

# University of North Carolina at Greensboro Features Works by Helen Frankenthaler

The University of North Carolina at Greensboro, in Greensboro, NC, is presenting *Helen Frankenthaler: Late Works, 1990-2003*, on view at the Weatherspoon Art Museum's Leah Louise B. Tannenbaum and Louise D. and Herbert S. Falk, Sr. Galleries, through Aug. 28, 2021.

The exhibition features 22 works on paper on loan from the Helen Frankenthaler Foundation and marks the first comprehensive opportunity to see the fruits of Frankenthaler's late career in depth.

Curated by Douglas Dreishpoon, Director of the Helen Frankenthaler Catalogue Raisonné, and accompanied by a multi-authored publication with Radius Books (March 2022), the exhibition was on view at the New Britain Museum of American Art from Feb. 12 through May 23, 2021, before traveling to the Weatherspoon Art Museum, and finally to the Palm Springs Art Museum in California (Fall 2021/Winter 2022).

Recognized as one of the great American artists of the 20th century and best known for her invention of the soak-stain technique, the painter was a fearless experimenter, particularly when it came to new materials and processes. In the later stages of her life, she deployed many of the same media and instruments that had been her longtime staples: charcoal, crayon, pastel, pen, and ink, as well as acrylic paint thinned out and applied with brushes, sponges, and an array of hardware utensils (windshield wipers, basters, and scrapers). Having always painted canvases directly on the studio floor, she started using larger sheets of paper - some measuring over 6 feet - likewise laid out on the floor or on table tops for easier accessibility.

The continuity between the late work and what came before, in content and execution, is striking: compositions that vary from dense and somber to airy and buoyant; favored figures rendered in fresh contexts; and the curious commingling of amorphic and geometric configurations distinguish Frankenthaler's poetic abstractions," said Douglas Dreishpoon, Director of the Helen Frankenthaler Catalogue Raisonné and exhibition curator. "Graced with an expansive art-historical image bank and technical prowess, the seventy-something-year-old painter moved in whatever direction suited her mood and imagination."

The artworks in this exhibition are stunning," said Dr. Emily Stamey, curator of exhibitions at the Weatherspoon Art Museum. "There's a real joy to be found in Frankenthaler's brilliant explorations of color, and the chance to experience a chorus of these works together is a rare and special opportunity."

Helen Frankenthaler (1928-2011) is recognized among the most important American abstract painters of the 20th century, widely credited for her pivotal role in the transition from Abstract Expressionism to Color Field painting. Best known for her invention of the soak-stain technique, Frankenthaler experimented tirelessly throughout her six-decade-long career, producing a large body of work in painting, prints, works on paper, and other



Helen Frankenthaler, "Beginnings", 1994. Acrylic on paper, 78 3/4 x 77 3/4 in. Helen Frankenthaler Foundation, New York. © 2021 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York; photo by Roz Akin, courtesy Helen Frankenthaler Foundation

mediums, whose impact on contemporary art has been profound and continues to grow.

Frankenthaler had her first solo exhibition at New York's Tibor de Nagy Gallery in 1951 - the same year she was featured in the landmark exhibition 9th St. Exhibition of Paintings and Sculpture. Her distinguished career includes numerous monographic museum exhibitions at: the Jewish Museum in New York (1960); Whitney Museum of American Art (1969), which toured in Europe; Solomon R. Guggenheim Museum (a works on paper retrospective in 1985); and the Modern Art Museum of Fort Worth (1989), which had an extensive tour in the United States. Additional notable exhibitions at the National Gallery of Art, Washington, D.C. (1993) and the Museum of Contemporary Art, North Miami, FL (2003) featured her print editions and paintings on paper. She also maintained a consistent presence in major international exhibitions, including representing the United States in the 33rd Venice Biennale in 1966.

Frankenthaler received numerous awards and accolades during her lifetime, including the National Medal of Arts in 2001. Her work is held in the collections of major museums worldwide and continues to be exhibited widely, most recently at the Metropolitan Museum of Art; Whitney Museum of American Art; National Gallery of Art, DC; and Tate Modern.

