

Andrea Frank

Lysis

Curated by Sheila Goloborotko

UNF Gallery of Art

University of North Florida, Jacksonville, FL

January 18 - March 30, 2018

621 Gallery,

Tallahassee, FL

April 6 - 26, 2019

Andrea Frank

Lysis

In the time before, the world was resilient, beautiful, and strong. It happened through the magic of blood flowing through capillaries, and the magic of tiny seeds turning into giant redwoods, and the magic of long relationships between rivers and mountains, and the magic of complex dances between all members of natural communities. It took life and death, and the gifts of the dead, forfeited to the living, to make the world strong."

-Derrick Jensen

When I Dream of a Planet in Recovery

Andrea Frank captures the images of minute natural changes in the forest. Focused on an uprooted tree, a leaf, some bark and moss, she reveals what sustains and surrounds us, an interconnected ecosystem and its immeasurable power and magnitude.

Large, archival pigment prints are digitally composed and at times scratched or hand colored. Images of woodland breathe change and survival as the work shows elegance even in the images of decay that beseech our attention, and help.

We read the residual images of a forest as pieces of a lost palimpsest, as we immerse ourselves in the voyage to what is left of our once natural environment. Minimal, but with keen and meticulous vision, no color is picked to embellish the image, but to call attention, to signal danger, to direct focus.

In another series, water based inks are screenprinted over the seemingly fluid stroke of minuscule droplets of ink that make up the photographic images. At times, these overprints create shadow, transparency, or the simple geometry of a flat surface of color.

What is shown here is all magic, like the force that made the forest and the magic that helps to rebuild it.

Sheila Goloborotko

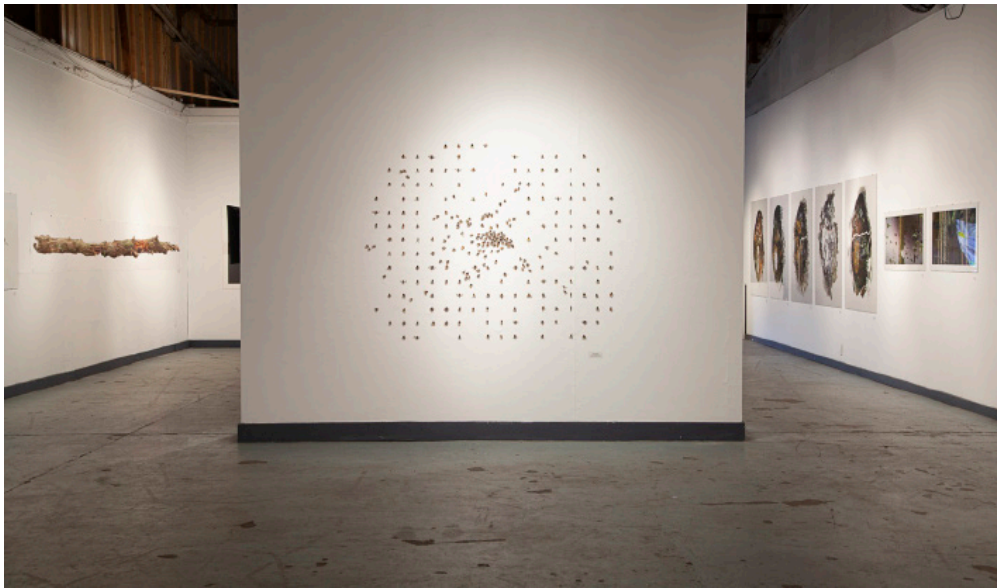
Exhibition Documentation:
Installation Views



