

CYNTHIA-REEVES

MICHAEL MULHERN  
AND LORRIE FREDETTE



DECEMBER 12 - FEBRUARY 20  
1315 MassMoCA Way, North Adams, MA

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# MICHAEL MULHERN AND LORRIE FREDETTE

January 5, 2016

Contact: Sara Sharvit  
ssharvit@cynthia-reeves.com

CYNTHIA-REEVES opens an exhibition of work by Michael Mulhern (1940-2012), a painter fully immersed in the tradition of Abstract Expressionism, and the site-based installations of Lorrie Fredette. The show, located at 1315 MASS MoCA Way on the MASS MoCA campus, is ongoing through March 15. The gallery is open winter weekends from 11-5 through March, or by appointment (info@cynthia-reeves.com).

Michael Mulhern was intent on discovering the palette available in the spectrum of black to white, augmented by the special patina of aluminum paint. With this narrow portal into 'color' Mulhern created hundreds of canvases and works on paper, all of which to him read as inquiries into color painting. Critic Karen Wilkin wrote about his paintings: "That they are richly associative is undeniable, but it is their raw, physical 'abstractness' that carries these associations, the nuances of [grey scale] color and surface, the shifts of gesture and line, and the adjustments of interval and density that engage your eye and allow, mysteriously, a wealth of wordless ideas to assert themselves."



Randal Archibold wrote in a New York Times article (April 1, 2002) his observations of Mulhern's intense process, made more so by the artist's proximity to the Trade Towers and their destruction on 9.11. That event affected Mulhern deeply. Mr. Archibold wrote: "He is hunched over the canvas on the floor, dabbing at it with a long brush, looking as if he were fishing something out of a pond with a stick. First come dark swirls of black, and then washes of aluminum gray. The gray billows like clouds masking a jagged nest of black marks. Mulhern...moves around his work, drawing inspiration from somewhere within, fighting the urge to throw away this piece as imperfections taunt his eye. Like so many other [works] he has painted since Sept. 11, this piece is 'busy with information,' a departure from the softer curtains of pale gray that dominated his [prior] works -- the 'Ash' series....work that was in progress when he watched two jetliners demolish the World Trade Center just outside the

windows of his loft at 125 Cedar Street. 'The previous work was very quiet,' Mr. Mulhern said during a break at his temporary studio in Long Island City, Queens. 'This is almost severe. I can't believe it is not a response.'"

A native of Paisley, Scotland, Michael Mulhern was based in New York where he maintained a studio for more than 40 years. His career was largely celebrated in his adopted city with groundbreaking exhibitions at The Drawing Center, (1988), Artspace, (1992), and The Painting Center, (1993), among others. A recipient of The National Endowment of the Arts in painting, along with a Pollack-Krasner grant in the late 1980's, Mulhern's exhibitions were featured in The New York Times, The Partisan Review, Art News and Artspeak. The National September 11th Memorial and Museum has acquired two of Mulhern's works as part of their permanent collection; additional museum collections will be announced in 2016.

Lorrie Fredette creates site-specific investigations that examine beauty, harmony and comfort to comprehend the incomprehensible aspects of infection, epidemics and plague. Here, the artist is quite prescient, in finding the ineffable beauty in something seemingly so ominous; and, yet, current medical science is beginning to understand how to use the slightly alter DNA of highly infectious diseases to combat cancer. The modified virus actually prompts the body to attack specific cells, and to strengthen the natural immune system in a very targeted way.

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The artist writes: "Once I've chosen an area of focus, I embark on a rigorous course of research and gather images, which I then alter, vet and reject through an elaborate system designed to completely subvert and distort any likeness to the original source. I am interested in this confluence of science and art, in methodology that thwarts my natural hand and in the contrast between 'ugly' origins and sublime outcomes. The use of wax in its natural color as my primary medium is intentional -- the neutral palette emphasizes shape, the aroma can be intoxicating, and the texture is one that invites touch -- all in support of my goal to lure viewers into an experience that they would certainly try to avoid had they encountered the original infection."



