

galerie
andresthalmann

Howard Hodgkin

Exhibition 28 August - 25 October 2015



HOWARD HODGKIN

Each one of my visits to Howard Hodgkin's London studio has been an unforgettable experience. As we enter the generous room lit up by an enormous skylight, my eye is drawn to the many canvases that cover some of the plain, white walls, their backs turned to us. It takes a while to realise what their purpose is, to understand that they conceal the artist's completed pieces and his works in progress. His assistant eventually removes one of the bare canvases to reveal a painting whose focused power fills the room with a blaze of colours so intense that it is hard to believe how small the piece actually is. A veritable 'dance of the canvases' unfolds in the course of my visit, as one work of art after the other appears before my eyes and is concealed again.

Sir Howard Hodgkin, a Turner Prize winner, is among the greatest contemporary painters in the world. It was over twenty years ago, at the Lawrence Rubin Gallery, that I first saw some of his works. Ever since, I have been in thrall to the glory of his panels, often years in the making. Andres Thalmann Gallery presented *As Time Goes By*, our first solo exhibition of his works on paper, in 2010. Presentations of works that translate the artist's feelings, moods, memories and situations into an abstract visual idiom have since become a fixture at the Gallery. It now gives me enormous pleasure to present the first solo exhibition that focuses on his works in oil.

It has been a tremendous honour to be able to nurture a friendship with Howard Hodgkin. His engaging personality, his extraordinary sensitivity, and his virtually inexhaustible creativity never cease to impress and inspire. I am also deeply grateful for the generous hospitality he has shown during my visits to his studio. Our lively exchanges throughout the recent selection process have resulted in an extremely impressive selection of current works, some of which have never before been presented in public. I owe a debt of gratitude, both to Howard Hodgkin and to Antony Peattie, his partner of many years. Furthermore, I am most grateful to Any Barker, Robin Vousden, Graham Dalik and Gagosian Gallery for their proactive and professional support.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann



Installation view of the ceiling in the artist's studio 2015, London, England

HOWARD HODGKIN

Der Besuch von Howard Hodgkins Atelier in London ist jedes Mal ein bleibendes Erlebnis. Beim Betreten des grosszügigen, durch ein gigantisches Oberlicht lichtdurchfluteten Raumes stechen sofort die umgedrehten Leinwände, die stellenweise die schlichten weissen Mauern bedecken, ins Auge. Erst allmählich erschliesst sich dem Bewusstsein die Funktion dieser Leinwände: Sie verbergen die sich in Arbeit befindlichen sowie die vollendeten Werke des Künstlers. Schliesslich entfernt Howards Assistent langsam eine der schmucklosen Leinwände und nun erscheint ein Gemälde, das mit seiner fokussierten Kraft und gebündelten Farbpracht den Raum erfüllt – in einer Intensität, die man aufgrund des kleinen Formates kaum für möglich halten würde. Im Verlauf des Atelierbesuches entwickelt sich ein regelrechter „Tanz der Leinwände“, indem ein gezeigtes Kunstwerk wieder kaschiert und ein neues Gemälde enthüllt wird.

Sir Howard Hodgkin zählt als Turner-Preis-Gewinner zu den bedeutendsten zeitgenössischen Malern weltweit. Vor mehr als 20 Jahren kam ich in der Galerie Lawrence Rubin erstmals mit seinem Werk in Kontakt. Seither fand meine Begeisterung für die fesselnde Pracht seiner oftmals über mehrere Jahre hinweg gemalten Farbtafeln keinen Abbruch. Seine in die abstrakte Bildsprache übersetzten Erinnerungen, Gegebenheiten, Stimmungen und Gefühle erhielten seit der Einzelausstellung seiner Papierarbeiten As Time Goes By im 2010 einen festen Platz im Ausstellungsprogramm der Galerie Andres Thalmann. Es freut mich ausserordentlich, nun das Werk von Howard Hodgkin erstmals ausschliesslich mit Ölgemälden würdigen zu können.

