

www.cathydiamond.com, www.artmobia.com, www.artforfilmnyc.com

Lives and Works in Queens, NY

Education

New York Studio School, NY, NY

University of Michigan, Ann Arbor, MI. BFA

Selected Solo and Two Person Shows

2019-20 *Art House*, Curator James Pustorino, Director of The Drawing Rooms, Jersey City, NJ

2014 *Andre Zarre Gallery*, with Dana Gordon, New York, NY

Valentine Gallery, Project Space, Ridgewood, NY

2013 *Galerie Cerulean*- Abartonline. With Claire Seidl

2004 *The Painting Center*, NY, NY. 'Dream of a Unified Theory', with Raphael D'Onofrio

2003 *Sideshow Gallery*, Brooklyn, NY. With Micky Shon

2001 *Excalibur Collection*. Brooklyn, NY

2000 *Bingo Hall*, *Farrell/Pollock Fine Art*, Brooklyn, NY

Painting Center, NY, NY.

Drawing Files and Online Representation

Pierogi2000, Brooklyn, NY. *Flatfiles*.

[Www.Flatfile.gallery](http://www.flatfile.gallery).

www.artmobia.com

Interviews/Artists Talks

Earth Matters Artists Talk, 2/15/2022 [https://youtu.be/ AX0dL9H3VI](https://youtu.be/AX0dL9H3VI)

Gallery Gary Giordano Artists features https://www.youtube.com/watch?v=f0oE4_mdxQs&

Artspiel Interview <https://artspiel.org/artists-on-coping-cathy-diamond/>

Studio Critical, Online Interview with Valerie Brennan

<http://studiocritical.blogspot.com/2014/10/cathy-diamond.html>

Selected Group Shows

2022

Alice Gauvin Gallery, 'Human/Nature', Portland, Me

Green Door Gallery, *Earth Matters*, curatorial project, Brooklyn, NY

2021

Engine/Alice Gauvin Gallery, 'Looking out, looking in: an Introspective', Biddeford, Me

Birdhouse Gallery, "Ocean Garden", Hancock, NY

Zurcher Gallery, 'Women of Spirit, Part 3', New York, NY

2020

Flatfile Gallery, '8 x 8', Part 1 and 2, Online Exhibition

Jason McCoy Gallery, Drawing Challenge IV, Online Exhibition

490 Atlantic, 'Magnum Opus', Brooklyn, NY

Shirley Fiterman Art Center, 'Group Dynamic', New York, NY

M.David & Co. 'A Call to Arms, The Enabling Act', Brooklyn, NY

2019

SRO Gallery, 'Unextinguished: The Episodic Landscape', Brooklyn, NY
Smith Learning Center, Columbia University, 'Praxis', New York, NY

2018

Susquehanna Art Museum, 'Ideation', Harrisburg, PA
The Drawing Rooms, The Big Small Show, Jersey City, NJ
Shirley Fiterman Art Center, 'In Form', New York, NY
Sideshow Gallery, Greatest Show on Earth, Williamsburg, NY

2017

National Arts Club, 'Deck the Walls', New York, NY
David and Schweitzer, 'Yellow Chair Extravaganza', Brooklyn, NY
Van Der Plas Gallery, 'All Art', NY, NY
Boston Print Fair, Boston, Ma, with Oehme Graphics.
Joyce Goldstein Gallery, 'Take Your Pulse', Three person show with Jenny Lynn McNutt and Louisa Waber, Chatham, NY. Curated by Cathy Diamond.
David and Schweitzer Gallery, Flat Files, Brooklyn, NY
The Drawing Rooms, 'The Big Small Show', Jersey City, NJ
Buddy Warren Gallery, 'Edgy Elegance', New York, NY
Metro Pictures, 'Postcards from the Edge', Aids Benefit, New York, NY

2016

New York Studio School Alumni Exhibit, curator Larry Greenberg of Studio 10 Gallery, New York, NY
David and Schweitzer Gallery, 'Seeking Space, Making the Future', Brooklyn, NY
E/AB Print Fair, Oehme Graphics Booth, New York, NY
Bushwick Open Studios, 'Rear Window', curator and artist, Brooklyn, NY
Cleveland Museum of Art, Cleveland Print Fair, Oehme Graphics Booth, Cleve, OH
Temporary Storage, 'Landscape', Curated by Todd Burr Dodd and Hazel Lee Santino
Capital Art Fair, Washington, DC. Oehme Graphics Booth, Steamboat Springs, CO.
Boston Print Fair, Boston, Oehme Graphics Booth

2015

Andre Zarre Gallery, Shades of Paint. New York, NY
New York Studio School Alumni Show, curated by Fred Valentine, Jason Andrews, Yevgeniya Baras, New York, NY
The People's Garden, 'Painting in Trees', Curated by Ben Larocco, Linea Paskow, Ben Pritchard, Brooklyn, NY
Snug Harbor Cultural Center's Art Lab, 40 for 40, Anniversary Exhibit. Staten Island, NY
Storefront Ten Eyck, 'Making History', BOS Benefit. Brooklyn, NY

2014

Andre Zarre Gallery 40yr Anniversary Show. New York, NY
Green Fitness Studios, Bushwick Open Studios, Brooklyn, NY
Janet Kurnatowski Gallery, 'Paperazzi III', Brooklyn, NY

2012

Northside Williamsburg Arts Festival, Brooklyn, NY.
Janet Kurnatowski Gallery, Greenpoint, NY. 'Paperazzi II'

Sideshow Gallery, Brooklyn, NY. 'MIC CHECK'

2011

Leslie Heller Gallery, NY, NY. Christmas Salon

Atlantic Gallery, NY, NY. 'Away'

Vaudeville Park, Bushwick, NY. 'Anti-Curating as Social Change'

Bric Gallery, Catskill, NY. '18+1'

2010

Art Source International, New York, NY. "Art for Water"

Atlantic Gallery, 'Water', New York, NY

Janet Kurnatowski Gallery, Greenpoint, NY. 'Works on Paper'

2009

Art Under the Bridges, Dumbo Art Fair, Brooklyn, NY

2008

Park Avenue Armory, with Riverhouse Van Straaten Gallery, New York, NY

National Academy of Art, Invitational of Contemporary American Art, New York, NY

2007

Miami Basel. Van Straaten Gallery/Riverhouse Editions, Steamboat Springs, CO

Art Chicago in the Mart, Chicago, Ill. Van Straaten Gallery

Lana Santorelli Gallery, 'Skin', Southampton, NY

2006

Borough Hall Portrait Gallery, Brooklyn, NY. Judge Gilbert Ramirez Portrait

Haveford College, 'Conversations in Paint', Haveford, PA

2005

Atlantic Gallery, 'A Fine Romance', New York, NY

The College of William and Mary, 'Conversations in Paint', Williamsburg, VA.

2004

Akus Gallery, E. Connecticut State University. 'Conversations in Paint'

Gallery Boreas, 'Solstice', Brooklyn, NY

The Graphic Arts Gallery, 'Water Tower Show', New York, NY.

2003

Gallery Boreas, Inaugural Show celebrating Centennial of Williamsburg Bridge, Brooklyn, NY

2002

Brooklyn Brewery, 'RED', curated by Cathy Quinlan. 'Blue', curated by Cathy Quinlan, Brooklyn, NY

2000

Judson House Project, Painting Installation, New York, NY.

