

Helen Frankenthaler Foundation

Series 13: Photographic Materials, circa 1870–2012, bulk 1935–2011

Extent: 6.2 linear feet

Container Summary: [Subseries 13A] 18 binder boxes, 1 half manuscript box

Scope and Content

Series 13: Photographic Materials dates from circa 1870–2012 and contains exhibition installation photographs, studio snapshots, photo albums, career photographs, snapshots, and slides by Helen Frankenthaler and Robert Motherwell. A wide variety of formats are present, such as black and white prints, color prints, negatives, slides, and transparencies, and were maintained by the office or held by Frankenthaler in her personal papers. In general, the organization of the materials is kept as the original records were arranged and maintained by the office.

Subseries 13A: Installation views, 1956–2012, contains black and white prints, color prints, slides, and transparencies of solo and group exhibition installations at galleries, museums, art fairs, and other venues. Artworks in the photographs have been identified as best as possible; many artworks in photographs are annotated on the verso or on sleeve labels. Some untitled works also have their internal database number referenced in the folder scope note (i.e. "[DB.#]").

[CLOSED] Subseries 13B: Studio snapshots

[CLOSED] Subseries 13C: Photo albums, circa 1870–2008, contains numerous personal and career photo albums created by Frankenthaler and others throughout her lifetime. Career photo albums include albums documenting exhibition openings, book events, printmaking sessions at print workshops, and other special occasions. Personal photo albums include childhood photographs, personal trips, Frankenthaler and Stephen DuBrul's wedding, and Robert Motherwell's family photographs. There are no photo albums from the 1960s.

[CLOSED] Subseries 13D: Career photographs, 1935–2007, document Frankenthaler's life and career and primarily include black and white prints, color prints, and contact sheets often taken by photographers on assignment. Found are portraits and photographic documentation of Frankenthaler's studio, her social circle, and exhibitions. Photographers include Dan Budnik, Rudy Burckhardt, Jerry Cooke, André Emmerich, Burt Glinn, Ernst Haas, Brownie Harris, Alexander Liberman, Inge Morath, Ugo Mulas, Hans Namuth, Marvin E. Newman, Walter Silver, Cora Kelley Ward, Edward Youkilis, and others.

[CLOSED] Subseries 13E: Snapshots, circa 1925–2011, contains primarily personal amateur photographs of family, trips, parties, events, and daily life in New York and Connecticut. There may be some crossover with subseries 13D: Career photographs, but in general, photographs, slides, and negatives in this subseries were not taken with the intention to reproduce in a publication. Photographers are mostly Helen Frankenthaler, as well as Edward Youkilis, André Emmerich, family, and friends.

[CLOSED] Subseries 13F: Helen Frankenthaler and Robert Motherwell slides, 1958–1970, contain documentation of Frankenthaler and Motherwell's trips together, studio and exhibition shots, and their homes in New York City and Provincetown.

Arrangement

This series is arranged as six subseries: Subseries 13A: Installation views; Subseries 13B: Studio snapshots; Subseries 13C: Photo albums; Subseries 13D: Career photographs; Subseries 13E: Snapshots; and, Subseries 13F: Helen Frankenthaler and Robert Motherwell slides.

Conditions Governing Access

Subseries 13B, 13C, 13D, 13E, and 13F are closed while during processing.

Processing Information

Subseries 13A: Installation views: Installation view binders were disassembled and items rehoused in acid-free binders and poly sleeves in their original order, excepting any items filed out of chronological order. Labels on original sleeves were photocopied and filed in the new sleeves with their photographs. Some installation views which were not originally filed in binders were added to this subseries.

As the Helen Frankenthaler papers continue to be processed, the finding aid for Series 13 will be updated.

Collection Inventory

Subseries 13A: Installation views, 1956–2012

Arrangement

Binders are arranged chronologically by exhibition date. Undated photographs are filed at the end of the subseries.

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Row: 14, Shelf: 2, HFP13A.01

Kootz Gallery, New York, *Art for Two Synagogues*(October 15–27, 1956), 1956

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 16.2 x 22.3 cm

Scope and Content

Photograph is of tapestry, *Ark Curtain for St. Paul* (1956), and has a label for Kootz Gallery on the verso.

Osaka International Festival, *The International Art of a New Era: U.S.A., Japan, Europe*(April 12–20, 1958) , 1958

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 12.5 x 10.4 cm

Scope and Content

Photograph includes *Eden* (1956).

Row: 14, Shelf: 2, HFP13A.01

André Emmerich Gallery, *Helen Frankenthaler* (March 30–April 25, 1959), 1959

Extent: 9 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Hotel Cro-Magnon* (1958), *Winter Hunt* (1958), *Before the Caves* (1958), *French Horizon* (1958), *Autumn Farm* (1959), *Beach Horse* (1959) (listed as *Sea Horse*), *Las Mayas* (1958), *Nude* (1958), *Madridscape* (1959), *Number IV (Madrid Series)* (1958), *The Arena* (1958), *Brown Top Shapes* (1958), and *The Chinese Pajamas* (1959). Photographs are by Rudy Burckhardt and many are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.01

HCE Gallery, Provincetown, MA, *Frankenthaler/Motherwell* (July 14–20, 1959), 1959

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 8.9 x 8.9 cm

Scope and Content

Photograph includes *Number I (Madrid Series)* (1958), and *Untitled* (1958). Also included are notes about the works and the show by Maureen St. Onge.

Row: 14, Shelf: 2, HFP13A.01

Jewish Museum, *Helen Frankenthaler Paintings* (January 26–March 2, 1960), 1960

Extent: 12 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm
Extent: 8 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include *Red Square* (1959), *Nude* (1958), *Toward a New Climate* (1957), *Las Mayas* (1958), *Seven Types of Ambiguity* (1957), *Mother Goose Melody* (1959), *Beach Horse* (1959) [listed as *Sea Horse*], *Ed Winston's Tropical Gardens* (1951-52), *Before the Caves* (1958), *Giralda* (1957), *Mountains and Sea* (1952), *Acres* (1959), *Trojan Gates* (1955), *Jacob's Ladder* (1957), and *Shatter* (1953). Photographs are by Rudy Burckhardt and many have annotations written on the verso. Color slides include all works listed previously, as well as *Open Wall* (1953), and the photographer is unknown.

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Row: 14, Shelf: 2, HFP13A.01

Everett Ellin Gallery (March 20–April 15, 1961), 1961

Extent: 5 photographic prints
Physical Details: black and white
Dimensions: 12 x 23.4 cm, 8.9 x 8.9 cm

Scope and Content

Photographs include three photos of the outside of the gallery with *Las Mayas* (1958) and *Figure With Thoughts* (1960, upside down) in the window. Installation views include *Las Mayas* (1958), *Winter Figure with Black Overhead* (1959), *First Class Motel Bedroom* (1959), *The Red Sea* (1959), *Labor Day* (1959), and *Alice B. Toklas and Gertrude Stein at the Fireplace* (1959).

Row: 14, Shelf: 2, HFP13A.01

Galerie Lawrence (October 15–November 7, 1961), 1961

Extent: 3 photographic prints
Physical Details: black and white
Dimensions: 16.5 x 23.5 cm

Scope and Content

Photographs by Heidi Meister for Galerie Lawrence include *Pink Bird Figure* (1961), *Yellow Caterpillar* (1961), *Nude* (1958), *Swan Lake II* (1961), *The Nest* (1961), *Animal Scene* (1960), *May Scene* (1961), *Collision* (1960), *Winter Hunt* (1958), and an unidentified work (circa 1960–61).

Row: 14, Shelf: 2, HFP13A.01

Bennington College, *Helen Frankenthaler* (May 1962), 1962

Extent: 2 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include *Courtyard of El Greco's House* (1959), *Eden* (1956), *Mountains and Sea* (1952, partial), *Mother Goose Melody* (1959, partial), *Black with Shadow* (1961, partial), and the right edge of *Open Wall* (1953).

Row: 14, Shelf: 2, HFP13A.01

Galerie Lawrence, *Frankenthaler* (October 15–November 7, 1963), 1963

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 13.2 x 9.5 cm
Extent: 1 photographic prints
Physical Details: Polaroid
Dimensions: 11 x 19 cm

Scope and Content

Photographs include *Weather Change* (1963) and *Blue Causeway* (1963), and are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.01
HFP13A.OV01, 1

Kasmin Limited, London, *Helen Frankenthaler* (May 22–June 20, 1964), 1964

Extent: 2 photographic prints
Physical Details: color
Dimensions: 16 x 24 cm

Scope and Content

Photographs by A.C. Cooper Ltd. are oversized, mounted on board, and include *Small's Paradise* (1964), *The Bay* (1963), *Coastline* (1964), *Alchemy* (1964), *Saturn* (1963), *Interior Landscape* (1964), *Sands* (1964).

Physical Description

Oversized photographs are housed in box HFP13A.OV01.

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Row: 14, Shelf: 2, HFP13A.01

David Mirvish Gallery, *Recent Paintings by Helen Frankenthaler* (December 8–29, 1965), 1965

Extent: 2 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by John Reeves include *Blue Arena* (1965), *Santorini* (1965), *Floe IV* (1965), *Orange Mood* (1966), *Floe III* (1965), *Lindos* (1965), *Wine Dark* (1965). Photographs are stamped and annotated on the verso.

Row: 14, Shelf: 2, HFP13A.01

Rice Gallery, New York, *Artists of East 94th-95th Streets* (April 3–30, 1966), 1966

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 12.7 x 17.6 cm

Scope and Content

Photograph by Gloria Hoffman includes six works hanging on the walls, only one of which is identified, *Untitled* (1959) [DB.11440]. The other five works are unidentified and are unknown if they are by Frankenthaler. Photograph is annotated on the verso.

Row: 14, Shelf: 2, HFP13A.01

André Emmerich Gallery (October 8–27, 1966), 1966

Extent: 1 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Slide includes Helen Frankenthaler and B. Miller [Robert Miller?] standing in front of an artwork, possibly *Mauve District* (1966).

Row: 14, Shelf: 2, HFP13A.01

International Council of the Museum of Modern Art, New York (Tokyo venue), *Two Decades of American Painting* (October 15–November 27, 1966), 1966

Extent: 15 photographic prints
Physical Details: black and white
Dimensions: 12.6 x 18 cm, 20.3 x 25.4 cm

Scope and Content

Photographs include *Cape (Provincetown)* (1964), *Wine Dark* (1965), *Cool Summer* (1962), and *Jacob's Ladder* (1957), as well as artworks by Robert Motherwell. Some photographs include Clement Greenberg; some are also annotated on the verso. Two photos are annotated "Tokyo," but it is unknown whether all of the photographs are from the Tokyo venue, or if some may be from the following venue in Kyoto, Japan.

Row: 14, Shelf: 2, HFP13A.01

National Collection [Smithsonian American Art Museum], Washington, D.C., *XXXIII International Biennial Exhibition of Art* (1966), 1966

Extent: 4 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Mountains and Sea* (1952), *The Bay* (1963), *One O'Clock* (1966), *Orange Shapes in Frame* (1964), *Seascape with Dunes* (1962), and *Five Color Space* (1966). It's likely that this group of photographs includes two photographs from the National Collection venue and two photographs from the U.S. Pavilion in Venice. All of the photographs are identified on the back as taken at the National Collection, Washington,

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D.C., but two of the photographs have the same ceiling, floors, and placement of works, while the other two photographs have a different ceiling, floors, and placement of works.

Metropolitan Museum of Art, *200 Years of Watercolor Painting in America* (December 8, 1966–January 29, 1967), 1966

Extent: 1 photographic prints

Physical Details: black and white

Dimensions: 19.6 x 25.4 cm

Scope and Content

Photograph includes works by many artists, one of which appears to be by Frankenthaler [exhibition catalogue lists *Two-Color Space* (1966)].

Row: 14, Shelf: 2, HFP13A.01

Windham College, *Helen Frankenthaler: A Selection of Work on Paper 1958-1966* (May 8–21, 1967), 1967

Extent: 4 photographic prints

Physical Details: black and white

Dimensions: 8.5 x 10.8 cm, 20.3 x 25.4 cm

Scope and Content

Photographs include *Three Red Balls* (1962), *Untitled (Original Poster for André Emmerich Gallery Exhibition)* (1958), *April IX* (1963), *Bingo* (1962), *Possibilities Series #5* (1966), *Possibilities (one of a series)* (1966), *Possibilities Series* (1966), and many more unidentified works.

Row: 14, Shelf: 2, HFP13A.01

Georgia Museum of Art, *The Visual Assault* (November 12–December 15, 1967), 1967

Extent: 1 photographic prints

Physical Details: black and white

Dimensions: 18 x 19 cm

Scope and Content

Photograph by Georgia Museum of Art includes *Spring Thoughts Underscored* (1965) [annotated on verso of photograph as *Summer Sun, Underlined*].

Row: 14, Shelf: 2, HFP13A.01

André Emmerich Gallery (April 6–25, 1968), 1968

Extent: 10 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm, 18 x 25 cm

Scope and Content

Photographs include *Golden Day* (1967), *Capri* (1967), *Lunar Table* (1968), *The Human Edge* (1967), *Alloy* (1967), *Chalk Zone* (1968), *Horoscope (for K.B.)* (1968), *Orange Proscenium* (1968), *Logging* (1967). Photographs have André Emmerich Gallery labels and annotations in pencil on the verso.

Row: 14, Shelf: 2, HFP13A.02

Whitney Museum of American Art, *Helen Frankenthaler: A Retrospective Exhibition* (February 20–April 6, 1969), 1969

Extent: 19 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by MoMA include *Canal* (1963), *Seascape with Dunes* (1962), *Arcadia* (1962), *Seven Types of Ambiguity* (1957), *Mauve District* (1966), *Siren's Hill* (1966), *Tangerine* (1964), *Swan Lake I* (1961), *Winter Hunt* (1958), *Before the Caves* (1958), *Summer Banner* (1968), *Buddha's Court* (1964), *Interior Landscape* (1964), *Small's Paradise* (1964), *Island Weather II*

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(1963), *Cloud Slant* (1968), *Eden* (1956), *Mount Sinai* (1956), *Arden* (1961), *Blue Caterpillar* (1961), *Three Moons* (1961), *Flood* (1967), *The Human Edge* (1967), *Adriatic* (1968), *Five Color Space* (1966), *Noon* (1966), *Blue North* (1968), *Tone Shapes* (1968), *Inner Edge* (1966), *Ed Winston's Tropical Gardens* (1951), *Courtyard of El Greco's House* (1959), *Shatter* (1953), *River* (1955), *Morning Star* (1955), *Mountains and Sea* (1952), *Open Wall* (1953), *Blue Head-On* (1965), *Magic Carpet* (1964), *The Bay* (1963), *Blue Tide* (1963), *The Maud* (1963), *Round Trip* (1957), *10/29/52* (1952), and *Jacob's Ladder* (1957). Photographs are annotated on verso.

Row: 14, Shelf: 2, HFP13A.02

Whitechapel Gallery, *Helen Frankenthaler: A Retrospective Exhibition* (May 7–June 8, 1969), 1969

Extent: 34 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include head-on shots of *Mountains and Sea* (1952), *Open Wall* (1953), *Shatter* (1953), *Mount Sinai* (1956), *Eden* (1956), *Jacob's Ladder* (1957), *Nude* (1957), *Before the Caves* (1958), *Courtyard of El Greco's House* (1959), *Arden* (1961), *Vessel* (1961), *Arcadia* (1962), *Seascape with Dunes* (1962), *The Bay* (1963), *The Maud* (1963), *Blue Tide* (1963), *Buddha's Court* (1964), *Interior Landscape* (1964), *Small's Paradise* (1964), *Tangerine* (1964), *Mauve District* (1966), *Flood* (1967), *Adriatic* (1968), *Cloud Slant* (1968), *Summer Banner* (1968), and *Tone Shapes* (1968), as well as in-situ shots of *Mountains and Sea* (1952, partial), *Shatter* (1953), *Eden* (1956), *Before the Caves* (1958), *Vessel* (1961), *Arcadia* (1962), *Nude* (1957), *Courtyard of El Greco's House* (1959), *Seascape With Dunes* (1962), *Blue Tide* (1963, partial), *Tangerine* (1964), *Small's Paradise* (1964), *Buddha's Court* (1964), *Open Wall* (1953), *Tone Shapes* (1968), *Mauve District* (1966), *Blue North* (1968), *Cloud Slant* (1968), and *Adriatic* (1968). Photographs are by AEP and also found is a memorandum from AEP regarding the installation slides.

Row: 14, Shelf: 2, HFP13A.02

Kongresshalle Berlin, *Helen Frankenthaler: A Retrospective Exhibition* (October 2–21, 1969), 1969

Extent: 17 photographic prints

Physical Details: black and white

Dimensions: 17.8 x 23.2 cm

Extent: 9 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include Helen Frankenthaler at the opening, taken by United States Information Service, U.S. Mission, Berlin, likely for press purposes, and were sent to Frankenthaler by Hans Tuch, U.S.I.S. Berlin. Also found are prints and faded color slides of installation views which include *The Maud* (1963), *Interior Landscape* (1964, partial), *Arcadia* (1962), *Blue Tide* (1963), *Adriatic* (1968), *Cloud Slant* (1968), *Vessel* (1961), *Tangerine* (1964), *The Bay* (1963), *Courtyard of El Greco's House* (1959), *Open Wall* (1953, partial), *Blue Head-On* (1965), *Blue Caterpillar* (1961), *10/29/52* (1952), *Siren's Hill* (1966), *Shatter* (1953), *Jacob's Ladder* (1957), *Seven Types of Ambiguity* (1957, partial), *Morning Star* (1955), *Before the Caves* (1958, partial), *Winter Hunt* (1958), *Mount Sinai* (1956), *Swan Lake I* (1961), *Three Moons* (1961), *Blue North* (1968), *Mauve District* (1966), *Nude* (1957), *Arden* (1961), *Round Trip* (1957), *Eden* (1956), *Canal* (1963), and *Seascape with Dunes* (1962). Most photographs have annotations on the verso, but individuals are not identified.

