

Installation view of Quantify Me. Laser cut drawings on paper, chads, wire, clips. Photo by Rino Pizzi.

Cover Panel: *Installation view of Quantify Me and Moodjam Wall.*
 Laser cut drawings on paper, chads, wire, clips, & Abet Laminati countertop samples.
 Photo by Leon Alesi.



Installation view of Quantify Me and Moodjam Wall. Laser cut drawings on paper, wire, clips, & Abet Laminati countertop samples.

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Known for its pioneering spirit, embrace of artistic innovation, and commitment to Texas audiences and artists, Women & Their Work is now celebrating its 33rd anniversary. Presenting over 50 events a year in visual art, dance, theater, music, literature, and film, the gallery features on-going exhibitions of Texas women artists and brings artists of national stature to Texas audiences. Since its founding, Women & Their Work has presented 1,862 artists in 274 visual art exhibitions, 117 music, dance and theater events, 14 film festivals, 23 literary readings and 475 workshops in programming that reflects the broad diversity of this region. Nationally recognized, Women & Their Work has been featured in Art in America, ArtForum and on National Public Radio and was the first organization in Texas to receive a grant in visual art from

the National Endowment for the Arts. Women & Their Work reaches over 950 school children and teachers each year through gallery tours, gallery talks with exhibiting artists, participatory workshops, in-school performances, dance master classes, and teacher workshops.



women and
their work

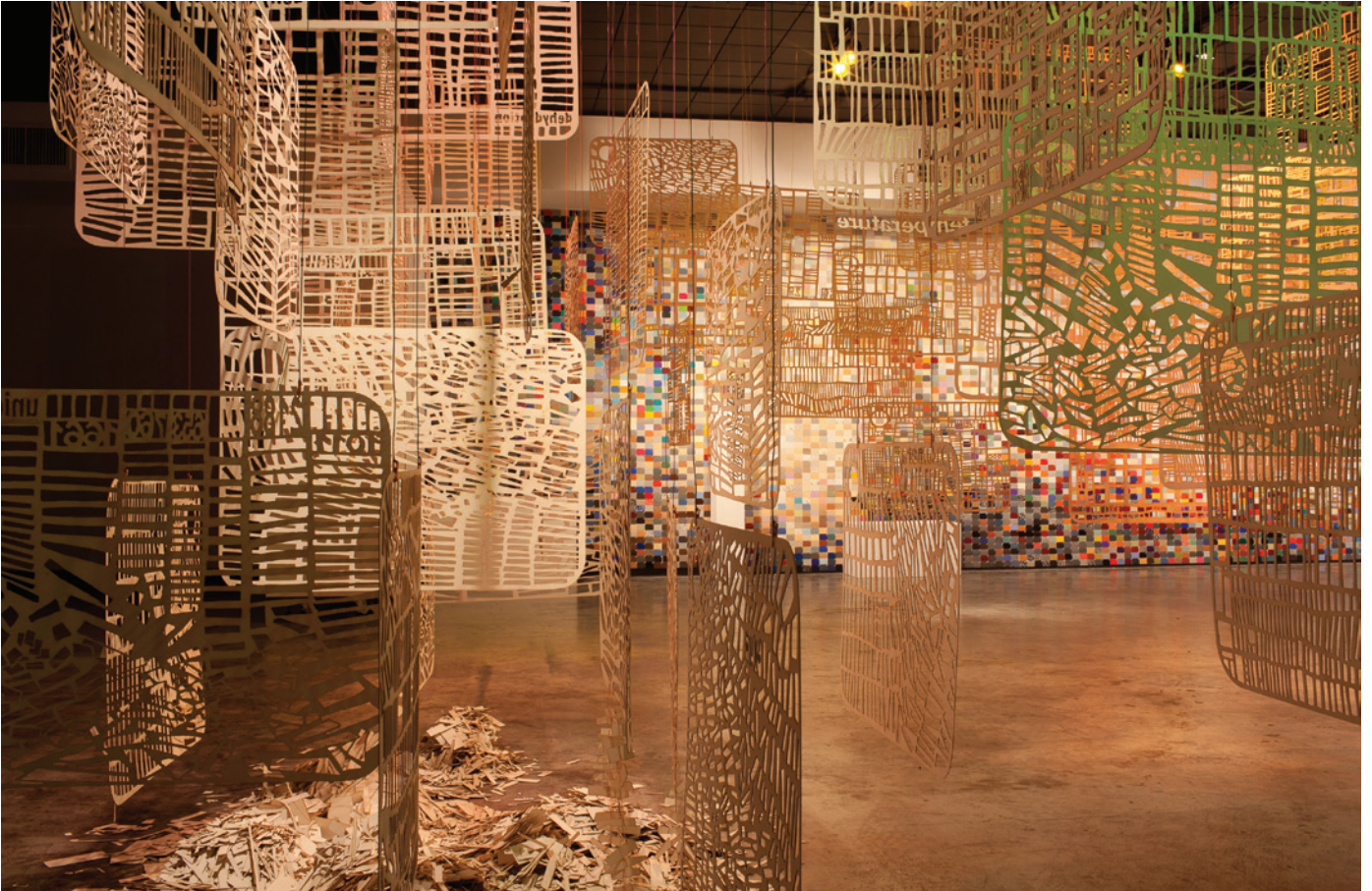
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LAURIE FRICK

