

Helen Frankenthaler Foundation

A Finding Aid to Steven Sloman Photographic Materials, 1981–2002, in the Helen Frankenthaler Foundation Archives.

Summary

SPM

Date: 1981–2002

Extent: 3 linear feet

Container Summary: record carton box

Language of Description: English

Abstract

The Steven Sloman Photographic Materials, 1981–2002, measures 3 linear feet, and contains primarily color transparencies and black and white negatives of paintings, works on paper, and prints by Helen Frankenthaler.

Description

Administrative/Biographical History

Steven Sloman (b. 1943) photographed Helen Frankenthaler artworks as work for hire from the 1980s to 2002. His photography business, Steven Sloman Fine Arts Photography was based in New York. Sloman photographed the work of other artists as well, including Robert Motherwell, Frank Stella, and Joan Mitchell.

Scope and Content

The Steven Sloman Photographic Materials, 1981–2002, measures 3 linear feet, and contains various formats of photographic documentation of Helen Frankenthaler paintings, works on paper, prints, ceramics, and book projects. Photographic materials include primarily color transparencies and black and white negatives, but there are also black and white prints, color slides, and color negatives. Color transparencies include paintings (1950s–1990s, bulk 1980s), works on paper (1980s–1990s), and prints (1960s–1990s). Black and white negatives include paintings (1960s–1990s), works on paper (1949–1980s), prints (1980s), and book projects (1978–79, 1997). Artworks were generally photographed the same year they were made or exhibited. There is also some photographic material of works by other artists, including Robert Motherwell, Kenneth Noland, and Jackson Pollock. Most items have identifying labels such as Sloman's assigned numbers or the artwork title. Sloman's assigned numbers correspond to an artwork or the photo shoot, and the photo shoots often were arranged for exhibitions or publications. Exhibitions from 1981 to 2000 represented in the collection include solo shows held at André Emmerich Gallery, Thomas Segal Gallery, John Berggruen Gallery, Heland Wetterling Gallery, Knoedler and Company, Meredith Long and Company, Bernard Jacobson Gallery, Solomon R. Guggenheim Museum, and Janie C. Lee Gallery. Publications represented include *Frankenthaler* (Abrams, 1989), *Frankenthaler: Works on Paper 1949–1984* (George Braziller, 1984), and *Frankenthaler: A Catalogue Raisonné: Prints 1961–1994* (Abrams, 1996).

Arrangement

The collection is arranged in numerical order by Sloman's assigned number; folders containing miscellaneous assigned numbers and unnumbered materials are arranged at the end of the collection.

Administration

Conditions Governing Access

The collection is open to research and requires an appointment.

Conditions Governing Use

The collection is subject to all copyright laws. Permission to quote, publish or reproduce requires approval from the Helen Frankenthaler Foundation Archives.

Provenance

Steven Sloman Photographic Materials were donated by Steven Sloman in June 2020.

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Processing Information

The photographic materials were originally housed in labeled manila envelopes or photo boxes labeled with the photographer's assigned numbers, and arranged in the record cartons in no particular order. During processing photographic materials were removed from their envelopes and photo boxes. Negatives were rehoused into acid-free sleeves and labeling was transcribed onto the new sleeve, the acidic sleeves were discarded. Negatives already in acid-free sleeves were not rehoused. Box labels on photo boxes were photocopied and then the boxes were discarded because they were acidic and bulky. The archivist arranged the materials numerically by the photographer's assigned numbers; those without assigned numbers were placed at the end of the collection.

Preferred Citation

Steven Sloman Photographic Materials, 1981–2002. Helen Frankenthaler Foundation Archives, New York.

