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New York

BRICE MARDEN

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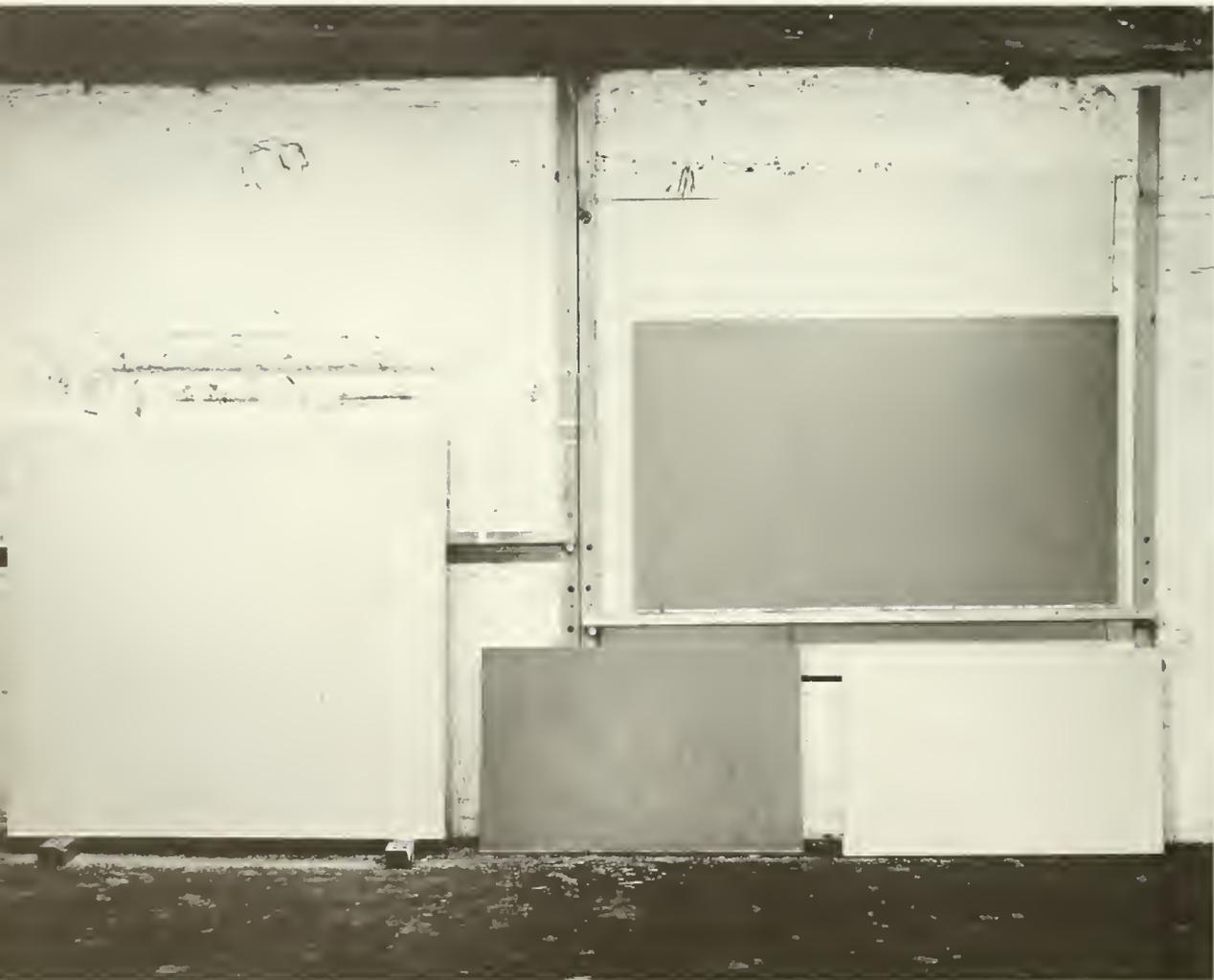
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I am, of course, most particularly grateful to Brice Marden, whose remarkable patience and enthusiasm has made the experience of working with him a truly rewarding one.

L.S.



by Linda Shearer

*Color — that's a matter of taste and sensitivity. For example, you have to have something to say; without that, goodnight! You aren't a painter unless you love painting more than anything else. And then, it's not enough just to know your trade; you have to be moved. Science is all very well, but for us, don't you see, imagination is more important . . .*

Edouard Manet<sup>1</sup>

Brice Marden has consistently professed and acknowledged his ties with traditional painting. He sees himself, like Manet, combining and balancing a modern sensibility with earlier sources, and he is, above all else, a painter. The earlier artists he admires most are the Spanish painters—Goya, Zurbarán, Velasquez—along with Courbet, Manet and Cézanne. Of course, like most artists of his generation, he felt the impact of the Abstract Expressionists as well. But, one might well ask, how and where does this admiration show itself in his work? His paintings and drawings seem, at first, singularly composition-less, uniform, rigid and limited, and indeed they are characterized by an extreme visual constraint. This is not, however, to suggest that they lack aesthetic complexity.

An intriguing and important aspect of his work is that each word chosen to describe it almost inevitably suggests qualification by its opposite. Most critics are sensitive to this semantic difficulty: for example, “While Marden’s paintings clearly show an impetus toward literalness and uniformity, his work has never been as cool or impersonal as strictly reductive art.”<sup>2</sup> Rather than simply a failure of language, it is indeed this central contradiction which distinguishes Marden’s reductive style: the obvious formal austerity of his work is consistently offset by a surprising emotional impact.

Although most of his studio courses at Boston University were devoted to an intense study of the figure, it was at Yale, as a graduate student from 1961 to 1963, that he established the major formal and expressive priorities and objectives which he has maintained and continues to develop today. In the same way, the written portion of his Master’s thesis reflects many of the thoughts he now articulates about his

work. He became preoccupied with the confines of the rectangle, and it was at this time that he began to restrict and define his approach both structurally and coloristically. Vertical and horizontal subdivisions of the surface ("I became aware of an underlying rectilinear structure which constantly reappeared"<sup>3</sup>) were reinforced by a subdued palette. Before arriving at Yale, his ideas about color had been confused by a course at Boston University based on Albers' color theories which, he claims, he simply had not understood. As a result, he shied away, until recently, from the commonly accepted notions of color, although, ironically, now his work is frequently most admired for its unusual and unnameable color. It is perhaps because of Marden's attraction to a limited palette that Kline especially appealed to him (he was the only Abstract Expressionist Marden cited in his thesis): Kline had achieved a remarkable emotional and visual intensity using only black and white. Marden's interest in Kline led him to an awareness of the Spanish painters by way of Manet. Soon Marden related more to earlier artists (particularly to the earth colors of the Spaniards) and felt he was rejecting an Abstract Expressionist approach to color. But, as he explains it now, he did not realize then that the Abstract Expressionists were using color in as subtle a way as Manet or Goya. Witness the following section from his thesis; he could easily have been describing either the gestural or the color aspects of Abstract Expressionism:

*At the suggestion of the mid-year jury I tried to get more of the quality of my drawings into my paintings. This led to more exploration in the use of my materials and a loosening up of the handling of my paint. These involvements have led me to Spanish painting. It is with them that one finds an uncompromising reality. They were confronted with something and they faced up to it. No embellishments except the all too rare quality of humans honestly coping with themselves. They did not search for "truths" but their own truth. They smack it right up in front of you and you have to take it. Zurbarán, Velasquez and Goya are the ones who do this.<sup>4</sup>*

Undoubtedly he chose the Spanish painters because their clarity and restraint appealed more to him than the dramatically personal and heroic stance of the Abstract Expressionists.

Despite Marden's expression of affinity for early painters, his work parallels most closely contemporary abstract art, particularly in that it relentlessly confronts the viewer with the question of meaning—what does a Marden painting mean: what is he trying to say? Although he is working in a reductive, non-illusionistic idiom, he does not formulate anonymous statements. His paintings are about the larger implications of paint applied to a two-dimensional surface; he believes in the expressive power of paint. And yet, many will invariably ask "is he saying enough?" His answer at Yale was one that still applies:

*The paintings are made in a highly subjective state within Spartan limitations. Within these strict confines, confines which I have painted myself into and intend to explore with no regrets, I try to give the viewer something to which he will react subjectively. I believe these are highly emotional paintings not to be admired for any technical or intellectual reason but to be felt.*<sup>5</sup>

As Harris Rosenstein observed in 1967 when discussing Marden, David Novros and Paul Mogensen: "They are not throwing over painting tradition, but isolating some essence of that tradition and attempting to live up to its possibilities."<sup>6</sup> And so, Marden, the traditionalist — at least in intention, if not in appearance — left Yale in 1963 with the awareness that painting must 1) be expressive, 2) ask questions of itself and of the viewer if it is to renew and regenerate that same tradition and 3) be about painting.

*We must, and I cannot say it too often, forget a thousand things, in order to understand and enjoy this talent. It is no longer a question of searching for absolute beauty; the artist paints neither a story nor a soul; what is generally called composition does not exist for him, and the task he imposes upon himself is far from that of representing such-and-such an idea or historical event. And for this reason we must judge him neither as a moralist nor as a man of letters: we must judge him as a painter.*

Emile Zola on Manet.<sup>7</sup>

In the summer of 1963 Marden moved to New York City where he has lived ever since. That same fall he became a guard at the Jewish Museum; their retrospective exhibition of Jasper Johns' work, held the following spring, provided Marden with the opportunity to study that artist in depth. Johns' paintings undoubtedly confirmed and supported Marden in his choice of basic direction. Presenting us with an ironic vision of our own sensibilities, Johns clearly was challenging the preconceived ideas of what Painting was all about, forcing us back on our own definitions. In his well-known *Flag* and *Target* paintings, Johns was able to achieve a structural and symbolic unity between the shape of the support and the image with a directness never before attained; Marden soon extended this kind of congruency through purely abstract or formal means. Marden responded to this element in Johns' work and was also extremely sensitive to his intense painterliness in surface and color. On the other hand, he was not interested in Johns' use of three-dimensional objects and specific symbols or his ironic play on language.

Works like *Gray Numbers*, 1957, and *Tennyson*, 1958 (reproduced, exhibition catalogue, The Jewish Museum, New York, 1964, nos. 20, 32), are close to Marden because of their overall formal structure. Marden's innate preference for monotonous

and grays was reinforced by the example of Johns' creation of remarkable tension within a relatively static, flat, two-dimensional monotone painting. Faced with the problem of activating the immobile and dense surface of his paintings without resorting to a decorative solution, he adopted one of Johns' techniques: he drew a line  $\frac{1}{4}$  to 1 inch above the bottom of the canvas, below which he did not apply paint. He did, however, allow the paint to drip below this line. Marden incorporated this margin into his paintings from 1964 to 1968 (see cat. nos. 2-7) when he expanded his format from one to two and three-panel works and no longer needed the painterly reference the line provided.

