



KENNETH NOLAND (1924-2010)

Set 1979

acrylic on canvas

34 1/4 x 94 1/4 in. (95 3/4 x 35 1/8 x 1 1/2 in.)

1979

38359

PROVENANCE:

Hokin Gallery, Palm Beach
Butterfield's San Francisco, May 9, 2001
Private Collection, California

'... it took the experience of working with radical kinds of symmetry, not just a rectangle, but a diamond shape, as well as extreme extensions of shapes, before I finally came to the idea of everything being unbalanced, nothing vertical, nothing horizontal, nothing parallel. I came to the fact that unbalancing has its own order. In a peculiar way, it can still end up feeling symmetrical. I don't know but what the very nature of our response to art is experienced symmetrically' (K. Noland, quoted in D. Waldman, 'Color, Format and Abstract Art', in *Art in America*, vol. 65, no. 3, May–June 1977, pp. 99–105).

Kenneth Noland's shaped canvas works were a natural artistic evolution from his condensed circular "target" style paintings of the late 1950s. With a keen sense of spatial relationships and geometric harmony, Noland involves the irregularly shaped canvas itself as a vehicle for his painting, "Set 1979" (1979).

First appearing in 1975, the shaped canvas works are a counterpoint to the rigid and formal geometric works by Ellsworth Kelly and Max Bill. The Guggenheim Museum mounted an ambitious Kenneth Noland retrospective in 1977, just two years before creating "Set 1979." "Kenneth Noland: A Retrospective" was an important success for Noland; the show traveled to the Hirshhorn Museum and the Corcoran Gallery of Art as well as the Toledo Museum of Art in Ohio.

Kenneth Noland (1924 - 2010) was an American abstract painter. He was one of the best-known American Color field painters, although in the 1950s he was thought of as an abstract expressionist and in the early 1960s he was thought of as a minimalist painter. Noland helped establish the Washington Color School movement. In 1977 he was honored by a major retrospective at the Solomon R. Guggenheim Museum, in New York that then traveled to the Hirshhorn Museum and Sculpture Garden in Washington, DC. and the Toledo Museum of Art, in Ohio in 1978. In 2006 Noland's Stripe Paintings were exhibited at the Tate in London.

Most of Noland's paintings fall into one of four groups: circles, or targets, chevrons, stripes, and shaped canvases. Noland pioneered the shaped canvas, initially with a series of symmetrical and asymmetrical diamonds or chevrons. In these paintings, the edges of the canvas become as structurally important as the center. During the 1970s and 1980s his shaped canvases were highly irregular and asymmetrical. These resulted in increasingly complex structures of highly sophisticated and controlled color

and surface integrity. Instead of painting the canvas with a brush, Noland's style was to stain the canvas with color. This idea sought to remove the artist through brushstrokes. This made the piece about the art, not the artist. He emphasized spatial relationships in his work by leaving unstained, bare canvas as a contrast against the colors used throughout his paintings. Noland used simplified abstraction so the design would not detract from the use of color.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



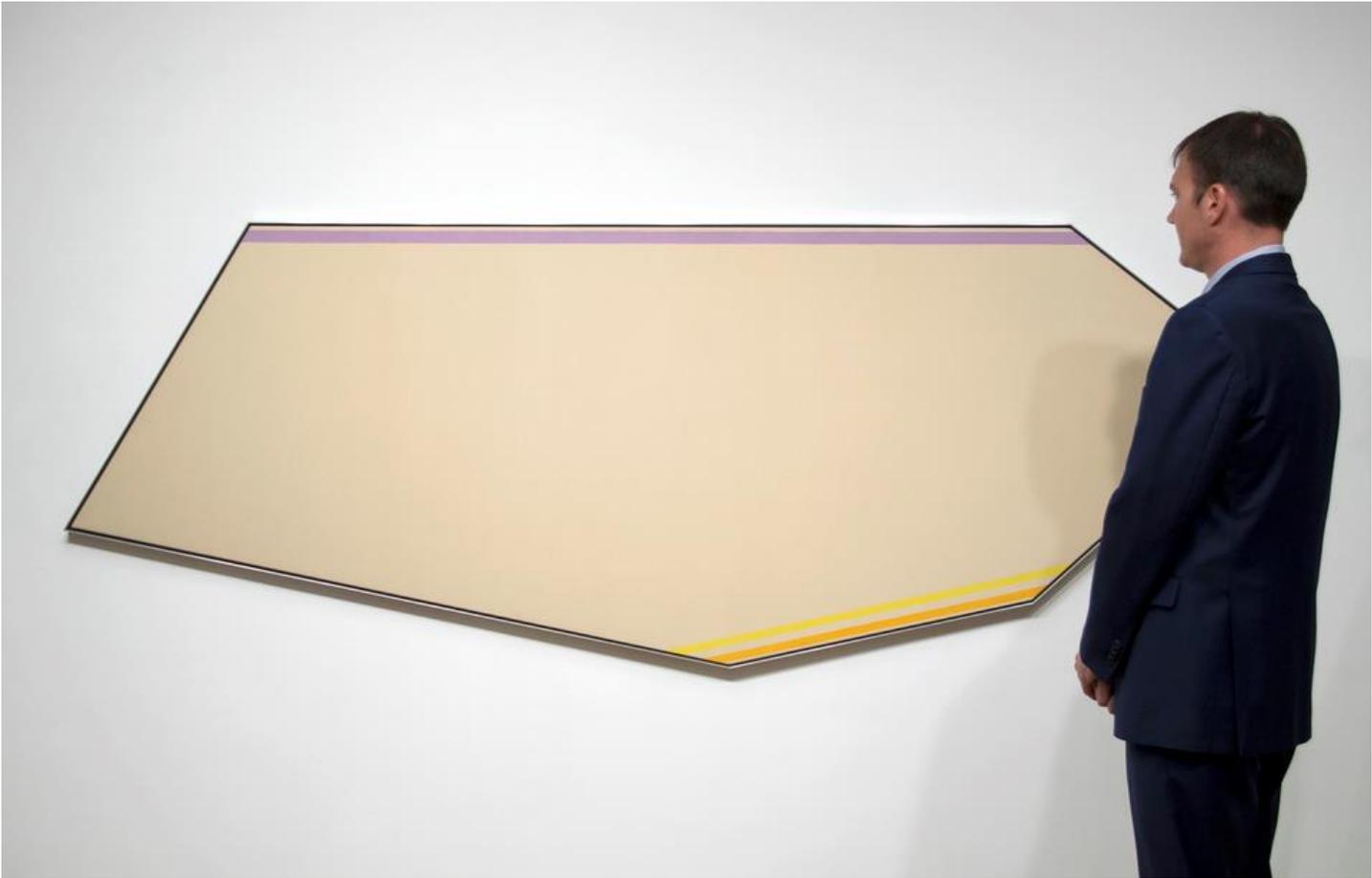














SET

Kenneth Meland
1979