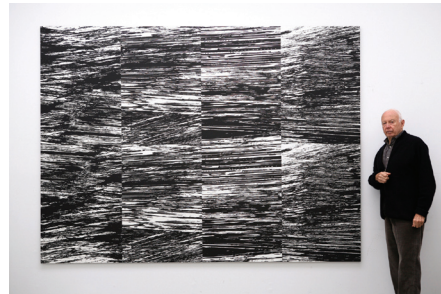


ELLSWORTH KELLY
THE RIVERS

Ellsworth Kelly has had a fascination with water since his early days in Paris, where he often walked along the banks of the Seine River. During a visit to Basel, Switzerland, in 2002, his attraction to water was again stimulated as he stood on the balcony of the Hotel Drei Konige, watching the swift currents of the Rhine River racing by.

The inception of Kelly's *Rivers* project with Gemini G.E.L. dates to 2002, when 4 x 6-inch black-and-white cards were sent to the artist's studio. The cards were from impressions that had been rejected and cut-up during the curating (inspection) of Kelly's 2001 edition, *Black (Texture)*. Kelly loved the gestural quality of these cards and saw a way that the gestures would relate to one another if combined in a single print. He proposed enlarging the imagery to a 40 x 30-inch size (ultimately they were resolved at 40 x 27 inches). Through a meticulous and complex examination of the two mylars that went into the making of *Black (Texture)*, small portions of these mylars were identified as the basis for the 4 x 6-inch cards. These portions were isolated and enlarged, and became the elements used in the printing of all of the *Rivers*.

