Checklist of the Exhibition

1. Untitled, 4-18-81
   Glazed ceramic, 28 3/8 x 2 5/8 x 1 ¼ inches
   Lent by Johanna Vanderbeek

2. Untitled, 8-10-81
   Glazed ceramic, 8 ¾ x 16 ¾ x 1 inch
   Lent by Johanna Vanderbeek

3. Untitled, 9-1-81
   Glazed ceramic, diameter 11 ¼ inches
   Lent by Johanna Vanderbeek

4. Untitled, 4-27-82
   Glazed ceramic, 13 x 25 ½ x 1 inch
   Lent by Johanna Vanderbeek

5. Untitled, 11-1-82
   Glazed ceramic, 12 x 15 ¼ x 1 inch
   Lent by Adrienne Mim Schwartz

6. Untitled, 1-27-83
   Glazed ceramic, 5 7/8 x 28 x 1 ½ inches
   Lent by Johanna Vanderbeek

7. Untitled, 6-20-83
   Glazed ceramic, 16 ¾ x 18 7/8 x 1 inch
   Lent by Johanna Vanderbeek

8. Untitled, 6-21-83
   Glazed ceramic, 13 x 24 x 1 inch
   Lent by Johanna Vanderbeek

9. Untitled, 6-29-83
   Glazed ceramic, 15 ¼ x 25 x 1 inch
   Lent by Johanna Vanderbeek

10. Untitled, 11-16-83
    Glazed ceramic, 27 x 9 ½ x 1 ¼ inches
    Private collection

11. Untitled, 11-27-83
    Glazed ceramic, 27 ¼ x 10 x 1 ¼ inches
    Lent by Johanna Vanderbeek

12. Untitled, undated
    Glazed ceramic, 9 x 2 x 1 inch
    Private collection

13. Untitled, undated
    Glazed ceramic, 16 ¼ x 20 x 1 inch
    Lent by Adrienne Mim Schwartz

14. Untitled, undated
    Painted steel, 19 ¾ x 29 x 2 ½ inches
    Lent by Adrienne Mim Schwartz

15. Untitled, undated
    Painted steel, 15 ¼ x 44 x 9 inches
    Lent by Adrienne Mim Schwartz

16. Untitled, undated (KB)
    Painted steel, 10 x 40 x 9 inches
    Lent by Klyph Black

17. Green re: Genesis/Lake/Eden/Black Mountain, 1986
    Corten steel, 48 x 132 x 36 inches
    Lent by Robin and Laura Noland
    Installed on the museum grounds
An Appreciation

Although fairly small in scale, [Noland’s ceramic pieces], with their undulating surfaces and rich cascading rhythms of color, clearly connect to the restless energies and forces in nature. One thinks, for example, of water flowing over rocks, or wind-driven clouds slipping past mountain peaks.

Not that the works themselves contain explicit references to any such natural phenomena. With the exception of several elongated horizontal pieces (whose glazed bands can be loosely read as references to the landscape), these reliefs are decidedly abstract—almost Pythagorean, one might say, in their geometric patterns, shapes and harmonies. The alternating stripes of light and shadow that play across their rippled surfaces—an effect often consciously enhanced by the glazing itself—set up a rhythmic pulse, rather like the time-beats in a measure of music, that successfully masks the rigid nature of the baked ceramic medium itself.

Noland’s refusal to attach descriptive titles to these works is perfectly understandable: as self-contained objects they depend solely on their visual effects, for which one is hard pressed to find any adequate verbal equivalents.

By bending and warping the plane of these wall-hanging reliefs, Noland has made use of the sculptural properties of the clay without totally departing from the more painterly dimensions of his glazed patterns. . . .

By association, when looking at many of these reliefs, one is also reminded of the classical pipes of Pan: those multiple-reed flutes whose scale of magical tones, like the intricate tonal harmonies of Noland’s glazed surfaces, could similarly enchant the soul.