Mit Howard Hodgkin eine wundervolle Freundschaft pflegen zu dürfen, ist mir eine grosse Ehre. Seine einnehmende Persönlichkeit, seine aussergewöhnliche Sensibilität und seine beinahe unermüdliche Schaffenskraft beeindrucken und inspirieren mich immer wieder von Neuem. Ebenso weiss ich die enorme Gastfreundschaft bei meinen diversen Atelierbesuchen sehr zu schätzen. Der rege Austausch bei der Werkauswahl ermöglichte es, nun eine äusserst eindrückliche Ausstellung mit aktuellen Werken, die teilweise noch nie in der Öffentlichkeit gezeigt wurden, präsentieren zu können. Ein ganz herzliches Dankeschön an Howard Hodgkin und seinen langjährigen Partner Antony Peattie. Zudem möchte ich mich bei Andy Barker, sowie Robin Vousden, Graham Dalik und der Gagorian Gallery für ihre tatkräftige und professionelle Unterstützung bedanken.

Carina Andres Thalmann

Carina Andres Thalmann
Galerie Andres Thalmann

Howard Hodgkin

9 x Haiku

If Sir Howard Hodgkin does not wish to be an abstract painter, he may wish to be a poetic one. Because, even though patterns and rules apply, poetry is never abstract. His paintings are poems in colour, an incandescence that evokes India, a country Hodgkin has been exploring since the 1960s.

He is an admirer and connoisseur of Indian miniature painting, and most of his paintings are indeed miniatures, handy in size and entirely compatible with the human field of vision. Very much representational in their actual physical presence, few of these enigmatic works, however, are figurative. Each has its own subject matter, also expressed in emphatic titles – as in *Jungle*, *Green Sea*, *Low Tide*, the names of three of nine works in this exhibition. Such mental condensates have precipitated on wooden boards in coats of paint; each holds a memory of a place, an event, a mood. In this regard, too, the paintings are miniatures: filtered and precious distillates of moments lived that precisely re-present barely tangible things. Only poetry can achieve that – in Hodgkin's case, it is the poetry of painting.

Clearly, first impressions notwithstanding, these paintings cannot have been created from a position of gestural actionism. Rather, they were elaborated slowly and painstakingly – not to say wrested – from an inner vision, and are the result of the poet's infinitely difficult task of capturing a particular mood, state or disposition.

Let us consider *Blue Thoughts* (2010-2014), a small painting, barely larger than A5 (210 x 148 mm). It contains an unending, deep, vast – even monumental – ocean of undulating blues, and took Hodgkin five years to complete. His persistence in staying with a piece to the point of completion reflects itself in the severe shape that contains the painting. In this instance, a wide frame clearly defines the square of the pictorial space although it has itself become a part of the ground.

If he merely uses a board without an actual frame, Hodgkin often applies a painted frame. In *The Rains Came*, it is in three

parts, the picture as such set in a black-blue border within a light green one, which in turn is enclosed by a border of luminous yellow with a hint of brown.

When our young daughter saw a colour copy of *The Rains Came* affixed to an empty white wall, she wondered if it was the work of her little, three-year-old brother. Her question made a point: according to Bashō, the grand old master of the Japanese haiku, we should 'get a three-foot child to write haiku.' A much reduced form of three-line verse, haiku try to capture a fleeting mood or moment. It can only be done in very plain language and by someone with a mind completely open to sensorial perception.

Here the use of language attempts to capture some aspects of Hodgkin's paintings. Haiku may provide an adequate response to the quiet, discreet manner in which his works speak to us. The strict three-line formula of haiku is echoed in the form and formality of Hodgkin's picture frames, where, much as the haiku poet does in a few plain words, the painter unfolds entire universes in a few brush strokes: no more than six of them can be counted *In the Red Bathroom*.

There are even fewer such traces in *Autumn Landscape*. In the exposed grain of the unpainted wood above the horizontals of flaming bright-green and orange hues, the painting appears to continue by other means, pushing the reduction of Hodgkin's pictorial idiom to the extreme – again like haiku, which leaves a lot unsaid by the words written on the page.

Dr. Philipp Meier



Howard Hodgkin

9 x Haiku

Ein abstrakter Maler will Howard Hodgkin nicht sein. Ein poetischer vielleicht schon. Denn Poesie ist nie abstrakt. Auch wenn es für sie Formeln und Regeln gibt.

Seine Malerei ist Poesie der Farbe. Und seine glühenden Farben erinnern an Indien, ein Land, das Howard Hodgkin seit den sechziger Jahren bereist. Er ist ein Kenner und Liebhaber der indischen Miniaturmalerei.

