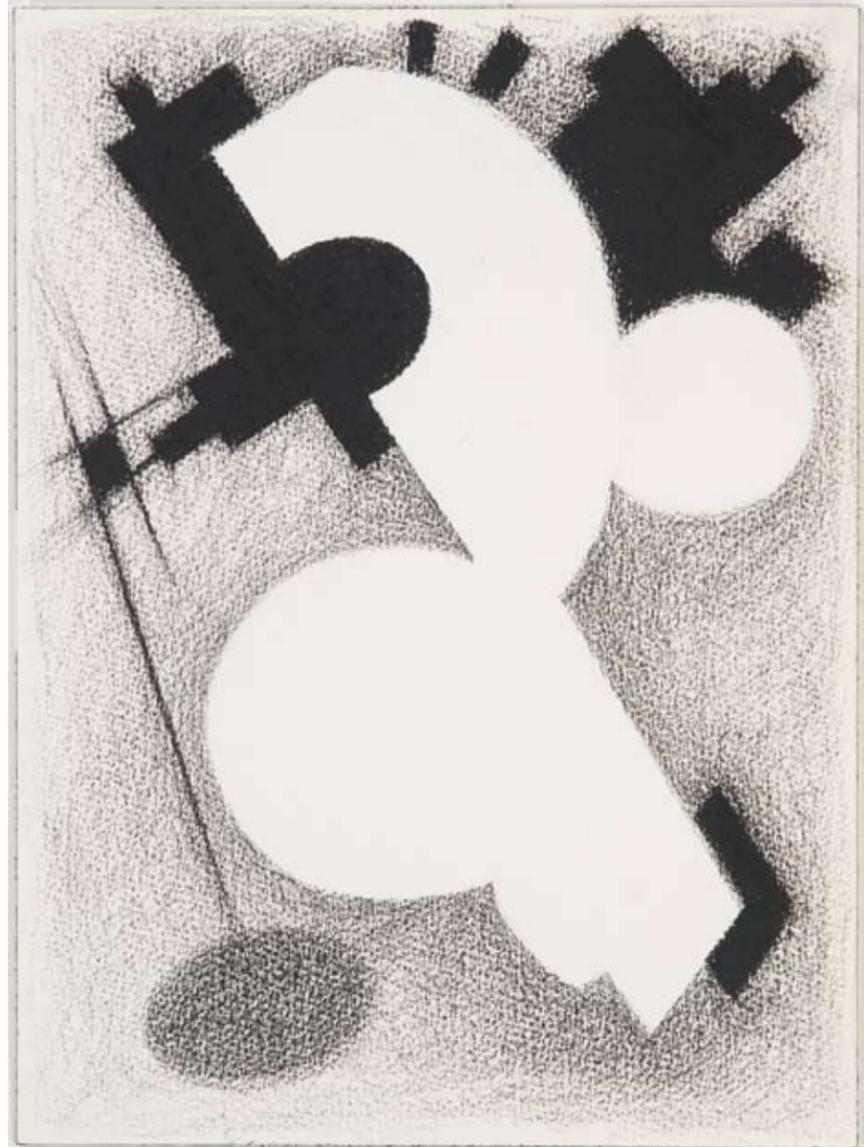
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7. UNTITLED 2000-2



