HELEN FREDERICK
Hungry Ghosts: Work By Helen Frederick
Curated by Paul Ryan, Director
Hunt Gallery, Mary Baldwin College
August 29 to September 23, 2011

Helen Frederick: Dissonance
2011 Frances Niederer Artist-in-Residence
Curated by Amy G. Moorefield, Director
Eleanor D. Wilson Museum at Hollins University
February 17 to April 16, 2011
Helen Frederick is a visionary. Equally interested in object making and collaboration, she has pursued these twin efforts, which form the backbone of her work, with relentless drive, energy and curiosity. Comfortable with the categories: artist, educator, curator, entrepreneur and collaborator, Frederick is multi-faceted. She is part of community of artists who provoke viewer response vis-à-vis their endeavors into a call to action. Her work defies apathy. It demands our attention and involvement to complete it. She is stirred by our deadening of sensitivity to worldwide catastrophic events both natural and man-made. Frederick asks “We leave two tons of debris behind in our lifetime; what is absorbed and what is left behind?”

All material has an echo of memory. In Dissonance, Frederick’s work forges links in global information through interlinked media that invoke our collective consciousness. Exhibited works investigate the cacophony of our experiences in a sequence of site-specific installations comprised of six stations entitled: Endangered, Armored, Discolations, Preserved, Protection, and Movement. She leads us through a meditative journey through the disparate yet interconnected stations and charging us to reflect. The artist states, “All of the objects placed in groups as comparative thought-provoking narratives and subalterns convey a journey that deals with psychological time, places of experience and suspension of time.”

The centerpiece of Dissonance is an immense single channel video and sound projection by Frederick and collaborator Sean Watkins titled Dislocated. A morass of images barrage the viewer, some brutal others calming, culled from global historic events and Frederick’s own personal history that span from the 1950s to current times. Mined from super 8 footage, her Olympus Pen camera, television and other sources, viewers catch glimpses of an atomic bomb, a lunar moon with the artist’s hands superimposed, snippets of a riot from behind police lines, a broken glass shattering, all with the soft vocal overlay of the artist crooning over and over again the old English verb scieran meaning “to shear.” Born during the midst of the atomic bomb era, Frederick was raised during a particularly mercurial time. Citing her origins in terms of historical global crisis, it was a seminal moment for her artistic genesis. In totality, Dislocated speaks to Frederick’s innate interest in creating relationships between disparate images thus allowing the viewer to build their own metaphors.

Opposite: Reaching, 2011, detail, solar plate, pronto plate on sekishu
Key to Frederick’s installation works is movement. Centered in front of the single channel projection is a beautifully crafted walking wheel with a labyrinth relief-etched on its surface fabricated by co-collaborator Brian Sentsman. Viewers are asked to walk slowly twice in a clockwise direction while turning the handle of the Wheel: once looking outward to the works on view, and once looking toward the metallic surface of the wheel. Hollins University student Meredith Stafford comments, “The Wheel turned surprisingly smoothly and was smooth to the touch. It brought a sense of immediate physicality to the artworks around and to the Wheel itself. The second turn, I gazed into the labyrinth of metal dots and raised triangles. The cold metal instantly became the surface of skin to me as I rotated with it and watched the light reflect as I turned it. The noises around me with the sounds from the video also made the experience overtly focused on the senses. My sense of touch, sight, and sound were all being engaged at once.”

The notion of employing a labyrinth in the surface of the wheel and also movement as an element of the work reflects Frederick’s interest in eastern philosophy and meditation. The labyrinth for centuries has been used as a fulcrum tool for ritual meditation, as well as a source of pilgrimage. Frederick’s intent is similar but pushes further, instilling the Wheel—a sensory device—as an apparatus for meditative focus.

In her seminal tome, *Art in Action* author Mia Hanak states, “Artists help us change the way we see. Deepening our understanding can open our minds and inspire us to protect the fragile beauty of our world.”

Humankind is ultimately impermanent; Frederick uses her acute creativity to make works that chronicle critical responses to events in our history. She is our witness.

Opposite: Helen Frederick walking the Wheel in her installation, Spring 2011
Invoking viewer reflection through protection, Frederick employs an introspective route through those related yet discordant stations and an interactive element to recapture links in our memory as individuals and as a larger entity. What inspires Frederick to take action through her work? *Dissonance* features her exploration of challenging events of our living generations and the human ability to process and filter that information. Furthermore, in *Dissonance*, the museum space itself acts as a walking wheel. One enters the space, moves clockwise through exquisite works titled and content driven on essential human needs: hunger, labor, water, protection and evolution, finally ending at the walking wheel. In totality, all the works in the exhibition function as tools of self-awareness reminding us of our place in the larger universe.

