

TO

DATE <u>3/13/910</u>	CUSTOMER ORDER NO.
SHIP TO <u>17</u>	
SALESPERSON	TAX EXEMPT NO. <u> </u>

RECEIVED BY

Paid check #3766 Aug 12th

TOTAL

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DUPLICATE

Thank You

August 27, 1996

Hello Don and Mary,

First of all, thank you for supporting my work. I have been very fortunate that my work has been appreciated by people like you. The support that I have received has enabled me to concentrate on the search for a visual language that speaks of life in this vast universe.

When I am painting there is an intense dialog that happens between myself, the paper, and various resources, such as, actual objects, photographs, and my imagination. When the picture is exhibited and someone responds, the picture has then come full circle.

As my artist statement suggests, this painting, as well as, most of my other work is about the interconnectedness of various things. The laying down mule is connected visually to the wheel and the sailboat mast; for he rests upon them both. These three images can represent motion. The portrayed connections can then suggest a multitude of perceptions depending on your ideas concerning mules, wagon wheels, or sailboats. My purpose is to invent situations that suggest many analogies. Some images are more grounded and objective than others, such as, the octopus swimming toward the bottom of a sea or the volcanic landscape. On the other hand, the blue vessel is ethereal and much more subjective and metaphorical. For me, it represents the outpouring of good emotions and ideas which spill out into the vastness of the world. A reference to land and sea travel is announced with the wheel and boat. The mule becomes a metaphor for all life forms and their connections to the land and sea. The bamboo through the spokes of the wheel seems threatening. The severity of that predicament depends on how fast the wheel might be turning. In this case the wheel already appears to be motionless as if it is waiting for someone to remove the stick and set it back in motion. The overall lightness in color and weightlessness of some of the imagery speaks of a positive metaphysical dialog.

I hope this piece brings you many good thoughts in the years to come. Please call me if you ever want to talk further about the painting.

Sincerely,

A handwritten signature in black ink, appearing to read "Brad Runde". The signature is fluid and cursive, with the first name "Brad" and the last name "Runde" connected by a single stroke.

A Place To Go
BRAD RUDE

New Works: Bronzes and Paintings .

JULY 31 – AUGUST 28, 1996

RECEPTION FOR THE ARTIST
FRIDAY, AUGUST 2, 6-9 P.M.

GAIL SEVERN GALLERY

P.O. BOX 1679 • SUN VALLEY RD. • KETCHUM, IDAHO 83340
208-726-5079 • FAX 208-726-5092

GAIL SEVERN GALLERY

BRAD RUDE

BORN

1964 Lewistown, MT

EDUCATION

1984-1985 Maryland Institute College of Art, Baltimore, MD

1983-1984 Central Washington University, Ellensburg, WA

SOLO EXHIBITIONS

1996 "A Place to Go", Gail Sevem Gallery, Ketchum, ID

1995 "Through the Ages", Foster/White, Seattle, WA

1994 "In the Midst", Gail Severn Gallery, Ketchum, ID

1993 "Mixing Visions", Foster/White Gallery, Seattle, WA

1992 "Mind & Beast", Gail Severn Gallery, Ketchum, ID

"The Long Look Dedication", Auburn, City Hall Auburn, WA

"Brad Rude - Large Drawings", Sicyon Gallery, Walla Walla, WA

"Lower School Celebration", Catlin Gabel School, Portland, OR

"Brad Rude - Bronzes", Gail Severn Gallery, Ketchum, ID

Recent Works in Progress, Foster White Gallery, Boston, MA

1995 Brad Koen - Drawings, Paintings, Sculpture / Walla Walla Foundry,
Walla Walla, WA

GROUP EXHIBITIONS

1996 ArtFair/Seattle, Gail Sevem Gallery, Ketchum, ID

1995 ArtFair/Seattle, Gail Severn Gallery, Ketchum, ID

The Hotel Triton Art Fair, Gail Severn Gallery, San Francisco, CA

1994 ArtFair/Seattle, Gail Severn Gallery, Ketchum, ID

"Duets" Gail Severn Gallery, Ketchum, ID

GROUP EXHIBITIONS(continued)

