

ROBERT STEELE GALLERY

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Laurie Frick, *Red Gothic* 2007. Paper collage on stretched linen.

Press Release

Laurie Frick

Collages

November 8 – December 8 2007

The **Robert Steele Gallery** at 511 West 25th Street between 10th and 11th Avenues in Chelsea is pleased to announce the opening of new collages on stretched linen by **Laurie Frick** in the Gallery's **Project Room**. Also on view will be **Genesis II**, new drawings by **Paul Furfaro**, opening on Tuesday, November 6th through December 8th, 2007. A reception will be held **Thursday, November 8th from 6 to 8pm**. Gallery hours are Tuesday through Saturday from 11 to 6pm and by appointment.

Much has been said of time, and of memory, its mirrored twin. Particularly in this age of faster, ever-faster visual and informational bombardment and saturation, we have little chance or mental space to process or even pace our constant intake of facts and events; let alone does there ever seem time enough to have or even create the calm that can let us dwell on the accretion of small moments that make up a life.

It was that accretion of time and experience that - until our "modern" and "post-modern" era - was celebrated and acknowledged in ceremony, ritual and myth, and served as both touchstone and compass in the arc of our lives, of life, of our living. Victims now of our modernity, too often our lives live us, rather than the other way around.

The aphorisms abound:

Memory is what is left when something happens and does not completely unhappen.¹

Time past and time future What might have been and what has been / Point to one end, which is always present. / Footfalls echo in the memory / Down the passage which we did not take / Towards the door we never opened...²

No canvas absorbs color like memory.³

Or, most appropriately here: *We do not remember days; we remember moments.⁴*

Like bits of broken glass we pass unthinking every day, **Laurie Frick's** collage paintings explore the shards of memory that bubble up or remain in place to be discovered, rediscovered: faint impressions on a wax cylinder.

Ranging in size from a few square inches to several square feet, these are colorful, playful constructs, rich in visual and contextual detail, vibrant with the interplay of colors and text. Puns abound as well - at times in the scraps of seemingly random words that play the surfaces, at others in the colors themselves, sly and subtle references to Renaissance or modern paintings.

Says **Frick**: *Considering all the little bits of day-to-day existence that you sort and file away, mixing anticipation with glimpses of memory, it's surprising how little of what you encounter is taken in and only intermittently noticed. My work attempts to recapture the meditative recollection of a memory... I began working in collage with the belief that everyday elements could be used as stand-ins for the bits and slivers of how one experiences a normal day.*



Late Nite, 2007



Blue Maesta, 2007,

All works: collage on stretched linen.

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¹ (Edward De) Bono

² T.S. Eliot

³ Robert Aris Willmott

⁴ Cesare Pavese