621 Gallery, Tallahassee, FL, April 2019



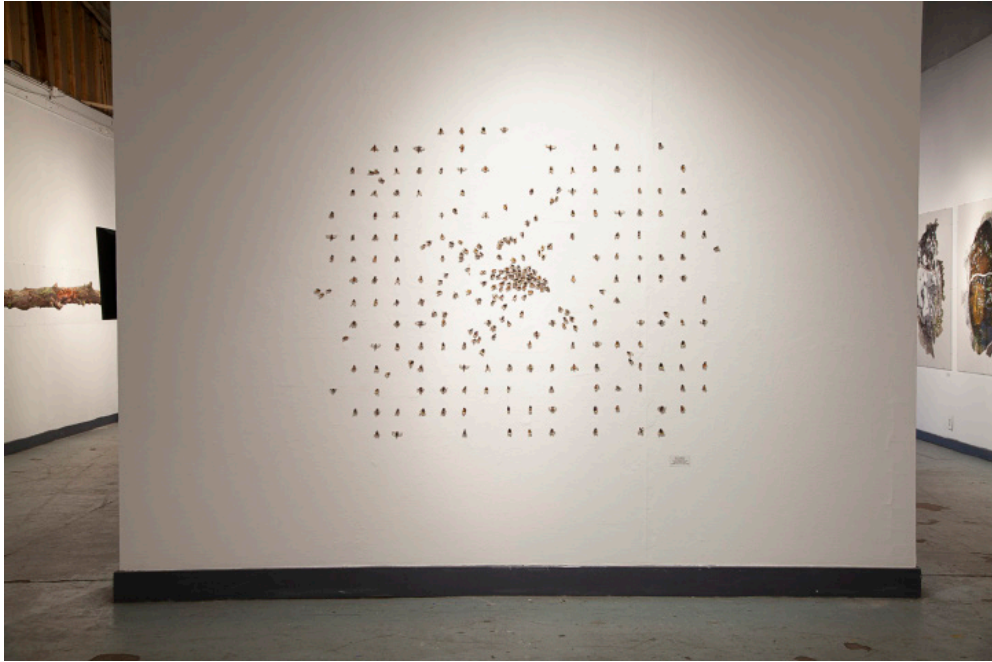
621 Gallery, Tallahassee, FL, April 2019



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UNF Gallery of Art, Jacksonville, FL, January 2018

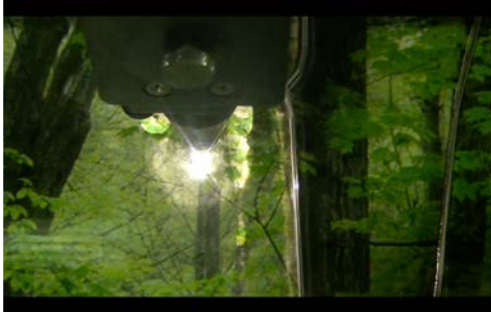


UNF Gallery of Art, Jacksonville, FL, January 2018



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CUTS, 2012, digital video, 3 minutes 42 seconds

CUTS is a video piece featuring a forest photograph, which is sandwiched between plexi sheets. A laser cutter traces lines and shapes in the image, destroying it in the process. The laser cutter appears as a massive machine, its relentless noise mixes with forest sounds and a layer of ethereal sounds.
<http://andreafrank.net/CUTS/CUTSindex.html>

Image Catalogue
of Exhibited Works



Convergences #4, 2015
mixed media on archival pigment print, 36 in. x 36 in.



Convergences #5, 2015
mixed media on archival pigment print, 36 x 36 in.

