

Artist Resources – Mark Grotjahn (American, b. 1968)

[Grotjahn at Gagosian Gallery](#)

[Grotjahn at Blum & Poe](#)

[Grotjahn at Mnuchin Gallery](#)

[Grotjahn at The Broad](#)



Grotjahn, c. 2020

One of the [earliest exhibitions](#) of Grotjahn’s “butterfly” series was at the Whitney Museum of American Art in 2006-2007.

Untitled (Dancing Black Butterflies) was on display at the Portland Art Museum in 2010. [Read an archived interview](#) with the artist about his upbringing in California and [watch a video](#) of that artwork when it was on display at New York’s Gagosian Gallery.

In 2012, the [Aspen Art Museum](#) hosted Grotjahn’s first comprehensive museum survey exhibition in the United States.

Childhood friend Ward Robinson [interviewed](#) Grotjahn in 2015 for *Animals Magazine*: “A real painter’s painter, Mark is obsessed with working, obsessed with painting and the history of painting, obsessed with paint and the physicality of paint.”

Though primarily a painter, Grotjahn also produces three-dimensional work. In 2014, the [Nasher Sculpture Center](#) first exhibited a series of the artist’s sculptures. [Read an interview](#) with Franklin Sirmas about the artist’s approach to sculpture.

A 2016 [interview with Alain Elkann](#) addresses Grotjahn’s invitation to exhibit at [Casa Malaparte](#), different themes in the artist’s work, and his career in Los Angeles.

[Watch](#) Grotjahn discuss John McLaughlin’s (1898-1976) work for LACMA’s [Artists on Art](#) series.

Read a [conversation](#) between Grotjahn and fellow artist Alex Israel (b. 1982) for *Garage Magazine*. The two discuss a shared affection for Justin Bieber, Instagram, and information superhighways.

Grotjahn’s exhibition, *New Capri, Capri, and Free Capri*, opened at Gagosian Gallery in 2018. In an [interview with Artforum](#) about the exhibition, the artist said: “Seeing the show at Gagosian, I realize there’s a lot of experimentation left. It doesn’t fully have to be as systematic as I’ve made it. I see myself going into the fringes of these works. I’ll refine and explore. That’s where it’s more automatic. I like less looking, more doing.”

Prices for Grotjahn’s work have been soaring for years. A [New York Times article](#) explores why, and what happens when an artist calls the shots. In 2020, Gagosian offered a [48-hour sale](#) of a single artwork, *Untitled (Capri 52.56)*, for \$800,000.

Go on a [virtual studio visit](#) with MOCA Los Angeles director Klaus Biesenbach and read [Purple Magazine’s 2020 interview](#) between Bill Powers and Mark Grotjahn.



Grotjahn in his studio, 2020
Photograph: Olivier Zahm

Mark Grotjahn (American, b. 1968)
Untitled (Free Capri 50.24), 2018
 Oil on cardboard mounted on linen

Private Collection, San Francisco; L20201:119.2

Los Angeles-based artist Mark Grotjahn’s early work referenced LA storefront signs and butterfly patterns, often using complex Renaissance techniques of perspective. After a skiing accident in 2008, he turned to the looser, gestural brushstrokes seen in this abstract painting and others by the artist. The “Capri” series began in 2016, when Grotjahn was invited to exhibit at a 1930s home designed by the controversial writer Curzio Malaparte (1898-1957) on the isle of Capri, Italy. The scraped paint of **Untitled (Free Capri 50.24)** evokes the trees and plants that grow on the island’s rocky cliffside. When asked about Casa Malaparte the artist responded: “To me the house is very interesting, because it’s rigid, handmade and severe. Just look at the location.”



Sebastiano Pellion di Persano, *Casa Malaparte*, 2019.
 Detail of photograph

On view August 25 – November 28, 2021

