



Dear Betzy

Thank you so much for showing us this amazing work by Frankenthaler. It is one of her later works. If you like her work I strongly suggest you visit the Cantor Arts Center at Stanford University and the Anderson Collection at Stanford University which share the same parking lot together. In these two museums you can see a total of three of her earlier works. These two museums are just 13 miles and 30 minutes drive away from De Anza College.

I have the privilege to view a total six of Frankenthaler's works in person: *Mountains and Sea*, 1952, Oil and Charcoal on Canvas (Fig. 1 & 2) inside National Gallery of Art, DC; *Jacob's Ladder*, 1957, Oil on Canvas (Fig. 3 & 4) inside The Museum of Modern Art, New York City; *Western Dream*, 1957, Oil on Canvas (Fig. 5 & 6) inside The Metropolitan Museum, New York City; *Approach*, 1962, Oil on Canvas (Fig. 7 & 8) inside Anderson Collection at Stanford University; *September Image*, 1963, Oil on Canvas (Fig. 9 & 10) and *Stroke on High Tide II*, 1974, Acrylic and Ink on Canvas (Fig. 11 & 12) inside Cantor Arts Center at Stanford University; As you can see, she is surely the founding mother of "soak-stain" for both oil and acrylic paintings. She switched her medium from mostly oil to acrylic around the 1970s.

Many considered Jackson Pollock (1912-1956) and Willem de Kooning (1904-1997) first generation Abstract Expressionists and Frankenthaler one of the second generation Abstract Expressionists. However, that is probably only because of the differences of their age rather than the starting point of their works. Helen Frankenthaler (1928-2011) was younger than Pollock and de Kooning. However, they are contemporary in the post war New York art circle together in the same period of time. They often exhibited or dined together in the early 1950s (Gabriel 208; Brenson; Fig. 13 & 14). In her book *Nine Street Women*, Mary Gabriel describes the close interaction between them. In fact, after Clement Greenberg called Paris to inform Pollock's wife Lee Krasner about the news of Pollock's vital car accident, it was Helen Frankenthaler who happened also visit Paris to accompanied the mentally broken down Krasner to calm her down before Krasner got on her return flight back to burry Pollock (Levin 311). Rowley also suggests the tragic news of Pollock's death greatly impacted how Frankenthaler painted her *Hotel du Quai Voltaire* in Paris (Rowley 112). From my point of view, Frankenthaler should really be considered as one of the first generation Abstract Expressionists, just one who is younger in age and lived much longer than both Pollock and de Kooning without a destructive life style.

Works Cited

Brenson, Michael. David Smith: The Art and Life of a Transformational Sculptor. Farrar, Straus and Giroux, 2022.

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Frankenthaler: Five painters and the movement that changed modern art. Little, Brown, 2018.

Levin, Gail. *Lee Krasner: A Biography.* Thames & Hudson, 2011.

Rowley, Alison. *Helen Frankenthaler: painting history, writing painting.* Bloomsbury Publishing, 2007.

Illustrations



Fig. 1: Frank with *Mountains and Sea*, 1952, Oil and Charcoal on Canvas inside Na
Gallery of Art, DC

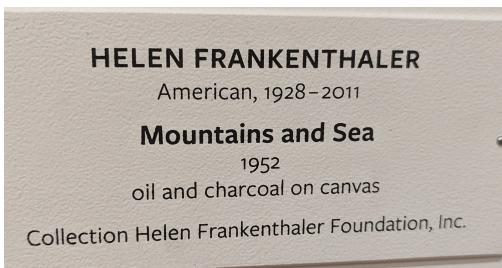


Fig. 2: Label for *Mountains and Sea*, 1952, Oil and Charcoal on Canvas inside Nati
Gallery of Art, DC



Fig. 3: Frank with *Jacob's Ladder*, 1957, Oil on Canvas inside The Museum of Modern Art / New York City

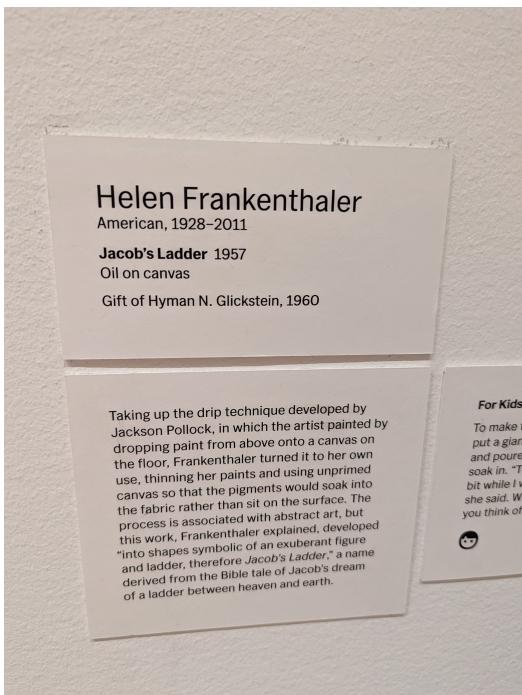


Fig. 4: Label of *Jacob's Ladder*, 1957, Oil on Canvas inside The Museum of Modern Art, New York City