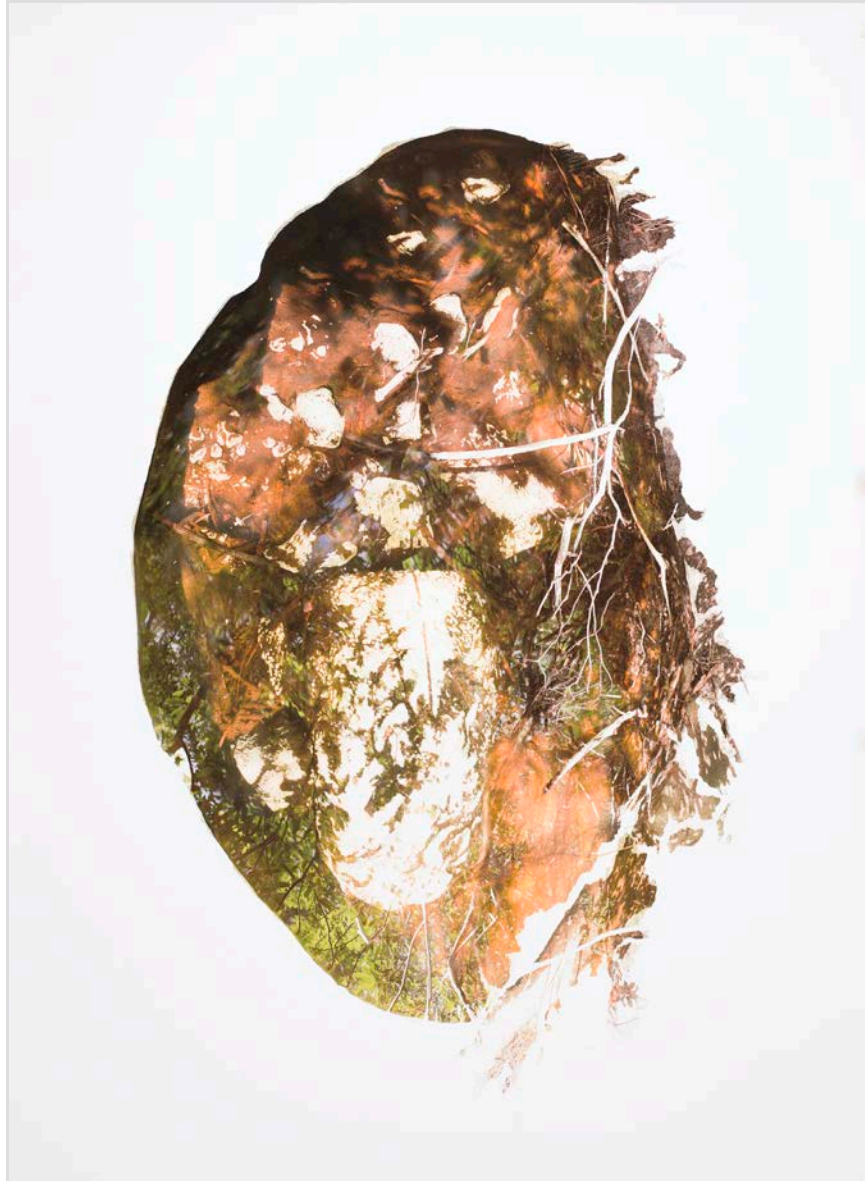


Convergences #2, 2015
mixed media on archival pigment print, 44 x 48 in.



Convergences #1, 2015
Mixed media on archival pigment print , 24 x 211 in.
top: detail





Untitled (forest pool 1), 2016
scratched archival pigment print, 60 x 44 in.



Clockwise from top left:
Untitled (forest pool 2), 2017
Untitled (forest pool 3), 2017
Untitled (forest pool 4), 2018
Untitled (forest pool 5), 2018
scratched archival pigment prints
60 x 44 in.



Untitled (milkweed) series, 2016
scratched archival pigment prints, 45 x 24 in. each



Untitled (milkweed) series, 2016
scratched archival pigment prints, 45 x 24 in. each



Untitled (apple orchard), 2016
scratched archival pigment print, 44 x 55 in.



Untitled (scratched), 2016
scratched archival pigment print, 36 x 44 in.



Untitled (mossy), 2016
scratched archival pigment print, 44 x 58 in.



