



The Black House, 1982, oil on linen, 40" × 50"
collection: Zimmerli Art Museum, Rutgers University, NJ

Minimal Images 1976–1988
Artist Statement

A seminal institution, The Institute for Art and Urban Resources, P.S.1, Project Studios One, later renamed MoMA PS1, Queens, NY, is where I began a residency in the National Workspace Program in 1976. **Minimal Images** begins during that residency. It concerns a transition from imagery to abstraction and is often on the cusp between the two. The pared down geometry of rectangle,

Quotes

Jon R. Friedman, *Frances Hynes*, **Arts Magazine**, June 1981
... She eliminates details of structure and texture, purging the images of peculiar and accidental features until what remains is an elemental geometry of triangle, rectangle, arch, and cube. This kind of simplification aims at distilling from everyday reality something essential and universal. Such simplification aspires toward aesthetic perfection, one of the familiar strategies of abstraction ...
... These deceptively simple paintings are the thoughtful and evocative efforts of a large ambition. (Terry Dintenfass, May 23–June 19, 1981)

John Yau, *Frances Hynes*, **Arts Magazine**, October 1983
... Two Houses (1982) depicts nearly identical houses, one of which is floating above the other. Black House (1982) depicts three houses, one of which floats diagonally across the upper left-hand corner. It is as if one house (the predominant image) had ghosts or echoes. There is something equally humorous and disquieting about these paintings. Instead of just being facades, Hynes' houses now have a personality all their own ...
... In *The Poetics of Space* Bachelard stated what he believed to be the chief benefits of the house: "The house shelters daydream, the house protects the dreamer, the house allows us to daydream in peace." ...
... One can see Hynes' paintings as both universal and personal, concerned with timelessness and time ...
... Like Joseph Cornell's boxes, Hynes' paintings are images of refuge and desire. The difference between them is that Hynes has eliminated the nostalgia and sentiment. What she presents the viewer with is a vision of the ineffable. (Terry Dintenfass, October 3–31, 1983)

triangle and square alludes to architecture: the shapes I saw in urban, suburban and rural buildings. During my two years at P.S.1 and in following years, my original inspiration: a home, barn or warehouse, was gradually reduced to simple shape, and the question became: "What is essential?"

Structure, shape, line and color have always resonated in my work. The paint surface is built up over time, and the layered history of the painting is evident at the edges between shapes where color modifications are found. Revisions or pentimenti can be perceived within forms visible under the face of the painting. Lost and found, here and there, past and present, transformation, imagination, curiosity, dream and reality are underlying concepts. Biography, life experience, time and place form the work.

How many and what works comprise **Minimal Images**? This brochure depicts a small selection of oil paintings, created during these years. Are there works that fit the designation created after 1988? I work over a span of time sometimes revisiting and changing a painting years later. There are watercolors that could be included in a more extensive documentation, pastel drawings, a suite of etchings created in 1985 when I was guest artist at Bob Blackburn's Printmaking Workshop, mono-prints, three-dimensional constructions and additional oil paintings, many in museum, corporate and private collections. This is just a glimpse.

Frances Hynes
February, 2023



Installation: *The Black House*, Zimmerli Art Museum, NJ

Stephan Westfall, *Frances Hynes at Dintenfass*, **Art in America**, March 1988
... These haunting images don't lend themselves to any one interpretation: they could be speaking to the ultimate impermanence of shelter or of a longing to superimpose a legible structure and order on the indifferent patterns of the cosmos....one came away with a secure impression that Hynes is a poetic imagist of unusual intensity. (Terry Dintenfass, October 31–November 25, 1987)



Frances Hynes, National Workspace Program, MoMA PS1, 1976-1978



The Window, c. 1980's, oil on linen, 17" × 14"

Minimal Images 1976–1988
Selected Documentation

Minimal Image paintings were first exhibited in 1976 at The Institute for Art and Urban Resources, P.S.1, Project Studios One (now MoMA PS1) in Long Island City, Queens, NY for *A Month of Sundays*; and in 1977 at the same venue in *Open Studios*. In 1980 Poindexter Gallery presented a selection of Minimal Image paintings for the artist's first New York, one-person exhibition. The same year, *Special Projects: Frances Hynes: Paintings* was again featured at P.S.1. Between 1981 and 1989 Minimal Image paintings were shown at Terry Dintenfass Gallery, New York in five one-person exhibitions. Selections from the series were also shown at the New Arts Program in Kutztown, PA in 1988. And in 2020, *Frances Hynes: Then and Now: The Shape and Line of Home* was presented at The Garage Art Center in Queens, NY.