8. UNTITLED A-02



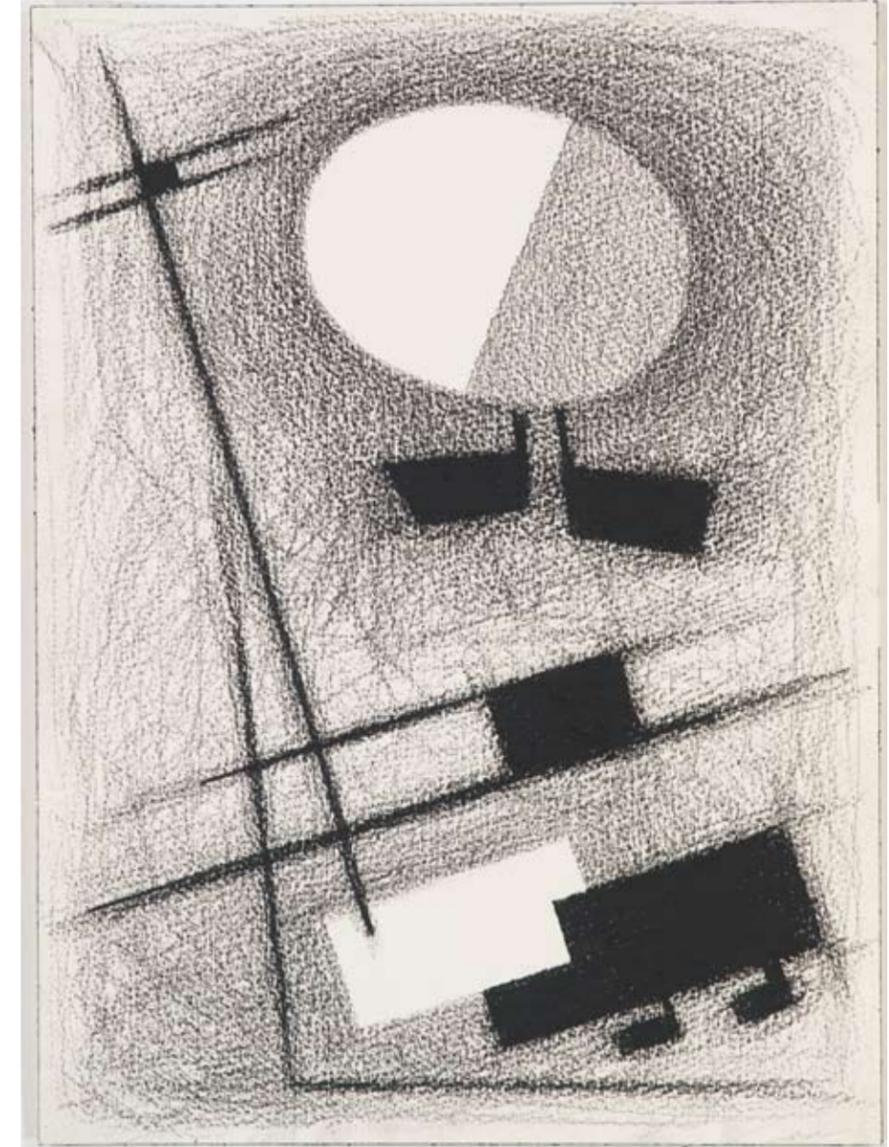
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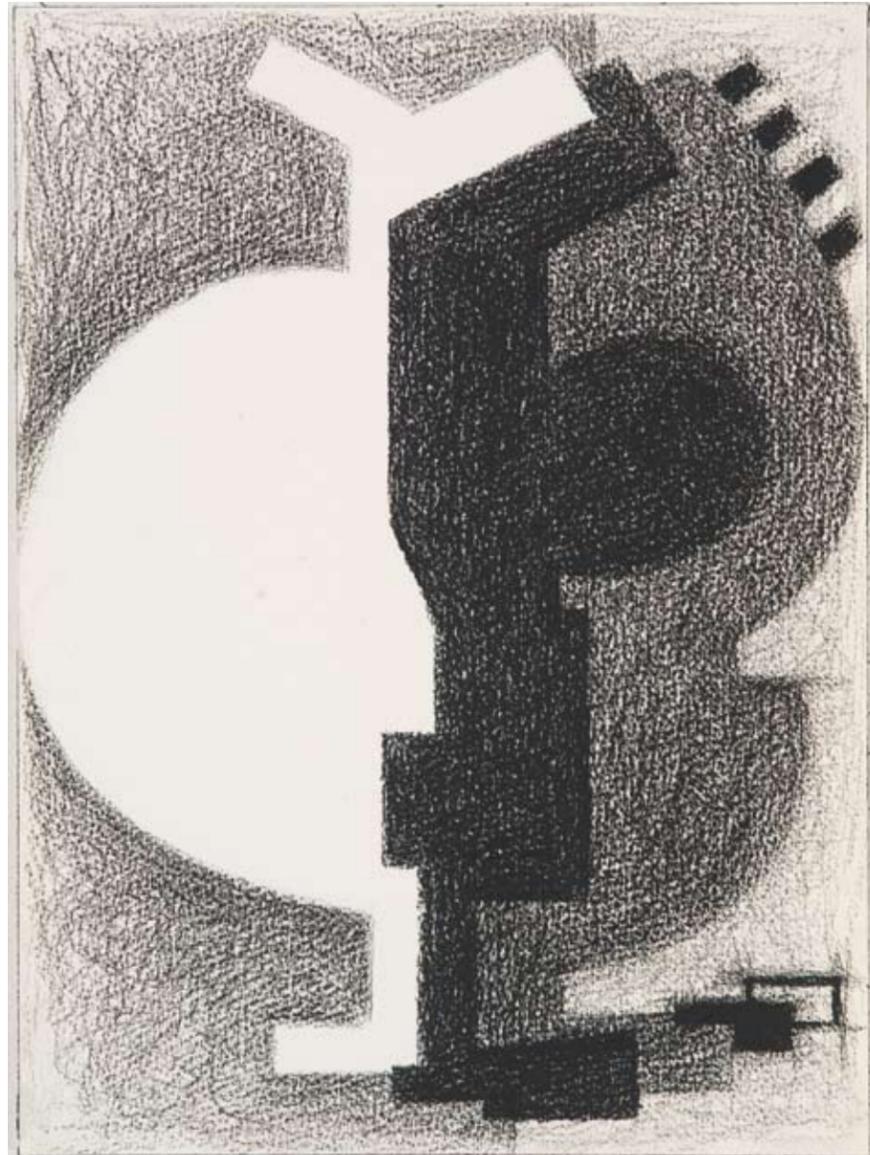
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11. UNTITLED 2003-3



