

galerie
andresthalmann

Howard Hodgkin
Memories

Exhibition 22nd November 2019 – 25th January 2020



Surprise Surprise 2015-16, Hand-painted sugar-lift aquatint from 1 plate. Printed in Zinc White/Van Dyke Brown mix, then hand-painted in Pyrrole Red Dark, Cadmium Yellow Light and Ultramarine/Zinc White mix, on Velin Cuve BFK Rives Tan 280 gsm paper, 36 x 42 cm, Edition 18/30

MALER EMOTIONALER WELTEN

Howard Hodgkin malte Landschaften der Seele. Er wusste, dass ein Sonnenuntergang oder die Begegnung mit einem Menschen erst durch das emotionale Erleben wirklich, bedeutsam, lebendig – vielleicht sogar unvergänglich – werden. Er interessierte sich für die tiefen inneren Regungen, die er, ein Magier der Farben, mit reduzierten, präzise gesetzten Farbgesten in Malerei umsetzte. Als «gegenständlicher Maler emotionaler Welten», wie Hodgkin sich selbst bezeichnete, lässt uns der 2017 verstorbene Künstler an reichen inneren Erlebniswelten teilhaben, die flüchtige Stimmungen und Augenblicke virtuos aufleben lassen.

Howard Hodgkin wurde 1932 in London geboren und lebte dort bis zu seinem Tod im März 2017. Leider erlebte er seine umfangreiche und äusserst erfolgreiche Retrospektive in der National Portrait Gallery in London um wenige Tage nicht mehr. Seine Drucke und Gemälde befinden sich in zahlreichen bedeutenden Museums-Sammlungen. Auch wurde er für sein künstlerisches Werk mit zahlreichen Ehrungen ausgezeichnet. Unter anderem erhielt er 1985 den Turner-Preis, vertrat Grossbritannien an der Biennale in Venedig und wurde 1992 von Königin Elisabeth II zum Ritter geschlagen sowie 2003 zum Companion of Honour ernannt.

Hodgkins künstlerische Schaffenskraft hat nie nachgelassen. Sein spätes Werk, aus dem die Galerie Andres Thalmann ein letztes Mal ausgewählte, bisher in Zürich noch nicht gezeigte Arbeiten vorstellt, wirkt ebenso intensiv und frisch wie die Bilder des jungen Künstlers. Die Ausstellung *Memories* ist einem aussergewöhnlichen Künstler von Weltrang gewidmet, der mit seinen kraftvollen «Erinnerungen» bis in existenzielle Tiefen vordrang. *Memories* ist jedoch auch eine Hommage an einen höchst einfühlsamen, feinsinnigen und romantischen Menschen, mit dem mich eine inspirierende 23 Jahre dauernde Freundschaft und überaus lebendige, berührende Erinnerungen verbinden.

Ich bin dankbar für jeden Moment, den ich mit Howard Hodgkin erleben durfte. Für die Ermöglichung dieser Ausstellung geht mein herzlicher Dank auch an Antony Peattie, seinen langjährigen Lebensgefährten, sowie an Alan Cristea und an den Nachlass von Howard Hodgkin.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



Painter of Emotional Worlds

Howard Hodgkin was a landscape painter of the soul. He knew that a sunset or encounters with people only come alive, and become real and meaningful – perhaps even eternal – if we are emotionally engaged. Being interested in deep internal emotions, he visualised fleeting moods and moments – as if by colour magic – by means of a few reduced and precise gestures. The “representational painter of emotional situations,” which is how he described himself, allows us to share his rich internal life through his works.

Howard Hodgkin (1932–2017) was born, lived, worked and died in London, and missed the comprehensive – and extremely successful – retrospective of his oeuvre at London’s National Portrait Gallery in March 2017 by just a few days. Many of his prints and paintings feature in renowned museum collections. He received numerous awards, including the Turner Prize in 1985, the year Hodgkin represented Great Britain at the Venice Biennale. Moreover, Queen Elizabeth II knighted him in 1992, and made him a Companion of Honour in 2003.

A selection of Hodgkin’s late works – which have not been seen in Zurich – are now on display at Galerie Andres Thalmann. His creativity never waned and the colours in these pieces are as fresh and vibrant as ever. The exhibition Memories honours an exceptional and distinguished artist, whose powerful visions plumbed existential depths. And Memories also pays homage to an empathetic, sensitive and romantic human being, with whom – throughout our 23-year friendship – I was able to share many inspiring moments.

I feel privileged to have known Howard Hodgkin, and am grateful for the memories. I also owe a great debt of gratitude to his life-companion, Antony Peattie, as well as to Alan Cristea and the Estate of Howard Hodgkin, who made this exhibition possible.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Howard Hodgkin Memories

Helle, ockergelbe Tupfen tanzen auf der Bildoberfläche wie Sandkörner im Licht eines Sommertages. Glatt liegt daneben eine Fläche aus leuchtendem Ultramarin. Mit wenigen Farben, wenigen Gesten entsteht vor dem Betrachter, der Betrachterin ein sonniger Tag an der See. Das Wasser ruhig unter der Sonne ausgebreitet, der Strand warm und glänzend wie Millionen kleiner Sonnen. *Beach* heisst das Bild schlicht. Howard Hodgkin malte es 2015-16, in seiner letzten Schaffensphase. Doch es wirkt, wie auch andere Arbeiten aus dieser Zeit, keineswegs müde oder weltabgewandt. Im Gegenteil. Mit seinem entschiedenen Nebeneinander verschiedener Farben und Formen wirkt es enorm kraftvoll und verdichtet, wie das Konzentrat eines lichtvollen Sommermoments. Hodgkin gelingt hier scheinbar spielend, wonach er in seiner Arbeit stets gestrebt hat: Die tiefe innere Bewegungen, die die Begegnungen mit Landschaften aber auch mit Menschen in ihm auslösten, in Malerei umzusetzen.