Fig. 5: Frank with *Western Dream*, 1957, Oil on Canvas inside The Metropolitan Museum
York City

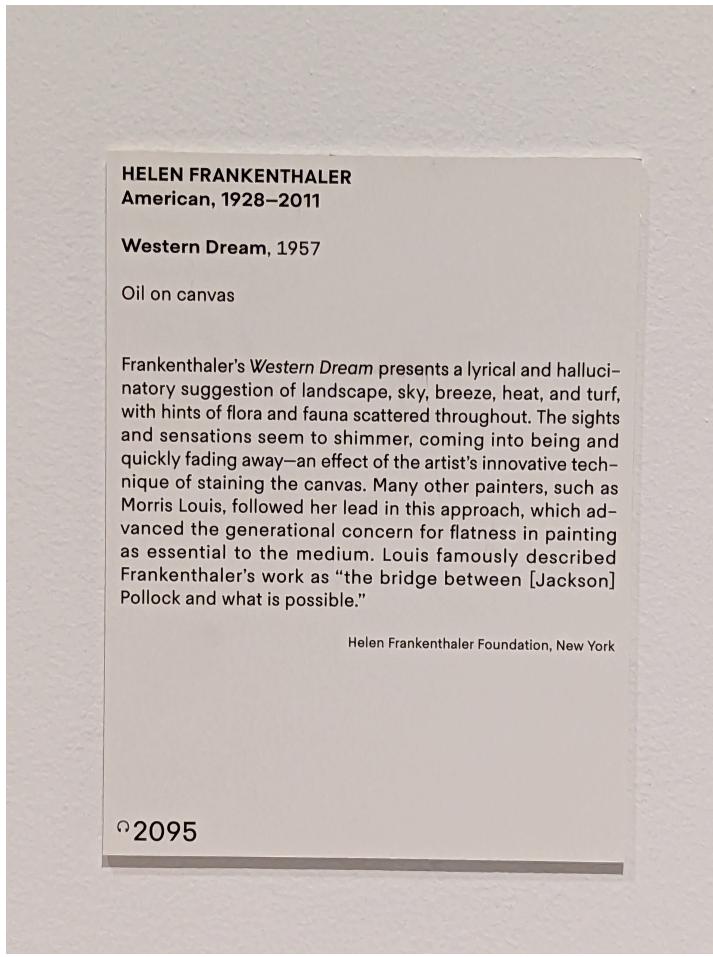


Fig. 6: Label of *Western Dream*, 1957, Oil on Canvas inside The Metropolitan Museum, York City