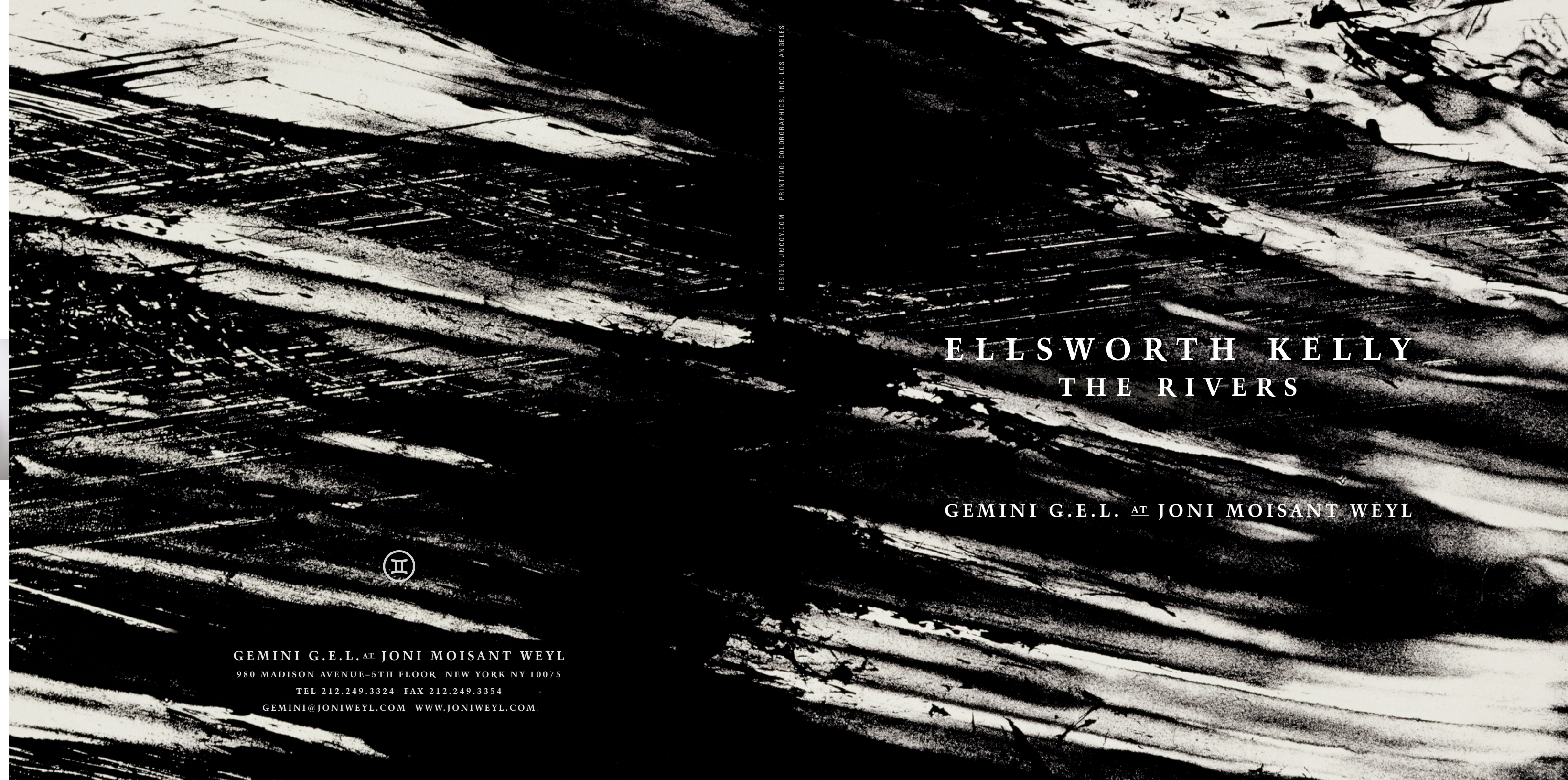
The River and *The River (State)* were the first publications to result from Kelly's work with the cut-up cards. Although printed on one single sheet of 40 x 109-inch paper, the imagery of *The River* and *The River (State)* visually appears to be divided into four panels. For each of these four "panels," three lithographic plates were made and printed on top of one another: two plates made from the enlarged 4 x 6-inch card imagery, and a third "hybrid" plate, created in order to enrich printings from the other two plates and made by isolating only the areas where the two image-plates overlapped. Thus, twelve plates, put through the press in sequential printings, were used in the making of these two *Rivers*. Both editions are identical in that they are printed on the same paper using the exact same printing sequence; what differentiates them is the finishing process. *The River* is mounted onto aluminum and installs directly onto a wall using an invisible cleat-system on the verso, and *The River (State)* is laminated to Sintra and framed.