Largely inspired by the unconventional and post-minimal working methods of Eva Hesse, (1936 – 1970) whose interest in latex was sought for its pliability and immediacy, Fredette's choice materials, beeswax and resin, assume a similar role. "I'm drawn to the late artist Eva Hesse's suggestion that if something is meaningful it might be worth repeating. I'm interested in taking the same form to what I deem the edge and stopping there before it spills over. It's not possible to think that the making or the telling of the same thing over and over again hasn't been exaggerated. I see it as a visual folklore."

Lorrie Fredette received her BFA in sculpture from the Herron School of Art at Indiana University. With recent exhibitions at the Garrison Art Center, Garrison, NY and the Visual Arts Center, Clinton, NJ, Fredette's installations are well reviewed in the New York Times. Additional international and US-museum exhibitions include: Seton Hall University (South Orange, NJ), Bank of America Headquarters (Charlotte, NC), Mass MoCA (North Adams, MA), Cape Cod Museum of Art (Dennis, MA) and Jyväskylä Art Museum (Jyväskylä, Finland). Fredette recently co-curated Compendium at the Islip Art Museum, an exhibition highlighting the overlapping influences of Science and Art, (ScieArt), a 1960's avant-garde concept stemming from New York City.

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CYNTHIA-REEVES represents an international roster of established artists who share a process-apparent sensibility in their art. We are committed to artwork that demonstrates an authentic voice, an innovative use of materials, and an appreciation of the mark in diverse media: site-based installation, video, sculpture, painting, and works on paper. A subtext to the gallery's program is artwork that provokes a discourse around the convergence of art and science, as well as our relationship to the natural world—a discourse essential to the examination of contemporary art and culture within the context of these broader challenges.

The MASS MoCA campus gallery is open winter weekends, Saturday and Sunday, from 11:00 a.m. – 5:00 p.m. through March, or by appointment. For more information on the work of Michael Mulhern and Lorrie Fredette, please visit the online gallery at CYNTHIA-REEVES.com, or call 212 714 0044.

For all press inquiries, contact Sara Sharvit +1 917 566 2605, [ssharvit@cynthia-reeves.com](mailto:ssharvit@cynthia-reeves.com)

## MICHAEL MULHERN

(1940 - 2012)

Michael Mulhern considered painting a synthesis of object and surface. His abstract works on canvas and paper often employed dense contrasts highlighted by his use of aluminum paint – a notoriously tricky medium. His pictorial vocabulary – strokes of black, white and aluminum paint applied directly to raw canvas – came straight out of Jackson Pollock. But Mr. Mulhern managed to make something personal out of these familiar elements. His loopy lines of black and white have the feeling of intimate doodles blown up to mural scale; they are simultaneously awkward and graceful, like teen-agers not quite at ease in their adult bodies.

David Yezzi of ARTnews stated, “Mulhern gets a remarkable breadth of expression and lyricism from wistfully slender means.” Another review stated about a 1993 show of Mulhern’s work, “They are pugnacious and elegant paintings that make us think about the nature of abstraction itself.”

A native of Paisley, Scotland, Michael Mulhern was based in New York where he maintained a studio for more than 40 years.