Row: 14, Shelf: 2, HFP13A.02

Smithsonian Institution International Art Program (Wallenstein Palace, Prague, Czech Republic), *The Disappearance and Reappearance of the Image* (October 1969), 1969

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Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photograph includes *Gemini Dream* (1966, partial), and a checklist for the exhibition which includes three works by Frankenthaler: *Trojan Gates* (1955), *Narcissus* (1963), and *Gemini Dream* (1966).

Physical Facet

Materials are photocopies.

Row: 14, Shelf: 2, HFP13A.02

André Emmerich Gallery (November 15–December 4, 1969), 1969

Extent: 7 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Virgo* (1969), *Chatham Light* (1969), *Hurricane Flag* (1969), *Blessing of the Fleet* (1969), *Commune* (1969), *Cloister* (1969), *Monoscape* (1969, upside down?), *Stride* (1969), and *Blue Rail* (1969). Photographs are labeled with an André Emmerich Gallery sticker on the verso.

Row: 14, Shelf: 2, HFP13A.02

David Mirvish Gallery (May 1–25, 1971), 1971

Extent: 3 photographic prints
Physical Details: black and white
Dimensions: 20.5 x 25.3 cm

Extent: 3 photographic prints

Physical Details: color
Dimensions: 12.8 x 17.6 cm

Extent: 3 photographic slides
Physical Details: color transparency
Dimensions: 10 x 12.5 cm

Scope and Content

Color transparencies and prints of the installation include *Ambassador to the Moon* (1971), *Sesame* (1970), *Chalk Separates* (1971), *Circus, Pistachio* (1971), *Chairman of the Board* (1971), *Herald* (1970). Also found are color photographs of Helen Frankenthaler, David Mirvish, Ed Mirvish, and John Blee at the opening. Photographs are by Karol Ike for David Mirvish Gallery.

Row: 14, Shelf: 2, HFP13A.02

Heath Gallery, Atlanta, *Helen Frankenthaler: Paintings and Graphics* (November 9–30, 1971), 1971

Extent: 13 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include *March* (1963), *Oasis* (1965), *Sliced Blue* (1965, upside down?), *U-Turn* (1966), *Billow* (1968), *The Road to the Palace* (1970), and *Summer Suit* (1970).

Row: 14, Shelf: 2, HFP13A.02

University Art Museum, University of California Berkeley, *Abstract Expressionism From the Museum Collection* (January 26–April 30, 1972), 1972

Extent: 1 photographic prints
Physical Details: color
Dimensions: 12.6 x 8.9 cm

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Scope and Content

Photograph includes *Before the Caves* (1958).

Row: 14, Shelf: 2, HFP13A.02

Fendrick Gallery, *Helen Frankenthaler: Gouaches and Prints* (May 3–27, 1972), 1972

Extent: 22 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Link Harper include Helen Frankenthaler, Phil Stern, Harry Lowe, Betty Battle, Barbara Fendrick, H. Salzman, Ambassador Stanley Woodward, Mr. and Mrs. Stefan Munsing, as identified on the verso, and unidentified others at opening on May 2, 1972.

Photographs include *London Memos* (1971) [DB.6899], *Study for "Green Likes Mauve"* (1970), *Untitled* (1970) [DB.5203], *Study X* (1971), *London Memos* (1971) [DB.11441], *Untitled* (1971) [DB.6791], and other unidentified prints and works on paper.

Row: 14, Shelf: 2, HFP13A.02

Portland Art Museum (May 16–June 25, 1972), 1972

Extent: 3 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides include *Spanning* (1971), *Mauve Exit* (1969), *Lozenge* (1969), *Renaissance* (1971), *Cave* (1969), *Hurricane Flag* (1969), *Sunset Corner* (1969), and *Red Rope* (1967).

Row: 14, Shelf: 2, HFP13A.02
HFP13A.OV01, 2

André Emmerich Gallery Downtown, *Helen Frankenthaler: 10 Sculptures and Recent Works on Paper* (December 9–30, 1972), 1972

Extent: 29 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm; 25.2 x 20.5 cm

Scope and Content

There are multiple prints of seven installation views of sculpture, all taken by André Emmerich Gallery. Photographs include *Yard* (1972), *Envelope* (1972), *Brice (For Charlie)* (1972), *Matisse Table* (1972), *Ceiling Horses* (1972), *Harp* (1972), *Heart of London Map* (1972), *Pedestal* (1972), *Ten After All* (1972), and *David's Chariot* (1972), but do not include any works on paper. One print is taped to oversized cardboard with annotations on it; it is unknown what project, if any, this print was made for.

Physical Description

Oversized material housed in box HFP13A.OV01.

Row: 14, Shelf: 2, HFP13A.03

Waddington Galleries II, London, *Helen Frankenthaler: Paintings* (March 8–31, 1973), 1973

Extent: 4 photographic slides

Physical Details: color transparency, mounted

Dimensions: 20.5 x 15.9 cm

Scope and Content

Color transparencies by Rodney Todd-White & Son are mounted and include *Yellow Saga* (1972), *China I* (1973), *China II* (1972), *Cable* (1971), and *Lower Threshold* (1972).

Row: 14, Shelf: 2, HFP13A.03

Metropolitan Museum of Art, *Helen Frankenthaler: Sixty-two Painted Book Covers* (May 2–June 17, 1973), 1972-1973

Extent: 46 photographic slides

Physical Details: color

Dimensions: 35 mm

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Extent: 1 photographic slides

Physical Details: color transparency

Dimensions: 17.5 x 12.5 cm

Extent: 2 photographic prints

Physical Details: black and white

Dimensions: 20.6 x 25.5 cm; 17.8 x 25.4 cm

Scope and Content

Color slides document individual book covers (not installation views), and appear to be taken by the MET. One print is an installation view of the MET gallery space. Also found is a color transparency and print annotated on the verso: "Photo taken at Harry N. Abrams Gallery, 110 East 59th Street, New York, March 1972; 51 covers for the Limited Edition of "Frankenthaler" by Barbara Rose."

Row: 14, Shelf: 2, HFP13A.03

David Mirvish Gallery (May 26–June 16, 1973), 1973

Extent: 3 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *White Beside* (1973), *Filming* (1972), *Vinsanto* (1973), *Chill Factor* (1973), *Birdseye* (1973), *Unwind* (1972), and *Off White Square* (1973).

Row: 14, Shelf: 2, HFP13A.03

Basel Art Fair (June 1973), 1973

Extent: 2 photographic prints

Physical Details: color

Dimensions: 18 x 12.5 cm

Extent: 4 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs and slides include *Red Travels* (1971) and *Golden Day* (1967), hung in the fair's exhibition "American Paintings 1950–1970," and *Lot's Wife* (1971), hung at Galerie Wentzel's booth. Photographs are by André Emmerich.

Row: 14, Shelf: 2, HFP13A.03

André Emmerich Gallery (November 17–December 5, 1973), 1973

Extent: 9 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Ann Freedman include *Burnt Norton* (1972), *Moveable Blue* (1973), *Nature Abhors a Vacuum* (1973), *Silent Wish* (1973), *Yearning* (1973), *Cravat* (1973), *Hybrid Vigor* (1973), *Summer Harp* (1973), *Venus Revealed* (1973), *New Paths* (1973), and *Distillation* (1973).

Row: 14, Shelf: 2, HFP13A.03

Janie C. Lee Gallery, Houston, TX, [Opening of gallery] (December 1973), 1973

Extent: 4 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include André Emmerich, Janie C. Lee, Leo Castelli at the opening of the gallery, and include *Red Rope* (1967) and *Hurricane Flag* (1969). Photographs were taken by Hickey & Robertson and Houston Chronicle.

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Row: 14, Shelf: 2, HFP13A.03

David Mirvish Gallery, *Ten Years Ago...An Exhibition of Paintings from 1964* (February 9–March 6, 1974), 1974

Extent: 2 photographic slides

Physical Details: color transparency

Dimensions: 12.5 x 10 cm

Scope and Content

Photographs include *Magic Carpet* (1964).

Row: 14, Shelf: 2, HFP13A.03

Swarthmore College, *Helen Frankenthaler: Sculpture* (April 1974), 1974

Extent: 18 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include *Heart of London Map* (1972), *Matisse Table* (1972), *Brice (for Charlie)* (1972), *Yard* (1972), and *David's Chariot* (1972) installed outdoors at Swarthmore College.

Row: 14, Shelf: 2, HFP13A.03

Galerie André Emmerich, Zurich (June 15–August 31, 1974), 1974

Extent: 5 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by André Emmerich Gallery include *Circe* (1974), *April Mood* (1974), *Gypsy* (1974), *Return Point* (1974), *Barbuda* (1974), *Nadir Rising* (1974), *Cloud Harbor* (1974), *Sundowner* (1974), and *Hope Junction* (1974).

Row: 14, Shelf: 2, HFP13A.03

North Central Bronx Hospital Commission, *Tile wall* (July 1974), 1973-1974

Extent: 7 photographic prints

Physical Details: color

Dimensions: 17.2 x 12.6 cm; 8.8 x 8.8 cm

Extent: 5 photographic prints

Physical Details: black and white

Dimensions: 25.3 x 13.7 cm; 25.3 x 18 cm

Extent: 123 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include production of the tiles at Bennington Potters in 1973; installation of the tile wall at North Central Bronx Hospital in July 1974; and, details and full shots of the wall in situ by Geoffrey Clements. Many photographs at Bennington Potters and during installation include Helen Frankenthaler and unidentified others.

Row: 14, Shelf: 2, HFP13A.03

Virginia Museum of Fine Arts, *Twelve American Painters* (September 30–October 27, 1974), 1974

Extent: 3 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Virginia Museum of Fine Arts include *Walnut Hedge* (1971), *St. John* (1971), *Nature Abhors a Vacuum* (1973), and *The Road to Messina* (1971).

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Row: 14, Shelf: 2, HFP13A.03

Cologne Art Fair (October 15–20, 1974), 1974

Extent: 3 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Extent: 7 photographic prints

Physical Details: color

Dimensions: 12.5 x 8.8 cm

Scope and Content

Photographs include *Trespass* (1974), *Edward's Way* (1974), *Hope Junction* (1974), *Stroke of High Tide I* (1974), and *Under April Mood* (1974), shown at Galerie André Emmerich's fair booth.

Row: 14, Shelf: 2, HFP13A.03

Fourth National Bank and Trust Company, Wichita, Kansas, Gloria Ross Tapestry (1974), 1974

Extent: 7 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include the installation of a 45' tapestry designed by Helen Frankenthaler, executed at Aubusson by Gloria Ross at the Fourth National Bank and Trust Company, Wichita, Kansas. Also included are photographs of the Fourth National Bank and Trust commission tapestry maquette.

Row: 14, Shelf: 2, HFP13A.03

Waddington Galleries II, London (November 26–December 21, 1974), 1974

Extent: 1 photographic prints

Physical Details: contact sheet

Scope and Content

Photographs include five rows cut from a contact sheet and pasted onto acidic black paper. Photographs include gallery shots with unidentified people, and *It Was There* (1974), *Rapunzel* (1974), *Intervention* (1974), *Brooding Light* (1974), *Till We Know* (1974), *Just Before* (1974), *Stroke of High Tide II* (1974), *In Dreams Begin* (1974), and *Sky Garden* (1974).

Row: 14, Shelf: 2, HFP13A.04

David Mirvish Gallery (March 8–April 1, 1975), 1975

Extent: 5 photographic slides

Physical Details: color transparency mounted on board

Dimensions: 12.5 x 10 cm

Scope and Content

Color transparencies by Jane Corkin for David Mirvish Gallery are mounted on board include *Protect Renoir* (1974), *Jovian Atmosphere* (1974), *Venetian Story* (1974), *Viewpoint I* (1974), *Edward's Way* (1974), *Degas at 45* (1974), and *Ocean End* (1975).

Row: 14, Shelf: 2, HFP13A.04

Corcoran Gallery of Art, *Helen Frankenthaler: Paintings 1969–1974* (April 20–June 1, 1975), 1975

Extent: 24 photographic prints

Physical Details: black and white, contact sheet

Dimensions: 20.3 x 25.4 cm

Extent: 68 photographic slides

Physical Details: color, black and white

Dimensions: 35 mm

Scope and Content

Color slides by Edward Youkilis document the installation in progress and black and white

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slides show the museum signage. Also found are four contact sheets and black and white prints, of which some are duplicates. Artworks in prints include *Dateline* (1972), *Rapunzel* (1974), *The Last Minute in April* (1974), *China II* (1972), *Sky Pit* (1970), *Hint From Bassano* (1973), *Nature Abhors a Vacuum* (1973), *New Paths* (1973), *Chill Factor* (1973), *Sesame* (1970), *Blue Rail* (1969), *Hurricane Flag* (1969), *Venetian Story* (1974), *Thanksgiving* (1972), *Commune* (1969), *The Sound of the Bassoon* (1974), *Barbuda* (1974), *What we really are, we really ought to be* (1974), *Burnt Norton* (1972); artworks on contact sheets also include *Ocean Drive West #1* (1974), *Corniche* (1974), *Under April Mood* (1974), *Genuine Blue* (1970), *Circe* (1974), *St. John* (1971), *Ramparts* (1970), *Moveable Blue* (1973), *Jovian Atmosphere* (1974), *Mexico* (1974), *Summer Suit* (1970), *Venus Revealed* (1973), *Pistachio* (1971), *Vaporite* (1971), and *Mornings* (1971). Black and white photographs are by Michael James O'Brien.

Row: 14, Shelf: 2, HFP13A.04

Solomon R. Guggenheim Museum, *Ceramic Tiles by Helen Frankenthaler* (May 2–June 1, 1975), 1975

Extent: 20 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Extent: 7 photographic prints

Physical Details: color

Dimensions: 12.6 x 8.6 cm; 17.7 x 12.6 cm

Extent: 82 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs and color slides include the installation of *Thanksgiving Day 1973*, 65 hand-painted tiles from a series of 71. Also found is a photograph of Helen Frankenthaler signing tiles, and Thomas Messer and Frankenthaler at the opening, May 1, 1975. Most black and white photographs taken by Robert E. Mates and Mary Donlon for Solomon R. Guggenheim Museum, and color slides taken by Edward Youkulis.

Related Materials

Additional photographs located in Career Photographs (13D.07).

Row: 14, Shelf: 2, HFP13A.05

Seattle Art Museum, *Helen Frankenthaler: Paintings 1969-1974* (June 26–September 14, 1975), 1975

Extent: 21 photographic prints

Physical Details: black and white

Dimensions: 20.5 x 20.5 cm

Scope and Content

Photographs include *Moveable Blue* (1973), *Pistachio* (1971), *Venetian Story* (1974), *Genuine Blue* (1971), *New Paths* (1973), *Chill Factor* (1973), *Venus Revealed* (1973), *Ocean Drive West #1* (1974), *Blue Rail* (1969), *Under April Mood* (1974), *Nature Abhors a Vacuum* (1973), *China II* (1972), *St. John* (1971), *Hint From Bassano* (1973), *Hurricane Flag* (1969), *Burnt Norton* (1972), *Thanksgiving* (1972), *The Last Minute in April* (1974), *What we really are, we really ought to be* (1972), and *Commune* (1969).

Row: 14, Shelf: 2, HFP13A.05

Rosa Esman Gallery, *Helen Frankenthaler: Ceramic Tiles* (September 9–October 4, 1975), 1975

Extent: 3 photographic prints

Physical Details: color

Dimensions: 12.6 x 8.8 cm

Extent: 1 photographic prints

Physical Details: contact sheet

Extent: 6 photographic slides

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Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs, slides, and contact sheet includes *Thanksgiving Day* ceramic tiles in the gallery. The slides and contact sheet photographs taken by Edward Youkilis.

Related Materials

Contact sheet negatives located in Career Photographs (HFP.2339).

Row: 14, Shelf: 2, HFP13A.05

Museum of Fine Arts, Houston, *Helen Frankenthaler: Paintings 1969-1974 (October 10–November 22, 1975), 1975*

Extent: 10 photographic prints

Physical Details: black and white

Dimensions: 20.5 x 20.5 cm

Extent: 10 photographic prints

Physical Details: color

Dimensions: 12.6 x 8.8 cm; 17.6 x 12.6 cm

Extent: 1 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Black and white photographs by André Emmerich Gallery include *What we really are, we really ought to be* (1972), *Dateline* (1972), *Burnt Norton* (1972), *Moveable Blue* (1973), *Hurricane Flag* (1969), *Blue Rail* (1969), *Venetian Story* (1974), *Venus Revealed* (1973), *Nature Abhors a Vacuum* (1973), *Hint From Bassano* (1973), *Circe* (1974), *Ocean Drive West #1* (1974), *Jovian Atmosphere* (1974), *The Last Minute in April* (1974), *China II* (1972), *Genuine Blue* (1971), *Sesame* (1970), *Sky Pit* (1970), *Pistachio* (1971), *The Sound of the Bassoon* (1974), and *Rapunzel* (1974). Also found are photographs of Helen Frankenthaler, Ann Freedman, and Bill Agee in the museum. Color photographs also include *Commune* (1969), *Chill Factor* (1973), *Mornings* (1971), and *St. John* (1971).

Row: 14, Shelf: 2, HFP13A.05

André Emmerich Gallery, *Helen Frankenthaler: New Paintings (November 8–December 2, 1975), 1975*

Extent: 4 photographic prints

Physical Details: black and white

Dimensions: 20.5 x 20.5 cm; 17.6 x 12.6 cm

Extent: 18 photographic prints

Physical Details: color

Dimensions: 12.6 x 8.8 cm

Extent: 103 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides and photographs by André Emmerich Gallery of installations, many of the slides which appear to be duplicates, include *Giant Step* (1975), *Kingsway* (1975), *Royal Fireworks* (1975), *Blue Seducer* (1975), *Elberta* (1975), *Ginger Box* (1975), *Tulip Tint* (1975), *Enigma* (1975), *Lush Spring* (1975), *Ocean End* (1975), *Ocean Desert* (1975), and *After Hours* (1975). Also found are color slides and prints of the exhibition opening and include Helen Frankenthaler, Edward Youkilis, André Emmerich, Ann Freedman, Nathan Kolodner, Barbara Rose, Alexander Liberman, other unidentified persons, and a cake by William Greenberg Desserts in the Upper East Side.

