The *Lyrical* Moment

Modern and Contemporary Abstraction by
Helen Frankenthaler and **Heather Gwen Martin**

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June 17 – July 30, 2022

curated by
Christian Viveros-Fauné

Contemporary Art Museum
University of South Florida

Heather Gwen Martin, *Voyage*, 2020. oil on linen, 82-1/2 x 77 in. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Ella Andersson. (Detail on previous spread)

The Lyrical Moment is sponsored in part by the Gobioff Foundation; the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture; and made possible by a generous gift from the Helen Frankenthaler Foundation to the USF Art Collection.

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Helen Frankenthaler, *Untitled*, 1967. screenprint, 25-3/4 x 17-7/8 in., Edition 86/100. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection.

Foreword and Acknowledgments

Margaret Miller

The USF Contemporary Art Museum is pleased to present *The Lyrical Moment: Modern and Contemporary Abstraction by Helen Frankenthaler and Heather Gwen Martin* from June 17 through July 30, 2022.

Curator-at-Large Christian Viveros-Fauné considered the substantial gift of prints to the USF Contemporary Art Museum as part of the Frankenthaler Prints Initiative in his curating of the exhibition. Ten university-affiliated museums were chosen to receive prints and related proofs, and former National Gallery of Art curator, Ruth Fine, acted as an advisor to the Helen Frankenthaler Foundation for the distribution of the gifts. Helen Frankenthaler (1928–2011) is now widely recognized as a pioneer for her elegant and inventive paintings and prints. Her work has served as an influence on several generations of artists including Los Angeles based Heather Gwen Martin (b. 1977, Saskatchewan, Canada).

Helen Frankenthaler's painterly and experimental prints involved woodcut, screenprinting, intaglio, lithography, and mixed media. Heather Gwen Martin's biomorphic canvases reflect a digital world with hard edged forms and color. Both artists share a process that engages immediacy, improvisation, and innovation. Viewers can compare affinities and differences in color palettes and grounds while recognizing the legacy of Helen Frankenthaler in the work of Heather Gwen Martin.

This workbook is available to exhibition visitors without cost, and includes essays by Shannon Annis, Curator of the Collection/Exhibitions Manager; Christian Viveros-Fauné, Curator-at-Large; and Ruth Fine, curator, lecturer and writer formerly with the National Gallery of Art.

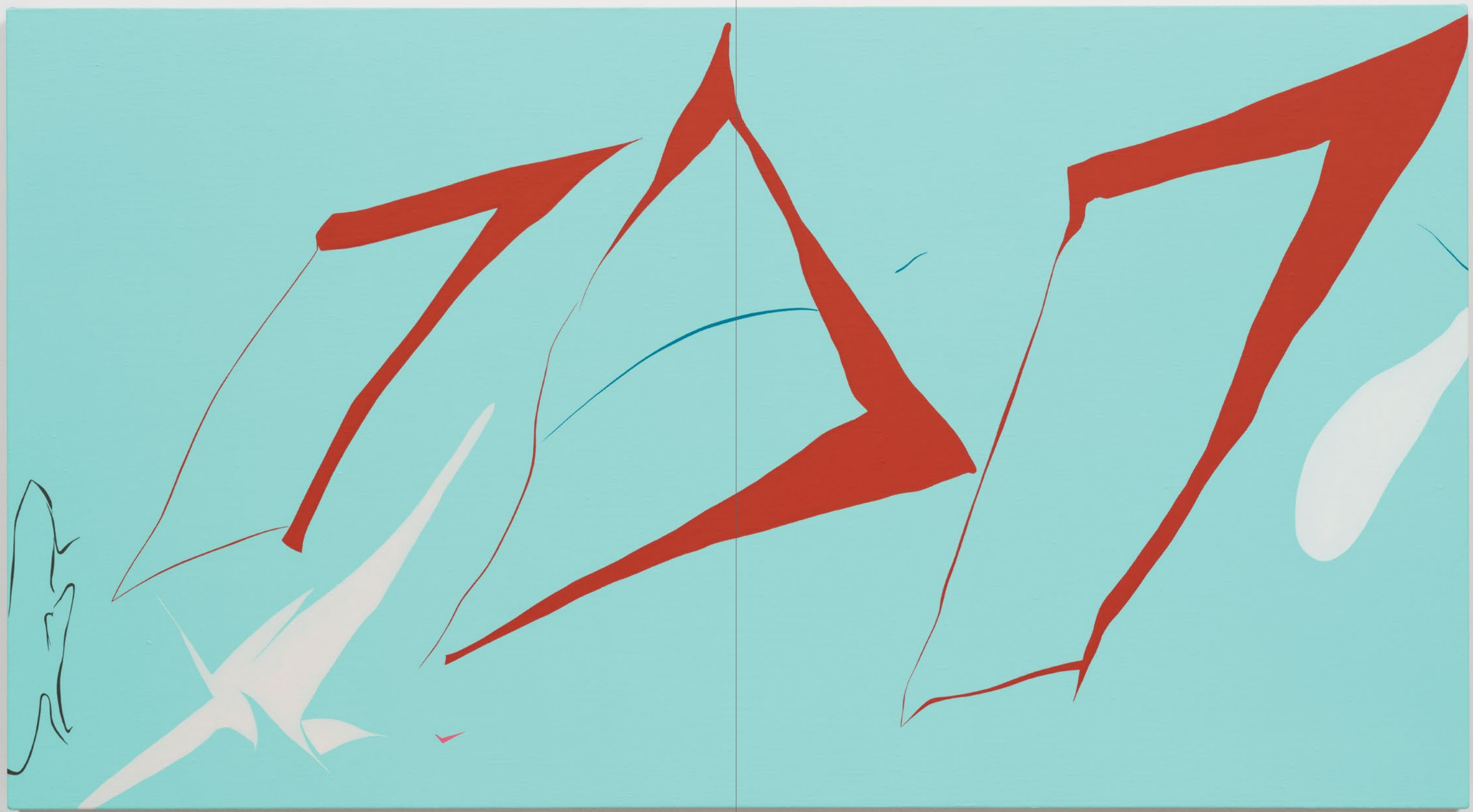
As part of the exhibition, CAM was pleased to present a concert in the museum with USF School of Music students, faculty, and alumni in response to the exhibition. A summer class offered USF students the opportunity to research and study Frankenthaler's prints. InsideART, CAM's collaborative K-12 program with the College of Education, provided a workshop for Hillsborough County teachers that was designed to introduce students to the works of Helen Frankenthaler and Heather Gwen Martin.

Our exhibition program is only possible with the skills of our talented team. I thank Randall West, Deputy Director of Operations; Mark Fredricks, Communications Specialist; Sarah Howard, Curator of Public Art and Social Practice; Christian Viveros-Fauné, Curator-at-Large; Shannon Annis, Curator of the Collection and Exhibitions Manager; Eric Jonas, Chief Preparator; Alejandro Gómez, Preparator; Don Fuller, New Media Curator and Communication and Technology Manager; Martha De la Cruz, Digital Media Assistant; Leslie Elsasser, Curator of Education; Amy Allison, Program Coordinator; David Waterman, Chief of Security; and student workers Tijonne Allen, Caitlin Meyers-Rezzonico and Sophia Miliziano. I also offer my appreciation to Chris Garvin, Dean of the College of The Arts for his ongoing support.

The Lyrical Moment is sponsored by financial gifts from the Helen Frankenthaler Foundation and from the Gobioff Foundation. In addition, a grant from the State of Florida, Department of State, Division of Arts and Culture supported the exhibition, publication, and related educational programs. Local lenders the Tampa Museum of Art and Sara and Morton Richter graciously shared three prints so that we can show the full *Four Pochoirs* suite.

Lastly, this exhibition would not be possible without the enthusiasm and generosity of Heather Gwen Martin and her galleries, L.A. Louver, Los Angeles, and Miles McEnery Gallery, New York. I also wish to thank the Helen Frankenthaler Foundation for their generous gift of prints, part of their Frankenthaler Prints Initiative for university-affiliated museums which ensures the legacy of Helen Frankenthaler continues to be studied and appreciated.

Margaret A. Miller
Professor and Director
USF Institute for Research in Art



The Lyrical Moment: The Art of Heather Gwen Martin In Context

Christian Viveros-Fauné

A really good picture looks as if it's happened at once. It's an immediate image.

—Helen Frankenthaler[1]

To paraphrase Helen Frankenthaler, there are no rules in art. That is how advances are born and how important breakthroughs happen. Push against the rules or ignore them—that has been the promise animating advanced art for every generation of artists since before the birth of the *avant-garde*.

The Lyrical Moment: Modern and Contemporary Abstraction by Helen Frankenthaler and Heather Gwen Martin illustrates this unruly premise inside the galleries of the USF Contemporary Art Museum by presenting the work of two leading female abstract painters from two distinct generations. Featuring elegant, hand-processed prints by pioneering abstractionist Helen Frankenthaler and digitally-informed, pop-inflected biomorphic canvases and gouaches by Los Angeles painter Heather Gwen Martin, the exhibition establishes strong affinities in the oeuvres of two restive artists and across half a century of painterly abstraction.

Born of the Helen Frankenthaler Foundation's Frankenthaler Prints Initiative to support university museums in their educational programming, the show brings together outstanding graphic works on paper by a modern master with lyrical canvases by an accomplished contemporary artist whose colorful efforts invoke computational algorithms and twenty-first century screen culture. The encounter of these two

1. Barbara Rose, *Frankenthaler* (New York: Harry N. Abrams, Inc. 1972), 85.

Helen Frankenthaler, *What Red Lines Can Do*, 1970. portfolio of five screenprints, 38 x 26-1/16 in. each, Edition 2/75. Museum Purchase, University of South Florida Collection. © 2022 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / Multiples, Inc., New York. Photography by Will Lytch.

Heather Gwen Martin, *Dimension Eight*, 2018. oil on linen, 82-1/2 x 77 in. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Jeff McLane. (Detail; see complete image on page 12)

artists provides an opportunity for intergenerational dialogue on the subject of abstraction—a genre that is as multifaceted as it is ageless. Less a meeting to trace the influences of one or another artist, the exhibition instead establishes what one might term a contemporary colloquy. Call it a rendezvous between rule-breakers.

Abstract painting is like a tightrope walk. To paraphrase Frankenthaler, one really well-placed step that is "synchronized with your head and heart, and you have it"—or you don't. Where every decision is a calculated step along the length of a journey in non-representational line and color, the slightest slip-up and you break your neck.

For more than a decade, L.A.-based artist Heather Gwen Martin has been creating paintings that walk a tightrope between spontaneity and self-consciousness, improvisation and deliberation, dissolution and structure. The works in this exhibition—ten medium to large canvases and twelve sparkling gouache on paper paintings that she made between the years 2017 and 2021—constitute a fizzy collection of eye-and-mind-bending yarns. A master of calligraphic line and color contrasts, her Joan Miró-on-a-wing compositions suggest painting plotlines that are as old as Methuselah—or at least Kandinsky's earliest non-representative improvisations. Look again, and the same canvases connect to our current reality of backlit screens and computational algorithms.

Born in 1977 in Saskatchewan, Canada, Martin studied at the University of California, San Diego, and later, at The School of the Art Institute of Chicago. At UCSD, her teacher was Kim McConnell, a pioneer of the Pattern and Decoration movement who spearheaded that generational mashup of high-end abstraction with demotic kitsch. An early mentor, McConnell has praised Martin's sense of flat space, which he claims, "opens up almost three dimensionally and in ways that skew balance, proportionality, and composition." For a hint of what that might actually look like, think Alexander Calder mobiles zipping across Skittle-colored seas.

McConnell's most important influence on his ambitious student was likely his own rebellious example. By exposing abstract painting to the real world in the late 1970s and early 80s he enlivened a genre that was stuck parroting a moribund academic version of Abstract Expressionism. Twenty years later, McConnell witnessed certain real-life influences break into Martin's youthful paintings. Among these were the effects of Pacific Coast air and light, Southern California's legendary obsession with high polish (think highly finished car hoods and surfboards), and Silicon Valley's culture of computer interfaces.

Heather Gwen Martin, (top to bottom) *Home*, 2021; *Shield*, 2021; *Heat*, 2021. gouache on paper, 3-3/4 x 4 in. each. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Jeff McLane.

Heather Gwen Martin, (top to bottom) *Pinch*, 2021; *Key*, 2021; *Squeeze*, 2020. gouache on paper, 3-3/4 x 4 in. each. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Jeff McLane.

While a full-time student at art school, Martin worked as a colorist for DC comics, adding color onto scenes and characters using computer technology. The experience had a profound if unintended effect on her painting. Today, it's hard to look at her crisp, controlled brushwork and highly saturated color palette without recalling their connection to billion-dollar properties like Superman, Batman, and Wonder Woman. Not infrequently, Martin's canvases resemble the splash pages for these copyrighted entertainments—emptied of spectacle and with their production values inverted. Denuded of figures, captions, and word balloons, her alternately moody and sprightly landscapes distill reflection and sensation into loops of sinuous line and flat areas of color.

In a 2010 interview Martin acknowledged the effect technology has had on her work and, by extension, other painters of her generation: "[digital technology] has affected the way that my hand, eye, and brain work because I spent a lot of time at a computer with my hand making shapes and color . . . it's not real color—it's the color on the computer, instant and artificial with clean lines precise down to the pixel." One would be wrong, though, to think that Martin's work is in any way geared to keep pace with the whiz-bang effects of electronic media. Instead, hers is very much a case of adopting painting's slowness to invert the values of computational speed and high-tech distraction. Years of experimentation taught her to portray through painting an epochal failing she identifies as immanent in the culture: "[We] conform to technology as opposed to technology conforming to us."[2]

Martin's process begins with her priming her linen canvases with an oil wash and thin coat of paint, allowing the rough texture of the fabric to shine through. The latter turns Martin's paintings into uniform fields in which it's nearly impossible to disguise wayward brushstrokes. To these she adds coiling lines and sinuous forms, creating a sense of three-dimensionality that breaks with the hard-edged flatness with which she is often associated. At times, Martin's forms take shape from concrete references—specific landscapes, natural contours, or body parts she conceives of as "moving in and out of space." At others, they emerge from her imagination, articulated as hedges against gravity both within and beyond the arena of the canvas.

