

# GAGOSIAN

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Gagosian to Exhibit New Works by Brice Marden in New York

*These paintings are of themselves* Opens at 541 West 24th Street on November 13, 2021

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Brice Marden, *Chalk*, 2013–21, oil, graphite, and chalk on linen, 96 × 72 inches (243.8 × 182.9 cm) © 2021 Brice Marden/Artists Rights Society (ARS), New York. Photo: Bill Jacobson

**NEW YORK, November 4, 2021**—Gagosian is pleased to present *These paintings are of themselves*, an exhibition of ten new paintings and nine new works on paper by Brice Marden. This is Marden's first exhibition at Gagosian in Chelsea. A group of eight paintings, some of which were initiated as early as 2013, were completed in 2021; one additional canvas, *Prelude* (2011–21), and a separate larger, two-panel painting, *Rocks* (2008/2017–21), are also on view.

These paintings evoke the daily and seasonal shifts in natural light and color that Marden observes when working in his studio in Tivoli in upstate New York. He begins with drawing, filling some canvases with gestural glyphs that occupy a realm between writing and painting. Over these, he applies sinuous, multihued networks of linear brushstrokes, establishing interrelationships between the compositions' straight and curving lines, and between their contours—whether defined or implied—and perimeters.

Each vertical panel measures 8 by 6 feet, comprised of an upper 6-by-6-foot square with a 2-by-6-foot section beneath. The paintings' lower registers echo the form of a predella—the horizontal panel of smaller companion paintings that Renaissance artists added at the base of an altarpiece. Stained with dilute washes of earthy terre verte, these residual sections import the palette of the larger areas above them.

Also on view is *Rocks*, a double-paneled painting more than 22 feet in length. Begun in Marden's studio in Hydra, Greece, and completed in Tivoli, its expansive surface is defined by ribbonlike lines and fields of color. Related works on paper made on the Caribbean island of Nevis reveal the immediacy and range of Marden's drawing practice and exemplify the artist's sustained engagement with the traditions of Chinese poetry and calligraphy, which he initiated in the 1980s and has continuously developed ever since.

The exhibition will be accompanied by an illustrated catalogue with an essay by Eliot Weinberger.

**Brice Marden** was born in 1938 in Bronxville, New York, and lives and works in New York City; Tivoli, New York; and Hydra, Greece. Collections include the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; Art Institute of Chicago; Philadelphia Museum of Art; Hirshhorn Museum and Sculpture Garden, Washington, DC; Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; National Gallery of Canada, Ottawa; Tate, London; and Kunstmuseum Basel. Exhibitions include Cold Mountain, Dia Center for the Arts, New York (1991–92, traveled to Walker Art Center, Minneapolis, 1992; Menil Collection, Houston, 1992; Museo Nacional Centro de Arte Reina Sofía, Madrid, 1993; and Städtisches Kunstmuseum, Bonn, Germany, 1993); Work of the 1990s: Paintings, Drawings, and Prints, Dallas Museum of Art (1999, traveled to Hirshhorn Museum and Sculpture Garden, Washington, DC, 1999; Miami Art Museum, 1999–2000; and Carnegie Museum of Art, Pittsburgh, 2000); A Retrospective of Paintings and Drawings, Museum of Modern Art, New York (2006, traveled to San Francisco Museum of Modern Art, 2007; and Hamburger Bahnhof–Museum für Gegenwart, Berlin, 2007); Morocco, Musée Yves Saint Laurent, Marrakech, Morocco (2019); and Think of Them as Spaces: Brice Marden's Drawings, Menil Drawing Institute, Houston (2020), which will travel to Kunstmuseum Basel in 2022.

#BriceMarden

## **BRICE MARDEN**

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Opening reception: Saturday, November 13, 4–7pm

November 13–December 23, 2021

541 West 24th Street, New York

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