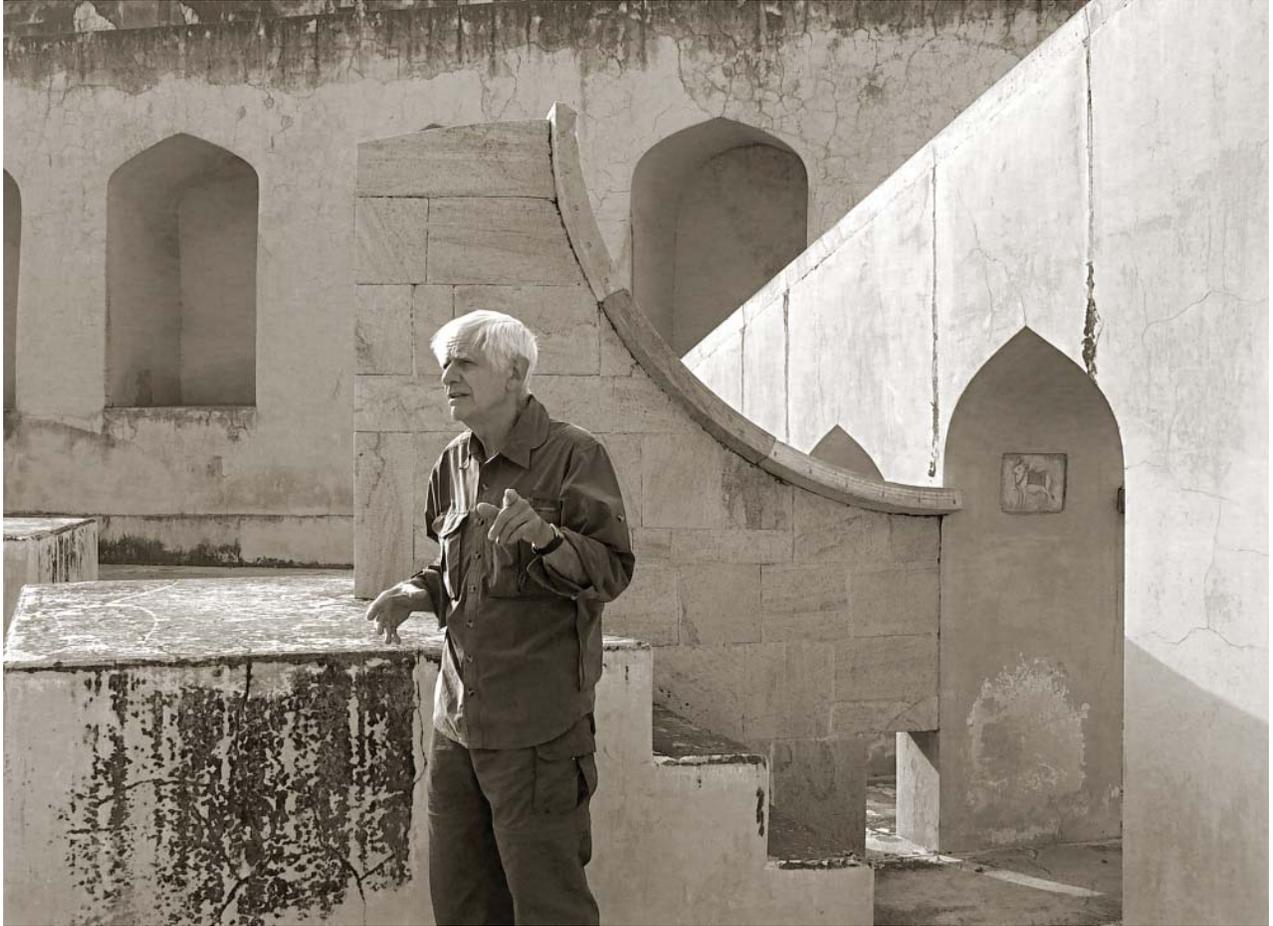


LEE KELLY



Lee Kelly at Jantar Mantar, Jaipur 2003

Lee Kelly

Observatory at Jaipur

Commentary by Randal Davis & Kassandra Kelly

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Leland Iron Works Press

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2015

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“What meaning does your construction have?” he asks. “What is the aim of a city under construction unless it is a city? Where is the plan you are following, the blueprint?”

“We will show it to you as soon as the working day is over; we cannot interrupt our work now,” they answer.

Work stops at sunset. Darkness falls over the building site. The sky is filled with stars.
“There is the blueprint,” they say.

Italo Calvino *Invisible Cities*

Sawai Jai Singh II & Jantar Mantar

Sawai Jai Singh II (1688-1743), Maharajah of Amber, ascended to the throne at age eleven. He was a remarkable individual, skilled in military practice and politics, as well as his avocation, astronomy. The honorific “Sawai” was awarded by the Mogul emperor Muhammad Shah (1702-1748, reigning 1719 until his death), meaning “more than one man.” While a teenager, Jai Singh began acquiring a formidable library of works on astronomy, eventually embracing both Islamic and Western works.

He met the recently crowned Muhammad Shah in 1720 with a bold proposal for the first astronomical observatory in India. The Mogul regime was dominated by Muslims and Jai Singh was a devout Hindu but they found common cause on his passion. Peter Engle explains:

The need for the observatories, Jai Singh told the emperor, was immediate, as the astronomical tables used to plan the “very important affairs regarding religion and the administration of the empire” were far from accurate.

The astronomers in Muhammad Shah’s court, who tracked the moon and sun, used the tables to reconcile disparities between the two different systems of timekeeping then in use, the lunar and solar calendars.

These affairs were sacred and secular; in addition to their ritual function, a correct calendar was necessary to “administer the Moguls’ enormous tax system.”

Muhammad Shah agreed, and in 1721 Jai Singh began construction of the observatory in Delhi, completed in approximately three years. Ultimately, he would build five of these (in sequence, Delhi, Jaipur, Benares, Ujjain, Mathura). Our knowledge of the last two is the sketchiest; the former has only a small selection of instruments at modest scale and in poor repair, principally commanding attention for its extraordinary location on the rooftop of the Manmandir Palace (it is also believed that the instruments are not in fact original, but were completely rebuilt subsequently); the site at Mathura has completely vanished; accounts by 18th century visitors suggest that it was fairly impressive, but not so much as Jaipur.

Each is comprised of a set of observational instruments in stone and masonry at often monumental scale: the largest, the Great Samrat Yantra at Jaipur, is 90 feet tall. The two principal surviving observatories, Jaipur and Delhi, share many instruments in common, though often at different scales. Examples of these common instruments include the Samrat Yantras (essentially large sundials), the Rama Yantras (used for measuring azimuth and zenith) and the twinned celestial maps of the Jai Prakash Yantras. Unique to Delhi is the ravishing halo-like Mishra Yantra while the Rashi Valaya Yantras, the zodiacal suite of 12 ecliptical instruments, are found only at Jaipur. Apart from being the largest, the Jaipur site, according to Andreas Volwahren’s structural and functional analysis of the instruments, contains all of the types found in the other four.

Several years after completing the Delhi site, Jai Singh determined that the provincial capital had to be moved from Amber, due to increasing population. With architect Vidyahar Chakravarty, he began the construction of a wholly new city, to be called Jaipur, in 1727, with work substantially completed in the astonishingly short span of just more than half a decade. The Jaipur Jantar Mantar, unlike the Delhi site, was conceived with and within the overarching urban plan—Jaipur was one of the first cities in India to be constructed on a grid pattern.

