

# LUSCIOUS WASTELAND

## Cathy Diamond & Laurie Fader



Cathy Diamond, *Missing Persons*, 2021, 30 x 30 inches, acrylic on canvas



Laurie Fader, *Opium Dreams*, 2022, 48 x 58 inches, oil on canvas

**Radiator Gallery** is proud to present *Luscious Wasteland*, a two-person exhibition of new works by artists **Cathy Diamond** and **Laurie Fader**, curated by **Patrick Neal**.

Opening Friday, September 16, 2022, 6–9 pm

On View: September 16–October 23, 2022

Cathy Diamond and Laurie Fader suggest peculiar storylines in their paintings. Hybrid forms with distinct characteristics inhabit mutant landscapes. Both artists draw heavily on the natural world and art history to conjure up their own imaginative terrain. They navigate the private enclaves of places like gardens and neighborhoods, placing domesticity in relation to the tumult of global geopolitical events. Observing works up close at Radiator Gallery, viewers might trace paths that begin in the minds of Diamond or Fader, rife with images of personal experiences and journeys, that open onto a larger chaotic world. The small and largescale paintings in *Luscious Wasteland* may be intimate or riotous in spirit and depict vistas that appear to unfold over seasons, years and epochs.

The space in-between forms is a crucial sweet spot for both Diamond and Fader as they skillfully navigate the terrain between abstraction and figuration. Their works share an all-over scaffolding across the picture plane that brims with life and energy, and suggests a meandering walk in the landscape. Familiar pathways and bucolic clearings in Laurie Fader's panoramas are punctured by caves and crevices that reveal a sinister and surreal parallel universe. For Cathy Diamond, linear description serves as an essential device with which to move between drawing and painting, contour and mass, and micro and macroscopic vantage points.

Much like the unpredictable and seismic events that unfold during a day or comprise a lifetime, Diamond and Fader partake in freeform, mutable compositions that deviate from a fixed perspective. They draw on an array of themes and subjects, stimuli and triggers to generate imagery. Everything from; trees and backyards, the forest and woods, subjugation and domination, survival and hope, attraction and disconnection, pathways and unraveling, temperature and light, the cur-

rents and patterns inherent to circuitry, neuroscience, electricity and bird flight. They reference a trove of art, literature and music as diverse as painters Charles Burchfield, Arshile Gorky, André Masson and Hokusai. Musicians like Joni Mitchell, Miles Davis and Traffic. And, novels like *The Overstory* by Richard Powers, poetry by T. S. Eliot, or True Crime podcasts.

Diamond's new paintings depict elements of nature with a sense of loneliness and mystery. A fascination with True Crime has lent the atmospheres a suggestion of menace that also strikes a personal chord in the post-pandemic era. *Missing Persons, 2021*, pictures a gnarly thicket teeming with jagged shrubs, branches and crags, in a palette of violet, sky blue, brown and sandy grey. Everywhere line functions as gesture and contour connoting direction, patterning and evocative details suggestive of bone, branch or dune. The painting references the account of a girl gone missing and the mystery of the lonely, cold days searching for her. Scraggly lines and thin washes of paint suggest frailty and a state of tragic aloneness.

Fader's compositions comprise, "surreal theaters inhabited by mythical figures in psychological quandaries." Her figures and landscapes are culled from a lifetime of looking, teaching and traveling, and absorbing the cultures of Italy, France, Haiti, and Hungary where she has resided. She draws on sources as diverse as Bruegel's parables, the Vestal Virgins of ancient Rome, and Disney illustrations. In a recent work like *Pilgrimage at Dusk, 2022*, one can spy the appropriated characters and animals of other artists transported to a rambling, tumultuous world. Fader sometimes undergirds her compositions with the prints of Edward Hicks and Currier and Ives and overlays collages of acrylic and gouache on paper sealed in resin. A recurrent theme in her work involves the false comforts of innocence, ignorance, utopia and nostalgia in relation to the catastrophic impact of world events.

Included in *Luscious Wasteland* are stacked clusters of small works on wood panel. Both Diamond and Fader create works on paper in a variety of media that combine elements of drawing, collage and mixed media sketchbook entries. Both artists acknowledge a back-and-forth process between drawing and painting with which to arrive at finished works. Diamond and Fader both have studios within their homes, and regularly attend artist residencies to gain creative inspiration and community. *Luscious Wasteland* presents Diamond and Fader in rich conversation with one another, as they take note of the natural wonders of flora and fauna in our midst, while examining the domestic and global dramas that straddle and threaten daily existence.

**Cathy Diamond** has exhibited in and around New York City for three decades, and more recently, has curated several shows. Selected solo-two person shows include Andre Zarre Gallery, Farrell Pollock Fine Art and Sideshow Gallery. Selected group shows include Alice Gauvin Gallery, Zurcher Gallery, Buddy Warren Fine Art, Gallery Boreas, Susquehannah Art Museum, The National Academy of Art, Joyce Goldstein Gallery, and Haverford College. Her works on paper have travelled to Miami Basel, Cleveland Museum of Art, Park Avenue Armory and Boston Print Fair. Diamond has been awarded several residency fellowships across the country, and is the recipient of an Artists, Inc. Grant. She is represented by Alice Gauvin Gallery. Diamond is Adjunct Professor of Art at Borough of Manhattan Community College.

The abstract narrative paintings of Louisville-based artist, **Laurie Fader**, evolved after many years of direct perceptual landscapes on the streets of New York, Baltimore and Italy. Her new work references climate change, animism, and female power through parables. She has won a Pollock-Krasner Grant, Great Meadows Foundation awards, a Helen Winternitz award from Yale University, an Adolf and Esther Foundation emergency grant and residencies at The Virginia Center for the Creative Arts, the International School of Drawing, Painting and Sculpture in Umbria and the American Academy in Rome. She is represented by Bonfoey Gallery in Cleveland, Galerie Hertz and Zephyr Gallery in Louisville, KY.

**Patrick Neal**, NYC-based painter, arts writer and curator is a regular contributor to *Two Coats of Paint*, and has written for *Hyperallergic* and *Whitehot Magazine* as well as several exhibition catalogs and monographs. He recently served as a visiting artist at Interlude Artist Residency, Hudson, NY. His latest solo exhibition, *Atmosphere: Patrick Neal New Work*, was on view at Joyce Goldstein Gallery in Chatham, NY, this past April–May. He will be included in the upcoming group show *Still* in September at Platform Project Space, Brooklyn, and will be exhibiting new photographic prints and paintings at The Local NYC, Long Island City, NY, from November 1 through December 31, 2022. Neal is a 2018 NYSCA/NYFA Artist Fellowship recipient in painting and was awarded a 2021 City Artist Corps Grant.