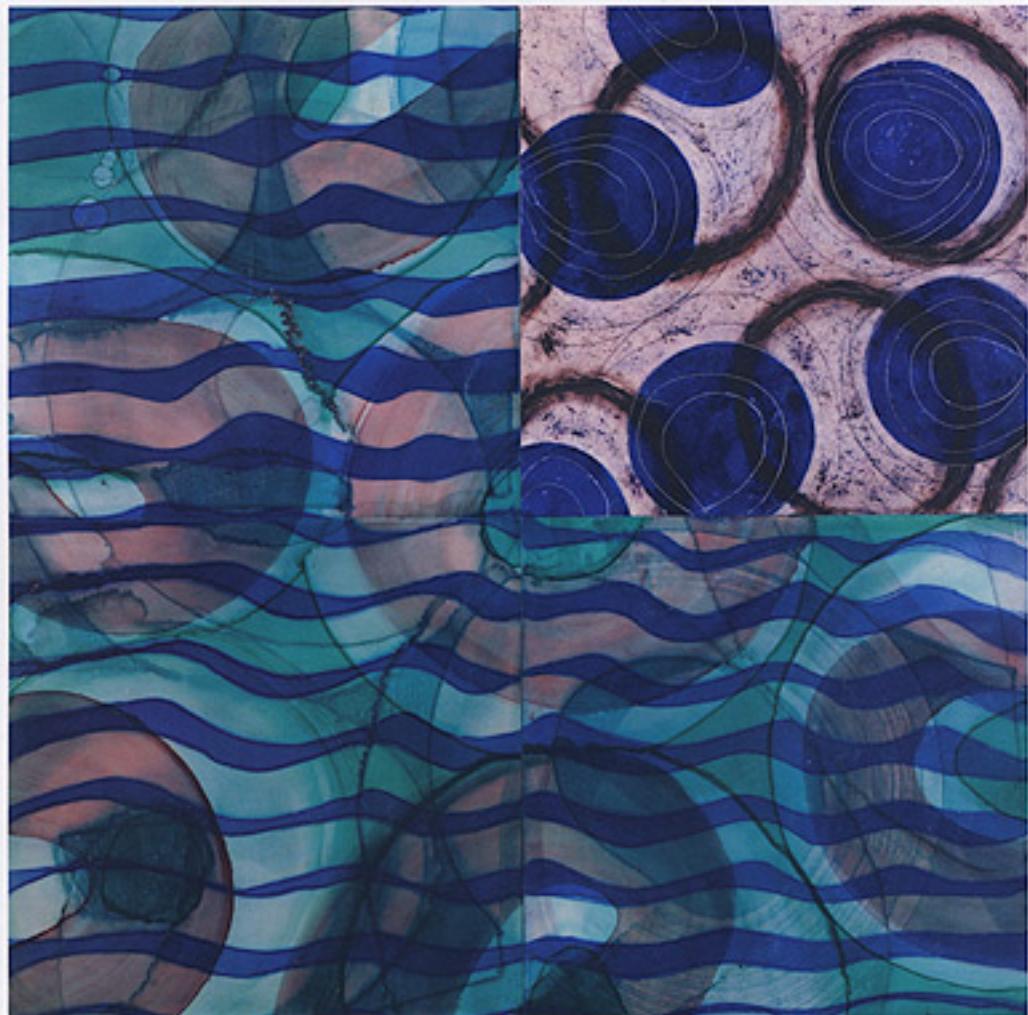


at the  
**MUSEUM**

NOVEMBER 2006

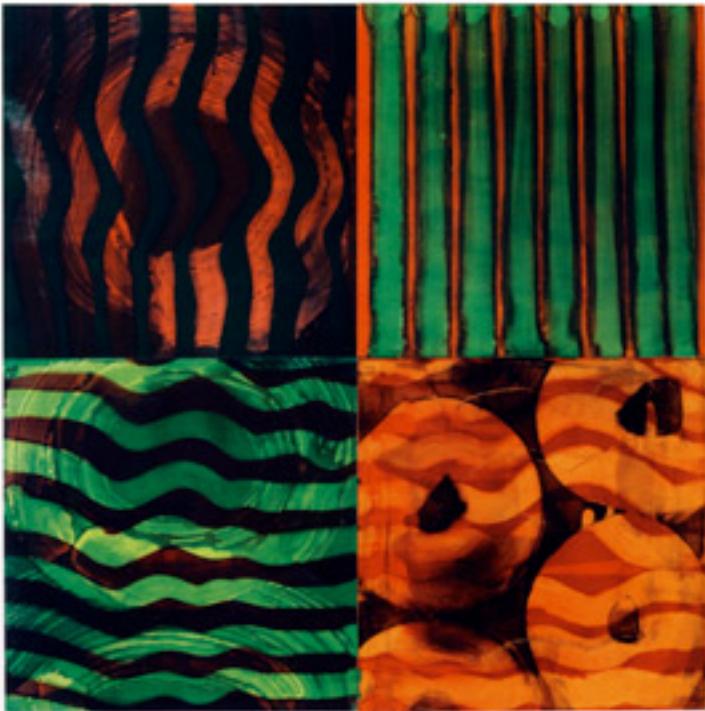
GREENVILLE COUNTY MUSEUM OF ART



Marilyn Dintenfass, *Fourplay at the Blue Note*, 2006  
oil on panel, 60 x 60 inches  
Courtesy of Franklin Rehmlman Fine Art

# NEW ON VIEW

## JUXTAPOSITION: NOT SIMPLY AS IT APPEARS



Maryllyn Dintenfass, *Transmit LeWitt*, 2006  
oil on panel, 48 x 48 inches  
Courtesy of Franklin Rehmlow Fine Art

Maryllyn Dintenfass creates vibrant and luminous paintings that are composed in grids and emblazoned with marks and symbols. But there is more to consider in this contemporary artist, whose works are included in public and corporate collections internationally and will be on view beginning November 15 at the Greenville County Museum of Art.

Dintenfass has been a professional studio artist since 1975, creating paintings, works on paper, and public installations as well as teaching art in the United States and abroad. As a child, she recognized in herself an ability to see things as changeable images. She could remember colors and reproduce them mentally—something she initially thought all of her playmates could do.

More than fifty years later, mutability is intrinsic to her work. The alternately complementary and contrasting sections of her paintings keep the viewer's eye and imagination moving like electricity in a closed circuit.

"I always have something in mind," she said in a recent interview. "There is a lot of drawing, sketching, and planning that goes into each one. These paintings are mapped, so that what I want to achieve is part of the plan before I begin."

Her fascination with color gives these paintings both vibrance and subtlety. She describes color as a primary consideration as she begins a work.

"Luminosity is created through the breakup of colors that come together," she explained. "The colors are developed by applying thin, transparent layers of paint. These colors become very lush, almost sensual."