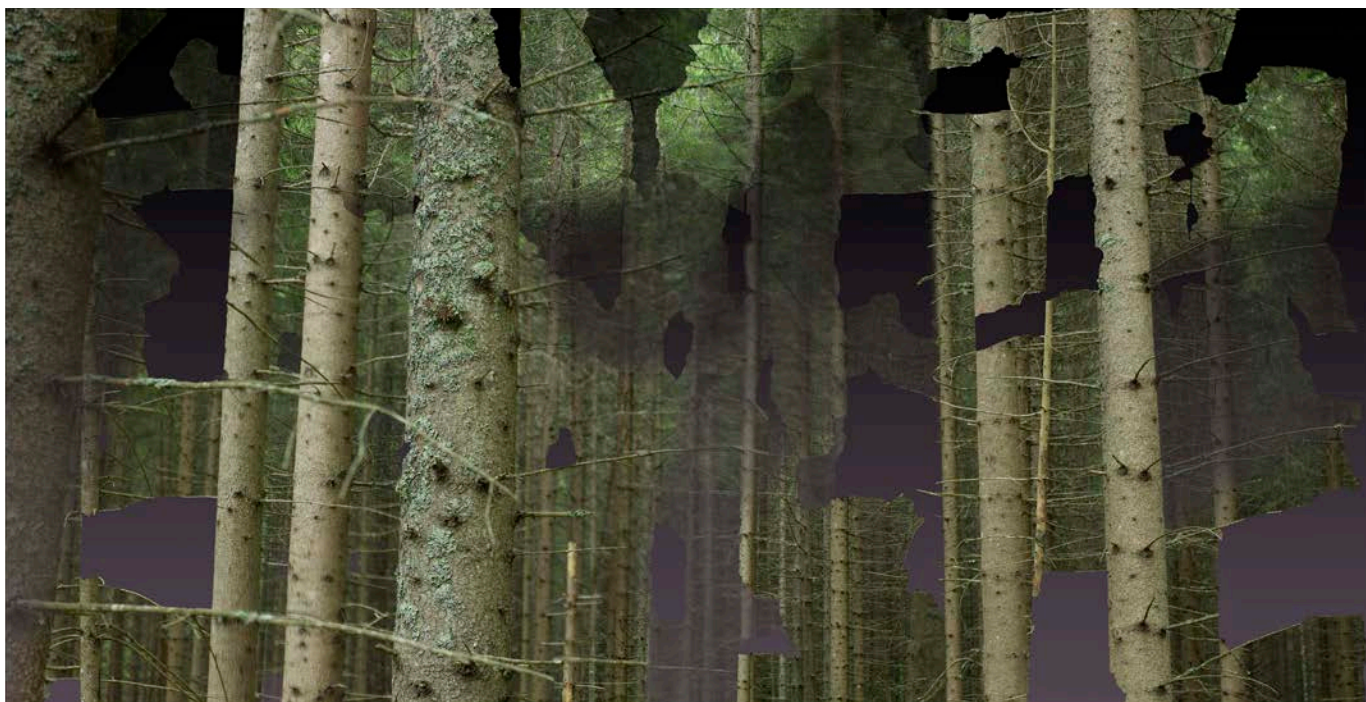
Untitled (central web), 2016
archival pigment print, 44 in. x 44 in.



Untitled (explosion), 2016
archival pigment print, 44 in. x 76 in.



Untitled (mossy), 2017
Archival pigment print
24 x 30 in.