Miniaturen sind auch seine eigenen Bilder. Vom Format selten gross, meistens handlich, ganz auf das menschliche Gesichtsfeld ausgerichtet, sind diese enigmatischen Bilder zwar nie figurativ, in ihrer körperlichen Präsenz aber durchaus gegenständlich. So hat auch jedes Werk sein Sujet, die Titel bestehen darauf. Jungle, Green Sea, Low Tide lauten drei der neun Arbeiten dieser Ausstellung. Es sind gedankliche Kondensate, wie sie auch in seinen Bildern als Farbschichten auf den Holztafeln ihren Niederschlag finden. Jedes dieser Bilder ist Verdichtung einer Erinnerung, eines Orts, eines Geschehnisses, einer Stimmung. Auch darin sind Hodgkins Bilder Miniaturen: gefilterte, wertvolle Destillate aus Momenten des Lebens. Sehr genau ist in ihnen gegenwärtig, was eigentlich kaum fassbar ist. Solches gelingt allein der Poesie, im Fall Hodgkins jener der Malerei.

So wird auch klar, dass diese Bilder nicht aus gestischem Aktionismus entstehen können, wie ein erster Eindruck vielleicht glauben macht. Sie sind sorgfältig herausgearbeitet, gar mühsam einer inneren Vision abgerungen. Sie sind das Ergebnis der unendlich schwierigen Arbeit des Poeten, eine ganz bestimmte Bewandnis, Verfasstheit, Gemütslage einzufangen.

Nehmen wir Blue Thoughts (2010-2014), ein kleines Bild, kaum grösser als A5-Format, aber ein unendliches Meer von wogenden Blautönen, tief, gross, ja monumental. Während eines Zeitraums von fünf Jahren hat Hodgkin daran gearbeitet. Die Ausdauer, mit der er an einem Werk bleibt, bis es vollendet ist, widerspiegelt sich in der strengen Form, in die er es einbindet: hier einem breiten Bilderrahmen, der selber Teil des Malgrunds wird, das Geviert des Bildraums indes klar absteckt.

Wo kein Bilderrahmen, sondern nur ein Brett verwendet wird, malt Hodgkin den Rahmen oft selber. Gleich in dreifacher Weise tat er dies in The Rains Came: Ein erstes Rechteck um das Bildzentrum ist in Schwarz-Blau gehalten, dann liches Grün darum herum, und noch eine weitere Einzäunung mit etwas Braun und aufleuchtendem Gelb.

Die Frage unserer Tochter beim Mustern einer Abbildung davon als Farbkopie an der leeren, weissen Wand, ob das der kleine Bruder (3) gemalt habe, bringt da etwas auf den Punkt: „Um Haiku zu schreiben, werde ein drei Fuss grosses Kind“, sagte Bashô, der Altmeister der japanischen Gedichtform. Das Ziel der Haiku-Dichtung: die flüchtige Stimmung eines Augenblicks durch die knappe Form eines Dreizeilers zum Ausdruck zu bringen. Das lässt sich nur erreichen durch Schlichtheit der Sprache und ein Gemüt, das sich der unmittelbaren Sinneswahrnehmung ganz hingibt.

Wir bedienen uns hier der Sprache in der Bemühung, etwas von Hodgkins Malerei zu erfassen. Eine angemessene Antwort auf die leise, delikate Art, wie sie zu uns spricht, scheint uns aber in der Haiku-Dichtung gegeben. Die strenge Formel des Dreizeilers findet sich bei Hodgkin im Formalen des Bilderrahmens. Darin aber entfaltet der Maler mit wenigen Pinselstrichen ganze Universen - nicht anders als der Dichter mittels knapper Worte. Nicht mehr als sechs Farbspuren zählen wir im Bild In the Red Bathroom.

Noch weniger sind es in Autumn Landscape, wo der frei belassene Raum oberhalb der horizontal gezogenen Malschicht aus lodernen Hellgrün- und Orangetönen eine Maserung des Holzes zeigt, die Malerei gleichsam mit anderen Mitteln fortsetzt. Mit dieser Leere hat Hodgkin die Reduktion seiner Bildsprache zum Äussersten getrieben. Auch Haiku ist nicht nur, was zu lesen dasteht, sondern ebenso, was im Ungeschriebenen blosse Andeutung bleibt.