Teaching Experience

2015-Present

Borough of Manhattan Community College, Adjunct, Drawing and Painting, New York, NY

2008--2017

Snug Harbor Cultural Center Art Lab, SI, NY. Instructor of Painting and Drawing

2016

Art Students League, Advanced Painting and Figure Drawing, New York, NY

2013-14

St. Brigids Catholic School, New York, NY Elementary Art Teacher, Grades 1-8

2012-13

Bird River Studios, Brooklyn, NY. Adult Drawing

2001-2

Parsons School of Design, New York, NY. Instructor of Drawing, Pre-College Academy

Awards-Residencies

2020

NYFA/Golden Paints, Emergency Paint Grant

2019

Virginia Center for the Creative Arts, Amherst, VA. Residency Fellowship

Jentel Foundation, Banner, WY. Residency Fellowship

2016

Jentel Foundation, Banner, WY. Residency Fellowship

2015

Virginia Center for the Creative Arts, Amherst, VA. Residency Fellowship

2008

I-Park Foundation, E. Haddam, CT. Residency Fellowship

Byrdcliffe Residency, Woodstock, NY

2007

Jentel Foundation, Banner, WY. Residency Fellowship

Artists Inc. Fellowship Grant

2005

Virginia Center for the Creative Arts, Amherst, VA. Residency Fellowship

Bibliography

2022

Portland Press Herald, review of "Human/Nature", Jorge S. Arango, [pressherald.com-Art review Distinctive styles display natures emotional range.pdf](https://www.pressherald.com/2022/01/14/distinctive-styles-display-natures-emotional-range/)

Art New England, review of "Human/Nature", Carl Little, <https://artnewengland.com/human-nature/>

2020

<https://artspiel.org/artists-on-coping-cathy-diamond/>

Gallery Gary Giordano Artist Talk:

https://www.youtube.com/watch?v=f0oE4_mdxQs

2019

Nota Bene with Artspiel by Paul D'Agostino, Review of SRO Exhibit

<https://artspiel.org/page/3/>

Nostrand Avenue Improvement Association, Review of SRO Exhibit by John DeWind

<https://www.naiabrooklyn.org/updates/2019/2/1/unextinguished-the-episodic-landscape>

2014

New York Sun, Ann Saul, 'Color and Line', Andre Zarre Gallery
<http://www.nysun.com/arts/color-and-line/88946/>

Gallery Travels, Seen Around Town, Anne Russinof Blogpost, Valentine Gallery
<http://gallerytravels.blogspot.com/2014/09/liz-ainslie-and-cathy-diamond-at.html?spref=fb>

Painter's Table, Blogpost of Andre Zarre Exhibition

Painter's Table, Blogpost of Studio Critical Interview
<http://studio-critical/cathy-diamond-interview>

Studio Critical, Online Interview with Valerie Brennan
<http://studiocritical.blogspot.com/2014/10/cathy-diamond.html>

2013

Gallery Travels, Seen Around Town, Anne Russinof Blogpost, Galerie Cerulean
<http://gallerytravels.blogspot.com/2013/11/claire-seidl-at-galerie-cerulean.html>

From the Mayor's Doorstep, Piri Halasz, Sideshow Gallery 'At the Alamo'

2012

Hyperallergic, Northside Williamsburg Festival

2010

Arts Magazine, Piri Halasz, '10 yrs at Sideshow'

2005

The New Yorker, Review of 'A Fine Romance'

2001

From the Mayor's Doorstep, Piri Halasz, Prince Street Invitational

2000

Abartonline, Joe Walentini, Painting Center Project Room exhibition

Artist thoughts – Cathy Diamond

My artworks reflect the seasons – though semi-abstracted, the colors, forms and atmosphere of my paintings are in direct response to the manner of how life in nature evolves with the time of year. Framed by these phases along the year's cycle, my paintings bring together hybrid forms suggestive of trees, plants, insects and figures as if simultaneously. For years, I have been most drawn to the beckoning scene of entering woods, with different gestures of yearning, leaning, flying, drooping found in nature used to create a latent figurative narrative. As I paint, the scene and the imagery, once unfamiliar, become recognizable to me, like a fuzzy distant scene that gains sharpness as you draw nearer to it.

I believe in an animistic approach to living forms around me. Working on the human form is in my practice, as I draw from nudes with a group of artists, and I teach the figure in my classes. Even on the subway and bus I practice drawing people. I love their private expressions, usually of a resigned internal attempt to balance their lives. Internalizing all of this as I draw and paint the creatural aspects of nature makes trees, flowers and the like my stand-ins for humans.

The negative space is primary in my work. As I push the forms away from each other, it is often the negative form which starts to dominate and become the positive image. Line is also a primary obsession for me, championing the small and perhaps meek as viable against the strong and dominant forces.

After decades as an oil painter, I've begun working with Acrylics. The layering of transparencies, quick evolution of narrative forms, and attention to small movements of line has showed me that a framework based in drawing, which becomes tinted and colored, fits most deeply with my vision.

I've added a stand-alone flower form into my nature imagery. I transform them into flower-heads, flower-balloons, bushes, brains and even planet. They are wheel-like with spokes, or other machine-like interiors. To me they are, in part, a metaphor for consciousness, in the sense of the physiological journey inside our brains of thoughts and sensations. The layering of petals into a center, with the overall rounded form alone on the canvas, or with a wisp of branch or other element, has excited me in its simplicity and its sense of totality.

In addition to the 'flower' works, the last two years have seen a new experimentation with focusing on the drawing elements in my works, solid form is narrowing down to inflections of forms made with linear edges, circuitry and abstracted detail. My subject continues to be woods and other growing forms. My imagination continues to morph plant-life, birds and other creatures, with suggestions of figurative stances. But the feeling has changed to one of slight dread and danger, particularly in works done in Fall and Winter. Since the pandemic set in, I found myself taking a friend's suggestion to try True Crime podcasts. Not thinking this was for me, I soon found myself wrong. I felt sympathy for the random victims in small town USA, and felt connection to the perpetrators who'd gone off the deep end and wanted to inflict terror and suffering. I felt the courage and determination of the crime journalists and detectives, entering a black hole to find scraps of clues to make sense of the chaos.

The paintings and drawings in this group have become muted, soft and foreboding, the plant-life more jagged. There is sometimes an all-over scaffolding of forms, like being lost in winter woods. Weather, like thunderstorms and coldness are in the works, as is loneliness. They're about a dark mystery, a closeness to death, a final energy of lost souls.

Returning to the more hopeful spring and summer colors and forms in the works I'm making currently, still there is a feeling of being lost, of searching, and a kind of solitude presides.

Art review: Distinctive styles display nature's emotional range

pressherald.com/2022/03/06/art-review-distinctive-styles-display-natures-emotional-range/

By Jorge S. Arango



The current show at Alice Gauvin Gallery, Portland's newest commercial art venue, is titled "Human/Nature" (through March 26). As with her last outing, Gauvin ties together several artists' work under a grandiose theme: nature's ability "to threaten, to comfort, to nourish, and to strike awe – and through it all, to somehow possess a spirit of its own."

The work is highly diverse and, also like [her last show](#), a bit of a mash-up. The artists all feel quite distinctive and don't really converse harmoniously amongst themselves, so it's best to go in knowing you'll see four distinctly different aesthetics, even if they all do have a lot to do with nature and the various feelings it can prompt.

INFO : "Human/Nature", Alice Gauvin Gallery, 43 York St., Portland, through March 26

HOURS: Noon to 6 p.m. Wednesday through Saturday, alicegauvingallery.com

The show starts with etchings by Simon Carr, inspired by the cave drawings of Lascaux. They are laboriously produced. They begin with a drawing that is then transferred onto a zinc plate using carbon paper. Then Carr deploys a diamond point scribe to scratch the drawing into the metal, and submerges the plate into a diluted nitric acid bath, which more deeply etches the lines into the metal. The plate is inked and wiped down, leaving the ink only in the grooves, then paper is laid over the plate with a blotter and put through a machine that compresses the plate, squeezing the ink out of the grooves and onto the paper. At each point in this process, the drawing is reworked or changed in some way.

There are five etchings, four of which are fairly literal. You will likely recognize the images from your archeology or art history textbooks (or the caves themselves if you've visited). In these cases, the technique is what is most interesting, since otherwise they are essentially representations of something someone else already created. The black and white palette also removes them by a degree from their origin.

But in the fifth etching, the equine form is partially obscured by scratchy lines. This is the most interesting to me because it is no longer just a picture of an existing thing. It becomes Carr's own vision through his expressionistic markings. It also brings the beast closer to expressing its own spirit, the markings acting like some sort of magnetic or energetic resonance in the way Giacometti's paintings did with their obsessive radiations of lines.

On the opposite wall are tiny landscapes also by Carr. I'm not sure how much they emanate the sense of nature's spirit, but what is most evident for those familiar with this artist's diverse work, is that this scale works to his advantage. In Carr's large still lifes and scenes of New York, the visual impact of his stippled paint application can become dissipated by a sense of controlled sameness. These lovely landscapes feel more spontaneous and have the quality of oil sketches done in the open air. The stippling is mixed with visible brushwork, adding movement and energy to the surface.

Next to Carr's etchings are several genuinely electrifying paintings by Cathy Diamond. There is so much going on in these works that they demand you linger before them for quite some time. They are really a hybrid of drawing and painting, and their surfaces buzz, sizzle and quiver with a feverish energy. They are clearly landscapes, but abstracted in ways that capture nature's ability to constantly morph and evolve. In this way, they viscerally convey a kind of aggressive fecundity of nature. And the morphing happens across species. Though none of it is definitively articulated, some shapes intimate animal life, sometimes springing from plant life (or the other way around).



