

FOR IMMEDIATE
RELEASE
AUGUST 31, 2022
9:00 AM EST
9:00 PM HKT

Email press@artintelligenceglobal.com
Website artintelligenceglobal.com
New York 32 E 57th St, Floor 12, New York, NY 10022
Hong Kong Suite A, 1st Floor TS Tower, 43 Heung Yip Rd,
Wong Chuk Hang, Hong Kong



SHATTER

Color Field and the Women of Abstract Expressionism

Art Intelligence Global is thrilled to present its debut exhibition, *Shatter: Color Field and the Women of Abstract Expressionism*, a group show spotlighting five female artists whose pioneering explorations of color greatly expanded the frontiers of Abstract Expressionism. The exhibition will inaugurate Art Intelligence Global's exhibition space in Hong Kong this fall, running from October 3 to December 2, 2022.

The show takes its title from Helen Frankenthaler's *Shatter* (1953), a groundbreaking work generously on loan from the Helen Frankenthaler Foundation. Accompanying *Shatter* is *Untitled* (1950) by Lee Krasner, graciously on loan from the Pollock-Krasner Foundation, as well as works by three other women forerunners who have until recently remained relative outsiders: Lynne Drexler, Alma Thomas, and Yvonne Thomas. For the latter three artists, *Shatter: Color Field and the Women of Abstract Expressionism* will be the first exhibition of their work in Asia; notably, it is also the first major presentation of Lynne Drexler's work outside of Maine since she departed from the New York art scene in the mid-1960s.

Shatter: Color Field and the Women of Abstract Expressionism examines a previously sidelined chapter in post-war American art, during which key women experimented, probed, and eventually triumphed in launching abstract painting beyond what had been established by the male-dominated New York School. If Hans Hofmann was the link between the European old guard—Matisse, Picasso, and Cézanne—and New York, then the ambitious young artists who studied with him, namely Helen Frankenthaler, Lee Krasner, Yvonne Thomas, and Lynne Drexler, were the bridge between the New York School and a more universal Color Field style.

The exhibition will be highlighted by a text written by **Gwen F. Chanzit, curator emerita of modern art and the Herbert Bayer Collection at the Denver Art Museum**. She explains, "As we rewrite the history of Abstract Expressionism, we are bringing to light the remarkable achievements of some female artists who defied gender roles to become extraordinary painters."

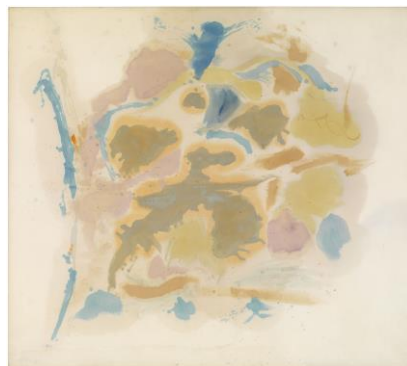
Hong Kong | October 3 – December 2, 2022

By Appointment Only
exhibitions@artintelligenceglobal.com

Media Enquiries
press@artintelligenceglobal.com
Click [here](#) for images

EXHIBITION HIGHLIGHTS

Helen Frankenthaler's *Shatter* of 1953, on loan from the Helen Frankenthaler Foundation, shows the artist's break from the New York School in pure form. On view publicly for the first time since its inclusion in John Elderfield's 2013 *Painted on 21st Street* exhibition in New York, this revolutionary work is a prime example of the artist's critical contribution to the history of abstraction. The year prior, her work *Mountains and Sea* combined her newly developed soak-stain technique with elements of landscape and charcoal scaffolding à la Matisse, marking a clear transition point between what had been established and what was possible. In *Shatter*, these elements dissolve, leaving pure areas of color to sink into the surface without referencing the natural world, but instead subtly evoking an emotional or physical state. Frankenthaler's supremacy as a colorist is on full display, achieving a marvelous, bright teal on the periphery of muted oranges and yellows.



