

About

Brian Fridge's first video work was made with a camcorder in 1994. Working with readily available materials and indoor lighting, his lens-based videos are derived from events grounded in a human scale. Fridge is interested in the medium of video and the most basic subjects of light, matter, space, and time. The resulting works invite a wide range of associations.

A typical work is his widely exhibited video *Vault Sequence*, 1995, a version of which was included in the 2000 *Whitney Biennial Exhibition*. Recorded in the artist's apartment, the silent, black and white image undergoing transformation seems at moments to have come from a sonogram and at other moments from the Hubble space telescope. The possibilities afforded by video are as he states:

"... video displaces actual quantities with something more open-ended. Having to consider actual size was uninteresting to me when making objects or environments in my student work. I always came back to just wanting images... images grounded in physics, yet free from physics, and something more like a thought or a dream."

"If the passage of time is the perception of motion, then how motion is articulated is interesting to me."

"... I'd like my work to invite a variety of associations. For example, I like images that have a feel of simultaneous familiarity and unfamiliarity."

Characterizing the pictorial space of video as a merging of aspects of the medium and of the subject being recorded, Fridge considers what to distill and how to construct, making what will end up as a flat rectangular field of modulating light. As a result, the videos often have a distinct presence as events existing in the flow of time.

Brian Fridge (born, 1969, Fort Worth, Texas) lives and works in Dallas. Exhibitions include the 2005 inaugural edition of the *Turin Triennial*, Turin, Italy, 2000 *Biennial Exhibition* of the Whitney Museum of American Art, New York, New York, and *Out of the Ordinary*, Contemporary Arts Museum Houston, Houston, Texas. Awards include the Dallas Museum of Art Kimborough Fund. Residencies include ArtPace, San Antonio, TX, Central Track, University of Texas at Dallas, and Ateliers Hoherweg, Dusseldorf, Germany. Fridge received an MFA from The University of Texas at Dallas and a BFA from University of North Texas.

text is from essay and press release for *Brian Fridge: Sequences*, curated by James Cope for Horton Gallery, New York, and from an unpublished conversation with the artist in 2010.

About

"The scenes are uncertain, and what they depict relies on an impulse within the viewer to relate them to corporeal or external experiences or thoughts, while they also recall something at least vaguely recognizable. As the videos evolve before our eyes and then stop when the forms' momentum seems to naturally cease, the images mark time in ways that only video can, through motion."

Andrea Karnes, *The Extent of Things*, essay for solo exhibition, 2014

"A deep sense of solitude emanates from these works, of melancholy, daydreaming, and detachment from current events and the apparent urgency of conceptual documentaries so topical in the art world today. It is not that Fridge's art is apolitical – it is rather that it is more deeply political, engaging the viewer into a thought process about vision itself, and how knowledge is constructed through the dance of perception and memory in consciousness, as something ultimately liquid and made up of shifting dimensions. His art grounds the viewer in the body precisely through the presentation of constant embodiment and disembodiment (while news broadcasts disengage viewers from the body by projecting them into an inevitable unsatisfactory experience of mere information and lack of agency)."

Carolyn Christov-Bakargiev, ArtPace publication, 2003

" Brian Fridge's black and white video "Vault Sequence" is memorable in a different way: seven minutes of steam turning into ice crystals in his kitchen freezer, the video running backward (I think) so that the crystals, like sparklers, yield to swirling vapor, a kind of mini-galaxy, very Zen and wry. "

Michael Kimmelman, New York Times, March 24, 2000

"The differences in scale and uncertainty of interpretation suggests a perception of the universe as a single set of ongoing events , in which entropy and regeneration are superimposed and the flux of matter in the flux of duration are brought into a form of simultaneity. "

Andrea Viliani, catalog for T1 Turin Triennial, Three Museums, 2005

"Rather than understanding the cosmic as a matter of otherworldliness, and lines of flight as literally flying off from the earth into the universe, Fridge's work brings us a vision of inter-worldly cosmic intensity - of immanence. The cosmic is inside us, it is us, molecular movement and the coursing of spatio-temporal dynamisms operating on the plane of immanence."

Janae Sholtz, *The Invention of a People: Heidegger and Deleuze on Art and the Political*, pg. 242, Edinburgh University Press, 2015

"A weird melancholy settles in while viewing this. A brief moment of Emily Dickinson-esque pining occurs as black veins branch out from a darkened center point. Moreover, this family of sequences blurs the boundaries between something made by hand and something nature bore. The self-animating pathways are spontaneously generated signs of life that eventually reach a terminus. Is this a manmade scene or is a natural event occurring in real-time?"