Martin's vividly colored abstractions are one hundred percent handmade—containing no high-tech aides or digital fillers—but they also vigorously channel a controlled fluidity. Translation: her hand transcribes the painting's energy and force directly onto the canvas. The artist has been known to speak about her process

2. Lauren Buscemi, "Artist Profile: Heather Gwen Martin," *Art Ltd. Magazine*, July-August 2010: 54-55.

Heather Gwen Martin, *Climb*, 2021. oil on linen, 56 x 60 in. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Jeff McLane.

Heather Gwen Martin, *Fever Dream*, 2021. oil on linen, 60 x 56 in. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Jeff McLane.

as an endurance test, wherein touch, strength, and control push against the limits of the physical; she also confesses to consistently retracing her supple lines to arrive at the proper degree of roundness. These efforts are made tangible in her perfectly erratic forms. They frolic in saturated fields of color distancing her compositions from the work of more analytic predecessors—read Frank Stella and Ellsworth Kelly—while bringing her closer to the Color Field rhapsodies of artists like Kenneth Noland and Helen Frankenthaler.

The opposite of Hard Edge abstraction—the late 1950s style that emphasized the impersonal arrangement of clean lines and contrasting hues—Martin's approach to paint application proves to be lyrical and nearly gravity-free. In point of fact, balance and weightlessness turn out to be prominent traits of all of Martin's new paintings regardless of scale. Where her works on paper—consider *Heat* (2021) and *Pinch* (2021)—contain modest masses of biomorphic fluidity levitating against fields of contrasting color, larger paintings like the nearly seven-foot-wide *Bear* (2021) deliver a scaled-up view of similarly variable elements. In the latter canvas, purplish contrails spill out from a white-crowned, pink Rorschach blot that is profiled dramatically against an emerald Sargasso Sea.

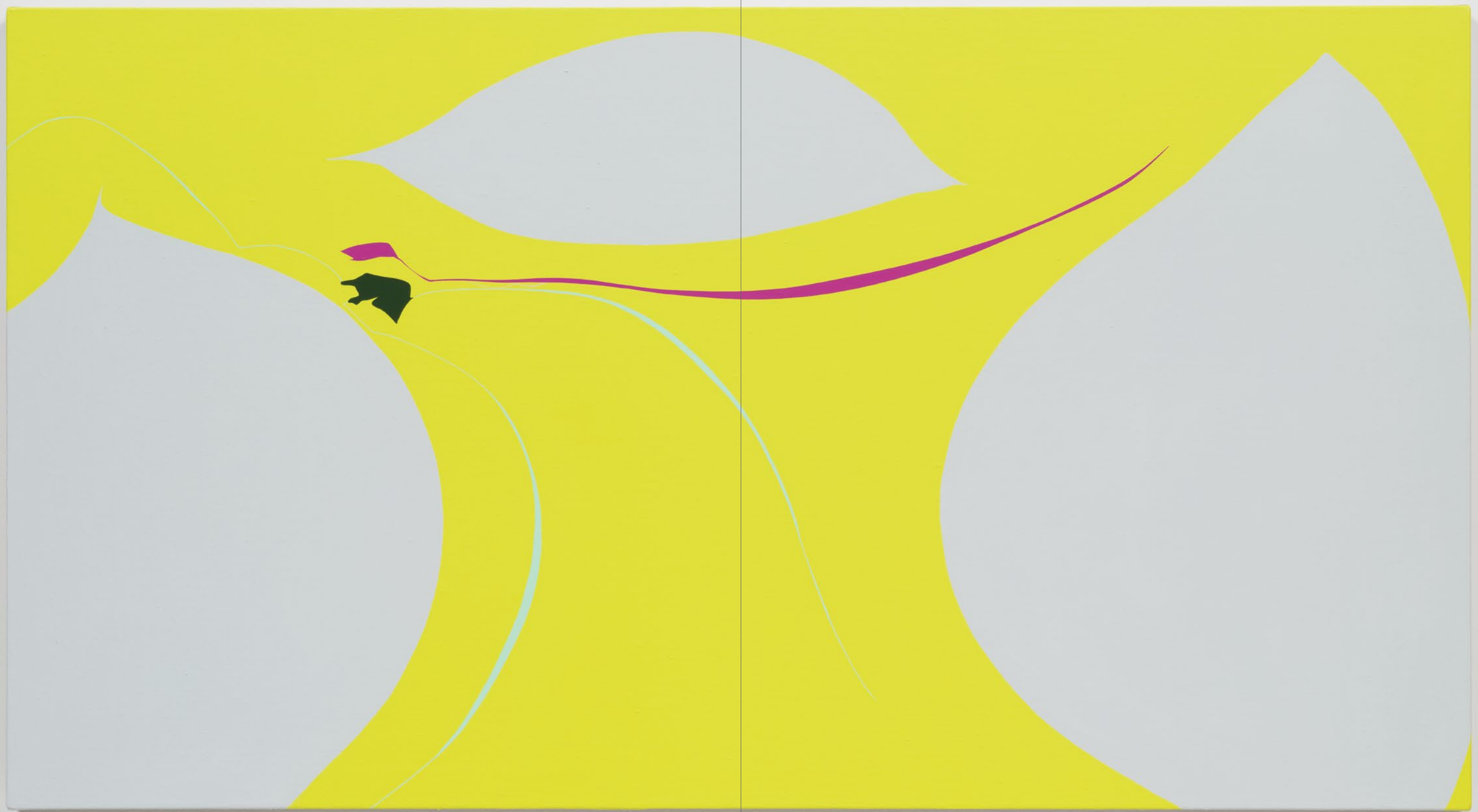
In describing Martin's works it's nearly impossible to avoid references to outer space or oceanic metaphors. To paraphrase Arshile Gorky on the nature of biomorphic abstraction, paintings like *Bear* (2021), *Dimension Eight* (2018), and *Fever Dream* (2021) constitute living organisms floating in vivid color. While they may resemble everything from naturally occurring patterns to certain biological shapes, Martin's forms, as demarcated by her muscular use of line (the paintings are done freehand with no taping), consistently achieve final resolution in free-flowing arrangements that are further set off by her brilliant color choreography and dramatic shifts of scale.

In accepting the challenge to have technology conform to her own non-instrumentalized purposes, Martin has mobilized the planet's most ancient analog technology, painting, to hijack and enhance the look of our digital world. One result: her canvases speak the lingua franca of computer-aided visuals but encourage mindfulness. If Martin's paintings superficially resemble the livelier aspects of swipe-and-like looking—smoothly rounded shapes and abrupt transitions between bright areas of color—they remain deeply embedded in the present moment. Her works vibrate like an emotion vaguely remembered, a song partly recalled, a lyrical moment.

Christian Viveros-Fauné
Curator-at-Large
USF Contemporary Art Museum

Heather Gwen Martin, *Dimension Eight*, 2018. oil on linen, 82-1/2 x 77 in. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Jeff McLane.

Heather Gwen Martin, *Bear*, 2021. oil on linen, 82-1/2 x 77 in. © Heather Gwen Martin. Courtesy of L.A. Louver, Los Angeles and Miles McEnery Gallery, New York. Photography by Jeff McLane.



A Transformative Gift to the USF Art Collection

Shannon Annis

The Helen Frankenthaler Foundation's generous gift of ten print editions and eight working proofs, as part of their Frankenthaler Prints Initiative for university-affiliated museums, expands the scope of the USF Art Collection, enhancing the variety and depth of its representation of contemporary artists and printmaking. The gift is a rich capsule of Frankenthaler's print production, offering a simultaneously focused and broad window on her practice across a variety of print techniques and collaborations spanning the decades of her long career. We are grateful to the Helen Frankenthaler Foundation, and to Ruth Fine who advised on the selection of prints, for such a robust and thoughtful selection that offers wide-ranging opportunities for our students, scholars, and community. This body of work is perfect for encouraging deep and expansive engagement not only with the work of Helen Frankenthaler but with the processes and products of contemporary fine art printmaking.

Helen Frankenthaler, *Monotype VI*, 1991. monotype from aluminum plate, 23-1/2 x 31-1/2 in. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection. © 2022 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / Garner Tullis, New York. Photography by Will Lytch. (Detail on facing page)

The USF Contemporary Art Museum maintains the University of South Florida Art Collection, composed of more than 5,000 artworks, and has exceptional holdings in graphics and sculpture multiples. Long before USFCAM was established, the University had an active exhibition program and began acquiring artwork in 1960. Through key purchases in these early years and subsequent donations, the USF Art Collection has substantial representation of work by Helen Frankenthaler's contemporaries including Alexander Calder, John Chamberlain, Dan Christensen, Gene Davis, Friedel Dzubas, Sam Francis, Adolph Gottlieb, John Hoyland, Howard Hodgkin, Paul Jenkins, Lee Krasner, Joan Mitchell, Robert Motherwell, Louise Nevelson, Barnett Newman, Kenneth Noland, Jules Olitski, Robert Richenburg, and Theodoros Stamos.

The University had purchased Helen Frankenthaler's portfolio of five prints, *What Red Lines Can Do* (1970) in 1976, but the gift from the Helen Frankenthaler Foundation greatly expands the breadth and depth of

Helen Frankenthaler, *What Red Lines Can Do*, 1970. portfolio of five screenprints, 38 x 26-1/16 in. each, Edition 2/75. Museum Purchase, University of South Florida Collection.

Helen Frankenthaler, *Guadalupe,* 1989. Mixografia, 68-1/4 x 44-3/4 in., Edition 11/74. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection.

Helen Frankenthaler, *Geisha,* 2003. woodcut, 38-1/2 x 26-1/4 in., HC III/III. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection.

representation of her work. It also helps to broaden representation of the variety of artists and practices in the mid to late 20th century, contributing to USFCAM's goal of wide-ranging diversification as a high priority for new acquisitions. In mutual reinforcement, the work of Frankenthaler's contemporaries already in the USF Art Collection can help to contextualize her work while the more robust representation of Frankenthaler's production can support a fuller understanding of late 20th century art and printmaking.

The Helen Frankenthaler Foundation's gift offers multiple avenues for understanding Helen Frankenthaler's aesthetic and artistic process. From the earliest editioned print *Untitled* (1967) through the most recent *Geisha* (2003), the selection offers opportunities to study Frankenthaler's work across her years of art and printmaking. Viewers can study how her printmaking evolves over time. Students and researchers can examine how her prints and their evolution differ from or parallel her painting production. The great variety of techniques represented—screenprint, pochoir, sugar-lift etching, soft-ground etching, aquatint, lithograph, Mixografia, monotype from aluminum plate, mezzotint, woodcut—allows study of how her aesthetic persists or changes through the diverse mediums of printmaking.

The eight working proofs, seven for *Earth Slice* (1978) and one for *Ganymede* (1978), present a window into Frankenthaler's creative process and the collaborative practice of printmaking. Viewers can move along the journey with the proofs, considering what steps Frankenthaler takes on the way to the finalized edition. What directions were selected to pursue? What was added and subtracted? Was there a steady progression or evidence of rethinking and reorienting? Since *Ganymede* followed but was derived from some of the same plates used in *Earth Slice*, these set of proofs provide a particularly compelling opportunity to explore the artistic choices and printmaking process.[1] Viewers and researchers can also consider how Frankenthaler's vision endures or is altered in collaborative environments.

This focused but robust collection offers the promise not only of understanding Frankenthaler's practice better but broadens the possibilities for studying the collaborative process of contemporary printmaking through the USF Art Collection. Flowing from a generous agreement with USF's Graphicstudio, the USF Art Collection has acquired at least one edition of almost every production the internationally recognized print

Helen Frankenthaler, *Earth Slice*, 1978. soft-ground and sugar-lift etching and aquatint.
Above from top:
14 x 25 in., WP 3
14-1/8 x 25-1/8 in., WP 4
15-7/8 x 25-1/4 in., WP 5
Facing page from top:
14-1/4 x 25-3/4 in., WP 6
14-1/2 x 26-1/8 in., WP 7
18 x 26-1/8 in., WP 8
14-1/4 x 26-1/8 in., WP 9
Gifts of the Helen Frankenthaler Foundation, University of South Florida Collection.

1. For more on the plates and processed used to create *Earth Slice* and *Ganymede*, see Pegram Harrison and Suzanne Boorsch, *Frankenthaler: A Catalogue Raisonné, Prints 1961-1994* (New York: Harry N. Abrams, Inc., 1996), 247-251, 259.

atelier has produced. This core collection and early print purchases formed the base for additional acquisitions of graphics that supported a fuller representation of contemporary printmaking. The Helen Frankenthaler Foundation gift expands our holdings of work produced at other print ateliers, including some processes and publishers, such as Mixografia and Tyler Graphics Ltd., that had not previously been represented in the collection. It multiplies opportunities to explore how a single artist's production plays out over collaborations with multiple printmakers and how production within a print shop manifests across artists.

In addition to the USF Art Collection, Helen Frankenthaler's work is also represented in a number of local institutional and private collections. In this exhibition, we are able to present a larger context for the gifted *Green Likes Mauve* (1970) through generous loans that allow us to present the full *Four Pochoirs* suite. The Tampa Museum of Art provided *Wind Directions* (1970) and Sara and Mort Richter loaned *A Little Zen* (1970) and *Orange Downpour* (1970) from their collections. The Helen Frankenthaler Foundation gift to the USF Art Collection will be available for researchers and institutional loans and expands opportunities to study her work throughout the region.

A final compelling avenue for investigation pursued in this exhibition is the continuing influence of Frankenthaler's lifetime of work and its value in contextualizing the work of contemporary artists. In the pairing of the full presentation of the Helen Frankenthaler Foundation gift with recent works by Heather Gwen Martin, curator Christian Viveros-Fauné explores their complementary but unique manifestations of lyrical abstraction. Encounters with this robust representation of the artists' work can help provide our students and other creative viewers grounding in the work of those that have come before them and inspiration as they forge their own paths.

I'm excited for visitors to view and be introduced to the bountiful gift of the Helen Frankenthaler Foundation and its abundant opportunities for study and deep engagement. I hope viewers will be inspired to take up a thread of inquiry and continue to explore as this fascinating selection of prints enters the USF Art Collection and remains available to be viewed, studied, and enjoyed for years to come.