Helen Frankenthaler, *Shatter*, 1953, oil on unsized, unprimed canvas, 48½ x 54 in. 123.2 x 137.2 cm.
© 2022 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York
Photograph by Robert McKeever, courtesy Gagosian



Lee Krasner, *Untitled*, 1950, oil on canvas, 39½ x 58 in. 100.3 x 147.3 cm. © 2022 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.
Image courtesy Kasmin Gallery

Unseen since the 1950s, Lee Krasner's *Untitled* (1950) is an important early work by the artist, graciously on loan from the Pollock-Krasner Foundation. The work is from the seminal series of paintings that Krasner produced in anticipation of her inclusion in the famed 9th Street exhibition in 1951, the first time she would show her works in public. Remarkably, *Untitled* anticipates Hofmann's famed 'slab' technique while also embodying Mark Rothko's experimentation with disparate fields of color. With pulsing abstract blocks of color that form rhythmic cadences, *Untitled* beautifully reveals a fascinating moment in which Krasner finds a foothold in color field as a point of departure.

With Lynne Drexler taking the art world by storm of late, we are delighted to present *Keller Fair II* (1959-1962), a major work from the artist's most pivotal period. As one of Hofmann and Robert Motherwell's most accomplished students in the 1950s, Drexler's signature style of searing staccato daubs of deftly modulated color emerged at the end of the decade and culminated in a solo show at Tanager Gallery in 1961. Drexler's paintings have recently captured the interest of collectors and curators alike—a late correction but a truly exciting development in the 20th century canon—and represent one of the most exciting recent re-discoveries in 20th century art history.



Lynne Drexler, *Keller Fair II*, 1959-1962, oil on canvas, 57¾ x 56½ in. 146.7 x 143.5 cm.



SAARA PRITCHARD

Partner, Art Intelligence Global

“*Shatter: Color Field and the Women of Abstract Expressionism* is the first show of its kind in Asia and follows Gwen Chanzit’s landmark exhibition *Women of Abstract Expressionism* in the U.S. in 2016. Chanzit’s show set off a movement that would bring much needed interest and awareness to a previously overlooked group of significant artists. *Shatter* takes it beyond 9th street by introducing two relative outsiders, Alma Thomas and Lynne Drexler, and demonstrates how all five artists helped pioneer both Color Field and geometric abstraction, the leading abstract painting styles of the 1960s and 1970s. The show continues to re-write groundbreaking women artists into the forefront of art history and responds to a growing demand from global markets. By linking some of the most well-known and least well-known women artists of abstract painting, the show highlights their diverse and exceptional accomplishments and innovations.”



YUKI TERASE

Founding Partner, Art Intelligence Global

“We are incredibly excited to present Art Intelligence Global’s inaugural exhibition here in Asia. *Shatter: Color Field and the Women of Abstract Expressionism* brings together prime examples by each artist from esteemed collectors as well as historical pieces on loan from the Helen Frankenthaler Foundation and Pollock-Krasner Foundation. The exhibition will be unveiled in our state-of-the-art space in Hong Kong, demonstrating our commitment to clients and collectors in Asia.”

NOTES FOR EDITORS

GWEN F. CHANZIT

Dr. Gwen Chanzit is curator emerita of modern art and the Herbert Bayer Collection at the Denver Art Museum. She is also professor emerita of art history and museum studies at the University of Denver. Over 36-plus years at the Denver Art Museum, Dr. Chanzit organized more than 30 exhibitions, including *Figure to Field*, *Mark Rothko in the 1940s*, *Herbert Bayer: Berlin Graphics 1928-1938*, *Fracture: Cubism and After*, *Joan Miró: Instinct and Imagination*, *Starring Linda: A Trio of John DeAndrea Sculptures*, *Overthrown: Clay Without Limits*, *Herbert Bayer: New York and Aspen Paintings 1938-1974*, and *Gunther Gerzso: A Mexican Master*. Her major curatorial project, *Women of Abstract Expressionism*, opened at the Denver Art Museum in 2016 and was on tour for a year. This traveling exhibition received much positive attention in the national and international press. Its comprehensive catalogue, published by Yale, is now in its sixth printing. Dr. Chanzit is also regarded as a world expert on Bauhaus artist Herbert Bayer; she has published several books highlighting Bayer’s wide-ranging artistic contributions. A frequent public lecturer, she has juried numerous exhibitions throughout her professional career.

ART INTELLIGENCE GLOBAL

Founded by art market forces Amy Cappellazzo, Yuki Terase, and Adam Chinn in 2021, Art Intelligence Global offers an unrivaled breadth of expertise and a holistic understanding of every corner of the market. With headquarters in New York and Hong Kong, AIG delivers bespoke services to a range of clients on a global scale.