Helen Frederick was Hollins University’s 2011 Frances Niederer Artist-in-Residence. The Artist-in-Residence program allows Hollins University to bring a nationally-recognized artist to campus for one semester. Established in 1997 through the generous financial contribution of an anonymous donor, the residency is named for beloved Hollins University art history professor Frances J. Niederer. While in residence, the artist produces work in a campus studio and teaches an art seminar open to all students. Through public lectures and an exhibition of their work, the artist-in-residence is a vital part of the campus and greater Roanoke Valley community.

1 Helen Frederick’s keynote lecture at the Eleanor D. Wilson Museum. February 16, 2011
2 Artist’s exhibition statement, 2010.

Opposite, top: Helen Frederick speaking with her Hollins University SEARCH Seminar students.
No Matter Where, No Matter Who, 2010
Collagraph, digital chine collé

Water, 2010
Collagraph, screenprint chine collé

Ground, 2010
Collagraph, solar plate chine collé

Air Time, 2011
Collagraph, monoprint, solar plate chine collé
It’s hard to make good use of a giant mushroom cloud in a work of art. A few notable artists have pulled off the trick: In 1965, Andy Warhol created \textit{Red Explosion}, a piece crowded with overlapping rows of murky reproductions of a single atomic bomb blast. In 1982, Godfrey Reggio and Ron Fricke’s documentary film \textit{Koyaanisqatsi} paired stock footage of a nuclear blast with the looping, percolating music of Philip Glass to immediately recognizable—and occasionally lampooned—effect. And in the last decade, Robert Longo’s large-scale, meticulously rendered charcoal drawings of nuclear tests have seduced the eye and resurrected cold war specters. Typically, though, a mushroom cloud seems too loaded and powerful an image to be wielded effectively: it easily overwhelms the viewer and shrugs off the artist’s intentions.

None of this has kept Helen Frederick from using images of the bomb in her own work. A legendary collaborative and print media artist, and founder of Pyramid Atlantic—the three-decades old print and paper arts mecca just outside of Washington, DC—Frederick is unafraid of appropriating powerful imagery. \textit{Dissonance}, her exhibition at the Eleanor D. Wilson Museum, brims over with allusions to war, tragedy, and the atomic age—as well as references to family life, spiritual seeking, and transcendence. Throughout the show, images from the internet, classic foreign films, and the artist’s own camera are juxtaposed, layered, and endlessly recombined on paper and in video.

\textbf{Helen Frederick: Mechanisms for Metamorphosis}

By Jeffry Cudlin

Opposite: Video still from \textit{Dislocations}, 2011, Video

Collaborative project by Helen Frederick and Sean Watkins
Overall, *Dissonance* highlights Frederick’s deep abiding concerns about how humans live and die together, and demonstrates the artist’s exceptionally flexible, innovative, and boundary-busting attitude toward printmaking specifically, art-making in general, and collaboration with others across all sorts of platforms.

The mushroom cloud in question shows up about seven minutes into her new video, *Dislocations*, created specifically for *Dissonance*. After a blinding flash, it unfurls slowly in the center of the screen, a shimmering orange apparition lighting up the empty desert landscape and producing shockwaves that cause the camera to tremble.

In Frederick’s hands, even seemingly innocuous images can become supercharged with troubling associations. Take, for example, the body seen from below, suspended in a hammock, that appears in a number of works on paper. Rendered in grainy black and white or red, the image becomes mysterious; what at first could simply read as a depiction of leisure also appears to be an enveloping web or trap, blotting out the sky and containing all of us. Images of fingers interlaced with the hammock could also read as those of someone imprisoned behind chain link fences.

In these scenes, the video seems to serve as an inventory of the horrors peculiar to modern industry and hi-tech warfare. But Frederick is not merely ruminating on modernity’s fallout; she is reflecting on the ways in which images of modern horrors leave marks, have a visceral impact.

This fact echoes in a striking, iconic print featured in the show. In *Ground by Apparatus*, (2010) Frederick divides the page into four equal sections. The top two rectangles feature black and white illustrations of a tool used to prepare the surface of an etching plate so that it may accept a new image for printing. Below these are images of an outstretched human palm—rendered in otherworldly red, and bearing ominous black marks that bring to mind stigmata. It’s a seemingly simple, abstracted composition, consisting of two humble images, each one doubled. But it connects the act of making images to physical exertion and pain.