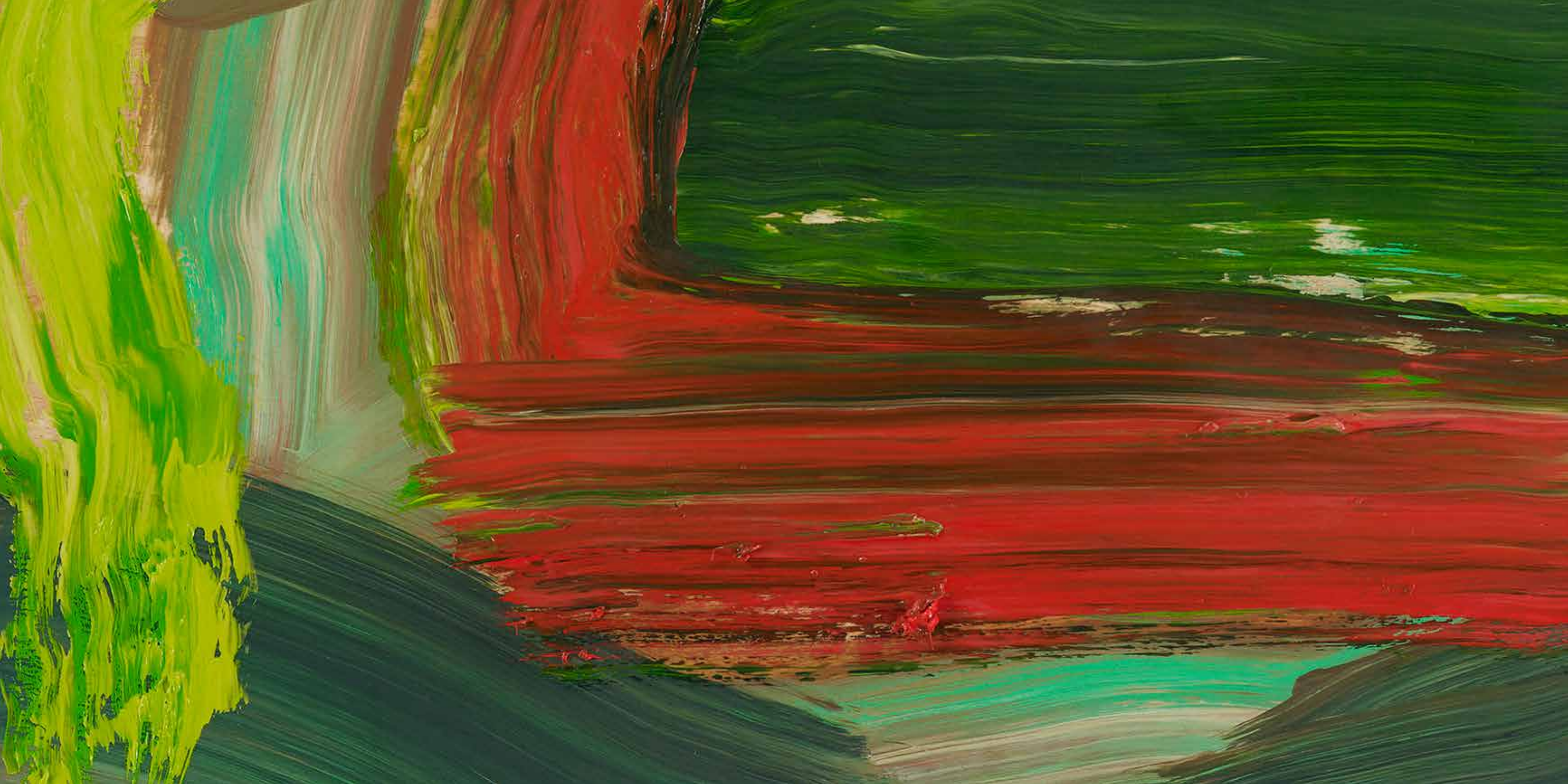
Dr. Philipp Meier







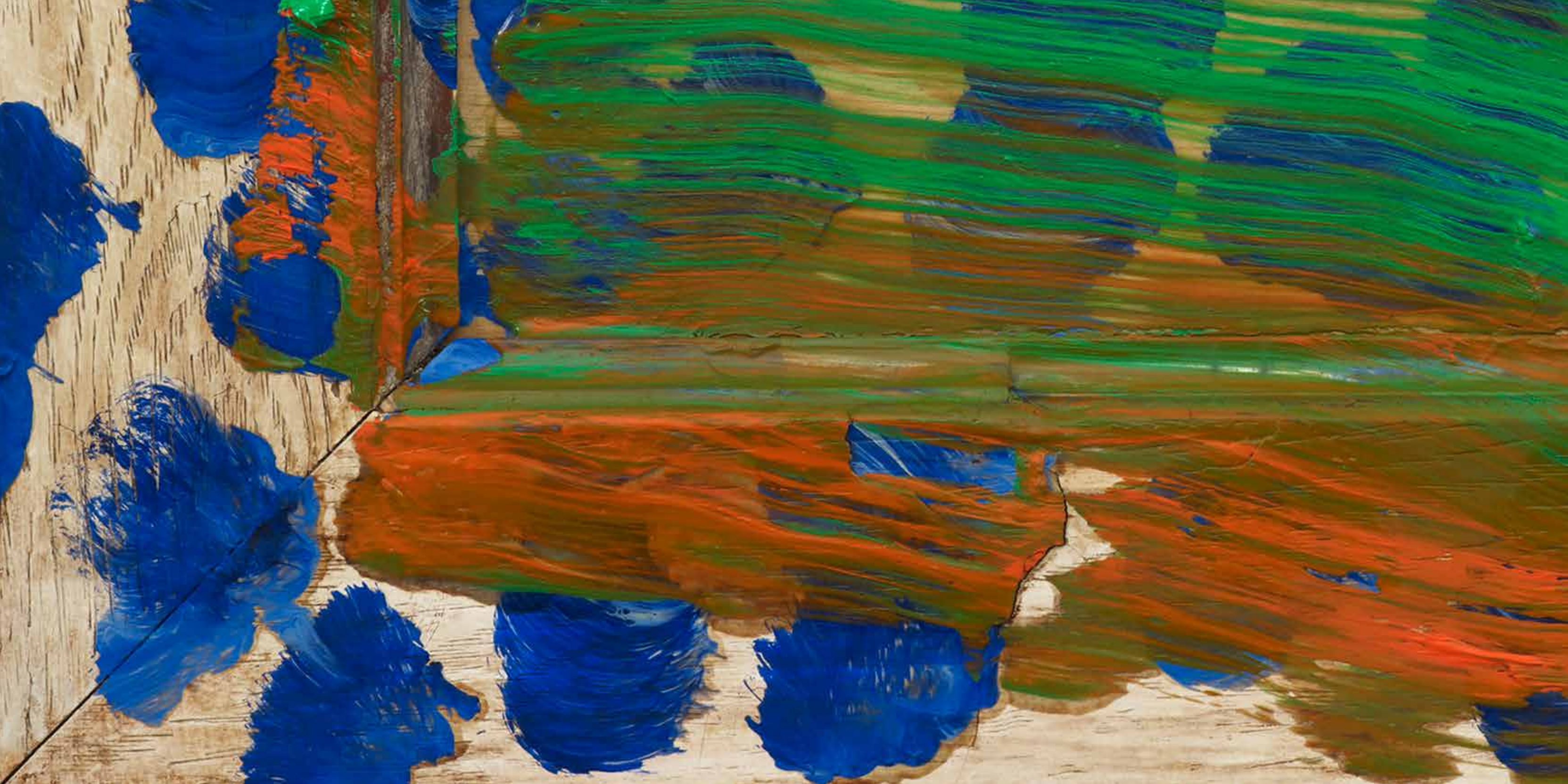


















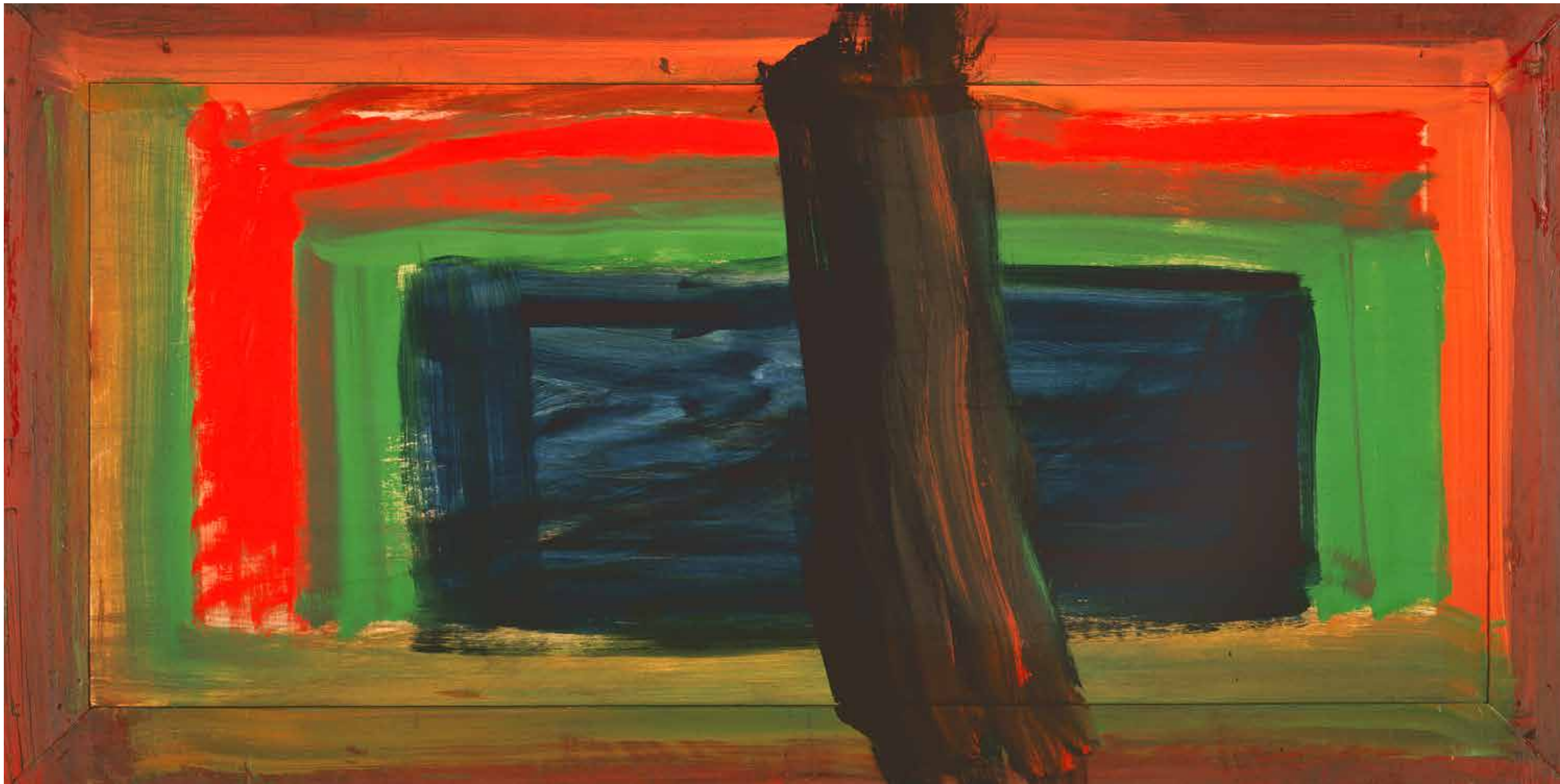
















Installation view of the painting, *Performance Art*, at Falcon Private Bank 2015, Zurich, Switzerland

BIOGRAPHY

Howard Hodgkin was born in London in 1932. He grew up in Hammersmith Terrace, on the shore of the Thames, watching the reflections of the river on his ceiling. During the war he was evacuated to Long Island, USA for three years. In New York's Museum of Modern Art he came across the works of artists like Matisse, Vuillard and Bonnard from the Paris School, works he could not then have seen easily in London – or, for that matter, in Paris.

Back in Britain in 1943 he ran away from Eton and from Bryanston, convinced that school would impede his progress as an artist, even though he encountered inspiring teachers at both places. It was Wilfrid Blunt at Eton who introduced him to Indian art. Hodgkin remembers him borrowing a miniature of a chameleon by Mansur (fl.1590 - 1624) from the Royal Library nearby in Windsor Castle, to show to his pupils. Blunt also introduced him to the idea of collecting Indian art, a passion Hodgkin supported by dealing in picture frames.

His collection is currently on loan to the Ashmolean Museum, Oxford (http://jameelcentre.ashmolean.org/collection/6980/9856/0/all/sort_by/seqn.). This year, works from the collection have travelled to the Barbican Art Gallery, London, to be part of *Magnificent Obsessions: the Artist as Collector*; to the Metropolitan Museum, New York, for *Opulence and Fantasy: Sultans of Deccan India, 1500-1700* and to the Aga Khan Museum, Toronto for *Visions of Moghul India*.

When Hodgkin was sixteen he insisted on returning to the USA for the summer. He attended the Camberwell School of Art (1949–50) and the Bath Academy of Art, Corsham (1950–54) and went on to teach at Bath Academy, Chelsea School of Art, the Slade, and the Royal College of Art.