12. UNTITLED 2003-4



13. UNTITLED 2003-5



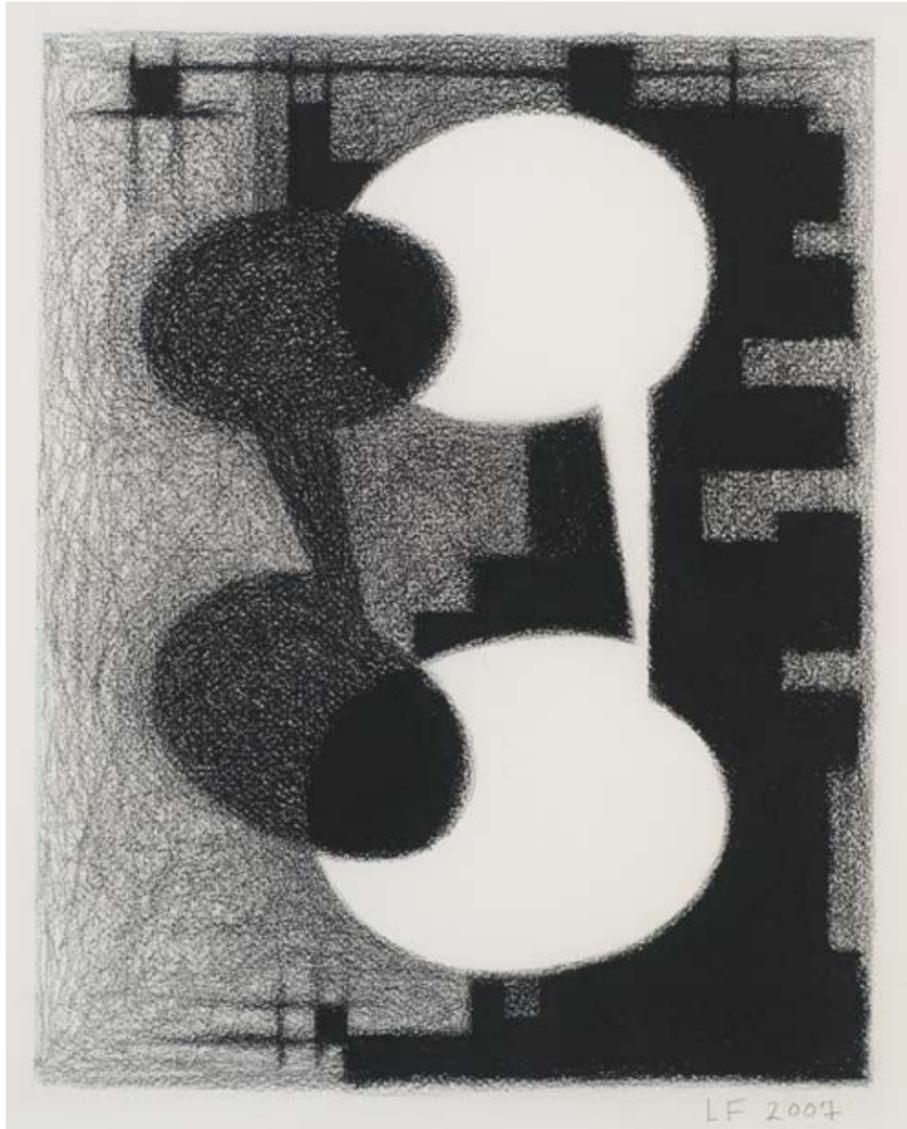
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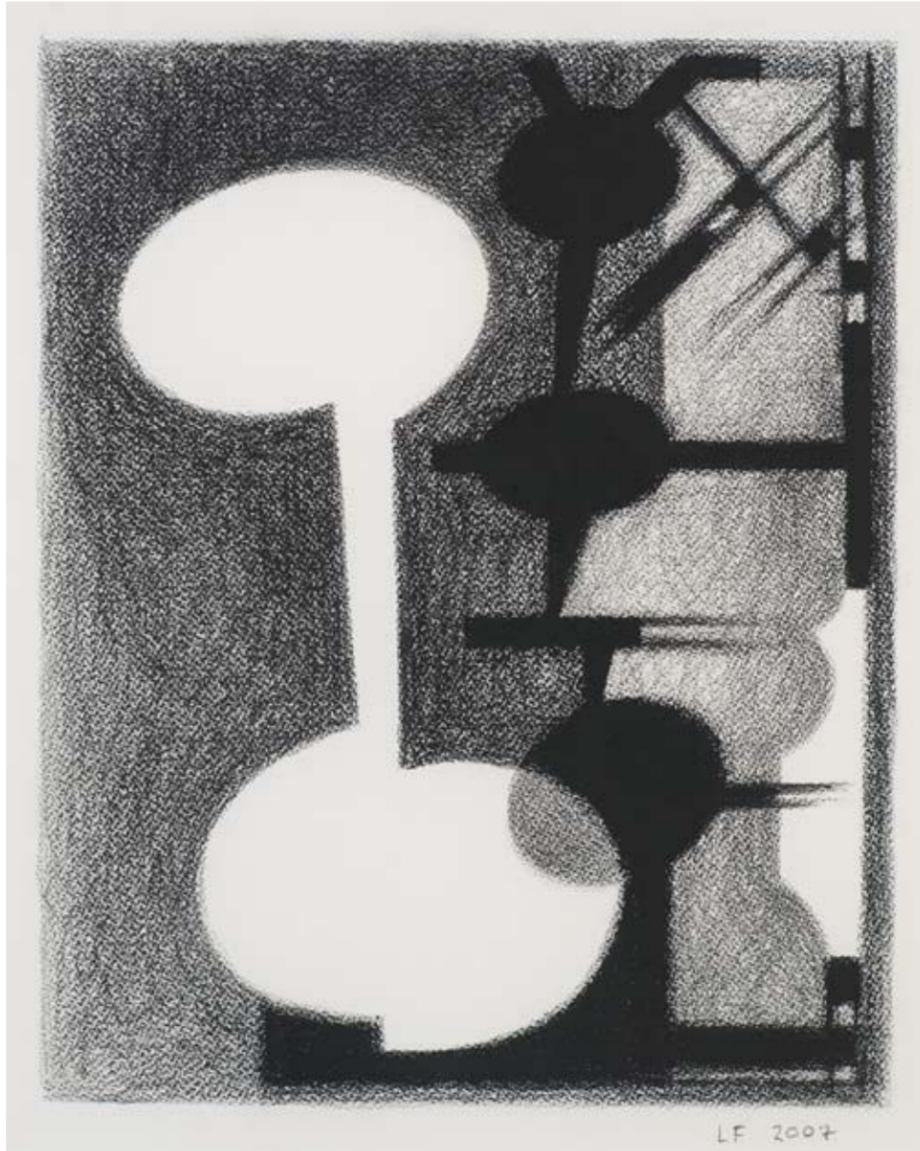
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17. UNTITLED #01