In these early works of Marden's, the drips in the margins, in addition to enlivening the inert and passive surface, call attention to the process involved in the creation of the painting, by recording the many layers of pigment. These layers, in turn, convey a feeling of the artist's ponderous pace. As one becomes increasingly aware of the painting's temporal evolution, a sense of time is introduced. And, as one comes to recognize the time involved in the making of the work, one simultaneously experiences the time involved in the perception of the painting. Although each picture can be seen as a totality at a glance, in Marden's work, as in much reductive art, the perceptual process, like the painting procedure, is extremely slow. As Lucy R. Lippard said in relation to Ad Reinhardt: "A monotonal painting, exists, more than most, in time, for it takes time merely to perceive it as a painting or surface, and not as a sculptural object or silhouette."<sup>8</sup> But Marden was sensitive to this time factor well before he saw the Johns show or had painted pure monotone work. In speaking of Manet's *Street Singer*, ca. 1862, in the Museum of Fine Arts, Boston, he wrote "I saw the warm umber and the color fell into place, it became a total color sensation. Each part built towards this total which came slowly, as if being mysteriously revealed. I try for this in my work."<sup>9</sup>

From Johns he also learned the great potential of the seemingly limited grid structure. This grid structure was one approach to the point by point articulation of the surface which concerned both artists. Marden has said that Johns' grids, rather than those of Agnes Martin and Robert Ryman, were directly inspirational to him. In a work like *Gray Numbers* (cited above) Johns varied the strict uniformity of the grid with numbers, myriad tones of gray and expressive brushwork. Marden applied what he had absorbed from Johns' grid paintings to works of limiting format other than grid paintings (although he did many grid drawings, he produced only one true grid painting, *Untitled*, 1964-65, cat. no. 2). It should not be forgotten, his work at Yale was largely based on vertical and horizontal divisions of the rectangle, so his interest in the grid format was part of a natural evolution. In fact, throughout his career, his progress has been a consistent and deliberate development, marked by almost mi-

nute variation from painting to painting, within the strictly defined limits he has set for himself.

After the Johns show, Marden went to Paris for the first time. There he restricted his activity to drawing, in which he concentrated on breaking down the planar surfaces with grids. After his return to New York that fall, he made his first one-color work, which resulted from painting out an unresolved grid on one half of the canvas. He began to be disturbed by the reflective surfaces of the oil paint he had been using; "you simply could not see the picture" sufficiently.<sup>10</sup> *Pair's* (cat. no. 3) oil and varnish surface is an example of the shiny quality to which he objected. After much thought about how to dull the finish, his friend, the painter Harvey Quayman, suggested mixing beeswax with oil, a solution which produced exactly the mat, opaque surface and increased physicality Marden wanted. He developed a method of combining the wax with oil which he applies in layers with a brush, laboriously reworking each layer with a painting spatula and knife until he is satisfied. The process further enhances the inherent physicality of the material by creating a surface which is marked by subtle imperfections and gestures made by the movement of the implement. Although Johns had also used wax encaustic, Marden's use of wax is not directly traceable to him, except perhaps as a subliminal influence.

A comparison between Marden's individual paintings reveals variations in surface texture. In paintings of approximately the same time the difference is slight and of little consequence, but when the earlier paintings are considered in relation to the more recent ones, it becomes clear that some of the former are often softer and more luminescent, while the latter appear harder and far less porous. Not only is attention again focused on the physicality of the surface, but also on the process. The implications of these texture distinctions are significant. Lacking a formula which assures the uniformity of his oil-wax mixture, Marden must modify his technique of application with each successive layer of paint on the canvas. What must at first appear to be a disadvantage inherent in the unpredictable amalgam of oil and hot wax becomes an aesthetic asset which produces brushstrokes, line and even a kind of drawing on the canvas. It is perhaps in this intuitive approach to process that he relates to the Abstract Expressionists, as opposed to the more programmatic approach of the Minimalists. This does not mean, of course, that Marden is an Abstract Expressionist, but rather suggests that he shares certain aspects of the Abstract Expressionist sensibility, which in turn link him to the "Post-Minimalist" generation.

Moving toward a formal equalization of the importance of color, shape and surface in each painting, Marden was soon able to achieve this elusive balance, without using traditional compositional means. Except for the narrow horizontal band, real drawing was non-existent in these works; the canvas edges however function as line and serve

as the sole definition of the overall shape. The canvas shape, as well as color and surface, is crucial in Marden's painting.<sup>11</sup> Shape, of course, has always played a significant role in painting: in traditional figurative or abstract art, this overall shape is important in relation to the forms on the canvas. However, for Marden, in whose work there are no painted forms, the shape of the canvas assumes even greater importance because it is the *only* shape. The lack of internal forms and images compels a closer examination of the painted plane, its surface and the shape which contains them. It is in this way that Marden's work can be seen as a further development of Pollock's all-over painting in which composition and balancing of form was eliminated, as well as a continuation of the 20th-century tradition of achieving and affirming the flatness of the picture plane. "As a painter I believe in the indisputability of The Plane"<sup>12</sup> and "the image becomes the plane." He uses neither a "depicted" nor "literal" shape, to use Michael Fried's terms: his image becomes the plane.

Marden had established equivalence between color, surface and shape, and had brought his canvas to its most reductive state by 1965. He could not subdivide a work of this kind internally without fragmenting its unity. In order to combine colors and shapes and not violate the indivisible quality of his canvas, it was necessary to develop an entirely new format. *Pair*, 1965, is an example of his first solution to this problem. It consists of two 18-inch unjoined canvases placed two inches apart from each other; they are juxtaposed, yet still separate. Because of the interaction between the wall and the canvases, the piece assumes a certain object-quality which had its precedent in Johns' relief-like *Targets* and *Flags*. However, the concept of combining units which are equal to each other in all respects aligns him with the Minimalists. But Marden did not pursue the quasi-sculptural implications of *Pair* again until 1967. He was, and is, first and foremost, a painter.

Marden had his first one-man show in New York at the Bykert Gallery in the fall of 1966. All the paintings in the show were horizontal and monochrome. Some are considerably larger than his earlier work; for example, *The Dylan Painting* (cat. no. 4) measures 5 by 10 feet. He feels that this canvas, although actually an uninterrupted expanse, can be thought of as two contiguous squares. It is therefore, in theory at least, an extension of *Pair*. Other works in the show appear to be square, though they are not exactly. The curious, even awkward, proportions which Marden uses, and employs even today, contribute to a slight feeling of unease and discomfort in the presence of his painting.

Though the canvases may seem alike in color, they all differ slightly, even minutely, from one another. They are always subdued and somber variations of indescribable grays, greens, slate-browns, clays, mud and putty — tones which blend and melt together as we perceive them. The heaviness of the paint layers parallels the impen-



Installation view, one-man exhibition, Bykert Gallery, New York, 1966

Announcement for one-man exhibition, *Back Series*, Bykert Gallery, New York, 1968

ettable quality of the dense color. The edges of all the works before 1966 were taped and the painted area extended under the tape: the only open, breathing space is in the bottom dripped margin, further emphasizing the sense of the impenetrable. The contrast between the dense surface and the open area of the drips does not produce a sense of spatial ambiguity: it is literally the flat painted surface juxtaposed against the support. One is tempted to describe the color as color area, but because of the extreme physicality of the paint and wax texture, it is more accurately characterized as color substance.

Marden continued to restrict himself to monochrome painting and to explore its possibilities, shifting, however, from the predominantly horizontal format of his 1966 works to a vertical one. The seven paintings of the *Back Series* were included in his next one-man show at Bykert in 1968. The prototype for the group, which had not started as a series, is *For Helen* of 1967 (cat. no. 5); it is a two-panel piece, while those in the actual series are all single paintings. Each section of the two-part piece, meant to be placed one inch apart, is based on his wife's height of 69 inches, and the width of her back, 17 inches. The single pictures measure 69 inches (the same height) by 45 inches. The width of 45 inches is arbitrary and bears no mathematical relation to the original 17 inches; the artist used these dimensions simply because he felt they were appropriate in terms of an abstract aesthetic choice.

He introduced more color in these paintings (black, green, flesh, etc.) in an effort to break away from the neutrality of his earlier grays. In this respect, the *Back Series* represents a liberating step in his evolution. The balance between shape and color Marden had achieved in his earlier works seemed to limit his color range: he felt that certain canvas sizes and shapes determined the use of specific colors. He felt now that it had become necessary to carefully and deliberately broaden the colors he used. In the *Back Series* he broke away from the absolute determination of specific color by specific shape, despite his realization that he might in this manner destroy the intuitive rightness of the balance of elements within each work.

Marden's *Back Series* brings to mind a very different treatment of the subject by Matisse in *The Back, I-IV* (a cast of which is in the collection of The Museum of Modern Art, New York). Matisse's reliefs of a woman's back progress from realistic depiction through abstraction to an abstracted image of the original. Although a real back supplied the original impetus for both artists, Marden, unlike Matisse, was not interested in an abstracted representation of the back. Indeed, he frequently uses a specific image, such as a postcard reproduction of a painting, as a starting point, but this image is usually retained only in the title of the work it inspires. Nonetheless, the *Back* paintings, more than most, were intended to sustain the basic reference to their original inspiration. The announcement for the *Back Series* exhibition, with its

nude photographed from the back, confirms the directness of the formal and expressive equivalence as Marden felt it. The idea of rejection—expressed at a primitive and direct level by the turning of one person's back on another—is integral to these paintings.

Quotes from two reviews of this show reveal the wide range of interpretation that his work allows: Scott Burton said "the colors, like the skin are closed; you can't look *into* them, only *at* them. Each color holds. They are dry paintings, full of heat, and have the arid, airless look of Spanish paintings (which Marden admires), but their austerity is extremely romantic, and they are also very sensual and beautiful." Gregory Battcock wrote that the paintings are "disagreeable and spurn sympathetic consideration. In this way they are not romantic or sentimental."<sup>13</sup> Clearly, whether they are romantic, sympathetic, sentimental or austere, they project, in an emphatic and moving way, a very real sense of alienation.

The alienation and rejection expressed in the *Back Series* in particular, and, the austerity of Marden's paintings in general, recall Ad Reinhardt, many of whose stated ideas are like Marden's own. The parallels with Marden are obvious in the Reinhardt who said:

*The one work for a fine artist now, the one thing in painting to do, is to repeat the one-size-canvas — the single-scheme, one-colour-monochrome, one linear-division in each direction, one symmetry, one texture, one formal device, one free-hand brushing, one rhythm, one working everything into one overall uniformity and non-irregularity.*<sup>14</sup>

Reinhardt's all black paintings, for which he is best known, require a long time to reveal themselves to us; like Marden's, they are quiet, but dogmatic. Reinhardt utilizes rectangular forms which eventually become visible, creating atmospheric pictorial space, which is diametrically opposed to the unequivocal flatness of the picture plane in Marden's work. Despite the dissimilarities in their work, singlemindedness is the most dominant characteristic shared by the two artists. Their individual paintings seem to assert a self-containment which, at once, tends to alienate the viewer and yet compel a sympathetic involvement.