Row: 14, Shelf: 2, HFP13A.05

Janie C. Lee Gallery, *Helen Frankenthaler: Twelve Works on Paper, 1974–75 (December 6, 1975–January 31, 1976), 1975*

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Extent: 12 photographic prints

Physical Details: color

Dimensions: 10.7 x 8 cm

Extent: 14 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include *Untitled* [A] (1975) [DB.11064], *Untitled (Stamford)* [B] (1975) [DB.2572], *Untitled* [C] (1975) [DB.5249], *Untitled (Stamford)* [D] (1975) [DB.12044], *Untitled* [E] (1975), *Untitled* [F] (1975), *Untitled* [G] (1975) [DB.10677], *Untitled* [H] (1975), *Untitled* [I] (1975), *Untitled (July 75)* [J] (1975) [DB.6552], *Untitled* [K] (1975), and *Untitled* [L] (1975).

Row: 14, Shelf: 2, HFP13A.06

Everson Museum of Art, *New Works in Clay by Contemporary Painters and Sculptors (January 23–April 4, 1976), 1976*

Extent: 3 photographic prints

Physical Details: black and white

Dimensions: 19.6 x 25.3 cm

Extent: 32 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs and color slides by Jane Courtney Frisse of the installation include *Mattress I* (1975), *Standing Wave* (1975), *Shield* (1975), *Door* (1975), *Bouquet* (1975), *Lunar Balance* (1975), *Mattress II* (1975), *Rosetta* (1975), and *Etna* (1975), as well as slides documenting details of some of those works. Also found are color slides documenting the works in progress at Syracuse University's Continental Can studio, including *Mattress I*, *Mattress II*, *Door*, *Lunar Balance*, *Rosetta*, *Shield*, *Bouquet*, *Flue Tile II*, and *Flue Tile III*.

Row: 14, Shelf: 2, HFP13A.06

John Berggruen Gallery (February 25–April 3, 1976), 1976

Extent: 5 photographic prints

Physical Details: color

Dimensions: 20.2 x 25.4 cm

Extent: 5 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs by Robert Shankar include *Just Before* (1974), *Intervention* (1974), *Tissue* (1974), *Corridor I* (1975), *Glow* (1968), *Grove* (1974), *Cardinal* (1974), and *Green Sway* (1975). Color slides also include *Return and Exit* (1974).

Row: 14, Shelf: 2, HFP13A.06

Ace Gallery, Venice, CA, [Group exhibition] (April–May 1976), 1976

Extent: 1 photographic prints

Physical Details: black and white

Dimensions: 19.5 x 25.3 cm

Scope and Content

Photograph includes *Minotaur* (1975).

Row: 14, Shelf: 2, HFP13A.06

Basel Art Fair (June 13–21, 1976), 1976

Extent: 1 photographic prints

Physical Details: black and white

Dimensions: 8.8 x 12.6 cm

Scope and Content

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Photograph taken by André Emmerich includes *Springpath* (1976) and *Cortez Junction* (1976, upside down?).

Row: 14, Shelf: 2, HFP13A.06

Paris Grand Palais, FIAC '76: 3eme Foire Internationale d'Art Contemporain (October 16–24, 1976), 1976

Extent: 3 photographic prints
Physical Details: black and white
Dimensions: 15.8 x 23.8 cm

Scope and Content

Photographs by André Emmerich Gallery include *September* (1976), *Sea Level* (1976), *Second Wind* (1976), *Gray Plateau* (1976), and *Aton* (1976).

Row: 14, Shelf: 2, HFP13A.06

Diane Gilson Gallery, Seattle, Helen Frankenthaler: Major Prints 1961–1974 (November 19–December 31, 1976), 1976

Extent: 3 photographic prints
Physical Details: color
Dimensions: 8.8 x 12.4 cm

Scope and Content

Photographs include *Nepenthe* (1972), *I Need Yellow with Orange* (1973–76), *Savage Breeze* (1974), *Solarium* (1964–74), *White Portal* (1967), *Connected by Joy* (1969–73), *Crete* (1969–72), *Post Card for James Schuyler* (1962–65–67), and one unidentified work [*Relay I*, 1976?].

Row: 14, Shelf: 2, HFP13A.06

Janie C. Lee Gallery, Helen Frankenthaler: New Paintings (November 27, 1976–January 5, 1977), 1976

Extent: 5 photographic slides
Physical Details: color transparency
Dimensions: 9.9 x 12.5 cm

Scope and Content

Photographs include *Superstitious Mountains* (1976), *Isis* (1976), *Plexus* (1976), *Blue Bellows* (1976), *Viking* (1976), *April Tilt* (1976), and *Floor* (1976).

Row: 14, Shelf: 2, HFP13A.06

International River Center, New Orleans, Louisiana (1977), 1977

Extent: 2 photographic prints
Physical Details: color
Dimensions: 12.6 x 17.7 cm

Extent: 4 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include installation of *The Sound of the Bassoon* (1974).

Row: 14, Shelf: 2, HFP13A.06

Greenberg Gallery, Saint Louis, Helen Frankenthaler (January–February, 1977), 1977

Extent: 8 photographic prints
Physical Details: black and white
Dimensions: 20.2 x 25.3 cm

Scope and Content

Photographs include *I Am Your Blue Mountain* (1972), *Yellow Southwest* (1969), *Plume* (1976), *Odds on Green* (1975), *Bias Blue* (1965), *Mexico* (1974), *Lower Threshold* (1972), *Cave Memory* (1959), and *Mirage* (1955).

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Row: 14, Shelf: 2, HFP13A.06

World Trade Center II, *Guiding Red* (1967) (April 1977), 1977

Extent: 30 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs document *Guiding Red* (1967) in the World Trade Center II lobby.

Row: 14, Shelf: 2, HFP13A.06

André Emmerich Gallery, *Helen Frankenthaler: Clay Sculpture* (May 26–June 30, 1977), 1977

Extent: 14 photographic slides

Physical Details: color

Dimensions: 7 x 7 cm

Extent: 1 photographic prints

Physical Details: color

Dimensions: 12.6 x 12.6 cm

Extent: 23 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.3 cm, 21.6 x 26.8 cm

Scope and Content

Photographs and transparencies include *Mattress II* (1975), *Door* (1975), *Shield* (1975), *Mattress I* (1975), *Go* (1975), *Rosetta* (1975), *Standing Wave* (1975), *Matisse Table* (1972), and *Bouquet* (1975). Also found is a photocopy of one of the photographs with a Post-It note.

Row: 14, Shelf: 2, HFP13A.06

Brusberg Gallery, Hannover, *André Emmerich, New York bei Brusberg* (June 5–August 6, 1977), 1977

Extent: 4 photographic prints

Physical Details: black and white

Dimensions: 17.7 x 23.8 cm

Scope and Content

Photographs include *Lavendar Mirror* (1976) and exterior shots of the gallery.

Row: 14, Shelf: 2, HFP13A.06

Galerie André Emmerich, Zurich, [Group exhibition] (October 23–November 26, 1977), 1977

Extent: 1 photographic prints

Physical Details: black and white

Dimensions: 17.6 x 25.2 cm

Scope and Content

Photographs by André Emmerich Gallery include *Untitled* (1976) [DB.6547] and *Camomile* (1977).

Row: 14, Shelf: 2, HFP13A.06

Galerie Wentzel, Hamburg, *Helen Frankenthaler* (November 15, 1977–January 21, 1978), 1977

Extent: 6 photographic slides

Physical Details: color transparency

Dimensions: 7 x 5.5 cm

Scope and Content

Photographs include *Thicket* (1977), *Burgundy* (1976), *Pipeline* (1977, hung vertically), *Dawn Stroke* (1977), *Bistre I* (1976), *Spring Desert* (1977), *Midday* (1977), *Prelude* (1977), and *Corridor II* (1975).

Row: 14, Shelf: 2, HFP13A.06

André Emmerich Gallery, *Helen Frankenthaler: New Paintings* (November 19–December 8,

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1977, 1977

Extent: 32 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 15 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs and color slides include *Natural Answer* (1976), *Mars* (1977), *M* (1977), *Reflection* (1977), *Moon Dance* (1977), *Selene* (1977), *Black Noon* (1977), *Into the West* (1977), *Lilac Frost* (1977), *Tantric* (1977), *Constellation* (1977), *Vernal* (1976), *Sphinx* (1976), *Where Necessary* (1977), and *Sedona* (1977). Prints are by Ann Freedman for the André Emmerich Gallery.

Row: 14, Shelf: 2, HFP13A.07

International Communication Agency/USIA, André Emmerich Gallery Downtown, Helen Frankenthaler: A Selection of Small Scale Paintings 1949–1977 (January 17–February 11, 1978), 1978

Extent: 34 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm; 12.7 x 10 cm

Extent: 25 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs of the installation include *Untitled* (1949) [DB.5906], *Still Life* (1950, upside down?) [DB.1975], *Untitled* (1950) [DB.1967], *Provincetown Bay* (1950), *Untitled* (1950) [DB.1968], *Beach* (1950), *Untitled* (1950) [DB.6638], *Untitled* (1951) [DB.2014], *New Jersey Landscape* (1952), *Untitled* (1952) [DB.2052], *Untitled* (1952) [DB.6473], *With Blue* (1953), *River* (1953), *Sun Spot* (1954), *The Well* (1955), *Spainscape* (1958), *Bandaïd on Gesso Board* (1958), *Untitled* (1960) [DB.6650], *Swan Lake in Blue Parentheses* (1962), *Brown Square Shapes* (1962), *Gossip* (1961), *Provincetown* (1964), *Untitled* (1965) [DB.6651], *Inner Edge* (1966), *Untitled* (1967) [DB.6662], *Part of Sketch Series from Summer I* (1967), *Untitled* (1968) [DB.2429], *Untitled II* (1967), *Untitled* (1969) [DB.2441], *Untitled* (1969) [DB.6664], *Untitled* (1971) [DB.2480], *Untitled* (1972) [DB.6665], *Untitled* (1972) [DB.6666], *Mending* (1973), *Untitled* (1973) [DB.6668], *Untitled* (1973) [DB.2515], *Untitled (Maquette Used for Wichita Tapestry)* (1973), *Untitled (Study for Wichita Tapestry)* (1973) [DB.6671], *Untitled (Study for Wichita Tapestry)* (1973) [DB.6670], *Untitled (Study for Wichita Tapestry)* (1973) [DB.6669], *Untitled* (1974) [DB.2548], *Untitled* (1974) [DB.6672], *Iceflow* (1973–1974), *Untitled* (1974) [DB.6673], *Pink V* (1975), *Untitled* (1975) [DB.5251], *Untitled* (1976) [DB.2601], *Untitled* (1976) [DB.6675], *Untitled* (1976) [DB.2602], *Holidays 1975, #2* (1975), *Untitled* (1976) [DB.2603], *Untitled* (1976) [DB.6678], *Matt Series VII* (1977), *Matt Series V* (1977), *Untitled* (1977) [DB.6689], *Matt Series VIII* (1977), *Matt Series I* (1977), and *Matt Series IV* (1977). There are no photographs which include *Summer Scene: Provincetown* (1961). Also found are photographs of the opening and include Edward Youkilis, Gloria Bookman, Helen Frankenthaler, Ann Freedman, John Bookman, Sidney Phillips, Edward Meneeley, Herbert Hirsch, Joyce Weinstein, Stanley Boxer, Richard Boardman, and other unidentified persons.

Photographs are by Ann Freedman for André Emmerich Gallery. Most of the photographs are annotated on the verso. Some have editing marks on the prints and some of these were reproduced in the exhibition catalogue with the title "Preliminary Installation of the Exhibition." There are differences in the placement of paintings on the walls and the color of the walls in various photographs and slides; it's likely some of the photographs were taken before the hanging was finalized.

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Row: 14, Shelf: 2, HFP13A.07

Fuji TV Gallery of Art, Tokyo, International Communication Agency/USIA, *Helen Frankenthaler: A Selection of Small Scale Paintings 1949–1977* (March 17–28, 1978), 1978

Extent: 17 photographic prints
Physical Details: black and white
Dimensions: 16.5 x 12 cm
Extent: 10 photographic prints
Physical Details: color
Dimensions: 8.8 x 12.8 cm

Scope and Content

Photographs of the installation include *Holidays 1975, #2* (1975), *Untitled* (1976) [DB.2601], *Untitled* (1976) [DB.6675], *Untitled* (1975) [DB.5251], *Untitled* (1974) [DB.6673], *Pink V* (1975), *Untitled* (1974) [DB.6672], *Iceflow* (1973–1974), *Untitled* (1974) [DB.2548], *Untitled* (1973) [DB.2515], *Summer Scene: Provincetown* (1961), *Gossip* (1961), *Untitled* (1960) [DB.6650], *Bandaid on Gesso Board* (1958), *Spainscape* (1958), *The Well* (1955), *Sun Spot* (1954), *River* (1953), *With Blue* (1953), *Untitled* (1952) [DB.2052], *Untitled* (1952) [DB.6473], *Untitled* (1951) [DB.2014], *Untitled* (1950) [DB.6638], *Untitled* (1950) [DB.1968], *Matt Series I* (1977), *Untitled* (1969) [DB.6664], *Untitled* (1969) [DB.2441], *Untitled* (1968) [DB.2429], *Untitled II* (1967), *Part of Sketch Series from Summer I* (1967), *Untitled* (1967) [DB.6662], *Inner Edge* (1966), *Provincetown* (1964), *Untitled* (1976) [DB.6678], *Untitled* (1976) [DB.2602], *Untitled (Study for Wichita Tapestry)* (1973) [DB.6670], *Untitled (Maquette Used for Wichita Tapestry)* (1973), *Untitled (Study for Wichita Tapestry)* (1973) [DB.6671], *Untitled (Study for Wichita Tapestry)* (1973) [DB.6669], *Untitled* (1973) [DB.6668], *Mending* (1973), *Untitled* (1972) [DB.6666], *Matt Series VII* (1977), *Matt Series V* (1977), *Still Life* (1950, upside down?) [DB.1975], *Untitled* (1949) [DB.5906], *Untitled* (1972) [DB.6665], *Untitled* (1971) [DB.2480], *New Jersey Landscape* (1952), *Provincetown Bay* (1950), *Untitled* (1965) [DB.6651], *Brown Square Shapes* (1962), *Swan Lake in Blue Parentheses* (1962), and *Untitled* (1950) [DB.1967]. Photographs include the exhibition opening, but none of the guests are identified.

Row: 14, Shelf: 2, HFP13A.07

Suzanne Lemberg Usdan Gallery, Bennington College, *Helen Frankenthaler: Recent Paintings* (April 15–May 13, 1978), 1978

Extent: 19 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by André Emmerich Gallery include *No Lady* (1976), *Into the West* (1977), *Santa Rosa* (1976), *Earth Watch* (1978), *Ocean Desert* (1975), *Sea Level* (1976), *The First of the Year* (1976), *Natural Answer* (1976), *Giant Step* (1975), *Kingsway* (1975), *Blue Seducer* (1975), *September* (1976), and *Dream Walk Red* (1978). Photographs of the opening include Helen Frankenthaler with Barbara Rose, Kenneth Noland, Gene Goossen, Paul Jenkins, Friedel Dzubas, and unidentified others. Photographs are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.07

Janie C. Lee Gallery, *Helen Frankenthaler: Recent Paintings* (June 1978), 1978

Extent: 9 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm
Extent: 7 photographic prints
Physical Details: color
Dimensions: 8.5 x 10.7 cm

Scope and Content

Photographs include *Roulette* (1978), *Joshua* (1978), *Persia* (1978), *Indigo* (1978), *Graze* (1976), *Arpeggio* (1978), and *Calliope* (1978). Photographs are annotated on the verso. Also found is a gallery installation plan with checklist.

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Row: 14, Shelf: 2, HFP13A.07

Basel Art Fair, Galerie Wentzel (June 1978), 1978

Extent: 9 photographic prints
Physical Details: black and white
Dimensions: 17.6 x 12.6 cm
Extent: 6 photographic prints
Physical Details: color
Dimensions: 17.6 x 12.6 cm

Scope and Content

Photographs include *Thicket* (1977), *Spring Desert* (1976), *Bistre I* (1976) [misidentified on verso as *Corridor II* (1976)], *Prelude* (1977), and one unidentified work [misidentified on the verso as *Burgundy* (1976)]. There are also two photographs without any Frankenthaler works.

Row: 14, Shelf: 2, HFP13A.07
HFP13A.OV01, 3

Knoedler Gallery, London, *Helen Frankenthaler* (October–November 1978), 1978

Extent: 2 photographic prints
Physical Details: color
Dimensions: 20 x 25 cm, 22.3 x 27 cm

Scope and Content

Photographs taken by Prudence Cuming Ass. Ltd. include *Hug* (1978), *Float* (1977), *Salome* (1978), and *Mercury* (1978), and are annotated on the verso.

Physical Description

Oversized photo housed in box HFP13A.OV01.

Row: 14, Shelf: 2, HFP13A.07

Dusseldorf Art Fair (November 29–December 4, 1978), 1978

Extent: 4 photographic prints
Physical Details: color
Dimensions: 8.8 x 13.3 cm

Scope and Content

Photographs include *Marchioness* (1978), *Signal* (1978), and *White Devil* (1978), and are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.08

Cologne Art Fair, Von Wentzel Gallery (1979), 1979

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 17.6 x 12.6 cm

Scope and Content

Photograph includes *Thicket* (1977) and is annotated on the verso.

Row: 14, Shelf: 2, HFP13A.08

Fendrick Gallery, *Helen Frankenthaler: Twelve Works on Paper* (January 6–28, 1979), 1979

Extent: 12 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include *Untitled* (July 1978) [DB.6863], *Untitled* (July 1978) [DB.6475], *Untitled* (September 3, 1978) [DB.6693], *Untitled* (1978) [DB.6694], *Untitled* (August 1978) [DB.6695], *Silver Pool* (August 1978) [noted as *Untitled* on slide], *Untitled* (July 1978) [DB.6690], *Untitled* (August 1978) [DB.2658], *Untitled* (1978), *Untitled* (1978) [DB.6692], *Snow* (July 1978) [noted as *Untitled* on slide], and *Good Rainy Day Series I* (July 1978) [noted as *Untitled* on slide], and are annotated.

