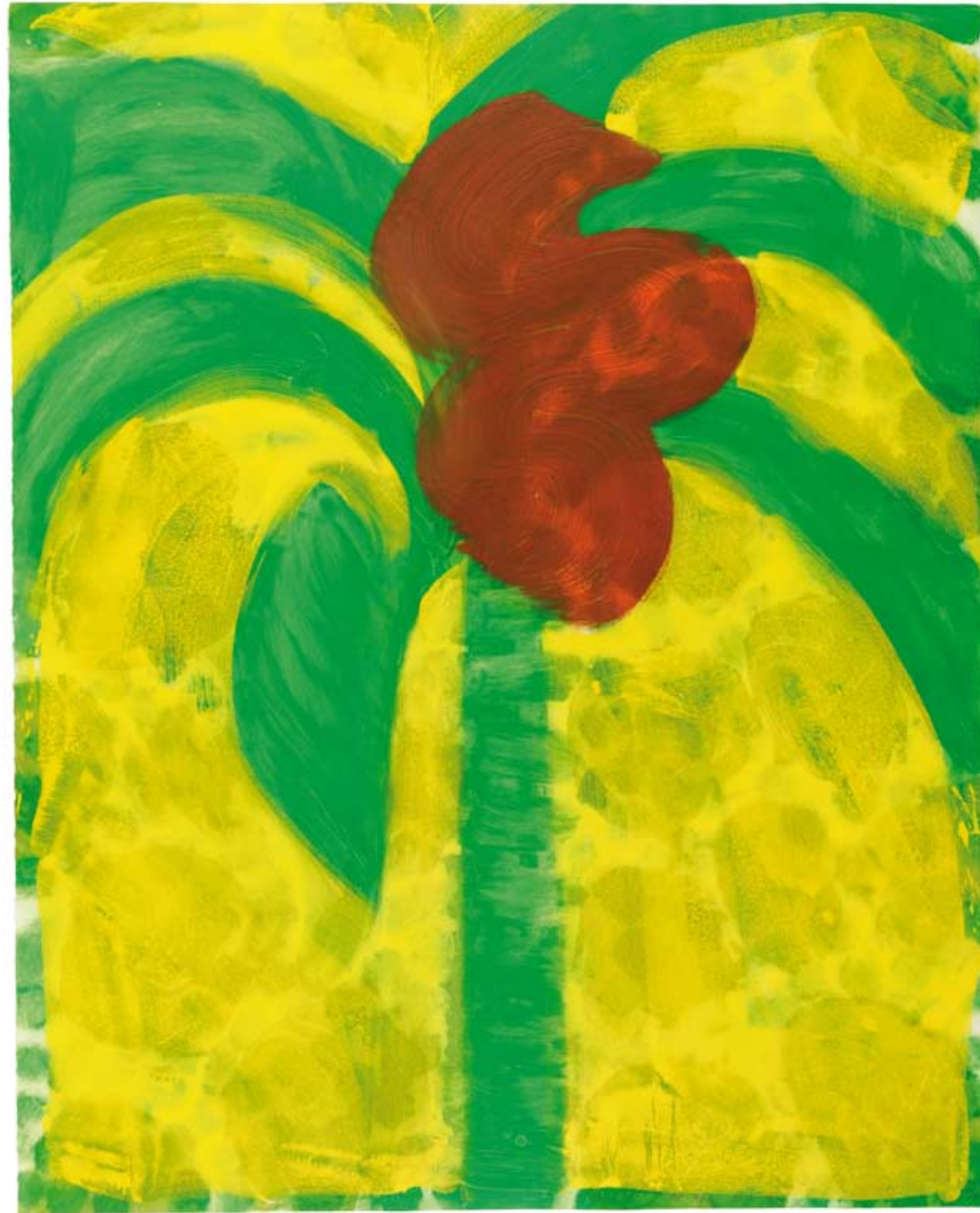


galerie
andresthalmann

Howard Hodgkin
As Time Goes By

Exhibition 27 August - 23 October 2010



Flowering Palm 1990, Hand-coloured etching with carborundum, Paper and image 149.4 x 120.5 cm

Howard Hodgkin – As Time Goes By

Howard Hodgkin ist Turner-Preisgewinner und einer der bedeutendsten zeitgenössischen Maler Grossbritanniens. Seit Jahren bilden nebst der Malerei die druckgrafischen Arbeiten einen wesentlichen Teil seines Oeuvres. Oftmals unterzieht Howard Hodgkin diese Werke – zusätzlich zu einigen komplexen und langwierigen Druckprozessen – einer individuellen malerischen Bearbeitung. Dadurch wird jede Arbeit einzigartig.

Wir freuen uns ausserordentlich, Ihnen in dieser Ausstellung mit „As Time Goes By“ nicht nur das aktuellste Werk des Künstlers, sondern – mit über sechs Metern Länge – auch seine grösste je entstandene druckgrafische Arbeit zu zeigen. Ein Kunstwerk, das durch seine Ausmasse Grenzen überschreitet und Perspektiven erweitert. Möglich wurde die Ausstellung nur, indem uns Howard Hodgkin eine seiner Epreuves d'Artiste zur Verfügung gestellt hat.

Mein herzlichster Dank geht an Howard Hodgkin und Antony Peattie für ihre langjährige Freundschaft und an Alan Cristea für die ausgezeichnete Zusammenarbeit. Ebenfalls herzlich danken möchte ich Eduardo Leemann, Katharina von Allmen und Irene Franco von der Falcon Private Bank, die es uns ermöglichen, die Ausstellung über die Galerieräumlichkeiten hinaus zu erweitern und das Werk Howard Hodgkins einem breiteren Publikum zugänglich zu machen.

„As Time Goes By“ ist eine in jeder Beziehung aussergewöhnliche Ausstellung, mit der wir Ihre Begeisterung für einen herausragenden Künstler wecken möchten.

