

[Martin at MoMA](#)[Martin at the Guggenheim](#)[Martin at Pace Gallery](#)[Martin at the Harwood Museum of Art](#)

Read a digital copy of [Agnes Martin: Life & Work](#) by Christopher Régimbald and published by the Art Canada Institute. Though Martin became an American citizen in 1950, she was born in Macklin, Saskatchewan and her Canadian roots impacted her work throughout her career.

A [rare early interview](#) with the artist and ARTnews' John Gruen from 1976 was republished in 2015.

Listen to an [oral history](#) with Martin for the Smithsonian Archives of American Art from 1989.

Watch the 2002 documentary [On a Clear Day – Agnes Martin](#) produced by Thomas Luechinger "on the agreement that the film must be made without the help of any assistants." This was the first time the artist allowed herself to be filmed at work in her home. Another documentary directed by Mary Lance, [Agnes Martin: With my Back to the World](#) can be accessed by logging into Kanopy with UO credentials or a public library card.

In 2007, Dia Beacon launched a five-part retrospective of Martin's work. Read more about the [fourth iteration](#), *A Field of Vision: Paintings from the 1980s*.

The Harwood Museum of Art in Taos, New Mexico is a long-time supporter of Martin's work. In 2012, the museum installed [Agnes Martin: Before The Grid](#) in honor of what would have been her 100th birthday. Read an article about the exhibition in [Taos News](#) and a review in [CAA](#).



Martin in her studio, 2004
Photograph: Michele Mattei

A 2015 retrospective was co-organized by the [Tate](#) and the [Guggenheim](#). Read a [Guardian article](#) in anticipation of the exhibition detailing Martin's departure from New York to live in relative isolation in New Mexico. An [Artsy article](#), "Elusive in Life, Agnes Martin Continues to Evade her Viewers in Death" explores similar themes. Also read a review in the [New York Times](#), a [Guggenheim blog](#), and a review in the [New Yorker](#), "Agnes Martin, a Matter-of-Fact Mystic" about the collaborative exhibition.

Watch a [Tate Talk](#) by writer and critic Nancy Princenthal about "Martin's formative experiences, the development of her work, and the range of lively non-mainstream art communities in which she lived." In 2018, Princenthal published the biography *Agnes Martin: Her Life and Art*. Read an [interview with the author](#) about the project in the LA Times.

[Agnes Martin: The Untroubled Mind/Works from the Daniel W. Dietrich II Collection](#) was installed at the Philadelphia Museum of Art in 2018.

The 2021 exhibition [Agnes Martin: The Distillation of Color](#) was on display at Pace Gallery, Martin's longtime gallerist. In 2025, the gallery launched [Agnes Martin: Innocent Love](#), featuring 13 works created late in the artist's life.



Martin in her studio, c. 1955
Photograph: Mildred Tolbert

Agnes Martin (Canadian-American, 1912-2004)

