



Blinding Light, Inc. Presents

PANORAMIC VIEW

Portrait of the Artist Francine Tint

A documentary portrait by Pola Rapaport

Website:

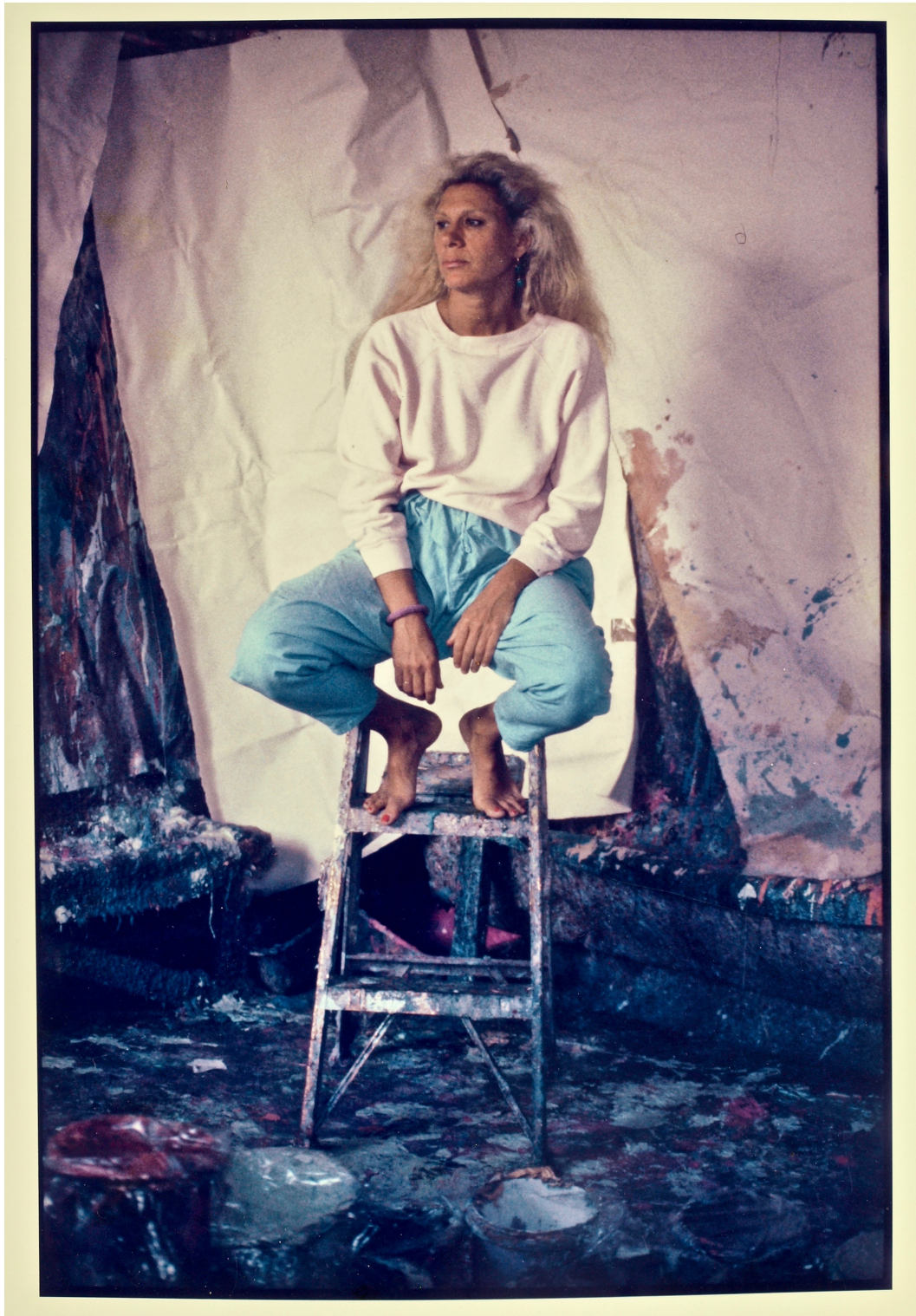
<https://www.polarapaport.com/new-release-panoramic-view-portrait-of-artist-francine-tint>

TRT: 21 minutes

2025, USA

Press Inquiries US & International: Pola Rapaport polarap@gmail.com +1 212 620 0029

LOGLINE



LOGLINE

Funny, passionate and gutsy, a New York artist re-emerges as her huge abstract paintings gain long overdue recognition.

