



Untitled

2005

Stainless steel

Height: 45 feet (13.7 meters)

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Photo: Scott Frances

Ellsworth Kelly (b. 1923, Newburgh, New York, United States; d. 2015, Spencertown, New York, United States)

Ellsworth Kelly was an American sculptor and painter, born in New York and raised in New Jersey. He attended Pratt Institute before joining the US military during the Second World War. After the war, he studied painting at the School of the Museum of Fine Arts in Boston. Supported by the GI Bill, Kelly left for France for several years and had his first solo show in Paris in 1951. It was this formative period in France where Kelly developed his unique approach to abstraction.

Upon his return to the US in 1954, he entered the New York City art world. He settled his home and studio in Spencertown, New York in 1970. Kelly is considered by many to have been a bridge between European and American Modernism in his decades-long career. Kelly is best known for his intensely-colored geometric abstractions - paintings, often in monochrome, and

sometimes on shaped canvases, that suggest realms beyond their limits. Kelly's vocabulary in painting, printmaking, and sculpture reveals his fascination with color and form, as well as his abiding interest in the relationship between shape, ground, and space. Some have sought to align Kelly's work as a painter and sculptor with movements ranging from Minimalism to Color Field Painting to Hard Edge Painting. However, his singular art anticipated these movements and defies categorization.

Untitled (2005)

Untitled is a site-specific commissioned work for Glenstone, located on the grounds across the pond from the Gallery. At 45 feet high, it is one of Kelly's most imposing works. The sculpture is a work intended to be viewed from afar; visitors should please refrain from walking up to view it. Kelly carefully considered not only the form, material, and placement of Untitled, but also the path of the sun crossing over the work during the day and its resulting reflective patterns. As a result, the sculpture's matte surface presents an ever-changing appearance as light, shadows, and seasons change.

Reflections

Reflecting on Untitled, 2005, the artist said, "I want visitors to react personally to the work, without wondering what it means. Instead, consider what it looks like." What does this sculpture look like to you?

What is the relationship between Untitled, 2005 and its surrounding environment? How does one influence the other?

Ellsworth Kelly intended for Untitled, 2005 to be viewed from far away. Why do you think the artist chose for viewers to look at this sculpture from a distance?