Howard Hodgkin, who has been awarded the Turner Prize, is one of Britain's foremost contemporary painters.

For years now printmaking has been an important part of Hodgkin's oeuvre. He often submits his prints not only to complex and lengthy printing processes but also adds individual brush strokes making each sheet unique.

We take exceptional pleasure in presenting As Time Goes By in this exhibition. Not only is this Hodgkin's latest work; at a width of over six metres it is also his largest print ever. It is a work of art whose dimensions transcend boundaries and shift perspectives. This exhibition has only become possible because the artist put one of his épreuves d'artiste at our disposal.

I would like to express my most heartfelt gratitude to Howard Hodgkin and Antony Peattie for their long-standing friendship and to Alan Cristea for the excellent cooperation. Also, I am grateful to Eduardo Leemann, Katharina von Allmen and Irene Franco at the Falcon Private Bank, who have made it possible for us to expand the show beyond the confines of our gallery and present Howard Hodgkin's work to a wider audience.

In every respect As Time Goes By is an exceptional exhibition and we hope it will awaken your enthusiasm for an exceptional artist.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Howard Hodgkin – As Time Goes By

Howard Hodgkin zählt zu den renommiertesten zeitgenössischen Künstlern Grossbritanniens. Seine Werke visualisieren vibrierende Farbklänge, die an der Grenze zwischen Figuration und Abstraktion Emotionen und Erinnerungen auslösen. In seinem jüngsten, überdimensionalen Werk „As Time Goes By“ setzt Hodgkin seine üppigen, fluiden Malgesten mit grösster Spontaneität und Heftigkeit ein und erzeugt so ein betörendes Meisterwerk. Mit einer Breite von rund sechs Metern ist dieses Werk die grösste Druckgrafik, die er bis anhin geschaffen hat. Die Galerie Andres Thalmann präsentiert dieses raumgreifende Schlüsselwerk aus Hodgkins aktueller Schaffensperiode im Kontext seines druckgrafischen Oeuvres.

In einer vielzitierten Aussage umschreibt Howard Hodgkin seine künstlerische Position: “I am a representational painter but not a painter of appearances. I paint representational pictures of emotional situations.” In seinen sinnlichen Farbkompositionen evoziert Hodgkin die Erinnerung an Begegnungen und Orte und die damit verbundenen Stimmungen. Seine Erinnerungen werden durch den Malakt lebendig. Hodgkin schafft oft widersprüchliche Kompositionen. Eindrücke und Gefühle rekonstruiert er und verunklärt sie gleichzeitig, indem er intensive Farbkontraste mit deutlichen Zeichen durchsetzt und sukzessive übereinander schichtet. Mit einem gemalten Rahmen wird die suggestive Wirkung der pulsierenden Farbräume noch akzentuiert.

In der Bildstruktur kommen die Konfigurationen nur verhüllt zum Vorschein. Oft kreiert Hodgkin mit aneinander gereihten Farbtupfern oder breiten Pinselstrichen eine zusätzliche Ebene, die sich dem Bild als Textur einschreibt. Im Werk „As Time Goes By“ geraten die Farbtupfer, die Hodgkin gerne als autonome Zeichen definiert, zum eigentlichen Bildgegenstand. In ihrer spontanen Setzung bilden sie ein loses Raster. Da die Tupfer in unterschiedlichen Farben und zuweilen übereinander aufgetragen sind, entstehen mehrere Raster, die sich visuell überlagern und der Komposition eine starke Tiefenwirkung verleihen.

Seit den späten siebziger Jahren erzeugt Hodgkin druckgrafische Blätter. Zahlreiche Werkserien sprechen von seinem Bestreben,

druckspezifische Methoden fortwährend auszureizen und mit seinen malerischen Errungenschaften zu verbinden. Der Künstler bereichert die Druckgrafik um eine wesentliche Innovation, indem er die Handkolorierung als integralen Bestandteil in den Druckprozess einführt. Während Grafiken üblicherweise am Schluss von Hand koloriert werden, setzt Hodgkin sie zunehmend in den unterschiedlichen Druckphasen ein. Die von Hand aufgetragenen Malgesten verleihen den Blättern eine üppigere Textur und verstärken durch ihren dezenten Glanz das Oszillieren der Bildebenen.

Im Rahmen seiner Druckgrafik entwickelte Hodgkin einen eigenständigen Zyklus. Inspiriert von Postern gestaltete er unter anderem seine grossformatigen Palmen-Bilder. In einer plakativen Formensprache hat er Sinnbilder entwickelt, die eine exotische Atmosphäre versprühen. Über Howard Hodgkins druckgrafische Oeuvre ist 2003 im Thames & Hudson Verlag unter der Federführung von Liesbeth Heenk und Nan Rosenthal ein umfangreicher Catalogue Raisonné erschienen.

1932 in London geboren, besuchte Howard Hodgkin die Camberwell School of Art und die Bath Academy of Art in Corsham. Im Jahre 1984 vertrat der Künstler Grossbritannien an der Biennale von Venedig. Ein Jahr später war er Turner-Preisträger. Seit über vierzig Jahren figurieren seine Werke in internationalen Ausstellungen sowie in wichtigen öffentlichen und privaten Sammlungen auf der ganzen Welt. Zu seinen bedeutenden Ausstellungen gehört die Schau Paintings 1975-1995, die am Metropolitan Museum of Art in New York eröffnet wurde und in Fort Worth, Düsseldorf und London Halt machte, gefolgt von einer grösseren Retrospektive am Irish Museum of Modern Art in Dublin (2006), die von Tate Britain und vom Museo Nacional Centro de Arte Reina Sofia in Madrid übernommen wurde. Das Metropolitan Museum of Art in New York zeigt bis November 2010 Hodgkins Serien “Into the Woods” und “Venice”, die sich in der Sammlung des Museums befinden.