Finding Aid Created

by Gracie Yaconelli and Kristen Tivey, April 14 2025

Description Rules

Describing Archives: A Content Standard

Collection Inventory

SPM.01, 1-2

1001–1016, 1981

Extent: 40 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches

Scope and Content

Folders contain color transparencies of *Liebestraum* (1981) [1001], *Fireball* (1981) [1002], *White Heat* (1981) [1003], *Heart of November* (1981) [1004], *Tethys* (1981) [1005], *Parrot Jungle* (1981) [1006], *Sacrifice Decision* (1981) [1007], *Thalassa* (1981) [1008], *Suite for the Good Humored Lady* (1981) [1009], *Azure* (1981) [1010], *Daylight* (1981) [1011], *Dance* (1981) [1012], *Passage* (1981) [1013], *Oceanus* (1981) [1014], *Breaking Ground* (1981) [1015], and *Quicksilver* (1981) [1016]. Given the date written on the photo box label and the artworks, it is likely this shoot was in preparation for Frankenthaler's solo exhibition at André Emmerich Gallery in November 1981.

SPM.01, 3

1017; 1087–1088, 1981–1982

Extent: 11 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches; 8 x 10 inches

Scope and Content

Folder contains color transparencies of *Acres* (1959) [1017], *Shippan: 5 A.M.* (1982) [1087], and *Eastern Light* (1982) [1088]. The box that housed the transparencies has "HF for Abrams" written on the side.

SPM.01, 4

1019; 1025; 1042; 1046; 1061, 1981

Extent: 13 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches

Scope and Content

Folder contains color transparencies of *Abstract Landscape* (1951) [1019], *Europa* (1957) [1025], *Orient Express #2* (1977) [1042], *Aurora* (1980) [1046], and *New Paths* (1973) [1061]. The box that housed the transparencies has "Frankenthaler | Abrams 10.81" written on the side.

SPM.01, 5

1027, circa 1981

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Extent: 1 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

This folder includes a color transparency of *Interior* (1957).

SPM.01, 6

1089, 1982

Extent: 3 photographic slides

Physical Details: color transparency

Dimensions: 5 x 8 inches

Extent: 2 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Folder includes color transparencies and slides of *Afternoon* (1982).

SPM.01, 7

1091; 1093; 2103, 1981

Extent: 6 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folder includes color transparencies of *Fairfield* (1981) [1091], *Magic Carpet* (1964) [1093], and *Yellow Crater* (1963) [2103].

SPM.01, 8

2011, 1981

Extent: 25 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folder includes color transparencies of *Untitled* (1980) [P80-23], *Untitled* (1980) [P80-24], *Untitled* (1980) [P80-20], *Untitled* (1981) [P81-14], *Untitled* (1981) [P81-15], *Untitled (Shippan Point)* (1981) [P81-11], *Untitled* (1980) [P80-16], *Untitled* (1981) [P81-12], *Pink Sea (Shippan)* (1981) [P81-13], *Untitled* (1981) [P81-3], *Untitled* (1981) [P81-1], and *Untitled* (1981) [P81-8]. These works were photographed for the exhibition *Helen Frankenthaler: Recent Works on Paper, 1980–81* (September 16–October 21, 1981) at the Thomas Segal Gallery, Boston.

SPM.01, 9-10

2204, 1982–1983

Extent: 36 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches; 5 x 7 inches

Scope and Content

Folders include color transparencies of *Untitled* (1982) [P82-4], *White Spray* (1982), *Bay Side* (1982), *Undersea* (1982), *Terracotta* (1982), *Green Domain* (1982), *Shippan: 6 A.M.* (1982), *Blue Sash* (1982), *Concerto* (1982), *Trumpet* (1982), and *Tumbleweed* (1982). These works were photographed for the exhibition *Helen Frankenthaler: Recent Paintings* (November 23–December 31, 1982) at the John Berggruen Gallery, San Francisco.

SPM.01, 11

2278, 1983

Extent: 13 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

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Scope and Content

Folder includes color transparencies of *Untitled*, 1967 [P370] [2278-1] by Robert Motherwell and *Harvest* (1967) [2278-2] by Helen Frankenthaler. The box that housed the transparencies has "Emmerich II HF + RM tests at Wilder 2-83" written on the side.

SPM.01, 12

2401; 2523; No assigned number, 1983-1984

Extent: 11 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folder includes color transparencies of *Sabbath* (1983) [2401], *Siena* (1983) [2401], *Into October* (1983) [2401], *Weights and Shapes* (1983) [2401], *Grand Tour* (1983) [2401], *Stone* (1983) [2401], *Perseus* (1983) [2401], *Blue Dance* (1963) [2523], and *Untitled (Study for Wichita Tapestry)* (1973). Some of these works were photographed for the exhibition *Helen Frankenthaler: New Paintings* (November 30–December 31, 1983) at André Emmerich Gallery, New York.