- 1994 "Wildlife", California Center for the Arts, Escondido, CA
- 1993 ArtFair/Seattle, Gail Severn Gallery, Ketchum, ID
"Seventeenth Annual Holiday Show," Gail Severn Gallery, Ketchum, ID
"Small Scale Sculpture", Susan Cummins Gallery, Mill Valley, CA
"Sculpture From Walla Walla Foundry", Greg Kucera Gallery, Seattle, WA
"Gallery Artists", Foster/White Gallery, Seattle, WA
"Art Walk 8", Microsoft Corporation, Redmond, WA
- 1992 "Sixteenth Annual Holiday Show," Gail Severn Gallery, Ketchum, ID
"Mind & Beast," Gail Severn Gallery, Ketchum, ID
ArtFair/Seattle, Gail Severn Gallery, Ketchum, ID
"Spirit of the West", Traveling Show, West One Bank, Boise, ID
"Animal Sculptures", John Natsoulas Gallery, Davis, CA
- 1991 "Portraits of Artists", The Sicyon Gallery, Walla Walla, WA
"Recent Works in Bronze", Foster/White Gallery, Seattle, WA
"Endangered Species", Sheehan Gallery, Whitman College, Walla Walla, WA
"20th Anniversary Celebration", Carnegie Art Center, Walla Walla, WA
- 1990 "Mixed Media", Carnegie Art Center, Walla Walla, WA
"Earth Show", The Sicyon Gallery, Walla Walla, WA
"Art in the Vineyard", Cordiner Hall, Whitman College, Walla Walla, WA
"Blue Mountain Regional Artists -1990", Clyde and Mary Harris Gallery,
Walla Walla College, College Place, WA
"Walla Walla Five", Mid Columbia Art Center, Kennewick, WA
- 1988 "Blue Mountain Artists - 1910-1988", Sheehan Gallery, Whitman College,
Walla Walla, WA
"Art Gathering", The Chameleon's Garden, Estacada, OR
- 1985 Maryland Institute College of Art, Baltimore, MD
- 1984 "Regional Artists", Carnegie Art Center, Walla Walla, WA
*catalogued exhibition

PUBLIC WORKS AND AWARDS

- 1996 Doernbecher Children's Hospital, Commission for Lobby, Portland, Oregon
- 1995 Washington State Arts Commission, Art in Public Places Program, in partnership with Chinook Primary/Aiki Middle School, Vancouver School District; Commission of Lifesize Deer
- 1995 City of Kirkland, WA; Lifesize bronze cow and coyote on loan by private donor
- 1993 Washington State Arts Commissions Grant supported by the National Endowment for the Arts
- 1992 Washington State Arts Commission/ National Endowment for the Arts - Two Dimensional Artist Fellowship Award
Catlin Gabel School, Portland, OR.; Commission for "A Donkey, 3 Rocks and A Bird"
- City of Auburn, WA. : Commission for "The Long Look", Lifesize Deer
- 1991 Sitka Center for Art and Ecology, Artist-in-Residence, Otis, OR

SELECTED COLLECTIONS

- Catlin Gabel School Portland, OR
City of Auburn, WA
City of Kirkland, WA
Deborah Butterfield
Doernbecher Children's Hospital, Portland, OR
Marilyn Lysohir and Ross Coates
Shoichi Ida
Microsoft Corporation
Ed and Nancy Kienholz
Ginny Ruffner
Walla Walla Foundry
West One Bank

GAIL SEVERN GALLERY

September 3, 1996

To Whom It May Concern:

Donald and Mary Kayser
4909 Roberts Road
Boise, ID 83705

ARTWORK APPRAISAL

ARTIST: Brad Rude

TITLE: *Emergence of Form*

MEDIUM: Oil Enamel on Museum Board

SIZE: 62 3/4" x 43 1/4" F

DATE: 1996

VALUE: \$4300

REG#: BrR 125

This appraisal, which is being made solely for insurance purposes, represents our estimate of the probable cost to replace the work with a similar work, to the extent that this may be possible. Pursuant to the rules of the Art Dealers Association of America, this appraisal is made with that understanding.

Sincerely,



Missi Moore



BRAD RUDE

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1992 "Mind & Beast," Gail Severn Gallery, Ketchum, ID

"The Long Look Dedication," Auburn City Hall, Auburn, WA

"Brad Rude—Large Drawings," Sicyon Gallery, Walla Walla, WA

"Lower School Celebration," Catlin Gabel School, Portland, OR

"Brad Rude—Bronzes," Gail Severn Gallery, Ketchum, ID

1991 "Recent Works in Bronze," Foster/White Gallery, Seattle, WA

1990 "Brad Rude—Drawings, Paintings, Sculpture," Walla Walla Foundry, Walla Walla, WA

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City of Kirkland, WA; Lifesize Bronze Cow and Coyote, private donor