Ruth Littman
Leiterin Galerie Andres Thalmann



Howard Hodgkin – As Time Goes By

Howard Hodgkin is one of Britain's leading contemporary artists. His vibrantly colourful works oscillate between figuration and abstraction; they visualise and evoke feelings and memories. Hodgkin's latest giant work, *As Time Goes By*, combines his exuberant, fluid painterly gesture with great spontaneity and verve, and is a beguiling masterpiece. Some six metres wide, this is his biggest print so far. Galerie Andres Thalmann proudly presents this key work alongside other pieces from Hodgkin's recent print series.

In a much-quoted statement Hodgkin described his position as an artist: "I am a representational painter but not a painter of appearances. I paint representational pictures of emotional situations." His sensual colour compositions evoke memories of places and encounters and the sentiments associated with them. The act of painting revives his memories. In his compositions Hodgkin often creates dramatic contrasts, both reconstructing and obscuring his impressions and feelings by superimposing layers and juxtaposing intense colour contrasts and distinct marks. Painted frames enhance the suggestive effect of his pulsating colours.

Motifs tend to be embedded in Hodgkin's pictorial structures. He often creates additional levels consisting of lines of wide brush strokes or splashes of colour, which inscribe themselves as texture. He has defined the splashes as autonomous signs, which in *As Time Goes By* are the actual subject. Spontaneously placed, in various colours and with some overlapping, the splashes create several visually superimposed grids that give great depth to the composition.

In the late 1970s Hodgkin embarked on printmaking. Many series document his endeavour to push the boundaries of this genre and to combine printing and painting techniques. His innovative contribution to printmaking has been to treat hand colouration as an integral element of the printing

process where it usually occurs at the end. Hodgkin, however, has increasingly integrated colouration at various stages of the process. His hand-painted prints acquire a more voluptuous texture, with the paint's gleam producing an oscillation between visual levels.

Hodgkin has created an autonomous print cycle. Inspired by posters he designed, among others, his large-scale palm images. He has developed emblems in a bold formal idiom that exude an exotic atmosphere. A comprehensive catalogue raisonné on Howard Hodgkin's printed oeuvre, edited by Liesbeth Heenk and Nan Rosenthal, was published by Thames & Hudson in 2003.

Howard Hodgkin was born in London in 1932 and attended Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984, he represented Britain at the Venice Biennale and in the following year won the Turner Prize. He has exhibited internationally for over four decades and his work is included in major public and private collections all over the world. Major museum surveys include *Paintings 1975-1995* which opened at the Metropolitan Museum of Art, New York and toured to Fort Worth, Düsseldorf, and London; a major retrospective at the Irish Museum of Modern Art, Dublin (2006) travelling to Tate Britain and Museo Nacional Centro de Arte Reina Sofia, Madrid. Until November 2010 the Metropolitan Museum of Art, New York, shows Hodgkin's series *Into the Woods* and *Venice* from its collection.

Ruth Littman
Director, Andres Thalmann Gallery







As Time Goes By, 1931

Song from the film Casablanca, 1942

This day and age we're living in
Gives cause for apprehension
With speed and new invention
And things like fourth dimension.

Yet we get a trifle weary
With Mr. Einstein's theory.
So we must get down to earth at times
Relax relieve the tension

And no matter what the progress
Or what may yet be proved
The simple facts of life are such
They cannot be removed.

You must remember this
A kiss is just a kiss, a sigh is just a sigh.
The fundamental things apply As time goes by.
And when two lovers woo

They still say, „I love you.“
On that you can rely
No matter what the future brings
As time goes by.

Moonlight and love songs
Never out of date.
Hearts full of passion
Jealousy and hate.
Woman needs man
And man must have his mate
That no one can deny.

It's still the same old story
A fight for love and glory
A case of do or die.
The world will always welcome lovers
As time goes by.

Oh yes, the world will always welcome lovers
As time goes by.

“As Time Goes By” - music and words by Herman
Hupfeld, 1931, © 1931 Warner Bros. Music Cor-
poration, ASCAP

As Time Goes By, 2009

The song As Time Goes By (1931), from the film Casablanca (1942), has been chosen by Howard Hodgkin as the joint title for his two most recent monumental hand-painted, sugar-lift aquatint and carborundum etchings of which the Blue Version is currently displayed at the Galerie Andres Thalmann. The two works, which are essentially the same composition but which are painted and printed in different colours, are the result of a close collaboration between the artist and Jack Shirreff, a collaboration that has endured for over 25 years and which has led to a large part of the artist's editioned work. The understanding between Hodgkin and Shirreff that has grown over the years has gradually spread to the rest of the team at 107 Workshop in Wiltshire, led by master printer, Andrew Smith.

As Time Goes By, in its two manifestations, constitutes the culmination of this collaboration. They are the largest intaglio prints ever undertaken by either the artist or the printer and, at 8ft by 20ft, may indeed be the largest etchings undertaken anywhere by anyone.

Each composition is executed on five separate sheets of hand-torn 350gsm Moulin de Gué paper. All five sheets are laid out side by side on the floor of the studio and the borders are then hand-painted with specially fabricated brushes ranging in size from 6 inches to 14 inches. The border of the blue version is painted in Anthraquinone, Outremer, and Brilliant Blue acrylic and the border of the red version with Cadmium Red Light, Pyrrole Red and Cadmium Red Medium acrylic. Each image requires about 9 litres of medium and 2 litres of pigment and takes about two days to dry.

Once dry, each panel is printed from one plate made up of three sheets of copper. These plates are placed vertically and the sugar-lift solution generously applied to make a telling mark and to create the line of the drips. The plates are then processed and etched to varying depths before being inked up in the following colours from left to right

Blue version

Panel 1 Emerald Green; Emerald Green and Lemon Yellow; Cerulean Blue; Outremer; Terre d'Ombre Naturelle and Solferino Violet; Violet Solide and Prussian Blue; Solferino Violet and Prussian Blue; Ocean Blue; Prussian Blue; Rouge Ardent, Outremer and Solferino Violet; Jaune Capucine.

