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SOL LEWITT a retrospective

Edited and with an introduction

by Gary Garrels

With essays by

Martin Friedman

Andrea Miller-Keller

Brenda Richardson

Anne Rorimer

John S. Weber

Adam D. Weinberg

Sol LeWitt, one of the most important American artists of this century, has spent the past four decades creating artworks that explore the potential of ideas for the making of visual forms. LeWitt transforms these ideas into objects of exquisite beauty and elegance, deliberately introducing elements of chance, intuition, or irrationality into the systems that govern the creation of his works. LeWitt's delicate balancing act between thought and form, between order and disorder, between authorship and anonymity, has exerted an enormous influence on artists of subsequent generations. This book, the first retrospective of LeWitt's work in more than twenty years, fosters a deeper understanding of the artist's career and its significance to American art and thought.

Including essays by a number of distinguished curators and art historians, this volume charts the evolution of LeWitt's art from his groundbreaking work in Conceptualism during the early 1960s through his turn toward a more lyrical and sensual form of abstraction around 1980. With over 450 images, the book provides a stunning visual survey of LeWitt's oeuvre from 1960 to the present, including sumptuous wall drawings, three-dimensional structures, works on paper and photographs.

Sol LeWitt: A Retrospective is published in conjunction with a major exhibition organized by the San Francisco Museum of Modern Art and travelling to the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art, New York.

Front Cover:

Color Bands in Four Directions, 1999.

Gouache on paper. LeWitt Collection.

Back Cover:

Color Arcs in Four Directions, 1999.

Gouache on paper. LeWitt Collection.



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SOL LEWITT



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With essays by
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Andrea Miller-Keller
Brenda Richardson
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Adam D. Weinberg

San Francisco Museum of Modern Art
Yale University Press
New Haven and London



This catalogue is published on the occasion of the exhibition
Sol LeWitt: A Retrospective, organized by Gary Garrels at the
San Francisco Museum of Modern Art.

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Exhibition Schedule:

San Francisco Museum of Modern Art
February 19 to May 30, 2000

Museum of Contemporary Art, Chicago
July 22 to October 22, 2000

Whitney Museum of American Art
November 30, 2000, to February 25, 2001

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1. *Wall Drawing #132*, 1972.
Black pencil grid, blue crayon arcs, and
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Donald G. Fisher, Susan and Robert
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2. *Wall Drawing #681 C*, 1993.
Color ink wash. Collection of the
National Gallery of Art, Washington,
D.C.; Dorothy and Herbert Vogel
Collection, Gift of Dorothy and Herbert
Vogel, Trustees.

3. *Wall Drawing #895*, 1999.
Acrylic paint. Private collection.

4. *54 Columns*, 1999. Concrete block.
Fulton County Glen Iris Public Art
Project, Freedom Parkway, Atlanta.

5. *Wall Drawing #915*, 1999. Latex
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Anonymous Private Collections
Art Institute of Chicago
Aase Åsard
Marc Blondeau
Bonniefantenmuseum, Maastricht, The Netherlands
Bowdoin College Museum of Art, Brunswick, Maine
Carnegie Museum of Art, Pittsburgh
Château d'Oiron, France
Chiba City Museum of Art, Japan
Beatrice Conrad-Eybesfeld
Paula Cooper Gallery
Des Moines Art Center
Jan Dibbets
Virginia Dwan Collection, New York
Aaron and Rosa Esman
Sondra Gilman
Karsten Greve
Haags Gemeentemuseum, The Hague
Henry Art Gallery, Seattle
Lewis Herman
Werner and Sarah-Ann Kramarsky
Kröller-Müller Museum, Otterlo, The Netherlands
Levi Strauss & Co.
Michael LeWitt
LeWitt Collection
Los Angeles County Museum of Art
Robert and Sylvia Mangold
Lawrence Markey
Roger Mazarguil
Henry S. McNeil
FRAC Picardie, Amiens, France
Museum of Fine Arts, New Mexico
National Gallery of Art, Washington, D.C.
National Gallery of Australia, Canberra
Öffentliche Kunstsammlung, Basel
Camille Oliver-Hoffmann
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The FER Collection
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Peter Soriano
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Roselyne Chroman Swig
Tate Gallery, London
Dorothy and Herbert Vogel
Wadsworth Atheneum, Hartford, Connecticut
Ruth and Harvey Wagner
Whitney Museum of American Art, New York
Yale University Art Gallery, New Haven

DIRECTOR'S FOREWORD

David A. Ross

Idea, method, and honesty are central to Sol LeWitt's work. So while a Sol LeWitt retrospective offers us a rare opportunity to see gathered together the work of an extremely influential artist, it also provides us with several other things: a way of understanding the complexity of contemporary art, a method of considering contemporary art history within the history of ideas, and the way in which ideas form the basis of the art of our time.

When not characterized as a grand parade of heroic genius, the history of art is alternately portrayed as a contest for national cultural dominance, a struggle between distinct aesthetic philosophies, or simply as a contest of competing styles. It would seem to be a struggle for cultural dominance, a near-Darwinian exercise in the survival of the fittest aesthetic. Given the nature of an art history constructed in a century that lurched from war to war, this model should not be surprising. It seems, however, that there may be another method of developing an understanding of our times; one that relies neither on hagiography nor the continuation of politics by other means.

The method I suggest is one made possible by this retrospective exhibition and its accompanying publication; an exhibition that attempts to foreground the evolution of an artist's working method and well-articulated intentions. The central purpose of this retrospective, celebration aside, is to provoke a thorough understanding of Sol LeWitt's contribution both within and despite the constraints of contemporaneous art historical categorization.

For example, the movement known by the evocative but relatively meaningless term "Conceptualism" provided an epistemological exploration of art—an essentially philosophical investigation into the mechanics of how art conveys meaning. Not surprisingly, it emerged as an analog to the structuralist study of literature with its base in linguistic theory. Following a period in which artists sought ways to convey aesthetic experience in as authentic a manner as possible, Conceptual art stripped art-making as far back as it could go, resolving its underlying structure to reveal its essential character. The style of Conceptualism was deeply influenced by a parallel set of developments emerging from Minimalism—the philosophically rigorous approach to the making of art which sought in direct experience a new foundation for art's purpose. But Conceptual art was often discursive (and text-based), and as a result often looked unusually dry, especially when seen in the context of the personal and informal style that accompanied the contiguous tendency known as Post-Minimalism.

At the same time there was something extremely courageous and honest about Conceptual art's ambition. It seemed to resonate with a generation of artists and critics who were fully ready to make the moral and aesthetic commitment necessary to this enormously honest way of working. And, as important, the spirit of enquiry and the nature of the questioning itself proved to be resonant not only within a generation

caught up in the social fervor of the late sixties, it has proven to have been quite influential on the succeeding generations of Post-Conceptual artists as well. Mindful of the caveat that when speaking about art one should never generalize unnecessarily, if one thing can be said of this generation of late twentieth-century artists, it is that nearly all have incorporated the lessons of Conceptualism into their work.

Therefore this moment early in the new century is a highly appropriate time to assess seriously the work of Sol LeWitt—the protean artist who perhaps more than any of his peers can be seen as an artist who was able to not only help formulate and promulgate Conceptualism, but who most successfully embedded these ideas into a working method that bridged all the interlocking tendencies of his era. His works based on sets of instructions insist on a level of democracy in art that still seems shocking in its simplicity.

LeWitt's wall drawings, structures, and works on paper continue to astonish with their pared-down means and absolute intellectual clarity, resulting in works giving unabashed aesthetic pleasure. It is nearly impossible to overstate how critically important his work has been from its first appearance in the mid-1960s to his most recent exhibitions in 1999. But perhaps most astonishing is how completely fresh his work remains without having deviated from the intellectual clarity that distinguishes the entirety of his output. Fortunately, in this exhibition, organized by Gary Garrels, Elise S. Haas chief curator and curator of painting and sculpture, the full range of LeWitt as a sculptor, draftsman, and theorist without equal is revealed and explored with the precision and intelligibility it both commands and deserves. We are indeed grateful to Garrels, who worked closely with the artist for more than four years in organizing this luminous and exquisite exhibition. Together with the artist himself and Susanna Singer, the artist's longtime close associate, Garrels has assembled a comprehensive overview of four decades of LeWitt's work, and in so doing has made it possible for all of us to understand better and finally to celebrate the work of a great American artist. Sol LeWitt has been characteristically gracious and generous with his time and energy. LeWitt also deserves our thanks for his direct contribution to the catalogue's design; its precision and intelligibility bears the artist's signature categorically.

After the presentation at the San Francisco Museum of Modern Art, the exhibition will be shown at the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art, New York. We are pleased to be sharing this exhibition with these museums and are grateful to our colleagues, Robert Fitzpatrick, director, and Elizabeth Smith, chief curator, at the MCA; and Maxwell Anderson, director, Willard Holmes, deputy director, and Eugenie Tsai, associate director for curatorial affairs, at the Whitney, for their support and work on this project.

Finally, on behalf of SFMOMA and its trustees I would like to acknowledge the generous gifts of Banana Republic and Charles Schwab & Co., Inc., whose support of this exhibition is dedicated in deep appreciation to both the artist and curator. Early support from the Henry Luce Foundation and the National Endowment for the Arts was critical. Additional generous assistance has been provided by Patricia and William Wilson III; Henry S. McNeil; The Modern Art Council, an auxiliary of SFMOMA, which selected this exhibition for their annual significant exhibition support; and The Argent Hotel, hotel sponsor for this project. Without these benevolent contributions this important undertaking would not have been possible.

ACKNOWLEDGMENTS

Gary Garrels

Almost as soon as I arrived at the San Francisco Museum of Modern Art in the fall of 1993, I raised the idea that a full-scale retrospective of the work of Sol LeWitt was overdue, and John R. Lane, then the director, readily supported this proposal. A sumptuous survey of LeWitt's wall drawings at the Addison Gallery of American Art in Andover, Massachusetts, that spring had galvanized our attention, convincing both of us that the quality and reach of LeWitt's work since the survey at The Museum of Modern Art in New York in 1978 merited a comprehensive overview, and there was a need especially to see the full, uninterrupted arc of LeWitt's career from the 1960s through the 1990s. We also realized this would be an enormously ambitious undertaking.

When approached with the idea of such an exhibition, LeWitt was skeptical of the need or purpose of such an undertaking, his attention, rightfully for an artist, being focused on new ideas, new work, and his time in the studio. Slowly, however, over the course of several conversations and months, stretching into years, the potential for such an exhibition began to emerge. Sometime after the opening of SFMOMA's new building in 1995, we realized we had indeed embarked on organizing a retrospective.

So I must first thank Sol LeWitt, who has been a full partner in this project, who has given unstintingly of his time and thought, who has generously answered query after query, and has coped admirably with shifting logistics and the complexities of having a large-scale institutional partner make seemingly unending demands. His imagination and commitment, his quickness of response and patience, his resolve and good humor have made this project a pleasure and privilege to have undertaken.

Susanna Singer, who has worked closely with LeWitt for more than twenty years, and who knows and understands his work better than any other individual, has been my alter-ego on this project. From the smallest detail to the most abstract concept, her attention was at hand. My respect for her is unflagging, and this is a much better project at every level because of her tireless involvement.

LeWitt has assembled a team over many years whose assistance has been essential. Their loyalty and commitment speak both to the quality of LeWitt's art and the character of the man. Particular thanks go to Janet Passehl, curator and registrar of the LeWitt Collection, and Jo Watanabe, who led the execution of the wall drawings along with his expert team: Sachiko Cho, John Hogan, Emily Ripley, Tomas Ramberg, Anthony Sansotta, Mio St. Clair, and Wim Starckenburg. Kazuko Miyamoto and Yoshitsugu Nakama fabricated many of the structures in the exhibition.

This book produced in conjunction with the exhibition has had a life of its own, and we hope will live on long after the exhibition as a fundamental reference for LeWitt's work. Sol LeWitt has been integrally involved in its conception and design, and Susanna Singer has functioned as editor-at-large. Graphic designer Bethany Johns has collaborated with the artist to produce a book of finesse and clarity, reflecting both the intelligence

and the visual pleasure of the work. With a keen overview and broad perspective Joseph N. Newland has edited a large number of authors with disparate voices to form a cohesive frame around the work and we are grateful for his forbearance of the myriad editorial challenges of this project. Sara Eichner provided valuable production assistance and Shariann Michael contributed her expertise as a research and editorial assistant and we are indebted to them for their dedication and good humor. At SFMOMA, Kara Kirk, director of publications and graphic design, and Chad Coerver, publications manager, have brought enthusiasm and insightful judgment, patience and perseverance to demanding and complicated requirements. They were assisted in this endeavor by Alexandra Chappell, publications coordinator, Teresa Tauchi, expert proofreader, and Pilar Rubin, intern.

To have such a distinguished group of authors all accept, with enthusiasm and dedication, the invitation to write about this work again is a tribute to LeWitt. For adding another responsibility to already demanding lives, I want to thank Martin Friedman, Andrea Miller-Keller, Brenda Richardson, Anne Rorimer, Adam Weinberg, and John Weber, who are not only colleagues but friends. Thanks are also due to the galleries, institutions, and private lenders (listed on page 416) who generously provided photographs for use in the book's extensive survey of LeWitt's work.

To help support this publication, Sol LeWitt very generously agreed to produce a new graphic work to be included with a special edition of the book. Kathan Brown and Crown Point Press, San Francisco, longtime printers and publishers of LeWitt graphic works, readily agreed to take on this responsibility and we are very grateful for their contribution.

My coworkers at SFMOMA embraced this project with tireless professionalism and boundless good spirits, keeping it on track at every turn. If there were a superbowl for museums, this team would be a contender. Given the scale and demands of this project, nearly every member of the museum's staff has been involved in one way or another, and I deeply appreciate all of their efforts, but I particularly want to extend thanks to Susan Avila, director of development; Michelle Barger, objects conservator; Olga Charyshyn, registrar, exhibitions; Jay Finney, director of marketing and communications; Lori Fogarty, senior deputy director; Evan Forfar, chief preparator; Adrienne Gagnon, curatorial associate; Libby Garrison, public relations associate; Keiko Hayashi, graphic design manager; Barbara Levine, former exhibitions director; Carrie Mahan, associate director of development; Terril Neely, senior graphic designer; Jennifer O'Neal, administrative assistant; Kent Roberts, exhibition design manager; Peter Samis, program manager for interactive technologies and associate curator of education; Will Shank, former chief conservator; Rico Solinas, preparator; Jill Sterrett, conservator; Marcelene Trujillo, assistant exhibitions director; Stephanie Verkauf, former associate director of development, corporate partnerships; John Weber, the Leanne and George Roberts curator of education and public programs; and Greg Wilson, framer. I especially thank David A. Ross, director, who joined the museum when this project was well on its way and brought renewed enthusiasm and commitment to our efforts.

To execute the almost fifty wall drawings for the presentation at SFMOMA, a large group of individuals, many of them artists from the Bay Area, was assembled: Nancy Arms, Chris Cobb, Andy Cox, Tim Curran, Frank Davi, Patrick Dintino, Susan Dopp,

Adam Driggs, Brett Hitchcock, David Ingthron, Jenny Metzner, Tsering Gyaltzen Negi, Amy Rathbone, Jason Rulnick, Irene Stevens, and Frankie Woodruff. I thank them for their concentration and eagerness to help realize this exhibition. Particularly, I thank Leonie Guyer, who coordinated assistants locally. In conjunction with the exhibition at SFMOMA, a wall drawing was done at The School of the Arts in San Francisco; David Ingthron, Marsha Pannone, Susan Stauter, Joe Rosenblatt, Devin Cecil Wishing, and Eduardo Pineda, SFMOMA assistant director of education and head of youth, family, school, and teacher programs, were instrumental to its successful completion.

Given the long time span needed for the development of this project, its many facets, and its myriad attendant conversations, there are numerous people who have contributed in many ways. Sol LeWitt, Susanna Singer, and I together would like to thank, in addition to those listed above, Elisabeth Akkerman, Lisa Archambeau, Nicholas Baume, Douglas Baxter, Mel Bochner, Marilena Bonomo, Frish Brandt, Sophie Clarke, Paula Cooper, Elizabeth Cunnick, Susan Dunne, Anita Duquette, Amy Eshoo, Rosa Esman, Robert Feldman, Dorothee Fischer, Jeffrey Fraenkel, Lance Fung, Marian Goodman, Ida Gianelli, Barbara Gladstone, Elizabeth Gombosi, Alden Gordon, Alexander van Grevenstein, Steven Henry, Rhona Hoffman, Gintaras Karosas, Linda Kastan, Werner Kramarsky, Barbara Krakow, David Lasry, Michelle Lapine, Glenn LaVertu, John LaVertu, Carol Androccio LeWitt, Celeste LeWitt, Jaap van Liere, Nicholas Logsdail, Maureen Mahony, Lawrence Markey, Charlyne Mattox, Lissa McClure, Henry S. McNeil, Helen van der Meij, Greta Meert, Linda Michael, Jean Milant, David Moos, Brendan Mulcahy, Stephen Nowlin, Susanna Patrick, Mario Pieroni, Clara Plasència, Carrie Przybilla, Christel Raussmüller, Urs Raussmüller, Julie Garfield Reich, Andrew Richards, Margaret Richardson, Philippe André Rihoux, Veronica Roberts, Christopher Roman, James Ross, Stephen Schermeyer, Bernd Schellhorn, Peter Schjeldahl, Thomas Schulte, Peter Singer, Lesley J. Spector, Dora Stiefelmeier, Chuck Taylor, Mark Taylor, Ann Temkin, Sarah Vanderlip, Manuela Vasco, Annemarie Verna, Gianfranco Verna, John W. Weber, Daniel Weinberg, Anita Wigglesworth, Steve Wolfe, Willem Wolff, William Wood, Greg Williams, Donald Young, Robert Young, and Kate Zamet.

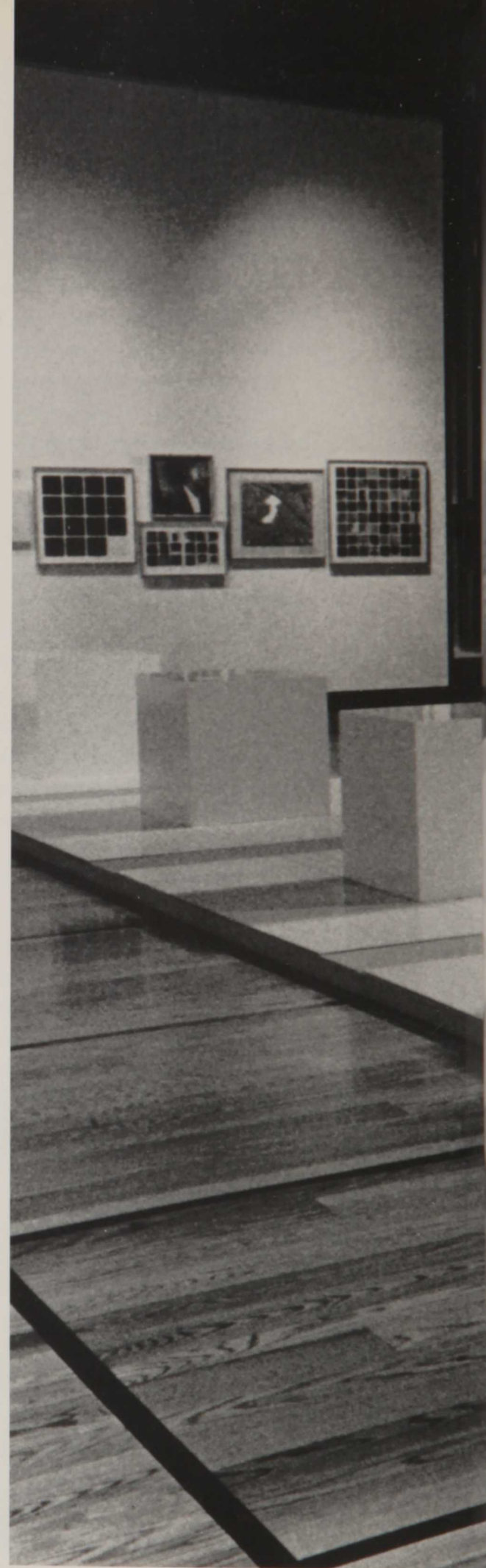


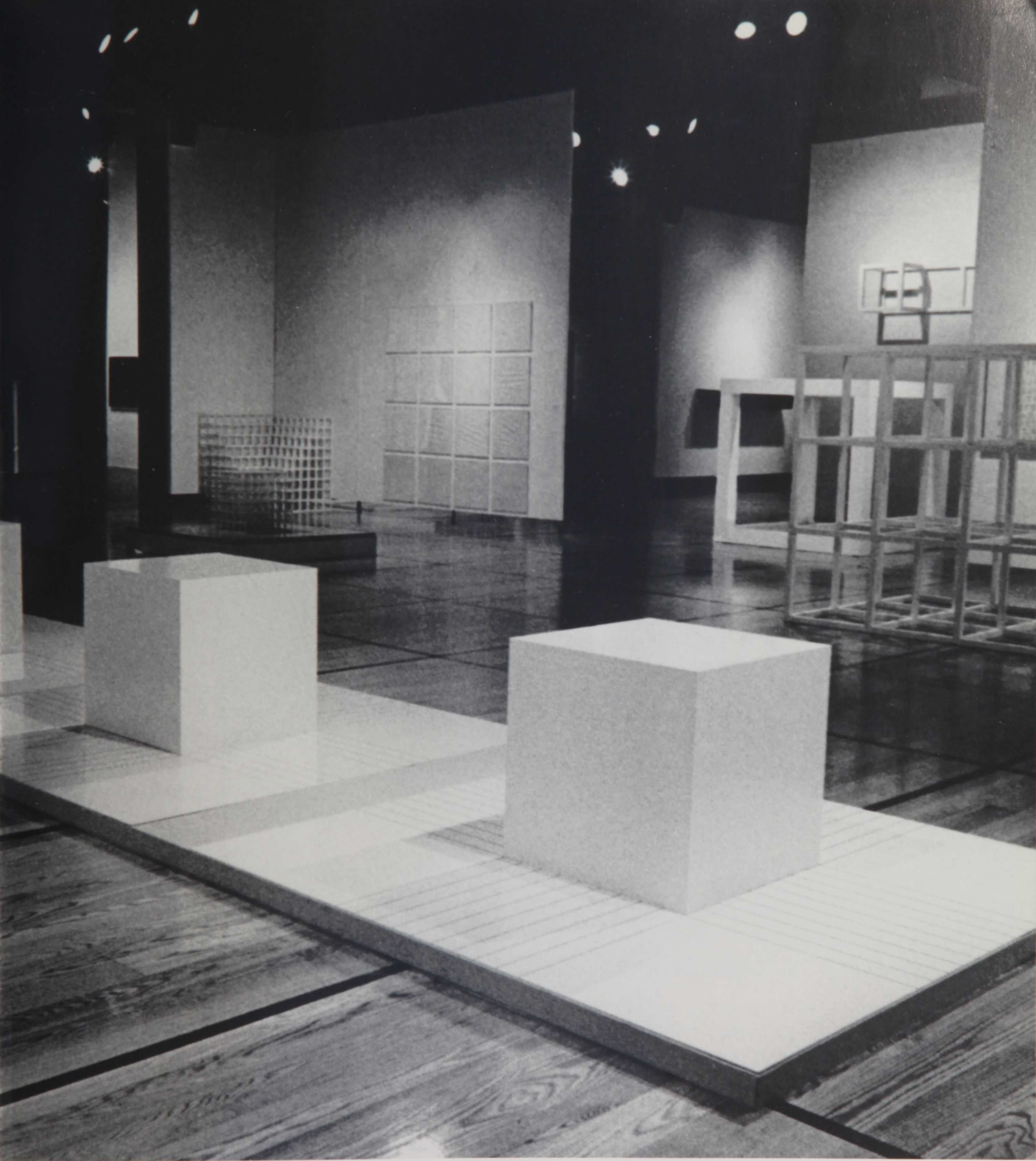
I extend my appreciation to the lenders, both institutions and individuals—who have been recognized on page fourteen of this publication—who have been extremely gracious and generous in their cooperation, again a testament to the respect and affection elicited by Sol LeWitt. In this regard I also would like to thank Lynne Addison, Maxwell Anderson, Richard Armstrong, Aase Åsard, Stuart Ashman, Douglas Baxter, Marc Blondeau, Michaela Bösenberg, Tucker Capparell, Beatrice Conrad-Eybesfeld, Paula Cooper, Catherine Davis, Jan Dibbets, Catherine Docter, Vivian Dorsey, Virginia Dwan, Amy Eshoo, Aaron and Rosa Esman, The FER Collection, Ken Fernandez, Jeff Fleming, Sondra Gilman, Darrell Green, Karsten Greve, Alexander van Grevenstein, Rita Guirney,

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I would like to reiterate thanks to the Museum of Contemporary Art, Chicago, and the Whitney Museum of American Art, New York, and my colleagues at these museums for embracing this project. As noted above, we understood from the outset this would be an ambitious undertaking, and my deeply felt thanks go to the funders who shared a recognition of the importance of this project. Without them it would not have happened.

Finally, my most heartfelt thanks go to Richard Hoblock, who continually and consistently meets my jetlag and obsession with grace and forbearance, and most often with appreciation and enthusiasm. His astute judgments and unconditional love underpin this endeavor.







Gary Garrels

Clarity, beauty, playfulness. Simplicity, logic, openness. The words which come to mind in beginning to describe the work of Sol LeWitt resonate with essential aesthetic and intellectual values. His works are straightforward and legible. Yet, upon closer observation and consideration, even those that initially appear direct and obvious reveal complex subtlety in decision-making. Intellectual substance is paired with visual delight, both of which seep, sometimes immediately, but often slowly, into one's consciousness.

Across four decades and many forms and materials LeWitt's work consistently calls forth the same character. Fundamental beliefs and attitudes about art and life underpin all of his work. Yet he has assiduously avoided either an ideological or theoretical program. One can say that in his work he champions equality, accessibility, open exchange, and public space.¹ These are values at the heart of democracy, extending the principles at the core of the American republic, inherited from classical Athens. His work has roots also in the values of early twentieth-century European art movements—Constructivism in Russia, the Bauhaus in Germany, and DeStijl in Holland. LeWitt builds on these foundations of moral purpose, re-engaging both classical humanism and the romantic utopianism of the pioneers of abstract art.

LeWitt's fecundity is staggering. Perhaps not since Picasso has an artist worked with such relentlessness and range. There are now more than 900 wall drawings, executed directly on the wall in pencil, crayon, ink washes, and recently acrylic paint. There are similarly hundreds of drawings on paper, in an even wider range of media, although primarily pencil, ink, and gouache. And though there are substantially fewer of his three-dimensional structures than two-dimensional works, there are scores of these, ranging in size from modest maquettes and human-scale objects to room-sized installations and monumental, outdoor public works. Graphics, photographs, books, posters, and some number of commercial consumer objects almost indefinitely extend his production.

Moreover, LeWitt's work has not stood still. He is one of the key figures from the decade of the 1960s, bridging the movements of Minimal and Conceptual art. In the 1970s he inventively opened up the ideas and forms grounded in those movements. The work of these two decades was admirably presented and examined in a mid-career survey organized by The Museum of Modern Art, New York, in 1978.² However, that was the last overview exhibition of LeWitt's oeuvre. The early 1980s saw a marked shift involving sensual color and surfaces, myriad geometric forms and their permutations, and a more explicitly sensual and expressive overall character. In the last five years, the vitality and invention in his work have been especially pronounced. Although other exhibitions have surveyed different forms—wall drawings, structures, drawings on paper, for example³—none since the MoMA exhibition has brought them together.

This exhibition and book attempt to give a larger perspective and to reveal the inner coherence of Sol LeWitt's art as well as clarify its development and the diversity of his

Fig. 2. Sol LeWitt in his studio,
New York, ca. 1964.

achievement. The task is daunting owing to the volume of his work, its nuances, and its many facets. A single drawing on paper may be as richly resonant as a monumental wall-work. The interweaving of ideas and finished works is supple and fluid. As LeWitt states, "What the work of art looks like isn't too important. It has to look like something if it has physical form. No matter what form it may finally have it must begin with an idea."⁴

Inevitably any selection of works and the way they are presented will shade an understanding of the career. For this exhibition we have worked very closely with LeWitt to choose and bring together key works or groups of works that trace the development of his art since 1960 and indicate the complementarities and contrasts between wall drawings, structures, and works on paper. Graphics have not been included, since an excellent overview was recently organized and circulated by the Museum of Modern Art, New York.⁵ In the exhibition at the San Francisco Museum of Modern Art, works will be presented more or less chronologically, highlighting individual works or groups that mark a turning point or a conclusive clarification of an idea. This book published on the occasion of the exhibition provides a more thorough overview, including documentation of more than 400 pieces.

Apart from the work itself, LeWitt's influence and presence in the world of contemporary art is prodigious. He was a crucial friend, confidante, and supporter of many artists of his own generation, and exchanged for and collected the work of his peers. Along with Lucy R. Lippard, Pat Steir, Robin White, Walter Robinson and others, he was a founder and driving force behind the organization Printed Matter in New York, which has been probably the most prominent supporter and distributor of artist books and publications, not only in the United States but internationally. His openness to and support of artists has been unabated, and he has continued to trade for, collect, and support the work of younger artists up to the present day. The resulting collection has been on long-term loan to the Wadsworth Atheneum in Hartford, Connecticut; since the mid-seventies, many exhibitions have been organized from it, and through it countless students have been introduced to contemporary art.⁶

LeWitt's strength of character and his ambition are notable. He once said, "I would like to produce something I would not be ashamed to show Giotto."⁷ Yet in equal counterpoint is a self-effacing modesty, which is reflected in the work. Even projects of great scale resist being grandiose or overweening. LeWitt maintains a modest studio next to his house and over many years has worked with a handful of people who assist in executing his works. He rarely makes public appearances, refuses honorary awards, resists being photographed, and remains resolutely out of sync with a personality-driven, media-hungry world. His own delight and reward are in the making of art, and then sharing the results.

While LeWitt is a well-known figure to those who follow contemporary art, this exhibition has been organized with the goal of opening an understanding of his work to a larger, general audience, and with the hope of making the logic of his work legible and the pleasures in its perception palpable. At the same time, given the length of his career and the quantity and variety of his output, the exhibition is intended to bring a

sharper focus to the work and a renewed appreciation to those who may be long familiar with it.

Although LeWitt's own preference is to focus on the art itself and to leave aside personal and anecdotal references, some biographical background is needed as context for his development. As with any artist, the evolution of the work cannot be wholly separated from the unfolding of life. Solomon LeWitt was born in 1928 in Hartford, Connecticut. His parents were both Russian Jews who had emigrated to the United States at the end of the nineteenth century. His father, a doctor, died when LeWitt was only six years old. He and his mother, who was a nurse, moved to nearby New Britain to live with his aunt. From an early age LeWitt was interested in art and was encouraged in that interest by his family. While they were still living in Hartford, his mother took him to art classes at the Wadsworth Atheneum, where music would be played and the students asked to make art as a response. He remembers his mother once drawing a black circle and suggesting he make something like that. After moving to New Britain, he spent time at his aunt's store, where there was a ready supply of wrapping paper on which he would make drawings.⁸

LeWitt is not certain when he decided to be an artist, but by the time he graduated from New Britain High School, he wanted to make art his career and entered Syracuse University, which an uncle had attended, to major in art. Training there was traditional, and by the time he graduated in 1949, LeWitt had mastered a typical, figurative style. On the basis of this work, LeWitt received a Tiffany grant and spent a semester at the University of Illinois as a graduate assistant. In the summer of 1950 he went to Europe for the first time, traveling extensively and looking at old master painting. In January 1951 he was drafted for the Korean War, and went first to California, then to Japan for six months, and finally to Korea for almost a year. He was assigned duty with the Special Services, which included making posters.

At the close of the war, LeWitt moved to New York and attended the Cartoonists and Illustrators School, now the School for Visual Arts. From the summer of 1953 to early 1954 he worked for *Seventeen* magazine in the design department, doing paste-ups, mechanicals, and photostats. During 1953 he moved into an apartment with a former classmate and found a book left behind by a former tenant that introduced him to the work of the Anglo-American photographer Eadweard Muybridge. In the late 1870s, Muybridge had developed the first means to take a sequence of photographs to freeze the movements of his subjects, both animals and people (fig. 3). While intrigued then with the work, several years passed before LeWitt was to take it as a jumping off point to develop his own ideas.

Beginning in 1955 LeWitt worked for a year for the then-young architect I.M. Pei as a graphic designer. He later wrote, "Working in an architectural office, meeting architects,

Fig. 3. Eadweard Muybridge, *Animal Locomotion Study Plate #491 (self-portrait)*, ca. 1887 (detail). Collotype. Courtesy Fraenkel Gallery, San Francisco.

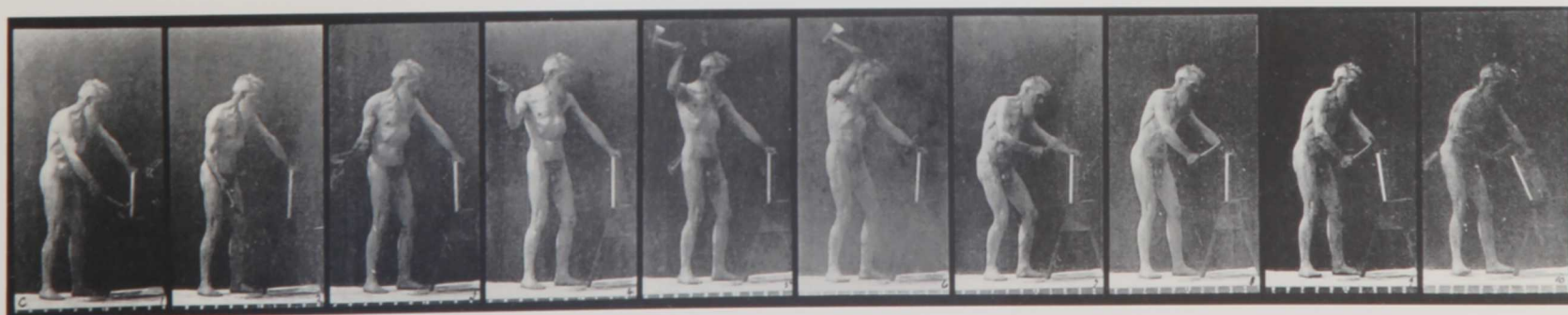




Fig. 4. Sol LeWitt, *Untitled*, 1957.
Oil on canvas. Destroyed.

knowing architects had a big effect. An architect doesn't go off with a shovel and dig his foundation and lay every brick. He's still an artist."⁹ In retrospect, this contact proved formative, and LeWitt's later practice of having other people execute his ideas is clearly grounded not in ideological or abstract principles but in lived experience and practical considerations.

LeWitt was continuing to paint, but had shifted to an Abstract Expressionist style, then at the cutting edge for the downtown New York art world (fig. 4). In general, however, LeWitt felt he had "reached a low point in [his] art-life."¹⁰ The next two years were a period of transition. He quit his job. He moved to a loft on West Broadway, in the neighborhood that many years later would develop into the SoHo gallery district. LeWitt and a group of other artists hired a model and began to meet every week to draw from the figure. He took drawing classes and sketched interiors, figure and plant studies, and still lifes (pls. 14–18). He also began to make drawn copies from reproductions of paintings by European old masters—Piero della Francesca, Botticelli, Velasquez, Goya, and Ingres, among others (pls. 2–13).

In 1960 LeWitt took a job at The Museum of Modern Art, first at the book counter and later as a night receptionist. He met other young artists working there, including Dan Flavin, Robert Mangold, Robert Ryman, and Scott Burton, as well as the critic Lucy Lippard. Ryman and Lippard lived in the same neighborhood as LeWitt, as did the artists Eva Hesse and Tom Doyle. LeWitt had known Hesse since 1956, when he had also met artist Robert Slutsky, who had been a student of Joseph Albers. LeWitt was now in the midst of a community of young artists consciously searching for a new direction "that would lead away from the pervasive but useless ideas of Abstract Expressionism."¹¹

From mid-December 1959 through mid-February 1960, The Museum of Modern Art presented the groundbreaking exhibition *Sixteen Americans*, organized by Dorothy C. Miller, that included works by Jasper Johns, Ellsworth Kelly, Robert Rauschenberg, and Frank Stella. Seeing this exhibition, LeWitt and other young artists with whom he associated recognized a new direction that could lead out of the impasse.

*We had many talks and saw shows at MoMA as well as galleries. The discussions at that time were involved with new ways of making art, trying to reinvent the process, to regain basics, to be as objective as possible. The work of Stella and Johns, who were in a show at MoMA...about then, were of particular interest.... My thinking was involved with the problem of painting at the time: the idea of the flat surface and the integrity of the surface. By the end of the Fifties abstract expressionism had passed, it was played out. Pop art had a completely different idea. It was more involved with objects. I wasn't really that interested in objects. I was interested in ideas.*¹²

The ideas and work of Albers, as well as Johns and Stella, were of particular importance: "I decided that I would make color or form recede and proceed in a three-dimensional way."¹³ The work of Muybridge, which LeWitt had discovered years before, now proved pivotal.¹⁴

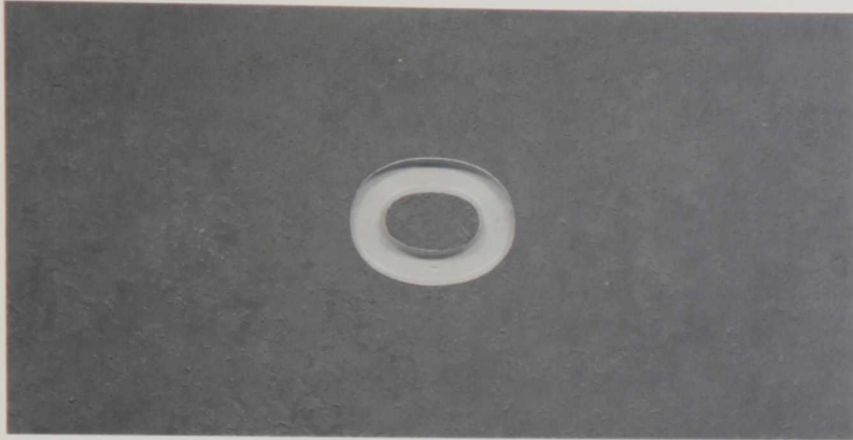


Fig. 5. Donald Judd. *Untitled*, 1962. Oil on a mixture of liquitex and sand on masonite and yellow Plexiglas. Collection of Phyllis Wattis.

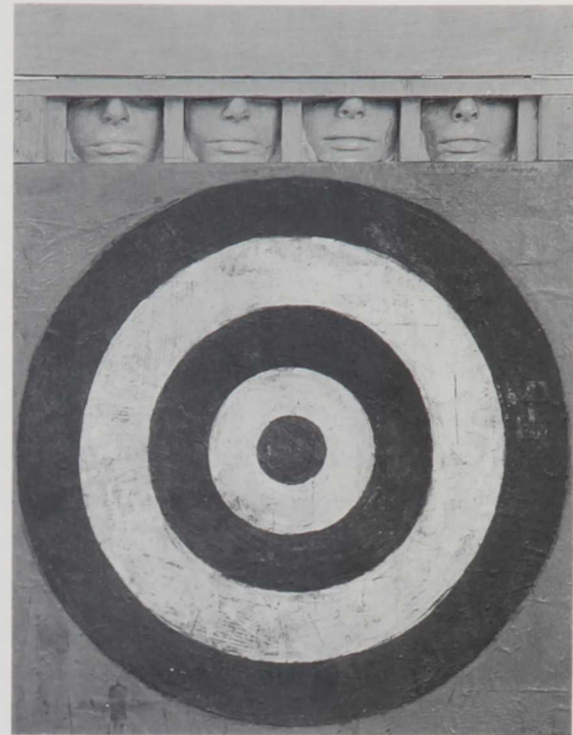


Fig. 6. Jasper Johns. *Target with Four Faces*, 1955. Encaustic on newspaper and cloth over canvas surmounted by four tinted-plaster faces in wood box with hinged front. Collection of The Museum of Modern Art, New York. Gift of Mr. and Mrs. Robert C. Scull.

Several paintings made between 1960 and 1962 reveal the transition. A work from 1960 remains strongly gestural and abstract, although small figures emerge from the ground (pl. 21). In other drawings and paintings, figures suspended in motion are dominant, whether as a single character, as in, for example, *Somersaulting Figure*, 1960 (pl. 24), or in groups, as in *Run (yellow)*, 1961 (pl. 23). The next year LeWitt made a group of large, square relief paintings with series of small figures in sequence, whether painted on the surface, set into the canvas, or projecting from it (pl. 20). Language referring to the physical acts of running and looking—and to the operations of the mind that bring order to perception—was also incorporated. These works introduce LeWitt’s method of working in series and with permutations that he has continued to use ever since.

The process and logic of LeWitt’s thinking can be clearly seen in the development of his work over the next few years. A critical step was taken with the making of *Wall Structure Blue*, 1962 (pl. 35), where the fractured and sequential character of the earlier works is superseded by a resolutely abstract, iconic, purely perceptual object. The monochrome background and scumbled surface finds a direct parallel in a work by Donald Judd of that same year (fig. 5). Both seem indebted to works by Jasper Johns, such as *Target with Four Faces*, 1955 (fig. 6), first shown in 1958 at Leo Castelli Gallery and exhibited in 1960 at MoMA in *Sixteen Americans*. Over the next few months, LeWitt would explore variations of this idea, culminating in *Wall Structure*, 1963 (pl. 37), an ambitious and complex sculptural relief.

This same year LeWitt made a handful of free-standing three-dimensional works, fully leaving behind both the plane of traditional painting as a support and canvas as a material (pls. 34 and 39).¹⁵ These pieces explore the intersection of two rectilinear geometric forms, one a solid volume, the other an articulated, segmented form. Each of these “structures”—the term LeWitt prefers to use for his three-dimensional works rather than the more

traditional term “sculpture”—is singular and idiosyncratic. The following year LeWitt made one of the most straightforward, astringent works of his entire career, and one of the most powerful: *Standing Open Structure Black*, 1964 (pl. 47). All divisions and details, inflections and elaborations, even the skin and surface have been stripped away to leave only a simplified but striking form. This is the first open structure. It is resolutely iconic and stands just over human height. In the same year, LeWitt completed a small group of works harking back to Muybridge in a literal and playful way, intimate, voyeuristic, and including figures in series (pls. 42–44).

In 1964 LeWitt left his job at The Museum of Modern Art, enabling him to concentrate on his own work. In 1965 he had his first one-person exhibition, showing the most truly sculptural pieces in his entire career, in which space is cut and displaced, filled and held, pushed and pulled (pls. 38, 40, and 41). LeWitt, however, was unsatisfied with these pieces, and in his next step recaptured the structural clarity and simplicity of the open structure from the prior year (pls. 46 and 48). He later wrote, explaining his decision: “Disturbed by the inconsistency of the wood...I decided to remove the skin altogether and reveal the structure. Then it became necessary to plan the skeleton so that the parts had some consistency. Equal, square modules were used to build the structures. In order to emphasize the linear and skeletal structure, they were painted black.”¹⁶ It was a short step to switch from painting the works black to white. As LeWitt later explained: “This seemed more appropriate for the forms and mitigated the expressiveness of the earlier black pieces. The white wall structures were visually more a part of a white wall.”¹⁷ At about the same time, he decided to maintain a consistent ratio of 1:8.5 between the material, either wood or metal, and the spaces in between (pls. 45, 51, 53, and 55). “As with the white color, the [1:8.5] ratio was an arbitrary decision, but once it had been decided upon, it was always used.”¹⁸

The white, open modular structures based on the cube that were the outcome of LeWitt’s thinking and experiments of the preceding years gave him a vocabulary with great potential and almost endless variety. The first works derived from this set of decisions were simple and austere, with a clarity and assuredness not seen before. They are the first and perhaps only works by LeWitt that truly can be called Minimal art. He would return to this basic form many times, even recently, and achieve an often surprising level of complexity and elaboration (pl. 269).

But again not standing still, and not taking to the reductive corner into which both critics and champions might have pinned him, the next year LeWitt created one of the most ambitious and complex works of his career, *Serial Project #1 (ABCD)*, 1966 (pl. 61). This work incorporates forms and ideas from the structures of 1963 and 1964 but clarifies and expands them into a rationalized system. It marks a significant shift, introducing seriality—which LeWitt has defined as “multipart pieces with regulated changes”¹⁹—and positioning LeWitt as one of the formative figures for Conceptual art. Giving precedence to ideas out of which visual forms could then be executed was firmly placed at the center of LeWitt’s art-making.

The following year, 1967, he wrote and published “Paragraphs on Conceptual Art,” a short text that would serve as a public manifesto not only for his own work but for the

movement of the same name that was emerging. "Sentences on Conceptual Art" followed in 1969.²⁰ These texts were not didactic but offered manifold propositions, guides rather than strictures, in order to open up and renew the possibilities of art. While writing has not been a sustained interest for LeWitt, the handful of texts he did write crystallized many of the ideas and concerns of artists at the time, and continue to have a relevance and resonance for practitioners and people interested in art. They touch on central issues of creativity, critical reception, and personal and public responsibility that are not confined to any particular style or period of art. Yet they also reinforce an understanding of LeWitt's own work; his structures and drawings perfectly parallel the clarity, precision, and open-endedness of these statements.²¹

As a key figure in the Conceptual art movement, LeWitt was invited in 1968 to contribute to a project titled "The Xerox Book," which would create a low-cost artwork that could be widely distributed. Each artist was given 25 pages. LeWitt responded, "I worked out a system of twenty-four permutations of 1,2,3,4 using the linear system. The changes were made by rotating the numbers in four sections of four."²² One page would be a summary of the resulting twenty-four combinations. LeWitt then made a leap that would have a profound impact: he executed two of the combinations in large-scale, using pencil on a wall, for an exhibition at the Paula Cooper Gallery in New York (pl. 86). This idea of the "wall drawing" would prove to be one of the most fruitful developments of LeWitt's career and a radical departure from previous generations, breaking with the tradition of painting on canvas even at the extremely large scale of the Abstract Expressionists.²³

While the wall drawings have been the most innovative and celebrated of LeWitt's achievements, works on paper have consistently been the seedbed for new ideas and a preoccupation of the artist. When he was at an impasse in the late 1950s, drawing was the activity that freed up his notions about issues of originality and reproduction, relationships between figure and ground, and working in series. Throughout the 1960s, drawings allowed him to test ideas and carry them forward with logic and creative freedom. For LeWitt, drawings are not illustrations of ideas that have been fully formed but ways of seeing those which might be further explored. Whereas he would be happy to have his own presence and hand absent in the structures and wall drawings, in works on paper his attentiveness and delight in materials, form, and color are amply evident. The tensions within his work as an artist deeply grounded in age-old traditions of art yet equally alert to experimental and new ideas are brought to taut balance and synthesized in the works on paper.²⁴

The same year that LeWitt executed his first wall drawing, 1968, he also conceived the even more radical and unusual work *Buried Cube Containing an Object of Importance but Little Value* (pl. 339). Literally burying a cube in the garden of some Dutch collectors, the work itself is unseen, invisible, the ultimate hidden cube, known by report only. The act of burial was recorded in photographs, nine of which were arranged in a grid to make the primary documentation and trace of this work. This hints at LeWitt's subtle and droll sense of humor. Two of the photographs show the artist, one standing at attention, facing the camera, the other digging the hole for the cube. This rare instance of LeWitt including an image of himself in his work or even in published material shows him in the process

of hiding a cube, the form with which he is so strongly identified. From then on the artist would, episodically, use photographs as another form of expression of his ideas, and in the second half of the 1970s he undertook several photographic projects (pls. 349–52). The most ambitious such work was *Autobiography*, published as a book in 1980, in which LeWitt summarizes his studio, his work, and life in 124 nine-part photogrids (pls. 345–48).²⁵

From 1968 through the end of the 1970s, books, prints, drawings on paper, wall drawings, and structures were closely related, the various media allowing different explorations and variations of ideas. The forms and practices which had been developed between 1965 and 1968 were elaborated and extended, and new ideas continued to emerge from this foundation. The most important example to show this attitude is *Incomplete Open Cubes*, 1974 (pl. 68), in which the idea of the work is expressed simultaneously in structures, drawings, and photographs.

The period from the late 1970s to the early 1980s marks a time of transition and breakthroughs, reflecting changes in both LeWitt's personal life and the art world. In 1978 the comprehensive survey of the artist's work was mounted by The Museum of Modern Art, New York. The challenging and formerly radical status of Minimal and Conceptual art in general and LeWitt's work in particular was now officially sanctioned. By the end of the seventies, many artists and critics were reassessing assumptions about and possibilities for art in a more fundamental way than at any time since the mid-sixties. Painting and other work of a more psychological and expressive nature, with explicit personal references and social and cultural content, were challenging the rational, intellectual, and systems-based art of which LeWitt's was a prime example.

Seeing a fifteen-year span of LeWitt's oeuvre in the MoMA survey led to a re-evaluation of an overly narrow and prescriptive view of his art. While certainly grounded in a rigorous intellectual approach, the beauty and sensuality found in the work took many people by surprise, including this viewer. In the catalogue for the exhibition, Robert Rosenblum opened the door to understanding LeWitt in relation to a broad spectrum of Western art, leading to unexpected ways to consider the work—for example, in relationship to the Renaissance painter Paolo Uccello and the Post-Impressionist Georges Seurat. Rosenblum wrote: "The venerable duality in Western art between universal reason and private aesthetic fantasy seems freshly reinvented within a contemporary context." He unabashedly characterized LeWitt's art as "stunningly beautiful," and Rosenblum's insights seem prescient of the ways in which LeWitt would move his work forward over the next two decades.²⁶

It is not unusual for a retrospective to lead to a reconsideration, even if unconsciously, by the artist of his or her work. LeWitt has not said himself that the 1978 survey was a significant influence on his development, but from today's vantage point, a distinct turning point can be seen in the late 1970s and early 1980s. Also shortly after the MoMA exhibition, important changes came in LeWitt's personal life. That year he began living with Carol Androccio, and in 1982 they were married. Although he had spent time in Italy every year since 1971, in 1980 he and Carol moved to Spoleto, in central Italy. While not completely abandoning the studio on Hester Street in lower Manhattan that

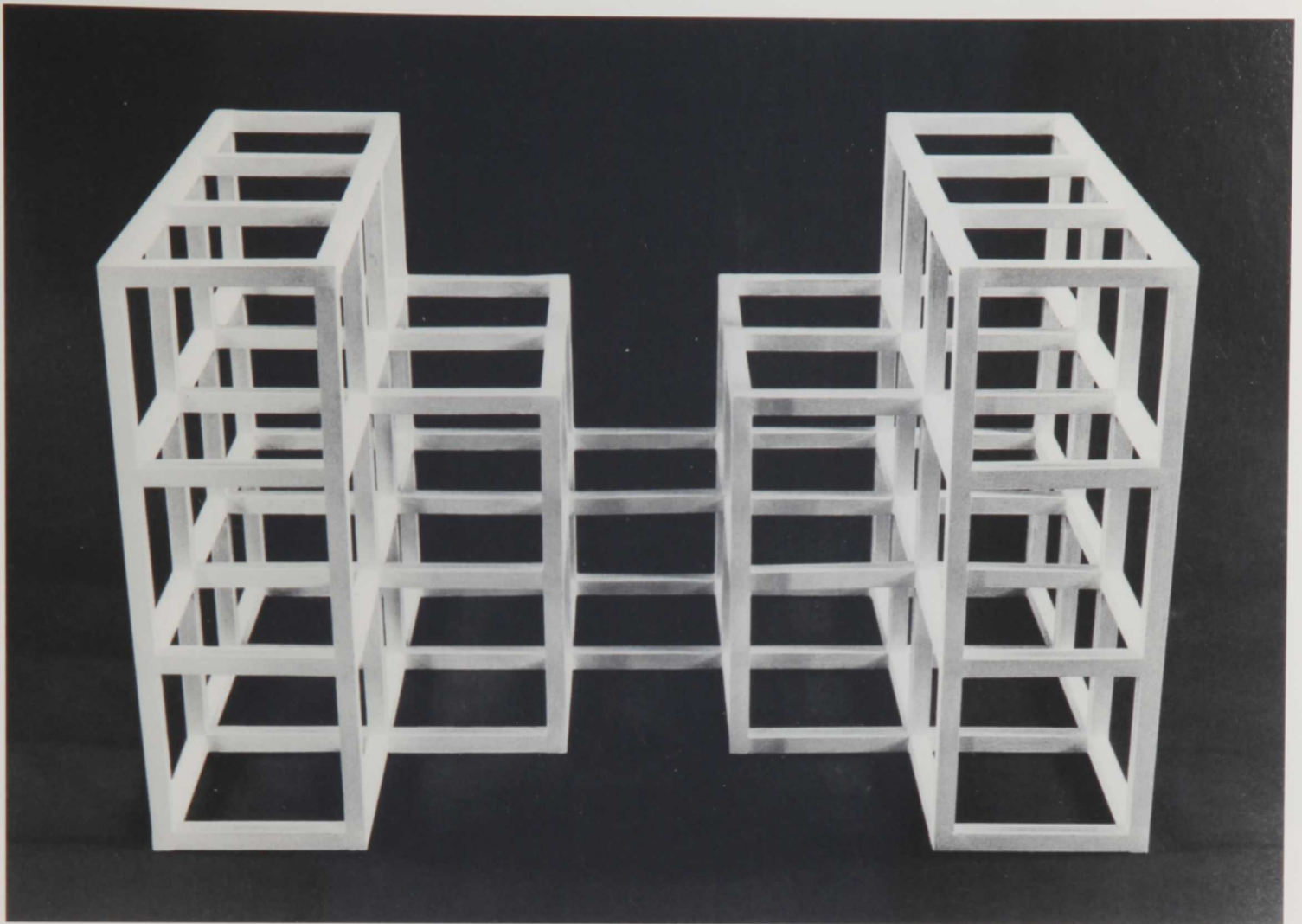


Fig. 7. *Cube Structure Based on Five Modules*, 1971–74. Painted wood. Collection of the Louisiana Museum, Humlebaek, Denmark.

he had occupied for twenty years, he was seldom there. The photowork *Autobiography* marks these pivotal changes in LeWitt's life.

Beginning in 1980 a variety of geometric shapes, but especially the circle, square, and triangle, emerge as autonomous subjects in the wall drawings and works on paper (pl. 142). By 1982, LeWitt had transformed these planar figures into three-dimensional forms, and for the first time he began to play with isometric projection. That same year LeWitt started to use ink washes in wall drawings, which introduced an unprecedented luminosity and sensuality of surface (pl. 152). Bolder forms, increasing spatial depth and complexity, and tonal color evidence the subtle influence of Italian Renaissance frescoes.

The open-cube structures also took on intensified optical play in the 1980s. The modules became finer in scale and denser in their layering, and the configurations began to show greater variety and complexity. While works from the 1970s suggest these possibilities, they remain restrained, with the cubic module dominant (fig. 7). In the 1980s, the overall form overtakes the modules—zig-zag meanders and ziggurats echo not only modernist architecture's rationalism but also ancient Mediterranean civilizations (pls. 272 and 277). The open-cube structures of the past decade are sometimes so elaborate that they suggest entire architectural complexes. Some are rendered in small, delicate units, and almost appear to be maquettes of vast, improbable visionary cities (pls. 273).

