

The Artwork of Brice Marden:
A Bibliography

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Scope

Brice Marden is an American painter, printmaker, and draftsman whose work is highly sought after by museums and collectors. When one of his major paintings went to the auction block in 2003 it sold for over ten million dollars, making him one of the highest paid living artists in America. Marden made a name for himself in the 1960s as a minimalist abstract painter, later completely morphing his style to more gestural and abstract that was influenced by Asian calligraphy. Brice Marden is not an easy artist to like, his work from any period generally evokes the, "my kids can make that" reaction. Once one understands his motivations and references to the great work of the past, there is a beauty that justifiably places him among the great painters of the 20th century.

Introduction

Brice Marden was born in Bronxville, New York in 1938. He grew up among a family of professionals, his father a banker, his grandfather a scholar; on his mother's side there were actors and actresses. Art was not a huge importance growing up, but he was exposed to prints of Rembrandt, Bellini, and Picasso in the family home.

While attending university at Florida Southern College he decided to pursue a career as an artist, which led him to Boston University School of Fine Art and Architecture where he got his BFA in 1961. After graduation, and at the suggestion of his professors, he attended a summer class at the Yale School of Art and Architecture where he was later admitted as a full time graduate student.

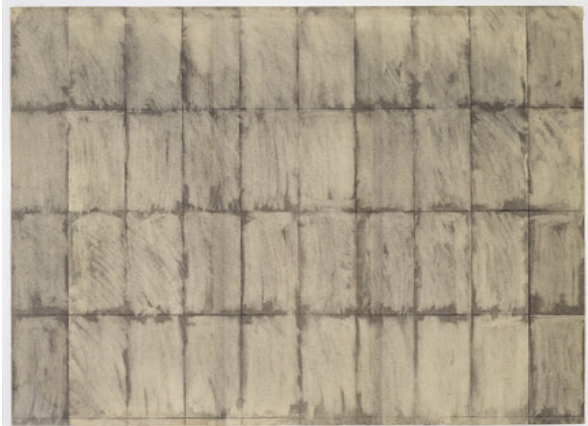
Marden's time at Yale was extremely formative in his ideas and practices as a painter. During the Sixties, Yale was the major art school producing graduates such as Richard Serra, Chuck Close, and Nancy Graves. It was during Marden's time at Yale when he stopped making figural paintings, which was all he was allowed to paint at Boston University, and started making complete abstractions. This new direction for Marden was highly encouraged by his teachers such as Alex Katz and Jack Tworkov.

Marden was an admirer of the Abstract Expressionists such as Willem de Kooning and Franz Kline, but Katz encouraged Marden to break away from their ideas about painting and refine them in his own way. He did this by creating a single cohesive surface in his paintings rather than show the expressive brush strokes of the Abstract Expressionists before him. The gestural energy he used in his work was different from the energy of Abstract Expressionists, he said, "I don't aim for impact. I aim more for a kind of resolution. I am dealing with more formal problems: the rectangle, the shape of the paper, the shape of the canvas. How does the image relate to that, how does it hold to that?"

These ideas were similar to what Frank Stella was doing at the time but Marden took it a step further than Stella. Where Stella strove to take the artist's hand out of the painting, Marden wanted that quality to be left behind, "I preferred not to have the artist be anonymous." Marden wanted to show hidden complexities in his monochromatic paintings and drawings in a way that was different from what other monochromatic artist were doing.

Marden's resolutions to these ideas were to create paintings that were monochromatic, gray and rectangular. Marden liked the "irregularity" of a rectangle as apposed to a square, the rectangle referenced landscapes when horizontal and the figure when vertical, a square could not do that. In Boston, Marden had taken a color theory class based on the teaching of Joseph Albers. Marden later admitted that those ideas made no sense to him, and his understanding of color came from the great masters like Matisse, Cezanne, and Zurbaran. As to why he chose gray, "I liked how you could twist it, how you could make it gray and also be red, how you could get two readings out of one thing." The colors he created seemed to be multiple colors all at once, yet be no color at all; he like the ambiguity of gray.

After graduating from Yale in 1963, Marden and his family (he had a wife and child by this time) moved to New York City. To support them, Marden worked as a guard at the Jewish Museum. During his time there, he got to experience a large Jasper Johns retrospective. Even though Johns' style of art was vastly different from his own, Marden was struck by how he was able to "create such a physically convincing unity of shape and painted surface." Johns' use of gray in *Gray Rectangles* (1957) reaffirmed Marden's ideas about his use of grays in his own paintings and drawings.