Panel 2 Emerald Green; Terre d'Ombre Naturelle; Jaune Capucine; Primrose Yellow; Ocean Blue; Outremer; Violet Solide; Prussian Blue; Cerulean Blue and Lemon Yellow; Solferino Violet; Orient Blue and Violet Solide.

Panel 3 Emerald Green; Cerulean Blue; Jaune Capucine; Bone Black and Prussian Blue; Solferino Violet and Prussian Blue; Turquoise Blue; Primrose Yellow; Terre d'Ombre Naturelle; Solferino Violet; Cobalt Blue; Solferino Violet and Outremer.

Panel 4 Vert Solide and Payne's Grey; Viridian Green; Viridian Green and Carmine; Terre d'Ombre Naturelle and Payne's Grey; Prussian Blue.

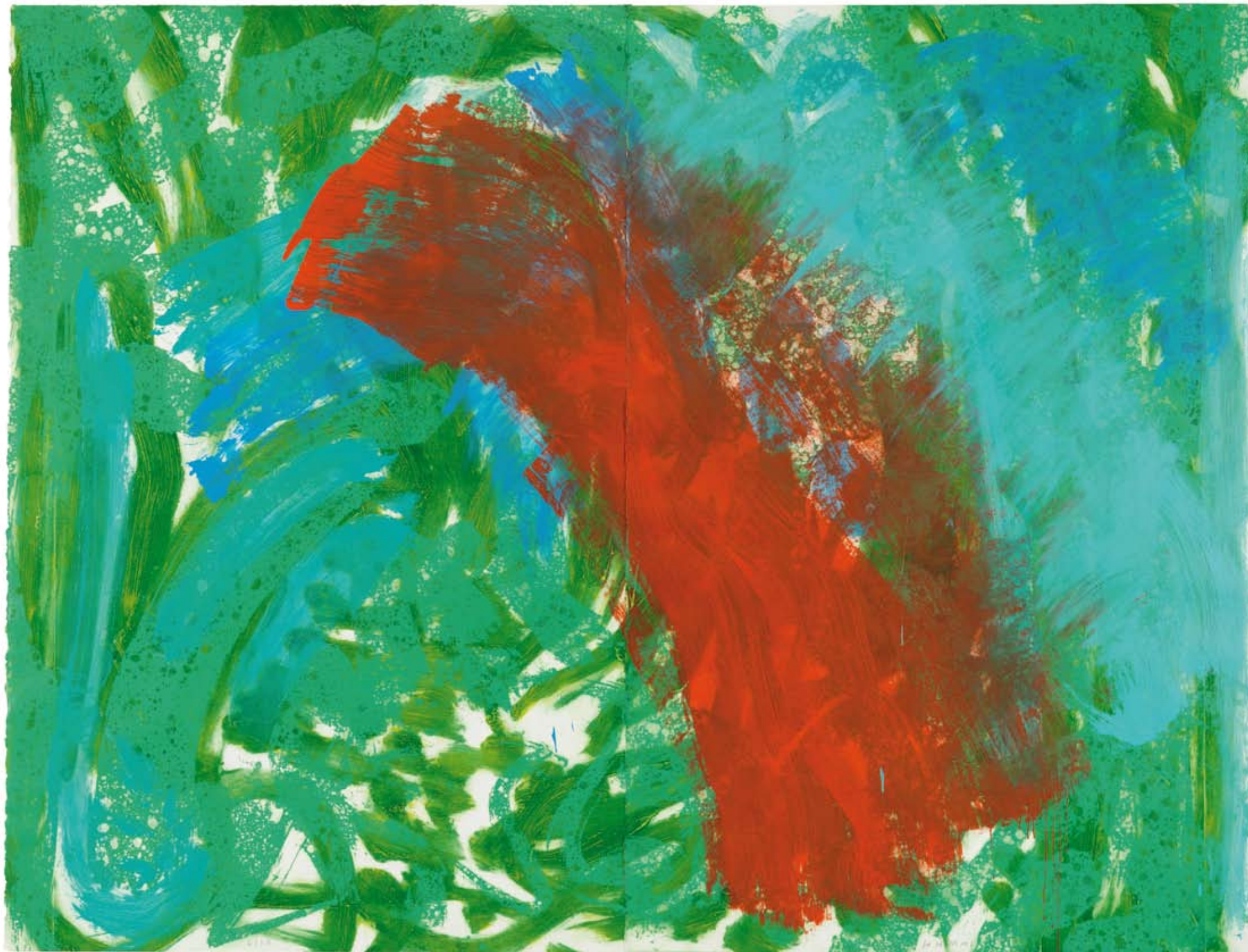
Panel 5 Prussian Blue and Payne's Grey; Viridian Green; Viridian Green and Carmine; Terre d'Ombre Naturelle and Payne's Grey; Vert Solide; Lemon Yellow and Cerulean Blue; Vermillion Red, Capucine and Terre d'Ombre Naturelle

Text: Courtesy Alan Cristea Gallery





Into the Woods, Autumn 2001
Two part hand-painted liftground etching
with coarse aquatint and carborundum
Overall paper size 203.2 x 266.6 cm



Into the Woods, Summer 2001
Two part hand-painted liftground etching
with coarse aquatint and carborundum
Overall paper size 203.2 x 266.6 cm



Into the Woods, Spring 2001
Two part hand-painted liftground etching
with coarse aquatint and carborundum
Overall paper size 203.2 x 266.6 cm



Into the Woods, Winter 2001
Two part hand-painted liftground etching
with coarse aquatint and carborundum
Overall paper size 203.2 x 266.6 cm



Venice, Morning 1995
16 part hand-painted etching
and aquatint with carborundum
printed from five plates
Overall paper size
160.0 x 196.5 cm

