



Ree Morton: The Plant That Heals May Also Poison

Exhibition Checklist (as of 1/10/20)

Institute of Contemporary Art, Los Angeles

February 16, 2020–June 14, 2020

Organized by The University of Pennsylvania, Institute of Contemporary Art, Philadelphia and curated by Kate Kraczon, Curator, David Winton Bell Gallery, Brown University; ICA LA presentation organized by Jamillah James, Curator

All works by Ree Morton. Unless otherwise noted, works and images are © The Estate of Ree Morton; courtesy Alexander and Bonin, New York and Annemarie Verna Galerie, Zurich

Beaux, c. 1974

Enamel on celastic

8 × 7 ¼ × 1 ½ in. (20.5 × 18.5 × 4 cm)

Private Collection



Beaux, c. 1974

Enamel on celastic

12½ × 10½ × 2¼ in. (32 × 27 × 6 cm)

Collection of Brenda R. Potter



Big Beaux, 1975

Enamel on celastic

17 × 15 × 4 ¾ in. (43 × 38 × 12 cm)

Collection of Gail and Tony Ganz

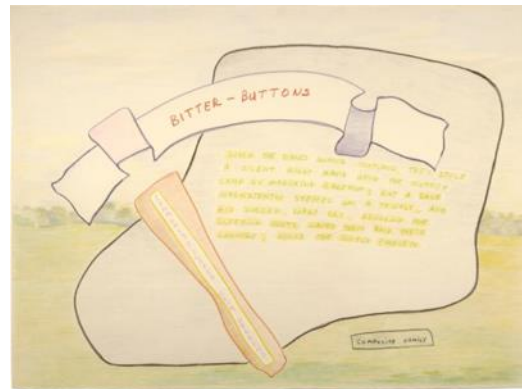


Bitter Buttons, 1974

Crayon and colored pencil on paper

22 ½ × 30 in. (57.1 × 76.2 cm)

Collection of Evan Holloway and Karin Gulbran



Bozeman, Montana, 1974

Enamel, flocking, and glitter on celastic; wood;
colored light bulbs

Approx. 84 × 132 × 3 in. (213.4 × 335.3 × 7.6 cm)

Collection of Beth Rudin DeWoody



Broom-Rape Family, 1974

Pencil, crayon, and chalk on paper

29 ½ × 41 ½ in (75 × 105.5 cm)

Collection of Gail and Tony Ganz



Don't worry, I'll only read you the good parts, 1975
Oil on celastic
54 × 26 in. (137.2 × 66 cm)
Collection of Gail and Tony Ganz



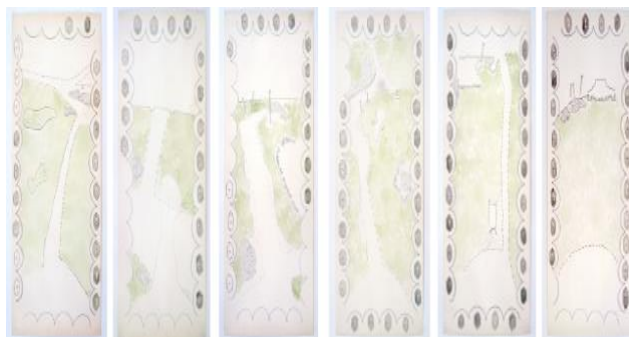
Drawings for *Manipulations of the Organic*, 1977
Crayon and pencil on vellum
Seven parts, 14 × 17 in. (35.6 × 43.2 cm) each



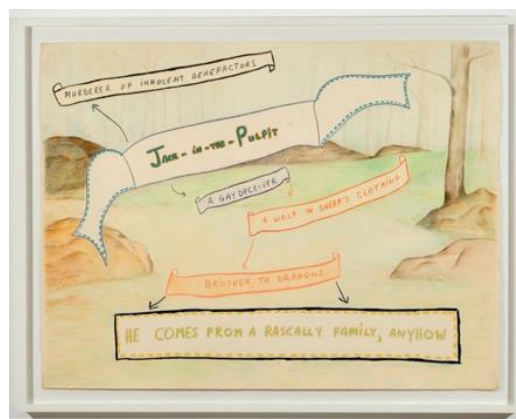
For Kate, 1976
Oil on wood and wire and enamel on celastic
Twelve parts, dimensions variable; approx. 120 × 156 × 60 in. (304.8 × 396.2 × 152.4 cm) overall