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Deborah Butterfield

Doernbecher Children's Hospital, Portland, OR

Marilyn Lysohir and Ross Coates

Shoichi Ida

Microsoft Corporation

Ed and Nancy Reddin Kienholz

Ginny Ruffner

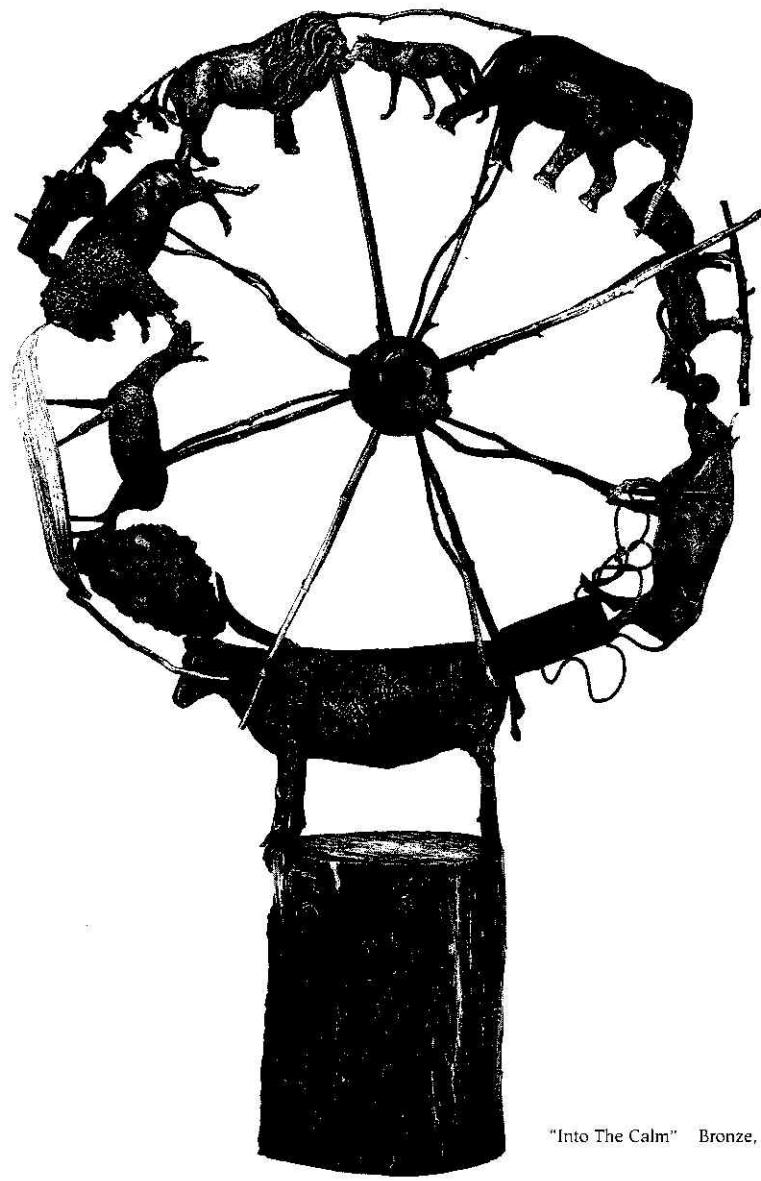
Walla Walla Foundry

West One Bank

Texaco

PHOTOS: George J. Robinson

CASTINGS: Walla Walla Foundry



"Into The Calm" Bronze, Ed. 3 90" x 60" x 21" 1996

My work speaks about the interconnectedness of all things. This does not mean that all things are the same. Individual things have identities that are separable from the whole, at least as we perceive them, but they are always interconnected to other things around them now and in the past. I draw from many artistic and cultural traditions and influences. Egyptian art and cave drawings influence my work as well as my personal experiences and perceptions of nature. The images I use such as wheels and volcanoes, buffalo and trees, interact not only in the human imagination, but are actually out there in the world interacting through time and space. The actual density of interaction is overwhelming if you try to think about it. Just the interconnections in a single moment, let alone the connections throughout time, is more than can be represented in a work of art. I can't talk about everything at once so I select images from both past and present. I juxtapose and layer to speak simultaneously about many things. Through these techniques I represent the massiveness of everything, the infinity. I also focus on movement in my work. Animals or people move, even mountains erupt as volcanoes, the wind blows, everything is moving and establishing new connections. My work seeks to represent these connections, this change, and also the possibilities for new connections within this flow and movement. The more I understand the connection between things the more I realize nothing is unrelated.