Construction of the Jaipur Jantar Mantar was substantially completed by the late 1730s, although many scholars believe at least some of the instruments were executed after Jai Singh’s death, probably by his sons. The Jaipur Jantar Mantar, a UNESCO Heritage Site, is in generally good condition, though not without much restoration, notably the work of Madho Singh II in 1901, incorporating the now-distinctive marble.

The question which obtrudes is the motivation behind Jai Singh’s constructing so many observatories. Not too belittle his considerable achievements, but the immediate answer must be simply, “because he could.” Jai Singh was powerful and wealthy; that these are the two principal ingredients in the confectionery of whim should come as no surprise.

He was not, however, without a laudably scientific approach, namely, that he sought verification of observations from different locations and, at least presumptively, a testing of the instruments against one another. Since the impulse (setting aside my reservations above) was that exaggerated scale (architectural, in the case of the Jaipur and Delhi Jantar Mantar sites) would surpass the accuracy available to hand-held instruments, one understands the refinements, and repetition of, some of the same designs and functions at the different sites.

This, in turn, inevitably grounds the question of the efficacy of the instruments. Here, the scholarship is decidedly mixed. Volwahren, whose monograph on the observatories is excellent, remains doubtful, noting that many, including the Mishra Yantra at Delhi could “have no useful function in measuring instruments.” Of some of the other instruments, it needs be said, he is more favorably disposed.

Others have been more sympathetic, such as Virendara Sharma, who found a fairly remarkable accuracy in his mathematical analysis of the Great Samrat Yantra at Jaipur. Nevertheless allowing that the cumulative effects of repairs and restorations, no less purely geographical factors, make it impossible to determine the accuracy of the original instrument.

Interestingly, two of the principal sources for Jai Singh’s intellectual biography, David Pingree and Deepak Kumar, barely mention the observatories themselves, focusing instead on his publications, notably his “corrected” astronomical tables in the *Zig Muhammad Shahi* (1728), which, for Kumar, is “the most important astronomical work of medieval India.” His use of *medieval* is notable.

At issue is that, despite Jai Singh’s ecumenical approach to scholarship, what Pingree calls “an open-minded scientist welcom[ing] Muslims and Europeans...in a collaborative effort,” he never adopted the models of Western cosmology that revolutionized astronomy in his lifetime. One cannot but think of Einstein; General and Special Relativity utterly transformed our world-view but he still, only a few years later, found himself on the wrong side of science and history, refusing to accept quantum mechanics.

Peter Engle acknowledges:

Jai Singh’s failure to accept the heliocentric model spelled the demise of stone instruments as useful tools for astronomical observation....

As physicists, Sharma and his colleagues are more concise, but no less damning, concluding the instruments to be “excellent examples of an art that already had become obsolete with the advent of the telescope.”

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Pingree, David. “An Astronomer’s Progress,” *Proceedings of the American Philosophical Society* 143:1 (March 1999).

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A lexicographical note

Transliteration of Hindu and Muslim names and terms is always problematic. Contemporary writers differ, and practices have changed over time. We adopt the convention of Andreas Volwahren, whose *Cosmic Architecture in India* (2001) is the most comprehensive and generally available treatment of the observatories, even if this means departing from usage in other referenced texts.