In the mid-1980s the simple, drawn lines that were the origin of the wall drawings and their dominant element through the 1970s were transformed into bands—structural and architectonic partners to the environments in which they were executed (pls. 230–32 and 226). Squares were supplanted by cubes, and triangles by pyramids, in myriad configurations; these quickly metamorphosed into linked chains and fragments, playing hide and seek with their architectural hosts (pl. 170). These ideas were pushed even further in 1988 for a grand installation in the Italian pavilion at the Venice Biennale. At the center of the room, irregular faceted forms jutted from the floor like white crystalline eruptions, what LeWitt would call “complex forms,” surrounded on the walls by fractured forms rendered in bright colors (pl. 254). Later he completely dissolved the wall as a visual support, with origami-like folded shapes extending without recognition of physical boundaries, opening up a freer and more indefinite sense of space (pl. 247).

Also in the mid-1980s, a new material was introduced for outdoor structures, concrete blocks, which could be obtained almost anywhere in the world, were relatively inexpensive, and like the elements of the early wall drawings could be deployed by workers with only basic skills. The first such structures were variations on the cube, the essential building block of LeWitt’s visual vocabulary (pl. 283). But he quickly developed more complicated ideas, and just as with the wall drawings, the more sophisticated the skills of the people executing these works, the more nuanced and subtle the results could be (pl. 294).

There was a marked increase in the number of commissions for both private and public spaces during the eighties. The new character of the wall drawings especially enabled LeWitt to create works that could hold their own in dramatic architectural settings. In the nineties, large-scale commissions, both wall drawings and structures, became an ever more important part of his work.

Without completely jettisoning earlier vocabularies, in the 1990s LeWitt moved into even freer and more playful ways of working. Contained forms in the wall drawings have given way increasingly to expansive, open-ended methods of composition—irregular bands, undulating waves, swirling nets, pulsing and fractured shapes, and most recently what LeWitt simply has called “blobs” (pls. 313–14, 326, and 329). His use of color has become more variegated and complex. In 1997, he began working often with acrylic paint, and the colors are now purer, sassier, and electric. A very recent proposal for new structures extends some of these new ideas into three-dimensional form (pls. 333–38).

Works on paper have remained integral to the development of new directions, and in fact have been an area of intensified interest in recent years. Gouache, an opaque cousin of watercolor, which allows greater saturation of color, is LeWitt’s preferred and almost exclusive medium for drawing on paper. He has made large series of works such as *One-, Two-, Three-, and Four-Part Combinations of Vertical, Horizontal, and Diagonal Left and Right Bands of Color*, 1993–94, a set of sixty-four 30 x 22-inch sheets (fig. 8). He has also pushed the scale to equal that of extremely large paintings on canvas, using single sheets that measure 5 x 10 feet, or in the case of *Four-Part Brushstrokes*, 1994, extending the length to twenty feet by joining four sheets of paper end to end, each measuring 4 x 5 feet (pl. 361).

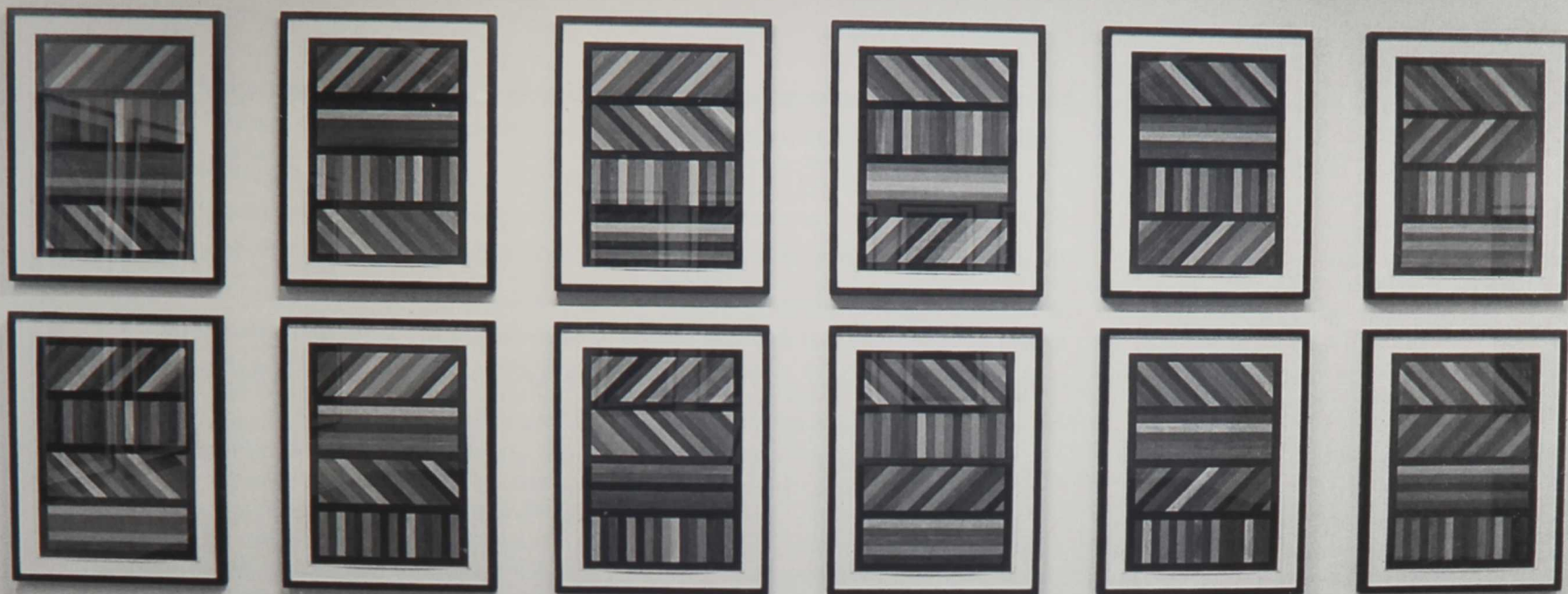


Fig. 8. Sol LeWitt, *All One-, Two-, Three-, and Four-Part Combinations of Vertical, Horizontal, and Diagonal Left and Right Bands of Color*, 1993–94. Gouache on paper. Detail of installation. Collection Museum of Contemporary Art, Chicago, restricted gift of Alsdorf Foundation, Lindy Bergman, Ann and Bruce Bachmann, Carol and Douglas Cohen, Frances and Thomas Dittmer, Gael Neeson and Stefan Edlis, Jack and Sandra Guthman, Anne and William J. Hokin, Judith Neisser, Susan and Lewis Manilow, Dr. Paul and Dorie Sternberg, Howard and Donna Stone, Lynn and Allen Turner, Martin E. Zimmerman, Kanter Family Foundation, Ralph and Helyn Goldenberg, and Marcia and Irving Stenn.

As with the very first wall drawing, the genesis for the most recent shift in LeWitt's work came out of a commission and a work on paper, this one done in 1998. In a recent interview LeWitt talks about the origin of the change:

Sometimes inadvertent and casual things can set my ideas into another direction. I was asked to do a poster for Lincoln Center. I decided to do something that was completely different, a one-time thing. Perhaps I felt, since it was an unusual kind of work, that that made it easier to cut loose. I started using curved lines and bright colors, everything that was completely different than what I was doing then. I thought I would do things differently for that one time only. But I liked the way the poster [pl. 395] came out, so I kept after it. That turned into what I'm doing now and a new way of thinking.²⁷

The enormous wall drawing commissioned by Christie's auction house for their new New York headquarters, with its brilliant undulations of color, exemplifies this shift (pl. 312).

In looking back over the work of the past twenty years, the internal logic of LeWitt's decision-making and basic working methods are consistent with those of the first half of his career. While geometry and sensuality have brought the work to a heightened physical and perceptual presence, the coherence and level of achievement have been high. LeWitt has circled back to earlier ideas, carrying them forward, reworking and transforming

them. In the most recent work, his unabashed experimentation of the early 1960s has yet again been absorbed and recapitulated.

LeWitt has maintained an astonishing openness to new concepts and experimentation. He has been fearless in reinventing the possibilities for his art, while never straying from the precision and clarity of decision-making that quickly became characteristic at the outset of his career. At every turn his work and his attitude toward the role of the artist, as well as the potential of art, have proved to be fertile ground for other artists. Both intimate and magisterial, open-ended in process and often iconic in result, the work of Sol LeWitt is among the great achievements of art in our time.

1. See the essay by John Weber, "Sol LeWitt: The Idea, the Wall Drawing, and Public Space," in this catalogue.
2. Alicia Legg, et al., *Sol LeWitt* (New York: The Museum of Modern Art, 1978).
3. See especially Susanna Singer, et al., *Sol LeWitt Wall Drawings 1968–1984* (Amsterdam: Stedelijk Museum, 1984); Jeremy Lewison, *Sol LeWitt: Prints 1970–86* (London: Tate Gallery, 1986); Susanna Singer, et al., *Sol LeWitt Drawings 1958–1992* (The Hague: Haags Gemeentemuseum, 1992); David Batchelor, et al., *Sol LeWitt, Structures 1962–1993* (Oxford: Museum of Modern Art, 1993); and Andrea Miller-Keller, et al., *Sol LeWitt: Twenty-Five Years of Wall Drawings, 1968–1993* (Andover, Mass.: Addison Gallery of American Art, Phillips Academy, 1993).
4. Sol LeWitt, "Paragraphs on Conceptual Art" (1967); quoted from Legg, *Sol LeWitt*, p. 166; Adachiara Zevi, ed., *Sol LeWitt Critical Texts* (Rome: I Libri de AEIUIO, Incontri Internazionali d'Arte, 1994), p. 79 (also reprinted in the Appendix in this catalogue).
5. *Sol LeWitt Prints: 1970–1995* opened at The Museum of Modern Art, New York, in 1996 and traveled to Houston, Cleveland, and Detroit. The exhibition was organized by Wendy Weitman.
6. For discussions of LeWitt in the context of various generations of contemporary artists, see, in this catalogue, Anne Rorimer's essay, "Approaches to Seriality: Sol LeWitt and his Contemporaries"; and Andrea Miller-Keller's "Varieties of Influence: Sol LeWitt and the Arts Community," which also discusses the LeWitt Collection.
7. Andrea Miller-Keller, "Excerpts from a Correspondence, 1981–1983," in Susanna Singer, et al., *Sol LeWitt Wall Drawings 1968–1984*, p. 25. Reprinted in Zevi, *Sol LeWitt Critical Texts*, p. 118.
8. Biographical information comes from various conversations with the artist throughout 1999, and from published sources. See especially Adachiara Zevi, "Sol LeWitt in Two and Three Dimensions," in *Sol LeWitt Critical Texts*, pp. 10–15; also Andrew Wilson, "Sol LeWitt Interviewed" (1993), reprinted in Zevi, *Sol LeWitt Critical Texts*, pp. 122–29.
9. Miller-Keller, "Excerpts from a Correspondence," p. 114.
10. Wilson, "Sol LeWitt Interviewed," p. 122.
11. Unpublished lecture from a symposium at the Queens Museum of Art, 1999, n.p.
12. Wilson, "Sol LeWitt Interviewed," p. 123.
13. Ibid.
14. For an overview of the influence of Muybridge's work on LeWitt and his peers, see *Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography*. (Andover, Mass.: Addison Gallery of American Art, Phillips Academy, 1992). LeWitt is discussed specifically in Jock Reynolds, "Framing Time," pp. 29–31.
15. For a discussion of LeWitt's three-dimensional structures, see Martin Friedman's essay, "Construction Sights," in this catalogue.
16. Sol LeWitt, in Legg, *Sol LeWitt*, p. 57.
17. Ibid., p. 59.
18. Ibid.
19. "Sol LeWitt, 'Serial Project No. 1'" (1966), quoted from Legg, *Sol LeWitt*, p. 170; Zevi, *Sol LeWitt Critical Texts*, p. 75 (reprinted in the Appendix in this catalogue).
20. See reprints of both texts in the Appendix.
21. For discussion of the impact of LeWitt's writings, see Andrea Miller-Keller's essay in this catalogue. The most comprehensive anthology of LeWitt's writings is in Zevi, *Sol LeWitt Critical Texts*, pp. 69–99. For brief commentaries by LeWitt, especially about individual works, see Legg, *Sol LeWitt*.
22. LeWitt in Legg, *Sol LeWitt*, p. 88.
23. See the essay by Brenda Richardson, "Unexpected Directions: Sol LeWitt's Wall Drawings," in this catalogue.
24. For a full overview of LeWitt's drawings on paper, see Singer, *Sol LeWitt Drawings, 1958–1992*.
25. See Adam Weinberg's essay, "LeWitt's *Autobiography: Inventory of the Present*," in this catalogue.
26. Robert Rosenblum, "Notes on Sol LeWitt," in Legg, *Sol LeWitt*, pp. 15–21; reprinted in Zevi, *Sol LeWitt Critical Texts*, pp. 301–17; quote in Legg, p. 16; Zevi, p. 304.
27. Gary Garrels, "A Conversation with Sol LeWitt," in *Open: The Magazine of the San Francisco Museum of Modern Art* 1 (Winter/Spring 2000), p. 33.



Brenda Richardson

When asked if he accepted as accurate a published description of himself as “the originator of wall drawings,” Sol LeWitt replied dryly, “I think the cave men came first.”¹ Though cave drawings are appreciated as art, the actual motivations of the cave dwellers in drawing on their walls may never be known. Few would suggest, however, that the graceful drawings discovered on prehistoric cave walls were products of self-conscious, informed, conceptual thinking about the nature and meaning of art and the boundaries between the artwork, the space in which it is presented, and its viewers.

LeWitt first drew an artwork on the wall in October 1968 for a group show at the Paula Cooper Gallery in New York. The artist had been thinking about working directly on the wall for more than a year.² He had come to feel that it was sensible to eliminate the mediating “support,” an approach that would reinforce the flatness he wanted in his drawings. In the first two clauses of a text he titled simply “Wall Drawings,” published in 1970, LeWitt wrote: “I wanted to do a work of art that was as two-dimensional as possible.... It seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall.”³

That first drawing on the wall—an untitled installation subsequently catalogued as *Wall Drawing #1. Series II 14 (A & B)*, a descriptive identification that derives from a serial system of permutations LeWitt generated in 1968—was an almost unimaginably radical act that dramatically influenced the evolution and sequential redefinitions of art over subsequent decades (pl. 86). The radicality of LeWitt’s wall drawing was not so much about drawing on the wall per se, which, as the artist himself notes, had precedents back to prehistory and, perhaps more to the point, had developed naturally within the sensibility current among LeWitt and his contemporaries in the mid-sixties. Rather, the revelation of this first wall drawing was in its frank temporality, its seeming obliviousness to issues of commercial viability, and in its conceptualizer’s denial of the exclusivity of authorial execution of a handmade artwork. These are the characteristics of LeWitt’s wall drawings that confound most viewers.

In terms of the marketplace, LeWitt’s wall drawings, quite simply, redefined the terms by which art could be purchased and owned. At the time of that first wall drawing, however, the artist was not thinking explicitly of the market issues: “I didn’t think about selling them but it wasn’t a ‘gesture’ as an anti-market ploy either. I never think about selling a work while doing it.”⁴ Eventually LeWitt worked out a system that might best be described as confirmation of custodianship, that is, a signed certificate and an accompanying drawing with directions (the certificate is a legal document that authenticates the work in any subsequent sale or transfer; see figs. 45–46). Such certificates of authentication have become common among contemporary artists (Carl Andre, Dan Flavin, Felix Gonzalez-Torres, and Jenny Holzer, among countless others) whose works are industrially fabricated and/or subject to unauthorized replication.

Fig. 9. *Wall Drawing #879*, 1998.
Acrylic paint. Courtesy PaceWildenstein,
New York.

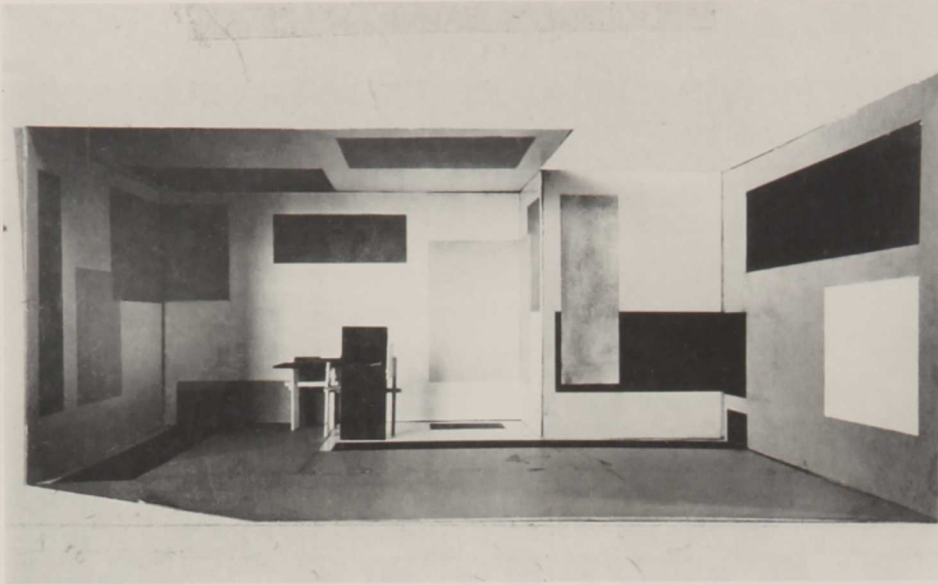


Fig. 10. Vilmos Huszar, Gerrit Rietveld.
View of model room (unrealized
project) proposed for the *Greater
Berlin Art Exhibition 1923*.

LeWitt's wall drawings are exceptional in this context, however. They are neither industrially fabricated nor assembled from commercially available components. The wall drawings are handmade, often requiring subjective decisions by the draftspeople and always reflecting idiosyncrasies in mark-making. (In fact, as LeWitt's wall drawings have grown ever more elaborate in recent years, satisfactory execution of the work's directions demands at least the supervision and often the hands of the artist's experienced, professional assistants.) Even more radically, however, LeWitt abjured

the proprietary rights imposed by his fellow artists. Until at least the mid-eighties, LeWitt held that his wall drawings, regardless of their "ownership" status, could be copied by others at will—assuming the copier conscientiously followed the artist's instructions. To LeWitt, a faithful copy was a compliment to him and to the artwork (even as such copying would more typically be construed as forgery and, depending on circumstances, very likely might be ruled illegal). Over the last decade, the artist's views on this complex subject have evolved, and he is now reluctant to endorse the notion of his wall drawings being executed without his explicit authorization and oversight. Reflecting recently on the issue of "copies" of his wall drawings, LeWitt acknowledged that his initial views were overly idealistic. At the time, he wanted to believe that "anyone with a pencil, a hand, and clear verbal directions" could execute credible versions of his wall drawings. On the evidence, he has come to understand that his confidence was unrealistic and he now concedes that he was mistaken in espousing such a position. LeWitt is explicit in articulating his concern that "bad copies" could masquerade as authentic LeWitt wall drawings and, consequently, debase the form. That is, however, an entirely different matter than variant artist-designed installations of the same wall drawing; LeWitt welcomes the existence of multiple versions of the works. "Ideas cannot be owned," LeWitt has written. "They belong to whomever understands them. The piece takes physical form and becomes an object. This object may be possessed."⁵

Seminal as LeWitt's 1968 move was, his decision to draw directly on the wall was not without a context. Artists throughout history have drawn and painted on the walls, floors, and ceilings of buildings as interior decoration or architectural ornamentation. In earlier centuries such work was often commissioned by church or state as a purposeful extension of its agenda. Equally significant in terms of LeWitt's turn to wall drawings are earlier twentieth-century artistic precedents. LeWitt points to the 1962 publication of Camilla Gray's monograph on modernist Russian art as having had a profound influence on the way he and other artists of his circle thought about their own art. Gray's book, *The Great Experiment: Russian Art 1863–1922*, focused prominently on the work of the Constructivists and Suprematists during the decade between 1910 and 1920 (fig. 18).

This was the first in-depth study, including extensive illustration of works previously unpublished, of a remarkable body of work that was a revelation for its inventive forms, experimentation with new media, and sociopolitical engagement. LeWitt describes the book as “crucial” to the evolution of his work in the early 1960s.⁶ Looking to the 1920s–30s, virtually every facet of Aleksandr Rodchenko’s art and thought is relevant to LeWitt’s development (as to so many others of his and the following generation of artists), including the Russian’s exploitation of seriality, a strictly controlled palette, integration of photography as artwork, book design, constructing sculpture of simple geometric forms in wood, and exploration of architecture and interior design as social engineering.⁷ The development of visual art as part of its larger setting also was advanced by early modernist Russian artists who became active collaborators in the theater and ballet, creating stage designs (painted backdrops and front curtains) that demanded architectural scale and implied projection into the audience’s space.

Ideas about the ways art and architecture, like theater, involve both time and space emerged concurrently in Germany at the Bauhaus and in Holland among the De Stijl artists. Beginning in 1920, Piet Mondrian treated his studio “as a neoplastic environment, ...attaching rectangles of primary colors to the walls,”⁸ and he used a similar scheme for the set design he created in 1926 for a play written by the Belgian painter Michel Seuphor. For the historic *Greater Berlin Art Exhibition 1923*, the Dutch artist Theo van Doesburg made a three-part wall painting, the Russian artist El Lissitzky created his *Proun Space* room installation that incorporated geometric shapes painted directly on the wall, and the Hungarian artist László Peri made a site-specific *Three-Part Space Construction* of painted-concrete wall forms.⁹ For the same exhibition, the Dutch artists Vilmos Huszar and Gerrit Rietveld collaborated on a design for a room (never realized) in which red, yellow, blue, black, and white rectangles painted on the walls, ceiling, and floors would animate the space and simultaneously demarcate and counter the interior’s basic architectural elements¹⁰ (fig. 10, compare with LeWitt’s *Wall Drawing #711* [pl. 259]). The synergy in this international conjunction of artists and ideas resulted in a period of exceptional art historical significance, and it was at this moment that installation art was presaged as an influential form.

Marcel Duchamp was among the most vital carriers to the United States of European modernism and its audacious and sometimes playful invention. Invited to design the installation for the 1942 New York exhibition *First Papers of Surrealism*, Duchamp choreographed a setting that prefigures work by LeWitt and, even more explicitly, the art of LeWitt’s close friend Eva Hesse.¹¹ Duchamp draped, wound, twisted, crisscrossed, and looped one mile of string through the exhibition space, from floor to ceiling, webbing the space, including over and among the freestanding partitions on which the art was displayed (fig. 11), thus creating physical impediments to the free movement of those wishing to view the exhibition. Even as the string installation was conceived as a kind of stage setting for a specific exhibition, it is impossible to look at photographs of Duchamp’s installation without understanding that it is an extraordinary and avant-garde exemplar of bodies of work that would emerge fully in America only a quarter century later. LeWitt knew



Fig. 11. Marcel Duchamp. *One Mile of String* installation for the *First Papers of Surrealism* exhibition, New York, 1942. Photograph collection of the Philadelphia Museum of Art; Marcel Duchamp Archive, Gift of Jacqueline, Peter, and Paul Matisse in memory of their mother, Alexina Duchamp.

nothing of Duchamp's string installation. But Duchamp's mantle, often said to have passed to Jasper Johns, belongs to Sol LeWitt. The Duchamp–LeWitt parallels are striking: dazzling intellect put in the service of visual art; conceptual playfulness wedded to rigorously controlled form; sophisticated engagement with literature, music, dance, and the intersection of art and social issues; extreme personal modesty contrasting with forceful clarity of conviction; expression in a wide range of media, some highly experimental; and, most obvious, unwavering commitment to art as idea.

Other artists were moving to the wall and thinking more dimensionally during this period, too. By the mid-1940s Henri Matisse was drawing studies directly on the wall and applying paper cutouts to the wall. In the late 1940s Jackson Pollock, and by 1950–51 Barnett Newman, had introduced large scale to “easel” art (stretched and painted canvases), creating works of such size and authority that they commanded not just walls but entire rooms. By the mid-sixties artists claimed architectural scale and landscape as arenas for artistic action. Washington's Corcoran Gallery of Art hosted the landmark exhibition *Scale as Content* in 1967, featuring Ronald Bladen, Barnett Newman, and Tony Smith sculptures of such large dimensions that formerly they would have been conceived only for outdoor display. Painters too increased the dimensions of their canvases: by 1965

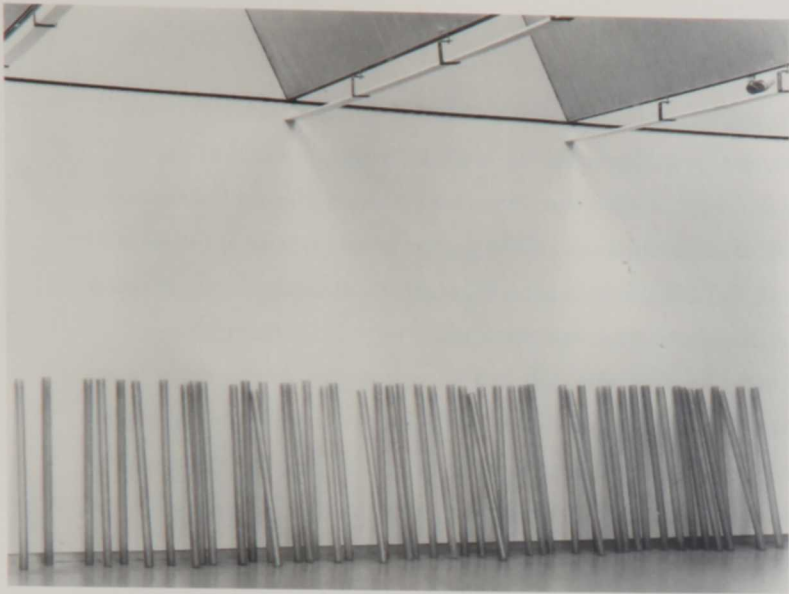
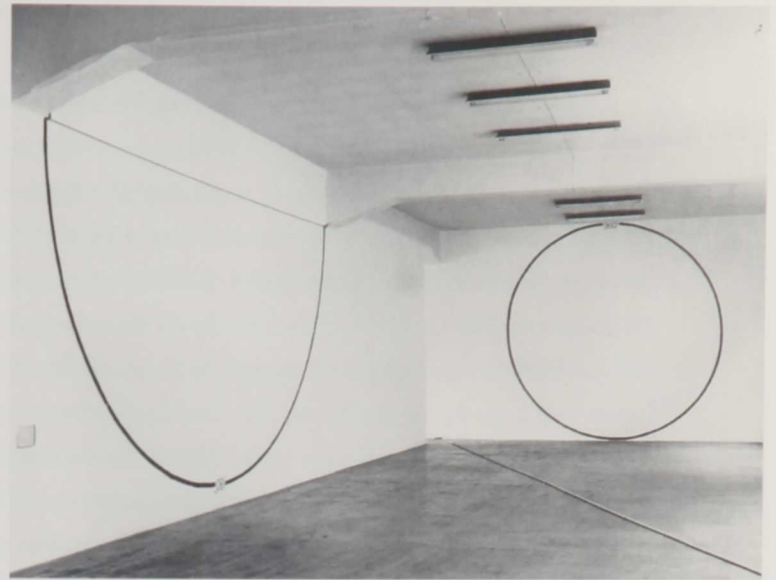


Fig. 12. Eva Hesse, *Accretion*, 1968.
Fiberglass and polyester resin.
Collection of the Kröller-Müller
Museum, Otterlo, the Netherlands.

Fig. 13. Mel Bochner, *Degrees (180°, 360°)*, 1968–70. View of installation
at Galleria Sperone, Turin, 1970.
Cord, nails, and charcoal on wall.
Courtesy of the artist.



Frank Stella was painting stretched canvases more than twenty feet in length, and Al Held showed wall-sized works in his 1967 exhibition at the André Emmerich Gallery.

It was impossible to present painting and sculpture of such dramatic size without implicating the spaces in which the works were presented. Walls, floors, and ceilings became, almost by definition, part of the artwork. And certain artists were already addressing architectural interiors as explicitly integral to their art. Sol LeWitt's earliest wall and floor structures date from 1962–63, and his earliest modular structures were created in 1964. From 1965, the seductive glow of Dan Flavin's fluorescent light sculptures appropriated everything (and everybody) in their vicinity. Beginning in 1966, new forms included Carl Andre's floor grids, Donald Judd's wall stacks, Barry LeVa's floor distribution pieces, and Bruce Nauman's neon wall sculptures. Also in 1966, Andy Warhol papered the Castelli Gallery with his *Cow Wallpaper* (an installation that must have resonated with LeWitt, as with so many others). In 1967–68 Richard Tuttle created his dyed and shaped cloth pieces, conceived for display on either the wall or the floor, and in the same year James Turrell reshaped interiors with his projected light images.

Cast shadows and negative space became significant components of artworks, none more so in relation to LeWitt's art than those in Eva Hesse's work (like the progression of shadows cast by Hesse's *Accretion* of 1968, a long row of fiberglass tubes leaned along a wall, fig. 12). Hesse's work from 1965 until her death in 1970 reveals its indebtedness to LeWitt and, the evidence of their art suggests, vice versa. The seriality and geometric order of Hesse's drawings inextricably link them to LeWitt's drawings of the same years. Mel Bochner's work, too, echoes LeWitt's at this time (and, as with Hesse and LeWitt, vice versa). The relationship among LeWitt, Bochner, and Hesse was especially close, and their shared dialogue about art and ideas is evident in the overlapping sensibilities of their work. Bochner's 1969 *Degrees*, a wall installation (fig. 13), reflected his intellectual engagement with geometry and numbers and, introducing the bold language of his rigorously beautiful measurement works, almost certainly had significance for LeWitt's future discourse. As LeWitt wrote in his "Sentences on Conceptual Art" (1969), "The words of one artist to another may induce an idea chain, if they share the same concept."¹²

In March 1969 one of the most important exhibitions in the history of modern art, featuring much of this new work (including a LeWitt wall drawing), opened at the Kunsthalle Bern in Switzerland. Organized by the renowned curator Harald Szeemann, *When Attitudes Become Form* included the work of sixty-nine artists whose art looked like nothing conventionally defined as “art.”¹³ Szeemann’s exhibition catalogue is astonishing in its documentation of an artistic revolution that took place over little more than a half-decade in which art and ideas became virtually indistinguishable. As the artist Scott Burton wrote in an eloquent preface to the catalogue, “Art has been veritably *invaded* by life, if life means flux, change, chance, time, unpredictability. Sometimes the difference between the two is sheer consciousness, the awareness that what seemed to be a stain on the wall is in fact a work of art.”¹⁴

Perhaps the most compelling question about Sol LeWitt’s wall drawings is what they mean. They are beautiful as visual art, and they are intelligent as Conceptual art. But what is any given wall drawing when it doesn’t exist, that is, when it’s been painted out and has object definition only as a certificate and a diagram? In his text for *When Attitudes Become Form*, Scott Burton, writing of a temporary installation (a Bill Bollinger rope piece), could as well have been writing about LeWitt’s wall drawings:

*The most fundamental law of nature is that everything that exists in space also exists in time; artists today work with that knowledge in unforeseen ways.... But what happens to it when it is disassembled? Does it still exist? If so, does it exist as rope, as potential art, or as art? Its installation is made synonymous with its existence, whereas a painting or fixed-form sculpture, no matter how radical its esthetic, does not literally cease to be when it is in storage. The ontological instability of the Bollinger piece introduces, on the psychological plane, an experience of anxiety about being, which has been the chief subject of philosophy since Descartes. Consciousness as proof of existence is translated in esthetic terms: conception as method of creation.*¹⁵

Since that first work in 1968, LeWitt’s wall drawings as ideas have dramatically advanced not only our definition of what an art “object” can be but also our understanding of how intimately and provocatively art can penetrate our daily lives. Like LeWitt’s books, which are (counterintuitively) so closely related to the wall drawings, these are works that exist in a particular time and place, that is, in a unique relationship not so much with the viewer’s eyes as with the viewer’s mind and sense of being. (The books, it is true, like the drawings on paper that LeWitt generates so prolifically and with such incredible energy and invention, exist as tangible things that do not go away at the end of an exhibition or when a house is sold or redecorated.) In the course of more than three decades, however, all of these interrelated works—drawings on paper, books, and wall drawings—have evolved markedly in terms of what they look like. They have matured with the artist and, in aesthetic terms, they have grown bolder and more dramatic. The earliest wall drawings were precisely that: transferences to the wall of LeWitt’s exquisite, delicate, nearly ethereal drawings on paper. In other words, the artist (or designated

assistants or draftspeople) more or less transcribed a preexisting work, adjusting for scale and adapting materials to wall surfaces typically less forgiving than paper. These early wall drawings had no inherent relationship to their location.

Andrea Miller-Keller queried LeWitt as early as 1981–83 about the apparent shift in his wall drawings “from being chaste and reticent to being more assertive, sometimes very colorful and occasionally even exuberant.” To which LeWitt replied, “When presented with the scale that walls have one must begin to engage their physical properties. The theatrical and decorative are unavoidable and should be used to emphasize the work.”¹⁶ The work makes it very clear that initially LeWitt developed his ideas by moving sequentially through his preferred media—books, then drawings on paper, and finally drawings on the wall. Later (certainly by 1980, perhaps earlier), and specifically in response to his experience with wall-works, the artist seems to have reversed the conceptual sequence, processing ideas first in wall drawings, then translating them in drawings and books. Whatever the sequence of influence from one medium to another, the dialogue among these works has been essential to LeWitt. The link between wall drawings and the ostensibly very different media of books and discrete drawings on paper is about rational permutations of a given idea, about seriality and conceptual coherence, about each new installation (or sheet of paper or page of a book) building on the one that came before. As we turn the pages, literally or metaphorically, we develop a context and come to see the whole as a product of each preceding part.

LeWitt’s wall drawings were created essentially without regard for the specifics of their architectural settings for only about two years. A turning point for the work occurred in the summer of 1970 with *Wall Drawing #51* in Turin (pl. 97), for which LeWitt’s directions were site-specific (“All architectural points connected by straight lines”); the drawing was created by three draftsmen using blue chalk snap-lines to demarcate “every possible connection between corners of light switch plates, elevators, door frames, and walls.”¹⁷ In LeWitt’s own words, “the theatrical and decorative” thereafter informed each and every drawing idea, and the wall-works came to inhabit rather than just visit their sites. It was between 1973 and 1976 that the artist’s respect for the function of language was made most explicit in the wall drawings. In some wall-works of those years, words were incorporated by the artist as integral visual components, sometimes nearly dominating the abstract geometric forms to whose shapes they conformed. In certain of the memorable “location” drawings of this period (for instance, *Wall Drawing #274*, “The location of six geometric figures,” 1975) the crayon shapes served as corrals for LeWitt’s meticulous written instructions—words that carry the force and rhythm of concrete poetry. In other wall drawings (notably the extraordinarily complex 1976 installation at Spoleto’s Torre Vecchio, *Wall Drawing #301*, “The location of lines and geometric figures,” pls. 132–33) LeWitt’s words cannot be corralled, and the neatly penciled, block-printed fragments of language distinctly dominate the lines and figures. The artist’s succinct but somehow always evocative verbal directions consistently accompany the wall drawings (sometimes printed as a formal design element in the work, sometimes in a nearby printed label), though in recent years words have subtly assumed the role of subtext more than text.

The next notable evolution in the work came in 1975, when LeWitt introduced new ground colors. Until then, the wall drawings had been limited to black or colored pencil, crayon, or chalk on white grounds. But for *Wall Drawing #245*, drawn in April 1975 at the Daniel Weinberg Gallery in San Francisco, LeWitt specified a black ground; and for *Wall Drawing #254*, drawn in May 1975 at The Baltimore Museum of Art, the artist called for a yellow ground. In 1975, too, LeWitt began delegating significant compositional decisions to the draftspeople. Although the Weinberg and Baltimore drawings were very different in appearance, the artist's directions for the two works were exactly the same: "White lines from the center of a [black/yellow, respectively] wall to specified random points. (The specific location of the points is determined by the draftsman.)" The distinctiveness of multiple installations of the same wall drawing idea derives primarily from three variables: architectural setting, color, and the decisions and technical handiwork of the draftspeople.

Other innovations followed year by year. In late 1975 geometric shapes appeared in outline in wall drawings (initially in the "location" works and then as independent geometric abstractions); by 1980 the shapes could be filled with parallel lines in a single color and, slightly later, contrasting colors. In 1981 LeWitt introduced geometric shapes solid with color; black India ink and toned India ink washes as a medium; secondary colors (orange, purple, green); shades of gray; and isometric projections. Color ink washes were not used until 1983. Increasingly, the wall drawings encompassed whole rooms, extended interiors, fixed architectural elements, and even moved outdoors. LeWitt's wall drawings consistently reconfigure spatial perceptions. The wall-works, now often vibrant with color and always irresistible in their visual appeal, are never simply decorative because they so clearly reflect the logic and conceptual complexity of their ideas. Some of the wall drawings give definition to the features of their sites, while others counterpose the architectural forms to which they are applied.

The diverse optical effects that characterize camouflage in nature bear a coincidental relationship to certain of LeWitt's pattern applications. Many plants and animals survive and prevail by virtue of the protective coloration or disruptive patterning that camouflages

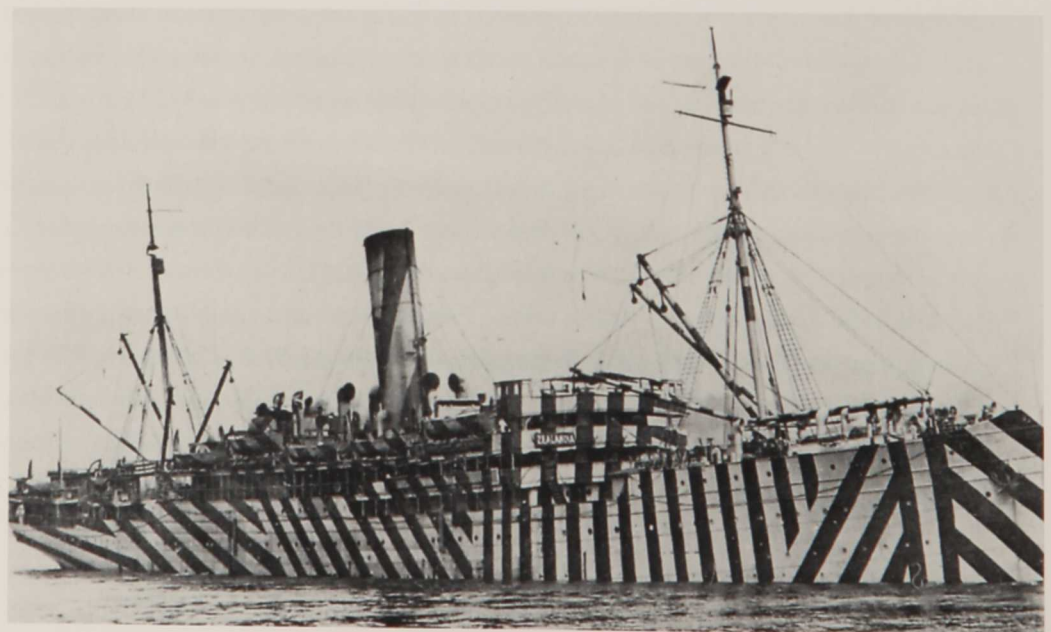


Fig. 14. The Royal Holland Lloyd's *Zealandia* camouflage-painted in a black-and-white striped dazzle pattern for World War I duty.



Fig. 15. Sol LeWitt, *Projecting Form* (black and white camouflage), ca. 1963. Painted wood. Collection of Tom and Jane Doyle, Roxbury, Connecticut.

them from predators. Beginning in World War I and based specifically on an understanding of the effectiveness of natural camouflage, international military forces introduced camouflage programs to protect troops, artillery, supplies, and ships. Disruptive patterns (first used by the British and dubbed “dazzle painting”) were designed especially to camouflage ships; bold striping and geometric forms were painted on naval vessels to disguise their shape and length and to confuse the enemy about the direction in which the ship was moving (fig. 14). Although LeWitt is not familiar with dazzle painting per se, he created a work in the early sixties that he describes as “a camouflage piece.”

A three-part relief sculpture of painted wood, it is constructed of a horizontal beam cantilevered off a deep-sided square panel attached to the wall (fig. 15). All three elements are painted in the same bold black-on-white pattern of jagged-edged abstract shapes. This is a classic “disruptive” camouflage pattern, a form of camouflage made all the more effective in nature by virtue of being pattern-on-pattern.¹⁸ LeWitt has used patterns for wall drawings that look similar and work to much the same effect: the applied design counters the viewer’s intuitive understanding of known structural forms, thus demanding a heightened perceptual and conceptual focus on the configuration of the architectural setting (see pl. 248).

In the 1990s LeWitt began to favor acrylic as the primary medium for his wall drawings. It was the first new medium to be used consistently since he introduced India ink in 1981 and the first medium to alter the fundamental aesthetic course of the wall drawings. By adding acrylic to his regular inventory of materials, he began working on walls in what is technically a painting medium. Pencil, crayon, chalk, and ink—the materials used by LeWitt for his wall drawings since 1968—are traditionally identified as drawing media.¹⁹ LeWitt continues to use the term “wall drawings” for this body of work, regardless of the medium in which the work is executed. Acrylic (and, in short order, the varnish layers sometimes added to give the acrylic works their density and high gloss) revolutionized both the style and technique of LeWitt’s wall drawings.

If—in purposefully somewhat anthropomorphic terms—the wall drawings evolved from reserved and evanescent (1960s) to calculated and austere (1970s) to colorful and exuberant (1980s), the works of the 1990s are audacious and unyielding. In their most neutral incarnation—as stand-alone “paintings” presented in, say, group exhibitions and without any inherent relationship to their settings—the more recent wall drawings are frankly decorative. LeWitt’s superheated 1990s palette features brilliant, intense hues; the drawings’ simple geometries in arcs, waves, and rectangles, often intersecting at unexpected conjunctions, are composed of broad bands and sometimes include “framing” bands. Altogether, these late 1990s wall drawings are appealing, complex, and theatrical at the same time.

The most surprising element of recent wall drawings (for example, *Wall Drawing #901*, 1999, pl. 326) is a fluid form described by LeWitt as “a blob,” the name presumably

inspired by the amorphous viscosities of science fiction and horror films. LeWitt's blob also fits generally within the family of shapes created by Matisse in his cutouts, and performs much the same function (as is evident, for example, in a Matisse cutout like *Black and Violet Arabesques on an Orange Background*, 1947). This is not at all surprising, given that the blob entered LeWitt's work at about the time he was offered the prestigious and high-profile commission to decorate the two-story, window-walled entrance foyer of Christie's at Rockefeller Center in New York City. It would be natural for LeWitt to look again at the masterly decorative schemes from the last decade of Matisse's life. (One of the most important of those works, *The Swimming Pool* of 1952, is in the collection of New York's Museum of Modern Art and is a Matisse with which LeWitt would be intimately familiar.)

LeWitt's decoration for Christie's entrance, *Wall Drawing #896, Colors/Curves*, 1999, is a stunning artistic achievement and definitively raises the bar for public art (pl. 312). Tantalizing segments of color and shape are visible from the building's exterior, framed in the vertical rectangles of second-floor windows and street-level glass doors. The interior space is more compressed (smaller, and higher) than expected. Waves of deep contrasting or complementary colors—orange/blue, red/green, black/violet, black/yellow, black/white—cover the walls in shapes made utterly compelling by the harmony of their asymmetrical dialogue with the architectural elements of the space. The design of the overhead window-wall is sheer brilliance. Large, white, skewed-ellipse shapes are rhythmically fragmented by the window and black-painted wall verticals. Slowly, the viewer visually reconstructs the primary forms, living the illusion that the ellipses hold their shape as they span the “cutouts” of window light. *Colors/Curves* is an enchanting homage to Matisse and, without question, a transcendent expression of LeWitt's conceptual and visual gifts. There is not so much as a hint of the ephemeral in this work. One senses that Sol LeWitt may be in conversation with his cave-artist forebears. By now, LeWitt has created many other “permanent” site-specific wall drawings, but *Wall Drawing #896* clearly stands apart: the artist conceived this mural painting, in its historic location, to be unique and forever.

Whatever the evolving mood of the work or the attitude of the artist over these three decades, the wall drawings have been consistently graceful, seductively beautiful, and intellectually rigorous. Much of the awe and delight in the wall-work derives from the surprising visual splendor that is drawn from verbal directions that are reticent, straightforward, and commonsensical (very much like the artist himself). LeWitt originated and fostered this new art form with clarity, generosity, and humility. He writes about art so directly and honestly that he seems to suggest that what he does is simple, somehow a small and humble thing. He keeps no secrets. LeWitt's “Paragraphs on Conceptual Art” (1967), “Sentences on Conceptual Art” (1969), “Wall Drawings” (1970), and “Doing Wall Drawings” (1971) spell out everything one needs to know about his artistic endeavor and his convictions in relation to the wall drawings.²⁰ Mel Bochner said that the main thing he and Eva Hesse learned from Sol LeWitt was “a sense of ordered purposefulness. You did your work as clearly as you could; what you didn't know, you made apparent you didn't know. That's a lot more important than maybe it sounds.”²¹

I am indebted to my colleagues Alicia Legg, Andrea Miller-Keller, and Susanna Singer. It is impossible to write credibly about Sol LeWitt's wall drawings without relying on their work. For illustrations and directions on individual wall drawings as well as for detailed information about materials and techniques, readers should refer to two volumes edited by Susanna Singer, *Sol LeWitt Wall Drawings 1968–1984* (1984) and *Sol LeWitt Wall Drawings 1984–1992* (1992). In addition, the extraordinary publication documenting the landmark 1993 retrospective exhibition of LeWitt's wall drawings at the Addison Gallery of American Art, with its informative text by Miller-Keller, is indispensable.

1. Quoted from Andrea Miller-Keller, "Excerpts from a Correspondence, 1981–1983," in Susanna Singer, et al., *Sol LeWitt Wall Drawings 1968–1984* (Amsterdam: Stedelijk Museum, 1984), p. 21. It was curator Alicia Legg who described LeWitt as "the originator of wall drawings," in her introduction to the important 1978 catalogue published to accompany the retrospective exhibition of LeWitt's work that she organized for The Museum of Modern Art.

2. Miller-Keller, "Excerpts from a Correspondence," p. 18.

3. First published in 1970, quoted from the reprint in "Writings of Sol LeWitt," in Alicia Legg, et al., *Sol LeWitt* (New York: The Museum of Modern Art, 1978), p. 169 (reprinted in the Appendix in this catalogue).

4. Miller-Keller, "Excerpts from a Correspondence," p. 18.

5. See Miller-Keller, "Excerpts from a Correspondence," pp. 19, 22. Sol LeWitt articulated his revised views on "copies" of his wall drawings in a telephone conversation with the author on 9 October 1999.

6. LeWitt called out the importance of the Gray book to him and his contemporaries in a telephone conversation with the author on 23 August 1999. The Gray book was published in New York by Harry N. Abrams in 1962.

7. See Magdalena Dabrowski, Leah Dickerman, and Peter Galassi, *Aleksandr Rodchenko* (New York: The Museum of Modern Art, 1998).

8. Mildred Friedman, ed., *De Stijl: 1917–1931, Visions of Utopia* (Minneapolis and New York: Walker Art Center and Abbeville Press, 1982), p. 230. See also Nancy J. Troy, *The De Stijl Environment* (Cambridge, Mass: MIT Press, 1983), for a comprehensive overview of this material.

9. See Margit Rowell, *The Planar Dimension: Europe, 1912–1932* (New York: The Solomon R. Guggenheim Museum, 1979), featuring Rowell's important text, "The Planar Dimension 1912–1932: From Surface to Space," pp. 9–31, a thoughtful exploration of developments in art that have particular application to LeWitt's work; see also pp. 136–37 (*Peri's Three-Part Space Construction*) and pp. 138–39 (*Lissitzky's Proun Space*).

10. See Friedman, *De Stijl*, p. 178 (reproduced in color).

11. Such Hesse works as *Right After*, 1969 (Milwaukee Art Museum), and *Untitled*, 1970 (Whitney Museum of American Art, New York), bear a stunning formal relationship to Duchamp's *One Mile of String* installation. Responding to an inquiry from the author (May 1999), Sol LeWitt reported that he was not familiar with Duchamp's *One Mile of String*. Given the close relationship between LeWitt and Hesse and their constant discussions about art, this is persuasive evidence that Hesse too was unaware of the Duchamp work.

12. Sentence #14 in "Sentences on Conceptual Art" (1969), quoted from Legg, *Sol LeWitt*, p. 168.

13. LeWitt's contribution to the exhibition was *Wall Drawing #12: Drawing Series I 1 (A & B) and III 1 (A & B)*. Although *When Attitudes Become Form* was on view at the Kunsthalle Bern from 22 March to 27 April 1969, this work is documented in Singer, *Sol LeWitt Wall Drawings 1968–1984*, p. 164, as having been drawn by Markus Raetz in May 1969. Presumably March 1969 (rather than May 1969) was the date of the wall drawing's execution.

Of the sixty-nine artists in the exhibition, Hanne Darboven, Eva Hesse, and Jo Ann Kaplan were the only women included, with the work of both Darboven and Hesse closely linked to that of LeWitt.

14. Scott Burton, "Notes on the New," *When Attitudes Become Form: Works-Concepts-Processes-Situations-Information* (Bern: Kunsthalle Bern, 1969), n.p.

15. *Ibid.*

16. Miller-Keller, "Excerpts from a Correspondence," p. 19.

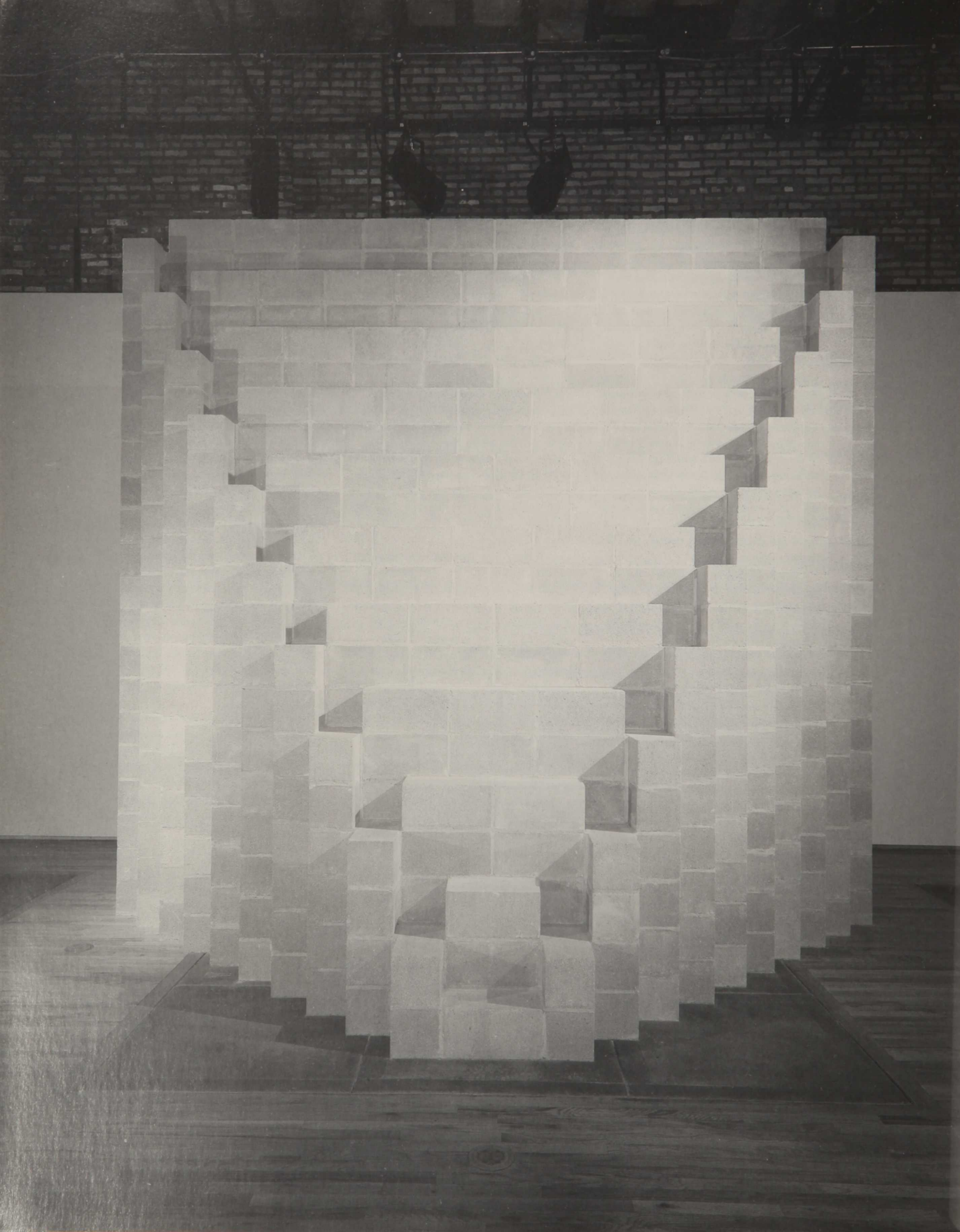
17. Andrea Miller-Keller, "Sol LeWitt: Twenty-Five Years of Wall Drawings," in *Sol LeWitt: Twenty-Five Years of Wall Drawings, 1968–1993* (Andover, Mass., and Seattle: Addison Gallery of American Art and University of Washington Press, 1993), p. 42.

18. LeWitt personally called his "camouflage piece" to my attention in a telephone conversation of 23 August 1999, after he had read the final manuscript of this essay in which I addressed the coincidental relationship between patterns in certain of LeWitt's wall drawings and the patterns used in military dazzle (camouflage) painting. LeWitt's camouflage piece has never been catalogued, published, or professionally photographed. The piece belongs to sculptor Tom Doyle, to whom LeWitt traded it at the time it was made in the early 1960s. LeWitt's camouflage piece today hangs in the Connecticut home of Tom and Jane Doyle. I want to express my warmest appreciation to the Doyles who, at LeWitt's request, photographed the painted sculpture in situ in order to provide me with snapshot images of the work.

19. Since artists of the twentieth century have used a variety of media on a variety of supports—without regard for traditional distinctions between materials—cataloguers are often challenged as to how to categorize works. For formal cataloguing purposes, most American museums identify works by their support rather than by their medium. Accordingly, an acrylic-on-paper is a drawing; an acrylic-on-canvas (or on board or wall) is a painting. Similarly, an ink-on-paper is a drawing, but an ink-on-canvas is a painting. Such distinctions, based on the artwork's support rather than its medium, are generally practical in relation to museum storage systems and conservation specializations (art conservators specialize and are trained on the basis of support materials, e.g., paper, canvas, wood, metal).

20. All four of these texts are reprinted in the Appendix in this catalogue. I borrowed the title of the present text, "Unexpected Directions," from Sentence #11 of LeWitt's "Sentences on Conceptual Art."

21. Mel Bochner, quoted in Lucy Lippard, *Eva Hesse* (New York: New York University Press, 1976), p. 201.



Martin Friedman

Imagine an artist first associated with the purist view of form generally known as Minimalism—in fact, one of the progenitors of its uncompromisingly anti-expressionist theology—suddenly making enormous, softly contoured, brightly colored sculptures, some planned to be thirty-six feet high and fifty feet long. Might the unimaginable be happening: could Sol LeWitt be entering a heady romantic phase? So exotic are these new entities, particularly in relation to his readily identifiable geometric structures, that you might think they dropped in from outer space. In vivid contrast to his production of the last four decades, these incipient artistic extraterrestrials are less about stasis than movement. Some, in fact, seem to be in the process of inflating or deflating.