Hodgkin never belonged to a school or group: as a student he did not fit in with the dominant Euston Road ethos. While his contemporaries became Pop artists, or members of the School of London, he remained independent, marking his outsider status with a series of portraits of his friends, colleagues and their families. He was thirty when Arthur Tooth and Son showed his first solo exhibition in London in 1962.

He made his first visit to India in 1964, when he travelled with the scholar Robert Skelton (later Keeper of Indian Art at the Victoria and Albert Museum) and their Mumbai friend Asha Sheth. India has always played an important role in his work. He painted on canvas until he turned to wooden supports, because 'wood doesn't answer back'. His first work on wood was *Indian Subject (Blue and White)*, 1965-1969.

In 1975 he represented Britain at the Delhi Triennale, where Geeta Kapur introduced him to Bhupen Khakhar. The two became great friends. The world of Indian art brought Hodgkin new friends, scholars and collectors like W.G. and Tim Archer, Simon Digby, Ellen Smart, Robert and Lisa Sainsbury and contemporary Indian artists such as Vivan Sundaram. In 1992 Milo C. Beach, Eberhard Fischer and Andrew Topsfield curated a show of Hodgkin's Indian collection that toured to the Freer/Sackler Gallery in the Smithsonian, Washington DC; the Ashmolean Museum, Oxford; the British Museum, London and the Villa Wesendonck at Museum Rietberg in Zurich.

Hodgkin returns to India 'as often as possible'. He told The Guardian on 10 November 2014 that he 'would not have been able to produce the art he has if it were not for India: "I couldn't work without it."'

His first European show was with Galerie Müller in Cologne in 1971 and his first American show was with Jill Kornblee in 1973. In London he exhibited with Kasmin, Leslie Waddington and Anthony d'Offay; in New York with André Emmerich and with Lawrence Rubin at Knoedler's, before joining Gagosian Gallery in 1998. He has exhibited in Cologne with Michael Werner; in Zurich and Milan with Lawrence Rubin; in Berlin with Haas and Fuchs, in Oslo with Peder Lund and in Zurich with Carina Andres Thalmann. In 1995 he was invited to show his four large prints inspired by Venice in the Kunsthalle, Winterthur. He shared the space with Anya Gallaccio, who garlanded it with scarlet gerbera, *365 Gerbera (chateau)*.

Hodgkin has designed for Ballet Rambert, the Royal Ballet and the Mark Morris Dance Group. He designed a stamp for the Royal Mail to mark the millennium and another for the centenary of the First World War; textiles for Designers Guild in 1986, reissued in 2013; posters/prints for the London Olympic Games, 2012 and for the Winter Olympic Games, 2014.

Hodgkin represented Britain at the Venice Biennale in 1984 and reopened the Whitechapel Gallery in 1985, when he also won the Turner Prize. He has worked extensively in prints, with a recent show *Green Thoughts* at the Alan Cristea Gallery, London and a forthcoming show at the Eric Dupont Gallery, Paris. A catalogue raisonné, edited by Liesbeth Heenk, was published in 2003 and another of his paintings, edited by Marla Price, was published in 2006 (second edition).

Retrospectives of Hodgkin's paintings began with a show at the Museum of Modern Art, Oxford in 1976, curated by Nicholas Serota. Marla Price curated a later one that opened at the Metropolitan Museum, New York, and toured to the Museum of Modern Art, Fort Worth; Düsseldorf and the Hayward Gallery, London. The first full retrospective opened at IMMA, Dublin in 2006 and toured to Tate Britain and the Museo Nacional Centro de Arte Reina Sofía, Madrid. The Fitzwilliam Museum, Cambridge and the Yale Center for British Art, New Haven, showed his paintings, 1992–2007. Recent work was exhibited at Modern Art Oxford in 2010 and then toured to the De Pont Foundation, Tilburg and to San Diego Museum of Art. Last year a cache of 30 gouaches from 1990/1991, *Indian Waves*, which he had hand painted over intaglio printed Indian Khadi paper, was rediscovered and shown at Gagosian Gallery, Davies Street, London.

His work has also been exhibited in Berlin, Nantes, the Dulwich Picture Gallery, Edinburgh, Hanover, Los Angeles, Milan, Philadelphia, Toulouse, Rome and Paris. He has served as a trustee of Tate and the National Gallery, London. He was knighted in 1992, awarded the Shakespeare Prize in Hamburg in 1997 and made a Companion of Honour in 2003. In 2014 he won the first Swarovski Whitechapel Art Icon award.

