

# The New York Times

Fine Arts | Leisure

FRIDAY, NOVEMBER 20, 2015

## Weekend Arts II

### Inside Art

Robin Pogrebin

#### An Ellsworth Kelly For Football Fans

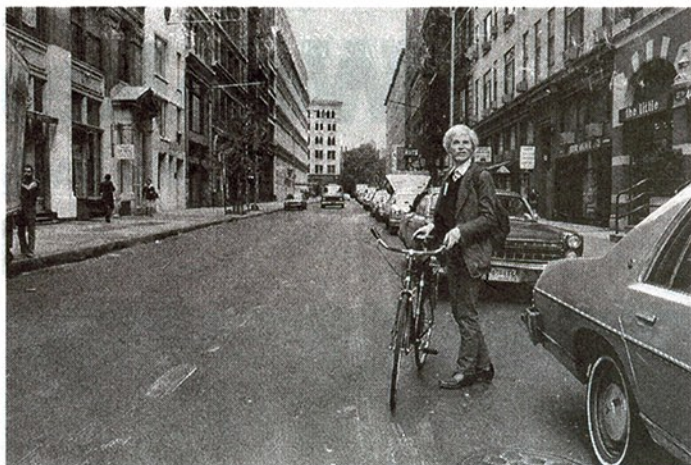
Could there be a more incongruous pairing than Ellsworth Kelly and the Dallas Cowboys? As it turns out, Mr. Kelly's sculpture "White Form" (2012) will greet football fans at the main entrance to the Cowboys' AT&T Stadium starting Friday.

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



ROBERT J. LEVIN

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

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

The sculpture is to be announced on CBS during the national broadcast of the Dallas Cowboys vs. Carolina Panthers game on Thanksgiving Day, which has an audience of about 30 million people. "Not near that number of people go into museums," Ms. Jones said, "so I feel like the sports world is helping broaden the art world."

The work is just the latest acquisition for the stadium's Dallas Cowboys Art Collection, which now includes 59 works — paintings, sculptures, photography and video art — by major artists including Anish Kapoor, Olafur Eliasson, Jenny Holzer and Doug Aitken.

"They may not stop and take time to really study it," Ms. Jones said, "but we all feel they are being exposed to it."

"We wanted something that would introduce culture to our fans," she continued. "They can come to a football game or a concert or a rodeo, and they can't help but be exposed to some pretty amazing art."

#### 'Two Orchids' Rising

Isa Genzken's towering "Two Orchids" has ascended before — in Venice at the Biennale's "All the World's Futures" exhibition last spring. But now, the stainless steel flowers are going to rise in New York City, courtesy of

the Public Art Fund.

Both elegant and imposing, the flowers — one 34 feet, one 28 — will greet people at the entrance to Central Park on Fifth Avenue at 60th Street starting March 1; they will stay there as the foliage changes around them, until Aug. 21.

The piece's predecessor, "Rose II," also by Ms. 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



2015 ISA GENZKEN/ ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; GALERIE BUCHHOLZ, DAVID ZWIRNER, WALLA WALLA FOUNDRY/PUBLIC ART FUND, NY

Isa Genzken's towering "Two Orchids," from 2015.

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."

#### Warhol, at Ease

In 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 Gerard'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 beatific 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 he thought he looked beautiful."

HILARIE M. SHEETS



ELLSWORTH KELLY

Ellsworth Kelly's sculpture "White Form," from 2012, has a prominent new home.

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'll 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 add-