Jantar Mantar, Jaipur 2003

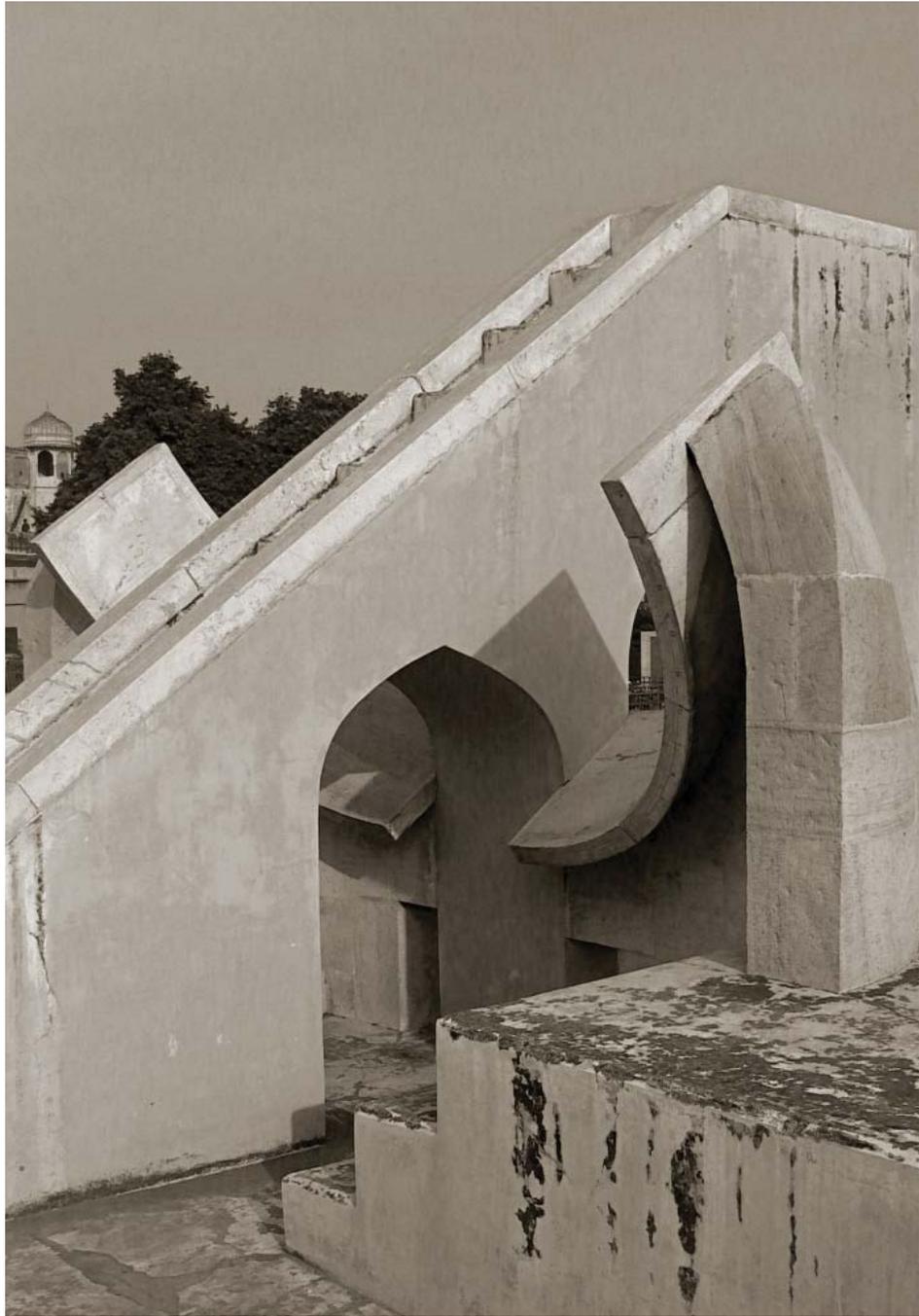
The Great Samrat Yantra



The Rashi Valaya Yantras



One of the twelve Rashi Valaya Yantras



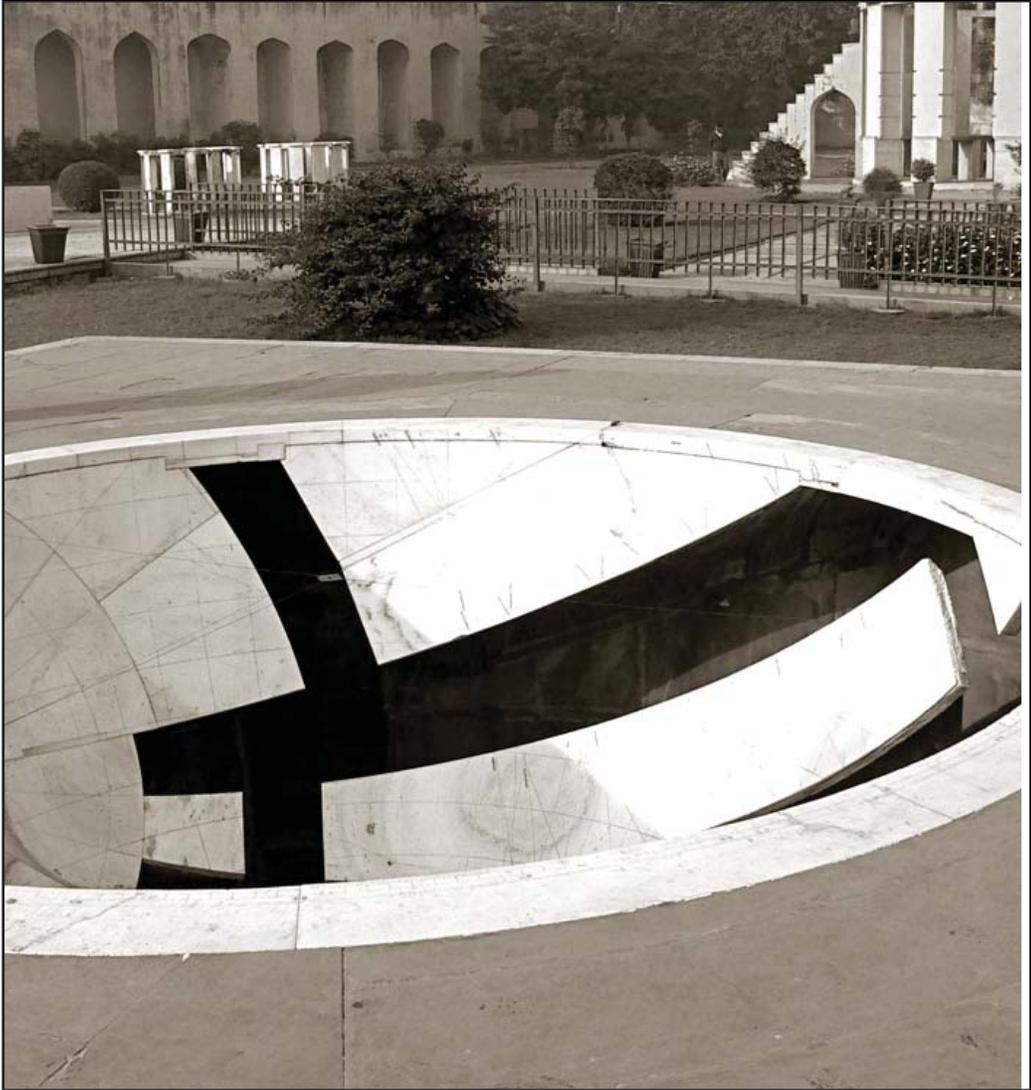
Looking toward the Small Samrat Yantra
The Naravalaya Uttar Gola Yantra (northern view) at left



The Naravalaya Uttar Gola Yantra (southern view)



One of the two elements of the Jai Prakash Yantra





Observatory at Jaipur 2004

Observatory at Jaipur I 2004
Collage, ink and metallic leaf on paper
5.625 by 6 inches



Observatory at Jaipur II 2004
Collage, ink and metallic leaf on paper
5.5 by 8 inches



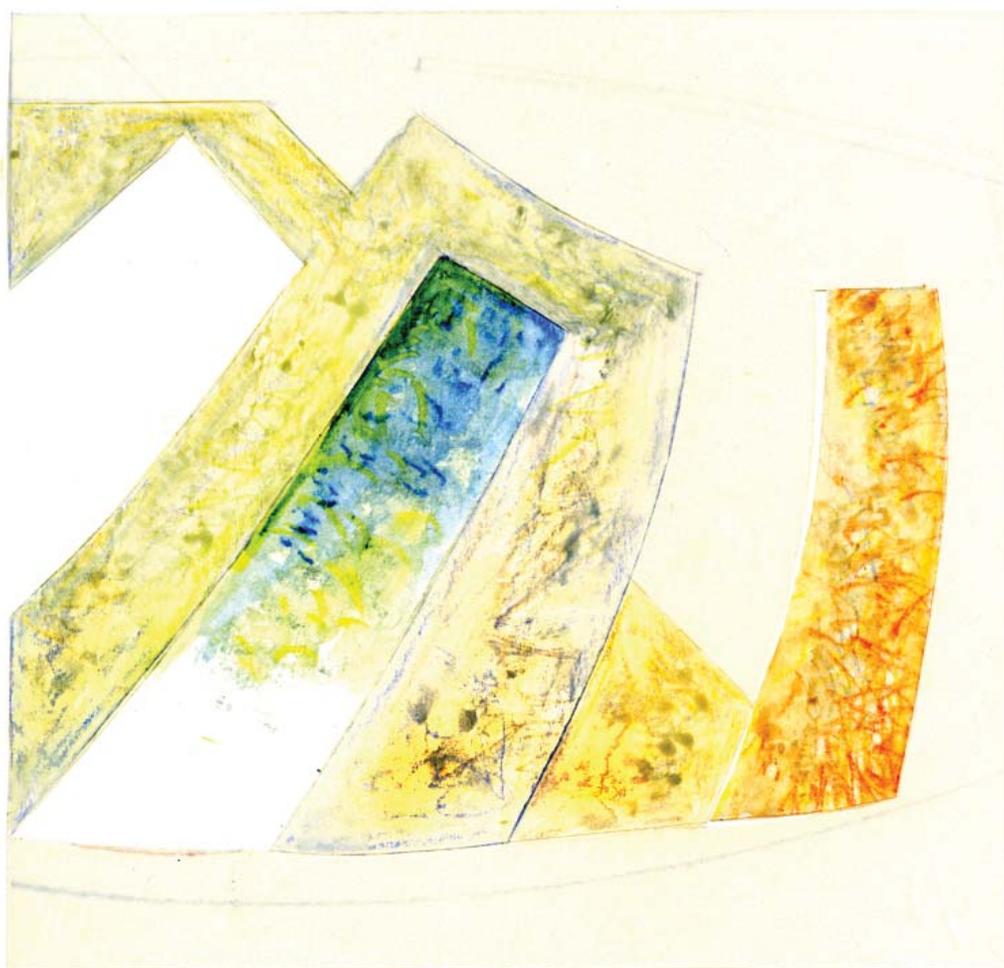
Observatory at Jaipur III 2004
Collage, ink and metallic leaf on paper
8 by 4 inches



Observatory at Jaipur IV 2004
Watercolor and graphite on paper
4.875 by 9.625 inches



Observatory at Jaipur V (2004)
Collage, watercolor and ink on paper
7 x 7.375 inches