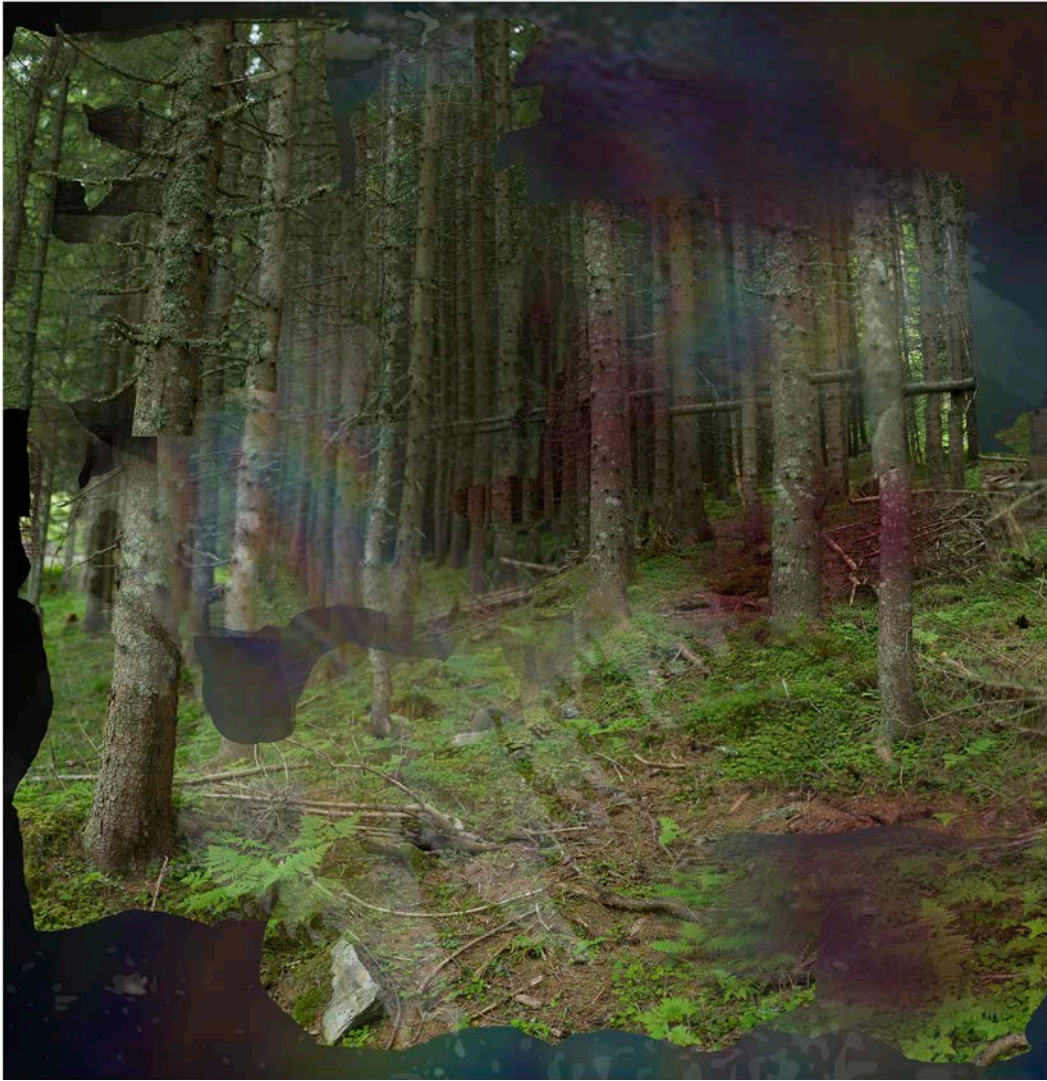
Untitled (forest climate 1), 2017
Archival pigment print
23 x 37.5 in.



Untitled (forest fragment), 2018
Archival pigment print
24 x 44 in.



Untitled (mossy root system), 2017
Archival pigment print
24 x 39.5 in.



Untitled (Lungau), 2018
Archival pigment print
45.5 x 44 in.