SYNOPSES

Short Synopsis

Francine Tint is a passionate and gutsy abstract expressionist who, despite being overshadowed in a male-dominated art world, has painted every day of her adult life. Now, aged eighty-one, long-overdue recognition has finally arrived as a book about her work takes shape. The film captures her reflections on a lifetime of creation and the legacy she will leave behind.

Longer Synopsis

Francine Tint is a passionate and gutsy abstract expressionist who, despite being overshadowed in a male-dominated art world, has painted every day of her adult life. Now, aged eighty-one, long-overdue recognition has finally arrived as a book about her work takes shape.

In her unique funny style, Francine speaks of her life: her Jewish bookie father in Brooklyn, her earlier career as a top NYC stylist, struggles as a female artist in the male-dominated abstract art world, the electric experience of 80's and 90's New York clubs like Max's Kansas City, and the sacrifices in love and life she has made for her painting.

Against an original jazz soundtrack, we access Francine's unique process as she creates a new work in her paint-splattered studio. Interviews with art critics capture her reflections on a lifetime of creation and the legacy she will leave behind.



Francine Tint being interviewed by art critic David Ebony for her new book, "Francine Tint: Paintings"

Photo Credit: Jennifer Cox

INTRODUCTION



FRANCINE TINT

For more than five decades, Francine Tint has created a remarkable body of work. Her paintings display an exhilarating freedom of execution, combined with an original and frequently surprising colour sensibility, and vary in size from 10 inches to nearly 20 feet. Her brushwork ranges from languorous and undulating swathes of paint to more agitated gestures.

Her works speak of a powerful and unwavering commitment to the visual and emotional vocabulary of abstract painting and embody the artist's personal and deeply held belief in the power of intuitive creation. 'Although she favours a forceful and sometimes-aggressive attack on the canvas, the aim is toward a kind of Zen perfection and calm in the end' comments writer and curator David Ebony.

Now 81 years young, Francine's creative career began as a successful costume designer and fashion stylist - working for David Bowie and Ridley Scott amongst others - whilst painting at night. Today, she is a remarkable female artist whose contributions had been overlooked in recent years, until representation by Upsilon Gallery began to shed new light on her oeuvre, helping bring the overdue recognition she deserves. A successful solo show at Upsilon's New York gallery has also been key to this process.

"Colour should be a delicious shock to the eye," Tint has said, and her works exemplify this ethos. They bleed colour - vivid and unapologetic - inviting an act of profound attention. Tint herself describes her process as ego-less: "I'm not even the boss. I let the painting do it for me." This surrender to the medium results in works that feel intuitive and alive and whose rhythmic, gestural movements invite the viewer into a dynamic dialogue.

- Upsilon Gallery

DIRECTOR'S STATEMENT



Art Historian Robert Mattison interviews Francine Tint, filmed by DP Wolfgang Held ASC and Director Pola Rapaport

DIRECTOR'S STATEMENT

When I was 19, I was riding the D train back from Brighton Beach with my friend Thomas. Across from us was sitting an intriguing looking person, very androgynous, dressed all in white. A few weeks later, Thomas asked me: “Do you remember that person on the subway?” He said, “I slipped her my card on the way out. Her name is Francine Tint, and we’re having a love affair.”

That’s how I met Francine.

And ever since then, I’ve loved her paintings.

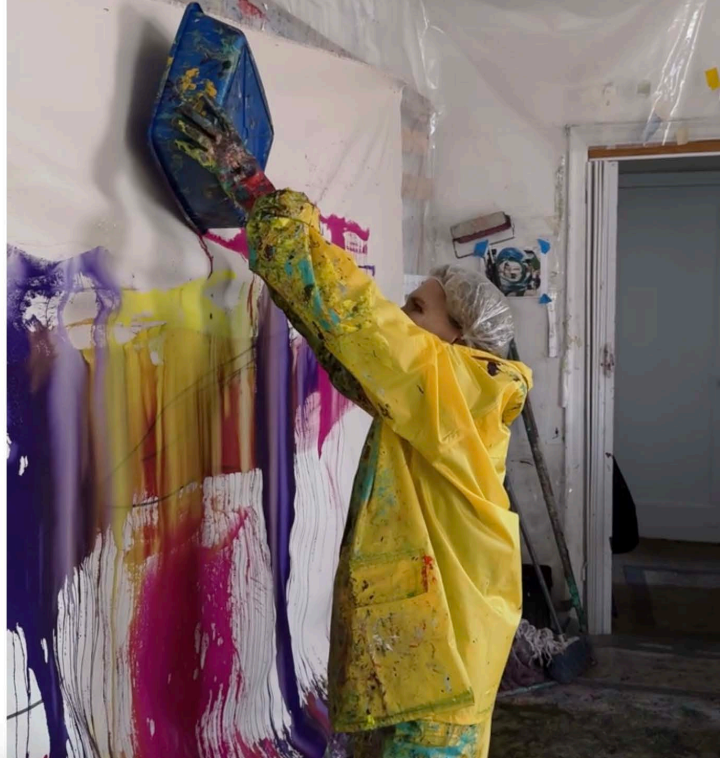
The New York Times

<https://www.nytimes.com/2025/04/21/arts/design/francine-tint-new-york.html>

The New York Times

Francine Tint Is Finally 'Having Her Time'

At 82, the widely admired artist is getting the higher level of recognition she has sought for decades.



