

1676

Broschofsky Glass

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FITCHUM, IDAHO 83340  
208-726-4950

CUSTOMER'S ORDER NO.	DEPT.	DATE <u>8/22/94</u>
NAME <u>Dor + Mary Kapsch</u>		
ADDRESS		

SOLD BY		CASH	C.O.D.	CHARGE	ON ACCT.	MOSE RETD.	PAID OUT
QUAN.	DESCRIPTION	PRICE	AMOUNT				
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2	1 Vot FRANK						
3							
4	Painting on Paper						
5							
6	'Things Rising						
7	AND FALLING	\$1800.00					
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9	- 10% collectors discand						
10		\$1620.00					
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REC'D BY							



*Broschofsky Galleries*

#1676

August 22, 1994

Sold to Don and Mary Kayser by Broschofsky Galleries:

Title: Things Rising and Falling

Artist: Valerie Frank

Medium: Mixed Media: acrylic, graphite, gesso, ink on paper

Size :26" x 37"

Value: \$1800.

Signed Monette V. Broschofsky

Date 10/24/94



VALERIE FRANK  
126 Candelario Street  
Santa Fe, New Mexico 87501  
(505) 988-7214

EDUCATION

- 1982-85 Minneapolis College of Art and Design, studies included outdoor sculpture and large-scale installations, graduated with honors  
1983-85 Mentorship Program, sponsored by WARM Gallery, scholarship winner for one year intensive study with sculptress Mary Walker  
1979-82 University of Minnesota, major studies in art, art history, printmaking and metal sculpture

EXHIBITIONS

- 1993 Group Show, Peyton-Wright Gallery, Santa Fe, New Mexico  
1993 *New Mexican Artists*, Broschofsky Gallery, Ketchum, Idaho  
1992 Group Show, Peyton-Wright Gallery, Santa Fe, New Mexico  
1992 *Organic Matters*, Two Person Show, Cloud Cliff Art Space, Santa Fe, New Mexico  
1991 Group Show, Peyton-Wright Gallery, Santa Fe, New Mexico  
1991 *Between Heaven and Earth*, Two Person Show, Gallery at the Rep, Santa Fe, New Mexico  
1990 *Terra Infirma*, Solo Installation, painting and sculpture, Cloud Cliff Art Space, Santa Fe, New Mexico  
1989 *New Mexico Selections '89*, College of Santa Fe, juried by Dianne Vanderlip, curator of contemporary art, Denver Art Museum  
1989 *Dreams and Visions*, Bloomington Art Center, Bloomington, Minnesota  
1988 *A Warm Summer*, Katherine Nash Gallery, University of Minnesota  
1988 *Psyche's Descent*, Solo Show, St. Benedict's College, St. Cloud, Minnesota  
1987 *Warm in Chicago*, ARC Gallery, Chicago, Illinois  
1987 *Recent Painting*, Solo Show, WARM Gallery, Minneapolis, Minnesota  
1986 *Branching Out*, large-scale painting and sculpture installation, MAEP Gallery, The Minneapolis Institute of Arts  
1986 *Indigenous Art Show*, Public Sculpture Commission to construct large-scale outdoor sculpture, Minneapolis  
1985 *Minnesota Women '85*, WARM Gallery, juried exhibit, won Juror's Award from juror Deborah Butterfield for painting and sculpture installation  
1985 *Frank/Hackbarth/Patrin*, Wall Street Gallery, Saint Paul, Minnesota  
1984 *Minnesota Women '84*, WARM Gallery, juried by Mary Jane Jacobs, curator, Chicago Museum of Modern Art

AWARDS

- 1986 Awarded commission for outdoor public sculpture, Forecast Public Art Space, Minneapolis  
1985 Juror's Award from Deborah Butterfield, juror for installation *On the Way* . . . , WARM Gallery  
1983 Scholarship Award for sculpture studies, Mentorship Program, WARM Gallery

RELATED PROFESSIONAL EXPERIENCE

- 1988-91 Visual arts teacher for the Connections Workshops; taught visual arts to high school students, teachers and adults in rural Minnesota with emphasis in site specific sculpture  
1988-91 Director's assistant for the Connections Workshops; duties included organizing locations, fostering community participation, and directing promotion and publicity  
1988-91 Member of WARM Gallery, a womens' art collective; chairwoman of Personnel Committee and public relations director  
1983-84 Director and organizer, B Square One Gallery, Minneapolis College of Art and Design  
1976-78 Modern dance teacher at Colorado Rocky Mountain College, Glenwood Springs, Colorado; also taught dance at the elementary and high school levels



## VALERIE FRANK THE MINIATURES

PEYTON WRIGHT GALLERY  
131 NUSBAUM STREET, SANTA FE

**Valerie Frank's** *Miniatures* are small in format, but they contain broad possibilities of meaning.

The oil on wood panel paintings were begun after the death of a close friend, and they deal, according to Frank, with her reaction to the transience of life. But, rather than harping on this transience, I found that the isolated moments depicted in Frank's dream-like paintings suggest a rediscovery of the universality, and the circularity, of the life cycle.