18. UNTITLED #9



19. UNTITLED #4



20. UNTITLED #2



21. UNTITLED #6



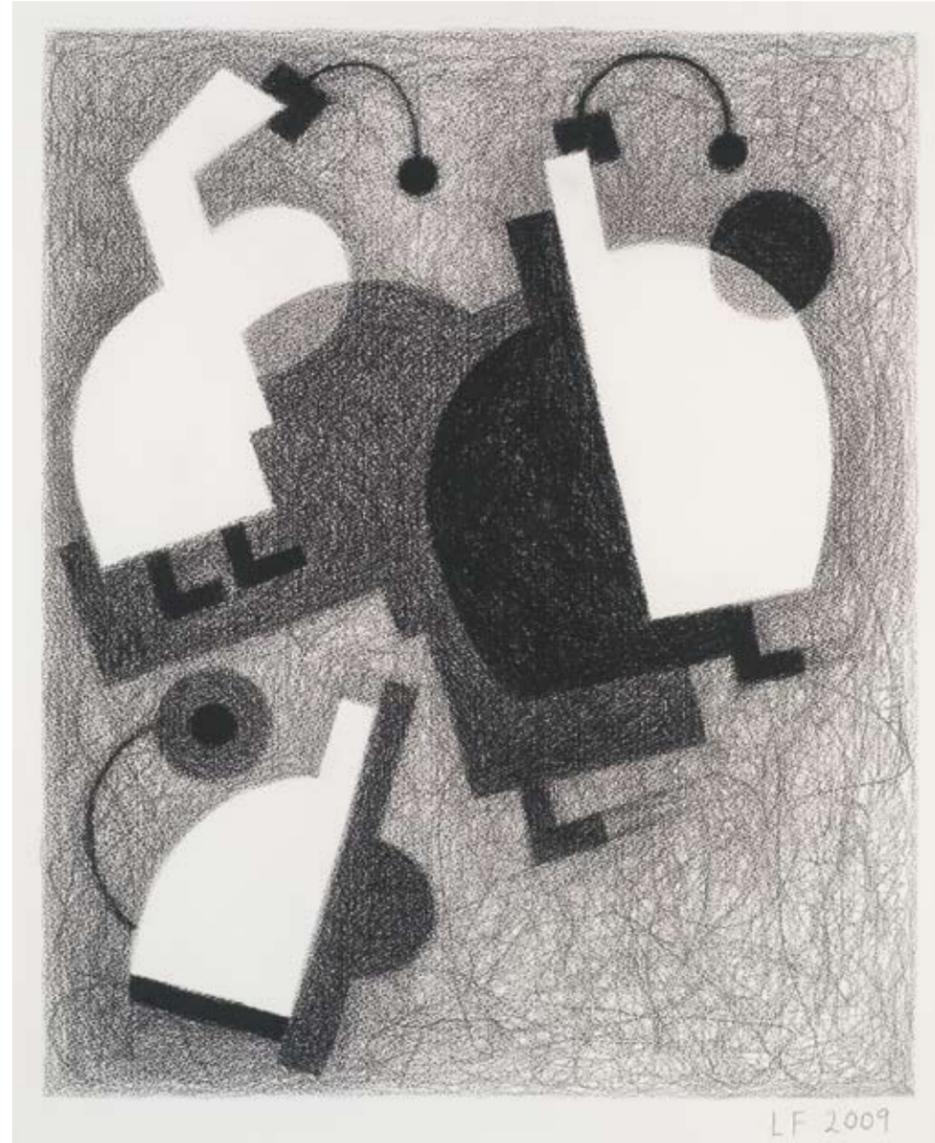
22. UNTITLED #11



23. UNTITLED #12



24. UNTITLED #15



25. UNTITLED #26



26. UNTITLED #28

CHECKLIST

Paintings

1. GRAY'S ANATOMY

1991
oil on canvas
28 x 30 inches
Private Collection, New York

2. POLAR OPPOSITES

1992
oil on canvas
38 x 48 inches
Courtesy of the artist

3. UH-OH

1993
oil on canvas
48 x 40 inches
Courtesy of the artist

4. LAMB PIE

1994
oil on canvas
40 x 48 inches
Courtesy of the artist

5. YES-MAN

1996
oil on canvas
30 x 26 inches
Courtesy of the artist

6. NOT SO 2

1998
oil on canvas
30 x 26 inches
Courtesy of the artist

7. GOLLY GEE

1998
oil on canvas
30 x 26 inches
Courtesy of the artist

8. HARD TIMES

1998
oil on canvas
30 x 27 inches
Courtesy of Jennifer and Jim Lee, New York

9. KNEE JERK

1998
oil on canvas
38 x 30 inches
Courtesy of the artist

10. GET REAL 2

1998
38 x 30 inches
Courtesy of the artist

11. DUMMY

1999
oil on canvas
30 x 27 inches
Courtesy of the artist

12. FOOD OF LOVE

2000
oil on canvas
30 x 27 inches
Courtesy of Doug and Danielle Hilson, New York

13. MARCUS AURELIUS

2005
oil on canvas
30 x 27 (unframed)
31½ x 28½ (framed)
Private Collection, New York

14. HIS USUAL PHILOSOPHIC COMPOSURE

2005
oil on canvas
36 x 34 inches (unframed)
37½ x 35½ (framed)
Courtesy of the artist

15. PATRICIUS

2005
oil on canvas
30 x 27 inches (unframed)
31½ x 28½ inches (framed)
Private Collection, New York

16. A HUNDRED SHADES OF BROWN

2006
oil on canvas
36 x 34 inches (unframed)
37½ x 35½ inches (framed)
Courtesy of the artist

17. THE RUSTLING OF THE GOWN

2006
oil on canvas
36 x 34 inches (unframed)
37½ x 35½ inches (framed)
Courtesy of Phoebe Plagens, New York

18. ROUND AND AROUND

2006
oil on canvas
36 x 34 inches (unframed)
37½ x 35½ inches (framed)
Courtesy of the artist

19. TIME WOUNDS ALL HEELS

2006
oil on canvas
36 x 30 inches (unframed)
37½ x 31½ inches (framed)
Courtesy of the artist

