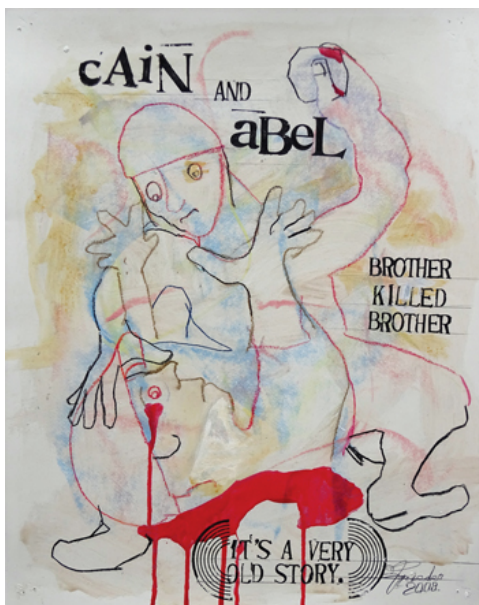




REVIEWS NOVEMBER 2015

Andrew Frieder at Good Luck By Alexandra Capria



Andrew Frieder, *Untitled (Cain And Abel)*, 2008, mixed media on paper, 20" x 16"
COURTESY GOOD LUCK GALLERY, LOS ANGELES

Andrew Frieder (1959–2014) was a self-taught but well-read artist whose works conflate mythological or biblical scenes with the conflicts and dramas of everyday life. Like the tarot cards they resemble, his drawings and paintings each contain only a few elements, with every symbol, gesture, or character clearly readable.

To make his pieces, Frieder would first lay down a field of scribbles, generally in pastel yellows, pinks, and blues, on a piece of paper. This he would hang in his home, living with it until a picture emerged from the chaos. Once he had picked out the image as a simple line drawing, he would erase or paint over the surrounding scribbles, leaving stocky, rudimentary characters, filled with swirling color, who seem melded with each other and their surroundings.

In *Untitled (Demon Tackles Archer)*, 2008, a ghostly presence stands behind a bowman about to release his arrow, enveloping him with oversize hands. The demon's hold on his victim is horribly intimate and almost sensual, linking the piece to the late-medieval artistic genre of the *danse macabre*. In other works narratives are buttressed by text, as in a 2008 depiction of an angry man menacing a kneeling child, which has a caption reading, "The boy believes; his father doesn't." It doesn't take long to see in it the power of the universal and the wonder—and pain—of individual experience.

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