

## New Editions: Dianna Frid

### *Sieve #1* (2012)

Color lithograph with *chine collé*, debossing and collage.

### *Sieve #2 I* (2012)

Color lithograph with *chine collé*, debossing, collage and pearlescent powder.

### *Sieve #3 I* (2012)

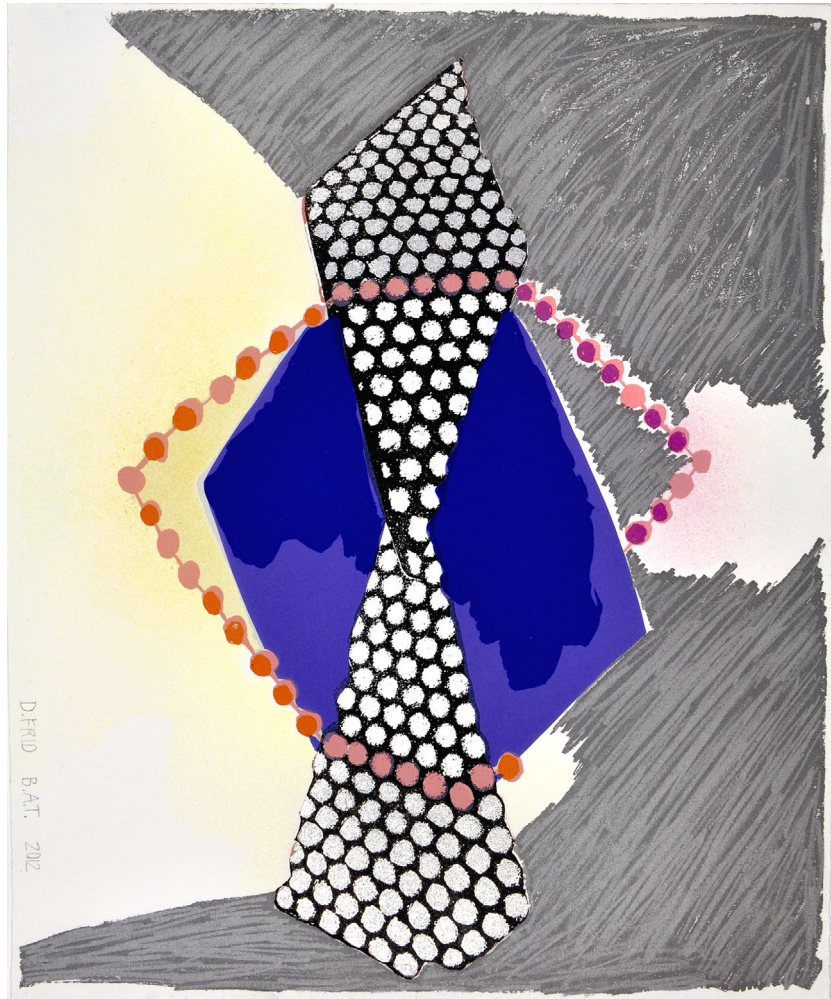
Color lithograph with aluminum leaf and pearlescent powder.

### *Sieve #4 I* (2012)

Color lithograph with copper leaf, 13 1/2 x 11 inches each. Edition of 20. Printed and published by Shark's Ink, Lyons, CO. \$950.

Dianna Frid's abstract compositions owe their off-kilter structures to the unexpected awkwardness of facts-on-the-ground. To jump start her images she relies on documentary representations of physical phenomena (an earlier series derived from meteorological cloud classifications); and in realizing them she has a distinct fondness for stuff—fabric swatches and metal leaf and other substances that call attention to their irreducible matter.

Each of the prints in the *Sieve* series has origins in a fragment of a high contrast photograph of a "sieve-like" object. Each image retains some representational element (though 'representational' and 'identifiable' are two different things), but this content is largely overwritten by the artist's imaginative response to the found element. *Sieve #2* suggests a hybrid between a make-up mirror and a starfish in the midst of a game of cat's cradle. *Sieve #4* manages to suggest pineapples, a *pavé* clutch and Josephine Baker's banana skirt all at the same time. As these catch-all descriptions attest, there is nothing predictable here. The viewer gets to witness an artist experimenting with form—or to put it less pompously, messing about with stuff. Frid lets us in on the magical moment when, against all odds, machined perforations, energetic scribbles and some aluminum come together as something cogent and entirely new. ■



Dianna Frid, *Sieve #3* (2012).