Cathy Diamond, "Toward the Light," 2022, acrylic on paper on canvas, 40 x 40 inches *Image courtesy of the artist*

A painting like "Toward the Light" looks like an LSD-fueled version of one of Cezanne's Mont Saint-Victoire paintings. It is a maelstrom of greens, a color associated with fertility. We perceive what looks like an open space in the middle of the work as if we're viewing the hills and sky through an opening in a thicket of plant life. But we get the unmistakable impression that this aperture will not last long before it becomes choked, then completely obscured, by the inexorable encroachment of vines and leaves. An odd blue figure at lower left resembles some quadruped creature, though we can't be sure what.

Diamond's colors are also lush and ravishing. "In the Thick" is obviously a forest scene. Again, we are viewing a clearing or a pond or stream through an opening in a dense break among the branches and leaves. But the scene is suffused in a hallucinogenic kaleidoscope of maroons, pinks, grays and golds.

Sequences of lined-up black jots appear here and in other paintings. They could certainly be branches or plant stems, but they feel more like some personal iconography, similar to Arshile Gorky's repeating enigmatic symbols. You can see them in "Cacophony" too, a virtuosic work despite its small size. This secret language adds to the sense of the mysterious inner life of all flora (and some fauna). Diamond's works are breathtakingly gorgeous ... and just a little scary in their suggestion of nature's uncontrollable, untamable power.



Gina Sawin, "Moving With the Light," oil on canvas, 26 x 54 inches *Image courtesy of the artist*

Gina Sawin, Gauvin's mother, contributes paintings of various species of shore birds in flight. Like Carr, she daubs and stipples with her brush rather than creating gestural strokes. These paintings at first might feel straightforward, but the more we look at them, the more we detect her skill in depicting wonderfully subtle variations in light. They seem to be flying in clouded skies, with the sun filtering through them as a blurry, almost imperceptible glow.

If we look a little longer, we also see a recurrent geometry that adds structure to the paintings. It is defined by the negative space between wings, as well as the wings themselves. The repetitiveness of this naturally occurring geometry telegraphs the sense of the birds' directional movement through space with the ineffable precision of their murmuration. Synchronous changes in their communal flight path sends those geometries hurtling in other directions. But the act of their murmuration also conveys their own inner instinctual communication with each other, which completely confounds human understanding.

Lastly there are the paintings of Elizabeth Higgins, which feel less aligned with Gauvin's theme. Though they certainly depict nature, they really seem to be more about the artist's interiority than the landscape and the nature itself, even when there is no figure in them.



Elizabeth Higgins, "Pilgrimage to St. Anne's, Fogo Island," 2021, woodblock lithograph, 10 x 8 inches
Image courtesy of artist

The paintings of Fogo Island, between Newfoundland and Labrador, have the same atmosphere of geographical isolation as endless renditions Mainers have seen of Monhegan Island. Like some of those, there is a kind of stark beauty to the topography that can scrape your heart clean and raw (particularly a woodblock print of a painting Higgins did called "Pilgrimage to St. Anne's, Fogo Island").

But what is evoked here, perhaps because of the simplicity of line and composition in these works, is the melancholy of the artist painting them. Which is interesting. One work, "Bantry Bay," which centers around a slash of white paint that depicts light breaking on the water through a cloud, comes closest to transmitting the awesomeness of nature's inexhaustible store of phenomena. Yet even here it is the artist's awe we feel most.

Jorge S. Arango has written about art, design and architecture for over 35 years. He lives in Portland. He can be reached at: [\[email protected\]](#)

Human/Nature

Carl Little

Alice Gauvin Gallery • Portland, ME • alicegauvingallery.com •
Through March 26, 2022



Gina Sawin, *Airborne Godwits*, 2021, oil on canvas, 18 x 28". Courtesy of Alice Gauvin Gallery.

Opened in 2021, the Alice Gauvin Gallery has gone the group show route for its first few exhibitions, gathering diverse artists around a theme. For *Human/Nature*, the gallery offers recent paintings and prints by Simon Carr, Cathy Diamond, Elizabeth Higgins, and Gina Sawin, all of whom connect in diverse ways to the natural world through their work.

Based in New Gloucester, ME, Sawin makes her connection via a variety of birds, often presented in groups in flight. An oil, *Airborne Godwits*, 2021, depicts 16 of the long-billed and -legged migratory seabirds winging across the canvas. This is not the choreography of a murmuration, but rather a kind of stop-action image of helter-skelter avian grace.

Canadian-born painter and printmaker Elizabeth Higgins, who lives in Connecticut, takes a semi-abstract approach to landscape. A 2016 view of Bantry Bay in Ireland is a simple arrangement of hills, sea, and sky, with luminous greens and blues predominant. If not for dark outlines and a small house in the foreground, the painting could be labeled color field. *Figure by Shore*, 2020, is more emotionally resonant thanks to the small individual in green jacket standing alone before a broad vista.

Queens, NY, resident Cathy Diamond likes her nature all shook up, as it were, with hinted-at plant and what she has called "creatural" forms morphing across the picture plane. The oil on paper *Toward the Light*, 2022, might be a view through a jungle or an underwater grotto. *In the Thick* is even more immersive—as if we were in the middle of a winter storm in the mountains.

In his etching and dry proof *Lascaux III*, 2021, Simon Carr looks back to the Paleolithic cave paintings in southwestern France for inspiration. Carr, who maintains a studio in New York City, emulates the simple majesty of those early images of animals. His active mark-making captures the dynamic of a bucking swayback horse-like creature.

On the basis of this exhibition, the gallery is off to a strong start, presenting four established artists with distinctly modernist sensibilities. Variety, they say, is the spice of life, and this exhibition proves it.

—Carl Little



Alice
Gauvin
Gallery

alicegauvingallery



EARTH MATTERS

Gregory Amenoff
Cathy Diamond
Julian Hatton
Ro Lohin

Garry Nichols
Evelyn Twitchell
Cecilia Whittaker-Doe
Alice Zinnes

**Gregory Amenoff, Cathy Diamond, Julian Hatton
Ro Lohin, Garry Nichols, Evelyn Twitchell,
Cecilia Whittaker-Doe, Alice Zinnes**

February 5 – February 27, 2022

Curated by Cathy Diamond

**OPENING RECEPTION:
Saturday February 5, 2-5pm**

Artists Panel Discussion moderated by David Brody tba

Green Door Gallery
206 Skillman Avenue Brooklyn, New York 11211
greendoorgallery.org hrs: fri,sat,sun 12-6pm
cathdiamond@yahoo.com 718.350.4709 for inquiries

Cover: Evelyn Twitchell, *Field*, (detail), 2019

<https://www.flipsnack.com/cathydiamond/earth-matters-catalogue.html> ONLINE CATALOGUE

<https://youtu.be/AX0dL9H3VI> YOUTUBE VIDEO OF ARTISTS TALK



Amenoff, *Espina*, 30x30 in, Oil on canvas, 2013
Hatton, *Shadowland*, 10x10in, Oil on panel, 2019,
Lohin, *Kalax*, 29.5x40in, Oil on canvas, 2019

Twitchell, *Scarred*, 14x11in, Oil on canvas, 2019
Whittaker-Doe, *Stirring in Summer*, 24x24in, India ink, oil on canvas, 2019
Zinnes, *Us Despite Them*, 36x44in, Oil on canvas

Diamond, *If the Trees Could Talk*, 24x24in, 2020
Nichols, *Ship*, 25x14in, Oil on canvas

Green Door Gallery 206 Skillman Avenue, Brooklyn, NY 11211 greendoorgallery.org, hours: fri,sat,sun 12-6pm.

EARTH MATTERS curated by **Cathy Diamond** **FEBRUARY 5 – 27, 2022**

*Gregory Amenoff, Cathy Diamond, Julian Hatton,
Ro Lohin, Garry Nichols, Evelyn Twitchell,
Cecilia Whittaker-Doe, Alice Zinnes*

Reception: Sat. Feb. 5, 2 – 5pm.
Artists Talk moderated by David Brody

The exhibition, *Earth Matters*, brings together a range of abstract paintings by eight artists who draw much of their inspiration from nature. They develop their paintings, in part, out of a profound familiarity with a rural place, or from memories of different landscapes fused together. The Earth, how it holds the roots of forests, and layers up into boulder and mountain, how we experience the creatures that share our fields and woods and how sunlight becomes material - these are all sources for these artists. Through their fashioning of experiences of air, vegetation, soil, rock and water, they create personal symbols and evocations of place.

The way color works for these artists is not so much a graphic decision as a palpable experience of how light suffuses a place with atmosphere, or how foliage explodes into form. Likewise, for shape and texture - these elements are not arranged for decorative or descriptive purposes, but to resonate as metaphors for growth or death, memory or hope. The artists in *Earth Matters* work not from the outside in, but from the inside out, meditating on the subjects that inspire them. They recreate the rhythms and layers of nature in the call and response of their own painting process, carrying the vocabulary of their motifs into a symbolism of their own.

Gregory Amenoff's paintings are on a continuum with the nature abstractions of Arthur Dove and the muscular, rough-hewn landscapes of Marsden Hartley. Plant-forms billow and hover, often cropped into the viewers space. Shards of illuminating apertures offer a celestial element that amplify elements of worlds within worlds.

Cathy Diamond's paintings bring together hybrid forms suggestive of trees, plants, insects and figures simultaneously. Different gestures of yearning, leaning, flying and drooping found in nature are used to create a latent figurative narrative.

Julian Hatton's scenes of trees and hills expand and compress in his jousting images. Masses of earth, path, water and tree-growth energetically push at all corners of his canvases and allow him to express a youthful optimism about his natural surroundings.

Ro Lohin's paintings depict the landscape of her Yucatan home through a scrim of atmospheric dots that create a sense of moisture and spiritual presence. Riffing on a Seurat-like multiplicity of color, she creates emerging forms of materialized light.

Garry Nichols uses memories of the landscape of his Tasmanian home country to build a maze-like garden of personal forms in his paintings, collages, drawings and painted wood sculptures. Verdant colors, complex patterning and graphic scaffolding house symbols and stories of his past made dynamically present.

Evelyn Twitchell's studio overlooks the Susquehanna River in Pennsylvania. Her abstract paintings may evoke the density of light on the water, the staccato rhythms of nearby fields, earthen layers or a time of day. She conjures a meditative energy in her explorations of light, movement and growth.

Cecilia Whittaker-Doe works in oil on panel express a collage-like building process of boisterous images of old tree-growth, weeds and flower-beds, mountains and streams beyond. She achieves compressed flatness, saturated color and deep space with dizzy energy.

Alice Zinnes creates abstracted landscapes inspired by poetry and mythology, most recently *The Golden Ass*, by Apuleius. Nature is expressed in impassioned strokes of flaming color, faceted as a baroque sweep that pulses with an inner glow. Between 2008-2014 Zinnes was at the center of the anti-fracking movement, and her sense of nostalgic loss – for our environment and humanity – fused with the hope for a better world inform her vision.

Earth Matters celebrates the wonder of the natural world and the importance of the planet, even as our environment is under constant threat. Any actions that we as humans and artists can take to raise awareness of the preciousness and precariousness of our relationship to the earth is of the utmost urgency.

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Part 3

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Tuesday, May 4 - Saturday, May 8: 12 - 8 PM
Sunday, May 9: 12 - 5 PM

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LAURIE FENDRICH
LUCERO GONZALEZ JAMESON
MARGARET JOLLY
GWYNETH LEECH
NICOLE PARCHER
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ANGELA VALERIA
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Located between Lafayette and Bowery

ONLINE CATALOGUE LINK: <https://www.flipsnack.com/cathydiamond/zurcher-catalogue.html>



Catalogue Essay by Peter Bonner

Living with Oneself

This time of year I think a lot about my garden as it comes alive after the winter, the bulbs have flowered and the Lillies and Blue Bells have all begun to color and fragrance our world.

The timing of their arrival coincides with the arrival of Cathy Diamond's paintings of flowers which can be seen in the exhibition "11 Women of Spirit, Part 3", the twenty fourth Edition of Salon Zurcher. Diamond's paintings include Petunia's, Hyacinth and Marigold's, and just like my newly arriving blooms, they feel like they are bursting forward with life.

These paintings are mostly small in size but have a scale that is large without sacrificing delicacy, and the form they take reveals depths beyond the more instant pleasures of color, line and light. "From Petunia" harbors fields and mountains within its petals and 12 x 12 inch borders. The forms are situated beyond the transient, occupying a space inhabited by our imagination, prehistoric in sentiment yet solidly grounded in the everyday world that Diamond inhabits. These paintings are seductive and enticing, yet also evoke mysteries; unknown foreign scents, exotic tastes as well as the unexpected. "Missing Persons" encompasses a landscape large and wild in which nomadic personas wander.

Knowledge and marks accumulate as these paintings grow and Diamond's relationship with each deepens. Diamond's studio is in her home; she lives with these paintings, enduring and rejoicing in the trials and tribulations of each over time. This relationship, like any relationship, changes daily. (In fact, one painting changed today as I was writing about it).

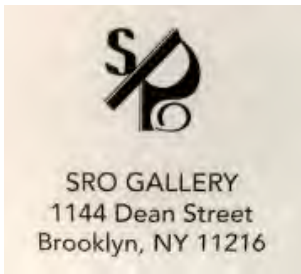
This is the nature of what these paintings reveal, the motif of flower as metaphor for self; self coerced into visible existence through paint. "Pressed" feels literally like a flower pressing forward against the picture plane, flattening in the process, the pressures and claustrophobia of our times experienced plastically. Each painting rooted in the soil of the present and fed by the distant past, lived and distilled in the here and now. "Hyacinth" has a calming palette and directs our attention towards a centered energy, a meditation perhaps, though we find ourselves contemplating peace in the presence of other forms that serve as necessary distraction.

The changes we go through daily and the coming to terms with oneself culminates in paintings that radiate a celebratory tone, each image rising up out of complexity, ancient in their steadfastness yet fresh in their outlook, a true statement of defiance, resolution and celebration.

Peter Bonner

April, 2021

Peter Bonner is an Australian artist and educator residing in Queens, NY. He was awarded the Dobell Prize for Drawing in 1997, and has exhibited in Brisbane, Melbourne, Europe, London and New York. Bonner has developed a personal visual language that is both metonymic and experiential in its evocation of memory and narrative. He is represented by M. David & Co. and, until it's closing in 2019, John Davis Gallery in Hudson, NY. Bonner teaches Painting, Drawing and Conceptual Thinking at The Art Students League, The New York School of the Arts, and St. Joseph's University in Philadelphia, PA. www.peterbonner.net



Unextinguished: *The Episodic Landscape* January 18-February 10, 2019

Cathy Diamond, Moses Hoskins, Sheila Lanham,
Sahand Tabatabai, Cathy Nan Quinlan, Cecilia Whittaker-Doe

By Don Doe

Cathy Diamond creates rhythms and linear characters as if in animation around her, trying to express living presences in an otherwise abstract arena. The marks simultaneously suggest figures in cage-like structures; comfortably ensconced and yet struggling to get in or out of the canvas. Suggestive tree-forms gain traction with slumbering cloud-rock forms above, holding the weight of the sky in a barely visible dusk light. Narrative elements arrive for her this way after the initial automatic drawing inhabits the canvas.



Embrace, 2018, Oil on Canvas, 16 x 20 inches

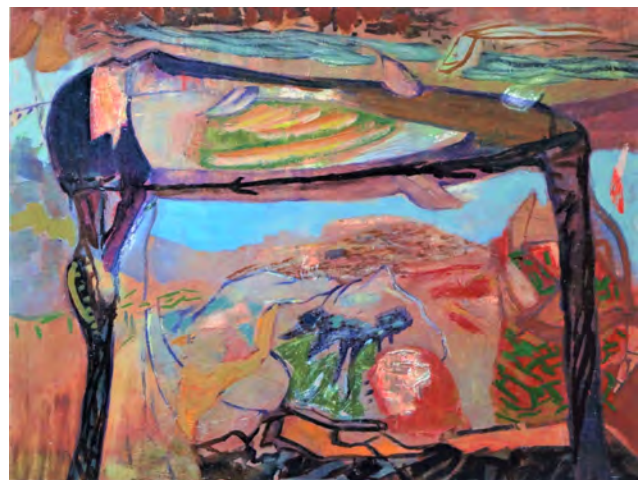
Biography

Diamond's paintings express encounters with the self via forms from nature that speak to her, creating invented places that attain a kind of visual pitch somewhere between the two. Hybrid forms, like a leaf that looks figurative, and changing forms, like a tree-trunk that reaches like a person, open the space up to a narrative that engages the viewer in a secretive, slow way. Scraped, layered and glazed paint creates unique light that gives a mood that is part hopeful and part foreboding.

