

Charley Friedman's work is concerned with the residue of humanity—from God to garbage—and how American cultural identity is constructed around signifiers that have no inherent significance beyond what is ascribed to them. Through sculpture, performance, photography, drawing, and video, he tackles how we internalize and filter the world through magical thinking, institutionalized religion, and consumer culture (including their rituals, values, and sacred items)—primarily through the lens of humor. Friedman has exhibited at numerous institutions including Crystal Bridges Museum of American Art, PS1/MoMA, Everson Museum of Art, Queens Museum, The Fabric Workshop, OMI International Art Center, Joslyn Museum, Sheldon Museum of American Art, Bemis Center for Contemporary Arts. He is a Pollock-Krasner grant recipient, Smack Mellon Hot Picks artist and two-time Rema Hort nominee. He received his Masters of Fine Arts from The School of the Museum of Fine Arts/Tufts University, Boston and attended Skowhegan School Painting and Sculpture. Residencies include The MacDowell Colony, Fountainhead, Cooper Union AIR and the Bemis Center for Contemporary Arts. Selected publications include: The New York Times, Wall Street Journal and Miami Herald. Collections include: Walker Art Center, Brooklyn Museum, New York Public Library, Stanford University, Sheldon Museum of Art, Duncan Collection. Friedman runs, Fiendish Plots, in Lincoln NE, with his wife, artist Nancy Friedemann-Sanchez

Friedemann-Sánchez was born to an American father and a Colombian mother in [Bogotá](#), Colombia. Growing up, she recognized the struggles of being [bicultural](#) from an early age: "When you're a child you relate in a feeling kind of way, not so much knowing exactly what is going on. I felt that I belonged and that I didn't."^[5] She learned to apply these feelings into her work later in life.

Friedemann-Sánchez attended [La Universidad de los Andes](#) in Bogotá, Colombia from 1982 to 1985.^[6] After increasing tensions due to an unnamed civil war,^[5] Friedemann-Sánchez left Colombia and moved to the United States. She went on to receive a B.F.A. degree from the [Otis Art Institute](#) in Los Angeles, California (1986–94), and an M.F.A. degree from [New York University](#) (1997).^[7]

She lived in [New York City](#), New York for 21 years, and in 2011 she moved to Lincoln, Nebraska where she is currently based.^[4]

In my drawings and paintings, I have borrowed from botanical illustrations, actual lace samples and depictions of lace from Spanish Colonial painting in order to examine the invisible paths of cultural memory born from exile from my homeland in Colombia. I have also taken this imagery as metaphor of the parallels of gender and political power respectively.

By unraveling and drawing lace structures I am doing a research into drawing, and creating a poetic path that marks time and expresses humanity.