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Row: 14, Shelf: 2, HFP13A.08

John Berggruen Gallery, *Recent Paintings* (March 14–April 14, 1979), 1979

Extent: 7 photographic prints

Physical Details: color

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Jockey* (1978), *Pilot* (1978), *Bronze Age* (1978), *Vanilla* (1978), *Aquarius* (1978), *Ready Blue* (1978), *Ice Age* (1978), and *Pipeline* (1977), and are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.08

André Emmerich Gallery, *Helen Frankenthaler: New Work on Paper* (May 10–June 15, 1979), 1979

Extent: 12 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 10 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs, many of which are duplicates, and slides, include *New Year's Series I* (1979), *New Year's Series II* (1979), *New Year's Series III* (1979), *New Year's Series IV* (1979), *New Year's Series V* (1979), *Untitled #2* (1979), *Untitled #4* (1979), *Untitled* (1978) [DB.12040], *Orient Express #5* (1977), *Untitled* (1978), *Untitled* (1978) [DB.5257], *Untitled* (1978) [DB.6450], and *Pink Palace* (1978). Black and white photographs are by Bettina Sulzer for André Emmerich Gallery, and are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.08

Greenberg Gallery, St. Louis (circa July 1979), 1979

Extent: 2 photographic prints

Physical Details: Polaroid

Dimensions: 8.7 x 10.7 cm

Scope and Content

Photographs document installation of *Moveable Blue* (1973) and the date is based on business correspondence.

Row: 14, Shelf: 2, HFP13A.08

André Emmerich Gallery, *Helen Frankenthaler: New Paintings* (November 3–28, 1979), 1979

Extent: 13 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Green and Beyond* (1979), *Seawall* (1979), *Wavelength* (1979), *Pink Bend* (1979), *Lightyear* (1979), *Watch* (1979) [mislabelled as *Tar*], *Beggar* (1979), *Portrait of a Lady in White* (1979), *Tar* (1979), *Yangtze* (1979), *Bluebed* (1979), *Another Country* (1979), *Visa* (1978), *Chiaroscuro* (1979), *On Time* (1978), *Belfry* (1979), and *Feather* (1979).

Photographs are by André Emmerich Gallery and are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.08

Grand Palais des Champs Élysées-Paris, *L'Amérique aux Indépendants: 91e Exposition, Société des Artistes Indépendants* (March 13–April 13, 1980), 1980

Extent: 1 photographic prints

Physical Details: color

Dimensions: 8.8 x 12.9 cm

Scope and Content

Photograph includes *Marchioness* (1978).

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Row: 14, Shelf: 2, HFP13A.08

Clark Art Institute, *Helen Frankenthaler Prints: 1961–1979*(April 11–May 11, 1980), 1980

Extent: 28 photographic prints

Physical Details: color

Dimensions: 8.8 x 12.6 cm

Extent: 20 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs document the hanging of the exhibition, and includes *Sky Frame* (1964), *Post Card for James Schuyler* (1962–65–67), *Brown Moons* (1961), *May 26 Backwards* (1961), *First Stone* (1961), *Sure Violet* (1979), *Orange Hoop* (1965), *Air Frame* (1965), *Solarium* (1964), *Persian Garden* (1965–66), *Variation II on Mauve Corner* (1969), *Variation I on Mauve Corner* (1969), *White Portal* (1967), *Lilac Arbor* (1970), *Ocean Floor* (1969–70), *Venice* (1969) [or *Venice II* (1969–72)], *Southwest Blues* (1969), *A Slice of the Stone Itself* (1969), *Yellow Span* (1968), *Free Wheeling* (1971), *Connected by Joy* (1969–73), *Weather Vane* (1969–70), *Card* (1971), *Ponti* (1973), Trial Proofs for *I Need Yellow* (1973), *Working Proof for I Need Yellow* (1973), *I Need Yellow* (1973), *Sky Frame Orbit* (1964–73), *Crete* (1969–72), *Savage Breeze* (1974), *Vineyard Storm* (1974–76), *Trial Premonition II/III* (1974–76), *East and Beyond with Orange* (1973–74), Working Proof for *East and Beyond*, *Lot's Wife* (1971), *Essence Mulberry* (1977), working and trial proofs for *Essence Mulberry*, *Dream Walk* (1977), *Pompeii* (1976), working proofs for *Pompeii*, *Orange Downpour* (1970), *A Little Zen* (1970), *Green Likes Mauve* (1970), *Wind Directions* (1970), *Sanguine Mood* (1971), *Nepenthe* (1972), *Barcelona* (1977), *Harvest* (1977), *Earth Slice* (1978), *Experimental Impressions* (1978), *Ganymede* (1978), *Altitudes* (1978), *Bronze Smoke* (1978), and *Door* (1976–79).

Row: 14, Shelf: 2, HFP13A.08

Kalamazoo Institute of Arts, *Code Blue* (1980) (September 1980), 1980

Extent: 2 photographic prints

Physical Details: color

Dimensions: 20.3 x 25.4 cm

Extent: 3 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include *Code Blue* (1980) in situ taken by Kalamazoo Institute of Arts.

Row: 14, Shelf: 2, HFP13A.08

Phillips Collection, *Helen Frankenthaler Prints: 1961–1979*(September 6–October 9, 1980), 1980

Extent: 27 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include *Essence Mulberry* (1977), working and trial proofs for *Essence Mulberry*, *Sure Violet* (1979), [drawing with mulberry juice?], *Experimental Impression VI* (1977–78), *Earth Slice* (1978), *Experimental Impression VII* (1977–78), *Experimental Impression [?]* (1977–78), *Experimental Impression [?]* (1977–78), *East and Beyond with Orange* (1973–74), *Trial Premonition II/III* (1974–76), *Savage Breeze* (1974), *Vineyard Storm* (1974–76), *Barcelona* (1977), *Persian Garden* (1965–66), *White Portal* (1967), working proof for *White Portal*, *Silent Curtain* (1967–69), *A Slice of the Stone Itself* (1969), *Southwest Blues* (1969), *Connected by Joy* (1969–73), *Venice* (1969) [or *Venice II* (1969–72)], *First Stone* (1961), *May 26 Backwards* (1961), *Brown Moons* (1961), *Post Card for James Schuyler* (1962–65–67), *Solarium* (1964), *Sky Frame* (1964), *Orange Hoop* (1965), *Air Frame* (1965), *Altitudes* (1978), *Ganymede* (1978), *Pompeii* (1976), *Harvest* (1977), Trial Proofs for *I Need Yellow* (1973), Working Proof for *I Need Yellow* (1973), *I Need Yellow* (1973), *A Little Zen* (1970),

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Orange Downpour (1970), *Green Likes Mauve* (1970), *Passeggiata Romana* (1974, upside down?), *Ponti* (1973), *Message from Degas* (1972–74), *Nepenthe* (1972), *Sky Frame Orbit* (1964–73), *Weather Vane* (1969–70), *Sanguine Mood* (1971), *Wind Directions* (1970), *Ocean Floor (with Tony's Orange)* (1969–70), *Variation II on Mauve Corner* (1969), *Variation I on Mauve Corner* (1969), *Yellow Span* (1968), and *Free Wheeling* (1971).

Row: 14, Shelf: 2, HFP13A.08

André Emmerich Gallery, 7 Works for Major Collections (December 6, 1980–January 10, 1981), 1980

Extent: 1 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photograph taken by Grant Barker for André Emmerich Gallery includes *Riverhead* (1963).

Row: 14, Shelf: 2, HFP13A.09
HFP13A.OV01, 4

Knoedler Gallery, London, Helen Frankenthaler (April 1981), 1981

Extent: 3 photographic prints

Physical Details: color

Dimensions: 21 x 29 cm

Scope and Content

Photographs include *Diana* (1980), *Untitled* (1980, DB.7020), *Summer Reverie* (1980), *Maverick* (1980), and *Portrait of Margaretha Trip* (1980).

Row: 14, Shelf: 2, HFP13A.09

Palm Springs Desert Museum, Helen Frankenthaler Prints: 1961-1979 (April 14–May 31, 1981), 1981

Extent: 17 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 4 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Spoletto Festival Poster* (1972), *Free Wheeling* (1971), *Ocean Floor (with Tony's Orange)* (1969–70), *A Little Zen* (1970), *Wind Directions* (1970), *Card* (1971), *Orange Downpour* (1970), *Pranzo Italiano* (1973), *Sanguine Mood* (1971), Trial Proofs for *I Need Yellow* (1973), *Green Likes Mauve* (1970), *Whitney Museum Poster* (1969), *I Need Yellow* (1973), *Southwest Blues* (1969), *Crete* (1969–72), *Lilac Arbor* (1970), *A Slice of the Stone Itself* (1969), *Silent Curtain* (1967–69), *Variation II on Mauve Corner* (1969), *What Red Lines Can Do* (1970), *Essence Mulberry* (1977), working and trial proofs for *Essence Mulberry* (1977), *Sure Violet* (1979), *Door* (1976–79), *Dream Walk* (1977), *Pompeii* (1976), *Sky Frame Orbit* (1964–73), *Nepenthe* (1972), *Passeggiata Romana* (1974, upside down?), *Ponti* (1973), *East and Beyond with Orange* (1973–74), *Savage Breeze* (1974), *Vineyard Storm* (1974–76), *Trial Premonition II/III* (1974–76), *Earth Slice* (1978), *Ganymede* (1978), *Experimental Impression I-VII* (1977–78), *Altitudes* (1978), *Barcelona* (1977), *Bronze Smoke* (1978), *Sun Corner* (1968), *White Portal* (1967), working proof for *White Portal*, *Persian Garden* (1965–66), *Post Card for James Schuyler* (1962–65–67), *Paris Review Poster* (1966), *Untitled* (1967), *First Stone* (1961), Working proof for *First Stone* (1961), *May 26 Backwards* (1961), *Brown Moons* (1961), *Sky Frame* (1964), *Yellow Span* (1968), *Air Frame* (1965), and more. Also found is a color side of *April Screen* (1972).

Row: 14, Shelf: 2, HFP13A.09

André Emmerich Gallery, Helen Frankenthaler: Monotypes and Drawings on Proofs (May 5–30, 1981), 1981

Extent: 6 photographic slides

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Physical Details: color
Dimensions: 35 mm
Extent: 6 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs taken by André Emmerich Gallery include *Monotype I* (1981), *Monotype II* (1981), *Monotype III* (1981), *Monotype IV* (1981), *Monotype V* (1981), *Monotype VI* (1981), *Monotype VII* (1981), *Monotype VIII* (1981), *Monotype IX* (1981), *Monotype X* (1981), *Monotype XI* (1981), *Monotype XII*, *Proof I* (1977), *Proof I* (1980), *Proof II* (1977), and *Proof II* (1980).

Row: 14, Shelf: 2, HFP13A.09
HFP13.N01, 3

Rose Art Museum, *Frankenthaler: The 1950s* (May 10–June 28, 1981), 1981

Extent: 2 photographic prints
Physical Details: contact sheet
Extent: 35 photographic slides
Physical Details: color
Dimensions: 35 mm
Extent: 35 photographic negatives
Physical Details: black and white
Dimensions: 35 mm

Scope and Content

Contact sheets and color slides include *Planetarium* (1956), *Window Shade No. 1* (1952), *Sun Spot* (1954), *Scene with Nude* (1952), *Holocaust* (1955), *The Last Demon* (1957), *Dawn After the Storm* (1957), *Mother Goose Melody* (1959), *21st Street* (1951), *Untitled* (1958) [DB.2159], *Brown Top Shapes* (1958), *Hotel du Quai Voltaire* (1956), *Untitled 1/53* (1953), *Provincetown Harbor* (1950), *Circus Landscape* (1951), *Untitled (Painted on 21st Street)* (1950), *Thé de l'Éléphant* (1956), *Untitled (Wedding Card for A and C)* (1958), *Untitled (Original Sketch for Tapestry)* (1958), *Untitled* (1959) [DB.11440], *Mount Sinai* (1956), *Great Meadows* (1951), *At Black Mountain* (1950), *Eden* (1957), *First Class Motel Bedroom* (1959), *Mirage* (1955), *Winter Figure with Black Overhead* (1959), *The Facade* (1954), *Lorelei* (1957), *Winter Perspective* (1959), *The Highway* (1957), *Madridscape* (1958), *Untitled* (1959) [DB.7143], *Europa* (1957), *Open Wall* (1952-53), *New York Bamboo* (1957), *Giralda* (1957), *Large Abstract Still Life* (1951), *Winter Hunt* (1958), *Autumn Farm* (1959), *Blue Territory* (1955), *Shatter* (1953), *Basque Beach* (1958), *Jacob's Ladder* (1957), *10/29/52* (1952), *Tropical Landscape* (1951), *Landscape* (1952), and *Garden Maze* (1952).

Physical Description

Negatives removed and housed in box HFP13.N01.

Row: 14, Shelf: 2, HFP13A.09

Museum of Fine Arts, Boston, *Helen Frankenthaler Prints: 1961–1979* (September 15–November 8, 1981), 1981

Extent: 12 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm
Extent: 113 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Folder contains prints and color slides of installation views of the exhibition, and color slides of artwork images of prints. Installation views include the prints show, as well as paintings and works on paper in gallery rooms located outside of the Prints exhibition, including *Logging* (1967), *Lot's Wife* (1971), *Blue Atmosphere II* (1963), *Sheperd* (1973), *Cinnamon Burn* (1968), *Corona* (1979), *Drawing for Paris Review Poster* (1965), *Untitled (Original for Fort Worth Bicentennial poster)* (1976), *Untitled (Cleveland Orchestra Print)* (1978), [unidentified work for a poster?, c. 1965?], *Dawn After the Storm* (1957), *Mauve Exit*

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(1969), *Dateline* (1972), and *Spoletto* (1972). Slides of the prints show installation include all works listed below and more, in duplicate, and were taken by Museum of Fine Arts, Boston. Artwork images of prints are identified as working proof for *First Stone* (1961), *May 26*, *Backwards* (1961), *Skyframe* (1964), *Solarium* (1964), *Orange Hoop* (1965), *Persian Garden* (1965-66), *Post Card for James Schuyler* (1962-65-67), *White Portal* (1967), working proof for *White Portal* (1967), trial proof for *White Portal* (1967), trial proof (collage) for *White Portal*, *Yellow Span* (1968), *Silent Curtain* (1967-69), color trial proof to *Silent Curtain* (1967-69), *Southwest Blues* (1969), *Variation I on Mauve Corner* (1969), *Variation II on Mauve Corner* (1969), *A Slice of the Stone Itself* (1969), *Venice* (1969), *Ocean Floor (With Tony's Orange)* (1969-76), *Weather Vane* (1969-70), *Lilac Arbor* (1970), *What Red Lines Can Do* (1970), *Freewheeling* (1971), *Sanguine Mood* (1971), *Crete* (1969-72), *Nepenthe* (1972), *I Need Yellow* (1973), trial proofs for *I Need Yellow* (1973), working proof for *I Need Yellow* (1973), *East and Beyond* (1973), working proof for *East and Beyond* (1973), *Pranzo Italiano* (1973), *Passeggiata Romana* (1973), *Ponti* (1973), *Connected by Joy* (1969-73), *Skyframe Orbit* (1964-73), *Savage Breeze* (1974), *Vineyard Storm* (1974-76), *Message from Degas* (1972-74), *Trial Premonition I/III* (1974-76), *Pompeii* (1976), unsigned working proof *Pompeii* (1976), *Harvest* (1977), *Essence Mulberry* (1977), *Untitled Drawing* (1977), unsigned working proof first block of *Essence Mulberry* (1977), working proof for *Essence Mulberry* (1977), unsigned working proof *Essence Mulberry* (1977), trial proof 2 *Essence Mulberry* (1977), July trial proof *Essence Mulberry* (1977), *Earth Slice* (1978), plate proof for *Earth Slice* (1978), *Experimental Impression III* (1978), *Experimental Impression VII* (1978), working proof for *Earth Slice/Ganymede* (1978), *Ganymede* (1978), *Bronze Smoke* (1978), *Attitudes* (1978), and *Sure Violet* (1979).

Row: 14, Shelf: 2, HFP13A.09

Grand Palais, Paris, FIAC '81 [Eighth International Contemporary Art Fair, under aegis of Knoedler Gallery, London] (October 16–25, 1981), 1981

Extent: 7 photographic prints

Physical Details: color

Dimensions: 20.1 x 25 cm; 8.8 x 12.4 cm

Extent: 9 photographic prints

Physical Details: black and white

Dimensions: 20.1 x 25 cm

Scope and Content

Photographs include *Towards Dawn* (1980), *Seascape* (1980), *For Hiroshige* (1981), *Landmark* (1981), *Untitled* (1980) [DB.7020], *Untitled* (1979), *Ganymede* (1978), and *Door* (1976-79). Black and white photographs are by André Emmerich Gallery and include André Emmerich, John Kasmin, and Leslie Waddington.

Row: 14, Shelf: 2, HFP13A.09

André Emmerich Gallery, Helen Frankenthaler: New Paintings (November 5–28, 1981), 1981

Extent: 25 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 11 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs taken by André Emmerich Gallery include *Daylight* (1981), *Sacrifice Decision* (1981), *Quicksilver* (1981), *Fireball* (1981), *Suite for the Good Humored Lady* (1981), *Oceanus* (1981), *Liebstraum* (1981), *Parrot Jungle* (1981), *Passage* (1981), *Fairfield* (1981), *Tethys* (1981), *Thalassa* (1981), *White Heat* (1981), *Breaking Ground* (1981), *Heart of November* (1981), and *Dance* (1981).

Row: 14, Shelf: 2, HFP13A.09

B.R. Kornblatt Gallery, Eleven Paintings and Two Sculptures from the Sixties (November 7–December 10, 1981), 1981

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Extent: 5 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by B.R. Kornblatt Gallery include *Pink Field* (1962) and works by other artists.