Condensed Space was presented at the Nassau County Museum of Fine Art, Roslyn, NY in 1977, and the three-dimensional Minimal Image constructions, briefly referenced in the artist's statement, were included. A catalog remains available for this exhibition. The following year 1978, *The Detective Show*, took place at Gorman Park, Jackson Heights, NY. For this outdoor exhibition the artist created three drawings of near-by homes on the wall of the park's bocci court. *House Near Gorman Park*, subsequently painted by the artist is included in this brochure, and an installation image of Frances Hynes creating the wall drawing in Gorman Park. A complete documentation of the show organized

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Cover: *McKeogh's House*, 1982, oil on linen, 24" × 61"

Unless otherwise noted all works are in the collection of the artist. All artworks © Frances Hynes, 2023



Installation: Frances Hynes, *Detective Show*,
Gorman Park, Jackson Heights, Queens, NY, 1978

by John Fekner was published in a limited edition book by Bio Editions in 2022.

The painting called *Watson's Houses*, *Cooks Falls, NY*, now in the collection of the National Museum of Women in the Arts, Washington, DC was included in Nassau County Museum of Fine Art's, 1986, *House and Garden: Tenth Anniversary Exhibition*. A catalog remains available for this show. *P.S....P.S.1*, a group show that took place in Richmond, VA, in 1982 was documented with a catalog containing essays by the artists and Alanna Heiss, founder and executive director of the Institute for Art and Urban Resources.

The Black House a 1982 painting featured in this brochure is in the collection of the Zimmerli Art Museum at Rutgers University, NJ. Other paintings from this period are in: the Brooklyn Museum, NY; Farnsworth Art Museum, Rockland, ME; Queens Museum of Art, NY; Springfield Museum of Art, OH; Yellowstone Art Museum, MT; AT&T, Chicago, IL; Miami Dade Public Library System, FL; Security Pacific National Bank; Valley National Bank; as well as private collections.

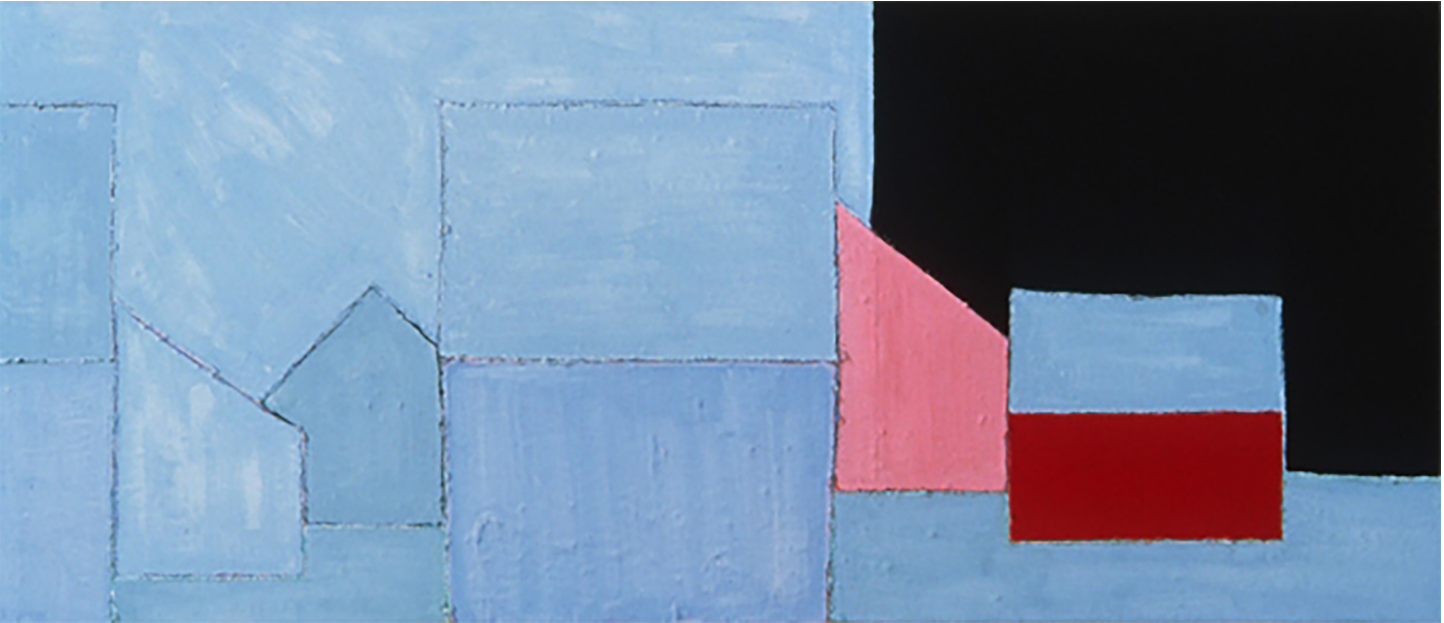
Selections from this body of work have been reviewed in *The New York Times*, *Art in America*, *Art Forum*, *Arts Magazine*, *The Print Collector's Newsletter* and *SoHo News*.