Shannon Annis
Curator of the Collection / Exhibitions Manager
USF Contemporary Art Museum

Helen Frankenthaler, *Earth Slice*, 1978. soft-ground and sugar-lift etching and aquatint, 15-1/8 x 25-7/8 in., AP 5/12.
Gift of the Helen Frankenthaler Foundation, University of South Florida Collection. © 2022 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / Tyler Graphics Ltd., Bedford Village, New York. Photography by Will Lytch.

Helen Frankenthaler, *Ganymede*, 1978. soft-ground and sugar-lift etching and aquatint, 22-1/2 x 16-1/2 in., AP 5/12. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection.

Frankenthaler's Romance with Printmaking
"Sharing and Participating to the End"

Ruth E. Fine

PUBLISHER'S NOTE:
The following essay by Ruth E. Fine is a thorough analysis of Helen Frankenthaler's print practice, and we are grateful to the National Gallery of Art for allowing us to include it in this publication. When possible, prints are referred to by the page number of their reproduction in this workbook. "NGA" numbers refer to figures and plates in the original published version of this essay in *Helen Frankenthaler: Prints* by Ruth E. Fine (Washington, DC: National Gallery of Art; New York: Harry N. Abrams, 1993). "H" numbers refer to *Frankenthaler: A Catalogue Raisonné, Prints 1961-1994* by Pegram Harrison (New York: Harry N. Abrams, 1996). Please note that some details such as the locations of print studios have changed over time, and the essay should be treated as a snapshot of the world of professional printmaking at the time of its writing.

Helen Frankenthaler has been a key figure in American art for more than four decades. An abstract artist virtually from the start of her career, she is described as "imaginative, fearless, and immensely talented" in an enthusiastic review of her first show, in 1951 at the Tibor de Nagy Gallery.[1] Her 1952 painting *Mountains and Sea* (NGA fig. 1), which brought the immediate respect and recognition of her peers, is an evocation of experiences of the Nova Scotia landscape, created by soaking fluid veils and pools of oil paint into unprimed canvas.[2] This landmark work as well as canvases from an even earlier date—such as *Painted on 21st Street*, 1950 (Elderfield 1989, 32), in which Frankenthaler incorporated plaster, sand, and other materials—reveal the artist's essential propensity to work in an experimental manner. She explores to their fullest the materials and tools associated with painting and adds to that repertoire whatever materials and tools from the world at large might suit her needs or capture her imagination. In this way Frankenthaler has created an extensive body of lavish paintings that embrace and pay homage to a rich visual history of art—the work of Piero della Francesca, Titian, and Rembrandt as well as Goya, Manet, Kandinsky, Matisse, Gorky, Pollock—at the same time she has been evolving her contribution to this heritage.[3]

Frankenthaler's art is about pictorial space. Her means include line, color, texture. Coordinating these with her affinity for a wide range of processes, her exquisite sense of touch, and her personality, Frankenthaler imbues her work with an ambiguity, a flamboyance, and a distinctly celebratory quality. This was so from her earliest canvases, and it remains vividly apparent in the great variety of vigorously layered marks, strokes, and surfaces that characterize her most recent pieces (NGA fig. 2). The same may be said of the scores of paintings on paper that Frankenthaler has made throughout her career. Generally smaller in scale than her canvases, these works vary in character from a few carefully placed touches of color on specially selected sheets to luxuriously painted surfaces in which the tactile properties (both visual and physical) convey the authority and passion with which Frankenthaler approaches each of her works anew.[4]

This expansive marriage of ideas, imagery, and facture may also be seen in Frankenthaler's prints: approximately 105 editions, in lithography, etching, woodcut, the stencil methods of screenprint and pochoir, as well as several variations of monotype and monoprint that bring the total number of catalogued prints to more than 230.[5] Like so many painters and sculptors working today, Frankenthaler has collaborated on these prints with sympathetic master craftsmen whose finely honed skills have contributed to the development of distinctive printmaking methods appropriate to her vision and ideas.[6]

Frankenthaler's first published prints—three lithographs—were made in 1961 at Universal Limited Art Editions (ULAE), West Islip, Long Island, the extraordinary workshop founded by Tatyana Grosman and her husband Maurice, a painter.[7] The Grosmans' publications of the late 1950s and early 1960s, along with important accomplishments at Tamarind Lithography Workshop in Los Angeles, are credited with inspiring what came to be referred to as a "printmaking renaissance" that continues to flourish today.[8] Dozens of workshops have long since joined these two groundbreaking efforts, and Frankenthaler has worked at several of them. Through the 1960s and into the

1970s, however, her primary commitment in making prints remained at ULAE. There she completed not only her first lithographs but also her first monoprints (1964), etchings (1968), and woodcuts (1974).

Frankenthaler was encouraged to work with the Grosmans by painters Larry Rivers and Grace Hartigan, her associates at Tibor de Nagy. Rivers' earliest ULAE lithographs had dated from 1957; Hartigan's were issued in 1960, the same year as the first publications by Jasper Johns. Further situating Frankenthaler's work within the early years of the printmaking renaissance, her first three lithographs, printed by Robert Blackburn, were released the same year as five lithographs by Robert Goodnough and a year earlier than the first ULAE publications by Lee Bontecou, Jim Dine, Robert Motherwell, and Robert Rauschenberg.[9]

Frankenthaler's prints paralleled her paintings, in their sense of spontaneous verve, their intelligence, and their beauty. Indeed, her aim is always to make works that are *beautiful* (a term she uses frequently), and her ideas of what this elusive quality might be were seeded during her student years at Bennington College.[10] There, in classes with painter Paul Feeley, Frankenthaler meticulously examined, analyzed, and discussed what made paintings work.[11] In particular, she studied paintings by modern masters such as Cézanne, Kandinsky, and Matisse. Frankenthaler's keen knowledge of old master art was developed later as she studied works in museum collections throughout this country and abroad; during the 1950s she often did this with her close friend, the critic Clement Greenberg. Frankenthaler's concepts of relating forms and structuring works of art with regard to pictorial unity are rooted in her understanding of the spatial concepts of Cubism, central to Feeley's teachings (she also studied briefly with painters Vaclav Vytlacil and Wallace Harrison in New York and Hans Hofmann in Provincetown). Her belief in the importance of an artist's distinctive touch no doubt dates from this period, too. As she has expressed it: "light, scale, feeling are inherent in a beautiful work of art . . . the artist's own wrist is of crucial importance. I believe that wrist, the sensibility, must be in and on the whole concept of the making of the print."[12]

When the artist's mark, her sense of beauty, her "wrist," are achieved through the collaborative effort of printmaking, however, coordination is crucial as well. Frankenthaler has described this process: "One cannot turn over an idea or program to another person or to several people in a workshop. . . . the artist of quality [must create] a beautiful graphic that 'bleeds' his sensibility—his feeling, magic, head, heart—within the felt embrace of a sensitive workshop. . . . I want to draw my own images, mix my own colors, approve of registration marks, select paper—all the considerations and reconsiderations. Assuming that those who work in the workshop are artists at what *they* do, I can entrust the actual duplicating process to other hands that possess—hopefully—their kind of magic. Sharing and participating to the end."[13]

This framework for sharing and participating did not come to Frankenthaler readily. Before going to work at ULAE in 1961, she "had to be convinced."[14] Her sense of contemporary printmaking had been formed by the engravings and etchings with "raised black lines" that she had seen emanating from Stanley William Hayter's Atelier 17, relocated from Paris to New York during the 1940s.[15] "They were meaningless. . . . boring and ugly to me," she has said. By contrast the prints she was coming to know through Rivers' and Hartigan's work with ULAE revealed "a new romance in the world and for me, an unknown." Once she entered the workshop, she immediately "took it as a serious endeavor. . . . I was intrigued by the disciplines of a new medium. New methods and new materials and new mediums always fascinate me." Frankenthaler further noted that Robert Motherwell, her husband at the time, who soon came to work at ULAE also, "saw my joy and exhaustion and production."

Frankenthaler refers to her first edition, *First Stone* (NGA cat. 2), as her "suppose print." Attributing to Mrs. Grosman a limitless patience when working with artists, she recalls that while engaged with this first lithograph she would ask the ULAE owner countless questions that started with "Suppose I do. . .? Suppose I try. . . ?"[16] Her fingers and a stick were active tools, joining more traditional means such as lithographic crayon and brushes dipped in tusche (the black, greasy, inklike substance used in lithography). Frankenthaler's intuitive curiosity assumed free reign within the new and different printmaking context as she explored her own visual ideas, which would have been clearly in focus at this point, ten years after that successful first show. Printmaking in principle depends upon an indirectness rather than the spontaneity strongly associated with Frankenthaler's paintings, but from the very start the artist devised ways of working on prints that sustained and supported that quality of spontaneity, leaving it to her printers and other collaborators to find technical means to meet her challenge.

Frankenthaler made each of her first three lithographs (NGA cats. 2, 4, and fig. 3) very different from the others (a way of working that has remained true within each group of prints she has produced over the years). Bright primary colors (combined with black) in *First Stone* may be contrasted with the somber blue and brown (also with black) in *Brown Moons*. Painterliness is emphasized in *First Stone*, whereas calligraphy dominates the edition of *May 26, Backwards* (NGA cat. 3). And the spreading quality of the forms in *First Stone* is countered both by the sense of enclosure in *May 26, Backwards* and the partial framing in *Brown Moons*.

For this last, placement on the sheet was critical, as made clear by a proof in the Art Institute of Chicago inscribed by the artist: "As much empty space (when printed) on top as possible, please."[17] As distinct as these first three prints are from one another, they are also closely related, by free-floating, gesturally drawn lines and forms hovering within an open, unmodulated field, characteristics that are found in paintings of the same year, such as *Over the Circle* and *Yellow Caterpillar* (Elderfield 1989, 146, 151). By a few years later, in *Persian Garden*, 1965–1966 (NGA cat. 7), a veil-like layer of color covers a large portion of the sheet, and as one would expect, similar changes had been taking place in Frankenthaler's paintings, for example, *Central Park*, also 1965–1966 (Elderfield 1989, 187).

Thus from her earliest printmaking ventures, Frankenthaler created parallel tracks for paintings and prints that she has pursued up to the present, never using one as a study for the other but exploring similar ideas in both and allowing discoveries in one medium to reverberate in the other in ways that are impossible to define precisely. As the artist has put it, "when it comes to works in progress, each medium affects the other. If I am working making paintings and I am working making prints, I am not going to be a Jekyll/Hyde aesthetically. I would never do something that has nothing to do with edges in paintings [for example] and work only on edges in prints—unless I'm giving myself a very clear experiment. More often than not, what I'm about in paintings I bring to the print workshop."[18] One wonders, however, if certain methods essential to Frankenthaler's printmaking—such as cropping, layering, and using an extraordinary variety of mark-making tools—may in fact have had an important, if unconscious, impact on the paintings from her very entry into the world of prints in 1961.[19]

In any event, making a print has always been as "free-wheeling" a process for Frankenthaler (to borrow one of her own titles) as making paintings, despite the fact that the sense of all-at-once-ness she achieves in prints is actually acquired over time, with many stops and starts mandated by technique. She may draw a series of marks to be used as Matisse used his painted papers: as elements to be cut apart, moved around, and combined with other elements en route to arriving at the final piece. Often marks drawn on a single printing element are placed on two separate elements by means of transfer processes, some becoming part of one print, while others are shifted to another. This allows for extraordinary flexibility in developing compositions. Many of Frankenthaler's proofs are in a collage format that gives evidence of this process.

Frankenthaler's prints, both those accomplished relatively swiftly and those that evolve and change radically over time, are usually documented by numerous proofs that function, in effect, as tests and/or studies for color, form, and spatial modifications—and as a map through which we are able to track the steps used in a work's development.[20] Often the proofs are annotated with, for example, Frankenthaler's comments about color ("acid yellow no thanks" and "ditto dead orange" on an early proof of *I Need Yellow* in the Art Institute of Chicago) or whatever reminders she wants to give herself and notes and instructions she wants to give the printers, as in *Brown Moons* noted above. Such sheets are always interesting; sometimes the variant proofs are as beautiful as the published editions.

Many of the proofs turn into hybrid works that are part print, part drawing. In *First Stone: Working Proof 2* (NGA cat. 1), only the red, yellow, and blue are printed; the black areas are drawn in charcoal or ink in a somewhat different configuration than in the edition print (NGA cat. 2). In addition, the printed colors on the proof are a variation on the published scheme. Among several differences, the red at the left is more elaborate in the proof than in the edition impression, where a broad connecting stroke has been removed, and two yellow areas at the left in the proof were removed for the final edition, to which was added a curving blue area (printed in a lighter hue than the rest of the blue). Frankenthaler's approach to printmaking is apparent from these two *First Stone* sheets: a ritual of trial, and trial again, adding, changing, deleting. This period of trying out ideas—asking printers to use various ink colors and papers, print stones, plates, or blocks in different sequences, and so forth—is referred to as proofing. This is the phase of printmaking when the artist/printer relationship is most highly charged, and when the chemistry between people is as important as the chemistry of the processes.

Another way Frankenthaler has used her proofs may be seen in *May 26th, Backwards: Working Proof 3* (NGA cat. 3). Here a proof (possibly one with a minor technical flaw that kept it out of the edition) was used not as a way of thinking on paper about how to develop the print, as in the working proof for *First Stone*, but as the basis for an entirely new composition. The artist created a mixed-media drawing that, in essence, took off from a printed idea. The printed black, ocher, and bright red areas are countered by a broad painted burgundy swath at the top, which adds weight to that register as well as surface richness that totally transforms the image.

Frankenthaler has continued throughout her career to enhance her proofs in both of these ways: as an integral part of developing an edition, and as a movement in a substantially different direction to create unique pieces outside of the editions. By both means she has developed fascinating works that are quite distinctive from her editions and that could not have been achieved through any other means.[21]

Helen Frankenthaler, *Round Robin*, 2000. etching, aquatint, and mezzotint, 15-1/8 x 26 in., Edition 24/30. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection.

Helen Frankenthaler, *Pranzo Italiano*, 1973. sugar-lift etching and aquatint, 19-3/8 x 13-3/4 in., Edition 38/43. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection.