By 1968, Marden began to make diptychs and triptychs joined vertically, each panel a different color. The transition to panel paintings was a rather obvious one, and yet intrinsically dangerous: he had evolved in his earlier work a coherent identity based on the indivisible unity of the single painting. Any additional elements might threaten the precarious equilibrium of color, surface and shape. The first two-panel painting was made up of two discarded *Back Series* canvases (not in exhibition, collection Mr. and Mrs. John Adams, Columbia, S.C.) and was joined flush; it is the only joined panel work with a drawn line along the bottom edge, which hereafter is



eliminated. This device, self-conscious in its painterliness, was intended in the single canvas paintings to broaden the expressive dimension of the reductive, imageless surface. A conflict arose in this instance, however, for when two canvases are combined, a new line is created at the vertical point of juncture. The delicate balance of such reduced elements—color, shape, surface, and a single line—is jeopardized by the juxtaposition of two panels, each containing a line just above the bottom edge. Without this line, which stresses the act of the painter making the drips, the paintings become more purely about the activity of the paint and the wax. The strength of these new paintings is contingent on the holding power of the once separate panels, rather than on an internal tension between the elements. The lower portion of the canvas, still not entirely covered by paint, continues to reveal a sense of process, although less obtrusively, because of its unfinished quality and many layers of material. The new handling of this area, which still serves as an anchor for the work, recalls the de Kooning-like brushwork in the lower portion of Marden's 1964 *Decorative Painting* (cat. no. 1).

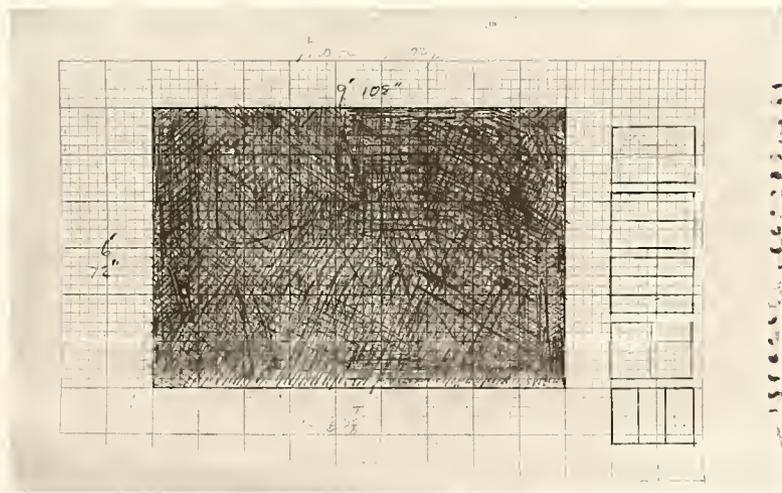
In the earlier *Pair* and *For Helen*, Marden had recognized that it was necessary to separate the panels in order not to undermine the unity of each color with its panel. When he combined two or three colors in one painting, it was clear to him that the panels must remain physically intact and separate, yet juxtaposed so that the total image would continue to be identified with a single plane. He worked to create paintings with several similar but distinct colors as intense, uncomplicated and indivisible as his monochrome works. Closely related to this aspect of indivisibility and simplification is the disturbing fact that one does not see more and more in a Marden (nor for that matter does one see less) as one studies it; one does, however, come to accept its totality more and more. Douglas Crimp has observed that a "long look at Marden's work results in no perceptual change at all. The surface remains the literal closed plane that it first appeared to be."<sup>15</sup> The paintings seem to stubbornly refuse to reveal their meaning: the observer must make the effort to penetrate their silence and self-contained resistance. While a perceptual change does not occur, an emotional one does; this contradiction only serves to make our experience of the paintings more complex.

Although one does not see more as one looks, one cannot look quickly, even though the basic information is immediately apparent. (This is in direct contrast to the experiencing of a Stella painting, which can be perceived totally and accurately with great speed.) Unchanging, it is the painting's very reticence which compels our involvement; this slowness of the perceptual process was discussed in relation to his earlier work. One would assume that the slowness and inertness would be dissipated in the two and three-panel works: it would appear that in these pieces the eye

would travel from panel to panel, left to right, reading the relationships, experiencing the cumulative effect of the components. However, this is not the case: we can approach the picture at any point, on any panel. The color in each panel is different (although not radically so), but the value of the various colors is the same, creating a homogeneous effect. That Marden sees "Color working as color and value simultaneously"<sup>16</sup> helps one understand how paintings like *Parks*, *Small Point*, *Number* and *Range* (cat. nos. 9-11, 18) work.

Marden's two and three-panel pieces bear a superficial resemblance to certain of Ellsworth Kelly's paintings, although, in reality, they are artists of greatly differing sensibilities. They are frequently linked together because Kelly (on occasion) and Marden (invariably) make differently colored panel paintings, the components of which are juxtaposed to form squares or rectangles. Kelly has worked in this manner since the early 1950's; he does, however, also make paintings composed of panels of unequal size, and irregularly curved forms. Marden never deviates from the square or rectangle. Kelly often finds his sources in observable phenomena from which he abstracts his form. Marden claims, on the other hand, to "begin work with some vague color idea; a memory of a space, a color presence, a color I think I have seen."<sup>17</sup> As previously noted, his work is often stimulated by a postcard, a person, even a situation, but the finished product bears only a remote associative relation to its inspiration. In Kelly's work, the strong areas of unmixed color which stand in high contrast to each other are in direct opposition to Marden's use of more static, muted, juxtaposed "painted panels." "I paint paintings in panels. They are not color panels. Color and surface must work together. They are painted panels."<sup>18</sup> Marden's panels hold one another and achieve their identity in large part because of the lack of chromatic contrast; however, in a Kelly *Spectrum* painting, for example, the relationship between panels is based on chromatic contrast. Marden's paintings are highly dependent on the extreme physicality of the surface with its subtle evidence of gesture; all traces of gesture are absent from Kelly's panels. By never losing sight of Marden's surface, one is always forced to see the painting's totality; Kelly's brilliant colors and uninflected surfaces make one acutely aware of the separation of elements.

By the late 1960's, Marden began to introduce greater contrast of color into his work without, however, creating the usual optical effects of receding and expanding. In 1970, he began to join his panels horizontally, overcoming his reservations about the dangers of alluding to landscape. *Urdan*, 1970-71 (cat. no. 14), is an example of these new concerns: joined horizontally, the upper, warmer, orange panel does not advance in front of the lower, gray-blue one. None of the expected effects occur because the equal density of color, the opacity of surface and the identical shape



Installation view, one-man exhibition, Konrad Fischer, Dusseldorf, 1971

Announcement for one-man exhibition, *Grove Group*, Bykert Gallery, New York, 1973

of the panels mitigates against them. The central seam is rough and unfinished in appearance and draws attention to itself and its position on the surface, emphasizing and holding the plane, working against the suggestion of receding and advancing forms.

Even when there is more color contrast, as in *Pumpkin Plum*, 1970; 1973 (cat. no. 13), in which two vertical outer panels of slightly dissimilar oranges frame a slate-gray-blue one, the color placement, the canvas shape and surface quality all combine to hold the painting in an integrated and unitary fashion. The precisely controlled symmetry does not allow movement in one direction, but rather enables the eye to move back and forth easily across the surface. The overall dimensions of the painting are 69 x 51 inches, each section measuring 69 x 17 inches — the same size as *For Helen*: they are human scale, like much of his work. The human scale establishes a direct confrontation between viewer and work; the paintings never overwhelm with their size. Works of identical overall size, comprised of panels of identical size, such as *Blue Painting* and *Number*, both 1972 (cat. nos. 17, 18) and both 6 by 6 feet, look very different according to the color Marden uses.

*Grove Group*, begun in 1973, is an example of a different sort of variation of similar elements. It is a series of works which have the same overall dimensions of 6 by 9 feet. However, the panels that make up these paintings are all different sizes, joined differently. The five are: a single canvas; two and three panels joined vertically (cat. no. 20); and two and three panels joined horizontally (the last two are in progress). The color, varying only in hue within each painting and from painting to painting, along with the constant external size, serves to unify the series. Yet, paradoxically, the distinctions of hue, however slight, and panel size contribute to the uniqueness of each individual painting. The varied gray-greens are inspired, as is the series itself, by an olive grove in Greece near where Marden now spends part of each summer. He attributes the quantity of "light, air and general brightness" in his newer work partly to the effect of the Mediterranean atmosphere. Even before his colors became less somber, surface and tonal change occurred, in works like the more silvery *Hydra* group of 1972. But the color is essentially consistent with that in his earlier work; when he wrote in 1967 about one of his colors as a "dark black green seen slightly after a foggy dusk,"<sup>19</sup> he could have been describing a *Grove Group* painting.

Not only has the *Grove Group* series functioned as a summing up of his previous work, it has also been generally recognized as a turning point in his development. What we have come to identify as typical of Marden are above all those somber, subdued and quiet tones to which we have so much trouble affixing a name. But, after

the *Grove Group*, he seems determined to overturn our pre-existing notion of the meaning and appearance of his work.

The next major series to evolve was the *Figure* paintings, 1973-74 (cat. nos. 21-24). The *First Figure* is subtitled *Homage to Courbet*. It was directly inspired by Goya's *La Marquise de la Solana* in the Louvre; note the *Homage to Art* collage (cat. no. 32) which incorporates three postcards of the Goya. He remembers responding to the rather curious placement of the figure against the landscape background; he recalls it as "A portrait of a severe woman standing in an awesome landscape on dainty feet with a big pink bow in her hair, not fooling a soul."<sup>20</sup> The reference to Courbet is, unexpectedly, in the chartreuse panel, the green of which Marden saw in a color postcard of the artist's *The Mediterranean*, ca. 1854-60 (Phillips Collection, Washington, D.C.). He has never seen the actual painting, but the postcard color (which surely must be distorted) was exactly what he was looking for.

Marden's first real use of the primary colors occurs in the final painting of the series, *Fourth Figure* of 1974. This work led directly into the next series of four, titled *Red, Yellow, Blue* (cat. nos. 25-27). Here again, Marden seems to contradict previous concerns by moving away from his vision of inaccessibility through the use of primary colors.