20. A FRAME AROUND THE DOG

2006
oil on canvas
36 x 34 inches (unframed)
37½ x 35½ inches (framed)
Courtesy of Doug and Danielle Hilson, New York

21. WHAT'LL I DO?

2006
oil on canvas
36 x 34 inches (unframed)
37½ x 35½ inches (framed)
Courtesy of the artist

22. LITTLE PARTY GIRL
2007
oil on canvas
36 x 34 inches
Courtesy of the artist

23. DON'T YOU DARE
2007
oil on canvas
36 x 34 inches
Courtesy of the artist

24. NIGHT DELIVERY
2007
oil on canvas
36 x 30 inches
Courtesy of Gary Snyder Project Space, New York

25. AGREE
2007
oil on canvas
36 x 30 inches
Courtesy of Gary Snyder Project Space, New York

26. PROPERLY IDLE
2009
oil on canvas
30 x 30 inches
Private Collection, New York

27. SLEEPYHEAD
2009
oil on canvas
30 x 30 inches
Private Collection, New York

28. WORKS LIKE A CHARM
2009
oil on canvas
30 x 30 inches
Courtesy of the artist

29. VIOLENTLY IN LOVE
2009
oil on canvas
30 x 30 inches
Courtesy of the artist

30. I MET A BOY CALLED FRANK MILLS
2009
oil on canvas
36 x 32 inches
Courtesy of the artist

31. SPORT FOR OUR NEIGHBORS
2009
oil on canvas
36 x 32 inches
Private Collection, New York

32. THE STUBBORN BLOCKHEAD
2010
oil on canvas
54 x 52 inches
Courtesy of the artist

DRAWINGS:

1. GOAT SONG
1996
conté crayon on Arches paper
Image size: 17 x 13 inches
Paper size: 24 x 19 inches
Courtesy of the artist

2. ODD MAN OUT
1996
conté crayon on Arches paper
Image size: 17 x 13 inches
Paper size: 24 x 19 inches
Courtesy of the artist

3. UNTITLED 1996-3
1996
conté crayon on Arches paper
Image size: 17 x 13 inches
Paper size: 24 x 19 inches
Courtesy of the artist

4. UNTITLED #1
1996
conté crayon on Arches paper
Image & paper size: 17 x 14 inches
Courtesy of the artist

5. UNTITLED 7 JULY 1996, IN CT #2
1996
conté crayon on Arches paper
Image & Paper size: 17 x 14 inches
Courtesy of the artist

6. UNTITLED 2000-1
2000
conté crayon on Arches paper
Image size: 15 x 12 inches
Paper size: 24 x 18¼ inches
Courtesy of the artist

7. UNTITLED 2000-2
2000
conté crayon on Arches paper
Image size: 15 x 12 inches
Paper size: 24 x 18¼ inches
Courtesy of the artist

8. UNTITLED A-02
2002
conté crayon on Arches paper
Image size: 13 x 10½ inches
Within matte window: 15 x 12 inches
24½ x 21 inches (framed)
Courtesy of the artist

9. UNTITLED 2003-1
2003
conté crayon on Arches paper
Image & paper size: 12 x 9 inches
Courtesy of the artist

10. UNTITLED 2003- 2
2003
conté crayon on Arches paper
Image & paper size: 12 x 9 inches
Courtesy of the artist

11. UNTITLED 2003-3
2003
conté crayon on Arches paper
Image & paper size: 12 x 9 inches
Courtesy of the artist

12. UNTITLED 2003-4
2003
conté crayon on Arches paper
Image & paper size: 12 x 9 inches
Courtesy of the artist

13. UNTITLED 2003-5
2003
conté crayon on Arches paper
Image & paper size: 12 x 9 inches
Courtesy of the artist

14. UNTITLED #7
2007
conté crayon on Arches paper
Image size: 13 x 10½ inches
Within matte window: 15 x 12 inches
23 x 19½ inches (framed)
Courtesy of the artist

15. UNTITLED #10
2007
conté crayon on Arches paper
Image size: 13 x 10½ inches
Within matte window: 15 x 12 inches
23 x 19½ inches (framed)
Courtesy of the artist

16. UNTITLED #3
2007
conté crayon on Arches paper
Image size: 13 1/2 x 10 1/2 inches
Within matte window: 15 x 12 inches
23 x 19½ inches (framed)
Courtesy of the artist

17. UNTITLED #01
2007
conté crayon on Arches paper
Image size: 13½ x 10 1/2 inches
Within matte window: 15 x 12 inches
23 x 19½ inches (framed)
Courtesy of the artist

18. UNTITLED #9

2007

conté crayon on Arches paper
 Image size: 13½ x 10½ inches
 Within matte window: 15 x 12 inches
 23 x 19½ inches (framed)
 Courtesy of the artist

19. UNTITLED #4

2007

conté crayon on Arches paper
 Image size: 13¼ x 10½ inches
 Within matte window: 15 x 12 inches
 23 x 19½ inches (framed)
 Courtesy of the artist

20. UNTITLED #2

2007

conté crayon on Arches paper
 Image size: 13¼ x 10¾ inches
 Within matte window: 15 x 12 inches
 23 x 19½ inches (framed)
 Courtesy of the artist

21. UNTITLED #6

2007

conté crayon on Arches paper
 Image size: 13¼ x 10½ inches
 Within matte window: 15 x 12 inches
 23 x 19½ inches (framed)
 Courtesy of the artist

22. UNTITLED #11

2007

conté crayon on Arches paper
 Image size: 13¼ x 10½ inches
 Within matte window: 15 x 12 inches
 23 x 19½ inches (framed)
 Courtesy of the artist

23. UNTITLED #12

2009

conté crayon on Arches paper
 17 x 14 inches
 Courtesy of Gary Snyder Project Space, New York

