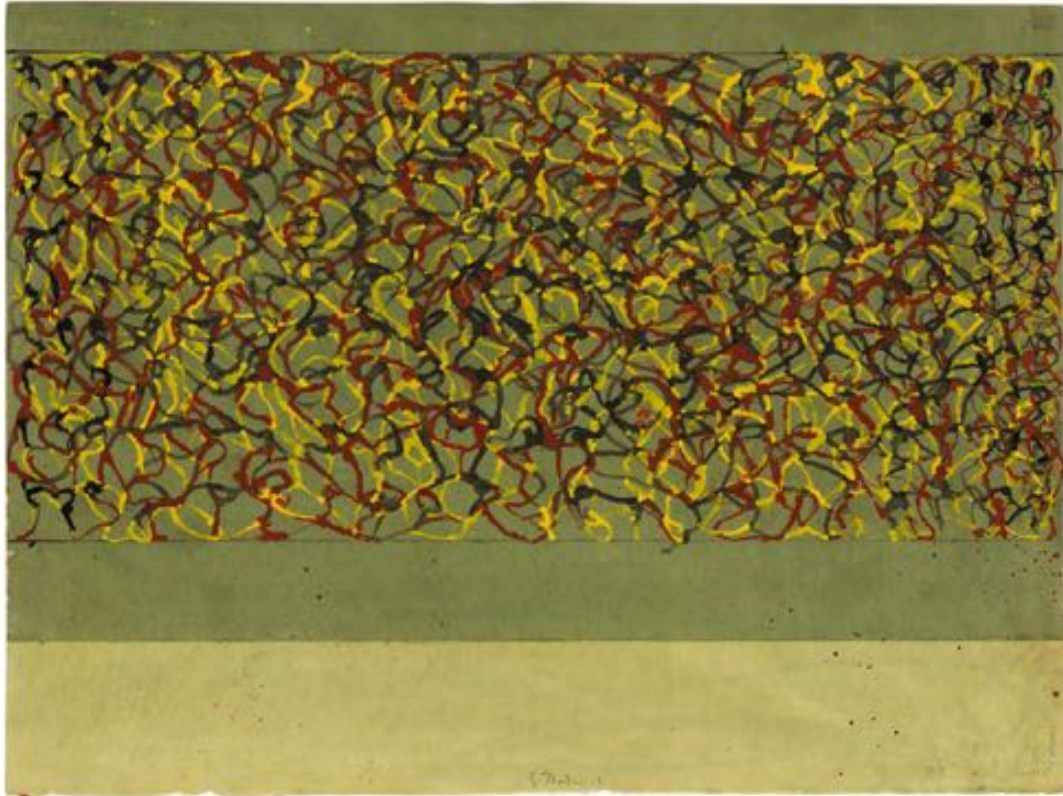


GAGOSIAN

Gagosian to Present *Brice Marden: Works on Paper* in Paris

Opening on June 14, the Exhibition Features Never-Before-Seen Drawings



Brice Marden, *Untitled*, 2015–16, Kremer inks on paper, 22 3/8 × 30 inches (56.8 × 76.2 cm) © 2025 Estate of Brice Marden/Artists Rights Society (ARS), New York. Photo: Maris Hutchinson

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A drawing can be very refined just because it's so direct and there's so little between you and the expression. I love how drawing is so close to you. It comes right out of you.

—Brice Marden

PARIS, June 3, 2025—Gagosian is pleased to announce *Brice Marden: Works on Paper*, organized in collaboration with the Estate of Brice Marden. The exhibition features previously unseen work from the artist's final two decades, selected by his daughters Mirabelle Marden and Melia Marden.

Presented in Paris, the exhibition pays tribute to Marden's long ties to the city. It was during his stay in Paris in 1964 that the artist furthered his interest in depicting a place through a kind of abstract reasoning. He created gridded monochrome works using charcoal rubbings of the tiled walls in the home where he stayed. It's an intuitive leap that is both esoteric and practical—a literal recording of his environment.

Marden became one of the most inventive recorders of the natural world, its appearance, its textures, its poetry. He worked in studios overlooking the Hudson River, on the tropical Caribbean island of Nevis, in Morocco, in Pennsylvania—each providing its own unique, natural palette. Most of all, Marden was attuned to visual pleasure and became a colorist in the caliber of Matisse and Rothko. Rather than taking the conventional form of a landscape, his works evoke his environments

through remembered impressions of a place, a river, a stone. A river contains reds and greens as well as blues. A stone contains yellows and oranges as well as grays. Color has a surface as well as a depth and the artist describes each with different gestures.

The gestures Marden developed in his practice reflected his immersion in the world of conceptual choreography—not only that a drawing comes about through gesture, but that light and color can dance. The perceived motion of light on water can resemble calligraphy or Cézanne’s brushstrokes or Pollock’s drips. As the poet John Ashbery wrote, Marden shows “the complexities hidden in what we thought to be elemental.”

Brice Marden: Works on Paper will be accompanied by a new publication. As Eileen Costello observes in her catalogue essay: “[Marden’s] drawings have a personal feeling, which is the result of hand merging with mind: both need to become one.”

For Brice Marden’s biographical information and exhibition history, [please visit gagosian.com](http://gagosian.com).

#BriceMarden

BRICE MARDEN

Works on Paper

Opening reception: Saturday, June 14, 6–8pm

June 14–August 2, 2025

4 rue de Ponthieu, Paris

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