

Kunsthal Charlottenborg proudly presents the first solo exhibition in Denmark by the renowned and iconic painter Kerry James Marshall. The exhibition centers on historiography, identity politics and the history and construction of art. The exhibition is the result of the cooperation with three other acknowledged European art institutions: M HKA (Antwerp), Museo Nacional Centro de Arte Reina Sofía (Madrid) and Antoni Tàpies (Barcelona)

The American painter Kerry James Marshall (1955) is born in Alabama and based in Chicago. he is widely regarded as one of the greatest painters of his generation. Strongly influenced by his experiences as a young African-American man, Marshall has developed a substantial body of work that centers on the black subject – in particular, the black experience and the politics of African-American identity - by contextualizing them through historical and cultural references. Also addressing art history, Marshall strives to fill what he describes as the ‘lack in the image bank’; raising pertinent questions about how the art system sustains itself, and the related issues of legitimization, power and marginalisation.

Yet painting is really only one facet of a polymorphous practice that also includes such media as sculpture, photography, installation, drawing, collage, video, printing and animated film. It is precisely the aesthetic wealth and visual intelligence that Kunsthal Charlottenborg seeks to foreground in the exhibition Kerry James Marshall. Painting and Other Stuff – so far the biggest exhibition of works by Marshall in Europe to date. The exhibition will open up his multifaceted approach to making art, and offer us a glimpse into his inner world of ideas and ambitions.

Acting as a panorama of Marshall’s practice, the scope of this project will also be complimented by an equally kaleidoscopic survey of the important references and source materials that have influenced Marshall throughout his career. The artist’s interest in these references, artefacts and genres is evidently not just a matter of forms and formalism or even narrative. For Marshall, the breadth of visual media used also has a speculative dimension – they become sites to ask some of art’s most profound, enduring questions.

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