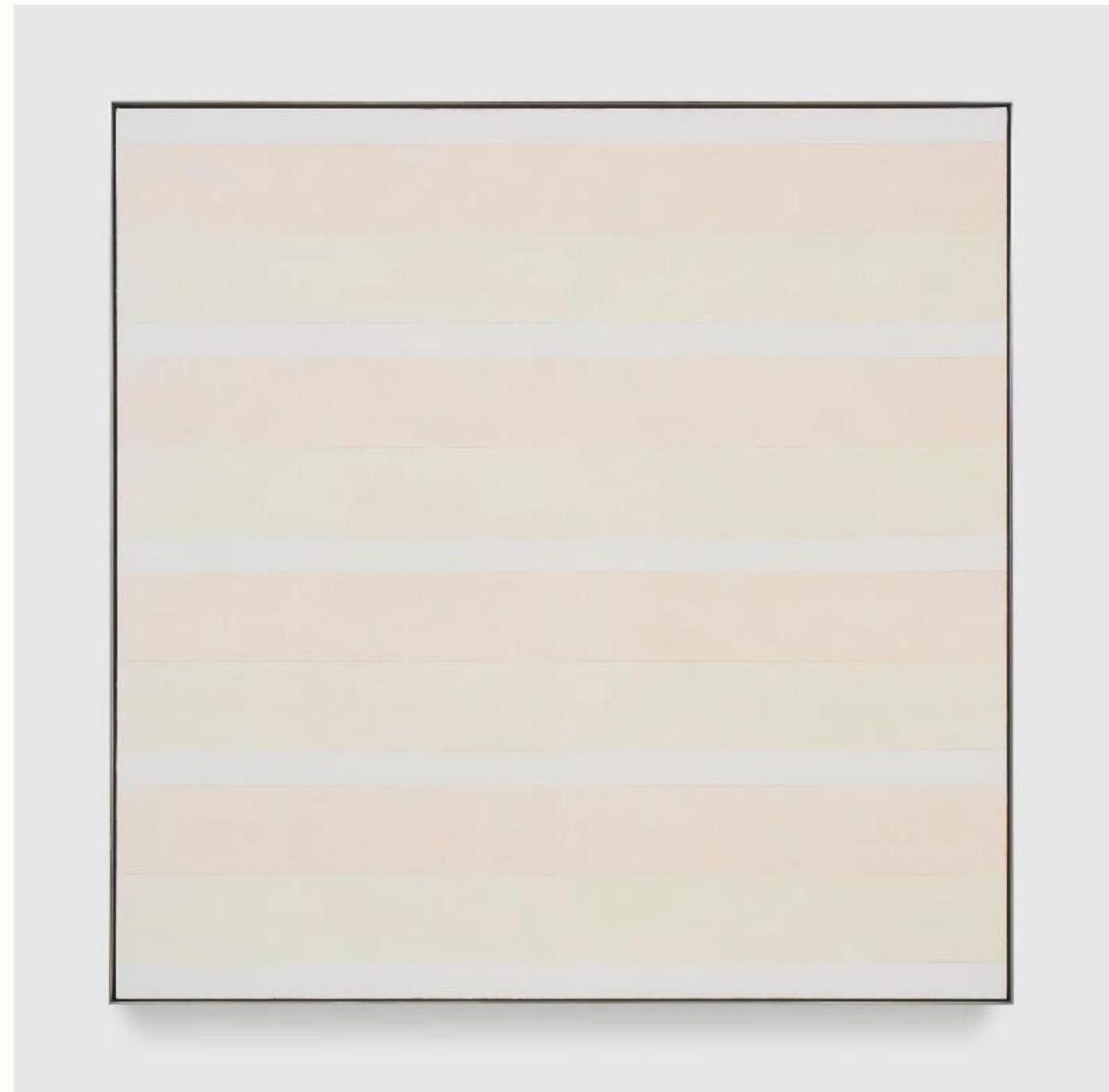
Children Playing, 1999

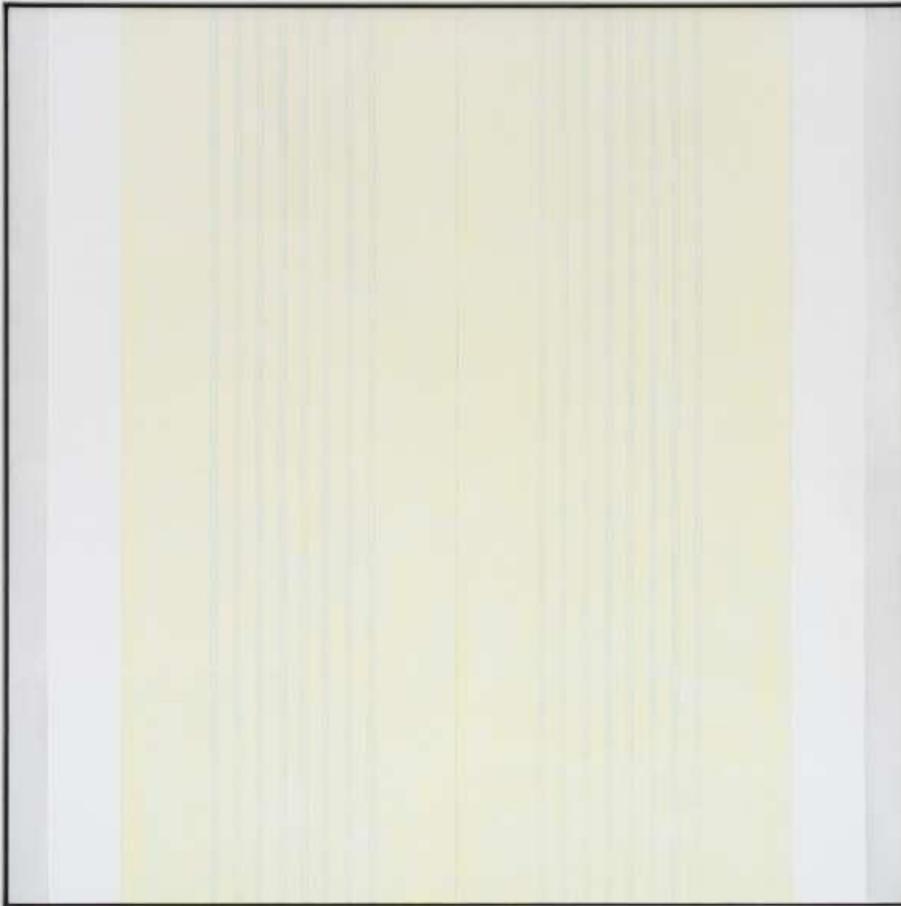
Acrylic and graphite on canvas

Private Collection; L2025:94.1

Agnes Martin was born and raised in Western Canada, but moved to the United States after high school and eventually gained citizenship. She became interested in Zen Buddhist philosophy in the 1950s after attending lectures by the Japanese scholar D.T. Suzuki (1870-1966), who was teaching at Columbia University and deeply inspired a generation of American artists. In the 1960s, Martin settled in New Mexico and continued to paint her meticulous abstract grids for four decades. **Children Playing** is part of a series exploring the innocence and joy of childhood. As the artist described: “It’s not about facts. It’s about feelings. It’s about remembering feelings and happiness.”

On view December 17, 2025 – March 22, 2026





Agnes Martin (Canadian-American, 1912-2004)

Untitled #5, 2002

Acrylic and graphite on canvas

Private Collection; L2025:67.1

“When I first made a grid, I happened to be thinking of the innocence of trees, and then a grid came into my mind and I thought it represented innocence, and I still do, and so I painted it and then I was satisfied.” – Agnes Martin

Born and raised in Western Canada, Agnes Martin moved to the United States after high school and eventually became a citizen. She became interested in Zen Buddhist philosophy after attending lectures by the Japanese scholar D.T. Suzuki (1870-1966), who taught at Columbia University in the 1950s and widely influenced the development of postwar American art. Martin left New York for New Mexico in the 1960s, living and working alone for the rest of her life. **Untitled #5** was painted in her final years, emphasizing the verticality that first inspired her grid technique.

On view September 24, 2025 – January 4, 2026

Agnes Martin (Canadian-American, 1912-2004)