Observatory at Jaipur VI (2004)
Collage, watercolor and ink on paper
7.5 x 7 inches



Observatory at Jaipur VII (2004)
Collage, watercolor, graphite and ink on paper
12.25 x 8.125 inches

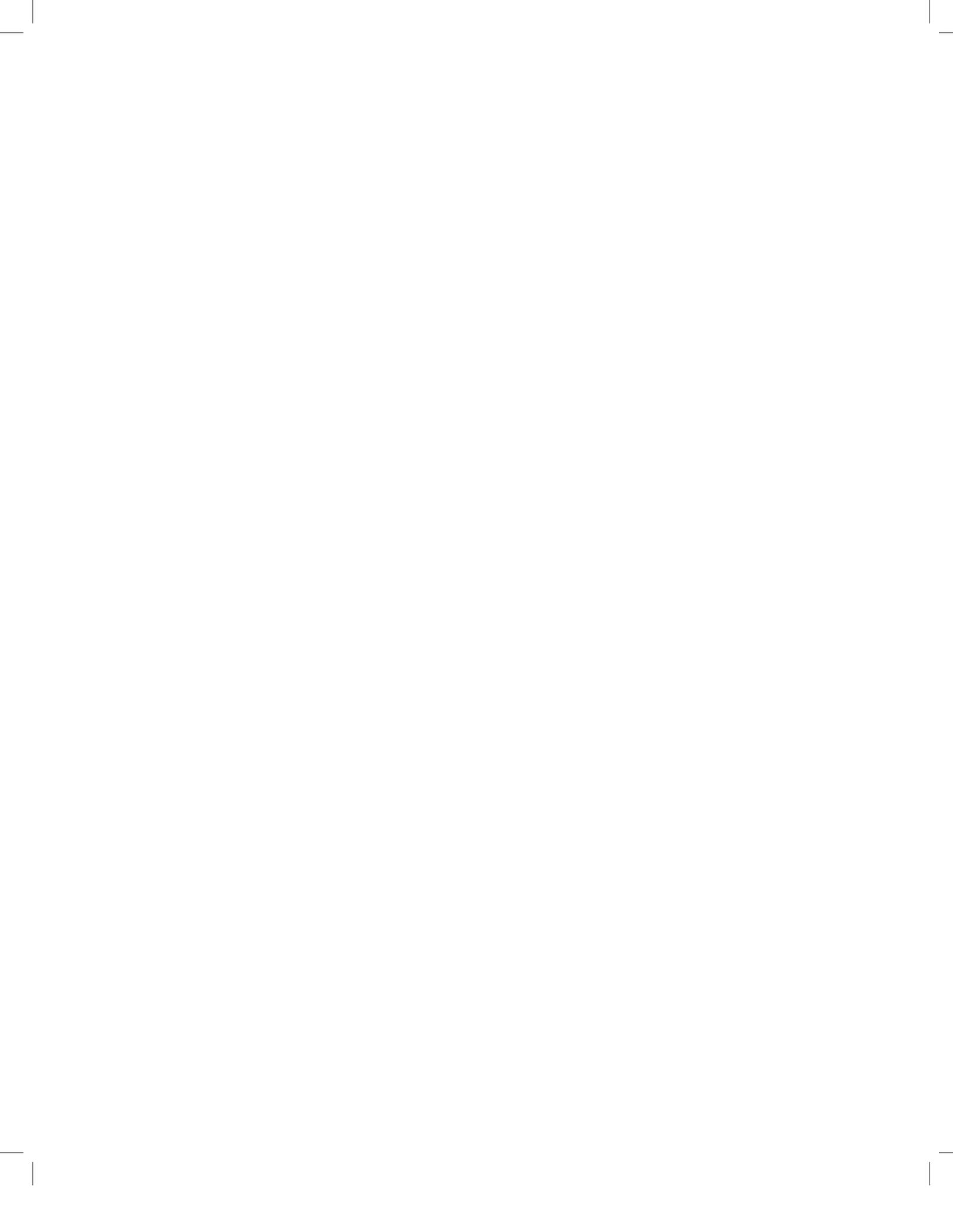


Observatory at Jaipur VIII (2004)
Collage, watercolor, graphite and ink on paper
9.125 x 4.75 inches



Observatory at Jaipur IX (2004)
Collage, watercolor and ink on paper
7 x 7.375 inches





Kassandra Kelly

Rooftop Bar at Jantar Mantar

This exhibition is inspired by paintings and collages Lee Kelly did in 2004 after he returned from Rajasthan in India where he saw Jantar Mantar, the astronomical observatory built by Maharaja Jai Singh II in the city of Jaipur. Lee's partner Susan Hammer and my daughter, Lucy Stirling, were with Lee on that trip to India and this catalog contains some of the photos they took during their travels.

Though Lee made no sketches of the observatory on site, he came home and completed the works that comprise the 2004 section of this show. The collages were beautiful, complete, and ready for exhibition, and for the next eleven years they went unseen and largely forgotten while Lee turned to other projects.

The collages came to light this summer when Randal found the folio reviewing a gallery inventory. By then both Lee and Randal had developed an interest in the astronomical instruments built by Jai Singh in the eighteenth century, so Lee's collages seemed unexpected and wonderfully coincidental. But within a matter of days, Lee started on the works that became the 2015 section of the exhibition.

My interest in Jantar Mantar is limited. I've never been to India and have little interest in astronomy. I like the stone instruments because they match my idea of a whimsical universe—one that I could touch and appreciate without the benefit of mathematics.

But I loved watching Lee construct the wall sculptures, Jaipur I and Jaipur II. He and my son Carter fabricated the elements, and then took them to BBC Steel in Canby to be sandblasted. When the pieces came back, Lee started working on the surfaces. At first he used fragments of gold and silver leaf that were left over from another project. Lee used these fragments on the first Jaipur wall sculpture, applying them like dry paint.

When Lee ran out of fragments, he had to figure out how to make more. This is not as easy as it sounds. Gold leaf is very delicate, about 0.1 micron thick. You can't rip it or shred it by any conventional means. Lee tried various methods to get the irregular fragments he'd used earlier including grating the leaves with fine plane. Read his notes on the works to see what method finally worked best.

Lee finished the wall sculptures in August of 2015 and since then he's been working on other projects. When I asked him what this show had to do with Jai Singh, Lee said it was pretty clear that Jai Singh liked to build things and he liked the way the instruments looked. Maybe Singh knew that his astronomical instruments were already out of step with science by the time they were built. And maybe the science didn't matter.

It was making things that mattered.



Jaipur 1 & 2 Jai Singh 2015
Observatory at Jaipur



Then

I took some photographs while visiting Jantar Mantar. You can't sit down with a sketchbook anywhere in India. There are thousands of people, hustlers, around you all the time. But it was clear to me that the objects at the observatory in Jaipur were more than just scientific instruments. Back in the studio, I worked on collages but these pieces were never shown. Years later, I found them and it was exciting to look at these images again.

Poem for Jai Singh

Jai Singh builds instruments
He likes the way they look
While keeping his day job,
Running armies for the Mughals.
But the great age of the Mughals is ending
Akbar and his elephants are long gone
So are Shah Jahan and all the boys.