Howard Hodgkin zählt zu den berühmtesten britischen Künstlern der Gegenwartskunst. Er wurde 1932 in London geboren und lebte dort bis zu seinem Tod im Jahre 2017. Seine Werke befinden sich in zahlreichen bedeutenden Museums-Sammlungen, unter anderem in der Tate, London, im Britischen Museum, London, im Metropolitan Museum, New York, im Museum of Modern Art, New York. Hodgkin wurde für sein Schaffen mit zahlreichen Ehrungen ausgezeichnet, unter anderem 1985 mit dem Turner-Preis; im gleichen Jahr vertrat er Grossbritannien an der Biennale in Venedig. Königin Elisabeth II hat ihn 1992 zum Ritter geschlagen und 2003 zum Companion of Honour ernannt.

Howard Hodgkin war ein Meister im Umgang mit Farben. Seine ausdrucksstarken Gemälde und Druckgrafiken werden oft als halb-abstrakt bezeichnet. Auf den ersten Blick sind seine Bilder klar dem Vokabular der Moderne verpflichtet. Seine Gemälde und Druckgrafiken leben von wenigen prägnanten Gesten, was ihnen einen Ausdruck von Spontaneität und Leichtigkeit verleiht. Doch hinter dem vermeintlich impulsiven Gestaltungsakt stehen profunde Überlegungen zu Technik und Material. Seit den 1970er Jahren arbeitete Hodgkin auf Holz statt auf Leinwand. Bevorzugt verwendete er gebrauchte Holzpaneele, die er aus Indien und verschiedenen europäischen Ländern bezog. Die Maserung des Holzes sowie Gebrauchsspuren und schadhafte Stellen wurden zu integralen Bestandteilen der Gemälde und unterstreichen ihre starke physische Präsenz. Druckgrafiken spielten eine wichtige und eigenständige Rolle in Hodgkins Schaffen. Sie entstanden in sehr

komplexen, mehrstufigen Druckprozessen und wurden oft zusätzlich von Hand übermalt. So entstand aus jedem Abzug wiederum ein Unikat.

Gerade in diesen druckgrafischen Arbeiten zeigt sich, wie souverän Howard Hodgkin mit Farbe zu gestalten verstand. In reduziert wirkenden Farbflächen, die sich mal überlagern, mal in harten Kontrasten gegeneinander stehen, schwingt immer etwas sehr Sensibles, Stimmungsvolles mit. Howard Hodgkin beschäftigte sich intensiv mit den grossen britischen Romantikern wie John Constable und William Turner. Und obwohl es nicht auf den ersten Blick ersichtlich scheinen mag: Auch Hodgkins malte Landschaften – Landschaften der Seele. Er selbst sagte von sich: „I am a representational painter, but not a painter of appearances. I paint representational pictures of emotional situations.“

Die inneren Landschaften, die Howard Hodgkin auf Papier oder auf Holz gestaltete, konnten der Natur verbunden sein, wie das eingangs genannte Bild *Beach*. Oft interpretierte er auch Wetterstimmungen, wie in der von Hand bemalten Aquatinta *Dark Rainbow* (2015-16) oder in der Carborundum-Relief-Farblithografie *Storm Cloud* (2014). In ihrer Reduktion auf wenige, präzise gesetzte Farbgesten wirken sie wie bildgewordene Haikus – jene japanischen Kurzgedichte, die in wenigen Begriffen reiche innere Erlebniswelten evozieren, ohne sie je direkt zu benennen. Mit seinen Bildtiteln gibt Howard Hodgkin kleine Lesehilfen: *In Blue Evening* (2014) legen sich tiefes Blau und leuchtendes Rot übereinander zu einem Sonnenuntergang, in dessen Kern schon die Dunkelheit der Nacht sichtbar wird. *A Glass of Red* (2015-16) lebt vom satten Farbton eines guten Rotweins, den man sich umrundet von abendlicher Behaglichkeit und guten Gesprächen mit Freunden vorstellen kann.

Howard Hodgkins künstlerische Schaffenskraft hat nie nachgelassen. Sein spätes Werk, aus dem die Galerie Andres Thalmann nun einige Arbeiten zeigt, wirkt ebenso kraftvoll und frisch in seiner Farbigkeit wie die Bilder des jungen Hodgkin. In den Sujets jedoch zeigt sich eine gewisse existenzielle Tiefe, so etwa in *Absolutely* (2015-16), einem Aquatinta-Druck: Hier markieren Grün- und Blautöne einen tunnelartigen Raum in die Unendlichkeit.