Maryllyn Dintenfass: Paintings  
November 15, 2006–January 8, 2007

Preview Reception for Members of the Museum Association  
November 14, 6:30–8:30 pm



Marylyn Dintenfass, *Duet: Como*, 2004  
oil on panel, 12 x 24 inches  
Courtesy of Franklin Rothman Fine Art



Marylyn Dintenfass, *Diffusion Allusion*, 2006  
oil on panel, 48 x 48 inches  
Courtesy of Franklin Rothman Fine Art

And as the layers build up, surfaces become thick and shiny. Dintenfass uses these textural possibilities as a conscious part of her plan.

But beyond the grid and the color, Dintenfass uses a language of symbols that persists through all of her paintings.

"There are times when the markings in my work are like representations in a cosmic scene," she told author and art historian John Driscoll, whose question and answer session with the artist appears in a new book that will be published this fall. "At other times, the marks are reminiscent of organisms viewed under the microscope. It is one of the things the multiple-panel pieces offer—the ability to see disparate things at the same time."

The symbols, however, are not the mission of a painting.

"I'm not interested in communicating something specific," Dintenfass said. "The process is my communication with the work. I hope that [viewers] feel something, that it makes a connection with them."

The point, she agreed, is that viewers can assimilate the colors and the shapes in the way they appreciate music; the final outcome depends on the viewer.

Marylyn Dintenfass will be in Greenville to continue that dialogue at the members' preview reception on November 14. A gallery guide will be available, and the full color publication, *Marylyn Dintenfass: Paintings*, will be available for sale this fall in the Museum Shop.

On January 8, members of the Carolina Youth Symphony will perform in the gallery, adding their tone to this visually vibrant experience.

Mary C. McCarthy