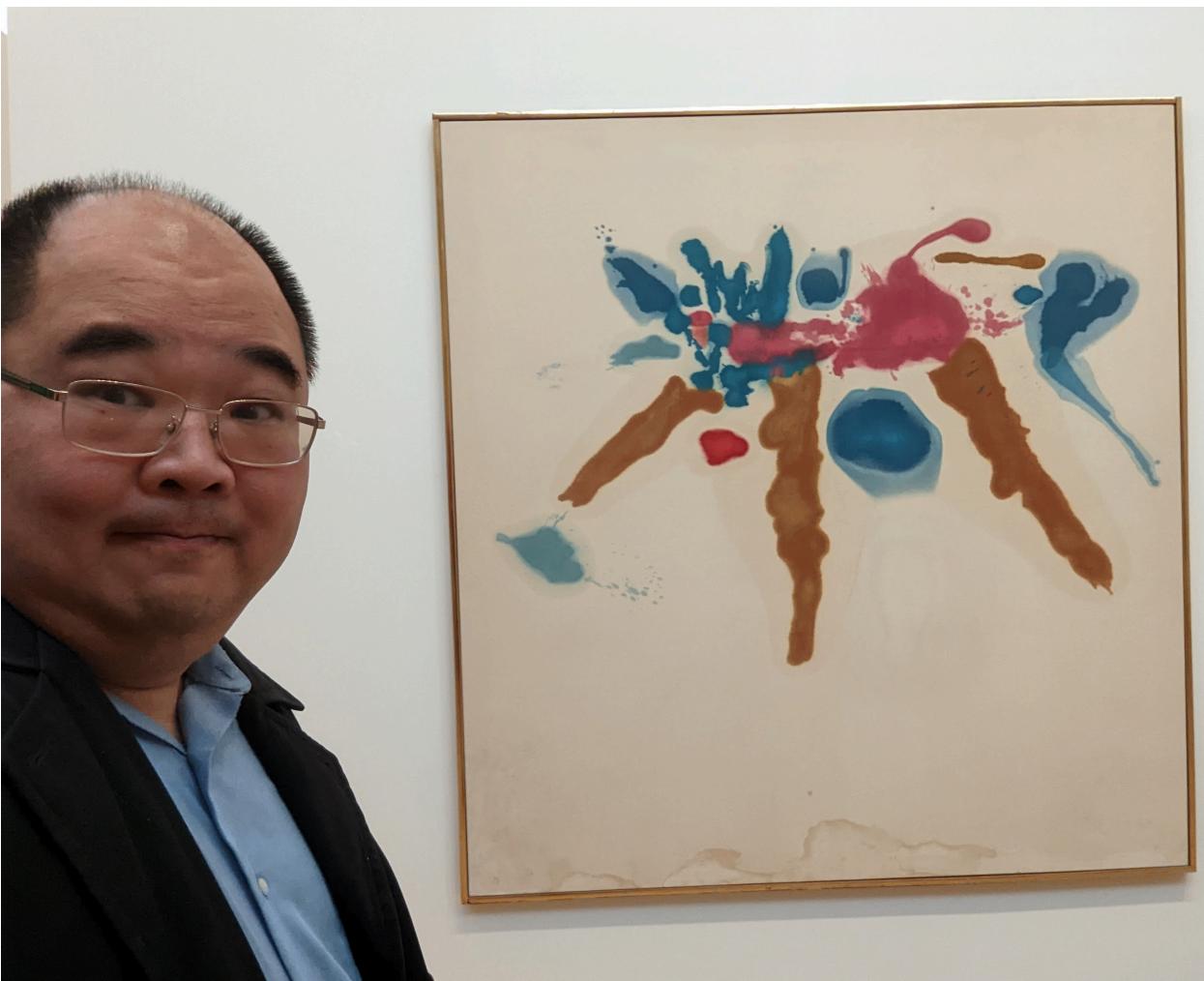


Fig. 7: Frank with *Approach*, 1962, Oil on Canvas inside Anderson Collection at Stanford University

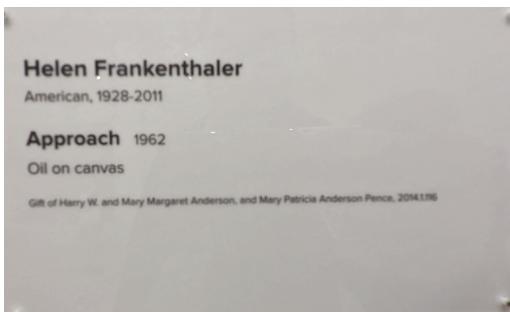


Fig. 8: Label of *Approach*, 1962, Oil on Canvas inside Anderson Collection at Stanford University



Fig. 9: Frank with *September Image*, 1963, Oil on Canvas inside Cantor Arts Center at Stanford University

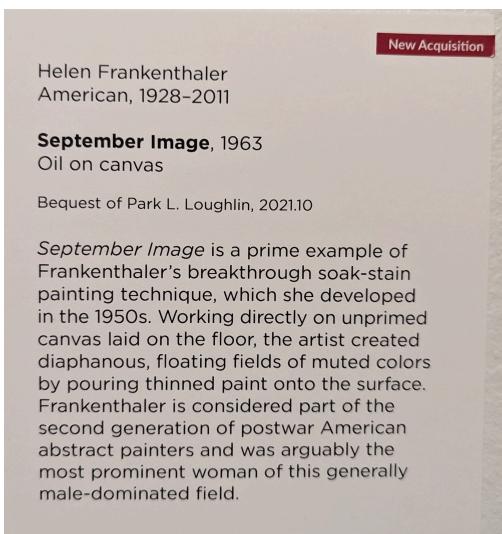


Fig. 10: Label of *September Image*, 1963, Oil on Canvas inside Cantor Arts Center at St University



Fig. 11: Frank with *Stroke on High Tide II*, 1974, Acrylic and Ink on Canvas inside Canto Center at Stanford University



Fig. 12: Label of *Stroke on High Tide II*, 1974, Acrylic and Ink on Canvas inside Cantor / Center at Stanford University



Fig. 13: From Left: Lee Krasner, Clement Greenberg, Helen Frankenthaler, and Jackson Pollock at the nightclub Eddie Condon's, New York, January 1951 (Gabriel 208)



Lee Krasner, Jean Freas, Jackson Pollock, David Smith, Clement Greenberg, and Helen Frankenthaler with sculptures, left, *Cello Player* (1946), and center, *Jurassic Bird* (1945).

Fig. 14 (Brenson)



Fig. 15: *Hotel du Quai Voltaire*, 1956, Mixed mediums on paper