

SIKKEMA  
JENKINS&CO.  
ZIPORA FRIED

May 8 – June 12, 2021

Sikkema Jenkins & Co. is pleased to present a suite of new large-scale works by Zipora Fried, on view May 8 through June 12, 2021. In these monumental compositions, Fried explores the physicality of the drawn gesture and the transformative qualities of color.

As both a color and an emotive experience, gradients of blue have featured prominently across Fried's body of work. The dense richness of pigment, built up line by line, creates a luminous expanse both intimate and all-encompassing in its scale and depth. The spectrum of color offers both a visual and temporal experience – gleaming sapphire slowly fades to meet a swath of twilight black, as if we are witnessing the sky's transformation from day to night. Fields of lush shades of green take the form of landscapes, or light passing over land and sea.

Rendered in colored pencil, each mark is distinct and singular, yet subsumed within the larger composition. The ability to at once trace each individual stroke, as well as its place within the complete field of color, brings a sense of continuous movement and vibrancy.

Areas of darkness and light conceal and illuminate one another, in a constant making and unmaking of space and form. The drawings are complete, prismatic environments resonating with energy and life.

Zipora Fried (b. Haifa, Israel) studied at the Academy of Applied Arts, Vienna. Recent exhibitions include *As the Ground Turns*, Sikkema Jenkins & Co., New York (2019); *Late October* at On Stellar Rays, New York (2016); *Zipora Fried* at Marfa Contemporary, Marfa, TX (2015); and *Good Night, Mister Procrustes* at Galerie Steinek, Vienna (2014). Her work is included in the public collections of The Whitney Museum of American Art, New York, NY; Albright-Knox Gallery, Buffalo, NY; The Albertina Museum, Vienna, Austria; and the Harvard Art Museums, Cambridge, MA. She lives and works in Brooklyn, New York.

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CONCURRENT:  
DEANA LAWSON

MAY 8 – JUNE 12, 2021

*Thoughts on a line: Zipora Fried*

by Re'al Christian

A line can be at once simple and complex: a familiar way to chart progress—a continuum of time, a tally, a benchmark, a graph—or a fundamental component of an entirely new form. A line can become a gesture, a shape, a landscape. The part represents the whole, but the whole can be something entirely different, or a summation of its component parts. Reducing forms to their individual lines reveals an inherent complexity—the potential of elemental parts to grow, generate, and expand. Through her continuous articulation of the line, Zipora Fried presents an ecological energy between surface and hand. Her pigments build, cascade, and fade through the simple adjustment of the intensity of her gesture. It is a process of endurance. Nothing is lost in this process, and nothing is hidden. The heavier the line, the more energy that is expended and transferred from the artist to the surface. This flow of energy is a constant negotiation; in short, it represents the simultaneous making and unmaking of the artwork and its creator.


Fried's recent body of work is comprised of monumental compositions punctuated by rich, radiant shades of blue. Works such as *A Terrible and Beautiful Thing* and *Lost and Found Souls* (both 2021), call to mind the "blue savannahs of memory" described by Édouard Glissant—a massive expanse of water, the depths of the abyss, or an oceanic barrier between time and space. The heavy greens that intersect with rippling blacks conjure the fluid passage between land and sea, or the relationship between water and root. In a series of pieces entitled *There Is No Lie in This* (2020), dark neutrals blend harmoniously, while brighter hues seem to vibrate off the surface. There is a tension between the pigments as they come into contact with one another that suggests a lack of harmony, perhaps the scars of a disrupted landscape, a chemical imbalance, interpersonal angst, or divergent sounds reverberating through a singular space. In this struggle to adhere to the same conterminous plane, the deep, undulating blues reconnect these disparate forms, grounding the cacophonous rhythms of color into a coherent body. In this progression, we bear witness to an ecological flow, a process of give and take, loss and gain between constituent parts. A line, like any medium, is a constituent. Through order and disorder, making and unmaking, Fried's lines build and grow into something else, something complex, something new. Together, they comprise their own environment—a ruptured ecosystem slowly coming to terms with itself.


Re'al Christian [REE-AL] is a writer and art historian based in Queens, NY. Her work has appeared in *Art in America*, *ART PAPERS*, *Art in Print*, *BOMB Magazine*, and *The Brooklyn Rail*. She is an MA candidate in Art History at Hunter College, and holds a bachelor's degree in Art History and Media, Culture, & Communication from New York University.


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**BACK GALLERY A (clockwise from left):**

1.  *Lost and Found Souls, 2021*  
Colored pencil on archival museum board  
65 x 54 inches  
165.1 x 137.2 cm  
ZF 19430

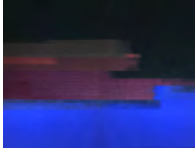
2.  *A Terrible and Beautiful Thing, 2021*  
Colored pencil on archival museum board  
65 x 54 inches  
165.1 x 137.2 cm  
ZF 19428

3.  *There is No Lie in This #3, 2020*  
Colored pencil on archival museum board  
80 x 108 inches  
203.2 x 274.3 cm  
ZF 19113

**BACK GALLERY B (clockwise from left):**

4.  *There is No Lie in This #1, 2020*  
Colored pencil on archival museum board  
80 x 108 inches  
203.2 x 274.3 cm  
(ZF 18546)

5.



*There is No Lie in This #4, 2020*  
Colored pencil on archival museum board  
80 x 108 inches  
203.2 x 274.3 cm  
ZF 19114

6.



*There is No Lie in This #2, 2020*  
Colored pencil on archival museum board  
80 x 108 inches  
203.2 x 274.3 cm  
ZF 18547