Alice Henkes



Howard Hodgkin Memories

Bright ochre-yellow dots dance on the painted surface – sandy motes floating in a beam of sunlight – next to a field of smooth, brilliant ultra-marine. A few colours and gestures conjure up a summer’s day at the seaside: the calm expanse of water beneath the sun; the warm expanse of a sandy shore lit up by millions of suns. Howard Hodgkin simple name for this painting was *Beach*. It was created in 2015-16, the artist’s final period. Yet, there is no hint here of unworldliness or waning strength, nor in any of his later works. On the contrary: the impact of *Beach*, with its deliberate juxtaposition of various shapes and colours, is a powerful one. We are granted the densest concentration of a glimpse of luminous summer. Here, Hodgkin appears to achieve with ease what he always sought to do, namely to convey in his paintings the deep emotions elicited in his encounters with landscapes and people alike.

A luminary among Britain’s contemporary artists, Howard Hodgkin (1932-2017) was born, lived, and died in London. His works feature in the collections of many renowned galleries and art museums, including London’s Tate and British Museum, as well as the Metropolitan Museum and the Museum of Modern Art in New York City. He received numerous awards and prizes, including the Turner Prize in 1985, which was also the year Hodgkin represented Great Britain at the Venice Biennale. Moreover, Queen Elizabeth II knighted him in 1992; in 2003 she made him a Companion of Honour.

In terms of his treatment of colour, Hodgkin was an accomplished master. Often described as semi-abstract, his expressive prints and paintings at first glance employ a modern idiom; a few incisive gestures confer lightness and spontaneity. Their apparent impulsiveness, however, is underpinned by a profound interest in materials and techniques. In the 1970s Hodgkin exchanged his canvases for wood panels, preferably used ones acquired in India and various European countries. The wood grain, and any evidence of damage, or wear and tear, underscores the strong physical presence of his works. Another important – and autonomous – part of Hodgkin’s oeuvre were his prints. These he often hand-coloured after an extremely complex printing process to create unique pieces.

Hodgkin’s prints show with particular clarity his skilful use of colour. A highly sensitive, atmospheric resonance is always present. His seemingly reduced colour fields are sometimes superimposed, at other times placed side by side in stark contrast. The artist was

deeply interested in the great British romantic painters including John Constable and William Turner. Even though it may not be immediately obvious, Hodgkin also painted landscapes. This is how he put it: “I am a representational painter, but not a painter of appearances. I paint representational pictures of emotional situations.”

Like *Beach*, the painting discussed above, many of Hodgkin’s internal landscapes were related to natural environments. Other works appear to interpret weather phenomena. Take *Dark Rainbow* (2015-16), for example, a hand-coloured aquatint, or the hand-painted carborundum relief, *Storm Cloud* (2014). In their reduction to a few precise gestural colours they are akin to visualised Haiku, the short Japanese poems that never name the rich internal experiences that inspired them. The titles of Hodgkin’s works hint at possible readings: in *Blue Evening* (2014), a deep blue and an intense red overlap to form a sunset – the dark of night already present at its core; the vibrant colours in *A Glass of Red* (2015-16) call to mind an evening with friends, good conversations and fine wine.

Some of Hodgkin’s late works are now on display at Galerie Andres Thalmann in Zurich. His creativity never waned; his colours are as fresh and vibrant as they were in his early pieces. Nonetheless, some of his late creations evince an existential depth. In his aquatint print, *Absolutely* (2015-16), for example, various greens and blues evoke a space that tunnels towards infinity.

Alice Henkes



Dark Rainbow 2015-16, Hand-painted sugar-lift aquatint from 1 plate. Printed in Indian Yellow/Yellow Ochre/Zinc White mix, then hand-painted in Pyrrole Red Dark/Cadmium Orange mix and Anthraquinone Blue, on Velin Cuve BFK Rives Tan 280 gsm paper, 33.5 x 44 cm, Edition 14/30



Coast 2015-16, Hand-painted sugar-lift aquatint with carborundum relief from 3 plates. Sugar-lift printed in Burnt Sienna and then in Orient Blue/Zinc White mix, then hand-painted in Naphthol Red and Phthalo Blue. Overprinted with a carborundum relief in Ultramarine/Prussian mix and hand-painted in Ultramarine Blue, on Velin Cuve BFK Rives Grey 280 gsm paper, 36 x 42 cm, Edition 14/30