Shana Beth Mason, "Brian Fridge: Sequences" Solo Exhibition at Horton Gallery, New York, San Francisco Arts Quarterly International Arts and Culture, March 19, 2014

The Extent of Things

Andrea Karnes

Brian Fridge began his career as a painter and sculptor in the early 1990s, working on small canvases and making objects that were easily manageable—a practical beginning for a young art student with few resources. Since those days, Fridge has continued with this rationale of using materials of manageable human scale, but he has shifted his practice to make video his primary medium. His videos connect to his ongoing artistic concerns with figure/ground, a pared-down visual vocabulary, simplified compositions in both color and form, and a drive to manipulate space and scale. The pictorial surface of painting has remained important to him as well, and in his videos, this concept is addressed through his handling of light and objects, often via close-cropped views of things and events in motion, set against monochromatic backgrounds and presented in silence.

He made his first low-tech video, *Untitled*, in 1994. In the work, a distorted and graded television monitor fills the screen, and a white light, the reflection of a single-bulb lamp, is seen toward the top right-hand quadrant. By juxtaposing the two light sources, the bulb and the screen, the overall image depicts a glowing orb against a buzzing blue ground. Essentially abstract, the image activates our sense of something familiar, like an otherworldly view of the sun or moon. Key to this image is its calling on memory and sight to create meaning: it is made from real objects, but they are not what they appear to be; they evoke our galaxy, triggering us to weigh them with and against “sun” and “moon.” Like his other works, *Untitled* presents us with the polarizing dynamic of knowable/unknown, calling into question the nature of representation itself and emphasizing how viewer perception plays an important role. This work would be the beginning of the artist’s turn toward explorations into how common objects can transgress their physical properties to induce a sensory experience.

Less interested in the technical side of the medium, as Fridge continued to experiment with video, he focused in on recording light, liquid, matter, and movement unfolding with unpredictable results. In 1995, the artist placed his camera in a freezer to see what the process of condensation looks like in the series *Vault Sequence*, 1995–97.¹ The slow-paced images in this series are enigmatic, suggesting spiraling constellations morphing and shining against deep black space. The piece aligns the contradictory forces of what it plainly is (water freezing) and what it appears to be (a view of an uncharted part of the cosmos). Though he set up the conditions to be recorded, the work manifests as much through chance and accident—he did not know what the visual outcome would be. In this way, his works are analogous to surrealist automatic drawings even though they are sourced in the real world rather than in the unconscious mind. Also like automatic drawing, Fridge’s imagery prompts the inner psyche by lulling us into a daydream-like state of giving in to its ethereal, undefinable attributes. Yet the calm is interrupted in his works by our questioning what we see.

Distant overarching conceptual threads are present in Fridge’s videos. For example, his experimental imagery links to alchemy, to his interest in theories of human development by Swiss psychiatrist and psychotherapist Carl Jung, and to Romanian philosopher and historian of religion, Mircea Eliade. In the late 1990s, Fridge was reading, among other things, Eliade’s notions of “body-house-cosmos.” In *The Sacred and the Profane*, 1956, Eliade’s thesis splits reality into sacred (religious and mythological) and profane (secular). He posits that throughout history and in the modern world, reality is largely governed by the sacred, and this framework has defined concepts such as space and time culturally. Eliade discusses the human body as a microcosm of the cosmos, and house as an extension of both body and cosmos, as a way to create one’s own relationship to the universe. The three elements—body, house, and cosmos—for Eliade, are interdependent. For Fridge, though he is hesitant to discuss it, these ideas are relevant to secular art. Like Eliade, Fridge sees an interchangeability between our perceptions of body, house, and cosmos, and he uses subtle signifiers through his process of recording objects to challenge our notions of reality and question established cultural beliefs as they relate to space and time. “A house could model the universe, or the universe might be seen as a model of the body, etc., and these become intertwined,” he explains. But, that said, he sees his work as having an “innocent agenda, not in comparison to the sacred, [or other fixed referents]. In my work, there is an ongoing attempt to unify things, trying to get at a core or an essential.”²

In the series *Sequence 36.1–36.5*, 2010, intricate forms unfold on screen one by one, materializing like something akin to botanical drawings, natural growth, proliferation, arterial flow, ink bleeding onto paper, and so on. The scenes are uncertain, and what they depict relies on an impulse within the viewer to relate them to corporeal or external experiences or thoughts, while they also recall something at least vaguely recognizable. As the videos evolve before our eyes and then stop when the forms’ momentum seems to naturally cease, the images mark time in ways that only video can, through motion. “If the passage of time is the perception of motion,” Fridge explains, “then how motion is articulated is interesting to me, as are the models of beginning and culmination, attraction and repulsion, and of boundaries and lack thereof.” For the artist, these concepts “correlate with something observed in outer space, experienced with one’s own body, or that mirror a social dynamic.”

In his latest work, *Sequence 25.1*, 2013, what reads as a static, white, two-dimensional architectural rendering is overlaid onto a still, black ground. This becomes the setting for a foreign, also white, organic substance to eventually usurp the space. The free-form mass is initially seen on the right side of the screen, in one corner of the “house.” It progresses to completely fill and seal the outline of the structure, without bleeding over. How does a liquid become contained within what looks like a two-dimensional rendering of a floor plan

in *Sequence 25.1*? The answer is that we, as viewers, are not shown. “Video does not have to answer to gravity. It is a way of bringing together very specific things that have very general qualities.” With this and all of his work, Fridge maps information of sorts, which ultimately relates to something else, something greater, for viewers. *Sequence 25.1* draws parallels between the natural (organic mass) and the manmade (floor plan)—or is the mass the foreign object and the structure the universe, as in body-house-cosmos? In either case, the work is provocative in its suggestion of the human relationship to the world and the perplexing character of life, as well as how we are, to a large degree, contained and defined by gravity and structure.

The accompanying silence of *25.1* induces an internalization of what we see, similar to being alone with a thought. It is two minutes long, and the singular event is launched by the introduction and movement of the mass; since both mass and structure are white, it concludes with the engulfment of the structure. In a sense, it is peaceful and gratifying—there is resolve, even though there is no narrative. In another sense, it is fleeting. The mass leaves absence, of the space that was represented, which in the end is a ghost-like memory.

The relationship between us as observers and the observed image is one set through the video camera, which acts as a disembodied eye making visible something seemingly undetectable to the naked eye. In other words, Fridge creates fluidity with his camera, of time, space, scale, and our associations with objects; and by literally recording movement and light, he influences our perception of the flow of an event. In his work, the process of metamorphosis from real objects to amplifications of their abstract qualities elicits reflection about our grasp on the reality of things we think we know, like the way a liquid behaves. Or like the cosmos, which usually comes to us through channels of television, language and reproduction. In the space where these conduits fall short is Fridge’s imagery, hovering between free association, reverie, the physical world, notions of reality, and our unlimited potential for innovative perceptions of it. This gap connects to our need to understand life and imagine variable dimensions of human existence.

¹Since 2002, Fridge has used “Sequence” followed by a number designating a family or series and a number within that family, as in 11.5, to title his works. The families of titles are based on likeness of form or theme.

²All quotes are from conversations between the artist and author, January 13–17, 2014, and e-mail conversations February 21–25, 2014.

Andrea Karnes is Associate Curator at Modern Art Museum of Fort Worth, essay for solo exhibition, *Brian Fridge: Sequences*, March 5 - April 6, 2014 at Horton Gallery, New York

Brian Fridge

Carolyn Christov-Bakargiev

In Sequence 2.1 (2002-03), time slows down for two minutes as the muscles of the eyes relax while the gaze is lulled into a vortex of light refracting off of barely material objects – occasional glitter, mostly haze – spiraling and pulsating organically. It is a microcosm or a macrocosm, endlessly coming together and then apart, suggestive of galaxies and quasars, and like them, unfathomable intellectually in terms of translating in our mind the light years of their location into a graspable notion of space and distance from us.

Yet Brian Fridge's universe is also a simple one as he explores an epic and vanguard notion of photography and film in the nineteenth and early-twentieth centuries, his camera recording the condensation of humidity in the air above an open freezer, pulling us back to the basics of photography, and making us think of salts and silver nitrate. His art shows us how the iris of the video camera strives to pick up light. A Hi-8 video camera, some lights, and a freezer are among the few things in his stark studio/apartment in Fort Worth, Texas where one has the acute sense of being in the alcove of a true modernist, experimenting with vision, form, and the representation of space through both aesthetic, philosophic, and scientific parameters – searching for something absolute.