Now

About the painted surfaces of the wall sculptures *Jaipur 1 & 2*. I had a box of gold, white gold and silver leaf scraps left over from another project. These little bits and shreds had been swept up off the floor when the project was finished. It was gritty and full of pine needles and dirt. Because the material was so loose, I ended up using it on the surface of the Jaipur sculptures like paint. Midway through I ran out of the broken leaf and had to figure out how to make more. It's not that easy to shred gold leaf into little bits. I tried a number of different methods and finally ended up using a coffee grinder.

Painted surfaces, Jaipur 1 and 2

Pieces of stars, infinite flecks.
With a coffee grinder and sheets of
White gold, deep gold and silver
To make bits, deep space for the mind's eye.

Lee Kelly, September 2015

Jai Singh 2015
Oil on canvas
68 x 60 inches



Details of *Jai Singh* 2015

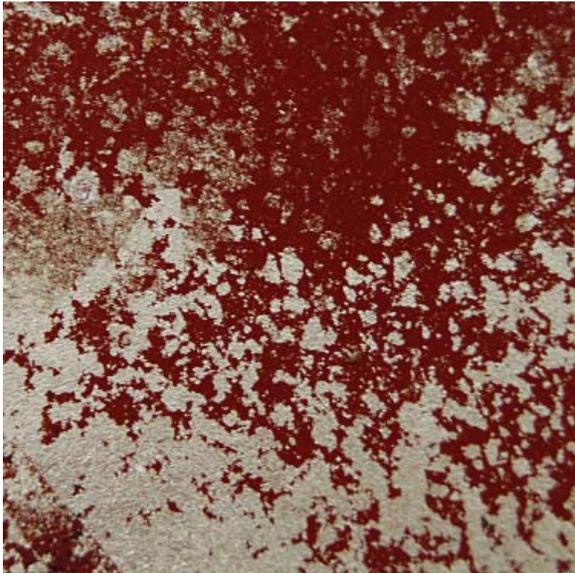


Above: *Jaipur 1* 2015
Metallic leaf and paint on steel
24 x 72.5 x 4.5 inches

Below: *Jaipur 2* 2015
Metallic leaf and paint on steel
45 x 75 x 6.5 inches



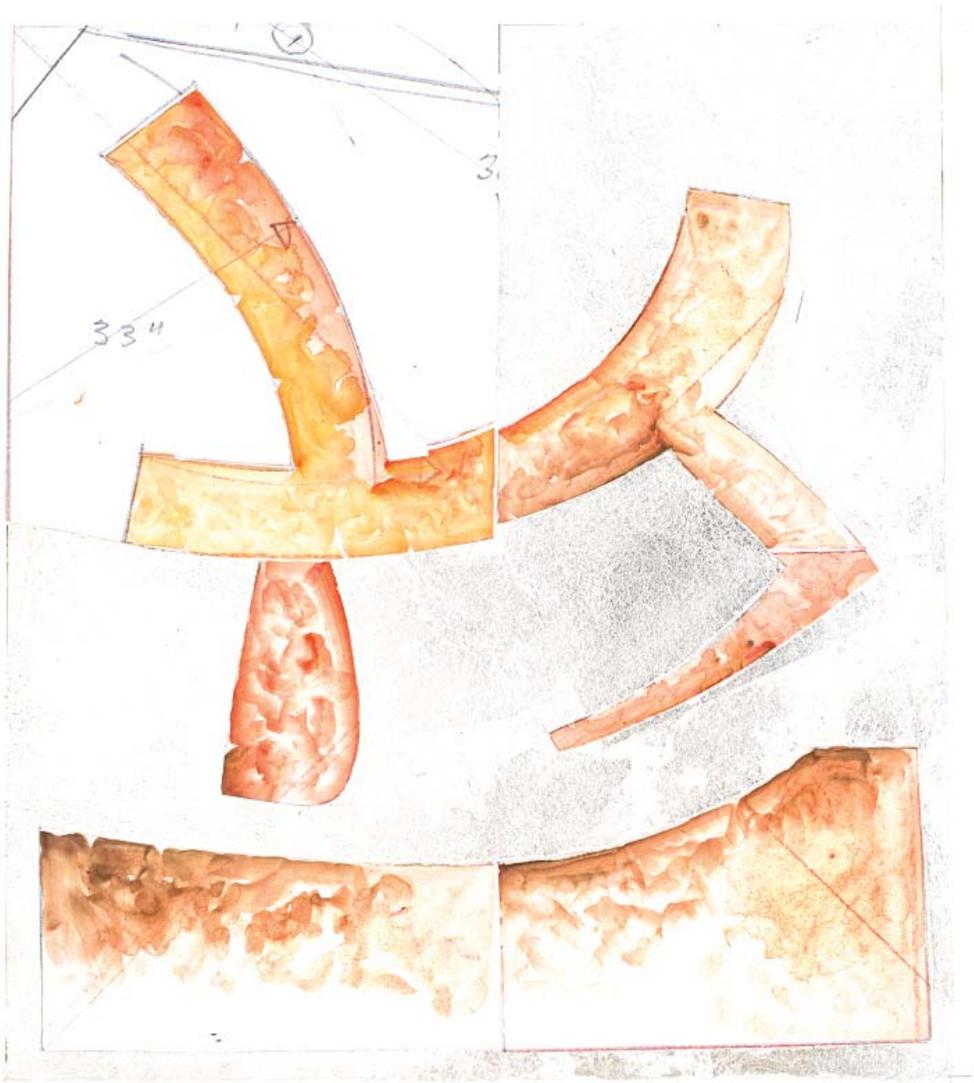
Above: Details of *Jaipur 1* 2015
Below: Details of *Jaipur 2* 2015



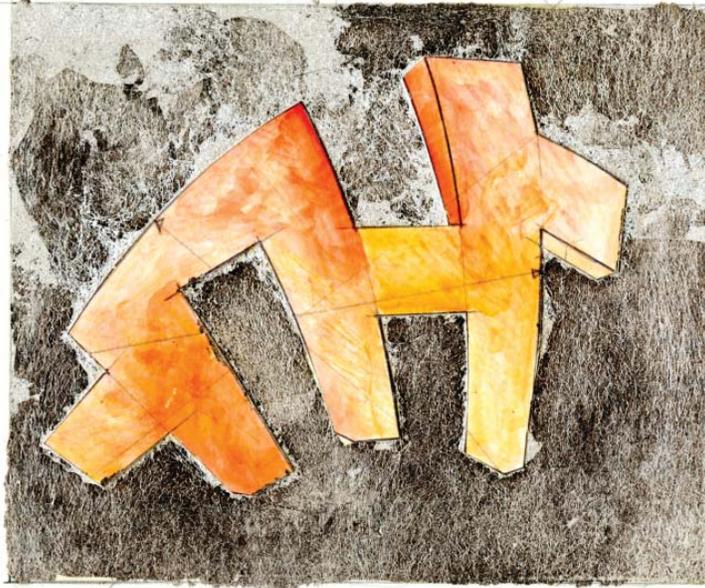
Observatory at Jaipur X (2015)
Collage, paint and metallic leaf on paper
6 x 5.5 inches



