

Marlborough

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BEVERLY PEPPER: *Explorations in Stone*

February 12 - March 8, 2008

New York, NY (January 2008) - The Directors of Marlborough Gallery are pleased to announce the forthcoming exhibition of sculptures by the American sculptor, Beverly Pepper. The exhibition entitled *Explorations in Stone* continues her examination of stone as a sculptural medium while continuing to explore the recurrent themes that have characterized her work for the last twenty-seven years.

Pepper will exhibit eleven new stone works that significantly draw upon her rough-hewn stone *Magma Series*. These stone sculptures were first seen in her 1997 solo show at Forte Belvedere, Florence, Italy, followed by an exhibition at Marlborough Chelsea in 2001. Following the same sculptural vein the artist recently completed *Denver Monoliths*: a sculpture composed of two massive vertical elements, one forty-two feet tall and the other thirty-one feet tall, that weigh 155,000 pounds and were made utilizing stone casting technologies and modeling techniques new to sculpture developed by the artist. *Denver Monoliths* was commissioned specifically for placement in front of Daniel Libeskind's new addition to the Denver Art Museum.

Beverly Pepper states that "At some point during the making of the *Denver Monoliths* I began to dream of working small, in stone - these works are that pleasurable dream realized."

Works in this exhibition range from pink marble to variegated onyx and demonstrate a variety of Pepper's techniques: they have scratched, cracked, polished smooth, broken and drawn upon surfaces. Sculptures include *Rossa di Portugallo Mirrored Triangle*, 2007 (7 $\frac{7}{8}$ x 11 x 3 $\frac{3}{8}$ in., 19.5 x 28 x 8.5 cm), *Rossa di Portugallo Portal* (16 $\frac{1}{8}$ x 18 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in., 41.5 x 46 x 18 cm) and *Green Granite Repeated Rectangle*, 2007 (12 $\frac{3}{4}$ x 9 x 4 $\frac{3}{4}$ in., 32.3 x 23 x 12 cm). These works demonstrate Pepper's continued exploration and versatility with scale - they are convincing as table top monuments as the artist draws the viewer into a relationship with the object that is both factual and fictional. The sculptures seem very large, but in fact are less than two feet high. Relative to much of the work in Pepper's oeuvre these are physically "small" works, yet they are monumental in feeling. In addition to scale, Pepper uses time as a means of historical dislocation, creating works of art that seem to be from another era. Denis Packard wrote of this quality in his introduction to Pepper's exhibition of sculpture at the Palais Royal, Paris in 1999, "The powerful presence that emanates from them cannot be explained by mass alone or by their vigorous upward thrust. It is as if they have come from another world...they confuse all sense of time."

Born in 1922 in Brooklyn, Pepper trained to be a painter. After a trip to Angkor Wat in 1960 she turned to sculpture. Her first exhibition of wooden sculptures was at the Pogliani Gallery in Rome in 1961. In 1962 along with David Smith and Alexander Calder she participated in the landmark exhibition, *Sculture Nella Citta*, in Spoleto, Italy. In addition to a lifetime of gallery exhibitions, she has had numerous solo museum shows, among them those at the Albright-Knox Art Gallery, Buffalo, NY, The Brooklyn Museum of Art, New York and the San Francisco Museum of Art, California.

Pepper has worked extensively with public sites creating numerous environmental works and sculptures in the United States, as well as in Europe and Asia. Among them, *Manhattan Sentinels*, a work created for New York City's Federal Plaza; *Sol I Ombra*, a 100,000-square-foot park in Barcelona, Spain; *Teatro Celle*, a sculpture-theater at the Fattoria Celle sculpture park in Pistoia, Italy; *Palingenesis*, a 100-meter cast iron and grass environment in Zurich, Switzerland; the *Gottano Community Park* in Tokyo, Japan; *Departure - for my Grandmother*, of poured concrete, branches, and tar, 196 feet long, in Vilnius, Lithuania, and *Sacramento Stele*, four eighteen-foot tall rough-hewn stone columns for California's Environmental Protection Agency.

Currently, she is working on a sixty-foot fountain, set in a public park of her own design, in Terni, Italy; a sculpture-as-theater for a private sculpture garden in New York State; an earthwork for the Frederik Meijer Botanical Gardens and Sculpture Park in Grand Rapids, Michigan; and a thirty-foot tall sculpture titled *Ptolemy's Wedge* for the Cesar Pelli designed Minneapolis Central Public Library, Minnesota. Pepper lives and works in Todi, Italy and New York.

Beverly Pepper has received two Doctor of Fine Art Honorary Degrees (Pratt Institute, Brooklyn, NY and the Maryland Institute College of Art, Baltimore, MD), the Accademico Meritati from the University of Perugia, Italy; the Amic de Barcelone, Spain; Chevalier de l'Ordre des Arts et des Lettres, France, and the Legends Award from Pratt Institute, Brooklyn.

Her works can be found in major museums throughout the world including The Art Gallery of Ontario, Toronto, Canada; The Albright-Knox Art Gallery, Buffalo, NY; The Brooklyn Museum of Art, NY; Centre Georges Pompidou, Paris, France; The Corcoran Gallery of Art, Washington, DC; Dallas Museum of Art, TX; Detroit Institute of Arts, MI; Galleria Nazionale d'Arte Moderna, Rome, Italy; The Hirshhorn Museum and Sculpture Garden, Washington, DC; The Jewish Museum, New York, NY; The Metropolitan Museum of Art, New York, NY; Museu d'Art Contemporani de Barcelona, Spain; Museum of Contemporary Art, Chicago, IL; Museum of Modern Art, Sapporo, Japan; The San Francisco Museum of Art, CA; The Walker Art Center, Minneapolis, MN and The Whitney Museum of American Art, New York, NY.

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