

About the work

I make sculptures, drawings and artist books. I also make large-scale installations. Much of my recent work explores the relationship between poesis and classification in diagrams and words. I often find myself reimagining visual or scientific representations of natural phenomena as probes with which to make artwork. Broadly speaking my works are inquiries into a friction that arises within depictions and descriptions of the world: a friction between the apparently mundane activity of classification and the poetic and sensuous potentials that such classification at once presumes and effaces.

I start by working with materials that attract me at a given moment: thread, plaster, cloth, and so on. The resulting works play off the tensions that arise from dynamic material explorations. Intuition and analysis go hand in hand in this process. I edit. I play. I think by making. I make work in varying sizes. For instance, my artist books reference the intimate scale in which an act of solitary reading unfolds. At the same time, I see the opportunity to work on a large scale as a way to investigate and make visible the specifics of an architectural location. Architectural sites are already potential generators for charged spatial, material and phenomenological relationships. Some of my works intervene in such sites so as to disclose their dormant potentials. A recent example of this would be my installation “skylight and spectra” (2010) in which light that enters an atrium through a skylight temporarily inscribes the colorful lines of a floor drawing made with reflective materials back onto the walls and ceiling.

In a review in *Art Forum* (April, 2006), writer James Yood observes, “[...] freedom with materials is at the center of Frid’s enterprise. Her imagination is both iconographic and formal, and these two facets resonate with and inform each other.” Yood’s comments remain apt. I am manually adventurous with a wide range of materials. As a result, the material form-giving presence of my hand is a characteristic signature of my work.

The poet Wallace Stevens alluded to pressing back on the pressures of reality through the act of imaginative making. I also recognize in my work that ambition, to press back on existing things through imaginative making and to have that act of making convey its own authority. An authority that alerts us, through materiality, to “the voluptuousness of looking.”

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