SPM.01, 13

2645, circa 1984–1986

Extent: 2 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folder includes color transparencies of *White Joy* (1981).

SPM.01, 14-15

2929, 1986

Extent: 18 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folders include color transparencies of *Day One* (1987), *In the Wings* (1987), *Tiger's Eye* (1987), *Blue Current* (1987), *Walking Rain* (1987), and *Tribal Sign* (1987). These are six prints of a group of ten that were released together in 1987, made at Tyler Graphics Ltd. between 1984 and 1985.

SPM.01, 16

2941, circa 1987

Extent: 5 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folder includes *Sudden Snow* (1987), *Yellow Jack* (1987), *Corot's Mark* (1987), and *Ochre Dust* (1987). These are four prints of a group of ten that were released together in 1987, made at Tyler Graphics Ltd. between 1984 and 1985.

SPM.01, 17

2951, 1987

Extent: 15 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches

Scope and Content

Folder contains color transparencies of *Snow Queen* (1986), *Taos* (1986), *Meridian* (1986), *Rio Grande* (1987), *Groundswell* (1987), *Aqueduct* (1987), *Nightshade* (1987), and *Syzygy* (1987). These works were photographed for the exhibition *Helen Frankenthaler: Recent Paintings* (April 7–May 16, 1987) at the John Berggruen Gallery, San Francisco.

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SPM.01, 18-19

3045; 3055, 1987–1988

Extent: 35 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folders include color transparencies of *Gateway Screen* (1988).

SPM.01, 20

3064; 3071; No assigned number, 1988

Extent: 9 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches

Scope and Content

Folder contains color transparencies of *Cloud Bank* (1962) [3064-4], *Bird of Paradise* (1989) [3071-1], and *Milkwood Arcade* (1963).

SPM.01, 21

3071, 1988

Extent: 11 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folder includes color transparencies of the *Thanksgiving Day* (1973) ceramic tiles, with 6 tiles shown in each image. They are, from top left to bottom right: *Thanksgiving Day #25*, *Thanksgiving Day #54*, *Thanksgiving Day #36*, *Thanksgiving Day #68*, *Thanksgiving Day #69*, and *Thanksgiving Day #39*. Also included are color transparencies of the *Ceramic Plates* (1964), with 6 plates per image. They are, from top left to bottom right: *Ceramic Plate #16*, *Ceramic Plate #23*, *Ceramic Plate #18*, *Ceramic Plate #14*, *Ceramic Plate #21*, *Ceramic Plate #20*, *Ceramic Plate #24*, *Ceramic Plate #22*, *Ceramic Plate #15*, *Ceramic Plate #13*, *Ceramic Plate #17*, *Ceramic Plate #19*. There are additional images that include the same plates listed above, with 12 plates per image. Also included in the folder are color transparencies of the *Painted Book Covers* (1971), which show 10 book covers in one image.

SPM.01, 22

3075, 1988

Extent: 4 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches; 8 x 10 inches

Scope and Content

Folder includes color transparencies of *Ideas Book*, 1978–1979 [unpublished]. Transparencies include one book spread and two individual pages. The photographs were likely taken for the monograph *Frankenthaler* (Abrams, 1989).

SPM.01, 23-24

3080, 1988

Extent: 5 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folders contain color transparencies of *Rabat* (1970).

Physical Facet

The original envelope is missing its label.

SPM.01, 25-28

3122, 1988

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Extent: 54 photographic slides
Physical Details: color transparency
Dimensions: 8 x 10 inches

Scope and Content

Folders include color transparencies of *Casanova* (1988), *Morpheus* (1988), *Sugar Blues* (1988), *With Violet* (1988), *Ashes and Embers* (1988), *Swedish Dreams* (1988), *Mexican Dance* (1988), *Siren* (1988), and *Toward Dark* (1988). These works were photographed for the exhibition *Helen Frankenthaler: New Paintings* (January 5–28, 1989) at the André Emmerich Gallery, New York.

