An Ellsworth Kelly For Football Fans

Could there be a more incongruous pairing than Ellsworth Kelly and the Dallas Cowboys? As it turns out, Mr. Kelly's sculpture "White Form" (2012) will greet football fans at the main entrance to the Cowboys' AT&T Stadium starting Friday.

"It's nice for people to see things up in the open," Mr. Kelly said in a phone interview from his upstate studio in Spencerport, N.Y.

The installation — a white geometric form made of painted aluminum — was acquired for $2.3 million last month by the team's owners, Jerry Jones and his wife, Gene, at a charity auction for amfAR, the Foundation for AIDS Research, and the Dallas Museum of Art.

"It just is so clean and simple," Gene Jones said.

Although the piece resembles the letter C — which some might think stands for Cowboys — that wasn't Mr. Ellsworth's intention or what attracted Ms. Jones to it. So, the abstraction could leave football fans scratching their heads. "I think it may be controversial to a lot of people," Mr. Kelly said. "They will wonder what it means and I can't explain that. They have to enjoy it."

It's a visual thing — it's mysterious — I don't know where it came from in my head," he added.

"It's like looking at a landscape, although this is a landscape I invented.

Also, a piece's predecessor, "Rose II," also by Mr. Genzken, adorned the facade of the New Museum from 2010 to 2013 and is now on view in MoMA's sculpture garden.

"The orchid is like the newer rose without the baggage," said Nicholas Baume, the Public Art Fund's director and chief curator. "She's interested in the fact that the orchid manages to be this very open-ended kind of floral gift."

Ms. Genzken, who lives in Berlin, has worked in painting, drawing, photography, film and other media, as well as sculpture. While roses have "a loaded symbolism," Mr. Baume said, the orchid is more neutral and ripe for Ms. Genzken's interpretation.

"In that way, she feels like it plays to our moment," he said, "when so much of culture is globalized and flattened."

Andy Warhol in Greenwich Village (1981), one of several photos in the exhibition "Two Days in the Life of Andy Warhol."

1981, the photographer Robert Levin was hired by the German magazine Stern to follow Andy Warhol around town for 48 hours. Mr. Levin recently unearthed the photographs documenting an uncharacteristically relaxed Warhol getting a facial, having coffee at the Pierre hotel, chatting with John Waters on Madison Avenue, and conducting business at the Factory, filled with his collections including taxidermy and Halston shoes. A selection of these images, never before exhibited, will go on view Dec. 10 in "Two Days in the Life of Andy Warhol" at Maison Gérard's 43 and 53 East 10th Street locations in Manhattan.

"He was at ease with himself, which surprised me to some extent," said Mr. Levin, a former staff photographer for The New York Times. "There was no demimonde going on any longer. This was his business and his life, and he had it very much in order." Mr. Levin has also given a set of prints to the Warhol Museum in Pittsburgh.

"This is like reality TV decades before Kim Kardashian," said James Hedges, a collector of Warhol photography and guest curator of the exhibition. Most startling are the images of Warhol laid out on the aesthetician's table like a beatifical corpse.

"Warhol was very concerned about his appearance, and it's ironic that he poses himself in such an incredibly out-there way," Mr. Hedges said. "You don't know if he thought he looked dead or if he thought he looked beautiful."

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