Frankenthaler was at ULAE again in 1962, when she started *Post Card for James Schuyler* (NGA cat. 8), but she published no further lithographs until 1964. Then she completed two editions. One became her first group of monoprints, the *Sky Frame* series (NGA cats. 5, 6), in which the central yellow/green section differs in each of the eight published images. From that time, Frankenthaler has worked in printmaking regularly, releasing new publications almost every year. Yet publication *dates* reveal only so much about Frankenthaler's printmaking activity. She will often start prints and set them aside to be picked up and reconsidered over a period of time that might stretch into several years. For the most part, however, the main work will be completed early in the process, with Frankenthaler adding finishing touches (what she refers to as "dotting the i's") just prior to publication.

Exemplary in this respect is *Post Card for James Schuyler*. This print developed from Mrs. Grosman's hope that Frankenthaler would complete a project with a writer (like Larry Rivers'/Frank O'Hara's *Stones*, 1957–1960). Highly literate—Frankenthaler had given serious thought to becoming a writer—the artist was not comfortable with the idea of working in the predetermined format she associated with such a series. Nor did she wish to suggest literal associations—"landscape, person, event"—or illustrative meaning to her art or a direct connection between text and image. Instead, she focused on a trans-Atlantic postcard correspondence she had had with her friend, the poet James Schuyler during the summer of 1960 when she was in Alassio on the Italian Riviera. She had painted on picture postcards he had sent her and then sent them back to him, at which time he would add a poem and return them again to her. This process and format of a divided postcard surface, its outer shape enframed in sympathy with her concerns at the time, seemed to present possibilities for a more free-form artist/writer collaboration than that suggested by Mrs. Grosman, although in the end, only this one print was completed. The black portion of the image was drawn in 1962 and printed between then and 1965 when it was signed; but Frankenthaler kept thinking about it, and not until two years after that, in 1967, when she added the touches of blue, red-violet, and red-orange suggesting stamps, was she fully satisfied and released the print to the public. All three dates appear on the print.

This stop-and-go manner of working would be in keeping with the process the artist described to Barbara Rose, her way of understanding her "own sense of knowing when to stop, when to labor, when to be puzzled, when to be satisfied, when to recognize beautiful or strange or ugly or clumsy forms and to be free with what you are making that comes out of you."[22]

Sometimes when a print is dated over several years, the later work period is one of thinking rather than doing, with no additional physical work at all. For example, in *Silent Curtain*, 1967–1969 (NGA cat. 10), the subtle juxtaposition of the white banner-form on the flat neutral field (close in color to a lithography stone) was an early direction, taken in 1967, during the development of *White Portal* (NGA cat. 9). It was actually printed in an edition of twenty-nine impressions at that time. But two years had to pass before Frankenthaler released the *Silent Curtain* edition; the lithograph that may have seemed too spare when printed took its place later as a prescient statement, looking ahead to an open quality that was reaffirmed in Frankenthaler's paintings during the ensuing few years, for example, *Cloud Slant*, 1968 (Elderfield 1989, 200).

An important characteristic of Frankenthaler's early lithographs is the leanness of their ink layer. By its planographic nature, lithography does not provide the physical sensuousness that results from the screenprint, etching, or woodcut processes, in all of which a tangible layer of ink sits on top of the sheet. By contrast, a lithographic ink layer seems to embed itself in the paper, offering similar visual possibilities as Frankenthaler's stain painting technique. This lean quality is as apparent in a large, physically powerful print like *Lot's Wife* (NGA cat. 19)—a *tour de force* of Frankenthaler's oeuvre printed on three sheets of paper set one above another that stands almost twelve feet high[23]—as it is in smaller pieces like *A Slice of the Stone Itself* and *I Need Yellow* (NGA cats. 13 and 24). (The title of the latter is a comment on the sheet's primary printed color, which is enriched by its placement on the whitest of papers; the title of the former functions as a reminder of the unusual surface—limestone—that is at the heart of the lithography tradition and is often similar in color to this sheet.)

In addition to the delicacy of the ink layer, Frankenthaler is concerned in many of these lithographs with points of contact, with how and where edges of forms or ends of lines touch each other or touch the sheet of paper. In *I Need Yellow*, for example, the vertical orange stroke is actually a slice from a larger stroke, an indication of Frankenthaler's refinement.[24] And in *Lot's Wife* the red line that parallels the right edge of the sheets moves precisely from the edge of the top, blue stroke to touch the bottom of the top sheet, picks up again on the middle sheet at the lower edge of the green swath and continues through the brown-orange to its lower edge, and finally picks up at the top of a similar form on the bottom sheet, continuing down to the top of the yellow across the right bottom.

The three stones used for *Lot's Wife* had originally been set out on a table to be worked side by side as a horizontal triptych; but Frankenthaler asked for them to be placed end to end rather than side by side—and on the floor where she would normally have her canvas while painting. To simulate the solitude of the painting studio, the artist asked the printers to leave her alone in the printshop to work, something she will do only on rare occasions. Her out-sized vertical called to mind a pillar of stone; and the pillar idea, plus her decision not to rework the stones (not to look back), suggested the title. Critic Judith Goldman soon

singled out Frankenthaler's work, and specifically *Lot's Wife*, as among the most successful examples of artists' transformation of painterly concerns into prints.[25]

Lot's Wife was printed in an edition of only seventeen. In fact, small editions were characteristic of Frankenthaler's (and other artists') ULAE prints, several of which were printed in fewer than ten impressions. Thus it is clear that Frankenthaler's purpose in making prints was not their potential for sharing images among a larger viewing audience (often suggested as a reason artists make prints), but rather to explore new ways of picture-making. Small editions were also in keeping with Mrs. Grosman's romantic notion that edition printing be accomplished in a single day ("after that the printer's touch is different—everything changes"), and with the limitations in the quantities of particular papers available at the shop.[26]

Mrs. Grosman's love of special papers is often commented upon, but such a passion is not unusual among print aficionados. Luis Remba (Mixografia), Kenneth Tyler, and Garner Tullis are among the printers in whose shops Frankenthaler has worked, all three of whom have set up their own papermaking facilities to enlarge the palette of innovative methods available to the artists who work with them.[27] Throughout Frankenthaler's printed oeuvre, gloriously colored and subtly textured papers, both Western and oriental, often specially hand-made, have played an important role. They may be related to the tinted canvases and papers Frankenthaler has used for her paintings since the 1970s. Frankenthaler has displayed her characteristic commitment to ambiguity in discussing paper for prints: "I love it, and it is meaningless . . . [concern with paper] can be overdone. . . . certain papers grab me, but often I let the master printer strongly hint or direct what paper to use."[28] Regardless of the source and reason for the choice, one should never underestimate the role of paper in prints, given its important contributions with respect to weight, texture, and color (even flecks and threads of the paper fibers may modify the surfaces of the sheet with subtle color touches), as well as its impact on the absorptive nature of the ink.[29]

Frankenthaler's printed oeuvre is distinguished not only by her use of special papers (most specifically, dramatically colored ones), her personal imagery, and her distinctive "wrist" but also by her use of certain processes before they were generally popular. For example, in her *Sky Frame* monoprints, the blue brush stroke enclosure is consistent throughout the edition, but the yellow and green spread varies from impression to impression, the ink having been applied differently for each of the series' eight prints. The idea of making every impression unique was a departure from the usual lithographic technique; and while a one-of-a-kind approach to printmaking has gained considerable favor since 1964, Frankenthaler's experiment was an unusual one among professional workshop publications at the time.[30] By only her fourth or fifth session with lithography, the artist already was impatient with the status quo, with the ways the medium was traditionally worked. Thus each image was turned into a monoprint, allowing her to see a greater variety of possibilities inherent in working on stone.

In her first printmaking experience outside of ULAE, Frankenthaler had *Air Frame* (H. 6), her first screenprint, printed at Tanglewood Press, Inc., in 1965 for the *New York Ten* portfolio published by Rosa Esman (including works by Jim Dine, Roy Lichtenstein, and Claes Oldenburg, among others).[31] The artist went on to complete several other screenprints, but the medium is not the most generous for highlighting the gestural and tactile qualities so crucial to Frankenthaler's handwriting. She has not made use of the process in recent years. Instead, she adopted *pochoir*, a related stencil approach but one that is more sympathetic to Frankenthaler's directness. She first used it in 1970 to produce her *Four Pochoirs* portfolio, including *Green Likes Mauve* (see page 35 and NGA cat. 15), *Wind Directions* (NGA cat. 17), *Orange Downpour*, and *A Little Zen* (H. 27, 29). Originally intrigued by a book of Sonia Delaunay's *pochoirs*, Frankenthaler virtually transformed the method into a direct painting procedure, applying acrylic paint with large sponges through a plastic stencil that defined broadly worked shapes. With fields as open as the mauve in *Green Likes Mauve*, the modulations would necessarily vary considerably in every print, responding to the specific wrist motions the artist used on each sheet. Variations in details along the stencil edges also add to the distinctive properties of every impression. All are also quite different from the acrylic painting on paper that was used as the point of departure (NGA cat. 14).[32]

Wind Directions illustrates the way that one action and/or work can lead to another in Frankenthaler's printmaking. First of all, in emphasizing a four-corner structure, this *pochoir* extends the artist's exploration of a format that was the basis for an earlier print, *Weather Vane*, of 1969–1970 (NGA cat. 16), Frankenthaler's second etching. Then in making each *Wind Directions* impression, Frankenthaler placed a second larger sheet of paper under the one to be stenciled by *pochoir*. This second sheet captured the overflow of her painterly gesture as she moved around each sheet, pushing acrylic colors through the plastic stencil's four corner forms. With the edition completed, Frankenthaler found herself with a by-product edition of fifty-two sheets of paper with sensuous, broadly worked dabs of red, yellow, blue, and green defining interior corners. These sheets obviously intrigued the artist, and within a year she had edged a lively, weblike linear composition—of a sort she was then exploring in such paintings as *Hommage à H.M.*, 1971 (NGA fig. 4)—

configured to emanate from the center of each sheet and connect with the enframing color areas. As a result, the richly modulated *pochoir* colors were contrasted with softly textured "raised black lines," technically not unlike those Frankenthaler had rejected during the 1940s and 1950s. Thus the mixed-media *Free Wheeling* (NGA cat. 18) was born.

Also during this period Frankenthaler was combining the two stencil processes. In *A Little Zen* and another print entitled *Sanguine Mood* (H. 33) she juxtaposed areas of screenprinted ink, thinly layered to highlight the regularity of the screen's woven texture, with the subtle tonal gradations of *pochoir*. And two years after completing *Free Wheeling*, Frankenthaler returned to another group of color-frames that had long been waiting around the shop—a group not used in 1964 for the *Sky Frame* monoprints. Taking up the framing elements, printed in lithography, Frankenthaler added an oval copper-plate etching in the center with a linear structure that recalls the one used for *Free Wheeling*. Called *Sky Frame Orbit* (NGA cat. 22), this is the first edition in which the artist joined lithography and etching. While eager to use the range of linear, tonal, and textural options this combination offered, Frankenthaler did not lose her sense of the beauty provided by more limited means as well. Among the signed trial proofs for *Sky Frame Orbit* is one that shows the oval etching alone (NGA cat. 21). In it the linear configuration is more open and fluid than when the plate is combined with the blue lithographic frame.

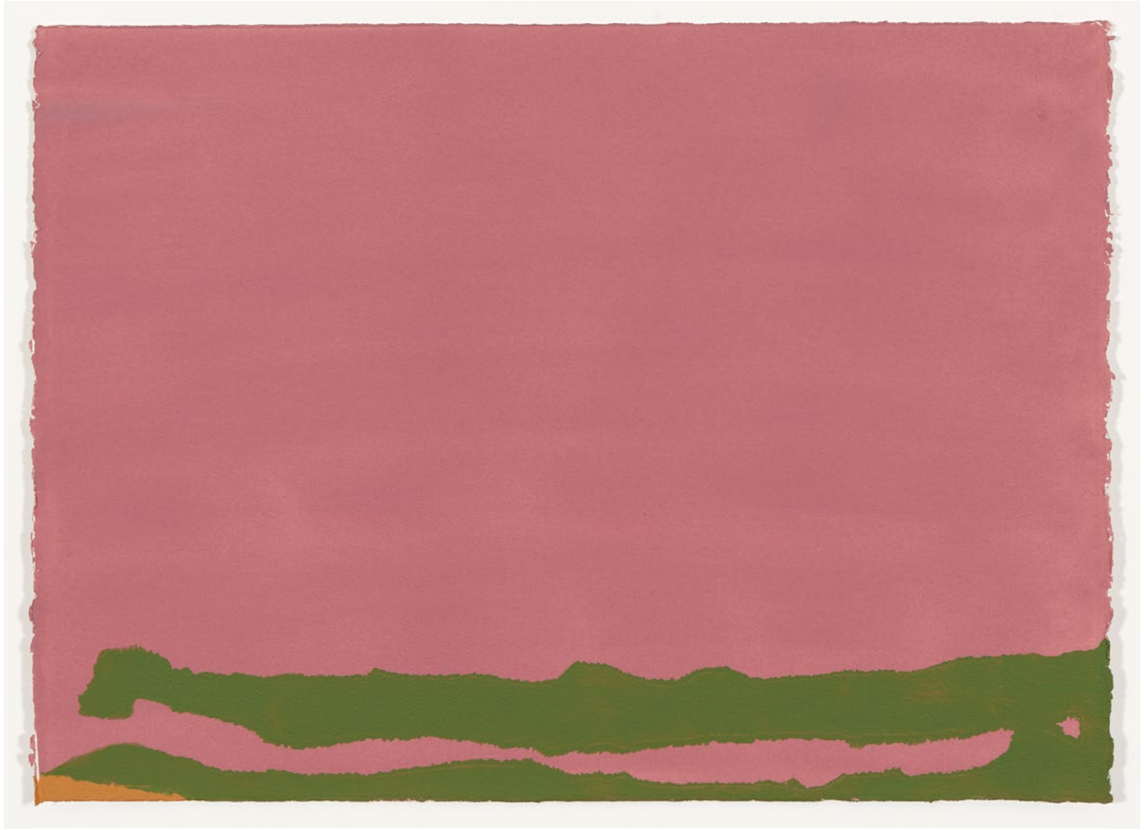
Frankenthaler made her first etching, *Yellow Span* (NGA cat. 12), a sugar-lift aquatint, in 1968, soon after ULAE received a National Endowment for the Arts grant that enabled the Grosmans to buy an etching press and expand the shop's offerings. As with lithography, Frankenthaler immediately set out to learn all of her options with etching, extending her "suppose I do . . ." attitude. Even more than with her first lithograph, her experiments with this new medium are evident in the many variant *Yellow Span* impressions. Some are radically different in color from the edition (like one that would logically be called "Blue Span," NGA cat. 11, also characterized by a mottled quality in the upper register that the artist ultimately modified to achieve a more homogeneous result).[33]

Yellow Span and other early etchings, including *Connected by Joy*, 1969–1973, and *Message from Degas*, 1972–1974 (NGA cats. 23, 26), have gently modulated fields, textured only by the granular qualities inherent in aquatint or the surfaces of the printing papers. Line, which is quite forceful in *Free Wheeling* and *Sky Frame Orbit*, elsewhere plays a more refined role, for example, in *Message from Degas*[34] and in *Nepenthe*, 1972 (NGA cat. 20), printed at Crown Point Press as Frankenthaler's first etching outside of ULAE.[35] Similar use of line is also apparent in such paintings as *Lashing Mauve* or *Chairman of the Board*, both 1971 (Elderfield 1989, 221, 222).