*Michael Mulhern, 3 - 45th Road, (detail)*



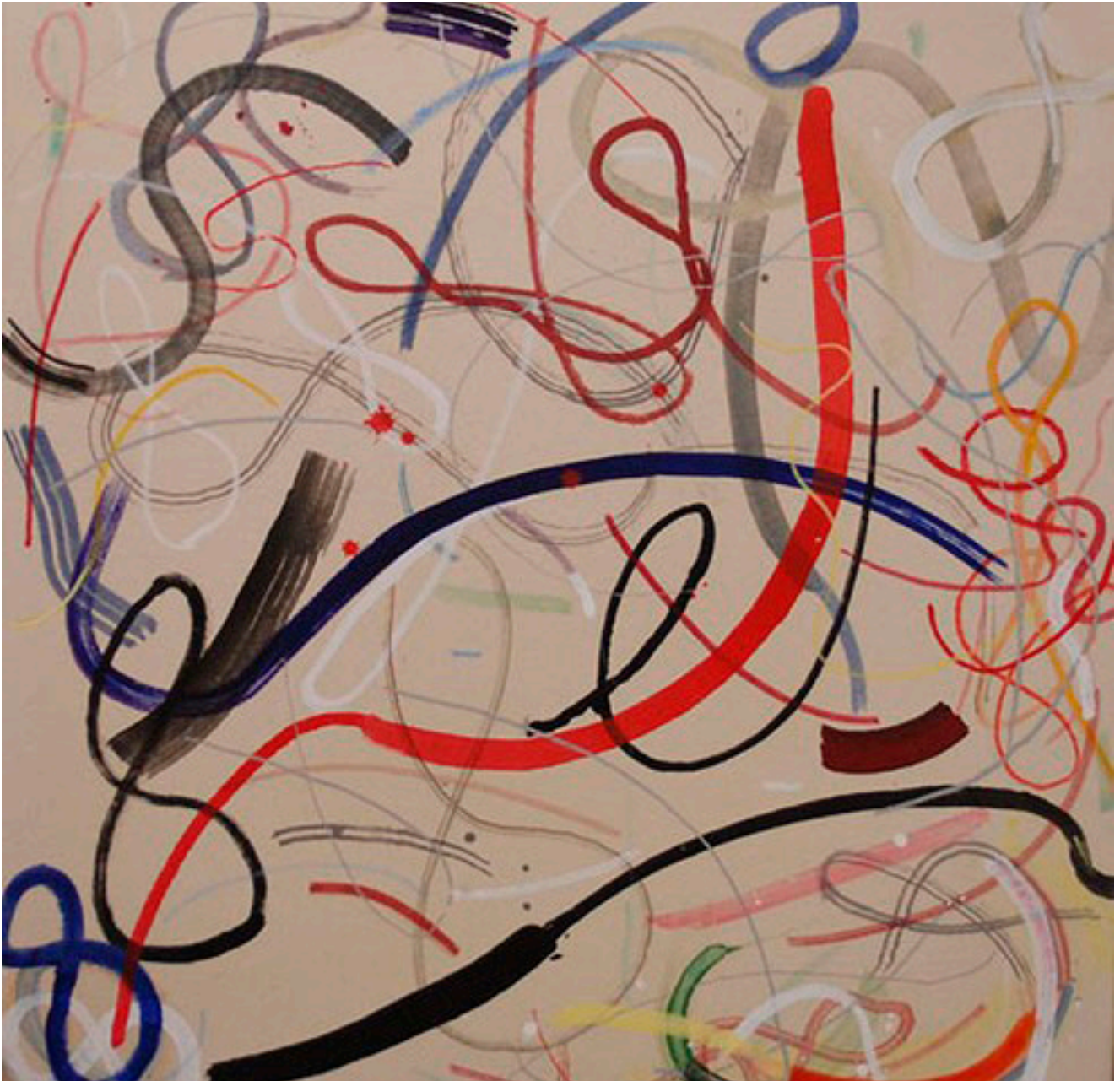
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## RECENT WORK



*Michael Mulhern, Untitled 5 (Ampersand Series), 2002, oil on canvas, 53 x 52 in (134.62 x 132.08 cm)*

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*Michael Mulhern, Ampersand 31, oil on canvas, 53 x 52 in (134.62 x 132.08 cm)*



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*Michael Mulhern, Untitled 096-13, oil on pink paper, 17 x 18 in (43.18 x 45.72 cm)*

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*Michael Mulhern, King Pleasure #19, 2005, oil on canvas, 108 x 84 in (274.32 x 213.36 cm)*



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*Michael Mulhern, #4 Untitled, 2002; aluminum paint, charcoal and mylar, 25 1/4 x 23 in (64.77 x 58.42 cm)*

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*Michael Mulhern, KPL Paper #33, 2006, aluminum paint on paper, 15 1/4 x 14 1/4 in (38.74 x 36.2 cm)*



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*Michael Mulhern, 3 - 45th Road, 2002, oil on canvas, 89 x 86 in (226.06 x 218.44 cm)*



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*Michael Mulhern, Sluggo 2, 1999, oil on paper, 107 x 120 in (431.8 x 304.8 cm)*

## LORRIE FREDETTE



Lorrie Fredette creates site-specific installations, sculptures and drawings inspired by medical and environmental stories. She gravitates toward the iconography and material sensibility of the Post-minimal Art Movement. Largely inspired by the unconventional working methods of Eva Hesse, whose interest in latex was sought for its pliability and immediacy, Fredette's choice material, wax (paraffin), assumes a similar role.