—William Henry, The Southampton Press, 17 April 1986

Sincere thanks to the lenders: Robin and Laura Noland, Johanna Vanderbeek, Adrienne Mim Schwartz, Klyph Black and an anonymous private collector. We are also grateful to Chick Bills, Robert Klipstein, Barbara Schultz, Matko Tomicic and Caterina Verde.
2. Untitled, 8-10-81

3. Untitled, 9-1-81
II. Untitled, 11-27-83
13.Untitled, undated

15.Untitled, undated
14.Untitled, undated

17. Green re: Genesis/Lake/Eden/Black Mountain, 1986
NEIL NOLAND

A biographical note

Neil Noland was born in Asheville, North Carolina, on April 27, 1927. After serving in the United States Navy, he followed his older brothers Harry and Kenneth to Black Mountain College in Lake Eden, North Carolina, where he studied art on the G.I. Bill (1949-1950). He continued his studies at L'École de la Grande Chaumière, Paris (1951), and Escuela de Bellas Artes, Madrid (1952). For the next decade he lived and worked in New York City. In 1965 he became an assistant to the sculptor Anthony Caro at Bennington College in Vermont, and then worked as an assistant to his brother, the painter Kenneth Noland, in Vermont from 1967-1976.

For the next 25 years, Noland divided his time between Vermont and eastern Long Island, where he established a studio on Oak Lane in Amagansett in 1977. He created sculpture in clay, fiberglass and metal, and was the workshop director of Sculpture Sites, Roger Wilcox’s private sculpture park on Abraham’s Path, from 1988-1994. He was also a visiting artist at the University of Miami in Coral Gables, Florida (1989) and an artist in residence at the University of North Carolina in Cullowhee (1998). He received a grant from the Pollock-Krasner Foundation in 2001.

Noland's work has been featured in many group exhibitions, including at Bennington College; Black Mountain College Museum and Art Center; Evansville Museum of Art, Indiana; the Albright-Knox Art Gallery, Buffalo; the Islip Art Museum, Long Island; the Heckscher Museum of Art, Huntington; Guild Hall Museum, East Hampton; the Henry Street Settlement House, New York; the Century Club, New York; Anita Shapolsky Gallery, New York; and Pratt Institute in Brooklyn, where two of his pieces are installed in the sculpture garden. He created the film-reel monument to Stan Vanderbeek and the grave marker for Roger Wilcox in Green River Cemetery. He has had solo exhibitions at Goodfriend Gallery, East Hampton (1982), Il Punto Blu Gallery, Southampton (1984), and the Fine Arts Gallery, Southampton College (1986), as well as the current memorial exhibition at the Pollock-Krasner House and Study Center (2015).

Neil Noland moved to Sarasota, Florida in the late 1990s, where he continued to work as an artist while living with his son, Robin Bond Noland, and family. He died of cancer at the Veterans Administration Hospital in St. Petersburg, Florida, on September 25, 2013, at the age of 86.

Photographs courtesy of Robin and Laura Noland
Top: Neil Noland in New York City, 1950s.
Bottom: Neil Noland in Amagansett, 1990s.
December 13, 2001

Mr. Charles Bergman
Chairman Pollock/Krasner Fdn., Inc.
863 Park Avenue
New York, NY 10021

Dear Mr. Bergman:

Thank you for notification of the Pollock/Krasner Grant. I’m thrilled!

It seems appropriate for the foundation to know of several personal anecdotes concerning Mr. Pollock.

My brother Ken introduced me to Pollock one afternoon in 1953-1954 at the Cedar Bar. He told us about the now often told trip he and his brother made in an “A” model Ford to New Orleans, in the 1930’s, during which they slept on a beach. He said he awoke as some homeless person had emptied his pants pockets and that he pretended he was still asleep to escape a confrontation with the guy.

I’d like to remark that Pollock, my brother and I were all three involved in psychotherapy at the time and our sensitivities were out front. Pollock’s obvious misery was striking but he shared those experiences with us with humor and generosity. I’m still impressed by his image and feeling. My brother Ken had previously visited Pollock in East Hampton with Clem Greenberg.

Ken told me he had come to New York from Washington for a Pollock opening and was in the crowd when Pollock saw him and picked up a catalog ($3 or $4) and handed it to him. Ken remarked: “He knew I was broke.” Also, I heard Clem once remark that he (Pollock) was the best of the bunch! In the context of conversation, I took the meaning to be the most likeable, the deepest and most human.

I appreciate the Foundation’s generosity to me.

Thank you,

[Signature]

Neil Noland
Exhibitions and public programs at the Pollock-Krasner House and Study Center are made possible by our members, by income from the John H. Marburger III Memorial Fund and the Pollock-Krasner Endowment, by a gift from Dorothy Lichtenstein, and by grants from the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature, the Suffolk County Office of Cultural Affairs, the Stony Brook University Research Foundation and the Herman Goldman Foundation.