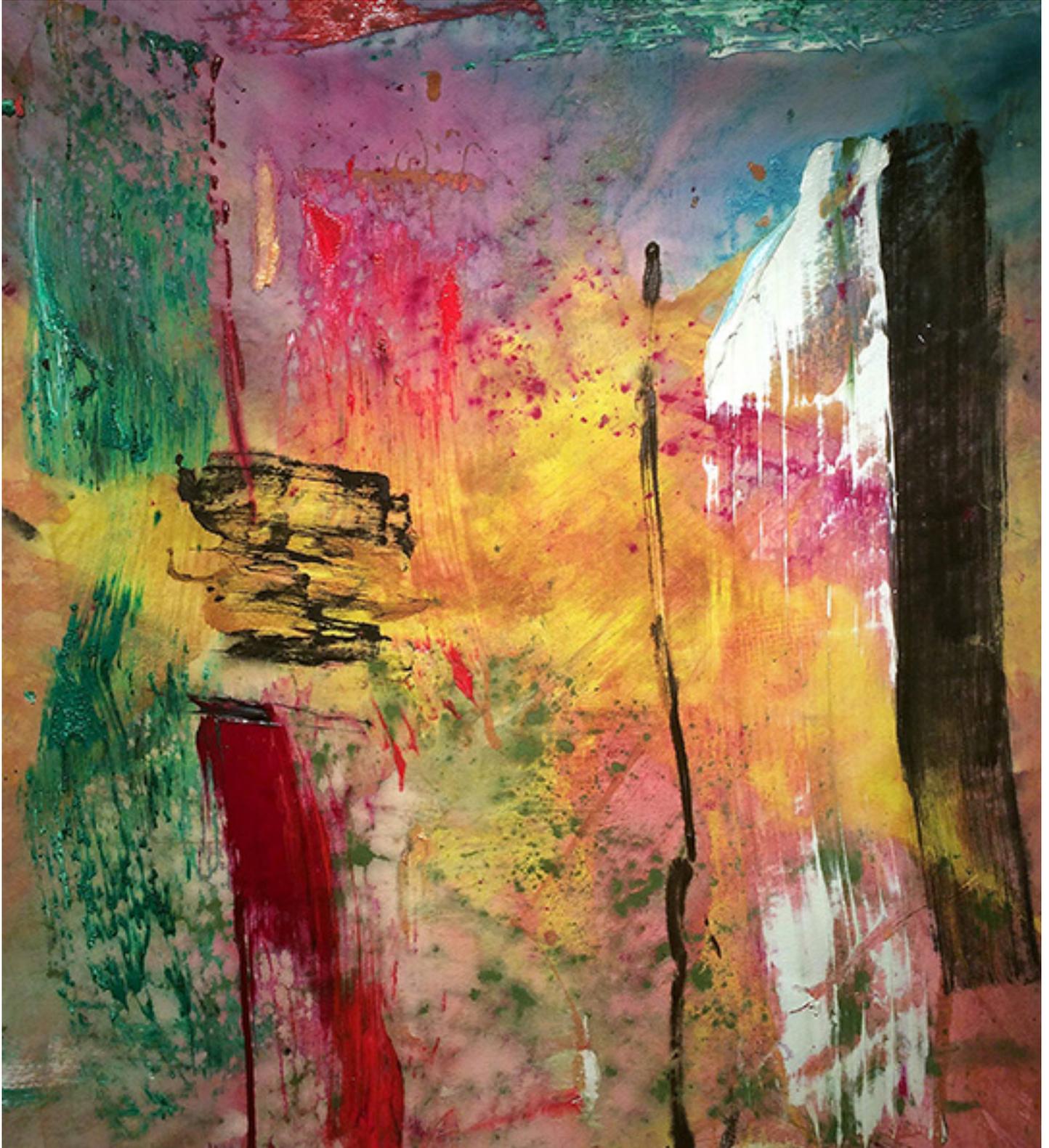




## Francine Tint Paintings



Himalaya, 2017, acrylic on canvas, 46 x 44 inches



Bud and Bloom  
2018  
acrylic on canvas  
48 x 29 inches



Palimpsest  
