

Gary Snyder/Project Space
Laurie Fendrich
Born: Paterson, NJ

www.people.hofstra.edu/faculty/laurie_fendrich

abstrart@aol.com

<http://chronicle.com/blogAuthor/Brainstorm/3/Laurie-Fendrich/79/>

Education

Mount Holyoke College, B.A., Political Science, magna cum laude, 1970
The School of the Art Institute of Chicago, M.F.A., Painting, 1978

Solo Exhibitions

Ruth Chandler Williamson Art Gallery, Scripps College, Claremont, CA,
Retrospective, curated by Mary MacNaughton, Director of the
Museum, with catalogue (catalogue essay by Mark Stevens)
(forthcoming, 31 October-19 December, 2010)

Gary Snyder Project Space, "Laurie Fendrich: Drawings From the
South of France," 2009.

Palm Beach Art Fair, Palm Beach, FL, represented by Katharina Rich Perlow
Gallery, December 2007

MiamiNow, Art Fair, Miami, FL, represented by Katharina Rich Perlow
Gallery, December 2007

Katharina Rich Perlow Gallery, New York, NY, Drawing Exhibition,
October 2007

Katharina Rich Perlow Gallery, New York, NY, Dec. 2006-Jan 2007

Gary Snyder Fine Art, New York, NY, Dec. 2002-Jan. 2003; catalogue with
color reproductions and essay by Karen Wilkin

Hatton Gallery, Colorado State University, Fort Collins, CO, "Laurie
Fendrich: Drawings," 2002; catalogue with reproductions and essay by
Alfred MacAdam

Linda Schwartz Gallery, Cincinnati, OH, 2000

E.M. Donahue Gallery, New York, NY, 1995

The Galbreath Gallery, Lexington, KY, 1994

Jan Cicero Gallery, Chicago, IL, 1993, 1986, 1983, 1981

John Davis Gallery, New York, NY, 1990

College of Notre Dame of Maryland, Baltimore, MD, 1982

Frans Wynans Gallery, Vancouver, B.C., Canada, 1982

Group Exhibitions

- Lohin-Geduld Gallery, New York, NY and Janet Kurnatowski Gallery, Brooklyn, NY, 2009, "Color-Time-Space," curated by Joanne Freeman and Kim Uchiyama
- Painting's Edge, Parks Exhibition Center, Idyllwild Arts, Idyllwild, CA 2008
- ?Abstraction, Gary Snyder Project Room, 3-person show, 2008
- Riverside Art Alliance Gallery, Riverside, CA, "Painting's Edge 2008," 22 July-16 August 2008
- Eaton Fine Art, Inc., West Palm Beach, FL, "Contemporary Selections," 3 Aug-29 September 2007
- Katharina Rich Perlow Gallery, New York, NY, Summer Show, 2007
- Katharina Rich Perlow Gallery, New York, NY, Summer Show, 2006
- Katharina Rich Perlow Gallery, New York, NY, "Loosely Defined," 2006
- Gallery Siano, Philadelphia, PA, "Order(ed)," curated by Julie Karabenick, 2006
- The Painting Center, New York, NY, "The Legacy of Hans Hofmann," curated by Karen Wilkin and Geoffrey Dorfman, Nov. 3-Dec. 24, 2005
- New York Arts Gallery, New York, NY, "Engaging the Structural," curated by Julie Karabenick, April 2005. With catalog essay by Lilly Wei
- National Academy of Design, 179th Annual Invitational Exhibition, invitational group exhibition, May 6-June 20, 2004; with catalogue
- New York Arts, "Drawing Conclusions II," curated by Gae Savannah and Jill Conner, Dec. 12, 2003-Jan. 13, 2004, New York, NY
- P.S. 1 Museum, New York, "After Matisse/Picasso," 2003
- Eaton Fine Art, West Palm Beach, FL; "Artists and Writers and Husbands and Wives," four-person show with Peter Plagens, Barbara Novak, and Brian O'Doherty; catalogue with 3500 word essay by each artist and reproductions of works, 2002
- Linda Schwartz Gallery, Cincinnati, OH, 2000; 2001
- Gary Snyder Fine Art, opening exhibition of new gallery in Chelsea, 2001
- Pratt Gallery, Puck Building, New York, NY, 1999, and Schafler Gallery, Pratt Institute, Brooklyn, NY, "Women and Geometric Abstraction," curated by Kit White, 2000
- N-3 Gallery, Brooklyn, NY 1999
- Jan Cicero Gallery, Chicago, IL, 2000, 1999, 1987, 1984, 1982, 1979
- Earl McGrath Gallery, New York, NY 1998(two exhibitions)
- Gramercy International Art Fair, New York, NY, 1997
- Snyder Fine Art, New York, NY, "The New Naturalism," 1997
- Snyder Fine Art, New York, NY, "Geometric Abstraction, 1937-1997," 1997
- Snyder Fine Art, New York, NY, "Affinities," 1996