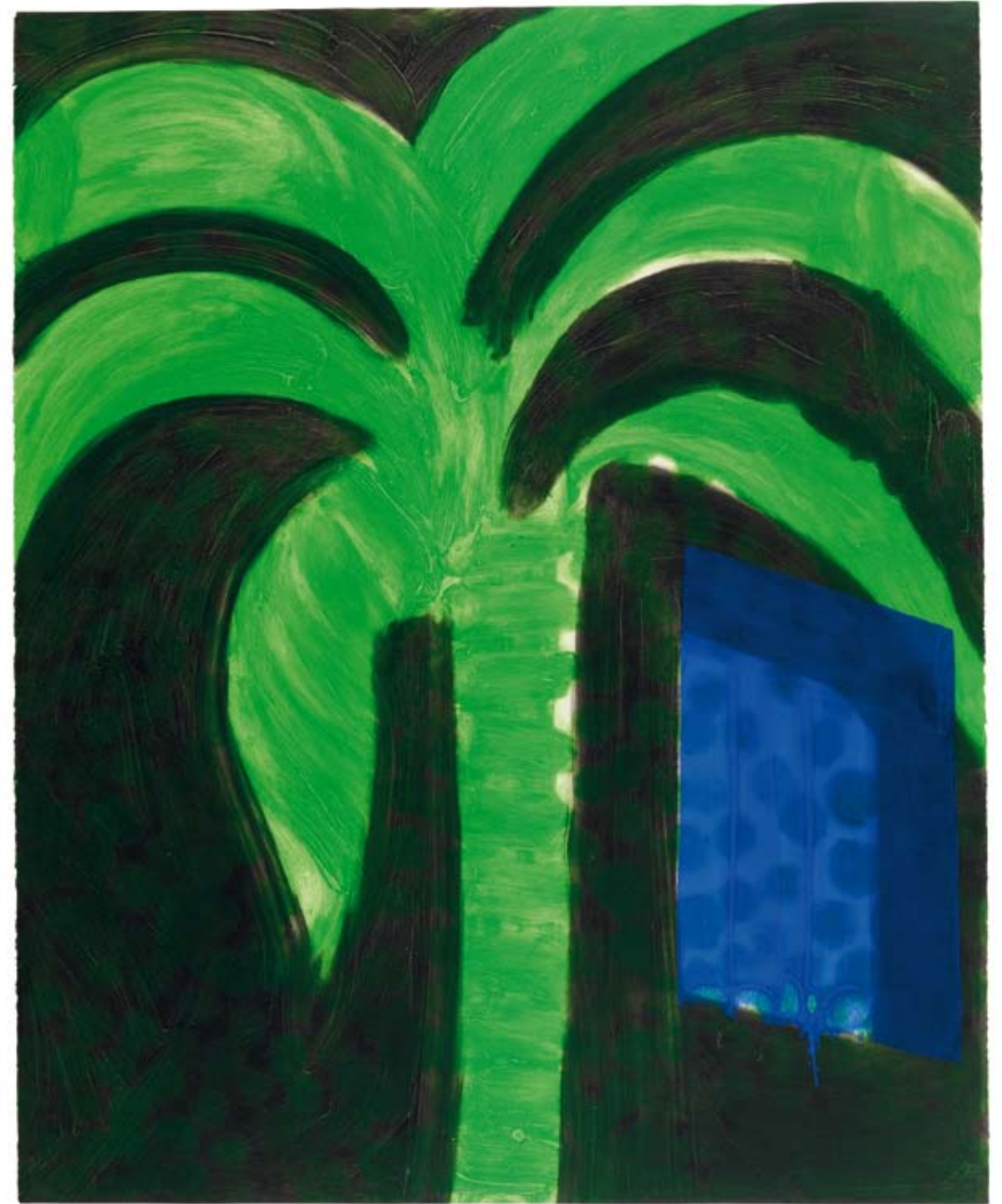


Venice, Afternoon 1995
16 part hand-painted etching
and aquatint with carborundum
printed from five plates
Overall paper size
160.0 x 196.5 cm





Monsoon 1988, Lithograph with hand colouring, Paper and image 107.6 x 135.8 cm



Palm and Window 1990, Hand-coloured etching with carborundum, Paper and image 149.4 x 120.5 cm