Untitled, 1964

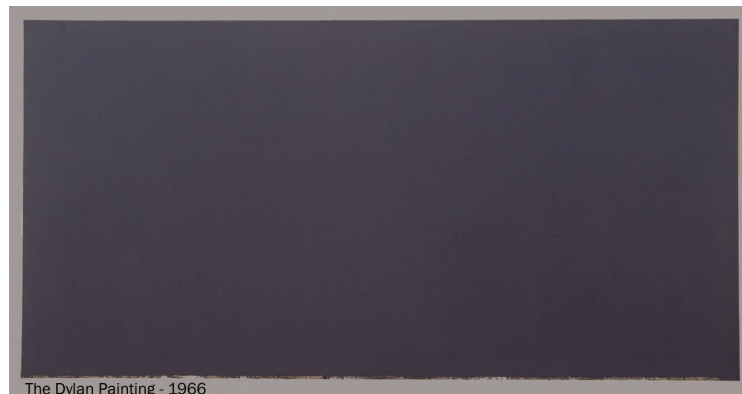
Another big development in his work as a painter occurred during his four-month stay in Paris, France. This was the spring of 1964, and the city of Paris was in the process of cleaning up many of its older buildings by doing repair work and stuccoing walls. Watching the workers re-plaster the walls had a huge influence on how Marden started putting paint on his canvas; he wanted to imitate this "wallness" in his drawings and paintings. The application of plaster to a wall was a very physical thing so Marden copied that physicality; his canvases became a solid field, and he applied his paint in a manner similar to stuccoing a wall: applying paint then smoothing and scrapping it off.

These ideas continued to permeate his work when he got back to New York City. He did not like the shininess of plain oil paint and on the suggestion of Harvey Quaytman, a fellow painter, he devised a way of mixing beeswax into the paint to

make it more opaque and matt when it dries. Marden applied this wax/paint mixture with brushes, but then used painting knives and spatulas to scrape the surface before the wax cooled and hardened. This technique allowed Marden to create a new corporeal surface to the paintings, creating that “wallness” inspired by Paris.

In 1966 Marden had his first major solo exhibit at the Bykert Gallery in New York City. All of Marden’s ideas from Yale up until this point ameliorated into a showing of work that made Brice Marden an overnight star in New York’s art world. In this exhibit, he showed the paintings, *Nebraska*, *Dylan Painting*, and *Nico*. All three of these paintings were gray, rectangular and had a surface that referenced the plane of “wallness” that had Marden was so enamored. The gray of *Nebraska* had a greenish tint to it that references the state he experienced while traveling through Nebraska, the *Dylan Painting*’s gray had a mauve-purplish hue to it, hinting at the cool yet vulnerable spirit of Bob Dylan, and the *Nico* painting was a tanish gray for the blond singer Nico of Andy Warhol’s Velvet Underground. Marden was quick to point out though that *Nebraska* is not a painting of a Nebraska landscape, but of a “memory of its experience.” This thought can be applied to all of Marden’s work, his influences are heard but not seen in his artwork.

Nebraska, *Dylan Painting*, and *Nico* are also interesting for the execution of the paintings. All were solid fields of color except for a single inch-wide strip of canvas left unpainted along the bottom. The viewer was able to see the drips and previous versions of each layer that Marden painted, it



was a history of the painting. This allowed the viewer to see the process the painting went through, and remind the viewer that it is a physically painted object. The reductive quality of Marden’s work, and the monochrome versus the one inch reminder of the canvas allowed Marden to make a painting visible yet invisible at the same time; this quality is what made his work favorable to critics and his peers.

By the end of the 1960s, Marden was creating paintings that were individual panels of color that were later joined vertically and horizontally. He also started to expand his color pallet to include tans, blacks, and greens, but the colors still retained that questionable identity as to exactly what color they were. Critics loved his color ambiguity and how he created relationships between colors that did not exist before. Introducing more new colors into his work allowed Marden to explore expressive qualities in his paintings such as relationships and emotional connections that he could not investigate before.

The *Back Series* (1967-68) were some of Marden's darkest paintings ever made. These paintings were created at a time when he was having emotional troubles with his then girlfriend (he had separated from his first wife when he left Paris in 1964). These paintings were also his earliest play between representation and abstraction. These paintings were all 69 inches high, the exact height of Helen Harrington, who would later become his second wife. The dark colors reflected Marden's emotional state at the time they were painted.

In 1971, the Mardens visited the Greek Island of Hydra for the first time. Inspired by the landscape of Greece, Marden's work took on a more communal roll with nature. His work began having brighter colors, he expanded the number of colors he used, and the structure of his paintings changed. Marden said of painting in Hydra, "Manhattan is an island of stone. Hydra is an island of stone...Living on islands leads you to think in certain ways...I identify very strongly with the landscape in both places. I'm sure that if I wasn't living in a city, I wouldn't be using...so much...verticals and horizontals. But then...living in Greece it's the whole light. There's a kind of clarity, plus it has also pulled me much closer to older art."