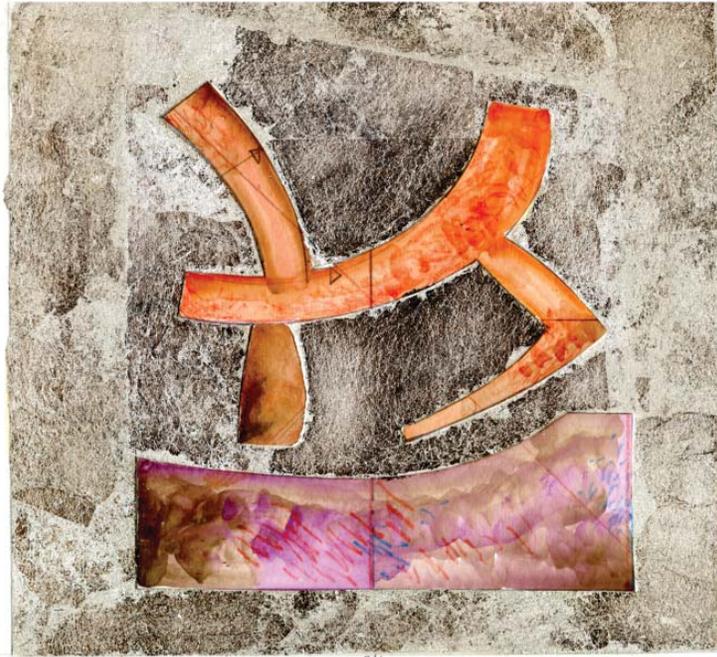
Observatory at Jaipur XI (2015)
Collage, watercolor and graphite on paper
12.5 x 11.375 inches



Observatory at Jaipur XII (2015)
Collage, watercolor, graphite and metallic leaf on paper
12.625 x 6.5 inches



Observatory at Jaipur XIII (2015)
Collage, watercolor, graphite and metallic leaf on paper
14.5 x 7.75 inches



The recovery of time

The order of things is not just a question for the history of ideas, but for astronomy, where the regular appearance of phenomenon abound in physical and metaphysical significations. Although deterministic methods and equations exist for predicting these appearances, they remain the raw material of stories, the stuff of dreams.

How to establish this order, especially in regard to Jantar Mantar? Are these questions of art, science, or architecture? Do these concerns differ? For some, the solution is technological. Frances Anderton argues that the necessary work of understanding demands a devoted replication:

The way to understand a building is to draw it—only through the measuring and meticulous reconstruction of every dimension and detail does a building reveal its inner logic and meaning.

Anderton is correct, at least in the sense that generations of art students were taught to “paint” by copying masterworks. Still, there are limits, and they are severe, to Anderton’s program, whatever her intent.

But there is finally something in this very high modernist pedagogy that is near-mystical, relying as it does on a two-dimensional reduction of a three-dimensional structure to “reveal” essential truths. Clement Greenberg would be proud. Call this the “myth of the perfect translation.”

If we accept Gregory Bateson’s maxim that the fundamental unit of information is “a difference that makes a difference,” how then can we not accept misunderstanding as a form of understanding? Call it the “disorder of things.” This is something like what Claude Levi-Strauss meant in *The Savage Mind* contrasting the tropes of “engineer” and the “bricoleur”:

The bricoleur is adept at performing a large number of diverse tasks; but, unlike the engineer, he does not subordinate each of them to the availability of raw materials and tools conceived and procured for the purpose of the project. His universe of instruments is closed and the rules of his game are always to make do with “whatever is at hand” ... a set of tools and materials always finite and heterogeneous because what it contains bears no relation to the current project... but is the contingent result of... the remains of previous constructions or destructions.

If Jai Singh, auteur of Jantar Mantar, is the engineer, Lee Kelly is no less the bricoleur. The nine collages of *Observatory at Jaipur* (2004) amply evidence him in thrall to the site. Yet it is evident that Kelly has made it, in the best sense of a Picasso-like theft, his own. You could think the story ends there, but it doesn’t. That’s where it starts.

Given that Kelly’s sculpture often operates at monumental size and scale, one might have expected that the Great Samrat Yantra or, for his abiding interest in temple architecture, the astrological suite of Rashi Valaya Yantras would command his attention. But this was not what happened—neither in 2004 nor with his recent return to this imagery. He took only one of Jai Singh’s instruments at Jaipur as his model, the Jai Prakash Yantra, the paired hemispheres intended for use in star-sighting. This emphasis is most apparent in the *Observatory at Jaipur* collages, slightly less so in the painting, *Jai Singh*, and even somewhat obscured in the two Jaipur wall sculptures. I will end with some thoughts about this very specific selection, but take a slight detour as well through the history of interpretations of the site, and what that tells us of Kelly’s project.

In his 2001 monograph on the observatories, Andreas Volwahn recognizes that, “for the present-day viewer these structures conjure up the curious image of a brilliant 18th century architect playing ironic games with architectural notions of form and function.” Yet he is quick, much quicker, to dismiss the possibility by saying “such a notion is absurd.”

Volwahn was possibly thinking of Penelope Chetwode’s 1935 article on the Delhi site, finding herself in the “paradise of an early cubist,” rhapsodizing:

What extravagant cubist fantasia is this?... Is it a German film set from the early twenties which has never been removed? Or does it represent the latest and most theoretical designs of Gropius or LeCorbusier?

Innocent perhaps of the sin of hesitation, nevertheless Chetwode had it substantially right, operating from foundational phenomenology. Witness Maurice Merleau-Ponty:

Thus here also we not have a timeless truth but rather the recovery of one time by another time, just as, on the level of perception, our certainty about perceiving a given thing does not guarantee that our experience will not be contradicted, or dispense us from a fuller experience of that thing.

Chetwode's effusiveness simply expresses what Merleau-Ponty calls "the recovery." Put differently, the assertion is that we can't *not* see things that way. What Volwahren objects to is simply the contingency of our being in the world or, as Merleau-Ponty says, there is no "guarantee that our experience will not be contradicted."

Isamu Noguchi first visited the Jantar Mantar at Jaipur in 1949, as part of a project devoted to an inter-cultural documentation of public spaces. In a subsequent commentary on his photographs, Noguchi unpacked the problem as, you might expect, exquisitely:

You might call them useless architecture or useful sculpture. They imply a use—much sculpture does that. Whether or not they were intended so, Jai Singh's works have turned out to be an expression of wanting to be one with the universe.

They contain an appreciation of measured time and the shortness of life and the vastness of the universe.

One might regard Noguchi here as an avatar of the New Age; these remarks first appeared in 1951. But I think that not quite the case; note the emphasis on quantification, where "shortness" and "vastness" remain "measured time."

I want to suggest that the Jaipur Jai Prakash Yantra operates in this doubled scale. The original in Delhi was constructed somewhat differently and from far more friable materials, and is in much worse condition than its Jaipur counterpart.) The Jai Prakash Yantra is deceptively simple. The two sunken hemispheres together represent a celestial map, but with an important difference. The large dark areas are not, in fact, solid but are cut-away sections of the hemisphere.

The user/observer must literally occupy the Yantra, entering its voids to use its "present" elements for celestial sightings. Or, perhaps more accurately, occupies a very particular space where the construction isn't. Michael Fried famously decried the "theatricality" of Minimalist sculpture, a position on which polemics still rage; the popular version of this argument is that the sculpture is "what you trip over trying to look at the painting."

Whatever the measure of its functionality, i.e., accuracy, the Jai Prakash Yantra proposes a different version of this familiar art historical argument. So I revisit what for me is the same question. In the first, it was a matter of considering the inevitability of aestheticization. Now, though, it's not just debating an arbitrary boundary between "work" and "viewer"—it's that the work can't be what it is unless we are in it.

Bonnie MacDougall observes of Jai Singh's constructions that:

The power of these astronomical instruments to arrest the viewer derives in part from their stylistic departure from the rest of the Indian architectural legacy, especially traditional Hindu forms.