SPM.01, 29

3123, 1988

Extent: 29 photographic slides
Physical Details: color transparency
Dimensions: 5 x 7 inches

Scope and Content

Folder includes color transparencies of *High Spirits* (1988) [3123-1], *Benedictine Monks* (1979) [3123-2], *Mediterranean* (1981) [3123-3], *White Totem* (1978) [3123-4], *Wellspring* (1985) [3123-5], *Untitled* (1986) [P86-24] [3123-6], *Untitled* (1979) [P79-15] [3123-7], *The Little King* (1987) [P87-2] [3123-8], and *Untitled* (1988) [P88-1] [3123-9]. These works were photographed for the exhibition *Helen Frankenthaler: Paintings 1978–88* (November 24, 1988–January 9, 1989) at the Heland Wetterling Gallery, Stockholm.

SPM.01, 30

3219, 1989

Extent: 1 photographic slides
Physical Details: color transparency
Dimensions: 5 x 7 inches

Scope and Content

Folder includes color transparency of *Sirocco*, 1989.

SPM.01, 31-32

3287, 1990

Extent: 27 photographic slides
Physical Details: color transparency
Dimensions: 8 x 10 inches

Scope and Content

Folders include color transparencies of *Untitled* (1989) [P89-1], *Bastille Day at Shippan* (1989) [P89-9], *Untitled (Conn.)* (1989) [P89-11], *Untitled (Shippan)* (1989) [P89-13], *Untitled (Shippan)* (1989) [P89-14], *Untitled (Shippan)* (1989) [P89-15], *Untitled* (1989) [P89-16], *Untitled (Shippan)* (1989) [P89-18], *Untitled* (1989) [P89-19], *Untitled* (1989) [P89-20], *Untitled* (1989) [P89-22], and *Untitled* (1989) [P89-23].

SPM.01, 33-34

3389, 1990

Extent: 24 photographic slides
Physical Details: color transparency
Dimensions: 8 x 10 inches

Scope and Content

Folders include color transparencies of *The Power of Concentration* (1986), *Sabbath* (1983), *Islet* (1989), *Sage Brush* (1986), *Bull's Eye* (1989), *Scaffold* (1989), *Exit East* (1989), and *Chaucer* (1986). Most of these works were photographed for the exhibition *Helen Frankenthaler* (September 26–October 15, 1991) at Kukje Gallery, Seoul, South Korea, organized by André Emmerich Gallery, New York.

SPM.01, 35

3391, 1990

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Extent: 1 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folder contains color transparency of *Untitled* (1983) [P83-20]. This work was likely photographed ahead of its acquisition by the National Gallery of Art, D.C. "Nat. Gal" is written on the original envelope.

SPM.01, 36-38

3393, 1990

Extent: 42 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folders include color transparencies of *Star Gazing* (1989), *Arctic Thaw* (1990), *Snow Basin* (1990), *Sangre de Cristo* (1990), *Stella Polaris* (1990), *Petroglyphs* (1990), *Yin Yang* (1990), *Hot Ice* (1990), *Grotto* (1990), *Poseidon* (1990), *Lunar Valley* (1990), *Janus* (1990), and *Retort* (1990). The transparencies of *Yin Yang* (1990) have the title *Brownstone*. These works were photographed for the exhibition *Helen Frankenthaler* (April 11–May 11, 1991) at the André Emmerich Gallery, New York.

SPM.02, 1-5

3431, 1991

Extent: 104 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folders include color transparencies related to *Frankenthaler: A Catalogue Raisonné: Prints 1961–1994* (Abrams, 1996). The transparencies are arranged in the order in which they were photographed. Not all the works listed on the envelopes have transparencies in the folder.

Folders include color transparencies related to the following prints:

(f. 1 of 5): *Essence Mulberry* (1977), *Savage Breeze* (1974), *Divertimento* (1983), *Study V* (1970), *White Portal* (1967), *Comet* (1980–1982), and *Yellow Span* (1968).