This exhibition at Weatherspoon Art Museum was organized by Dr. Emily Stamey, Curator of Exhibitions.

The Weatherspoon Art Museum at UNC Greensboro acquires, preserves, exhibits, and interprets modern and contemporary art for the benefit of its multiple audiences, including university, community, regional, and beyond. Through these activities, the museum recognizes its paramount role of public service, and enriches the lives of diverse individuals by fostering an informed appreciation and understanding of the visual arts and their relationship to the world in which we live.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit (<https://weatherspoonart.org/>).

# University of North Carolina at Greensboro Offers Two New Exhibits

The University of North Carolina at Greensboro, in Greensboro, NC, is presenting two new exhibits including: *Mysterious and Magical: Surrealist Art from the Collection*, on view in the Museum's Gallery 6, through Sept. 25, 2021 and *Art on Paper 2021: The 46th Exhibition*, on view in the Museum's Bob & Lissa Shelley McDowell Gallery, from July 24 through Nov. 27, 2021.

Born in Europe in the aftermath of World War I, Surrealism arrived in America shortly thereafter and was enthusiastically embraced by a broad segment of artists.

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Its appeal continues today. Surrealism's goal was to release the unconscious mind's creative potential and merge the world of dream and fantasy with reality. Each artist sought his/her/their agencies of exploration, ranging from depictions of personal tales to embracing open-ended techniques. The artworks in *Mysterious and Magical* reflect these diverse themes and actions and hopefully inspire personal psychic investigations and revelations.

*Mysterious and Magical: Surrealist Art from the Collection* was organized by Elaine continued above on next column to the right



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D. Gustafson, Curator of Collections.

The Weatherspoon is pleased to announce the 46th presentation of *Art on Paper*. A time-honored museum tradition, the exhibition features the work of artists who demonstrate the breadth of ways in which one can deploy the humble media of paper to extraordinary ends. From quiet observations amid quarantine, to surreal reflections on hybrid identities, to probing inquiries into the historical roots of racism, the artworks in this year's installation offer us not only compelling images but creative entry points into urgent conversations.



Julia Rooney, "paper (orange)", 2018-19. Newspaper, tempera, acrylic, ink, and adhesives, 65 1/2 x 56 1/2 in. Courtesy of the artist. © Julia Rooney

*Art on Paper 2021* features work by the following artists: Eleanor Annand (Asheville, NC); Ivana Milojevic Beck, MFA '16 (Raleigh, NC); Terry Berkowitz (New York, NY); Julie Buffalohead (St. Paul, MN); Benjamin Degen (New York, NY); Alison Denyer (Salt Lake City, UT);



Byron Browne, "Composition", 1952. Gouache on paper, 26 x 20 1/2 in. Weatherspoon Art Museum. Museum purchase with funds from the Dillard Paper Company for the Dillard Collection, 1980.2794. © Estate of Byron Browne

Gonzalo Fuenmayor (Miami, FL); Harrison Haynes (Chapel Hill, NC); Eric Hibit (Ridgewood, NY); Ellen Lesperance (Portland, OR); Amaryllis DeJesus Moleski (New York, NY); Nate Lewis (New York, NY); Chieko Murasugi (Chapel Hill, NC); Carmen Neely, MFA '16 (Chicago, IL); Robyn O'Neil (Los Angeles, CA); Sherrill Roland, MFA '17 (Durham, NC); Julia Rooney (New York, NY); Leah Sobsey (Chapel Hill, NC); May Tveit (Lawrence, KS); Louis Watts (Burlington, KS).

*Art on Paper* was organized by Dr. Emily Stamey, Curator of Exhibitions.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit (<http://weatherspoon.uncg.edu/>).

So you're the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you're wondering why you never see the exhibits presented at your facility included here. Maybe you're the owner of a commercial art gallery and you've never seen your exhibits included with others presented in your area. You might even be an individual artist who is having an exhibit in a non-profit space or commercial space and you don't see your exhibits included. My question to you is - How long will you put up with that before you ask someone, "Why that is the case?" If you're not included - it's your fault.