Donahue/Sosinski Gallery, New York, NY, 1996

Group Exhibitions (continued)

Emily Lowe Museum of Art, Hempstead, NY, 1998, 1994, 1991

Los Angeles County Museum of Art, "The Mask Project," 1992, catalogue

P.S. 1 Museum, New York, "Slow Art: Painting in New York Now,"

1992, curated by Alanna Heiss

John Davis Gallery, New York, NY, 1989, 1990

Condeso/Lawler Gallery, New York, NY, 1986

Duo exhibition (with Jim DeFrance), 239 S. Los Angeles St.,

Los Angeles, CA, 1984

"Critical Perspectives," P.S. 1 Museum, NY, 1982, with catalogue

"Contemporary Art from North Carolina," Squibb Corporation

Gallery, Princeton, NJ, and North Carolina Museum of Art,

Raleigh, NC, 1982, with catalogue

"Painting, Notes & Sketches," Guggenheim Gallery, Chapman College,

Orange, CA, 1980 (Four artists)

"Introductions," Watson-Willour Gallery, Houston, TX 1979

Teaching and Administrative Activities

Director, Comparative Arts and Culture Program (M.A. Degree), Fall 2003-
Summer 2008

Professor of Fine Arts, Hofstra University, Hempstead, NY,

2001-present; Associate Professor, 1995-2001

Adjunct Faculty, Department of Fine Arts, Hofstra University, Hempstead,

NY, 1989-95

Painting Faculty, Art Center College of Design, Pasadena, CA, 1980-85

Instructor, University of Southern California, Los Angeles, CA 1979-80

Instructor, University of Houston, Houston, TX, 1978-79

Visiting Artist

New York Academy of Art, New York, NY, Visiting Critic, January 2009

Visiting Artist, Idyllwild Arts Summer Program, Idyllwild, CA, 30 June-2

July, 2008

Visiting Artist, "Critical Voices Program," Irish Arts Council, Dublin,

Ireland, May 2003

Visiting Artist, Critic and Artist Residency Series, Colorado State University,

7-11 October, 2002

The Pratt Institute, 1999 (semester seminar).

University of Delaware, 1998

Triangle Workshop, summer, 1997

The School of the Art Institute of Chicago, Chicago, IL, 1993

Claremont Graduate School, Claremont, CA, 1984

Visiting Artist (continued)

East Carolina University, Greenville, NC, 1983

Emily Carr College of Art, Vancouver, B.C., 1981 (fall semester)

Artist's Fellowship

Brown Foundation Fellow, awarded by the Museum of Fine Arts, Houston,

TX; 1-month residency, Dora Maar House, Ménerbes, France

31 April – 31 May 2009

(Painting), National Endowment for the Arts, 1983-84

Selected Bibliography

The New York Sun, 24 July 2008. "A Delicious Paradox," review by Stephen Maine.

art press, (Paris edition), March 2007, review by Robert C. Morgan

Geoform, (url: www.geoform.net), Interview by Julie Karabenick, with

images of paintings going back to 1977, posted April-Oct. 2007

(archived on the website).

New York Absolute Magazine, February/March 2007, "Abstract Logic,"

By Richard Polsky

ArtForum, March 2007, review by Donald Kuspit

Art in America, March 2007, review by Nancy Princenthal.

ArtNews Magazine, February 2007, review by Ann Landi.

The New York Observer, 8 January 2007. Individual review, Mario Naves.

The New York Sun, 14 December 2006. Review by Maureen Mullarkey.

The Philadelphia Inquirer, 26 May 2006. Review of "Order(ed)," by Edith Newhall. Select mention.

The New York Observer, 27 February 2006. Review of "Loosely Defined," by Mario Naves. Select mention.

The New York Sun, Nov. 25-27 2006 Weekend Edition, "Celebrating Hofmann's Enduring Influence, review by John Goodrich. Select mention.