Recent exhibits include: "In Form", at the Shirley Fiterman Art Center; "Praxis", at Columbia University's Smith Learning Center; "En Masse", at Thompson Giroux Gallery, Chatham, NY and "Ideation", at Susquehanna Art Museum, Harrisburg, PA. Diamond's works on paper have travelled with Oehme Graphics to national print art fairs in Washington, D.C., Chicago, Boston, Los Angeles, Miami and Cleveland. In 2017 she curated "Take Your Pulse", a three-person exhibit at Joyce Goldstein Gallery in Chatham, NY. In 2016 Diamond was awarded a fellowship at Jentel Residency in Banner, Wyoming. She teaches Drawing and Painting at Borough of Manhattan Community College. After living in a loft in Williamsburg, Brooklyn for a couple

There is a barely contained impulsive display in her works for destruction or adaptation, a skill of burnishing the details in every figurative relationship. A philosophical dilemma, within each brutalist canvas forces the self to deepen the space, complicate it, and return eventually to reserve. Diamond's paintings are opening up to little theaters, like intimate drawing diaries, as she creates tableaux. She affects a richness of muted atmospheric feeling and a fullness of color. These works are imbued with a strange emotional character created by the tense animated plant-forms redolent of a forest background.

Yellow Nest, 2018, Oil on canvas, 24 x 24 inches



of decades, Diamond now resides and maintains a studio in Glendale, Queens.
Www.cathydiamond.com, www.oehmegraphics.com, www.artmobia.com

Take Your Pulse

New Works by

Cathy Diamond, Jenny Lynn McNutt and Louisa Waber

curated by Cathy Diamond

May 26–June 24, 2017

Opening Reception: Friday May 26, 5–7pm



By Natalie Haddad

Just as the title signifies the flow of blood that sustains the body, the three artists in *Take Your Pulse* – Cathy Diamond, Jenny Lynn McNutt, and Louisa Waber – speak to the vital force of an artwork. All three artists work within the formal parameter of abstraction while retaining elements of representation. Diamond has said that her “abstract paintings try to express living presences in the forms.”

Abstraction is not a reduction as much as it is a metamorphosis; forms – which may have begun as recognizable objects or intimations of nature – are reconceived as planes of light and shadow in a continuous state of flux. The “pulse” of the artwork is this blurring of boundaries between forms and states (abstraction, representation), which each artist crystallizes with a distinct style.

Diamond's paintings are inspired by nature and the changing inflections of light and shadow. In “Dusklike” shapes and colors – deep greenish black, vibrant fuchsia – emerge from a sandstorm-like haze of yellow-ochre pigment, like objects appearing as our eyes adjust to darkness. As “Dusklike” recreates the in-between time of dusk, when light simultaneously reveals and conceals, layers of paint are scraped away in “Yellow Torso” to expose a bustling play of line and color beneath the surface.

McNutt, who has looked to African music and dance as a means of “enabling me to bring my paintings

to life”, uses art to engage with the animal nature in man. In “Chimera in Red”, dynamic strokes of bright red and greenish-yellow paint surround a hybrid creature that melds human and frog. While the imagery evokes the relationship between human and non-human animal, the viscous paint, dripping down the canvas, and agitated contrast between colors create the sensation of life pulsating through the picture plane. In her sculptures, as in the writhing hybrid figure in “Twine”, the sense of life manifests as a struggle between elemental forces.

Weber has stated that, “At some point ... the painting has something to say, there's a dialogue, and I respond to what it is saying.” While the geometric shapes in her watercolor and oil paintings can suggest architectural spaces, their jewel-like tones seeping into one another and gossamer line-work often forming complex patterns resembling circuitry, they also create a sense of musicality – of painted voices harmonizing with each other and the artist.

The artists' approaches are linked by their shared belief in the animating energy of the universe and the ability of art to make this energy visible. *Take Your Pulse* connects us to this lifeblood.



Natalie Haddad is co-editor of Hyperallergic Weekend Section and a freelance art critic.

Laurie Fader

Lauriefader.com

EDUCATION

MFA, Yale School of Art, 1985, Honors
BS, New York University, 1983, Honors
NY Studio School, Drawing Marathon, Graham Nickson, NY, NY
Washington University, St. Louis, MO
University of Cincinnati, Cincinnati, OH

SOLO EXHIBITIONS

- 2022 AFTER ITALY, FROM LANDSCAPE TO ABSTRACTION, Galerie Hertz, Louisville, KY
- 2018 ODYSSEYS, Garner Narrative, 642 Market Street, Louisville
- 2013 PAINTING IN UMBRIA, Gallery 849, Louisville, KY
- 2012 PAINTINGS FROM UMBRIA, Gallery 849, Louisville, KY
- 2012 EXPLORATIONS, The Gallery at Whiskey Row Lofts, Louisville, KY
- 2002 LANDSCAPES, Alta Gallery, Rowayton, CT
- 1999 NEW WORK- LAURIE FADER, The Painting Center, New York, NY
- 1995 RECENT LANDSCAPES, 55 Mercer Gallery, New York, NY

TWO AND THREE PERSON EXHIBITIONS

- 2022 LUSCIOUS WASTELAND, New Work by CATHY DIAMOND and LAURIE FADER, Radiator Gallery, Long Island City, NY
- 2016 SOMETHING GLIMPSED HEAD ON- PAINTINGS BY GWENDOLYN KERBER AND LAURIE FADER, 849 Gallery at Kentucky College of Art and Design, Louisville, KY
- 2015 PERCEPTIONS OF REALITY: PAINTINGS OF AMY WEISKOPF, LAURIE FADER AND AARON LUBRICK, 849 Gallery at Kentucky School of Art at Spalding University, Louisville, KY
- 2010 VISION AND MYTH, Stevenson University Gallery, Stevenson, MD
- 1994 CITY/COUNTRY, LAURIE FADER AND CHURCHILL DAVENPORT, Carriage Barn Gallery, CT
- 1991 FIGURING IT OUT; STORY AND SYMBOL IN RECENT FIGURATIVE PAINTING
Curated by Nancy Grimes of Art News, Daniel P. Quinn Gallery, Long Island City, NY (catalog)

SELECTED GROUP EXHIBITIONS

- 2017 CANDY FACTORY ARTISTS, studios on Floyd St., Louisville, KY
- 2017 JURIED SHOW FOR OPEN STUDIOS, Cressman Center, Louisville, KY

2016 STATE OF PAINTING, Anne Wright Wilson Gallery, Georgetown College, KY
 2015 THE SARDONIC EYE: LOCKHART IN CONTEXT, The Allen Hite Art Institute Galleries,
 The Cressman Center, Louisville, KY. Curated by Peter Morrin
 2014 13, Gallery 849, Louisville, KY
 2013 PERCEPTUAL PAINTING, Gallery of International School of Drawing, Painting
 and Sculpture, Umbria, Italy
 2012 LANDSCAPES OF ITALY, Gallery of International School of Drawing, Painting
 and Sculpture, Umbria, Italy
 2010 SPECTRA: AN EXHIBITION OF FACULTY OF GOUCHER COLLEGE,
 The Silber Gallery, Goucher College Athenaeum, Towson, MD
 2007 SIGNIFICANTLY SMALL, Gallery 100, Saratoga Springs, NY
 2007 AMERICAN LANDSCAPES, MFA Circle Gallery, Annapolis, MD,
 2007 NUDES, Antreasian Gallery, Baltimore, MD
 2005 NEW PAINTING Gallery 100, Saratoga Springs, New York
 2004 PEINTURES & SCULPTURES, Chateau de Rochefort-en-Terre, France
 2001 ARTISTS OF THE SECOND DISTRICT, Federal Reserve Bank, NY, NY
 2001 13th ANNUAL FACULTY EXHIBITION, Weill Art Gallery, NY, NY
 2000 GROUP SHOW, Schaffler Gallery, Brooklyn, NY
 1998 GALLERY ARTISTS, Tabachman Gallery, New York, NY
 1998 INVITED ARTISTS, Weill Art Gallery, 92nd St.Y, New York, NY
 1997 BG4, Bowery Gallery, NY, NY Juror: William Bailey
 1997 CONTEMPORARY REFLECTIONS, Silvermine Gallery, New Canaan, CT
 1997 ELEVEN FACES, The Painting Center, New York, NY, curated by Jenny Lynn McNutt
 1997 IN TRIBUTE TO... Silvermine Gallery, New Canaan, CT
 1996 ART AND LIVING, Silvermine Gallery, New Canaan, CT
 1996 BY NATURE, Sound Shore Gallery, Cross River, NY
 1996 SELF-PORTRAITS, HBO Gallery, New York, NY
 1995 PAINTING TODAY, Erector Square Gallery, New Haven, CT Juror: William Bailey
 1995 PAINTING THE HUDSON, Arts Alliance of Haverstraw, Village of Haverstraw, NY
 1992 DRAWING ACROSS THE BOARD, Gudelsky Gallery, Silver Spring, MD
 1989 12 INVITE 12, Hammond Museum, North Salem, NY
 1987 PORTRAITS FROM THE NORTHEAST, Creative Arts Workshop, New Haven, CT
 Juror: Philip Pearlstein
 1986 THE TRANSFORMING LANDSCAPE, Women's Caucus, Henry St. Settlement, NY
 1982 SMALL WORKS, 80 Washington Square Gallery, NY, NY Juror: Nancy Hoffman
 1981 SMALL WORKS, 80 Washington Square Gallery, NY, NY Juror: Marcia Tucker