However improbable these multicolored, quasipneumatic forms might seem in the LeWitt canon, they are by no means his illegitimate artistic progeny. They were planned for a forested site in the New Jersey Pine Barrens where, ideally, LeWitt says, there could be as many as a dozen pieces in individual settings; and, for all their seemingly relaxed presence, they derive from meticulously detailed schematic drawings that resemble a surveyor's land contour studies. Yoshitsugu Nakama, LeWitt's longtime model-maker, has translated their paisleylike outlines to volumes in a group of fiberglass maquettes. (pls. 333–38). Even if their projected scale, rotundity, and glossy, intense color suggest a radical break with his heretofore consistently geometric imagery, their immediate ancestry is readily detectable. Their sinuous, if quirky, outlines were largely anticipated in his drawings of the early 1990s, especially those whose wide bands of loosely brushed color coalesced into quasigeometric shapes, some looking like squeezed circles. Slightly earlier sculptural antecedents are the stark-white, sharp-edged "complex forms" LeWitt fabricated in wood and aluminum in the late 1980s. But even more immediate precedents are his wall drawings—actually paintings—of the past few years, those great oceans of color whose soft organic contours subliminally allude to landscape contours, distant horizons, even to human anatomy.

Although Sol LeWitt may have seemed to be pursuing different stylistic directions in his structures and wall drawings, they have always been inextricably related: his work in one medium has always affected that in the other. Even when their forms have varied widely, they have shared imagery and concepts of generation. Now, as revealed by the maquettes for the large constructions proposed for the Pine Barrens in response to a possible commission (whether or not they are realized at full scale), the artist is bringing together two long-separated aspects of his work, the theoretical and the sensuous. Not since the early 1960s, when he painted his first geometric constructions with vivid reds, blues, and yellows, has he embraced color with such gusto. LeWitt's arrival at his current vocabulary of soft curves, weighty masses, and full-throttle primary and secondary colors is the latest stop on a stylistic journey that began some forty years ago.

Fig. 16. Sol LeWitt, *Irregular Progression*, 1997. Concrete block. Courtesy Rhona Hoffman Gallery, Chicago.

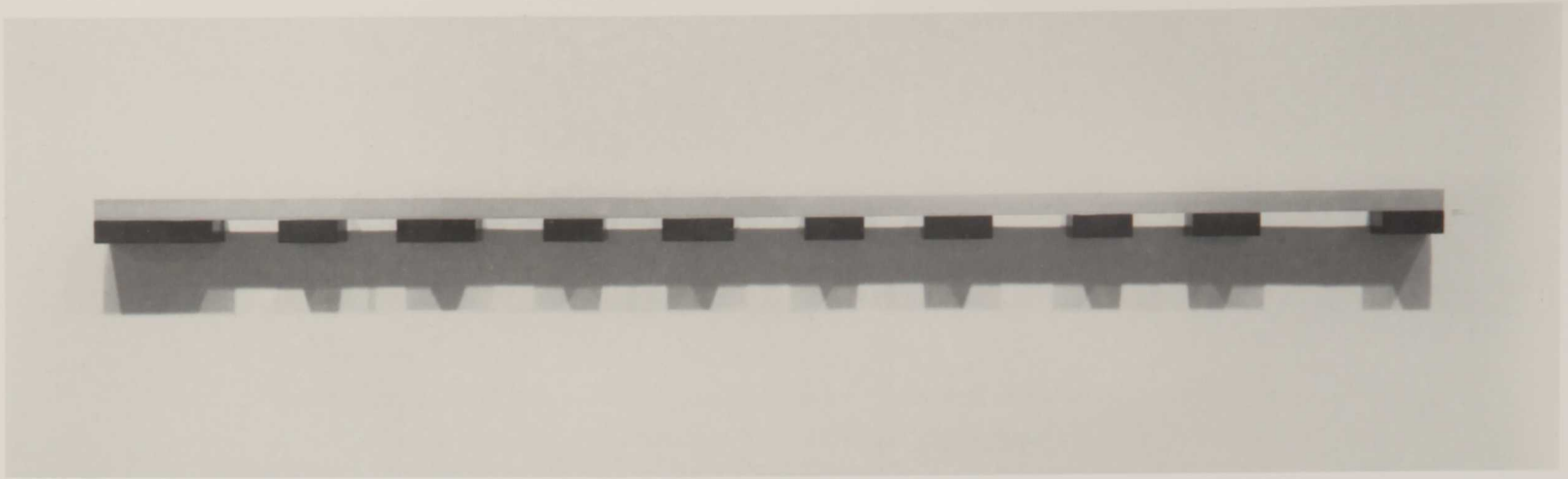
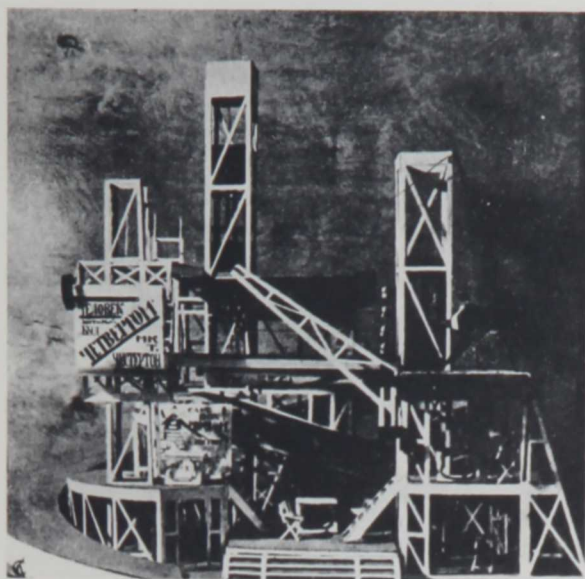


Fig. 17. Donald Judd, *Untitled*, 1965. Aluminum. Collection of the Whitney Museum of American Art; Purchase, with funds from the Howard and Jean Lipman Foundation, Inc.

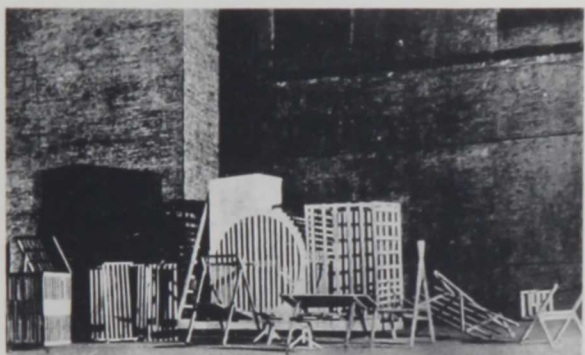
In the early 1960s, The Museum of Modern Art was a fertile, if unofficial, seedbed for a vital new American geometry. Among the many artists employed there were LeWitt, Dan Flavin, Robert Mangold, and Robert Ryman, the last three as museum guards. Lucy Lippard, soon to achieve prominence as an influential writer on Conceptual art, worked in the museum's library. During his MoMA days, 1960 to 1964, LeWitt was initially assigned to the bookshop and later to the reception desk outside the administrative offices, a 5:00 to 10:00 P.M. job that allowed him to make his own work during the day. Not only did the young artists compare notes on what was on view in the galleries, they also conversed about their own work and continued to do so, long after museum hours, at each other's studios. Though each had definite ideas about making art, they agreed, says LeWitt, that whatever they made should be about itself only, not about the individual artist's ego or emotional state while creating it. They shared the view that painting was mired in an expressionistic morass. In part, they felt, the problem lay in its inherent flatness. Radical measures were called for. Perhaps the best solution, therefore, would be to have the canvas project from, or even leave, the wall. As a palpable object, it would then inhabit the viewer's space. This idea intrigued not only LeWitt and his friends at MoMA, but others—including Donald Judd (fig. 17), Carl Andre, and Frank Stella—who were independently and simultaneously investigating its possibilities in their own work.

But even if shifting to a three-dimensional mindset offered this generation of American formalists an enticing alternative, there were few immediate sculptural precedents, with the possible exception of David Smith's stainless-steel geometry and Tony Smith's angular volumes. But LeWitt points out that he and his fellow purists bypassed those American artistic abstractionist "fathers" for the post-Cubist European "grandfathers," notably the Dutch De Stijl artists and Russian and German Constructivists of the 1910s and '20s. Although he was familiar with MoMA's examples of the Russian Constructivists' and Suprematists' nonobjective imagery his interest in their accomplishments, he says, was considerably heightened by Camilla Gray's pioneering 1962 book, *The Great Experiment: Russian Art 1863–1922* (fig. 18). Its thoughtful text, copious illustrations, and statements by revered exemplars such as Malevitch, Tatlin, Lissitzky, and Rodchenko provided his first insight into the sociopolitical, as well as aesthetic, aspirations of these early twentieth-century modernists. Their audacious ambitions, not the least of which was the erasing of

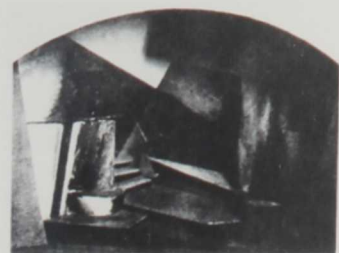
Fig. 18. Page from the plate section of Camilla Gray, *The Great Experiment: Russian Art 1863-1922* (New York: Harry N. Abrams, 1962).



185 Alexander Vesnin. Stage set for Chesterton's play 'The Man who was Thursday', produced by Tairov in the Moscow Kamerny Theatre in 1923



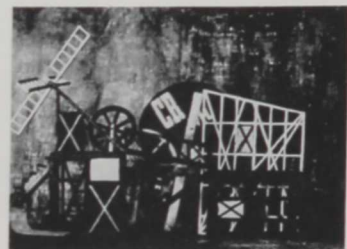
186 Varvara Stepanova. Stage set for 'The Death of Tarelkin' produced by Meyerhold in Moscow in 1922



187 Stage set for Racine's 'Phèdre' produced by Tairov in the Kamerny Theatre, Moscow, in 1922 designed by Alexander Vesnin



188 Scene from 'Romeo and Juliet' with sets and costumes by Alexandra Exter. Produced in 1921



189 Liubov Popova. Stage set for 'The Magnanimous Cuckold'. Meyerhold Theatre, Moscow, 1922

recent art history in order to arrive at a tabula rasa for their revolutionary new syntax, especially appealed to LeWitt and reinforced his ambition to develop his own universal vocabulary.

In the early 1960s, many artists who were looking for a new approach to abstract form settled on elemental geometric shapes, anonymous surfaces, and a quasi-industrial purist aesthetic. This loose amalgam of varied approaches to elemental form dubbed Minimalism quickly achieved public visibility in the Jewish Museum's now legendary *Primary Structures* exhibition of 1966, organized by Kynaston McShine.¹ The advent of Minimalism coincided with that of Pop art, whose irreverent and idiosyncratic take on topical subject matter automatically made it Minimalism's aesthetic antithesis. But Pop's approach, combining description and a Duchampian irony, was equally anathema to the new purists. For all their philosophical and stylistic differences, both camps had a common antipathy to what they considered to be the excessive emotionalism of Abstract Expressionism, especially during its waning days. No, LeWitt and his fellow seekers of essential form would find their own way. "Actually," he says, discussing their lofty aspirations, "our idea was to re-create art, to start from square one."²

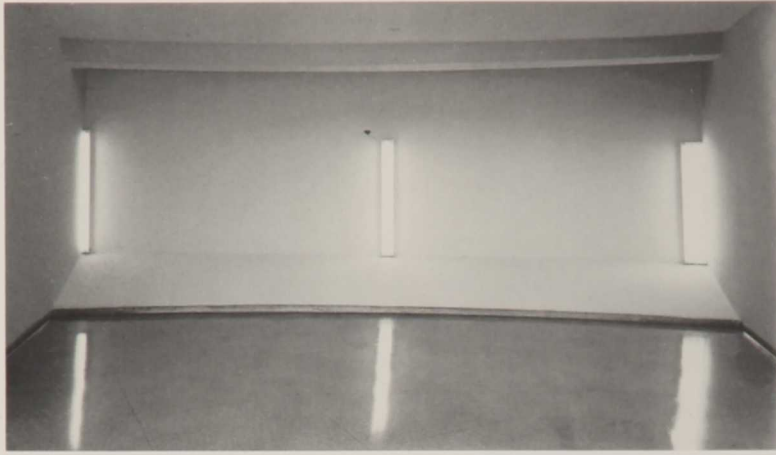


Fig. 19. Dan Flavin, *the nominal three (to William of Ockham)*, 1963. Fluorescent light fixtures with daylight lamps. Collection of the Solomon R. Guggenheim Museum, New York, Panza Collection, 1991.

Though initially well within Minimalism's gravitational field, LeWitt increasingly felt that the constant simplification of geometrical form was a reductive trap; rather, he says, "I was always thinking about simplicity, not reduction." He began searching for nonexpressionist means of creating form. One, he soon found, was through the use of systems that could lead to "self-generating" forms. It was this theorizing approach that enabled him to break loose from the rigidity that Minimalism seemed to stand for. Such systems provided what he calls a "narrative option." By positing an idea as a form, other shapes would follow.

A major influence, he says, during this quest was a 1963 sculpture by Dan Flavin, *the nominal three (to William of Ockham)*, consisting of six white vertical fluorescent tubes installed as a I II III progression on the wall (fig. 19). The first vertical unit initiates the system; the second and third each increase it by one. In effect, each addition continues the "narrative," which theoretically could go on ad infinitum. LeWitt soon began applying this principle of elementary progressions to develop his own forms.

He became an enthusiastic proponent of Conceptual art, in which the "idea" behind a work was considered as important as whatever abstract shape it might bring forth. From early on, he had regarded his structures as neutral transmitters of ideas about scale and process. They were not, at least in his terms, aesthetic objects. (That adjective applied to his work still seems to make him shudder.) Further, he felt their materials—wood, steel, or aluminum—and surfaces, and the resulting forms, should not be too interesting. Nothing about them, in fact, should interfere with the viewer's comprehension of the finished work as anything but the totality it was meant to be.

During the 1960s, LeWitt fabricated most of his three-dimensional works himself and, unlike his later industrially produced ones, a decidedly handmade look prevails in these rectangular solids and hollow squares, whose parallel sides are not always of equal length or in precise alignment. "I was trying very hard to make them perfect," he says, "but of course they weren't. I was never that good with tools." However that may be, over the course of the 1960s, an impressive array of constructions based on elementary geometric forms began to emerge from the artist's studio—among them three-dimensional grids, walls, towers, and ziggurats. The basic component of each of these, their common denominator, was the cube. From the outset, it has remained LeWitt's essential structural unit. Yet, for all the cube's apparent stasis, even in those early works he was determined to invest its static form with energy and motion. In more ways than one he wanted to get "out of the box."

In the early 1960s, pondering ways to animate the blocky volumes of his painted canvas reliefs (actually three-dimensional paintings with thickly brushed red, yellow, and blue surfaces), he began punching square and rectangular holes in some. In others he incorporated boldly lettered words such as "look," "run," and "objectivity" (a whiff of suspect Pop insinuating itself?). Another method of introducing a sense of movement into the blocky relief format is apparent in two works of 1964 titled *Muybridge*, which contain sequential

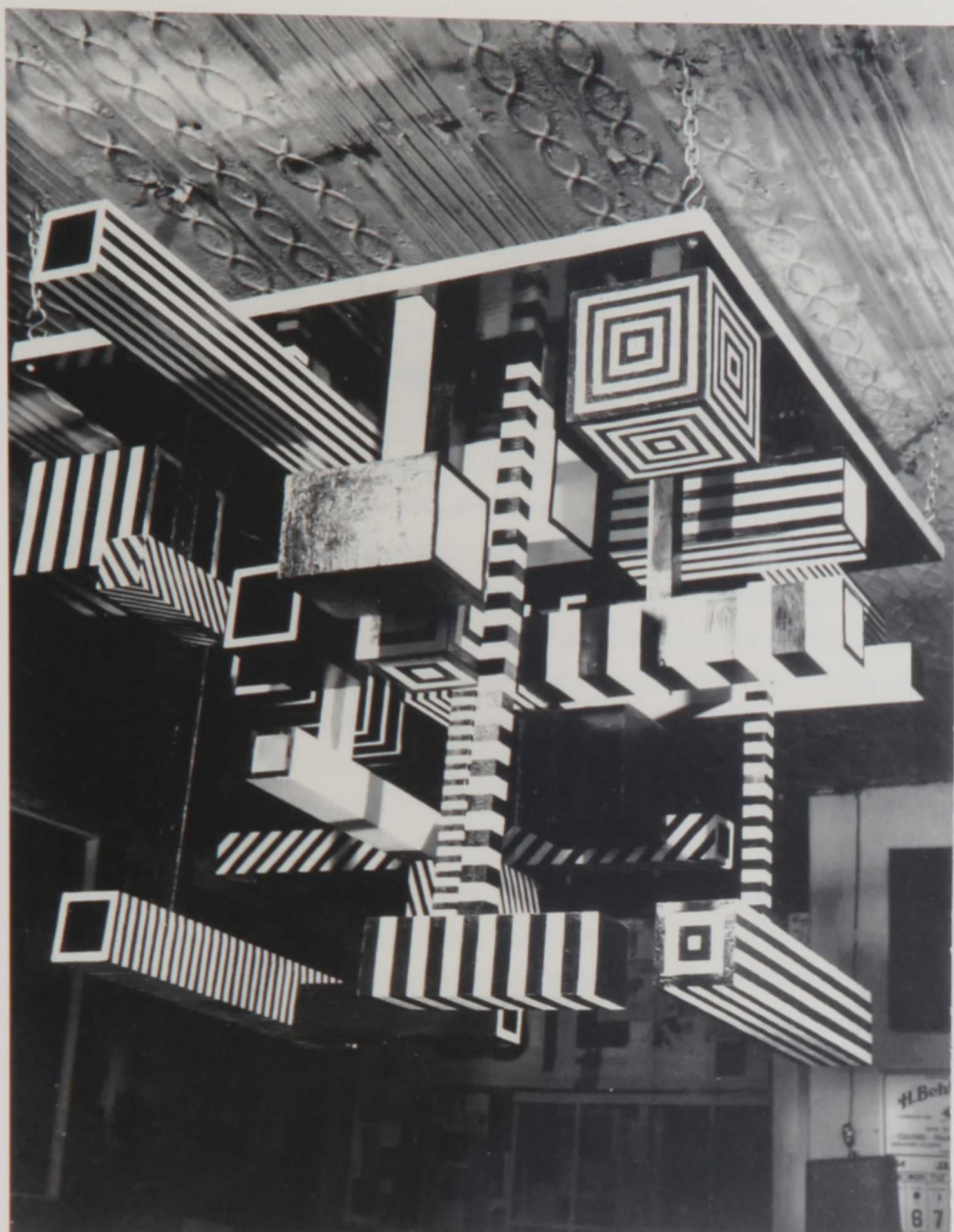


Fig. 20. Sol LeWitt, *Hanging Structure (with stripes)*, 1963. Painted wood. Destroyed.

photographs of female nudes observed through holes in the facades of the reliefs. These tributes to that late-nineteenth-century master of recorded motion exemplify LeWitt's early use of narrative sequence to develop form. Each view leads to, indeed calls for, the next one. For *Muybridge I*, the model had walked toward a motorized camera (pl. 43), and in *Muybridge II*, successive photographs move from a long shot of a seated figure to a belly-button close-up (pl. 42). But such intrusions of reality in the form of words and the figure were rare episodes in LeWitt's evolution of abstract form—he soon settled on still other ways of counteracting the cube's innate passivity.

In a 1963 *Wall Structure* (pl. 37), the rectangular solid became a series of nested squares “pulled out” from the wall like an old-fashioned camera bellows. Of that work, a prophetic configuration he would often return to, he says, “It was the first piece I made that used any kind of system. As the forms came out longer and longer they became closer and closer together, and there was some sort of numerical progression going on. It was a system I more or less made up, logical but not very rigorous.”

Although he limited himself to basic geometry, by the end of the sixties he had introduced a variety of motifs and configurations he would

frequently employ over the next thirty years. In addition to wide-edged relief constructions, he tried other ways of bringing forms into the room. He experimented with counterbalancing geometric solids in a pair of painted wood constructions of 1963, both since destroyed. One was the eight-foot-long *Table Structure (with stripes)*, a complex of three-dimensional rectangles on a raised flat surface; the other, *Hanging Structure (with stripes)*, a similar arrangement of crowded forms hung from the ceiling (fig. 20). Despite the feverishly optical interaction of their black-and-white striped components, these constructions somehow achieved precarious equilibrium. Still, from today's vantage point, they are intriguing aberrations—indications of what might have been had he not abandoned the near-expressionistic use of geometry and tensely balanced, interconnected shapes in favor of a more measured way of constructing form.

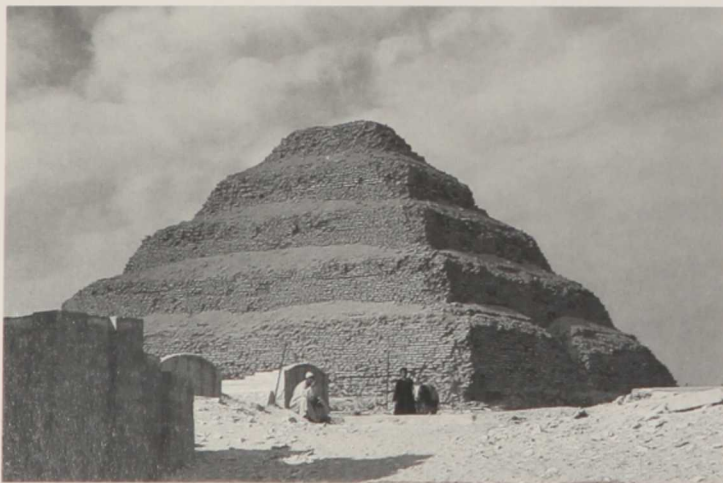
At the same time that he was dealing with stasis versus dynamism, he probed relationships between volume and transparency. Typical of his heavy masses was the 1963 *Floor Structure* (pl. 34), a tall orange solid pierced by a rectangular construction. After producing

a series of such obdurately geometric shapes, some freestanding, others attached to a wall, LeWitt, deciding that their frameworks were actually more interesting than their surfaces, got down to basics by abandoning the sheathing altogether. The resulting open grid now became an indispensable part of his vocabulary, first as a black-painted tensile form, soon after rendered entirely in white. Variations in proportion, configuration, and scale began to appear, not only in wood but in white-painted metal also. An early version, a six-foot cube called *Floor Structure* of 1966 (pl. 45), represented him that year in the *Primary Structures* exhibition.

Not only did the grid become a dominant theme but, in combination with his durable cube, it led to intriguing new compositional possibilities. One of these, begun in the mid-1960s, is the series in which the modular cube rises from a graphlike plane. In its simplest version, *Cube/Base*, 1969 (pl. 58), the cube rests on the center square of a nine-unit grid. The cube-grid combination format achieved a kind of apogee in the *Serial Project #1 (ABCD)*, 1966 (pl. 61), actually four separate compositions that LeWitt combined in a single super-composition. His obsession with systems kicks in fully here. On a gridded plane resembling a large game board are set numerous cubes and rectangular forms that vary in height and width. Some are solid, others are hollowed solids, still others are schematically rendered frameworks. When grouped together, the four separate sections that compose *Serial Project #1 (ABCD)* become an instant megasquare containing thirty-six cubes, no two alike, whose materializations range from solid mass to tensile outline. That the results may suggest a computer-generated design for some sterile, anonymous metropolis doesn't in the least trouble LeWitt, who shrugs off such architectural analogies by dryly observing that this piece was never intended as a model for a city, but for those who persist in seeing it as a futuristic urban complex he blithely adds, "It's certainly no city I'd ever live in." When someone who had seen this 1972 work in an exhibition skeptically pointed out that Mies had already "done it," his response was "Well, he was an architect, and I'm not. I'm an artist."

But despite his protestations that such readings of his constructions as architectural surrogates miss the point of his art, it's hard to avoid making such comparisons. Even he admits to architecture's persistent allure. "I suppose I think about architecture more than I do about sculpture," LeWitt says. "In fact, I probably think of it as a form of sculpture." The evidence for such reflection flickers in countless allusions to architectural forms encoded in the work, and which are by no means limited to buildings of this century. Throughout we detect affinities with far older forms, however generalized these references might be. His far-ranging tastes have long been for elemental shapes that range from Old Kingdom Egyptian mastabas (fig. 21), Indian stupas, and the temples of Angkor Wat, to early Romanesque churches and Brunelleschi's great dome for the Cathedral of Santa Maria del Fiore in Florence. Illustrations of these wonders and other grand primal structures are pinned to the walls of his studio.

Fig. 21. Step Pyramid of Zoser, ca. 2680 BCE. Saqqara, Egypt.



In large measure, LeWitt's strong response to architectural form was conditioned by his early years in New York, after moving there in 1953. By mid-decade he was employed as a graphic artist in I.M. Pei's architectural office, and though well removed from the drafting room, he nevertheless became interested in various systems used by architects to organize and develop their projects. Once settled in the city and beginning to make his own work, his interest in architecture was further stimulated by his immediate surroundings. The geometry of the city was beginning to find an echo, however distant, in his work—not only the contours of its trademark skyscrapers but the chunky masses and stepped outlines of anonymous postwar period office buildings that had risen rapidly from Manhattan's street grids.³

By the early 1970s, LeWitt's cube-grid structures had undergone considerable variations in configuration and size. His white-metal cagelike constructions, a fusion of both elements, had grown dramatically in size, and, increasingly, he used his unique, quasiscientific systems to generate new combinations and variations. "With such systems," he says, "you could create forms that you wouldn't normally imagine." In fact, he saw these personal methodologies as a way of "getting *past* the pitfalls of imagination." Past his imagination, perhaps, but certainly not past his intuition. Each of his logical systems was arrived at arbitrarily, however mathematically exact the results might appear. (As to mathematics, LeWitt pleads ignorance beyond arithmetic for daily use.) There were, however, a few general rules—his own, of course. In a LeWitt "serial construction," for example, the length of a cube's side might be the fundamental measurement that is subsequently repeated, halved, or doubled to generate more shapes. But there was no LeWitt "golden mean"; rather, a ratio was chosen simply because he happened to like it. A long-favored one, utilized in many of his open-cube structures, is 1:8.5. The ratio represents the width of one segment of the cube's frame to the width of the empty volume bound by it. He has always been curious to see just where his arbitrarily generated numerical sequences of numbers might take him and what shapes might evolve from them. When asked if his great fascination with such systems might, perhaps, reflect some deeper, mystical interest, such as an obsession with the arcana of numerology, his amused response was, "No, but I've always liked numbers." To underline the point, he then observed that he would have a birthday on "September 9, 1999, or 9-9-99. The next time that kind of thing happens will be January 1, 2011, or 1-1-11!"

Allowing his intuitively derived systems to dictate the forms of his objects, LeWitt has become a master hypothesizer, an inventive positor of "what if" situations: how many ways, for instance, are there to stack three cubes—one solid, another partially solid, the third open? Fifty-six is the answer, as demonstrated in his white-painted aluminum floor piece *56 Three-Part Variations on Three Different Kinds of Cubes*, 1967/1974 (for an earlier version, see pl. 65). Just to make sure that he had covered all possibilities, LeWitt had his assumptions vetted by a few mathematicians: he hadn't missed any. And how many ways can an incomplete open cube—that is, a cube missing one or more sides—be shown? The answer is one hundred and twenty-two, as *Incomplete Open Cubes*, a frenetic 1974 conglomeration of angular metal spaghetti, readily reveals (pl. 68). He worked out this

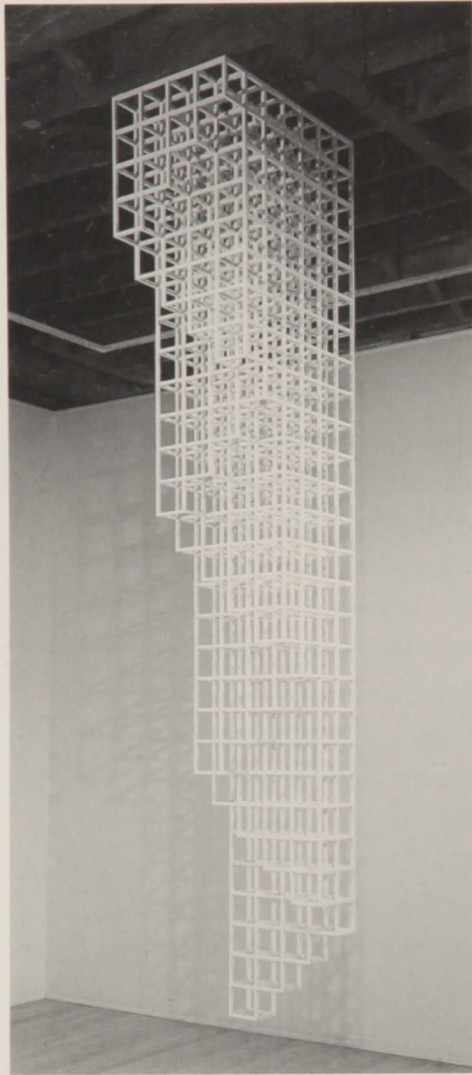


Fig. 22. Sol LeWitt, *Hanging Structure 28C*, 1989. Painted wood. Private collection.

astonishing arrangement of shapes by bending paper clips into various configurations. The complete installation includes a similar number of photographs and drawings of each unfinished cube variation. But apart from the empirical process of working out all possible permutations lies another and deeper concern: the relationship of actual form to infinite space. In effect, this constellation of incomplete cubes is a philosophical disquisition on present reality dissolving into nothingness.

Throughout the 1980s LeWitt concentrated on richly detailed structures composed of innumerable small open cubes. These fine-scaled, virtually transparent masses took many forms: some as elongated, towering volumes; others, as horizontal ones that lay on the floor. There were walls, low pyramids, wide stairs, and tall angular spirals. Of two titled *Hanging Structure* from 1989, ONE is an upside-down tower, a three-dimensional X-ray of a skyscraper (fig. 22); the other is a flat rectangle with an incomplete corner, which in its airiness, looks like a cubitized stalactite. A later, monumental manifestation of this open-cube theme is the sixteen-and-a-half-foot elongated ziggurat *1 3 5 7 9 11* he created in 1996 for The Nelson-Atkins Museum of Art (pl. 268). Despite LeWitt's reservations about architectural analogies, its soaring skeletal outlines instantly suggest a 1930s Deco-style skyscraper. While such tensile forms—essentially geometric drawings in real space—are his most intricate variations on the cube, they are, at the same time, wondrous disappearing acts in which white forms can dissolve nebulously into their backgrounds. They inhabit space but are oddly recessive and, under certain light, take on an elusive spiritual dimension.

In the late 1980s LeWitt began making tall, sharp-sided, and in some instances, aggressive-edged white polyhedrons (pls. 254–58). Termed “complex forms” by the artist, many of them evoke forms of the natural world—jagged mountains, icebergs, and multifaceted crystals—while others bring to mind church spires and sailboats. Their origins, though, were not in descriptive reality but in the schematic studies LeWitt made to determine their eccentric, quasigeometric shapes: “I was trying to figure out how to make things that I had never imagined,” he says. “I had no idea what they would look like.” The process utilized yet another of his systems: “I would rule off a grid on a sheet of paper and where the lines intersected, I would place a number, say, from 1 to 10, to indicate the height of a vertical line from that point.” The next step was to connect the elevated dots, which led to these unpredictable forms. The drawings were then turned over to a carpenter, and small-scale wood models were soon succeeded by full-scale pieces in wood and aluminum. For all the systematic order of their genesis, these idiosyncratic, even insurgent, shapes were introduced into LeWitt's theretofore carefully controlled hierarchy of forms. Until he began working on the Pine Barrens structures, they were, relatively speaking, LeWitt's most allusive sculptures.

Even as he was developing those spectral forms, he was pioneering new variations on his eternal cube in possibly the least likely candidate for a fine-art material imaginable: concrete block. In stark contrast to the transparent open cubes, but just as architectural, these weighty structures were formed of layer upon layer of massive volumes. In a way, they represented a new, obdurately anti-aesthetic stance, especially in contrast to his

increasingly refined open-cube structures that encompassed more empty space than solid form. But such polarities are not uncommon in LeWitt's art, with its long history of alternating between primal simplicity and rich complexity, between wall drawings and structures. He first used this prosaic medium in the five-meter *Cube* he made for a 1986 exhibition in Basel (pl. 283), and soon employed it in other outdoor works: cubes, massive towers, stepped pyramids, and walls. Though mainly an outdoor medium, concrete block was the only material he used in a memorable 1995 multiroom installation in the commodious Ace Gallery in New York (pl. 304). Dominating each of its many spaces was a primal shape over whose gritty gray surfaces there was interplay of light (skylight) and shadow. He had been attracted to this improbable medium, he says, "because it was a totally 'non-art one,' with no historical associations" and, besides, he adds, "concrete blocks are basically the same all over the world," easily worked with, inexpensive, available. Furthermore, the low-tech masonry process lends itself admirably to the primal shapes he has long favored. What better way to ensure that his ideas could be carried out with ease, here or abroad?

Geography has never been a limiting factor, and LeWitt has worked on projects, large and small, throughout North America, Europe, Australia, and Japan. But though an artistic internationalist, his visual language utilizes a relatively small vocabulary of universal images. And while the architecture of a site might influence the configuration of a LeWitt wall drawing or three-dimensional work, other issues, such as social or political ones, generally do not. He characterizes himself as "a political person but not a political artist." But a salient exception to this apparent detachment was the *Memorial to the Missing Jews*, a massive concrete-block structure made for the 1987 *Skulptur Projekte in Münster* exhibition in Germany. That contribution, initially called *Black Form*, was a massive, black concrete-block construction like an altar placed in a square, the Schloss Platz, in front of an ornate eighteenth-century palace. "I wanted to make a piece that was completely different from the lacy architecture behind it," he says, "so I made it in a sort of ungainly block. I wanted it to be hard to swallow in terms of form and completely antithetical to its site. Then I decided to make it even more antithetical by painting it black. Once that was done, I thought, well, I'll take another step and give it a title that will make it even more unpalatable." Everyone quickly got the idea. The palace's neighbor, the Westfälische Wilhelms-Universität, was less than eager to have LeWitt's polarizing bleak monument, which was soon covered with political graffiti, at its front door, and it quickly became a *cause célèbre*, engendering passionate local debate. Soon after its jackhammered removal from the plaza at the exhibition's conclusion, it found a second German incarnation (pl. 286). It was reconstructed in slightly larger form in front of another palace, the Hamburg-Altona town hall in the Platz der Republik, across from a site once occupied by a synagogue. "This was the only political art I ever made," LeWitt reflects, "and the only thing political about it was the title, but I thought I owed it to the Germans—and the Jews—to make one comment."

In the last few years LeWitt has even ventured into the realm of architecture per se. As the best-known artist in Chester, Connecticut, and a prominent member of its Beth

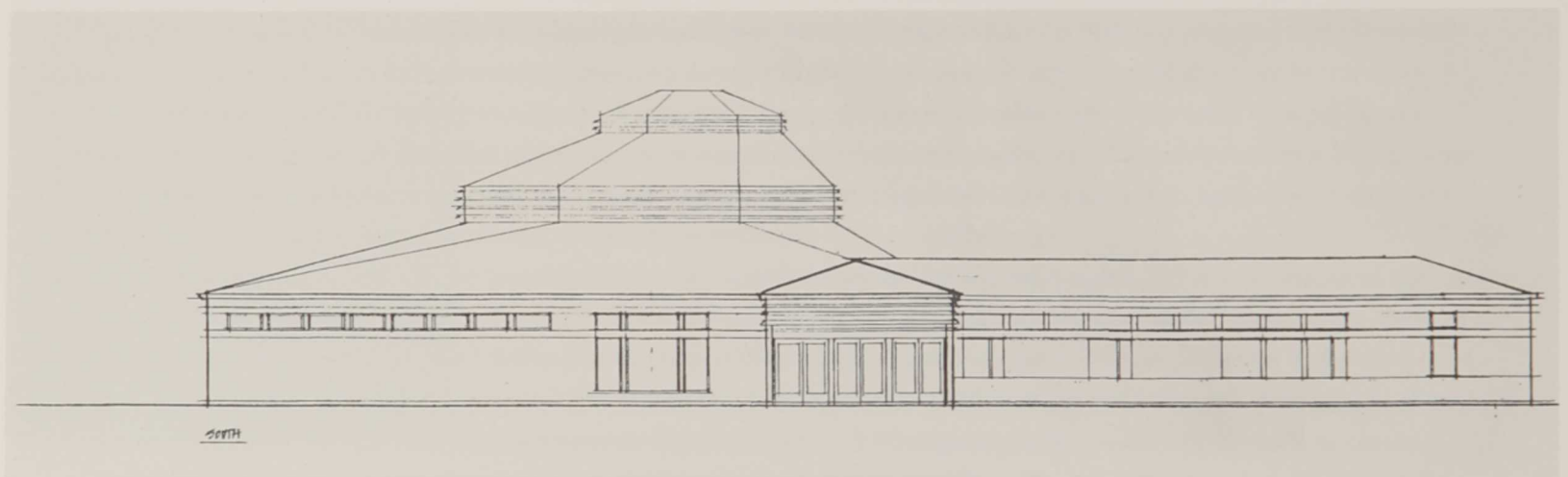
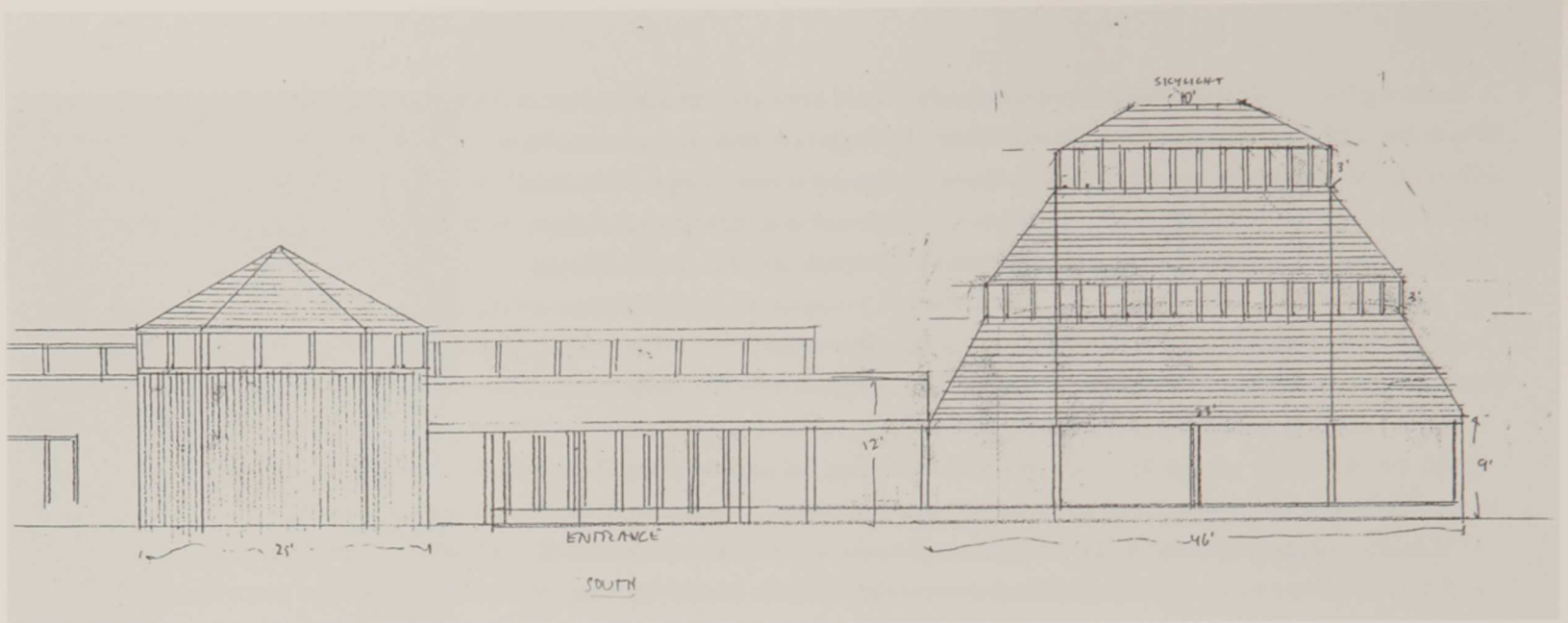


Fig. 23. Sol LeWitt, *Proposal for Beth Shalom Synagogue*, Chester, Connecticut, 1999.

Fig. 24. Stephen Lloyd, *Design for Beth Shalom Synagogue*, Chester, Connecticut, 1999.

Shalom synagogue, he was invited by the congregation a few years ago to help design its new building. After a model of a strongly geometric structure was respectfully rejected as being too severe, he investigated earlier synagogue forms, particularly the humble seventeenth- and eighteenth-century wood buildings of Eastern European *shtetls*. Based on the contours of these traditional structures, he proposed for the synagogue's central element a blocky pyramidal form consisting of three units, one above the other, the smallest at the top (fig. 23). Their sloping roof lines were the setbacks. By this time, the congregation had engaged a young architect, Stephen Lloyd, with whom LeWitt began to collaborate. Their plan incorporated LeWitt's blocky pyramid in a new scheme that earned enthusiastic board approval, and the building is about to be constructed (fig. 24).

Against the backdrop of such simple, architectonic forms and LeWitt's well-known history of open-cube and solid-cube structures, the sumptuous, color-saturated shapes of the proposed Pine Barrens works might seem startling. Except that they echo the shapes and colors in his latest wall drawings, just as his perspectival renditions of open

and solid cubes afloat in the earlier wall drawings alluded to the constructions of the time. He acknowledges that such symbiosis is at the heart of his work and that he moves back and forth freely from one medium to the other because, he says, "What I don't want is atrophy." And last year he made his first "exterior" wall drawings. A commission from the owner of a Barolo winery, all four sides of a small chapel in Alba, in Italy's Piedmont region, now vibrate with his high-spectrum curvilinear wall drawings (pl. 309). Sculptural, colorful, perched on a hill, the building with its drawings of primary and secondary colors shows affinities with the architectural forms of the Pine Barrens structures. His imagery—whether resolutely geometric or, more recently, sensuously arced—draws inspiration from the underlying structures, and calls attention to the forms it overlays.

LeWitt has a simple explanation for the emergence of color in the structures, surely as surprising to some as his new proclivity for rounded organic shapes. "Well, why not?" he asks, observing that different eras engender different artistic reactions. "The difference between the sixties and now is that those years were a time of very strong ideology, politically, aesthetically, and every other way. In order to break with the past and make new things, you had to begin with some kind of ideological framework." The sixties were also the beginning of his deep immersion in the Conceptualist ethos, and a time, he says, when "I could never have made a colored sculpture. It was something I just couldn't do.... But now I say, so what? If it seems to promise some kind of interesting result, why not do it?"

LeWitt may be mellowing a bit, perhaps loosening the Conceptualist strictures of idea-over-object. Even he admits that his interest span in methodologies has been relatively short, and while intrigued by systems, he has never really been in thrall to them, remaining with one just long enough to explore its potential before moving on to something else. Nor has he always played strictly by his own rules. The objects that proceeded from these, for all their premises in logic (*his* logic), have consistently transcended mere formula, thanks to his subtle interventions and manipulations of the rules. While such rules may have been helpful in the short run, they were never a substitute for his purely intuitive decisions about form. As such, his structures are ultimately as much about enduring formalist verities such as line and mass, volume and void, as about some motivating idea. Over the course of his entire career, he has made objects that have a life of their own, well beyond embodying whatever invented systems may have led to their making. The overwhelming evidence is that, intentionally or not, his elegantly reasoned sculptural forms, like his compelling wall drawings, more than meet aesthetic criteria as well, and, in fact, vastly expand our sense of what those criteria can be.

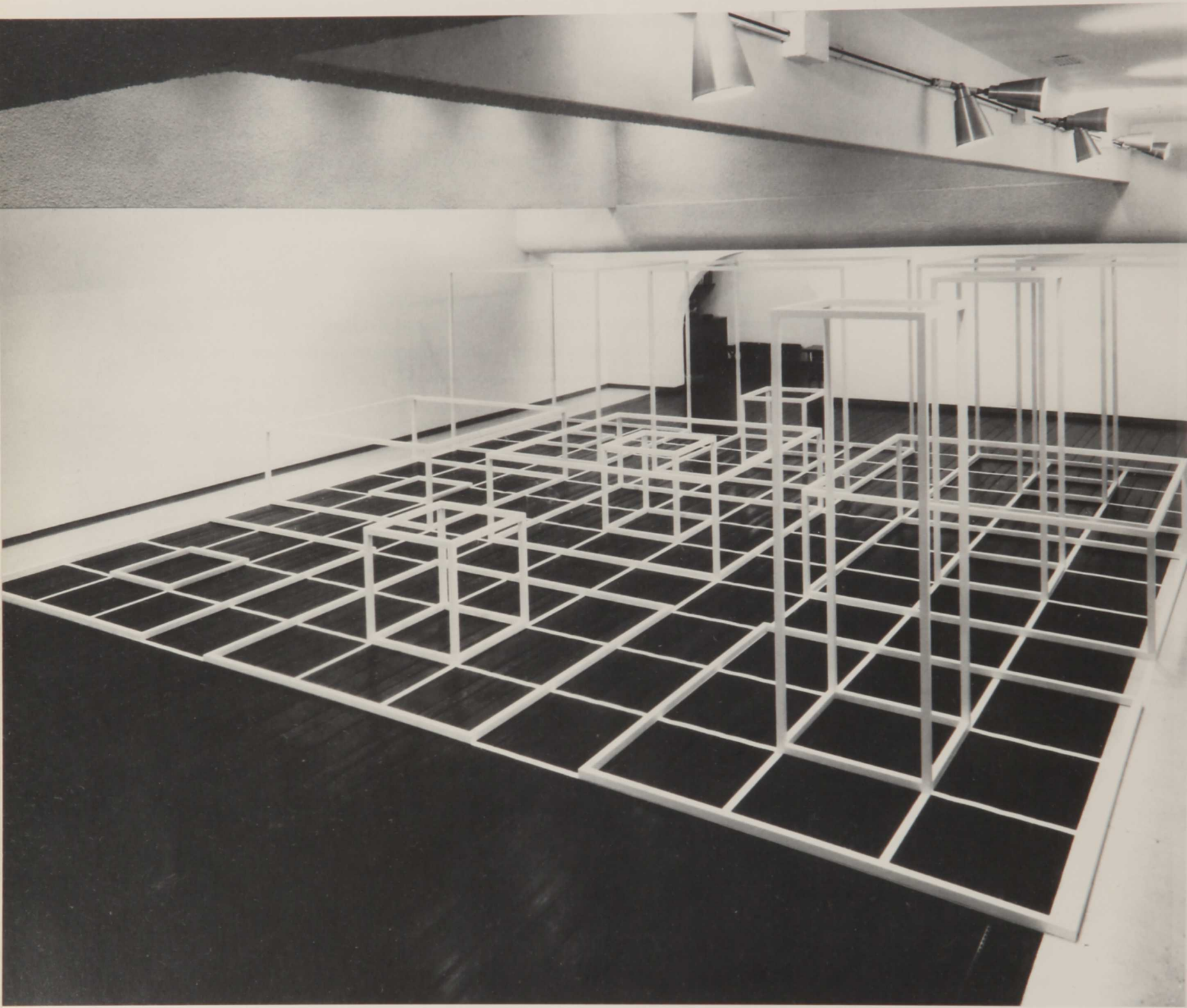
Notes

1. Now a senior curator of painting and sculpture at MoMA, McShine was a junior staff member there during LeWitt's time at the museum.

2. All quotes in this essay are from conversations with the artist in March 1999.

3. As LeWitt wrote in a 1966 *Arts Magazine* essay, their sharp-edged ziggurat forms were not the results of enlightened architectural thinking. Rather, these setbacks were felicitous byproducts of an externally imposed system, the city's rigid building codes designed to allow

adequate daylight for the city's increasingly crowded streets. See his "Ziggurats," *Arts Magazine* 41, no. 1 (Nov. 1996): 24–25 (reprinted in the Appendix in this catalogue).



Anne Rorimer

By the late 1960s, Sol LeWitt was personally connected with the majority of international figures whose work has come to be associated with Conceptual art. Living in New York City, where his Hester Street loft became a social nexus, and traveling frequently to Europe, LeWitt crossed paths with numerous artists, writers, and musicians. A glance at the long list of artists represented in the LeWitt Collection, which comprises works he has purchased or traded for over the years, attests to the far-reaching nature of his orbit.¹

LeWitt's work is central to the period of ferment marked by the shift from the ideas of Minimalism to those of Conceptualism.² In two major areas of innovation in the 1960s LeWitt was at the forefront of developing principles and methodologies that have proved to be of utmost significance. For one, LeWitt's formulation of a serial approach led him to the production of works in which visual complexity is derived from rational simplicity. As a progenitor of what is now termed "installation art," LeWitt furthermore played a pivotal role in the radical move from canvas support to spatial environment that occurred in the later 1960s.

A key passage from his seminal "Paragraphs on Conceptual Art" explicates the procedural method that has served LeWitt in his practice as it has many of his contemporaries, each to his or her own ends:

To work with a plan that is preset is one way of avoiding subjectivity. It also obviates the necessity for designing each work in turn. The plan would design the work. Some plans would require millions of variations, and some a limited number, but both are finite. Other plans imply infinity. In each case, however, the artist would select the basic form and rules that would govern the solution of the problem. After that the fewer decisions made in the course of completing the work, the better. This eliminates the arbitrary, the capricious, and the subjective as much as possible. That is the reason for using this method.³

Wall Structure, 1963 (pl. 37), was LeWitt's "first serial attempt."⁴ Rectangular volumes, enclosed one within another, progressively widen and shorten from the work's center to its rim, jutting out from a flat plane into the viewer's space. In the following year, with the realization of *Muybridge I* (pls. 43–44), LeWitt furthered his investigation of pictorial planarity and spatial reality with relation to duration. Familiarity with the studies of the nineteenth-century Anglo-American photographer Eadweard Muybridge, who is known for hundreds of photographs of animal and human locomotion, aided him in a concerted search for ways to counteract the static nature of singular objects (fig. 3).

Muybridge I is built upon the eponymous photographer's procedure for presenting the subject in motion as a series of individually recorded moments to be read from left to right. As opposed to *Wall Structure*, this work, also to be read left to right, is experienced

Fig. 25. Sol LeWitt, *Serial Project #1 (Set A)*, 1966. Baked enamel on steel. Private collection.

over time. Photographs are contained within a long, compartmentalized black box with ten equally spaced occuli. Spectators may peer successively through each of the ten holes to view an image of a walking female nude. Inasmuch as the first image shows the woman's entire body in the distance and the last is a close-up of her navel, the figure, who walks in the direction of the camera's lens, appears to come progressively closer to the viewer and to the surface of the picture plane. *Muybridge II*, also 1964 (pl. 42), operates on a similar principle. In it, the nude is sitting and, instead of striding toward the camera, remains stationary as the camera gradually zooms in on her until only her navel is visible.

Wittily treading the tenuous line between objective observation and subjective voyeurism, *Muybridge I* and *Muybridge II* playfully refer, without succumbing, to the pictorial notion of foreground and background (while also alluding to traditional depictions of the female nude in art through the ages). By creating in tandem with a sequence of moments the effect that the nudes are coming ever closer to the viewer, LeWitt's *Muybridge*-inspired pieces activate the static nature of traditional figuration at the same time that they eliminate the vanishing point of perspectival illusion.

LeWitt's understanding of the implications inherent in *Muybridge*'s photographic progressions was reinforced by his recognition of the importance of Dan Flavin's *the nominal three (to William of Ockham)*, 1963 (fig. 19), in relation to his own nascent ideas regarding seriality.⁵ These ideas were fully developed in *Serial Project #1 (ABCD)*, 1966 (pl. 61), a work that takes permutational progression—which, in Flavin's piece, from left to right across the wall accommodates at equal intervals one, two, and then three fluorescent tubes—to a much greater degree of complexity. The artist described his serial approach to this work in *Aspen Magazine*, explaining that “serial compositions are multipart pieces with regulated changes.” They are to “be read by the viewer in a linear or narrative manner (12345; ABBCCC; 123, 312, 231, 132, 213, 321) even though in its final form many of these sets would be operating simultaneously, making comprehension difficult.” Serial compositions, he maintained, preclude subjectivity since “chance, taste, or unconsciously remembered forms would play no part in the outcome.”⁶

LeWitt's permutational sequences, like the mathematical progressions in the work of the preeminent Minimalist Donald Judd, are employed to obviate personal decision-making, resulting in hierarchical compositional arrangements that interfere with the immediacy of a gestalt. Emphasizing that the elements of his work are given, not invented, Judd commented on the rationale behind his use of progressions based on different kinds of mathematical series such as the Fibonacci series, or inverse natural number series:

*No one other than a mathematician is going to know what that series really is. You don't walk up to [the piece] and understand how it is working, but I think you do understand that there is a scheme there, and that it doesn't look as if it is just done part by part visually.... The progressions made it possible to use an asymmetrical arrangement, yet to have some sort of order not involved in composition.*⁷

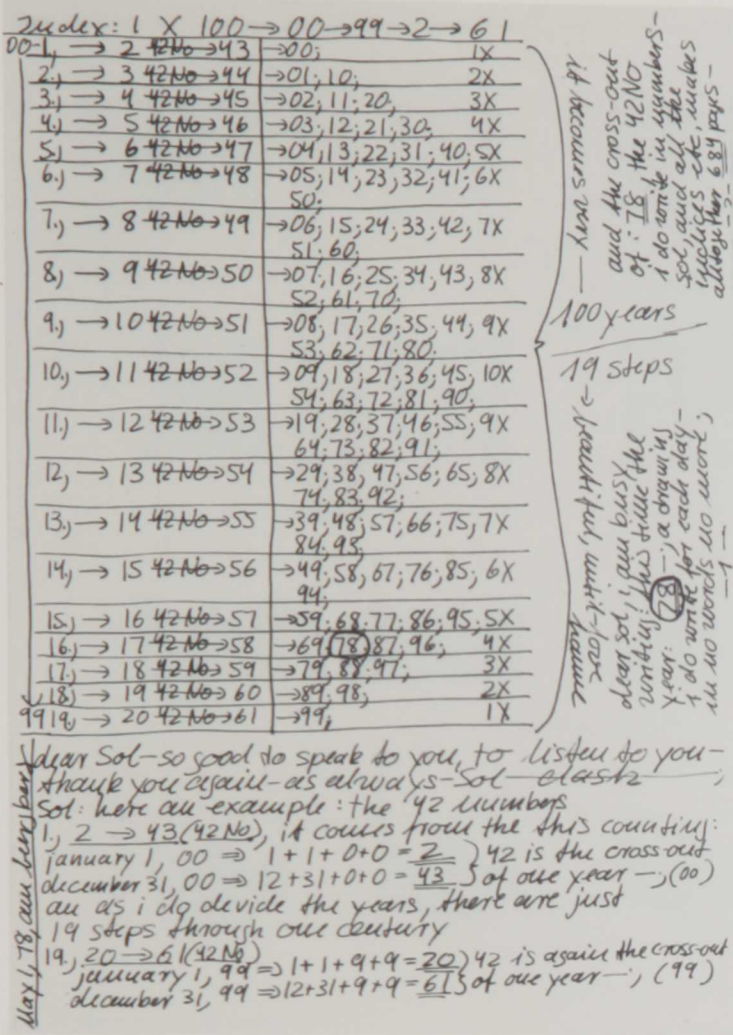


Fig. 26. Hanne Darboven, *Index*: 1 x 100-00-99-2-61, 1978. Ink on paper. LeWitt Collection.

structure for exploring spatial and numerical relationships expressed by parallel, perpendicular, and diagonal pencil lines and by lines drawn within or across individually demarcated sections. On 9 June 1967 she wrote, "everything is based on: Numbers, the small multiplication table. Numbers in permutations, in progressive, symmetrical, and mathematical sequences; shifted angles, numbers, and multiplications of numbers and angles, all in mathematical permutations. I find this fascinating, being pretty ignorant of mathematics."⁸ That same year she met LeWitt and others of his close-knit circle.