This is very much the case in his 'Annunciation' series of paintings, which tells the story of the archangel Gabriel speaking to Mary and her reactions to him. The five paintings are called *Conturbatio* (Disquiet), *Cogitatio* (Reflection), *Interrogatio* (Inquiry), *Humiliatio* (Submission), and *Meritatio* (Merit). The color choices Marden made for the paintings are to show the various feelings of the Virgin Mary, and her responses to those feelings. Using primary colors (red, yellow, blue) he was able to create a rhythm from the order of the color panels and evoke the drama and emotionalism of the Virgin, and create a spiritual awareness in his work.

The 'Annunciation' was not a typical theme for Marden. Most often his sources for influence were from nature. "I paint nature. I mean, I refer to nature...It's the best reference; it's what the painting is about." The titles of his paintings refer to nature, like *Nebraska* or *Adriatic*, and it gives them a context to which the painting derive, but he emphasizes they are not paintings of nature.



Thira 1978-80

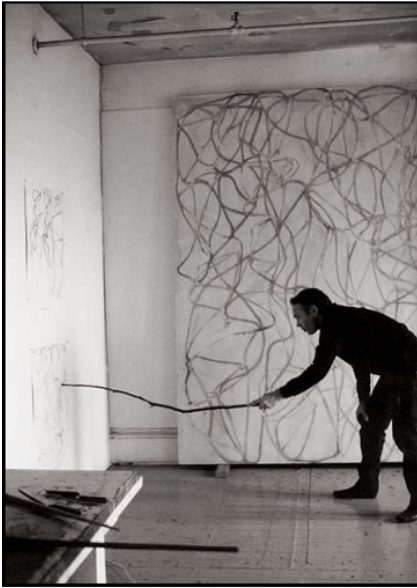
When Marden started *Thira* in 1978, it signaled a new direction in his work. This work is important because it was the first time Marden introduced a motif into his work. *Thira*, which is composed of 18 different panels, is the first time he used the tau cross (a T shape) and a doorframe shape (thira is Greek for door) in his work. The colors and motifs introduced in his

work were inspired by Hydra, where his family spent most of their summers since 1971. Marden would use this tau/door motif for the next four years.

Marden's first introduction to Asian calligraphy came in 1984 at an exhibition titled "Masters of Japanese Calligraphy." His viewing this exhibit came at an important turning point in his life. Around this time he was having a midlife crisis, both personally and professionally. There were private things he was dealing with—drinking and drugs, but also he was getting tired of the color block paintings. Marden always believed drawing to be the most basic and most important form of artistic expression. This is why he was so drawn to calligraphy; it is a type of drawing where every line and gesture, from the thickness of the line, to the lines length and direction has significance and meaning. Seeing these works of art opened a door and introduced him to new ideas that he is still working on today. Marden keeps a copy of the "Masters of Japanese Calligraphy" exhibition catalog in each of his studios (New York, Pennsylvania, and Greece), so he can refer to it even to this day.

Marden's move from Japanese to Chinese calligraphy is because he felt that the Chinese calligraphy was "less elegant," which was more his preference. Upon learning that poetry was a common subject of calligraphic works, Marden started studying the work of poets Li Po, Tu Fu, and eventually found a book of translations for a poet called Cold Mountain (Han Shan in Chinese). He took not only the meaning of the words into account when making drawings based off of Cold Mountain's poems, but he studied the way the calligraphic drawings were mapped out, and copied that mapping into his own work. Calligraphy is oriented vertically and the poems were written in couplets of five or ten characters each. Marden would make drawing after drawing of "characters" in this same way. This relationship between the mark making of the calligraphy and the content and ideas of the poems had a huge impact on Marden's work. "Poetry grounded my interest in calligraphy in something besides a pure, esthetic reaction, you kind of begin to understand the cross between the esthetic and what the calligraphy's saying."

One issue Marden was working out around this same time was the scale and size of his paintings. Up until this point, the late Eighties, most of Marden's painting had been human scale or smaller. Marden's issue with scale stemmed from his belief that big paintings, "stiffen up, go dead, feel mechanical." In 1988 Marden saw an exhibition of Anselm Kiefer paintings at the Museum of Modern Art in New York. Kiefer liked to work big, and many of his paintings were in excess of fifteen feet wide. Marden was not impressed by this show and found the paintings to be too flat for his liking. This presented a challenge to Marden. How could he create a large-scale painting that won't feel dead? How could he create a large painting that had movement and life?



Marden in his studio, 1992-3

Also around this time, Marden was studying the work of Jackson Pollock. Pollock painted many large-scale works, *One: Number 31, 1950* is upwards of seventeen and a half feet long. Marden was enthralled with Pollock, one thing they shared was an interest in landscapes. Marden responded more to Pollock's smaller works such as *White Light* (which was 4 feet) and *Scent* (6.5 feet wide) saying that the smaller works showed the "reality of nature" while his larger works like *Autumn Rhythm* and *One* showed the "phenomenon of nature." Marden believed in order to talk about a Pollock painting, one had to talk about the space of America; the movement and energy of a Pollock painting was massive and intense.