(f. 2 of 5): *La Sardana* (1987), *Walking Rain* (1987), *The Red Sea* (1978–1982), *Sanguine Mood* (1971), *Earth Slice* (1978), *Nepenthe* (1972), *I Need Yellow* (1973), *Deep Sun* (1983), *Blue Current* (1987), and *Flirting with Stone* (1985–1990).

(f. 3 of 5): *Sun Corner* (1968), *Postcard for James Schuyler* (1962–1965–1967), *Connected by Joy* (1969–1973), *Grove* (1991), *Door* (1976–1979), *Divertimento* (1983), and *East and Beyond with Orange* (1973–1974).

(f. 4 of 5): *Vineyard Storm* (1974–1976), *Savage Breeze* (1974), *Ocean Floor (with Tony's Orange)* (1969–1976), *First Stone* (1961), *May 26, Backwards* (1961), *Brown Moons* (1961), *Solarium* (1964), *Persian Garden* (1965–1966), *Untitled* (1981) [P81-10], *Passeggiata Romana* (1973), and *The Red Sea* (1978–1982).

(f. 5 of 5): *Dream Walk* (1977), *Sure Violet* (1979), *Card* (1971), *Broome Street at Night* (1987), *Midnight* (1987), *Sunshine after Rain* (1987), *Soho Dreams* (1987), *Spring Veil* (1987), *Comet* (1980–1982), *Earth Slice* (1978), *Harvest* (1976), *Sanguine Mood* (1971), and *Tout-à-coup* (1987).

SPM.02, 6-7

3444, 1991

Extent: 28 photographic slides

Physical Details: color transparency

Dimensions: 5 x 6 inches

Scope and Content

Folders include color transparencies of the following prints: *Monotype I* (1991), *Monotype III* (1991), *Monotype VI* (1991), *Monotype VII* (1991), *Monotype VIII* (1991), *Monotype IX* (1991), *Monotype X* (1991), *Monotype XI* (1991), *Monotype XIII* (1991), *Monotype XV* (1991), *Monotype XVII*

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(1991), *Monotype XVIII* (1991), *Monotype XIX* (1991), *Monotype XXII* (1991), *Monotype XXIII* (1991), *Monotype XXIV* (1991), *Monotype XXV* (1991), *Monotype XXVII* (1991), *Monotype XXVIII* (1991), *Monotype XXIX* (1991), and *Monotype XXX* (1991). Folder also includes color transparencies of *Pranzo Italiano* (1973), *Monoprint IV—Grove* (1991), *Monoprint VI* (1987), and *Monoprint VIII* (1987). These works were likely photographed for *Frankenthaler: A Catalogue Raisonné: Prints 1961–1994* (Abrams, 1996). Not all works listed on the original envelopes had transparencies in the envelope upon processing.

SPM.02, 8-11

3506, 1992

Extent: 39 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folders include color transparencies of *Rubicon* (1992), *Debussy* (1992), *The Rake's Progress* (1991), *Overture* (1992), *Adirondacks* (1992), *Sandstorm* (1992), *Maelstrom* (1992), *Aspens* (1991), *Barometer* (1992), and *Madrigal* (1992). All of these works except for *Madrigal* (1992) were photographed for the exhibition *Helen Frankenthaler* (November 14–December 17, 1992) at Knoedler and Company, New York.

SPM.02, 12

3531, 1992

Extent: 9 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches; 8 x 10 inches

Scope and Content

Folder includes color transparencies of *Freefall* (1993).

SPM.02, 13

3537, 1992

Extent: 10 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folder includes color transparencies of *Fantasy Garden* (1992), *Key* (1977), *Distant Barrier* (1992), *Autumnus* (1992), and *Untitled* (1991) [P91-2]. All of these works except for *Untitled* (1991) [P91-2] were photographed for the exhibition *Helen Frankenthaler: Paintings and Paintings on Paper 1976–1992* (February 4–March 2, 1993) at Meredith Long and Company, Houston.

SPM.02, 14

3714, 1996

Extent: 8 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folder includes color transparencies of the prints *Bridges* (1996) and *Ariel* (1996).