What she means, specifically, is that the extraordinary austerity of the instruments in the observatories of Delhi and Jaipur is conspicuously absent the characteristic ornamentation, in which structures are "cloaked in profuse sculpture with few surfaces left unworked."

Of course, following the models of David Smith and Anthony Caro, Kelly's sculptures are notably not ornamented. They may, as is surely the case with *Jaipur 1 & 2*, be richly, even opulently surfaced, but the only departures from the plane almost always evidence the means of construction of the piece. Even the kaleidoscopic richness of the ground surfaces of many of his stainless steel sculptures are resolutely flat – and it surely bears remarking in this context that with many of the other works, again Jaipur 1 & 2, the finish of choice is metallic leaf, a material so absolutely two-dimensional as to border on the evanescent.

It's telling, though, that MacDougall refers to the embellishments of classic Indian architecture as sculpture. Kelly's work is redolent of influences of his travels in India and other places. But the works comprising the exhibition *Observatory* at Jaipur are particularly intense in their concentration, ringing the changes on what is, finally, a single image.

This demands a close view of *Jaipur 1 & 2* and the larger questions posed by Kelly's continued involvement with wall sculpture. Some of Kelly's wall sculptures mount directly to the wall; notable examples would be the *Kyoto* and *Doubtful Sound* series of 2007 and 2008. Still other wall reliefs, such as the *Bones Boxes* (2009) which, as their title suggests, reaffirm an essentially pictorial presence by their containment in a frame.

Other wall works, *Jaipur 1 & 2* being examples, do not hang flush to the wall but are mounted by means of standoffs. [I should say, this is not unique to these works, but as I will explain, it is particularly significant here.] Before going on with Jaipur 1 & 2, let's look again at *Jai Singh*. As with the paintings of the series *One through Nine*, first seen in *Pavilion*, his exhibition with the Elizabeth Leach Gallery in 2014, *Jai Singh* is mounted to an exceptionally deep (c. 2.5") stretcher.

As with the early monochrome paintings of Frank Stella, this cannot but give the paintings a particular presence. Though this is a formal device hardly unique to Kelly, I am interested in the relation of the paintings to the wall sculptures, and why that is especially important in this exhibition. The elements of *Jaipur 1 & 2* are approximately the same depth as the stretcher of *Jai Singh* and, moreover, the depth of the standoffs used in mounting the wall sculptures approximate the depth of the pieces.

In other words, there are “shadow” versions of *Jaipur 1 & 2*, the spaces just behind them. We can’t, of course, enter that space—the works remain, in this sense, two-dimensional. Yet it is there, and its contradictory “presence” reminds us that the work is because of what it isn’t.

I draw no conclusions on the efficacy of the Jai Prakash Yantra in its notional purpose. But its doubling enacts the essential condition of sculpture, perhaps of any art. What is here, and what is not? If the sunken hemispheres were somehow joined, you would, Jai Singh imagined, see the complete picture.

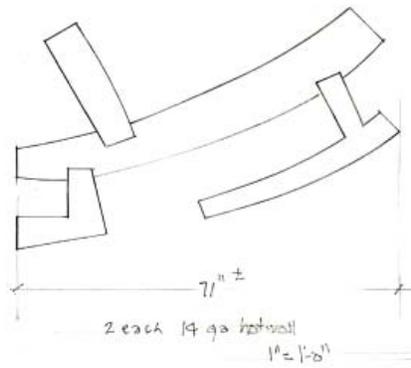
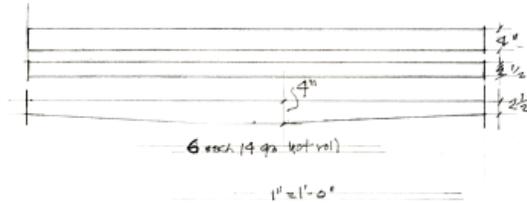
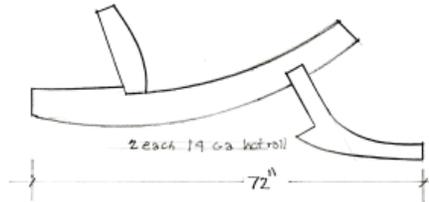
But then you would have to look down, not up.

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Studio, Leland Iron Works 2015

Original fabrication drawings for *Jaipur 1 & 2* 2015



Lauan plywood installation templates for *Jaipur 1 & 2* 2015



Two views of *Jaipur 2*, with primer coat and initial underpainting



Above: *Jaipur 1*, detail of first application of metallic leaf
Below: Work table



Painting studio at Leland Iron works, summer 2015 - *Jai Singh* in progress



Painting studio at Leland Iron works, summer 2015





Lee Kelly Selected Solo Exhibitions, Commissions & Corporate Collections, 1990-2015

- 2015 *Observatory at Jaipur*, Elizabeth Leach Gallery, Portland, Oregon.
- 2014 *Pavilion: New Painting and Sculpture*, Elizabeth Leach Gallery, Portland, Oregon.
- 2012 Commission for *Celebes*, wall sculpture, Vestas Corporation, Portland, Oregon.
Purchase of *Memory 99*, Pacific Northwest College of Art & the Ford Family Foundation, Portland, Oregon.
Atacama, Elizabeth Leach Gallery, Portland, Oregon.
- 2011 Commission for *Moontrap*, wall sculpture, Rotary Club, Oregon City, Oregon.
Commission for *Rings*, Cor-ten steel sculpture, private residence, Portland, Oregon.
Maquettes, Elizabeth Leach Gallery, Portland, Oregon.
- 2010 *Lee Kelly: A Retrospective*, Portland Art Museum, Portland, Oregon.
Chrome Sculpture: 1967/2010, Elizabeth Leach Gallery, Portland, Oregon.
Purchase of *Sound Garden*, Art in Public Places, Bend, Oregon.
- 2009 *Reflections of Khajuraho*, Elizabeth Leach Gallery, Portland, Oregon.
Commission and purchase of *Bennington II* (2009) and *Blue Benn* (1998), Washington State Arts Commission
for Evergreen High School, Vancouver, Washington.
Commission for *Untitled*, Solheim residence, Portland, Oregon.
- 2008 *Doubtful Sound*, Elizabeth Leach Gallery, Portland, Oregon.
Commissioned stainless steel wall sculpture, West Portland Physical Therapy, Portland, Oregon.
Purchase of *Ship of Renewal I*, Saks Fifth Avenue, New York, New York.
- 2007 Elizabeth Leach Gallery, Portland, Oregon.
Civic Sculpture, B-Street Gallery, Portland, Oregon.
Commission for *Howard's Way*, The Civic, Portland, Oregon.
Commission for *Untitled*, Munch residence, Portland, Oregon.
Purchase of *Kyoto 3, 7, 9 & 10*, Bellevue Towers, Bellevue, Washington.
Purchase of *Kyoto 4*, The Casey Condominiums, Portland, Oregon.
Purchase of *Sulawesi VII*, Quimby Corporation, Portland, Oregon.
Commission for *Untitled*, Hockensmith & McCulloch residence, Portland, Oregon.
Commission for *Untitled (Sulawesi Series)*, The John Ross Tower, Portland, Oregon.
- 2006 *Incidents of Travel: Sculptures and Works on Paper*, Elizabeth Leach Gallery, Portland, Oregon.
Commission for *Taboe*, Lemelson residence, Incline Village, Nevada.
Commissioned stainless steel wall sculpture, Gustafson residence, Portland, Oregon.
Commissioned wall sculpture, Johnson residence, Portland, Oregon.
- 2005 *Icarus Revisited: New Sculpture*, Elizabeth Leach Gallery, Portland, Oregon.
Commission for *Loowit*, painted steel sculpture, Legacy Hospital, Vancouver Washington.
Commission for *Fish Ladder*, sculptural fish ladder, Caldera, Blue Lake, Oregon,
in collaboration with the Oregon Department of Fish and Wildlife.
Commission for *Sculpture in Two Parts*, Meridian Park Hospital, Tualatin, Oregon.
Commission for *Nelson Irrigation*, Walla Walla, Washington.
Commission for *Tri-Met #2*, Tri-Met, Beaverton, Oregon.
Outdoor installation of *Angkor Weep*, Quimby Welding, Portland, Oregon.

