

Square with Open Circle II, 2011.
acrylic and black pencil on canvas
72-1/8" x 72-1/8".

Robert Mangold

510 West 25th Street, New York

April 4 – May 3, 2014

Opening Reception: Thursday, April 3, 6 – 8 PM

Pace Gallery is pleased to present *Robert Mangold*, an exhibition of new works made between 2011 and 2014. The exhibition will be on view at 510 West 25th Street from April 4 to May 3. A public opening reception will be held on Thursday, April 3 from 6 to 8 PM. This is the artist's first exhibition of new paintings in three years.

This exhibition continues Mangold's work with an enclosed void seen in his Ring Paintings, which he exhibited at the gallery in 2011, and his Frame Paintings of the early 1980s. A catalogue accompanying the exhibition includes the essay "Squaring the Circle" by Robert Storr, Dean and Professor of Painting/Printmaking, Yale University School of Art. About this new body of work, Storr writes, "This is vigorous, straight-from-the-shoulder art devoid of strain or bombast and imbued with a sureness and grace that are the hallmarks of genuine mastery."

Mangold's new work continues to explore the classic elements of composition—shape, line, and color—in a series of ten canvases. Squares, rectangles, and circles are found in individual works, though Mangold modifies rings, creating compounds of angles and curves. As Storr points out in his essay, Mangold paints with mostly "warm hues—yellows, ochers, oranges, and reds—with soft blues, green and grey," and counterpoints of a curvilinear or undulating graphite line.

Storr writes in his catalogue essay, "Mangold's most recent paintings share the hollow-core or donut format of [the Ring Paintings], even though the hole in the center is sometimes round and sometimes

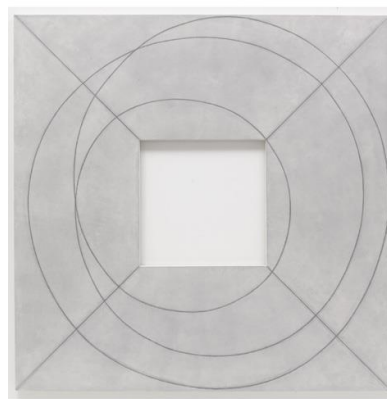
square. In their strangely configured aggregate, they might best be thought of as new wrinkles in a previous inscription of his essential iconography.”

This exhibition reveals subtle yet important changes in form and composition from the artist's previous bodies of work. “Mangold’s genius...” Storr writes, “...is to perceive fresh opportunities where others anticipate mere repetition. Thus, with a few adjustments in basic constructs already known to him and to us, he has provided himself and his viewers with a whole new set of formal relationships.” In one case, *Compound Ring II Variant (White Line)* (2012), Mangold leaves part of the canvas raw, creating the impression of a white curvilinear line that contrasts the black graphite line seen in *Compound Ring I* (2011) and other works.

This is the artist's 14th exhibition with Pace Gallery.



Compound Ring II Variant (White Line), 2012. acrylic and black pencil on canvas. 72" x 67-1/2"



Framed Square with Open Center II, 2013. acrylic and black pencil on canvas, 72-1/4" x 72-1/4"

Robert Mangold (b. 1937, North Tonawanda, NY) studied at the Cleveland Institute of Art before attending the Yale University School of Art and Architecture; he received both B.F.A (1961) and M.F.A. (1963) degrees from Yale.

Since his first solo exhibition 50 years ago, Mangold’s work has been the subject of numerous one artist and retrospective exhibitions throughout the United States and abroad, including *Robert Mangold* at the Guggenheim Museum, New York (1971); *Robert Mangold: Paintings 1971–1984*, organized by the Akron Art Museum with subsequent venues in New York, Texas and California (1984–86); *Robert Mangold: The Oberlin Window* at the Allen Memorial Art Museum, Oberlin College (1992), which coincided with the unveiling of a stained glass window designed by the artist for Oberlin’s historic Finney Chapel by architect Cass Gilbert, *Robert Mangold: Painting as Wall, Werke von 1964 bis 1993*, organized by the Hallen für neue Kunst with subsequent venues in Paris, Münster and Lisbon (1993–95); *Robert Mangold: X, Plus and Frame Paintings, Works from the 1980s* at the Parasol Unit Foundation for Contemporary Art, London (2009); *Robert Mangold, Beyond the Line: Paintings and Project 2000–2008* at the Albright-Knox Art Gallery, Buffalo, presented in 2009 in anticipation of commissioned glass windows at the Federal Courthouse Building in Buffalo, unveiled in 2012; and *Robert Mangold: Continuity and Discontinuity*, Cleveland Institute of Art, Ohio (2011).