Row: 14, Shelf: 2, HFP13A.10

Gallery One, *Five Major Paintings* (June 26–July 22, 1982), 1982

Extent: 1 photographic prints
Physical Details: color
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photograph includes *Upon the Green* (1982).

Row: 14, Shelf: 2, HFP13A.10

John Berggruen Gallery, *Helen Frankenthaler: Recent Paintings* (November 23–December 31, 1982), 1982

Extent: 4 photographic prints
Physical Details: color
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Terracotta* (1982), *Tumbleweed* (1982), *Bay Side* (1982), *White Spray* (1982), *Concerto* (1982), *Shippan: 6 a.m.* (1982), *Underside* (1982), *Blue Sash* (1982), *Trumpet* (1982), and *Green Domain* (1982).

Row: 14, Shelf: 2, HFP13A.10

André Emmerich Gallery, *Helen Frankenthaler: An Exhibition of Monotypes Made in August 1982 at the Experimental Workshop in San Francisco* (December 4–31, 1982), 1982

Extent: 7 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Extent: 8 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs taken by André Emmerich Gallery include *Bay Area Monday III* (1982), *Bay Area Monday IV* (1982), *Bay Area Monday II* (1982), *Bay Area Sunday VI* (1982, upside down?), *Bay Area Monday V* (1982), *Bay Area Tuesday VII* (1982), *Bay Area Sunday V* (1982), *Bay Area Tuesday III* (1982) [misabeled as *Bay Area Tuesday II*], *Bay Area Wednesday I* (1982), *Bay Area Wednesday IV* (1982), *Bay Area Tuesday I* (1982), *Bay Area Wednesday II* (1982), and *Bay Area Wednesday V* (1982).

Row: 14, Shelf: 2, HFP13A.10

Knoedler Gallery, London, *Helen Frankenthaler: Paintings from 1959–1963* (June 1983), 1983

Extent: 5 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include *Autumn Farm* (1959), *Two Live as One on a Crocodile Isle* (1959), *Provincetown I* (1961), *Sun Shapes* (1963), *Hilltown* (1962), *Pink Bird Figure* (1961), and *Hommage à M.L.* (1962).

Row: 14, Shelf: 2, HFP13A.10

André Emmerich Gallery, *Helen Frankenthaler: New Paintings* (November 30–December 31, 1983), 1983

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Extent: 12 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm
Extent: 29 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs and color slides taken by André Emmerich Gallery include *Middle of the Journey* (1983), *Weights and Shapes* (1983), *Grand Tour* (1983), *Tattoo* (1983), *Buddha* (1983), *Japanese Brush* (1983), *Brother Angel* (1983), *Into October* (1983), *Winter Blue* (1983), *Out of the Dark* (1983), *Around the Clock with Red* (1983), *Valhalla* (1983), *Stone* (1983), and *Madame Matisse* (1983). Prints and slides are annotated with artwork titles.

Row: 14, Shelf: 2, HFP13A.10

André Emmerich Gallery, *Large-Scale Master Paintings and Sculpture* (February 25–March 17, 1984), 1984

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photograph by André Emmerich Gallery includes *Enigma* (1975) and is annotated on the verso.

Row: 14, Shelf: 2, HFP13A.10

Hong Kong Club (Hong Kong), *Hong Kong Tapestry* (May 31, 1984), 1984

Extent: 8 photographic prints
Physical Details: color
Dimensions: 20.3 x 25.4 cm, 12.5 x 10 cm
Extent: 6 photographic slides
Physical Details: color
Dimensions: 35 mm
Extent: 7 photographic slides
Physical Details: color transparency
Dimensions: 7 x 7 cm, 11.6 x 9 cm, 20.3 x 25.4 cm

Scope and Content

Photographs include *Hong Kong Tapestry* in situ at the Hong Kong Club and slides of the maquette for the tapestry, *Untitled* (1973) [USIA #41].

Row: 14, Shelf: 2, HFP13A.10

Walker Art Center, *Prints from Tyler Graphics* (September 23, 1984–March 17, 1985), 1984

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photograph includes four woodblocks, two trial proofs, and *Essence Mulberry* (1977).

Row: 14, Shelf: 2, HFP13A.11

Solomon R. Guggenheim Museum, *Frankenthaler: Works on Paper 1949–1984* (February 22–April 21, 1985), 1985

Extent: 26 photographic prints
Physical Details: black and white
Dimensions: 20.22 x 25.2 cm
Extent: 24 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Helen Frankenthaler Foundation

Photographs by Solomon R. Guggenheim Museum include *Untitled (Cubist Still Life)* (1949), *Lockwood Drive* (1951), *At Black Mountain* (1950 August), *Untitled* (1950-51) [DB.3325], *Untitled (on 21st Street)* (1951) [DB.2026], *21st Street* (1950), *Untitled (on 21st Street)* (1950-51) [DB.3323], *The Picnic* (1951), *The Sightseers* (1950-51), *Ed Winston's Tropical Garden* (1950-51), *Great Meadows* (1951), *Untitled* (1956) [DB.2105], *Untitled* (1959) [DB.6859], *The Highway* (1957), *St. Jean de Luz* (July 1958), *St. Caste Landscape* (1956), *Hotel du Quai Voltaire* (1956), *Madridscape* (1958), *Fabritius Bird* (1960), *Untitled* (1958-60), *Untitled (Swan Lake Series)* (1961), *Brown Top Shapes* (1958), *Blue on One Side* (1962), *Untitled* (1962) [DB.2305], *Untitled* (1964) [DB.5141], *Bingo* (1962), *Untitled* (1961) [DB.6862], *Gloria I* (1960), *Bolton Landing* (1960), *Ochre and Gray Square* (1961), *Untitled* (1962-63) [DB.6864], *Eclipse* (1963), *Untitled (Original Cover of Art International)* (1966), *Billboard Study* (1966), *April III* (1963), *Untitled (Original Cover for the Blue Stairs)* (1968), *London Memos* (1971), *Untitled* (1974) [DB.2550], *Fiesta* (1973), *Untitled* (1974) [DB.6875], *Untitled (in Stamford)* (1975), *Minerals* (1976), *September* (1975), *Orient Express #2* (1977), *Untitled* (1978) [DB.6694], *Gooa Rainy Day Series I* (1978), *Pink Palace* (1978), *Autumn Series IV* (1977), *Almost August Series I* (1978), *Untitled* (1978) [DB.2658], *Good Rainy Day Series III* (1978), *Untitled* (1978) [DB.2659], *New Year's Series II* (1979), *New Year's Series IV* (1979), *Untitled* (1980) [DB.2711], *New Year's Series III* (1979), *Untitled* (1980) [DB.6783], *Untitled* (1980) [DB.6771], *Untitled* (1981) [DB.2757], *Untitled* (1981) [DB.2759], *Untitled* (1981) [DB.2761], *Eos* (1982), *Half-Moon* (December 1981), *Untitled* (1982) [DB.6877], *Already in a Gold Frame* (October 1982), *Untitled* (1982) [DB.2791], *Against the Rules* (August 15, 1983), *Untitled* (1983) [DB.2822], *Shippan Point Series: Summer II, III, IV* (1981), *Untitled* (1983) [DB.2832], *Untitled* (1984) [DB.2849], *Summer Bronze* (1983), *Untitled* (1983) [DB.5073], *Untitled* (1984) [DB.6027], *Fire and Ice* (1983), and *Untitled* (1984) [DB.2858]. Photographs are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.11
HFP13A.OV01, 5

Royal Opera House, Covent Garden, "*Number Three*" Set and Costume Design (March–April 1985), 1984-1985

Extent: 12 photographic prints

Physical Details: black and white

Dimensions: 20 x 25 cm

Extent: 52 photographic prints

Physical Details: color

Dimensions: 9 x 11 cm, 10 x 14.9 cm, 9 x 12.5 cm, 20.2 x 30.4 cm

Extent: 161 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 13 photographic slides

Physical Details: color transparency

Dimensions: 20.2 x 25 cm, 12.5 x 10 cm

Extent: 2 photographic negatives

Dimensions: 12.9 x 10 cm

Scope and Content

Photographs include artwork images; images of works in progress, costume designs, and models in Frankenthaler's East 83rd Street studio (December 1984); set designs in process at Royal Ballet (January 1985); and ballet sets and costumes during final rehearsal (March 1985). Artwork slides include studies of each movement and final set designs on paper and canvas. Also found are transparencies and negatives for *Covent Garden Study: Final Maquette for Set, Third Movement, Royal Ballet Number Three* and *Untitled (Final—1st Movement Covent Garden Study)*.

Black and white prints and slides of the New York studio were taken by André Emmerich Gallery; photos of the Connecticut studio taken by Kenneth Buhler; some photos by Maureen St. Onge and some by Covent Garden. Post-It notes found on materials were saved with the marked item.

Physical Description

Helen Frankenthaler Foundation

Oversized materials housed in box HFP13A.OV01.

Row: 14, Shelf: 2, HFP13A.12

Edmonton Art Gallery, *Frankenthaler: Works on Paper 1949–1984 (May 11–July 7, 1985), 1985*

Extent: 40 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides include *Untitled (Cubist Still Life)* (1949), *Untitled* (1950–51) [DB.3325], *21st Street* (1950), *St. Caste Landscape* (1956), *Untitled (on 21st Street)* (1950–51) [DB.3323], *Untitled (on 21st Street)* (1951) [DB.2026], *Lockwood Drive* (1951), *At Black Mountain* (1950 August), *The Picnic* (1951), *The Highway* (1957), *Untitled* (1956) [DB.2105], *Hotel du Quai Voltaire* (1956), *Madridscape* (1958), *Brown Top Shapes* (1958), *St. Jean de Luz* (July 1958), *Untitled* (1959) [DB.6859], *Untitled* (1958–60), *Gloria I* (1960), *Bolton Landing* (1960), *Fabritius Bird* (1960), *Untitled (Swan Lake Series)* (1961), *Ochre and Gray Square* (1961), *Bingo* (1962), *Untitled* (1962–63) [DB.6864], *Eclipse* (1963), *Untitled* (1964) [DB.5141], *April III* (1963), *Untitled* (1961) [DB.6862], *Untitled* (1962) [DB.2305], *Blue on One Side* (1962), *Untitled (Original Cover of Art International)* (1966), *Billboard Study* (1966), *Fiesta* (1973), *London Memos* (1971), *Untitled (in Stamford)* (1975), *Untitled* (1974) [DB.6875], *Untitled* (1978) [DB.2659], *New Year's Series II* (1979), *New Year's Series IV* (1979), *New Year's Series III* (1979), *Good Rainy Day Series III* (1978), *Untitled* (1981) [DB.2759], *Untitled* (1981) [DB.2757], *Untitled* (1980) [DB.6783], *Untitled* (1980) [DB.6771], *Untitled* (1982) [DB.6877], *Minerals* (1976), *September* (1975), *Almost August Series I* (1978), *Eos* (1982), *Untitled* (1980) [DB.2711], *Untitled (Original Cover for the Blue Stairs)* (1968), *Orient Express #2* (1977), *Good Rainy Day Series I* (1978), *Untitled* (1981) [DB.2761], *Shippan Point Series: Summer II, III, IV* (1981), *Already in a Gold Frame* (October 1982), *Untitled* (1983) [DB.2832], *Untitled* (1982) [DB.2791], *Untitled* (1983) [DB.5073], *Summer Bronze* (1983), *Fire and Ice* (1983), *Against the Rules* (August 15, 1983), *Untitled* (1984) [DB.2849], *Untitled* (1984) [DB.2858], and *Untitled* (1984) [DB.6027]. Original label has incorrect date of the venue.

Row: 14, Shelf: 2, HFP13A.12

Art Gallery of Ontario, *Frankenthaler: Works on Paper 1949–1984 (July 19–September 15, 1985), 1985*

Extent: 1 photographic prints

Physical Details: contact sheet

Dimensions: 20.5 x 25.5 cm

Scope and Content

Folder includes a poor photocopy of a contact sheet with 12 images on it; some works identified include *Eos* (1982), *Brown Top Shapes* (1958), *Untitled* (1958–1960), *Billboard Study* (1966), *April III* (1963), *Orient Express #2* (1977), *Pink Palace* (1978), *Madridscape* (1958), *Good Rainy Day Series I* (1978), and *New Year's Series IV* (1979).

Physical Facet

Material is a photocopy.

Row: 14, Shelf: 2, HFP13A.12

Baltimore Museum of Art, *Frankenthaler: Works on Paper 1949–1984 (December 12, 1985–February 16, 1986), 1985*

Extent: 15 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides include *Fabritius Bird* (1960), *Brown Top Shapes* (1958), *Untitled* (1958–60), *Bolton Landing* (1960), *St. Jean de Luz* (July 1958), *Gloria I* (1960), *Untitled* (1959) [DB.6859], *Madridscape* (1958), *Hotel du Quai Voltaire* (1956), *Untitled* (1956) [DB.2105], *St. Caste Landscape* (1956), *The Highway* (1957), *Great Meadows* (1951), *The Picnic* (1951), *Untitled*

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(1950-51) [DB.3325], *Untitled* (1962) [DB.2305], *Untitled* (1961) [DB.6862], *Blue on One Side* (1962), *Bingo* (1962), *Untitled (Swan Lake Series)* (1961), *Ochre and Gray Square* (1961), *April III* (1963), *Untitled* (1962-63) [DB.6864], *Untitled* (1964) [DB.5141], *Untitled* (1984) [DB.2858], *Untitled* (1981) [DB.2759], *Untitled* (1981) [DB.2757], *The Sightseers* (1950-51), *Pink Palace* (1978), *Untitled* (1978) [DB.6694], *New Year's Series III* (1979), *Untitled* (1980) [DB.6771], *Untitled* (1980) [DB.6783], *Shippan Point Series: Summer II, III, IV* (1981), *Untitled* (1980) [DB.2711], *Fire and Ice* (1983), *Untitled* (1984) [DB.2849], *Untitled* (1984) [DB.6027], *Untitled* (1983) [DB.2822], *Eclipse* (1963), *Untitled (Original Cover of Art International)* (1966), *Untitled (Original Cover for the Blue Stairs)* (1968), *Billboard Study* (1966), *London Memos* (1971), *Fiesta* (1973), *Untitled* (1981) [DB.2761], *Untitled* (1982) [DB.6877], *Half-Moon* (December 1981), *Summer Bronze* (1983), *Against the Rules* (August 15, 1983), *New Year's Series II* (1979), *New Year's Series IV* (1979), *Untitled* (1978) [DB.2659], *Untitled* (1983) [DB.2832], *Untitled* (1983) [DB.5073], *Already in a Gold Frame* (October 1982), *Eos* (1982), *Untitled* (1974) [DB.6875], *Untitled* (1974) [DB.2550], *September* (1975), *Untitled (in Stamford)* (1975), *Minerals* (1976), *Good Rainy Day Series I* (1978), *Autumn Series IV* (1977), *Good Rainy Day Series III* (1978), and *Almost August Series I* (1978).

Row: 14, Shelf: 2, HFP13A.12

San Francisco Museum of Modern Art, *Frankenthaler: Works on Paper 1949-1984* (March 6-May 4, 1986), 1986

Extent: 18 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides include *Untitled (Cubist Still Life)* (1949), *At Black Mountain* (1950 August), *Untitled (on 21st Street)* (1951) [DB.2026], *Untitled (on 21st Street)* (1950-51) [DB.3323], *Lockwood Drive* (1951), *Great Meadows* (1951), *Untitled* (1950-51) [DB.3325], *Madridscape* (1958), *Untitled* (1958-60), *Untitled* (1959) [DB.6859], *The Sightseers* (1950-51), *21st Street* (1950), *Untitled* (1956) [DB.2105], *Hotel du Quai Voltaire* (1956), *The Picnic* (1951), *The Highway* (1957), *Brown Top Shapes* (1958), *Untitled* (1961) [DB.6862], *Blue on One Side* (1962), *Untitled* (1962) [DB.2305], *Bingo* (1962), *Ochre and Gray Square* (1961), *Bolton Landing* (1960), *Fabritius Bird* (1960), *Gloria I* (1960), *London Memos* (1971), *Untitled (Original Cover of Art International)* (1966), *Billboard Study* (1966), *Untitled* (1964) [DB.5141], *Eclipse* (1963), *April III* (1963), *Untitled* (1962-63) [DB.6864], *Fiesta* (1973), *Untitled* (1974) [DB.2550], *Untitled* (1974) [DB.6875], *Untitled (in Stamford)* (1975), *September* (1975), *Minerals* (1976), *Untitled* (1978) [DB.6694], *Good Rainy Day Series III* (1978), *Half-Moon* (December 1981), *Untitled* (1982) [DB.2791], *Untitled* (1978) [DB.2658], *Orient Express #2* (1977), *Autumn Series IV* (1977), *Almost August Series I* (1978), *Untitled* (1984) [DB.2858], *Summer Bronze* (1983), *Untitled* (1983) [DB.2832], *Already in a Gold Frame* (October 1982), *Untitled* (1984) [DB.6027], *Untitled* (1984) [DB.2849], *Untitled* (1983) [DB.2822], *Fire and Ice* (1983), *Untitled* (1981) [DB.2761], and more.

Row: 14, Shelf: 2, HFP13A.12

John Berggruen Gallery, *Helen Frankenthaler: Paintings on Paper* (March 12-April 12, 1986), 1986

Extent: 2 photographic slides

Physical Details: color transparency

Dimensions: 12.5 x 10 cm

Scope and Content

Photographs include *Untitled* (1985) [DB.6035], *Untitled* (1985) [DB.2933], *Untitled* (1985) [DB.6478], *Untitled* (1985) [DB.6384], *Hurricane I* (1985), *Montauk V* (1985), *Montauk II* (1985), *Montauk IV* (1985), *Montauk III* (1985), *Untitled (Study for Catalogue Cover)* (1984) [DB.2846], *Untitled (Study for Catalogue Cover)* (1984) [DB.2869], *Hurricane II* (1985), *Hurricane IV* (1985), and two unidentified works on paper.

