



KENNETH
NOLAND



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KENNETH NOLAND (1924-2010)

Passage

signed verso, "Kenneth Noland 1963"

1963

acrylic on canvas

69 ½ x 140 ½ in. (176.5 x 356.8 cm)



WATCH VIDEO

PROVENANCE

Private Collection, Florida

Sale: Sotheby's New York: Thursday, October 5, 1989, Lot 100

Sale: Christie's South Kensington: Friday, June 30, 2000, Lot 175

Private Collection, Florida, acquired from the above sale

Private Collection

— IMPORTANT FACTS

- *Passage* provides a fantastic demonstration of Noland's canny mastery of color — three bands of medium-lean, deftly applied acrylic paint placed upon an aubergine background.
- Spartan in design, yet as rich as it is complex, the composite effect is a dazzling display of hues brought to an engaging, interdependent intensity.
- *Passage* is a deeply personal creation, extraordinarily generous in scale at almost six by twelve feet and it has a bracing effect upon viewing.

DETAIL IMAGES





MARKET ANALYSIS



According to ARTDAI, a third-party art market analytics firm, the compound annual growth rate (CAGR) for Noland's market prices is 9.51%.

The record price for a Kenneth Noland painting at auction was just set in May 2021 when *Rocker* (1958) sold for \$4,255,000 USD. Of the top 10 Noland sales at auction, all but one occurred within the last decade, signaling the strength of the artist's market.

A comparable chevron painting, *Baba Yagga* (1964) sold for \$2,355,000 USD in 2018.

TOP PAINTINGS SOLD AT AUCTION



Rocker
c. 1954-1955
acrylic on canvas
54 $\frac{3}{4}$ x 54 $\frac{3}{4}$ in. (139.1 x 139.1 cm)

**Sold at Sotheby's New York:
May 2021 for \$4,255,000**

Blue
1960
oil on canvas
60 $\frac{1}{2}$ x 59 $\frac{1}{4}$ in. (153.7 x 150.5 cm)

**Sold at Sotheby's New York:
November 2019 for \$3,500,000**



TOP PAINTINGS SOLD AT AUCTION



Heat
1958
acrylic on canvas
65 x 63 in. (165.1 x 160 cm)

**Sold at Sotheby's New York:
November 2015 for \$3,370,000**

Fair
1960
oil on canvas
56 1/8 x 56 in. (142.6 x 142.2 cm)

**Sold at Sotheby's New York:
November 2017 for \$3,136,000**



COMPARABLE PAINTINGS SOLD AT AUCTION



Baba Yagga

1964

acrylic on canvas

64 ¼ x 66 ¼ in. (163.2 x 168.3 cm)

**Sold at Sotheby's New York:
May 2018 for \$2,355,000**

-Similar chevron shape subject

-From a year later

Trans Flux

1963

Magna on canvas

101 ¾ x 163 in. (258.5 x 414 cm)

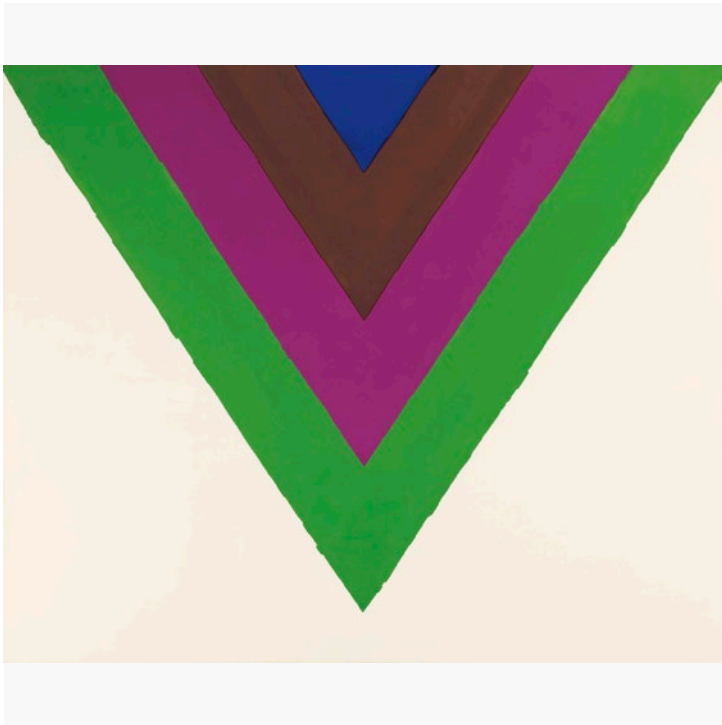
**Sold at Sotheby's New York:
May 2017 for \$1,812,500**

-Same year

-Chevron shape subject



COMPARABLE PAINTINGS SOLD AT AUCTION



Across
1964
acrylic on canvas
95 $\frac{3}{4}$ x 117 $\frac{3}{8}$ in. (243.2 x 294.3 cm)

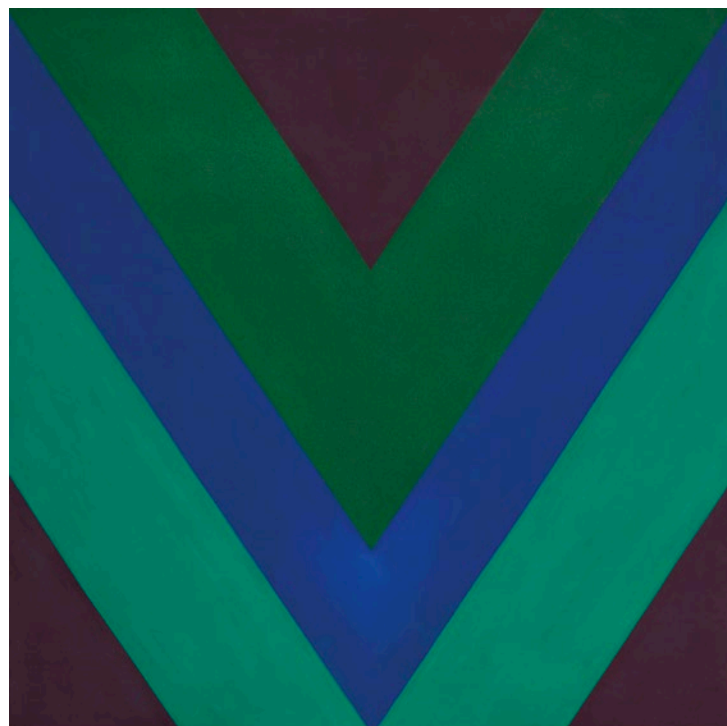
**Sold at Christie's New York:
May 2018 for \$1,722,500**

- Smaller painting from a year later
- Chevron subject with similar color palette

Blue-Green Confluence
1963
acrylic on canvas
70 $\frac{1}{8}$ x 70 $\frac{1}{8}$ in. (178.1 x 178.1 cm)

**Sold at Christie's New York:
November 2019 for \$975,000**

- Same year and subject
- Similar color palette
- 1/2 the size



NOLAND PAINTINGS IN MUSEUM COLLECTIONS



**The Museum of Modern Art
New York**

Blue Veil

1963

synthetic polymer paint on canvas

69 $\frac{7}{8}$ x 69 $\frac{7}{8}$ in. (177.6 x 177.6 cm)

**The Solomon R. Guggenheim
Museum, New York**

Trans Shift

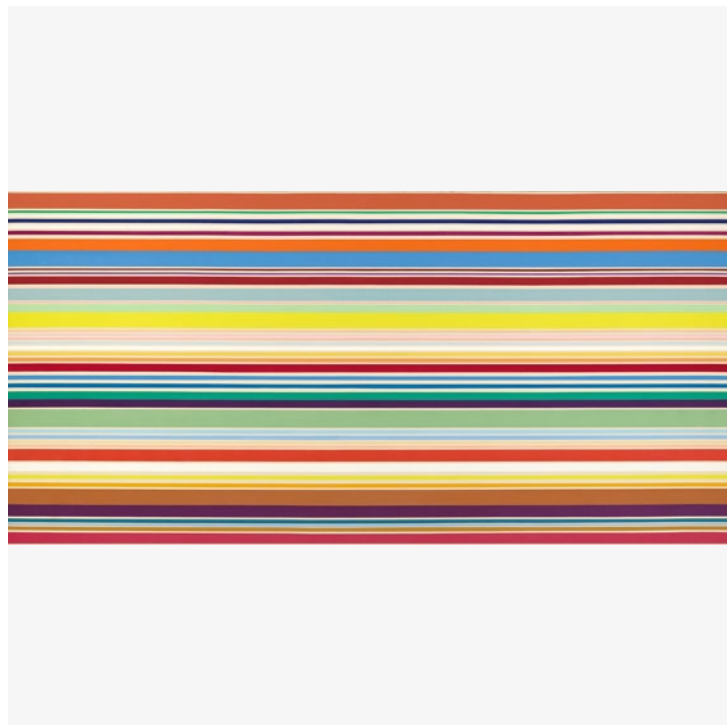
1964

acrylic on canvas

100 x 113 $\frac{1}{2}$ in. (254 x 288.3 cm)