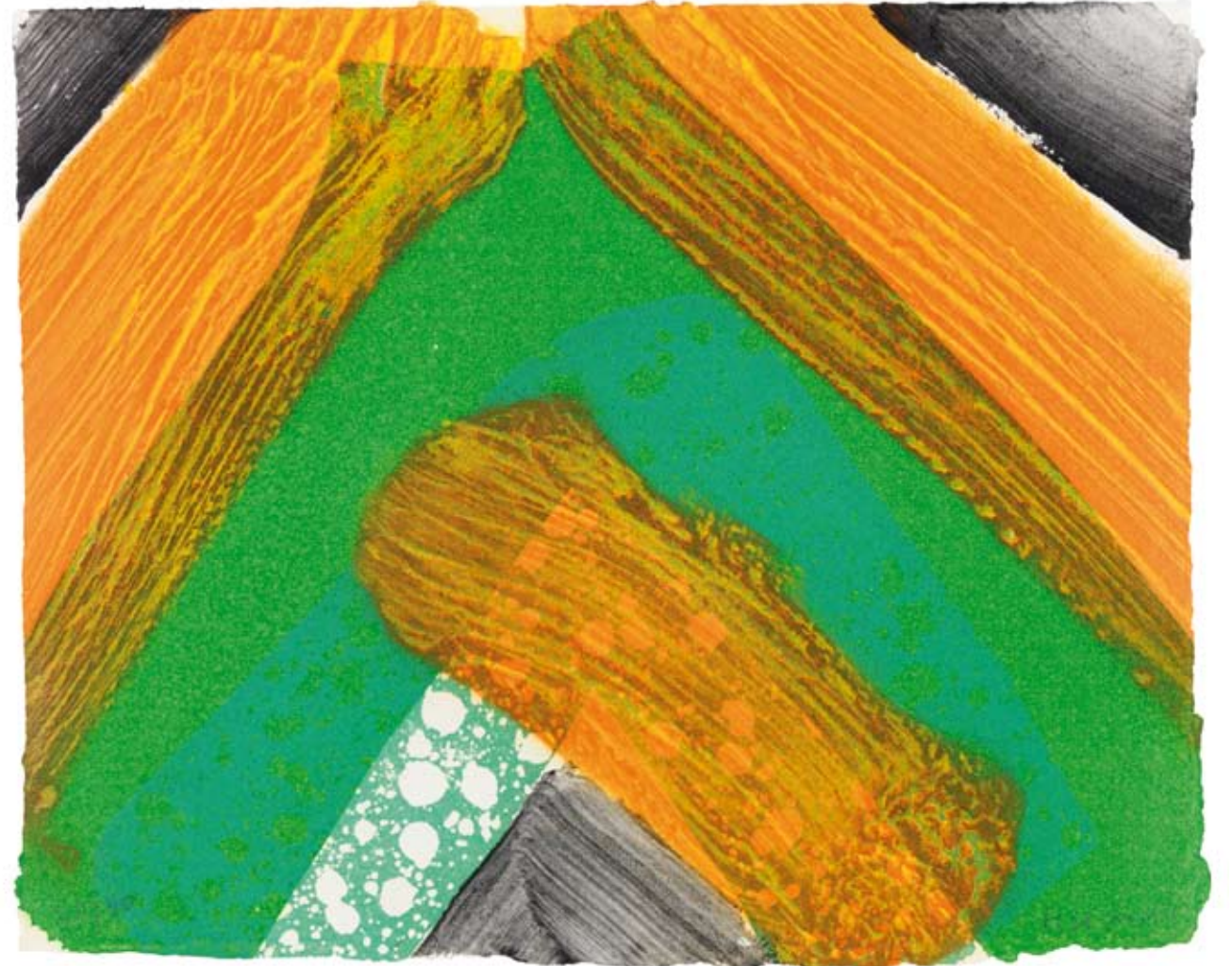
Two's Company a 2003, Aquatint and carborundum etching with hand painting, Paper and image: 38.0 x 46.5 cm



Home 2001, Hand-painted liftground etching with aquatint and carborundum, Paper and image 36.8 x 41.4 cm



Tears Idle Tears 2001, Hand-painted liftground etching with aquatint and carborundum, Paper and image 29.2 x 36.5 cm



You Again 2001, Hand-painted liftground etching with aquatint and carborundum, Paper and image 28.0 x 35.5 cm



BIOGRAPHY

1932 Born 6th August, London
 1940-43 Lived in the United States
 1949-50 Studied at the Camberwell School of Art, London
 1950-54 Studied at the Bath Academy of Art, Corsham
 1954-56 Taught at Charterhouse School, Surrey
 1955 Married Julia Lane, two sons
 1956-66 Taught at the Bath Academy of Art, Corsham
 1966-72 Taught at the Chelsea School of Art, London
 1970-76 Trustee of the Tate Gallery, London
 1976/80 Awarded Second Prize at the John Moores exhibition
 1976-77 Artist in Residence, Brasenose College, Oxford
 1977 Appointed CBE (Commander of the British Empire)
 1978-85 Appointed Trustee of the National Gallery, London
 1985 Awarded 1985 Turner Prize
 1988 Appointed Honorary Fellow of Brasenose College, Oxford
 1989 Appointed to The Committee, National Art Collections Fund
 1992 Awarded Knighthood
 1995 Retrospective Exhibition at Metropolitan Museum of Art, New York
 1999 Appointed Honorary Fellow of the London Institute
 2000 Appointed Honorary Doctorate of Letters, Oxford University
 Currently lives in London

SOLO EXHIBITIONS

1964 Arthur Tooth and Sons, London, UK.
 1967 Arthur Tooth and Sons, London, UK.
 1969 Kasmin Gallery, London, UK.
 1970 Arnolfini Gallery, Bristol, UK.
 1971 Gallery Muller, Cologne, Germany.
 Kasmin Gallery, London, UK.
 1972 Waddington Galleries, London, UK.
 1975 Arnolfini Gallery, Bristol, UK.
 1976 Arts Council exhibition toured to: Museum of Modern Art, Oxford; Serpentine Gallery, London; Turnpike Gallery, Leigh; Laing Art Gallery, Newcastle upon Tyne; Aberdeen Art Gallery, Aberdeen; Graves Art Gallery, Sheffield, UK.
 Waddington Galleries, London, UK.
 Tate Gallery, London, UK.
 1977-79 Museum of Modern Art, Oxford, UK.
 1978 Riverside Studios, London, UK.
 British Council exhibition toured to India, Malaysia and Colombia.
 1980 Bernard Jacobson, New York, USA.
 1981 M. Knoedler and Co., Inc., New York, USA.
 Bernard Jacobson, Los Angeles, USA.
 1981-82 University of Queensland Art Museum and British Council exhibition toured throughout Australia.
 1982 Bernard Jacobson, London, UK.