24. UNTITLED #15

2009

conté crayon on Arches paper
 17 x 14 inches
 Courtesy of Gary Snyder Project Space, New York

25. UNTITLED #26

2009

conté crayon on Arches paper
 17 x 14 inches
 Courtesy of Gary Snyder Project Space, New York

26. UNTITLED #28

2009

conté crayon on Arches paper
 17 x 14 inches
 Courtesy of Gary Snyder Project Space, New York

THREE ALTERNATIVE/ADDITIONAL/POSSIBLE PAINTINGS:**Drouot**

2006

oil on canvas
 30 x 27 (unframed)
 31¾ x 28¾ (framed)
 Courtesy of the artist

Bewitched

2006

oil on canvas
 36 x 34 inches (unframed)
 37½ x 35½ inches (framed)
 Courtesy of the artist

Bite-Size

2007

oil on canvas
 36 x 34 inches
 Courtesy of the artist

ARTIST'S PROFILE**Laurie Fendrich****Born**

Paterson, NJ

Education

1978 M.F.A., The School of the Art Institute of Chicago, Chicago, IL
 1970 B.A., magna cum laude, Mount Holyoke College, South Hadley, MA

Solo Exhibitions (1981–2010)

(Unless otherwise noted, the title of the exhibition is *Laurie Fendrich*.)

2010 *Sense and Sensation: Laurie Fendrich, Paintings and Drawings 1990-2110*, Ruth Chandler Williamson Art Gallery, Scripps College, Claremont, CA
 2009 *Laurie Fendrich: Drawings From the South of France, 2009*, Gary Snyder Project Space, New York
 2007 Palm Beach Art Fair, Palm Beach, FL, represented by Katharina Rich Perlow Gallery, New York
 2007 *Miami Now*, Art Fair, Miami, FL, represented by Katharina Rich Perlow Gallery, New York
 2007 *Drawing Exhibition*, Katharina Rich Perlow Gallery, New York
 2006–07 Katharina Rich Perlow Gallery, New York
 2002–03 Gary Snyder Fine Art, New York
 2002 *Laurie Fendrich: Drawings*, Hatton Gallery, Colorado State University, Fort Collins
 2002 Linda Schwartz Gallery, Cincinnati, OH
 2000 E.M. Donahue Gallery, New York
 1995 The Galbreath Gallery, Lexington, KY
 1994 Jan Cicero Gallery, Chicago
 1993 John Davis Gallery, New York
 1990 College of Notre Dame of Maryland, Baltimore
 1986 John Davis Gallery, New York
 1983 John Davis Gallery, New York
 1982 Frans Wynans Gallery, Vancouver, B.C., Canada
 1981 John Davis Gallery, New York

Group Exhibitions (1979–2010)

2009 *Color-Time-Space*, Lohin-Geduld Gallery, New York; Janet Kurnatowski Gallery, Brooklyn, NY

2008 *Painting is Edge*, Parks Exhibition Center, Idyllwild Arts, Idyllwild, CA
 2008 *Abstraction*, Gary Snyder Project Room, New York
 2008 *Painting's Edge 2008*, Riverside Art Alliance Gallery, Riverside, CA
 2007 *Contemporary Selections*, Eaton Fine Art, Inc., West Palm Beach, FL
 2007 *Summer Show*, Katharina Rich Perlow Gallery, New York
 2006 *Summer Show*, Katharina Rich Perlow Gallery, New York
 2006 *Loosely Defined*, Katharina Rich Perlow Gallery, New York
 2006 *Order(ed)*, Gallery Siano, Philadelphia, PA
 2005 *The Legacy of Hans Hofmann*, The Painting Center, New York, NY
 2005 *Engaging the Structural*, New York Arts Gallery, New York
 2004 *179th Annual Invitational*, National Academy of Design, New York
 2004 *Drawing Conclusions II*, New York Arts, New York
 2003 *After Matisse/Picasso*, P.S. 1 Museum, New York
 2002 *Artists and Writers and Husbands and Wives*, Eaton Fine Art, West Palm Beach, FL
 2001 Linda Schwartz Gallery, Cincinnati, OH
 2001 Gary Snyder Fine Art, Chelsea, NY
 2000 Linda Schwartz Gallery, Cincinnati, OH
 2000 *Women and Geometric Abstraction*, Pratt Gallery, Puck Building, New York; Schafner Gallery, Pratt Institute, Brooklyn, NY
 2000 Jan Cicero Gallery, Chicago
 1999 N-3 Gallery, Brooklyn, NY
 1999 Jan Cicero Gallery, Chicago
 1998 Earl McGrath Gallery, New York
 1998 Emily Lowe Museum of Art, Hempstead, NY
 1997 Gramercy International Art Fair, New York
 1997 *The New Naturalism*, Snyder Fine Art, New York
 1997 *Geometric Abstraction, 1937–1997*, Snyder Fine Art, New York

- 1996 *Affinities*, Snyder Fine Art, New York
 1996 Donahue/Sosinski Gallery, New York
 1994 Emily Lowe Museum of Art, Hempstead, NY
 1992 *The Mask Project*, Los Angeles County Museum of Art
 1992 *Slow Art: Paining in New York Now*, P.S. 1 Museum, New York
 1991 Emily Lowe Museum of Art, Hempstead, NY
 1990 John Davis Gallery, New York
 1989 John Davis Gallery, New York
 1987 Jan Cicero Gallery, Chicago
 1986 Condeso/Lawler Gallery, New York
 1984 239 S. Los Angeles Street, Los Angeles
 1984 Jan Cicero Gallery, Chicago
 1982 *Critical Perspectives*, P.S. 1 Museum, New York
 1982 *Contemporary Art from North Carolina*, Squibb Corporation Gallery, Princeton, NJ; North Carolina Museum of Art, Raleigh, NC
 1982 Jan Cicero Gallery, Chicago
 1980 *Painting, Notes & Sketches*, Guggenheim Gallery, Chapman College, Orange, CA
 1979 *Introductions*, Watson-Willour Gallery, Houston
 1979 Jan Cicero Gallery, Chicago