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And, of course, in proximity to images of nuclear explosions, the body in a hammock could indicate the cold war duality of the 1950s: a time of both plenty and paranoia. Indeed, *Dissonance* often reflects the transformation of consciousness experienced by artists of Frederick’s generation. Frederick came of age in the shadow of the bomb, and that shadow changed everything, spurring artists to transgress conventional norms and boundaries for their disciplines.
Above: Video Still from *Dislocations*, 2011, Video
Collaborative project by Helen Frederick and Sean Watkins

Opposite: *Ground by Apparatus (46)*, 2010
Solar plate and pronto plate
Often, artists with long career arcs create increasingly specialized versions of their early ideas: Later works appear as refined, attenuated versions of precursors. Frederick, despite many years spent forging her vision, continues to confound expectations and attempt new feats.

Frederick uses print media as an endlessly adaptable tool—not primarily a means for creating pristine editions, but instead a general strategy for combining and layering historical moments, images, and texts in unexpected and resonant ways. Her work with video, sound, and sculpture, all requiring collaborators and untested relationships, attest to her unwillingness to play it safe. Frederick takes risks, and makes art as if the fate of the world were at stake.

One might expect shock or pessimism in the face of ultimate destruction. Instead, Frederick balances her clear-eyed awareness of horror with personal discovery and enlightenment.

In one recurring clip, the artist’s hands turn and pass over one another, slowly tracing arcs as a lunar eclipse unfolds in the background. Snippets of grainy 8mm footage offer glimpses of Frederick’s early life, including a man (presumably her father) riding on a horse, and a woman with a dark coat draped over her shoulders stopping to smell a tree blossom. And beginning and ending the video are images of a motif that appears several times in the show: an 11-circuit labyrinth, derived from a 13th century design in Chartres Cathedral—of the kind one might find being used nowadays in a Unitarian Universalist church.

The labyrinth in church practice offers an invitation for a participant to enter liminal time while physically moving through space. Walking the labyrinth means emptying one’s mind and preparing to receive illumination.

Frederick includes a similar invitation for movement and contemplation in Dissonance: Walking Wheel, a freestanding three-dimensional work occupying the center of the gallery. This large, handsomely constructed wooden prayer wheel invites the viewer to grasp its handle and slowly trace a circular path through the gallery space. Viewers who take the path find themselves as aware of their own physical presence in the room as they are of Frederick’s deeply affecting images.
For Helen Frederick, pain is “light’s companion”—particularly the pain that attends the grief and mourning for the deceased whose lives were taken from them suddenly and prematurely through acts of violence, socio-political injustice, natural disaster, or tragic accident. Recent headlines about the suffering and dying in Somalia, the loss of life in the shootings and bombing in Norway, the murder of innocent civilians in Afghanistan, and the victims of the tsunami in Japan signify a multiplication of the candles of Digges’ poem, an extension of the “relief on the sanctuary wall.” Frederick’s art is a compassionate and beseeching response to this heartbreaking proliferation. Within the context of her meditation practice and interest in Buddhist teachings, it is a necessary one, reflecting her intense awareness of an Other beyond the earth, a metaphysical dispossessed or subaltern. These deceased, in effect, are refugees—souls fragmented and unsettled through acts of disruption and dislocation; Frederick directs attention to this bleak condition as she protests violent injustice in the world. Her appropriation of the Tibetan invocation of hungry ghosts—the lingering, unfulfilled souls of those whose lives on earth have been unjustly cut short—functions, therefore, both as metaphor and implicit documentation.

Although the documentation within Hungry Ghosts is mostly indirect, quietly serving as a political subtext, documentation resonated with more specificity in Frederick’s previous solo exhibition, Dissonance, which occurred at the Eleanor D. Wilson Museum
at Hollins University last spring. There, specific references to modern calamities—
the atomic bomb and the Cold War’s persistent threat of nuclear destruction, the murder
of innocent civilians by U.S. forces in Iraq, and the Triangle Factory Fire of 1911 in
New York—were contained within the centerpiece of the show, a video work entitled
*Dislocations*. When the two exhibitions are experienced in conjunction with one
another, *Hungry Ghosts* functions as a sequel to *Dissonance*, drawing closer attention to
the victims as they linger within the beyond—a liminal space conceptually akin to
that described by post-colonial theorist Homi Bhabha as physical space and occurrences
where “...there is a sense of disorientation, a disturbance of direction...an exploratory,
restless movement...” (introduction to *The Location of Culture*).