SPM.02, 15

3734; 3735, 1996

Extent: 31

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folder includes color transparencies of the following prints: *Spring Run VI* (1996), *Spring Run XIII* (1996), *Spring Run XIX* (1996), *Spring Run XXIII* (1996), *Spring Run XXVI* (1996), as well as the original paintings on wood for the woodcuts *Tales of Genji I* (1995) and *Tales of Genji II* (1995).

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SPM.02, 16

3788, 1997

Extent: 4 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

This folder contains color transparencies of Page 19 from *This Is Not A Book* (1997).

SPM.02, 17

3883, 2000

Extent: 19 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches

Scope and Content

Folder includes color transparencies of *Untitled VII* (1997) [P97-10], *Untitled* (1998) [P98-6], *Untitled* (1999) [P99-7], *Untitled* (1999) [P99-8], *Untitled* (1999) [P99-10], *Untitled* (1999) [P99-12], and *Untitled* (1999) [P99-14]. These works were photographed for the exhibition *Frankenthaler: On Paper: 1990–1999* (June 2–28, 2000) at Bernard Jacobson Gallery, London.

SPM.02, 18-20

3937, 2001

Extent: 52 photographic prints

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folders include color transparencies related to the following woodcuts: *Trial Premonition II/III* (1974-1976), *Essence Mulberry* (1977), *Grove* (1991), *The Clearing* (1991), *Tales of Genji I–VI* (1995) [original paintings on wood], and *Madame Butterfly* (2000). Folders also include color transparencies of *Untitled* (1981) [P81-10], a work on paper related to the woodcut *Cedar Hill* (1983). These photographs were likely taken for the exhibition catalogue *Frankenthaler: The Woodcuts* (Naples Art Museum, Florida, 2002).

SPM.02, 21

3942, 2002

Extent: 6 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches

Scope and Content

Folder includes color transparencies of *Madame Butterfly* (2000) [3942-1] and *Tales of Genji I* (1995) [3942-2]. "(1) Poster (2) Scarf" is written on the original envelope.

SPM.02, 22

Miscellaneous: 1073; 1077; 1083; 1084; 1086; 1091; 1093; 2152; 2160; 2401; No assigned numbers, 1981–1984

Extent: 24 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches; 8 x 10 inches

Extent: 4 photographic prints

Physical Details: black and white

Dimensions: 8 x 10 inches

Scope and Content

Folder includes black and white photographs of *Grey Fireworks* (1982) [1077] and *Sudden Wave* (1982) [1083]. Folder also includes color transparencies of *Dream Walk Red* (1978) [1073], *A Green Thought in a Green Shade* (1981) [1084], *Warming the Wires* (1976) [1086], *Fairfield* (1981) [1091-1], *Magic Carpet* (1964) [1093-1], *Harvest* (1967) [2160-1], *Landmark* (1981) [2152-1], *Sabbath*

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(1983) [2401-3], *Siena* (1983) [2401-6B], *Madame Matisse* (1983) [2401-9], *September* (1975) [P75-1], *Good Rainy Day Series I* (1978) [P78-10], *Untitled* (1978) [P78-22], *Untitled* (1981) [CB81-2], *Untitled* (1981) [CB81-7], and *Untitled* (1982) [CB82-6]. These works were likely photographed for the monograph *Frankenthaler* (Abrams, 1989) by John Elderfield and for the retrospective exhibition *Frankenthaler: Works on Paper 1949–1984* (February 22, 1985–October 26, 1986) at Solomon R. Guggenheim Museum, New York. The box that housed the transparencies has "Abrams + Emmerich" written on the side.

SPM.02, 23

Miscellaneous: 1078; 1080–1083; 2296; 2307; No assigned numbers, 1982–1983

Extent: 19 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches

Extent: 1 photographic negatives

Physical Details: color

Dimensions: 4 x 5 inches

Scope and Content

Folder includes color transparencies of *The Morning's Weather* (1982) [1078], *Long Island* (1982) [1080], *Eos* (1982) [1081], *Magic Flute* (1982) [1082], *Sudden Wave* (1982) [1083], *Pink Bird Figure* (1961) [2296-2], *Autumn Farm* (1959) [2296-6], *Hommage à M. L.* (1962) [2307-1], *Untitled* (1982) [CB82-9], *Untitled* (1982) [CB82-10], and *Untitled* (1982) [CB82-11]. Folder also includes color negatives of *Untitled* (1981) [P81-20]. Some of these works were likely photographed for the exhibition *Helen Frankenthaler: New Paintings* (April 30–May, 1982) at Janie C. Lee Gallery, Houston.