Teaching and Administrative Activities

- 2001–Present Professor of Fine Arts, Hofstra University, Hempstead, NY
 2003–08 Director, Comparative Arts and Culture Program (M.A. Degree), Hofstra University, Hempstead, NY
 1995–2001 Associate Professor, Hofstra University, Hempstead, NY
 1989–95 Adjunct Faculty, Department of Fine Arts, Hofstra University, Hempstead, NY
 1980–85 Painting Faculty, Art Center College of Design, Pasadena, CA
 1979–80 Instructor, University of Southern California, Los Angeles
 1978–79 Instructor, University of Houston, TX

Honors and Awards

- 2009 Visiting Critic, New York Academy of Art, New York
 2009 Brown Foundation Fellow, Museum of Fine Arts, Houston, TX; Dora Maar House, Ménerbes, France
 2008 Visiting Artist, Idyllwild Arts Summer Program, Idyllwild, CA

- 2003 Visiting Artist, *Critical Voices Program*, Irish Arts Council, Dublin, Ireland
 2002 Visiting Artist, *Critic and Artist Residency Series*, Colorado State University, Fort Collins
 1999 Visiting Artist, The Pratt Institute, Brooklyn, NY
 1998 Visiting Artist, University of Delaware, Newark
 1997 Visiting Artist, Triangle Workshop, Brooklyn, NY
 1993 Visiting Artist, The School of the Art Institute of Chicago, Chicago
 1984 Visiting Artist, Claremont Graduate School, Claremont, CA
 1983–84 National Endowment for the Arts—Painting
 1983 Visiting Artist, East Carolina University, Greenville, NC
 1981 Visiting Artist, Emily Carr College of Art, Vancouver, B.C.

Selected Bibliography

- Art listings. *The New York Times*. (November 18, 2005).
 Cyphers, Peggy. Review. *ARTS Magazine*. (April 1990).
 Findsen, Owen. Review. *The Cincinnati Enquirer*. (March 28, 2000).
 Glueck, Grace. Review. *The New York Times*. (January 27, 2003).
 Goodrich, John. "Celebrating Hofmann's Enduring Influence". *The New York Sun*, (November 25–27, 2006).
 Halasz, Piri. Review. *From the Mayor's Doorstep*. (March 1999).
 Heartney, Eleanor. Review. *Art in America*. (June 2003).
 Johnson, Ken. "The 179th Annual." *The New York Times*. (May 14, 2004).
 Kalina, Richard. Review. *Art in America*. (January 1996).
 Karabenick, Julie. "In Conversation with Laurie Fendrich." *NYArtsMagazine*, online (online September–December 2004; in print November/December 2004).
 _____. Review. *Geoform*, (April–October 2007).
 Karmel, Pepe. Review. *The New York Times*. (October 13, 1995).
 Kramer, Hilton. "Laurie Fendrich May Be Harbinger of New Movement." *The New York Observer*. (January 6, 2003).
 Kuspit, Donald. Review. *ArtForum*. (March 2007).
 Landi, Ann. Review. *ArtNews Magazine*. (February 2007).

- Maine, Stephen. "A Delicious Paradox." *The New York Sun*. (July 24, 2008).
 McCormick, James. Review. *Dialogue*. (March/April 1994).
 Morgan, Robert C. Review. *art press* (Paris edition). (March 2007).
 _____. "Women and Geometric Abstraction." Review. (Dec. 1999).
 Mullarkey, Maureen. Review. *The New York Sun*. (December 14, 2006).
 Naves, Mario. Review. *The New York Observer*. (January 8, 2007).
 _____. Review of *Loosely Defined*. *The New York Observer*. (February 27, 2006).
 Newall, Edith. Review. *New York Magazine*. (September 11, 1995).
 _____. Review of *Ordered*. *The Philadelphia Inquirer*. (May 26, 2006).
 _____. "Talent: Living Color." *New York Magazine*. (December 16, 2002).
 Polsky, Richard. "Abstract Logic." *New York Absolute Magazine*. (February/March 2007).
 Princenthal, Nancy. Review. *Art in America*. (March 2007).
 Review of *Hans Hofmann: The Legacy*. *The New York Observer*. (November 21, 2005).
 Robinson, Walter. Review. *ArtNet online*. (January 2003).
 Siostrom, Jan. Review and interview. *Palm Beach Daily News*. (April 28, 2002).
 Smith, Roberta. Review. *The New York Times*. (August 2, 1996).
 Thompson, Walter. Review. *Art in America*. (June 1990).
 Walentini, Joseph. Review. *AbArt Online*. (January 2003).
 Wei, Lilly. "Up Now." *ArtNews Magazine*. (December 2002).
 Wilkin, Karen. Review. *Partisan Review*. (Fall 1996).
 _____. Review. *Partisan Review*. (Winter 1996).
 Yood, James. Review. *Artforum Magazine*. (May 1993).