Other similarities between Pollock and Marden's work is their reference and reverence of nature. Both artists collected seashells and used those as points of study, constantly drawing their surface and examining the abstract qualities within. They both used alternative methods of mark-making, Pollock with the use of paint sticks to 'draw' with the paint, and Marden had taken up drawing using long sticks dipped in ink. Marden liked how drawing with an elongated stick magnified his gestures so even the tiniest movement of his wrist resulted in exaggerated lines. The similarities ended there. Where Marden believed heavily in that act of drawing and making preliminary drawing for paintings, Pollock did not. Pollock made his drawings directly on his paintings, creating his own calligraphy in the drips and splashes of his gesture.

Marden was using his long stick technique to do drawings of seashells and of the landscapes of Hydra and St. Bart. He was also using his sticks for drawing couplets from Chinese poetry. The drawings and paintings he created looked like modified Chinese characters, they were made-up glyphs in his own created language that were very referential not only to the calligraphy he was studying at the time, but also to Cezanne and early cubist forms. Marden made multiple paintings in this angular style such as *Untitled #2* (1986), *Diptych* (1986-7), and his *Couplet* painting of 1988-89.

Marden started work on his *Cold Mountain* series in 1988, these painting were based off of his newer ideas about drawing and on the poetry of Han



Untitled 2 - 1986

Shan. He decided to try working big and make a larger artwork that had movement and life. Each of the six canvases in the series was nine feet high by twelve feet wide, the largest he had ever worked. The *Cold Mountain* canvases were going to be the resolution to the ideas he had been working for the last five years. He worked on them in the same manner as calligraphers painted: top to bottom, right to left. Marden left behind the more angular glyphs he created in the *Couplet* paintings and his *Etchings for Rexroth*, for a more soft organic style of line. The gesture of the lines Marden created were very referential to Pollock, but where as Pollock's lines did not extend to the edge of the painting because of his method of painting on un-stretched canvas on the floor, Marden's lines bounced and flowed off the edge of his, creating and accentuating the shape of his canvas. By creating lines that went to the edge of the canvas, it helped define the space and bring the eye all they way around the painting, and the layers of web-like lines that were hidden or brought to the forefront helped give it a sense of depth; these paintings were not flat by any means.

The colors were different in each painting to reflect a mood in each one. *Cold Mountain 3* has a yellow hue, creating a atmospheric effect, *Cold Mountain 5 (Open)* has a greenish cast to give a mood of a 'cold wet place,' which Han Shan refers to in his poems. The color was limited on the first one because he had no preconceptions of his palette, the color would come to him as he worked.

It would take Marden almost four years to finish these six paintings along with numerous drawings, notebook sketches, and prints. Marden was not a fast painter, but the size of these paintings was a major factor in why they took so long to complete. Each of the *Cold Mountain* paintings has its own personality and own resolution. *Cold Mountain (Path)*, the first in the series but the last one to be finished (he reworked it after he finished the others), follows the poem structure of Han Shan of four vertical couplets. This form of four couplets is the blue print for all the *Cold Mountain* paintings, but how that changed and evolved over time is quite different in each one. Anthropomorphic forms appear in the network of lines created by the couplets, but most heavily in *Cold Mountain 3* and *4*. This draws much comparison to Pollock and the other early Abstract Expressionists work. In *Cold Mountain 6 (Bridge)*, the lines create a network that suggest a structure, but calling the last in the series 'bridge' also implies travel of a sort, which is what Marden did in creating these six artworks. The secondary title *Path* for the first painting denotes the start of his journey while the *Bridge* title denotes the end.



Cold Mountain 6 (Bridge) 1991

Marden would show this massive amount of new work at the Dia Center for Art in New York City in October of 1991. This show was a turning point in his career, reaffirming Marden as one of the great painters of the 20th century. The critics loved this new direction in his work, and many were glad to see someone with a Minimalists background break away and create marks on their paintings. For an artist who had not made lines on a painting in a very long time, these abstract glyphs of his own creation were a thing of beauty. It was mentioned by one critic that the *Cold Mountain* paintings looked like “slow motion Pollocks.”

After this show, Marden went back to his studio to continue his explorations into his new style of work. Whereas his *Cold Mountain* paintings looked back into Eastern art forms as inspirations, Marden decided to look at the history of Greece for inspiration for his next set of paintings. Marden’s next major work was his *Muses*, which was based upon the ancient mythical sisters who live high in the mountaintops of Greece. The muses are Zeus and Mnemosyne’s nine daughters who provoke and inspire humans to make music, poetry, dance, drama, but surprisingly not visual art. Not only were the mythological muses his inspiration for the *Muses*, but his two young daughters as well.