In 1968 Darboven replaced the spatial mesh of the grid with an invisible supporting scaffold of numerical formulations associated with the calendar (fig. 26). The artist was able, therefore, to directly construct works that, anchored within the flow of time, escape the grid's fixed nature. "A system became necessary," she has maintained, for "how else could I in a concentrated way find something of interest which lends itself to continuation?"⁹ Darboven's investigation of the myriad permutations provided by the four to six digits needed to record the day, month, and year of a calendar date (excluding the first two of a year's four digits) has provided her with a guiding structure on the one hand and an open-ended, unconfined freedom to act on the other, just as it has LeWitt. Using numbers and generic handwriting, Darboven achieves a tangible transcription of spatial and temporal relations that testify to the physical and mental commitment underlying the production of art. The controlled system advocated by LeWitt lends credibility to

In works by LeWitt, to the contrary, the underlying program is not hidden but spelled out in titles such as *49 Three-Part Variations on Three Different Kinds of Cubes*, 1967-71 (pl. 65). Kept thematically behind the scenes in Judd's work, the plan's open declaration in LeWitt's shows how it engenders content by means of its inherent logic. His serial works thereby escape the potential stasis of singular, solid objects by overtly expressing the cumulative visual dynamics that imbue each work with its overall form.

A brief comparison of LeWitt's method with approaches taken by some of his contemporaries in the late 1960s suggests how serial systems have played a major role in the achievement of a variety of aesthetic ends. In all cases, the preset plan allows the work of art, in effect, to create itself while remaining grounded in the reality of external factors or existing facets of representation. Examples are found in the numerical permutations of such artists as Hanne Darboven or Mel Bochner; sequences related to the existential self, as in the work of Adrian Piper or On Kawara; and permutational progressions derived from nonart systems that underlie Alighiero e Boetti's postal pieces or Dan Graham's *Homes for America*.

The work of Hanne Darboven rests on her origination of complex numerical and/or linguistic systems. In 1966-67, during the early part of her three-year sojourn in New York (she came from Hamburg), Darboven was using the tiny squares of graph paper as a supporting

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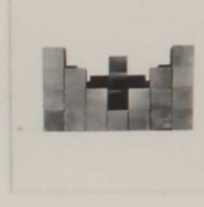
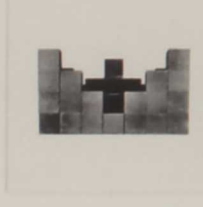
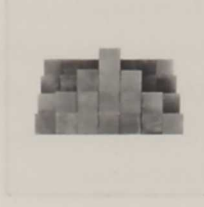
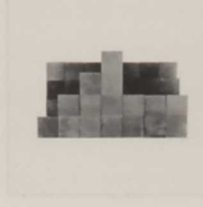
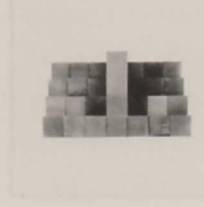
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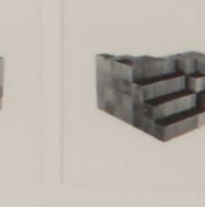
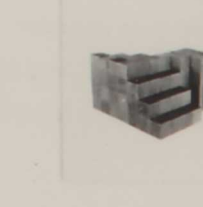
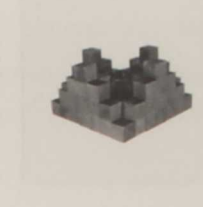
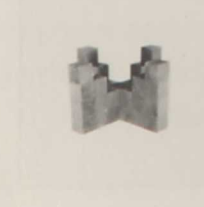
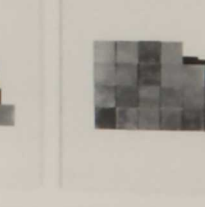
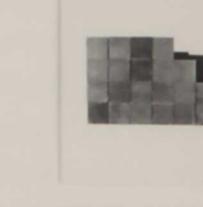
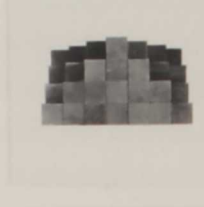
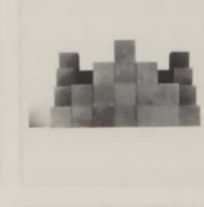
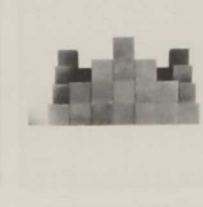
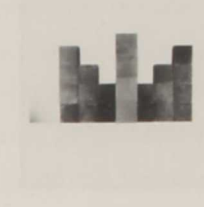
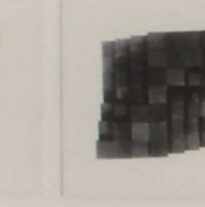
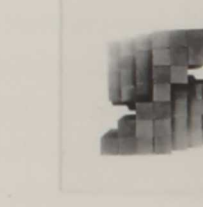
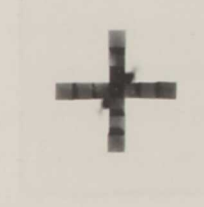
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visual statements generated by numerical permutations rather than by personal whim.

Numerical systems and sequences are central to much of Mel Bochner's work from 1966 through 1973,¹⁰ when he sought to extend, literally and theoretically, the prevailing boundaries of the art object and to give thematic and visual precedence to the procedures behind aesthetic production. Bochner's "desire for an art that did not add anything to the furniture of the world,"¹¹ resulted in an analysis of how something is to be perceived and understood. Between 1965 and 1967, Bochner experimented with numerical combinations derived from simple serial systems to emphasize construction based on programmatic thought, and subsequently realized "that ways existed for moving out of an exclusively mental domain without making 'things.'"¹²

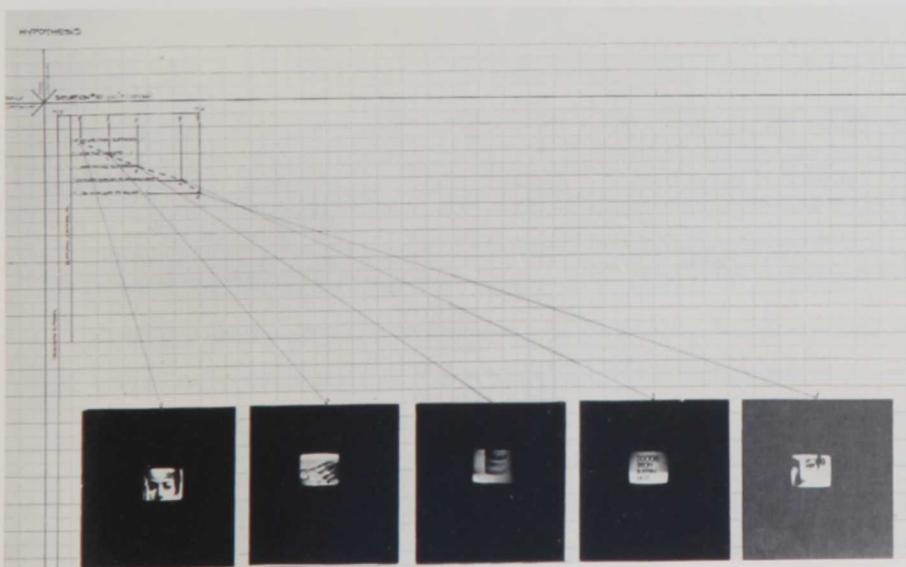
The artist has explained that in works like *36 Photographs and 12 Diagrams*, 1966 (fig. 27), he was "not trying to make sculpture but to show sculpture as a method."¹³ Thirty-six photographs record three viewpoints (plan, elevation, and corner perspective) of twelve sets of small building blocks, which he arranged and rearranged on his studio table. Each set corresponds to the numbers on its respective accompanying grid. The work photographically bestows visual form on numbering schemes predetermined by the artist in order to eliminate traditional materiality and mass. Seriality allowed Bochner to highlight the temporal component of sculptural experience, and the two-dimensional presentation was used to refer to sculpture's three-dimensionality without the artist having to construct an object. Fully cognizant of the serial methods of Minimalism, he explained early on that he had chosen "a serial function because it employed a simple removed means of measure, i.e., number," while yielding "visual complexity."¹⁴ Fused with the factual aspect of photographic documentation, a work such as *36 Photographs and 12 Diagrams* employs seriality to question traditional sculpture. Used here to deconstructive ends, Bochner's serial method nonetheless parallels the basic modus operandi governing works by LeWitt.

In the late 1960s, Adrian Piper began to explore ways to explicitly foreground herself as both the subject of, and an object in, her work. When she met LeWitt shortly after

seeing, and being impressed by, *49 Three-Part Variations on Three Different Kinds of Cubes* (pl. 65) in 1968 at the Dwan Gallery in New York, Piper was still a student at the School of Visual Arts there. In the sixties, she noted her "sympathy with the position on art taken by Sol LeWitt,"¹⁵ stating that she was then "interested in the construction of finite systems...that serve to contain an idea within certain formal limits and to exhaust the possibilities of the idea set by those limits."¹⁶ Piper made the *Hypothesis* series, 1968–70 (fig. 28), a group of nineteen diagrammatic works on graph paper with photographs, with the goal of attending to her own self-consciousness. She reflected later on her motivation and method:

Fig. 27. Mel Bochner, *36 Photographs and 12 Diagrams*, 1966. Photographs and ink drawings mounted on board. Collection of the Städtische Galerie im Lenbachhaus, Munich.

Fig. 28. Adrian Piper, *Hypothesis: Situation #10*, 1968. Graph paper, photographs, ink, two information pages. Collection of the artist.



*This series was the crucial link between the earlier conceptual work and the later, more political work I did having to do with race and gender objectification, otherness, identity, and xenophobia. In the Hypothesis series I was investigating myself as equally an object in space and time, an object that moves through space and time just like any other object; but unlike other specific three-dimensional objects, this one has a peculiar capacity: namely the capacity to register self-consciously the space and time I am moving through, to actually represent that consciousness symbolically—in photographs—and abstractly—in a coordinate grid, and communicate it.*¹⁷

Piper took photographs, some randomly and others at predetermined times, that are “symbolic representations of the contents of my consciousness at a particular space-time location and moment”¹⁸ and related to the space-time coordinates she plotted on the graph paper. In its studied seriality, Piper’s work pertains to the fact that orientation in the world is necessarily a (con)sequence of different spatiotemporal situations in relation to consciousness of the self. Although her ensuing work, with its political content and use of photography and video, has followed a different course, the artist acknowledges her indebtedness to LeWitt’s objective investigative strategy. “Sol’s sensibility in general has influenced me enormously,” she has written, adding that her “earliest conceptual work succeeded insofar as it illuminated the contrast between abstract atemporality and the indexical, self-referential present.”¹⁹

On Kawara is also concerned with consciousness and his place in the world. For him, however, seriality is usually a function of the segment of time defined by the twenty-four-hour day. The *Today* series, begun in January 1966, now consists of many hundreds of canvases representing the date (month, day, year) they were painted (fig. 29). *I Read*, begun 1966, *I Went*, 1968–79, and *I Met*, 1968–79, consist of daily record-keeping, while the series of postcards titled *I Got Up At*, 1968–79, and the sporadic telegrams *I Am Still Alive*, begun 1970, fall partially into the category of mail art. The ten-volume sets of notebooks of *One Million Years—Past*, begun 1969, and *One Million Years—Future*, begun 1980, convey the vast, yet measurable, expanse of time from 998031 B.C. through A.D. 1969 and from A.D. 1981 through 1001980.²⁰ Ten rows of sequentially typed columns of individual years, separated by decade, cover standard 8½ x 11-inch pages. Each page, front and back, accommodates a listing of five hundred years. By representing one million years from the time he started each work, going backward and forward in time respectively, Kawara gives representational form to a temporal span that is immense with respect to human evolution but, geologically speaking, is extremely brief.

Kawara’s series are positioned in relation to the artist’s ultimately finite lifeline, invisibly inscribed against the background of spatial and temporal infinity. Whereas time in Piper’s *Hypothesis* series is just one coordinate and for Darboven it is an abstract guiding force, for Kawara it is an open-ended diurnal continuum. Activities performed by the artist as part of his daily life—not as a “performance” per se—provide markers in the form of news clippings (*I Read*); maps of the artist’s route through the city (*I Went*); or the names of individuals encountered during the period of a day (*I Met*). These three works,



Fig. 29. On Kawara, *Oct. 31, 1978, 1978*.
Liquitex on canvas. Collection of
The Art Institute of Chicago,
Twentieth Century Purchase Fund.

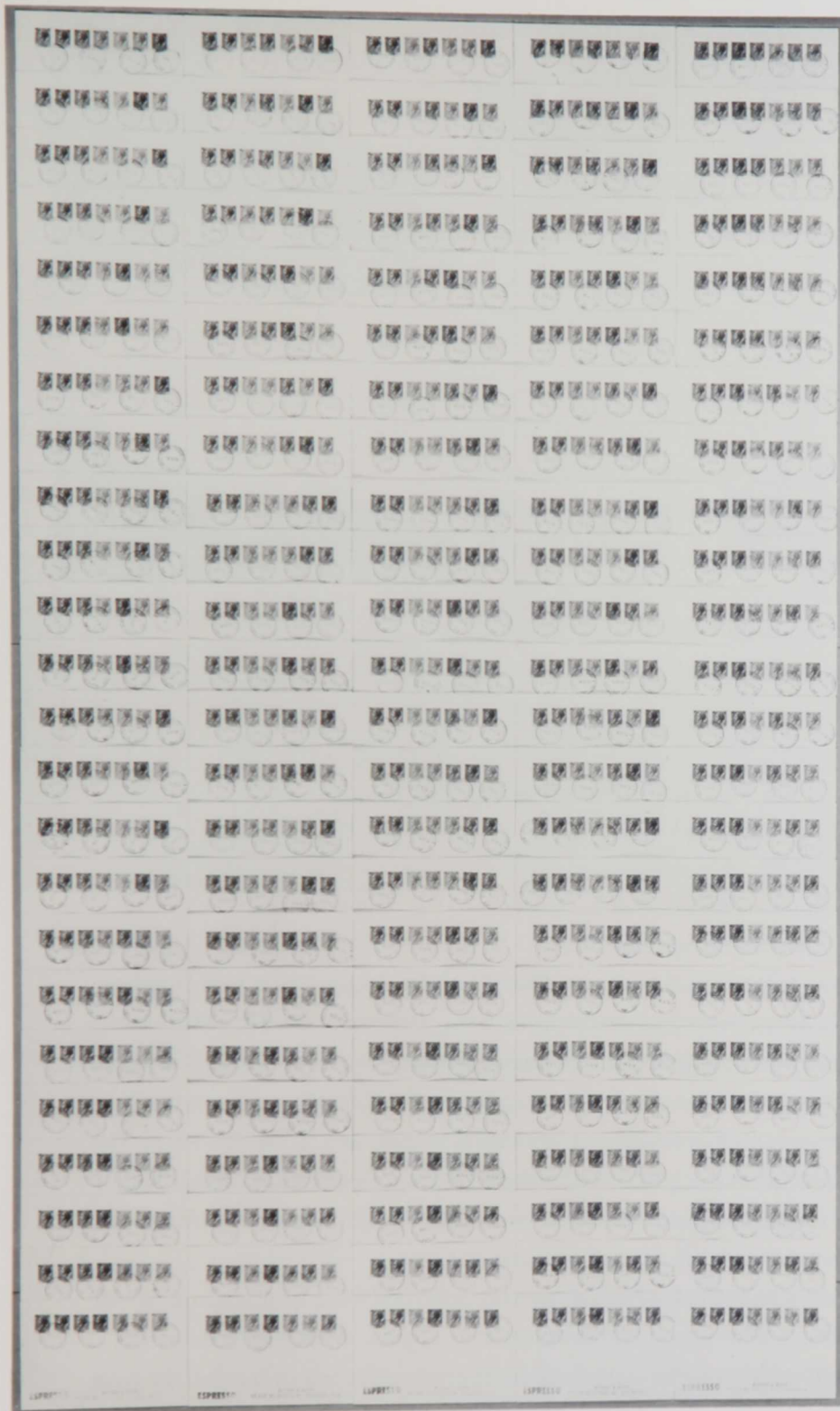


Fig. 30. Alighiero e Boetti, *Untitled* (*Victoria Boogie Woogie*) (detail), 1972. 42 frames each containing 120 stamped envelopes. Courtesy John Weber Gallery, New York.

contained in looseleaf notebooks, preserve traces of temporal, spatial, social, and cultural experience. Whereas the module for LeWitt is a cubic or graphic one, for Kawara it is temporal. With his unit of measurement being the day, seriality is a function of calendrical time.²¹ Quite differently, works by LeWitt do not allude to the everyday or existential. Instead of representing temporal segments that structure the perception of time, works by LeWitt reflect the varied schemes that determine their overall form.

Among the works by Alighiero e Boetti engendered according to a plan are those carried out by sending envelopes through the mail. Boetti's *Untitled* (*Victoria Boogie Woogie*), 1972—exhibited the next year at the John Weber Gallery, New York—overtly acknowledges LeWitt's aesthetic strategy of allowing a preset system to replace the “hand of the artist.” A statement in a framed panel that is part of the work reads: “All permutations of seven Italian stamps.” Each of 5,040 envelopes possesses a different ordering of the stamps, all of different colors and denominations, which are glued, in the usual manner, in a horizontal line at the envelope's upper right-hand corner. Boetti mailed the stamped envelopes to himself in Turin from different cities in Italy, and then framed them in groups of 120 (fig. 30).²² Colorful rows of canceled stamps replace traditional manifestations of color and form at the same time that proof of posting adds further visual incident. By sending the 5,040 formal components (the stamped envelopes) through the postal system, he validated the work according to the function of the stamps in the real-life, nonart context of the mail service. Following the example of LeWitt by allowing a permutational system to replace compositional decision-making, Boetti circumvented the need for technical virtuosity and handcrafting to create a seemingly self-propelled work.

Serial permutations in Dan Graham's *Homes for America*, 1966–67, rest on the artist's scrutiny of social conditions rather than on his own devising of a scheme. This work takes the form(at) of an essay in the December/January 1966–67 issue of *Arts Magazine* (fig. 31).²³ Utilizing linguistic, photographic, and contextual modalities, it presents one of the possible serial variations in basically uniform tract housing found in many American

Homes for America

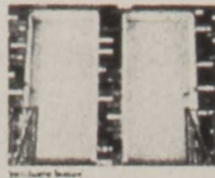
Early 20th-Century Possessable House to the Quasi-Discrete Cell of '66

D. GRAHAM

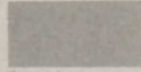
- | | |
|-----------------------------|-------------------------|
| Southern | Garden City Park |
| Swanton | Greenwood |
| Greene | Island Park |
| Clinton Manor | Lansdown |
| Fair Haven | The Nocturne |
| Fair Lane | The Sonata |
| Seasideville Village | The Sonata |
| Seasideville | The Sonata |
| Seasideville | The Sonata |
| Seasideville | The Sonata |

The high ranking each contained just to the one the plan follows a secondary plan. A doming must therefore be limited, not a matter of house model. For instance, Cape Verde and Florida give you all seven eight different models.

The high ranking each contained just to the one the plan follows a secondary plan. A doming must therefore be limited, not a matter of house model. For instance, Cape Verde and Florida give you all seven eight different models.



Two house models



House model



House model

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The model variations were equally distributed among the house plans. The first house was more likely to have a second floor than the other. Each house had a certain number of rooms, and the number of rooms was a function of the house plan.

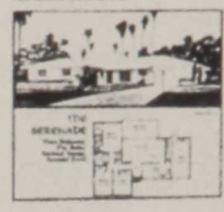
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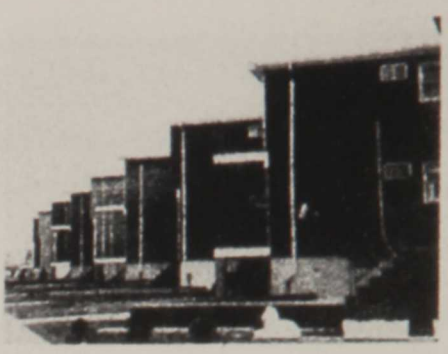
A given house plan might be combined with a different exterior color. The first house was more likely to have a second floor than the other. Each house had a certain number of rooms, and the number of rooms was a function of the house plan.



Row of houses



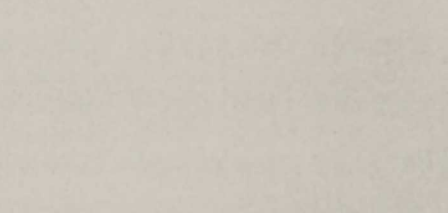
House with porch



Street view of houses



House with gabled roof



House with chimney

Fig. 31. Dan Graham, *Homes for America*, *Arts Magazine* Dec. 1966–Jan. 1967. Courtesy Marian Goodman Gallery, New York.

cities. Although the houses are virtually identical, Graham demonstrates how language is one tool used in attempts to disguise the underlying uniformity of such communities, which are commonly given names like Fair Haven, Pleasant Grove, or Sunset Hill Garden. With covert comment, the article documents a typical town that offers prospective buyers choices of eight house models, designated by musical names such as The Sonata or The Nocturne, and eight exterior colors, which include Seafoam Green and Colonial Red. Graham lists all of the possible combinations in a block of eight houses in which four model types are used.

With direct reference to the methods of seriality inherited from Minimalism, *Homes for America* derives its form from the masked realities of the contemporary industrial landscape. Penetrating beneath the verbal veneer applied to the sale of houses, the work reveals how the presumably objective qualities of form and hue acquire subjective undertones in conjunction with associative phraseology that “colors” a manipulative, hidden agenda motivated by economic greed rather than by models of social enlightenment. Rather than representing the outcome of a serial scheme set forth by the artist, Graham’s piece investigates preexisting applications of seriality in the real world. For Graham, serial permutation, resting on given aspects of vernacular architecture, points in the direction of social critique, whereas for LeWitt seriality retains its generative function.

LeWitt began to apply preset “narrations” to drawing shortly after adopting them for the realization of three-dimensional structures. Simple visual points of departure that adhere to a set permutational sequence have yielded the same fusion of clarity and complexity in two dimensions that characterize the many cubical works made since his first serial piece. In drawing, his serial method led LeWitt to the broad scope of visual ideas and effects manifest in his books, prints, and wall drawings. A systematic approach to the creation of his early wall drawings enabled him to free line from subordination to representational cross-hatching or contour.

In LeWitt’s drawings, line—including straight or not-straight lines, broken lines, short lines, touching or not-touching lines, etc.—is employed without descriptive intent for a wide range of visual purposes. Environmental wall drawings, in which preplanned permutational systems play themselves out with immediate reference to their physical location, are governed by language that details the plan in an instructional manner. LeWitt made his first drawing directly on the wall in the latter part of 1968, and by 1969 he had arrived at the idea of using the totality of an enclosed space as a site for drawing. A pen-and-ink drawing of 1973, for example, sets forth a plan that has been used for numerous wall drawing installations: *All Combinations of Arcs from Corners and Sides*; *Straight Lines*, *Not-Straight Lines*, and *Broken Lines*. No longer serving simply as a neutral background support, the wall, rather than a sheet of paper, becomes an integral part of the drawing. Redefining earlier approaches to the creation of interior environments, LeWitt’s wall drawings “draw” the supporting mural surface(s) into the content of the work. Significantly, “no matter how many times the piece is done it is always different visually if done on walls of differing sizes,”²⁴ or of differing shapes, according to the artist.

LeWitt was one of the first to define the surrounding reality of a given architectural enclosure as an integral part of the work. Some months after LeWitt, although independently from him, the German artist Blinky Palermo likewise initiated a series of wall drawings and paintings in which the surrounding architectural context is inextricable from the work’s totality. Whereas LeWitt’s works involve the fusion of verbally designated linear systems with their appointed spatial environment, Palermo’s, somewhat differently, meld their background support with forms obtained from architectural reality. For a 1970 exhibition at the Konrad Fischer Gallery in Düsseldorf, to cite one example, Palermo painted to scale the projection of an actual staircase profile onto one of the gallery’s walls in a suitably proportioned, relatively narrow space (fig. 32). Affording an undulating shape, the staircase profile correlated with the observable reality of the exhibition space.

Not unlike LeWitt’s linear systems in its function, if not in its form, Palermo’s staircase profile—extracted from material reality to serve as a found rather than an invented shape—merges with its background support. Suppressing authorial signs of arbitrary decision-making and dispensing with the conventional canvas support, both LeWitt and Palermo, using different means, established an interdependent relationship between exhibition space and exhibited work of art.

Sol LeWitt is a centripetal figure whose career, crossing the historical threshold from Minimalism to Conceptualism in the latter half of the 1960s, ushered in a new era of

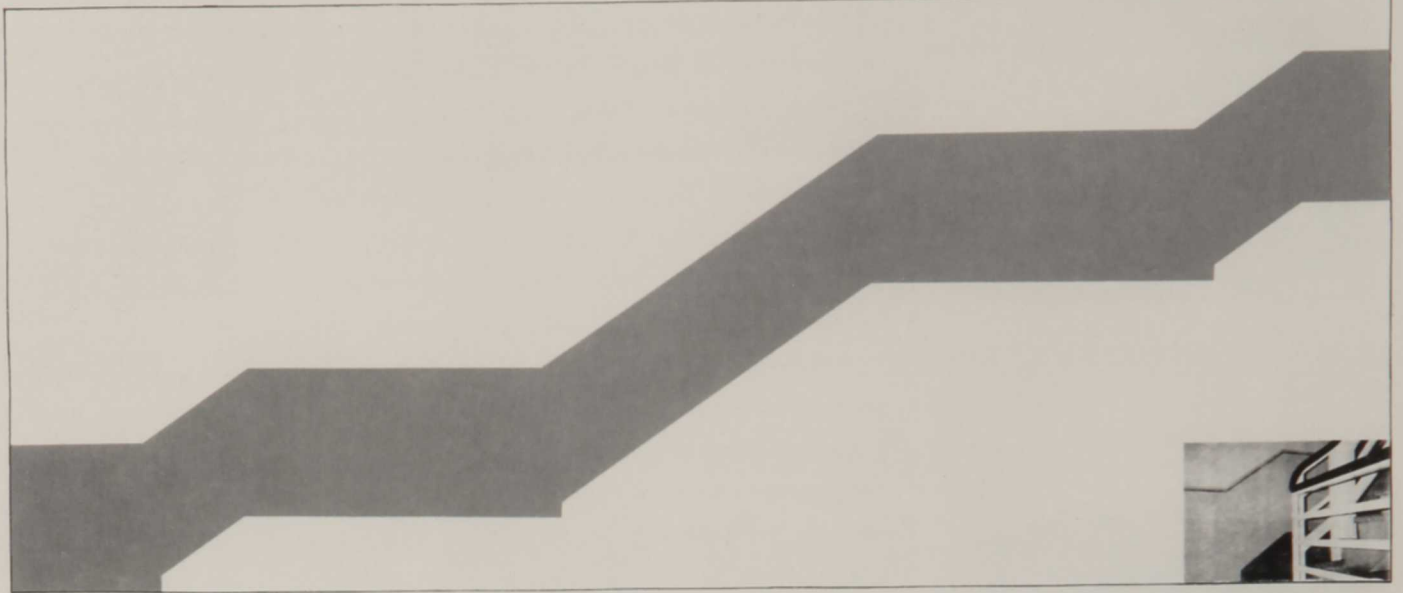


Fig. 32. Blinky Palermo, *Treppenhaus*, 1970. Silkscreen print. Courtesy Heiner Freidrich Gallery, Munich. This print is based on Palermo's wall drawing installation at the Konrad Fischer Gallery, Düsseldorf, 1970.

aesthetic practices and principles. The privileging of nonhierarchical, visual immediacy over illusionistic reference and the withdrawal of authorial presence signified by hand craftsmanship, technical virtuosity, or expressive gesture so crucial to Conceptualism stems from the precepts of Minimalism. Despite its roots in Minimalism, wherein the object remains materially paramount and autonomous, LeWitt's work shares more in common with and has had a greater impact on Conceptualism, wherein the object more definitively merges with spatial and temporal reality.

The principal of seriality as articulated by LeWitt in his practice as well as in his "Paragraphs on Conceptual Art" lies at the core of the aesthetic goal to set art and reality on the same plane. LeWitt's open modular cubes, inviting viewing from all directions, apportion their internal space into equal spatial segments that have no external barrier or facade. His early wall drawings, whose linear elements and shapes are produced according to the logical rigor of a chosen system, are inseparable from the surrounding space of the room. With comparable aims to highlight the nonreferential primacy of a work—along with the concomitant decision to withhold signs of authorial intervention—a number of LeWitt's contemporaries, as suggested by those discussed, similarly turned to serial procedures. Whatever the individual intent, the selection of a regulated scheme has allowed for the construction of many different kinds of works that self-referentially stand for what they are without illusionistic deception.

With thanks to Tamara Blanich for her initial editorial comments.

1. See the discussion of LeWitt's collection by Andrea Miller-Keller in this volume.
2. By virtue of his famed "Paragraphs on Conceptual Art" (1967) and "Sentences on Conceptual Art" (1969), LeWitt has been given credit for launching the term "Conceptual," now applied to a wide range of aesthetic production initiated in the second half of the 1960s. Both texts are reprinted in the Appendix in this catalogue.
3. Sol LeWitt, "Paragraphs on Conceptual Art" (1967), quoted from Alicia Legg, et al., *Sol LeWitt* (New York: The Museum of Modern Art, 1978), p. 166.
4. Sol LeWitt, in Legg, *Sol LeWitt*, p. 52.
5. According to LeWitt in conversation 1 November 1999, he saw this work in Flavin's studio as well as at the Green Gallery in 1964. For an illustration, see fig. 4 in Martin Friedman's essay.
6. Sol LeWitt, "Serial Project #1," *Aspen Magazine* section 17, nos. 5–6 (Fall–Winter 1967): n.p. (reprinted in the Appendix in this catalogue).
7. Quoted in "Don Judd: An Interview with John Coplans," *Don Judd* (Pasadena: Pasadena Art Museum, 1971), p. 41.
8. Quoted in Eva Keller, "I. Konstruktionen 1966/67," *Hanne Darboven* (Basel: Kunsthalle Basel, 1991), p. 3 (translated by Horst Schastok).
9. In "Artists on Their Art," *Art International* 12, no. 4 (April 20, 1968): 55.
10. See Richard S. Field, et al., *Mel Bochner: Thought Made Visible 1966–1973* (New Haven: Yale University Art Gallery, c. 1995).
11. Mel Bochner, in "Mel Bochner," *Data* 2, no. 2 (February 1972): 64.
12. *Ibid.*
13. Mel Bochner, conversation with the author, November 1993.
14. Mel Bochner, "Seriality and Photography," catalogue statement in *Art in Series*, Finch College Museum, 1967; reprinted in *Mel Bochner* (Rio de Janeiro: Centro Arte Hélio Oiticica, 1999), p. 54. Bochner ended his review of LeWitt's Dwan Gallery exhibition saying: "The indicated sum of these simple series is irreducible complexity.... They astound" (*Arts Magazine* 40, no. 9 [September–October 1966]: 61). Furthermore, in "The Serial Attitude" (*Artforum* 6, no. 4 [December 1967]: 28–33), he discusses precedents for, and examples of, a range of serial methods being used at the time in art and music.
15. Adrian Piper, *Out of Order, Out of Sight* (Cambridge, Mass.: MIT Press, 1996), 1:4.
16. *Ibid.*, p. 5.
17. *Ibid.*, p. 19.
18. *Ibid.*
19. *Ibid.*, p. 241.
20. The beginning/concluding dates vary according to the year in which Kawara began work on a particular edition. *One Million Years—Past* exists in twelve editions while editions of *One Million Years—Future* are still in progress, about nine having been completed to date.
21. In the *Today* series, Kawara is not bound by a system of production, painting one or several paintings on some days or none on other days.
22. See Bruce Boice, [Alighiero e Boetti], *Artforum* 11, no. 10 (June 1973): 83.
23. Dan Graham, "Homes for America," *Arts Magazine* 41, no. 3 (December–January 1966–67): 21–22.
24. Sol LeWitt, in Legg, *Sol LeWitt*, p. 130.

PHILIP GLASS
MUSIC IN 12 PARTS

VIRGIN RECORDS
AMERICA, INC.

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MUSIC IN TWELVE PARTS

VIRGIN RECORDS AMERICA, INC.

PHILIP GLASS MUSIC IN 12 PARTS

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PHILIP GLASS
MUSIC IN 12 PARTS

VIRGIN RECORDS AMERICA, INC.

PHILIP GLASS MUSIC IN 12 PARTS

VIRGIN RECORDS AMERICA, INC.

DISC 1

- 1) MUSIC IN 12 PARTS-PART 1 18:00
- 2) MUSIC IN 12 PARTS-PART 2 16:57
- 3) MUSIC IN 12 PARTS-PART 3 15:20
- 4) MUSIC IN 12 PARTS-PART 4 21:02

DISC 2

- 1) MUSIC IN 12 PARTS-PART 5 15:50
- 2) MUSIC IN 12 PARTS-PART 6 14:34
- 3) MUSIC IN 12 PARTS-PART 7 21:12
- 4) MUSIC IN 12 PARTS-PART 8 18:17

DISC 3

- 1) MUSIC IN 12 PARTS-PART 9 14:49
- 2) MUSIC IN 12 PARTS-PART 10 17:14
- 3) MUSIC IN 12 PARTS-PART 11 14:36
- 4) MUSIC IN 12 PARTS-PART 12 18:23

Original music composed by Philip Glass
Music produced by Kurt Munkacsy for Euphorbia Productions, Ltd.



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PHILIP GLASS
MUSIC IN 12 PARTS

VIRGIN RECORDS
AMERICA, INC.

Andrea Miller-Keller

With all the recognition that he has received, people still don't get how important he is. Sol is to art what Bach was to music. — Adrian Piper, 1999¹

Sol has been the greatest example of an artist able to keep moving while staying one hundred percent true to himself. — Chuck Close, 1999²

Sol LeWitt's influence in the world of contemporary art during the past three decades has been broad and deep. Many artists have drawn inspiration from his ideas about making art, the aesthetics of his strategies, and his inclination to engage the architecture of a site. His early statements on Conceptual art have become classics in the literature of twentieth-century art history. It is a compliment to LeWitt that, although minor copyists dot the landscape, the several generations of artists who most readily acknowledge his influence make works of art that pay little or no visual homage to LeWitt's art. While his own work has remained almost exclusively abstract,³ the artists LeWitt has influenced are remarkably diverse and include many whose works are representational.

LeWitt's greatest impact on younger artists has come from the extraordinary ways in which he has managed to merge those two traditionally dichotomous titans, form and content. Most influential in this regard has been LeWitt's focus on the abstract art object as a carrier of ideas rather than as a formal, self-referential entity.⁴ His bold wall drawings and extensive sculptural permutations that self-confidently take command of entire spaces have encouraged other artists to think more expansively (see pl. 118). As important to many artists has been his richly generative, almost narrative, deployment of individual units in a way that abandoned traditional compositional hierarchies. More subtle and less fully documented are the myriad ways in which LeWitt's regard for other artists (young and old, successful and unrecognized), his collecting practices, and his professional methodologies have influenced not only artists but also curators, art historians, dealers, and collectors.

Privileging the Idea

Programmatic strategies set in advance allowed LeWitt early in his career to leap over what he described in 1969 as "the arbitrary, the capricious, and the subjective"⁵ and to land in unexpected and interesting new territories. (Of course, the decision to deploy such strategies was LeWitt's subjective choice.) And once LeWitt and others had opened these territories, younger artists then coming into maturity—such as Adrian Piper, Jennifer Bartlett, Jonathan Borofsky, Sandy Skoglund, and many others—were quick to follow with their own memorable explorations, pursuing LeWitt's dictum: "In terms of ideas the artist is free even to surprise himself."⁶

Fig. 33. Sol LeWitt, CD box for *Philip Glass: Music in Twelve Parts*, 1989. Virgin Records Ltd.

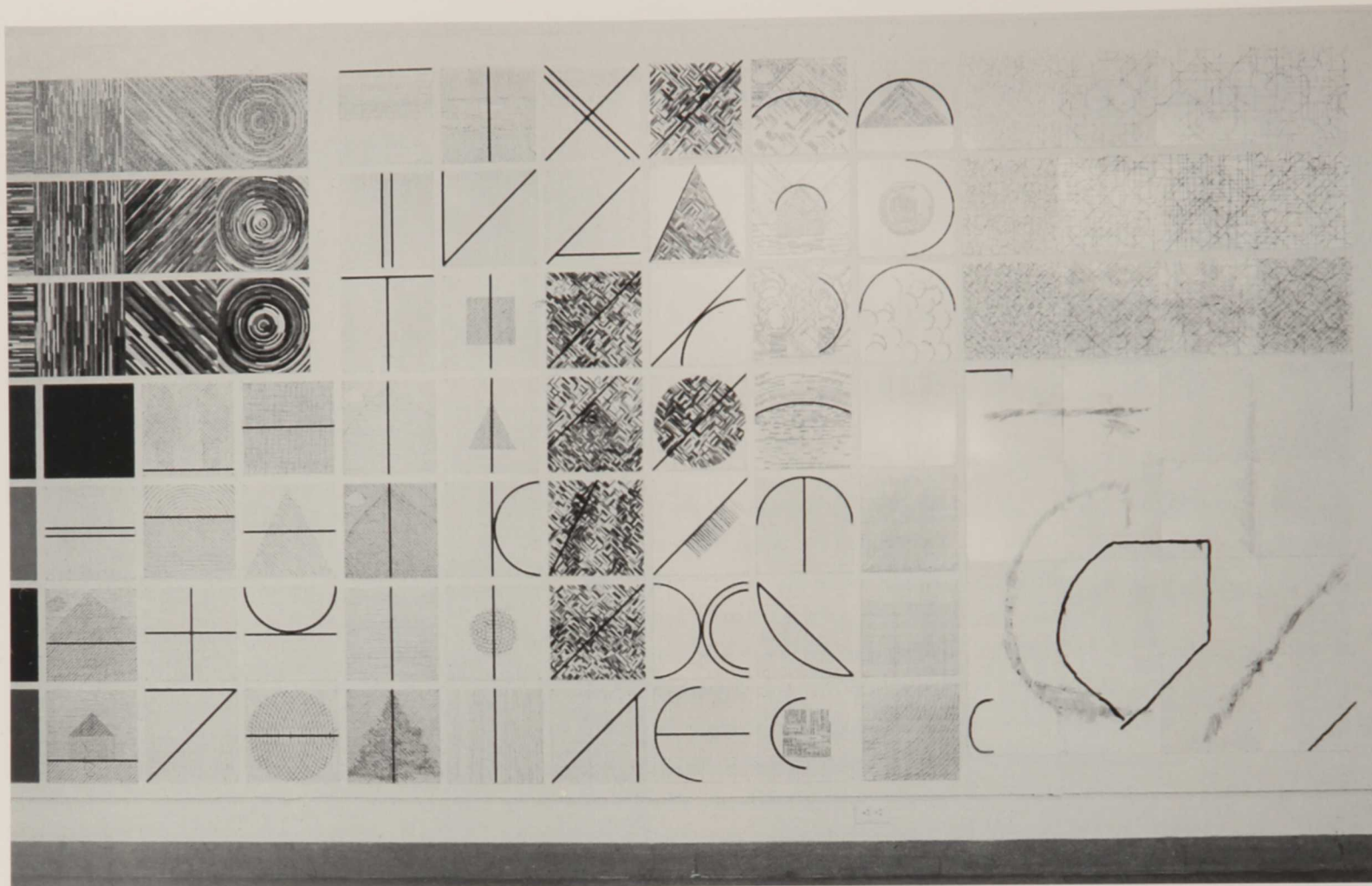


Fig. 34. Jennifer Bartlett, *Rhapsody*, 1975–76 (detail). Baked enamel on silkscreen grid, enamel on steel plates. Collection of Sidney Singer.

Adrian Piper considers LeWitt the individual most responsible for restoring content to art through his insistence on privileging ideas. “Sol is the person who decisively broke through the knee-jerk, cartoon-Kantian critical response: ‘I’m a sensitive arty person. I just feel things.’ Sol restored the value and the utility of the intellect to the visual arts better and more emphatically than did Duchamp by making a system central to the conception of a work and the procedure by which it is realized.” For Piper, LeWitt introduced a whole new sensibility and reunited the experience of intellectual complexity with that of strong visual orientation.⁷

LeWitt’s use of modular units and serial systems along with the expanding scale of his wall drawings helped to inspire Jennifer Bartlett’s epic *Rhapsody*, 1975–76 (fig. 34). However, Bartlett takes the lessons learned from LeWitt on a very wild ride. *Rhapsody*, more than 150 feet long and constructed of 988 individual one-foot-square units, is an exuberant and unruly exposition on the basic elements of painting and the nature of originality. She explores aspects of line, shape, scale, color, and four basic figurative images (mountain, house, tree, and ocean). Despite Bartlett’s decidedly non-hierarchical forward march, numerous passages evoke (in part, by chance) familiar art historical styles from Seurat to Twombly, and, of course, LeWitt. What initially purports to be methodical and classical evolves into an idiosyncratic, bombastic triumph of intellect and humor.

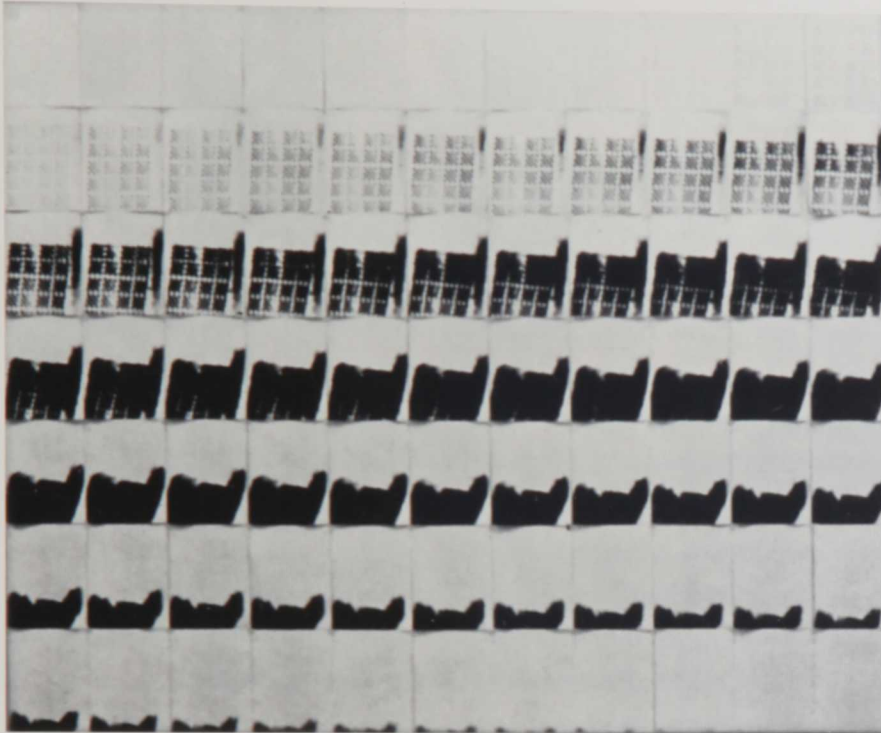


Fig. 35. Sandy Skoglund, *The Holes in a Saltine Cracker*, 1974. Electrographic print. Collection of the artist.

Fig. 36. Jonathan Borofsky, *Counting from 1 to Infinity*, begun 1969. Stacked sheets of pencil on paper. Collection of the artist.



Sandy Skoglund found certain conceptual strategies useful early in her career. In *The Holes in a Saltine Cracker*, 1974, she photocopied a saltine and then rephotocopied that image and all subsequent images (77 times) until the subtle, mechanical shifts made in positioning by the copier moved the image of the cracker off the page (fig. 35). Although she eventually changed course, Skoglund says she “initially found this work rewarding—it was very cerebral. Obsession and repetition in the process of making things is one constant element in my work.”⁸ LeWitt’s increasingly assertive use of the wall (and sometimes all of the walls) directly pointed the way to “installation art.” Skoglund, who worked on a LeWitt wall drawing in 1976, later observed: “The contemporary impulse to work directly on the wall of the exhibition site is, I believe, based on a heightened awareness of the relationship between the image and its place. When the image is really an idea or concept, as in Sol LeWitt’s work, then the wall works as a surface, allowing the idea to overcome the materiality.”⁹ (Hundreds of artists, including Skoglund, have worked on LeWitt’s wall drawing installations.¹⁰)

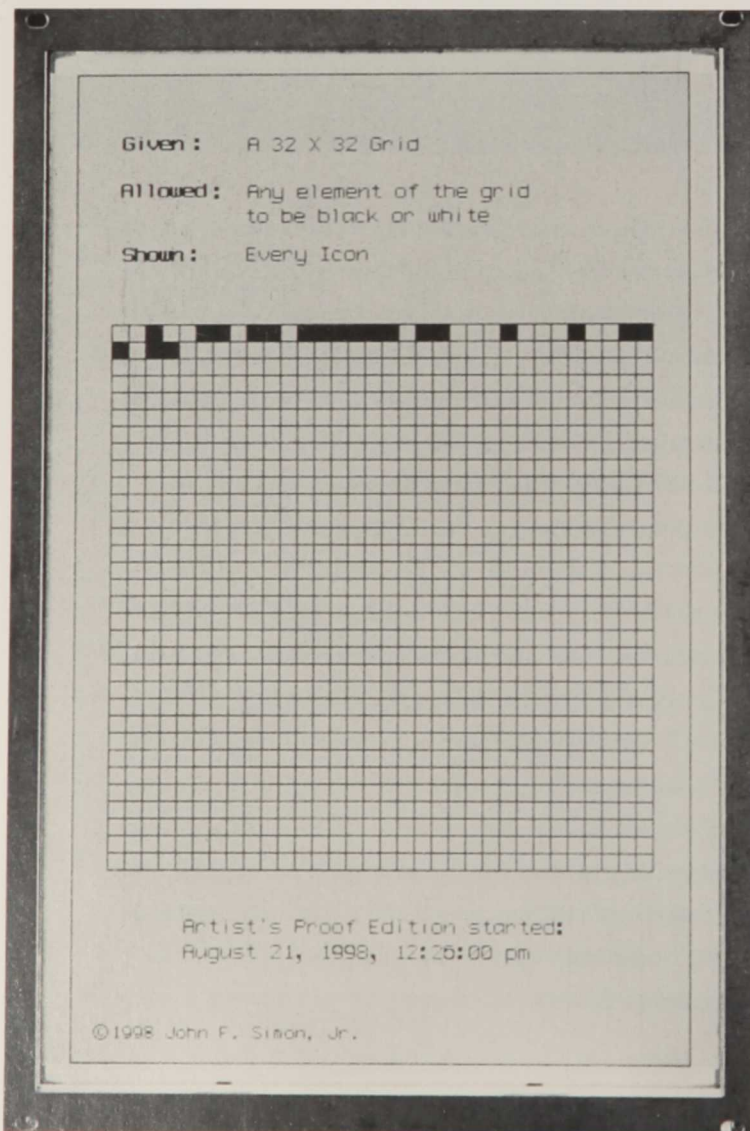
Jonathan Borofsky’s *Counting from 1 to Infinity*, begun 1969 (fig. 36), features an accumulating stack of 8 1/2 x 11-inch sheets of paper on which the artist is writing numbers in sequence, which he began by employing “just pen, pencil and paper...and using the mind...to exercise daily.”¹¹ Borofsky’s counting began as an intentional break for his thought processes, and even inside the restrictions of this very linear and very conceptual

piece, Borofsky eventually found much room to play: "The numbers were written on graph paper, with a digit in each square for the first few thousand pages. Afterward...the [format of the] counting became less rigid even though it remained a linear activity."¹² Seeing a connection in their work, Lucy Lippard encouraged Borofsky to contact LeWitt, who paid the young artist a visit. In 1973, when LeWitt was invited to select one of the three young artists to open the new artist-run Artists' Space, he chose Borofsky and his counting project.

Of LeWitt's—and her own—use of serial strategies, Adrian Piper has observed:

*Sol's work and my work of this kind were very influenced by our readings of Samuel Beckett. Beckett...has this very interesting way of draining external references from a situation, by listing the permutations, listing the variations, in how a character in one of his early novels can behave. He achieves in that way a kind of existential clarity because one is confronted only by the situation in a semi-meaningless form. But of course the meaning of the situation is simply the situation itself. It has nothing external to it. So that would be another form of the permutational conceptual strategy that Sol was using.*¹³

Fig. 37. John Simon, Jr., *Every Icon*, 1996. Software, Apple Powerbook 170. Courtesy of the artist and Sandra Gering Gallery, New York.



The artist John Simon, Jr., works exclusively with computer-generated images on the Internet. *Every Icon*, begun 1996, takes place on a 32 x 32 grid made up of 1,024 individual squares. Starting with an image where every square is white, the software displays all possible combinations of white and black using all of the total squares (fig. 37). At the rate of 100 icons per second (on a typical desktop computer) it took only 16 months to display all 4.3 billion variations of the first line of the grid. The second line will take an exponentially longer 5.85 billion years. It would take several hundred trillion years for the grid to become totally black (the last "icon" that the applet is programmed to exhibit). Simons says, "Because there's no word for that amount of time and no word for that large a number, several hundred trillion years is my way of making you think about a very long time."¹⁴

The radical precedent of visual artists such as LeWitt, Hanne Darboven, Mel Bochner, and Douglas Heubler employing self-consistent mathematical systems in their work has been important to Simon. Nonetheless he sees an important distinction between their preference for systems that they could see through to completion and his own work which, in direct response to the vast capacities of the computer, works with ideas that play themselves out on a scale of time that exceeds even our imagination.¹⁵

LeWitt's work has often been thought to be exclusively cerebral, and the artist to be the ur-rationalist of his era, despite his own



Figure 38. John Baldessari, *Baldessari Sings LeWitt*, 1973. Video. Courtesy of the Video Data Bank, Chicago.

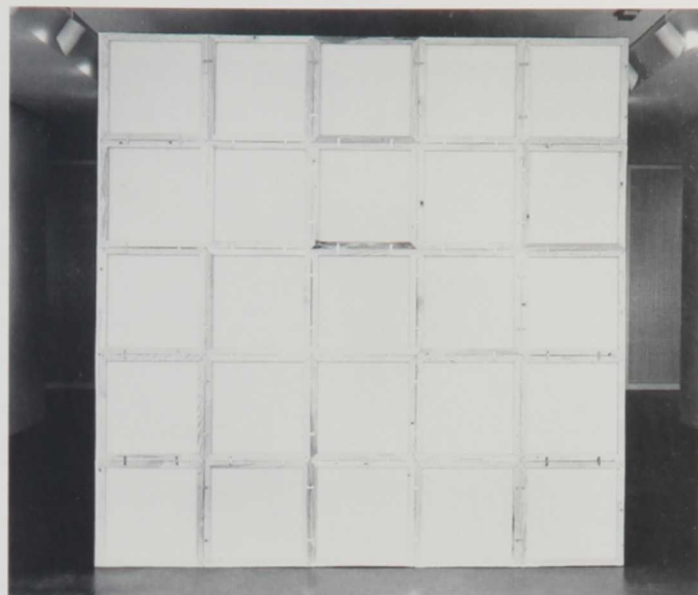


Figure 39. Jim Hodges, *Till Then*, 1995. Pre-stretched canvases. Courtesy of the artist and CRG Gallery, New York.

statements to the contrary (“Conceptual art doesn’t really have much to do with mathematics, philosophy, or any other mental discipline.”¹⁶) LeWitt’s preset systems, along with the dominance of straight edges, right angles, arcs, and geometric figures, have sometimes distracted viewers from discerning the sense of play that ripples through his art. As this retrospective confirms, his oeuvre includes humor and flirtations with the absurd. Sherrie Levine is one of many artists who “grew to appreciate LeWitt’s light touch...the playfulness of systems that go nowhere.”¹⁷ John Baldessari paid early tribute to LeWitt’s ideas and sense of humor in *Baldessari Sings LeWitt*, 1973, a twelve-minute videotape in which Baldessari sings (flatly) each of LeWitt’s “Sentences on Conceptual Art” to the accompaniment of snippets from familiar folk songs and show tunes (fig. 38).

Jim Hodges describes his relationship with LeWitt (whom he has never met) as one of “ideas and casual fun...sort of like a square dance, with changing partners.” Hodges first encountered “the idiosyncrasies and the kookiness of LeWitt” at LeWitt’s 1996 print retrospective at The Museum of Modern Art: “I felt a kinship with him and the profound humanness of his work. It was not as cool and analytical as I had previously thought.” Intrigued by “how LeWitt, in using the wall as a ground, uses architecture as a *material*... [and takes] architecture to make a painting,”¹⁸ Hodges created the exact opposite at the Center for Curatorial Studies at Bard College (Annandale-on-Hudson, New York), near a long-term installation of Sol LeWitt’s *Wall Drawing #475*, 1986, a work featuring color ink-wash pyramids. Hodges’s *Till Then*, 1995, is a 10 x 10 x 14-foot freestanding room with portals, built out of 134 stretched canvases (fig. 39).

It is worth acknowledging that LeWitt has helped to redefine and expand what we understand beauty can be. He suggested in his 1967 “Paragraphs on Conceptual Art” that “what the work of art looks like isn’t too important” and that “Conceptual art is made to engage the mind of the viewer rather than his eye or emotions.”¹⁹ However, Louise Lawler suggests that “LeWitt was always very generous...everyone was welcome at the table.... He consistently offers the viewer pleasure and beauty, and opens up these possibilities for others.”²⁰ Chuck Close notes: “Sol LeWitt’s work is always so



Fig. 40. Mierle Laderman Ukeles, *Dressing to Go Out/Undressing to Go In*, 1973. Black-and-white photographs, foam core board, chain, and dust rag. Courtesy Ronald Feldman Fine Arts, New York.

beautiful to look at and so beautifully made. It's just as great to look at as it is to think about."²¹

"I'm always surprised," says Byron Kim, "how beautiful his work is. I think it is more than that the system he devises is inherently right and beautiful, and that it therefore produces a beautiful work. It's because he has a great touch and a great eye.... And this is where he has influenced me the most directly.... There is something about getting the idea and figuring out exactly how it will work and look *in one's mind* that is akin to having a good touch."²² When asked in 1981 to consider the significance of LeWitt's wall drawings, Carl Andre specified two aspects important to him: "The first is Sol's invention in his wall drawings of an utterly new art form.... But most important to me is the ravishing beauty which Sol so often attains in these works."²³

"I have always loved Sol's work," says Mierle Laderman Ukeles, an artist whose own art has engaged personal and civic responsibility (fig. 40). "It is Talmudic—that is, obsessed with trying to think things through. He has spent his whole life trying to think clearly, as a visual philosopher. There's clarity and honesty, a democratic openness in his work.... His large wall drawings may be detached from his hands, but they are plugged into his heart."²⁴

The Written Word

LeWitt's writings have been central to the formative dialogue on Conceptual art that emerged in the late 1960s.²⁵ Indeed, Lucy Lippard's landmark *Six Years: The Dematerialization of Art* (1966–1972), is dedicated "To Sol." During the past thirty years, LeWitt's writings have continued to interest artists, students, and scholars. The artist Annette Lemieux, who often presents LeWitt's works and writings to her undergraduate students says, "If by chance I neglect to do so, the conceptually inclined students will stumble onto his writings on their own and present them to me. Then I catch hell."²⁶

One crucial text grew out of LeWitt's close friendship with Eva Hesse, which made him keenly aware of "the problems that women artists face in a world dominated by a male hierarchy (critics, editors, museum and gallery administrators). There seems to be an implicit rule...that a woman can never be considered the dominant practitioner of a style or idea."²⁷ For some artists (such as Mierle Laderman Ukeles) it was helpful to know, when first encountering LeWitt's work, that feminist critic Lucy Lippard greatly admired him. And his early support of women artists is widely known. When Eva Hesse was living in Kettwig, Germany, with her marriage failing and creative spirit debilitated, LeWitt wrote her a hard-hitting and heartfelt motivational riff:

You seem the same as always, and being you, hate every minute of it. Don't! Learn to say "Fuck You" to the world once in a while. You have every right to. Just stop thinking, worrying, looking over your shoulder, wondering, doubting, fearing, hurting, hoping for some easy way out, struggling, gasping, confusing, itching, scratching, mumbling, bumbling, grumbling, humbling, stumbling, rumbling, rambling, gambling, tumbling, scumbling, scrambling, hitching, hatching, bitching, moaning, groaning, honing, boning, horse-shitting, hair-splitting, nit-picking, piss-trickling, nose-sticking, ass-gouging, eyeball-poking, finger-pointing, alleyway-sneaking, long waiting, small stepping, evil-eying, back-scratching, searching, perching, besmirching, grinding grinding grinding away at yourself. Stop it and just DO.

From your description, and from what I know of your previous work and your ability, the work you are doing sounds very good. "Drawings—clean-clear but crazy like machines, larger, bolder, real nonsense." That sounds wonderful—real nonsense. Do more. More nonsensical more crazy more machines, more breasts, penises, cunts, whatever—make them abound with nonsense. Try and tickle something inside you, your "weird humor." You belong in the most secret part of you. Don't worry about cool, make your own uncool. Make your own, your own world. If you fear, make it work for you—draw and paint your fear and anxiety. And stop worrying about big, deep things such as "to decide on a purpose and way of life, a consistent approach to even some impossible end or even an imagined end." You must practice being stupid, dumb, unthinking, empty. Then you will be able to DO! I have much confidence in you and even though you are tormenting yourself, the work you do is very good. Try to do some BAD work. The worst you can think of and see what happens but mainly relax and let everything go to hell. You are not responsible for the world—you are only responsible for your work, so do it. And don't think that your work has to conform to any idea or flavor. It can be anything you want it to be. But if life would be easier for you if you stopped working then stop. Don't punish yourself. However, I think that it is so deeply engrained in you that it would be easier to DO.²⁸

This letter, a deeply caring vote of confidence and kick-in-the-pants (the repeated word "DO" is drawn large and decorated), has been music to the ears of several generations of young women artists since it was first published in 1976.²⁹ Janine Antoni, for instance, who does not see a particular connection between her work and LeWitt's, shares this text with all of her young women students and assistants.³⁰

LeWitt as Mentor and Collector

Throughout the years LeWitt lived primarily in New York, he was accessible to serious young artists, many of whom recall his openness and encouragement. When Adrian Piper was "blown out of the water" by LeWitt's 49 *Three-Part Variations on Three Different Kinds of Cubes* (pl. 65) in 1968, she wrote to him about her response. He replied with the gift of two drawings and the suggestion that they meet for a beer. A lasting friendship ensued. Sandy Skoglund, subletting in Manhattan during the summer of 1975, wrote to



Fig. 41. Adrian Piper. *Out of the Corner*, 1990. Video installation with seventeen video monitors, music soundtrack, and sixty-four framed black-and-white photographs. Collection of the Whitney Museum of American Art, New York.

An image of *Out of the Corner* is paired with an image of LeWitt's *49 Three-Part Variations on Three Different Kinds of Cubes* (pl. 65) in Adrian Piper's collection of writings entitled *Out of Order, Out of Sight* (Cambridge, Mass.: MIT Press, 1996).

LeWitt. He responded with a catalogue by mail, then made a studio visit, and gave her some useful “grandfatherly” advice that encouraged her to resist parental skepticism and stick to her chosen path. Also in 1975, while he was on his first trip to the United States, Krzysztof Wodiczko visited with LeWitt during a New York stopover; the two met a number of times thereafter.³¹

LeWitt began collecting art in the mid-sixties, and until the mid-seventies most items entered the collection through trade with other artists: these represent exchanges of ideas as well as of objects, and stand as tokens of friendship and mutual respect. By 1976, the collection, which LeWitt was keeping in his modest loft at 117 Hester Street, had grown to include nearly six hundred pieces. The number of requests to borrow objects from the collection was growing. To give artists, curators, scholars, and the general public greater access to the material, LeWitt placed the entire collection on long-term loan to the Wadsworth Atheneum in Hartford, Connecticut (his hometown), with a commitment that the collection would be bequeathed to the museum at the time of his death.³²

LeWitt's exchanges of artworks, especially with younger artists, have often served as an important source of moral support. Gene Beery, a painter who moved out of the same Hester Street building thirty-five years ago to a low-profile existence in Sutter Creek, California, recalls how LeWitt has kept in touch with him through phone calls, postcards, and exchanges of works. Such communications, Beery feels, have been key to his continuing productivity as an artist. Moreover, even as the financial value of LeWitt's works have increased, he has continued to enjoy trading with other artists, younger and older.

Significant discrepancies in the market values of some of these exchanges don't matter to LeWitt.

In addition to such exchanges, LeWitt would occasionally purchase works from other artists, even when his means were very modest. The composer Philip Glass recalls that "he supported so many people, but it wasn't generally known because he never made a thing about it.... [Sol used to] buy my scores, because he wanted to see that I had some money. I used the money to live on or to buy equipment. At a certain point, I realized that Sol had all the early pieces.... They were up at the Atheneum in Hartford."³³ Other artists have similar tales to tell. LeWitt and Carol Androccio LeWitt, his wife since 1982,³⁴ have gathered a remarkable collection of contemporary art, which today includes more than 2,600 objects by more than 250 artists.³⁵

The first public exhibition drawn from the collection, *No Title: The Collection of Sol LeWitt*, was organized in 1981 at the Davidson Art Center by John Paoletti. It was accompanied by an ambitious 116-page catalogue and a seminar at Wesleyan University.³⁶ Some of the students in this seminar went on to pursue their own callings as artists or curators, and one of them, Jody Zellen, recently wrote to LeWitt about her involvement: "Having hands on experience not only curating an exhibition but studying those artists and having access to their work was a tremendous influence on me and my work. I was a photographer at the time who felt that the black and white photo was sacred.... Robert Smithson's writings and access to your collection changed all that."³⁷

The next year the Atheneum organized the first of a number of special exhibitions drawing from this rich and expanding resource; *On Location* included works by sixty artists.³⁸ Byron Kim has a clear recollection of his visit: "My first moment of contact with the artworld in which I now reside was through the LeWitt Collection. When I was a senior English major at Yale, I went to the Wadsworth Atheneum during a field trip... and seeing that work affected me profoundly. It was a truly liberating moment."³⁹

In 1984 the Atheneum co-organized with Independent Curators Incorporated the traveling exhibition *From the Collection of Sol LeWitt*, which circulated more than fifty works to venues in California, Michigan, Florida, Pennsylvania, Texas, and New York City.⁴⁰ Over the years the Wadsworth Atheneum has made extensive use of the LeWitt Collection in various ways, and from the mid-1980s through the early 1990s it was the only museum in the United States to have significant displays of important Conceptual art on a regular basis.⁴¹

Professional Stance

As influential as LeWitt's work, ideas, and quiet generosity have been for several generations of practitioners, it may be that his methodology as an artist has had an equal impact. Byron Kim, more than thirty years LeWitt's junior, suggests, "I think that a lot of artists unknowingly owe Sol a lot. The reason we are unknowing, I think, is that he has influenced our modus operandi more than the actual things we make."⁴² Chuck Close aptly says, "Sol really knows how to be an artist. He wears being an artist like a fine suit of clothes."⁴³

LeWitt has taken an active role in introducing dealers to the work of other artists, something both frequently remember with gratitude. A number of now-prominent

dealers recall LeWitt's support at a time when both he and they were emerging onto the public scene. Max Protetch, once an unknown young dealer in Washington, D.C., considers the international network of dealers and galleries that LeWitt built "almost single-handedly" to be "another LeWittian structure, [with] each of us providing an outlet for Sol's creativity and a sequence of opportunities for him to show the permutations and combinations that result from his grand visions.... Without him, it would not have been possible to continue my gallery after the first year."⁴⁴

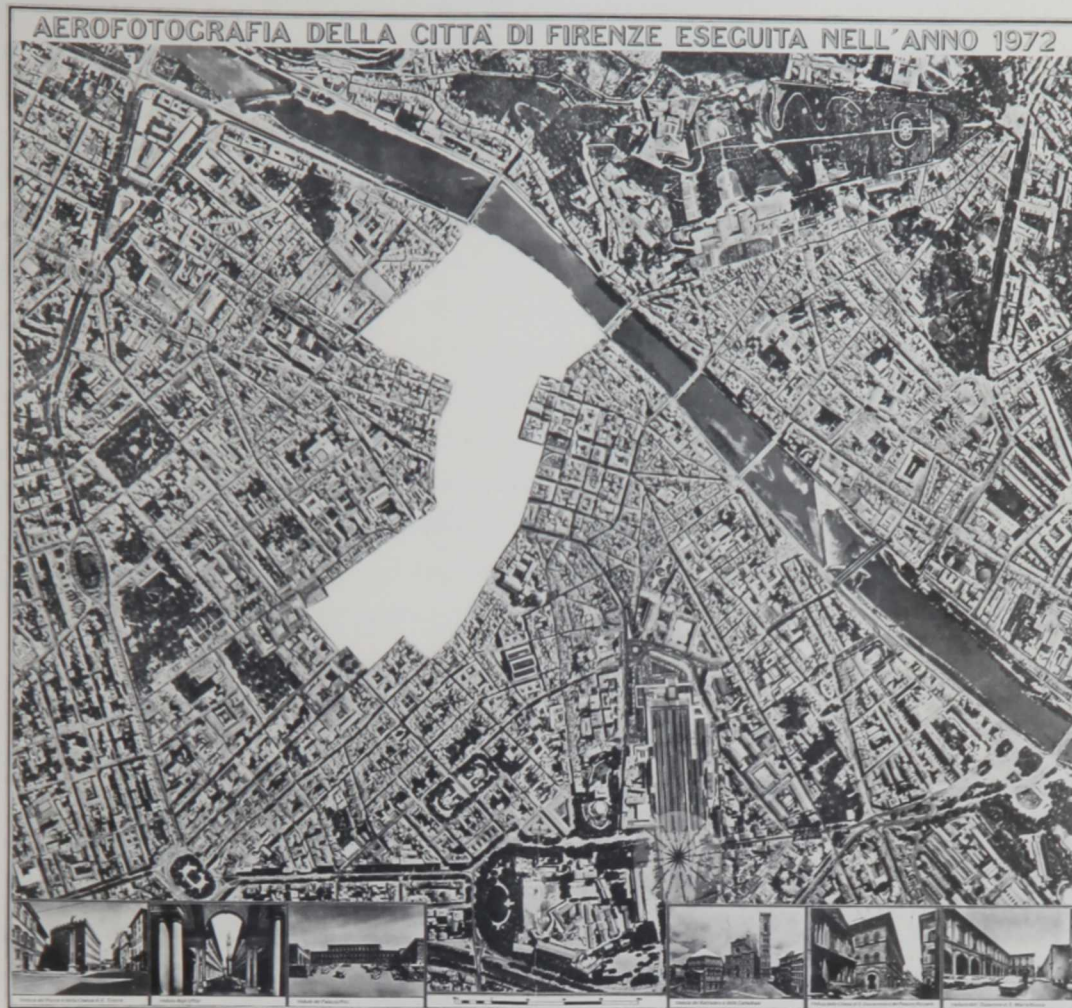
Nicholas Logsdail, founder of the Lisson Gallery in London, met LeWitt on the dealer's first professional visit to New York in 1968. He had written in advance, and LeWitt responded with "a positive, kind and encouraging letter intimating that he believed hardly anyone had heard of him in the UK, and he would be delighted to do a show with me subject to our meeting later in the year." This despite Logsdail's having made clear in his letter that he had little to offer by way of money, space, or, at the time, reputation. LeWitt's first exhibition with Logsdail featured the artist's innovative wall drawings. "The show was beautiful and did well. He could see that things were difficult and suggested that I pay him when I could from sales and that he would have no objection to my using the money to do one or two more good shows before paying him."⁴⁵

LeWitt has, in fact, pioneered an unusually independent stand with dealers. He has adamantly avoided exclusive representation by any single one. And, in Manhattan's dense and competitive gallery scene, LeWitt has over several decades set a useful precedent by exhibiting significant work with small galleries and young risk-taking dealers as well as with prestigious establishments. He often has agreed to mount an exhibition of drawings specifically to help support a struggling but worthy enterprise. In such instances, his instructions are to sell the drawings for any price they can fetch.⁴⁶

LeWitt has always wanted his work to be widely available. In the early seventies he began a series of *Hundred Dollar Drawings* (fig. 42), which he insisted be sold for that price and no more. (Although LeWitt carefully stamped many with instructions to keep the price at \$100, they are now usually resold, over his objection, at their higher market value.) For decades, especially when traveling, he has made small ink drawings on postcards, and mailed them to friends and colleagues.⁴⁷ These objects, which probably number in the several thousands, are treasured gifts.

Similarly, LeWitt always has been responsive to any venues that commit to showing his work with care and respect. As a consequence, he has participated in an unusually large number of exhibitions. Chuck Close recalls a game he used to play in the 1970s: when a new issue of *Artforum* arrived in the mail, Close would immediately open the magazine and count how many shows LeWitt was in that month.⁴⁸ Always one to welcome each exhibition as an opportunity to play out new ideas, LeWitt dismisses as nonsense any suggestion that he has risked overexposure and overproduction and, consequently, suppressed his own market prices.⁴⁹

It is now legend that LeWitt, eschewing the concept of the artist-celebrity, has consistently, even vehemently, avoided being photographed. He insists that viewers should focus on his work, not his face, and wants the art he makes to speak to the viewer directly



AEROFOTOGRAFIA DELLA CITTA' DI FIRENZE ESECUITA NELL'ANNO 1972

Photo of Florence with the area
between Borgo S. Marco, Via Corsini, Via Juffa,
Via de' Servi, Borgo S. Lorenzo, Via Tornabuoni, Via
de' Bardi, Via Calzavara, Via Spadina, Borgo della
Lepelletta, Via Calzavara, Via de' Servi, Borgo S.
a. Piazza, Complesso S. Spirito, Lungarno
Gonella, Piazza de' Signori, Via de' Tornabuoni,
Via del Poggio, Borgo S. Donato, Via dei Servi,
Piazza della S. Annunziata, Via C. Sottile, Via
Rinascimento, Via de' Servi, 21/41, 1972

Fig. 42. Sol LeWitt, *Photo of Florence*
R 609, 1976. Cut map and ink.
LeWitt Collection.

and unencumbered.⁵⁰ He adamantly refuses to be the signifier of his work. He shows up at his openings reluctantly and as late as possible. Chuck Close, who for many years wanted LeWitt to be the subject of one of his monumental portraits, has come to respect his friend's position and no longer considers such a request appropriate.⁵¹

Like many artists, LeWitt is consistently generous to art auctions for causes he supports, sometimes both giving a work for auction (without setting a reserve) and purchasing work by another artist at the same auction. He was a cofounder of Printed Matter, the first distributor of artists' books in this country.⁵² On several occasions when Printed Matter has faltered, he and Androccio LeWitt stepped in to help ensure its survival.

LeWitt's presence as a man of principle in the artistic community has been meaningful to many. "Sol was the moral center of the group," recalls Adrian Piper,⁵³ referring to the innovative and politically astute downtown community of the late 1960s that included Lucy Lippard, Robert Ryman, Hans and Linda Haacke, Carl Andre, Dorothea Rockburne, Mel Bochner, Sylvia and Robert Mangold, Dan Graham, and others. Although LeWitt has



Fig. 43. Glenn Ligon, *Untitled* (James Baldwin), 1992. Oilstick. Collection of the artist.

been quite clear that he doesn't make "political art,"⁵⁴ he is alert to political and economic implications, reads a great deal of history, and follows news events carefully (as do many artists). And he is keenly sensitive to issues of equality, fairness, justice, and free speech.

"I saw a photo of [*Monument*] for the Missing Jews in a book on Holocaust memorials. Although I was familiar with LeWitt's work, this was the first time I had seen a sculpture that directly addressed a particular historical and political situation," recalls Glenn Ligon. "What impressed me was that the sculpture still looked like a 'Sol LeWitt.' It wasn't that he changed the formal aspects of the sculpture in response to a subject matter, he acknowledged that the sculpture's legibility depended on its context and on language."⁵⁵ LeWitt, when making this structure in Münster, Germany, for *Skulptur Projekte in Münster 1987*, spoke his mind and expanded exponentially the public meaning of his piece by adding this brief subtitle to the original title, *Black Form* (pl. 286). LeWitt decided to do this when visiting Münster because, "Being Jewish I noticed the absence of Jewish artists and curators, Jewish bakers and candlestick makers."⁵⁶ In 1992 Ligon chose to make his first wall drawing at the Wadsworth Atheneum, in part as an homage to LeWitt (fig. 43). Ligon filled a large corner space with a powerful quote from James Baldwin, which reflected his own thoughts as well: "You see,

whites want black artists to mostly deliver something as if it were an official version of the black experience.... And when you go along, you find yourself quickly painted into a corner...."⁵⁷

In 1981 Jack Boulton, then curator of The Chase Manhattan Bank collection, approached LeWitt about the purchase of a wall drawing. LeWitt declined to sell one because he objected to Chase C.E.O. David Rockefeller's failure to honor the anti-apartheid boycott of South Africa. Boulton, incredulous, asked LeWitt how he could take such a stand when Rockefeller was such an admirer of his wall drawings. Without hesitation LeWitt replied, "I didn't say he was stupid. I said I didn't like his politics."⁵⁸

Over the years LeWitt has turned down commissions from manufacturers who were substantially involved in the production of armaments, including Honeywell and McDonnell Douglas. In 1981, as the Wadsworth Atheneum was organizing a major retrospective of his wall drawings, LeWitt objected to an offer of sponsorship by United Technologies Corporation, which is headquartered in Hartford. After Atheneum director Tracy Atkinson talked with LeWitt and the potential funders, the museum honored the

artist's wishes. A number of other artists have taken similar stands. Together these important gestures suggest that artists are entitled to have some role in determining who may claim association with their work.

Such incidents can be painful, though. In 1995 LeWitt was asked to build a cinderblock structure in front of the Solomon R. Guggenheim Museum on Fifth Avenue in New York as one of a select group of living artists invited to participate in *Abstraction in the Twentieth Century*, scheduled for 1996. One day he received a concerned phone call from Mark Rosenthal, the exhibition's curator. Rosenthal had read in *The New York Times* that LeWitt had joined a dozen other participating artists in endorsing a statement authored by Hans Haacke and released at the press opening of an important survey of Conceptual art, *Reconsidering the Object of Art 1965–1975*, at the Museum of Contemporary Art, Los Angeles, in protest of Phillip Morris's sponsorship of that exhibition.⁵⁹ Rosenthal told LeWitt that Phillip Morris was a prime supporter of his forthcoming Guggenheim exhibition, and that he hoped that LeWitt would still participate. After a short deliberation LeWitt withdrew.

Epilogue

Mitchell Albus, an art dealer and science teacher, encapsulates LeWitt's far-reaching impact on the art and the art world of our time saying: "Sol is the contrarian paradigm of the successful artist. Alert, yet retiring. Responsive to other artists, yet utterly focused within his own work. This engagement is manifest in the selflessness of his work's execution. He is a mysteriously benign presence, odd for an artist who is so rigorous in his work. This magnanimity gives his art a moral presence, one which is deeply humanitarian."⁶⁰ As a pioneer and inventor, Sol LeWitt's redefinitions of the practice of art have contributed to many of the major changes that characterize the landscape of art history at the beginning of the twenty-first century.

1. Adrian Piper, conversation with author, 16 March 1999.
 2. Chuck Close, conversation with author, 18 March 1999.
 3. Exceptions to LeWitt's abstraction have occurred mostly in his artists' books, some of which are composed of photographic images (pl. 349-52).
 4. "I wanted to get as far away from Don Judd's 'specific objects' as possible" (LeWitt, conversation with author, 1 November 1999).
 5. Sol LeWitt, "Paragraphs on Conceptual Art" (1969), quoted from "Writings of Sol LeWitt," in Alicia Legg, et al., *Sol LeWitt* (New York: The Museum of Modern Art, 1978), p. 166 (reprinted in the Appendix in this catalogue).
 6. "Paragraphs on Conceptual Art," quoted from Legg, *Sol LeWitt*, p. 166.
 7. Piper, 16 March 1999.
 8. Carol Squiers, "Entertainment and Distress," in *Sandy Skoglund: Reality Under Siege: A Retrospective* (New York: Harry N. Abrams, 1998), p. 29.
 9. Sandy Skoglund, correspondence with author, 29 May 1981.
 10. Others include Daniel Buren, Charlie Clough, Ronnie Cutrone, Peggy Cyphers, Allan Davies, Piet Dirckx, Herbert Distel, Kazuko Miyamoto, Martha Keller, Christian Marclay, Matt Mullican, Saul Ostrow, Luca Pancrazzi, Adrian Piper, Tristano Robilant, Ulrich Ruckriem, Anthony Sansotta, Marien Schouten, Peter Shelton, Carey Smith, Pat Steir, Tony Tasset, David Tremlett, Peter Waite, and James Welling.
 11. Mark Rosenthal and Richard Marshall, *Jonathan Borofsky* (New York: Harry N. Abrams, 1984), p. 33.
 12. Ibid.
 13. Adrian Piper, "Xenophobia and the Indexical Present II: Lecture," *Out of Order, Out of Sight* (Cambridge, Mass.: MIT Press, 1996), 1:258.
 14. Matthew Mirapaul, "In John Simon's Art, Everything is Possible," *New York Times*, 17 April 1997.
 15. John Simon, Jr., conversation with author, 23 March 1999. A working version of Simon's *Every Icon* has been implemented as a Java applet and is located at *Every Icon*. Other versions can be found on Simon's home page and *stadium*, an online art gallery sponsored by Dia Center for the Arts. Go to: www.numeral.com.
 16. "Paragraphs on Conceptual Art," quoted from Legg, *Sol LeWitt*, p. 166.
 17. Sherrie Levine, conversation with author, 23 February 1999.
 18. Jim Hodges, conversation with author, 12 April 1999.
 19. "Paragraphs on Conceptual Art," quoted from Legg, *Sol LeWitt*, pp. 166-67.
 20. Louise Lawler, conversation with author, 23 March 1999.
 21. Close, 18 March 1999.
 22. Byron Kim, correspondence with author, 25 February 1999.
 23. Carl Andre, correspondence with author, 10 June 1981.
 24. Mierle Laderman Ukeles, conversation with author, 23 March 1999.
 25. See Adachiara Zevi, ed., *Sol LeWitt: Critical Texts* (Rome: Libri de AEIUIO, 1995); as well as in Legg, *Sol LeWitt*, pp. 166-74; and the Appendix in this catalogue.
 26. Annette Lemieux, correspondence with author, 24 June 1999.
 27. In Legg, *Sol LeWitt*, p. 114.
 28. Lucy R. Lippard, *Eva Hesse* (New York: New York University Press, 1976), p. 35.
 29. Ibid.
 30. According to Byron Kim (in Kim, 25 February 1999).
 31. LeWitt himself recalls a time when, in the early 1960s, new to New York and having quit his job in order to be a full-time artist, he was foundering a bit, not making art. He occasionally went to the Cedar Bar "to meet artists.... However, I was too shy to talk with anybody, but I saw them." He recalls with gratitude that Earl Kerkham, an artist who had studied with Jacques Villon in Paris and who knew his way around the New York art world, approached the lone artist, visited his studio, and opened doors for him at the Stable Gallery (which kept LeWitt's work for six months but did not show it) (LeWitt, conversation with author, 15 March 1999).
 32. United States tax laws, which permit visual artists to deduct only the cost of the materials for their own works or work they have acquired by trade, discouraged LeWitt from making the gift at any earlier date.
 33. Glass quoted in *The Portraits Speak: Chuck Close in Conversation with 27 of His Subjects* (New York: A.R.T. Press, 1997), p. 92.
 34. Carol Androccio LeWitt now performs a role equal to her husband's in their collecting decisions. For several years she was an assistant to Brice Marden and Chuck Close, who calls her, categorically, "the single most competent person I've ever met." She also worked for Robert Feldman at Parasol Press. Androccio LeWitt is widely respected for her sensitivity to the needs of artists and the nonprofit institutions that support them. She has brought her energy and talents to many projects, from Printed Matter in New York City to the revitalization of Main Street in Chester, Connecticut, and as an active trustee at the Wadsworth Atheneum, Hartford (1993-99). In 1980, Androccio LeWitt co-founded Ceramica, an importing firm that initially specialized in reviving traditional ceramics from Deruta, Italy.
 35. The collection includes important works by Hanne Darboven, Jan Dibbets, Hans Haacke, Eva Hesse, Donald Judd, Anish Kapoor, Richard Long, Adrian Piper, Pat Steir, and many others.
 36. John Paoletti, et al., *No Title: The Collection of Sol LeWitt* (Middletown, Conn.: Wesleyan University Art Gallery and Davidson Art Center, 1981).
 37. Jody Zellen, correspondence with LeWitt, 12 May 1999. Other students in the seminar included artist Renée Green and John Ravenal, currently curator of twentieth-century art at the Virginia Museum of Fine Arts.
 38. This was the first long-term installation of Conceptual art in a United States museum. It included work by Eleanor Antin, Mel Bochner, Dan Graham, Dorothea Rockburne, Ed Ruscha, Eve Sonneman, and others.
 39. Kim, 25 February 1999.
 40. Andrea Miller-Keller and John Ravenal, *From the Collection of Sol LeWitt* (New York: Independent Curators Incorporated, 1984).
 41. The LeWitt Collection also inspired a number of small one-person exhibitions in the Atheneum's MATRIX program: Eleanor Antin, Ida Applebroog, Ian Hamilton Finlay, Lee Lozano, and Sylvia Mangold. Especially over the past decade, easy access to the collection has allowed the Atheneum to enrich the long-term installations drawn from its permanent collection. Most of the twenty exhibitions drawn primarily from the LeWitt Collection, both general and thematic, bear the imprint of young curators committed to the use of the LeWitt Collection: Ann Buckley, John Ravenal, Janet Pasetl, Jackie MacAllister, Kim Davenport, and James Rondeau. Public education programs, including extensive docent training, numerous gallery talks, and lectures, have always accompanied the collection's use. Most significantly, the LeWitt Collection, despite the sophisticated challenge of its content, has become a user-friendly experience for Atheneum visitors.
- The collection has long since grown beyond the museum's capacity to care for and store it. The LeWitts recently renovated an abandoned

factory near their art-filled home in Chester, Connecticut, where most of the later acquisitions are stored. They have also placed a number of works on long-term loan to colleges and universities throughout the Northeast.

42. Kim, 25 February 1999.

43. Close, 18 March 1999.

44. Max Protetch, conversation with author, 26 April 1999; and correspondence with author, 27 May 1999.

45. Nicholas Logsdail, correspondence with author, 30 June 1999.

46. In 1996, in gratitude for LeWitt's frequent support, long-time New York dealer Julian Pretto bequeathed his personal collection to the Wadsworth Atheneum, including works by Carl Andre, John Baldessari, Robert Barry, Louise Lawler, Allan McCollum, Eve Sonneman, and others.

47. For instance, LeWitt would send ink drawings on postcards of portraits to Chuck Close and on postcards of flowers and gardens to Leslie Close, who is well known for her gardening skills (Close, 18 March 1999).

48. Ibid.

49. He has been able to maintain this independence (as well as his extensive schedule of travel and project deadlines) with the able help of Susanna Singer, his assistant since 1980. Functioning as an administrator and reigning LeWitt historian, Singer coordinates all installations and commissions. She was also the editor of the three catalogues raisonnés of LeWitt's wall drawings.

50. "I am not Rock Hudson," he once explained to an approaching newspaper photographer as he quickly covered his face. This occurred at the Wadsworth Atheneum prior to the opening of *Sol LeWitt Wall Drawings, 1968–1981*. The photographer was documenting the installation for a *Northeast Magazine* cover story. LeWitt is more relaxed with cameras in a family context.

51. Close, 18 March 1999.

52. The other cofounders were Carl Andre, Edit deAk, Lucy Lippard, Walter Robinson, Pat Steir, Irena von Zahn, Mimi Wheeler, and Robin White.

53. Piper, 16 March 1999.

54. "I do not make art to change society. If I wanted to do this I would make different kinds of art" (in Andrea Miller-Keller, "Excerpts from a Correspondence, 1981–1983," *Sol LeWitt Wall Drawings 1968–1984* [Amsterdam: Stedelijk Museum, 1984], p. 22).

55. Glenn Ligon, correspondence with author, 19 June 1999.

56. LeWitt, conversation with author, 17 June 1999. This piece was subsequently purchased by the city of Hamburg-Altona.

57. As quoted in Andrea Miller-Keller, *Glenn Ligon/MATRIX 120* (Hartford: Wadsworth Atheneum, 1992), p. 1.

58. Susanna Singer, correspondence with author, 7 July 1999.

59. Informed of the sponsorship just shortly before the exhibition opened, Haacke chose not to undermine the curatorial effort by withdrawing his work. Instead, he asked that a statement of protest be placed next to his piece.

60. Mitchell Alguus, correspondence with author, 22 June 1999.



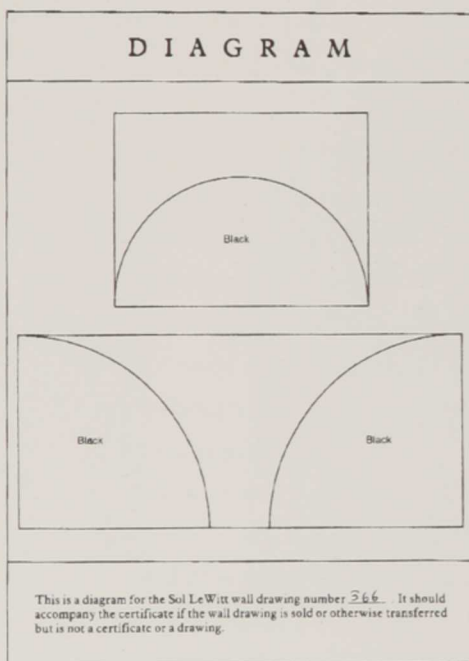
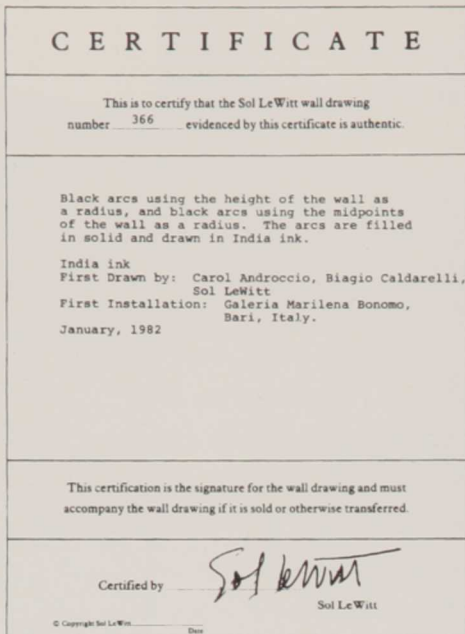
John S. Weber

The decisive contribution of Sol LeWitt's work to the emergence of Conceptual art is now self-evident and widely documented. During the 1960s and early 1970s, LeWitt's wall drawings joined practices such as Happenings, earthworks, installation art, performance, and the creation of artist-run spaces in dramatically challenging traditional thinking about the art object and its place in the world. These radical developments were the work of two generations of artists who sought to redefine the structures of art and rethink how it could be made, shown, and supported. During the same period, the widespread founding of civic public art programs devoted specifically to contemporary art testify to a parallel and related dynamic: the attempt to make art available to a broader public while supporting the creation of significant works of art by living artists. The relevance of LeWitt's wall drawings to that history has remained largely unexamined, but they derive from the same era and a common set of concerns. It is time now to consider the relationship between LeWitt's work and inherited notions of public art, for, in fact, the two histories have a great deal to say to each other.

Over the past thirty years, government programs of "public art" and "art in public places" have evolved into a sideshow for downtown real estate development and mass transit projects, just as direct public support for artists themselves has eroded. Public art has been defined in most cases simply as the siting of art in a publicly visible location, regardless of the nature or content of the work itself. Civic, federal, and leveraged corporate funds used for "percent for art" programs have focused primarily if not exclusively on commissioning site-specific works or simply buying existing art objects and placing them somewhere nominally "public." In some instances, artists have been commissioned to work on design teams, as in the creation of mass transit facilities, government buildings, and even police stations. In all cases, the tendency to originate work of a highly permanent nature has been a potential problem and real stumbling block for a society with little social consensus concerning what art is, what it is for, who should pay for it, and where it belongs in public life. The fate of Richard Serra's *Tilted Arc* in New York City is but one example of how this situation can go drastically awry when public art programs try to commission ambitious works. And when they don't, even arguably successful public art programs foster legions of forgettable plop sculptures in urban pedestrian zones and decoratively abstract paintings that languish in courtroom hallways.

A central problem has been the practical irrevocability of most decisions concerning the commission and siting of large-scale, site-specific public works, a condition rooted in the nature of the works themselves. Contractual obligations aside, once they are in place, it is seldom feasible to move or reconfigure major sculptures and site-specific works as sites change and opinions evolve. It simply costs too much, and in many cases such works can't be re-sited without undercutting their aesthetic rationale and meaning. Imagine the consequences if contemporary museums operated under parallel conditions and were

Fig. 44. Sol LeWitt, *Wall Drawing #830*, 1997. Color ink wash. Installed in the lobby of the Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts. Courtesy of the Fogg Art Museum, Harvard University Art Museums, The Margaret Fisher Fund and through the generosity of The Beal Family Foundation, Gabriella De Ferrari, The Hale Foundation, Agnes Gund and Daniel Schapiro, Peter Soriano, and two Anonymous Donors.



Figs. 45-48. Sol LeWitt, *Wall Drawing #366*, 1982. India ink. Courtesy of the artist. The four images show the certificate and diagram for the wall drawing, an early phase of its installation, and its appearance once completed.

effectively restricted in perpetuity from moving major works in and out of galleries! Yet it is this assumption that dominates public art programs and the artists working with them.¹ This leads to a situation of timidity and risk avoidance in the curation and jurying of public art, and for good, if lamentable reasons: public art commissioners and juries have to live with their decisions forever, and they never get to have a new or better idea about how to use a given site.

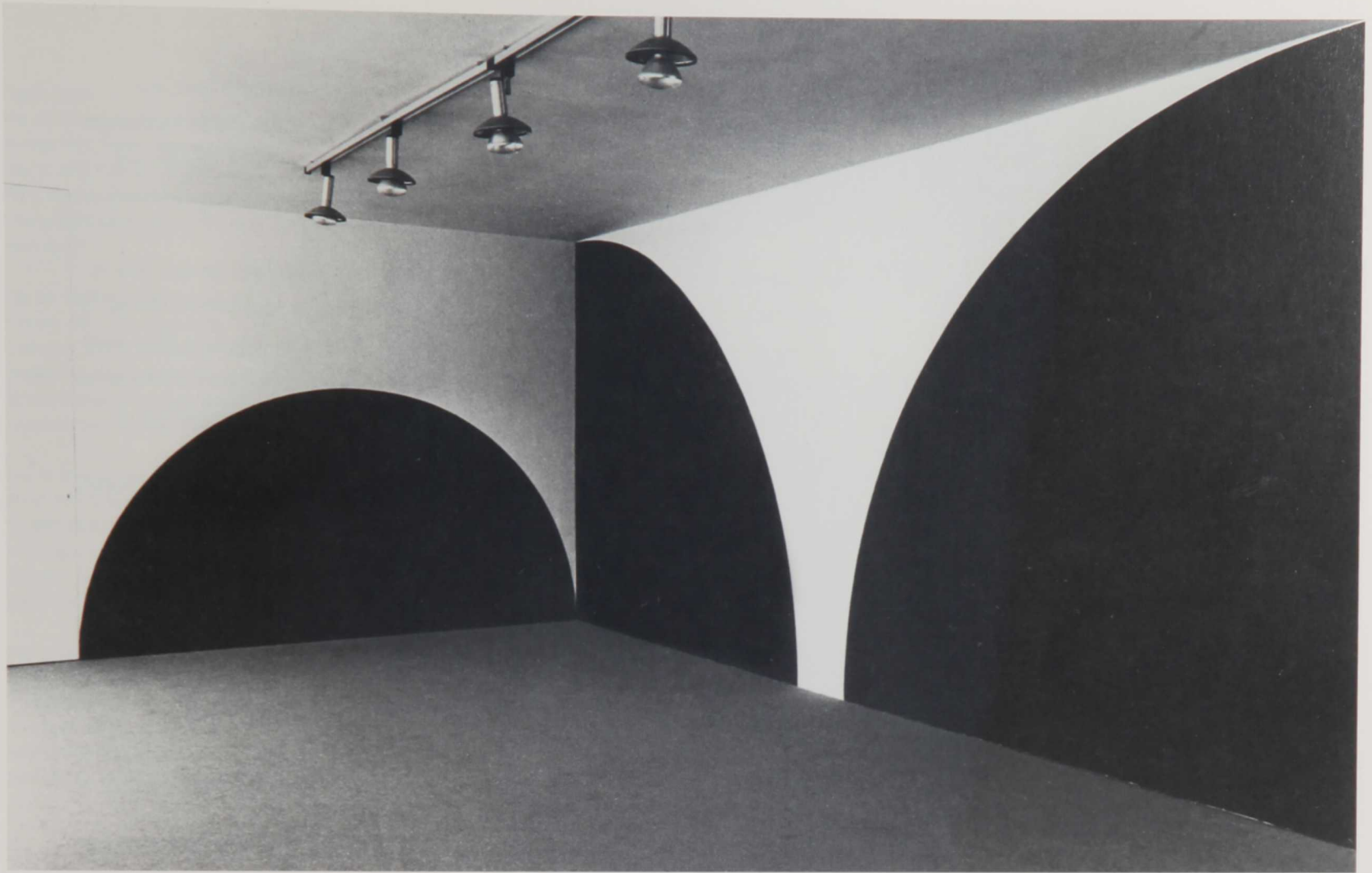
The wall drawings of Sol LeWitt offer a strikingly different model of an art structured to move fluidly from private to public spaces, and to inhabit something we might think of as a public domain. Indeed, when LeWitt first began to make wall drawings they were not intended to be “public art” as the term is described above. Despite this, they constitute one of the most publicly accessible and adaptable formulations of art that has existed since the emergence of the patronage system of the modern era in the latter half of the nineteenth century.

A brief review of the particular conditions of LeWitt’s wall drawings is a useful starting point. Each wall drawing exists first of all as an idea, embodied by set of instructions written by LeWitt. See, for example, the instructions for *Wall Drawing #366* from 1982:

Black arcs using the height of the wall as a radius, and black arcs using the midpoints of the wall as a radius. The arcs are filled in solid and drawn in India ink.

Each drawing is also documented by a small diagram which gives a sense of how the instructions might be followed (figs. 45-48).

The actual on-site execution of LeWitt’s wall drawings can be done by LeWitt himself (although this is now rarely the case), by a team of his trained assistants who travel around the world on commission, or by teams of artists or others hired locally or recruited as volunteers to execute drawings for a particular exhibition. LeWitt has conceived several series of wall drawings specifically to be drawn by nonartists, and has been known to encourage owners to execute the simpler ones themselves.



LeWitt has compared his instructions to a musical score and once noted that he liked the idea that one wall drawing can exist simultaneously in different locations.² After their exhibition, the drawings can be painted over so as not to proliferate over time. Wall drawings can be sold and resold, and they are routinely drawn for exhibition without being purchased. And as the following, possibly surprising exchange with Andrea Miller-Keller during the early 1980s makes clear, LeWitt has not always considered the ideas for his wall drawings as subject to the normal strictures of private ownership.

Andrea Miller-Keller: When you sell a wall drawing to a private collector or museum, what is it that you think you are selling? The idea? The plan?

Sol LeWitt: Both are inseparable, but the plan can be used without it being bought. The idea may be comprehended by anyone seeing the plan.

AMK: Are you selling the right to use an idea that is still yours (because authorship cannot be transferred)?

SL: Ideas cannot be owned. They belong to whomever understands them. The piece takes a physical form and becomes an object. This object may be possessed. "A work of art," says Gertrude Stein, "is either priceless or worthless."³



As Miller-Keller senses, the logical outcome of the position LeWitt states here is a situation in which ownership of the wall drawing is reduced to an economic exchange that impinges barely, if at all, on the capacity of the work to be executed and shown. She presses to see where LeWitt would place the limits on how his ideas can be used.

AMK: *You are very often travelling in order to share your work with anyone who is genuinely interested in it. You certainly have not reserved the enjoyment of wall drawings for only wealthy collectors and museums. Your drawings have been done in many prestigious institutions but also in tiny towns and small universities across the United States, Canada, and Europe. To whom do you give permission to do your drawings?*

SL: *Anyone who would follow the plan is eligible to try (in good faith, I would hope).*

AMK: *How would you feel if someone executed a wall drawing of yours without permission but with care to follow the instructions and in an appropriate site?*

SL: *OK.*

AMK: *Would you consider this an “authentic” LeWitt wall drawing?*

SL: *Yes. It would be authentic.*

AMK: *Would you consider such an unauthorized use of wall drawing instructions unethical?*

SL: *No. It would be a compliment.⁴*

There are few formulations of contemporary art which have gone so far in proposing a distinction between conditions of ownership and possibilities for the dissemination of art ideas and experiences. Taken to its logical limit, the permission LeWitt apparently grants in this exchange would lead to a situation of free distribution of these works. However, it would be a mistake to assume from this exchange that LeWitt ever intended his drawings to be disseminated by an underground army of guerrilla wall-drawers working without his participation or consent, for this is not the case. A careful reading of the interview reveals the artist's lukewarm response to the scenario of an unauthorized use of his ideas. It might be “OK,” in his words, and might result in “authentic work,” and might even be taken by the artist as “a compliment.” But LeWitt never meant to set up a do-a-LeWitt-yourself franchising operation, and the wall drawings themselves, which are frequently quite demanding to make, should not be understood in that manner.⁵ Rather, his intent was to create work that did not require his presence or hand, based on ideas that could be disseminated widely and with relative precision from simple instructions, then executed in a variety of sites using readily available materials. According to LeWitt, he wanted “the idea of the piece to be the constant and the physicality of the piece to change,” a situation in which “placement wouldn't compromise the meaning.”⁶ The result was a model of art production and distribution which remains largely unprecedented in Western art.

Other radical models of distribution worth considering in this light include projects such as Eleanor Antin's *100 Boots*, the series of postcards mailed to hundreds of friends and art-world associates (figs. 49–52). In a related development, Fluxus artists and mail

Facing page:

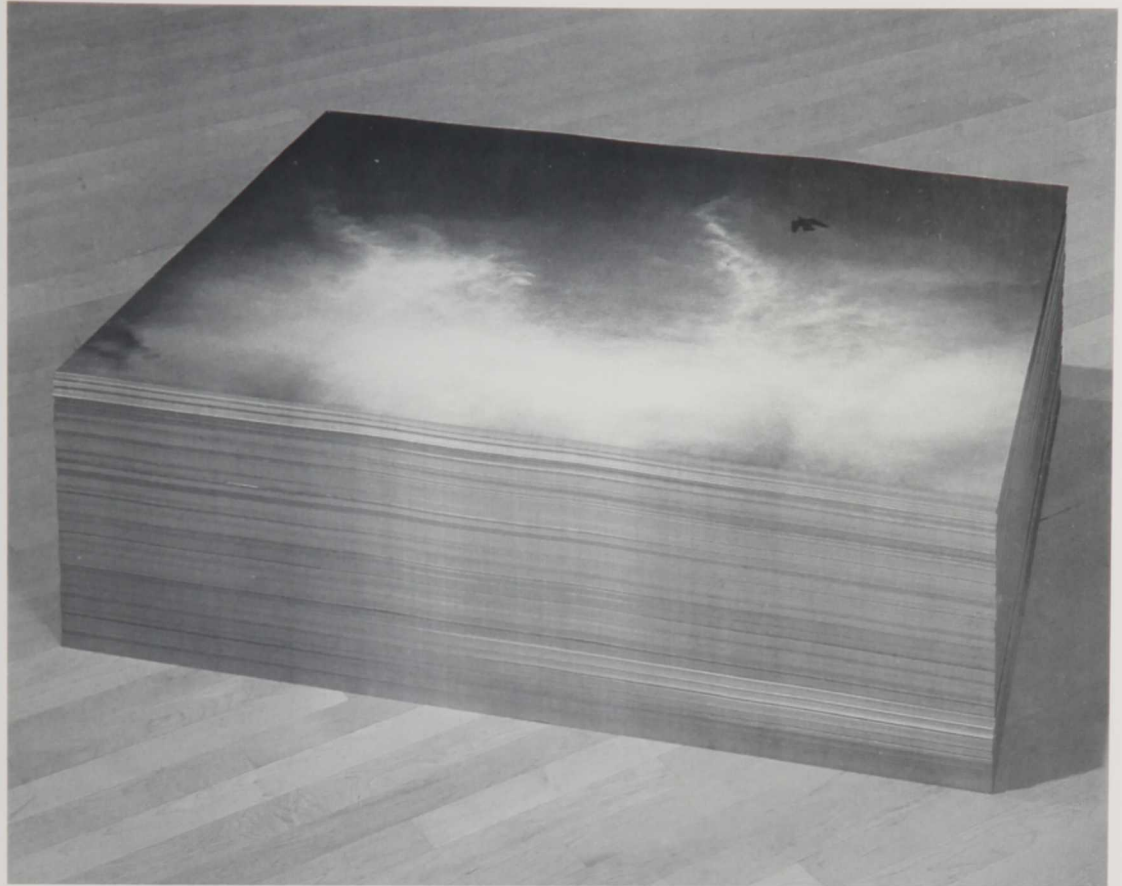
Fig. 49. Eleanor Antin, *100 Boots in the Market*, 1971. Solana Beach, California. May 17, 1971, 9:30 A.M. (mailed June 7, 1971). Black-and-white picture postcard. Courtesy Ronald Feldman Fine Arts, New York.

Fig. 50. Eleanor Antin, *100 Boots Circling*, 1971. Lomas Santa Fe, California. May 17, 1971, 12:30 P.M. (mailed July 19, 1971). Black-and-white picture postcard. Courtesy Ronald Feldman Fine Arts, New York.

Fig. 51. Eleanor Antin, *100 Boots on the Road*, 1971. Leucadia, California. July 12, 1971, 10:30 A.M. (mailed September 7, 1971). Black-and-white picture postcard. Courtesy Ronald Feldman Fine Arts, New York.

Fig. 52. Eleanor Antin, *100 Boots Cross Herald Square*, 1973. 35th Street and Broadway, New York. May 13, 1973, 8:10 A.M. (mailed June 6, 1973). Black-and-white picture postcard. Courtesy Ronald Feldman Fine Arts, New York.

Fig. 53. Felix Gonzalez-Torres, *Untitled*, 1993. Offset print on paper (endless copies). Collection of the San Francisco Museum of Modern Art, Accessions Committee Fund: gift of Ann S. Bowers, Frances and John Bowes, Collectors Forum, Elaine McKeon, Byron R. Meyer, and Norah and Norman Stone.



artists of the 1960s and 1970s also made direct-distribution artworks, often in multiple, that circumvented the gallery world. More to the point are Felix Gonzalez-Torres's stack pieces from the early 1990s (fig. 53). By requiring exhibitors and owners of the stack pieces to give away individual examples of the offset-printed images whenever they were on display, Gonzalez-Torres reconfigured the boundaries between ownership and possession, using the exhibition and sale of works to underwrite their continuing free distribution. Yet even this step falls short of the model of structural accessibility embodied in LeWitt's work.

LeWitt's wall drawings are ideas made manifest in a form that is material and visible in any given execution, yet potentially ephemeral, able to be redone somewhere else. To be sure, LeWitt has also made permanent wall drawings on commission and has in fact always been interested in the creation of permanent wall drawing installations. In recent years, his work has evolved explicitly in this direction (pl. 312). But over the past three decades, the most radical and characteristic aspect of his work has been the practical elasticity and conceptual portability of the wall drawings: their capacity to appear in different sites and scales, then disappear until the next incarnation (see, for example, pls. 214 and 217). Based on the set of instructions conceived by the artist, each drawing is, in a sense, a potential visual experience waiting to take place. We might think of a LeWitt wall drawing as a materialized instance of an initially immaterial concept.⁷ The most obvious comparison is, again, to performance works based on notational systems, scripts, and scores, particularly for music: any given performance of a piece exists as an enactment of an ideal that is recorded solely on paper, in musical notation. One might also consider

the affinity between LeWitt's wall drawings and Fluxus performance works based on minimal scores, such as those of George Brecht and Yoko Ono, yet there is a distinction. In most cases, despite the profusion of objects produced by Fluxus artists and marketed by George Maciunas, Fluxus *scores* were meant to result in actions of the most fleeting and often private nature, rather than physical works. In contrast, LeWitt's instructions do provide for the material creation of visual artworks, turning entire walls into "art objects."

A key aspect of the structure of LeWitt's wall drawings is the separation of the notion of "drawing" from the presence of the artist's own hand. Designed now to be drawn by others, they do not rely on the artist's particular touch or manual skill. Although LeWitt has preferences about how his works are drawn, he accepts that his preferences—for example, liking pencil lines to be drawn with a certain width and lightness—are simply a manifestation of his particular taste, and that others will not necessarily agree with him. He accepts that his instructions can be drawn a number of ways and still reflect his original intentions.

This mode of working is more akin to architecture than visual art as we know it, and LeWitt has acknowledged the impact that working in I.M. Pei's office had on his thinking as a young artist. Like the wall drawings, architecture today is essentially a notational rather than artisanal art form. A building is conceived by one person and realized by others—a work of formal imagination that is latent in the instructions of the architectural plan, elevation, and section. Clearly this method of second-hand execution must have impressed LeWitt as a young man. Yet there is little or no precedent in visual art for the model of art production that evolved in the wall drawings.

Earthworks, which emerged at roughly the same time, form an interesting comparison to LeWitt's work. Designed to escape the gallery space, defeat the notion of the object-based art commodity, and forego the artist's hand, they share some of LeWitt's concerns but employ markedly different strategies. Where LeWitt's work adapts elastically to its site, earthworks are emphatically interventive in their footprint. Both art forms reject the idea of a discrete, portable art, but they replace it with wholly different formal strategies, one static and immovable, and one endlessly transportable, recreatable, and capable of reconfiguring to fit the contours of new sites. Traditional notions of handwork are absent in both art forms, but beyond a tendency to rely on teams of art-makers, there is little further similarity in their production methods.

Dating back to the Renaissance, studio-based art practices that have relied on extensive armies of assistants are likewise distinct in their essential nature from LeWitt's initial working method for the wall drawings, as they required constant oversight and approval by the "master." This was also true of Warhol's "machine" painting technique in the days of The Factory. As Gerard Malanga has noted, regardless of who printed them, Warhol was quite involved in editing his silkscreen paintings. Works that didn't have the look Warhol wanted were systematically eliminated.⁸

Considering LeWitt's wall drawings within the context of contemporary art, it is worth noting the rise of installation-based art practices over the past forty years. This phenomenon has reached a point where today even the simple display of a series of

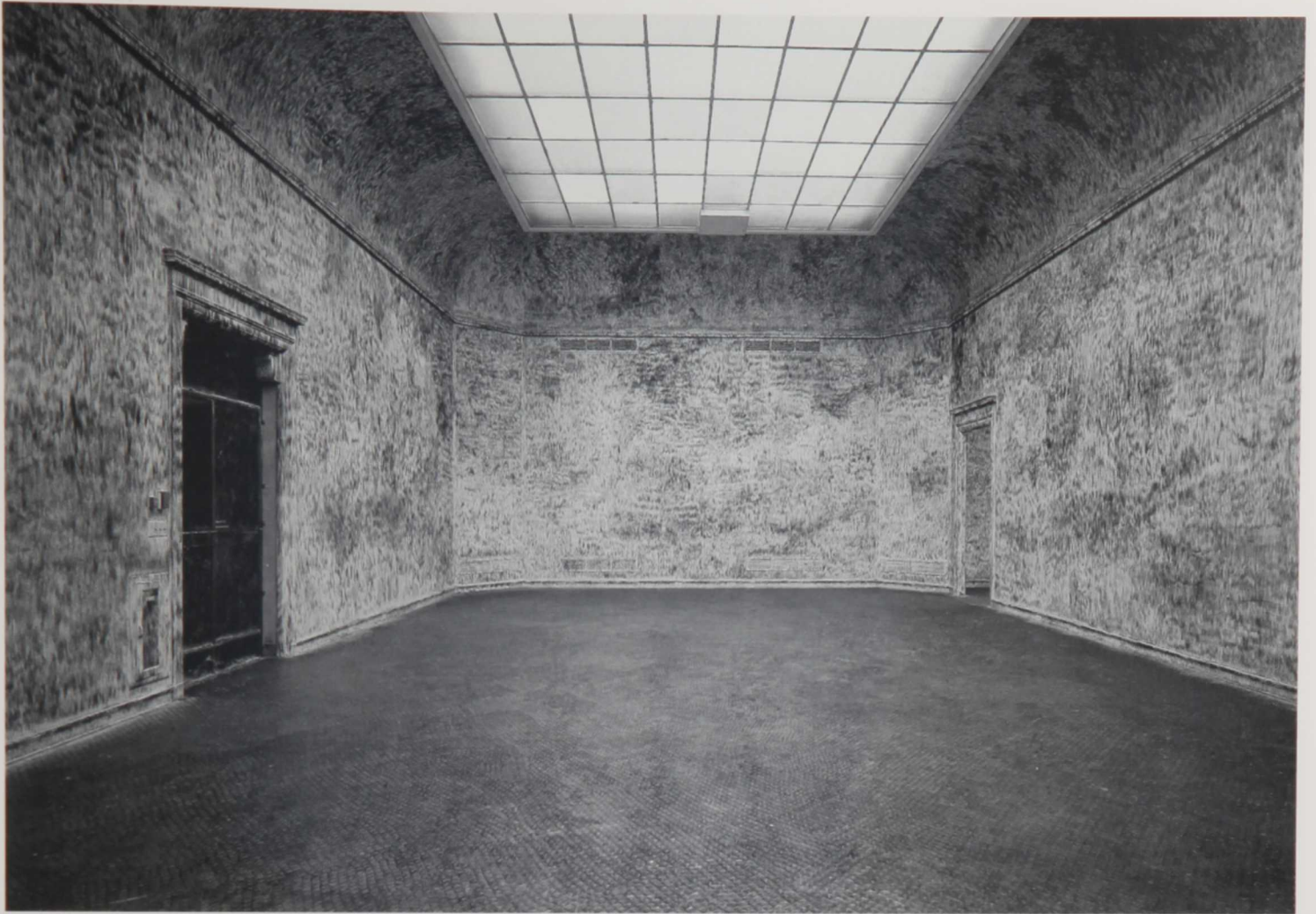


Fig. 54. Ann Hamilton, *accountings*, 1992. Four rooms, steel and glass doors, soot-licked walls, floor of numbered steel tokens, vitrine of hollow wax heads, and 200 free-flying canaries. Henry Art Gallery, University of Washington, Seattle.

related paintings is likely to be presented as an “installation,” leading to a degree of semantic slippage bordering on incoherence. To the extent that any generalization concerning it can apply, the flourishing of installation work reflects artists’ desire to transcend the limits of individual objects and exact increasing control over what we might think of as the means of reception and display: the physical and perceptual space in which the viewer encounters the artwork, particularly the gallery and its light, its sense of presence, its *mise-en-scène*, and its capacity to absorb the viewer. At its most impressive, this impetus has resulted in works such as Robert Irwin’s perceptually subtle, unphotographable scrim installations of the 1970s and 1990s, and Ann Hamilton’s breathtaking, densely metaphoric works of the late 1980s and early 1990s (fig. 54). By 1970, LeWitt’s wall drawings had demonstrated a related ambition regarding the scale of the work in relation to the gallery context, to an extent that they might be described as “installations.” But in contrast to much recent installation work, they remain distinctly indebted and often surprisingly deferential to their surroundings, sometimes utilizing the architecture as a deliberate foil by engaging walls, corners, and other structures as components of their compositional schemas (pl. 259). Their affinity to installation works lies more in a mutual attempt to get beyond the limitations of individual objects in the pursuit of ideas. Likewise, following LeWitt’s wall drawings, many recent installation works propose the artwork as a performance of one sort or another, whether as a unique

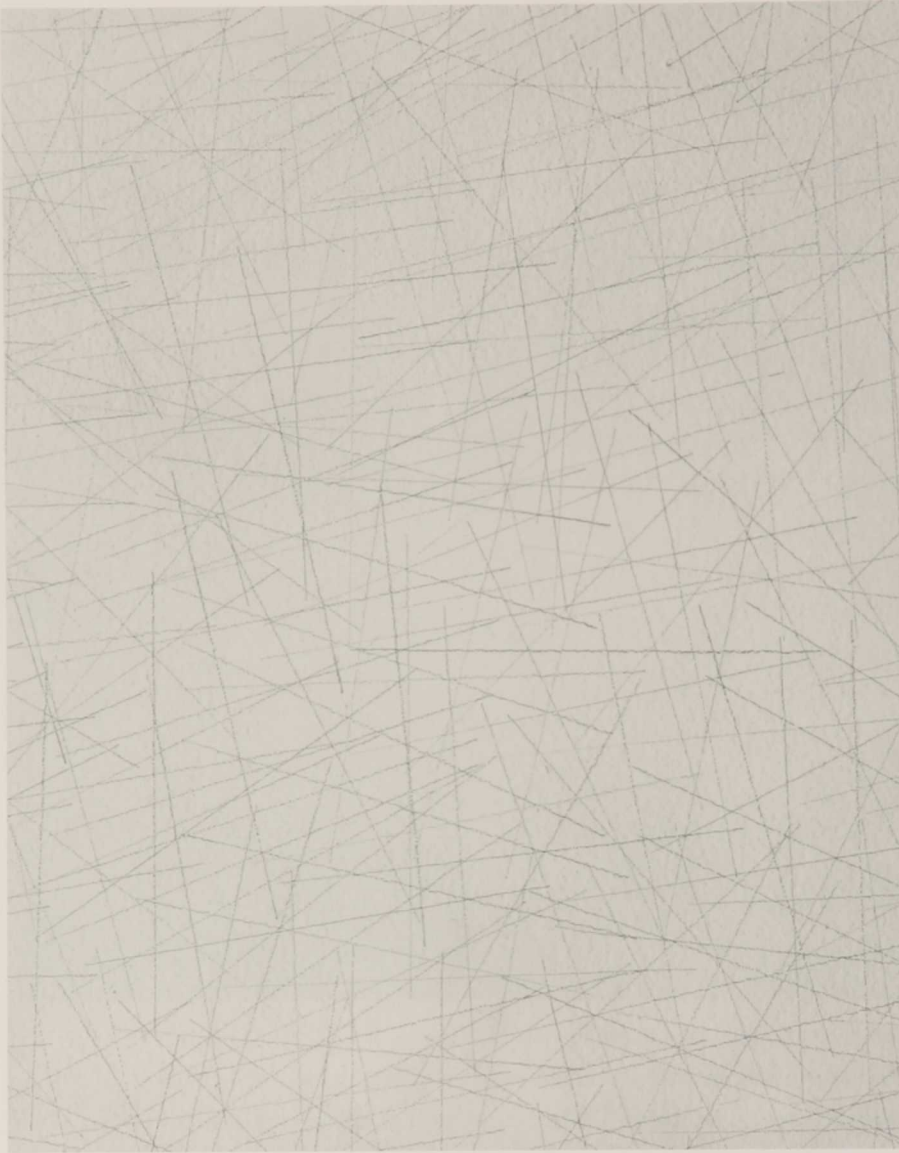


Fig. 55. Sol LeWitt, *Wall Drawing #86*, 1971. Black pencil. Collection of Henry S. McNeil, Philadelphia (see also pl. 89).

instance, as in Hamilton's work, or as one execution in a series of possible reinterpretations of the governing idea, as in LeWitt's.

In embracing an idea-based art that eliminates the artist's hand as a defining component of "drawings," LeWitt has cast aside the notion of singularity and effectively disallowed the possibility of an original. There is for these works a "first drawn" instance or exhibition, documented in the certificates, but this does not constitute "the original" in the sense that we know it. In its place LeWitt authorizes a series of executions which may be more, or less, close to his idea of how the piece might look, all of which are nevertheless acknowledged as "LeWitts." Here again, the analogy to music is relevant. The first drawing of a piece may be likened to the premiere of a musical composition. This "début" is notable for that reason, but it may or may not be the defining performance of the instructions that reside in the score.

As with playing a complex musical composition, following LeWitt's instructions often requires degrees of artistic skill, resources, and commitment that are beyond the capacities of a casual admirer. In fact, LeWitt discovered early on that large, delicate wall drawings like *Wall Drawing #1* (pl. 86) require such a consistent and steady touch that the artist himself

couldn't draw them to his satisfaction. Recognizing that, LeWitt created certain types of drawings specifically to be done by nonartists, including the series of drawings based on 10,000 lines (fig. 55). Using templates and simple lines requiring only a modicum of draftsmanship and a modest investment in artists' materials, these works can be satisfactorily drawn by nonprofessionals. Yet whether intended to be executed by professional artists or amateurs, all of the wall drawings short-circuit the notion of the original and replace it with something radically new. They are neither traditional art objects nor unique art commodities of the type that have dominated the history of modern art from at least the nineteenth century to the present.

In an art market that relies heavily on unique art objects that can be sold as commodities, jettisoning precisely those attributes might seem like an act of professional suicide. But the ingenuity of LeWitt's conception of the wall drawing has allowed him to make his work publicly available for exhibitions, while still reserving the right to sell the "exchange value" of the work as a thing unto itself, available for ownership and resale through the usual art-market avenues. In a peculiarly pure form of capitalism, the collector of a LeWitt wall drawing purchases not a commodity, but a certificate and a set of directions

allowing her/him to call an idea into being in order to experience it. Collectors do, of course, purchase the right to own and resell the economic value of that idea, and the right to commission LeWitt's own wall-drawing team to execute his work according to his wishes, yet the unusual nature of the basic economic transaction governing the wall drawings remains. The idea itself remains precisely that—a concept and not an object, not a material thing. Curiously, this makes LeWitt's wall drawings essentially impervious to damage and theft, a fact that has increasingly appealed to both private collectors and public institutions. And LeWitt's practice of allowing the drawing of "exhibition copies" of works already sold insures that collectors can "loan" works without giving them up, thereby having their cake, and allowing the public to eat it, too.

The uncoupling of exchange value from display potential, the lack of a unique original, and the capacity of LeWitt's work to be drawn by others has led to an unprecedented

availability of his work for public display. Over the length of his career, examples of LeWitt's 900+ wall drawings have been constantly on view in locations ranging from major museums and galleries to private houses, college galleries, and other spaces. In recent years he has also made his art ideas available in the form of designs for furniture, decorative arts, watches, and other mass-produced or easily purchased artifacts (fig. 56). This public availability is inherent in LeWitt's conception of the work, and it is echoed by LeWitt's devotion to the publication of widely available artist books and prints, his cofounding of Printed Matter bookstore, and his work as a member of the Artworkers Coalition.

Beyond this literal availability, his work proposes a notion of public accessibility that transcends the question of whether his art is sited in a public or private location. For if programs of public

art have understood "public space" primarily as a literal, physical feature of civic architectural spaces and urban structure, LeWitt's wall drawings provide another model of how we might think about the meaning of public space and the conditions which constitute it. The site of his work is both literal—the walls on which they are drawn—and yet deliberately immaterial, ideational, and independent of the particular real estate they occupy. The fundamentally conceptual, notational nature of LeWitt's wall drawings constructs what we might call a "double-sided" condition in which the material, physical instance of the executed drawing always "doubles" the idea driving it. And the idea itself is located explicitly beyond physical space, in a public domain of human thought concerning art and the development of aesthetic form—a domain that is by LeWitt's definition not subject to the normal limitations of physical objects, art ownership, and the ensuing economics of scarcity. "Ideas," as he has famously insisted, "cannot be owned. They belong to whomever understands them."⁹

LeWitt's wall drawings enforce an economic model and a set of methods of production grounded in accessibility to virtually any audience that is interested in them. They trump limiting conditions of handmade production, capital-intensive industrial fabrication,



Fig. 56. Sol LeWitt, *Watches*, 1994.
Published by LITO, Paris.

costly transport, and the economics of both private and institutional ownership that generally conspire to restrict the movement and display of major artworks by leading contemporary artists. As conceptual ideas that can be drawn, painted over, and redrawn by others, the wall drawings reengineer the fundamental nature of art in ways that favor a new degree of public access. At their most complex and largest, wall drawings are, it is true, neither simple nor inexpensive to produce, yet in sum they remain far more economical to present than most other contemporary artworks of similar scale.

I have largely ignored the visual content of LeWitt's wall drawings up to this point. The argument could be made that however accessible his work is in its conception, economics, and mode of distribution, it deals with LeWitt's private visual concerns rather than public ones. This is certainly true, but it does not refute the main case I wish to make in this essay, which concerns aesthetic strategies that enable and encourage direct public access to works of art rather than the topicality of particular content. That said, I would argue that LeWitt's visual ideas, however much they reflect his own private aesthetic concerns, are in many respects as publicly accessible as the art distribution model which conveys them.

LeWitt makes art about things that interest him conceptually and visually to the point of self-confessed obsession. But the language he speaks is not arcane. Visually direct, there is a straightforward character to his pieces, relying as they do on simple geometric shapes and colors. There are no obscure secrets lurking within these works, and they can be approached on visual terms alone, with less reliance on embedded historical traditions, iconographic codes, and semiotic maneuvers than much of contemporary art. LeWitt has published the production details of each drawing, making the systems behind even the most complex visual ideas open to perusal by anyone willing to track down the relevant catalogue.

Released from the limiting presence of the artist's hand and the economic tethers of both uniqueness and material objecthood, LeWitt's wall drawings conjure into existence an art that inhabits a space so fundamentally public that its true boundaries have been barely comprehended. The wall drawings' very nature is collaborative and participatory. They are called to life only in order to be seen, and only when someone beyond the artist expresses a desire to see them. They are conceived to accommodate their forms to different architectural situations and sites. When necessary, they can inhabit both public and private spaces at the same time, can be both sold and given away, and can be drawn by LeWitt's team of experienced professionals, other skilled artists, or dedicated amateurs following his instructions. In essence they are more "digital" than "analog," in that they are based on an art equivalent of code strings that allow them to be reproduced authentically again and again—thereby playing sweet havoc with inherited notions of authenticity. There is no need to store them, and no need to crate them. They are eminently practical, just as they are austere, flamboyant, restrained, exuberant, intellectually rigorous, at times hysterically complex, and frequently gorgeous. And although he has neither made a career as a "public artist" nor rarely been considered in that context, Sol LeWitt has created work with a deep structure of public availability, adaptability, and generosity that is unique in contemporary art.

1. Obviously, many public art programs have successfully sought creative ways to circumvent this condition of restrictive permanence through temporary projects, the funding of residencies, and other ways to bend the rules; yet the commissioning of permanent works remains a governing assumption for most major public commissions. Artists want a guarantee that their work will remain on the site as planned, and commissioning bodies want a guarantee that the piece will withstand the physical ravages of time.

2. Quoted from Andrea Miller-Keller, "Excerpts from a Correspondence, 1981–1983," in Susanna Singer, et al., *Sol LeWitt Wall Drawings 1968–1984* (Amsterdam: Stedelijk Museum, 1984), p. 21.

3. *Ibid.*, p. 22.

4. *Ibid.*

5. The sentiments expressed in this paragraph reflect LeWitt's comments in a telephone conversation with the author on 21 June 1999. However, it should be noted that in her essay in this volume Brenda Richardson offers another

reading of this interview in regard to LeWitt's original intent in creating the wall drawings; namely, that his views on how, when, and by whom drawings can be legitimately drawn have shifted over the past decade and a half, to a point where LeWitt today seeks to exercise a greater degree of artistic control than he formerly felt was necessary or implicit in the nature of the work. Clearly, he is more particular now about how and when his drawings are executed than he was in the statements quoted in 1984. But he has never retracted the permission granted at that time, leaving the current situation ambiguous. However, if a wall drawing were to be executed without LeWitt's involvement by someone today, it might or might not still be "OK," but it would definitely not represent a situation the artist now encourages.

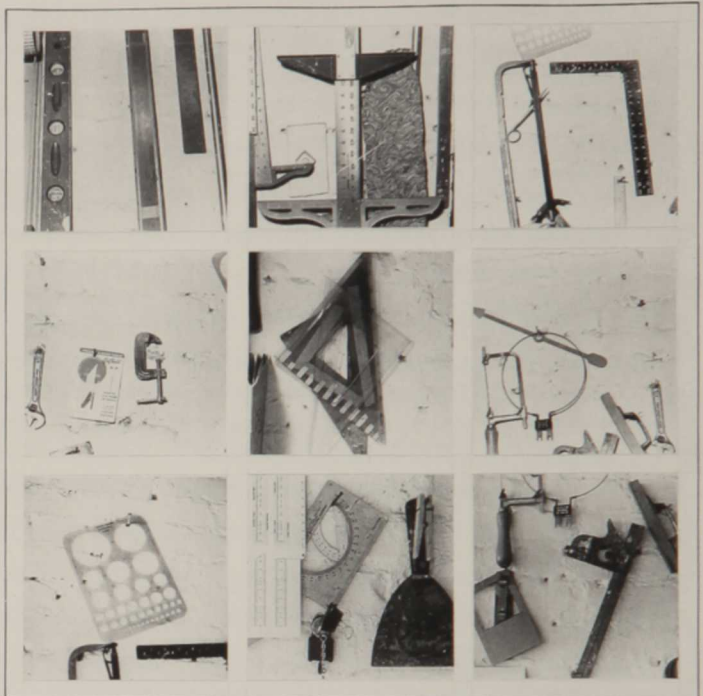
6. LeWitt, 21 June 1999.

7. In this regard, it is tempting to compare LeWitt's pairing of conceptual idea and its execution as a wall drawing to the Platonic notion of an ideal form that casts a shadow in the material world, as outlined in Plato's Allegory

of the Cave. The comparison is perhaps only partially appropriate, but it does underscore the extent to which LeWitt intended his ideas to have an existence distinct from their realization, and in fact, to be capable of existing as art without ever taking on "real" form in the world. As indicated in his insistence in his "Sentences on Conceptual Art" (1969), "Ideas can be works of art" (Sentence #10). In other words, the idea for a given wall drawing and the directions that embody it are not merely functional means to an end, they are in a sense as much "art" as the drawing that, perhaps temporarily, embodies the underlying ideal on the wall.

8. Marco Livingstone, "Do it Yourself: Notes on Warhol's Techniques," in *Andy Warhol—A Retrospective*, ed. Kynaston McShine (New York: The Museum of Modern Art, New York, 1989), p. 63.

9. Miller-Keller, "Excerpts from a Correspondence," p. 22.



Adam D. Weinberg

How do we know who we are? Are we defined by where we were born? The friends we chose? The career we pursue? How does one write the story of one's life? Does one begin with family history? From the first memory? Is there any point to searching for one's origins? Or, is the point of origin the present? In effect, is who one is, what one has become? If we dispassionately scrutinize the facts of our present, are we likely to know as much about ourselves as we would if we studied our past? Such philosophical questions seem grandiose and solipsistic in regard to Sol LeWitt's *Autobiography*. However, issues of personal identity naturally arise when faced with an autobiography, and LeWitt questions the very definition of autobiography itself.

LeWitt has said that he considered calling *Autobiography* "Self-Portrait." However, the idea of a self-portrait seemed too narcissistic, too definitive, and too direct for LeWitt. A self-portrait, even one made up of hundreds of images, suggests a monolithic, singular quality that is uncharacteristic of LeWitt's work. The viewer of a typical self-portrait, confronted by the image of the artist, is challenged to examine every detail of a picture in the hopes of apprehending the very "soul of the artist." We ask ourselves, how does the artist present himself? What is his pose? How does he regard himself? How do we regard him? A self-portrait is theatrical, staged.

Typically, one thinks of an autobiography as providing a privileged view of a life. Often told toward the end of a person's life and career, an autobiography is a confessional account, "the inside story," offering a chronicle, glorification, or apologia of one's experiences and endeavors. For LeWitt, however, his *Autobiography* is part and parcel of his oeuvre, even as it reveals parcels of his own life. For the artist, despite the title, this book is just another work, no more and no less important than any other.

In *Autobiography*, LeWitt presents more than a thousand black-and-white images in grids, generally nine to a page (pls. 349–52; figs. 57 and 59–61). The artist catalogues virtually every corner, crevice, and item in his loft. We see an aggregate of unposed images—the bare facts of his everyday existence. The emphasis is on the stage that is the artist's home and studio. There is only one out-of-focus image of the artist himself. And, as if to defy identification, LeWitt's face is hidden—we merely see the top of his bald head. We investigate each image, but the significance of this autobiography derives from the connection between images on a page, on a spread, and from page to page, as much as from any individual picture. The book as a whole is replete with information about the artist's life, but purposely lacks the fanfare one expects from a self-portrait.

To the extent that *Autobiography* is a self-portrait, it is an image of multiplicity in which the artist is hidden by, and revealed through, the abundance of things that surrounded him in his living and working environment at a particular moment. As much as one might search for a specific image or images that provide a revelatory key, each picture, be it a detail of a plumbing fixture or a marmalade jar, obliquely tells us

Fig. 57. Sol LeWitt,
Autobiography, 1980.
Black-and-white photographs
mounted on paper.
LeWitt Collection.

something about the man. In *Autobiography* there is a democracy of images; in their presentation, no image is more important than any other.

LeWitt's *Autobiography* was published at mid-career, in 1980, when the artist was fifty-two years old. The images, produced over several days during the previous year, were created in his loft at 117 Hester Street in New York City, where he had lived and worked since 1960 and where he would remain until the mid-1980s. *Autobiography* was not produced as the culmination of an event or at a turning point in his career.¹ Instead, when published, it was one of LeWitt's eighteen "artist books" and one of six photography books: *Stone Walls* (1975; pl. 340–43), *PhotoGrids* (1977; pls. 345–48), *Brick Wall* (1977; pl. 344), *Cock Fight Dance* (1980), *Sunrise and Sunset at Praiano* (1980; pl. 355–58), *From Monteluco to Spoleto, December 1976* (1984).² The organizational structure of these books is relatively simple and straightforward, the personal references are few, and each is of a fairly modest length. These books are no less profound than *Autobiography*, but *Autobiography* is a more complex, ambitious, and in some respects, intimate project.

LeWitt's artist books situate themselves among dozens upon dozens of the artist's structures, wall drawings, drawings, and prints. For LeWitt, none of these works nor media occupies a privileged position. Each work is part of a chain of artistic production. The significance of each ultimately must be understood in relation to all the work that has preceded it and will succeed it. Every work is part of a nonhierarchical whole. Thus, contradictorily, LeWitt's *Autobiography* purports to be just another work, yet its special significance is undeniable.

An autobiography, literally the writing on one's life, is a more appropriate form to LeWitt than a self-portrait. *Autobiography* is discursive rather than iconic. The images are modest both in terms of how they are made and how they are presented. Each two and five-eighths inch-square image seems to have been casually taken. They appear to be humble snapshots. Many are out of focus, off kilter, over- or under-exposed, or loosely framed in the camera. They seem to be uninflected by the "personality" of the artist. Produced at a time when fine art photography was in the ascendancy, they counter fetishistic notions of formal invention and print quality, and instead assert the workaday qualities of a medium used to record factual information for its own sake. The square format—of the individual images and the pages of gridded images—is the two-dimensional version of LeWitt's structure of choice, the cube, which he calls the "least emotive" of any three-dimensional form and "the best form to use as a basic unit for any more elaborate function, the grammatical device from which the work may proceed."³ Like words or phrases that derive their significance once they are linked in the reader's mind, the images in *Autobiography* are made to be "read." Yet, unlike the elements of written language, which is linear, the meaning of the images is variable, for the square grids can be "read" horizontally, vertically, diagonally, or experienced as a single visual whole.

Although the images are presented in a nonhierarchical, seemingly neutral manner—manifested by the repetitions of the grid structure, the typological organization of the content, the unnumbered pages, and the unpretentiousness of the pictures themselves—they are not completely devoid of emotion. The rawness of the images works to under-

mine the grid as much as to reinforce it. These direct, almost tender pictures documenting the artist's space and possessions are far less clinical than they might appear on the surface. In fact, the seeming repetitiveness of the images creates a familiarity, a comforting lack of drama (much like the music of Philip Glass and Steve Reich, to which there are references in some of the photographs). The viewer is invited to scour the images from edge to edge, from foreground to background. The artist bares every part of his life by proxy, inviting us into his private space, permitting us to examine voyeuristically every object—on every shelf, in every room, in every closet, and on every wall. The artist's life is in effect rendered transparent. His approach suggests vulnerability while it is simultaneously girded by grids.

At first glance, *Autobiography* may seem to be an inchoate inventory of things, lacking a distinct beginning, middle, or end. However, the book has a veiled developmental structure reminiscent of a musical composition. This structure is suggested by four breaks in the format of nine images to a page that create movements or chapters.

The first "chapter," roughly one third of the 128 pages, begins with images revealing the physical character and construction of the loft itself: floors, windows, ceilings, doors, plumbing, and electrical fixtures. By presenting the architecture first, LeWitt indirectly refers to his past, in particular his work as a young assistant in the office of architect I.M. Pei. It also suggests that LeWitt's primary concern and the foundation of his work

is in structure itself. Furthermore, taking architecture as a point of departure calls attention to the phenomenology of space. By focusing on the space in which he was enclosed, LeWitt makes us acutely aware of the space we inhabit as we ourselves experience *Autobiography*.

After the structural elements, the book segues to the studio area of the loft, utilizing pictures of sockets and electrical cords as metaphorical connections to the materials and artifacts of his studio, from the cabinets and drawers, which remind us of grids and structures, to hammers and saws (fig. 57). Here we see the equipment and tools of the trade—the artist as worker, the humble craftsman. The matter-of-fact presentation is reminiscent of German photographer August Sander's series of social and professional portraits *Face of Our Time*, in which the tools define the occupation (fig. 58). We are also made aware, particularly through the array of measuring devices—rulers, T-squares, and protractors—of the artist as the creator of structures and their constituent lines, shapes, and forms. The focus then shifts from the construction tools, which are mostly hung on walls; to the mark-making tools such as pens, pencils, brushes, and markers; to media such as spray paint, gesso, enamel paint, rubber cement, and film. This film makes a passing reference to the photographs in *Autobiography* itself,

Fig. 58. August Sander, *Maurermeister, Köln*, (Master mason, Cologne), 1932. Black-and-white photograph. Courtesy August Sander Archiv, Cologne.





Fig. 59. Sol LeWitt,
Autobiography, 1980.
 Black-and-white photographs
 mounted on paper.
 LeWitt Collection.

while the rubber cement alludes to the glue that affixed the images to the pages of the book mechanicals. This is followed by a brief but detailed excursion into the bathroom, with its bars of soap, toothbrushes, a shower cap, and plumbing fixtures. The section concludes with a thorough inventory of the kitchen—appliances, pots and pans, utensils, lots of containers, and foodstuffs.

The second chapter consists of four spreads offering a foray into the “more intimate” realm of the artist’s wardrobe and details of fabrics that presumably are in his sleeping zone. In this section, as in preceding and succeeding ones, we are made aware of how things are ordered and of the processes that led to their disposition. Thus, clothing is hung, folded, stacked, and crumpled—a reminder that, as LeWitt wrote, “The concept of a work may involve the matter of the piece or the process in which it is made.”⁴ Here also the artist calls our attention to the patterns, materials, and construction of fabrics, with a particular emphasis on geometric patterns.

The third chapter provides a short interlude. It consists of a single spread of eighteen plant details followed by six images of plants, peacock feathers, and assorted keepsakes arranged on shelves (fig. 59). This section, in effect, clears our visual palette, shifting our attention ever so briefly from the manmade to the natural. It serves to distance the viewer before delving into the heart (and mind) of the book, two extensive chapters—the first, twenty-four pages long, the other forty-seven pages—that encompass such materials as LeWitt’s library, his music collection, his exhaustive assemblage of ephemera, tchotchkes, and his own drawings, notes, and structures.

The overall progression of the images suggests several narrative structures. First, though it is risky to attach a distinct narrative to *Autobiography*, the book, while at times digressive, intimates a diurnal rhythm. This is particularly evident at the opening and the ending. On the second spread of the book, all the images of windows, with one exception, were taken in daylight, while among the final spreads, LeWitt includes three pages of light fixtures, most switched on, immediately followed by a spread largely devoted to clocks, further suggesting the passage of time. There are other sections, such as the kitchen sequence, into which one can read this rhythm as well. It is a mark of the artist's ingeniousness that the book is delightfully ambiguous, hovering between a deterministic and a totally open-ended reading. Another narrative involves a movement from the outer to the inner and from the less personal to the more personal. While the first two chapters tend to refer to the physical space and such bodily activities as cooking, bathing, and dressing, and the third chapter serves as an intermezzo, the fourth and fifth chapters, or roughly the last two thirds of *Autobiography*, are largely devoted to the life of the mind, the core of LeWitt's endeavor: what he reads, listens to, sees, and thinks about. The images build in intensity, creating a crescendo.

On the opening page of chapter four, LeWitt signals that we are entering another phase of *Autobiography*. For the first time we see his work itself—a LeWitt-constructed table on which rests a maquette of an incomplete open cube. We also get a preview of his library and recording collection, and, as if to indicate that the making of the works is inseparable from the ideas that spawn them, two overall views—one of a workbench and the other of a flat file. (Both subjects were examined previously in close-up, but were not seen from a distance.) This page of images serves as an overture to the section. In the next spread, devoted to a compendium of seating—chairs, stools, couches—the artist seems, tongue in cheek, to be offering us a seat from which to examine his library. On turning the page from the chairs to the books, we might initially be struck by the physical presence and arrangement of the volumes themselves, only to be quickly seduced into reading the titles and authors (pl. 351). For the first time words take over as carriers of meaning equal to the images. This section is one of the most fascinating and perhaps informative about LeWitt's interests and work. In examining the books, which are systematically organized by topic, we see volumes devoted to film, architecture, history, drama, sports, literature, mysteries, cooking, sociology, and others—all subjects of interest to LeWitt. And everything that is of interest to the artist potentially has a bearing on his work. Every depicted volume is treated with equanimity. Although one can single out almost any book and offer an exegesis on its relationship to LeWitt, from volumes on Piet Mondrian and Jean-Luc Godard to a book on the history of his native Hartford, Connecticut, the totality of these volumes is as important as any individual book—a point made apparent by the last page of the three spreads devoted to his library, in which he includes five long views of the bookcase and two out-of-focus images emphasizing the building-block forms of the books. Even in the next spread, consisting of images of LeWitt's notebooks and catalogues of his own work, we get the message that his work is entirely of a piece. We might imagine that even *Autobiography*, which seems to bring so much of his life and work together, would be just another book on the shelf.



Fig. 60. Sol LeWitt, *Autobiography*, 1980. Black-and-white photographs mounted on paper. LeWitt Collection.

Succeeding spreads in this chapter and the next present a vast array of the ephemera of his life, organized largely by categories. Among the objects are magazines, book covers, calendars, address books, floor plans, snapshots, certificates, letters, stamps, notations, record covers, audio cassettes, maps, newspaper clippings, opening announcements, postcards, Japanese prints, engravings, playing cards, sketches, drawings, maquettes of sculptures, photographs of his own sculpture, family photographs—and so on and so forth. In this portion, LeWitt literally makes manifest what he wrote in his 1967 “Paragraphs on Conceptual Art,” that “scribbles, sketches, drawings, failed works, models, studies, thoughts, conversations are of interest.”⁵

As one peruses these images, one is overwhelmed by the sheer number of things, by the fact that each item has some greater or lesser significance to the artist and that each one has a reason for being in his possession. One is also struck, by virtue of this systematic look at the things of his life, by LeWitt’s interest in systems upon systems—overlapping and interlocking. Images allude to recording systems, writing systems, postal systems, political systems, information systems, religious systems, typographical systems, organizational systems, publishing systems, gallery systems, school systems, marketing systems, musical and dance systems, cultural systems, design systems, and weather systems, not to mention the early chapters that allude to construction, architectural, plumbing, and electrical systems. However, despite a cognizance of these systems and the seeming order imposed, the images are anything but impersonal. There are humorous images ranging from a flipbook entitled *The ups and downs of being an Artist*, to a note that asks



Fig. 61. Sol LeWitt, *Autobiography*, 1980. Black-and-white photographs mounted on paper. LeWitt Collection.

“What is a ludicrologist?”, to a page that juxtaposes images of a broadly smiling Robert Rauschenberg and Hannah Weimer, to a yawning cat and a cartoon of the artist Lynda Benglis nude aping the pose of the Statue of Liberty (fig. 60). There are personal references in both writing and pictures to friends and fellow artists, among them Eva Hesse, Larry Poons, Robert Mangold, Sylvia Mangold, John Baldessari, Nancy Holt, Jack Tworikov, Jo Baer, Richard Long, Robert Smithson, Gene Beery, Hanne Darboven; artist forebears such as Franz Kline and Barnett Newman; and performing artists such as Laurie Anderson and Lucinda Childs. There are sensual and erotic images ranging from a postcard of a painting of an ecstatic *Leda and the Swan*, two nudes from his own work, *Muybridge II*, 1964, and a campy picture of a nude suggestively smoking, with the notation *musicien de la natives* (fig. 61). In looking at these images, one also becomes cognizant of the potential for categorizing and systematizing these subjects—humor, friendships, and eroticism. For all the order implied by these systems, one realizes that ultimately they are constructs, oftentimes idiosyncratic and personal. As LeWitt noted early on, “conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.”⁶

In the final chapter, with pictures like the aforementioned *Leda and the Swan*, a sequence of Indian drawings depicting a couple copulating, and a sign THIS WAY OUT, PLEASE, one senses a feeling of consummation. Depictions of LeWitt’s earliest figure drawings from the late 1950s and early 1960s, and images of and related to his parents, suggest a cyclical rhythm, a return to the origins of birth, family, and work (pls. 350 and 352). If one thinks of *Autobiography* and LeWitt’s work as a whole in epistemological terms

as a means to get closer to “the source,” to attain a superior form of knowledge or, in heroic terms—a point made by the image of the newspaper headline “Christ is Coming” tacked above a reproduction of one of Picasso’s *Tauromachia* prints—one is surely on a fool’s errand. For there is no source per se. In *Autobiography*, LeWitt presents his life, the life of the artist as the life of a particular person, in a particular culture, at a particular time and place. Nevertheless, *Autobiography* is unique in his oeuvre. For LeWitt, whose drawings, wall drawings, and structures are seemingly so pure and pared down, *Autobiography* is an unparalleled work. While it takes its place as one work among “equals,” it is singular in its demonstration that LeWitt’s abstract, geometric forms are inextricable from the experience of his life and culture.

Notes

1. The year after the book was published, LeWitt did, however, move to Spoleto, Italy, with his future wife, Carol Androccio. She is pictured in the latter part of the book.

2. Shortly after *Autobiography*, LeWitt produced *Crown Point*, which uses a format of thirty-two images to a spread to inventory the space and objects at Crown Point Press.

3. Sol LeWitt, “The Cube” (1966), quoted from Adachiara Zevi, ed., *Sol LeWitt: Critical Texts* (Rome: Libri de AEIUO, 1995), p. 72.

4. Sol LeWitt, Sentence #27, “Sentences on Conceptual Art” (1969), quoted from *Sol LeWitt Critical Texts*, p. 90 (reprinted in the Appendix in this catalogue)

5. Sol LeWitt, “Paragraphs on Conceptual Art” (1967), quoted from *Sol LeWitt Critical Texts*, p. 80 (reprinted in the Appendix in this catalogue).

6. LeWitt, Sentence #1, “Sentences on Conceptual Art,” p. 88.

PLATES

- I. EARLY DRAWINGS
- II. EARLY WORKS
- III. BLACK & WHITE OPEN CUBES, 1965-1969
- IV. SERIAL STRUCTURES
- V. LINES
- VI. LARGE CUBES
- VII. ARCS, CIRCLES, GRIDS
- VIII. ARCS & LINES
- IX. LOCATION
- X. GEOMETRIC FORMS
- XI. STARS
- XII. BANDS
- XIII. CONTINUOUS FORMS
- XIV. GEOMETRIC FIGURES
- XV. OPEN CUBES
- XVI. STYROFOAM
- XVII. CONCRETE BLOCK
- XVIII. CURVES & LOOPS
- XIX. PHOTO WORKS
- XX. LARGE GOUACHES
- XXI. OBJECTS & POSTERS

I. EARLY DRAWINGS

1. *Embarkation for Cythera*
(after Watteau), ca. 1961.
Oil on canvas. Collection of
Vito Portera, New York.





2.



3.



4.



2a.



3a.



4a.



5a.

2. Study after Piero, 1958.
Ink on paper. LeWitt Collection.

2a. Piero della Francesca, *Adoration of the Wood of the Cross by the Queen of Sheba*, ca. 1454–58 (detail).
Fresco. Church of S. Francesco, Arezzo, Italy.

3. Study after Piero, 1958.
Ink on paper. LeWitt Collection.

3a. Piero della Francesca, *Solomon Greets the Queen of Sheba*, ca. 1454–58 (detail).
Fresco. Church of San Francesco, Arezzo, Italy.

4. Study after Piero, 1958.
Ink on paper. LeWitt Collection.

4a. Piero della Francesca, *Death of Adam*, ca. 1454–58 (detail).
Fresco. Church of San Francesco, Arezzo, Italy.

5. Study after Botticelli, 1958.
Ink on paper. LeWitt Collection.

5a. Sandro Botticelli,
The Primavera, ca. 1482.
Tempera on panel.
Galleria di Uffizi, Florence.



5.



6.

6. Study after Goya, 1958.
Ink on paper. LeWitt Collection.

6a. Francisco Goya, *Execution of the Rebels on May 3rd 1804, 1814*.
Oil on canvas. Collection of the Museo del Prado, Madrid.

7. Study after Ingres, 1958.
Pencil on paper. LeWitt Collection.

7a. Jean Auguste Dominique Ingres, *The Turkish Bath*, ca. 1862.
Oil on canvas. Collection of the Musée du Louvre, Paris.

8. Study after Velázquez, 1958.
Ink on paper. LeWitt Collection.

8a. Diego Velázquez, *Infanta Margarita*, ca. 1653.
Oil on canvas. Collection of the Kunsthistorisches Museum, Vienna.



7.

9. Study after Velázquez, 1958.
Ink on paper. LeWitt Collection.

9a. Diego Velázquez, *Baltasar Carlos*, 1632.
Oil on canvas.
Wallace Collection, London.

10. Study after Velázquez, 1958.
Ink on paper. LeWitt Collection.

10a. Diego Velázquez, *Infanta Margarita*, ca. 1656–57.
Oil on canvas. Collection of the Kunsthistorisches Museum, Vienna.

11. Study after Velázquez, 1958.
Ink on paper. LeWitt Collection.

11a. Diego Velázquez, *Pope Innocent X*, 1650.
Oil on canvas. Collection of the Galleria Doria-Pamphili, Rome.

12. Study after Velázquez, 1958.
Ink on paper. LeWitt Collection.

12a. Diego Velázquez, *Menippus*, between 1629 and 1640.
Oil on canvas. Collection of the Museo del Prado, Madrid.

13. Study after Rubens, 1958.
Ink on paper. LeWitt Collection.

13a. Peter Paul Rubens, *Hélène Fourment in a Fur Coat (Het Pelsken)*, 1638.
Oil on canvas. Collection of the Kunsthistorisches Museum, Vienna.



6a.



7a.



8.



9.



10.



11.



8a.-11a.



12a.



13a.



12.



13.



14. *Vine*, 1958.
Pencil on paper. LeWitt Collection.

15. *Vine*, 1958.
Ink on paper. LeWitt Collection.

16.



17.



18.



16. *Drawing of Cloth, 1958.*
Pencil on paper. Private
collection, New York.

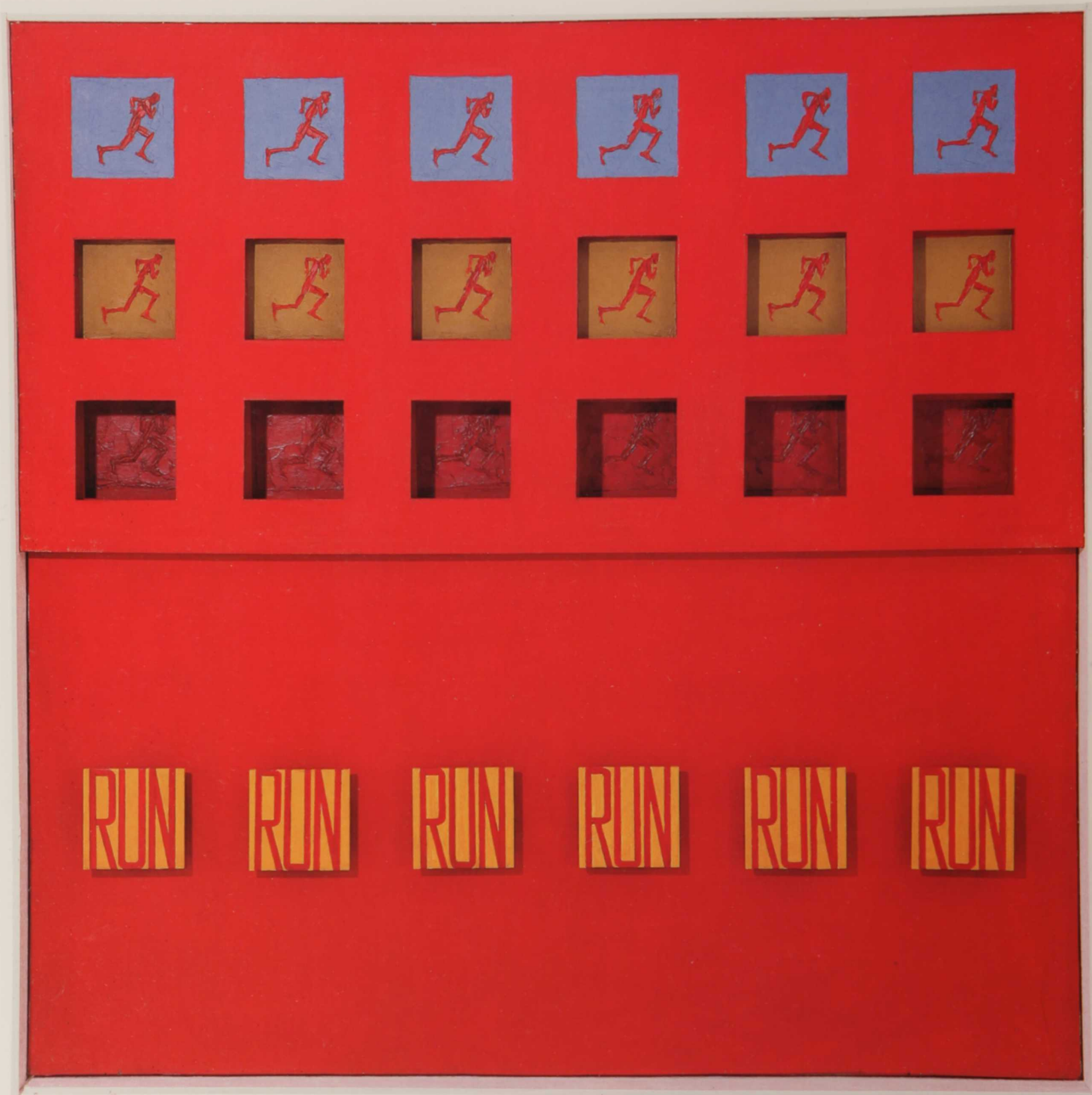
17. *Drawing of My Loft
at 458 W. B'Way, 1958.*
Pencil on paper. LeWitt Collection.

18. *Drawing of Stove, 1958.*
Pencil on paper. LeWitt Collection.

II. EARLY WORKS

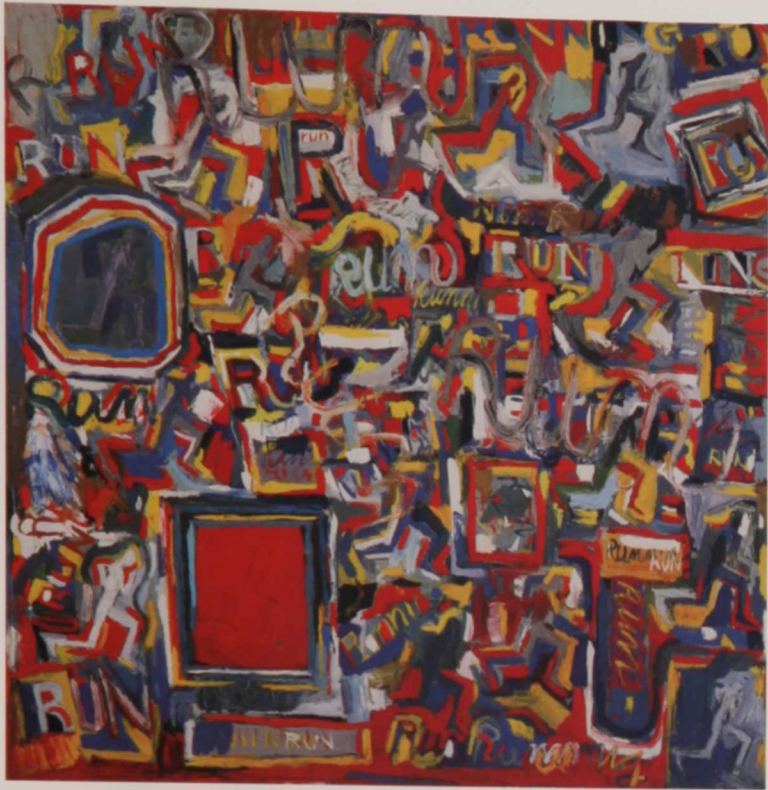
19. *Objectivity*, 1962.
Painted wood. LeWitt Collection.





20.

20. *Run I-IV*, 1962.
Oil on canvas and painted
wood. LeWitt Collection.



21.



22.

23.



24.



21. *Run*, 1960.
Oil on canvas. LeWitt Collection.

23. *Run (yellow)*, 1961.
Oil on canvas. Estate of Bella LeWitt,
Collection of Michael LeWitt.

22. *Run Painting (blue)*, 1961.
Oil on canvas. Estate of Nellie LeWitt,
Collection of Peter LeWitt.

24. *Somersaulting Figure*, 1960.
Oil on canvas. LeWitt Collection.

25.



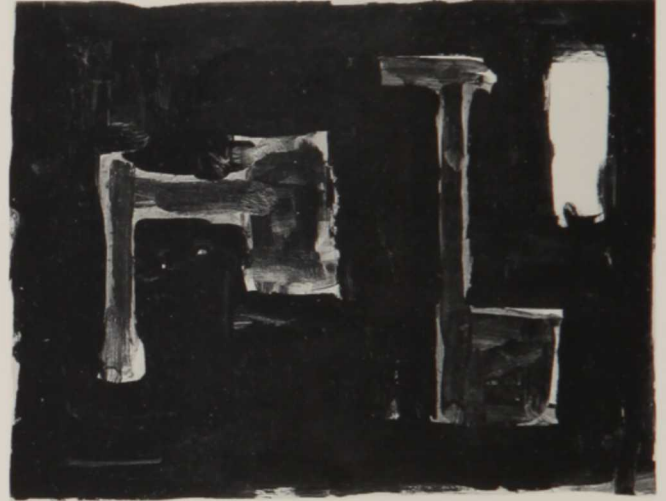
26.



27.



28.



29.



30.



25. *Walking Figure*, 1961.
Ink on paper. LeWitt Collection.

27. *Seated Figure*, 1961.
Ink on paper. LeWitt Collection.

26. *Working Drawing*, 1962.
Ink and collage on paper.
LeWitt Collection.

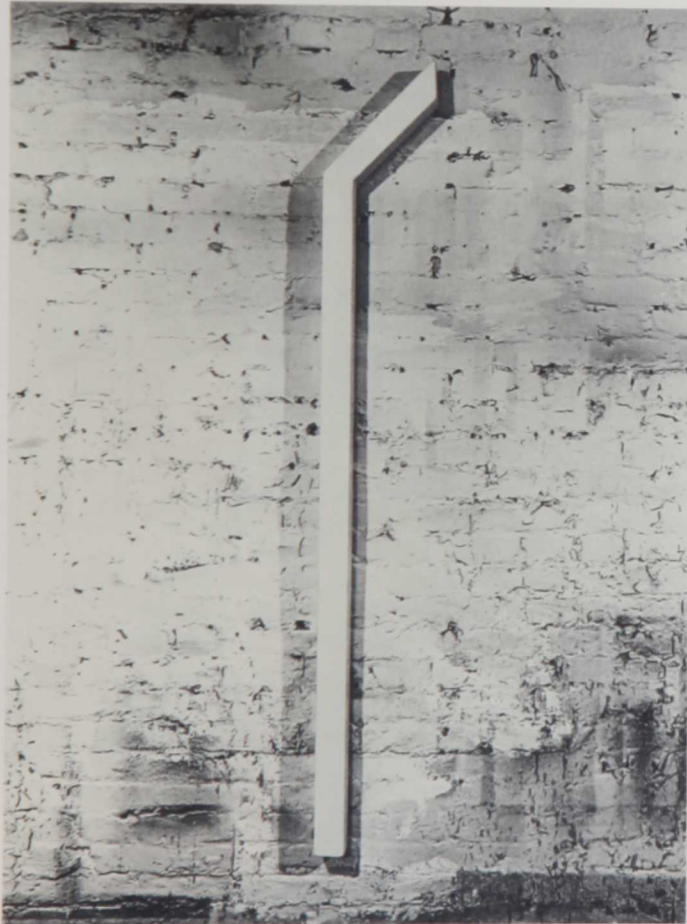
28. *Working Drawing*, 1962.
Ink and collage on paper.
LeWitt Collection.

29. *Working Drawing*, 1962.
Ink and collage on paper.
LeWitt Collection.

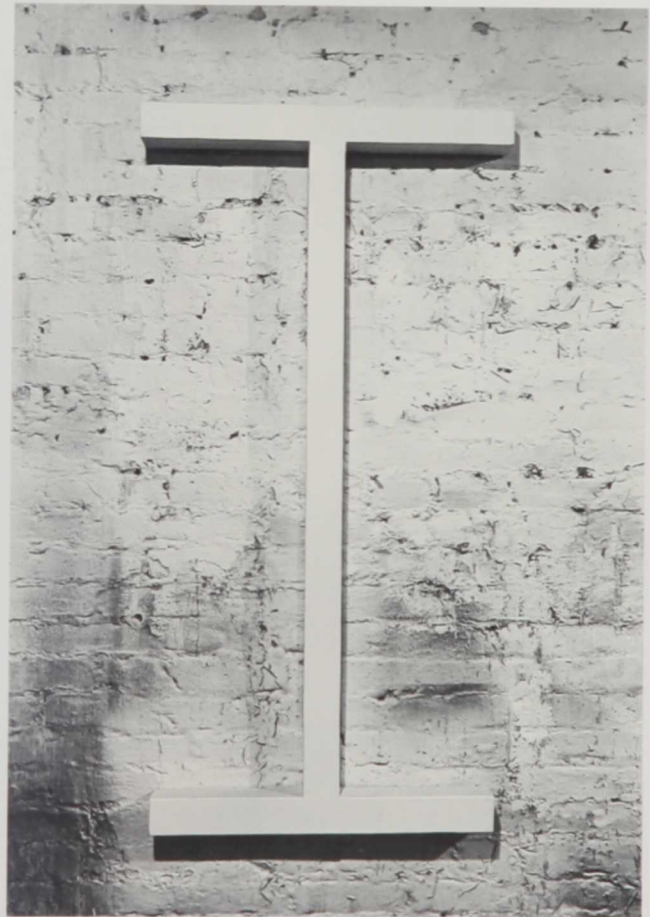
30. *Working Drawing*, 1962.
Ink on paper. Collection of the Whitney
Museum of American Art, New York,
purchase, with funds from the Painting
and Sculpture Committee and the
Drawing Committee.



31.



32.

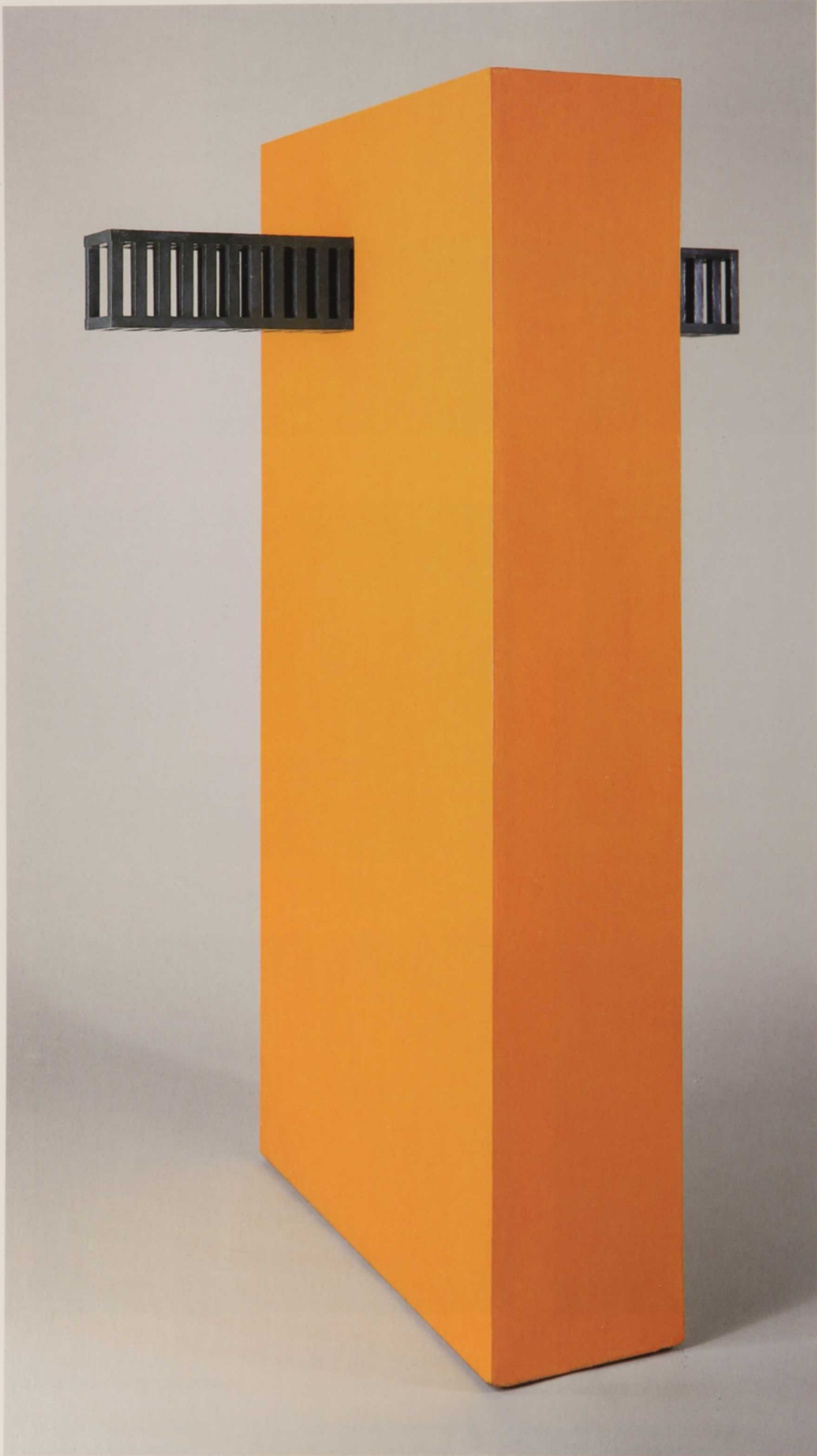


33.

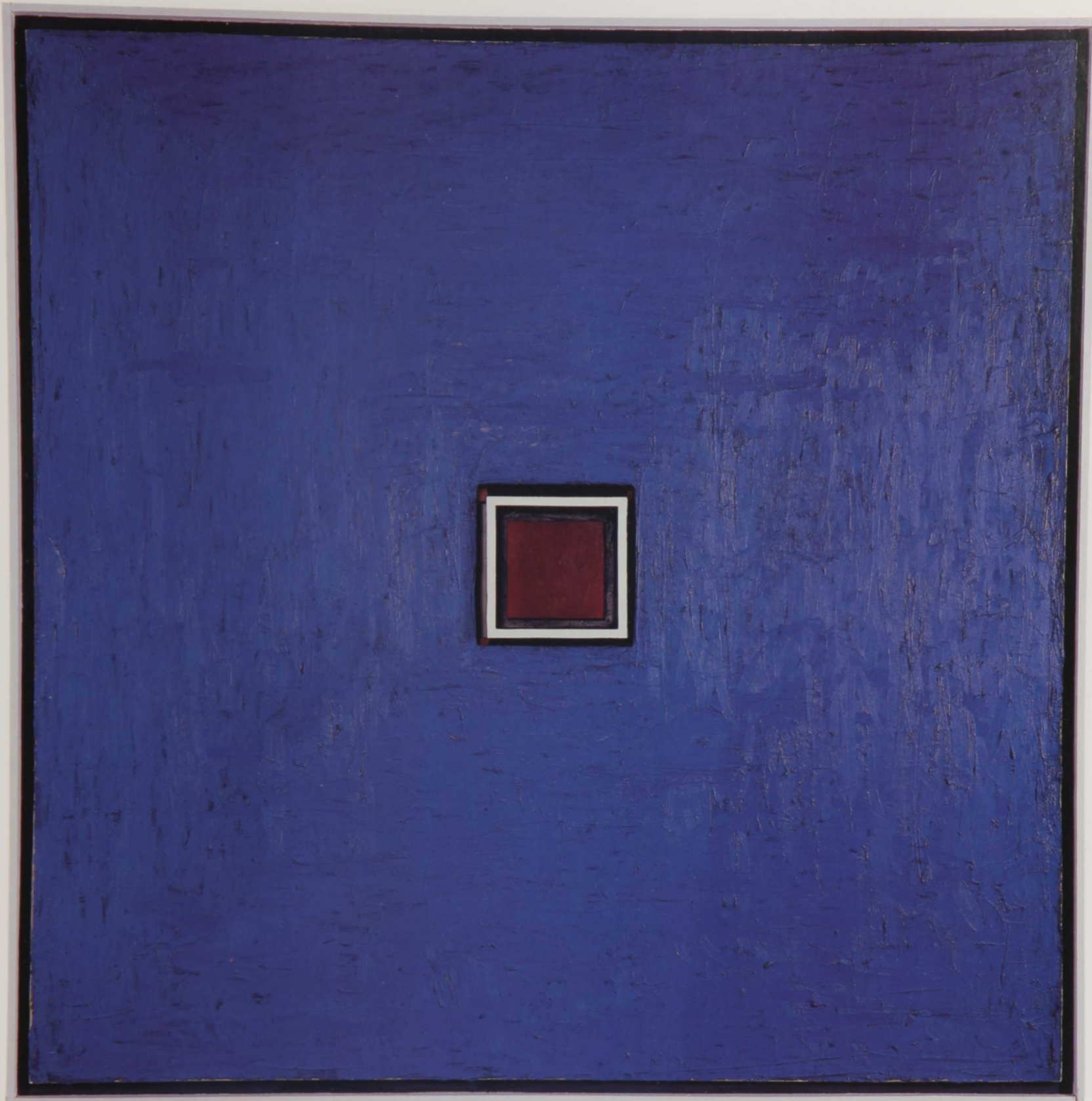
31. *Wall Piece (bent stick)*, 1964.
Painted wood. Collection of
Paula Cooper, New York.

