

## Lucy Fradkin in Paris. Intimate portraits bathed in color at RX&SLAG

By **Martine Gatti** - May 27, 2026



The RX&SLAG gallery, in the Marais district, is presenting, until June 18, 2026, the first solo exhibition in France by American artist **Lucy Fradkin**. Entitled *I've Got Sunshine On A Cloudy Day*, this exhibition brings together paintings and works on paper where the human figure, domestic interiors, textile patterns, and family memory compose a sensitive drama of everyday life.



*Lucy Fradkin*

In **Lucy Fradkin's** work, portraiture is never merely a likeness. It becomes an inhabited scene, a space of presence, a mental chamber where bodies, objects, colors, and memories converse with one another. The artist constructs frontal, dense, often highly colorful images in which the figures seem simultaneously exposed to the gaze and protected by the intimacy of the surrounding setting.

Born in 1953 in Brooklyn, New York, Lucy Fradkin grew up first in Port Washington, on Manhasset Bay, north of Long Island, and then spent a significant part of her childhood and adolescence in southern Vermont. A self-taught artist, she developed a personal practice of drawing, painting, and collage at a very young age. Her travels, beginning in the 1990s, profoundly influenced her vision and exposed her to other visual traditions.



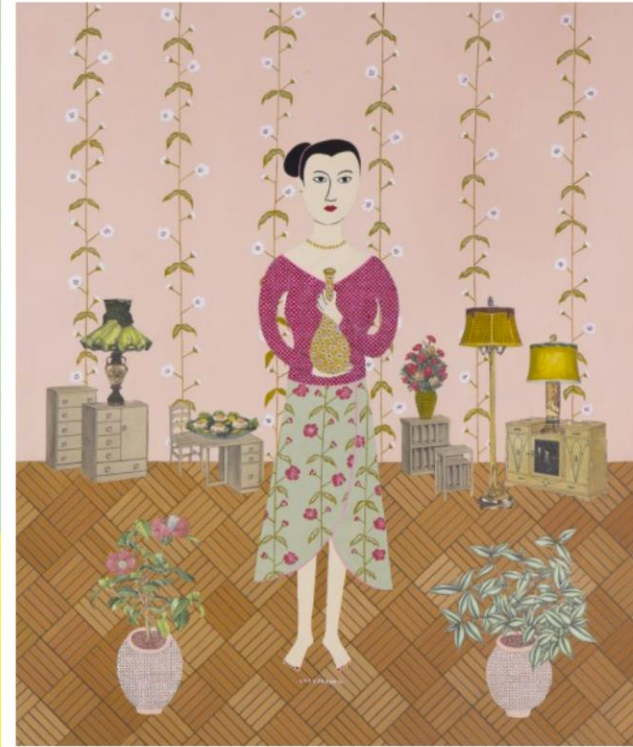
Her work engages in a dialogue with Persian and Indian miniatures, ancient frescoes, Roman and Byzantine mosaics, folk art, hand-painted signs, and certain forms of sacred art. Lucy Fradkin does not cite these references as mere ornamentation. She transforms them into a visual language. Flat planes of color, motifs, the frontality of the figures, interiors saturated with detail, and bold colors allow her to create portraits where the narrative unfolds through signs, objects, and restrained gestures.

Since the late 1990s, the artist has primarily created figurative works in oil, acrylic, gouache, pencil, and collage on paper, cardboard, or panel. She sometimes incorporates fragments of old books, catalogs, or decorative papers, adding a material and memorial dimension to the painted surface. The painting then becomes a kind of recomposed archive, where personal history intersects with inherited images.

In 2002 and 2003, Lucy Fradkin spent an extended period in Rome. This immersion in Italy reinforced her interest in the ancient world, hieratic figures, ancient pictorial architecture, and decorative forms capable of conveying a spiritual or emotional charge. In her compositions, classical perspective often gives way to a flattened, almost iconic space, where each element seems deliberately placed.

The works exhibited at RX&SLAG follow this tradition. They depict figures within condensed domestic spaces. Rugs, curtains, wallpaper, furniture, plants, patterns, and everyday objects all play a crucial role in constructing meaning. Nothing is neutral. Every detail contributes to a visual architecture that hints at family ties, personal narratives, cultural affiliations, and also broader questions of identity, gender, and social history.

Lucy Fradkin's strength lies in her ability to hold together gentleness and density, the decorative and the political, the familiar and the strange. Her characters are not heroic. Rather, they seem settled in a quiet presence, sometimes melancholic, often luminous. Their stillness is not an absence of action. It resembles an inner concentration.



The artist has exhibited in numerous American institutions, including the Smithsonian National Portrait Gallery in Washington as part of the Outwin Boochever Portrait Competition, as well as the Weatherspoon Art Museum, the Holter Museum of Art, the Tacoma Art Museum, the Kemper Museum of Contemporary Art, the Ackland Art Museum, and the Art Museum of South Texas. His work is also featured in several public collections.

Lucy Fradkin has received several institutional accolades, including a Purchase Award from the Weatherspoon Art Museum. More recently, she was an artist-in-residence at the Tamarind Institute, where she developed a new body of lithographs presented at The Armory Show in New York. This graphic dimension informs her pictorial work. For her, line, motif, collage, and color all contribute to a unified conception of the image.

With *I've Got Sunshine On A Cloudy Day* , RX&SLAG offers Parisian audiences a wonderful introduction to the world of Lucy Fradkin. A portrait of emotional memory, attentive to shared stories, discreet presences, family ties, and the narrative power of the domestic sphere.

## Sources

- *RX&SLAG Gallery, Lucy Fradkin exhibition page . I've Got Sunshine On A Cloudy Day .*
- Tamarind Institute, biographical note on Lucy Fradkin.
- Smithsonian National Portrait Gallery, Outwin Boochever Portrait Competition.
- The Journal des Arts announces openings in Parisian galleries, April 2026.