Quantify Me



WOMEN & THEIR WORK

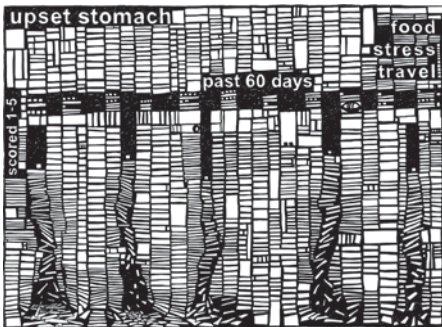
JANUARY 14 - MARCH 10, 2012

AUSTIN, TEXAS

Laurie Frick
Quantify Me

Laurie Frick's new series of installation and wall pieces is an amalgam of art experiments in self-tracking. The show *Quantify Me* examines the duality of the practice of self surveillance – emerging as de rigueur in our high-tech climate – with the existential. The human propensity to discern meaning in patterns is a deeply rooted instinct that Frick's work plays off to evoke both wonder and bafflement. Can what we are comprised of actually be measured?

Shrouded in this dual wonder of pattern cognition and self-quantification, Frick's work is a fresh precursor to immersive technological advancements in reading the



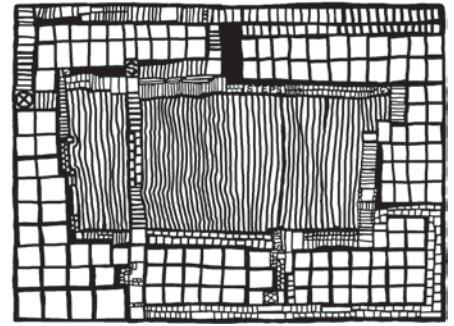
Upset Stomach. Drawings on paper to be laser cut.

body in its entirety. It is a deep investigation of neuroscience, engineering, and ancient art that has had Frick looking for ways to intertwine hard facts and leaps in science with all enveloping environments. After gathering countless pieces of data, like sleep cycles, time online in infinitesimal detail, steps walked in a day, distance covered on a map, moods, food eaten, structures of life, sickness, and heart rates, she parses out patterns to create algorithms which become the content of her work.

After radically taming and transforming the data, Frick turns a pitch black space into an experiential constellation with its own luminescent arc of activity. Kaleidoscopic and swirling industrial plastic color samples lead the way on *Moodjam Wall* and suggest perpetual movement that reveals our moods and fires up the lustre of warm and cool washes along the wall. The hypnotic patterns intimate that our physicality activates the environment, an environment designed to mimic a domestic space with white plinths standing in for furniture. Every shade of wire, hue, and shadow has been intricately crafted and precisely considered all along the spectrum of fleshy texture and vivid undulating color, conjuring ways to tickle an imagining of our own brain pattern, instinct, mood, structure, and movement.

Conceptually placing each piece of the shiny Italian countertop samples under a microscope, Frick masterfully combines versions of beautifully rendered earthy to clay-like textures as we venture into the inner core of her immersive installation, *Quantify Me*. The wall piece and the installation unfold aesthetically, architectonically, biologically, as parts within a whole, reliant upon each other as radiant dioramas within themselves. Hovering cut-outs of data (with the requisite hole punched like the Italian countertop samples), create a hot hive of activity that echoes the infinite multilayered machinations of the brain. The suspended records are in effect reminiscent of the look of carved ancient manuscripts – the tips of which are aged and crisp – with the patient intricate delicacy of lace handiwork, and cross sections of over-sized computer chips.

Light ricochets throughout the scene creating a bright clarity where synapses pop and numerical and categorical patterns emerge. Framed by a thicket of shadows is an arena in a state of loose inverted collapse; the installation becomes a place where our



Steps. Drawings on paper to be laser cut.

best intentions have broken down into discarded piles of detritus on the bare floor, reminders of how much there is that remains unknown, how unstable our self-exploration can be, yet how we can be motivated to regain it again.