Loss permeates Frederick’s work, and a primeval despair haunts the exhibition.
She laments the universality of needless loss—its inevitability in the human condition
where evil endures as ignorance, injustice, and aggression. At the heart of her meditation
resides a political critique. By extension, Frederick poses two hard questions for viewers,
who, after all, are witnesses: How do we cope? What can we do? Though operating
quietly, her art is a persistent—even adamant—intervention into the indifference that
sadly marks the daily lives of many people. Existing as an homage and altar to the
wanderers, *Hungry Ghosts* shines a light into the liminal space and labyrinth of the Other
as it simultaneously shines a light onto the conscience of the living—impelling empathy,
and stirring and enlightening social/political awareness. Her artistic responses are
aesthetic forms of Buddhist pathways of remembrance, empathy, and mindfulness that
link the margin(s) with the center—prayers of acceptance over denial, recognition

Loss of Innocence, 2011, screenprint with wax pigment, 48 inches diameter
Pulp painting and chine colle’, pronto plate print, 4 x 8 feet
(A detail of this work appears on page 20.)
over avoidance, balance over imbalance, love over exploitation, justice over injustice. Frederick’s Other is intangible, incorporeal, disembodied. Yet, the concurrent emotions of loss and despair run deeply: they tear, they are inevitably tangible. These feelings are paralleled and evoked in the exhibition through Frederick’s driven tactile sensibility that insists upon the physical as an entry to the metaphysical. This tactility is achieved through aesthetic openness and an inventive, instinctual use of print media in dialogue with processes such as piercing, layering, and texture through the use of large-scale hand-made papers. The installation of Hungry Ghosts reveals a sequential and steady flow from representational to more abstract imagery, and the abstractness of the work signals the silent obscurity of the ghosts, both in their liminal state and within the consciousness of the viewer. Part of Frederick’s task is that of a translator, both in recognizing the translation the deceased have made in their unforeseen crossings, and more particularly in revealing those lives to the living—understanding they must forever be included in the discourse—without ever attempting to speak for them, for no one but themselves can truly understand their plight. How do we hear, know, discern these deceased? Who speaks for this incorporeal, this absent subaltern who was silenced in this world by death, and a second time through occupying a place as Other? No one does and no one can, but through the physicality and abstractness of her art, Frederick makes the absent present. As pain and darkness are “light’s companion,” the art of Helen Frederick shows us that absence is the companion, the confidant of presence.

Exhaustion and Release, 2011
Cast flax paper
46 inches diameter

An artist and art critic, Paul Ryan is Professor of Art in the Department of Art and Art History at Mary Baldwin College. He is also the Director of Hunt Gallery at Mary Baldwin.
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Helen Frederick, born 1945 in Pennsylvania, is recognized as a distinguished artist, curator, educator, coordinator of international projects, and as founder of Pyramid Atlantic. As an advocate for and an active participant in the Washington, D.C. metropolitan area arts scene, she has served on the directorial boards of alternative art spaces, various local and national boards and national peer-review panels. She has fulfilled speaking engagements around the world, always emphasizing collaboration across disciplines. Throughout her life, her passion for diverse cultures and histories has led her to travel to observe the material cultures of many societies, their skills and ideas, and to make connections among disparate cultural traditions.

SELECTED ONE PERSON EXHIBITIONS:

Hungry Ghosts, Hunt Gallery, Mary Baldwin College, Staunton, VA, August-September, 2011

Dissonance, The Eleanor D. Wilson Museum at Hollins University, Roanoke, VA, February-April, 2011


Following the Scent, Fine Arts Gallery, Virginia Commonwealth Gallery, Richmond, VA, March-April, 2008

The View is Daunting, Lamar Dodge School of Art, University of Athens, Athens, GA, March, 2002

Suspension Scieran/Leave Questions Behind, Southwest School of Art and Design, San Antonio, TX, June, 2000

Under Construction, Relay, Rewind, Record, Dieu Donne’ Gallery, New York, NY, 1996

Caution, Appearance (Dis) Appearance, Emerson Gallery, McLean Center for the Arts, McLean, VA, fall, 1995.