*"I'm drawn to the late artist Eva Hesse's suggestion that if something is meaningful it might be worth repeating. I'm interested in taking the same form to what I deem the edge and stopping there before it spills over. It's not possible to think that the making or the telling of the same thing over and over again hasn't been exaggerated. I see it as a visual folklore."* -- Lorrie Fredette

Entirely monochromatic, Fredette's unusual presentations appear like organic masses floating effortlessly, reminding us that the whole is often more consequential than the sum of the individual parts. The slow meandering experience of her work is beautiful and comforting to comprehend. *"Looking up at the thousands of small beeswax pods suspended by filigree thread from a constructed grid, the inclination is to stand in stillness and witness the cream-colored shapes shifting slowing in the air currents, tapping quietly together. The heady scent of wax envelops the viewer. If the task of art is to arrest the attention of a populous moving ever faster, Fredette is succeeding with this body of work that touches upon science, history, a deep engagement with materials, what we remember and what we forget."* - Cape Cod Museum of Art, Dennis, Massachusetts



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## RECENT WORK



*Lorrie Fredette, Proper Limits, 2015, porcelain, 18 x 17 x 8"*



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Lorrie Fredette, *Proper Limits*, 2015, porcelain, 18 x 17 x 8"

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*Lorrie Fredette, The Great Silence, 2011, beeswax, tree resin, muslin, brass, steel & nylon, 90 x 68 x 97 1/4"*



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*Lorrie Fredette, The Great Silence, 2011, beeswax, tree resin, muslin, brass, steel & nylon, 90 x 68 x 97 1/4"*



# CYNTHIA-REEVES

## MICHAEL MULHERN

### BORN

Paisley, Scotland

Lives and works in New York, NY

### EDUCATION

1959-60 Newark School of Fine and Industrial Arts, Newark, NJ

1961-62 Brooklyn Museum Art School, Brooklyn, NY

### SELECT SOLO EXHIBITIONS

- 2004 CYNTHIA-REEVES, New York, NY
- 2001 Salander O'Reilly Galleries, New York, NY
- 1998 Rosenberg + Kaufman Fine Art, New York, NY
- 1995 Rosenberg + Kaufman Fine Art, New York, NY
- 1993 Stephen Rosenberg Gallery, New York, NY
- 1990 Stephen Rosenberg Gallery, New York, NY
- 1988 Stephen Rosenberg Gallery, New York, NY
- 1985 Exit Art, New York, NY
- 1981 Adam Gimbel Gallery, New York, NY
- 1970 Duane Street Gallery, New York, NY

### SELECT GROUP EXHIBITIONS

- 2015 Independent Art Projects, CYNTHIA-REEVES, North Adams, MA
- 2013 Art Miami, CYNTHIA-REEVES, Miami, FL
  - PULSE New York, CYNTHIA-REEVES, New York, NY
  - Art Wynwood, CYNTHIA-REEVES, Miami, FL
- 2011 SOFA New York, CYNTHIA-REEVES, New York, NY
- 2002 Museo d'Arte Moderna, Gazoldo degli Ippoliti, Italia, Obiettivo Twin Towers.
  - The Abstract Mind: Painters of the Spheris Gallery, New England College Gallery, Henniker, NH
- 2000 Black and White, Spheris Gallery, Walpole, NH
- 1999 The Power of Drawing, Westbeth Gallery, curated by Beverly Brodsky, New York, NY
- 1998 Selected Works, Vail Giesler, Des Moines, IA
  - No Comment , APC Galerie, Köln, Germany, curated by Pierre Eichenberger and Catherine Lalive d, Epinay.
- 1997 Artists of Tribeca, Shirley Fitterman Gallery, curated by Michael Chisolm, New York, NY
  - Painting, Rosenberg + Kaufman, curated by Fran Kaufman, New York, NY
- 1996 Basic Marks: Black and White Paintings, Rosenberg + Kaufman, curated by Michael Mulhern, New York, NY
- 1993 Presence and Absence, ES Vandam Gallery, curated by Peter Pinchbeck, New York, NY
  - The Inaugural Show, The Painting Center, New York, NY
  - Incidence of Passage, Art Incentives Gallery, curated by Peter Pinchbeck, New York, NY
  - The Tenth Summer, Stephen Rosenberg Gallery, New York, NY
- 1992 Painting, Artspace, curated by Ursula Dievenich, New York, NY
- 1991 The Painted Line, Stephen Rosenberg Gallery, curated by Fran Kaufman, New York, NY
  - The Paper Trail, Stephen Rosenberg Gallery, New York, NY
- 1990 Gallery Group Exhibition, Stephen Rosenberg Gallery, New York, NY
- 1989 Poetry & Process: Nine Abstract Painters, Pratt-Manhattan Gallery, curated by Eleanor Moretta, Director of Exhibitions, New York, NY
  - Constructing Painting, Art in General, New York, NY

