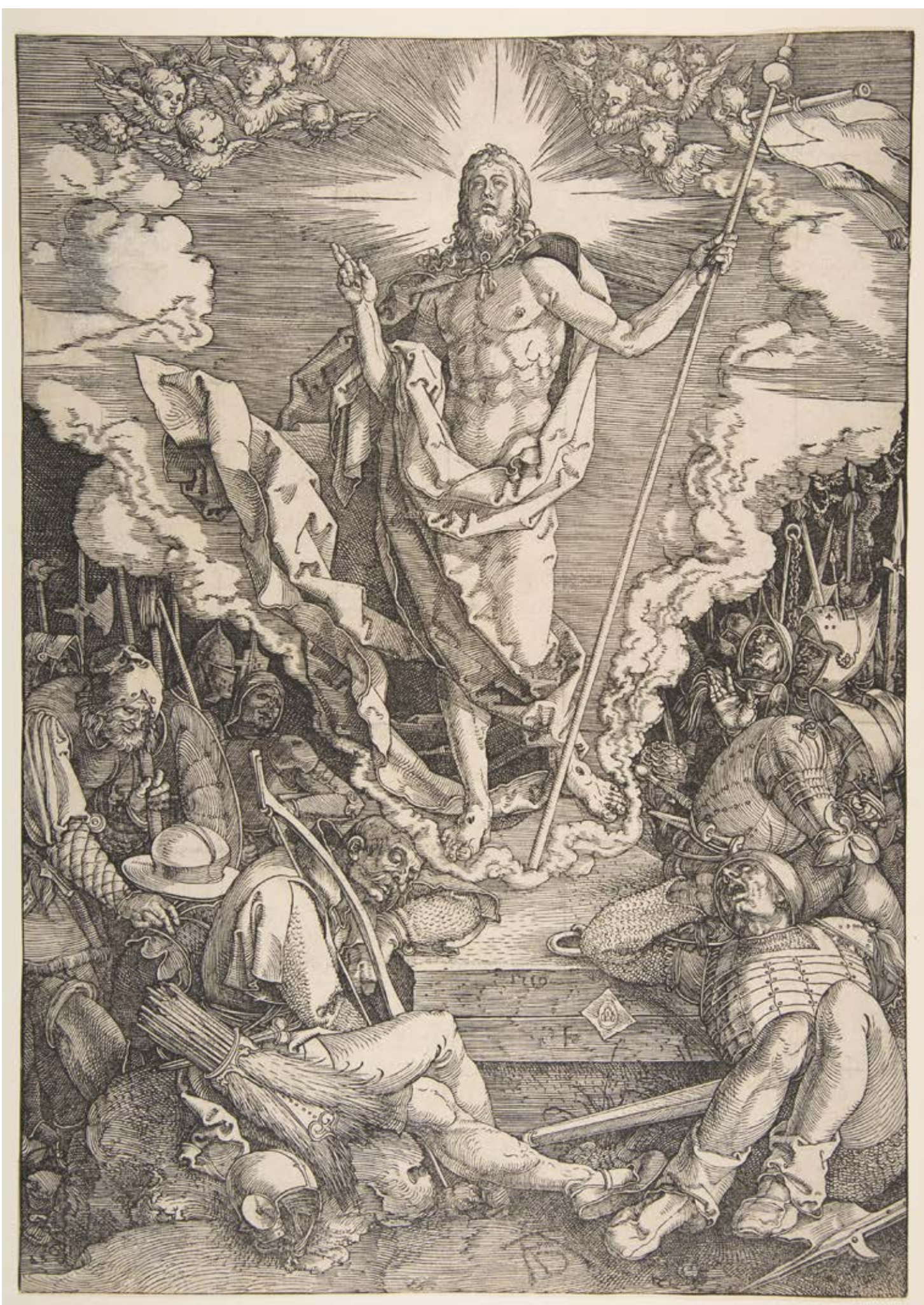


CARL FUDGE

"From Dürer's Resurrection" 1992, 60 x 48 inches



Albrecht Dürer (German, Nuremberg 1471-1528 Nuremberg),
The Resurrection, Fifteenth Century Woodcut, sheet:
15½ x 10⅞ inches.
Collection The Metropolitan Museum of Art, New York.

Carl Fudge's triptych composed of three screen printed panels titled "*From Dürer's Resurrection*" 1992, 60 x 48 inches offers a fresh perspective on Albrecht Dürer's fifteenth century woodcut. Dürer's phenomenal mastery of line has dazzled centuries of artists. Even today Dürer's woodcuts still remain a pinnacle of aesthetic achievement in the oldest printmaking technique.

Were it not for the title, Fudge's large abstract, black-and-white screen printed paintings provide no clue to the artist's original inspiration. The fractured, intricate composition variously suggests a labyrinthian mesh, Rorschach shapes or computer code.

Unlike Dürer, who used innovative technique from his devout perspective, Fudge's work prioritizes technological wizardry as an end in itself. Addressing aspects of spiritual belief, centuries after Dürer's day, Fudge created his image amid a general awareness of modern scientific and technological revelations in constant flux.

The artist openly acknowledged his inclination to "play with the idea of the hidden image." His intent is to metamorphose Dürer's depiction of a Divine miracle into a bewildering, enigmatic abstraction, while retaining the original spirit of wonder at transformation. This shift acknowledges the inherently unknowable nature of the Resurrection in any tangible form.

Born in London, Carl Fudge lives and works in New York City. His work is included in the collections of the Whitney Museum of American Art; The Metropolitan Museum of Art, the Brooklyn Museum; the Museum of Fine Arts, Boston; and the Denver Art Museum, among others. He is a Professor and Program Director of the MFA studio art program at City College.