The thoughts that run through his mind must be almost unbearable at times, bordering on folly. In his universe, there is ultimately no free will and there is only free will: all has already happened; human beings exist as sculpture in the universe which is in itself also a sculptural event on a broader, larger scale. When you look at things from his point of view, motion and events that happen around us are not actually happening because everything has already happened. Fridge's art makes you think of Big Science and Big History today, and how those perspectives may open up new fields of research. Time can be conceived in nanoseconds or billionths of seconds. At the same time, his art evokes the sublime, epiphany, transcendence, and the exploration of the soul (at first glance more typical of religious endeavors than of science or philosophy). His acute explorations of vision and perceptions are also self-portraits, analyses of the self and of consciousness.

Although apparently an artist of detached viewing, and although he uses video to make his art, Fridge is more significantly a sculptor. His earliest works, in fact, prior to 1997, were spherical objects covered in graphite on plinths. Then he began to use the video camera to "see" what he was seeing, empirically pointing it towards elements of his environment that he could perceive on the same scale as his body – no microscopes, no telescopes, just his freezer that he could also look at with the human eye. Using lighting carefully and moving air vapor in an open freezer he encouraged condensation and ice crystal formations became visible to be recorded by the camera lens, turning into abstract images when projected or seen on monitors, with gray and whites and glitter effects, suggestive of electricity.

When he shows Sequence 2.1, Sequence 2.2, and Sequence 2.3 (2003) on three monitors in a space, like he did at Artpace San Antonio, technology transcends power- monitors are no longer television sets, nor are they merely means by which to present videos, rather, they become opalescent laboratory tubes that are freed from the fetters of reporting daily life. Sequence 2.1 rushes quickly as three seconds loop over and over again, a lapse of time during which the notion of precipitation is represented as continuous through the implosion and collapse of tiny iridescent circles. Sequence 2.2 and Sequence 2.3, instead, slow duration down again around experiences of focus and radiate outwards and inwards, suggestive of solar eclipses and of eyeballs. As the gaze is pulled towards the center of the images by the camera recordings of simple magnetic phenomena, vision becomes three-dimensional and sculptural.

A deep sense of solitude emanates from these works, of melancholy, daydreaming, and detachment from current events and the apparent urgency of conceptual documentaries so topical in the art world today. It is not that Fridge's art is apolitical – it is rather that it is more deeply political, engaging the viewer into a thought process about vision itself, and how knowledge is constructed through the dance of perception and memory in consciousness, as something ultimately liquid and made up of shifting dimensions. His art grounds the viewer in the body precisely through the presentation of constant embodiment and disembodiment (while news broadcasts disengage viewers from the body by projecting them into an inevitable unsatisfactory experience of mere information and lack of agency). In many ways, not too many words should be spent on describing Brian Fridge's works for contemplation. Like a poem by William Blake, he evokes the sublime and sees a universe in a grain of sand, and he delves into the incandescent iris of a tiger's eye.

When I visited his home and studio, he offered me some grapes on a dish, and we spoke of the early-twentieth century Suprematists, from Malevich to Tatlin, we spoke of Henri Bergson's notions on duration, of Julian Barbour's Block Universe theories in physics, and of the visionary culture of the 60's Belgian artist Panamarenko's flying machines, the way Robert Smithson addressed time in *Spiral Jetty*, Arte Povera's celebration of endless change, process, and the flow of energy. We spoke about science and art in general and never mentioned poetry, of course.

Excerpts from a conversation, Fall 2010

BT: So, what are you working on now?

BF: *A group of fourteen video recordings of a physical phenomenon. I will often do videos that involve a specific material and a situation which allows for an event to unfold, giving unpredictable results. I arrived at fourteen because that number seemed to give an indication of the amount of variation possible within the parameters.*

How much would you then think of these things as triggers for an automatism, or an automatic way of delivering work, as it could be compared to the automatic writing of the surrealists for example?

Yes, right... keeping away from rendering, in a sense.

And why the domestic arena?

I've usually recorded the videos in whatever space I have lived in, using indoor lighting and readily available materials. To have the imagery be determined by that is interesting to me, being limited to that scale of space and those conditions.

Where do you enter as a participator in the process of creating the video - is all you need to do is press the button? How do you see that constellation of things?

I prepare the specific materials and spaces to become a video image. So my involvement is about initiating or arranging things.

With an end in mind? ... a process in mind?