In 1973 Frankenthaler made three etchings with Eleonora and Valter Rossi at 2RC Edizioni d'arte in Rome. In these prints, one of which is *Pranzo Italiano* (see page 31 and NGA cat. 25), she responded to Valter Rossi's particular skills with sugar-lift aquatint, which enabled her to etch luscious, painterly brush strokes and other textural nuances.[36] Later in the decade, working with Ken Tyler, the surface complexities of Frankenthaler's etchings would be further enhanced. *Pranzo Italiano*, like the earlier *Message from Degas* and the later *Spring Veil* (NGA cat. 51), is a small, gemlike work. Yet Frankenthaler compellingly suggests as great a sense of scale and monumentality at this size as she does in her larger works.

Frankenthaler's decision to work in woodcut in 1972–1973 was as unpredictable as her choice to make monoprints had been eight years earlier. None of the painters or sculptors working on prints at major publishing workshops were exploring woodcut at the time. Indeed, Richard S. Field was to declare that Helen Frankenthaler's first woodcut, *East and Beyond* of 1973 (H. 41), "marked a departure so profound that virtually all subsequent woodcuts incorporated the thinking it embodied."[37] Knowledgeable about Edvard Munch's broadly worked woodcuts, Frankenthaler was also inspired to explore the medium by the far more finely cut Japanese *ukiyo-e* prints by Hiroshige, this oriental source suggested by the title of her woodcut.

East and Beyond is a spare, elegant composition, for which shapes were cut with a jigsaw from heavily grained mahogany (details were added with traditional woodcut tools).[38] A similar process is evident in *Savage Breeze* (NGA cat. 28), which, like the second *East and Beyond* edition, *East and Beyond with Orange* (NGA cat. 27), was published in 1974. In both of these prints the striations of the wood grain play an important textural role that enhances the artist's subtle color fields. *East and Beyond with Orange* is another example of Frankenthaler's returning to an image some years after its original conception. Printed with the earlier edition, the sheets used for this group were inked ever so slightly more vividly than those accepted for *East and Beyond*. In reconsidering them, Frankenthaler responded to that richness (and to registration lags) by adding directly by hand a stroke of orange crayon to the twelve impressions that comprise the second edition "with orange" (the earlier *East and Beyond* edition consisted of eighteen). *Savage Breeze* was printed with an underlying layer of white ink that enhances the visibility of the wood grain because the colors rest on its surface rather than being absorbed by the sheet. Two years after *Savage Breeze* was published, a group of sheets printed at the same time in different colors, using four of its eight blocks, were released as an edition entitled *Vineyard Storm* (H. 49); the decision-making process was similar to that which led to the publication of *Silent Curtain* in 1969.[39]



Helen Frankenthaler, *Green Likes Mauve*, 1970. pochoir, 22 x 30-1/2 in., TP 3. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection.

Frankenthaler paid close attention to edges in *East and Beyond with Orange* and *Savage Breeze*: forms press in upon a central element and out against the boundaries of the sheet, and the characteristic ambiguity of her art encourages a new reading each time one approaches a picture. Spaces change, colors enhance each other in different ways, a different mood may even be evoked as formal elements seem to shift. There is a sense of fragility to the hand-made Nepalese sheets on which these woodcuts are printed. Light in weight, irregular at the edges, undulating across the surfaces as a result of the printing pressure, these qualities add to the ethereal beauty of the works. The woodcuts are particularly ravishing as they exemplify in their use of color the subtlety possible in a medium that is traditionally associated with dramatic vigor in black and white. Described by the artist as "the most frustrating, demanding, and satisfying graphic medium,"[40] her works in woodcut are counted among her greatest achievements in printmaking.

In 1976 Frankenthaler began working with master printer Kenneth Tyler in Bedford, New York (the shop is now located a few miles from Bedford in Mount Kisco); and Tyler Graphics Ltd. soon became Frankenthaler's primary printmaking base.[41] Tyler's wizardry in the print shop is legendary, and by the time Frankenthaler went to work with him, she, too, was a seasoned print artist, having explored in her own fashion the full range of printmaking processes. Tyler and Frankenthaler had discussed working together some years earlier, and before he moved east in 1974, she had visited him at Gemini G.E.L. in Los Angeles. No project developed at that time, but once Frankenthaler arrived at Tyler Graphics Ltd., she immediately started working in lithography and etching and soon moved into woodcut as well. By 1977 three lithographs were finished. One is *Barcelona* (NGA cat. 30), an essentially

monochromatic piece in which the rich variety of greens is achieved partly through the nuances of Frankenthaler's handling of lithographic drawing materials and partly through the layering of several colors of transparent inks printed in greens, yellows, blues, and browns. The other two Tyler Graphics lithographs, as well as three lithographs completed about the same time at ULAE, including *Door* (NGA cat. 38), explore a limited ink palette printed on a forceful color field. A range of different colors of ink and paper was used for proofing all of them. In the end, the green field of the *Barcelona* edition is a printed color, not a paper color, whereas a blue paper became the ground color for *Door*.

Frankenthaler's next publication with Ken Tyler was the woodcut *Essence Mulberry* (NGA cat. 32), inspired in part by the faint colors in some fifteenth-century woodcuts, hand colored with vegetable dyes, that the artist saw at the Metropolitan Museum of Art, New York. *Essence Mulberry* is more densely layered, more richly colored, more mysterious in spatial presence than her previous woodcuts. And its specific coloration is suggestive of the mulberry juice that was being sapped from trees on the Tyler property at the time the print was in process. The image was cut from four kinds of wood—birch, luan, oak, and walnut—each with distinctive surface properties, inked in blends of reds, blues, violets, and warm browns. The artist thus achieved a gently undulating movement across the surface that is pierced and layered and simultaneously modulated by lines and fragile forms and shapes; this creates a pulsating universe that seems to hover at the top of the buff-colored Maniai Gampi sheet. In fact, almost the full bottom third of the paper is exposed, its hue and texture playing as important a role as that of the carefully mixed inks. As in Frankenthaler's earlier woodcuts, the wood grain is active here, modified in character by the layered ink colors and the cutting.

The dark *Essence Mulberry: Reference Proof 8* (NGA cat. 31) is one of several that suggests an entirely different track that the print might have taken, incorporating woodblocks that were eventually eliminated and exploring a color range of velvety denseness. *Cameo* (NGA cat. 41), of three years later, is printed on a grayish pink paper and develops further this dark-toned idea. Its midnight blue essence is sparked by brilliant touches of rose and enriched by a layering of eight colors—some printed flat, some blended—printed from five woodblocks, the green from which plays an important role in activating the surface with myriad incidents. Edges are given careful consideration as well. Countering the print's darkness, there is gaiety to the artist's touch that creates a sense of celebration.

Frankenthaler soon completed a number of monotypes and monoprints developed from woodblocks carved at Tyler Graphics, some of which were never used for published editions, and she took several *Cameo* proofs and drew on them with inks, crayons, and pastel. Exemplary is *Cameo: Working Proof 2* (NGA cat. 40). The warm, earthy paper of this proof and the printed layers of gentle blue-violet, earth red, and grayish white are enhanced by hand-drawn touches of blue, orange, pink, blue-green, and black; and the printed striations of the woodblock present a rich contrast to the crumbly texture markings in crayon and pastel. The viewer's eye moves slowly across and up and down the sheet, visually caressing modifications to space that are so delicately handled that they evoke whispers or the sound of the wind. And yet paradoxically there is a toughness and an authority, a sense of daring that grasps, reaches out, pulls a viewer into the engaging, quiet world.

Frankenthaler's next woodcut, *Cedar Hill* (NGA cat. 49), was published by Crown Point Press as part of its woodcut project in Japan.[42] *Cedar Hill*'s original source was an acrylic painting on paper (NGA cat. 48) that was sent to Kyoto to be used as the model for preliminary cutting and for printing, not with the oil-based inks used in the West, but with water-based colors in the traditional Japanese manner. Rejecting early proofs sent by master printer Tadashi Toda, Frankenthaler then traveled to Kyoto to work with him for almost a month. Using some elements from her original composition and some blocks that had already been cut, she essentially moved forward into a radically restructured idea. She took thirteen mahogany plywood (an unusual choice in Japan) and linden blocks through an elaborate cutting and proofing process, creating as vast a number of proofs as fifty-one en route to achieving the glorious luminosity of *Cedar Hill*'s striated color field printed on a hand-made kozo fiber paper tinted a faint pink with vegetable dye.

By the mid 1970s Frankenthaler etchings had moved from the granular fields of *Yellow Span* and *Message from Degas* to take on a linear character, as seen in the elegant, vertical *Pompeii* (NGA cat. 29).[43] Line and color are inseparable: drawing is color; color is drawing. Worked in 1976 with Donn Steward, a former ULAE printer who set up his own shop, *Pompeii*'s surface juxtaposes striated markings with other etched textures and flowing lines. Although it appears monochromatic, the close coloration is achieved with five distinct hues printed from three plates. Frankenthaler had been layering ink with great subtlety as far back as the late 1960s in prints such as her two *Variations on Mauve Corner* (H. 16, 17), but this aspect of her printmaking became increasingly refined during the 1970s, not only in her woodcuts but in her etchings and lithographs as well. By the end of the decade, primarily at Tyler Graphics, these two impulses—striated markings and layered color—came together. In *Earth Slice* (see pages 24, 25 and NGA cat. 24, appropriately titled in response to its earthy tones and its suggestions of geological layers), and then in *Ganymede* (see page 26 and NGA cat. 37, actually a section sliced from *Earth Slice*), Frankenthaler explored a new vocabulary of layered markings, overprinted fields, and the extraordinary nuances of tone and hue one can achieve by manipulating the length of time a copper plate is exposed to the acid.[44]

Discussion of *Earth Slice* presents another aspect of Frankenthaler's process. Especially at Tyler Graphics, while waiting for a technical step to be completed or for a proof to be pulled, Frankenthaler on occasion has made drawings, not as studies specific to prints, although they usually relate to the prints in progress. One is the untitled work in pastel and printing ink (NGA cat. 33) worked at the time of *Earth Slice*. The color world and gestures are that of the print, but the drawing is marked by a pervasive softness and flows back and forth in a space quite different from the insistent horizontality of the etching. In addition, several proofs from *Earth Slice* (among them, NGA cats. 35, 36) were also drawn on in pastel and/or chalk. The latter is more monolithic than the fine, densely worked pure drawing and is weightier than the former proof, which is closer to the layered etching itself. In addition to these hand-worked proofs, Frankenthaler felt so positively about others of the trial proofs from the *Earth Slice* group that she released them as a series of unique *Experimental Impressions* (H. 60-68).

By contrast to the great variety in the *Earth Slice* proofs, the sixteen color trial proofs that Frankenthaler completed for *Sure Violet* (NGA cat. 39) are all very close to each other and to the edition, suggesting that this print moved to a conclusion both rapidly and directly, with great freedom, to create luminosity that has been compared with the "sweep and shimmer of Turner."[45]

In the 1980s and 1990s Frankenthaler's work at Tyler Graphics became exceedingly sumptuous and increasingly expansive in two important respects. The prints are generally (but not always) larger than previously; and they are more technically complex, with several processes combined in a single work, occasionally with hand drawn areas in the editions. This may be seen in *Deep Sun* (NGA cat. 46), a twenty-two-color print from twelve copper plates for which Frankenthaler used mezzotint for the first time, along with etching, aquatint, drypoint, engraving. In addition, two trial proofs (NGA cats. 44, 45) were developed on top of early mezzotint proofs, one in acrylic and one in pastel. The proof with additions in acrylic was done first, using colors that are somewhat more muted than in the edition, and with the edges of shapes more severe and pronounced. This proof introduced into Frankenthaler's printed compositions the idea of carrying the image beyond the embossed edge of the intaglio plates.[46]

It is a thought Frankenthaler explored further in lithography, in *Walking Rain* (NGA cat. 60), where the yellow swath across the bottom similarly appears to be independently floating in what would otherwise be considered a margin. In *Working Proof 4*, the pastel on mezzotint proof related to *Deep Sun*, the artist moved much closer to what would become her printed image: the color glows, the shapes are more gentle. Yet many further changes in the subtleties of the surfaces and in the modulations of color, the details of shapes and space, took place as the print evolved, and the margins of the sheet were enlarged, allowing for more printed activity within them and presenting a more airy and expansive composition in the edition.

As the prints become more complex in their layering and in their number of colors, they highlight the extraordinary attention Frankenthaler pays to color, always carefully mixing her inks, usually interjecting a surprising color note in the composition, never working from plans, but responding again and again to the marks previously made. She has compared the process to cooking: "It's like spices and herbs," never using the same ingredients in any two blues in a given work, for example.