SPM.02, 24

Miscellaneous: 2160; 2667; No assigned numbers, 1982–1983

Extent: 14 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches; 8 x 10 inches

Extent: 1 photographic negatives

Physical Details: color

Dimensions: 8 x 10 inches

Scope and Content

Folder includes a color transparency and color negative of *Harvest* (1967) [2160-1], as well as color transparencies of *Nature Abhors a Vacuum* (1973) [2667-1], *Arriving in Africa* (1970), *Myth* (1973), and *Arbor Day* (1980). These works were likely photographed for the monograph *Frankenthaler* (Abrams, 1989) by John Elderfield. The box that housed the transparencies has "Acqua Picasso" written on the side.

SPM.02, 25

Miscellaneous: 2516; 2645; No assigned number, 1984

Extent: 9 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches, 8 x 10 inches

Extent: 4 photographic negatives

Physical Details: black and white

Dimensions: 8 x 10 inches

Scope and Content

Folder includes black and white negatives of *Untitled* (1979) [P79-11] [2516], as well as color transparencies of *White Joy* (1981) [2645-1] and *Hôtel du Quai Voltaire* (1956) [P56-1].

SPM.02, 26

Miscellaneous: 3219; 3431; No assigned numbers, 1983, 1989, 1991

Extent: 11 photographic slides

Physical Details: color transparency

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Dimensions: 5 x 7 inches; 8 x 10 inches

Scope and Content

Folder includes color transparencies of *Sirocco* (1989) [3219-5], *The Red Sea* (1978-1982) [3431-22], *Quarter to Six* (1963), *Untitled* (1986) [P86-45], *Untitled* (1988) [P88-3], *Untitled* (1988) [P88-6], and *Untitled* (1988) [P88-7].

SPM.02, 27-28

Miscellaneous: 3219; 3785; No assigned numbers, 1989, 1997

Extent: 64 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches; 5 x 7 inches

Extent: 3 photographic negatives

Physical Details: black and white

Dimensions: 4 x 5 inches

Scope and Content

Folders include color transparencies related to the following prints: *Hermes* (1989) [3219-1], *Guadalupe* (1989) [3219-2], *Tahiti* (1989) [3219-3], *Alaska* (1989) [3219-4], *Sirocco* (1989) [3219-5], and *Bird of Paradise* (1989) [3219-6]. There are color transparencies and black and white negatives of *This Is Not a Book* (1997) [3785]. Also included are color transparencies of the following works on paper: *Untitled* (1986) [P86-44], *Untitled* (1986) [P86-45], *Officially Spring* (1987) [P87-5], *Canal Street XV* (1987) [P87-20], *Untitled* (1988) [P88-8], *Untitled* (1989) [P89-2], *Untitled* (1989) [P89-3], *Untitled* (1989) [P89-4], *Untitled* (1989) [P89-5], and *Point Reyes Headlands* (1989) [P89-7].

SPM.02, 29

No assigned numbers, 1981

Extent: 5 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folder includes color transparencies of the prints *Cameo* (1980) and *Monotype IX* (1981).

SPM.02, 30

No assigned number: *A Valentine for Mr. Wonderful* (1995), ca. 1995

Extent: 9 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Scope and Content

Folder includes color transparencies of *A Valentine for Mr. Wonderful* (1995).

SPM.02, 31

Unmounted slides, 1989–2002

Extent: 17 photographic slides

Physical Details: color

Dimensions: 35mm

Scope and Content

Folder includes unmounted color slides of the following prints: *Monoprint VIII* (1987), *Monoprint VI* (1987), *Monoprint II* (1987), *Sirocco* (1989), *Monoprint III* (1987), and *Monoprint VII* (1987).

Physical Facet

The slides have not been mounted. There are six film strips. Each strip has three slides.