The New York Observer, 21 November, 2005. Review of "Hans Hofmann: The Legacy." Select mention.

The New York Times, Art Listings, 18 November 2005. Select mention.

NYArtsMagazine, online September-December, 2004, "In Conversation with Laurie Fendrich," interview and illustrations, by Julie Karabenick; in print, *NYArts Magazine*, November/December, 2004.

The New York Times, May 14, 2004, "The 179th Annual," review with individual mention, by Ken Johnson.

Art in America, June 2003, review by Eleanor Heartney.

Selected Bibliography (continued)

The New York Times, 27 January 2003, review by Grace Glueck.

The New York Observer, 6 January 2003, "Laurie Fendrich May Be Harbinger of New Movement," by Hilton Kramer,.

ArtNet online, January 2003, review by Walter Robinson.

AbArt Online, January 2003, review by Joseph Walentini, editor.

New York Magazine, 16 December 2002, "Talent: Living Color," by Edith Newhall.

ArtNews Magazine, "Up Now"; review by Lilly Wei, December 2002.

Palm Beach Daily News, Apr. 28, 2002, review and interview by Jan Sjostrom.

The Cincinnati Enquirer, " 28 March, 2000, review by Owen Findsen.

"*Women and Geometric Abstraction*," Dec. 1999, review by Robert C. Morgan.

From the Mayor's Doorstep, " March, 1999, review by Piri Halasz.

Partisan Review, Fall, 1996, review by Karen Wilkin.

The New York Times, 2 August, 1996, review by Roberta Smith.

Partisan Review, Winter, 1996, review by Karen Wilkin.

Art in America, January 1996, review by Richard Kalina.

The New York Times, 13 October, 1995, review by Pepe Karmel.

New York Magazine, 11 September, 1995, by Edith Newhall.

Dialogue, Mar/Apr 1994, review by James McCormick.

Artforum Magazine, May 1993, review by James Yood.

Art in America, June 1990, review by Walter Thompson.

ARTS Magazine, April 1990, review by Peggy Cyphers.

Lectures and Panels

Red Dot Art Fair, Park South Hotel, New York, NY; panelist; Maureen Mullarkey, moderator, 29 March 2008.

FATE (Foundations in Art: Theory and Education) Conference, panel Participant, "Reflections on An Endangered Species," Brian Curtis, Moderator, Milwaukee, WI, 30 March 2007.

Red Dot Art Fair, Park South Hotel, New York, NY; panelist, "Contemporary Art: Currency or Culture?," Maureen Mullarkey, moderator, 25 February 2007.

Tisch School of the Arts, juried paper presentation, "The Persistence of Romanticism," 23 February 2007.

Hofstra University 9/11 Symposium, "Remembering 9/11: Making a Memorial For Everyone," Panel Moderator, 5 September 2006.

Gallery Siano, "Order(ed)," Panel Participant, 6 May 2006.

The Whitney Museum of American Art, New York, NY, Scholar's Think Tank Meeting, panel participant, Friday, 21 April, 2006

The University of Kentucky, Visiting Lecturer, 27 March 2006.

Lectures and Panels (continued)

The Painting Center, Panel Member. "The Legacy of Hans Hofmann," panel discussion moderated by Karen Wilkin, 3 November 2005.

Concordia University, Montreal, Canada. Annual Liberal Arts College Alumni Lecturer. Lecture: "Why Artists Always Lie: The Inherent Antagonism Between Art and Philosophy," 11 November 2005; Visiting Professor, College Seminar, 10 November 2005, topic Balzac's "The Unknown Masterpiece."

The Otis College of Art and Design, Lecture, 25 August 2005.

The Look & Listen Festival, at Robert Miller Gallery, New York, NY, Panelist, 14 April 2005. With Meredith Monk and Joan Jeanrenaud. Moderated by Steven Mackey, Composer and Professor of Music, Princeton University.

The New York Studio School, New York, NY, Artists and Critics Lecture Series, January 2003.

Keynote Speaker, Colorado Art Education Association, Fall Conference, Breckenridge, CO, 13 October 2002.

Public Lecture, Colorado State University, 9 October 2002.

Session Chair, College Art Association Annual Meeting, Philadelphia, PA (February 2002).

Participant, "Talking History," Aired on Public Radio, nationwide, the week of December 10, 2001.

Lecture, Raritan Valley Community College, Keynote Speaker, Community of Scholars Colloquium, November 15, 2001.

Lecture, The Pratt Institute, Artist/Lecture Series 1999, April 29, 1999.