Marden had actually been making drawings based on his ideas of muses as early as 1989. When Marden started his *Muses* painting he decided to go larger in scale than his *Cold Mountain* works and used a canvas that was nine feet high and fifteen feet wide. The quality of linework Marden created for the *Muses* is now considered his “post-calligraphic” work. He had moved far enough away from calligraphy that it no longer resembled or represented the calligraphy of his past works. *Muses* was painted in two years, completed in 1993, but he went on to paint two more: *Study for the Muses (Hydra Version)* and *Study for the Muses (Eaglesmere Version)*, not finishing the third one until 1999.

To mark the end of the 90s, Marden celebrated the past decade with a major show of his work at the Dallas Museum of Art. This show exhibited his three *Muses* paintings as well as some other major paintings of that decade such as: *Kalo Keri* (Greek for good season), *Presentation* (inspired by Chartres cathedral's stained glass), *Aphrodite* (from his studies of different representations of Venus), *Uxmal* (a temple site in the Yucatan he visited), and *The Sisters* (based on the relationship of his daughters).

The Sisters and another painting, *Chinese Dancing*, mark Marden's newfound freedom with the uses of line as composition. Through self-imposed rules that he created making his *Cold Mountain* pieces, Marden broke them in making these two and successive paintings. Gone were his worries about depth, and his focus is on the creation of lines and his use of color. The longer he worked in this style, the thicker and the more vibrant his lines and colors become, the angles have disappeared in favor of sensuous curves.

The year 2006 marked his largest exhibit to date. The Museum of Modern Art in New York City hosted a retrospective of his life's work, showcasing 164 of his paintings and drawings, including a few new works such as *The Propitious Garden of Plane Image*. The show cemented his work as a cultural legacy to 20th century painting and with it marked his history as something for generation to remember. Marden is still making artwork today, most recently exhibiting new work for the first time since his retrospective show in 2006 at the Matthew Marks Gallery in early 2011. His ever-evolving style will fascinate critics and art lover alike for years to come.



The Propitious Garden of Plane Image, Third Version, 2000-06

Sources

The sources listed for this bibliography are arranged not by source type (encyclopedias, books, articles, etcetera) but retrospectively according to Marden's work. This format better suits research of an artist's work because of the changes that occur in that body of work through the artist's lifetime. This is for ease of the

reader, enabling them to find information on Marden's early work without having to look in multiple sections. The categories are as follows:

- I. General & Retrospective Sources
- II. Early works (1960s)
- III. 1970s – early 1980s
- IV. Late 1980s Cold Mountain Period
- V. 1990s and Beyond
- VI. Further Reading on Influences

Some of the different kinds of sources found in this bibliography are encyclopedia articles, which offer a brief outline of Marden's history. Book sources are very valuable for being able to view high-quality reproductions of artwork alongside the text. Retrospective books are good for viewing the artist's development of work over time, as well as exhibition catalogs for a more specific look into a certain time period or styles; many can be found on Marden's work. Video and audio recordings of Marden's art talks offer the viewer/listener an intimate perspective into his thinking.

Newspaper articles and art journals are one of the best sources for finding information on the art world's contemporary views on Marden, which might be different from our perspective today. Newspaper articles are most often reviews of showings at galleries or museums, so the reader will gain insight on regional views of the artist's work. Big newspapers like the New York Times or the San Francisco Chronicle have many articles on Marden shows. This is a good way judge varying perspectives, Marden is a New York artists and the New York art world perspective is very different from other areas. Journals are also a good place to look for current thought on a particular artist. Journals articles often delve into specific works and the history behind those works more in-depth than newspaper articles. ARTnews and Art Forum are two major art journals that have written about Marden's work and are still very popular for contemporary thought today.

I. General & Retrospective Sources

Dickhoff, W. (2000). Brice Marden: Ensouled form. *After nihilism: essays on contemporary art* (pp. 57-59). Cambridge, UK: Cambridge University Press.

The chapter in this book on Marden's work is titled Brice Marden: Ensouled Form. In it, the author talks about how Marden makes connections between his paintings, poetry (as actual poetry and metaphorically), and spirituality. Dickhoff makes connections to the poetic energy in the act of painting and Marden's picture plane (surface) as a realization of that 'ensouled' energy.

Garrels, G. (2006). *Plane image : a Brice Marden retrospective*. New York : Museum of Modern Art.

Plane Image is the companion book to the Museum of Modern Art show held in 2006. The book contains five essays from different art historians, images of all the work in the show, a chronology of Marden's life, plus an extensive bibliography for further reading on his work. This book should be the first resource for an overview of his life's work.

Jay, M., Brown, V., Rose, C., Marden, B., Charlie Rose, Inc., & WNET (Television station : New York, N.Y.). (2006). *Charlie Rose: A conversation with Brice Marden*. New York, N.Y.: Charlie Rose, Inc. Retrieved from:
<http://video.google.com/videoplay?docid=983257097746078134#>

This video is an hour-long interview conducted by Charlie Rose of PBS. It was conducted for the opening of Marden's big retrospective at the Museum of Modern Art in Manhattan in 2006. Viewers will get to see Marden talk about his work at length, learn a little history about the development of his paintings, and learn first-hand how he views his work in the context of art history. It is very interesting to see him speak about his work, rather than just read an interview; the viewer gains an understanding of how he really thinks before he speaks about his work and ideas.