Lectures and Panels

- March 2008 Panelist, Red Dot Art Fair, Park South Hotel, New York
 March 2007 Panelist, "Reflections on An Endangered Species," FATE (Foundations in Art: Theory and Education) Conference, Milwaukee, WI

- February 2007 Panelist, "Contemporary Art: Currency or Culture?" Red Dot Art Fair, Park South Hotel, New York
 February 2007 Paper Presentation, "The Persistence of Romanticism," Tisch School of the Arts: New York University, New York.
 September 2006 Panel Moderator, "Remembering 9/11: Making a Memorial for Everyone," Hofstra University, Hempstead, NY
 May 2006 Panelist, "Order(ed)," Gallery Siano, Philadelphia
 April 2006 Panelist, Scholaris Think Tank Meeting, The Whitney Museum of American Art, New York
 March 2006 Visiting Lecturer, The University of Kentucky, Lexington
 November 2005 Panelist, "The Legacy of Hans Hofmann," The Painting Center, New York.
 November 2005 Annual Liberal Arts College Alumni Lecturer, "Why Artists Always Lie: The Inherent Antagonism Between Art and Philosophy," Concordia University, Montreal, Canada
 November 2005 Visiting Professor, Seminar on Balzac's "The Unknown Masterpiece," Concordia University, Montreal, Canada
 August 2005 Lecturer, The Otis College of Art and Design, Los Angeles
 April 2005 Panelist, The Look & Listen Festival, Robert Miller Gallery, New York
 January 2003 Artists and Critics Lecture Series, The New York Studio School, New York
 October 2002 Keynote Speaker, Fall Conference, Colorado Art Education Association, Breckenridge, CO
 October 2002 Lecturer, Public Lecture, Colorado State University, Fort Collins
 February 2002 Session Chair, College Art Association Annual Meeting, Philadelphia
 December 2001 Participant, "Talking History," Public Radio, nationwide
 November 2001 Keynote Speaker, Community of Scholars Colloquium, Raritan Valley Community College, Somerville, NJ
 April 1999 Lecturer, Artist/Lecture Series 1999, The Pratt Institute, Brooklyn, NY
 February 1999 Panelist, College Art Association Annual Meeting, Los Angeles
 1998 Lecturer, The University of Delaware, 1998.
 1997 Lecturer, "Why Paint a Painting at the End of the 20th Century?," The Distinguished Faculty Lecture Series, Hofstra University, Hempstead, NY

- 1994 "Abstract Painting Now," The New York Studio School, NY,
- 1993 Lecturer, The University of Kentucky, Lexington, KY
- 1993 Lecturer, The School of the Art Institute of Chicago, Chicago

Publications (Artist's Writings)

- 2007–Present Brainstorm, *The Chronicle Review* Blog site, <http://chronicle.com/blogAuthor/Brainstorm/3/Laurie-Fendrich/79/>
- 2010 "The Victory of the Ugly," (working title), *The Common Review*
- 2010 "Abstract Painting Amid the Image Glut," in *Recovering Reason: Essays in Honor of Thomas L. Pangle*, edited by Tim Burns. Lexington Books
- 2010 (forthcoming) "The Breakup," in *Make Mine a Double*, edited by Regina Barreca. University Press of New England
- 2009 "Painting the New World," review of *Painter in a Savage Land: The Strange Saga of the First European Artist in North America*, by Miles Harvey, in *The Common Review*
- 2008 "Creative Class, Dismissed," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2008 "Art of Darkness," review of *The Colorful Apocalypse: Journeys in Outsider Art*, by Greg Bottoms, in *The Common Review*, Vol. 6, No. 3, Winter 2008.
- 2007 "Judith Geichman: A Matter of Nature," catalogue essay on Judith Geichman, Alfedema Gallery, Chicago
- 2007 "Art Schools: A Group Crit," *Issues & Commentary*, *Art in America*
- 2007 "Sculpture Unafraid," catalogue essay on Don Gummer, Marlborough Gallery, New York
- 2007 "A Pedagogical Straightjacket," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2006 "Blowing Art-Theory Smoke," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2005 "The Lie of the Portrait," *The Chronicle Review* in *The Chronicle of Higher Education*; *Clio's Eye*, the Film and Audio Visual Magazine for

the Historian, Stephen F. Austin State University, Nacodoches, TX (www.clio'seye.sfasu.edu)

- 2005 "A Portrait of the Artist as a Young Mess," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2004 "Sleeping Beauty," *The Common Review*, Vol.3, Number 3
- Selected for posting on the web site of *The Common Review*; cited in *The Chronicle Review Daily Report (web)*, *The Chronicle of Higher Education*, as the magazine/journal selection of the day. Reprinted in *Current*, March/April 2005 (Number 471).
- 2004 "Wishing You Would Wish This," *The Chronicle Review* in *The Chronicle of Higher Education*.
- 2003 "A Brush With Leo Strauss," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2003 "Matisse Wins!," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2002 "Confessions of an Abstract Painter," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2002 "Traces of Artistry," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2001 "History Overcomes Stories," *The Chronicle Review* in *The Chronicle of Higher Education*; reprinted in *The Essay Connection*, ed. by Lynn Z. Bloom (New York: Houghton Mifflin Company), 2004; *The Arlington Reader: Canons and Contexts*, ed. by Lynn Z. Bloom and Louise Z. Smith (Boston: Bedford/St. Martin's Press) 2003.
- 2000 Deconstruct This," column participant, *The Chronicle Review* in *The Chronicle of Higher Education*
- 2000 "Perceptual Drawing in the Age of the Keyboard," *The Chronicle Review* in *The Chronicle of Higher Education*
- 2000 *Why Painting Matters* (Bloomington, IN: Phi Delta Kappa Educational Foundation).
- 1999 "Why Painting Still Matters," *The Chronicle Review* in *The Chronicle of Higher Education*; *Drawing Us In: Essays on How We Experience Visual Art*, ed. by Deborah Chasman (Boston: Beacon Press) 2000.

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Sense and Sensation: Laurie Fendrich, Paintings and Drawings 1990-2010

October 30 - December 19, 2010

Exhibition itinerary:
 Montana Museum of Art & Culture
 University of Montana
 Missoula, Montana
 March 24 - May 21, 2011