HONORS AND AWARDS

2022	Virginia Center for the Creative Arts, Amherst County, VA
2021	Great Meadows Foundation Artist Professional Development Grant
2018	Great Meadows Foundation Artist Professional Development Grant
2018	American Academy in Rome, Visiting Scholar
2017	Scuola Grafica di Venezia residency, Venice, Italy
2013	The International School of Drawing, Painting and Sculpture in Italy residency
2012	The International School of Drawing, Painting and Sculpture in Italy residency
2004	Alfred & Trafford Klots Artist Residency Program in France.
2002	Board of Trustees Artists Fellowship Award, New York, NY
2002	Adolph and Esther Gottlieb Foundation Emergency Assistance Grant
2000	Faculty Development Grant, Pratt Institute
2000	Pollock-Krasner Grant
1988	Painting Fellowship in Haiti sponsored by the Episcopal Diocese of Washington D.C.
1985	Helen W. Winternitz Award for excellence in painting, Yale University
1983	Founder's Day Award for academic excellence, New York University

Publications and Media

"The Life of an Artist," Life history interview conducted for doctoral research project; interview transcript and audio donated to University of Louisville Oral History Archives. March 20, 2021

"Re/visioning Female Resistance: Perseverance by Laurie Fader," by Flora Schildknecht , The Louisville Review 89, Spring 2021

"Studio Visit", Volume 45, 2019

Staff Pick, "Odysseys" by Laurie Fader, Leo weekly, December 2018

"Vignette: Laurie Fader- Open Studio Weekend Artist", October 2017

"How to Make an Art School", Louisville Magazine, November 27, 2017

Interview "Something Glimpsed" exhibition, ARTFM Radio, Oct 2015

"Kentucky School of Art", 2013 Clay Cook on Vimeo

"Making the Landscape Your Own: Laurie Fader" by Karen Frankel, American Artist Magazine, July 2002

"Laurie Fader", by Henrik Krogus, Brooklyn Heights Press, November 2000

"Cecily Kahn and Laurie Fader..." Ken Johnson, New York Times, May 7, 1999

"Figuring It Out- Story and Symbol in Recent Figurative Painting", Nancy Grimes of Art in America, 1991
catalogue for Daniel P. Quinn Gallery, LI City, NY

Professional Academic Appointments

2011-2018 Associate Professor, Co-founder and Chair of Kentucky College of Art and Design at
Spalding University, Louisville, KY

Like a steady hand guiding a tiller in strong winds, making my work locates me in the turmoil of the world, both metaphorically and experientially.

My earlier focus involved creating convincing perceptual space defined by a particular light. I painted landscapes on the streets of New York City, juxtaposing industry, nature and people. Later, in Baltimore, I made large, extended pencil drawings of entangled wooded areas populated with small figures inspired by Bruegel's parables. Painting in Italy and France changed my color while the works of proto-Renaissance artists affected my content and structure. The manifestations of saints, angels, and the dramatic upending of scale in invented landscapes told mystical or biblical stories, while titillating the eye with delicate and complex imagery.

Light and space are repurposed now to create a surreal theater inhabited by mythical figures in psychological quandaries. Landscape areas merge seamlessly into abstract areas, creating a tension between what is recognizable, palpable and ephemeral. Densely packed form, shape and color insinuate narratives that approach comic/macabre absurdity, precarious and nonsensical. Alien flowers, humans, mutated animals, all stand in as metaphors of strength and innocence, or as bit parts in a developing odyssey stumbling through an obstacle course in an imploding world. These woven dreamy narratives invite the viewer to participate in a fictional parallel universe.

Some work crosses mediums. Art historical traditions and references are overlapped and juxtaposed. Inkjet prints from Currier and Ives prints of Noah's Ark or The Peaceable Kingdom are disrupted with painted shapes of gouache. Collage, paint and liquid resin are intermittently layered so the thick shiny veneer allows one to see a frozen unchangeable spatial history through an impenetrable artificial surface. What has happened is fixed, but there is still the opportunity to layer and redefine.

As an older American woman, I have the benefit of a longer view. Sometimes I respond to nostalgic imagery of children, mothers, and forests from the post war decades and plant it in unlikely compositions. Innocence and ignorance sooth, with darkness lurking nearby. My work responds to this present moment as we approach a breaking point, while the very act of painting is an affirmation of the creative spirit forging irrepressibly into the headwinds.

RE/VISIONING FEMALE RESISTANCE: *PERSEVERANCE* BY LAURIE FADER

In Laurie Fader's *Perseverance*, a nude female figure strides across a field of geometric and organic forms. The environment seems to be in a state of collapse—buildings, half submerged by floodwaters, tumble overtop of one another on a canvas electrified with color. The woman swings her elastic, stick-thin arms, her legs seem to have multiplied with the force of her stride, a cloud of small points of light radiate upward from her head, her dark hair, pulled into two tight buns, references the cartoon character Olive Oyl. She is powerful, she is in motion, and she is also unapologetically old.

Perseverance confronts viewers with the aged female body. The bowed back, the heavy thigh, the deflated breasts of the figure tell of a story of a body that has lived—and a body that perseveres: the figure moves forward undeterred, a slight smile on her face, through a world in chaos. Gesturing toward a revision of the notion that only young or unmarked female bodies are capable or worthy, Fader has cast the heroic figure of *Perseverance* as an old woman.

Speaking about *Perseverance*, Fader says that she adapted the painting from an earlier work from her *Vestal Virgin* series. Inspired by the ancient Roman Vestals, women who had the esteemed position of guarding the eternal flame—but who were ruthlessly punished if they broke their vows of chastity—the series focused on stylized female figures who raced through threatening environments, “trying to rescue whatever was there or trying to survive whatever was happening.” In the revision of the original, the woman in *Perseverance* has transformed from an abstracted form to a female body which insists that viewers acknowledge its human physicality; viewers encounter both the strength and vulnerability of the woman as she moves through the disintegrating environment. Female resistance to destructive forces is on full display here.

And yet, despite the high stakes implied by this narrative of resisting catastrophe, *Perseverance* is infused with a subversive sense of joy. Through the use of a riotous color palate and abstracted, absurdist organic forms—such as the giant rose-and-yellow foot which dominates the foreground of the painting—*Perseverance* engages the unexpected pleasures of color and of an imagined landscape. This bold use of color and of physical humor can be read as kind of resistance in itself. One

senses that the heroic woman in the painting does not merely survive; she continues onward with a determined sense of joy and with a willingness to embrace the absurd. In the current moment—one in which environmental degradation, misogyny, racism, as well as a global pandemic, often seem to threaten at every turn—perhaps such a re-envisioning of female strength is exactly what is called for.

GARNER NARRATIVE

11/8/2018

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"Vestal Virgin and the Truckrat" 64 x 56" oil

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July 2020
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October 2018

GARNER NARRATIVE

Laurie Fader Odysseys

December 7 - January 11

opening reception:
Friday December 7, 6 - 9 pm

closing reception:
Friday January 4, 6 - 9 pm

Garner Narrative welcomes Laurie Fader for her first solo show with the gallery, *Odysseys*, in which Fader paints through fraught political and personal territory with a Vestal Virgin as a protagonist or guide.