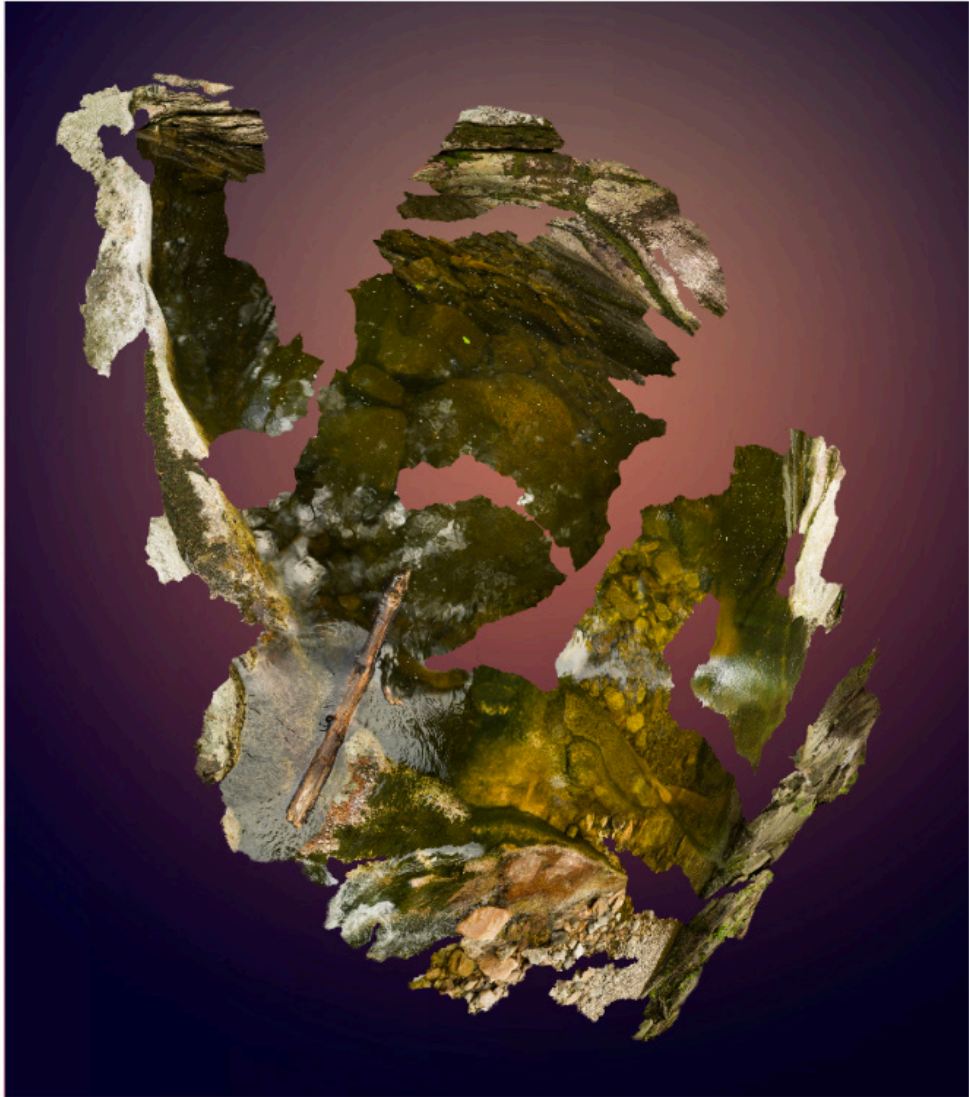


Untitled (log), 2014
gouache on archival pigment print, 19 1/2 in. x 163 in.

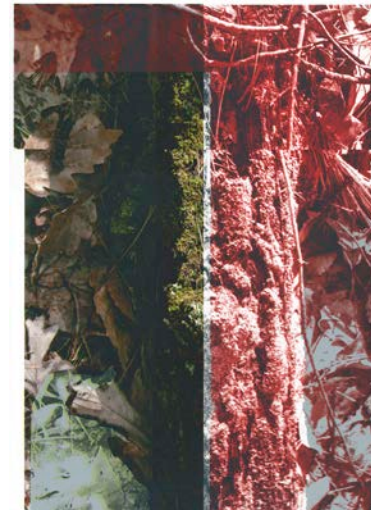


Untitled (bees), 2012 – 18
Laser-cut Plexi sandwich mounted archival pigment prints
Installation, dimensions variable, ½ in. x ½ in. x 3/8 in. each

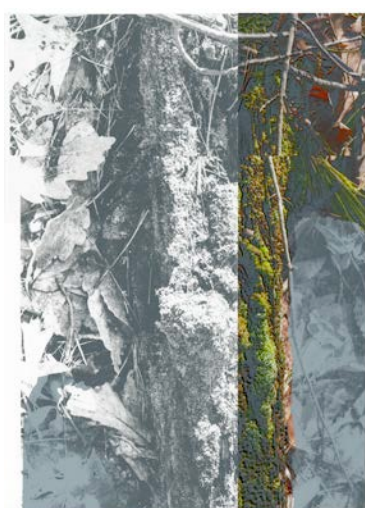




Untitled (big water), 2016
archival pigment print, 56 x 44 in.