2018  
acrylic on canvas  
44 x 30 inches



Cubist Fruit Bowl  
2018  
acrylic on canvas  
55 x 77 inches



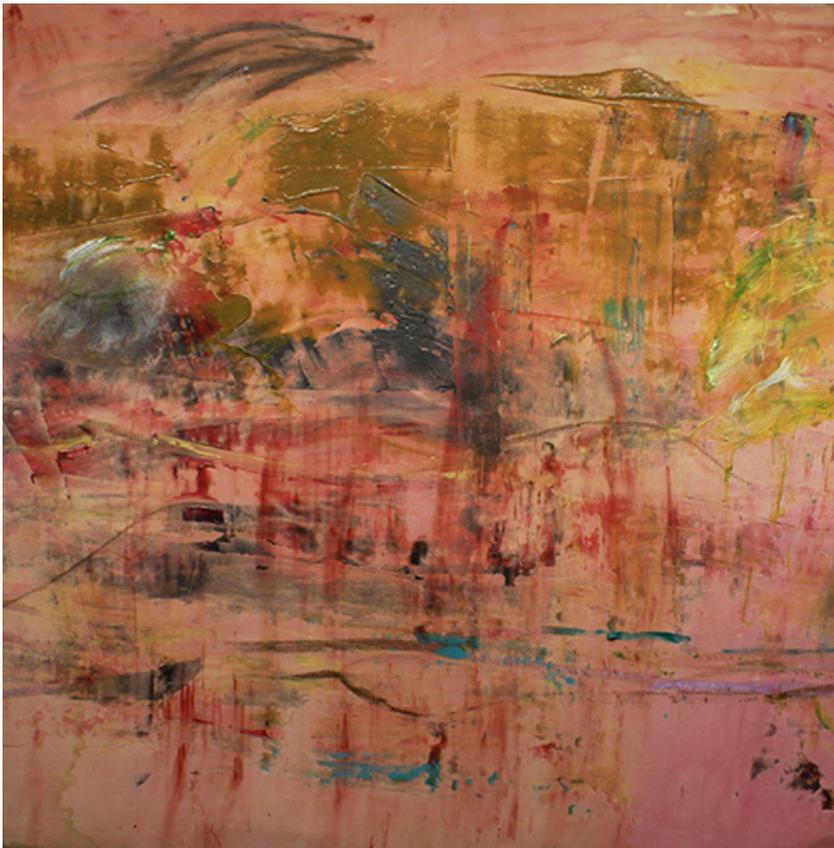
Fizz  
2018  
acrylic on canvas  
54 x 72 inches



