

## LYNDSEY INGRAM

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### TRISTAN HOARE & LYNDSEY INGRAM

With Frieze Masters 2020 now virtual, a collaborative stand presenting Ellsworth Kelly alongside the Korean Moon Jars that he so admired has broadened into a dialogue between 20th century graphic work and objects from the third millennium BC to today

Virtual Viewing Room Dates: 7<sup>th</sup> -16<sup>th</sup> October 2020

Press preview installation of this presentation:  
8<sup>th</sup> – 18<sup>th</sup> September, by appointment only  
at Tristan Hoare, 6 Fitzroy Square, London W1T 5HJ



From left to right: Ellsworth Kelly, *Yellow Over Dark Blue*, *Blue and Orange and Green*, *Black over Yellow*, *Orange Over Green*, Lithographs printed in colours, 1964-65, with Moon Jars by Kim Yikyung, 2008

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*'When shape, colour and pattern have been reduced to a bare minimum...something else happens; it becomes a mysterious object'* – Ellsworth Kelly

London gallerists Lyndsey Ingram and Tristan Hoare announce their collaboration on a Frieze Masters presentation this autumn. The two galleries originally proposed a joint booth featuring early work by the American artist Ellsworth Kelly displayed alongside Moon Jars by Korean ceramicist Kim Yikyung. The concept was born from Hoare's expertise in contemporary ceramics and Ingram's knowledge of post-war prints and works on paper. For each of the young gallerists, this was to be their debut presentation at Frieze Masters.

Following the cancellation of the fair in its physical form, this joint presentation will take place virtually. A fortuitous consequence is that the galleries are no longer limited to the footprint of a booth, enabling them to think laterally and create a wider conversation between important 20th-century American prints and three-dimensional pieces. Their show has now

broadened to display a range of objects, including an example of Neolithic Chinese pottery, a 17th-18th century ceramic Moroccan jug and a wooden Minianka sceptre from Mali, dating from the early 20th century. Many of these objects come from the private collection of the legendary London gallerist John Kasmin, who showed many of the American artists in his pioneering 1960's gallery. In addition to Kelly's lithographs from the early 1960s, important abstract American post-war graphic work by Helen Frankenthaler, Jasper Johns and Donald Judd will be shown alongside these pieces.



Prints from left to right: Ed Ruscha, *Question ?*, 1989, Donald Judd, *Untitled*, 1961-69, Ellsworth Kelly, *Black*, 1964-65  
Objects from left to right: Neolithic Kansu pottery jar, 3<sup>rd</sup>-2<sup>nd</sup> millennium BC, Minianka sceptre, early 20<sup>th</sup> century, Jug for date syrup, 17<sup>th</sup>-18<sup>th</sup> century, Kim Yikyung, *Moon Jar*, 2008.

All of these artists made work that is considered abstract but which also connects to the physical world. The presentation originated in the gallerists' shared interest in Kelly's admiration for Korean ceramics, in particular the iconic Moon Jars. The show now includes Frankenthaler's prints, with their textured, complex surfaces that have a weight and feel that belies the two-dimensional piece of paper from which they are made. Her titles often reference the real world. The physical richness and layering in her woodcuts speaks to the textured and glazed surfaces of the surrounding objects. Renowned as a sculptor, Judd translated his career-long pursuit of how art can be made in three dimensions into his printmaking. The woodcuts explore perspective, depth, the space around us and the space we inhabit. There is a strong sensory element to the work of Jasper Johns – visual, aural and tactile. As Lyndsey Ingram comments: "These objects, though seemingly disparate, clearly share a deep aesthetic sensibility. The resulting combinations are unexpected, elegant, and exciting."

As a result of the fair's changed circumstances, both galleries have worked to build a beautiful online presentation. The artworks have been photographed together in Hoare's gallery, in a Georgian townhouse designed by Robert Adam, so that their formal and aesthetic relationships can be enjoyed remotely. A short film has been commissioned to better show the dynamic relationships between the works.

## NOTES FOR EDITORS

### Ellsworth Kelly and Kim Yikyung

This collaboration arose out of a conversation between Lyndsey Ingram and Tristan Hoare about Ellsworth Kelly's interest in Korean Moon Jars. Although Kelly and Yikyung come from different traditions and nationalities, their shared commitment to formal simplicity is closely aligned. As Ingram states: 'By showing their work together for the first time, we aim to explore this powerful minimalist dialogue.'

Yikyung (b. 1935), widely regarded as the 'Mother of Korean ceramics', studied in New York under Bernard Leach and was crucial in re-invigorating the Korean ceramic tradition in the 20th century. Kelly, a seminal figure in post-war American art, was deeply influenced by Korean ceramics, whose elegant and restrained forms were closely connected with his own minimalist aesthetic.

In the early 1960s, Kelly produced several lithographs of boldly coloured abstract shapes and monochrome botanical subjects, depicted in lean, sweeping lines. The joint exhibition presents these important early lithographs, together with other select examples of his work, alongside classic examples of Yikyung's moon jars, known for their simplicity, balance and proportion.

The asymmetrical shape of the moon jar is unique to Korea and dates back to the 17<sup>th</sup> century. The upper and lower parts are produced separately and joined in the middle, forming a rounded shape which is never perfect and gives each vessel a distinctive character. The Korean moon jar glazed in white representing Confucian ideals of frugality and purity has become a defining symbol of Korean art. Indeed a cauldron in the shape of a moon jar housed the flame at the Pyeonchang Winter Olympics in 2018.

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### ABOUT LYNDSEY INGRAM

Founded in 2016, Lyndsey Ingram is located in a converted Victorian stable at 20 Bourdon Street in London's Mayfair. With over twenty years of expertise in post-war and contemporary prints and work on paper - in particular 20<sup>th</sup> century British and American masters - the gallery continues to look forward and now represents artists working in all mediums, with a programme that includes painting, photography and sculpture.

Lyndsey Ingram stages exhibitions that combine a deep knowledge and interest in important historic, graphic material, with work by contemporary and emerging artists. The gallery participates in major international art fairs, including The Armory Show New York, Frieze Masters, the London Original Print Fair, Masterpiece London and Untitled San Francisco.

For information on the gallery, its artists and exhibitions please see [www.lyndseyingram.com](http://www.lyndseyingram.com).

### ABOUT TRISTAN HOARE

Founded in 2009, Tristan Hoare is a multi-layered gallery located in an 18th-century Robert Adam townhouse in Fitzroy Square, London, focussing on both young and established artists working in a variety of mediums. African photography, glass, textiles and drawing are all areas of interest, with a developing passion for Korean and Japanese ceramics.

Each year Tristan Hoare curates an ambitious exhibition with an overarching theme. Geometrica (2018) and Botanica (2019) involved collaborations with multiple artists and galleries, combining artworks from BC to the present day. Exhibitions are executed with the intention of telling a story and connecting with both seasoned collectors and people less familiar with the art world.

### PRESS CONTACT

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