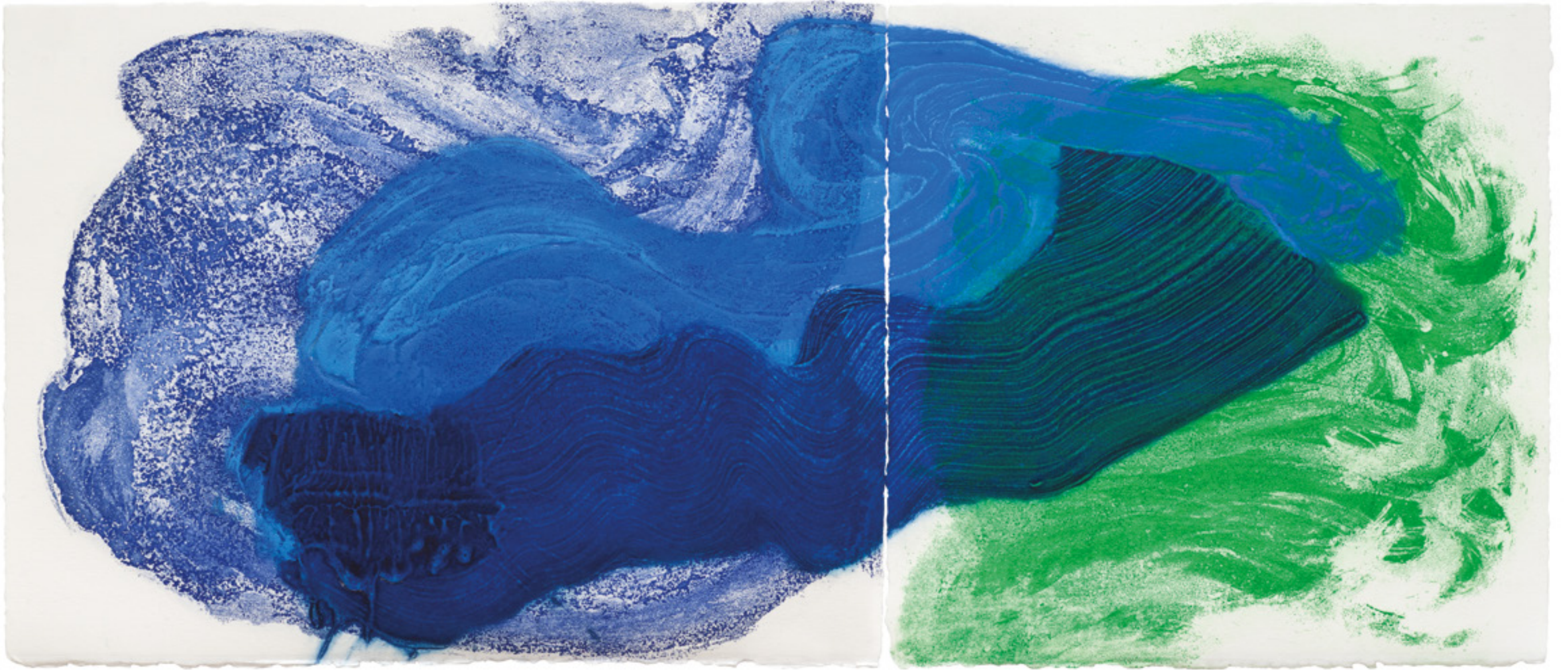


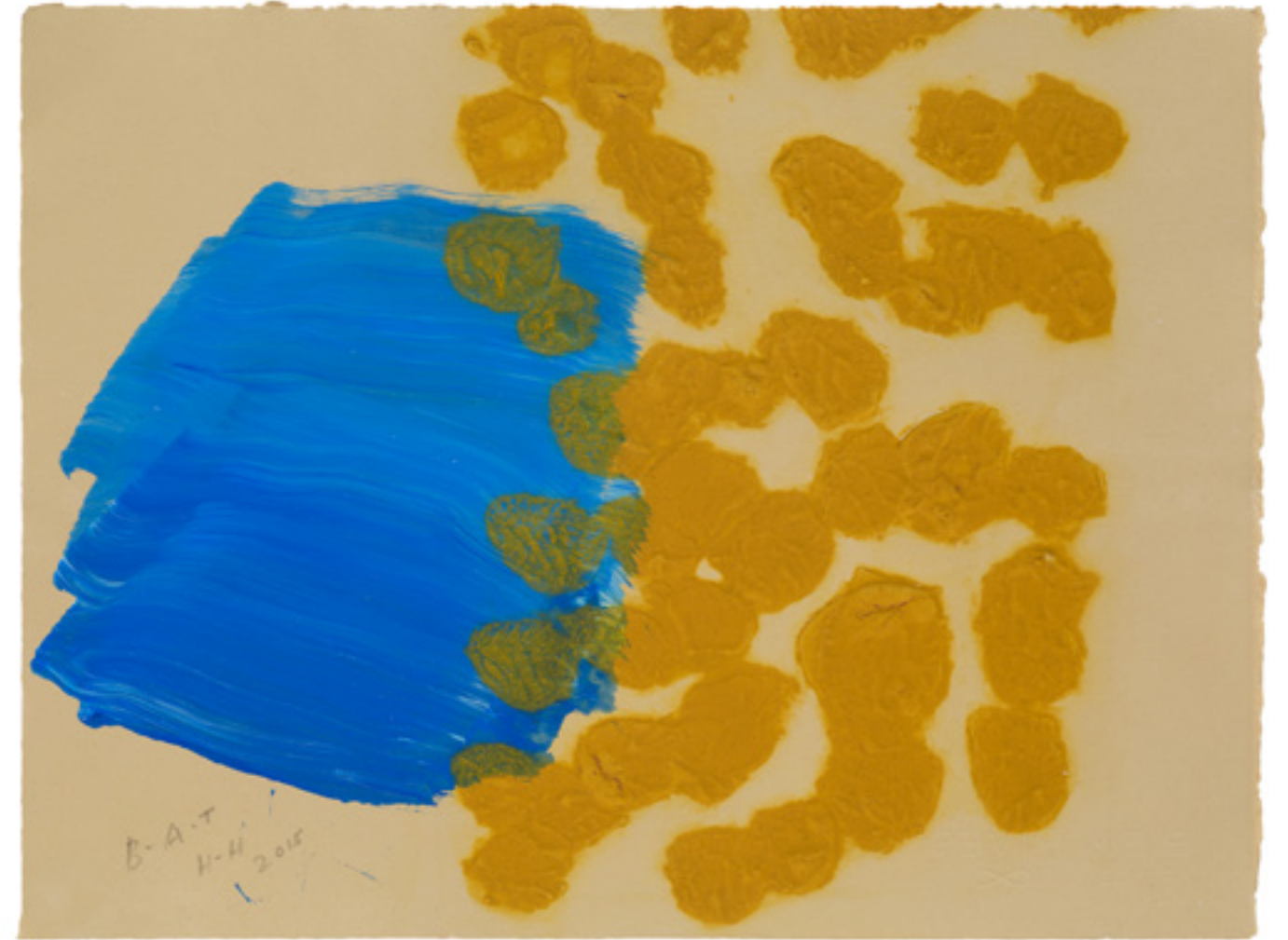


Blue Evening 2015-16, Hand-painted carborundum relief from 1 plate. Hand-painted in Pyrrole Red Dark/Cadmium Orange mix and Anthraquinone Blue, then printed in Deep Red/ Naphthol Red/Alizarin Crimson mix, on Velin Cuve BFK Rives Tan 280 gsm paper, 33.5 x 44 cm, Edition 14/30



Absolutely 2015-16, Hand-painted sugar-lift aquatint with carborundum relief from 2 plates. Sugar-lift printed in Primrose Yellow/Zinc White mix with a touch of Viridian, then hand-painted in Ultramarine Blue and Spring Green. Overprinted with carborundum relief in Turquoise/Prussian Blue mix, on Velin Cuve BFK Rives Grey 280 gsm paper, 33.5 x 44 cm, Edition 14/30









Foreign Garden 2015-16, Hand-painted carborundum relief from 2 plates. Printed in Quinacridone Red, Cadmium Red Dark, Magenta and Ruby Madder, then printed in Viridian/Phthalo Green mix, and hand-painted in Naples Yellow Hue/Raw Sienna mix, on Velin Cuve BFK Rives Tan 280 gsm paper, 33.5 x 44 cm, Edition 14/30



A Glass of Red 2015-16, Hand-painted carborundum relief from 1 plate. Hand-painted in Cadmium Yellow Dark and Cadmium Red Medium, then printed in Violet Solferino/Ruby Madder mix, and hand-painted in Pyrrole Red Dark, on Velin Cuve BFK Rives Tan 280 gsm paper, 36 x 42 cm, Edition 14/30





Big Sister 2015-16, Hand-painted carborundum relief from 1 plate. Printed in Primrose Yellow/Yellow.
Ochre mix and Zinc White/Primrose Yellow/Burnt Sienna mix. Hand-painted in Mars Black, Quinacridone Red
Light/Permanent Maroon mix and Lime Green, on Velin Cuve BFK Rives Tan 280 gsm paper, 76 x 112.5 cm, Edition 14/30