Homage to Hofmann  
2018  
acrylic on canvas  
58 x 38 inches



Blue and Gold  
2018  
acrylic on canvas  
19 x 19 inches



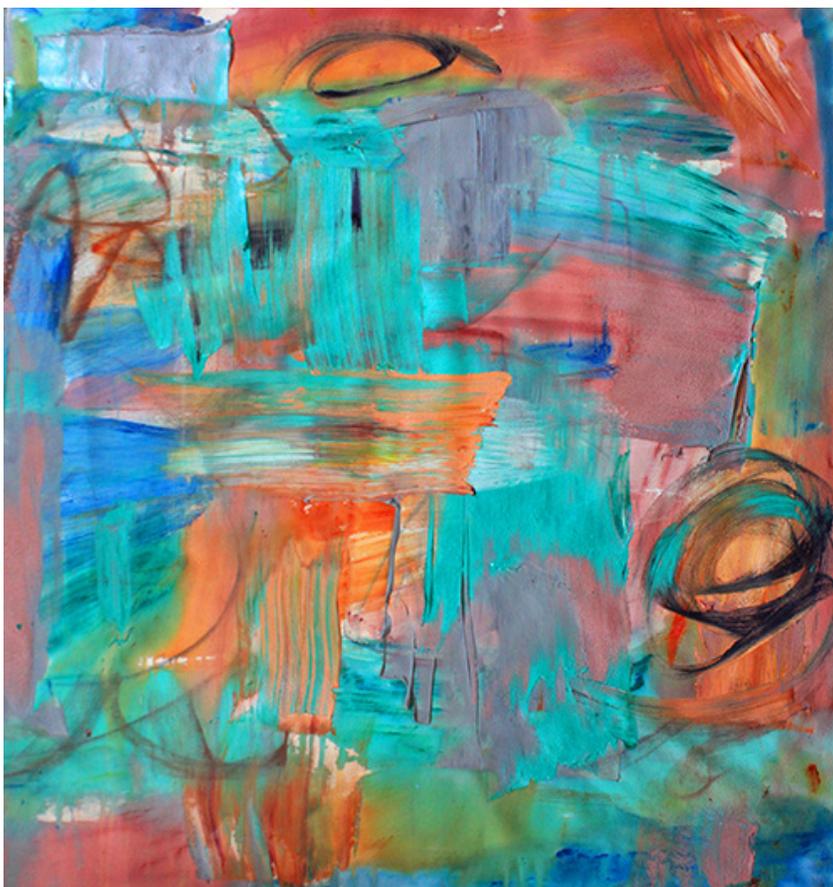
Chinese Chance  
2015  
acrylic on canvas  
48 x 48 inches



Alien  
2017  
acrylic on canvas  
24 x 24 inches



Blue Mountain  
2017  
acrylic on canvas  
53 x 60 inches



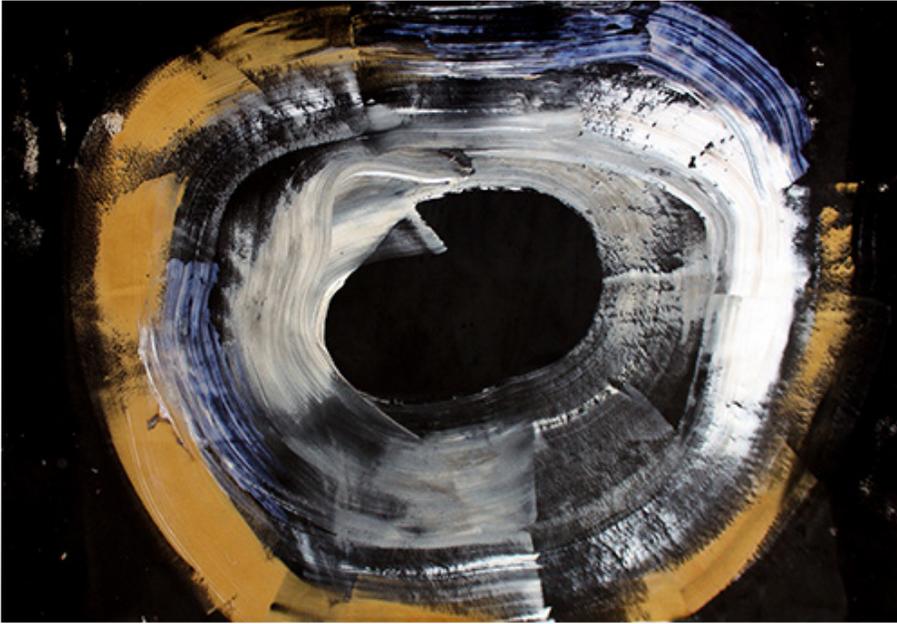
The Noise Of Time  
2016  
acrylic on canvas  
54 x 51 inches



