

Ronald Feldman Fine Arts

For immediate release: April 5, 2002

CARL FUDGE

APRIL 27 – MAY 25

Fudge dissolves the toy in small informational bits, glittering in fractured, brilliant colors; in fact, seeing the stupendous palettes change from print to print is not unlike experiencing a more ancient, less commercial toy: the kaleidoscope.

Faye Hirsch, *Art On Paper*

Carl Fudge will exhibit new paintings and prints at the Feldman Gallery, opening on April 27. Based on the transformation of Japanese contemporary Pop and historical sources, the compositions are seemingly abstract but contain images of robots, a woman, and erotica.

Fudge complicates the visual reading of the object, the relationship between abstraction and representation, and challenges the hierarchies of the aura of the hand-made versus the culture of the copy. He uses an elaborate process that combines technology and meticulous hand cutting, drawing, and painting.

Mobile Suit, a series of seven silkscreen prints, each a colored variation of identical compositions, is based on the image of the robot warrior whose form becomes a rhythmic pattern. The robot is both a popular sci-fi transformer – toy and *anime* – as well as the ancient Japanese warrior. The suit, like armor, is a costume controlled by a person within, analogous to the artist and his machines. A counterpoint to the male persona is the silkscreen *Tattooed Blue*, a reconstructed torso of a weeping woman from an image found in an adult *manga* (comic book). The only spot of pink in the print is her nipple.

Six large-scale paintings further break down the robot figure. Two of the paintings, one more than seventeen feet long, are fallen robots – skewed and flattened – the image only revealed by the suggestion of its parts. The other four canvases portray the robot in a confrontational pose.

Also on exhibit is an Iris print based on a traditional seventeenth century Ukiyo-e erotic source. Retaining the palette of the original, the print plays with the idea of the private, that which was required to be concealed from public view, both metaphorically and figuratively.

Born in London, Carl Fudge has lived and worked in New York City for ten years. Recent group exhibitions include *New-Economy Painting* at Acme, Los Angeles; *BitStreams* at the Whitney Museum of American Art; *Digital: Printmaking Now* at the Brooklyn Museum of Art; and *Glee: Painting Now* at the Aldrich Museum of Contemporary Art, Ridgefield, CT.

There will be a reception on Saturday, April 27, from 6:00 – 8:00. Gallery hours are Tuesday through Saturday, 10:00 – 6:00, Monday by appointment. For more information contact Amy Bannon at (212) 226-3232 or amy@feldmangallery.com.