Springtime 2015-16, Hand-painted sugar-lift aquatint from 1 plate. Printed in Vine Black, then hand-painted in Carbon Black, Spring Green and Ultramarine/Cyan/Zinc White mix, on Velin Cuve BFK Rives Tan 280 gsm paper, 36 x 42 cm, Edition 20/30



Summertime 2015-16, Hand-painted sugar-lift aquatint from 1 plate. Printed in Raw Sienna/Dark Sepia/Zinc White mix, then hand-painted in Light Green (Blue Shade) and Cadmium Red, on Velin Cuve BFK Rives tan 280 gsm paper, 40 x 40 cm, Edition 14/30



Autumn 2014, Carborundum relief from 3 plates printed sequentially with Geranium/Magenta mix, Yellow Ochre, and Sap Green/ Lemon Yellow mix on Moulin Du Gué 350 gsm paper, 26.5 x 32.5 cm, Edition 13/30



BIOGRAPHY

Howard Hodgkin was born in London in 1932. He studied at the Camberwell School of Art and the Bath Academy of Art in the early 1950s. He first visited India in 1964, returning every year for many years. Hodgkin spent a period teaching until 1972. He was Trustee of the Tate Gallery, London from 1970-76 and of the National Gallery, London from 1978-85. In 1984 he represented Britain at the XLI Venice Biennale with 24 paintings and was awarded the second Turner Prize in 1985. He was knighted in 1992 and made a Companion of Honour in 2002.

His work has been the subject of numerous major retrospectives around the world, most notably at the Metropolitan Museum, New York, in 1995, at Tate Britain, London, in 2006, and at the National Portrait Gallery, London, in 2017. His paintings and prints are held in major museums and collections worldwide. In 2016 the Alan Cristea Gallery, London, inaugurated their new premises with a major retrospective of Hodgkin's prints. In 2016 Hodgkin designed the set and costumes for the ballet, Layla and Majnun, performed by the Mark Morris Dance Group, USA. Hodgkin died aged 84 in London in 2017.