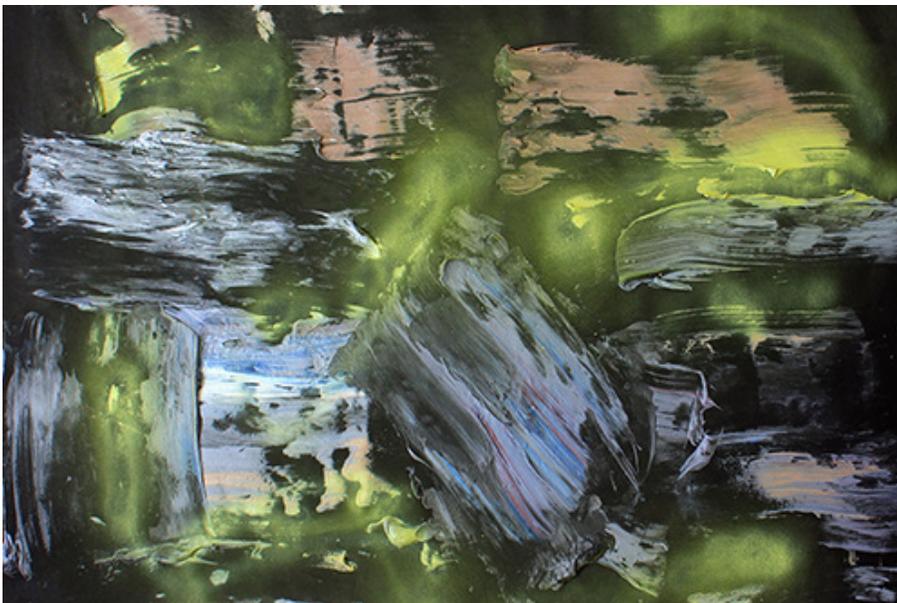
Vinyl  
2018  
acrylic on canvas  
35 x 38 inches



Tigre River  
2017  
acrylic on canvas  
55 x 61 inches



Eclipse Chasing  
2017  
acrylic on canvas  
42 x 44 inches



Life In The Dark  
2016  
acrylic on canvas  
28 x 51 inches



Morning View  
2017  
acrylic on canvas  
53 x 68 inches



Night Rider  
2016  
acrylic on canvas  
27.5 x 37 inches



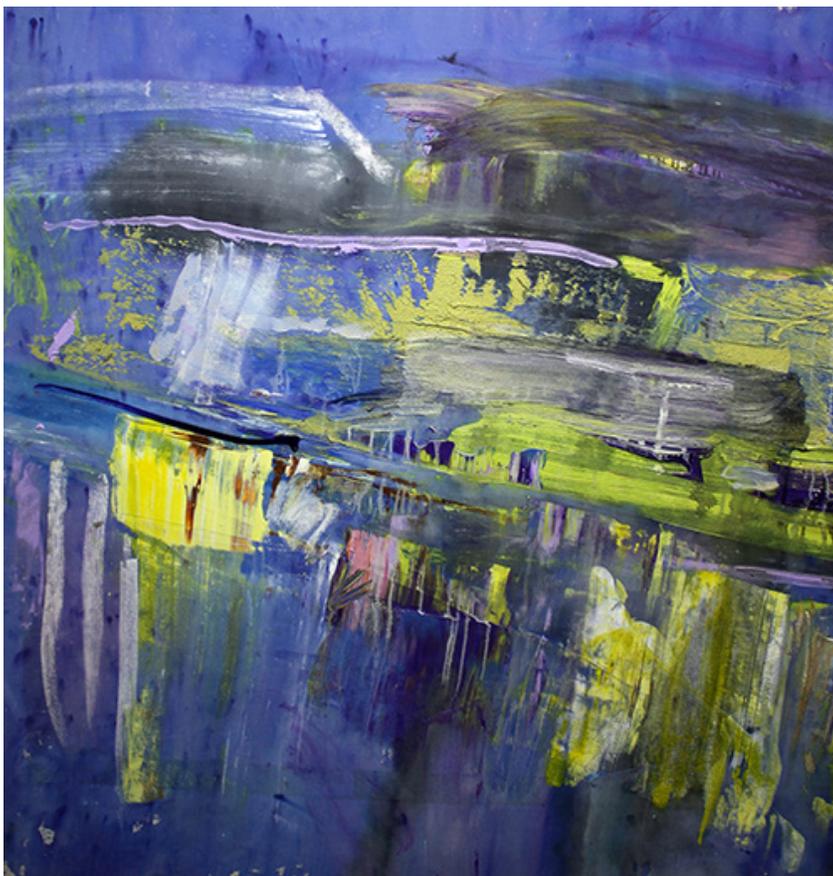
Pink Flamingo  
2012  
acrylic on canvas  
12 x 16 inches