The Bonnefantenmuseum in Maastricht mounted solo exhibitions on two separate occasions (1988, 1997), and the artist was the subject of an exhibition at the Centro Galego de Arte Contemporanea, Santiago de Compostela, Spain in 1999. Mangold has been included three times in Documenta (1972, 1977, 1982), four times in the Whitney Biennial (1979, 1983, 1985, 2004), and in the Venice Biennale (1993).

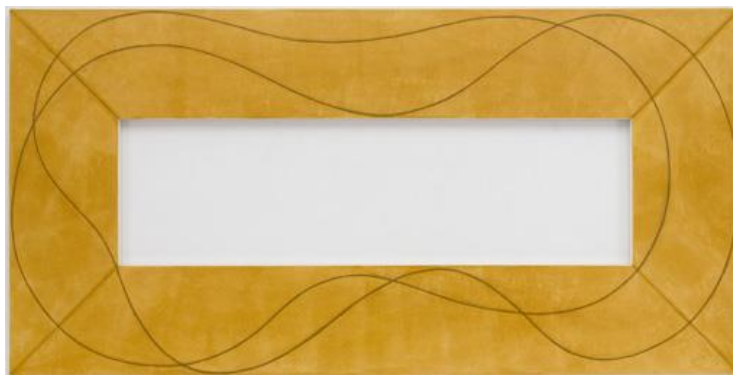
Early in his career, Mangold received a National Endowment for the Visual Arts Fellowship (1967). He became a recipient of a fellowship from the John Simon Guggenheim Memorial Foundation in 1969.

In 1993 he was awarded the Skowhegan Medal for Painting from the Skowhegan School of Painting and Sculpture. Robert Mangold became a trustee of Yale University Art Gallery (1999) and a member of the American Academy of Arts and Letters (2001).

Mangold is the subject of numerous scholarly texts and monographs. His catalogue raisonné was published in conjunction with the 1982 Stedelijk Museum, Amsterdam exhibitions, *Robert Mangold: Paintings 1964–1982* and *Drawings and Prints*. A second portion was added in 1998 at the time of the *Robert Mangold: Paintings and Drawings 1984–1997* and his being awarded the Jawlensky Prize at the Museum Wiesbaden. In 2000, Phaidon Press published the first major monograph on Robert Mangold.

Mangold's work can be found in more than 75 public collections in the United States and abroad including Stedelijk Museum, Amsterdam; High Museum of Art, Atlanta; Fundació "la Caixa," Barcelona; Kunstmuseum, Basel; The Museum of Fine Arts, Boston; The Art Institute of Chicago; Cleveland Museum of Art; Dallas Museum of Art; Des Moines Art Center; Musée de Grenoble, France; Kunsthalle, Hamburg; The Menil Collection, Houston; The Museum of Fine Arts, Houston; The Israel Museum, Jerusalem; Nelson-Atkins Museum of Art, Kansas City; Tate Gallery, London; The J. Paul Getty Trust, Los Angeles; Museum of Contemporary Art, Los Angeles; Bonnefantenmuseum, Maastricht; Museo Nacional Centro de Arte Reina Sofía, Madrid; Walker Art Center, Minneapolis; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art San Diego; Kunstmuseum Winterthur, Switzerland; Tokyo Metropolitan Art Museum; Museum Ludwig, Vienna; Hirshhorn Museum and Sculpture Garden, Washington, and the National Gallery of Art, Washington.

Robert Mangold lives and works in upstate New York.



Extended Frame A, 2014. acrylic and black pencil on canvas, 45" x 90".

###

For more information about Robert Mangold, please contact Madeline Lieberberg at 212.421.8987 / mlieberberg@pacegallery.com. For general inquiries, please email newyork@pacegallery.com; for reproduction requests, email reprorequest@pacegallery.com.