32. *Wall Piece (hockey stick)*, 1964.
Painted wood. Collection of the Museum
of Fine Arts, Museum of New Mexico,
Lucy Lippard Collection.

33. *Wall Piece I*, 1964.
Painted wood. Collection
of Paula Cooper, New York.

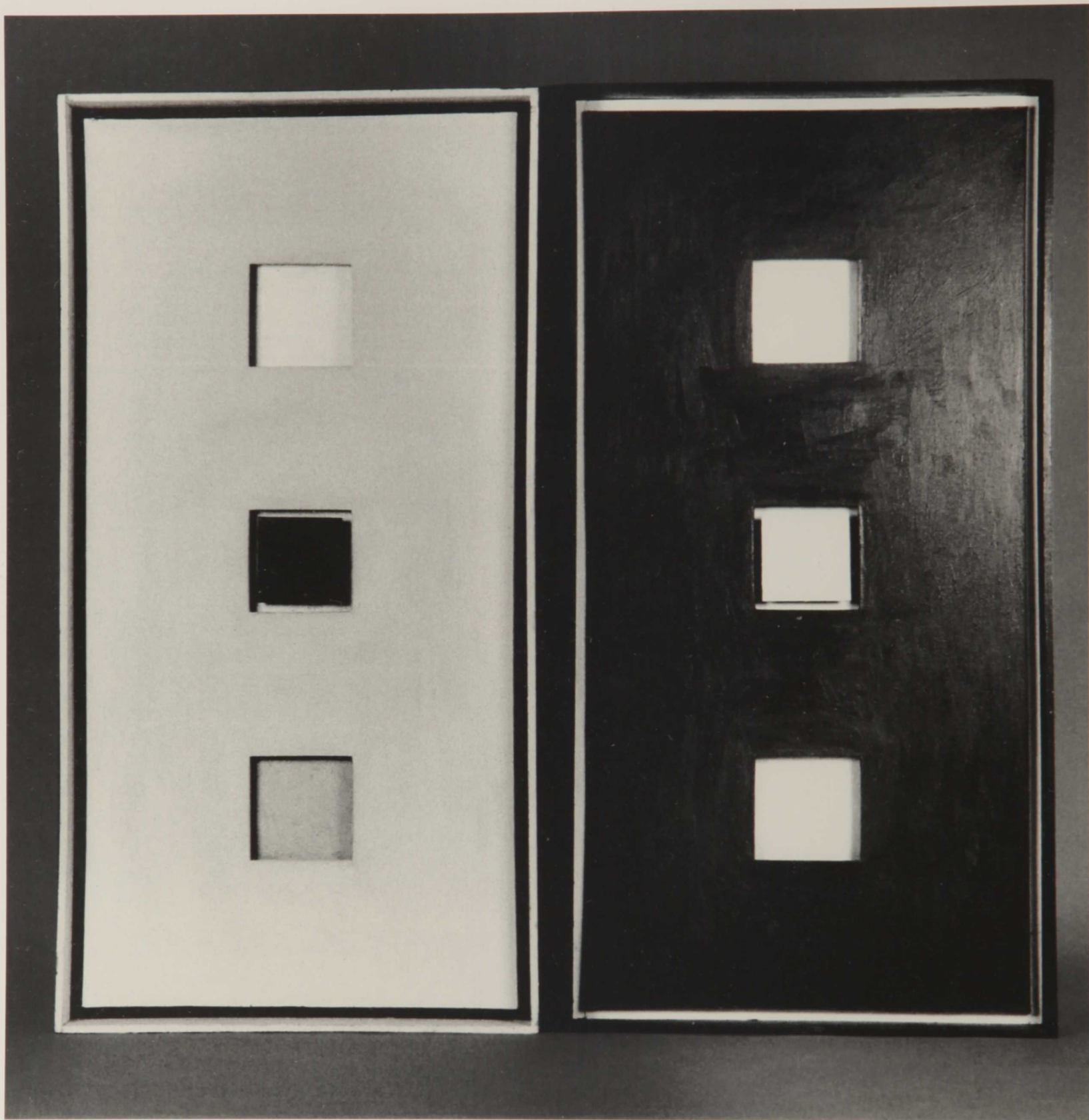


34. *Floor Structure*, 1963.
Painted wood. LeWitt Collection.



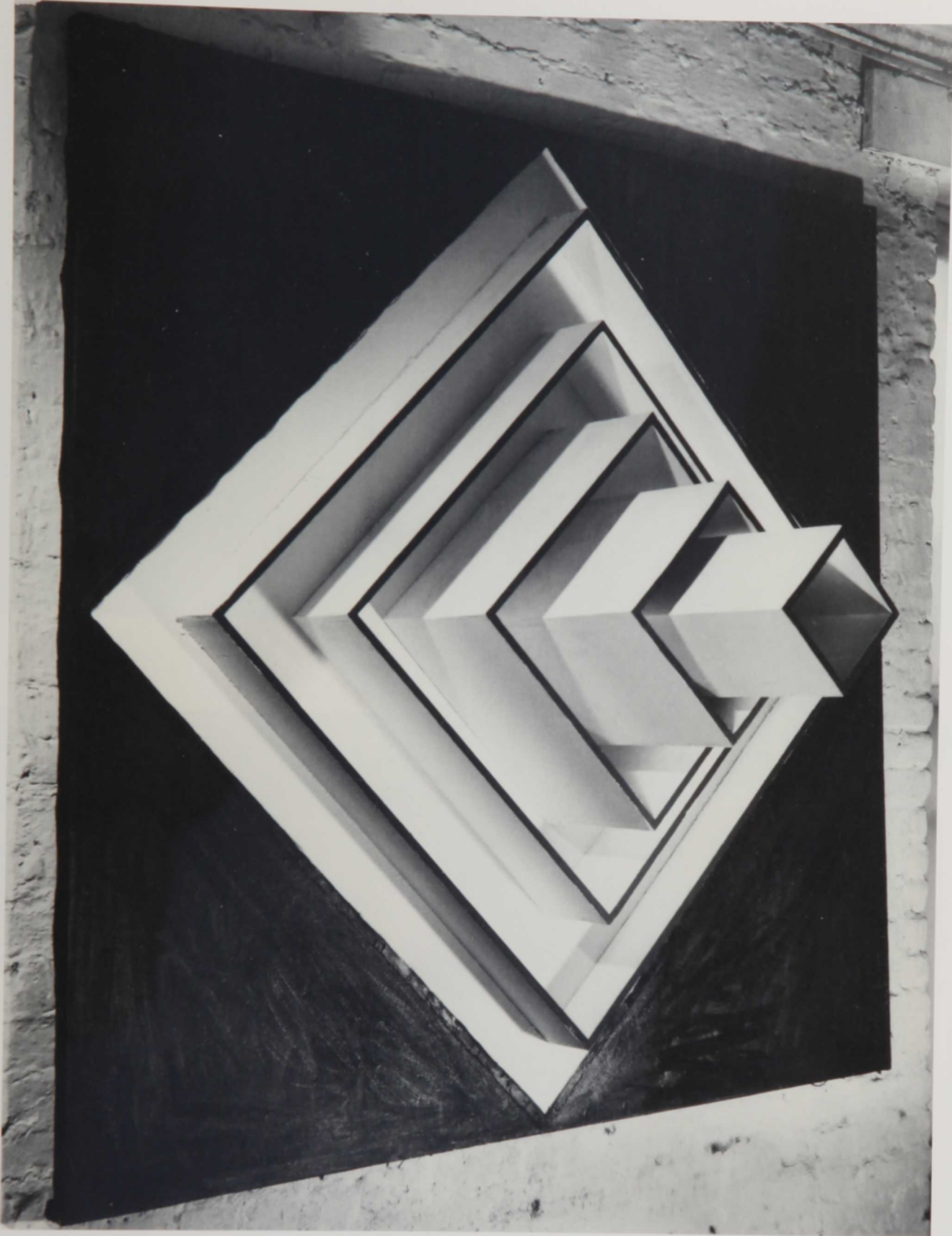
35.

35. *Wall Structure Blue*, 1962.
Oil on canvas and painted wood.
LeWitt Collection.



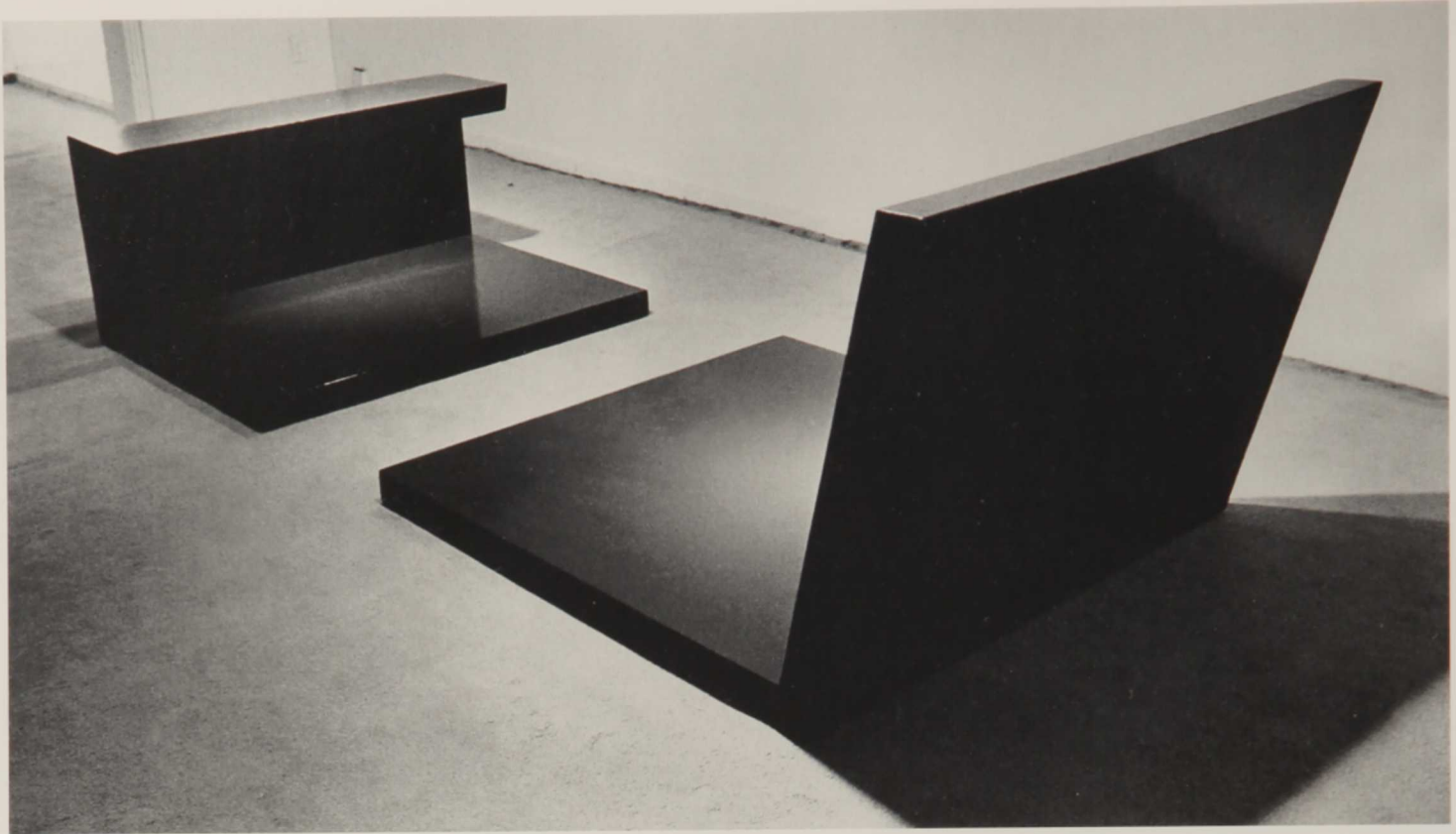
36.

36. *Double Wall Piece*, 1962.
Oil on canvas and painted wood.
LeWitt Collection.

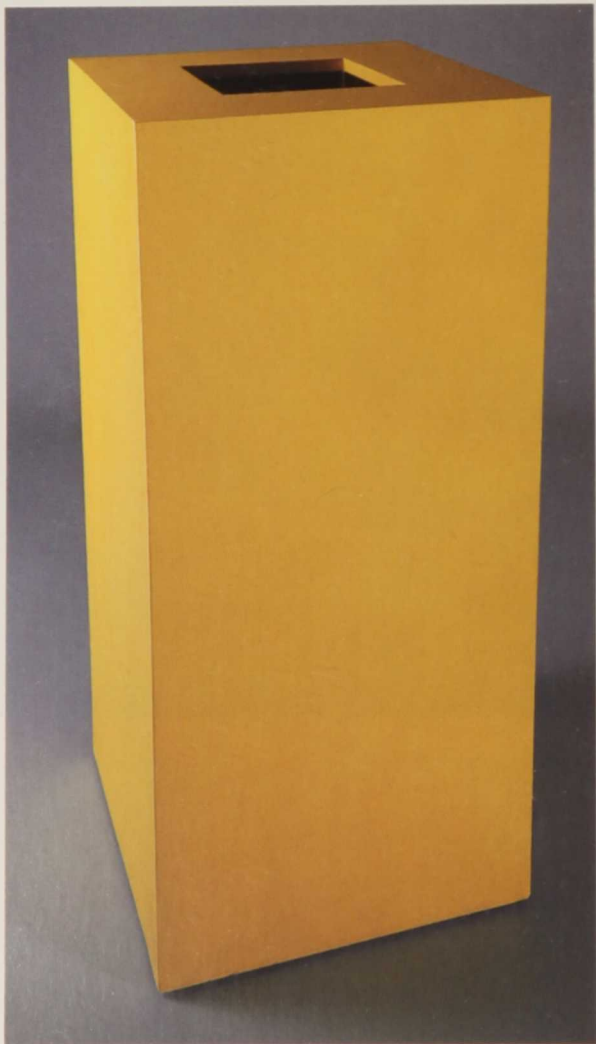


37.

37. *Wall Structure*, 1963.
Oil on canvas and painted wood.
Collection of Sondra Gilman.



38.



39.



40.

38. *Double Floor Structure*, 1964.
Painted wood. Destroyed.

39. *Floor Structure (well)*, 1963.
Painted wood. LeWitt Collection.

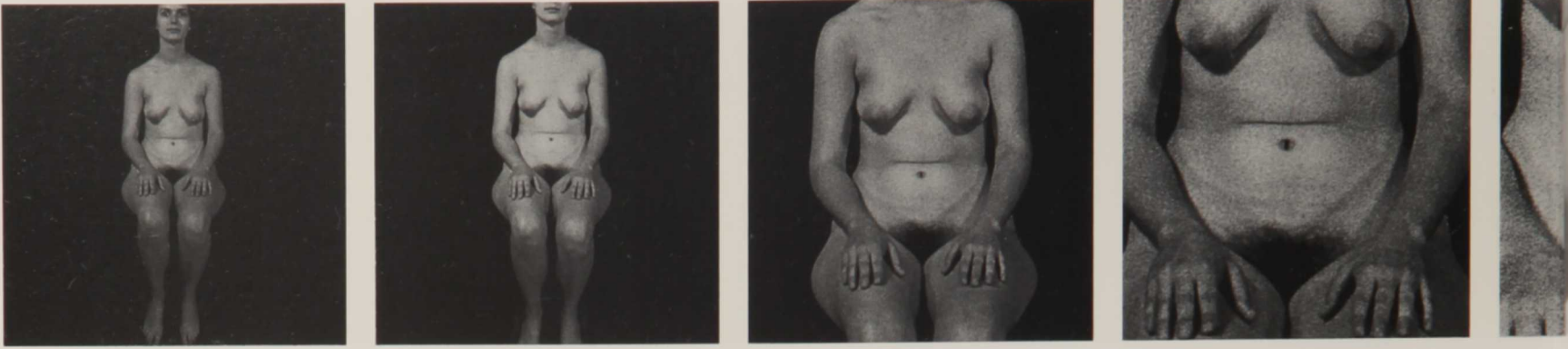
40. *Floor Structure*, 1965.
Painted wood. Collection of
Will Insley, New York.

41. *Floor / Wall Structure*
(telephone booth), 1964.
Painted wood. Collection of
the Wadsworth Atheneum,
Hartford, Gift of Virginia Dwan.

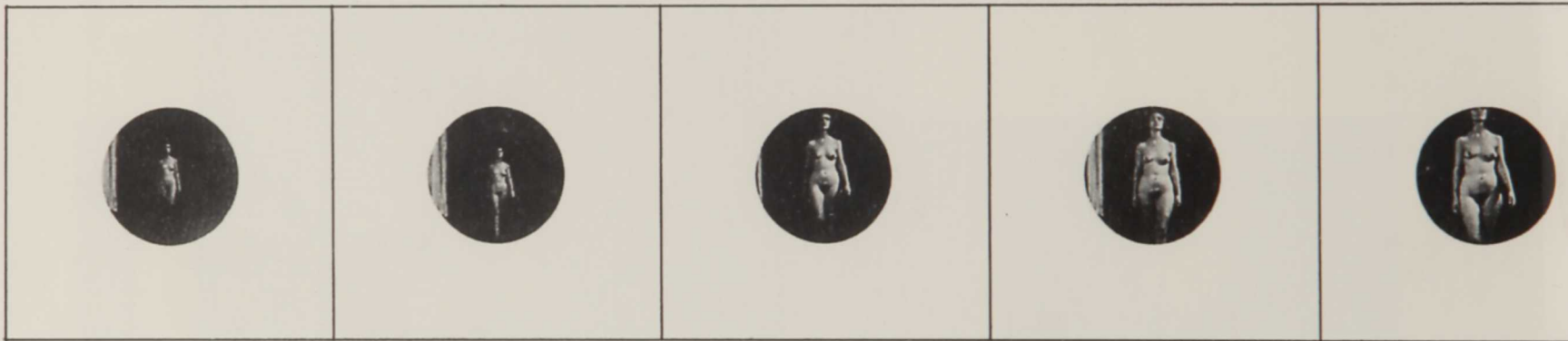
41.



42.

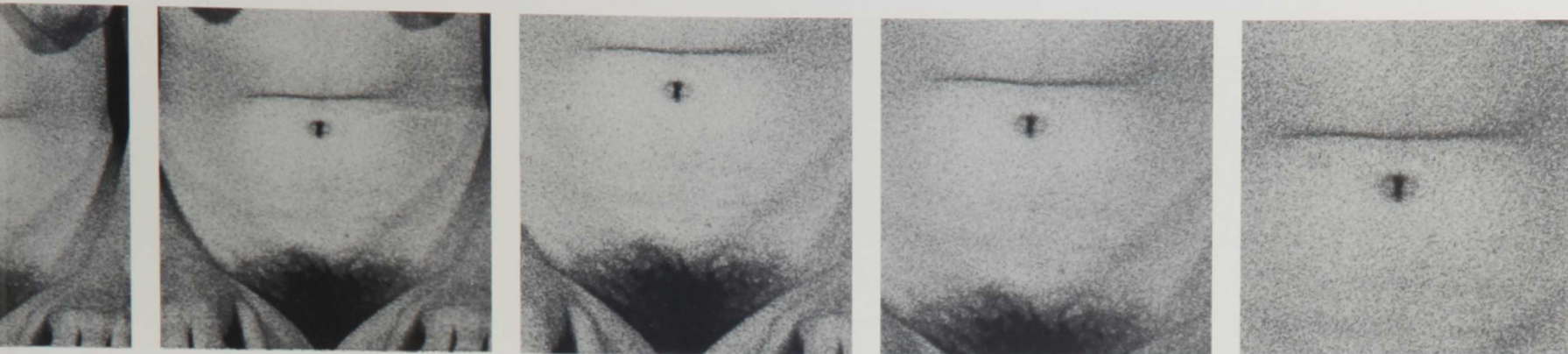


43.



44.



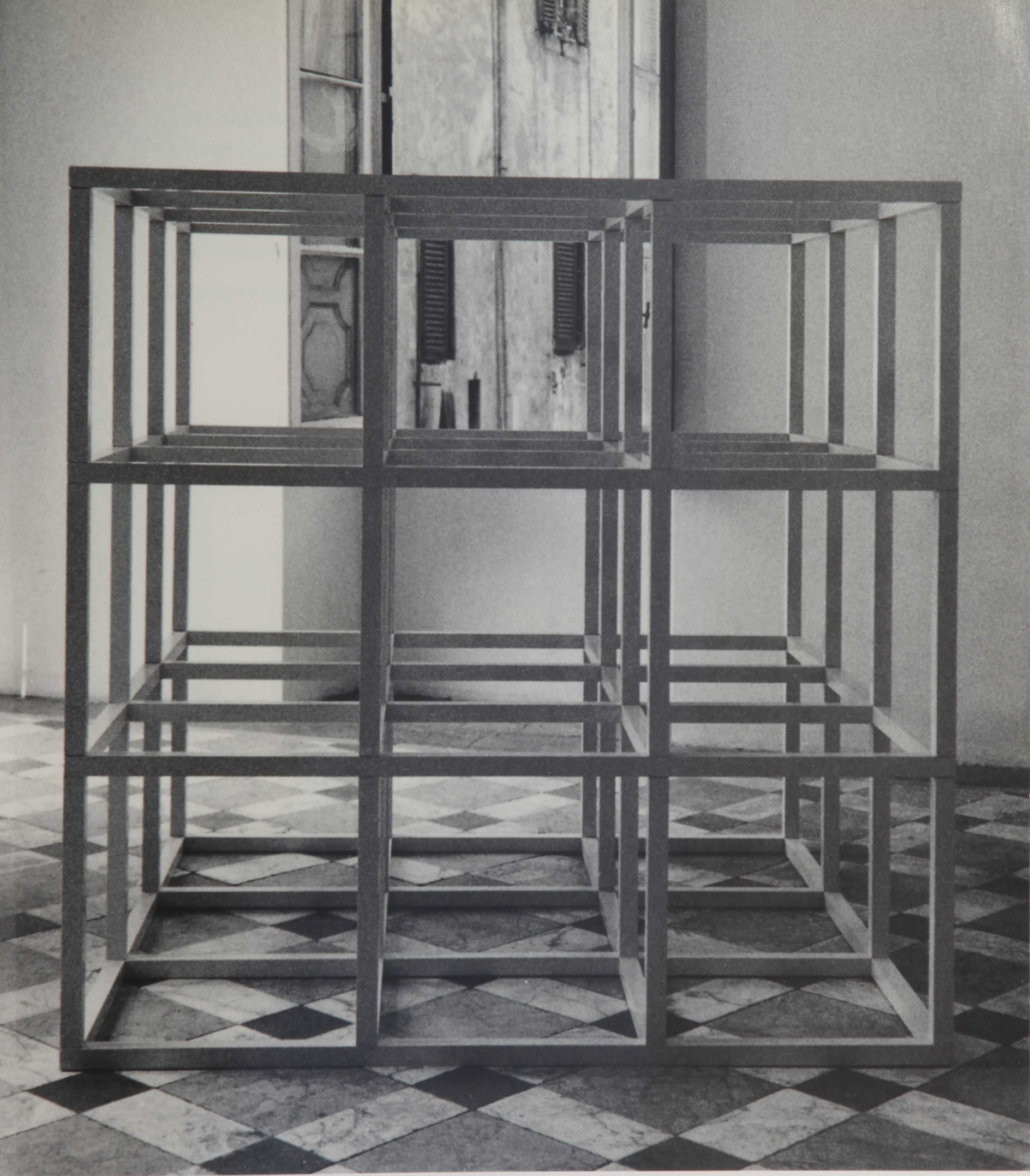


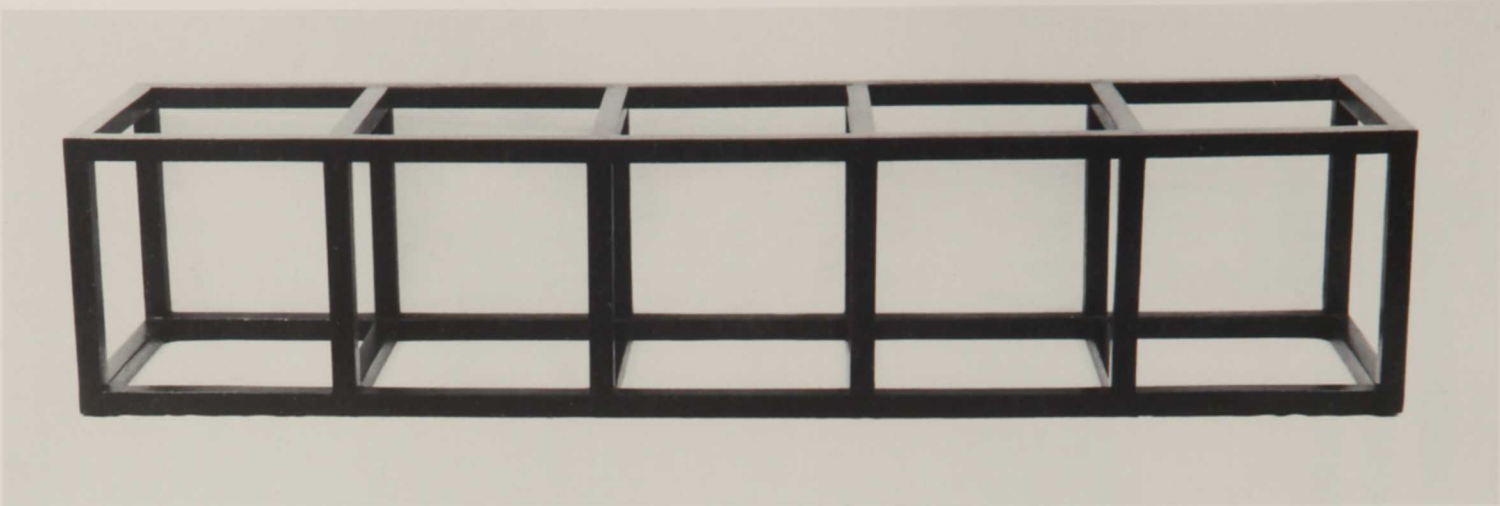
42. *Muybridge II*, 1964
(schematic representation).
Painted wood with ten compartments,
each containing photographs by
Barbara Brown, Los Angeles, and
flashing lights. LeWitt Collection.

43-44. *Muybridge I*, 1964 (schematic
representation and exterior view).
Painted wood with ten compartments,
each containing photographs by
Barbara Brown, Los Angeles, and
flashing lights. LeWitt Collection.

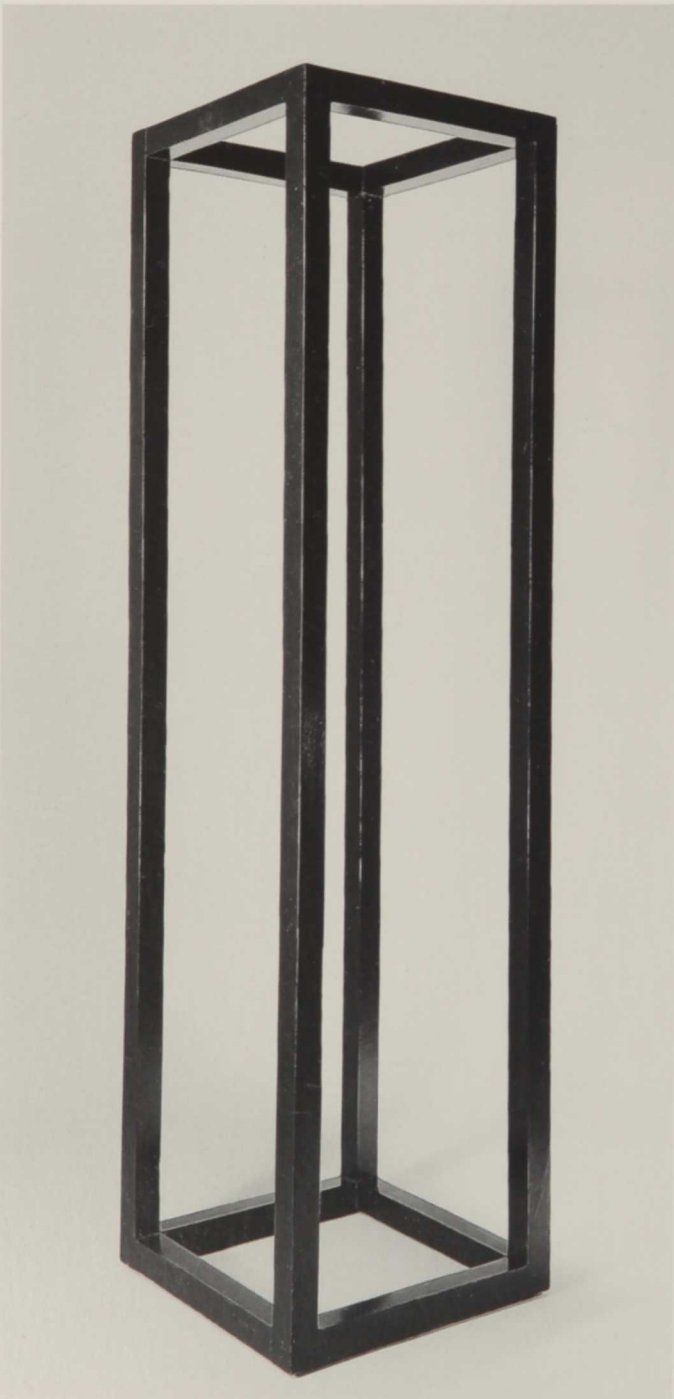
III. BLACK & WHITE OPEN CUBES, 1965-1969

45. *Modular Cube*, 1966;
remade 1969 and 1999.
Painted wood. Whereabouts
unknown.





46.

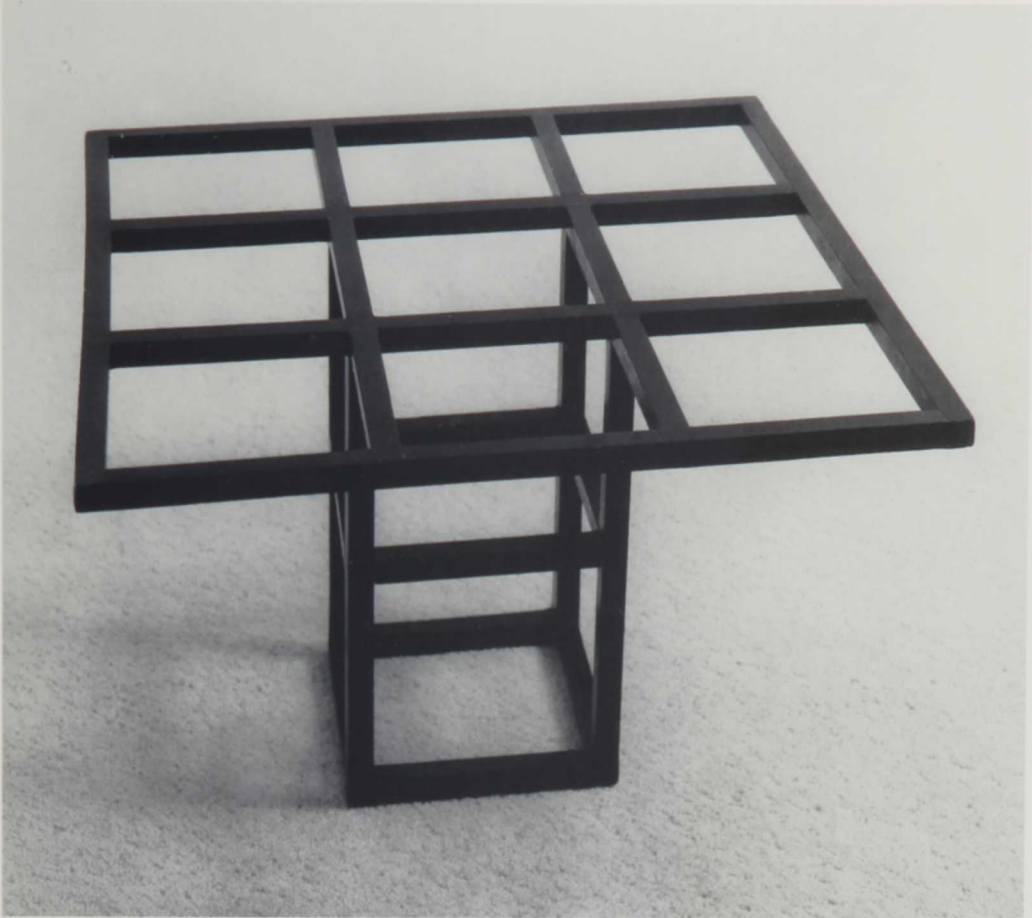


47.



48.

49.



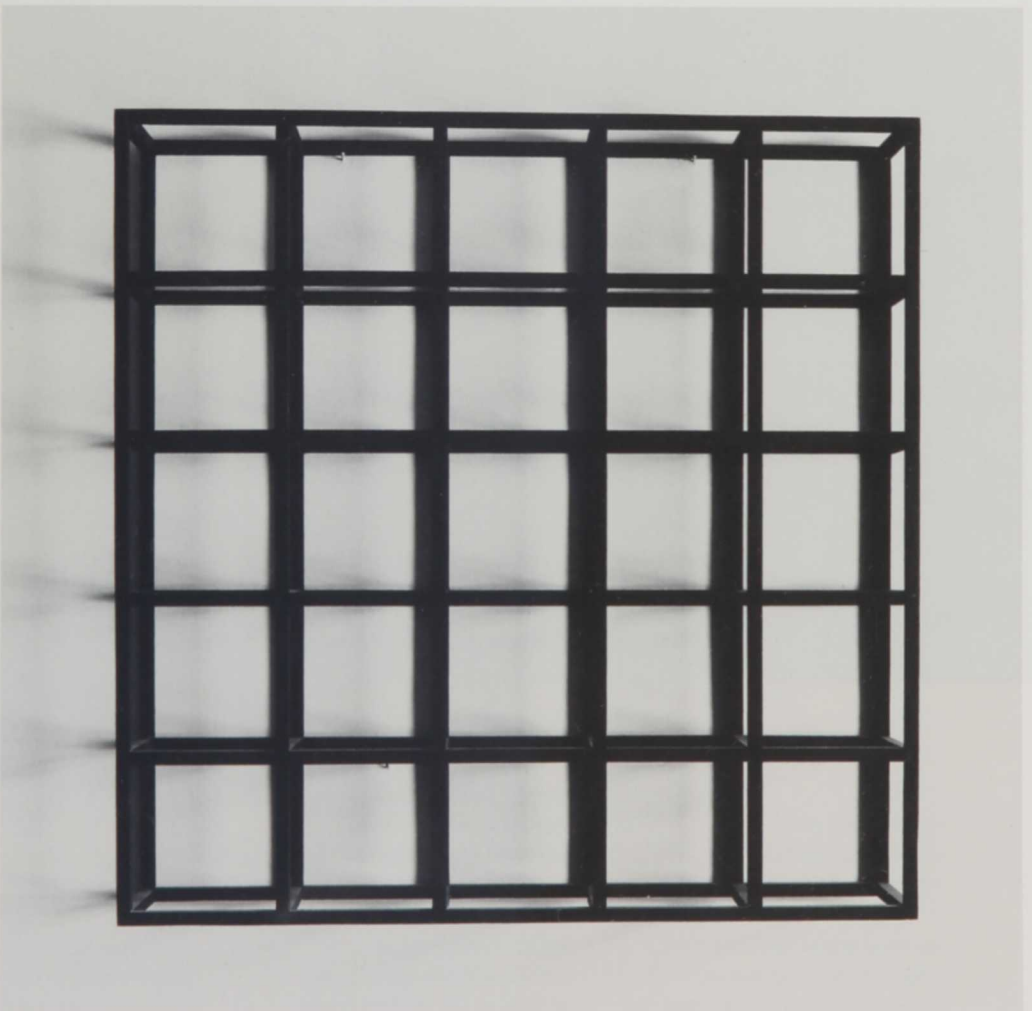
46. *Floor Structure Black*, 1965.
Painted wood. Collection of The National Gallery of Art, Washington, D.C. The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and Gift of Dorothy and Herbert Vogel.

47. *Standing Open Structure Black*, 1964.
Painted wood. LeWitt Collection.

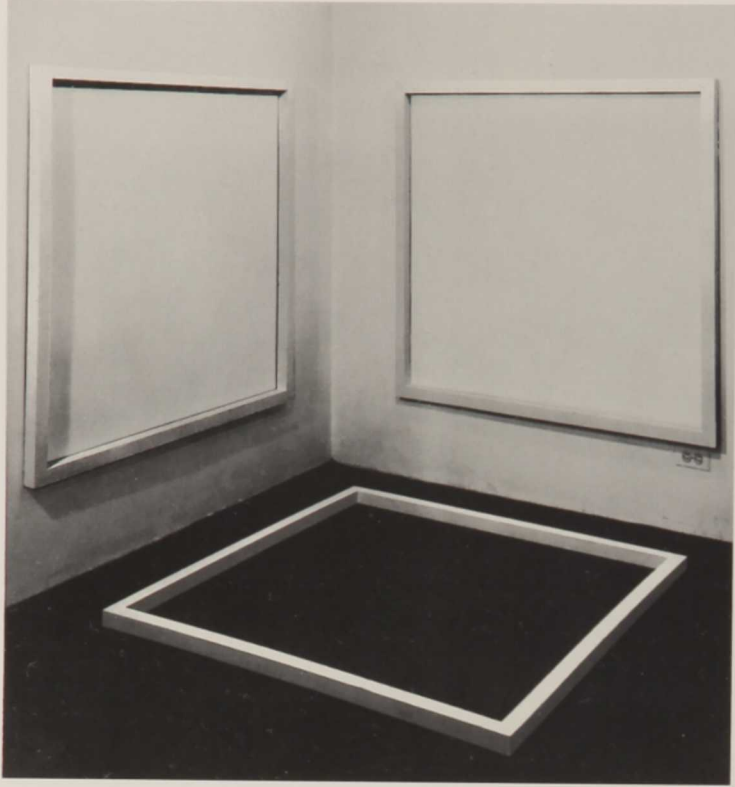
48. *Wall Structure: Five Modules With One Cube*, *Black*, 1965.
Painted wood. Collection of Robert and Sylvia Mangold, Washingtonville, New York.

49. *First Modular Structure*, 1965.
Painted wood. Collection of MJS, Paris.

50. *Wall Structure Black*, 1966.
Painted wood. Collection of The Museum of Modern Art, New York, Gift of Alicia Legg.

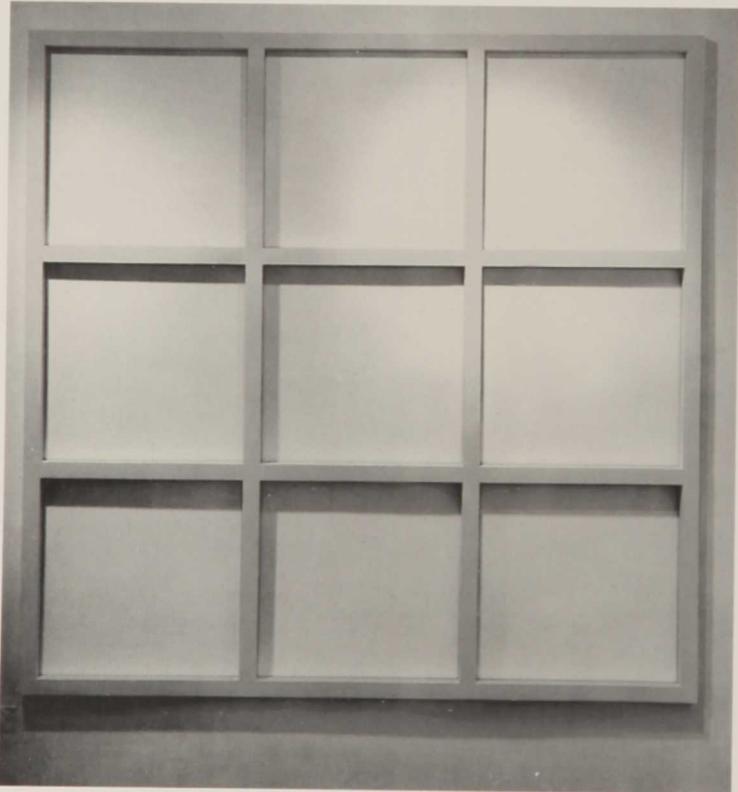


51.



51. *Wall/Floor Piece*
(three squares), 1966.
Painted steel. The FER Collection.

53.

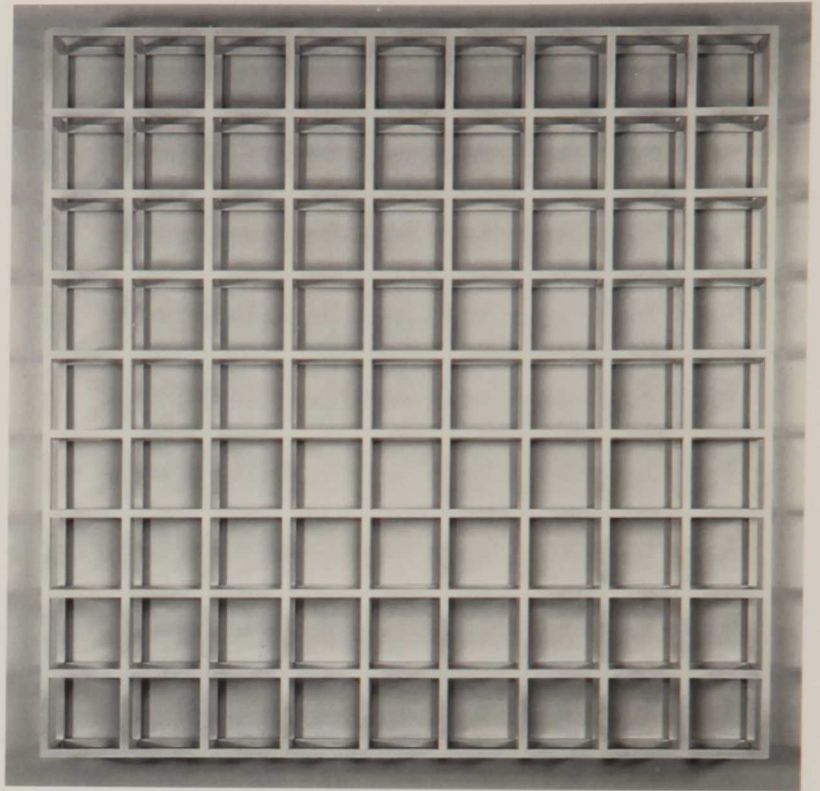


53. *Wall Grid (3 x 3)*, 1966.
Painted wood. Collection
of Bernar Venet, New York.

52. *Modular Wall Structure*, 1968.
Baked enamel on aluminum.
Collection of Virginia Dwan, New York.

54. *Floor/Wall Grid*, 1966.
Baked enamel on steel.
Collection of The Art Institute
of Chicago, gift of Virginia Dwan.

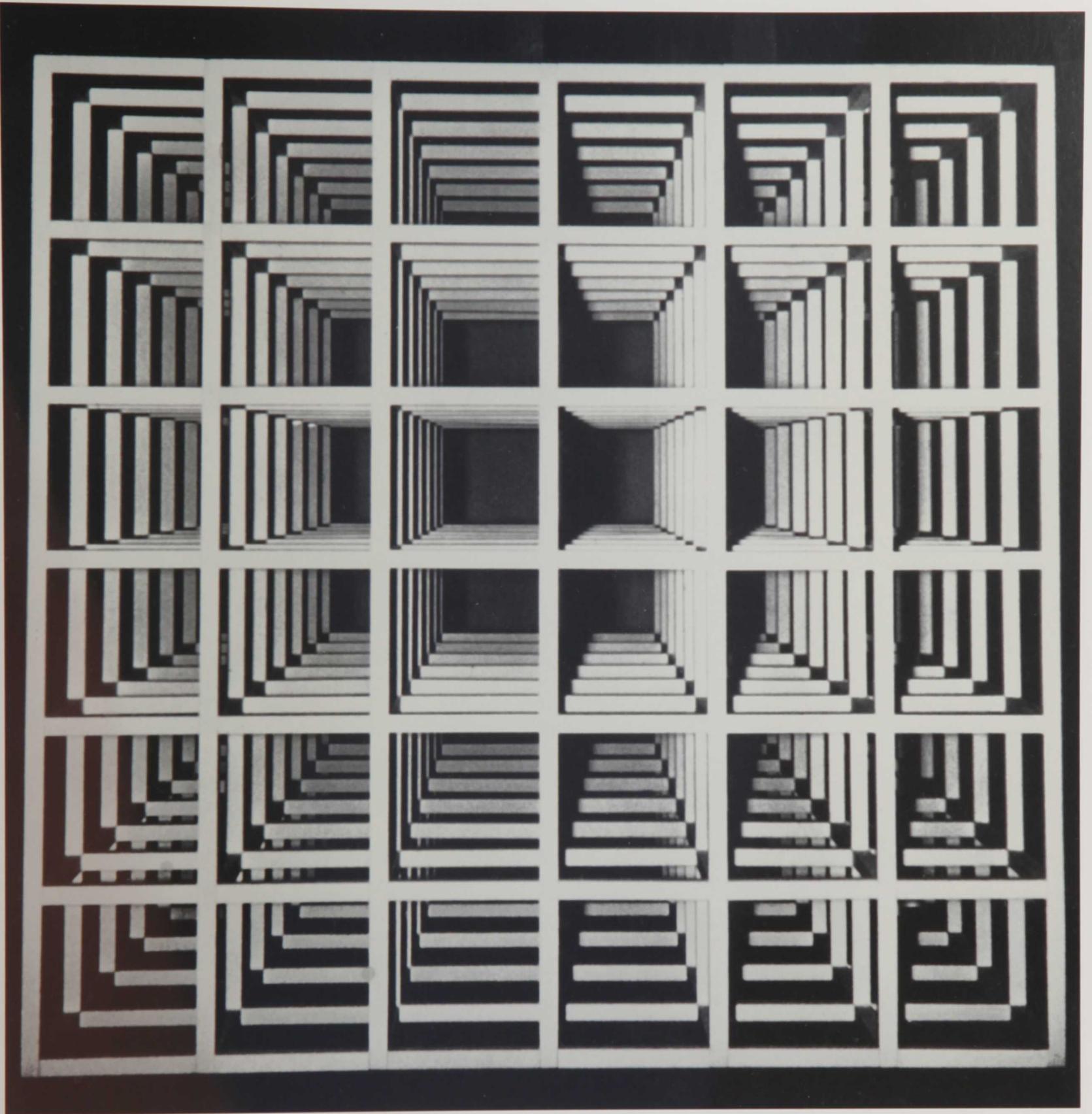
52.



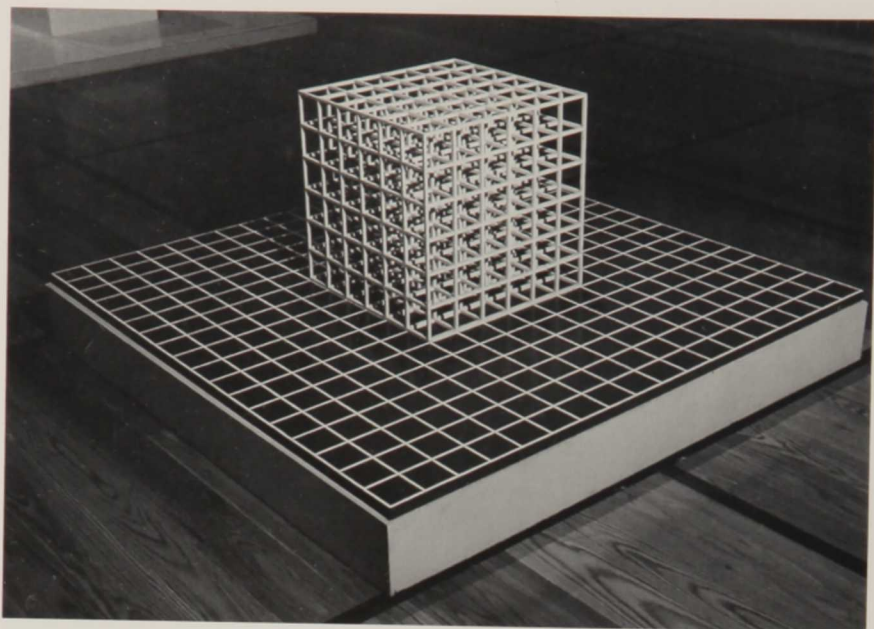
55. *Modular Cube*, 1969.
Baked enamel on aluminum. Collection
of the Art Gallery of Ontario, Toronto.

54.

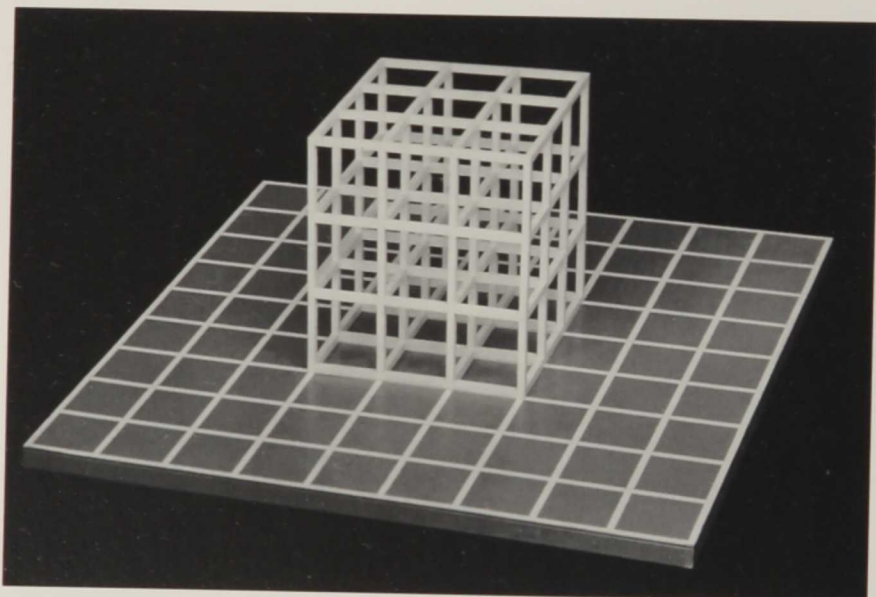




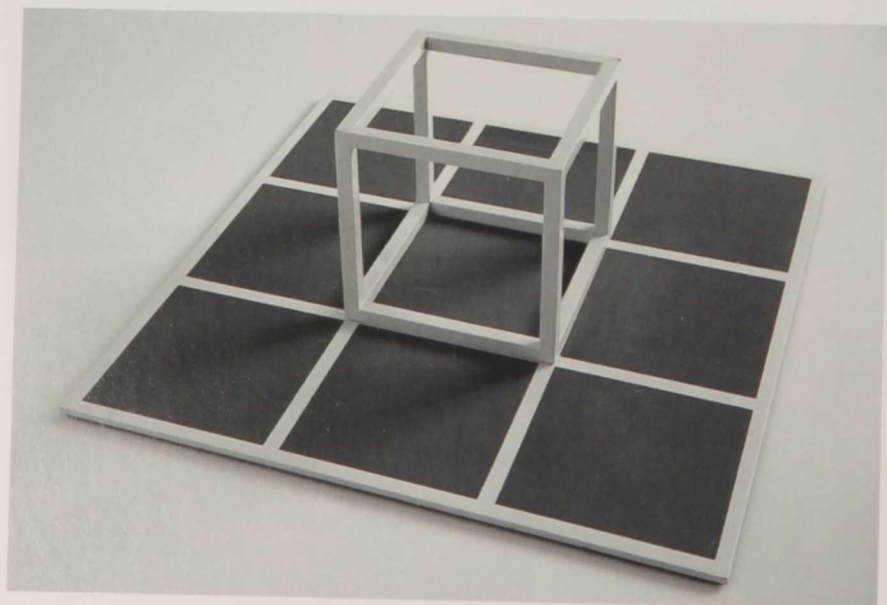
55.



56.



57.



58.



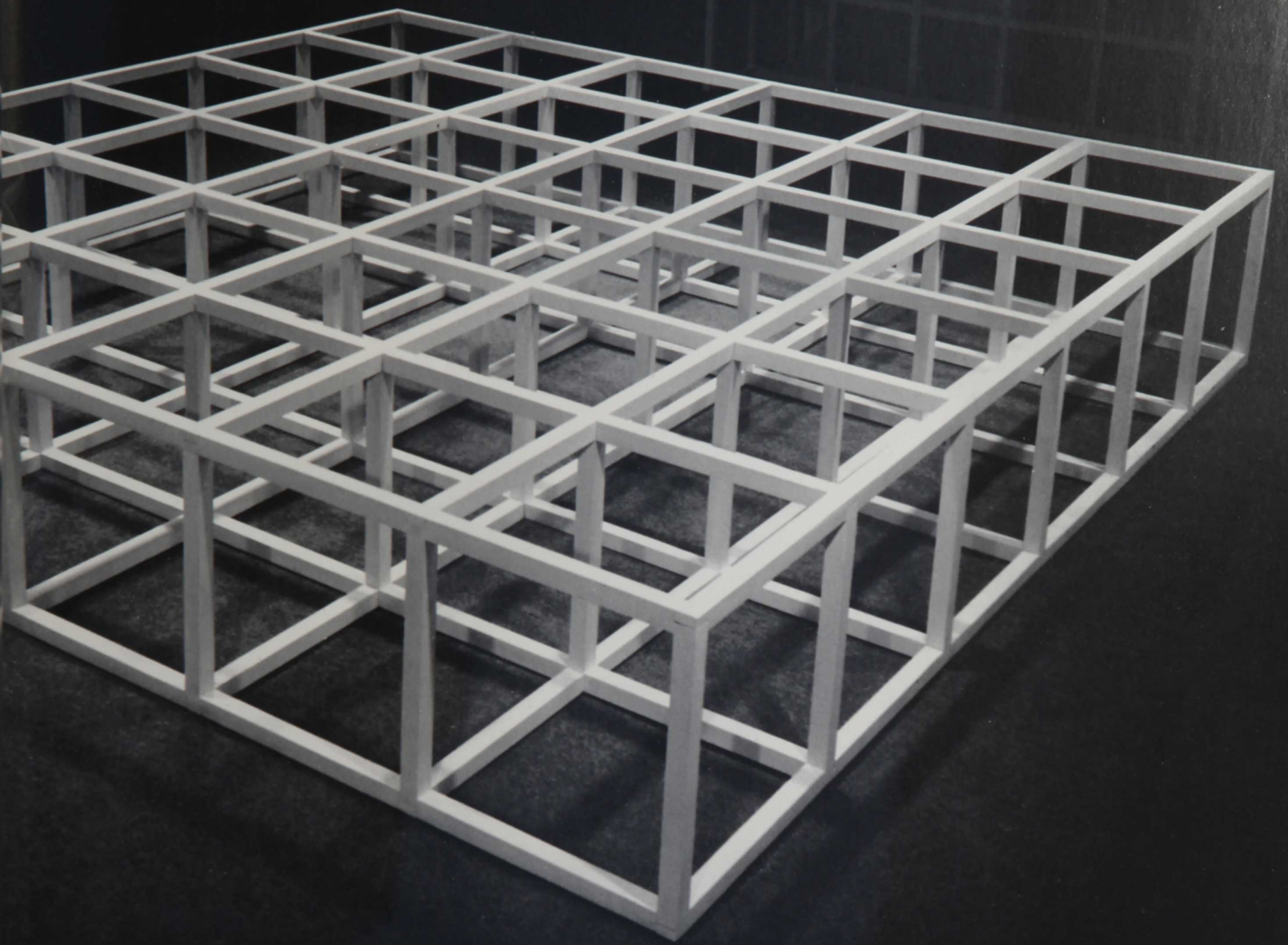
59.