Kenneth Baker, C. (2000, February 2). Method to His Monochromes; Painter Brice Marden discusses his influences, SFMOMA works. *THE SAN FRANCISCO CHRONICLE*. Retrieved from EBSCOhost.

In this short article, Marden discusses with the reporter how his working methods for his early monochrome work differ from his later Cold Mountain work. The San Francisco Museum of Modern Art just acquired Marden's *Cold Mountain 6 (The Bridge)* painting, but the museum also has his earlier *Dylan Painting*, so he discusses the difference and similarities in how these two very different styles of artworks were made.

Lewis, J. (1992). *Brice Marden prints 1961-1991: a catalogue raisonne*. London, UK: Tate Gallery Publication.

Brice Marden is not known for his printwork, but he made many different kinds of prints through out his career. This book guides the reader through his work in comparison to his painting and drawings. The prints are presented with information on the technicalities of printing and how each was printed, but also with historical notes about each work. Extensive information is given on his *Etchings for Rexroth* (1986), which were influential in his development of the *Cold Mountain* series. The book contains a bibliography for further references and a

complete list of artwork that appeared in the exhibition of Marden's prints that this book accompanies.

Marden, B., & Lee, J. C. (1998). *Brice Marden drawings : the whitney museum of American art collection*. New York, NY: Whitney Museum & H.N. Abrams.

Brice Marden Drawings is a good reference book to see the drawing work of Marden across his whole career, it is the exhibit catalog for the accompanying show held at the Whitney Museum in New York City. The book contains an interview with Marden by Janie C. Lee who was the adjunct curator of drawings at the Whitney Museum, as well and an overview of Marden's drawing work.

Marter, J. M. (2011). *The Grove encyclopedia of American art*. New York: Oxford University Press.

The Grove Encyclopedia is a first stop resource for finding background information on American Artists. New editions are published each year so information is very up to date and thorough in its five volumes. This encyclopedia can be used as reference for looking up major art movements and techniques as well as for finding artists themselves. There is also an online edition of the Grove to enable you to search through not only the Grove but also the Oxford Companion to Western Art, Encyclopedia of Aesthetics, and the Concise Oxford Dictionary of Art Terms (Oxford Art Online is the provider for the Grove Art Online). In-article links makes navigating topics and artists very easy for information gathering.

San Francisco Museum of Modern Art. *Brice Marden: Artist profile*. Retrieved from: <http://www.sfmoma.org/artists/457>

The SFMOMA website has artist profiles of all the artist whose work they own. On the Brice Marden page they have a very short biography, but they also have six videos where Marden talks about his work, specific paintings, his methods and they also have an audio recording of Marden talking about how to look at a painting. These videos are nice to hear and see him speak about his work while looking at that specific work, and make the visual intellectual connection that you cannot get from a book.

II. Early Works (1960s)

Ashbery, J. (1972). GRAY EMINENCE. *ARTnews*, 71(1), 26. Retrieved from EBSCOhost.

This article goes in depth into the reductionist (minimalist) ideas of Marden's work and how he defers from his reductionists contemporaries of the time. It also has a good comparison of his earlier work (including his work from Yale) to his current paintings, and his use and non-use of color.

Gilbert-Rolfe, J. (1974). BRICE MARDEN'S PAINTING. *Artforum*, 13(2), 30. Retrieved from EBSCOhost.

Even though Art Forum is sometimes difficult to read, this is a good article comparing Marden's work to the work of Jasper Johns and Cezanne, who were early influencers of his work. The author pulls segments of Cezanne's paintings and relates them to Marden's *Grove Group* paintings then simultaneously questions how this idea can work. The author also delves into comparing Stella's work to Marden's and their use of materials is discussed at length.

III. (1970s – early 1980s)

Cummings, P. (interviewer) & Marden, B. (Interviewee). (1972 Oct. 3). *Archives of American Art* [Interview transcript]. Retrieved from Archives of American Art oral history project, Smithsonian Institution Retrieved from: <http://www.aaa.si.edu/collections/interviews/oral-history-interview-brice-marden-11908>

This interview, which was recorded for the Archives if American Art Oral History Project, delves deeply into the background of Brice Marden's life and work. He talks with interviewer Paul Cummings about his history and family growing up and what influenced his ideas about becoming an artist. This is a very long and detailed interview (it is 90 pages in print) so it has some very good information that does not appear in other texts about Brice Marden.

Poirier, M. (1985). BRICE MARDEN'S COLOR-CODED MYSTERIES. (Cover story). *ARTnews*, 84(1), 52. Retrieved from EBSCOhost.