An impressive group of ten prints formally released by Tyler Graphics in 1987 was started seven years earlier (among them, NGA cats. 58-63, 65). From 1980 to 1985 Frankenthaler intermittently worked on printing elements in every medium and then spent two years refining and developing what remains her most extensive body of prints to date. Some sense of the technical variety in the group may be seen in the following sequence (listed in order of completion): *Day One*, a four-color aquatint with drypoint and etching; *Sudden Snow*, a ten-color lithograph printed from one stone and nine plates (it is common for Frankenthaler to use one stone, usually carrying the subtlest aspects of an image, in combination with several plates); *Walking Rain*, six colors in lithography, softground and hardground etching, engraving, and aquatint, printed with an ink layer so spare in places that it recalls the artist's earliest lithographs; *Tiger's Eye*, nine colors in aquatint with lift-ground etching, lithography, and screenprint; *Tribal Sign*, an eleven-color lithograph, for which, as part of the Tyler Graphics papermaking process, a sheet of wet white pulp was laminated to the red base sheet; *Ochre Dust*, a four-color lithograph and aquatint, in which one is very aware of the pace of Frankenthaler's marks (some race across the sheet, some glide, some bounce, and so forth); and *Yellow Jack*, a five-color lithograph enriched with hand-stenciled acrylic and pastel.[47]

This group of prints represents an extraordinary range of expression and mood in its diversity of color, mark, density, space, and scale—issues explored by Frankenthaler in her art for four decades. As with her first three lithographs, these prints

bear little resemblance to one another. Her coordination of the great variety of images using elaborate technical procedures as a reflection of her "suppose I do . . ." approach, her extraordinary curiosity, her need to know what all of her options might be, her acute awareness of each moment and the possibility that what seems best at one moment might not seem best at the next, and her self-assurance and belief that when the right moment for a given work presents itself she will recognize it. In addition, as the years have passed, Frankenthaler, so well versed in the print media, has worked more directly, with less desire for myriad proofs and ongoing technical experimentation. At the same time, she has become more involved with understanding the technical aspects of printmaking and "now wants to know *how* something happens, what caused certain effects and why. The *art* and the *reality* of technique . . . are totally separate but must somehow adjust and walk hand in hand—this huge modern press and what's in my head."

For the most part Frankenthaler approaches printmaking with no sketches or preparatory drawings, responding as she works to the materials and tools at hand and marks previously made, but there are exceptions. Notable are the 1970 acrylic study for *Green Likes Mauve* (NGA cat. 14) and an untitled piece associated with the more recent *Yellow Jack* (NGA cat. 64). The latter in fact started as a drawing on transfer paper, to be used as an actual source for the image.[48] Frankenthaler got carried away, however, building up surfaces, layering inks and other drawing materials far too thickly for transfer purposes. In the end, the piece became an independent work, related to but very different from the print for which it was a working idea (even in its vertical rather than horizontal orientation).

The prints of the 1980s provide further opportunities to study Frankenthaler's trial proofs. Color, as we have seen, provides one of the most frequent differences, but proofs also include elements printed at intermediate stages that are ultimately eliminated from the edition, as in some of the *Earth Slice* proofs (see pages 22, 23). Trials may also include elements printed with a different orientation top to bottom, or before all the elements are completed, as in a color trial for *Day One*: primarily pink and yellow, not blue-black and gray-green like the edition, the plates are printed with the open space at the bottom, not at the top; and a strong linear element printed in silvery white that is so striking in the edition image is lacking entirely in the proof. *Day One: Trial Proof 4* (NGA cat. 57), like so many of Frankenthaler's unique variants, stands as a fully realized work distinct from the edition, as does the brilliant blue-green *Divertimento: Working Proof 6* (NGA cat. 47). This lithograph was started as part of a workshop Frankenthaler gave at the University of Hartford, where she was joined by printer John Hutcheson. But there was not time to complete the print in the designated period, so Hutcheson, formerly with Tyler Graphics, in the end completed the edition at his own River Press. The exhibited impression is one of twenty-four unique proofs on the great variety of oriental and Western papers, printed in from three to five colors that range from warm reds and oranges to cool blues and violets to browns and black that led to a bright pink edition.

Among other unique pieces are three hybrids, two of which are entitled *Hand-worked Printed Stone* (NGA cats. 54, 55). The latter is related in some of its details to *Tiger's Eye*, whereas the former, in which white pastel was used to rework much of the surface of a yellow proof from the group that was released with *Tiger's Eye*, carries the seed of an idea that was developed further in Frankenthaler's prints a few years later, such as *Sudden Snow*, 1987, in which a white layer veils a substantial portion of the image. The third of these hybrids is *Corot's Mark: Working Proof 3* (NGA cat. 56), trimmed within the plate mark and reworked in pastel.

In 1990 Frankenthaler was back at Tyler Graphics, where she completed the richly colored *Mirabelle*, along with *Madame de Pompadour*, marked by a diaphanous elegance and delicacy, its many yellows interacting with the white paper to create light, and *Flirting with Stone* in a variety of blacks and grays with touches of color throughout (NGA cats. 70-72). These three are printed primarily by lithography, worked on both plate and stone. In *Mirabelle*, for example, the richly nuanced purple background is from stone whereas the other twenty-three colors are printed from aluminum plates. How revealing it is to realize that this essentially purple image is, indeed, printed from twenty-four colors, a suggestion of both the subtlety and complexity of Frankenthaler's approach to making prints.

As we have seen—in the instances of the Crown Point Press woodcut *Cedar Hill*, the Donn Steward etching *Pompeii*, and the River Press lithograph *Divertimento*—whereas Frankenthaler has worked primarily at Tyler Graphics from 1975 (just as she worked mainly at ULAE during the 1960s and the early 1970s), she has engaged in other collaborations during these years as well. She worked again with the Rossis at 2RC in 1986. This time, instead of traveling to Rome, she spent two weeks in their Lower Manhattan studio working on six editions in etching, aquatint, and drypoint. That work session was followed by months of proofing during which crucial adjustments to color and registration were achieved. The 2RC prints range from the delicate, monochromatic *Spring Veil* (NGA cat. 51; with initial work done in April) to the dense, jazzy *Broome Street at Night* (NGA cat. 50; the 2RC shop was on Broome Street) to the open, almost sprightly *Sunshine After Rain* (NGA cat. 52) in which the gray at left is balanced by bright yellow at right (mostly it was a cold, rainy, gloomy two weeks, but one day there *was* sunshine after rain) to

the calligraphic *Tout à Coup* (NGA cat. 53; "all at once," the way the print virtually was made).[49] In this last work the artist's gestural handwriting is brilliantly alive, activating the vivid red and orange field as if with an electrical charge. Each stroke and shape has distinctive modifications within it, however, and their surfaces reveal the lushness and diversity aquatint etching can yield in the hands of a master. *Tout à Coup* is one of the prints—like *Lot's Wife*—that was made in privacy, the artist having asked all of the workshop staff to leave her alone in the studio.

Frankenthaler worked in Barcelona the following year, 1987, at Ediciones Polígrafa, owned by Joan de Muga. There she completed five editions, including the etching and aquatint *Plaza Real* (NGA cat. 66) as well as the *Parets* monotypes discussed below.[50] The image for *Plaza Real* was drawn onto a varnished plate with a turpentine-soaked rag, and the edition was printed in a brilliant yellow often seen in Frankenthaler's oeuvre. As with the 2RC editions, an intense ten-day period in the shop was followed by months of discussions and corrections based on proofs that de Muga brought to Frankenthaler's New York studio.

A marvelous journal kept by Steve Afif, Frankenthaler's translator while she was working on the Polígrafa project, documents the artist's ten days in Barcelona. Each day before getting to work, she went sightseeing—to Parque Güell and other Gaudi architectural sites, the Picasso Museum, Barcelona galleries—"to feel the cultural context and be stimulated by it."[51] Once in the shop, according to Afif, Frankenthaler worked "in short, intense spurts, constantly shifting from one printmaking medium to another." The artist has elaborated: "In order to get quickly the feel of each medium, working in a shop that was new to me, I decided to start on everything at once. . . . I had to find ways of working on prints that allowed me to work in my usual way, on all burners, but still letting each graphic grow and be perfected as we went along . . . [developing] all the letters to this vocabulary and now perhaps I could spell the words. By then I had established a rapport with the artisans, who continued to be patient, kind, willing, inventive, and it seemed, exhaustion-proof. We were playing a serious game together."

Not only was Frankenthaler making simultaneous experiments in several media at Polígrafa, as she had at Tyler Graphics, she was "combining techniques, asking 'how can I move this shape from the *lithograph*—which I'm scrapping *except* for this shape—to where I want it on this *etching*?' With scissors, I was culling shapes from a proof and reassembling them until I got what I was after aesthetically. At the end of most days, I'd ask for several proofs of these collaged, combination prints to be printed in a single medium. I wanted to see them in black alone or in specific colors and on both white and colored papers. I wanted more

Helen Frankenthaler, *Ganymede*, 1978. soft-ground and sugar-lift etching and aquatint, 31 x 20 in., WP I. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection. © 2022 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / Tyler Graphics Ltd., Bedford Village, New York. Photography by Will Lytch.

experiments. Each print had its own direction and rhythm, but there was a lot of changing and exchanging. This is a confusing, complicated process of mine."

The business of getting used to a new staff, of responding to what each studio has to offer, would occur with each new printshop. Each workshop owner, each member of each shop's supporting staff, has offered Frankenthaler a different set of skills and personalities. The light in each press room, the character of the street outside, the season of the year, all have contributed in some way to the magic of the collaborative experience and thus to the prints Frankenthaler made at each place. According to the artist, "I respond so much to the ambience of a workshop situation—working with others. It involves meals, and music, and fun, and sometimes landscape, and seeing a sight. . . . [cumulatively the experience is] a new embrace." And very different from the essential solitude of painting.

Frankenthaler encountered another new ambience in 1989 when she completed five print editions and a sculpture relief at the Mixografia workshop in Los Angeles. She worked there at the suggestion of Rufino Tamayo with whom she had studied as a teenager at the Dalton School and who undoubtedly knew her fascination with new tools and materials. The unique Mixografia process is the most indirect of those Frankenthaler has used, requiring a sequence of plates to be molded one from another. Starting with a "mattress-sized" slab of wax, the artist worked on it in a propped up, vertical position, gouging into it and building up other areas with encaustic. Eventually a copper-plate printing surface was developed from the artist's original work and transferred to a heavy hand-made paper.[52] The technique's sculptural properties are quite imposing, and in some Mixografia pieces, Frankenthaler's distinctively pulsating color seems tightly contained by individual forms on the molded surface rather than free to establish her characteristic ambiguity. Exceptional is *Guadalupe* (see page 20 and NGA cat. 69), in which violets, blues, and oranges, with circles, lines, striations, pierced dots, smooth fields, and textured edges all work together to set up a tension in the spatial structuring. The dimensionality of the Mixografia sheet itself adds a sense of sculptural weight to the piece as well. In addition to the Mixografia editions, Frankenthaler completed a series of unique drawings on cast paper from Mixografia back in her Canal Street studio in Stamford, Connecticut, all of which carry a related dimensional configuration (H. 155-163). They are loosely considered monoprints.

Apart from the Mixografia relief, Frankenthaler has completed two sets of sculpture[53] and a sculptural screen described below. These works remind one that printmaking processes may be seen as akin to making sculpture in the physicality of many of their manipulative aspects. In Frankenthaler's work this is most clearly seen in her candidly three-dimensional monotypes, especially the *Bay Area* and *Parets* series (NGA cats. 42-43, 67), both of which were named for the places they were made: the San Francisco Bay area, then the home of Garner Tullis' Institute for Experimental Printmaking; and Parets del Vallès, the location of Ediciones Polígrafa, 20 kilometers from Barcelona.[54]

For the *Bay Area* series, Frankenthaler's first collaboration with Garner Tullis, the artist made twenty-eight monotypes in four days, seven each day, manipulating brushes and sponges, and pouring liquid oils onto the aluminum plates. She also incorporated rubber blocks that she had ripped and gouged into shapes that were "amorphous—I didn't want hard edges."[55] These blocks created deeply embossed or debossed areas depending on whether they were placed below or above the sheet for printing, and as work progressed, the shapes of the blocks were altered by the 800 tons of pressure Tullis' press exerted. "With each monotype the press oozed a flood of ink onto the workshop floor. The pressure would come down and we'd all stand back as the huge machine belched." Frankenthaler required some sheets to be passed through the press several times, others only once. Some also have hand-painted additions. Designated *Bay Area Sunday*, *Monday*, *Tuesday*, and *Wednesday*, each group is marked by an essential color: yellow, brown, red, and silvery blue, respectively.

Helen Frankenthaler, *Altitudes*, 1978. lithograph, 22-1/4 x 30-5/8 in., Edition 13/42. Gift of the Helen Frankenthaler Foundation, University of South Florida Collection. © 2022 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / Universal Limited Art Editions (ULAE), West Islip, New York. Photography by Will Lytch.

Working in Spain, Frankenthaler formed the *Parets* image on a steel plate thickly coated with a layer of glue that hardened so rapidly she had only twenty minutes to establish her essential composition. Once again she worked with the plate propped up vertically, and—as with *Lot's Wife* and *Tout à Coup*—she asked the staff to leave her to work alone in the shop. She has described her process: "I drew for a while with the gouging tools and then I wanted a perfect circle. . . . so I emptied [a round basin] and pushed the rim of it with all my strength against the upright monotype wet-glue surface. While the basin was still adhered to the surface, I drew around it on the glue with long-handled combs and other handy implements."[56] On this highly textured printing element Frankenthaler painted each individual image, often combining it with a second, smooth element that carried areas of color. Most of the monotypes had additions worked directly with pastel and paint.

Frankenthaler worked on monotypes with Garner Tullis again in 1991, this time at his New York studio. Thirty prints in all, they were designated by numbers as titles. Some are worked on Tullis' heavy, hand-made paper, some on lighter weight, less roughly textured oriental sheets. Some are printed from metal plates; others from woodblocks, and in these the grain is most apparent when the smoother oriental paper is used. *Monotype XIV* (NGA cat. 74), worked from a woodblock, is essentially monochromatic, with the grain of the wood acting in the print as a contrast to the broad swaths and bubbly fields of violet that track the journey of the artist's hand. Circular touches of ocher, white, red, and brown are countered by areas of white paper that show through the violet in places (the result of Frankenthaler's scratching through the ink with a line-making tool). The density of the violet ink suggests midnight darkness in places, while elsewhere its transparency evokes light, mist, air, veils.