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

1992 Awarded Knighthood, England
 1995 Retrospective Exhibition at Metropolitan Museum of Art, New York, USA
 1999 Appointed Honorary Fellow of the London Institute, London, England
 2000 Appointed Honorary Doctorate of Letters, Oxford University, Oxford, England
 2003 Appointed Companion of Honour
 2017 Passes away in London, England

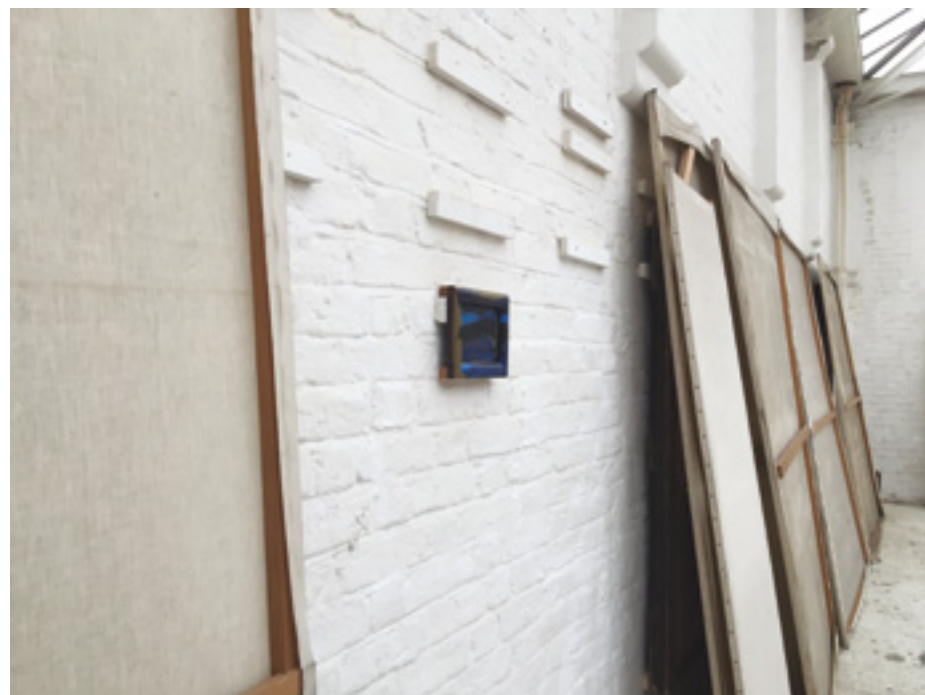
SELECTED SOLO EXHIBITIONS

2019-20 Galerie Andres Thalmann, Zurich, Switzerland
 2019 Cristea Roberts Gallery, London, England
 Kistefos Museum, Jevnaker, Norway
 2018 Gagosian Gallery, London, England
 2017 Hepworth Wakefield, Yorkshire, England
 National Portrait Gallery, London, England
 2016 Alan Cristea Gallery, London, England
 Gagosian Gallery, New York, USA
 Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai, India
 2015 Galerie Andres Thalmann, Zurich, Switzerland
 Nicholas Metivier Gallery, Toronto, Canada
 Jehangir Nicholson Gallery, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, India
 2014 Gagosian Gallery, London, England
 Gagosian Gallery, Paris, France
 2013 Gagosian Gallery, Rome, Italy
 2012 Alan Cristea Gallery, London, England
 Jonathan Novak Contemporary Art, New York, USA
 2011 Gagosian Gallery, New York, USA
 Peder Lund, Oslo, Norway
 Meyer Fine Art, San Diego, USA
 The Philips Collection, Washington, USA
 San Diego Museum of Art, San Diego, USA
 2010 Modern Art Oxford, Oxford, England
 Galerie Andres Thalmann, Zurich, Switzerland
 2009 PM Gallery and House, Ealing, England
 Alan Cristea Gallery, London, England
 Southampton City Art Gallery, Hampshire, England
 2008 Gagosian Gallery, London, England
 2007 Yale Centre for British Art, Yale, New Haven, USA
 Fitzwilliam Museum, Cambridge, England



2006 Tate Britain, London (touring from IMMA, Dublin and to Reina Sofia, Madrid, Spain)
 Alan Cristea Gallery, London, England
 2005 Galerie Lutz & Thalmann, Zurich, Switzerland
 2003 Alan Cristea Gallery, London, England
 Gagosian Gallery, New York, USA
 2002 Pace Editions, New York, USA
 Galerie Lutz & Thalmann, Zurich, Switzerland
 Dean Gallery, National Galleries of Scotland, Edinburgh, Scotland
 2001 Alan Cristea Gallery, London, England
 Dulwich Picture Gallery, London, England
 2000 Anthony d'Offay Gallery, London, England
 1995-96 Metropolitan Museum of Art, New York, USA
 Modern Art Museum, Fort Worth, USA
 1995 Alan Cristea Gallery, London, UK
 Smith Andersen Gallery, San Anselmo, USA
 1993-94 M. Knoedler and Co., Inc., New York, USA
 1993 Anthony d'Offay Gallery, London, England

