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ART IN REVIEW: Laurie Fendrich

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*Gary Snyder Fine Art
601 West 29th Street
Chelsea*

Tease out the many references, past and present, in Laurie Fendrich's playful hard-edged paintings and what do you come up with? A salute to Russian Constructivism, a nod to Art Deco, a bow to 30's American Modernism, more than a dash of loony cartoony pop culture. But the combos actually work, forming crisp compositions whose bright toylike colors, suave matings of geometric with biomorphic forms, and skilled painting give the work a decorous pizzazz.

In "*Cat's Pajamas*," reading from left to right, a black bulbous silhouette like a comic face in profile cuts into an angular white shape. (Or does the black shape define the white one? The figure-ground relationships here are rife.) It then bites into a jazzy bright blue mechanomorphic structure that in turn invades a hot plastic purple roundness.

The entire configuration is set on a terra cotta ground. Tiny multicolor squares buzz around the painting's top and bottom edges.

If this doesn't grab you, try "*Noodlin*" (the titles are a little cutesy): two flat overlapping forms, suggestive of piano tops seen from above, one in green, the other in sour yellow with a blue appendage in the shape of a flattened dome, are tipped at a 45-degree angle on a divided ground of two browns. The large forms are attended by smaller ones—again, multicolor squares, lines and rectangles, with a merry orange ovoid floating in free space.

Like giggles, the paintings are infectious. To be sure, they take on a certain sameness after a bit, but so accomplished is Ms. Fendrich at her retro riffs that she keeps the eye dancin'.