Game Map Drawing I-VI, ca. 1972-73
Pencil and watercolor on paper
Six parts, 47 × 22 ½ in. (119.4 × 57.2 cm) each



Jack in the Pulpit, 1974
Colored pencil and crayon on paper
29 ¾ × 41 ¾ in. (75.6 × 106 cm)
Private Collection



Let Us Celebrate While Youth Lingers and Ideas Flow, 1975
Celastic and oil on canvas, and wood
96 × 72 × 6 in. (243.8 × 182.9 × 15.2 cm)
Pennsylvania Academy of the Fine Arts,
Philadelphia; Pennsylvania Academy Purchase Fund



Many Have Run Away, To Be Sure, 1974
Celastic, wood, and paint; lightbulb
21 × 102 × 3 in. (53.3 × 259.1 × 7.6 cm)
Los Angeles County Museum of Art; Purchased
with funds provided by the Modern and
Contemporary Art Council and the Judith
Rothschild Foundation



Maternal Instincts, 1974
Enamel on celastic; lightbulbs
15 × 41 × 2 in. (38.1 × 104.1 × 5.1 cm)
Collection of Barbara Lee



Newfoundland Drawing, 1973
Pencil on paper
22 ¼ × 15 in. (56.5 × 38.1 cm)



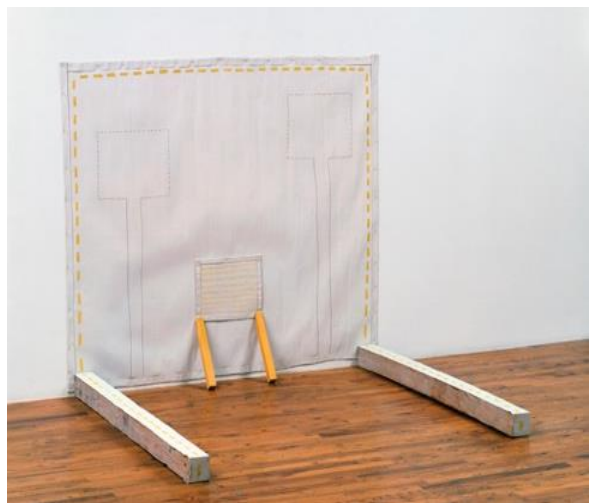
Newfoundland Drawing, 1973
Pencil on paper
22 ¼ × 30 in. (56.5 × 76.2 cm)
Private Collection



Newfoundland Drawing, 1973
Pencil on paper
15 × 22 in. (38 × 56 cm)
Collection of Susan Bay-Nimoy



Paintings and Objects, 1973
Acrylic and pencil on canvas and wooden beams
53 ¾ × 66 × 60 ½ in. (136.5 × 167.6 × 153.7 cm)
Collection of Barbara Lee



Regarding Landscape: The Maid of the Mist, 1976
8mm film transferred to digital (color, sound)
TRT: 11:17 min.



Regional Piece, 1976
Oil on wood; enamel on celastic
Two parts, 18½ × 50 in. (47 × 127 cm) each



Regional Piece, 1976
Oil on wood, enamel on celastic
Two parts, 16 × 50 in. (41 × 127 cm) each
Private Collection



See Saw, 1974

Acrylic and glitter on wood, iron hardware
57 ½ × 121 ½ × 10 1/2 in. (146.1 × 308.6 × 26.7
cm); overall installation dimensions variable
Collection of Catherine and Will Rose



Souvenir Piece, 1973

Acrylic paint on canvas mounted on wood, wood,
acrylic paint, and stones
32 ¾ × 35 ½ × 72 in. (83.3 × 90.2 × 182.5 cm)
Fundação de Serralves, Museu de Arte
Contemporânea, Porto, Portugal;
Acquisition 1998



Something on the Wind, 1975

8mm film transferred to digital
(color, sound)
TRT: 11:17 min.