One associates these colors, used abstractly and in broad area, with certain modern painters—particularly Mondrian, Newman and Kelly, all of them artists Marden admires. Newman expressed the "primary color" problem in his characteristically eloquent and humorous manner in relation to his own series begun in 1966, *Who's Afraid of Red, Yellow and Blue*:

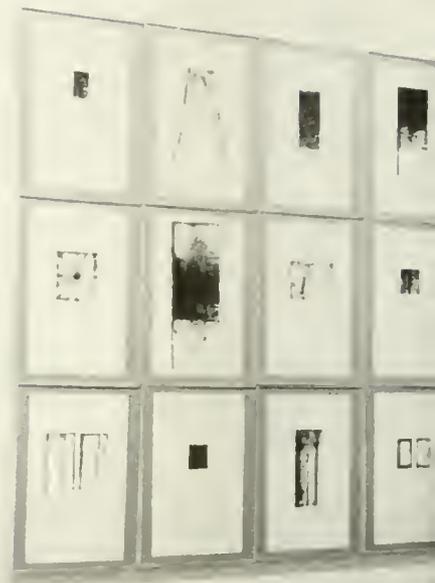
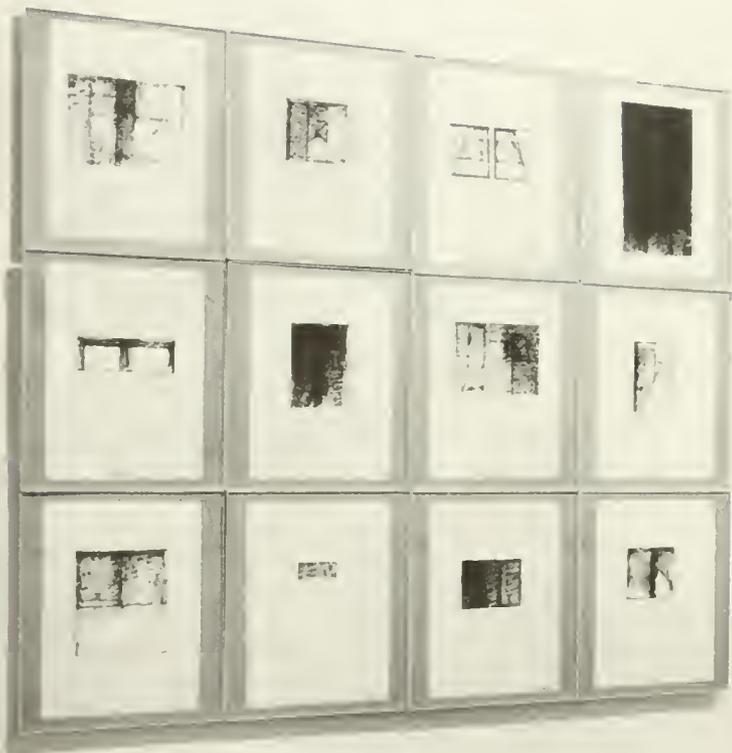
*Why give in to these purists and formalists who have put a mortgage on red, yellow and blue, transforming these colors into an idea that destroys them as colors?*

*I had, therefore, the double incentive of using these colors to express what I wanted to do—of making these colors expressive rather than didactic and of freeing them from the mortgage.*

*Why should anybody be afraid of red, yellow and blue?<sup>21</sup>*

It should be noted that Newman was especially significant for younger artists, as he had so radically reduced and simplified painting into expansive, flat areas of color. Like Newman, Marden is able to use this basic color scheme and lend it a quality uniquely his own.

The first painting of Marden's group is made up of three vertical panels of the three primaries: in the following three paintings of the same structural format he set out to "deviate from the standard" and overturn the established notion of these colors. Beyond the obvious resemblance to Kelly, the paintings seem even closer,





Installation view, one-man exhibition, Galerie Yvon Lambert, Paris, 1973

in a less overt way, to Johns. Several paintings of the early 1960's by Johns are made up of separate, but joined panels, on each of which is stencilled the name of a primary color (for example, *By the Sea*, 1961, reproduced, exhibition catalogue, The Jewish Museum, 1964, no. 58). But the color used to paint the name of the color does not correspond to the color named. Like Johns, Marden "names" the colors by isolating them and then confounding his own naming process by creating a color which is not a pure version of the named color. For example, the yellow in the second painting is murkier than in the first, the blue deeper; the shifts are slight and subtle, but constitute nonetheless a violation of the primaries.

Unlike his earlier groups of pictures, our response to these *Red, Yellow, Blue* paintings seems dependent upon seeing them as a series. Each three-panel painting in the whole series seems almost to be functioning like a single panel within one three-panel piece. Therefore, a single painting's significance seemingly relies on its relation to another painting in the series. Apparently coming closer to a more accessible vision, he continues to make the experience of his work difficult—whether or not we know the paintings in the series context, we are forced to deal with our preconceived notion of red, yellow and blue, and to define his "deviation from the standard" in our own minds and according to our own sensibilities.

The work in this exhibition, which spans a ten-year period, attests to Marden's fundamental commitment to painting. He has continuously challenged the restrictions of his medium and confronted the inherent ambiguities of his art. As the paintings become more resolved, the questions they pose seem more difficult, the contradictions more elusive. In spite of the visual austerity, the strict, almost dogmatic, formal limitations he has imposed upon himself, Marden's art is, above all, intuitive: the precarious equilibrium of elements in his work is determined by a subjective feeling for what is right. Marden's work is evolving slowly, with deeply felt—albeit barely perceptible—changes. It is as difficult to formulate a verbal evaluation of his career as it is to describe his work. Despite what may seem to be unpredictable, even surprising innovations—his use of primary color, for example—these developments, when viewed in the context of his total work, fall into place as components of a consistent, inevitable evolution.

1. Edouard Manet, in Pierre Courthion, ed., *Manet raconté par lui-même et par ses amis*, Geneva, 1945, - translation by Linda Nochlin, in Linda Nochlin, ed., *Realism and Tradition in Art 1848-1900: Sources and Documents in the History of Art Series*, Englewood Cliffs, New Jersey, 1966, p. 78
2. Lizzie Borden, "Reviews: Brice Marden, Bykert Gallery," *Artforum*, vol. XI, no. 9, May 1973, p. 76
3. Brice Marden, unpublished Master of Fine Arts Thesis, Yale University, School of Art and Architecture, New Haven, 1963, p. 1
4. *Ibid.*, p. 3
5. *Ibid.*, pp. 3-4
6. Harris Rosenstein, "Total and Complex," *Art News*, vol. 66, no. 3, May 1967, p. 52
7. Emile Zola, "Une Nouvelle Manière en peinture: Edouard Manet," *La Revue du XIXe Siècle*, January 1, 1867, translation by Linda Nochlin, in Nochlin, op. cit., p. 74
8. Lucy R. Lippard, *Ad Reinhardt: Paintings*, exhibition catalogue, The Jewish Museum, New York, 1966, p. 14
9. Marden, op. cit., p. 2
10. In conversation with the author. Hereafter, unless noted, all quotes by the artist are from conversations with the author
11. For the most cogent discussion of the interdependence of color, surface and shape in Marden's work, see Roberta Pancoast Smith, "Brice Marden's Paintings," *Arts Magazine*, vol. 47, no. 7, May-June 1973, p. 76
12. Brice Marden, [Statement.] *Eight Contemporary Artists*, exhibition catalogue, The Museum of Modern Art, New York, 1974, p. 46
13. Scott Burton, "Reviews and Previews: Brice Marden," *Art News*, vol. 66, no. 10, February 1968, pp. 14-15; Gregory Battcock, "The Moral Integrity of Smudges," *The New York Free Press*, January 25, 1968, p. 10
14. Ad Reinhardt, "Art as Art," *Art International*, vol. VI, no. 10, December 20, 1962, p. 37
15. Douglas Crimp, "New York Letter," *Art International*, vol. XVII, no. 6, Summer 1973, p. 90
16. Brice Marden, "Notes: A Mediterranean Painting," *The Structure of Color*, exhibition catalogue, Whitney Museum of American Art, New York, 1971, p. 20
17. Brice Marden, in Carl Andre, ed., "New in New York: Line Work," *Arts Magazine*, vol. 41, no. 7, May 1967, p. 50
18. Marden, "Notes: A Mediterranean Painting," p. 20
19. Marden, "New in New York: Line Work," p. 50
20. Brice Marden, in Bruce Kurtz, ed., "Documenta 5: A Critical Preview," *Arts Magazine*, vol. 46, no. 8, Summer 1972, p. 43
21. Barnett Newman, [Statement.] *Art Now: New York*, vol. 1, no. 3, March 1969, n.p.

## TECHNICAL STATEMENT

I prime a stretched and animal-skin glue sized cotton duck canvas with two coats of turps-thinned Flake White. When dry, I sand the surface.

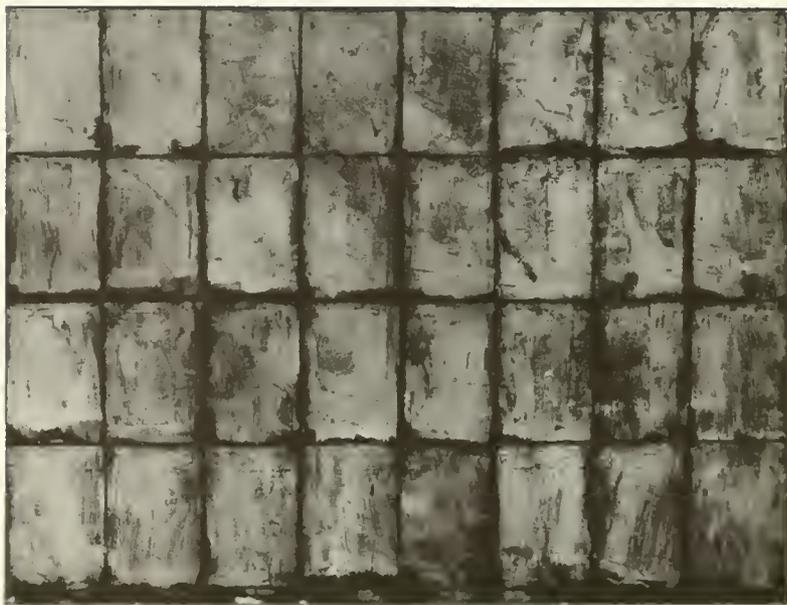
When applying color to the canvas, I mix standard artist's oil color (paint) with a medium of wax and turpentine. (To one part melted white refined beeswax, I add four parts pure gum spirits of turpentine.) This medium is kept warm (liquid) on a hot plate by my palette and small amounts are mixed in with the paint by brush just prior to applying color to the canvas. The mixture is then applied to the canvas with a brush and worked over so the medium and paint are thoroughly mixed and evenly cover the shape. The paint is then worked with a large painting spatula and a small painting knife until it arrives at a satisfactory state.

I try to keep the surfaces in one painting constant and total. There are variables. Extensive heating of the medium results in some evaporation which can make the paint gummy and softer. Left-over paint, with wax added, is often used in mixing subsequent colors. I am never exactly sure of how much wax is added to the oil paint in the final surface, but oil remains the primary binder as opposed to encaustic where the wax is the binder.