Many of the forms are anatomical and/or botanical, and it is often difficult to identify the elements Frank paints; thus, she produces the opportunity for multiple interpretations. In *Undersea Conversation*, a seashell is not entirely distinguishable from an ear; a network of thick lines could be coral, seaweed, a spider's web, or arteries and capillaries. Frank paints birds, plant life, and the ambiguous organ/seed pod-like shapes amidst landscapes that are often as paradoxical as the symbols themselves. Sometimes the landscapes are composed of familiar parts—sky, earth, and water. Other times, the settings are more ambiguous—backgrounds of swirling texture and color. Is this the land we live on or, literally, the terrain within ourselves—tissue, fluids, cells, the linings of our organs? The non-specificity of the shapes and the "landscapes" suggests something much larger—the interconnectedness of all that lives. Despite Frank's emphasis on the "transience" of life, the paintings are remarkably void of movement—all progression through time and space takes place in the mind, with the understanding that no living thing is as static as Frank's subjects frozen in their settings. The timelessness of the life cycle and the stillness of its isolated moments become one, boundless.

Frank's use of *pentimento* parallels this cycle; the remains of earlier paintings come through the surface, suggesting the evolution of an object or form as well as moments from the past that affect the present. The juxtaposition of elements, the often dramatic use of space to push some of them to the immediate foreground and others into the distance, and Frank's use of color have a dreamy (and sometimes nightmarish), surreal effect. Reds, oranges, browns, greens, and blues textured by the technique of sanding down and repainting and sanding down again are juxtaposed against smoother areas of brilliant blues and whites. While at times Frank's paintings refer to Miró, Magritte, and Dali, an intriguing sense of history emerges as memories of 15th and 16th century Flemish painters like Hieronymus Bosch and the Master of Flémalle are evoked, further emphasizing the circuitousness of life.

Valerie Frank's paintings speak to a *universal* history, where every living thing is a participant in the cycle of life. The meanings of the moments she captures in *The Miniatures* must be uncovered by the associations we make with the contents, and as such, are open to endless interpretations.



*The Perfect*, oil on wood panel, 12 x 10

## VALERIE FRANK GENA TELCOCCI

### Cloud Cliff Art Space

VALERIE FRANK'S LATEST WORKS AT THE CLOUD CLIFF ART SPACE are an outstanding addition to this month's exhibitions because of the command she shows over her medium and the intelligence of her subject matter. Frank is joined by sculptress Gena Telcocci, and they could not have chosen a better place to have their two-person exhibition. Because of the nature of their work, it is good to see it in a living space. The show, *Organic Matters*, is about the structure and reconstruction of living things.

Although Frank's work will be the main focus of this review, it is evident that both artists are concerned with fine craftsmanship and communicating their ideas through the rendering and reshaping of natural forms.

Frank uses images taken from botanical and anatomical drawings, or "schematics and fragments" as she calls them, found in old textbooks she has collected. Her examination of plants, flowers, birds, and pod-like forms, juxtaposed with human hearts, bronchial tubes, and other detached body parts is gripping—bringing up memories of the evolution of man and the planet. Frank's compositions are scattered with objects, figures, and forms that float in translucent earth tones; an effect achieved with acrylic paint, charcoal, and ink.

In Frank's *Valerianna*, a crown of thorns hovers in the center of the piece with a feather-like shape slipping through it. The precision of her drawing communicates a strong intention—the image of Christ comes to mind, and the tortured memory of his crucifixion evokes the angst this figure must have felt. *Lexicon II* falls short of the beautiful symmetry and bold symbolism achieved by Frank in most of the other drawings because of its static arrangement of figures. It's too close to the textbook format it was derived from and has not made the transition into an aesthetic work of art.

It was disappointing to find two of Frank's large oil paintings relegated to the far corner of the room, especially since one of them, *Northern Madonna*, is the most riveting piece in the show. The deep, velvety blue forms at its center draw one through a tangled mass of surrounding roots and seaweed. The succulent blue shapes elicit a sensual, physical, and emotional response that is organically pleasing.

Ultimately Frank is examining the evolution and transformation of human and plant forms in this body of work. Not only is her subject matter evolution, but the show itself reflects her own maturation as an artist. In all the chaos of commercialism in Santa Fe, it is good to find an artist with such high standards, both in subject matter and technique.

SAMI KEATS



Valerie Frank, *A Female Equation*.

