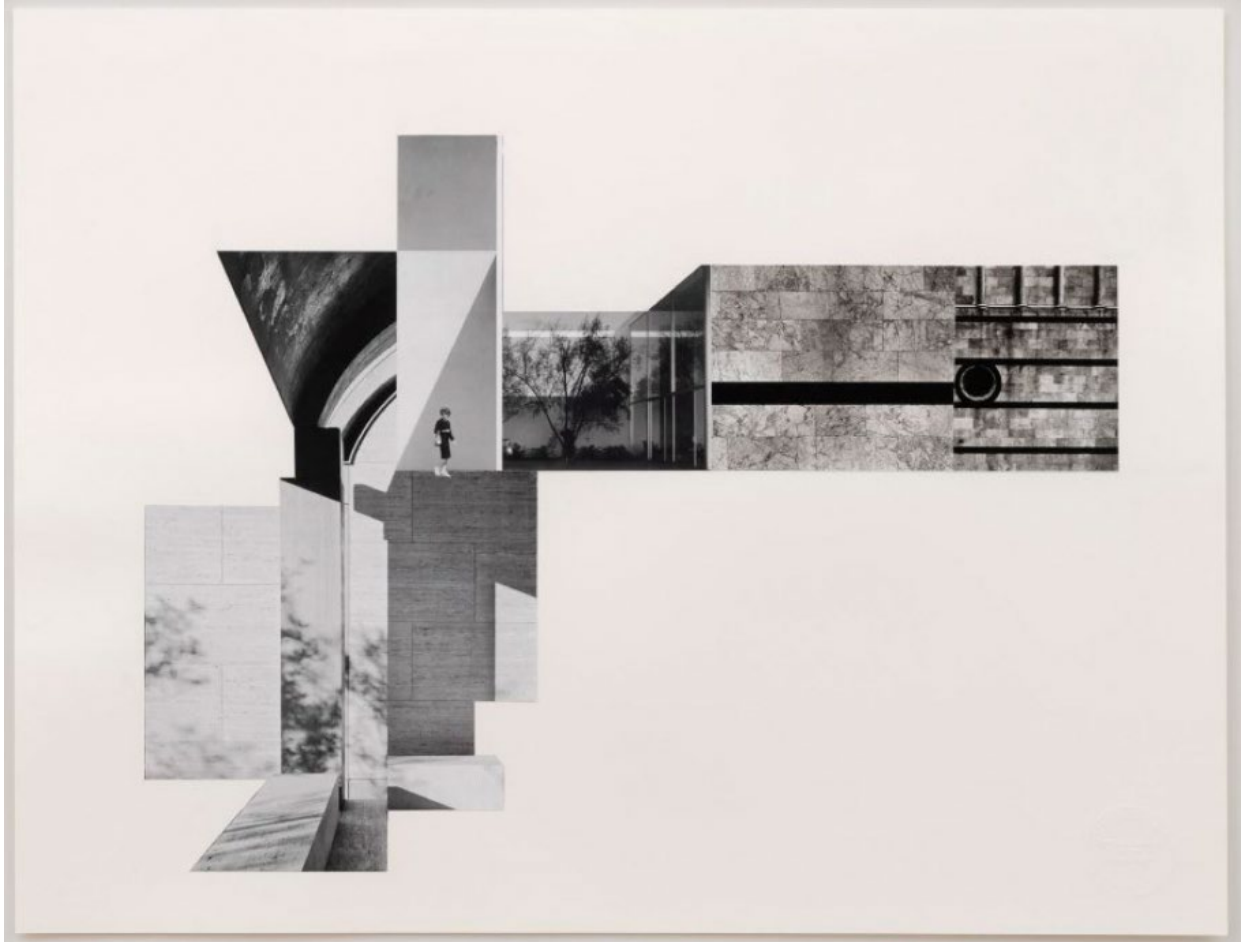


*The Architecture of Collage: Marshall Brown*  
Contemporary Gallery & Ala Story New Media Gallery  
2 October 2022 – 8 January 2023



*A Part, Not The Whole*, 2019. Collage on archival paper, 18 x 23 ½ in.

Marshall Brown and James Glisson, Editors. *The Architecture of Collage: Marshall Brown*  
Park Books, 2022

Circa 200 pages, full color illustrations, and hardcover

Contributions by Marshall Brown (Associate Professor, School of Architecture, Princeton University), James Glisson (Curator of Contemporary Art, Santa Barbara Museum of Art), Anna Kesson (Assistant Professor, Art and Afro-American Studies, Princeton University), and Aaron Betsky (Director, School of Architecture and Design, Virginia Tech)

With magazines, scissors, and glue, Marshall Brown, an architect and professor at Princeton, takes apart architectural icons, for example Marcel Breuer's Whitney Museum or Lina Bo Bardi's SESC Pompéia in São Paulo. He recombines them with other buildings to conjure structures that defy gravity and logic. One such collage is *A Part Not The Whole* (image, page 1). It begins on the left with the exterior travertine arch and peristyle of Louis Kahn's Kimbell Art Museum in Fort Worth. Next, it morphs into a courtyard with steel and glass modernist windows then transforms again into a plain wall. The final image on the right appears to be a medieval European stone building with a round window. While these disparate structures are separated by centuries and continents, they feel continuous, as if one could amble from left to right. The collage's title alludes to this curious effect of wholeness despite being an obvious assemblage of parts.