Row: 14, Shelf: 2, HFP13A.12

Knoedler Gallery, [Group exhibition of works on paper] (September 1986), 1986

Helen Frankenthaler Foundation

Extent: 1 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photograph by Ken Cohen includes *Third Floor, 94th Street, No IV*(1960) and *Untitled* (1980) [DB.7010].

Row: 14, Shelf: 2, HFP13A.12

Arthur M. Sackler Museum, Harvard University Art Museums, *Helen Frankenthaler: Works on Paper 1949–1985* (September 3–October 26, 1986), 1986

Extent: 20 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include *Untitled* (1984) [DB.2858], *Orient Express #2* (1977), *Bolton Landing* (1960), *Hotel du Quai Voltaire* (1956), *Untitled (Swan Lake Series)* (1961), *Fabritius Bird* (1960), *Untitled* (1958–60), *Untitled* (1962) [DB.2305], *Blue on One Side* (1962), *Untitled* (1961) [DB.6862], *The Highway* (1957), *Untitled* (1956) [DB.2105], *Madridscape* (1958), *Untitled* (1959) [DB.6859], *Gloria I* (1960), *St. Jean de Luz* (July 1958), *The Picnic* (1951), *Lockwood Drive* (1951), *Untitled (on 21st Street)*(1951) [DB.2026], *Untitled (Cubist Still Life)* (1949), *Untitled (on 21st Street)*(1950–51) [DB.3323], *At Black Mountain* (1950 August), *Fiesta* (1973), *London Memos* (1971), *Untitled* (1974) [DB.6875], *Untitled* (1974) [DB.2550], *September* (1975), *Minerals* (1976), *Pink Palace* (1978), *Untitled* (1978) [DB.6694], *Almost August Series I* (1978), *Good Rainy Day Series III* (1978), *Untitled* (1978) [DB.2658], *Untitled* (1981) [DB.2761], *Untitled* (1980) [DB.6771], *Untitled* (1980) [DB.6783], *Untitled* (1982) [DB.2791], *Already in a Gold Frame*(October 1982), *Untitled* (1983) [DB.2822], *Untitled* (1964) [DB.5141], *April III* (1963), *Untitled* (1962–63) [DB.6864], *Eclipse* (1963), *Bingo* (1962), *Against the Rules* (August 15, 1983), *Summer Bronze* (1983), *Untitled* (1983) [DB.5073], *Untitled* (1984) [DB.2849], *Untitled* (1981) [DB.2759], *Untitled* (1981) [DB.2757], *Untitled (Original Cover of Art International)* (1966), *Untitled (Original Cover for the Blue Stairs)* (1968), *Billboard Study* (1966), *New Year's Series IV*(1979), and *New Year's Series II*(1979).

Row: 14, Shelf: 2, HFP13A.12

André Emmerich Gallery (October 9–November 1, 1986), 1986

Extent: 10 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by André Emmerich Gallery include *Franciscan* (1985), *Saturday Night* (1985), *White Lilac* (1985), *Inner Sanctum* (1985), *The Way Home* (1986), *Waxing and Waning* (1985), *Paris at Night* (1986), *Moxie* (1986), *White Arabesques* (1985), *Piero* (1985), *Mozart's Birthday* (1986), *A Man's Reach* (1986), *Argo* (1986), *Out of the Blue* (1985), and *On the Cusp* (1985). Photographs are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.12

Museum of Contemporary Art, Los Angeles, *Individuals: A Selected History of Contemporary Art, 1945–1986* (December 10, 1986–January 10, 1988), 1986

Extent: 3 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs by Museum of Contemporary Art, Los Angeles include *Mother Goose Melody* (1959), *Jacob's Ladder* (1957), *Europa* (1957), and *Before the Caves* (1958).

Row: 14, Shelf: 2, HFP13A.12

John Berggruen Gallery, *Helen Frankenthaler: Recent Paintings* (April 7–May 16, 1987),

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1987

Extent: 2 photographic prints

Physical Details: color

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Nightshade* (1987), *Snow Queen* (1986), *Pirouette* (1987), *Rio Grande* (1987), *Groundswell* (1987), *Taos* (1986), *Aqueduct* (1987), *Meridian* (1986), and *Syzygy* (1987, upside down?). Photographs are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.12

Hood Museum of Art, Dartmouth College, *The Second Stage of Modernism: Art from 1945 to the Present* (June 6–August 16, 1987), 1987

Extent: 1 photographic prints

Physical Details: color

Dimensions: 14.9 x 10.1 cm

Scope and Content

Photograph includes *Cinnamon Burn* (1968). Exhibition title and dates were given based on information from the Printed Materials, Group exhibition subseries.

Row: 14, Shelf: 2, HFP13A.12

Kass/Meridian, *Helen Frankenthaler: Recent Aquatints and Lithographs and 1982 Monotype Series* (September 11–October 14, 1987), 1987

Extent: 6 photographic prints

Physical Details: color

Dimensions: 8.8 x 12.4 cm

Scope and Content

Photographs of prints include *Bay Area Monday V* (1982), *Bay Area Monday III* (1982), *Bay Area Tuesday IV* (1982), *Bay Area Wednesday I* (1982), *Bay Area Wednesday II* (1982), *Bay Area Sunday I* [?] (1982), *Bay Area Sunday III* (1982), *Tribal Sign* (1987), *Midnight* (1987), *Walking Rain* (1987), [*Broome Street at Night*, (1987)?], *Ochre Dust* (1987), *Sunshine After Rain* (1987), *Yellow Jack* (1987), *Blue Current* (1987), *In the Wings* (1987), *Spring Veil* (1987), *Corot's Mark* (1987), *The Red Sea* (1978–82), *Tiger's Eye* (1987), and *Tout-à-Coup* (1987).

Row: 14, Shelf: 2, HFP13A.12

McKissick Museum, The University of South Carolina, *Helen Frankenthaler: Graphic Works* (September 25–October 29, 1987), 1987

Extent: 11 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs by McKissick Museum includes *White Portal* (1967), *Orange Hoop* (1965), *Variation II on 'Mauve Corner'* (1969), *Silent Curtain* (1967–69), *Pranzo Italiano* (1973), *Nepenthe* (1972), *Green Likes Mauve* (1970), *Connected by Joy* (1969–73), *Message from Degas* (1972–74), *The Red Sea* (1978–82), *Cedar Hill* (1983), *Dream Walk* (1977), *Earth Slice* (1978), *Ganymede* (1978), *Air Frame* (1965), *Wind Directions* (1970), *First Stone* (1961), *Persian Garden* (1965–66), and *Post Card for James Schuyler* (1962–65–67).

Row: 14, Shelf: 2, HFP13A.12

André Emmerich Gallery, *Helen Frankenthaler: New Paintings and Works on Paper* (December 3–31, 1987), 1987

Extent: 14 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by André Emmerich Gallery include *Scorpio* (1987) [misidentified as *Cote*

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d'Argent, *Untitled* (1986) [DB.2975], *Canal Street II* (1987), *Untitled* (1986) [DB.2976], *Untitled* (1986) [DB.6999], *Canal Street VIII (Study)* (1987), *Scarlatti* (1987), *Untitled* (1985) [DB.11964], *Mary Mary* (1987), *Haiku* (1987), *The Little King* (1987) [misidentified as *Untitled*], *Dovecote* (1987), *Soldier* (1987), *Canal Street V* (1987), *Circular Pink* (1987), *Seeing the Moon on a Hot Summer Day* (1987), *Entrada* (1987), *Canal Street XII* (1987), *Canal Street XIV* (1987), *Canal Street IX* (1987), *Untitled* (1986) [DB.2970], *Canal Street IV* (1987), *Canal Street X* (1987), *Canal Street VII* (1987), *Untitled* (1986) [DB.2977], *Canal Street XVII* (1987), *Strength of the Sea* (1987), and *Barcelona* (1987). Photographs are annotated on the verso.

Row: 14, Shelf: 2, HFP13A.12

André Emmerich Gallery, *Gateway* (March 31–April 23, 1988), 1988

Extent: 8 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by André Emmerich Gallery include *Gateway* (1988) screen number 6, screen number 7, screen number 8, screen number 9, screen number 10, screen number 11.

Row: 14, Shelf: 2, HFP13A.12

Berlinische Galerie, *Stationen Der Moderne* (September 25, 1988–January 8, 1989), 1988

Extent: 2 photographic slides

Physical Details: color transparency

Dimensions: 18 x 24 cm

Scope and Content

Photographs by Gerner Reinhard include *Nude* (1958).

Row: 14, Shelf: 3, HFP13A.13

André Emmerich Gallery (January 5–28, 1989), 1989

Extent: 24 photographic prints

Physical Details: color

Dimensions: 20.3 x 25.4 cm; 20.1 x 27.4 cm; 14.9 x 10.1 cm

Extent: 13 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm; 20.1 x 27.4 cm

Extent: 12 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs by Kevin Ryan for André Emmerich Gallery include *November Rose* (1988), *Casanova* (1988), *Ashes and Embers* (1988), *Ebb Tide* (1988), *Tangent* (1988), *Birch Walk* (1988), *The Widow of Fantin Latour* (1988), *Siren* (1988), *North Shore* (1988), *Zarathustra* (1988), *Heading Southwest* (1988), *With Violet* (1988), *Faerie Tale* (1988), *Toward Dark* (1988), and *Morpheus* (1988).

Row: 14, Shelf: 3, HFP13A.13

Douglas Drake Gallery, *Helen Frankenthaler: Prints, Hand-Painted Book Covers, and Small Paintings* (March 4–28, 1989), 1989

Extent: 5 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include [*East and Beyond* (1973)?], *Cameo* (1980), *Covent Garden Study* (1984), *Barcelona* (1977), *Comet* (1980–82), *Bronze Smoke* (1978), *I Need Yellow* (1973), *Crete* (1969–72), *Connected by Joy* (1969–73), *Persian Garden* (1965–66), *In the Wings* (1987), and *Fragment* (1959–60).

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Row: 14, Shelf: 3, HFP13A.13

Museum of Modern Art, *Helen Frankenthaler: A Paintings Retrospective* (June 5–August 22, 1989), 1989

Extent: 20 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Keller include *Nude* (1958), *Interior Landscape* (1964), *Winter Hunt* (1958), *Arden* (1961), *Eden* (1956), *Round Trip* (1957), *Mother Goose Melody* (1959), *Las Mayas* (1958), *Mountains and Sea* (1952), *Buddha's Court* (1964), *Tangerine* (1964), *Seascape with Dunes* (1962), *Nature Abhors a Vacuum* (1973), *For E.M.* (1981), *M* (1977), *Portrait of a Lady in White* (1979), *Hint from Bassano* (1973), *Salome* (1978), *On the Cusp* (1985), *Sacrifice Decision* (1982), *Grey Fireworks* (1982), *Scarlatti* (1987), *Snow Queen* (1986), *Casanova* (1988), *Burnt Norton* (1972), *Into the West* (1977), *Lush Spring* (1975), *Natural Answer* (1976), *Sesame* (1970), *Flood* (1967), *The Human Edge* (1967), *Chairman of the Board* (1971), *Tulip Tint* (1975), *Ocean Drive West #1* (1974), *Summer Banner* (1968), *Small's Paradise* (1964), *The Bay* (1963), *Yellow Caterpillar* (1961), and *Swan Lake I* (1961).

Row: 14, Shelf: 3, HFP13A.13

Rosa Esman Gallery, *Helen Frankenthaler, Recent Editions: Related Monotypes and Copper Bas Reliefs* (September 14–October 14, 1989), 1989

Extent: 15 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs are of artwork, rather than installation views, and include *Guadalupe* (1989), *Hermes* (1989), *Sirocco* (1989), *Alaska* (1989), *Tahiti* (1989), *Copper Door* [labeled *Bird of Paradise*] (1989), *Monotype I* (1987), *Monotype II* (1987), *Monotype III* (1987), *Monotype IV* (1987), *Monotype V* (1987), *Monotype VI* (1987), *Monotype VII* (1987), *Monotype VIII* (1987), and *Monotype IX* (1987). All of the slides of monotypes are incorrectly dated as "1989."

Row: 14, Shelf: 3, HFP13A.13

André Emmerich Gallery, *Frankenthaler: Paintings on Paper* (April 26–May 19, 1990), 1990

Extent: 6 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by André Emmerich Gallery include *Untitled (Shippan)* (1989) [DB.2995], *Untitled (Shippan)* (1989) [DB.3045], *Untitled (Shippan)* (1989) [DB.3046], *Untitled (Shippan)* (1989) [DB.3048], *Untitled (Shippan)* (1989) [DB.5818], *Bastille Day at Shippan* (1989), *Untitled* (1989) [DB.3038], *With Thanks for the Paper to Ken and David III* (1990), *With Thanks for the Paper to Ken and David II* (1990), *Untitled* (1989) [DB.5820], *Untitled* (1989) [DB.5819], *Untitled (Shippan)* (1989) [DB.5817], *Untitled (Conn.)* (1989) [DB.5815], and *Untitled* (1989) [DB.5821]. Photographs are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.13

Detroit Institute of Arts, *Helen Frankenthaler: A Paintings Retrospective* (June 15–September 2, 1990), 1990

Extent: 18 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Extent: 14 photographic slides

Physical Details: color
Dimensions: 35 mm

Scope and Content

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Photographs by Detroit Institute of Arts include *The Human Edge* (1967), *Eden* (1956), *Mountains and Sea* (1952), *Winter Hunt* (1958), *Nude* (1958), *Round Trip* (1957), *Las Mayas* (1958), *Mother Goose Melody* (1959), *Yellow Caterpillar* (1961), *Seascape with Dunes* (1962), *Interior Landscape* (1964), *Mauve District* (1966), *Summer Banner* (1968), *The Bay* (1963), *Swan Lake I* (1961), *Nature Abhors a Vacuum* (1973), *Buddha's Court* (1964), *Hint from Bassano* (1973), *Ocean Drive West #1* (1974), *Natural Answer* (1976), *Lush Spring* (1975), *Sesame* (1970), *Tulip Tint* (1975), *Into the West* (1977), *Burnt Norton* (1972), *M* (1977), *Portrait of a Lady in White* (1979), *For E.M.* (1981), *Grey Fireworks* (1982), *Salome* (1978), *Sacrifice Decision* (1982), *On the Cusp* (1985), *Scarlatti* (1987), *Casanova* (1988), and *Snow Queen* (1986). Folder includes a note from Jan van der Marck, DIA Curator.

Row: 14, Shelf: 3, HFP13A.13

USX Tower, Pittsburgh, *Steelworks* (September 15–November 17, 1990), 1990

Extent: 1 photographic prints

Physical Details: color

Dimensions: 10 x 14.9 cm

Scope and Content

Photograph includes *Heart of London Map* (1972), and is annotated on the verso.

Row: 14, Shelf: 3, HFP13A.13

Gerald Peters Gallery, *Frankenthaler, Santa Fe Series: Pastels and Other Works on Paper* (December 22, 1990–January 12, 1991), 1990

Extent: 10 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 1 photographic slides

Physical Details: color transparency

Dimensions: 9.5 x 12.5 cm

Scope and Content

Photographs include *Santa Fe V* (1990), *Santa Fe VIII* (1990), *Santa Fe XIV* (1990), *Santa Fe XV* (1990), *Santa Fe III* (1990), *Santa Fe IV* (1990), *Santa Fe II* (1990), *Santa Fe VII* (1990), *Santa Fe XVI* (1990), *Santa Fe IX* (1990), *Santa Fe VI* (1990), *Santa Fe I* (1990), *Santa Fe XII* (1990), and *Santa Fe XIII* (1990).

Row: 14, Shelf: 3, HFP13A.14

André Emmerich Gallery (April 11–May 11, 1991), 1991

Extent: 12 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by André Emmerich Gallery include *Star Gazing* (1989), *Retort* (1987), *Hot Ice* (1990), *Grotto* (1990), *Janus* (1990), *Yin Yang* (1990), *Sangre de Cristo* (1990), *Lunar Valley* (1990), *Poseidon* (1990), *Arctic Thaw* (1990), *Petroglyphs* (1990), *Stella Polaris* (1990), and *Snow Basin* (1990). Photographs are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.14

Associated American Artists, *The Prints of Helen Frankenthaler: A Survey, 1964–1991* (January 8–February 8, 1992), 1992

Extent: 31 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides of artwork, some of which appear to be framed and hanging on the wall, while others appear to be artwork photographs, include *Orange Hoop* (1965), *Persian Garden* (1965–66), *White Portal* (1967), *What Red Lines Can Do* (1970), *Wind Directions* (1970), *Green Likes Mauve* (1970), *Sanguine Mood* (1971), *Venice II* (1969–72), *Nepenthe* (1972),

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East and Beyond (1973), *Savage Breeze* (1974), *Message from Degas* (1972–74), *Barcelona* (1977), *Essence Mulberry* (1977), *Sure Violet* (1979), *Pompeii Forte* (1976–82), *The Red Sea* (1978–82), *Deep Sun* (1983), *Ochre Dust* (1987), *Tribal Sign* (1987), *In the Wings* (1987), *Corot's Mark* (1987), *Yellow Jack* (1987), *Spring Veil* (1987), *Broome Street at Night* (1987), *Plaza Real* (1987), *Ramblas* (1987–88), *Hermes* (1989), *Tahiti* (1989), *Mirabelle* (1985–90), and *Monotype XIII* (1991).

Row: 14, Shelf: 3, HFP13A.14

Galerie Gerald Piltzer, *Les Heros de la Peinture Americaine* (March 20–May 9, 1992), 1992

Extent: 2 photographic prints

Physical Details: color

Dimensions: 12.5 x 18 cm

Scope and Content

Photographs include *Fable* (1961).

Row: 14, Shelf: 3, HFP13A.14

Knoedler & Company (November 14–December 17, 1992), 1992

Extent: 6 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Ken Cohen include *Sandstorm* (1992), *Aspens* (1991), *Overture* (1992), *Maelstrom* (1992), *Rubicon* (1992), *Barometer* (1992), *The Rake's Progress* (1991), *Debussy* (1992), *Madrigal* (1992), and *Adirondacks* (1992). Also found is a checklist.