Traveled to the Laurie Wagman Gallery, The University of the Arts, Philadelphia, PA, 1996

Solar House, Centro Colombo Americano, Bogotá, Colombia, 1994

Treading Water, David Adamson Gallery, Washington, DC, 1991

SELECTED GROUP EXHIBITIONS:

Ten Years After 9/11, Edison Place Gallery, Washington DC, 2011


Mind Body and Spirit, University of Maryland Arts Program, College Park, MD, 2010

MATRIX, Printmaking, Prints and Books, Museum of Fine Arts, Florida State University, Tallahassee, FL, 2009

International Print Exhibition, USA and Japan, Municipal Museum, Kyoto and Tokushima Museum of Modern Art, Japan, 2007

Faces Of The Fallen, Women’s War Memorial Museum, Washington, DC, 2005

New Editions: Old and New Digital, O’Hanlon Center for the Arts, Mill Valley, CA, 2005

The Elements: Creative Energy, The Hunterton Museum of Art, Clinton, NJ, 2005

Newer Genres: Twenty Years of the Rutgers Archives for Printmaking Studios, Voorhees Zimmerli Museum, New Brunswick, NJ, 2004


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SELECTED AWARDS

Fulbright and American Scandinavia Awards, for residency in Atelier Nord, Oslo, Norway

The Fabric Workshop, NEA/Mid Atlantic Arts Foundation Printmaking Residency Award

Barbara Bishop
Distinguished Artist/Lecture Series, Longwood College, Farmville, VA. Selected as the first honored lecturer.

Rutgers Center for Innovative Prints and Paper, NEA/Mid Atlantic Arts Foundation Residency Award

Thomas P. Johnson
Distinguished Visiting Artist, Rollins College, Orlando, FL

Governor’s Award for the Arts, Named leading artist and contributor for service in the arts, in the State of Maryland

2008 Printmaker Emeritus Award from the Southern Graphics Council, the highest national award of recognition for print artists in the world, for her leadership in the field and her artistry.

ArtTable Oral History Project, housed at the Smithsonian Museum of American Art

Francis Niederer
Artist-in-Residence, Hollins University, Roanoke, VA

BOOKS

F. Lennox Campello,
100 Artists of Washington, DC: Schiffer Books, 2011


Black Dog Publishing, 2010

Jane Farmer, Collaboration as A Medium, 25 Years of Pyramid Atlantic, Pyramid Atlantic, 2005


Dirk Dobke, Dieter Roth in America, Hamburg, Germany: Dieter Roth Foundation, 2004, Interview with Helen Frederick.


John Ross and Clare Romano,


Critics and reviewers such as Ferdinand Protzman, Michael O’Sullivan (Washington Post), Ron Rice (Philadelphia Inquirer), J.W. Mahoney (New Art Examiner), Roxanne Orgill (Wall Street Journal), Claudia Rousseau (The Gazette), and John Dorsey (Baltimore Sun) have written about her work over the years.

SELECTED COLLECTIONS

Baltimore Museum of Art, Baltimore, Maryland

Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey

New York Public Library, New York, New York

National Gallery of Art, Washington, DC

Corcoran Museum of Art, Washington, DC

Smithsonian American Art Museum, Washington, DC

Whitney Museum of American Art, New York

The Fogg Museum, Cambridge, Massachusetts

Washington University Rare Book Department, St. Louis, Missouri

Yale Rare Book Collection, New Haven, Connecticut

Oslo Municipal Museum, Oslo, Norway

Ohio State University, Columbus, Ohio

Library of Congress, Washington, DC

Champion International Paper Company, Stanford, Connecticut

Chazen Museum of Art, Madison, Wisconsin

Crowell and Moring Law Firm, Washington, DC

DC Commission for the Arts, Art Bank Program, Washington, DC

Rare Book Library, Whitman College, Walla Walla, Washington

United States Department of State, Washington, DC

The National Museum, Stockholm, Sweden

Kanagawa Prefecture Museum, Yokohama, Japan

Kyoto Municipal Museum, Kyoto, Japan

The American Scandinavian Foundation, New York

United States Embassy, Seoul, Korea and Geneva, Switzerland

Eleanor D. Wilson Museum, Roanoke, Virginia
EXHIBITION CHECKLISTS

**DISSONANCE**
The Eleanor D. Wilson Museum at Hollins University
February 17 to April 16, 2011

- **Air Time, 2011**
  Collagraph, monoprint

- **Armored–16 elements, 2011**
  Monoprint, chine collé, artist-made papers, solar plate and ebru