Collaged abstractions hang around the perimeter of the exhibition in works such as *Green Tracking Time* that riff on our absorption of vernacular media through Frick's use of carved up magazine bytes. These look as if they've been thrown up in the air, have settled, and then been categorized where the brain unconsciously stores them. Reminiscent of Frick's past bodies of work which are large-scale wall pieces that play on assemblage, *Quantify Me* features a wide range of organic materials as she intricately cuts and arranges repurposed wooden blocks, cardboard, and found newsprint in concert with the staggering amount of data which she mines. Frick's craft, which employs techniques that make seemingly ordinary materials shine, always leaves the unsteady hand present. No line is drawn or cut straight, reminding us that few lines are straight in life, either.

It is through the lens of Frick's work that we can fantasize about technology that intrudes, analyzes, and teases out things that have confounded us. Nowadays self-trackers increasingly choose to sharpen their self-

knowledge by measuring and analyzing what meta-data they collect from themselves, but this installation transcends a didactic or linear reading. On the surface, we may be struck by the myriad of habitual patterns that form a day, or stunned that so many people are willing to surveil themselves to attempt to reveal deeper truths. But as so much is unknown about the subconscious self, a literal translation of Frick's work would be a mistake. This collision of the real and unreal is among the perfect moments in art. We are in an ideal spot in history to be able to imagine what we don't know through the lens of art, as we lack the explicit insight of still to be written scientific chapters.

In this way Frick smartly foresees that this intuitive melding of pattern and quantification is only the beginning. It is a fluid re-representation or reverse-engineering of ourselves that may well be both exhilarating and prying. Accidentally or intentionally, Frick has created a blueprint for a Silicon Valley developer to translate future technologies into all-encompassing experiences. With the possibility of sensors implanted in our clothes, in objects we touch or even swallow, we can equally imagine new insights into ourselves. Facial recognition, stress levels and nervousness easily captured by heart-rate variability and galvanic skin response monitors could seamlessly activate a personal moodjam wall.

A fastidious researcher, Frick also views her work through the lens of evolutionary biology and ethno-mathematical histories. Aware of the many historical antecedents of the sophisticated charting of experience, she enriches her art with references to the practices of the Incas and Mayans who devised complicated methods to create and read patterns. Through the use of Khipus, the Incas used complex knotted string as a sculptural language curiously optimized for mathematical

calculations. The Mayans also created complex, hierarchical picto-graphs as stone glyphs to communicate over the ages.

Most perplexing is the idea that images that should theoretically appear discordant, muddy, and objectively 'unreadable' actually feel innately familiar to all humans. We seem predisposed to look for, recognize, and respond positively to images that show a semblance of a pattern, however difficult to discern. Much of the experience of this primal, universal inclination lies in the way historical cultures memorize and experience information flow. Frick asserts that this practice "is probably a better model for visual language to approach self-quantification as a mechanism to know yourself, see yourself, and gather visible evidence of how you're doing."

Out of the intersection of art and science (where the art is a precursor to the scientific theory in this case), emerges pleasing absurdities that endear throughout. In measuring perception and reality, we create an imprint

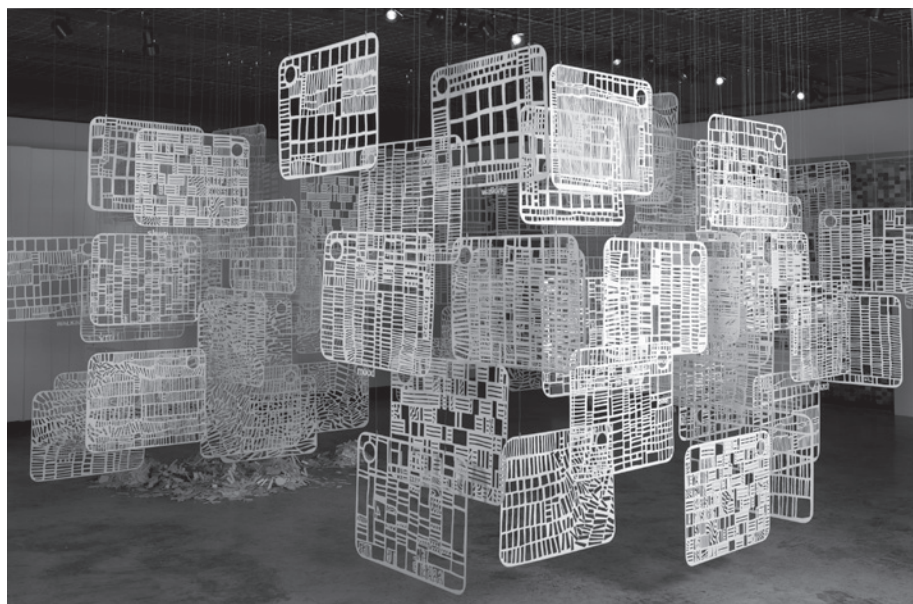
of ourselves of which there is no visual record at all. Yet Frick visually replays these for us in a way that is elementally familiar and sharply delivered.