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## SELECT GROUP EXHIBITIONS (continued)

- 1988      Selections 42, The Drawing Center, New York, NY  
            Abstraction: The Central Image, Stephen Rosenberg Gallery, New York, NY
- 1987      A Sigh of Relief, The Wilson Art Center, Rochester, NY  
            Individuals, Sorkin Gallery, New York, NY
- 1986      Black, White and Gray, Stephen Rosenberg Gallery, New York, NY  
            Abstraction/ Abstraction, Klein Gallery, curated by Elaine King, Chicago, IL  
            Abstraction/ Abstraction, Carnegie-Mellon University, curated by Elaine King, Pittsburgh, PA  
            Crossroads in Contemporary Art, Soghor-Leonard Gallery, curated by Michael Leonard, New York, NY
- 1985      Outline, Cutout Silhouette, Allan Frumkin Gallery, curated by George Adams, New York, NY
- 1984      Cork Gallery, New York, NY
- 1983      Constructed Paintings, Allan Frumkin Gallery, curated by George Adams, New York, NY
- 1982      Gallery Group Exhibition, Adam Gimbel Gallery, New York, NY
- 1981      Group Exhibition (Autumn & Spring), Alan Stone Gallery, New York, NY
- 1970      Gallery Group Exhibition, Duane Street Gallery, New York, NY
- 1963      Group Exhibition, Phoenix Gallery, New York, NY
- 1962      Group Exhibition, Brata Gallery, New York, NY

## AWARDS

- 2001      Gottlieb Foundation/Painting Grant
- 2000      The Pollock-Krasner Foundation/Painting Grant
- 1989      The Pollack-Krasner Foundation/ Painting Grant
- 1987      The National Endowment for the Arts/ Painting Fellowship

## COLLECTIONS

The National September 11th Memorial Museum, New York, NY (Two paintings)

## BIBLIOGRAPHY

- Wilkin, Karen, Ash and Stone, The Hudson Review, March 2004.
- Wilkin, Karen, At The Galleries, The Partisan Review, Winter, 1995.
- Karmel, Pepe, Art in Review, The New York Times, September 22, 1995.
- MacAdam, Alfred, Basic Marks, Art News, March 1995.
- Wilkin, Karen, At The Galleries, The Partisan Review, Summer, 1993.
- Pinchbeck, Peter, Presence & Absence, Exhibition Catalog Essay, 1993
- Pinchbeck, Peter, Incidence of Passage, Exhibition Catalog Essay, 1993
- Visco, Anthony, The Art of Relief, Exhibition Catalog Essay, 1987
- Schwabsky, Barry, Abstraction And Its Double Transformations Within The Constructive Mode, Arts, September 1986.
- Sherman, Mary, Is Abstract Coming Back?, Chicago Reader, July 11, 1986.
- Carrier, David, Abstract Art Today, Exhibition Catalog Essay, 1986.
- King, Elaine, Abstraction/Abstraction, Dialogue: An Arts Journal, April 1986.
- Glueck, Grace, Outline, Cutout, Silhouette, The New York Times, July 19, 1985.
- LeSuer, Claude, An Inter-Continental Melange of Talents, Artspeak, March, 1985.