Row: 14, Shelf: 3, HFP13A.14

Meredith Long & Company, *Helen Frankenthaler: Paintings and Paintings on Paper 1976–1992* (February 4–March 2, 1993), 1993

Extent: 14 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Robert Ziebell include *Spellbound* (1991), *Warrior* (1991), *Distant Barrier* (1992), *Tibet* (1990), *Santa Fe V* (1990), *Autumnus* (1992), *Untitled (Santa Fe VI)* (1991), an unidentified work on paper (possibly 1991), *Yellow Jack* (1987), *Untitled* (1991) [DB.3109], *Circuit* (1989), *Gateway* screen 2/12 (1988), *Siena* (1983), *Pink Light* (1991), *White Plumes* (1987), *Somnambulist* (1989), *Santa Fe XIII* (1990), *Champagne* (1991), *Eastern Light* (1982), *Key* (1977), *Jupiter* (1976), *Mediterranean* (1981), *Fantasy Garden* (1992), *Dancing Horizon* (1991), *The Widow of Fantin Latour* (1988), *Untitled* (1992) [DB.3145], *Untitled* (1992) [DB.3106], *Copper Vein* (1990), *Untitled* (1991) [DB.3133], *Birth of the Blues* (1992), and *Leprechaun* (1991).

Row: 14, Shelf: 3, HFP13A.14

National Gallery of Art, *Helen Frankenthaler: Prints* (April 18–September 6, 1993), 1993

Extent: 42 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs by National Gallery of Art include *Tout-à-Coup* (1987), *Freefall* (1993), *Wales* (1966), *Elberta* (1975), *Madame Matisse* (1983), *Parets VI* (1988), *Gateway* screen (1988), *Monotype XXIX* (1991), *Yellow Jack* (1987), *Plaza Real* (1987), *Essence Mulberry* (1977), *Cameo* (1980), *Essence Mulberry* reference proof 8 (1977), *Spring Veil* (1987), *Broome Street at Night* (1987), *Tiger's Eye* (1987), *Untitled* (1981) [DB.2761], *Cedar Hill* (1983), *Study for Yellow Jack* (1987), *Bay Area Wednesday I* (1982), *Bay Area Tuesday I* (1982), *Nepenthes* (1972), *Deep Sun* working proof 1 (1983), *Deep Sun* working proof 4 (1983), *Deep Sun* (1983), *Earth Slice* working proof 10 (1978), *Untitled* (1978) [DB.2661], *Earth Slice* working

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proof 9 (1978), *Sunshine after Rain* (1987), *Tribal Sign* (1987), *Walking Rain* (1987), *Hand-worked Printed Stone I/I* (1984), *Hand-worked Printed Stone I/II* (1984), *Corot's Mark* (1987), *Day One* (1987), *Day One* trial proof 4 (1987), *Ochre Dust* (1987), *Guadalupe* (1989), *Freefall* study for *Freefall* (1992), *Madame de Pompadour* (1985–1990), *Sudden Snow* (1987), *Mirabelle* (1985–1990), *Monotype XIV* (1991), *White Portal* (1967), *Yellow Span* (1968), *Yellow Span* trial proof 6 (1968), *Lot's Wife* (1971), *Post Card for James Schuyler* (1962–65–67), *Sky Frame V* (1964), *Sky Frame VI* (1964), *First Stone* (1961), *First Stone* working proof 2 (1961), *May 26, Backwards* working proof 3 (1961), *Brown Moons* (1961), *A Slice of the Stone Itself* (1969), *Connected by Joy* (1969–1973), *Study V for Green Likes Mauve* (1970), *Green Likes Mauve* (1970), *Pranzo Italiano* (1973), *Message from Degas* (1972–1974), *I Need Yellow* (1973), *East and Beyond with Orange* (1973–1974), *Savage Breeze* (1974), *Silent Curtain* (1967–1969), *Free Wheeling* (1970–1971), *Wind Directions* (1970), *Weather Vane* (1969–1970), *Barcelona* (1977), *Cameo* working proof 2 (1980), and *Earth Slice* (1978).

Row: 14, Shelf: 3, HFP13A.14

Robert Kidd Gallery, *Helen Frankenthaler: Monotypes* (September 17–October 23, 1993), 1993

Extent: 13 photographic prints

Physical Details: color

Dimensions: 15.1 x 10 cm

Scope and Content

Photographs include *Grove* (1991), *Monotype XXVII* (1991), *Monoprint X—The Clearing* (1991), *Bay Area Monday III* (1982), *Monotype VIII* (1991), *Monotype XXII* (1991), *Monotype XVI* (1991), *Bay Area Monday V* (1982), *Monotype XIX* (1991), *Bay Area Sunday III* (1982), *Bay Area Monday IV* (1982), *Bay Area Sunday I* (1982), *Bay Area Wednesday VI* (1982), and *Bay Area Tuesday VII* (1982).

Row: 14, Shelf: 3, HFP13A.14

San Diego Museum of Fine Arts, *Helen Frankenthaler: Prints* (September 25–November 28, 1993), 1993

Extent: 16 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs by San Diego Museum of Fine Arts include *Yellow Span* trial proof 6 (1968), *Persian Garden* (1965–1966), *Yellow Span* (1968), *Sky Frame V* (1964), *Sky Frame VI* (1964), *Plaza Real* (1987), *Broome Street at Night* (1987), *Study for Yellow Jack* (1987), *White Portal* (1967), *Silent Curtain* (1967–1969), *First Stone* working proof 2 (1961), *First Stone* (1961), *May 26, Backwards* working proof 3 (1961), *Brown Moons* (1961), *Post Card for James Schuyler* (1962–65–67), *Green Likes Mauve* (1970), *Lot's Wife* (1971), *Weather Vane* (1969–1970), *Free Wheeling* (1970–1971), *Wind Directions* (1970), *Pranzo Italiano* (1973), *I Need Yellow* (1973), *East and Beyond with Orange* (1973–1974), *Message from Degas* (1972–1974), *Cameo* (1980), *Sure Violet* (1979), *Earth Slice* working proof 9 (1978), *Earth Slice* (1978), *Earth Slice* working proof 10 (1978), *Connected by Joy* (1969–1973), *Savage Breeze* (1974), *A Slice of the Stone Itself* (1969), *Pompeii* (1976), *Untitled* (1978) [DB.2661], *Madame de Pompadour* (1985–1990), *Divertimento* working proof 6 (1983), *Corot's Mark* (1987), *Door* (1976–1979), *Cameo* working proof 2 (1980), *Bay Area Wednesday I* (1982), *Deep Sun* working proof 1 (1983), *Deep Sun* working proof 4 (1983), *Deep Sun* (1983), *Spring Veil* (1987), *Tiger's Eye* (1987), *Day One* trial proof 4 (1987), *Day One* (1987), *Essence Mulberry* reference proof 8 (1977), *Essence Mulberry* (1977), *Cedar Hill* (1983), *Gateway* screen (1988), *Freefall* study for *Freefall* (1992), *Grove* (1991), *Walking Rain* (1987), *Sudden Snow* (1987), *Tout-à-Coup* (1987), *Flirting with Stone* (1985–1990), *Ochre Dust* (1987), *Tribal Sign* (1987), *Monotype XIV* (1991), *Parets VI* (1988), *Guadalupe* (1989), *Monotype XXIX* (1991), *Freefall* (1993), *Sunshine after Rain* (1987), and *Yellow Jack* (1987).

Row: 14, Shelf: 3, HFP13A.14

Knoedler & Company, *Frankenthaler: Recent Paintings on Paper* (April 5–28, 1994), 1994

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Extent: 7 photographic prints
Physical Details: black and white
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Knoedler & Co. include *Untitled* (1991) [DB.3124], *Black Frame #2* (1992), *Untitled* (1992), *Untitled* (1993) [DB.3169], *Untitled* (1992) [DB.3151], *Untitled* (1994) [DB.3183], *Untitled* (1994) [DB.3185], *Untitled* (1994) [DB.3181], *Untitled* (1994) [DB.3188], *Untitled* (1994) [DB.3180], *Untitled* (1994) [DB.3187], *Untitled* (1992) [DB.5848], *Untitled* (1991) [DB.3118], *Untitled* (1991) [DB.3119], *Untitled (Santa Fe VII)* (1991), *Untitled* (1994) [DB.3184], *Untitled* (1993) [DB.3177], *Untitled (Santa Fe VIII)* (1991), *Untitled* (1994) [DB.3186], and five unidentified works. Photographs are annotated on the verso, and also found is a checklist.

Row: 14, Shelf: 3, HFP13A.14

Machida City Museum of Graphic Arts, Japan, *Helen Frankenthaler: Prints (October 2–November 23, 1994), 1994*

Extent: 14 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs by the National Gallery of Art include *Connected by Joy* (1969–1973), *Sky Frame Orbit* trial proof 1 (1973), *Sky Frame Orbit* (1964–1973), *Lot's Wife* (1971), *Free Wheeling* (1970–1971), *First Stone* (1961), *First Stone* working proof 2 (1961), *Sky Frame VI* (1964), *Persian Garden* (1965–1966), *Post Card for James Schuyler* (1962–65–67), *White Portal* (1967), *Wind Directions* (1970), *Essence Mulberry* reference proof 8 (1977), *Essence Mulberry* (1977), *Door* (1976–1979), *Sure Violet* (1979), *Savage Breeze* (1974), *East and Beyond with Orange* (1973–1974), *Cameo* working proof 2 (1980), *Cameo* (1980), *Cedar Hill* (1983), *Spring Veil* (1987), *Mirabelle* (1985–1990), *Madame de Pompadour* (1985–1990), *Flirting with Stone* (1985–1990), *Grove* (1991), *Monotype XIV* (1991), *Gateways* screen (1988), *Freefall* study for *Freefall* (1992), *Freefall* (1993), *Tribal Sign* (1987), *Sudden Snow* (1987), *Day One* (1987), *Day One* trial proof 4 (1987), *Corot's Mark* working proof 3 (1986), *Study for Yellow Jack* (1987), *Yellow Jack* (1987), *Plaza Real* (1987), *Guadalupe* (1989), *Parets VI* (1988), and more.

Row: 14, Shelf: 3, HFP13A.14

Dennos Museum Center, *Helen Frankenthaler: Woodcuts 1973–1994 (March 5–June 4, 1995), 1995*

Extent: 5 photographic slides
Physical Details: color
Dimensions: 35 mm

Scope and Content

Photographs include *East and Beyond* (1973), *East and Beyond with Orange* (1973), *Savage Breeze* (1974), *Vineyard Storm* (1974–1976), *Trial Premonition II/III* (1975), *Study for Essence Mulberry* (1977), *Essence Mulberry* woodblocks, *Essence Mulberry* (1977), *Essence Mulberry, State I* (1977), *Cameo* (1980), *Cedar Hill* (1983), *Grove* (1991), *The Clearing* (1991), *Freefall* (1992), *Paper Pulp Model for Radius* (1993), *Radius* (1993), and *All About Blue* (1994).

Row: 14, Shelf: 3, HFP13A.14

Bobbie Greenfield Gallery, *Helen Frankenthaler: Recent Prints and Paintings on Paper (April 21–May 27, 1995), 1995*

Extent: 15 photographic prints
Physical Details: color
Dimensions: 15.1 x 10 cm

Scope and Content

Photographs by Bobbie Greenfield Gallery include *Untitled* (1994) [DB.3193], *All About Blue* (1994), *Reflections I* (1995), *Reflections II* (1995), *Reflections III* (1995), *Reflections IV* (1995),

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Reflections V (1995), *Reflections VI* (1995), *Reflections VII* (1995), *Reflections VIII* (1995), *Reflections IX* (1995), *Reflections X* (1995), *Reflections XI* (1995), *Reflections XII* (1995), *Radius* (1993), *Freefall* (1993), *Untitled* (1994) [DB.3186], *Untitled* (1994) [DB.3184], *Untitled* (1994) [DB.5864], and an unidentified work (circa 1994). Also found is a list of artworks in the photographs sent by the gallery.

Row: 14, Shelf: 3, HFP13A.15

Ace Contemporary Exhibitions (March 1–June 30, 1996), 1996

Extent: 5 photographic slides

Physical Details: color transparency

Dimensions: 12.5 x 10 cm

Scope and Content

Mounted color transparencies by Ace Contemporary Exhibitions include *Russet* (1995), *End of Summer* (1995), *Saturday's Colors* (1995), *Desert Pulse* (1991), *Spellbound* (1991), *Stella Polaris* (1990), *Fantasy Garden* (1992), *Beginnings* (1994), *Skytrail* (1995), *Solar Imp* (1995), *Flirt* (1995), and *The Other Side of the Moon* (1995).

Row: 14, Shelf: 3, HFP13A.15

Knoedler & Company, *Frankenthaler: Spring Run* (October 9–November 2, 1996), 1996

Extent: 6 photographic prints

Physical Details: black and white

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Knoedler & Co. include *Spring Run II* (1996), *Spring Run IV* (1996), *Spring Run VI* (1996), *Spring Run VII* (1996), *Spring Run VIII* (1996), *Spring Run IX* (1996), *Spring Run X* (1996), *Spring Run XI* (1996), *Spring Run XII* (1996), *Spring Run XIII* (1996), *Spring Run XIV* (1996), *Spring Run XV* (1996), *Spring Run XVI* (1996), *Spring Run XVIII* (1996), *Spring Run XIX* (1996), *Spring Run XX* (1996), *Spring Run XXI* (1996), *Spring Run XXII* (1996), *Spring Run XXIII* (1996), *Spring Run XXV* (1996), *Spring Run XXVI* (1996). Photographs are annotated on the verso and also found is a photocopy of the exhibition checklist.

ADAA: The Art Show, Knoedler & Company (February 1997), 1997

Extent: 3 photographic prints

Physical Details: color

Dimensions: 15 x 10.1 cm; 28.9 x 10 cm

Scope and Content

Photographs by Knoedler & Co. include *Untitled (on 21st Street)* (1951), *Revolution* (1957), and possibly another 1950s unidentified work. Also found is a notecard from Ann Freedman to Frankenthaler, and a handwritten list.

Row: 14, Shelf: 3, HFP13A.15

Tasende Gallery, *Frankenthaler: Paintings and Works on Paper* (June 7–July 26, 1997), 1997

Extent: 3 photographic prints

Physical Details: color

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Figure in a Landscape* (1960), *Tone Shapes* (1968), *August Deep* (1978), *Kingsway* (1975), *Orion's Belt* (1977), *Amalfi Way* (1955), *Wizard* (1963), and *Untitled* (1994, DB.3194). Photographs are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.15

Thomas Segal Gallery, *Frankenthaler: Paintings on Paper* (October 9, 1997–January 9, 1998), 1997

Extent: 5 photographic slides

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Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides include *Untitled* (1996) [DB.3241], *Untitled* (1996) [DB.3239], *Untitled V* (1997), *Untitled* (1997) [DB.3267], *Untitled I* (1997), *Untitled* (1996) [DB.3252], *Acrobat* (1995), *Untitled* (1996) [DB.3244], *Untitled* (1996) [DB.3235], and other unidentified works.

Row: 14, Shelf: 3, HFP13A.15

Solomon R. Guggenheim Museum, *After Mountains and Sea: Frankenthaler 1956–1959* (January 16–May 3, 1998), 1998

Extent: 5 photographic prints

Physical Details: black and white

Dimensions: 20.2 x 25.4 cm

Scope and Content

Photographs by Ellen Labenski for the Solomon R. Guggenheim Museum include *Mountains and Sea* (1952), *Jacob's Ladder* (1957), *Autumn Farm* (1959), *Mother Goose Melody* (1959), *Las Mayas* (1959), *Europa* (1957), *New York Bamboo* (1957), *Eden* (1956), *Nude* (1958), *Seven Types of Ambiguity* (1957), *Basque Beach* (1958), *Western Dream* (1957), *Acres* (1959), *Interior* (1957), and *Before the Caves* (1958).

Row: 14, Shelf: 3, HFP13A.15

Meyerovich Gallery, *Helen Frankenthaler: Tales of Genji* (April 16–June 6, 1998), 1998

Extent: 1 photographic prints

Physical Details: color

Dimensions: 17.7 x 12.6 cm

Scope and Content

Photograph includes *Tales of Genji VI* (1998), *Tales of Genji III* (1998), and *Tales of Genji II* (1998), and is annotated on the verso.

Row: 14, Shelf: 3, HFP13A.15

Guggenheim Museum Bilbao, *After Mountains and Sea: Frankenthaler 1956–1959* (June 6–September 2, 1998), 1998

Extent: 12 photographic prints

Physical Details: black and white

Dimensions: 10.5 x 14.7 cm

Extent: 3 photographic slides

Physical Details: color

Dimensions: 10 x 12.5 cm

Scope and Content

Photographs by Guggenheim Museum Bilbao include *New York Bamboo* (1957), *Western Dream* (1957), *Interior* (1957), *Las Mayas* (1959), *Autumn Farm* (1959), *Mother Goose Melody* (1959), *Mountains and Sea* (1952), *Jacob's Ladder* (1957), *Seven Types of Ambiguity* (1957), *Before the Caves* (1958), *Eden* (1956), *Basque Beach* (1958), *Europa* (1957), *Acres* (1959), and *Nude* (1958).

Row: 14, Shelf: 3, HFP13A.15

Museum of Fine Arts, Houston, *American Abstraction: Helen Frankenthaler and Colleagues* (August 23–October 25, 1998), 1998

Extent: 62 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 1 photographic prints

Physical Details: color

Dimensions: 15.1 x 10.1 cm

Scope and Content

Color slides by Museum of Fine Arts, Houston include *Prometheus* (1976), an unidentified

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1970s work (DB.7256), other Frankenthaler unidentified works, as well as works by other artists. Many duplicate slides are present. Print was sent by, and presumably taken by, Kenneth Tyler, to Frankenthaler.

Row: 14, Shelf: 3, HFP13A.15

Museum of Fine Arts, Houston, *Helen Frankenthaler: Tales of Genji* (August 23–October 25, 1998), 1998

Extent: 34 photographic slides

Physical Details: color

Dimensions: 35 mm

Extent: 3 photographic prints

Physical Details: color

Dimensions: 15.1 x 10.1 cm

Scope and Content

Color slides by Museum of Fine Arts, Houston include the *Tales of Genji* (1998) series. Prints were sent by, and presumably taken by, Kenneth Tyler, to Frankenthaler. One print includes Tyler with an unidentified man.