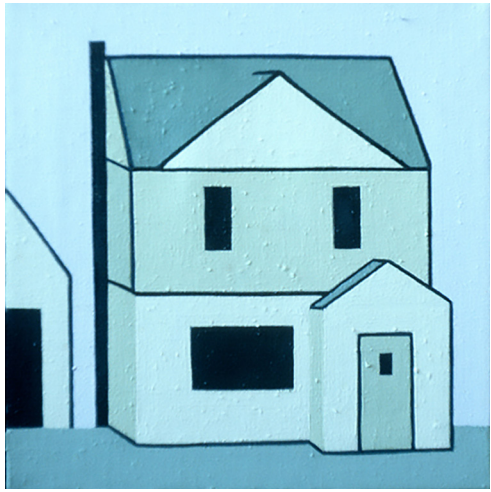


Installation: *Frances Hynes: Paintings*,
Terry Dintenfass Gallery, New York, NY, 1981

FRANCES HYNES

MINIMAL IMAGES 1976–1988

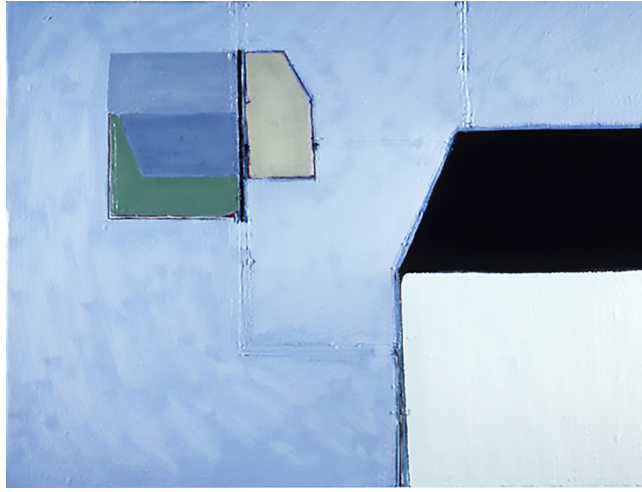




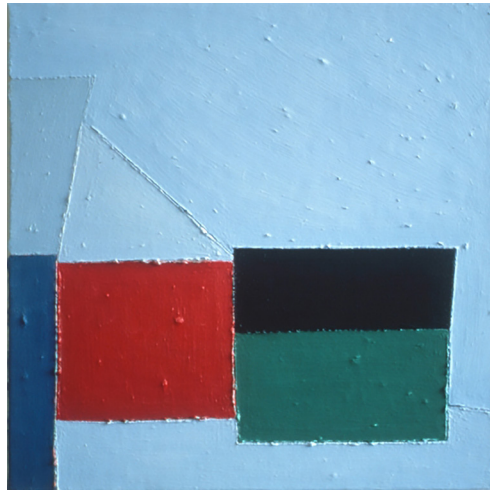
House Near Gorman Park, 1978
oil on linen, 14" × 14"
collection, Mark Waters, New York, NY



Chatham, 1984
oil on linen, 42" × 54"
corporate collection



White House, 1985
oil on linen, 42" × 54"
collection: Farnsworth Art Museum, Rockland, ME



House, Shed, Garage, 1982
oil on linen, 20" × 20"



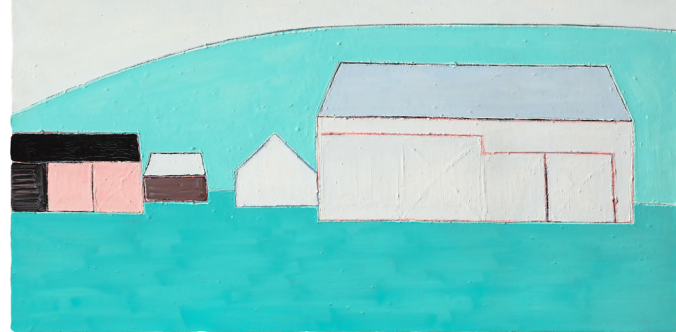
Three Barns, 1981
oil on linen, 30" × 24"



Downsville Barn, 1983
oil on linen, 30" × 36"



Strout Barn, 1983
oil on linen, 20" × 32"



Rockland Barns I, 1983
oil on linen, 20" × 40"



Two Sheds and Phone Wires, 1983
oil on linen, 23" × 44"



Two Houses, 1982
oil on linen, 30" × 22"



Black Entry, 1985
oil on linen, 30" × 22"



The Granary, 1984
oil on linen, 26" × 34"



Fremont Horse Barn, 1983
oil on linen, 30" × 38"



Houses on the Mountains, 1980
oil on linen, 42" × 52"



Black House II, 1985
oil on linen, 42" × 54"
corporate collection



House of Night and Day, 1988
oil on linen, 20" × 25"



Island Place, 1984 - 1987
oil on linen, 24" × 24"