At 82, the widely admired artist is getting the higher level of recognition she has sought for decades.

By Abby Ellin

April 21, 2025

A visitor to Francine Tint's Greenwich Village studio could be forgiven for wondering if the woman before them is about to embark on a passage through turbulent seas. In her yellow wet suit, rubber clogs and shower cap, Tint resembles a cross between the Gorton's Fisherman and a hazmat suit-wearing Karen Silkwood.

But as the pigments splashed all over her "painting garb," as Tint calls her attire, attest, the journey is here, in this workshop, before canvases the size of standard school buses and colors so luscious you want to ingest them. This work — her work — is "my travel, my marriage and my children," Tint said.

And now, at 82, some 50 years after launching a career as an Abstract Expressionist painter in New York City, Tint is finally receiving the recognition she craved as a youngster growing up in the Williamsburg section of Brooklyn, longing for an artist's life on the other side of the river.

She's had successes — her paintings, which range in size from 10 inches to 20 feet, have been exhibited in more than 30 solo shows in the United States and Europe, and housed in permanent collections including the Krannert Art Museum in Champaign, Ill., and the Clement Greenberg Collection at the Portland Museum of Art. She received a Pollock-Krasner award in 2004, 2017 and 2023, along with a \$25,000 grant from the Gottlieb Foundation in 2003.

Still, her dance card has never been as full as it is now. To wit: A solo show in November at the Upsilon Gallery in Manhattan, which featured eight of her pieces along with works from Helen Frankenthaler, one of Tint's inspirations. Not long after, Snap Collective published a monograph of her work from 1975 to the present.

"The book provides valuable context for her role as a key figure in the third generation of American postwar abstract colorist painters," said Beatrice Caprioli, the book's editor and Tint's studio manager.

In February, Upsilon's London outpost held a show of Tint's work; a forthcoming short film about her, "Panoramic View," by the filmmaker Pola Rapaport, will be released later this spring. Then there is her show at 68 Prince Street, a new gallery in Kingston, N.Y., from April 26 to June 26.

(continued)

The New York Times

Francine Tint Is Finally 'Having Her Time' (continued)

"I was looking for an artist that really was going to make a statement for our inaugural show," said the gallery's curator, Alan Goolman. Tint came to mind. "This woman is having her time right this very minute."

Tint is not sure why her time did not come sooner, though she suspects it might have something to do with being a woman in a male-dominated field.

"It was very, very sexist," she said of the 1960s art scene and beyond. "I can toot my horn now, 52 years later: I was better than most of them. If I was ever in a group show, my work would shine. But I was kept down. There was jealousy."

Tint came to Manhattan at 16, crashing with a friend in the Village. In the early 1960s, she married a painter, and she moved into his enormous Soho loft for which they paid \$90 a month. The relationship was tumultuous; they competed, literally, for space.

"Men couldn't deal with women's talent; there was only room for theirs," she said. "A friend told me to 'Take his work down and put yours up instead.'" So she did. The marriage failed, but her confidence flourished.

She did freelance work as a stylist and costume designer for the likes of David Bowie, Andy Warhol and Ridley Scott, and for "Saturday Night Live."

"I decided to make my own money in fashion and costume so I would not be dependent on the men, or any man," she said.

At night, she took classes at the Brooklyn Museum and the Pratt Institute. She painted nonstop. She hung out at Max's Kansas City, the famed night spot on Park Avenue South in Manhattan, where she befriended artists like Larry Poons, Brice Marden and Dan Christensen. The critic Clement Greenberg became a pal. For the next 13 years, the two spent hours in her studio analyzing her work, which also included figurative sculpture. Around the same time, she began experimenting more with color, which "should be a delicious shock to the eye," she said. "I wanted colors to layer, melt and dissolve into each other, to do unpredictable things."

"Her sense of color is very, very strong," said Robert S. Mattison, an art historian and professor emeritus of art history at Lafayette College in Easton, Pa. "It's based on her sense of light, and that's really one of the characteristics and spatial qualities of the work. "They suggest a kind of infinite space, which is quite interesting. In my view, she's making some of the best paintings of her career."