Kelly's examination of the printing elements used in the making of the mounted *Rivers* led him into the making of a series of traditional lithographs on paper. The eight lithographs, *States of the River*, are the result of separate and individual printing of the enlarged texture plates (but not the "hybrid" plates). Each print bears the title of a significant river.

River II was conceived by Kelly as he was studying proofs for *The River*. Two nearly identical versions of just the first printing "runs" of *The River* – in other words, a single 40 x 109-inch sheet of paper with four image "panels" – were shipped to Kelly for the purpose of paper selection. The proofs were displayed in Kelly's studio stacked one over another, identical in imagery except for the left portion of the image which had erroneously been inverted. Recognizing that this fortuitous configuration had an undeniable presence, *River II* was born, fabricated as a wall relief comprised of two lithographs mounted on two conjoined aluminum panels that ultimately combine to an overall dimension of 80 x 109 inches.

Above: Ellsworth Kelly with *River II*, 2005 Photo: Jack Shear



DESIGN: JIMCOY.COM PRINTING: COLORGRAPHICS, INC. LOS ANGELES

ELLSWORTH KELLY
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GEMINI G.E.L. AT JONI MOISANT WEYL



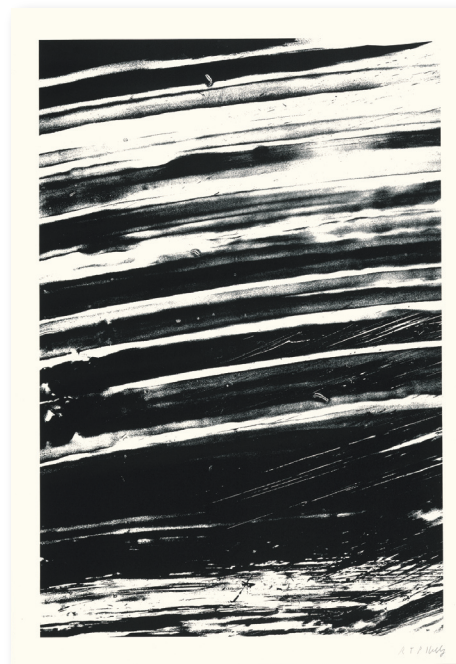
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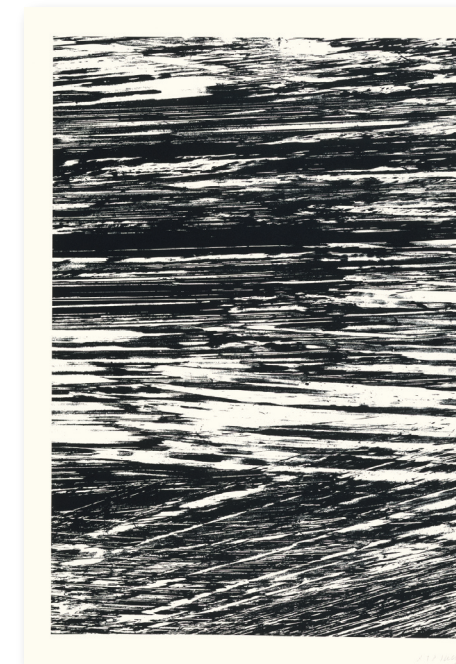
The Nile



The Thames



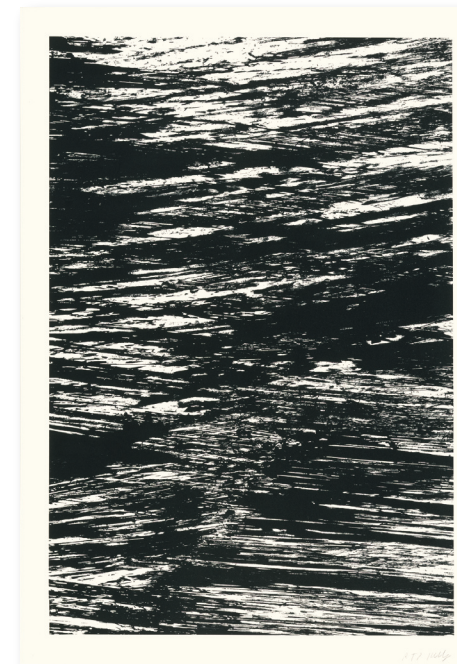
The Rhine



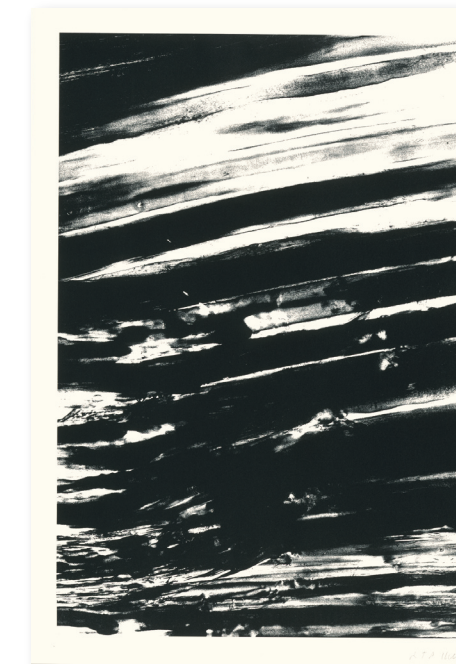
The Mississippi



The Hudson



The Seine



The Yangtze



The Amazon

(from *States of the River*), 2005
1 color lithographs, 45 1/4" x 32"
Editions of 25