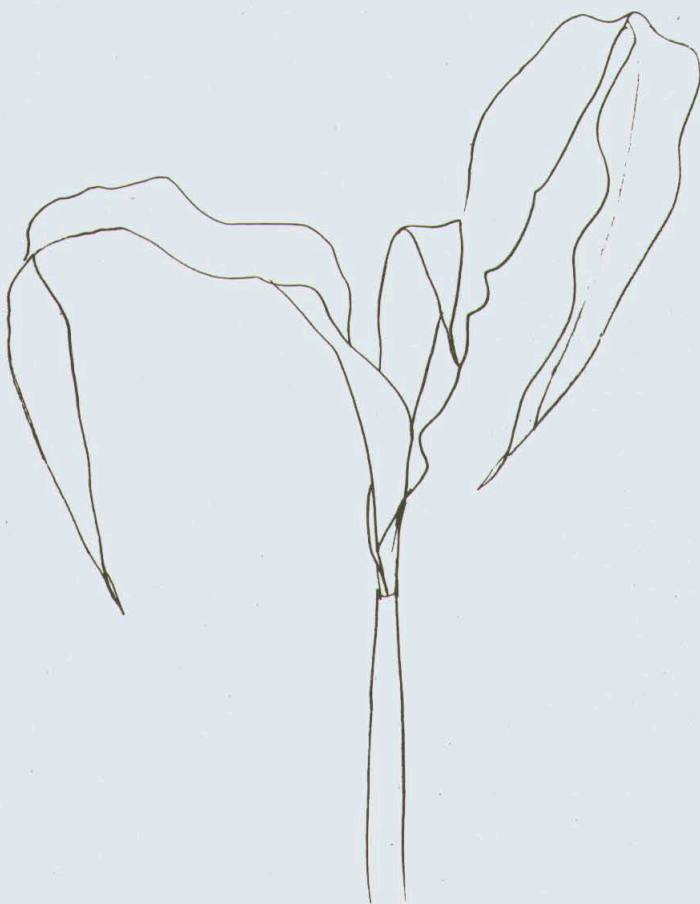


Ellsworth Kelly
MATRIX 1

Wadsworth Atheneum
January February 1975

Corn Stalk No. 9



Few artists today have grown to maturity with the independence of spirit that characterizes the artistic development of Ellsworth Kelly. Born in Newburgh, New York in 1923, Kelly briefly attended the Pratt Institute in 1941-42 before serving in the 603rd Engineers Camouflage Battalion during World War II. He spent part of his army years in Europe and, after two years at the Museum School in Boston, he returned to Paris to study in 1948.

Kelly remained in France for the next six years. Having absented himself from the American scene during his formative years, it is all the more astonishing that the work done during these six years of comparative isolation clearly anticipated a number of the important movements of the late 'fifties, 'sixties and even the 'seventies. That is why Kelly has a special status among American painters today.

Kelly is best known as a painter but he began to experiment with sculpture in the late 'fifties. The two pieces exhibited in MATRIX are works just completed by the artist at the Lippencott foundry in North Haven, Connecticut in December, 1974. Related to his recent paint-

ings they represent an important new direction in Kelly's work.

The Corn Stalk drawings of Ellsworth Kelly are remarkable for their economy of means and elegance. They were drawn from corn grown on the roof of Kelly's studio at Coenties Slip, New York City in the summer of 1959, and this is the first time they have been exhibited publicly. Careful observation will show that they share the same interest in shape and perimeters seen in his paintings and sculpture.

Kelly lives in Chatham, New York and is represented by the Leo Castelli Gallery, New York City.

AMK

Works in MATRIX:

Untitled, 1974, Cor-ten steel, 10' x 1' x 1', collection of the artist.

Untitled, 1974, Cor-ten steel, 2 1/4" x 10' x 9", collection of the artist.

Corn Stalk, number two of twelve, 1959, pencil on paper, 22 5/8" x 28 1/2", private collection.

Corn Stalk, number three of twelve, 1959, pencil on paper, 28 1/2" x 22 5/8", private collection.

Corn Stalk, number four of twelve, 1959, pencil on paper, 22 5/8" x 28 1/2", private collection.

Corn Stalk, number five of twelve, 1959, ink on paper, 22 5/8" x 28 1/2", private collection.

Corn Stalk, number seven of twelve, 1959, ink on paper, 28 1/2" x 22 5/8", private collection.

Corn Stalk, number eight of twelve, 1959, pencil on paper, 22 5/8" x 28 1/2", private collection.

Corn Stalk, number nine of twelve, 1959, pencil on paper, 28 1/2" x 22 5/8", private collection.

Corn Stalk, number ten of twelve, 1959, pencil on paper, 22 5/8" x 28 1/2", private collection.

Corn Stalk, number eleven of twelve, 1959, ink on paper, 22 5/8" x 28 1/2", private collection.

Corn Stalk, number twelve of twelve, 1959, pencil on paper, 28 1/2" x 22 5/8", private collection.

Selected one-man exhibitions: Galerie Arnaud, Paris '51 (first); Betty Parsons Gallery, NYC '56, '57, '59, '61, '63; Galerie Maeght, Paris '58, '64, '65; Gallery of Modern Art, Washington, D.C. '63 (also Institute of Contemporary Art, Boston); Ferus Gallery, Los Angeles '65, '66; Sidney Janis, NYC '65, '67, '68, '71; Irving Blum Gallery, Los Angeles '67, '68, '73; Albright-Knox Art Gallery, Buffalo '72; Leo Castelli, NYC '73; Museum of Modern Art, NYC '73.

Selected group exhibitions: Museum of Fine Arts, Boston 75th Anniversary Exhibition of the Museum School '51; Whitney Museum of American Art, NYC Young America '57; Wadsworth Atheneum, Continuity and Change: 45 Abstract Painters and Sculptors '62; Wadsworth Atheneum, Black, White and Grey '64; Museum of Modern Art, NYC 16 Americans '59; São Paulo Biannual '61; Los Angeles County Museum, Post-Painterly Abstraction '64 (also Walker Arts Center, Minneapolis and Art Gallery of Toronto); Museum of Modern Art, NYC The Responsive Eye '65; Jewish Museum, NYC Primary Structures '66; Venice Biennale '66; Los Angeles County Museum, American Sculpture of the 'Sixties '66 (also Philadelphia Museum of Art); Pasadena Art Museum Serial Imagery '68; Metropolitan Museum, NYC New York Painting and Sculpture 1940-70 '69; Institute of Contemporary Art, Philadelphia Grids '72.

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(November '63), pp. 32-35,
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