Row: 14, Shelf: 3, HFP13A.15

Bennington College, *Frankenthaler: The Darker Palette* (October 3–November 6, 1998), 1998

Extent: 5 photographic prints

Physical Details: color

Dimensions: 10.1 x 15 cm

Scope and Content

Photographs include *Casanova* (1988), *The Other Side of the Moon* (1995), *Paris at Night* (1986), *Madrid* (1984), *Tangent* (1988), *M* (1977), *Viewpoint I* (1974), *The Way Home* (1986), and *Requiem* (1992).

Row: 14, Shelf: 3, HFP13A.15

Deutsche Guggenheim Berlin, *After Mountains and Sea: Frankenthaler 1956–1959* (October 15, 1998–January 31, 1999), 1998

Extent: 13 photographic prints

Physical Details: color

Dimensions: 15.1 x 10.2 cm; 17.8 x 10 cm; 10 x 26 cm

Extent: 22 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides and photographs by Deutsche Guggenheim Berlin include *Mountains and Sea* (1952), *Arcs* (1959), *Before the Caves* (1958), *New York Bamboo* (1957), *Western Dream* (1957), *Winter Hunt* (1958), *Jacob's Ladder* (1957), *Europa* (1957), *Seven Types of Ambiguity* (1957), *Autumn Farm* (1959), *Eden* (1956), *Nude* (1958), and *Mother Goose Melody* (1959). Also included are slide inventory lists.

Row: 14, Shelf: 3, HFP13A.15

Selby Gallery, Ringling School of Art and Design Sarasota, FL, *Helen Frankenthaler: Tales of Genji* (January 8–February 17, 1999), 1999

Extent: 5 photographic prints

Physical Details: color

Dimensions: 10.1 x 25.3 cm; 15.1 x 10.2 cm

Scope and Content

Photographs include the *Tales of Genji* (1998) series, *Cameo* (1980), *Essence Mulberry* (1977), and photos of Laura Avery, Kenneth Tyler, and Kevin Dean. Also found is a postcard from M and K, dated January 1999.

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Row: 14, Shelf: 3, HFP13A.15

Princeton University, *Frankenthaler: The Darker Palette* (January 10–February 28, 1999), 1999

Extent: 1 photographic prints

Physical Details: color

Dimensions: 14.8 x 10.1 cm

Scope and Content

Photograph includes *Madrid* (1984).

Row: 14, Shelf: 3, HFP13A.15

Hammond Museum and Japanese Sculpture Garden, North Salem, NY, *Helen Frankenthaler: Tales of Genji* (August 13–October 31, 1999), 1999

Extent: 35 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Color slides include the *Tales of Genji* (1998) series.

Row: 14, Shelf: 3, HFP13A.16

Bernard Jacobson Gallery, *Frankenthaler on Paper: 1990–1999* (June 2–28, 2000), 2000

Extent: 14 photographic prints

Physical Details: color

Dimensions: 17.8 X 10.2 cm; 25.4 x 10.1 cm

Extent: 11 photographic slides

Physical Details: color

Dimensions: 35 mm

Scope and Content

Photographs include *Untitled* (1999) [DB.5889], *Untitled* (1995) [DB.5870], *Untitled* (1993) [DB.3173], *Untitled* (1999) [DB.5892], *Untitled* (1999) [DB.5891], *Untitled* (1998) [DB.3278], *Untitled* (1999) [DB.3287], *Untitled VII* (1997), *Untitled* (1994) [DB.5864], *Untitled* (1999) [DB.5895], *Untitled* (1991) [DB.3122], and two unidentified *Untitled* works.

Row: 14, Shelf: 3, HFP13A.16

Knoedler & Company, *Frankenthaler: Lighthouse Series* (November 15, 2001–January 12, 2002), 2001

Extent: 7 photographic prints

Physical Details: color

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Knoedler & Co. include *Lighthouse Series I* (1999), *Lighthouse Series II* (1999), *Lighthouse Series III* (2000), *Lighthouse Series IV* (2001), *Lighthouse Series V* (1998), *Lighthouse Series VI* (2001), *Lighthouse Series VII* (1999), *Lighthouse Series VIII* (2000), *Lighthouse Series IX* (1999), *Lighthouse Series X* (1999), *Lighthouse Series XI* (1999), *Lighthouse Series XII* (1998), *Lighthouse Series XIII* (1999), and *Lighthouse Series XIV* (1999-2001). Photographs are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.16

Ace Gallery, Los Angeles, *Frankenthaler: Dark Light Paintings* (February 1–March 31, 2002), 2002

Extent: 5 photographic slides

Physical Details: color transparency

Dimensions: 10 x 12.5 cm

Scope and Content

Photographs by Ace Gallery include *Toward Dark* (1988), *Eastern Light* (1982), and *Benedictine Monks* (1979). Also found is a press release and letter from Ace Gallery.

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Row: 14, Shelf: 3, HFP13A.16

Center for Contemporary Graphic Art and Tyler Graphics Archive Collection, Sukagawa, Japan, *Frankenthaler: The Woodcuts* (June 28–September 5, 2003), 2003

Extent: 3 photographic slides
Physical Details: color transparency
Dimensions: 12.4 x 9.9 cm

Scope and Content

Transparencies include *Grove* (1991), *The Clearing* (1991), *Cedar Hill* (1983), *Cameo* (1980), *Essence Mulberry* (1977), *Trial Premonition II/III* (1974–76), *Trial Premonition III/III* (1974–76), *Madame Butterfly* (2000), *Tales of Genji I* (1998), *Tales of Genji II* (1998), *Tales of Genji III* (1998), *Tales of Genji IV* (1998), *Tales of Genji V* (1998), *Tales of Genji VI* (1998), *Freefall* (1993), *Ariel* (1996), *All About Blue* (1994), and *Radius* (1993).

Row: 14, Shelf: 3, HFP13A.16

Knoedler & Company, *Frankenthaler: New Paintings* (May 1–July 18, 2003), 2003

Extent: 8 photographic prints
Physical Details: color digital print
Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs by Knoedler & Co. include *Bacchus* (2002), *Almost Dark* (2002), *Driving East* (2002), *Yoruba* (2002), *Southern Exposure* (2002), *Warming Trend* (2002), *Cloud Burst* (2002), *The Other Side* (2002), *Vantage Point* (2002), and *Ebbing* (2002). Photographs are annotated on the verso; also included is a handwritten note about the exhibition by Maureen St. Onge.

Row: 14, Shelf: 3, HFP13A.16

Royal Scottish Academy, Edinburgh, *Frankenthaler: Paintings on Paper* (August 13–October 26, 2003), 2003

Extent: 2 photographic prints
Physical Details: color digital print
Dimensions: 26.9 x 20 cm; 15.1 x 10.1 cm

Scope and Content

Photographs are of the exterior of the Royal Scottish Academy in Edinburgh, Scotland.

Row: 14, Shelf: 3, HFP13A.16

Knoedler & Company, *3 Classics: Motherwell, Frankenthaler, Stella* (September 9–October 30, 2004), 2004

Extent: 4 photographic prints
Physical Details: color digital print
Dimensions: 24.9 x 20.2 cm

Scope and Content

Photographs by Ed Watkins for Knoedler & Co. include *Hint from Bassano* (1973), *Fiesta* (1973), and two unidentified 1970s works.

Row: 14, Shelf: 3, HFP13A.16

National Gallery of Art, [Permanent collection display] (February 2005), 2005

Extent: 3 photographic prints
Physical Details: color digital print
Dimensions: 27.9 x 21.6 cm

Scope and Content

Photographs include *Nature Abhors a Vacuum* (1973) and *Mountains and Sea* (1952).

Row: 14, Shelf: 3, HFP13A.17

Gallery One, *Frankenthaler: Serigraphs* (September 9–October 3, 2006), 2006

Extent: 10 photographic prints
Physical Details: color digital print

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Dimensions: 21.6 x 28 cm

Scope and Content

Photographs include the prints *Flotilla* (2006), *Contentment Island* (2004), *Mary, Mary* (1990), *Beginnings* (2002), *Southern Exposure* (2005), *Grey Fireworks* (2000), *Solar Imp* (2001), *Skywriting* (1997), *Eve* (1996), *Westwind* (1997), and *Flirt* (2003). Also found is a letter from Sharon Fischtein and Goldie Konopny and the exhibition announcement.

Row: 14, Shelf: 3, HFP13A.17

Knoedler & Company, *Frankenthaler: Sculpture* (November 2, 2006–January 13, 2007), 2006

Extent: 19 photographic prints

Physical Details: color digital print

Dimensions: 20.3 x 25.4 cm; 21.6 x 28 cm

Scope and Content

Photographs by Knoedler & Co. include *Brice (for Charlie)* (1972), *Ceiling Horses* (1972), *Heart of London Map* (1972), *Matisse Table* (1972), *Harp* (1972), *Ten After All* (1972), *Envelope* (1972), *Yard* (1972), and *David's Chariot* (1972). There are duplicates of each of the nine photographs and photographs are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.17

Art Basel Miami Beach, Knoedler & Company (December 7–9, 2006), 2006

Extent: 1 photographic prints

Physical Details: color digital print

Dimensions: 27.9 x 21.6 cm

Scope and Content

Photograph includes *Morpheus* (1988).

Row: 14, Shelf: 3, HFP13A.17

Bennington College, *Frankenthaler: Sculpture* (September 12–October 19, 2007), 2007

Extent: 7 photographic prints

Physical Details: color digital print

Dimensions: 21.6 x 28 cm

Scope and Content

Photographs include *Ceiling Horses* (1972), *David's Chariot* (1972), *Envelope* (1972), *Yard* (1972), *Silver Coast* (1958), *Matisse Table* (1972), *Heart of London Map* (1972), *Harp* (1972), *Red Square* (1959), and *Brice (for Charlie)* (1972).

Row: 14, Shelf: 3, HFP13A.17

Ameringer Yohe Fine Art, *Helen Frankenthaler* (October 4–November 17, 2007), 2007

Extent: 3 photographic slides

Physical Details: color transparency

Dimensions: 20.1 x 25.4 cm

Scope and Content

Photographs include *Tangerine* (1964), *The Sound of the Bassoon* (1974), *Dawn Shapes* (1963), *August Deep* (1978), *Central Park* (1965-1966), *Vin Santo* (1973), and *Half-Moon* (1981).

Row: 14, Shelf: 3, HFP13A.17

Art Basel Miami Beach, Knoedler & Company (December 6–9, 2007), 2007

Extent: 3 photographic prints

Physical Details: color digital print

Dimensions: 27.9 x 21.6 cm

Scope and Content

Photographs include *Vernal* (1976).

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Row: 14, Shelf: 3, HFP13A.17

Craig F. Starr Gallery, *Helen Frankenthaler, East and Beyond: Woodcuts 1973–77* (January 11–February 9, 2008), 2008

Extent: 5 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs include *Essence Mulberry State I* (1977), *Essence Mulberry Trial Proof 19* (1977), *Essence Mulberry Trial Proof 2* (1977), *Essence Mulberry Trial Proof 20* (1977), *Essence Mulberry* (1977), *Vineyard Storm* (1974-77), *Savage Breeze* (1974), *Savage Breeze Working Proof 2* (1974), and *East and Beyond with Orange* (1973-1974).

Row: 14, Shelf: 3, HFP13A.17

Bernard Jacobson Gallery, *Helen Frankenthaler: Paintings 1959–2002* (May 29–July 5, 2008), 2008

Extent: 10 photographic prints
Physical Details: color digital print
Dimensions: 21.5 x 27.9 cm

Scope and Content

Photographs include *Jupiter* (1976), *Winter Figure with Black Overhead* (1959), *Vessel* (1961), *Circuit* (1989), *Skytrail* (1995), *White Plumes* (1987), *Maelstrom* (1992), *Spellbound* (1991), and *Cassis* (1995). Photographs are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.17

Knoedler & Company, *Frankenthaler at Eighty: Six Decades* (November 6, 2008–January 10, 2009), 2008

Extent: 22 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs by Knoedler & Co. include *Western Dream* (1957), *A Green Thought in a Green Shade* (1981), *Aerie* (1995), *Sphinx* (1976), *Provincetown I* (1961), *Pink Lady* (1963), *Warming Trend* (2002), *Snow Basin* (1990), *The Rake's Progress* (1991), *Three Red Balls* (1962), *Untitled* (1964) [DB.2359], *Untitled* (1985) [DB.2912], *Untitled* (1986), *Untitled (Shippan)* (1989), *Almost August Series II* (1978), *Dancing Horizon* (1991), *Santa Fe XVIII* (1990), and *Untitled* (2002) [DB.3308]. Also found are photographs of the dinner, Ann Freedman and Knoedler Gallery staff. Photographs are annotated on the verso, and there are many duplicates of the 13 photographs.

Row: 14, Shelf: 3, HFP13A.17

Art Basel, Miami, Knoedler & Company (December 4–7, 2008), 2008

Extent: 3 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs include *Hendaye* (1958), *Untitled (Shippan)* (1989), *Untitled* (1985) [DB.2912], *Santa Fe XVIII* (1990), and *Untitled (Santa Fe VI)* (1991).

Row: 14, Shelf: 3, HFP13A.18

ADAA: The Art Show, Knoedler & Company (February 19–23, 2009), 2009

Extent: 1 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photograph includes *Untitled* (February 1974) [DB.6457].

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Row: 14, Shelf: 3, HFP13A.18

Art/Basel/40, Knoedler & Company (June 10–14, 2009), 2009

Extent: 6 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs include *Summer Harp* (1973), *Three Red Balls* (1962), *Untitled* (circa 1961–62) [DB.5241], and *Untitled* (2001) [DB.6217]. Photographs are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.18

John Berggruen Gallery, *Helen Frankenthaler: Paintings 1961–1973* (April 1–June 26, 2010), 2010

Extent: 4 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs include *Pink Bird Figure* (1961) and *Provincetown I* (1961).

Row: 14, Shelf: 3, HFP13A.18

Craig F. Starr Gallery, *Helen Frankenthaler: Prints and Proofs of the 1960s from the Artist's Archive* (June 4–August 13, 2010), 2010

Extent: 14 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs include *First Stone* (1961), *White Portal* (1967), *Silent Curtain* (1967–1969), *May 26 Backwards* (1961), *Yellow Span* (1968), *Orange Hoop* (1965), and *A Slice of the Stone Itself* (1969). Photographs are annotated on the verso and also included is an exhibition flier.

Row: 14, Shelf: 3, HFP13A.18

Art/41/Basel, Knoedler & Company (June 15–20, 2010), 2010

Extent: 6 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs by Knoedler & Co. include *Untitled* (1962–63) [DB.6616] and *For Hiroshige* (1981), and are annotated on the verso.

Row: 14, Shelf: 3, HFP13A.18

Art Basel Miami Beach, Knoedler & Company (December 6–9, 2010), 2010

Extent: 1 photographic prints
Physical Details: color digital print

Scope and Content

Photograph includes *Autumnus* (1992); also included is an email printout from Knoedler.

Row: 14, Shelf: 3, HFP13A.18

Knoedler & Company, *Frankenthaler: East and Beyond* (January 8–March 12, 2011), 2011

Extent: 29 photographic prints
Physical Details: color digital print
Dimensions: 21.6 x 28 cm

Scope and Content

Photographs by Knoedler & Co. include *Yin Yang* (1990), *Green and Beyond* (1979), *Silent Wish* (1973), *Brother Angel* (1983), *Tattoo* (1983), *Tantric* (1977), *Yangtze* (1979), *Cloister* (1969), *New York Bamboo* (1957), *For Hiroshige* (1981), *On the Cusp* (1985), *Freefall* (1993), *Geisha* (2003), *Snow Pines* (2004), *Japanese Maple* (2005), *Weeping Crabapple* (2009),

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Madame Butterfly (2000), *Tales of Genji I* (1998), *Tales of Genji II* (1998), *Tales of Genji III* (1998), *Essence Mulberry* (1977), *Cameo* (1980), *Cedar Hill* (1983), *The Clearing* (1983), *East and Beyond* (1973), *Savage Breeze* (1974), *Tales of Genji IV* (1998), *Tales of Genji V* (1998), and *Tales of Genji VI* (1998) on the lower floor, and on the second floor: *Untitled* (1982) [DB.2791], *Untitled* (1984) [DB.2854], *Untitled (Shippan)* (1989) [DB.3044], *Tibet* (1990), *Untitled* (1985) [DB.2912], *Untitled* (1962) [DB.2305], *Orient Express #2* (1977), *Orient Express #7* (1977), *Three Red Balls* (1962), *Untitled* (1956) [DB.2105], *Untitled* (1993) [DB.3172], *Japanese Brush* (1983), and *Gateway* screen (1988).

Row: 14, Shelf: 3, HFP13A.18

TEFAF [art fair], David Tunick, Inc. (March 16–25, 2012), 2012

Extent: 21 photographic prints

Physical Details: color digital print

Dimensions: 20.3 x 25.4 cm

Scope and Content

Photographs include *Adobe* (1995), *Tar* (1979), *Gateway* screen (1988), and an unidentified work.

Row: 14, Shelf: 3, HFP13A.18

Blanton Museum of Art, University of Texas, Austin, [permanent collection] (undated), probably 2008-2009

Extent: 1 photographic prints

Physical Details: color digital print

Dimensions: 21.5 x 27.9 cm

Scope and Content

Photograph includes *Over the Circle* (1961).

Row: 14, Shelf: 3, HFP13A.18

Knoedler & Company, second floor gallery (undated), probably between 2009-2011

Extent: 1 photographic prints

Physical Details: color digital print

Dimensions: 21.5 x 27.9 cm

Scope and Content

Photograph includes *Adobe* (1995) and *Heart of London Map* (1972) on display in the second floor gallery at Knoedler & Co. (based on the floor and baseboards). It's possible the works were in the group show, *Selected Works by Gallery Artists*, at Knoedler from December 3, 2009–February 13, 2010.