Luscious Skin  
2009  
acrylic on canvas  
51 x 48 inches



Negative Air  
2013  
acrylic on canvas  
42 x 43 inches



Tetra II  
2012  
acrylic on canvas  
54 x 48 inches



Kana II  
2012  
acrylic on canvas  
36 x 24 inches



Empty Arms  
2015  
acrylic on canvas  
29 x 42 inches



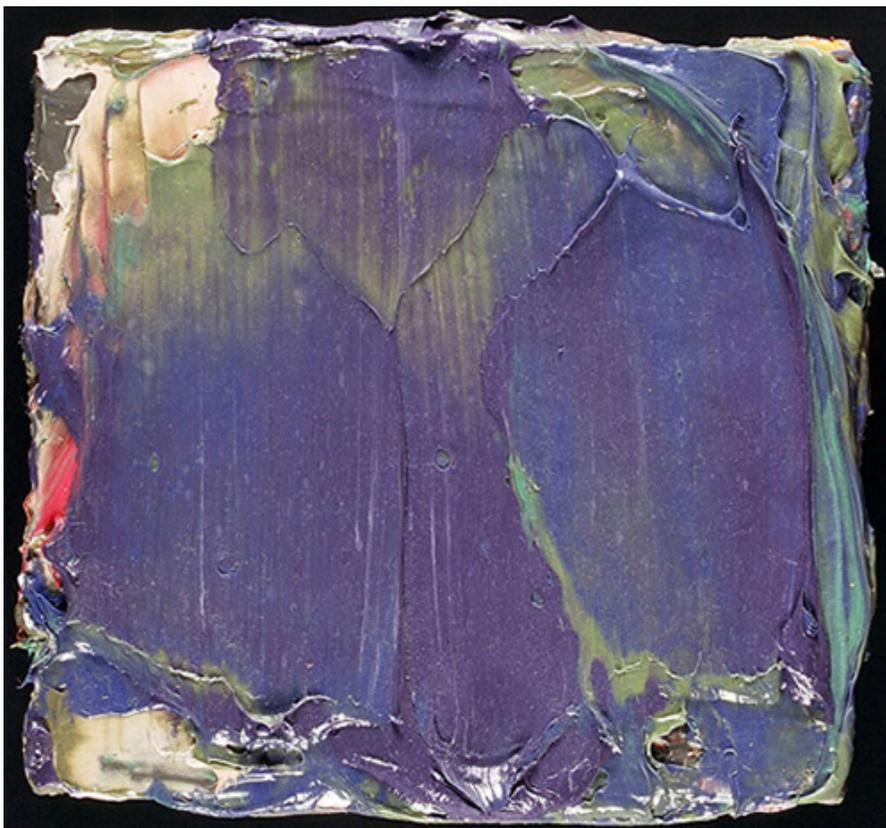
Highway Blues  
2014  
acrylic on canvas  
48 x 21 inches