This year the Aga Khan Museum in Toronto showed *Inspired by India: Paintings by Howard Hodgkin* while the CSMVS, formerly Prince of Wales Museum in Mumbai showed work he created between 1984 and 2015.

For more information visit www.howard-hodgkin.com





The painting, *The Rains Came*, in artist's studio 2015, London, England



In the artist's studio 2015, London, England

BIOGRAPHY

- | | | | |
|---------|---|---------|---|
| 1932 | Born 6th August, London, England | 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 |
| 1940-43 | Lived in the United States | 2010 | Modern Art Oxford, Oxford, England
Galerie Andres Thalmann, Zurich, Switzerland |
| 1949-50 | Studied at the Camberwell School of Art, London, England | 2009 | PM Gallery and House, Ealing, England
Alan Cristea Gallery, London, England
Southampton City Art Gallery, Hampshire, England |
| 1950-54 | Studied at the Bath Academy of Art, Corsham, England | 2008 | Gagosian Gallery, London, England |
| 1954-56 | Taught at Charterhouse School, Surrey, England | 2007 | Gagosian Gallery, London, England
Yale Centre for British Art, Yale, New Haven, USA |
| 1955 | Married Julia Lane, two sons | 2006 | Fitzwilliam Museum, Cambridge, England
Tate Britain, London (touring from IMMA, Dublin and to Reina Sofia, Madrid, Spain)
Alan Cristea Gallery, London, England |
| 1956-66 | Taught at the Bath Academy of Art, Corsham, England | 2005 | Galerie Lutz & Thalmann, Zurich, Switzerland |
| 1966-72 | Taught at the Chelsea School of Art, London, England | 2003 | Alan Cristea Gallery, London, England
Gagosian Gallery, New York, USA |
| 1970-76 | Trustee of the Tate Gallery, London, England | 2002 | Pace Editions, New York, USA
Galerie Lutz & Thalmann, Zurich, Switzerland
Dean Gallery, National Galleries of Scotland, Edinburgh, Scotland |
| 1976/80 | Awarded Second Prize at the John Moores exhibition, England | 2001 | Alan Cristea Gallery, London, England
Dulwich Picture Gallery, London, England |
| 1976-77 | Artist in Residence, Brasenose College, Oxford, England | 2000 | Anthony d'Offay Gallery, London, England |
| 1977 | Appointed CBE (Commander of the British Empire) | 1995-96 | Metropolitan Museum of Art, New York, USA
Modern Art Museum, Fort Worth, USA |
| 1978-85 | Appointed Trustee of the National Gallery, London, England | 1995 | Alan Cristea Gallery, London, UK
Smith Andersen Gallery, San Anselmo, USA |
| 1985 | Awarded 1985 Turner Prize, England | 1993-94 | M. Knoedler and Co., Inc., New York, USA |
| 1988 | Appointed Honorary Fellow of Brasenose College, Oxford, England | 1993 | Anthony d'Offay Gallery, London, England |
| 1989 | Appointed to The Committee, National Art Collections Fund | 1991 | Karsten Schubert, London, England
Brooke Alexander Editions, New York, USA
Waddington Galleries, London, England |
| 1992 | Awarded Knighthood, 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 |
| 1995 | Retrospective Exhibition at Metropolitan Museum of Art, New York, USA | 1990 | Galerie Michael Werner, Cologne, Germany
Reynolds/Minor Gallery, Richmond, USA
Ganz Gallery, Cambridge, England
Lumley-Cazalet, London, England |
| 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
Currently lives and works in London, England | | |

SELECTED SOLO EXHIBITIONS

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|------|---|
| 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 |



In the artist's studio 2015, 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
- 1977-79 Museum of Modern Art, Oxford, England
- 1976 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
Waddington Galleries, London, England
Tate Gallery, London, England
- 1975 Arnolfini Gallery, Bristol, England
- 1972 Waddington Galleries, London, England
- 1971 Gallery Muller, Cologne, Germany
Kasmin Gallery, London, England
- 1970 Arnolfini Gallery, Bristol, England
- 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*, Gagosian 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

The artist and Carina Andres Thalmann in the artist's studio 2015, 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
 1973 *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 Vorgesichte, 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, 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
 Saatchi Collection, 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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