Brice Marden

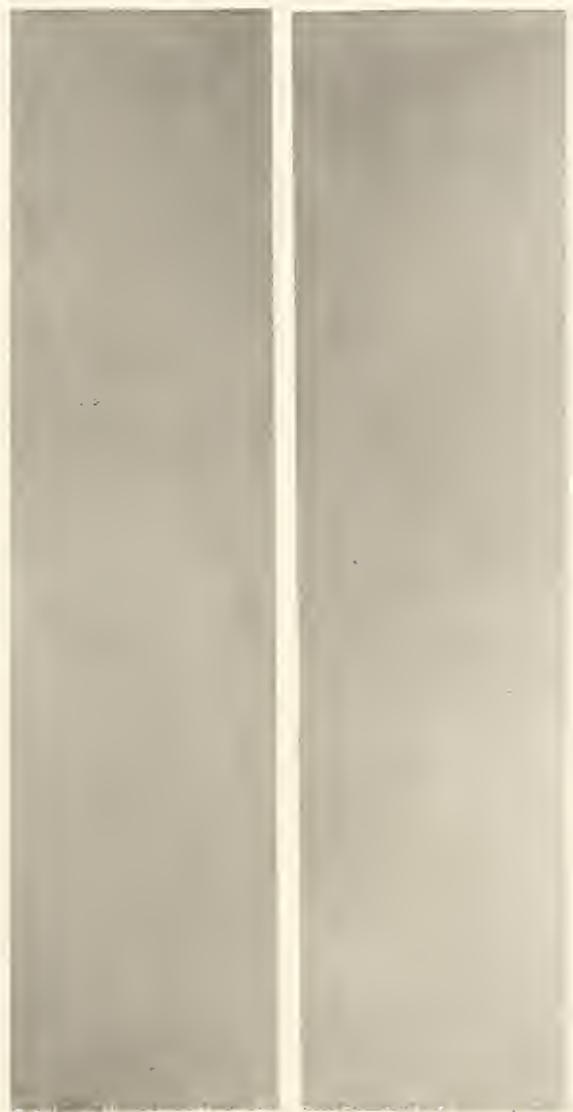
WORKS IN THE EXHIBITION





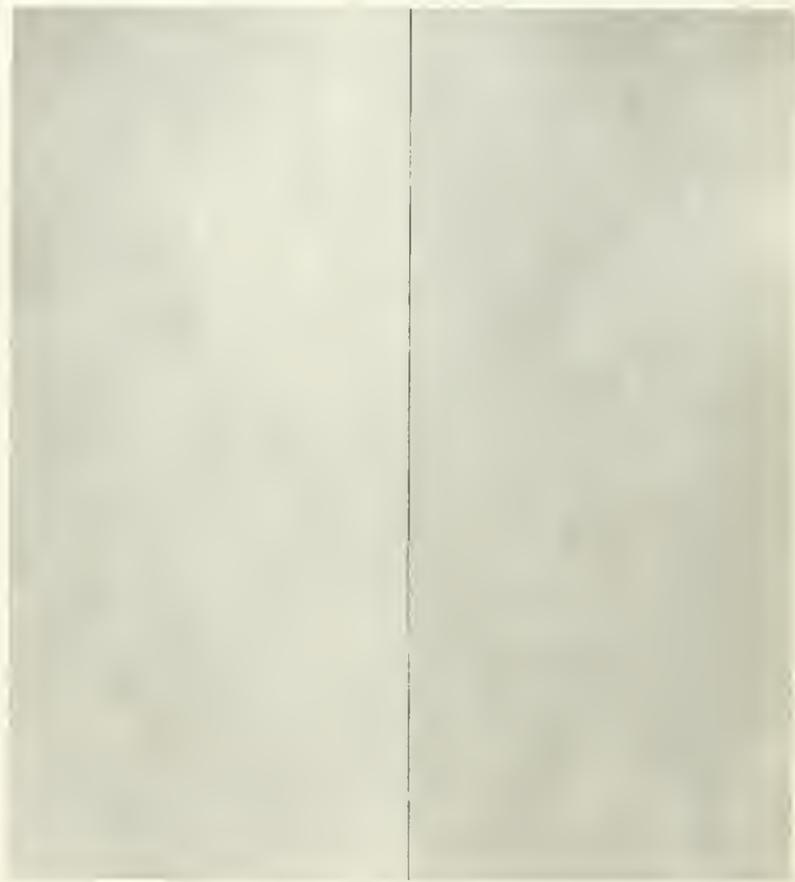


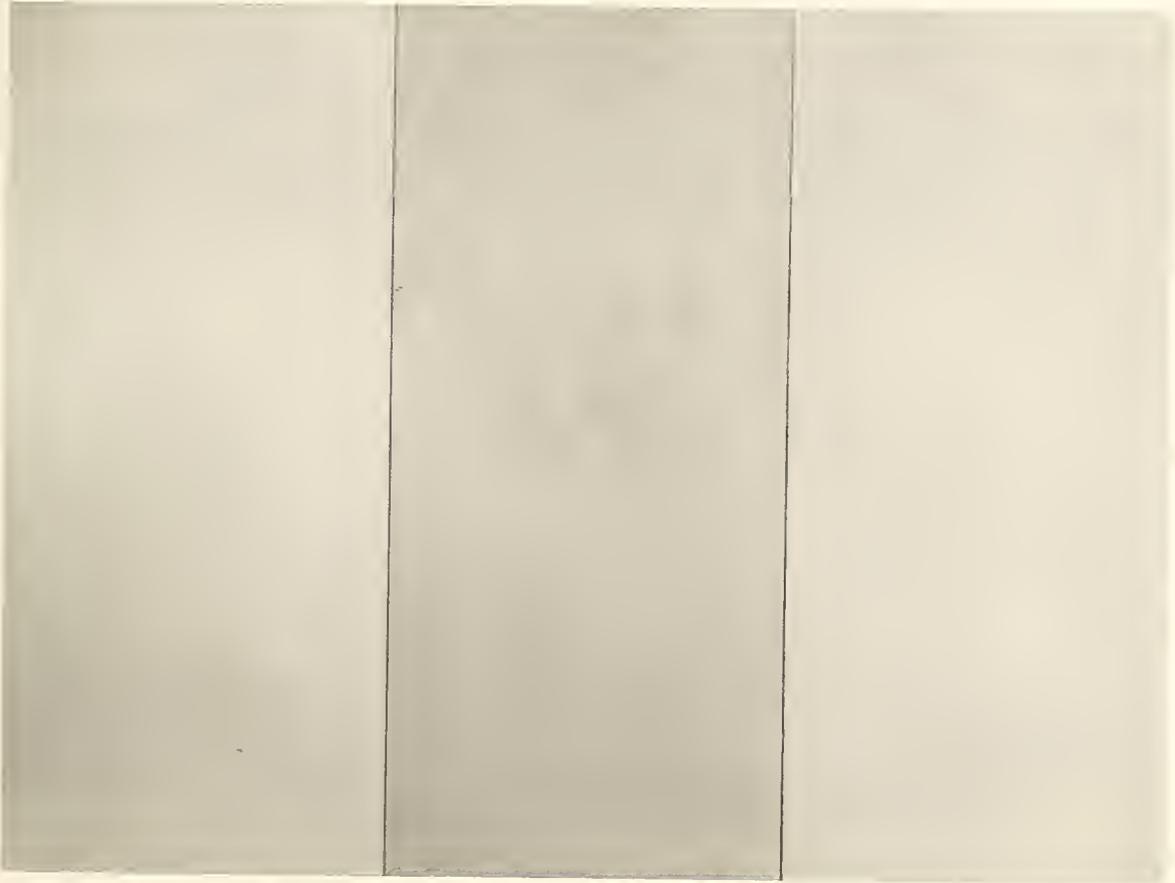


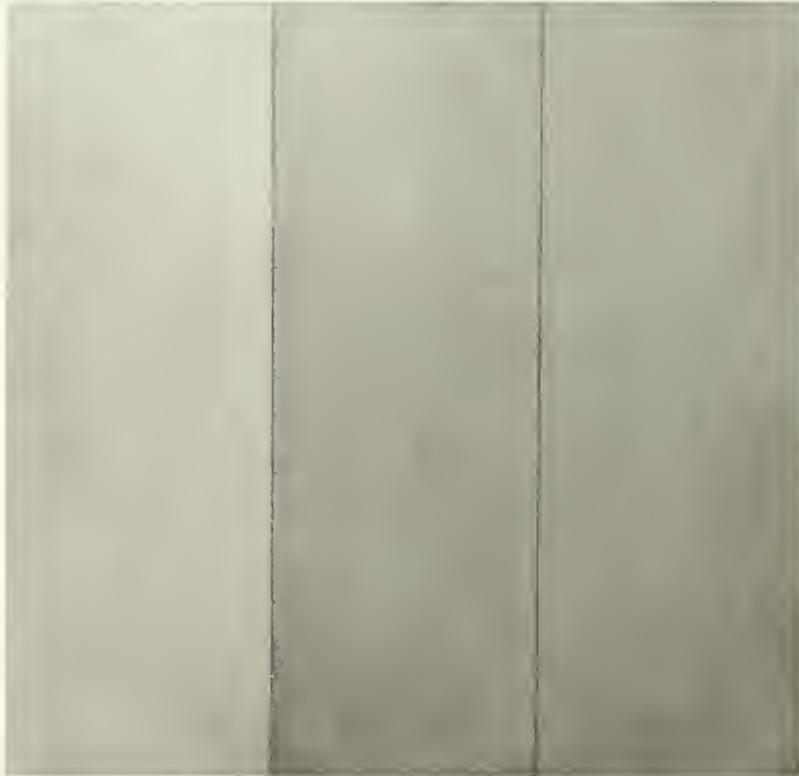


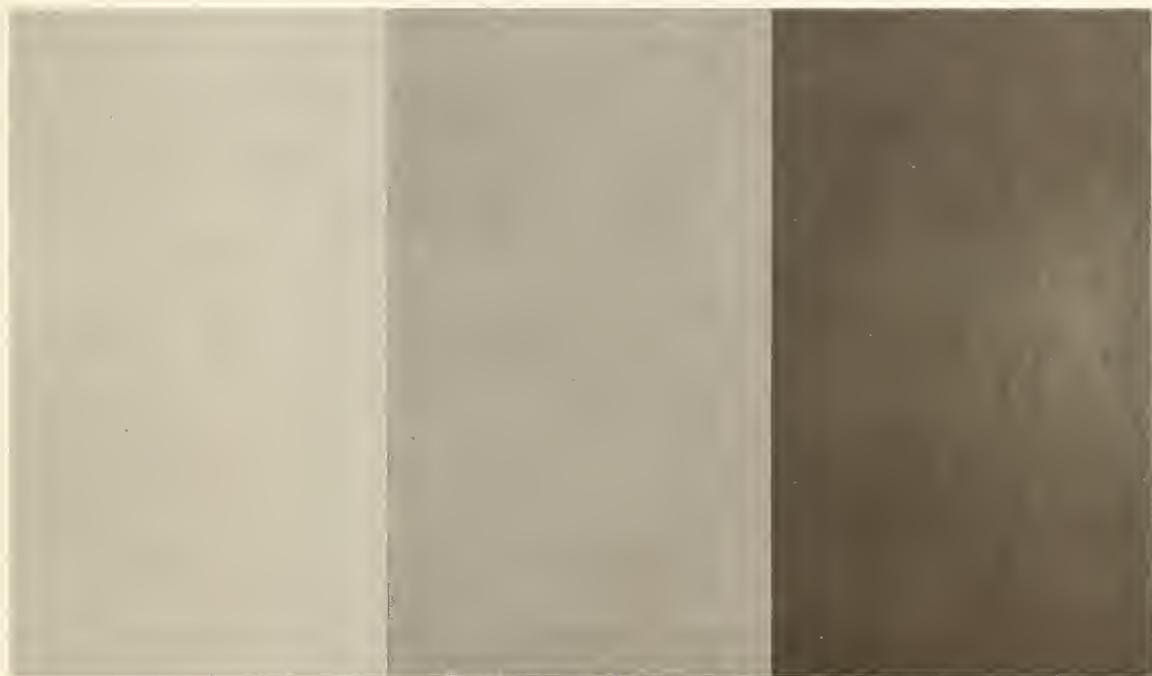




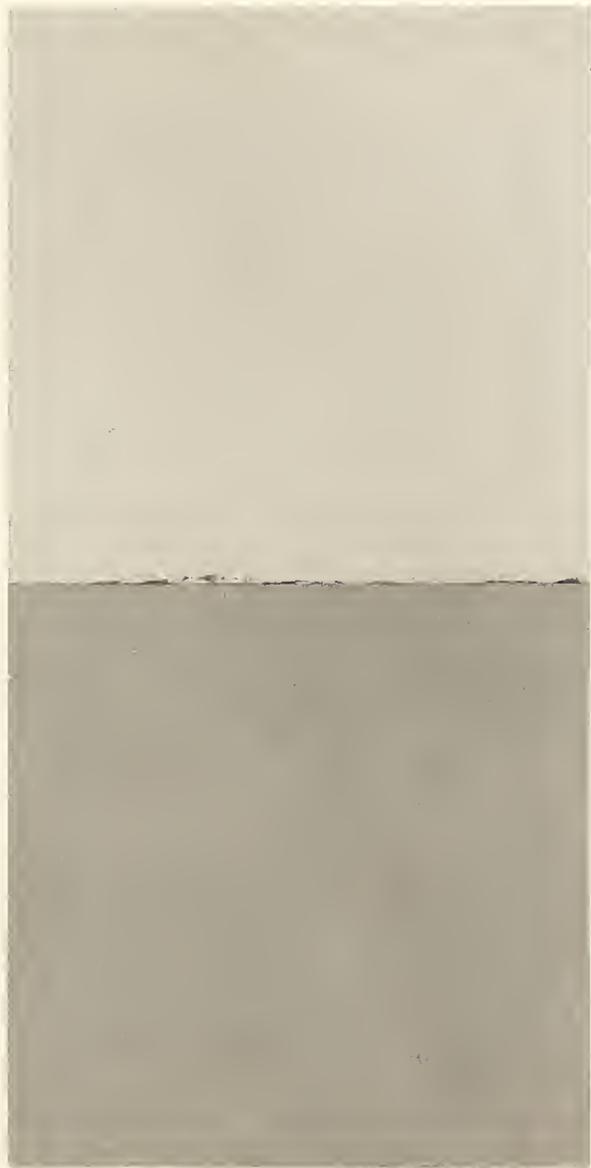






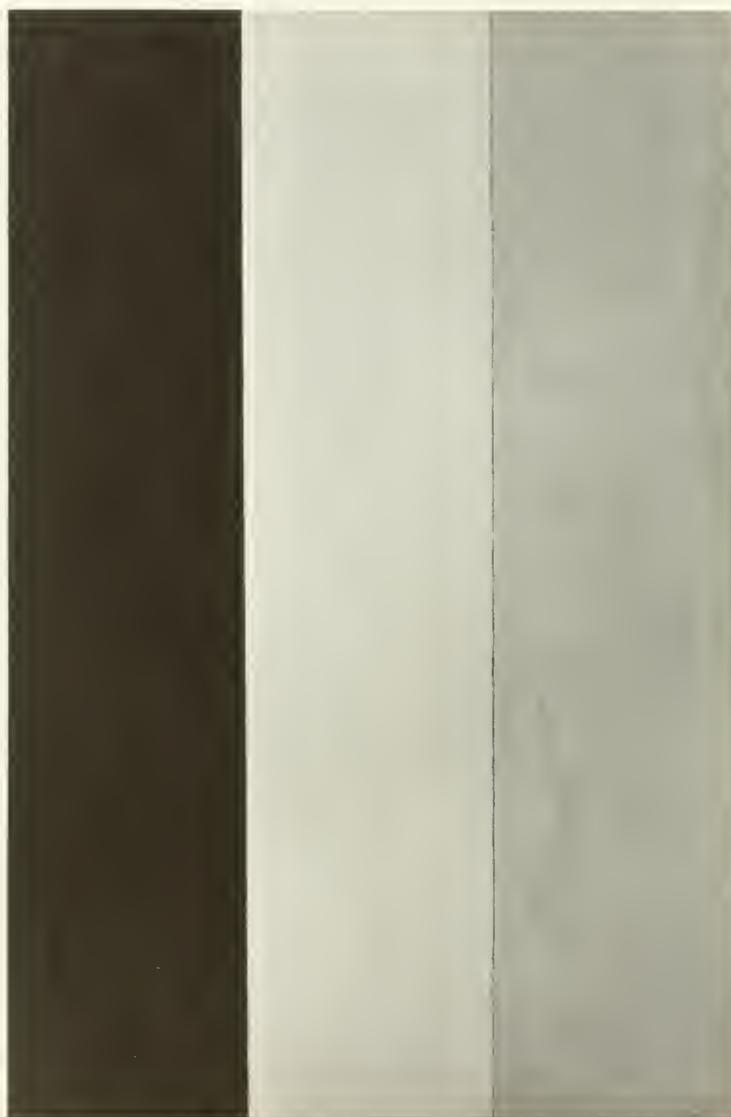


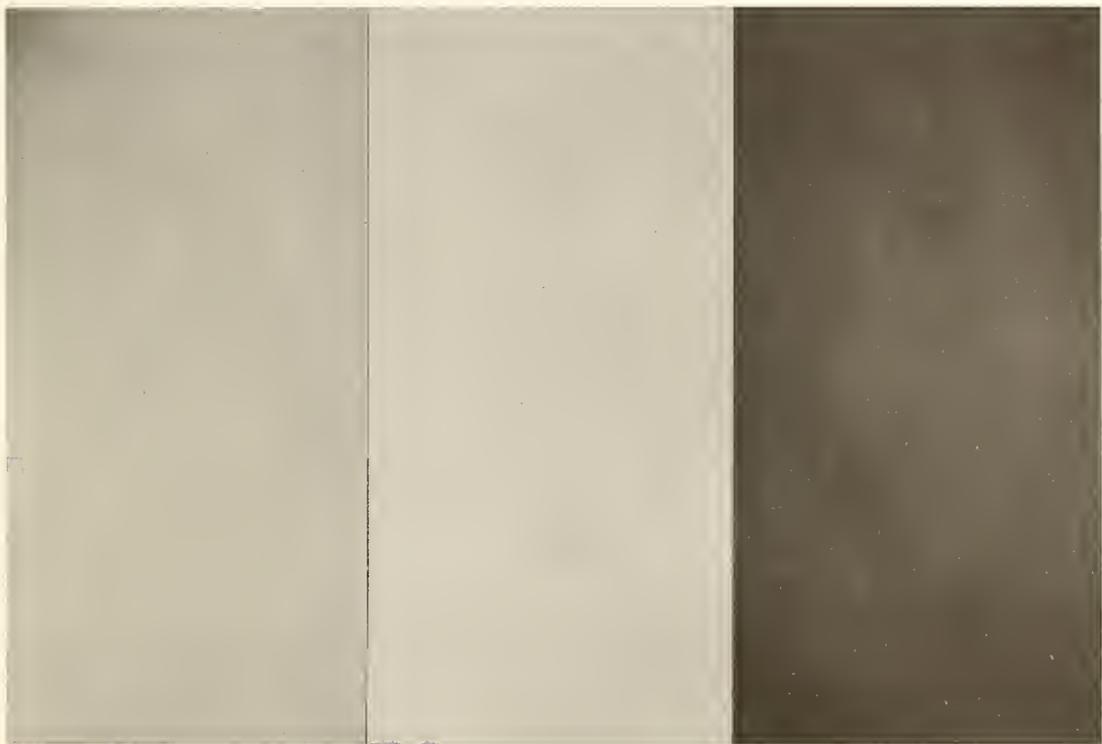


































## Paintings

- 1 *Decorative Painting*. 1964  
Oil on canvas  
41 1/2 x 17 3/4"  
Collection Mr. and Mrs. Edgar B. Howard,  
New York
- 2 *Untitled*. 1964-65  
Oil on paper mounted on canvas  
20 3/4 x 27 3/4"  
Collection the artist
- 3 *Pair*. 1965  
Oil with charcoal on canvas  
18 x 38": 2 panels, each 18 x 18" with 2"  
separation  
Collection Helen Harrington Marden, New York
- 4 *The Dylan Painting*. 1966  
Oil and wax on canvas  
60 x 120"  
Courtesy Bykert Gallery, New York
- 5 *For Helen*. 1967  
Oil and wax on canvas  
69 x 35": 2 panels each 69 x 17" with 1"  
separation  
Collection Helen Harrington Marden, New York
- 6 *For Me*. 1967-68  
Oil and wax on canvas  
69 x 45"  
Collection Robert Rauschenberg, New York
- 7 *Green Back Rerun*. 1967-68; 1971  
Oil and wax on canvas  
69 x 45"  
Collection Dr. and Mrs. R. J. Fusillo, Atlanta
- 8 *Fave*. 1968-69  
Oil and wax on canvas  
72 x 66": 2 panels, each 72 x 33"  
The Michener Collection, The University of Texas  
at Austin
- 9 *Parks (for Van Dyke Parks)*. 1968-69  
