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**THREE LARGE-SCALE SCULPTURES BY ELLSWORTH KELLY
TO GO ON VIEW BEGINNING JUNE 19 AT
THE MORGAN LIBRARY & MUSEUM**

WORKS INCLUDE ONE BRONZE AND TWO WOOD PIECES

**Exhibition is the Third in a Series of Summer Shows Devoted to Modern and
Contemporary Sculpture in the Morgan's Gilbert Court**

New York, NY, June 1, 2012—Although best known for his brightly colored, minimalist paintings, Ellsworth Kelly has also worked with sculptural forms for most of his professional career. These often large-scale works exhibit the same spare, clean-edged beauty associated with his paintings, while also highlighting the natural textures and surfaces of the materials from which they are made.



Ellsworth Kelly
Untitled, 1996
Redwood
176 x 25 ¼ x 4 ½ inches
Private collection
EK 864
© Ellsworth Kelly

Beginning June 19, The Morgan Library & Museum will place on view three of Mr. Kelly's sculptures—a bronze piece, one in mahogany, and the other in redwood—in the museum's multi-storied, glass-enclosed Gilbert Court. Each standing from twelve to fifteen feet high with long, almost totemic shapes, the works will be accompanied by a selection of studies, models, and drawings showing the artist's exploration of sculptural form.

The exhibition is the third in a series of summer shows at the Morgan devoted to modern and contemporary sculpture. In 2011, the Chinese artist Xu Bing created a new version of his sculpture *The Living Word* specifically for Gilbert Court, and in 2010 three sculptures by Mark di Suvero were

installed in the same space.

An icon of modernism whose paintings grace the walls of museums throughout the world, Mr. Kelly is less known for his work as a sculptor. Yet his interest in the discipline dates to the 1950s and the early years of his career when he began to work with wood, attracted to the beauty of its grain and colors. In the ensuing years and to the present day, the artist has continued his explorations.

The exhibition's studies, models, and drawings, in particular, speak to Kelly's working method. Drawings from the 1970s, for example, show how the first totem sculptures were planned as a series cut from the same aluminum plate, with the concave and convex curves echoing each other. The approximately two-foot high models fabricated in the same material as the final pieces allowed Kelly to visualize the forms in three dimensions and their relationship to the surrounding space.

“Ellsworth Kelly is among that select group of artists whose names are synonymous with the term ‘modernism’ and whose paintings are among the most universally recognized of our time,” said William M. Griswold, director of The Morgan Library & Museum. “His work as a sculptor is equally important. The Morgan is delighted to present these extraordinary pieces as part of its recently inaugurated program of summertime sculpture exhibitions in Gilbert Court.”

The three works in the show are all untitled and exhibit a similar quiet, spare form that rises from a narrow base to a slightly wider top. The materials from which they are made—bronze, mahogany, and redwood—offer variations in color, surface, and texture. The pureness of the edges of the pieces bear stylistic similarities to the clean lines in Mr. Kelly's paintings.



Ellsworth Kelly
Study for totem, 2011
Stainless steel
24 x 4 x 1 inches
Private collection
EK 1028.1
© Ellsworth Kelly

Two of the works are from private collections and one is in the collection of the artist. The studies, models, and drawings that are displayed in cases in an alcove off Gilbert Court are preparatory for works in steel, bronze, and wood.

The exhibition will remain on view in Gilbert Court through September 9, 2012

ORGANIZATION AND SPONSORSHIP

Ellsworth Kelly: Sculpture is organized by Isabelle Dervaux, Acquavella Curator, Modern and Contemporary Drawings.

The installation is made possible by the Ricciardi Family Exhibition Fund, and by a generous donation from Susanna and Livio Borghese, in honor of Parker Gilbert and in appreciation of his many contributions to The Morgan Library & Museum.



The activities of The Morgan Library & Museum are made possible in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

The Morgan Library & Museum

The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today, more than a century after its founding in 1906, the Morgan serves as a museum, independent research library, musical venue, architectural landmark, and historic site. In October 2010, the Morgan completed the first-ever restoration of its original McKim building, Pierpont Morgan's private library, and the core of the institution. In tandem with the 2006 expansion project by architect Renzo Piano, the Morgan now provides visitors unprecedented access to its world-renowned collections of drawings, literary and historical manuscripts, musical scores, medieval and Renaissance manuscripts, printed books, and ancient Near Eastern seals and tablets.

General Information

The Morgan Library & Museum
225 Madison Avenue, at 36th Street, New York, NY 10016-3405
212.685.0008
www.themorgan.org

Just a short walk from Grand Central and Penn Station

Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year's Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year's Eve.

Admission

\$15 for adults; \$10 for students, seniors (65 and over), and children (under 16); free to Members and children 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop.