

Marlborough

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BILL JACKLIN *People and Places* April 4 – 28, 2007

The Directors of Marlborough Gallery are pleased to present on Wednesday, April 4th an exhibition of new paintings by the British and American painter, Bill Jacklin. Entitled *People and Places* the show will consist of approximately 33 oils on canvas executed in the last three years and will include subjects taken from visual encounters in both London and New York.

Jacklin's work brings to light, both in a technical sense and through figuration, a gestalt that is uniquely his own. Regardless of the subject matter each painting reveals a play about ambiguity. From a formal point of view the figuration is an ideogram, or visual parallel, for an underlying abstract structure. From the point of view of subject the works show manifestations of nature and figures in a state of transition, moving through space, time and light, be it swimmers, dancers at Roseland, skaters in Central Park, traffic on Fifth Avenue or in London, shadows, yoga classes, or the emergence of sun after a rainfall. Art historian, Jill Lloyd, who wrote the introduction to the exhibition catalog, states, "The scenes he depicts...all relate to states of transformation and passage, which liberate the participants and allow them to become aware of a flowing, rhythmic life force. These scenes are often illuminated by sunlight streaming through windows onto the city, a light that transforms and lifts the figures into a visionary realm." Jacklin's work has swirling, lyrical movement, converging forces in concentric patterns, and involves chance encounters of one kind or another. Through a highly seductive palette of burnished colors Jacklin creates paintings that are on the one hand playful and on the other serve as a battleground or dance of dark and light forms that interlock into a restrained whole.

John Russell Taylor in his monograph on Jacklin (Phaidon Press Ltd., 1997) called him "New York's definitive painter." Taylor referred to Jacklin as "a painter of intense formal control and powerful formal obsessions" where "realism, minimalism and abstract expressionism come together in an explosive new fusion." Indeed, Jacklin began his career as an abstract minimalist exploring recurrent geometric patterns and the effects of light. Jacklin has said, "Over and above everything, I think my aim is about painting light, the way light informs the imagery." *Arts Review* said "light is the 'leitmotif' in all Jacklin's work" and Michael Shepherd in the *Sunday Telegraph* called Jacklin's style "light diffused realism" and said that in his work "forms are caught materializing out of the light or dissolving into it again, and textures are caught in a similar reaction to planes." Brian Sewell of the *Evening Standard* reported, "The observation is acute, yet the spectator's response is not that of a reader to a journalist's report, for these pictures are, above all, paintings, and as dependent on the business of painting for their effect as anything by Rembrandt and Caravaggio."

In *Modern Painters* Anthony O'Hear wrote that Jacklin "attempts to make the spectator aware both of the object represented and of the process of representation without either side of the duality overwhelming the other" and *Arts Review* stated, "These variously exhilarating, noble or even somber paintings represent every level of urban experience and to their variety of subject matter they bring to bear a variety of painterly technique which few artists can command. It is his breadth of artistry commensurate with his vision that makes Bill Jacklin's art able to sustain interest at so many more levels than most of today's instant figuration that more quickly excites attention and as quickly palls."

In 1989 Jacklin was elected Associate Member of the Royal Academy, London (ARA) and in 1991, Royal Academician. In 1992 he had a retrospective exhibition, *Urban Portraits*, 1986-1992, at the Museum of Modern Art, Oxford which traveled to Santiago de Compostela, Spain. In 1993 he spent three months in Hong Kong as the British Council's first artist-in-residence. In 1997 he was commissioned by the Metropolitan Washington Airports Authority to do a mural size painting, six by twenty-four feet, for the new terminal designed and overseen by Cesar Pelli, Associates for Washington National Airport. Jacklin lives and works in New York City and Newport, Rhode Island.

Jacklin's work can be found in 28 public collections. Among them are the British Museum, London; the Metropolitan Museum, New York; Museum of Fine Artists, Budapest; Museum of Modern Art, New York; Museum Boymans-van-Beuningen, Rotterdam; Tate Gallery, London; Thyssen-Bornemisza, Lugano; Victoria and Albert Museum, London; and Yale Center for British Art, New Haven.

A fully illustrated color catalog will be available at the time of the exhibition.

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