Oil and wax on canvas  
72 x 99": 3 panels, each 72 x 33"  
Courtesy Locksley Shea Gallery, Minneapolis
- 10 *Small Point*. 1969  
Oil and wax on canvas  
48 x 48": 3 panels, each 48 x 16"  
Collection Marcel Boulois, Paris
- 11 *Range*. 1970  
Oil and wax on canvas  
61 x 105": 3 panels, each 61 x 35"  
Collection Joyce Hoppner and Peter Hoppner,  
New York
- 12 *Klein*. 1970-72; 1974  
Oil and wax on canvas  
33 x 22"  
Collection Jack H. Klein
- 13 *Pumpkin Plum*. 1970; 1973  
Oil and wax on canvas  
69 x 51": 3 panels, each 69 x 17"  
Collection Helen Harrington Marden, New York
- 14 \* *Urdan*. 1970-71  
Oil and wax on canvas  
70 x 61": 2 panels, each 35 x 61"  
Collection The Fort Worth Art Museum
- 15 *Gober*. 1971  
Oil and wax on canvas  
72 x 36": 2 panels, each 36 x 36"  
Courtesy Gian Enzo Sperone Inc., New York
- 16 \* *Smith*. 1971  
Oil and wax on canvas  
72 x 36": 2 panels, each 36 x 36"  
Private Collection, Milan
- 17 *Blue Painting*. 1972  
Oil and wax on canvas  
72 x 72": 3 panels, each 72 x 24"  
Collection Lewis Kaplan, London
- 18 *Number*. 1972  
Oil and wax on canvas  
72 x 72": 3 panels, each 72 x 24"  
Courtesy Locksley Shea Gallery, Minneapolis
- 19 *Star (for Patti Smith)*. 1972; 1974  
Oil and wax on canvas  
68 x 45": 3 panels, each 68 x 15"  
Collection the artist
- 20 *Grove Group*. 1973  
Oil and wax on canvas  
72 x 108": 3 panels, each 72 x 36"  
Collection Paula Cooper, New York

