

Vernon Fisher: New Work

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Reckoning with disjointed streams of consciousness and the non sequiturs of modern psychology, Fisher investigates the fluidity of the human mind with endless fascination and searing candor. Opens March 23 at Mark Moore Gallery.



Marking the tenth solo presentation of **Fisher's** work with Mark Moore, *New Work* showcases some of the artist's most iconic techniques from his nearly forty five-year career.

Fisher's preoccupation with archive, information transmission, memory, and taxonomy stems from an early interest in how individuals perceive the world. His hallmark "blackboard" paintings recall pedagogical lessons or speculative renderings, oftentimes replacing sequential logic with "disordered notations" analogous to excerpts from an unrepressed mindscape. Often weaving literary references, pop cultural imagery, and cartography with his own symbolic lexicon, Fisher renounces the convention of a singular, autonomous narrative – the variability of interpretation thus equivocal to the variability of intellectual perception. Much like his writing, Fisher crafts visual chapters that fashion a frank composite anthology; each work's seemingly nonsensical structure acting as a compendium of unanticipated authenticity rather than sheer invention. Often contextualized within a postmodern lineage, Fisher's work shares a seminal practice of self-appraisal with Cy Twombly and Robert Rauschenberg, as was expounded upon in Frances Colpitt's monograph essay for Vernon Fisher (2010) – which was produced in tandem with his career retrospective at the Modern Art Museum of Fort Worth.

Fisher's recent Retrospective at The Modern Art Museum of Fort Worth exhibition titled "Vernon Fisher: K-Mart Conceptualism" was a major survey of the artist's entire career to date, incorporating paintings, sculptures, and installations from the late 1970s to the present, from both public and private collections in the United States and Europe. The show featured a comprehensive book published by the University of Texas Press, with an introductory essay by Frances Colpitt, the Deedie Potter Rose Chair of Art History at Texas Christian University; foreword by Ned Rifkin, Director of the Jack S. Blanton Museum of Art; and an interview with the artist by Michael Auping. This catalog for this exhibition can now be pre-ordered now on Amazon.

This volume is the first monograph on Vernon Fisher's work since 1989, and it presents the most comprehensive survey of his art from the early 1970s until 2009, with an emphasis on his mature work. It reproduces twenty suites of Fisher's work, including *Hills Like White Elephants*, *Parallel Lines*, *Lost for Words*, *Brainiac*, *Movements Among the Dead*, and *Swimming Lesions*. In her introduction, Frances Colpitt deftly situates Fisher's work in the context of postmodernism's radical transformation of art, tracing his affinities with artists such as Cy Twombly and Robert Rauschenberg. She also decodes recurring symbols and literary references in Fisher's art, showing how this "writerly" artist constructs narratives with multiple meanings and cultural allusions that defy reduction to a single storyline or definite ending. In an interview with Michael Auping, Fisher describes his creative process, especially how he uses "apparently random and disordered notations" to suggest the "tentative and fluid quality of the mind at work." Acknowledging that his art never reaches a conclusion, Fisher says, "I love the loopy and disconnected . . . for me, the disjunctive and inconclusive is what feels honest and real."

Born in 1943 at Fort Worth's Harris Hospital, Vernon Fisher is one of Texas's most internationally recognized artists. He has lived and worked in Fort Worth since 1977. Fisher received a BA in English literature from Hardin-Simmons University in 1967 and an MFA from the University of Illinois in 1969. Influenced by artists such as Edward Ruscha and John Baldessari, Fisher constructs visual narratives, combining images and language in a wide range of media.

Fisher has had over 80 solo exhibitions worldwide. His work is in the permanent collections of more than 40 museums, including the Modern's. He has received numerous awards throughout his career: the John Simon Guggenheim Fellowship in 1995; the Louis Comfort Tiffany Foundation in 1984; and the National Endowment for the Arts Individual Artist's Fellowship in 1974-75, 1980-81, and 1981-82. In addition to his artistic accomplishments, he held the title of Regents Professor of Art Emeritus at the University of North Texas in Denton for nearly 30 years and was the recipient of the Distinguished Teaching of Art Award from the College Art Association in 1992.



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