

# PACE LONDON

FOR IMMEDIATE RELEASE

## John Hoyland, Anthony Caro, Kenneth Noland

20 November 2015 – 16 January 2016  
6 Burlington Gardens, W1S 3ET

Private view: Thursday 19 November, 6 – 8 pm



London-Pace London is pleased to announce an exhibition of works by John Hoyland, Anthony Caro and Kenneth Noland, celebrating the friendship and connections between the three artists. The exhibition will be on view in the ground floor gallery of 6 Burlington Gardens from 20 November to 16 January 2016.

This exhibition is the first presentation by Pace London of these masters. It also marks Noland's first exhibition in the UK since the artist's death in 2010.

*Anthony Caro, John Hoyland, Kenneth Noland* will explore the matrix of concerns—colour, form, material and working in series—that these figures shared with a selection of work by each artist from the 1960s and 1970s. It will allow the viewer to consider the inner relations between important works by these modern masters.

Hoyland, Caro and Noland all emerged in the wake of the first generation of the New York School and sought to continue the legacies of their abstract forebears. Hoyland first met Noland in 1964 having already been deeply impressed by Caro's historic show at the Whitechapel Gallery in 1963, the year before his own appearance there with the influential 'New Generation' Exhibition. Caro's work had shifted ground dramatically during his time in the United States, and his capacity for inventing new forms had made Hoyland recognise the value of meeting the artists, including Noland, who had had such an impact on his friend.

The friendship of Caro and Noland had first begun in 1959 when Caro found his ideas sharpened by his encounters with the American artist, who was a leading figure among the post-painterly abstraction painters that critic Clement Greenberg was at that time championing. Already well established as an important colour-field painter and figure in the Washington Colour School, Noland left an indelible impression on his British peer with his commitment to the exploration of colour's psychic and phenomenological effects through serialized forms, including horizontal bands. As William C. Agee writes, Noland built on the legacy of Cézanne and Matisse and, by 1960, "had become a primary force in the development of abstract art...by exploring ways of colour painting virtually unimaginable, and often without precedent."

The encounter had its influence on Caro's practice, turning him away from the figurative style that had characterized his art at that time and toward the kinds of geometric forms he had seen in Noland's work. As their relationship developed, Caro returned to the United States in 1964 to teach at Bennington College, where he became closer to Noland, who was living nearby.

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While in Vermont in 1964, Caro and Noland spent time with Hoyland, who had travelled to the US on a Peter Stuyvesant Foundation bursary organised by the Whitechapel's director Bryan Robertson.

Although the three figures had met briefly in London a year earlier, this was the beginning of their mutual friendship.

The exhibition will feature a selection of Caro's Table sculptures, which are among his later serial works and which exemplify his shifting understanding of steel's materiality in both its painted and raw forms.

Both Hoyland and Noland shared an interest in the possibilities offered by the new medium of acrylic paint: acrylic was crucial to Noland's exploration of paint's materiality and the possibilities of colour; and, for Hoyland, too, it was becoming an indispensable means to his exploration of colours and forms and their dispositions on the plane, and in enabling him to exploit distinctions between opacity and translucency. From the mid-1960s onwards, the three artists continued to have a lively awareness of each other's work and maintained their friendship, meeting on both sides of the Atlantic. Caro's friendship with Hoyland was further strengthened by their trip to Brazil in 1969 when they represented Great Britain together at the São Paulo Bienal.

Hoyland, Caro, Noland follows the recent announcement of Pace's representation of the artist's estate. It coincides with *John Hoyland: Power Stations (Paintings 1964–1982)*, on view at Newport Street Gallery, London, until 3 April 2016.

## NOTES TO EDITORS

**John Hoyland** (b. 1934, Sheffield, United Kingdom; d. 2011, London, United Kingdom) studied at the Royal Academy Schools, London. He left in 1960 determined to build on his experiments with colour and form, having shown entirely abstract work for his final diploma show which was ordered off the walls for being abstract. His early inspirations included Pollock, Newman, Rothko and de Staël. Hoyland's work were included in the Whitechapel Gallery "New Generation 64" show and later presented a solo-exhibition there in 1967. From 1969, the artist spent increasing amounts of time in the US, where he enjoyed the company of such artists as Helen Frankenthaler, Robert Motherwell, Kenneth Noland and Larry Poons. At this time, Hoyland also deepened his appreciation of the work of Hans Hofmann and met Jules Olitski, and Paul Feeley. Since 1967 Hoyland has been the subject of numerous major exhibitions, including retrospectives at the Serpentine Gallery, London (1979–80); the Royal Academy of Arts, London (1999); and Tate St Ives (2006). This is Pace's first exhibition with Hoyland.

**Sir Anthony Caro, OM, CBE** (b. 1924, New Malden, United Kingdom; d. 2013, London, United Kingdom) studied engineering before working in the studio of Henry Moore in the early 1950s. By the end of the decade, Caro had begun to work with welded steel and aluminium, producing nonfigurative sculptures that explored the relationship between colour and form and were invested in the language of abstraction. This work positioned Caro as one of the leading British artists of the Post-war period and led to his inclusion in numerous major public collections and important exhibitions including the Whitechapel Gallery (1963), a 1975 Mid-career retrospective organised by The Museum of Modern Art, New York and a 2005 retrospective at the Tate Britain.

**Kenneth Noland** (b. 1924, Asheville, North Carolina; d. 2010, Port Clyde, Maine) attended Black Mountain College in the late 1940s and developed an interest in the effect of colour and form during his studies with Josef Albers and Ilya Bolotowski. In the 1950s and 1960s, Noland became an important figure in the Washington Colour School and colour-field painting, and developed relationships with Helen Frankenthaler, Clement Greenberg and Morris Louis. His work from the 1950s marked the beginning of his lifelong exploration of form, colour and edges.

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His work has been collected by numerous public institutions and exhibited in major exhibitions including *Kenneth Noland: A Retrospective* at the Solomon R. Guggenheim Museum, New York (1977); *Kenneth Noland: The Nature of Color*, Museum of Fine Arts, Houston (2006); and *Kenneth Noland: The Stripe Paintings*, Tate Liverpool (2006). This is Pace's second major exhibition and Pace London's first exhibition of Noland's work.

## PACE

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the 20th and 21st centuries. Founded by Arne Glimcher in Boston in 1960 and led by Marc Glimcher, Pace has been a constant, vital force in the art world and has introduced many renowned artists' work to the public for the first time. Pace has mounted more than 800 exhibitions, including scholarly ones that have subsequently travelled to museums, and published nearly 450 catalogues. Today Pace has nine locations worldwide: four in New York; two in London; one in Beijing, one in Hong Kong and a temporary space in Menlo Park, California. Pace London inaugurated its flagship gallery at 6 Burlington Gardens in 2012.

Pace London at 6 Burlington Gardens is open to the public Tuesday to Saturday, from 10 a.m. to 6 p.m. [www.pacegallery.com/](http://www.pacegallery.com/)

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Images: John Hoyland, 20.4.66, 1966, acrylic on canvas, 90" x 120" (228.6 cm x 304.8 cm) © Estate of John Hoyland. All rights reserved, DACS 2015

Anthony Caro, Table Piece XIX, 1967, polished steel, sculpture, 43.8 cm x 59.7 cm x 64.1 cm © Barford Sculptures Limited

Kenneth Noland, Salute, 1963, acrylic on canvas, 69" x 69" (175.3 cm x 175.3 cm) © Estate of Kenneth Noland. DACS, London/VAGA, New York 2015.