\* Not illustrated

- 21 *First Figure (Homage to Courbet)*. 1973-74  
Oil and wax on canvas  
75 x 30": 3 panels, each 25 x 30"  
Collection the artist
- 22 *Second Figure*. 1974  
Oil and wax on canvas  
75 x 30": 3 panels, each 25 x 30"  
Collection Paul F. Walter
- 23 *Third Figure*. 1974  
Oil and wax on canvas  
75 x 30": 3 panels, each 25 x 30"  
Private Collection, New York
- 24 *Fourth Figure*. 1974  
Oil and wax on canvas  
75 x 30": 3 panels, each 25 x 30"  
Courtesy Locksley Shea Gallery, Minneapolis
- 25 *Red, Yellow, Blue I*. 1974  
Oil and wax on canvas  
74 x 72": 3 panels, each 74 x 24"  
Collection Albright-Knox Art Gallery, Buffalo, The  
James S. Ely Fund
- 26 *Red, Yellow, Blue II*. 1974  
Oil and wax on canvas  
74 x 72": 3 panels, each 74 x 24"  
Collection Dr. and Mrs. Stacy A. Roback,  
Edina, Minnesota
- 27 *Red, Yellow, Blue III*. 1974  
Oil and wax on canvas  
74 x 72": 3 panels, each 74 x 24"  
Collection the artist
- 28 \* *Grove Group*. 1974-75  
Oil and wax on canvas  
72 x 108": 2 panels, each 36 x 108"  
Courtesy Bykert Gallery, New York

#### Drawings

- 29 \* *Two Studies, Back Series*. 1967  
Graphite and pastel on paper  
23 x 31"  
Collection Rosalind Constable, Santa Fe,  
New Mexico
- 30 *Untitled*. 1970  
Graphite and wax on paper  
22½ x 31"  
Courtesy Locksley Shea Gallery, Minneapolis
- 31 \* *Grove Addenda (Delphi)*. 1973  
Collage of leaf on paper  
30 x 22¾"  
Collection the artist
- 32 *Homage to Art 2*. 1973  
Collage of postcards, graphite and wax on paper  
30¼ x 20¾"  
Collection Ugo Ferranti, Rome
- 33 *Homage to Art 13*. May 1974  
Collage of postcards, graphite and wax on paper  
30¼ x 20¾"  
Collection Nancy Gillespie Jennings, New York
- 34 *Painting Study*. 1974  
Graphite and wax on paper  
22¼ x 30"  
Courtesy Galerie Bischofberger, Zurich
- 35 \* *Untitled*. 1974  
Ink on paper  
13⅞ x 17"  
Collection the artist



## BIOGRAPHY

- 1938 Born Bronxville, New York  
Raised Briarcliff Manor, New York
- 1957-58 Attended Florida Southern College, Lakeland
- Fall 1958 - Spring 1961 Boston University School of Fine and Applied Arts;  
received Bachelor of Fine Arts
- Summer 1961 Yale Norfolk Summer School of Music and Art,  
Norfolk, Connecticut
- Fall 1961 - Spring 1963 Yale University, School of Art and Architecture,  
New Haven, received Masters of Fine Arts
- Summer 1963 Moved to New York City
- Fall 1963 - Spring 1964 Worked as a guard at Jewish Museum, New York
- December 1963 - January 1964 First one-man show, The Wilcox Gallery, Swarth-  
more College, Swarthmore, Pennsylvania
- Spring and Summer 1964 First trip to Paris, draws there
- Winter 1964 First one-panel monochromatic paintings
- Fall 1966 First one-man show in New York, Bykert Gallery;  
became general assistant to Robert Rauschenberg
- Winter 1968 First two and three-panel paintings
- 1969-1974 Painting instructor, The School of Visual Arts,  
New York
- Currently lives and works in New York

**By the Artist**

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Pincus-Witten, Robert, "Ryman, Marden, Manzoni: Theory, Sensibility, Mediation," *Artforum*, vol. X, no. 10, June 1972, pp. 50-53

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Smith, Roberta Pancoast, "Brice Marden's Paintings," *Arts Magazine*, vol. 47, no. 7, May-June 1973, pp. 30-41

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- Contemporary Arts Museum, Houston, *Brice Marden Drawings, 1964-1974*, January 24-March 10, 1974; Gallery of the Loretta-Hilton Center, Webster College, St. Louis, March 31-April 27; Bykert Gallery, New York, October 19-November 1, 1974; The Fort Worth Art Museum, November 10, 1974-January 5, 1975; The Minneapolis Institute of Arts, January 15-March 1, 1975. Individual announcements; text by Dore Ashton, "Brice Marden: Drawings 1963-1973," *Fort Worth Star-Telegram*, November 10, 1974, p. 25 A, sponsored by Fort Worth Art Museum in conjunction with the exhibition
- Smith, Roberta, "Brice Marden, Bykert Gallery," *Artforum*, vol. XIII, no. 5, January 1975, pp. 63-64.
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- Shorr, Harriet, "Brice Marden at Bykert," *Art in America*, vol. 62, no. 3, May-June 1974, pp. 104-105
- Gilbert-Rolfe, Jeremy, "Brice Marden," *Artforum*, vol. XII, no. 10, June 1974, pp. 68-69
- Herrera, Hayden, "Reviews and Previews: Brice Marden," *Art News*, vol. 73, no. 6, Summer 1974, pp. 110-111
- Cirrus Gallery, Los Angeles, *12 Etchings by Brice Marden*, May 7-31, 1974. Announcement
- The Jared Sable Gallery, Toronto, *Brice Marden*, September 14-28, 1974. Announcement
- Locksley Shea Gallery, Minneapolis, October 25-November 15, 1974

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Lyman Allen Museum, New London, Connecticut, *The Second Competitive Drawing Exhibition*, March 6-27, 1960

Leo Castelli Gallery, New York, *Drawings (Benefit for the Foundation for The Contemporary Performance Arts)*, December 14, 1965-January 5, 1966

Park Place Gallery, New York, *Group*, June 12-July 1966. Announcement

Lippard, Lucy R., "Rejective Art," *Art International*, vol. X, no. 8, October 20, 1966, pp. 33-36

Ithaca College Museum of Art, Ithaca, New York, *Drawings 1967*, January 17-February 25, 1967. Catalogue texts by Daniel Gorski and Gretel Leed

Krannert Art Museum, College of Fine and Applied Arts, University of Illinois, Champaign, *Contemporary American Painting and Sculpture 1967*, March 5-April 9, 1967. Catalogue introduction by Allen S. Weller

Bykert Gallery, New York, *Group*, May 16-June 12, 1967. Poster announcement

Lippard, Lucy R., "Rebelliously Romantic," *The New York Times*, June 4, 1967, p. 25 D

R[osenstein], H[arris], "Reviews and Previews: Bykert," *Art News*, vol. 66, no. 4, Summer 1967, p. 66

K[osuth], J[oseph], "In the Galleries," *Arts Magazine*, vol. 41, no. 8, Summer 1967, pp. 58-59

Institute of Contemporary Art, Philadelphia, *A Romantic Minimalism*, September 13-October 11, 1967. Exhibition organized and catalogue introduction by Stephen S. Prokopoff

Bykert Gallery, New York, *Group*, November 15-December 7, 1967

Rose, Barbara, "New York: Group Show, Bykert," *Artforum*, vol. VI, no. 3, November 1967, p. 59

*Rejective Art*, exhibition organized by Lucy R. Lippard, circulated by The American Federation of Arts to University of Omaha, Nebraska, November 9-30, 1967; Museum of Fine Arts, Houston, December 14, 1967-January 4, 1968; School of Architecture, Clemson University, Clemson, South Carolina, January 19-February 9, 1968

Bykert Gallery, New York, *Painting and Sculpture*, May 25-June 22, 1968. Announcement

Perreault, John, "Art," *The Village Voice*, June 13, 1968, p. 15

Carmen Lamanna Gallery, Toronto, "New York Now," December 20, 1968-January 7, 1969. Announcement

Vassar College Art Gallery, Poughkeepsie, New York, *Concept*, April 30-June 11, 1969. Exhibition organized by art history students under supervision of Mary Delahoyd; catalogue essays by Mary Delahoyd and Lawrence Alloway

Städtische Kunsthalle, Dusseldorf, *Prospect 69*, September 30-October 12, 1969. Newspaper catalogue

The Fort Worth Art Museum, Texas, *Drawings: An Exhibition of American Drawings*, October 28-November 30, 1969. Catalogue

Carmen Lamanna Gallery, Toronto, *Scenic Landmarks of New York presents a Scenic Landmark for Toronto*, November 21-December 9, 1969. Two-man exhibition with David Diao. Announcement  
Kritzweiser, Kay, "Other Galleries," *Toronto Globe and Mail*, November 29, 1969, p. 26  
Sable, Jared, "Objects of Contemplation," *Toronto Telegram*, November 29, 1969, p. 4

Whitney Museum of American Art, New York, *1969 Annual Exhibition: Contemporary American Painting*, December 16, 1969-February 1, 1970. Catalogue foreword by John I. H. Baur

Bykert Gallery, New York, *Brice Marden/Bob Duran*, February 3-26, 1970. Announcement  
R[atcliff], C[arter], "Reviews and Previews," *Art News*, vol. 69, no. 1, March 1970, p. 63  
N[emser], C[indy], "In the Galleries: Marden and Duran at Bykert," *Arts Magazine*, vol. 44, no. 5, March 1970, p. 62