While in Rome, Fader connected to the history of the pre-Christian Vestal Virgins whose lives as living symbols of the state were extraordinarily privileged, circumscribed, and brutally shortened in the event of impropriety.

Fader writes, "My Vestal Virgin... evolved on large canvases as a kind of heroic figure embarking on odysseys relating to loss of freedom, uncontrollable climate change, and fear. Current events resonate and subliminally determine epic journeys, such as traveling with immigrants across a desert in a "rat truck", or racing through a hurricane. A previously lighter, slightly humorous and self-effacing painting of a crying child turned darker when it was reported that children were being irreparably separated from their parents at the Mexican/US border.

Laurie Fader has been the recipient of many honors and awards, including a Pollock-Krasner Award, an Adolph and Esther Gottlieb Emergency Assistance Grant, and the Helen W. Winternitz Award for excellence in painting from Yale University. She was recently awarded a Great Meadows Foundation Award to be a Visiting Scholar at The American Academy in Rome. She has attended other residencies in France, Haiti, Hungary, and Italy. Fader lived in New York City for 25 years where she taught at Pratt Institute, then lived in Baltimore where she taught at the Maryland Institute College of Art. She came to Louisville in 2011 to launch The Kentucky School of Art (now KyCAD), where she was Chair of Academic Affairs and Associate Professor. She is now a full-time practicing artist.



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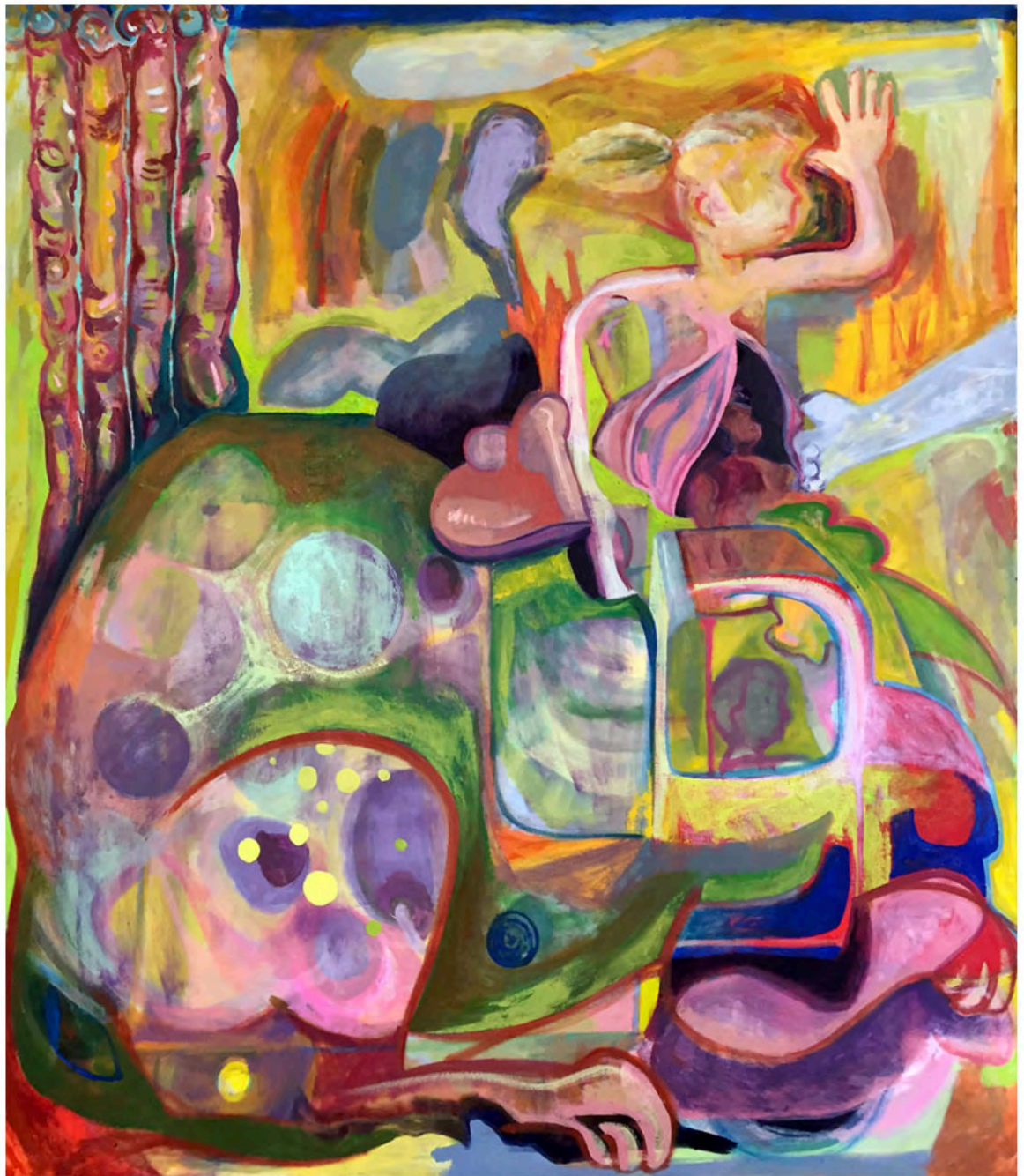
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PAINTING

Vignette: Laurie Fader

NOVEMBER 28, 2018



"Vestal Virgin and the Truckrat" by Laurie Fader, Oil on canvas, 64x56in, 2018

For centuries, artists have looked to ancient forms and motifs to develop their skills, and more than a few have brought such iconography into their own contemporary work, with all of the associations of the past tagging along for the ride. So what **Laurie Fader** has been up to may not be surprising on an academic level, yet her choice of motif and the relationships she builds to current events feels unique.

While a Visiting Scholar at The American Academy in Rome, (funded by Great Meadows Foundation) Fader connected to the history of the pre-Christian Vestal Virgins, six priestesses, representing the daughters of the royal house, who tended the state cult of **Vesta**, the goddess of the hearth. Their lives as living symbols of the state were extraordinarily privileged, circumscribed, and brutally shortened in the event of impropriety.

Fader writes, "My Vestal Virgin... evolved on large canvases as a kind of heroic figure embarking on odysseys relating to loss of freedom, uncontrollable climate change, and fear. Current events resonate and subliminally determine epic journeys, such as traveling with immigrants across a desert in a 'rat truck', or racing through a hurricane. A previously lighter, slightly humorous and self-effacing painting of a crying child turned darker when it was reported that children were being irreparably separated from their parents at the Mexican/US border."

As the crisis on the United States/Mexico border escalates, and the American character struggles with its own inherent sense of privilege, Fader's use of the Vestal Virgins casts the dialogue in an oblique framework that allows a more removed perspective. Is such privilege earned or assumed?



"Vestal Virgin and the Hurricane" by Laurie Fader, Oil on canvas, 64x56in, 2018

Laurie Fader has been the recipient of many honors and awards, including a Pollock-Krasner Award, an Adolph and Esther Gottlieb Emergency Assistance Grant, and the Helen W. Winternitz Award for excellence in painting from Yale University. She has attended residencies in Italy, France, Haiti, Hungary, and Italy. Fader lived in New York City for 25 years where she taught at Pratt Institute, then lived in Baltimore where she taught at the Maryland Institute College of Art. She came to Louisville in 2011 to launch The Kentucky School of Art (now KyCAD), where she was Chair of Academic Affairs and Associate Professor. She is now a full-time practicing artist.

Garner Narrative welcomes Laurie Fader for her first solo show with the gallery, *Odysseys*. It runs December 7 through January 11, 2019 with an opening reception Friday December 7, 6 - 9 pm, and a closing reception Friday January 4, 6 - 9 pm.

Hometown: Louisville, Kentucky

Education: BS, Honors, New York University, NYC; MFA, Painting, Yale School of Art.

Website: <https://www.lauriefader.com/>



"Cry Baby" by Laurie Fader, Oil on canvas, 48x52in, 2018



"Vestal Virgin" by Laurie Fader, Mixed media on inkjet, 9x7in, 2018



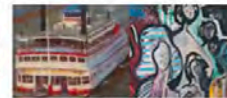
"Handmaid's Story" by Laurie Fader, Mixed media on inkjet, 12x13in, 2018

Written by Keith Waits. Entire contents copyright © 2018 Louisville Visual Art. All rights reserved. In addition to his work at the LVA, Keith is also the Managing Editor of a website, Arts-Louisville.com, which covers local visual arts, theatre, and music in Louisville.



