



AMERICAN

art

COLLECTOR



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ZOEY FRANK

Explorations and discoveries

Zoey Frank did art projects when she attended a Waldorf school and, in the seventh grade, when her class was studying the Renaissance, she decided, “I want to be a painter.” She studied with Juliette Aristides at the Gage Academy of Art in Seattle, Washington, and this year received her MFA in painting at Laguna College of Art and Design in Laguna Beach, California. There, she worked with Scott Hess, Randall Cabe, and Kent Williams.

Frank’s academic training is evident in her painting. She was aware from the beginning of her studies that she wanted to learn the skills of the masters to serve as a strong foundation from which she would explore and discover. “I wanted to actually

learn how to paint things,” she says.

Zoey Frank: Explorations and Discoveries will run through September 27 at Haynes Galleries in Thomaston, Maine, then move to the gallery’s Nashville, Tennessee, location October 10 through November 15.

In her training, Frank learned to complete a drawing, prepare a color study, and to paint methodically on stretched canvas. Today, she tacks a piece of canvas to the wall and begins painting—composition, colors and dimensions coming together as she proceeds. “I let it evolve,” she declares. “I don’t want my paintings to be tied to the past or to be nostalgic, and I want them to incorporate elements of modernism as well. In this group

- 1 *Kirsten*, oil on linen, 36 x 46"
- 2 *Bedroom*, oil on linen panel, 28 x 46"
- 3 *Conversations*, oil on linen, 60 x 70"





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“[Zoey Frank] has courage to try so many things and to push her limits. This show has so much complexity, energy and drama. She is truly pushing the envelope and reaching new heights.” —Gary R. Haynes, owner, Haynes Galleries



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of paintings I’ve been exploring process. They are all experiments where I set out with an idea I wanted to experiment with. That makes my studio more of a laboratory.

“Although I’ve always admired Raphael, Rembrandt, and Vermeer,” she continues, “I’ve been exploring the structure, planes, values and color relationships of Richard Diebenkorn and Euan Uglow.”

The same confident hand lies behind all her explorations and unifies them. In *Conversations*, which measures 60 by 70 inches, she experimented with “allowing the process to be more open.” There are tightly painted passages, and areas of thickly applied paint. There are *pentimenti* where she changed the position of the chair and the perspective of the table. She has chosen subjects “that are not inherently beautiful of their own accord” so she could concentrate on constructing a space and on the act of painting itself.

Diebenkorn wrote, “It is not a matter of painting life. It’s a matter of giving life to a painting.” Frank’s skill and the freedom she gives herself to use it bring paint to life. ●