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## LORRIE FREDETTE

### EDUCATION

Herron School of Art, Indiana University, BFA in Sculpture

### SELECT SOLO EXHIBITIONS

- 2015 Visual Arts Center of New Jersey, Summit, NJ, PROPER LIMITS (curated by Mary Birmingham)
- 2014 Columbia Greene Community College, Hudson, NY, CONTACT (curated by Yura Adams)
- 2013 Garrison Art Center, Garrison, NY, IMPLEMENTATION OF ADAPTATION (curated by Carinda Swann)
- 2011 Women's Studio Workshop, Rosendale, NY, PROPER LIMITS  
Cape Cod Museum of Art, Dennis, MA, THE GREAT SILENCE (curated by Michael Giaquinto)
- 2010 Gallery Ehva, Provincetown, MA, EXTRACTING (in) FORMATION (curated by Ewa Nogiec)
- 2008 The Gallery at R & F, Kingston, NY, A PATTERN OF CONNECTIONS (curated by Laura Moriarty)

### SELECT GROUP EXHIBITIONS

- 2016 Art & History Museums-Maitland, Maitland, FL, ART 31; Curated by Rebecca Sexton Larson
- 2015 Independent Art Projects, CYNTHIA-REEVES, North Adams, MA  
Art Miami, CYNTHIA-REEVES, Miami, FL  
University of Tennessee Knoxville, Knoxville, TN, UNTITLED (curated by Sam Yates)  
The Hunterdon Museum of Art, Clinton, NJ, THROUGH THE LENS (curated by Jeanne Brasile)  
National Association of Women Artists, New York, NY, HER(E) (curated by Judy Pfaff)  
Dowling College, Oakdale, NY, SCULPTURAL INTERACTIONS (curated by Stephen Lamia and Loretta Corbisiero)  
SUNY Fredonia, Marion Art Gallery, Fredonia, NY, THESE ARE A FEW OF MY FAVORITE THINGS (curated by Tina Hastings)
- 2014 Downtown Fair, New York City, NY, Cynthia-Reeves Project  
Kenise Barnes Fine Art, Larchmont, NY, ATMOSPHERIC PROCESS  
Cynthia-Reeves Project, Brattleboro, VT, Sarah Amos and Lorrie Fredette (curated by Cynthia Reeves)  
The Hunterdon Museum of Art, Clinton, NJ, SWEPT AWAY: TRANLUCENCE, TRANSPARENCE, TRANSCENDENCE IN CONTEMPORARY ENCAUSTIC (curated by Michael Giaquinto)  
Bruce High Quality Foundation, New York City, NY, THE LAST BRUCENNIAL (curated by BHQF and Vito Schnabel)  
ArtRage Gallery, Syracuse, NY, STONE CANOE (curated by Melora Griffis)  
Islip Art Museum, East Islip, NY, SHOC-U-MENTERIES (curated by Beth Giacommo)
- 2013 Sculpture Key West, Key West, FL, SCULPTURE KEY WEST 2013 (curated by Emily Sorkin)  
Matteawan Gallery, Beacon, NY, UV PRINT PROJECT (curated by Karlyn Benson and Jeff White)  
Art Southampton, Southampton, NY, Cynthia-Reeves Project  
Cape Cod Museum of Art, Dennis, MA, SWEPT AWAY: TRANLUCENCE, TRANSPARENCE, TRANSCENDENCE IN CONTEMPORARY ENCAUSTIC (curated by Michael Giaquinto)  
Seton Hall University, Walsh Gallery, South Orange, NJ, CELL MATES (curated by Jeanne Brasile)  
Westchester Community College, Valhalla, NY, MATERIALITY; CONTEMPORARY ARTISTS AND THEIR MATERIAL WORLD (curated by Kenise Barnes)
- 2012 Seton Hall University, Walsh Gallery, South Orange, NJ, LINEAR THINKING (curated by Jeanne Brasile)  
University of Wisconsin, Art Lofts Gallery, Madison, WI, UNSTABLE SYSTEMS (curated by Sylvie Rosenthal)  
Morean Arts Center, St. Petersburg, FL, CONFLUENCE: Medium Meets Message (curated by Leslie Neumann and Amanda Cooper)  
Loomis Chaffee, Mercy Gallery, Windsor, CT, WOVEN (curated by Elizabeth Whyte Schulz)



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## SELECT GROUP EXHIBITIONS (CONTINUED)