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STAFFPICKS

'Odysseys' By Laurie Fader

BY JO ANNE TRIPLETT

An odyssey isn't just an average trip, but a chaotic journey of twists and turns. The guide of Laurie Fader's odysseys is a Vestal Virgin, an ancient Roman priestess dedicated to the goddess Vesta. "My Vestal Virgin," Fader said, "evolved on large canvases as a kind of heroic figure embarking on odysseys relating to loss of freedom, uncontrollable climate change and fear. Current events resonate and subliminally determine epic journeys, such as traveling with immigrants across a desert in a 'rat truck,' or racing through a hurricane, [or children] being irreparably separated from their parents at the Mexican/US border." The closing reception is Friday, Jan. 4 from 6 to 9 p.m.

THROUGH JAN. 11
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<http://garnernarrative.com>



LAURIE FADER

OVERVIEW WORKS EXHIBITIONS ARTIST WEBSITE STORE

Fables, or cautionary tales, with narrative elements embedded in labyrinthian corridors of color, shape and form can be found in Fader's recent work. A feminine heroine is often central to her abstract landscapes. Macabre humor embodies the forces of our salvation from environmental destruction while dreamy alternative realities engage us in her complex spirited paintings.

Laurie Fader has been awarded two Great Meadows Foundation awards, a Pollock-Krasner Grant, an Adolf and Esther Gottlieb Foundation award, a Helen Winternitz Award for excellence in painting from Yale School of Art. She has shown widely and participated in residencies including the Virginia Center for the Creative Arts, the American Academy in Rome, Scuola Grafica di Venezia, The International School of Drawing, Painting and Sculpture in Umbria, Italy, the Alfred & Trafford Klotz Residency in France, and a painting fellowship in Haiti. She has shown widely in the US and Europe, and is represented by Bonfoey Gallery in Cleveland, Ohio, Billy Hertz Gallery and Zephyr Gallery in Louisville, KY.

Fader has held teaching positions at the Yale School of Art, Pratt Institute, MICA, Goucher College and was Chair and co-founder of The Kentucky College of Art and Design at Spalding University in Louisville, Kentucky, where she currently resides as a full-time practicing artist. She was born in Pittsburgh, Pennsylvania.



Why Shoot the Wolves

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ENTERTAINMENT


Paintings at KCAD presented in dialogue

Elizabeth Kramer @arts_bureau

Published 11:46 a.m. ET Dec. 3, 2015 | Updated 11:49 a.m. ET Dec. 3, 2015

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 5 Photos

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[Gallery | "Something Glimpsed Head-On" at](#)

Kentucky College of Art + Design's 849 Gallery newest exhibit by two artists presents the works as if in a dialogue.

Called "Something Glimpsed Head-On," this exhibit features works by Gwendolyn Kerber, an American painter based in Berlin and in Newtown, Penn., and Laurie Fader, an associate professor at Kentucky College of Art + Design at Spalding University. Both earned their Master of Fine Arts degrees at Yale University.

Kerber has been the recipient of several awards and residencies, including a recent residency at the Vermont Studio Center (2013) and The Skowhegan School of Painting and Sculpture (1979).

In 2013 she received a grant from the [Pollock-Krasner Foundation](#), established by Lee Krasner, a noted abstract expressionist painter and the widow of Jackson Pollock. Kerber's work has been exhibited in Beijing, Berlin, New York and Philadelphia.

[Olivia Nalos Opre: Why we hunt, even lions](#)

Fader has received several prizes including two [Pollock-Krasner awards](#) and the [Helen W. Winternitz Award](#) for excellence in painting from Yale University. She has had artist residencies in Haiti, Hungary and Italy.

WHEN: Through Jan.15. Opening reception 5-7 p.m., Friday, Dec. 4. Public talk with artists Laurie Fader and Gwendolyn Kerber at 6 p.m., Jan. 14.

WHERE: 849 Gallery, Kentucky School of Art at Spalding University, 845 S. Third St. Hours are 11:30 a.m.- 2:30 p.m. Thursday and Friday.

COST: Free admission.

INFORMATION: (502) 618-4600; www.kentuckyschoolofart.org, lauriefader.squarespace.com and gwendolynkerber.com.

Reach reporter Elizabeth Kramer at (502) 582-4682 and ekramer@courier-journal.com. Follow her on Twitter @arts_bureau and on Facebook at Elizabeth Kramer - Arts Writer.

Laurie Fader
www.lauriefader.com

Louisville, KY
lcatherinefader@gmail.com

Fader's paintings reflect human quandaries in the spirit of a comic macabre saga. She has won many awards and residencies, including a Pollock Krasner, a Great Meadows Foundation, a Helen Winternitz award from Yale University and a Gottlieb Foundation Emergency Grant. She shows nationally and internationally.



FIGURING IT OUT

STORY AND SYMBOL IN RECENT FIGURATIVE PAINTING

Curated by Nancy Grimes

For most of this century, modern art has set up theoretical barriers between itself and its sister art: literature. Prevailing critical opinion dismissed as failures works of visual art that told stories or described objects and scenes that resembled the stories, objects and scenes found in literature. In an era of an aristocratically pure art, these "literary" works were regarded as vulgar hybrids tainted by their contact with another discipline. Like neighboring antagonistic countries, each art was expected to remain within its own borders and attend exclusively to its internal affairs.

But the borders between the arts are, like most political borders, artificial and historically determined. Purged of "literary" elements, 20th Century art became inbred and anemic, leaving younger artists with a constricted, pessimistic vision of art's future. No wonder that artists everywhere are seeking, by whatever means, to reinvigorate and recomplicate art—to mess it up again. And many of the artists are pushing against the barrier between literature and visual art and finding it very flimsy indeed.

Figuring It Out presents four painters who, in their search for an expanded visual language, one that can speak about their lives and the world around them, incorporate narrative, allegory and symbol—strategies and devices that the 20th Century decried as literary. Diverting attention away from the formal patterns and material qualities of painting, these artists create fictions—hypothetical worlds measured by time as well as space, dream as well as fact, the past as well as the present. Their imaginary spaces encompass both myth and autobiographical event, and are shaded by sentiment as well as irony.

All the artists in *Figuring It Out* use the human figure to speak about individual dilemmas as well as larger social concerns. Jim Teschner's delicately rendered nudes float in abstract, geometric worlds like nuclei in cells or fetuses in expansive wombs. Pulsing with symbolic import, his iconographic elements exert a magnetic psychological tug as they give form to fundamental problems of

identity and psychic growth. While Teschner generalizes his own experience into an image of universal man, Laurie Fader Davenport finds mythic power in the details of everyday life, which she treats in an uncompromisingly realistic style. Her series of somber, tactile self-portraits, painted during a recent pregnancy, set up relations between figure, landscape and still life props. Through analogy and symbol, she links the biological changes in her body to powerful natural forces larger than her ego.

Halloween Parade Epitaph
Patrick Webb



Unlike Teschner and Davenport, who focus on the individual's experience of self, Donato Mancini and Patrick Webb take a panoramic view of human experience, placing the individual in a social milieu. Mancini commemorates the rituals of growing up, but achieves an ironic effect by setting his idylls in working class Detroit. Against a sooty, turbulent industrial landscape, Mancini's exuberant, chunky youths come of age in parked cars, at drive-in movies and at teen dances. Webb allegorizes the horror of AIDS in *Halloween Parade*, a freize-like triptych in which a rhythmic and graceful procession through the ages of man culminates in a kind of *danse macabre*. Webb gives the coming-of-age theme a tragic twist, as children dressed in Halloween costumes march innocently toward premature death.

As they tear down the wall between the visual and the literary, artists like Teschner, Davenport, Mancini and Webb expose the opposition between image and word as a modernist fallacy. Rather than borrowing from literature, they look with fresh eyes at the rich traditions of pre-modernist painting declared out-of-bounds in the 20th century. They are returning not to literature, but to art, and in so doing, are returning to art its history.



Teenagers - Lovers Lane
Donato Mancini



Untitled
Jim Teschner



Self-Portrait with Eggs
Laurie Fader Davenport

DAVENPORT • MANCINI • TESCHNER • WEBB

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