This article is very informative into the use of color in Marden's paintings. From his various shades of gray to this bold use of color in the "annunciation" and tau cross series. Marden talks about his influences of both subject matter and color in his works in the late 1970s and early 1980s. It gives depth information into his paintings *Thira*, *Elements*, and *Number Two*.

Smith, R. (1991, January 18). Review/Art; REVISITING THE 70'S IN BRICE MARDEN'S 'GROVE GROUP'. *New York Times*. p. 28. Retrieved from EBSCOhost..

This article looks back at Marden's work from the 1970s, when he was considered an "incurable romantic and dedicated classicist." The *Grove Group* of paintings are minimalist works inspired from his first trip to Greece. These paintings have a unique history, and were never show together until this exhibit in 1991.

IV. 1980s & Cold Mountain Period

Bickers, P. & Wilson A. (eds.). (2007). *Talking art: Interviews with artists since 1976*. London, UK: Art Monthly and Ridinghouse.

This book is a collective work featuring interviews of many well-known artists. In the Marden interview, titled “drawing out ideas,” the reader gains insight into his influences, and how they formed his transition from the minimalism of his earlier work, to the more expressive drawing he was doing at the time (1988). Marden compares his art making to creating life, and discusses other artists styles in comparison to his; interesting read just for his opinions of his contemporaries.

Richardson, B. (1992). *Brice Marden: Cold mountain*. Houston, TX: Houston Fine Art Press.

This book offers an in-depth look into Marden’s most important works, his *Cold Mountain* drawing and paintings. It offers lots of background information on the Chinese poet Han Shan (Cold Mountain) and the Asian calligraphy that influenced his work. The book includes partial transcripts from talks he gave about Pollock and the influence on his work. Extreme detail is given into the making of the paintings from type of canvas to exact colors used. A very interesting section is the time progress photos of the Cold Mountain paintings to view the work in progress and how it evolved over time.

Smith, R. (1987, March 20). ART: NEW OIL PAINTINGS BY BRICE MARDEN AT BOONE. *New York Times*. p. 23. Retrieved from EBSCOhost.

This New York Times article is a review of a gallery showing of Marden’s new work where he was moving away from painting the minimalist, ‘Brice Marden paintings,’ and painting in his new gestural style. Seen at the time as “somewhat disappointing” by the reviewer, she also notes that this work seems transitional and not complete.

Smith, R. (1991, October 20). ART VIEW: BRICE MARDEN MOVES AHEAD BY TURNING BACK. *New York Times*. p. 37 Retrieved from EBSCOhost.

Roberta Smith, the art critic for the New York Times, reviews Marden’s Cold Mountain Show at Dia Center for the Arts in New York City. Smith had reviewed Marden’s work many times in the past, and commends him on the turn his work is taking. She claims his work is returning to the confidence he had in years prior, and she celebrated his departure from his monochromatic panel paintings that he has

been making since the 1970s. The comparison to 'slow motion Pollocks' is an interesting point of view.

Zhang, Y. (1998). *Brushed voices: calligraphy in contemporary China*. New York, NY: Columbia University Press.

Brushed Voices is an exhibition catalog for a contemporary calligraphy show at the Miriam & Ira Wallech Gallery at Columbia University. It has beautiful images of artwork from the show but the catalog also has an interview with Brice Marden from October 1997. Marden talks in detail about how calligraphy influenced his paintings, the way he physically paints and how that relates to his 'plane image.'

V. 1990s and beyond

Bois, Y.-A. (1999). *Abstraction, gesture, ecriture: Paintings from the Daros Collection*. Zurich: Scalo.

The chapter on Marden, which was written by Brenda Richardson, investigates the post-Cold Mountain work of the artist. In it she talks about Marden's relationship to Pollock, the past masters, mythology, calligraphy, and how that influences his ideas about painting. The book has some of the best reproductions of Marden's work, with nice large fold out images to view.

Duffy, R. (1993, December 12). BRICE MARDEN: 'I LOVE DRAWING'; AND IT DEFINES THE SOUL OF WORK BY THIS ARTIST. *St. Louis Post-Dispatch*. Retrieved from EBSCOhost.

This article is a review of a mini-retrospective held at Gallery 337 in St. Louis, MO in 1993. In it, Duffy writes about a gallery talk Marden gave for the opening of his show and how drawing defines his work. Duffy does a very good job of comparing Marden's influences as an artist to how he works on his own paintings.

Frederick, J. (2011). LETTERS FROM A PAINTER: BRICE MARDEN. *Art in America*, 99(1), 98-101. Retrieved from EBSCOhost.

This is the most recent article about Marden's current work. Frederick covers the first exhibition Marden has had since his large retrospective in 2006. The exhibition has seven new paintings and thirteen new drawings from Marden in a series called "Letters." Marden's paintings once again reference Chinese calligraphy, but Frederick contends that he also was able to bring back the ideas of his earlier monochrome paintings in the way Marden handles the negative space in these newer works.