- 2012 Bank of America Headquarters, Charlotte, NC, CARBON FOOTPRINT (curated by Joie Lassiter)  
College of Saint Elizabeth, Therese A. Maloney Art Gallery, Morristown, NJ, ABSTRACT UNIVERSE:  
Microcosm/Macrocosm (curated by Dr. Virginia Fabbri Butera, Ph.D.)
- 2011 Kimball Art Center, Park City, UT, ENCAUSTIC WITH A TEXTILE SENSIBILITY  
The Gallery at R&F, Kingston, NY, CONVERSATIONS (curated by Joanne Mattera and Laura Moriarty)  
Mass MoCA, North Adams, MA, AN EXCHANGE WITH SOL LEWITT (curated by Regine Basha)
- 2010 University of Virginia, Ruffin Gallery, Charlottesville, VA, FIELD NOTES: Revisions (curated by Dean Dass)  
The Hyde Collection, Glens Falls, NY, ARTISTS OF THE MOHAWK HUDSON REGIONAL (juried by Charles Desmarais)  
Community Art Partnership ArtSpace, Ithaca, NY, THE IMPORTANCE OF NOT SEEING CLEARLY  
Columbia Greene Community College, Hudson, NY, POST MARK  
Surprenant Art & Design, Kingston, NY, SHADES OF WHITE (curated by Ann Surprenant)
- 2009 Gallery Ehva, Provincetown, MA, ATMOSPHERIC CAUSES  
Gallery Ehva, Provincetown, MA, INTRODUCTIONS  
Samuel Dorsky Museum, New Paltz, NY, ECOTONES AND TRANSITION ZONES (curated by Brian Wallace)  
Jyväskylä Art Museum, Jyväskylä, Finland, GRAPHICA CREATIVA (curated by Jukka Partanen; catalogue)
- 2007 Montserrat College of Art, Beverly, MA, ENCAUSTIC PAINTING EXHIBITION (juried by Zola Solamente)  
Conrad Wilde Gallery, Tucson, AZ, ENCAUSTIC INVITATIONAL  
Lascano Gallery, Great Barrington, MA, RED AND WHITE
- 2006 University Art Museum, Albany, NY, MOHAWK HUDSON REGIONAL, (juried and catalogue with essay by Lilly Wei)  
Nassau Community College, Garden City, NY, MAKING THE CUT (juried by Apsara DiQuinzio, Whitney Museum of Art)
- 2005 Samuel Dorsky Museum, New Paltz, NY, ENCAUSTIC WORKS 2005 (co-curated by Dr. Karl Emil Willers and Beth Wilson)  
Ulster County Community College, Stone Ridge, NY, OPEN ENDS: THE NARRATIVE IMPULSE (juried by Carl Van Brunt, Director; catalogue with essay by Susan Jeffers)
- 2004 Harper College, Palatine, IL, SMALL WORKS (juried and catalogue with essay by Lynn Warren, Curator Museum of Contemporary Art, Chicago)
- 2003 The Gallery at R & F, Kingston, NY, 4 NARRATIONS (curated by Laura Moriarty)  
Studio Place Arts Gallery, Barre, VT, HOME & GARDEN  
Rongio Gallery, Brooklyn, NY, CROSSING EASTERN PARKWAY
- 2002 Rongio Gallery, Brooklyn, NY, TEMPERANCE (curated by Marilyn Hawthorne)

## AWARDS GRANTS AND RESIDENCIES

- 2014 Residency, Constance Saltonstall Foundation for the Arts, Ithaca, NY
- 2013 Residency, Loomis Chaffee, Windsor, CT
- 2010 Residency, Women's Studio Workshop, Rosendale, NY  
Strategic Opportunity Stipend, New York Foundation for the Arts
- 2009 NYFA MARK, New York Foundation for the Arts
- 2007 Strategic Opportunity Stipend, New York Foundation for the Arts
- 1997 Residency, Mary Anderson Center, Mount St. Francis, IN (sponsored by the Indiana Arts Commission)

## SELECT PRIVATE AND PUBLIC COLLECTIONS

Jyväskylän Taidemuseo, Jyväskylä, Finland  
The Gift Project, New York, NY  
Williamsburg Art and Historical Center, New York, NY