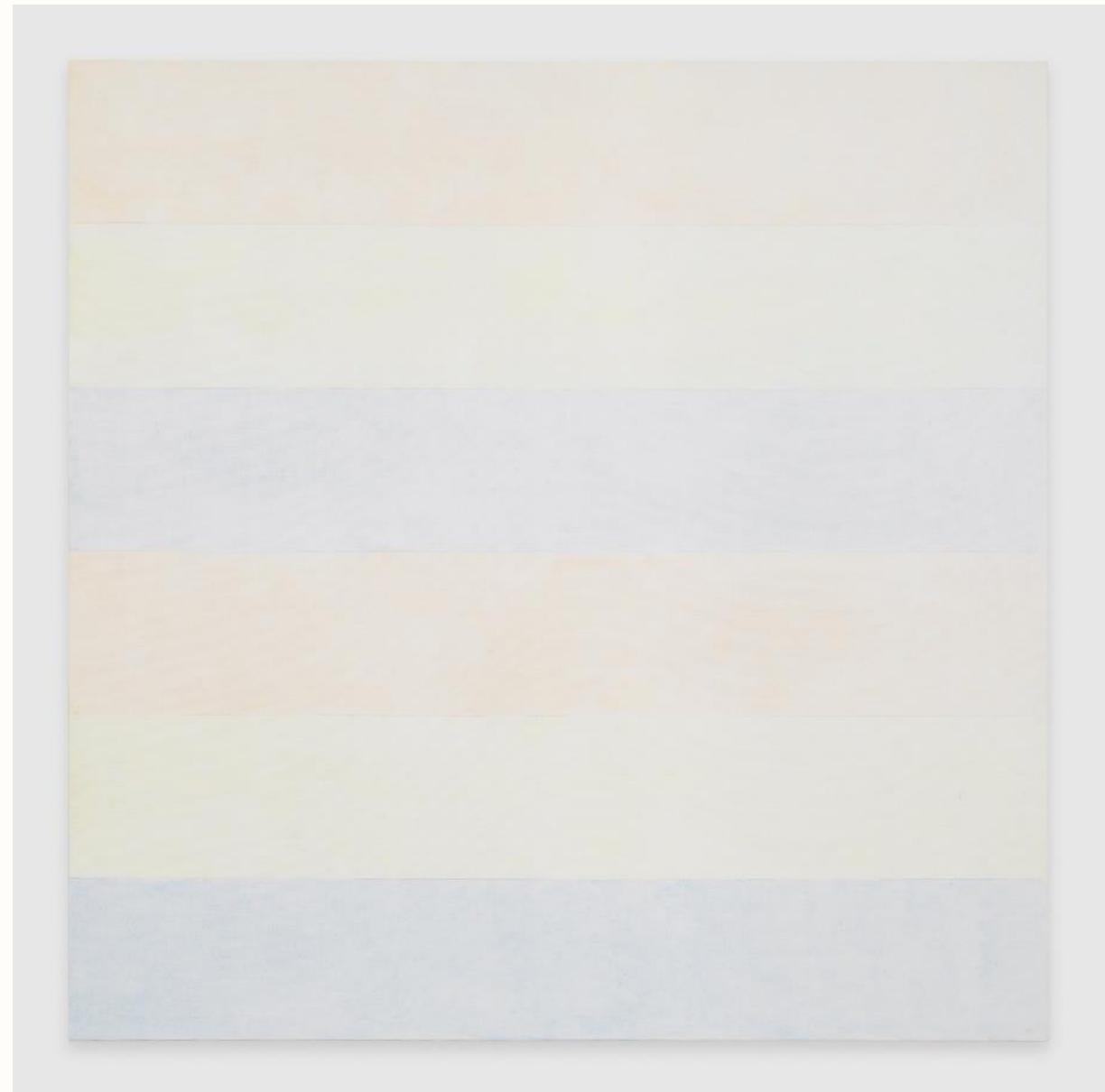
Untitled, 1998

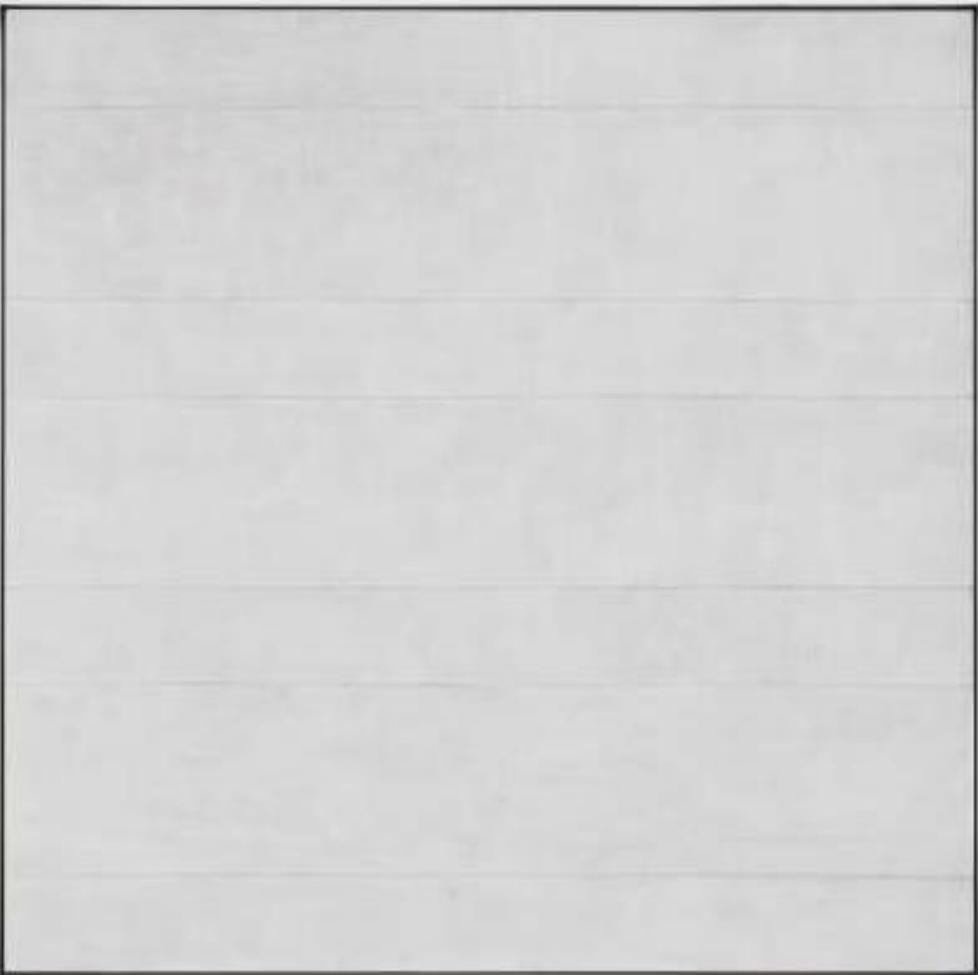
Acrylic and graphite on canvas

Private Collection; L2025:59.1

Born and raised in Western Canada, Agnes Martin moved to the United States after high school and eventually became a citizen. She was introduced to Zen Buddhist philosophy while attending Columbia University, when the influential Japanese philosopher D.T. Suzuki (1870-1966) was teaching courses. Suzuki was hugely influential to postwar American artists such as Martin, who particularly embraced his ideas about self-awareness and meditative practice. **Untitled** was painted after Martin left New York for New Mexico, where she continued to paint meticulously linear, gridded compositions for the rest of her life.

On view August 6 – November 9, 2025





Agnes Martin (Canadian-American, 1912-2004)

Untitled #5, 2003

Acrylic and graphite on canvas

Private Collection; L2023:36.1

“The main thing in making art often is letting go of your expectation and your idea.” Agnes Martin was born and raised in Western Canada, but moved to the United States after high school and eventually became a citizen. Martin became interested in Zen Buddhist philosophy after attending lectures by the Japanese scholar D.T. Suzuki (1870-1966), who taught at Columbia University in the 1950s and widely influenced the development of postwar American art. With her emphasis on monochromatic, methodically painted grids, Martin’s practice was deeply influenced by Suzuki’s school of thought. In the 1960s, the artist left New York for New Mexico, living and working alone for the rest of her life. **Untitled #5** was painted one year before her death, when she started re-incorporating stronger geometric segments into her linear, gridded compositions.

On view May 31 – September 3, 2023

Agnes Martin (Canadian-American, 1912-2004)
Untitled #13, 2002
Acrylic and graphite on canvas

Private Collection; L2022:7.2

On view February 16 – June 5, 2022