1991 Karsten Schubert, London, England
 Brooke Alexander Editions, New York, USA
 Waddington Galleries, London, England
 1990-91 British Council exhibition toured to: Musée des Beaux-Arts, Nantes, France; Caixa de Pensions, Barcelona, Spain; Scottish National Gallery of Modern Art, Edinburgh, Scotland, and the Douglas Hyde Gallery, Trinity College, Dublin, Ireland
 1990 Galerie Michael Werner, Cologne, Germany
 Reynolds/Minor Gallery, Richmond, USA
 Ganz Gallery, Cambridge, England
 Lumley-Cazalet, London, England
 1989-90 British Council exhibition toured to: Spain, Morocco and Greece
 1989 The Joanne Chappell Gallery, San Francisco, USA
 Marsha Mateyka Gallery, Washington D.C., USA
 Gallery Ikeda-Bijutsu, Bijutsu, Japan

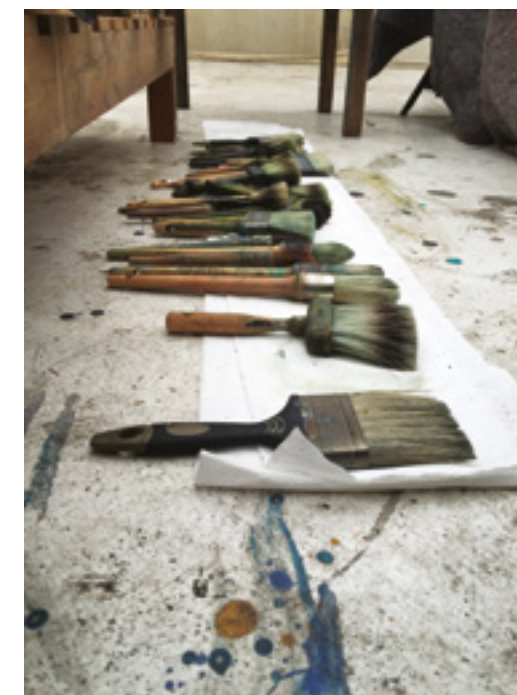


- 1988 Waddington Galleries, London, England
M. Knoedler and Co., Inc., New York, USA
- 1987 Waddington Galleries, London, England
- 1986 Albright-Knox Art Gallery, Buffalo, USA
- 1985 LA Louver Gallery, Los Angeles, USA
Bernard Jacobson Gallery, London, England
Tate Gallery, London, England
- 1984-85 Phillips Collection, Whitechapel Art Gallery and
British Council exhibition toured to: British
Pavilion; Venice Biennale, Venice, Italy; Phillips
Collection, Washington D.C.; Yale Centre for
British Art, New Haven, USA; Kestner-
Gesellschaft, Hannover, Germany and the
Whitechapel Gallery, London, England
- 1984 M. Knoedler and Co., Inc., New York, USA
- 1982 Bernard Jacobson, London, England
Tate Gallery, London, England
- 1981-82 University of Queensland Art Museum and
British Council exhibition toured throughout
Australia

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



- 1969 Kasmin Gallery, London, England
- 1967 Arthur Tooth and Sons, London, England
- 1964 Arthur Tooth and Sons, London, England
- SELECTED GROUP EXHIBITIONS
- 2013 *Big Formats, Nigel Hall - Howard Hodgkin
Joan Hernandez Pijuan - Donald Sultan*, Galerie
Andres Thalmann, Zurich, Switzerland
*Howard Hodgkin, Michael Craig-Martin, Ian
Davenport, Jessica Craig-Martin*, Galerie Andres
Thalmann, St. Moritz, Switzerland
- 2012 *Material Matters: The Power of the Medium*,
The Courtauld Institute, London, England
Color Walks Away, Galerie Andres Thalmann,
Zurich, Switzerland
- 2011 *Made in Italy*, Gagolian Gallery, Rome, Italy
Watercolour, Tate Britain, London, England
London 2012 Olympic posters/prints, London,
England



- 2010 *Summer Exhibition*, Alan Cristea Gallery,
London, England
- 2008 *Masterpieces of Modern British Art*, Osbourne
Samuel, London, England
- 2004 *Art & the 60s, This was Tomorrow*, Tate Britain,
London, England
- 2003 *Alan Cristea Gallery Publications*, Alan Cristea
Gallery, London, England
- 2002 *The Galleries Show - Contemporary Art in
London*, Royal Academy of Arts, London,
England
- 2000 *Encounters*, National Gallery, London, England
- 1998 *Signature Pieces*, Alan Cristea Gallery, London,
England
- 1994 *Here and Now*, Serpentine Gallery, London,
England
- 1993 *The Sixties Art Scene in London*, Barbican Art
Gallery, London, England
- 1992 *British Figurative Painting*, Israel Museum,
Jerusalem, Israel



- 1987 *British Art in the 20th Century*, Royal Academy of Arts, London, England
- 1986 *The Window in Twentieth-Century Art*, Neuberger Museum, New York, USA
Forty Years of Modern Art 1945-1985, Tate Gallery, London, UK
- 1985 *Made in India*, Museum of Modern Art, New York, USA
- 1984 *An International Survey of Recent Paintings & Sculpture*, Museum of Modern Art, New York, USA
- 1982 *Aspects of British Art Today*, Tokyo Metropolitan Art Museum, Tokyo touring to Tochigi Prefecture Museum of Fine Art, Utsunomiya, National Museum of Art, Osaka, Fukuoka Art Museum, Fukuoka, Hokkaido Museum of Modern Art, Sapporo, Japan
- 1981 *A New Spirit in Painting*, Royal Academy of Arts, London, England