Kimmelman, M. (1994, June 24). AT THE MET WITH: Brice Marden; A Tour That Moves From Calligraphy to Pollock. *New York Times, The (NY)*. p. 1. Retrieved from EBSCOhost.

This *New York Times* article follows Marden through the Metropolitan Museum of Art in Manhattan. The reporter records Marden's thoughts section by section through the museum as he shares his favorite artworks or aspects of artworks he finds inspiring, and how the pieces influence him back in the studio. Contradiction in artwork is a theme that develops throughout the tour as Marden points out, "You start out with all this stuff you know, and what you want to do is lose it." Marden reflects upon the contradiction and references in these artworks he loves and respects, offering readers a rare glimpse into the artist's head.

Matthew Marks Gallery. retrieved from:

<http://www.matthewmarks.com/artists/brice-marden/>

Matthew Marks Gallery is the gallery that represents Brice Marden's work today. To find out what Marden has been working on recently, this is the place to look. The site has an extensive bibliography, and biography of Marden, and listings of past and upcoming exhibits. Clicking on the different gallery exhibits will allow the reader to explore the individual show with connected articles, books, videos, and a detailed list of Marden works from that show.

Wylie, C. (1998). *Brice Marden, work of the 1990s: Painting, drawings, and prints*. Dallas, TX : Dallas Museum of Art in association with Distributed Art Publishers, c1998.

This monograph is an exhibition catalog of Marden's work that was shown at the Dallas Museum of Art. It has background information that is significant to the creation and developmental of his artwork in the 1990s. Full-page (and often times double page where necessary) color images of Marden's work are show alongside the text, with indexes of selected works and bibliography in the back.

VI. Further Reading on Influences

Hanshan & Red, P. (2000). *The collected songs of Cold Mountain*. Port Townsend, Wash: Copper Canyon Press.

This is an edition of the book Brice Marden read while studying the poetry of Cold Mountain. Readers can use this book as a reference to look at specific works mentioned by Marden and also to see the original form of the poems in Chinese. Marden was inspired by how the poems are grouped and written as couplets vertically, so the reader can see the original Chinese on the left facing pages and

read the translation on the right. Each poem has accompanying footnotes to aid translation.

Siegel, J. (1999.) *Painting after Pollock: Structures of influence*. Amsterdam, The Netherlands: G&B Arts.

This is a good book to look for background information on Pollock in terms of how influenced other artists. There is a section on Pollock's influence on Marden's work, especially his Cold Mountain series. The book covers the work that had influence on Pollock as well as the artists he influenced from painters (with whole chapters on Jasper Johns and Robert Rauschenberg) to sculptors, to movements such as Pop Art and his reach to new interpretation today.

Finding More Information

Typing Brice Marden into Jackson Library's One Search option will initially garner 4345 results, but reduces down to 84 when Brice Marden is the subject term. Using the five subject headings listed below, these were the search results on WorldCat:

Marden, Brice: 325, limit to English: 195
 Marden, Brice, 1938 : 214 items
 Marden, Brice, 1938—Catalogs : 8 items
 Marden, Brice, 1938-- Criticism and Interpretations: 0
 Marden, Brice, 1938—Exhibitions: 77

Subject Headings

These first five subject headings are the most useful in doing searches of Brice Marden works. The other eleven listed are secondary subject headings that have also appeared in searches for Marden works.

Marden, Brice, 1938
 Marden, Brice, 1938—Catalogs.
 Marden, Brice, 1938-- Criticism and Interpretations.
 Marden, Brice, 1938—Exhibitions.
 Marden, Brice, 1938—Notebooks, sketchbooks, etc. -Exhibitions.

Abstract Art
 Art -- Exhibitions
 Art, American—20th Century
 Art, Modern—20th century
 Artists

Modernism (Art)

Painters

Painting, Abstract

Painting, American—20th century

Painting --Exhibitions

Painting, Modern

Painting, Modern – 20th century

Pen -- drawing

Postmodernism

Dewey numbers

Useful Dewey Call numbers to find Brice Marden works are 700 (the arts), 705 (serials on the arts), 741 (Drawing & Drawings) 750 (Painting & Paintings), 760 and 769 (Prints and Printmaking).

Library of Congress

These are the best LC sections for finding books on Brice Marden:

N (Visual Arts) – N400 through N5098 is where books on art museums, galleries, and exhibitions can be found. This is a good place to look for exhibition catalogues, or art museums with Marden holdings. N5300-N7418 is classified as the history section and many books on specific artists are located in this section.

NC (Drawing, Design, Illustration) For books on Marden's drawings, a good section to search is NC1-266, which is general drawing and history of drawing.

ND (Painting) In the painting section, ND25-ND813 is the general painting and history of painting where many of these titles are on one specific artist.

NE (Print Media) – Marden made many prints and to look for his printwork it would be best to look in sections NE1-90 for general printmaking or NE390-NE898 which encompasses collected works, history of printmaking, and general works.

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