Terminal Clusters, 1974

Oil on wood; enamel on celastic; lightbulbs
48 × 58 ½ × 8 in. (121.9 × 148.6 × 20.3 cm)
Walker Art Center, Minneapolis; T.B. Walker
Acquisition Fund, 2011



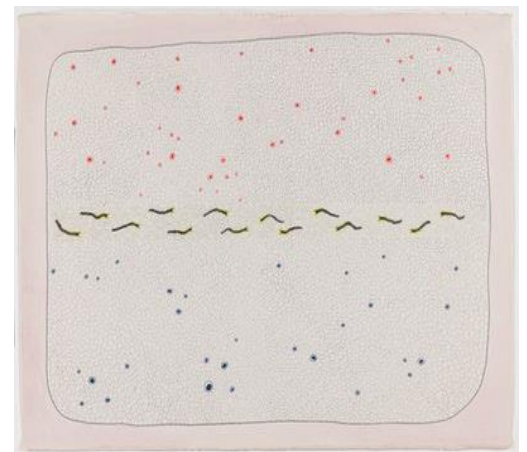
The Plant that Heals May Also Poison, 1974

Enamel, oil, and glitter on celastic; lightbulbs
46 × 64 × 4 in. (117 × 162.5 × 10 cm)
FWA: Foundation for Woman Artists, Antwerp,
Belgium



Untitled (from the Line Series), 1972-72

Crayon and watercolor on paper
22 ½ × 30 in. (57.2 × 76.2 cm)
Walker Art Center; T. B. Walker Acquisition Fund,
2011



Untitled (Like Many Other Heroes...), 1976
Crayon, pencil, and acrylic on paper
20 × 26 in. (50.8 × 66 cm)
Collection of Ted Bonin



Untitled (Woodgrain, Flower Parts), ca. 1974
Crayon and colored pencil on printed paper
19 × 25 in. (48.3 × 63.5 cm)



Untitled (Woodgrain, Scaley Bulb), 1974
Crayon, colored pencil, and pencil on printed paper
19 × 24 ¼ in. (48.3 × 62.2 cm)



Various flags from *Something in the Wind*, 1975
 Acrylic and felt-tip pen on nylon
 Six parts, 24 ½ × 31 in. (62.2 × 78.7 cm) each;
 overall installation dimensions variable
 mumok – Museum Moderner Kunst Stiftung
 Ludwig Wien, on loan from the Austrian Ludwig
 Foundation since 2018



Weeds of the Northeast #2, 1974
 Graphite, colored pencil, glitter, and
 screenprint on paper
 18 ¾ × 24 ¾ in. (47.6 × 62.9 cm)
 Walker Art Center; T. B. Walker Acquisition Fund,
 2011



Weeds of the Northeast #4, 1974
 Watercolor, crayon, pencil, and colored pencil with
 glitter on printed paper
 18 ¾ × 24 ¾ in. (47.6 × 62.9 cm)
 Collection of Kathleen and Douglas Landy



Weeds of the Northeast #6, 1974
Pencil, crayon, watercolor, and glitter on grained paper
18 ¾ × 24 ¾ in. (47.6 × 62.9 cm)
Collection of Beth Rudin DeWoody



Wood Drawings, 1971
Acrylic, pencil, and felt-tip pen on wood; clay, sponge, and hardware
Sixteen parts, dimensions variable; approx. 75 × 166 in. (190.5 × 421.6 cm) overall
Private Collection



Yellow Clintonia, 1974
Pencil and crayon on paper
29 ½ × 41 ½ in. (74.9 × 105.4 cm)
Collection of Beth Rudin DeWoody