Panelist, College Art Association Annual Meeting, Los Angeles, CA February 11, 1999.

Lecture, The University of Delaware, 1998.

Lecture, "Why Paint a Painting at the End of the 20th Century?," The Distinguished Faculty Lecture Series, 1997, Hofstra University, 1997.

"Abstract Painting Now," The New York Studio School, NY, NY, with Hilton Kramer, Barry Schwabsky, and Pat Sutton, 1994.

Lecture, The University of Kentucky, Lexington, KY, 1993.

Lecture, The School of the Art Institute of Chicago, Chicago, IL, 1993.

Blogger for The Chronicle Review

Brainstorm, *The Chronicle Review* Blog Site, ongoing (since 2007).

<http://chronicle.com/blogAuthor/Brainstorm/3/Laurie-Fendrich/79/>

Publications

“The Victory of the Ugly,” (working title), *The Common Review* (forthcoming Summer 2010)

“Abstract Painting Amid the Image Glut,” in *Recovering Reason: Essays in Honor of Thomas L. Pangle*, edited by Tim Burns. Lexington Books (publication date March 2010)

“The Breakup,” in *Make Mine a Double*, edited by Regina Barreca. University Press of New England (publication date December 2010)

“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*, Winter, 2009.

“Creative Class, Dismissed,” *The Chronicle Review* in *The Chronicle of Higher Education*, 25 January 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.

“Judith Geichman: A Matter of Nature,” catalogue essay on Judith Geichman, Alfedema Gallery, Chicago, IL, 2007

“Art Schools: A Group Crit,” Issues & Commentary, *Art in America*, 1 May 2007, thirteen participants, selected by editor Raphael Rubenstein; 1000-word commentary.

“Sculpture Unafraid,” catalogue essay on Don Gummer, Marlborough Gallery, New York, NY, 2007

“A Pedagogical Straightjacket,” *The Chronicle Review* in *The Chronicle of Higher Education*, 7 June 2007.

“Blowing Art-Theory Smoke,” *The Chronicle Review* in *The Chronicle of Higher Education*, 12 May 2006.

Publications (continued)

“The Lie of the Portrait,” *The Chronicle Review* in *The Chronicle of Higher Education*, 11 November 2005. Reproduced on line by *Clio’s Eye*, the Film and Audio Visual Magazine for the Historian, Stephen F. Austin State University, Nacodoches, TX (www.clioeye.sfasu.edu), February 2007.

“A Portrait of the Artist as a Young Mess,” *The Chronicle Review* in *The Chronicle of Higher Education*, 3 June 2005.

“Sleeping Beauty,” *The Common Review*, Vol.3, Number 3, December 2004. 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).

“Wishing You Would Wish This,” column participant, *The Chronicle Review* in *The Chronicle of Higher Education*, 9 January 2004.

“A Brush With Leo Strauss,” *The Chronicle Review* in *The Chronicle of Higher Education*, 12 December 2003.

“Matisse Wins!,” *The Chronicle Review* in *The Chronicle of Higher Education*, 7 March 2003.

“Confessions of an Abstract Painter,” *The Chronicle Review* in *The Chronicle of Higher Education*, 10 May 2002.

“Traces of Artistry,” *The Chronicle Review* in *The Chronicle of Higher Education*, 11 January 2002.

“History Overcomes Stories,” *The Chronicle Review* in *The Chronicle of Higher Education*, 28 September 2001. Reprinted in *The Essay Connection*, ed. by Lynn Z. Bloom (New York: Houghton Mifflin Company), 2004; also reprinted in *The Arlington Reader: Canons and Contexts*, ed. By Lynn Z. Bloom and Louise Z. Smith (Boston: Bedford/St. Martin’s Press, 2003).

“Deconstruct This,” column participant, *The Chronicle Review* in *The Chronicle of Higher Education*, 1 December 2000.

“Perceptual Drawing in the Age of the Keyboard,” *The Chronicle Review* in *The Chronicle of Higher Education*, 17 November 2000.

Publications (continued)

Why Painting Matters (Bloomington, IN: Phi Delta Kappa Educational Foundation), 2000.

“Why Painting Still Matters,” *The Chronicle Review* in *The Chronicle of Higher Education*, 30 April 1999. Reprinted in *Drawing Us In: Essays on*

How We Experience Visual Art, ed. by Deborah Chasman (Boston: Beacon Press), 2000.