Other monotypes in this group are more colorful, either in a high-key range or in a quiet and subdued key, such as *Monotype XXIX* (NGA cat. 75), worked in black, white, ochers, grays, blue, with touches of red. Most of the surface is worked, providing a penetrating awareness of Frankenthaler's wrist: circular motions, pulls, dabs, strokes, splatters, washes, fields, shapes, all playing in turn. During the same working period at the Tullis shop Frankenthaler also completed the woodcuts *Grove* (NGA cat. 73) and *The Clearing* (H. 218) as well as two series of monoprints related to each of these woodcut editions. The woodcuts are Frankenthaler's most Munch-like achievements, because she embraced the coarse surface qualities of the wood itself. The landscape titles recall the woodcuts' primal source.

Frankenthaler's most ambitious print project is the *Gateway* series (NGA cat. 68).[57] Part painting, part sculpture, and part print, *Gateway* was published as twelve unique bronze screens. Worked in collaboration with Ken Tyler over six years from 1982 to 1988, the piece started with a print triptych, each panel measuring more than five feet tall by two feet wide, printed from the largest plates Frankenthaler had used until that time. The set was published as an independent print edition apart from the screen (H. 154). Indeed, before embarking on the screen per se, Frankenthaler spent three years working on the prints alone, eventually using aquatint, etching, relief painting, and stencil in twenty-eight colors, printed from both magnesium and copper plates on specially hand-made papers.

Just as works by Degas and Hiroshige had inspired works in etching and woodcut, respectively, a 1984 exhibition of screens at the National Gallery of Art, Washington, accelerated Frankenthaler's work on her screen, an interest that preceded the Washington show by some years.[58] Starting in 1986, working with Tyler and the staff at the Tallix Foundry, first in Peekskill then in Beacon, New York, she developed wax forms that were cast in bronze to frame the five-foot-tall prints, which would be sandwiched between Plexiglas. Composed of brush-stroke-like forms, drips, and other painterly touches, the frames are backed by three sandblasted bronze panels (the distinctive beauty of each aspect of the screens certainly makes the notion of "front" and "back" interchangeable). Frankenthaler painted these panels with ammonium chloride, pigments, and dyes, making each set of three a unique composition, predominantly a brilliant blue-green, a color achieved through the chemical reaction of ammonium chloride and bronze. Tones of gold and burgundy enhance the panels as well, and during the period they were in progress at Tallix, Frankenthaler was also working further on the prints back at Tyler Graphics, responding to what was happening in the foundry. Throughout the process she was working with a very clear notion of wanting the whole thing to work as one—the frame to incorporate the drawing and colors of the prints inside. She wanted them to read in space, with color and drawing as one experience.

Frankenthaler's comments about making art consistently refer with keen enthusiasm to "the difficulty, challenge, fascination, and often productive clumsiness of learning a new method: the wonderful puzzles and problems of translating with new materials. Along with the creation of what the artist has made *within* the new medium, there can often be an original creative development of the medium itself. This becomes the 'bouquet' of a fine workshop collaboration, beyond the conventions."[59] As this book goes to press, Frankenthaler is again working at Tyler Graphics. Her layering of color is at its most luminous in one large-scale woodcut that is nearing completion (see NGA cat. 76). Its base is composed of several hues, which were stenciled directly and embedded in the wet paper pulp. Onto that aqueous foundation a strong blue banner or shieldlike form is placed center stage, surrounded by a graceful flow of rich tints and shades of greens and violets. These expanses of color, with gradations that call to mind the *ukiyo-e* prints that Frankenthaler admires, are modulated by the grain of the luan woodblock, cut with a jigsaw and reassembled. Small touches of color—white, yellow—seemed to glow against the darker masses. This new combination of media adds yet another dimension to Frankenthaler's workshop collaborations. It is this continuously growing, extraordinarily rich bouquet of Helen Frankenthaler's printed art—a celebration of the human imagination and of the human spirit—that this exhibition and book in turn seek to celebrate.

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NOTES

1. P[aul] B[rach], "Helen Frankenthaler," *Art Digest* 26 (December 1951), 18.

2. The most comprehensive text about Frankenthaler's work is John Elderfield's *Helen Frankenthaler* (New York 1989). It focuses on paintings on canvas, only touching upon Frankenthaler's paintings on paper, sculpture, ceramics, tapestries, and prints, and it is written with an understanding that results from many years of looking at the work and talking with the artist. Paintings referred to in the present text are reproduced in Elderfield's volume. Also see Barbara Rose, *Frankenthaler* (New York, 1970); E. A. Carmean, *Helen Frankenthaler: A Paintings Retrospective* [exh. cat., Modern Art Museum of Fort Worth] (New York, 1989); and Karen Wilkin, *Frankenthaler: Works on Paper* [exh. cat., International Exhibitions Foundation] (New York, 1985).

3. For example, see illustrations in Elderfield 1989, 310–311, 313–314.

4. Although best known for canvases of considerable size, Frankenthaler has in fact completed an important body of small paintings over the years, the subject of an exhibition, *Helen Frankenthaler: A Selection of Small-Scale Paintings, 1949–1977*, circulated by the International Communications Agency/USIA in 1978–1979; the catalogue was written by Andrew Forge.

5. The term *monotype* is used for prints made by transferring, usually to paper, an image from an inked or painted *flat surface*, such as a sheet of glass or unworked copper; a *monoprint* is used for prints made by transferring a unique image from an inked or painted *modified surface*, such as a carved woodblock or an etched copper plate. In both cases only one impression can be made; all other printings will be variants of some sort: further impressions without additional work on the image will be light "ghosts" of the initial imprint; further impressions from images that have been reworked will be different depending upon the nature of the reworking. Various printing techniques are described throughout the text, but a basic knowledge of printmaking on the part of the reader has been assumed. A few general references are listed in the select bibliography for those who require them [see NGA 159-160].

6. Frankenthaler had made one linoleum cut as a student at Bennington. Also, between her junior and senior years in college she worked as a receptionist at Associated American Artists Galleries, where she would have seen prints in great numbers. On Frankenthaler's prints see Pegram Harrison, *Frankenthaler Prints: Catalogue Raisonné 1961–1992*, with an introduction by Suzanne Boorsch (Barcelona and New York, forthcoming [published 1996]). It will replace Thomas Krens' *Helen Frankenthaler Prints: 1961–1979* (New York, 1980), published in association with the Williams College artist-in-residence program.

7. On ULAE see Esther Sparks, *Universal Limited Art Editions: A History and Catalogue, The First Twenty-Five Years* (Chicago and New York, 1989). Frankenthaler's work is highlighted on pages 74–91 and 313–324. Sparks pointed out the contribution of Maurice Grosman, who is seldom mentioned in the literature. For one overview of the period during which Frankenthaler has been making prints see Richard S. Field, "Printmaking Since 1960: The Conflicts Between Process and Expression," in Richard S. Field and Ruth E. Fine, *A Graphic Muse: Prints by Contemporary American Women* [exh. cat., Mount Holyoke College Art Museum] (New York, 1987), 9–46. Field, however, ignores Frankenthaler's work from the 1960s, commenting on p. 10: "Since the appearance of women in the vanguard of artist-printmakers is a relatively recent phenomenon, only when I turn to the seventies will the artists who appear in this publication come under consideration." For the section on Frankenthaler, see pp. 79–83, where the present writer wrongly cited the artist's first solo exhibition as at André Emmerich in 1959 rather than at Tibor de Nagy in 1951.

8. Tamarind was founded by artist June Wayne with support from the Ford Foundation for the purpose of introducing lithography to artists and training printers in the craft of lithography. The January 1962 issue of *Artnews* included two prescient articles: "Is There an American Print Revival: Tamarind," by James Langsner, 34–35, 58–60; and "Is There an American Print Revival: New York," by James Schuyler, 36–37. The latter discussed a ULAE show at Kornblee Gallery, describing Frankenthaler as "using subtle wash effects against strongly immediate form."

9. Sparks 1989, 17, dates the opening of the workshop to "11.16.55," based on a note in the ULAE files written in Mrs. Grosman's hand. In addition to Rivers and Hartigan, artist Mary Callery, Fritz Glarner, Maurice Grosman, Jacques Lipshitz, and Max Weber are among those whose work was published by ULAE earlier than Frankenthaler's. Robert Blackburn, artist/teacher/printer, made prints at ULAE for five years. Since 1948 he has been the guiding light behind the Printmaking Workshop in New York, a place where artists can print their own work or can work in collaboration with professional printers.

10. For discussion of the use of the term "beauty" by and about Frankenthaler, see Karen Wilkin, "Frankenthaler and Her Critics," *The New Criterion* 8 (October 1989), 16–23, esp. 18. The article provides an overview of critical response to Frankenthaler's paintings only.

11. In a letter to Gene Baro quoted in "The Achievement of Helen Frankenthaler," *Art International* 11 (September 1967), 33–34, Frankenthaler described the sorts of questions asked during sessions spent as a student analyzing paintings: "What made them work? What was 'light' in painting? What did the cadmium red dab on the horizon in a Sisley do to the rest of the picture? Would it work without it? Was there other red in it? If it were in another spot, would it work as well? Better? And the same with the placement of a pipe in a 1910 Braque or yellow square in a Mondrian."

12. Helen Frankenthaler, "The Romance of Learning a New Medium for an Artist," *Print Collector's Newsletter* 8 (July–August 1977), 66. The article is based on a lecture given at the Detroit Institute of Arts on the occasion of two exhibitions: *Titian and the Venetian Woodcut* and *The Art of the Woodcut.*

13. Frankenthaler 1977, 67.

14. All quotations not otherwise cited are from conversations between artist and author in Connecticut and New York or via telephone during 1992.

15. On Atelier 17 see Joann Moser, *Atelier 17* [exh. cat., Elvehjem Art Center, University of Wisconsin] (Madison, 1977).

16. Judith Goldman in *American Prints: Process and Proof* [exh. cat., Whitney Museum of American Art] (New York, 1981), 84–85, reports that "Frankenthaler found printmaking's fragmented procedures disorienting and referred to them as a foreign language. *First Stone*, her initial attempt, shows her discomfort: filled with urgent marks and uncharacteristic angst, it reflects more effort than art." This less-than-positive reaction to Frankenthaler's early prints is not unique (see also note 41) and may respond, in part, to the artist's frequent statements about the primacy for her of painting over printmaking. But although learning a foreign language might be difficult and "disorienting," it can also be energizing, invigorating, stimulating, and so forth. Moreover the urgency reflected in *First Stone* is closely allied to the urgency of her paintings of the period.

17. The proof (1982.458a) was folded to be mailed back and forth between Frankenthaler and Mrs. Grosman. In further annotations Frankenthaler says she is "enjoying the summer sun" and tells Mrs. Grosman: "[the proof is] upside down. Remember, the last time we decided that this [illustrated by a sketch showing the proper orientation] should be the top." Although Frankenthaler usually maintains the original orientation of a work, it is not unusual for her to view her prints, as well as her paintings, from different directions before determining their final resolution.

18. In "An Interview with Helen Frankenthaler: There Are Many More Risks to Take," by Gregory Galligan published in *Art International*, no. 7 (Summer 1989), 48, Frankenthaler indicated: "For instance, in the show of prints I had in 1980 and in the retrospective of work on paper five years later, I could literally see how my aesthetic carries through every medium. I could observe in some cases how the lithograph or etching came before the picture [a term she uses for paintings only], or how certain pictures brought about a whole gestalt in my graphics, which is always enlightening."

19. Elderfield 1989, 278–281, discusses the impact of Frankenthaler's printmaking on her painting starting in the early 1970s, but some of his points may be traced to her printmaking activity of several years earlier. He closes his discussion with the suggestion that one reason "Frankenthaler has produced superb prints is because her art as a whole explicitly involves collaboration and reconciliation between spontaneous invention on the one side and technical absorption on the other, between the artist's activity and the medium's demands, which printmaking institutionalizes as a workshop activity."

20. Frankenthaler retains a substantial archive collection of proofs for her prints. In addition, large numbers of proofs from prints made at Universal Limited Art Editions are part of the ULAE Archive at the Art Institute of Chicago and are accounted for in the ULAE catalogue raisonné. Proofs from prints made at Tyler Graphics are located in the Tyler Graphics Archive at the Walker Art Center and are accounted for in the Tyler Graphics catalogue raisonné.

21. Other artists, notably Jasper Johns and Brice Marden, also consistently work creatively on proofs.

22. Rose 1970, 31.

23. *Lot's Wife* was created in response to Mrs. Grosman's request for a large print appropriate for a show in the tall, light-filled galleries of the Corcoran Gallery of Art, which, in the end, never took place.

24. Two working proofs that show the full stroke as originally drawn are reproduced in Krens 1980, 97.

25. In Judith Goldman, "Print Criteria," *Artnews* 70 (January 1972), 51.

26. Cleve Gray, "Print Review: Tatyana Grosman's Workshop," *Art in America* 53 (December 1965), 83, quoted in Sparks 1989, 34.

27. On Ken Tyler see Pat Gilmour, *Ken Tyler Master Printer and the American Print Renaissance* (New York, 1986); Elizabeth Armstrong, Pat Gilmour, and Kenneth E. Tyler, *Tyler Graphics: Catalogue Raisonné, 1974– 1985*, (Minneapolis and New York, 1987). The latter was published with a companion volume, *Tyler Graphics: The Extended Image*, in which Frankenthaler's work is featured in the chapter E. C. Goossen entitled "Spontaneity and the Print," esp. 62–73; and Tyler's work in papermaking is featured in the chapter by the present author entitled "Paperworks at Tyler Graphics," 202–239. On Garner Tullis see Phyllis Plous, *Collaborations in Monotype* [exh. cat., University Art Museum, Santa Barbara] (Santa Barbara, 1988), with an essay by Kenneth Baker; Phyllis Plous, *Collaborations in Monotype II: Garner Tullis Workshop* [exh. cat., University Art Museum, Santa Barbara] (Santa Barbara, 1989); and Charles Millard, "Garner Tullis," *Print Quarterly* 6 (June 1989), 139–149. On Mixografia see *Estilo Y Materia:*

Mixografías y Múltiples de Maestros Contemporáneos [exh. cat. Museo de arte Moderno] (Mexico City, 1992).