While centered on his collage practice, the exhibition will include at least one of Brown's urbanist projects for Detroit, Chicago, or Brooklyn. At one level, these have little to do with the collages, which are seemingly far away from the practical concerns of an urbanist, yet both the proposed projects and the collages transform existing buildings and sites with unexpected results. For instance, Brown's plan for Chicago's South Side neighborhood of Washington Park contains curving pathways and buildings dotting a green open landscape that take advantage of the area's empty lots and derelict buildings. His *Smooth Growth Urbanism* transforms this neighborhood into a low-density suburban style neighborhood—a city in a park—and ameliorates the effects of banks' racist redlining practices as well as the city government's chronic underinvestment in the South Side.

Brown's practice is not one of a builder fretting over permits, budgets, and clients' demands. He is a "paper architect," who like a painter or sculptor creates new worlds or re-conceptualizes old ones. His collages and models return to the synthesis of architecture, collage, painting, and sculpture seen in the avant-garde practices of the 1910s and 1920s, especially those of architects Mies van der Rohe and Walter Gropius, and again in the 1970s, when a worldwide recession put many architects out of work. The power and importance of his practice is that it imagines a world just beyond the horizon of ours, and he reminds us that architecture can be most powerful when it is unlinked from being practical or buildable, when it becomes, like painting or sculpture, a place for open-ended experimentation without regard for real world consequences.

Marshall Brown teaches at Princeton University where he is the Director of the Center of Architecture, Urbanism and Infrastructure and Associate Professor of Architecture. His work is in the collections of the San Francisco Museum of Modern Art, Crystal Bridges Museum of American Art, and the Art Institute of Chicago. This will be the first museum exhibition to forefront his collages as a lens for understanding his architectural work.



Left: *Pantheon*, 2020, collage on archival paper, 43 x 35 in.



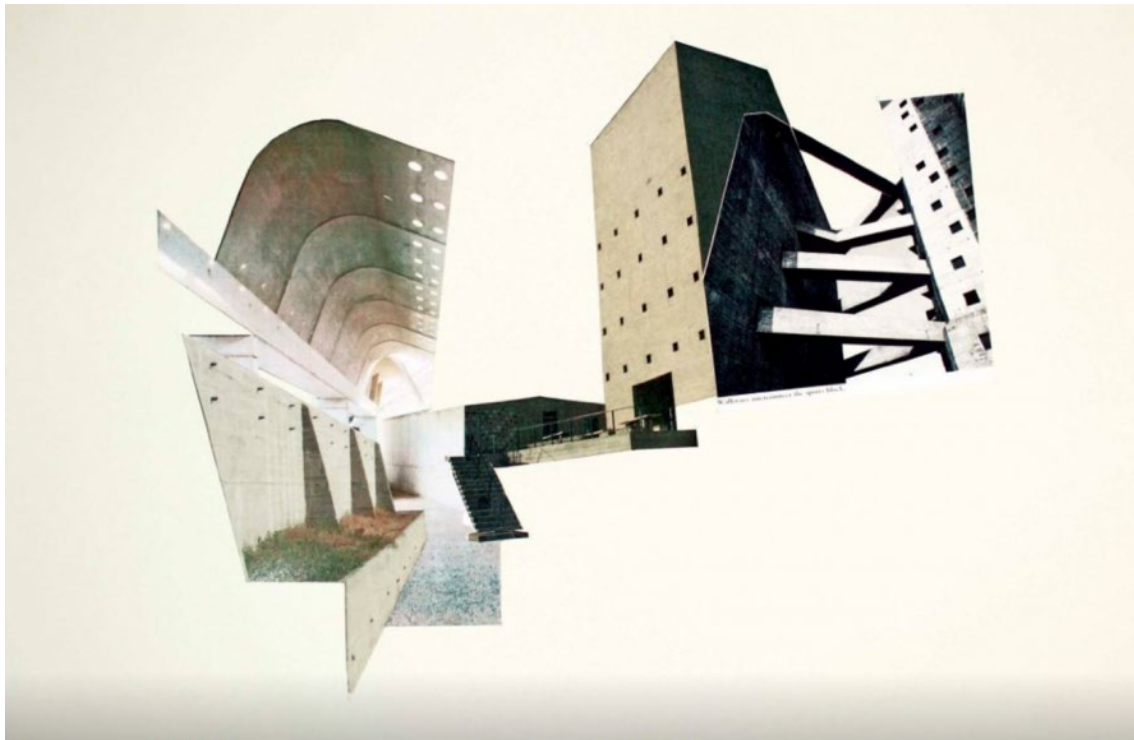
Right: *Chimera 14-9-11*, 2014, collaged magazine pages, glue on archival paper, 17 x 14 in.



Top-left: *Cities Within Cities*, 2016. Collage on paper, 8 x 14 in.

Top-right: *Chimera 14-04-07*, 2014. Collaged magazine pages, glue on archival paper, 17 x 14 in.

Bottom: *Chimera*, 2014. Collaged magazine pages, glue on archival paper, 17 x 14 in.



Top: *Towards a Coordinate Unit*, 2016. Collage on paper, 14 x 20 in.

Bottom: *Chimera 14-7-27*, 2014. Collaged magazine pages, glue on archival paper, 20 3/8 x 17 3/8 in.