

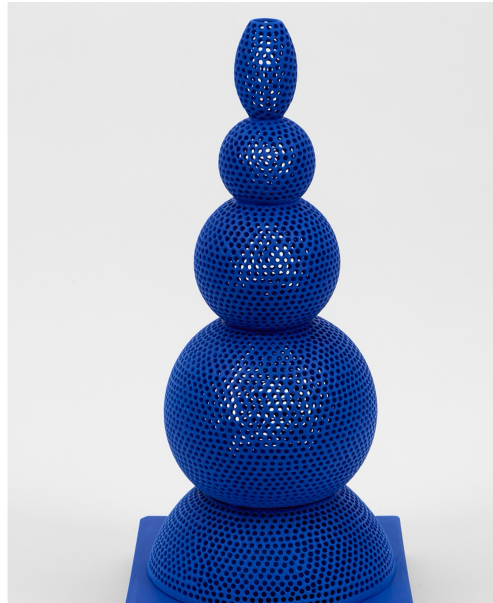
albertz benda

Tony Marsh

Terra Cognita

November 19, 2026 – January 23, 2027

albertz benda, New York



Tony Marsh in his Studio (left) Tony Marsh, *Perforated Totem*, 2026. Multiple fired clay, glaze. 23 1/4 x 11 x 11 inches.
59.1 x 27.9 x 27.9 cm (right)

New York, NY | albertz benda is pleased to present *Terra Cognita*, Tony Marsh's first solo exhibition since his survey at the Long Beach Museum of Art. Opening November 19, the exhibition marks a return to Marsh's celebrated Perforated Vessel series, a body of work he began developing more than three decades ago. In these new sculptures, Marsh revisits the series transformed by the intervening years, introducing color, verticality, and increasingly complex constructions into forms once defined by restraint and near-monochrome precision.

Marsh has long used the vessel as a site of experimentation rather than a fixed typology. In the Perforated Vessels, he painstakingly removes material from the walls of each form, drilling thousands of individual apertures by hand. There is no predetermined pattern. Each opening responds to the contours of the object as it develops, allowing the surface to emerge through an accumulation of individual decisions. The process turns clay, an inherently dense and opaque material, into something permeable and almost immaterial. As light enters the structure, the vessel begins to describe the space within and around it as much as its own physical mass.

The new works extend this investigation while departing noticeably from their predecessors. Where earlier Perforated Vessels were predominantly white and often horizontally oriented, the sculptures in *Terra Cognita* introduce saturated blues and yellows, pale pinks, and the red-brown warmth of exposed terracotta. Their forms rise vertically, at times assuming an almost figural presence. Several are assembled from stacked components, creating shifting rhythms of compression and expansion as the eye moves upward through the sculpture.

This new formal vocabulary also draws more explicitly on the long history of the vessel. Marsh moves freely between ancient and contemporary references, allowing silhouettes associated with Egyptian alabaster vessels, Greek ceramics, and Chinese celadons to surface without becoming quotation or pastiche. These histories are absorbed into an intuitive process of construction, perforation, and recombination. Familiar forms become unstable as their walls dissolve into networks of openings and their volumes are articulated through light.

This willingness to challenge the internal conventions of his own practice has defined Marsh's career. Across nearly five decades, he has repeatedly returned to the vessel while altering its most fundamental conditions: removing mass, accumulating surface, inviting chance, imposing control, and allowing a form historically associated with containment to become increasingly open to its surroundings. In *Terra Cognita*, those inquiries converge. The vessel remains recognizable, but its boundaries have become porous.

ABOUT TONY MARSH

Tony Marsh (b. 1954) has worked with ceramic material for nearly five decades. Following his undergraduate studies at California State University, Long Beach, Marsh spent three years in Mashiko, Japan, apprenticing with Tatsuzō Shimaoka before receiving his MFA from Alfred University.

Marsh has been the subject of numerous solo and institutional exhibitions, including *Brilliant Earth: The Ceramic Sculpture of Tony Marsh*, a fifty-year survey presented by the Long Beach Museum of Art in 2022. His work is held in major public collections including The Metropolitan Museum of Art, Los Angeles County Museum of Art, Museum of Arts and Design, Museum of Fine Arts, Houston, Everson Museum of Art, and others. Recent acquisitions include works entering the collections of the Museum of Contemporary Art, Los Angeles and the RISD Museum.

ABOUT ALBERTZ BENDA

Founded in 2015, albertz benda is a contemporary art gallery with an international program exploring material and textuality as well as cultural and social dialogues. Our Chelsea space is host to rotating exhibitions with an emphasis on solo presentations of emerging artists, new research into historical figures, and thematic group exhibitions. In 2021, the gallery expanded to a second location in Los Angeles. Featuring an evolving identity separate from our New York program, the LA space is realized within the context of a domestic setting, advancing new connections between visual arts, craft, and design.

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