28. On ambiguity, Elderfield 1989, 24, quotes a note of 1950 in the artist's journal: "There are no flat rules for getting at the workings of a painting, but I feel more than ever that the secrets lie in ambiguity."

29. See Andrew Robison, *Paper in Prints* [exh. cat., National Gallery of Art] (Washington, 1977).

30. This print is recorded as being printed from one stone. Perhaps it was, but surely it required two separate drawings on that stone and two runs through the press, one for the blue frame and a second one for the yellow/green inner image. That a group of blue frames without the yellow/green area existed to be used nine years later for *Sky Frame Orbit* seems to confirm this view, but the overlapping of frame areas with the inner image areas on the *Sky Frame* prints is fairly clear evidence. A 1980–1981 exhibition organized by the Metropolitan Museum of Art, New York, and shared with the Museum of Fine Arts, Boston, *The Painterly Print: Monotypes from the Seventeenth to the Twentieth Century*, underscored a growing interest in this way of making unique prints and stimulated a yet stronger excitement about its possibilities.

31. On Rosa Esman's contribution to prints publishing during this fertile period see Riva Castleman, *American Impressions: Prints Since Pollock* (New York, 1985), 65–66.

32. Frankenthaler made the *pochoirs* in her own uptown Manhattan painting studio, working with Sheila Marbain of Maurel Studios and other assistants. *Four Pochoirs* was coordinated by Rosa Esman and published by Harry N. Abrams Inc., Original Editions. In Krens 1980, 86, Marbain explained how she and two other printers "were holding down the stencils while Helen worked over, around, and on our fingers with the liquid acrylics. The process was revised to accommodate Helen's free and spontaneous approach to printmaking. . . . each print has an original, fresh quality recalling the immediacy of a unique watercolor. Yet there is no doubt that the prints are very closely related." At least two acrylic paintings preceded *Green Likes Mauve*. One in the National Gallery's collection incorporates the essential colors of the final version, but is vertical rather than horizontal in orientation.

33. Three impressions of *Yellow Span* are reproduced in Judith Goldman "The Proof Is in the Process: Painters as Printmakers," *Artnews* 80 (September 1981), 151. The print was made for the benefit of the Jewish Museum, New York.

34. The title of *Message from Degas* is a reference to Frankenthaler's use of a liquid aquatint inspired by a technique used by Degas.

35. On Crown Point Press see Nancy Tousley, "In Conversation with Kathan Brown," *Print Collector's Newsletter* 8 (November-December 1977), 129–134; "An Interview with Kathan Brown of Crown Point Press," *California Society of Printmakers Newsletter* (Summer 1982), 3–6; and Abner Jonas, *Kathan Brown, Publisher: A Selection of Prints by Crown Point Press* [exh. cat., Trisolini Gallery, Ohio University] (Athens, 1985). On Frankenthaler's aquatints, Diane Kelder, in "The Graphic Revival," *Art in America 61* (July–August 1973), 111–113, lists them along with etchings by Johns, Newman, Marisol, and Motherwell as the most important recent accomplishments in the field. Frankenthaler is also included in Richard S. Field, *Recent American Etching* [exh. cat., Davison Art Center, Wesleyan University] (Washington, DC, 1975), nos. 9, 10.

36. See Barbara Stern Shapiro's introduction in *The Broome Street Series* (Rome, 1987), n.p. Her essay is primarily about prints published by 2RC in 1986 but offers background on Frankenthaler's work with the Rossis. Shapiro mentions the artist's admiration for Eleonora Rossi's "fine sense of color."

37. Richard S. Field, "On Recent Woodcuts," *Print Collector's Newsletter* 13 (March–April 1982), 2. Clifford Ackley, in *The Modern Art of the Print: Selections from the Collection of Lois and Michael Torf* [exh. cat., Williams College Museum of Art, and Museum of Fine Arts, Boston] (Williamstown and Boston, 1984), 26, agreed: "The renewal of interest in the woodcut medium on the part of American painters might very plausibly be pinpointed to 1973, the year in which Helen Frankenthaler began working so creatively with woodcut at Universal Limited Art Editions." *East and Beyond* was started in 1972 and published in 1973.

38. In theory the blocks could have been reassembled and printed all at once, but this would have incorporated a white line between areas. For this reason, each block was registered and printed separately. This was the first woodcut for the printers as well as for the artist. The method of printing was recorded by Judith Goldman in "The Print Establishment," *Art in America* 61 (July–August 1973), 108.

39. Other examples of this pairing of editions include *Variation I on Mauve Corner* and *Variation II on Mauve Corner* (H. 16, 17), both of 1969, both printed on the same paper from the same stones in the same colors, but with the orientation of the image vertical in the first and horizontal in the second; and *Venice II*, 1969–1972 (H. 35), developed from *Venice*, 1969, with the addition of a few lines; and two editions of *Essence Mulberry* (H. 57, 58) on two different papers.

40. See Judith Goldman, *American Prints: Process & Proofs* [exh. cat., Whitney Museum of American Art] (New York, 1981), 88, which also includes *Savage Breeze* and *Cameo*, 1980. Frankenthaler is the only artist represented by woodcuts.

41. Gilmour 1986, 100, states that Frankenthaler "made her first *absolutely* convincing graphic statement in Bedford Village," despite extraordinary lithographs such as *Lot's Wife*, etchings such as *Message from Degas*, and woodcuts such as *Savage Breeze*, all completed prior to her work at Tyler Graphics. Support for Frankenthaler's early prints may be found in Suzanne Boorsch's review of Krens 1980, in *Print Collector's Newsletter* 11 (January–February 1981), 214–215.

42. On the Crown Point Press woodcut project see letters from Kathan Brown and Helen Frankenthaler in "To the Editors," *Print Collector's Newsletter* 16 (May–June 1985), 53.

43. Using the same plates, a second edition, *Pompeii Forte*, in a horizontal format, was released in 1982. It was printed at the same time as *Pompeii*, in the same colors, but the plates were more fully inked, thus they printed darker.

44. Seven copper plates were prepared in developing *Earth Slice*. Four were used in that edition; two of them plus two of the others were used for *Ganymede*.

45. "Prints and Photographs Published," *Print Collector's Newsletter* 10 (January–February 1980), 201. References to Turner appear in other *PCN* reviews of Frankenthaler's prints as well.

46. This may be accomplished by etching some areas of the print onto plates that are larger than the sheets of paper to be used; when printed, the embossed platemarks would then lie beyond the edges of the sheets.

47. The entire group is documented in *Helen Frankenthaler, Prints: 1985–1987*, publication brochure issued by Tyler Graphics Ltd., 1987.

48. My thanks to Kenneth Tyler, who conveyed this information, 1 August 1992.

49. See Shapiro 1987. According to "News of the Print World: People and Places, Frankenthaler on Broome Street," *Print Collector's Newsletter* 18 (May–June 1987), 57, these were the first prints to be released from plates etched at the Rossi's Broome Street shop.

50. See *Helen Frankenthaler* [exh. cat., Galeria Joan Prats] (New York, 1988), with an introduction by Steve Afif interspersed with comments by Frankenthaler taken from an interview with Karen Wilkin. All quotations about this project by Afif and the artist are from this catalogue. The artist was particularly pleased to work at Polígrafa with printer Jaume Soto, who had printed for Miró.

51. Spain is a country that had long intrigued Frankenthaler, and she had made numerous visits over the years.

52. According to an undated exhibition flyer for a show at Mixografía workshop that included work by Herbert Bayer, Kenneth Noland, Larry Rivers, and Rufino Tamayo, the process is described as follows: The artist begins with any solid material, such as clay, glass, leather, corrugated cardboard, and so forth (not only the wood, metal, and stone used in traditional techniques), and collages, incises, impresses objects, or carves in relief the image to be reproduced. A sequence of plates is then molded, one from another. First, using liquified plastic, the printer molds a plate that registers in great detail all of the textures and nuances of the original work. A finger print on a sheet of glass, for example, will be picked up in the mold. This plastic plate preserves the work in the event of a mishap in the later stages—a plate being dropped or damaged for instance. In the second stage a wax plate is made from the plastic mold. Then, molecule by molecule, a copper plate is molded from the wax plate. The printed edition is pulled from the copper plate. To do this, all of the colors are applied to the copper plate, which is laid onto moist, hand-made paper pulp and put through the press, forming the sheet of paper to the dimensional character of the plate simultaneously with printing the image. Frankenthaler's Mixografía editions are documented in *Helen Frankenthaler: Five Mixografía Editions, One Bas-Relief Edition in Microcast Copper* (Los Angeles, [1989]).

53. These are a group of ten free-standing welded steel pieces made in 1972 in Anthony Caro's London studio that may be seen as an homage both to Frankenthaler's friend David Smith and to Henri Matisse; and a group composed of slabs of clay made at Syracuse University in 1975. On them see Elderfield 1989, 228–229; 264–265, 274.

54. On the Tullis collaboration see *Helen Frankenthaler: Monotypes* [exh. cat., André Emmerich Gallery] (New York, 1982). On the *Parets* monotypes see New York 1988.

55. The artist quoted in "News of the Print World: Bay Area Days," *Print Collector's Newsletter* 13 (November–December 1982), 167.

56. New York 1988.

57. On this project see Kim Tyler's essay in the brochure, *Gateway*, produced by Tyler Graphics Ltd. in 1988 when the screens were published.

58. Michael Komanecky and Virginia Fabbri Butera, *The Folding Image: Screens by Western Artists of the Nineteenth and Twentieth Centuries* [exh. cat., National Gallery of Art and Yale University Art Gallery] (New Haven, 1984).

59. Frankenthaler 1977.

Checklist

HELEN FRANKENTHALER

Altitudes, 1978
lithograph
22-1/4 x 30-5/8 in.
Edition 13/42
Published by Universal Limited Art Editions (ULAE)
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Earth Slice, 1978
soft-ground and sugar-lift etching and aquatint

15-1/8 x 25-7/8 in.
AP 5/12

14 x 25 in.
WP 3

14-1/8 x 25-1/8 in.
WP 4

15-7/8 x 25-1/4 in.
WP 5

14-1/4 x 25-3/4 in.
WP 6

14-1/2 x 26-1/8 in.
WP 7

18 x 26-1/8 in.
WP 8

14-1/4 x 26-1/8 in.
WP 9

Published by Tyler Graphics Ltd.
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Four Pochoirs, 1970
suite of four:

Green Likes Mauve, 1970
pochoir
22 x 30-1/2 in.
TP3
Published by Abrams Original Editions
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

A Little Zen, 1970
pochoir
22 x 30-1/2 in.
Edition 37/50
Published by Abrams Original Editions
Collection of Sara and Mort Richter

Orange Downpour, 1970
pochoir
30-1/2 x 22 in.
Edition 37/50
Published by Abrams Original Editions
Collection of Sara and Mort Richter

Wind Directions, 1970
pochoir
30-1/2 x 22 in.
Edition 21/50
Published by Abrams Original Editions
Tampa Museum of Art, Bequest of Edward W. Lowman,
1988.018

Ganymede, 1978
soft-ground and sugar-lift etching and aquatint

22-1/2 x 16-1/2 in.
AP 5/12

31 x 20 in.
WP I

Published by Tyler Graphics Ltd.
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Geisha, 2003
woodcut
38-1/2 x 26-1/4 in.
HC III/III
Published by Pace Prints
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Guadalupe, 1989
Mixografia
68-1/4 x 44-3/4 in.
Edition 11/74
Published by Mixografia
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Monotype VI, 1991
monotype from aluminum plate
23-1/2 x 31-1/2 in.
Published by Garner Tullis
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Pranzo Italiano, 1973
sugar-lift etching and aquatint
19-3/8 x 13-3/4 in.
Edition 38/43
Published by 2RC Editrice
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Round Robin, 2000
etching, aquatint, and mezzotint
15-1/8 x 26 in.
Edition 24/30
Published by Tyler Graphics Ltd.
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

Untitled, 1967
screenprint
25-3/4 x 17-7/8 in.
Edition 86/100
Published by the artist
Gift of the Helen Frankenthaler Foundation,
University of South Florida Collection

What Red Lines Can Do, 1970
portfolio of five screenprints
38 x 26-1/16 in. each
Edition 2/75
Published by Multiples, Inc.
Museum Purchase,
University of South Florida Collection

HEATHER GWEN MARTIN

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L.A. LOUVER, LOS ANGELES, CA,
AND MILES MCENERY GALLERY, NEW YORK, NY

Paintings

Bear, 2021
oil on linen
82-1/2 x 77 in.

Climb, 2021
oil on linen
56 in x 60 in.

Cue, 2017
oil on linen
77 x 82-1/2 in.

Dimension Eight, 2018
oil on linen
82-1/2 x 77 in.

Fever Dream, 2021
oil on linen
60 x 56 in.

Gazer, 2020
oil on linen
30 x 54-3/4 in

Hover, 2020
oil on linen
30 x 54-3/4 in.

Quarter Turn, 2012
oil on linen
72 x 63 in.

Scale, 2021
oil on linen
30 x 54-3/4 in.

Voyage, 2020
oil on linen
82-1/2 x 77 in.

Works on Paper

Burst, 2020
gouache on paper
3-3/4 x 4 in.

Club, 2020
gouache on paper
3-3/4 x 4 in.

Feed, 2021
gouache on paper
3-3/4 x 4 in.

Heat, 2021
gouache on paper
3-3/4 x 4 in.

Home, 2021
gouache on paper
3-3/4 x 4 in.

Key, 2021
gouache on paper
3-3/4 x 4 in.

Magic..ha.., 2020
gouache on paper
3-3/4 x 4 in.

Park, 2020
gouache on paper
3-3/4 x 4 in.

Pinch, 2021
gouache on paper
3-3/4 x 4 in.

Shield, 2021
gouache on paper
3-3/4 x 4 in.

Spot, 2020
gouache on paper
3-3/4 x 4 in.

Squeeze, 2020
gouache on paper
3-3/4 x 4 in.

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Helen Frankenthaler, *Altitudes*, 1978. lithograph, 22-1/4 x 30-5/8 in., Edition 13/42.
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(Detail; see complete image on page 40)

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