

## Artist's Biography 2026

Kirby Fredendall was raised in Carversville, Pennsylvania, in Bucks County, where art was embedded in daily life rather than separated from it. As a young person, she was surrounded by working artists and their environments: sculptures integrated into an artist's backyard, a family friend portrait painter capturing moments of her early life, and time spent in homes where painting and music shared the same rooms. These early experiences shaped her understanding of art as something physical, present, and ongoing—made by people she knew, in places she inhabited.

She earned her BA from Duke University, where her study of art history clarified the relevance of historical painting to contemporary practice. Dutch landscape painting, in particular, became a point of reference for its ability to hold light, space, and emotional weight within a restrained structure.

Fredendall's work is grounded in sustained observation of a single lake that she returns to over time. She uses the horizon as both a structural anchor and a point of tension, allowing it to balance against the shifting textures and colors of sky and water. In her paintings, the horizon, the surface of the water, and even what lies beneath the surface operate as competing visual destinations. Rather than describing what she sees, she works from what she feels in those moments, using subtle changes in color, surface, and proportion to build paintings that resist fixed readings. The work remains open, allowing mood and meaning to shift with each viewing and with the viewer's experience.

A dual attention to structure and material shapes her approach. An early exposure to the precision and order of Georgian architecture informed her sensitivity to balance, proportion, and restraint. Time spent working in a metalworking studio introduced her to tin as a surface shaped by process and chance. She works on acid-washed tin and canvas, allowing each surface to assert itself: on tin, the unpredictability of the acid-etched ground interacts with smooth, controlled glazes, while canvas permits more direct and expressive mark-making. Across both, her paintings maintain a controlled economy while remaining materially specific.

She is represented by Sarah Gormley Gallery, Candita Clayton Gallery, and LAA Art Collective. Fredendall has maintained an active exhibition history for more than two decades, with work presented nationally in galleries and museums, including the James A. Michener Art Museum and the Woodmere Art Museum. Her work has been featured in publications including *Luxury Magazine*, *River Towns*, and *New American Paintings*, and is held in private collections throughout the United States.