Tint typically works on four or five canvases of various sizes at a time, wrapping them across her studio's walls and ceiling or plopping them on the floor for a bird's-eye view. Brushes are not her only tool of choice: She stains, sponges, splashes, smears, streaks, drips, drizzles and glops paint onto the canvas, often adding sand, mesh or gel for texture. It's a messy business (hence, the hazmat suit).

She has no idea why certain colors or textures speak to her; she lets her intuition guide her. The ultimate goal is for the viewer to interpret the work through their own lens.

David Ebony, a curator and former managing editor of *Art in America*, got to know Tint's work through Poons, a mutual friend. Ebony considers her work a bridge between Abstract Expressionism and Color Field painting, which entails throwing diluted paint onto an unprimed canvas. "Chance is a very important essential theme for the Color Field painters," he said.

"She'll throw paint on a canvas, and that's the moment of chance. But then she manipulates that chance and creates forms and unites colors without those chance moments."

The accolades Tint has received are welcome, but she has been taking it in stride — or in as much stride as she can.

"Artists are pretty crazy, and I am," Tint said. She meditates daily, has been in a healthy relationship for the last decade and takes great solace in her work. Getting older isn't fun. "It's hard opening the cans of paint," she said. "But I do it. I'm OK. I'm happy. I'm a product of doing what I want to do in life."

Abby Ellin has been contributing to The Times since the late 1990s. She is the author, most recently, of "Duped: Double Lives, False Identities and the Con Man I Almost Married."

PRESS

THE NEW CRITERION

Ab Ex Lives

By Dana Gordon

"The Abstract Expressionist revolution in painting occurred from the mid-1940s to the mid-1950s, centered in New York City. Artists escaped the controls of Cubism and Picasso's sense of form, the literary conceits of Surrealism, and the political constraints of Social Realism. Disencumbered of these carapaces and relieved by the end of World War II, artists were freed to search for the essential power of visual abstract form—to let loose its intellectual, emotional, and poetic potential. The mood was boundless creativity.

Yet, unbounded creativity was unbearable for some. Success for Ab Ex artists opened the doors of commercial predation that sought a range of styles more easily performed. A new generation of art academics found fast-food for thought. But the potency of Ab Ex continued to attract new artists. They saw it not as a period style, but as a universal impetus unleashing a greater creative process and a new vocabulary of form.

One such champion of the fundamental traditions of creativity in the Ab Ex movement is the dauntless Francine Tint, twelve of whose brisk paintings now engage us in the galleries of the National Arts Club.

Light glows from these paintings, and their wide expanses of dominant color grasp the viewer's attention. But soon, broad and unfettered brushstrokes emerge as the most salient quality of Tint's art..."

on the occasion of Tint's one-woman show at The National Arts Club, New York Nov- Dec 2022

THE BROOKLYN RAIL November 2022

Review by David Ebony

"Tint's work explores the realms of Abstract Expressionism and Color Field painting promoted by Greenberg, but like her friend and like-minded artist-colleague Larry Poons, Tint has followed an improvised, idiosyncratic path. [...]

For the past several decades, she has produced large-scale gestural paintings with brilliant color and rich impasto. Applying Hans Hofmann's "push and pull" esthetic for her own purposes, Tint uses staccato markings and searing color in often-radial compositions to convey a wide range of mood and ambiance. [...] Although she favors a forceful and sometimes-aggressive attack on the canvas, the aim is toward a kind of Zen perfection and calm in the end."

Francine Tint: Life in Action

The National Arts Club, New York

8 Nov-2 Dec 2022

UPSILON GALLERY PRESS RELEASE November 2024

Francine Tint: A Painter's Painter

Over more than five decades, Francine Tint has created a remarkable body of work. Her paintings display an exhilarating freedom of execution combined with an original and frequently surprising color sensibility, varying in size from 10 inches to nearly 20 feet. Her brushwork ranges from languorous and undulating swaths of paint to aggressive and agitated gestures. Her works speak of a powerful and unwavering commitment to the visual and emotional vocabulary of abstract painting, and they embody the artist's personal and deeply held belief in the power of intuitive creation.

Tint's direct heritage may be traced to Abstract Expressionism and Color Field painting. Her admiration for those artists is enormous, but she also reaches more deeply into art history. Artists who are touchstones for Tint include Édouard Manet, Francisco Goya, Pompeian frescoes from the Roman Empire, and especially J.M.W. Turner for his reliance on inspiration and radical painting techniques. She is particularly fond of 16th-century Mannerist painters; Jacopo Pontormo's idiosyncratic colors and anatomical and spatial distortions fascinate Tint.