SOLO EXHIBITIONS – CONTINUED

1982 Tate Gallery, London, UK.
 1984 M. Knoedler and Co., Inc., New York, USA.
 1984-85 Phillips Collection, Whitechapel Art Gallery and British Council exhibition toured to: British Pavilion; Venice Biennale, Italy; Phillips Collection, Washington D.C; Yale Centre for British Art, New Haven, Connecticut, USA; Kestner-Gesellschaft, Hannover, Germany and the Whitechapel Art Gallery, London, UK.
 1985 LA Louver Gallery, Los Angeles, USA.
 Bernard Jacobson Gallery, London, UK.
 Tate Gallery, London, UK.
 1986 Albright-Knox Art Gallery, Buffalo, New York, USA.
 1987 Waddington Galleries, London, UK.
 1988 Waddington Galleries, London, UK.
 M. Knoedler and Co., Inc., New York, USA.
 1989 The Joanne Chappell Gallery, San Francisco, USA.
 Marsha Mateyka Gallery, Washington D.C, USA.
 Gallery Ikeda-Bijutsu, Bijutsu, Japan.
 1989-90 British Council exhibition toured to: Spain, Morocco and Greece.
 1990 Galerie Michael Werner, Cologne, Germany.
 Reynolds/Minor Gallery, Richmond, Virginia, USA.
 Ganz Gallery, Cambridge, UK.
 Lumley-Cazalet, London, UK.
 1990-91 British Council exhibition toured to: Musée des Beaux-Arts; Nantes Caixa de Pensions, Barcelona, Spain; Scottish National Gallery of Modern Art, Edinburgh, Scotland, and the Douglas Hyde Gallery, Trinity College, Dublin.
 1991 Karsten Schubert, London, UK.
 Brooke Alexander Editions, New York, USA.
 Waddington Galleries, London, USA.
 1993 Anthony d'Offay Gallery, London, UK.
 1993-94 M. Knoedler and Co., Inc., New York.
 1995 Alan Cristea Gallery, London, UK.
 Smith Andersen Gallery, California, USA.
 1995-96 Metropolitan Museum of Art, New York, USA.
 Modern Art Museum, Fort Worth, TX, USA.
 1998 Galerie Lutz & Thalmann, Zurich, Switzerland.
 2000 Anthony d'Offay Gallery, London, UK.
 2001 Alan Cristea Gallery, London, UK.
 Dulwich Picture Gallery, London, UK.
 2002 Pace Editions, New York, USA.
 Galerie Lutz & Thalmann, Zurich, Switzerland.
 Dean Gallery, National Galleries of Scotland, Edinburgh, Scotland.
 2003 Print Retrospective, Alan Cristea Gallery, London, UK.
 Gagosian Gallery, New York, USA.
 2005 Small Paintings, Galerie Lutz & Thalmann, Zurich, Switzerland.
 2006 Tate Britain, London (touring from IMMA, Dublin and to Reina Sofia, Madrid, Spain).
 Print Retrospective, Alan Cristea Gallery, London, UK.

SOLO EXHIBITIONS – CONTINUED

- 2006 Howard Hodgkin-Prints, Laing Art Gallery, Newcastle, UK and toured to Abbot Hall, Cumbria and the Victoria Art Gallery, Ormean Baths Gallery, Belfast, Ireland, and The Gallery at Winchester, Discovery Centre, Turnpike Gallery, Leigh and PM Gallery & House, London, UK.
- 2007 Yale Centre for British Art, Yale, New Haven, Conn., USA.
Fitzwilliam Museum, Cambridge, UK.
- 2008 Gagosian Gallery, London, UK.
- 2009 Prints, PM Gallery and House, Ealing, London, UK.
As Time Goes By, Alan Cristea Gallery, London, UK.
As Time Goes By, Southampton City Art Gallery, Hampshire, UK.
- 2009/10 Seven New Paintings, Gagosian Gallery, London, UK.
- 2010 Time and Place: Paintings 2001-2010, Modern Art Oxford, Oxford, UK.
As Time Goes By, Galerie Andres Thalmann, Zurich, Switzerland.

GROUP EXHIBITIONS

- 1963 British Painting in the Sixties, Tate Gallery and Whitechapel Art Gallery, London organised by Contemporary Art Society.
- 1965 Pop Art, Nouveau Realisme, Palais des Beaux-Arts, Brussels, Belgium.
- 1967 Paris Biennale, Musée d'Art Moderne de la Ville de Paris, France.
- 1970 Contemporary British Art, The National Museum of Modern Art, Tokyo, in collaboration with the British Council.
- 1973 Henry Moore to Gilbert and George – Modern British Art from the Tate Gallery, Palais des Beaux-Arts, Brussels, Belgium.
- 1974 Tokyo Biennale - First International Biennale. Exhibition of Figurative Paintings in Tokyo, Shibuya Tokyo Department Store, touring to Hanshin Department Store, Osaka.
- 1977 Hayward Annual, Hayward Gallery, London, UK.
British Artist of the Sixties from the collections of the Tate Gallery, Tate Gallery, London, UK.
- 1979 The Artists Eye, National Gallery, London, UK.
- 1981 A New Spirit in Painting, Royal Academy, London, UK.
- 1982 Aspects of British Art Today, Tokyo Metropolitan Art Museum, touring to Tochigi Prefecture Museum of Fine Art, Utsunomiya, National Museum of Art, Osaka Fukuoka Art, Museum Hokkaido Museum of Modern Art, Sapporo.
- 1984 An International Survey of Recent Paintings & Sculpture, Museum of Modern Art, New York, USA.
- 1985 Made in India, Museum of Modern Art, New York, USA.
- 1986 The Window in Twentieth-Century Art, Neuberger Museum, New York, USA.
- 1986 Forty Years of Modern Art 1945-1985, Tate Gallery, London, UK.
- 1987 British Art in the 20th Century, Royal Academy, London, UK.
- 1992 British Figurative Painting, Israel Museum, Israel.

GROUP EXHIBITIONS – CONTINUED

- 1993 The Sixties Art Scene in London, Barbican Art Gallery, London, UK.
- 1994 Here and Now, Serpentine Gallery, London, UK.
- 1998 Signature Pieces, Alan Cristea Gallery, London, UK.
- 2000 Encounters, National Gallery, London, UK.
- 2002 The Galleries Show – Contemporary Art in London, Royal Academy, London, UK.
- 2003 Alan Cristea Gallery Publications, Alan Cristea Gallery, London, UK.
- 2004 Art & the 60s, This was Tomorrow, Tate Britain, London, UK.
- 2008 Masterpieces of Modern British Art, Osbourne Samuel, London, UK.
- 2010 Summer Exhibition, Alan Cristea Gallery, London, UK.

PUBLICATIONS

BOOKS

The Way We Live Now. Published by: Karsten Schubert.
Susan Sontag's short story with 6 coloured aquatints, with added tempera, by Howard Hodgkin.