Woman's Kingdom  
2015  
acrylic on canvas  
52 x 32 inches



Breath Of The Alchemist  
2015  
acrylic on canvas  
8 x 8 inches



Licks of Love  
2011  
acrylic on canvas  
13 x 12 inches



Love Sick  
2015  
acrylic on wood panel  
6 x 6 inches



River Of Fire  
2016  
acrylic on canvas  
8 x 8 inches



Lost Horizon  
2013  
acrylic on canvas  
24 x 66 inches

# Francine Tint

## Commentary

Francine Tint is a New York-based artist whose career and current work reflect her long-standing involvement in abstract-expressionist art practice. Tint, whose paintings the famous critic Clement Greenberg regularly discussed in visits to her studios, has been influenced by earlier New York School practices--but without facile reiteration. Her influences are various, although the paintings do connect a bit with the canvases of Helen Frankenthaler, whose stained canvases converse with stylistic effects seen in Tint's art. Still, Tint is very much her own person; her efforts, achieved with acrylic paint, feel lyric, emotionally free, and cognizant of the possibilities of pure abstraction. Lyrical abstraction of the sort Tint paints no longer dominates new art practice, but there is still room for artists to practice abstract expressionism on an individual basis. Tint belongs to a small group of painters who are transforming a heavily trodden path into something quite free of excessive historical influence. So Tint is to be congratulated on her tenacious, innovatory revision of a great past in painting.

As a painter, Tint relies on broad, more or less monochromatic backgrounds, usually embellished by abstract flourishes, whose uncertain outlines result in splotches and blurred forms that contrast with the single color behind them. These may be paintings whose general ambience feels familiar, but the works do in fact establish a formal vision, one close to poetry, that occurs as an independent reading of a popular style. Painterly lyricism is the best way to describe Tint's art. Although she is a mature artist, Tint nonetheless commits her art to the current actions of the moment, new and visionary at once. Paintings like Tint's command our interest and respect by working within a genre large enough to enable effective current practice. At the same time, the New York movement's extraordinary achievements are open enough, formally speaking, to enable a strong artist to work effectively in the field. Thus, we see Tint prove herself again and again in paintings that are as tough and independent--and also lyrical and sensitive--as they are historically aware. Such a position, extremely hard to accomplish, is key to Tint's achievement.

**Jonathan Goodman**

# Francine Tint

## Biography

Francine Tint is a painter who has spent her life in New York. Currently she lives and works downtown. She paints a colorful, emotionally free version of abstract expressionism, in which formal expressiveness close in spirit to the great artists originating the style--Pollock, de Kooning, and Gorky--are looked at and internalized, but at the same time distanced by the artist, whose body of work very much remains an example of her own esthetic. Early in adult life, Tint studied extensively, but on an informal basis. Schools she attended part-time, without receiving a degree, include Pratt Institute, the New York Studio School, the art school (now defunct) at the Brooklyn Museum; the School of Visual Arts; the Art Students League; and the New School. The artist also mentions that her experience with the Triangle Workshop, held in upstate New York in the 1980s with Anthony Caro and Clement Greenberg present, was a major informative experience. Greenberg was a powerful influence; indeed, Tint claims that her best education took place during talks with Clement Greenberg in her studio.

Her paintings have been written about in the *New York Times*, *Art in America*, and the *Observer*. She has had shows in New York, Portugal, and Italy, as well as in San Francisco, Berkeley, El Paso, and Southampton. Her paintings have been collected by Columbia University; the Heckscher Museum in Huntington, New York; the Stanford University Museum of Art; and the Tampa Museum of Art. Individual collectors include Anthony Caro, Clement Greenberg, Nicole Miller, and Dr. Kenneth Noble. Tint's most recent show has been a one-person exhibition at the Cavalier Gallery in New York City.

# Francine Tint

## Artist's Statement

I am a New York-based artist currently working in a studio downtown. My interest is in furthering the tradition of abstract-expressionism, whose tenets and formal expressiveness are central to the way I work in painting. For years, the critic Clement Greenberg visited me in my studio, and his insights have had a strong impact on my thinking and style. My paintings tend to focus on color, with abstract embellishments--splotches, blots, and lines--rendered intuitively across the compositional field. In many ways, my allegiance continues to be directed toward the great painters of America's abstract-expressionist tradition: Pollock, de Kooning, Gorky. But I have also been determined to present my own, independent vision--one that shows my interest in color and in improvisation in ways that emphasize originality rather than reiteration. For me, the long history of my kind of art is much more an inspiration than it is a cul-de-sac. While my paintings are stylistically in close conversation with each other, it is also true that I strive to create an imaginative space in which improvisation and conscious decision occur in equal measure. I work intuitively, but that does not mean I reject a conscious awareness of what I am doing.