I guess there are roughly two ways that the imagery is arrived at for me, and that is, one, having an idea or an image in mind and then trying to find a material that facilitates this image...

So, there is an image at the start?

Well, sometimes there is, but sometimes I'll be working with a material or happen upon a phenomenon or something that presents its potential for becoming video imagery. This is the other side of the coin.

How did it first come about that you began recording video that involve natural phenomena?

I wanted to articulate space and time in a very general way, yet with means that were very specific and physical. I was interested in forms determined by physics and I had also begun to work with a video camera more. But, it's part of a broader idea about wanting involvement with the stuff of life, a formalized involvement.

Watching your videos it seems to me that you don't really do conceptual works do you?

I'd like my work to invite a variety of associations. For example, I like images that have a feel of simultaneous familiarity and unfamiliarity.

This is quite different from an artwork being an occasion for an artist's personal mythology or some other kind of narrative, which is so common in the art world presently. *Everything*, it seems, is conceptual; for example, you have painting that looks very painterly, but then it is explained as a conceptual approach to painterly.

Right. I'm interested in making a more open-ended thing. I'm doing experimentation, and then patterns emerge in the collection of videos based on commonalities in processes and imagery.

And there also is something universal, using that word in a specific sense, about some of your videos.

Yeah, there's a striving to unify things. It seems that most art has at its root a desire for some kind of psychological integration, a kind of figure-ground resolution, and that can take on many forms.

Is the choice to use video relevant to "zeitgeist"?

Video has become even more the language of our times. But, part of it for me was that video displaces actual quantities with something more open-ended. Having to consider actual size was uninteresting to me when making objects or environments in my student work. I always came back to just wanting images... images grounded in physics, yet free from physics, and something more like a thought or a dream.

So, what was your first video work like?

The first video artwork is an untitled video from 1994 which plays continuously. There's a blue field, like an atmosphere, with a faint white disk in the upper right. The only movement is some visual static and there's some vague radio white noise. It came about in my apartment as a reflection of a lamp on the TV screen. I liked the boredom that it had and the problems it solved.

... formal problems?

Yeah, it felt like the video was the art space and it seemed to contain different coordinates, the domestic and the outdoors, and so there was a compression of places. There's also the connotation of both private and public spaces with video.

You mentioned at one point you were making paintings...

Yes, and objects as well. I was drawn to photography, but I didn't make many photographs either - the frozen moment of photography seemed false for what I wanted. Video became the solution and not just one modality.

And specifically video, not film?

Video because it is more immediate and it's more related to the individual, as with the consumer-grade camcorder. And there's a connection to domestic space and television.

We were talking earlier about reflexivity in media and the differences in photo-based media and painting. You were interested in the medium of video where the lens is a surrogate for the eye.

Yes, if the camera stands-in for the observer, then the video recording is a merging of aspects of the observer and the observed.

Statement

Brian Fridge

Recording video on a domestic scale allows for imagery to be determined by a place consistent with human size and human habit. Beginning with the lens and the space in front of it, and then arriving at the pictorial space of video, something less specific is gained. Images in this space are free from actual size and weight, yet they are articulated in the flow of time, time being the overarching aspect of body-house-cosmos.

The cataloging system gives an external support for the video segments. In early 2002 I began titling the works as *Sequence*, followed by a number designating the family and number within that family, such as *11.5*. I keep a running list of the titles, and the list is in roughly the same chronological order as the videos are made. The families are based upon likeness of form, or theme, or other things; there is no strict logic or system.

Brian Fridge

Education

1994
B.F.A. University of North Texas

2011
M.F.A. University of Texas at Dallas

Awards and Grants

2015
Nasher Sculpture Center Artist Microgrant

2013
International Artist in Residence, Ateliers Höherweg, Düsseldorf , Germany

2008
CentralTrak Artist Residency, University of Texas at Dallas

2004
Southside Artist Residency, University of Texas at Dallas

2003
International Artist in Residence, ArtPace, A Foundation for Contemporary Art, San Antonio, Texas

1995
Dallas Museum of Art, Kimbrough Fund

Selected Exhibitions

2019
Spaces and Places: Works from the Collection, Modern Art Museum of Fort Worth
Brian Fridge, And Now, Dallas, Texas (solo)

2018
Digital Worlds: New Media from the Museum's Collection, The Museum of Fine Arts Houston
Brian Fridge, Pierre Krause, Michelle Rawlings, Jeff Zilm, And Now, Dallas