Tint has pronounced, "I try not to think but to respond with immediacy and all possible speed to my colors and painterly materials." In Tint's words, her paintings express "the now." She is fond of quoting Jules Olitski's pronouncement made at age 81, "I guess I expect miracles to happen." However, when Tint says, "I try not to think," she means not to "overthink" the works. In fact, each of her brush marks is implanted with 50 years of painting experience in a myriad of modes. These brushstrokes contain Tint's feelings, her knowledge of art history, and her direct response to the other paintings in the studio.

Tint's works express her steadfast faith in the expressive power of abstract painting. In an expression that has been much revered in the history of art, Francine Tint "is a painter's painter."

Robert S. Mattison

Marshall R. Metzgar Professor of Art History Emeritus, Lafayette College

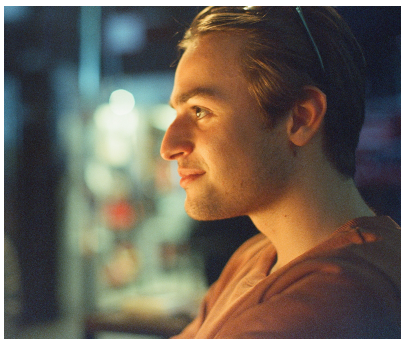
BIOGRAPHIES



POLA RAPAPORT Director/ Producer. Selected Filmography as director: *ADDICTED TO LIFE* (2023), *NADIA COMANECI: The Gymnast and the Dictator* (2016), *HAIR: Let the Sun Shine In* (2007), *WRITER OF O (Écrivain d'O)* (2004), *FAMILY SECRET* (2000) [all co-produced by Arte], *BLIND LIGHT*, starring Edie Falco (1998) and *BROKEN MEAT* (Sundance FF, 1991). Fellowships: Guggenheim Foundation, NYFA & Yaddo. Emmy nominee. Faculty, NYU Tisch School of the Arts Film&TV. Member, AMPAS Documentary Branch. USA/ France dual citizen.



WOLFGANG HELD ASC, Director of Photography/ Producer. Fiction DP credits: *THE NEIGHBOR'S WINDOW* (Oscar winner, 2020, Best short), *O.G.* (HBO 2019), *SOPHIE AND THE RISING SUN* (Sundance FF 2016), *BRÜNO* (Sacha Baron Cohen 2009), *TEETH* (cult hit, 2007). Documentary DP credits: Upcoming IMAX doc *SAIL; IT'S NEVER OVER, JEFF BUCKLEY* (2025); *THE WARHOL DIARIES* (Netflix, 2022); *WEWORK* (Hulu, 2021), *ALL IN* (Dir.: Liz Garbus, 2021), *CARRIER* (Emmy winner, Best Cinematography 2006), *CHILDREN UNDERGROUND* (Academy Award nominee 2001). Member, AMPAS Documentary Branch. USA/Germany dual citizen.



CÉSAR OYARZABAL, Editor. César is a French filmmaker and editor and a graduate of NYU Tisch Film & TV. From an early age, he immersed himself in filmmaking, creating over 40 short films spanning narratives and documentaries. His directorial output includes "Head in the Clouds, Feet on the Ground" (2024), "Tuning" (2024) and "Runaway" (2023).



ARNIE SAINZ, Composer. Arnie is a pianist, composer, and educator based in New York City. Drawing inspiration from his firm roots in the San Francisco Bay Area, Arnie's voice spans ensembles and genres, finding his footing in both large-scale new music compositions and intimate improvised music settings. Arnie is an adjunct faculty member at New York University's Steinhardt School, and is a member of the BMI Jazz Composer's Workshop.



Francine Tint with Clement Greenberg, Leading American Art Critic

"a powerful and unwavering commitment to the visual and emotional vocabulary of abstract painting"

"an exhilarating freedom of execution"

- Upsilon Gallery

TECHNICAL FACT SHEET

WORLD PREMIERE

Newport Beach Film Festival
October 2025

EAST COAST PREMIERE

DOC NYC
November 2025

TECHNICAL INFORMATION

Duration: 21 minutes
Original Language: English
Available Closed Captions: English

Shooting Format: 4K
Screening Format: HD

A Production of Blinding Light, Inc.

Featuring Francine Tint
Directed by Pola Rapaport
Director of Photography, Producer: Wolfgang Held ASC

Editor: César Oyarzabal

Original Music by Arnie Sainz

CONTACT:

Blinding Light, Inc.
Pola Rapaport, Producer polarap@gmail.com +1 212-620-0029