

OVERDUIN AND KITE

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PRESS RELEASE

Ree Morton
October 24th – November 28th, 2007
Opening reception: Wednesday, October 24th, 6-8pm

Overduin and Kite presents an exhibition of work by the American artist Ree Morton (1936-1977). This is the first solo exhibition in Los Angeles of Ree Morton's work and will include sculpture, painting and drawings from 1973-1974.

Ree Morton's career spanned approximately seven years, from receiving her MFA in 1970 to her untimely death in 1977 after a car accident. During this time, Morton produced installations, sculptures, paintings and drawings that are characterized by her formal and material innovations as well as her distinct use of literary and personal references from Raymond Roussel's "Impressions of Africa," the writings and drawings of Louis Sullivan, Victorian funerary tributes, the markers of celebrations and ceremonies, to ideas of femininity and cliché emblems of homespun Americana.

The works chosen for this exhibition from 1973-1974 characterize a period during which Morton refined many of her earlier sculptural strategies. Morton's complex installations composed specifically for the place of their exhibition evolved into discrete works that pushed the possibilities of drawing and sculpture into a dialogue of narrative and abstraction. Morton also began to incorporate verbal and visual puns. In "See-Saw" (1974), a long wooden plank balances horizontally upon a tree stump. Wooden panels at each end of the plank support small diagrammatic drawings and the entire object is encircled by blocks, creating a contemplative, compass or clock-like form. This would be among her final works to incorporate wood as a sculptural material, which appeared in various forms in almost all of Morton's earlier pieces.

The other works in the exhibition include "Untitled" (1973), a large painted canvas with three wooden blocks at its base, and works on paper from her series of "Newfoundland Drawings." In "Untitled," a field of painted circular forms is cut by three vertical trails ending at the wooden blocks. The "Newfoundland Drawings" were made during a summer Morton spent with her children in Newfoundland, Canada, what she considered the happiest summer of her life, and an experience that would also influence the installation titled "Souvenir Piece" that she exhibited at Artists Space in 1973.

In 1973 and 1974, in addition to her exhibition at Artists Space, Morton created two of the most significant installations of her career, "Sister Perpetua's Lie" at the Institute of Contemporary Art in Philadelphia, and "To Each Concrete Man" at the Whitney Museum. By the end of 1974, Morton's work would change distinctly with her discovery of a material called celastic, and her developments during the previous year would point the direction for all the work that was to come.

Ree Morton's work is currently included in two traveling exhibitions; "WACK! Art and the Feminist Revolution," and "High Times, Hard Times: New York Painting 1967-1975." Allan Schwartzman and Kathleen Thomas curated a posthumous retrospective of Morton's work in 1980 at the New Museum that was accompanied by a catalogue. Ree Morton's estate is represented by Alexander and Bonin in New York.

For more information and images, please contact Lisa Overduin or Kristina Kite. Gallery hours are Tuesday through Saturday 10am to 5pm and by appointment.