STELLA PAINTINGS IN MUSEUM COLLECTIONS



**The Whitney Museum of
American Art, New York**

New Day
1967
acrylic on canvas
89 $\frac{3}{8}$ x 148 $\frac{1}{4}$ in. (227 x 468 cm)

**The Smithsonian American Art
Museum, Washington D.C.**

Shoot
1964
acrylic on canvas
103 $\frac{3}{4}$ x 126 $\frac{3}{4}$ in.
(263.5 x 321.9 cm)



“I think of painting without subject matter as music without words.”

Kenneth Noland

HISTORY



Kenneth Noland in his studio during the 1960s, Photograph by Fred W. McDarrah

From late 1958 and until 1961, Kenneth Noland created a mystique of devotion to the circle to demonstrate he could advance color as the generating source capable of neutralizing layout, shape, and composition. Though he was a former student of Josef Albers and Ilya Bolotvosky, the vibrant, pulsing hues dedicated to that simple form arrived unexpectedly from a much younger source, the brilliant 24-year-old Helen Frankenthaler, when Noland, Morris Louis, and Clement Greenberg visited her New York studio on April 3, 1953. That date, now etched in the annals of Post War art lore marks a dawning of an era when Post-Painterly Abstraction and Color Field Painting were to become viable alternatives to gestural abstraction and action painting. The two artists, deeply moved by the translucence of Frankenthaler's vibrant washes of *Mountains and Sea*, returned to Washington D.C. and began to experiment with thinned paint concoctions. But whereas Louis allowed gravity to drip and pour thinned acrylic to produce cascading, translucent color veils, Noland chose a more traditional approach. He applied paint with brush or roller and produced vibrant and pulsing hues to create a successive series of geometrically oriented pictures embracing circles, ovals, chevrons, stripes, and diamonds. For both artists, spatial resonance and the lyrical quality of pure color became the driving force of inspiration. But it was Noland's sparse geometry that provided a context of order and symmetry that elevated the emotional impact of color in unsuspected ways.

Several controlling metaphors dominate these basic formal elements including solar metaphors, musical metaphors, and metaphors related to site, place, or target. But as indicated by several titles assigned to the paintings of interlocking V-shaped, triangular bands of color that belong to his iconic Chevron series, Noland had not completely suppressed a desire to connect to us through his personal thoughts and reflections despite the absolute, non-objective geometry of his art. Unveiled shortly after the death of his friend Morris Louis in September 1962, works such as *Trans Flux*, *Flush*, *Bridge*, *Across*, *Another World*, *Dusk* and *Passage*, connect us to Noland's reflections on loss and mortality. Independent of that context, *Passage* provides a fantastic demonstration of Noland's canny mastery of color — three bands of medium-lean, deftly applied acrylic paint placed upon an aubergine background. Spartan in design, yet as rich as it is complex, the composite effect is a dazzling display of hues brought to an engaging, interdependent intensity: a bold chartreuse band on the bottom, a tamped down, tinted sky-blue above, and an ameliorating narrow ochre band sandwiched between the two. The earliest Chevron canvases are of a squarish format, but here, the proportions are necessarily elongated to accommodate this oddly compelling, side-by-side conjoined arrangement. That composition and structure is verily unique among the series, but traditional in one sense. The upward thrust and perfect symmetry of the center chevron is the inverted 'V' commonly associated with the truest orientation of a chevron. Regardless, *Passage* is a deeply personal creation, extraordinarily generous in scale at almost six by twelve feet and it has a bracing effect upon viewing. Its conjoined arrangement is effectively a 'double u', its crisp lines origami-like in structure, its metaphorical nature suggesting a wave, or a bird in flight and by extension, it presents as a redoubt of a man's faith in, or perhaps his hope for, a transcendent life beyond this corporeal existence.



Kenneth Noland in his studio

Kenneth Noland, *Beginning*, 1956
magna on canvas
Hirshhorn Museum and Sculpture Garden