- 2004 Commissioned indoor fountain, Portland Community College, Sylvania Campus.
 Commission for *Nancy's Garden*, private residence, Portland, Oregon.
 Purchase of *Angkor IV*, Whitman College, Walla Walla, Washington.
 Purchase of *Sulawesi VI*, M Financial, Portland, Oregon.
- 2003 Commission of *Untitled in Three Parts*, Davis & Johantgen residence, Portland, Oregon.
 Purchase of *Canakkale*, stainless steel, Carol Woodruff Plaza, Richland, Washington.
 Purchase of *Chalice I, II & III*, Gerding Edlen Development, Portland, Oregon.
- 2002 *Small Sculptures with Drawings*, Buckley Center Gallery, University of Portland, Portland, Oregon.
 Commissioned stainless steel wall sculpture for exterior of Box and One Lofts,
 Portland, Oregon (Kevin Cavanaugh, Fletcher, Farr, Ayotte, architects).
 Installation of two outdoor sculptures, *Lava Ridge* and *Four Columns*, Whitman College, Walla Walla, Washington.
- 2001 Commission for *Lupin Fugue*, stainless steel, Oregon Garden, Silverton, Oregon.
- 2000 *Travel Notes: Recent Sculpture*, Elizabeth Leach Gallery, Portland, Oregon.
 Commission for *Powell Fountain*, Powell residence, Portland, Oregon.
 Outdoor installation of *Lupin Study*, Hammer residence, Tacoma, Washington.
- 1999 *Trek to Sulawesi: Recent Wall Sculpture*, Fairbanks Gallery, Oregon State University, Corvallis, Oregon.
 Commission for *Healing Place*, St. Vincent Hospital, Portland, Oregon.
 Purchase of *Celebes Sea Snake Songs II*, FAIA, Portland, Oregon.
 Purchase of *Celebes*, CTC Consulting, Portland, Oregon.
- 1998 *Recent Wall Sculptures*, Oregon State University, Corvallis, Oregon.
Ships of Renewal and Other New Work, Elizabeth Leach Gallery, Portland, Oregon.
 Commission for *Bend Gate*, City of Bend, Oregon.
 Commissioned sculpture, Sarkis residence, Seattle, Washington.
 Purchase of *Naga*, Oregon State University, Corvallis, Oregon.
 Purchase of *Sulawesi I*, Oregon State University, Corvallis, Oregon.
- 1997 Elizabeth Leach Gallery, Portland, Oregon.
- 1996 *New Print Editions*, 21 Steps Print Studio, Portland, Oregon.
 Purchase of *Seljuk*, Cor-ten steel, Reed College, Portland, Oregon. Gift of Don Frisbee.
 Purchase of *Angkor Series #1-94*, bronze over steel, Goodman residence, Portland, Oregon.
 Purchase of *Untitled*, Stanford University Hospital, Palo Alto, California.
- 1995 Commission for *Stainless Dreaming*, Portland Community College, Rock Creek campus, Portland, Oregon.
 Commission for *Salmon River*, Portland-Sapporo Sister City Program. Sapporo, Japan.
- 1994 *Lee Kelly: 35 Years of Painting and Sculpture*, The Art Gym, Marylhurst College, Marylhurst, Oregon.
 Purchase of *Summer Songs 1 & 2*, Fletcher, Farr & Ayotte, Portland, Oregon.
- 1993 *Collaborations in Steel and Sound*, Cheney Cowles Museum, Spokane, Washington.
 With composer Michael Stirling.
Sound Garden, Elizabeth Leach Gallery, Portland, Oregon.
- 1992 *Tools of the Butter Trade*, Elizabeth Leach Gallery, Portland, Oregon.
 Purchase of *Stainless Garden*, Stanford University, Palo Alto, California.

Lee Kelly is represented by Elizabeth Leach Gallery, Portland, Oregon. More at www.elizabethleach.com.

Lee Kelly Selected Biography

- 2010 *Lee Kelly: A Retrospective*, Portland Art Museum, Portland, Oregon.
2008 Travel to New Zealand.
2006 Travel to Japan: Kyoto, Naoshima, Tokyo.
2006 Travel to Haida sites, Queen Charlotte Islands.
2005 Travel to Patagonia, Argentina & Chile.
2004 Travel to India & Sri Lanka.
2003 Travel to Anasazi sites, American Southwest.
2000 Travel to Burma and Nepal.
1994 Travels in Cambodia and Thailand. Visiting artist to Sapporo, Japan, as part of Portland-Sapporo Sister City Program.
 Lee Kelly: Thirty-five years of Painting and Sculpture, The Art Gym, Marylhurst College, Marylhurst, Oregon.
1992 Masters Fellowship in Sculpture, State of Oregon.
1987 Oregon Governor's Award for the Arts.
1985 Oregon Arts Commission Fellowship to research traditional bronze casting methods of the Newari of Nepal.
1984 *Lee Kelly: Outdoor Sculpture*, The Art Gym, Marylhurst College, Marylhurst, Oregon.
1979 First visit to Nepal and India.
1976-79 Visiting Professor of Art, Reed College, Portland, Oregon.

Photo credits and acknowledgements

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| Frontispiece: <i>Lee Kelly at Jantar Mantar, Jaipur</i> 2003 | Lucy Stirling |
| <i>Jantar Mantar, Jaipur</i> 2003 [site photos] | Lee Kelly |
| <i>Observatory at Jaipur I-IV</i> 2004 | Randal Davis |
| <i>Observatory at Jaipur V</i> 2004 | Dan Kvitka, courtesy Elizabeth Leach Gallery |
| <i>Observatory at Jaipur VI-IX</i> 2004 | Randal Davis |
| <i>Jai Singh</i> 2015 | Randal Davis |
| <i>Jaipur 1 & 2</i> 2015 | Randal Davis |
| <i>Observatory at Jaipur X & XI</i> 2015 | Dan Kvitka, courtesy Elizabeth Leach Gallery |
| <i>Observatory at Jaipur XII & XIII</i> 2015 | Randal Davis |
| <i>Studio, Leland Iron Works</i> 2015 | Randal Davis |
| Endpiece: <i>Susan Hammer and Lucy Stirling in front of pierced marble screens (jali) at the tomb of Sheikh Salim Chishti, Fatehpur Sikri, near Agra</i> 2003 | Lee Kelly |

*Susan Hammer (foreground) and Lucy Stirling (background) in front of pierced marble screens (jali)
at the tomb of Sheikh Salim Chrishti, Fatehpur Sikri, near Agra 2003*