- Wasserman, Emily, "New York," *Artforum*, vol. VIII, no. 8, April 1970, p. 79
- Ratcliff, Carter, "New York Letter," *Art International*, vol. XIV, no. 5, May 20, 1970, p. 76
- Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York, *The Drawing Society of New York Regional Exhibition: 1970*, March 9-May 9, 1970. Exhibition organized by Eila Kokkinen, Marcia Tucker, Diane Waldman, Elaine Dee. Catalogue introduction by James Biddle; essay by Robert Motherwell. Circulated nationally, fall 1970-fall 1971, under the auspices of The American Federation of Arts
- Glueck, Grace, "Drawings by All-Star Cast," *The New York Times*, March 21, 1970, p. 25
- Locksley Shea Gallery, Minneapolis, *Brice Marden-Jo Baer: Major Works*, March 20-April 11, 1970
- Albright-Knox Art Gallery, Buffalo, New York, *Modular Painting*, April 21-May 24, 1970. Exhibition organized and catalogue by Robert Murdock; foreword by Gordon M. Smith
- Bykert Gallery, New York, *Group*, May 19-June 20, 1970. Announcement
- Michael Walls Gallery, San Francisco, *Uses of Structure in Recent American Painting*, July 15-August 22, 1970. Announcement
- Richardson, Brenda, "Reports: Bay Area Surveys," *Arts Magazine*, vol. 45, no. 1, September/October 1970, p. 52
- Fondation Maeght, St. Paul-de-Vence, *L'art vivant aux Etats-Unis*, July 16-September 30, 1970. Exhibition organized and catalogue essay by Dore Ashton
- Galerie Yvon Lambert, Paris, *American Drawings*, September 1970. Post card invitation
- Utah Museum of Fine Arts, University of Utah, Salt Lake City, *Drawings by New York Artists*, November 28, 1970-January 12, 1971; Henry Gallery, University of Washington, Seattle, March 3-26, 1972; University Art Collections, Arizona State University, Tempe, May 10-June 12, 1972; Georgia Museum of Art, University of Georgia, Athens, July 2-August 6, 1972. Exhibition selected and catalogue introduction by Dore Ashton
- Whitney Museum of American Art, New York, *The Structure of Color*, February 25-April 18, 1971. Exhibition organized and catalogue by Marcia Tucker; statement by Marden
- The Minnesota Museum of Art, St. Paul, *Drawings USA/71*, April 15-June 27, 1971. Catalogue prefaces by Malcolm E. Lein and Cleve Gray
- Bykert Gallery, New York, *Group*, May 18-June 22, 1971. Announcement
- Bykert Gallery, New York, *Drawings and Prints*, November 6-December 2, 1971. Announcement
- Borden, Lizzie, "New York: Group Drawing Show," *Artforum*, vol. X, no. 6, February 1972, p. 88
- University Art Gallery, University of Massachusetts, Amherst, *Invitational*, December 3-24, 1971. Exhibition and catalogue organized by graduates in studio art. Text of quotes from the artists, H. W. Janson and Lucy R. Lippard, compiled by Lucy R. Lippard, statement by Marden and partial reprint of *Art Now* statement, 1971, see *By the Artist*, listed above
- Art Gallery, University of Rochester, New York, *Aspects of Current Painting—New York*, December 6-30, 1971. Announcement
- Museum of Contemporary Art, Chicago, *White on White: The White Monochrome in the 20th Century*, December 18, 1971-January 30, 1972. Exhibition organized and catalogue foreword by Stephen S. Prokopoff; essay by Robert Pincus-Witten
- Walker Art Center, Minneapolis, *Painting: New Options*, April 23-June 4, 1972. Catalogue introduction by Dean Swanson; text by Philip Larson
- Indianapolis Museum of Art, *Painting and Sculpture Today 1972*, April 26-June 4, 1972. Marden not included in catalogue
- University Art Museum, Berkeley, *Eight New York Painters*, May 10-June 25, 1972. Exhibition organized by Brenda Richardson
- John Berggruen Gallery, San Francisco, *Ten Days: A Portfolio of 8 Etchings*, June 7-July 8, 1972. Announcement
- The Art Institute of Chicago, *70th American Exhibition*, June 24-August 20, 1972

Museum Fridericianum and Neue Galerie, Kassel, Germany, *Documenta 5*, June 30-October 8, 1972. "Idea" section organized by Konrad Fischer and Klaus Honnef; Catalogue section 17, pp. 61-62  
Kramer, Hilton, "Art: German Documenta," *The New York Times*, July 1, 1972, p. 11  
Kramer, Hilton, "Of the Neo-Dadaists," *The New York Times*, July 9, 1972, p. 15  
Borden, Lizzie, "Cosmologies," *Artforum*, vol. XI, no. 2, October 1972, pp. 45-50  
Ratcliff, Carter, "Adversary Spaces," *Artforum*, vol. XI, no. 2, October 1972, pp. 40-44

28 rue de Paradis, Paris, Yvon Lambert, *Actualité d'un bilan*, October 29-December 15, 1972. Exhibition and catalogue organized by Yvon Lambert and Michel Claura

Bykert Gallery, New York, *Group Show*, January 6-24, 1973

Mayer, Rosemary, "Reviews—New York," *Arts Magazine*, vol. 47, no. 5, March 1973, p. 72

Whitney Museum of American Art, New York, *1973 Biennial Exhibition: Contemporary American Art*, January 10-March 18, 1973. Catalogue  
Goldberg, Lenore; Kim, Whee; Smith, Roberta Pancoast; Stitelman, Paul, "The Whitney Biennial: Four Views," *Arts Magazine*, vol. 47, no. 5, March 1973, pp. 63-66

Gentofte Radhus, Gentofte Copenhagen, *Yngre amerikansk kunst Tegninger og grafik: Young American Artists: Drawings and Graphics: Neues aus USA Zeichnungen und Graphik*, January 24-February 11, 1973; Aarhus Kunstmuseum, Arhus, Denmark, February 18-March 4; Henie-Onstad Kunstsenter, Hovikodden, Oslo, March 15-April 15; Hamburger Kunsthalle, Hamburg, April 28-June 11; Moderna Museet, Stockholm, September 15-October 31; Amerika Haus, Berlin. Exhibition organized by Steingrim Laursen; catalogue text by Pierre Apraxine, in Danish, English, German

Yale University Art Gallery, New Haven, *Options and Alternatives: Some Directions in Recent Art*, April 4-May 16, 1973. Exhibition organized by students under supervision of Anne Coffin Hanson. Catalogue preface by Alan Shestack; texts by Anne Coffin Hanson, Klaus Kertess, Annette Michelson; Marden biography and bibliography by Susan Warren; statement by Marden, n.p.

16 Place Vendôme, Paris, *Une Exposition de peinture reunissant certains peintres qui mettraient la peinture en question*, May 29-June 23, 1973. Exhibition and catalogue organized by Michel Claura and René Denizot  
Rosenbloom, P[aul] A., "Group Show," *Studio International*, vol. 186, no. 958, September 1973, pp. 103-104

Whitney Museum of American Art, New York, *American Drawings 1963-1973*, May 25-July 22, 1973. Exhibition organized and catalogue essay by Elke M. Solomon

Seattle Art Museum Pavilion, *American Art: Third Quarter Century*, August 22-October 14, 1973. Catalogue text by Jan van der Marck

Städtische Kunsthalle, Dusseldorf, *Prospect 73: Maler, Painters, Peintres*, September 28-October 7, 1973. Exhibition organized by Evelyn Weiss, Konrad Fischer, Jürgen Harten, Hans Strelow in conjunction with Kunstverein für die Rheinlande und Westfalen. Catalogue introduction by Hans Strelow, checklist, slides

Centro Comunitario di Brera, Milan, *Arte come Arte*, April-May 1973. Catalogue introduction by Cornelio Brandini, texts by Douglas Crimp and Germano Celant

Parcheggio di Villa Borghese, Rome, *Contemporeneo*, November 1973-February 1974. Exhibition organized by Incontri Internazionali d'Arte; Catalogue preface by Graziella Lonardi, art section edited by Achille Bonito Oliva, pp. 48-49

Bykert/Downtown, New York, *Etchings and Drawings, Brice Marden; Paintings, David Novros*, February 9-March 2, 1974. Announcement

*Some Recent American Art*, organized by The International Council of The Museum of Modern Art, New York, traveled to National Gallery of Victoria, Melbourne, February 12-March 10, Art Gallery of New South Wales, Sydney, April 5-May 5, Art Gallery of South Australia, Adelaide, May 31-June 30, West Australian Art Gallery, Perth, July 26-August 21, City of Auckland Art Gallery, Auckland, October 14-November 17, 1974. Catalogue by Jennifer Licht, reprint of statement, *Options and Alternatives*, Yale University, New Haven, 1973, see *By the Artist*, listed above

Susan Caldwell Inc., New York, *Group*, February 23-March 20, 1974. Announcement

Westfälischer Kunstverein, Munster, Germany, *Geplante Malerei*, March 30-April 28, 1974. Exhibition organized and catalogue essay by Klaus Honnef; Marden, pp. 397-399

Museum of Contemporary Art, Chicago, *Five Artists: A Logic of Vision*, May 4-June 23, 1974. Exhibition organized and catalogue by Stephen S. Prokopoff. Expanded version of catalogue text, *Arts Magazine*, vol. 49, no. 1, September 1974, pp. 45-47

The Katonah Gallery, New York, *New Painting: Stressing Surface*, June 1-July 14, 1974. Catalogue introduction by Klaus Kertess

Michael Walls Gallery, New York, *Ten Painters in New York*, June 15-July 6, 1974. Announcement  
Bell, Jane, "Ten Painters in New York," *Arts Magazine*, vol. 49, no. 2, October 1974, p. 62

University Art Museum, Berkeley, *The Bay Area Collects: Sandra and Breck Caldwell*, July 3-August 11, 1974. Exhibition organized and catalogue by Brenda Richardson

New York Cultural Center, New York, *Prints from the Untitled Press*, August 10-September 15, 1974. Catalogue

Whitney Museum of American Art, Downtown Branch, New York, *Continuing Abstraction in American Art*, September 19-November 1, 1974. Exhibition and catalogue organized by Richard Armstrong, Richard Marshall and William Zimmer of the Whitney Museum's Independent Study Program

Schjeldahl, Peter, "New Abstract Painting: A Variety of Feelings," *The New York Times*, October 13, 1974, Arts and Leisure Section, p. 29

The Museum of Modern Art, New York, *Works from Changes Inc.*, September 25-November 22, 1974. Exhibition organized by The Art Lending Service

Nemy, Enid, "Artists' Families Needing Aid Get It From Rauschenberg's Group," *The New York Times*, September 25, 1974, p. 46

The Museum of Modern Art, New York, *Eight Contemporary Artists*, October 9, 1974-January 5, 1975. Exhibition and catalogue organized by Jennifer Licht

Russell, John, "8 of Today's Artists Exhibit at the Modern," *The New York Times*, October 9, 1974, p. 52

Bourdon, David, "The Mini-Conceptual Age," *The Village Voice*, October 17, 1974, pp. 40, 43

Hess, Thomas B., "Rules of the Game, Part II: Marden and Rockburne," *New York Magazine*, November 11, 1974, pp. 101-102

Hughes, Robert, "Eight Cool Contemporaries," *Time Magazine*, November 11, 1974, pp. 98, 100

Scottish Arts Council Gallery, Edinburgh, *Painting Exhibition*, October 26-November 17, 1974. Announcement

Vassar College Art Gallery, Poughkeepsie, New York, November 18-December 21, 1974. Checklist

Susan Caldwell Inc., New York, *22 Artists*, January 4-25, 1975. Announcement; selected by David Novros

M. Knoedler & Co., New York, *Etchings: William Bailey and Brice Marden*, January 7-24, 1975

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**Exhibition 75/2**

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