It also dimly registers that the luster and mystery of ourselves will eventually disappear due to complete self-knowledge through scientific quantification. However, the artist will remain indispensable in providing the method to intuitively understand data through color, light, and form. Art will always grapple with and interpret truths in arcane, improvisational, and infinitely thought-provoking ways. Right now, a frisson of endorphins are set off by the myriad of ideas on display in *Quantify Me*. Stripping it all back, Frick reminds us that we take pleasure in pattern recognition on a metaphysical level.

Sonia Dutton

Austin and New York-based art dealer

Special thanks to Sonia Dutton, Bogdan Perzyski, Lise Ragbir & Catherine Williams



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LAURIE FRICK

SELECTED EXHIBITIONS

- 2012 Edward Cella Art & Architecture, *Death and Life of an Object: Lynn Aldrich, Laurie Frick, Tim Hawkinson*, Los Angeles, CA
Women & Their Work Gallery, *Quantify Me*, solo exhibition, Austin, TX
Haskins Labs-Yale, *Rules of Conversion: Artists Explore Encoded and Embedded Language*, curated by Debbie Hesse and Carol Padberg, New Haven, CT
- 2011 Edward Cella Art & Architecture, *Sleep Patterns*, solo exhibition, Los Angeles, CA
Box13 Artspace, *Installation in Texas Biennial*, curated by Virginia Rutledge, Houston, TX
Labspace Studio, *Re(collection) A Curated Social Experiment*, recollectionproject.com, Toronto, ON
365DaysofPrint.com, January contributing artist, curated by Maya Joseph-Gosteiner, New York, NY
- 2010 Robert Steele Gallery, *SDK*, solo exhibition, New York, NY
NYSS Gallery, *Decameron: A Decade of Exhibitions*, curated by David Cohen, New York, NY
- 2009 Robert Steele Gallery, Project Room, *Visual Time*, solo exhibition, New York, NY
Gallery Shoal Creek, *Words*, solo exhibition, Austin, TX
- 2008 Gallery Shoal Creek, solo exhibition, Austin, TX
- 2007 Robert Steele Gallery, Project Room, solo exhibition, New York, NY
- 2006 Gallery Shoal Creek, solo exhibition, Austin, TX
- 2004 Gallery Lombardi, solo exhibition, Austin, TX

SELECTED AWARDS AND FELLOWSHIPS

- 2012 Studio Award, Lower Manhattan Cultural Council, New York, NY

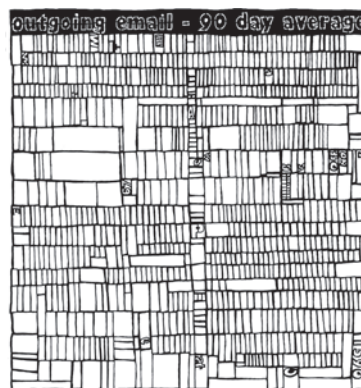
- 2011 Artist Residency, Headlands Center for the Arts, Sausalito, CA
Artist Residency, Djerassi Program, Woodside, CA
- 2010 Annual Keyholder Residency, Lower East Side Printshop, New York, NY
Artist Residency, McColl Center for Visual Art, Charlotte, NC
Artist Residency, Yaddo, Saratoga Springs, NY
- 2009 Artist Residency, Bemis Center for Contemporary Arts, Omaha, NE
Artist Residency, Jentel Foundation, Banner, WY
- 2008 Visiting Artist and Scholars Residency, American Academy in Rome, Rome, Italy
- Ongoing Member of Mensa

EDUCATION

- 2010-12 Summer Program, ITP, Interactive Telecommunications Program, NYU Tisch School, New York, NY
- 2007 MFA, New York Studio School, New York, NY
- 1997-98 Executive Program, Harvard Business School and London Business School
- 1982 MBA, University of Southern California, Los Angeles, CA

CAREER BACKGROUND

- 2007-Present ArtCritical.com. Associate Publisher, Online Magazine of Art and Ideas
- 2001-03 Solomio Corp. Co-founder, Mobile Telecom Start-up
- 2000-01 Vignette Corp. Senior Vice President, Internet Infrastructure Software
- 1995-00 Compaq Corp. Vice President and General Manager, New Consumer Products Division
- 1982-95 Hewlett Packard Company. Worldwide Marketing Manager, Consumer PC Division



Outgoing Email. Left. Limited edition laser cut drawings on paper.

Outgoing Email. Right. Drawings on paper to be laser cut.