Evermore. Published by: Palawan Press.
Evermore, a short story by Julian Barnes, illustrated with six etchings by Howard Hodgkin.

Howard Hodgkin. Published by: Thames and Hudson.
Andrew Graham-Dixon's monograph, 2nd rev. ed. 2001. It includes a number of 'Artist's Statements'.

Howard Hodgkin: The Complete Prints. Published by: Thames and Hudson. Catalogue raisonné of the prints, 2003, ed. Liesbeth Heenk; intro. Nan Rosenthal.

Howard Hodgkin: The Complete Paintings. Published by: Thames and Hudson.
Catalogue raisonné of the paintings, second edition, 2006, ed. and intro. Marla Price; essay, 'Mystery in Method' by John Elderfield.

Writers on Howard Hodgkin. Published by: Irish Museum of Modern Art and Tate Publishing.
Essays by Enrique Juncosa, Colm Toibin, Bruce Chatwin, James Fenton, Susan Sontag, Bruce Bernard, William Boyd, Julian Barnes, Anthony Lane, Alan Hollinghurst; poem by James Fenton, ed. Enrique Juncosa, 2006.

CATALOGUES

Indian Leaves. Published by: Petersburg Press.
Catalogue of the exhibition of works using textile dyes on unsized paper at Tate Gallery, London, with a Portrait of the Artist by Bruce Chatwin and Artist's Notes, 1982

Howard Hodgkin, Prints 1977 - 1983. Published by: The Tate Gallery.
Catalogue accompanying the exhibition of the same name held at the Tate Gallery in 1985.

Howard Hodgkin. Published by: Michael Werner, Cologne, 1990.
Catalogue of the exhibition, with essays in English and German by Wilfried Dickhoff, 'Wie ein offenes Buch', transl. William A. Mickens and by Timothy Hyman, 'Making A Riddle Out Of The Solution', transl. Barbara Honrath.

Howard Hodgkin, Paintings, 1993-1994. Published by: Anthony d'Offay Gallery and Knoedler Gallery.
Ed. and intro. Anthony d'Offay, with 'Looking at Pictures': extracts from writings by Stendhal, Anita Brookner, Susan Sontag, Julian Barnes, Virginia Woolf, Henry

James, Horace Walpole, G.K. Chesterton, Bruce Chatwin, Evelyn Waugh and 'A Conversation with Howard Hodgkin'.

Howard Hodgkin: Venetian Views. Published by: Alan Cristea Gallery.
Catalogue of the exhibition of prints at Alan Cristea Gallery, London W1, November/December 1995, intro. Craig Hartley.

Retrospektive 1975 bis 1996. Published by: Kunstverein für die Rheinlande und Westfalen, Düsseldorf.

Howard Hodgkin, Arbeiten auf Papier von 1971 bis 1995. Published by: Staatliches Museum für Naturkunde und Vorgeschichte, Oldenburg.

Howard Hodgkin, Paintings. Published by: Anthony d'Offay Gallery.
Catalogue of the exhibition at Anthony d'Offay Gallery, London with an essay by James Fenton, 1999.

Howard Hodgkin: Volume I Small Prints. Published by: Alan Cristea Gallery.
Catalogue of the exhibition of prints, Alan Cristea Gallery, London W1, May/June, 2001.

Howard Hodgkin: Volume II Into the Woods. Published by: Alan Cristea Gallery.
Catalogue of the exhibition of prints, Alan Cristea Gallery, London W1, May/June 2001.

Howard Hodgkin: Stage Designs. Published by: Anthony d'Offay.
Ed. and intro. John-Paul Stonard, 2002.

Howard Hodgkin: Prints. Published by: Barbican.
Catalogue of the Barbican's touring show of prints, ed. Neil McConnon, essay by David Acton, 2006.

Howard Hodgkin (Paintings retrospective). Published by: Tate Publishing.
Catalogue of the paintings retrospective at IMMA, Dublin; Tate Britain, London and MNCARS, Madrid, ed., intro. Nicholas Serota, with essays by James Meyer, Jo Crook and Jacqueline Ridge; chronology by Lee Hallman; bibliography by Krzysztof Cieszkowski and Assunta Ferrera, 2006.

Howard Hodgkin: Paintings 1992-2007. Published by: Yale University Press.
Catalogue of the exhibition of paintings at Yale Center for British Art, New Haven and at the Fitzwilliam Museum, Cambridge, ed. Julia Marciari Alexander with essays by Anthony Lane and Richard Morphet.

Seven New Paintings. Published by: Gagosian Gallery.
Cardset/catalogue for 'Seven New Paintings', Gagosian, Davies Street, London W1, 2009.

Howard Hodgkin: Time and Place, 2001-2010. Published by: MAO, De Pont Museum of Contemporary Art and San Diego Museum of Art. Catalogue for the exhibition of paintings 2001-2010, shown at Modern Art Oxford; De Pont Museum of Contemporary Art, Tilburg, Netherlands and San Diego Museum of Art, California, USA, ed. Michael Stanley and Paul Luckraft, with essay by Sam Smiles and a Survey of Critical Responses 1962-2009.

PUBLIC COLLECTIONS

- AU National Gallery of South Australia, Adelaide
National Gallery of Victoria, Melbourne
- BR Sao Paulo Museum, Sao Paulo
- DE Louisiana Museum, Humlebaek
- UK Arts Council of Great Britain
British Council, London
British Museum, London
City Art Gallery, Manchester
City of Bristol, Museum and Art Gallery, Bristol
Contemporary Art Society, London
Fitzwilliam Museum, Cambridge
Government Picture Collection, London
Saatchi Collection, London
Tate Gallery, London
Victoria and Albert Museum, London
- USA Carnegie Institute, Pittsburgh, Pennsylvania
Fogg Art Museum, Harvard University, Cambridge, Mass.
Metropolitan Museum, New York
Museum of Modern Art, New York



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