2017
Critical Mass, SP/N Gallery, University of Texas at Dallas

2016
Brian Fridge, Ulterior, New York, New York (solo)

2015
Gatherings, Fergus McCaffrey, New York, New York
The Art of Collaboration: Hare & Hound Press + Artpace, Artpace, San Antonio

2014
Brian Fridge: Sequences, Horton Gallery, New York, New York (solo)
Inaugural Exhibition: Alumni, UNT Art Space Dallas

2013
Brian Fridge, Ateliers Höherweg, Düsseldorf , Germany, (solo)
Object Underscore Objekt, Artadia, New York, New York
Banter, Gallery Diet, Miami, Florida

2012
Monstrous Couplings, University of Texas at Dallas
Permutation and Sequence, University of Texas San Antonio, Satellite Space, San Antonio

2011

Sequence 36.0, Dunn and Brown Contemporary, Dallas, Texas (solo)
Sequence 36.1 – Sequence 36.5, Marty Walker Gallery, Dallas, Texas (solo)
Video Lab, Diverse Works, Houston, Texas

2010

Moonlighting, Hosfelt Gallery, New York
Encountering Space, Dallas Museum of Art, Dallas, Texas
Temporary Occupants, Eastfield College, Dallas, Texas
AC-X, Tarrant County College, Arlington, Texas
Sustenance, Project at Singleton Blvd. Dallas, Texas
Digital Document, Centraltrak, University of Texas at Dallas Artists Residency

2009

Cou Huo, three public venues, Beijing, China (catalogue)
co-organized by Chen Xinpeng and Red Box Studios
Archetectonic, CADD ArtLab, Dallas, Texas
Blueprint, McKinnney Avenue Contemporary, Dallas
Say Anything, University of Texas at Dallas, Texas
10th Anniversary Exhibition, Dunn and Brown Contemporary, Dallas, Texas

2008

A Place in the Painting Continuum: Brian Fridge, Jin-Ya Huang and Derrick Saunders, University of North Texas Galleries, Denton, Texas
ech_o, Centraltrak, University of Texas at Dallas Artists Residency
Something New, Dunn and Brown Contemporary, Dallas, Texas

2007

Brian Fridge: Photographs, Dunn and Brown Contemporary, Dallas, Texas (solo)
P.R.I.N.T. - Looking Back, Pressing Forward, University of North Texas Art Gallery, Denton
Everything, Dunn and Brown Contemporary, Dallas, Texas
The Frontier is Here, National Alliance for Media Arts and Culture conference, Austin, Texas

2005

The Pantagruel Syndrome, TI - Turin Triennial Threemuseums, Castello di Rivoli Museo d'Arte Contemporanea, the GAM Galleria Civica d'Arte Moderna e Contemporanea di Torino, and the Fondazione Sandretto Re Rebaudengo, Turin, Italy (catalogue)
Video Installations: Nic Nicosia, Brian Fridge, Bill Viola, Sheldon Memorial Art Gallery, Lincoln, NE (solo)
Works on Water, Environment Education Science and Technology Building, University of North Texas, Denton
Symbiotic, UNT artspace FW, Fort Worth, Texas
Conspicuous Production: UTD Southside Artist Residency: The First Two Years, McKinney Avenue Contemporary, Dallas, Texas
Material Support, Main Gallery, University of Texas at Dallas
Art Show Here, Janette Kennedy Gallery, Dallas, Texas
Non-Narrative, Mountain View College, Dallas, Texas

2004

New Prints, International Print Center New York, NY
One Hundred Drawings, University of Dallas, Haggerty Gallery, Irving, Texas
5th Anniversary Exhibition, Dunn and Brown Contemporary, Dallas, Texas

2003

Brian Fridge, Susan Phillipsz, Paul Pfeiffer, ArtPace, San Antonio, Texas (solo) (catalogue)
Brian Fridge, Dunn and Brown Contemporary, Dallas, Texas (solo)
Projections: Elemental, Brian Fridge, Samantha Krukowski, Rivane Neuenschwander, The Blanton Museum of Art, Austin, Texas
Brian Fridge, Sala Diaz: Tia Room, San Antonio, Texas (solo)
Untitled, Bower Living Gallery, The Bower, San Antonio, Texas
Flip, Dunn and Brown Contemporary, Dallas, Texas

