

Public Lecture Introduction  
Artist Lecture Series at the University of Tennessee School of Art, Knoxville  
April 7, 2022

Welcome everyone! Thank you so much for joining us today for Amanda Friedman's much anticipated artist talk. My name is Mary Laube, I am assistant professor in painting and drawing (here at the University of Tennessee's School of Art.)

First and foremost, I want to make sure everyone knows that Amanda has a two-person exhibition on view right now at the UT downtown gallery, titled *A Rose Goes*, alongside the amazing Lynne Ghenov. You have until April 30th to see it, and if you've already seen it, I encourage you to go again, and again. One of the beautiful things about having exhibitions like this nearby, is that you can see it unfold through repeated visits: meaning grows, as you yourself transform over time.

After visiting, I also recommend that you head around the corner to the KMA to see the exhibition, *Global Asias*. While there, look for Rirkrit Tiravanija's 25-foot scroll print called *Untitled (the map of the land of feeling)*: it is a deterritorialized map documenting his global migrations and travel. It includes imagery of his passports, maps, handwritten text, time stamps, and even one of his curry recipes: 2 cups of long grain rice, 3 Tbs. Peanut oil, 3 Shallots, 1-3 Large Red Chillies ...and so on.

Tiravanija is best known for his kitchen performances from the 90s in which he cooked and shared rice and curry for viewers within the exhibition space. Likewise, Amanda Friedman brings us into life, into her life through her work and teaching, both of which exemplify a knack for community building. Seeing Amanda Friedman's work through Rirkrit Tiravanija or vice versa, is an opportunity to contemplate this perforated line between artist and viewer, between art and life. If you have had the opportunity to spend time with Amanda, you've probably noticed that she carries her work everywhere. Sketchbooks are surfaces for drawing; drawings are conduits for thought. Her calendars are like journals, documents that absorb both memory and desire: In this practice, she cuts and pastes time, resisting our temptation to think of it as linear.

Amanda's practice integrates multiple modes of thinking and making, including ceramics, installations, drawings, paintings, performances, and plays. She received an MFA from Bard College in Painting and has had recent solo and two-person shows at Grifter, NYC and Safe Gallery, Brooklyn. Group exhibitions include *Cleopatra's*, Brooklyn; *Situations*, NYC; *Adds Donna*, Chicago; and *Redling Fine Art*, LA, among many others. Furthermore her time based work has been staged in NYC at All Saints Church, Essex Flowers, Safe Gallery, and White Columns. Notable publications include the 2013 artist book *Because Nothing Ends*, and also *Drawing Hilma Af Klint*, which was published by Miniature Garden in 2014. Friedman has participated in numerous residencies including Shandaken Projects, New York; Autocenter, Berlin; and Clay Break at The University of Arkansas, Fayetteville.

On behalf of the painting and drawing area, we are thrilled and ever grateful to have her in the mix. Please join me in welcoming Amanda Friedman.

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