

A VITAL Legacy

A symposium in conjunction with

HELEN FRANKENTHALER PRINTS: SEVEN TYPES OF AMBIGUITY



PRINCETON UNIVERSITY ART MUSEUM

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Frankenthaler



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IMAGE: Helen Frankenthaler, *Essence Mulberry*, 1977. Color woodcut. © 2019 Helen Frankenthaler Foundation, Inc./ Artists Rights Society (ARS), New York / Tyler Graphics, Ltd., Bedford Village, NY

September 19–20, 2019

THURSDAY, SEPTEMBER 19

Opening Conversation with Kenneth Tyler and Ruth Fine

5:30 PM | 50 MCCOSH HALL

Master printmaker **Kenneth Tyler**, whose collaborations with Helen Frankenthaler created milestones in the history of prints, is joined by the renowned curator **Ruth Fine**, who organized the 1993 retrospective of the artist's prints, in a public conversation to kick off this two-day academic symposium. A reception and exhibition viewing will follow.

Kenneth Tyler is a master printer, publisher, arts educator and a prominent figure in the American post-war revival of fine art, limited edition printmaking. Tyler established print workshops in which his technical expertise and willingness to experiment on a bold scale led to technological innovations and fueled collaborations with many of the era's leading artists, among them Frank Stella, Helen Frankenthaler, Roy Lichtenstein, David Hockney, Robert Rauschenberg, Anthony Caro and Jasper Johns.

Ruth Fine is a curator, who in 1980 became the founding curator of modern prints and drawings at the National Gallery of Art in Washington DC where she worked until 2012. During her tenure she organized many important exhibitions including the 1993 retrospective Helen Frankenthaler Prints. Her most recent curatorial project *The Sound of MY Soul: Frank Stewart's Life in Jazz* opened this week at The Ethelbert Cooper Gallery of African and African American Art at Harvard University.

FRIDAY, SEPTEMBER 20

Expanding Abstraction: Experiments in Materials and Methods

9:15–10:45 AM | ART MUSEUM

Suzanne Perling Hudson received her Ph.D. from Princeton University and is currently Associate Professor of Art History and Fine Arts at the University of Southern California. She is an art historian and critic who writes on modern and contemporary art, with an emphasis on abstraction, painting, art pedagogy, and American philosophy as it intersects with aesthetics and institutional discourses. Her current book project, *Better for the Making: Art, Therapy, Process*, is a study of the therapeutic origins of process within American modernism.

Lucy Partman candidate at Princeton University specializing in American art and visual culture, with particular focus on intersections of art and science as well as figuration and pedagogy. In 2014 she served as curatorial assistant to an exhibition on the work of Lee Krasner and Norman Lewis at the Jewish Museum and, in 2016, co-authored the essay "The Edge of Abstraction: Norman Lewis and the Joyner/Giuffrida Collection" published in *Four Generations: The Joyner Giuffrida Collection of Abstract Art*.

Hannah Yohalem is a doctoral candidate at Princeton University, whose research centers on how issues related to movement, duration, and dance intersect with and illuminate the visual arts in postwar America. Her dissertation considers these themes in the work of artist Jasper Johns.

Abstraction Today: A Conversation among Artists

11 AM–12:30 PM | ART MUSEUM

Allyson Strafella lives and works in Hudson, New York. She has been working with a typewriter, making drawings for 20 years, developing a drawing language that is "written" by type, and a written language drawn as mark and form. Her work has been exhibited internationally, and is in the collections of the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; the Fogg Art Museum, Harvard University, Cambridge, MA; the Hammer Museum, Los Angeles; and Yale University Art Museum, New Haven, CT, among other collections.

Marina Ancona is a master printer known for her ability to work in a variety of media and her dedication to experimentation and process. She opened 10 Grand Press in 1999 in Brooklyn and, in 2005, opened a satellite workshop in Santa Fe. Before opening *10 Grand Press*, Ancona worked in print shops in Santa Fe, Paris, and New York. She studied at the Boston Museum School and the Santa Fe Institute of Fine Arts, where she took master classes with Helen Frankenthaler, Ken Noland, Susan Rothenberg and others.

Nathlie Provosty is a New York City-based visual artist whose work is engaged with materiality and perception. Provosty uses subtle, highly tactile qualities of oil paint that oscillate visually and conceptually according to the painting's multi-referential imagery, physical interaction with light & the environment, and continuous spacial shifts. Her first solo exhibition in New York opened in 2012 at 1:1, an experimental artist-run gallery in the East Village. She has since exhibited work nationally and internationally.