- 1979 *The Artists Eye*, National Gallery, London, England
- 1977 *Hayward Annual*, Hayward Gallery, London, England
British Artist of the Sixties from the Collections of the Tate Gallery, Tate Gallery, London, England
- 1974 *Tokyo Biennale - First International Biennale. Exhibition of Figurative Paintings in Tokyo*, Shibuya Tokyo Department Store, touring to Hanshin Department Store, Osaka, Japan
Henry Moore to Gilbert and George – Modern British Art from the Tate Gallery, Palais des Beaux-Arts, Brussels, Belgium
- 1970 *Contemporary British Art*, The National Museum of Modern Art, Tokyo, Japan. In collaboration with the British Council
- 1967 *Paris Biennale*, Musée d'Art Moderne de la Ville de Paris, France
- 1965 *Pop Art, Nouveau Realisme*, Palais des Beaux-Arts, Brussels, Belgium

- 1963 *British Painting in the Sixties*, Tate Gallery and Whitechapel Art Gallery, London, England

SELECTED BIBLIOGRAPHY

- Indian Leaves*. Published by: Petersburg Press. 1982
Howard Hodgkin, Prints 1977 - 1983. Published by: The Tate Gallery. London 1985
Howard Hodgkin. Published by: Michael Werner, Cologne 1990
Howard Hodgkin: Venetian Views. Published by: Alan Cristea Gallery. London 1995
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 Vorschichte, Oldenburg.
Howard Hodgkin, Paintings. Published by: Anthony d'Offay Gallery. London 1999
Howard Hodgkin: Volume I Small Prints. Published by: Alan Cristea Gallery. London 2001
Howard Hodgkin: Volume II Into the Woods. Published by: Alan Cristea Gallery. London 2001
Howard Hodgkin: Stage Designs. Published by: Anthony d'Offay. London 2002
Howard Hodgkin: Prints. Published by: Barbican. London 2006
Howard Hodgkin (Paintings Retrospective). Published by: Tate Publishing. London 2006
Howard Hodgkin: Paintings 1992-2007. Published by: Yale University Press. New Haven
Seven New Paintings. Published by: Gagosian Gallery. London 2009
Howard Hodgkin: Time and Place, 2001-2010. Published by: MAO, De Pont Museum of Contemporary Art and San Diego Museum of Art. Modern Art, Oxford 2010

SELECTED PUBLIC COLLECTIONS

- Albright-Knox Art Gallery, Buffalo, USA
Arts Council of Great Britain, London, England
The Art Institute of Chicago, Chicago, USA
Birmingham Museum and Art Gallery, Birmingham, England
British Council, London, England
British Museum, London, England
Carnegie Museum of Art, Pittsburgh, USA
Centro de Arte Moderna, Fundacao Calouste Gulbenkian, Lisbon, Portugal
City Art Gallery, Manchester, England

- City Museum and Art Gallery, Bristol, England
College Park Corporation, New York, USA
Contemporary Art Society, London, England
Cleveland Museum of Art, Cleveland, USA
Fitzwilliam Museum, Cambridge, England
Fogg Art Museum, Cambridge, USA
Government Art Collection, London, England
Harvard University Art Museums, Cambridge, USA
Hayward Gallery, London, England
Isle of Man Arts Council, Isle of Man, England
Kalamazoo Institute of Arts, Michigan, USA
Kettering Art Gallery, Kettering, England
Lincoln Center for the Performing Arts, New York, USA
Los Angeles County Museum of Art, Los Angeles, USA
Louisiana Museum, Humlebæk, Denmark
Manchester City Art Galleries, Manchester, England
Metropolitan Museum, New York, USA
Museum of Art, Rhode Island School of Design, Providence, USA
Museum of Art of Fort Worth, Texas, USA
Museum of Fine Arts, Houston, USA
Museum of Modern Art, New York, USA
National Gallery of Art, Washington D.C., USA
National Gallery of Australia, Canberra, Australia.
National Gallery of South Australia, Adelaide, Australia.
National Museum of Wales, Cardiff, Wales
National Portrait Gallery, London, England
Neuberger Museum of Art, New York, USA
New Orleans Museum of Art, New Orleans, USA
Oldham Gallery, Oldham, England
Pallant House, Chichester, England
Peter Stuyvesant Foundation.
Philadelphia Museum of Art, Philadelphia, USA
Phillips Collection, Washington, USA
The Saatchi Collection, London England
San Diego Museum of Art, San Diego, USA
The Saint Louis Art Museum, Saint Louis, USA
Scottish National Gallery of Modern Art, Edinburgh, Scotland
Southampton City Art Gallery, Southampton, England
Swindon Central Library, Swindon, England
Tate Gallery, London, England
Tufts University Art Gallery, Medford, USA
University of Kentucky Art Museum, Kentucky, USA
Victoria and Albert Museum, London, England
Victoria Art Gallery, Bath, England
Whitworth Art Gallery, Manchester, England
Walker Art Center, Minneapolis, USA



IMPRESSUM

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