

Media release

Basel, 3 November 2021

**Brice Marden**  
**Inner Space**

14.05. – 28.08.2022, Kunstmuseum Basel | Neubau

Curator: Josef Helfenstein

Brice Marden (b. 1938, Bronxville, NY), one of the most prominent painters of our time, established his reputation in the 1960s with monochrome paintings and drawings suffused with emotion. Although the traditional hierarchy of art often relegates works on paper to a lower rank than painting, Marden insisted early on that his drawings be considered in their own right.

With some ninety works of art created between 1972 and 2019, the exhibition includes, among other things, series of drawings and paintings from the artist's own collection, several of which have never before been shared with the public. By juxtaposing the drawing series with paintings, the process-based quality of Marden's approach comes to the fore.

The exhibition takes as its point of departure a period that Marden launched in Basel: the seven years during which he engaged intensively with our city. In 1978 he won a competition to redesign the choir windows of the Basel Minster. Though Marden's plans were ultimately never realized, the project inspired a number of studies, which are housed in the Kunstmuseum. A selection of these is shown alongside some of his very seldom exhibited *Window Paintings*, also born of the project. Together the works represent the important mid-career phase in the artist's work.

*Brice Marden: Inner Space* is an expanded version of *Think of Them as Spaces: Brice Marden's Drawings*, curated by Kelly Montana and shown February 21–June 14, 2020 at the Menil Collection in Houston.

The exhibition is supported by:  
Foundation for the Kunstmuseum Basel

## **Brice Marden and American Printmaking**

30.4. – 28.8.2022, Kunstmuseum Basel | Hauptbau

Curator: Judith Rauser

A parallel exhibition shows a selection of outstanding American prints, not only by Brice Marden but also by Jasper Johns, Sam Francis, Mark Tobey, Donald Judd, and Sol LeWitt. The presentation broadens the view of American artists' ongoing fascination with the possibilities of printmaking that began with the "Graphic Boom" in the 1960s.

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