I do rely on emotion primarily; I believe that feelings lie at the center of what I do. Additionally, abstract-expressionism, as a kind of style with a long history, remains open enough and profound enough for it to continue in the hands of thoughtful practitioners generations after it has lost its dominance as a movement. I work in acrylic, and sometimes bring about effects that look like staining. My surfaces are thin, rather than being thick with impasto. Generally, I work by adding abstract embellishments to a monochromatic background--my palette ranges from a pastel color scheme (I regularly use pink) to the ongoing use of darker color. Primarily, I am interested in painting as an improvisatory process, in which the canvas becomes a field onto which my formal decisions are recorded in paint. There is a transparency in my decision-making that renders my works accurate records of my choices; this enables me to be as free as possible as I proceed to work--it is an approach that is very contemporary and, given my context, very American.

Living in New York, especially now, when daily life has become so expensive and neighborhoods are gentrifying at extremely rapid rates, demands its own kind of improvisation. Living precariously adds to the intensity of what I do. In New York, survival itself is a major achievement for the serious artist, who must endure numerous rejections and an ongoing lack of interest. But there is still life in the way I make paintings, even though abstract-expressionism no longer remains dominant as a movement. I feel that the style I adhere to demonstrates my tenacious resolve to be as formally inventive and as emotionally honest as I can. One of the reasons the kind of style I adhere to dies hard is because it is large as a genre and permits a continuing exploration of style. We are several generations beyond the first artists who made art in this way, and so it would be easy to assume that our position is moribund. But that is not the case. Because abstract-expressionism is well established as art history, it would seem that its time is past. But the truth is that we have been in a historical situation in art for several decades. Even so, it is also true that individuals of promise and achievement can find clearings, however small, conducive to an original approach to painting. I hope I am among this group.

**Francine Tint**

# Francine Tint

## Resumé - Selected

for complete resumé see [http:// www.francinetint.com](http://www.francinetint.com)

### SOLO EXHIBITIONS

- 2018 Cavalier Galleries, New York, NY
- 2017 Mediateca Provinciale, Palazzo Dell' Annunziata, Matera, Italy
- 2015 Walter Wickiser, New York, NY
- 2014 Gallery Sam, Berkeley, CA
- 2011 Colorida Art Gallery, Lisbon, Portugal
- 2010 RVS Fine Art, Southampton, NY
- 2009 Gallery Merz, Sag Harbor, NY
- 2008 Tria Gallery, New York, NY
- 2007 Chi Art Center, Westport, CT
- 2005 Joyce Towbin Chasan Fine Art, New York, NY
- 2005 RVS Fine Art, Southampton, NY
- 2004 Gallery Merz, Sag Harbor, NY
- 2003 Gale-Martin Fine Art, New York, NY
- 2001 Atelier International, New York, NY
- 1999 The National Arts Club, New York, NY
- 1997 HVGO de PAGANO Gallery, (formerly Artopia)
- 1996 Marc Miller Gallery, East Hampton, NY
- 1995 Artopia Gallery, New York, NY
- 1994 Ulysses Gallery, New York, NY  
C.S. Schulte Galleries, Millburn, NJ
- 1987-94 RVS Fine Art, Southampton, NY
- 1987 Shippee Gallery, New York, NY
- 1985-86 Gallery Hironnelle, New York, NY
- 1985 Haber Theodore Gallery, New York, NY
- 1984-85 Helander Gallery, Palm Beach, FL
- 1983 Martha White Gallery, Louisville, KY  
Sarah Rentschler Gallery, New York, NY  
Sarah Rentschler Gallery, Bridgehampton, NY