2002

Surface: Works on Walls, Tarrant County College, Arlington, Texas
Slide, University of Dallas, Haggerty Gallery, Irving, Texas
Next, Dunn and Brown Contemporary, Dallas, Texas
Graphite/Graphite, NRH Gallery, North Richland Hills, Texas

2001

Composition in Black, Dunn and Brown Contemporary, Dallas, Texas (solo)
Alternative Currents, The McKinney Avenue Contemporary, Dallas, Texas
Phoenix Triennial 2001, Phoenix Art Museum, Phoenix, Arizona (catalogue)

2000

Biennial Exhibition, Whitney Museum of American Art, New York, New York (catalogue)
Out of the Ordinary: New Art from Texas, Contemporary Arts Museum, Houston, Texas (catalogue)
Crossing State Lines, Museum of Fine Arts, Houston, Texas
Houston Sculpture, Art League Houston, Houston, Texas (catalog)
Texas in the Biennial, Arthur Roger Gallery, New Orleans, Louisiana
Artistic Centers in Texas: Dallas/Fort Worth, The Texas Fine Arts Association, The Jones Center for Contemporary Art, Austin, Texas
(traveled to Galveston Art Center, Galveston, Texas).
Vault Sequence: Video Projections by Brian Fridge, Art on Site, Inc., Four Walls, Displays Unlimited, Fort Worth, Texas (solo)
Positexan...the show with the right attitude, PROJECT, Wichita, Kansas

1999

Toy Models of Space, Conduit Gallery Annex, Dallas, Texas (solo)
Between Image and Object, Arlington Museum of Art, Arlington, Texas
Black and White, Grey Permitted, Amarillo Museum of Art, Amarillo, Texas
Wired for Living, The McKinney Avenue Contemporary, Dallas, Texas

1998

Slag Channeling, Good/Bad Art Collective, Denton, Texas (solo)
a posteriori, charlieuniformtango, Dallas, Texas
Scratch: a drawing show, Rachel Harris Gallery, Fort Worth, Texas
Blurring the Lines, University of Texas at Dallas, Dallas, Texas

1997

Video Flash, Hohenthal und Bergen, Cologne, Germany
Fort Worth Hot Shots: Nine Artists, ArtPace, San Antonio, Texas
Convergence of Kinds: Collaboration, North Lake College, Irving, Texas
Video Night 4, Good/Bad Art Collective, Denton, Texas

1996

Fort Worth Hot Shots: Nine Artists, Main Gallery, University of North Texas, Denton, Texas
(traveled to Artpace, San Antonio, Texas)
Brian Fridge/Keith Lymon, Gallery 414, Fort Worth, Texas (solo)
Gallery Night, Gallery 414, Fort Worth, Texas

1995

Anti-Gravity and Artificial Snow, Good/Bad Art Collective, Denton, Texas (solo)
Frozen, Cora Stafford Gallery, University of North Texas, Denton, Texas (solo)
Brian Fridge, Union Gallery, University of North Texas, Denton, Texas (solo)
Expo '95, 500 Exposition Gallery, Dallas, Texas
Voertman Exhibition, Main Gallery, University of North Texas, Denton, Texas
Video Night 2, Good/Bad Art Collective, Denton, Texas
Members' Show, The McKinney Avenue Contemporary, Dallas, Texas

1994

Hybrid Forms, Cora Stafford Gallery, University of North Texas, Denton, Texas
Voertman Exhibition, Main Gallery, University of North Texas, Denton, Texas
Spring Exhibition, Union Gallery, University of North, Texas, Denton, Texas

1993

Select Show, Cora Stafford Gallery, University of North Texas, Denton, Texas
Members' Show, Good/Bad Art Collective, Denton, Texas

Selected Bibliography

Mason, Shana Beth, *San Francisco Arts Quarterly*, "Brian Fridge: Sequences, Solo Exhibition at Horton Gallery New York," March 19, 2014
Terranova, Charissa, *... might be good*, "Brian Fridge, Dunn and Brown Contemporary," May 13, 2011
Simblist, Noah, *Dailyserving - International Publication for Contemporary Art*, "Blueprint," October 2, 2009
Mitchell, Charles Dee. *Dallas Morning News*, "Rewriting the Rules," January 20, 2007, p.1E
Merino, Tony. "Brian Fridge; Photographs," *Glasstire*, February 2007
Terranova, Charissa. "Brian Fridge: Photographs," *Artlies*, Spring 2007, p.110
Ratner, Megan, "Turin Triennial", *FRIEZE*, Issue 98, April, 2006
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