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## SELECT EXHIBITION CATALOGS AND BOOK PUBLICATIONS

ENCAUSTIC WORKS. KINGSTON, NY: R & F, 2014.  
STONE CANOE. SYRACUSE UNIVERSITY, SYRACUSE, NJ, 2014, P 290  
CELL MATES. SETON HALL UNIVERSITY, SOUTH ORANGE, NJ, 2013 (CATALOG ESSAY BY JEANNE BRASILE AND LISBETH MURRAY)  
SWEPT AWAY: TRANSLUCENCE, TRANSPARENCE, TRANSCENDENCE IN CONTEMPORARY ENCAUSTIC CATALOG. CAPE COD MUSEUM OF ART, DENNIS, MA, 2013 (CATALOG ESSAY BY JOANNE MATTERA AND CHERIE MITTENTHAL)  
ENCAUSTIC WORKS 2012. KINGSTON, NY: R & F, 2012, PP 18-19  
LASSITER, JOIE. CARBON FOOTPRINT CATALOG. BEHRINGER HARVARD – BANK OF AMERICA, CHARLOTTE, NC, 2012  
AN EXCHANGE WITH SOL LEWITT. CABINET MAGAZINE AND MASS MOCA, BROOKLYN, NY, 2011 (CATALOG ESSAY BY REGINE BASHA).  
FIELD NOTES REVISIONS CATALOG. MCINTIRE DEPARTMENT OF ART, UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, VA, 2010 (CATALOG ESSAY BY MIKE MAIZELS)  
RANKIN, LISSA. ENCAUSTIC ART. THE COMPLETE GUIDE TO CREATING FINE ART WITH WAX. NEW YORK, NY: WATSON-GUPTILL PUBLICATIONS 2010, PP 58, 65, 192-193, 213-215  
WOOLF, DANIELLA. ENCAUSTIC WITH A TEXTILE SENSIBILITY. SANTA ROSA, CA: WAXY BUILDUP PRESS, 2010, PP 46-49.  
GRAPHICA CREATIVA '09. JYVÄSKYLÄ ART MUSEUM, JYVÄSKYLÄ, FINLAND, 2009, ILLUSTRATION & STATEMENT  
FIELD NOTES: STATES OF MIND. SAUGERTIES, NY: ARTIST'S BOOK, 2009  
WEI, LILLY. MOHAWK HUDSON REGIONAL CATALOG. UNIVERSITY ART MUSEUM, ALBANY, NY, 2006, ILLUSTRATION  
JEFFERS, SUSAN. OPEN ENDS CATALOG. ULSTER COUNTY COMMUNITY COLLEGE, STONE RIDGE, NY, 2005, ILLUSTRATION & STATEMENT  
WARREN, LYNNE. SMALL WORKS CATALOG. HARPER COLLEGE, PALATINE, IL, 2004, ILLUSTRATION

## SELECT PROFESSIONAL EXPERIENCE

2015	University of Tennessee Knoxville, Knoxville, TN, artist talk. (upcoming) Dowling College, Oakdale, NY, artist talk. (upcoming) SUNY Fredonia, Fredonia, NY, artist talk Visual Art Center of New Jersey, Summit, NJ, artist talks
2014	State University of New York, New Paltz, New Paltz, NY, artist talk State University of New York, New Paltz, New Paltz, NY, visiting artist critiques. Columbia Greene Community College, Hudson, NY, artist talk
2013	Columbia University, New York, NY, artist talk Westchester Community College, Valhalla, NY, panel Loomis Chaffee, Windsor, CT, artist talk
2012	College of Saint Elizabeth, Morristown, NJ, artist talk College of Saint Elizabeth, Morristown, NJ, panel
2010	Women's Studio Workshop, Rosendale, NY, artist talk
2009	New York Foundation on the Arts, New York, NY, artist talk New York Foundation on the Arts and Women's Studio Workshop, Rosendale, NY, artist talk
2006	Kleinert/James Art Center, Woodstock, NY, artist talk
1996	Herron School of Art and Design, Indianapolis, IN, lecturer

CYNTHIA-REEVES

# MICHAEL MULHERN AND LORRIE FREDETTE



*Lorrie Fredette, The Great Silence, 2011, beeswax, tree resin, muslin, brass, steel & nylon, 90 x 68 x 97 1/4"*

DECEMBER 12 - FEBRUARY 20  
1315 MassMoCA Way, North Adams, MA

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For more information  
please call 212.714.0044 or email [info@cynthia-reeves.com](mailto:info@cynthia-reeves.com)  
[CYNTHIA-REEVES.COM](http://CYNTHIA-REEVES.COM)