### SELECTED GROUP EXHIBITIONS

- 2018 Palm Beach Modern + Contemporary, Palm Beach, FL  
*Sideshow Nation VI*, Sideshow Gallery, Brooklyn, NY
- 2017 *Small Works* Baruch, Sydney Mishkin Gallery, New York, NY  
*Sideshow Nation V*, Sideshow Gallery, Brooklyn, NY  
*Art On Paper*, Gallery Sam, New York, NY
- 2016 *ArtMRKT San Francisco*, Gallery Sam, San Francisco, CA  
*Small Works* Baruch, Sydney Mishkin Gallery, New York, NY  
*Art On Paper*, Gallery Sam, New York, NY
- 2015 *Abstract Expressionists*, Denise Bibro Fine Art, New York, NY  
*You Go Girl! Celebrating Women Artists*, The Heckscher Museum, Huntington, NY.  
Elaine De Kooning, Georgia O'Keefe, Betty Parsons, Francine Tint.  
*Texas Contemporary*, Gallery Sam, Houston, TX  
*Abstraction Amplified*, El Paso Museum of Art, El Paso, TX  
*Art MRKT*, Gallery Sam, San Francisco, CA  
*Art on Paper Fair*, Gallery Sam, New York, NY
- 2014 *Art Hamptons International Art Fair*, Gallery Sam, Berkeley, CA  
*Solos Revisited*, Denise Bibro Gallery, New York, NY – Pick of the Week  
*Nation Two at the Alamo*, Side Show Gallery, Brooklyn, NY
- 2013 *Crosscurrents: A Treasury Through Time*, ACA Gallery, New York, NY – Romare Bearden, Oscar Bluemner,  
Theodoros Stamos, Francine Tint  
*Art Hamptons International Art Fair*, Gallery Sam, Berkeley, CA  
*Southampton International Contemporary Art Fair*, ACA Gallery, New York, NY – Abstract  
*New Acquisitions*, Academy Art Museum, Easton, MD
- 2012 *Absorbed by Color*, The Heckscher Museum of Art, Huntington, NY, Josef Albers, Theodoros Stamos, Esteban Vicente
- 2012 *Art Hamptons International Art Fair*, Gallery Sam, Berkeley, CA
- 2012 *artMKT*, Gallery Sam, Berkeley, CA
- 2012 *Winter Salon 2012*, Denise Bibro Fine Art, New York, NY

# Exhibition Fact Sheet

## Francine Tint

### *Radical Acts of Beholding and the Erotics of Seeing: The Paintings of Francine Tint*

Francine Tint is a New York-based in artist whose career and current work reflect her long-standing involvement in abstract-expressionist art practice. Tint, whose paintings the famous critic Clement Greenberg regularly discussed in visits to her studios, has been influenced by earlier New York School practices--but without facile reiteration. Tint belongs to a small group of painters who are transforming a heavily trodden path into something quite free of excessive historical influence. So Tint is to be congratulated on her tenacious, innovatory revision of a great past in painting. As a painter, Tint relies on broad, more or less monochromatic backgrounds, usually embellished by abstract flourishes, whose uncertain outlines result in splotches and blurred forms that contrast with the single color behind them. These may be paintings whose general ambience feels familiar, but the works do in fact establish a formal vision, one close to poetry, that occurs as an independent reading of a popular style. Painterly lyricism is the best way to describe Tint's art. Although she is a mature artist, Tint nonetheless commits her art to the current actions of the moment, new and visionary at once.

NUMBER OF OBJECTS:	30 paintings. Sizes, dates and media featured on pdf presentation ( <a href="http://www.ktcassoc.com">www.ktcassoc.com</a> , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	Approximately 200 running feet depending on installation and selection.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio / television spots, to be provided by Katharine T. Carter & Associates.

# Exhibition Fact Sheet

## Francine Tint

### CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

### CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

### Contact and additional information:

Katharine T. Carter

Katharine T. Carter & Associates

P. O. Box 609, Kinderhook, NY 12106-0609

518-758-8130

fax 518-758-8133

ktc@kctassoc.com



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