

Tim Stoner: Negative Space

March 5 – April 12, 2025

5 Hanover Square
London

Opening Reception: Tuesday, March 4, 6 – 8pm



Tim Stoner, *Round the Ronda Road (2)*, 2017-2023 © Tim Stoner, courtesy the artist and Pace Gallery

Pace is pleased to announce *Negative Space*, an exhibition of new paintings and works on paper by London-based artist Tim Stoner. On view from March 5 through April 12, 2025, this exhibition marks a significant evolution in Stoner’s exploration of the archaeology of the image. Developed over several years, these works reveal the complex layering and deliberate deconstruction central to his practice.

Stoner’s latest body of work deeply engages with the layering and removal of meaning, both within the paintings themselves and through the lens of art history. His approach draws on diverse historical precedents, from the meticulous restoration techniques of Old Masters to the expressive gestures of 1980s New York graffiti and the intricate beauty of Persian calligraphy. In *Negative Space*, Stoner’s paintings trace the passage of time and process, creating an intersection between the ancient and the contemporary, the additive and the subtractive.

Using unconventional methods, Stoner submerges canvases in swimming pools, pours dissolving chemicals over them, and utilizes tools like scalpels, sanding discs, and palette knives to distress the surfaces. These acts of erasure destabilize the identity of the paintings, allowing them to oscillate between unfinished states and final compositions. The result is a dynamic visual language that speaks to the temporality and fragility of the image.

“The negative space—the areas of erasure and removal—are as important as the marks that remain,” Stoner explains. “By removing parts of the painting, you expose a part of yourself, a hidden layer of history, and the process becomes a conversation between the present and the past. The negative is not simply a void; it becomes an active part of the image, reshaping its meaning.”

This exhibition marks a departure from Stoner’s earlier work, which merged contemporary social expression with the perceptive transience of Impressionism. In contrast, the works in *Negative Space* distil their content to pure abstraction, focusing on the interplay of line, plane, and color as their own form of content. At the same time, they are deeply concerned with materiality and history—each layer, each scar on the surface, serving as a reminder of the painting’s long, unpredictable evolution.

For Stoner, *Negative Space* is not just about formal abstraction; it is a meditation on memory, presence, and absence. “What happens when we remove parts of ourselves?” he asks. “How do we understand who we are through the things that we leave behind, the spaces that remain?” In this exhibition, absence becomes as rich in meaning as presence, inviting an open-ended dialogue between the viewer and the artwork.

Tim Stoner (b. 1970, London, UK) is widely known for his monumental paintings that explore the dynamic relationship between landscape and memory. Through extensive layering and erasure, his works reveal fragmented forms and glimmers of light that evoke broken, reimagined terrains. Often developed over several years, Stoner’s paintings serve as intricate records of nature’s ever-changing presence and humanity’s imprint on the landscape. His *Ronda* series, for example, reflects the complex history of cultural and religious influences that have shaped the region over centuries.

Earlier in his career, Stoner’s work explored themes of identity, class, and community, drawing on the vivid light and color of Impressionism and Fauvism. Although the figure has become less prominent in his recent works, the notion of presence—both of the artist and the viewer—remains central to his practice. Stoner now investigates the fluidity of identity through the materiality and surface of his paintings, emphasizing the interplay of addition and removal.

Stoner studied at Norwich School of Art (1989-1992), the Royal College of Art, London (1992-1994), and the Rijksakademie, Amsterdam (1997-1998). He was also a resident at the British School at Rome (2001) and received the ICA Futures Prize in 2001. Recent solo exhibitions include *The Woven Field* at Vardaxoglou, London (2022) and *Al-Andalus* at Modern Art, London (2020). His work has also been featured in group exhibitions such as *Accordion Fields* at Lisson Gallery, London (2024), and *The Kingfisher's Wing* at Grimm Gallery, New York (2022).

Pace is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has eight locations worldwide, including two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street. The gallery’s history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. The gallery maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing’s vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo’s Azabudai Hills development in 2024.



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