Lysis (portfolio of 20 unique silkscreen prints), 2014
silk screen on archival pigment prints created with master printer Sheila Goloborodko
19 in. x 13 in. each. paper dimensions variable



Lysis (portfolio of 20 unique silkscreen prints), 2014



Lysis (portfolio of 20 unique silkscreen prints), 2014



Artist talks at UNF Gallery, Jacksonville FL



Artis and curatort talk and opening reception
at 621 Gallery, Tallahassee, FL



System Drawing Session, UNF Gallery of Art and University Nature Preserve, January 2018

We explored the nearby Nature Preserve before engaging in the gallery space with paper scrolls and waste material left over from the exhibition installation.

About System Drawing

Collaborative Environment and Process Explorations

Andrea Frank developed the System Drawing format through a series of experimental transdisciplinary think tanks (2014 - 2017). She has since hosted a range of System Drawing sessions in gallery, community, transdisciplinary research, and classroom contexts. The larger project is thematically framed by pressing environmental concerns, and our collective inability to address them effectively in spite of clear warning signs. While some System Drawing sessions map out and fluidly guide evolving conversation on prepared images, others sidesteps rational inquiry in favor of group-based creative processes that support new ways of consciously engaging with our context and each other, producing what could be called “embodied knowledge.”

Each session is a site specific experiment and process exploration. It starts with body work loosely based on “Plastiques”, a technique founded by Polish theatre director and revolutionary Jerzy Grotowski. Starting from the idea that our socially determined body is protecting and limiting us much like an armor, we work quite literally on prying open this armor by the joints, and in the process our whole body can be experienced as an intuitive sensory organ. Through a slow site walk we consciously enter into dialogue with our specific context. A range of tools and materials are at hand for the walks and the following experimental collaborative System Drawing sessions. The process evolves through intuitive interactions, with each participant heeding their impulses and fluidly contributing to an evolving story. The session is followed by informal conversations and exchange.



System Drawing session as part of the solo exhibition *Systems: Trees* at **TeamLove Ravenhouse Gallery**, New Paltz, July 2014

Invited participants: a tree ecologist, a symbolic studies scholar, a farmer, the Mohonk Preserve Research Center Director, an herbalist, a farmer, open to the public.



System Drawing session as part of the **Kingston, NY O+Festival** at the Midtown Kingston Library, October 2016

The site specific images were created in part by Kingston High School students. The session was as usual introduced through Plastiques body work followed by a slow walk through the neighborhood.

(image credit: Francois Deschamps)

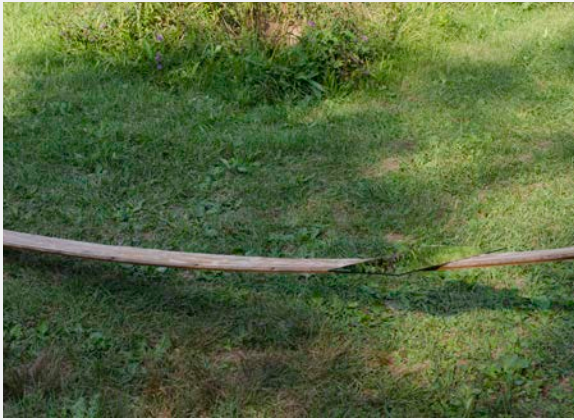


System Drawing session at **Dimora Oz**,
Palermo, Italy, November 19, 2016

The session was scheduled to coincide with the solo exhibition entitled *Systems: Studies* at Dimora Oz.



Heeding Impulse, a project hosted by **CHRCH Project Space** with collaborative contributions by Michael Asbill An exploration of life force in relation to consciousness through a series of experiential site specific System Drawing sessions, Summer 2017. Funded through a project grant by Arts MidHudson.



left: Heeding Impulse: Sensory Ecology, Sky Lake Retreat Center, May 2017
right: Heeding Impulse: Germination Explorations, Hudson Valley Seed Company Farm, August 2017
(image credit: Alyssa Scharf)



Heeding Impulse: Common Wealth, CHRCH Project Space, September 2017

In this session, we used carbonized wood and weeds from the Hudson Valley Seed Company Farm prepared by Michael Asbill and other edibles as our engagement tools.

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