SPM.02, 32

Works not by Helen Frankenthaler, 1981–2002

Extent: 12 photographic slides

Physical Details: color transparency

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Dimensions: 4 x 5 inches; 5 x 7 inches; 8 x 10 inches

Scope and Content

Folder includes color transparencies of works not by Helen Frankenthaler. Works include *Number 2* (1951) and *Composition with Red Triangles* (1945) by Jackson Pollock, *Ex-Nihilo* (1958) by Kenneth Noland, and 6 unidentified works.

SPM.02, 33

Empty boxes, 1981–2002

Scope and Content

Folder includes photocopies of two photo boxes, which were found empty during processing.

SPM.03, 1

Negatives: *Frankenthaler: Works on Paper 1949–1984, 1982–1984*

Extent: 180 photographic negatives

Physical Details: black and white

Dimensions: 4 x 5 inches

Scope and Content

Folder includes black and white negatives of works exhibited in *Frankenthaler: Works on Paper 1949–1984* (February 22, 1985–October 26, 1986) or considered for publication in the exhibition catalogue.

SPM.03, 2

Negatives: 1001–1016; 1077; 1083; 1085; 2152; 2182; 2193; 2205; 2297; 2401; 2516; 3064; 3075, 1982–2002

Extent: 131 photographic negatives

Physical Details: black and white

Dimensions: 4 x 5 inches

Scope and Content

Folder includes black and white negatives of works by Helen Frankenthaler, one work by Piero della Francesca, one work by Robert Motherwell, and one work by Utagawa Hiroshige. The negatives are arranged by Steven Sloman's assigned number. Some negative sleeves have gallery or publication information written on them. The works included in numbers 1001–1016, 1077, 1083, 2152, and 3075 are listed in other folder descriptions. Other works include: *Untitled* (1981) [P81-7] [1085] ["Boston poster" written on sleeve], *Red Sea* (1978–82) [2182], *Untitled* (1981) [CB81-2] [2193-1], *Untitled* (1982) [CB82-8] [2193-2], *Untitled* (1981) [2205-1], *Untitled* (1981) [P81-10] [2205-2], *Vessel* (1961) [2297], *Untitled* (1979) [P79-11] [2516-1], *Ochre and Gray Square* (1961) [2516-2], and a series of photographs taken for *Frankenthaler* (Abrams, 1989), including *The Jugglers* (1951) [3064-7], *La Sacra Conversazione* (1472-4) by Piero della Francesca [3064-8], *Window Shade No. 1* (1952) [3064-9], *Untitled* (1951) [3064-10], *Downtown* (1951) [3064-11], *Still Life* (1948) [3064-12], *Untitled* (1950) [3064-13], *Provincetown Harbor* (1950) [3064-14], *At Five in the Afternoon* (1949) by Robert Motherwell [3064-15], and *The Horse Market* (1857) by Utagawa Hiroshige [3064-16].

SPM.03, 2

Negatives: 3064; 3122; 3219; 3287; 3389; 3393; 3443; 3506, 1988–1992

Extent: 114 photographic negatives

Physical Details: black and white

Dimensions: 4 x 5 inches

Scope and Content

Folder contains black and white negatives of artworks by Helen Frankenthaler and some reference works by other artists. The negatives are arranged by project number. Some negatives contain title, gallery, or exhibition information. The works included in numbers 3064, 3122, 3219, 3287, 3389, 3393, and 3506 are listed in other folder descriptions. Some 3389 works are only represented in this negatives folder, those include: *Archangel* (1989) [3389-2], *Galileo* (1989) [3389-3], and *White Plumes* (1987) [3389-4]. 3443 negatives are of the following prints: *Brown Moons* (1961), *Post Card for James Schuyler* (1962–65–67), *Orange Hoop* (1965),

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White Portal (1967), *Yellow Span* (1968), *Southwest Blues* (1969), *Venice* (1969), *Connected by Joy* (1969–73), *Ocean Floor (With Tony's Orange)* (1969–76), *Lilac Arbor* (1970), *Spoletto* (1972), *Pompeii* (1976), *Comet* (1980–82), *Cedar Hill* (1983), *Flirting with Stone* (1985–90), and *Tiger's Eye* (1987).