

Marlborough

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GEORGE RICKEY MARLBOROUGH CHELSEA March 13 - April 12, 2008

New York, NY (February 12, 2008) - The Directors of Marlborough Gallery are pleased to announce that an exhibition of important sculpture by George Rickey will be held from Thursday, March 13 to Saturday, April 12, 2008 at Marlborough's new Chelsea gallery located at 545 West 25th Street. This will be the first New York exhibition of the artist's work since his death in 2002.

George Rickey is internationally regarded as among the most inventive and influential sculptors of the 20th century. His iconic kinetic works were the outgrowth of experiments with wire and metal that began during his service in World War II. By the late 1950s and 1960s he reduced sculptural forms to simple, geometric shapes and largely limited his materials to stainless steel, creating a body of work that is a fascinating combination of minimalism and movement.

Marlborough's show will comprise twenty-seven sculptures representing a survey of Rickey's kinetic investigations and inventions from 1961 through 2000. The diversity of the works range from *Atropos IV*, 1961-63, stainless steel, unique (81 x 2-56 x 6 in., 205.7 x 5.1-142.2 x 15.2 cm) with its straight vertical blades carefully constructed to move in complex multiple directions without ever touching, through *Two Lines Excentric Jointed with Six Angles Tapered*, 1986, stainless steel, ed. 3/3 (96 x 72 x 38-101 in., 243.8 x 182.9 x 96.5-256.5 cm, radius: 57 in. / 144.8 cm) with its complex asymmetric movements that both challenge and expand our understanding of the relationship between form and movement, to *Nebula III*, 1989, stainless steel, unique (24 x 38 x 36 in., 61 x 96.5 x 91.4 cm) and *Crucifera - Pillar of Light II*, 1994-95, stainless steel, unique (60 x 15 x 27 in., 152.4 x 38.1 x 68.6 cm) both works with their many, asymmetrically dispersed reflective elements allude to such natural phenomena as clouds, fog or the night sky.

Rickey's minimalist forms appear magical, often whimsical, creating an elegance of motion through space and time. Even at large scale they are remarkable for their lightness and delicacy. Central to the work's concept is motion and balance that is totally dependent on complex environmental conditions. As the artist stated: "I was aware of the precedent of a tapered line in engraving and pen strokes. I often thought of my moving lines as a limited yet indeterminate drawing in space." George Rickey's sculpture appears deceptively simple; it is, in its conception and effect, both subtle and complex. He explored a world of light, line and shadow, and combined with technical innovations that capture and respond to changing air currents, wind and other natural phenomena, created intricate sculptural configurations that move in space.

George Rickey was born on June 6, 1907, in South Bend, Indiana. In 1913 the family moved to Scotland, where his father, an engineer for the Singer Sewing Machine Company, had been transferred. While studying modern history at Oxford, Mr. Rickey also took courses in painting and drawing at the Ruskin School of Drawing and Fine Art. After graduation, he went to Paris to study art at the Académie L'hote and at the Académie Moderne, where he worked under the Modernist painters Fernand Léger and Amédée Ozenfant.

Rickey served in the Army Air Corps in World War II. He was assigned to work with engineers in a machine shop to improve aircraft weaponry, an experience that reawakened earlier interests in science and technology. After the war, he resumed his peripatetic teaching career. A year studying Bauhaus teaching methods at the Chicago Institute of Design in the late 1940s was decisive; for it was there that he seriously began to consider the idea of bringing together geometric form and movement. In 1949, while working as an associate professor at Indiana University, he made his first kinetic sculpture using window glass.

In 1960 Rickey moved to East Chatham, N.Y., which remained his home base until the end of his life. He retired from teaching in 1966 after five years at Rensselaer Polytechnic Institute in Troy, N.Y., but continued to make sculpture and to travel incessantly. To keep up with his many public commissions and exhibitions, he maintained studios in Berlin and in Santa Barbara, California. Rickey's last sculpture — his tallest, at 57 feet 1 inch (17.3 m)- was installed at the Hyogo Museum in Japan in 2002.

Rickey received Honorary Doctorate degrees from nine institutions and was elected to the National Institute of Arts and Letters in 1974 and received the Gold Medal for Sculpture from the American Academy of Arts and Letters in 1995.

His works can be found in major museums throughout the world, including The J. Paul Getty Museum, Los Angeles, CA; ; Solomon R. Guggenheim Museum, New York, NY; Hara Museum of Contemporary Art, Tokyo, Japan; The High Museum of American Art, Atlanta, GA; Los Angeles County Museum of Art, Los Angeles, CA; The Metropolitan Museum of Art, New York, NY; The Museum of Fine Arts, Dallas, TX; The Museum of Modern Art, New York, NY; The National Gallery, Edinburgh, Scotland; The National Gallery of Art, Washington D.C.; New Orleans Museum of Art, New Orleans, LA; Ruckversicherungs-Gesellschaft, Munich, Germany; Tate Gallery, London, England and the Whitney Museum of American Art, New York, NY.

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