- **Danger Repeats, 2008**
  Solarplate, digital print on Japanese paper, collagraph

- **Debris, 2009**
  Lithograph, intaglio chine collé, inkjet

- **Dislocations, 2011**
  Video, Collaborative project by Helen Frederick and Sean Watkins

- **Dissonance–Ganesh and Measures, 2011**
  Collagraph, solar plate, pronto plate, mixed media

- **Dissonance–Hammocks and Labyrinth, 2011**
  Collagraph, solar plate, etching, mixed media

- **Dissonance–Lunar Eclipse, 2011**
  Collagraph, solar plate, mixed media

- **Dissonance–Systems, 2011**
  Collagraph, solar plate, chine collé

- **Elein’s Hand, 2011**
  Monoprint, pronto plate and mixed media

- **Evolution, 2008**
  Solarplate, digital print on Japanese paper, flax paper, screenprint

- **Ground, 2010**
  Collagraph, solar plate chine collé

- **Ground by Apparatus Single, 2011**
  Solar plate on sekishu

- **Hunger/Labor, 2008**
  Solarplate, digital print on Japanese paper, screenprint

- **Hunger/Media, 2008**
  Solarplate, monoprint, paper lithography, screenprint

- **Labyrinth, 2011**
  Pigment print

- **Looking for his Wife, 2008**
  Solarplate, digital print on Japanese paper, screenprint

- **Movement–Monopoly and Genocide, 2009**
  Pigment print

- **No Matter Where, No Matter Who, 2010**
  Collagraph and digital chine collé

- **Particle Systems, 1999**
  Silicone Intaglio, silk collagraph chine collé, Courtesy Ben and Giselle Huberman

- **Reaching, 2011**
  Solar plate, pronto plate on sekishu

- **Theta Labyrinth, 2011**
  Solar plate on sekishu

- **Walking Wheel, 2011**
  Wood, pierced steel, leather
  With appreciation to Brian Sentsman

- **Water, 2010**
  Collagraph, screenprint chine collé

- **Where Have Our Fallen Walked?, 2008**
  Solarplate, digital print on Japanese paper, screenprint

- **With appreciation to Brian Sentsman**

**HUNGRY GHOSTS**
Hunt Gallery
Mary Baldwin College
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- **Looking for Sustenance, 2011**
  Collagraph on pigmented artist-made papers of abaca and cotton fibers
  30 x 65 inches

- **Loss of Innocence, 2011**
  Pulp Painting and chine colle’, pronto plate print
  4 x 8 inches

- **Hungry Ghosts II–Crossing Barriers, 2011**
  Pulp painting
  4 x 8 feet

- **Hungry Ghost I–Fear of the Future, 2011**
  Pulp painting, drawing, collage and pierced paper
  4 x 8 feet

- **Tsunami, 2011**
  Cast papers, graphite and pulp painting with projection
  4 x 8 feet

- **Heat and Cold, 2011**
  Cast flax paper with piercing and inclusions
  46 inches diameter

- **Hunger and Thirst, 2011**
  Cast flax paper with piercing and inclusions
  46 inches diameter

- **Exhaustion/Release, 2011**
  Cast flax paper with piercing and inclusions
  46 inches diameter

- **Look for the Light, 2011**
  Waxed and pierced pronto plate print
  18 x 18 inches

- **Hungry Ghosts Labyrinths, 2011**
  2 pierced pigmented artist-made papers
  48 inches diameter
My gratitude is extended to the Eleanor D. Wilson Museum at Hollins University’s staff and director Amy Moorefield; Hunt Gallery of Art, Mary Baldwin College, Paul Ryan Director. Special appreciation to Presidents Nancy Gray and Pamela Fox for their generous support. Thanks to Jeffrey Cudlin and Amy Moorefield for their reflective essays regarding Dissonance; and to Paul Ryan for his fine essay about Hungry Ghosts. David Hodge and Richard Boyd were an absolute delight as the design and documentary team. Sincere appreciation to all of the faculty, students (and especially Lindsay Overstreet and Mercedes Eliassen, Hollins University) and community who provided their friendship and made my time so rewarding in Southwestern Virginia.

Helen Frederick

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Amy G. Moorefield, Director of the Eleanor D. Wilson Museum at Hollins University

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Paul Ryan, Professor of Art at Mary Baldwin College, and Director of Hunt Gallery