56. *Modular Cube/Base*, 1968.
Baked enamel on steel. Collection of
the Whitney Museum of American Art,
New York, Gift of Howard and Jean
Lipman Foundation, Inc.

57. *Modular Cube/Base*, ca. 1971.
Baked enamel on steel. Private collection.

58. *Cube/Base*, 1969.
Painted steel. Published by Multiples,
New York.

59. *Modular Structure (floor)*, 1966.
Painted wood. Collection of the Neues
Museum Weimar, Germany.



IV. SERIAL STRUCTURES

60. Untitled, 1967.
Printed announcement for an
exhibition of Sol LeWitt's work at
the Dwan Gallery, Los Angeles,
April 1967. LeWitt Collection.

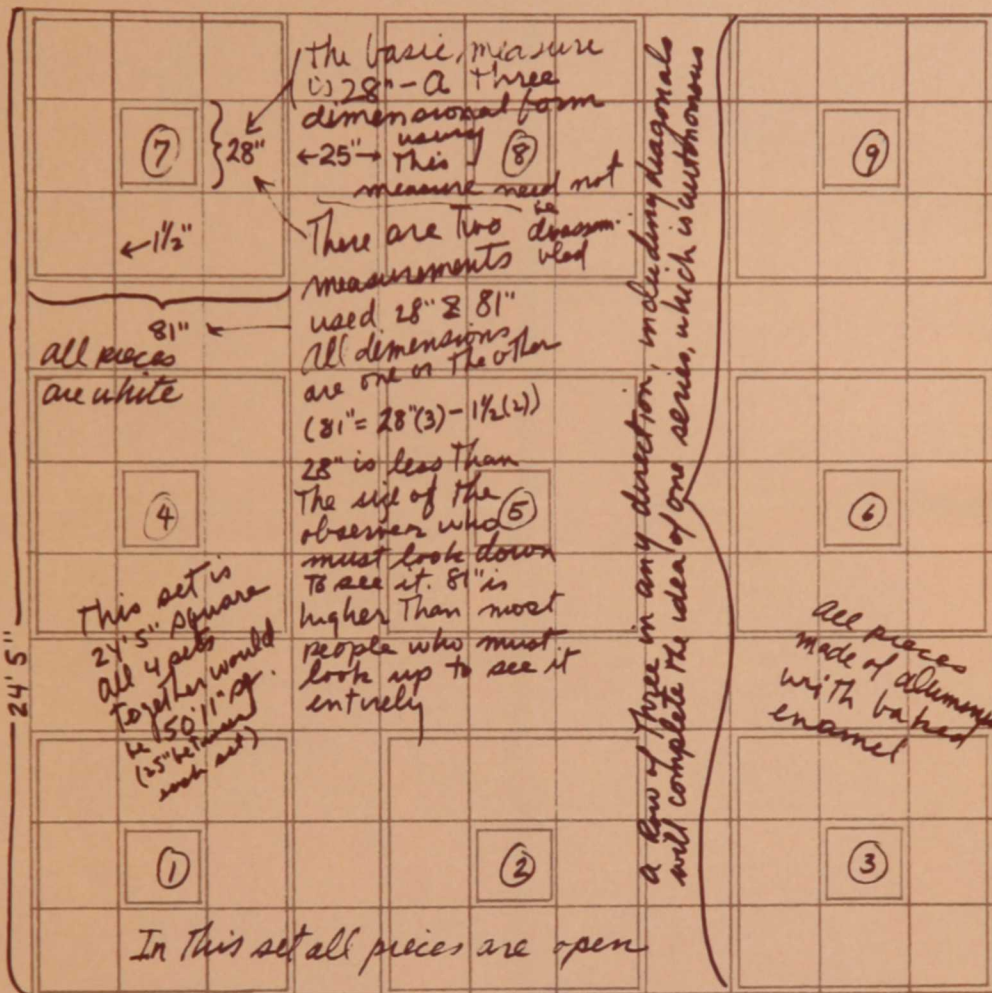
ONE SET OF NINE PIECES

The individual pieces are composed of a form set equally within another and centered. Using this premise as a guide no further design is necessary

The cube, square and variants on them are used as grammatical devices

These pieces should be made without regard for their appearance but to complete the variations that are pre-set

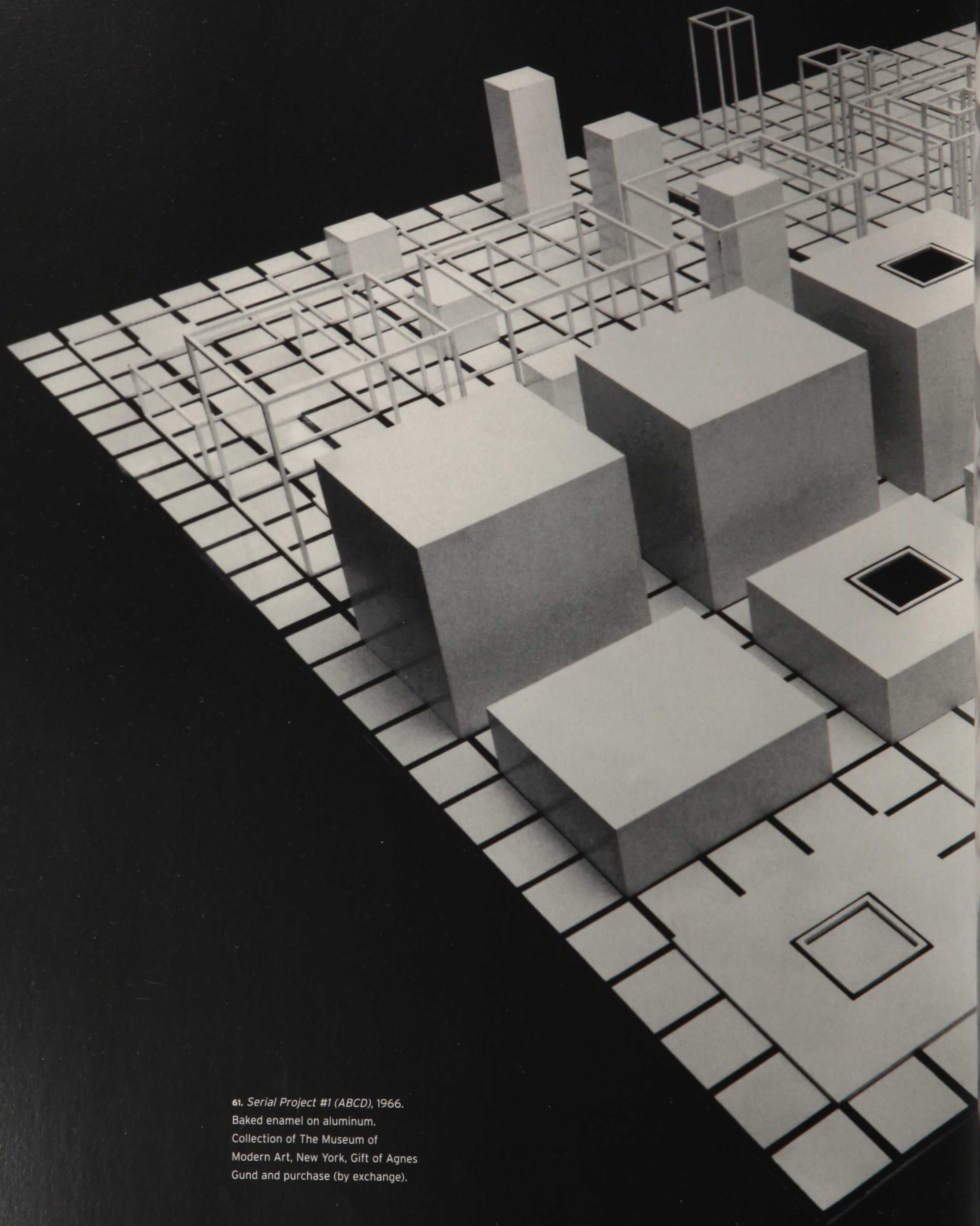
These pieces were made by Trettel and Gratz of New York Jan-March 1967



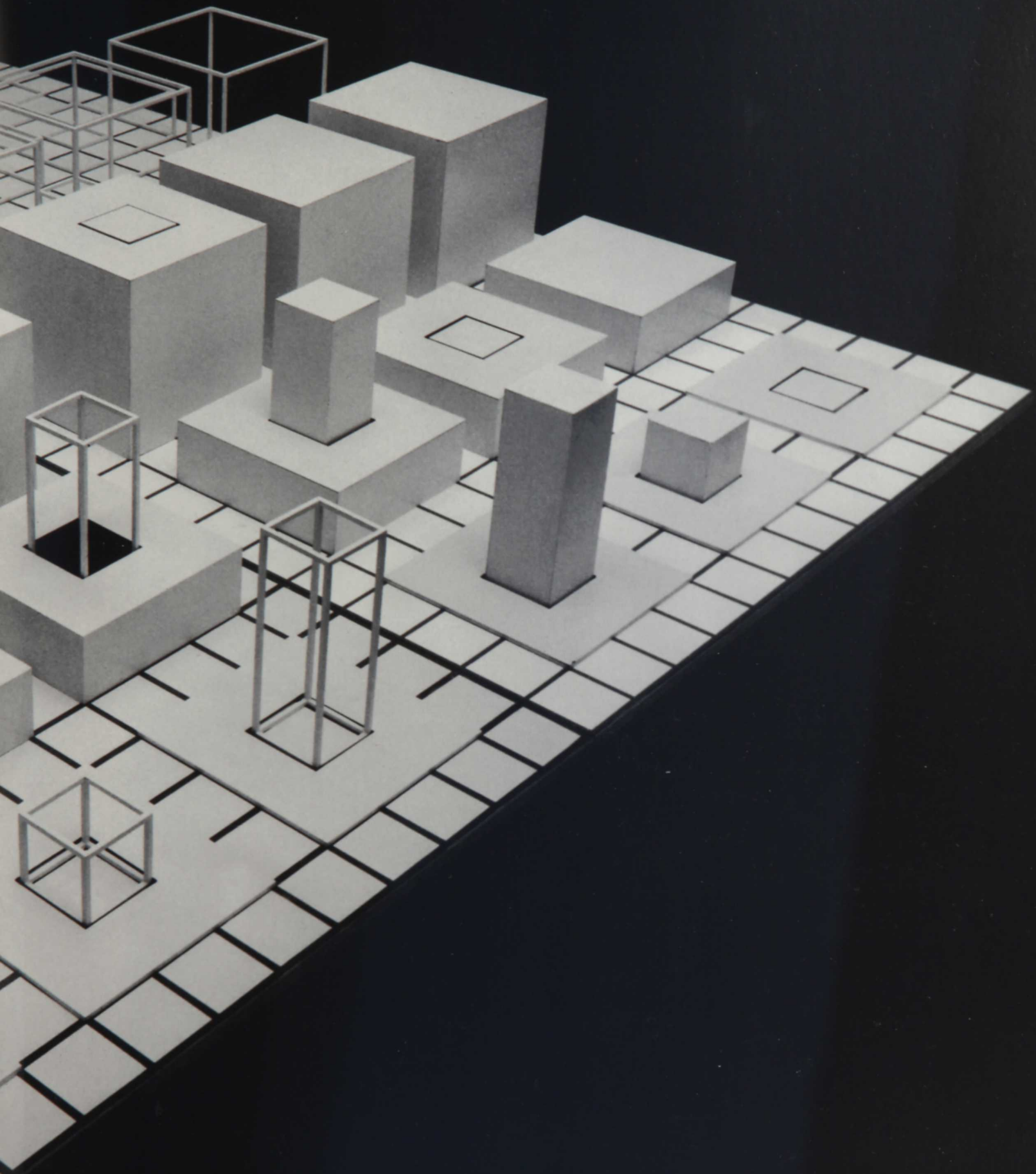
- ① INSIDE 28" X 28" OUTSIDE 81" X 81"
- ② INSIDE 28" X 28" X 28" OUTSIDE 81" X 81"
- ③ INSIDE 28" X 28" X 81" OUTSIDE 81" X 81"
- ④ INSIDE 28" X 28" OUTSIDE 81" X 81" X 28"
- ⑤ INSIDE 28" X 28" X 28" OUTSIDE 81" X 81" X 28"
- ⑥ INSIDE 28" X 28" X 81" OUTSIDE 81" X 81" X 28"
- ⑦ INSIDE 28" X 28" OUTSIDE 81" X 81" X 81"
- ⑧ INSIDE 28" X 28" X 28" OUTSIDE 81" X 81" X 81"
- ⑨ INSIDE 28" X 28" X 81" OUTSIDE 81" X 81" X 81"

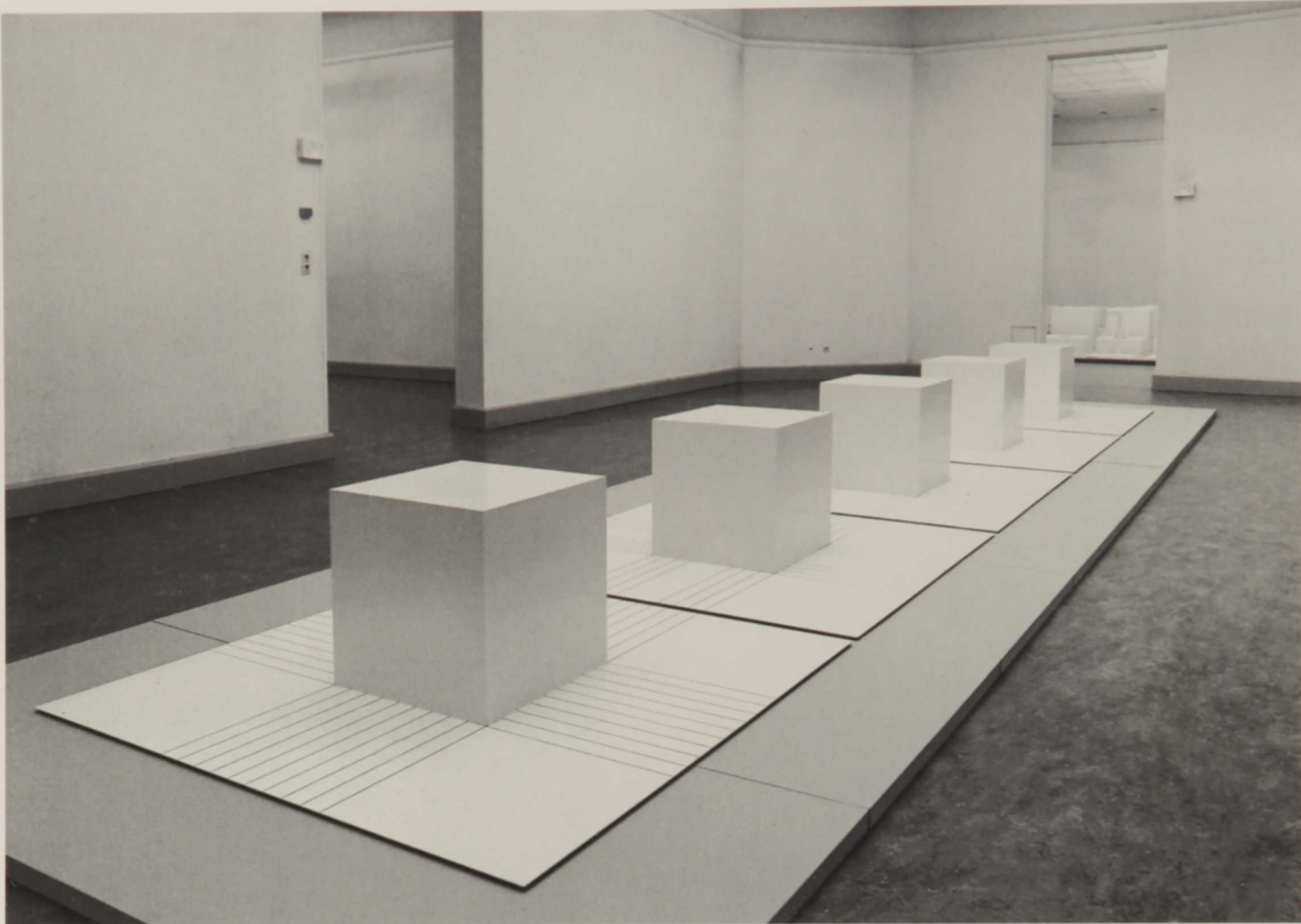
Each individual piece of the nine is autonomous and complete. All major permutations are accounted for within the set of 9. 4 sets of 9 complete the idea. The grid system is a convenience. It stabilizes the measurements and neutralizes space by treating it equally.

Further variations are in complete sets of nine pieces each. This plan includes only set A. Set B is the same in all respects except the inside form of each piece is enclosed (solid sided) while the outside form remains open. In Set C the inside form is open and the outside is closed. All forms are closed in Set D. All sets seem together represent the completion of the plan. printed by Allograph Press New York



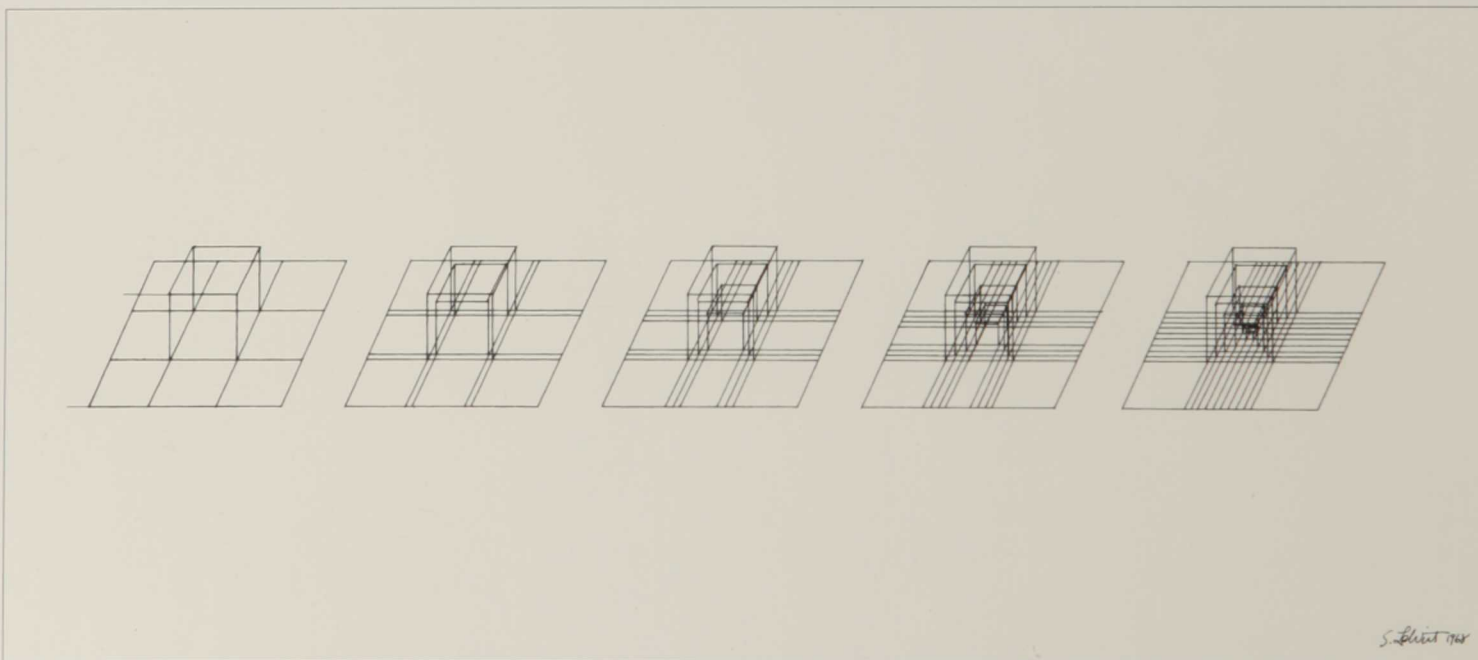
61. *Serial Project #1 (ABCD)*, 1966.
Baked enamel on aluminum.
Collection of The Museum of
Modern Art, New York, Gift of Agnes
Gund and purchase (by exchange).





62.

63.



S. Blunt 1968

62. *Cubes with Hidden Cubes*, 1977.
Baked enamel on aluminum.
The FER Collection.

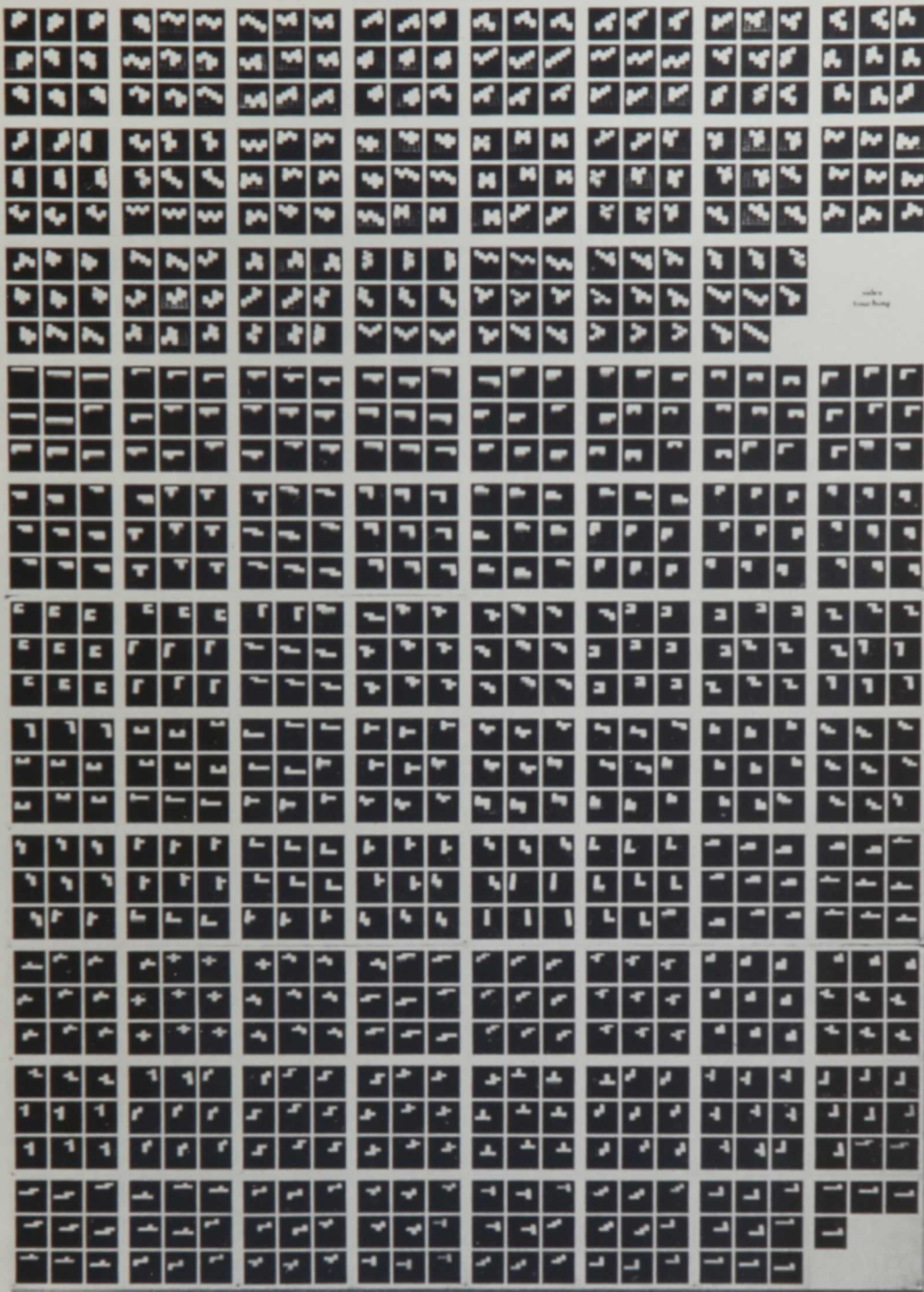
63. *Cubes with Hidden Cubes*, 1968.
Ink on paper. Private collection.

64. *Five Cubes on Twenty-Five
Squares (sides touching/corners
touching)*, 1977. Plastic. Collection of
Carol and Arthur Goldberg, New York.

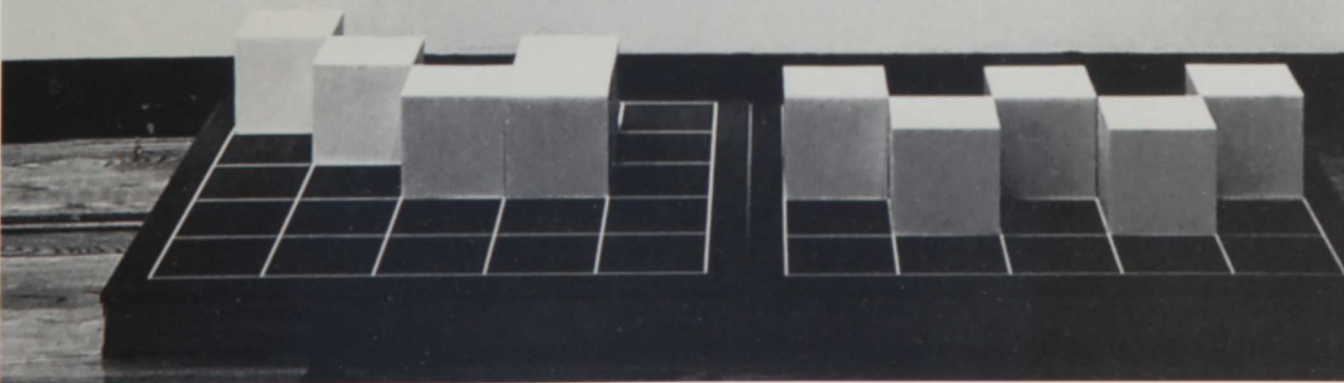
65. (overleaf) *49 Three-Part Variations
on Three Different Kinds of Cubes*, 1967-71.
Enamel on steel. Collection of the Allen
Memorial Art Museum, Oberlin College,
Ohio. Fund for Contemporary Art, 1972.

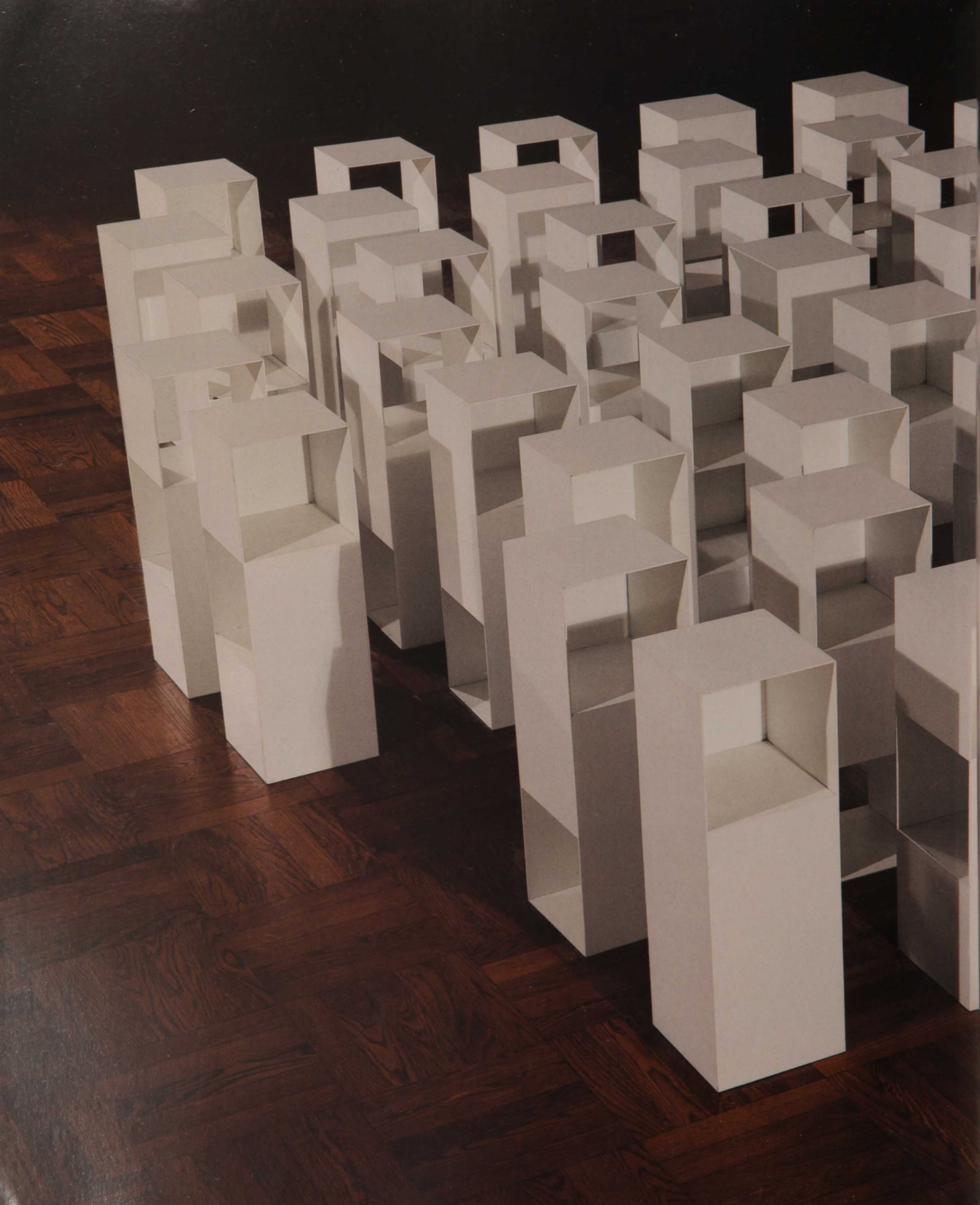
Four columns placed
on twenty-four squares
with other corners
to side facing
No. 1, 1972

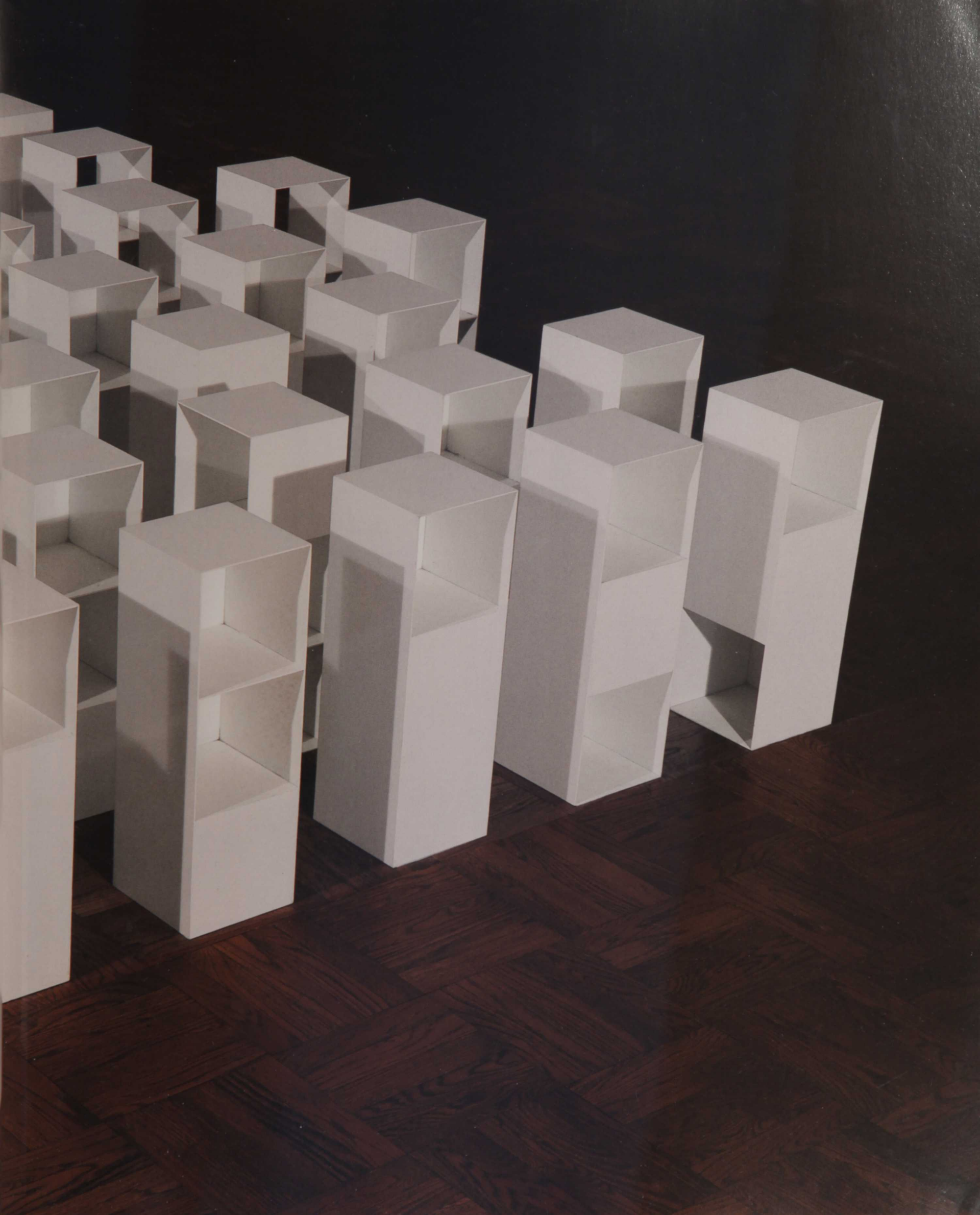
corners
facing



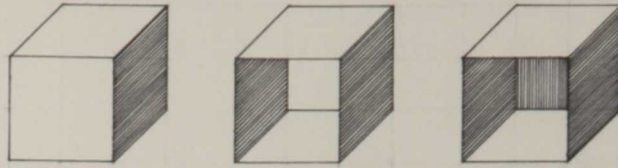
corners
facing







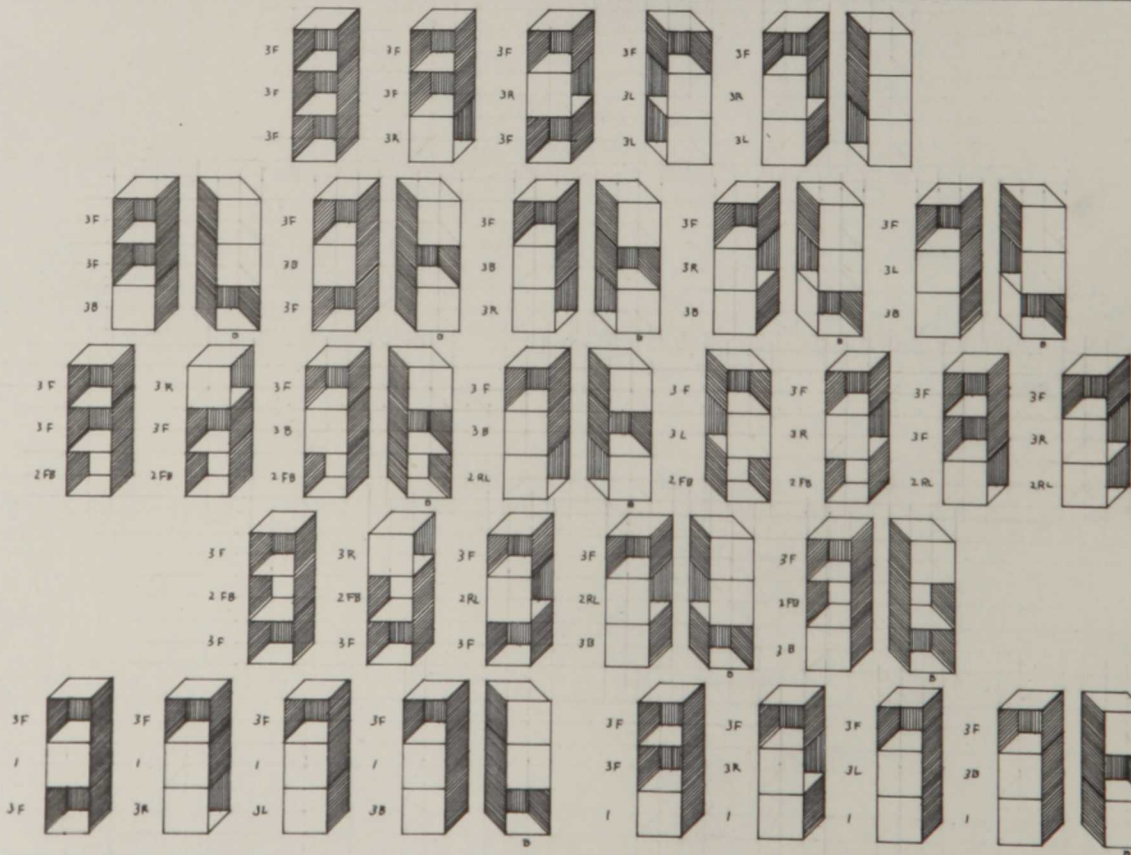
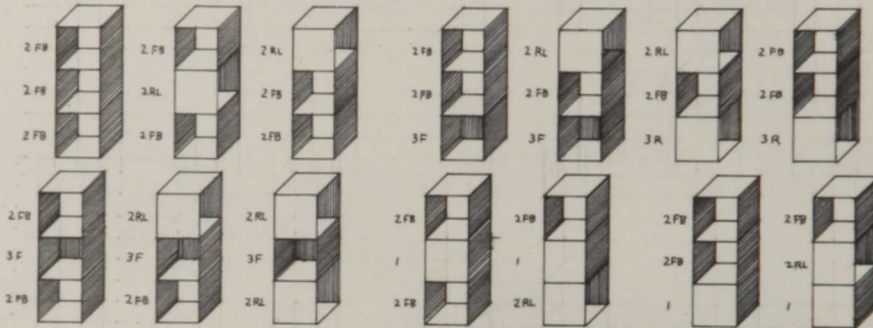
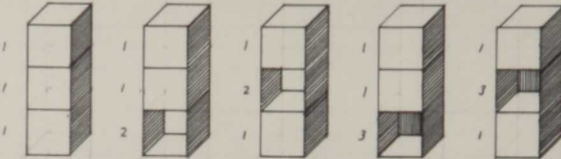
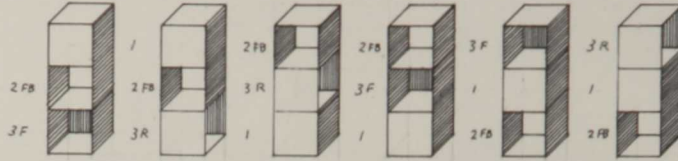
ALL THREE-PART VARIATIONS ON THREE DIFFERENT KINDS OF CUBES



1. SOLID CUBE

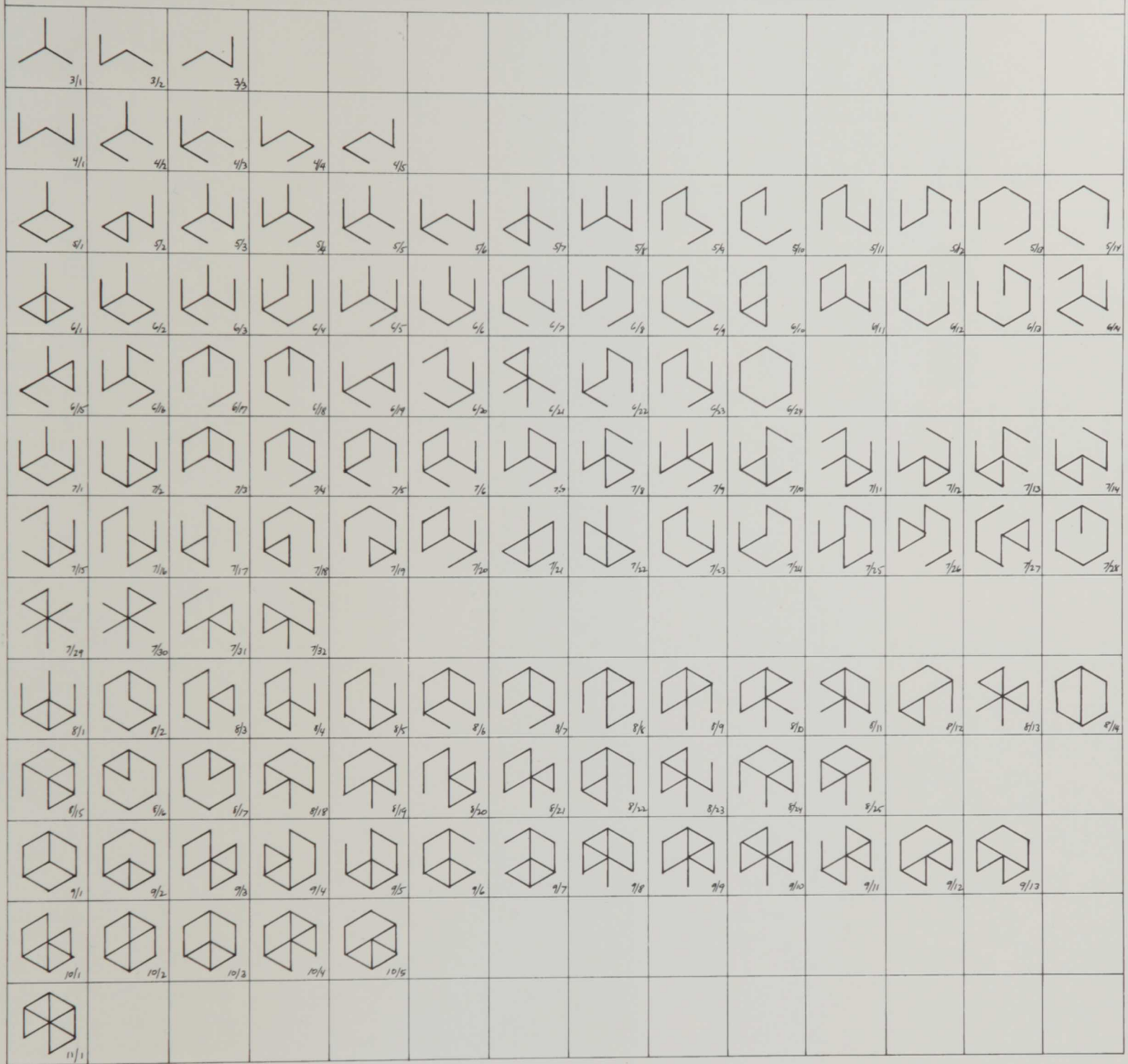
2. CUBE WITH OPPOSITE FACES REMOVED

3. CUBE WITH ONE SIDE REMOVED



F, B, R & L - FRONT, BACK, RIGHT & LEFT AND REFER TO OPEN EDGE OF THE CUBES. BACK VIEWS ARE SHOWN WHEN NECESSARY. SOL IDENTITY

VARIATIONS OF INCOMPLETE OPEN CUBES



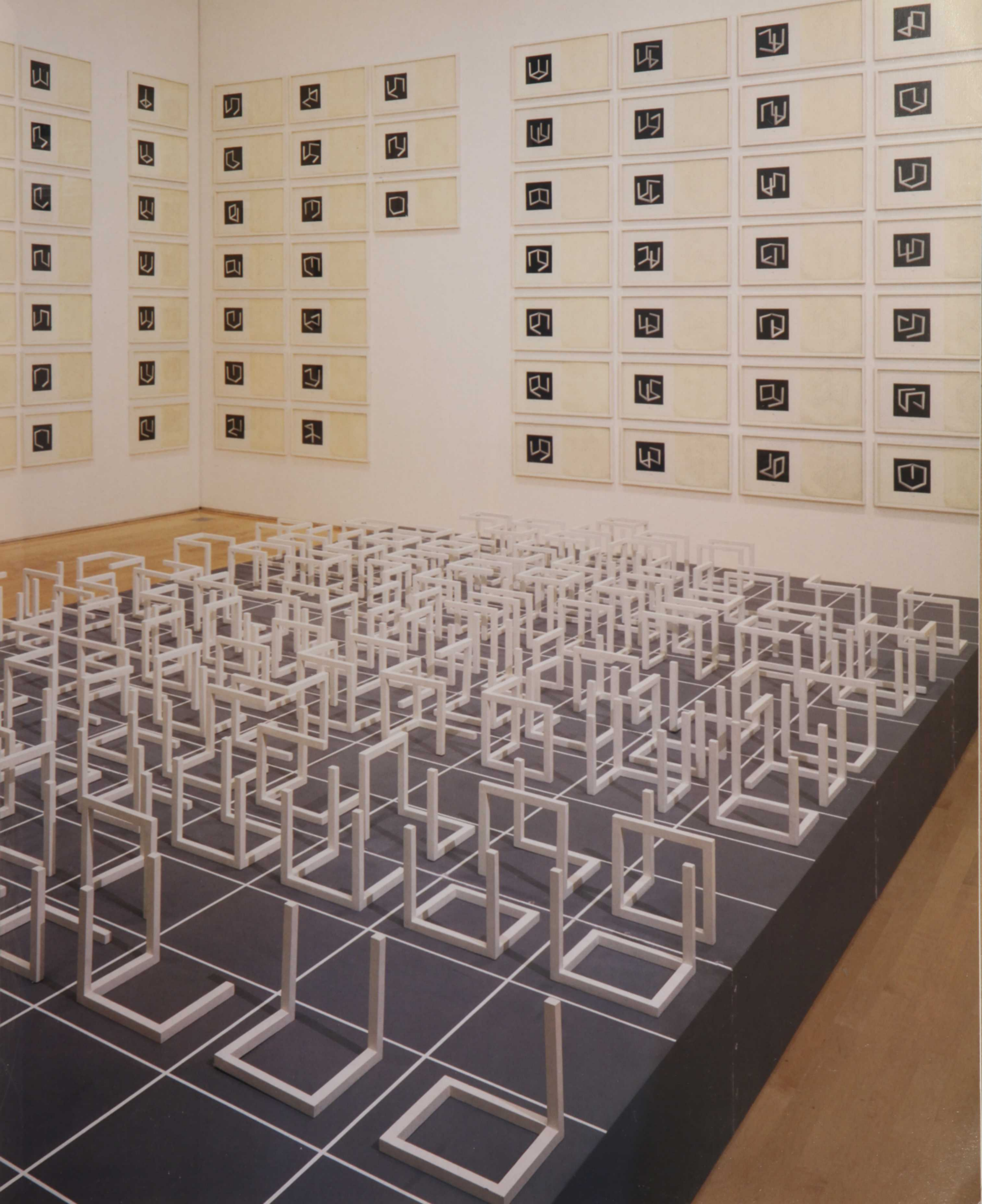
67.

66. All Three-Part Variations on Three Different Kinds of Cubes, 1969. Ink and pencil on paper. LeWitt Collection.

67. Schematic Drawing for Incomplete Open Cubes, 1974. Printed announcement for an exhibition of Sol LeWitt's work at John Weber Gallery, New York, October 1974. LeWitt Collection.

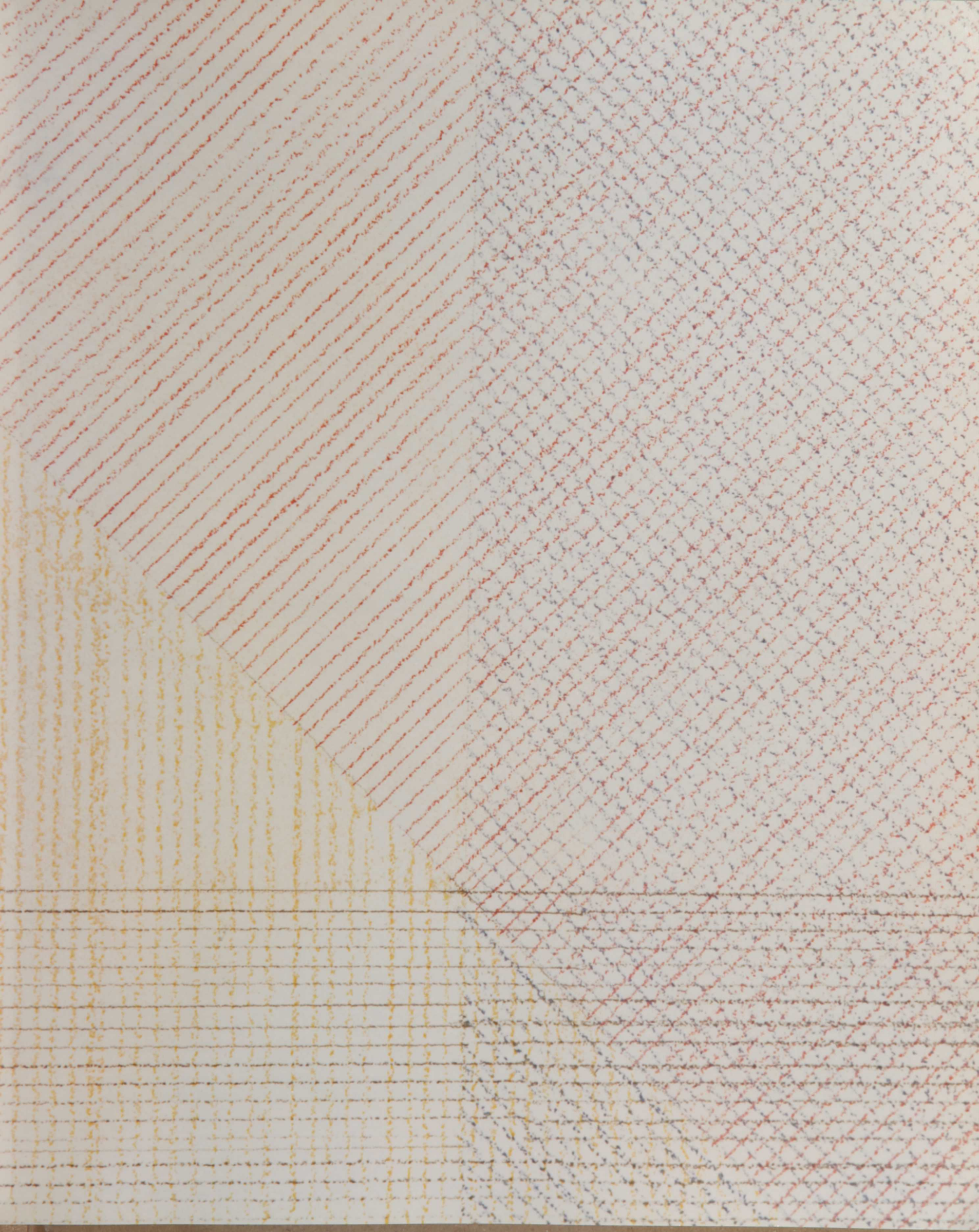
68. *Incomplete Open Cubes*, 1974.
Painted wood structures on a painted wooden base and framed black-and-white photographs and drawings on paper. Collection of the San Francisco Museum of Modern Art, Accessions Committee Fund: gift of Emily L. Carroll and Thomas Weisel, Jean and James E. Douglas, Jr., Susan and Robert Green, Evelyn Haas, Mimi and Peter Haas, Eve and Harvey Masonek, Elaine McKeon, the Modern Art Council, Phyllis and Stuart G. Moldaw, Christine and Michael Murray, Danielle and Brooks Walker, Jr., and Phyllis Wattis.

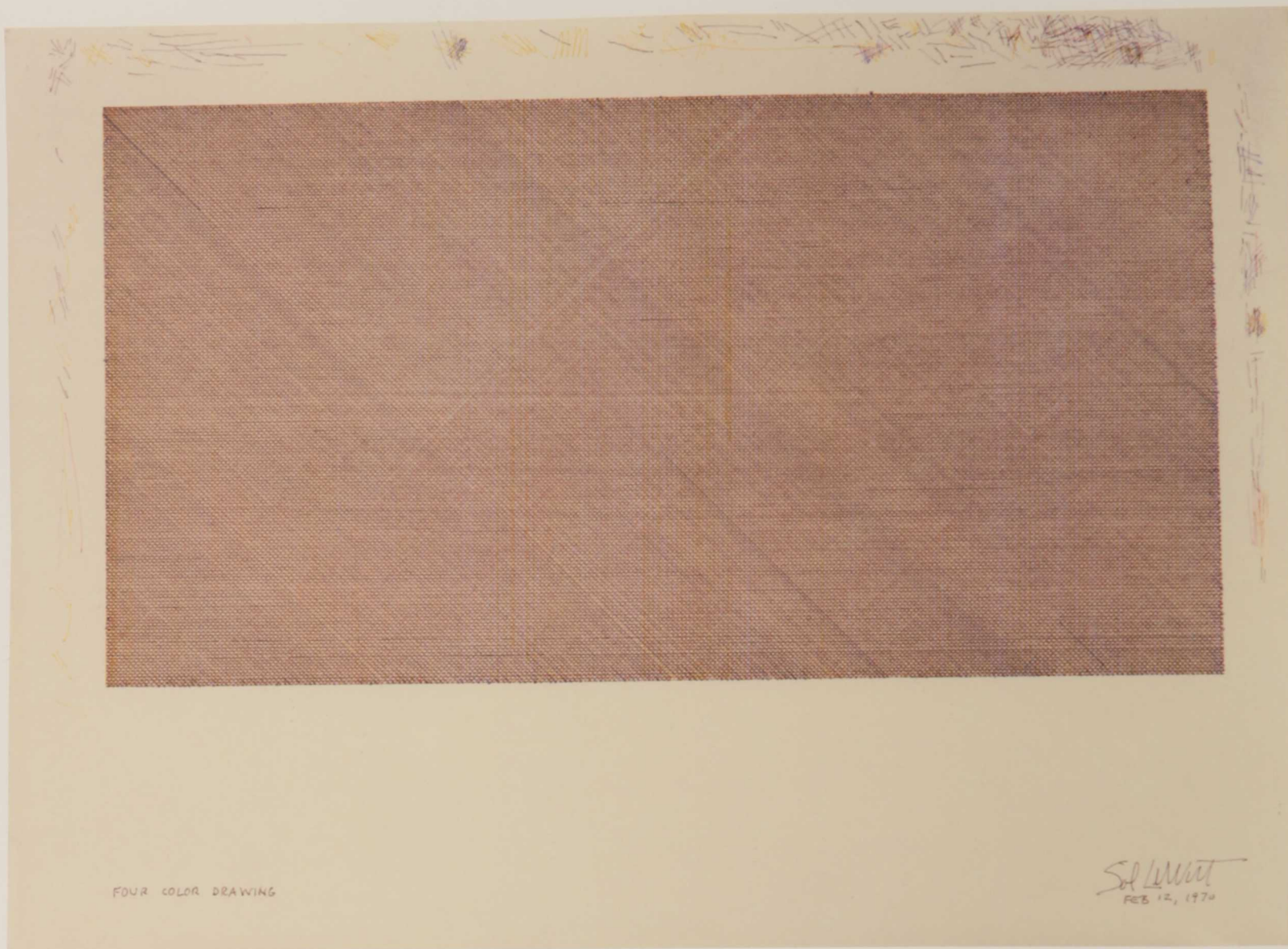




V. LINES

69. *Wall Drawing #58*, 1970.
Colored pencil. Collection of
Camille Oliver-Hoffmann.

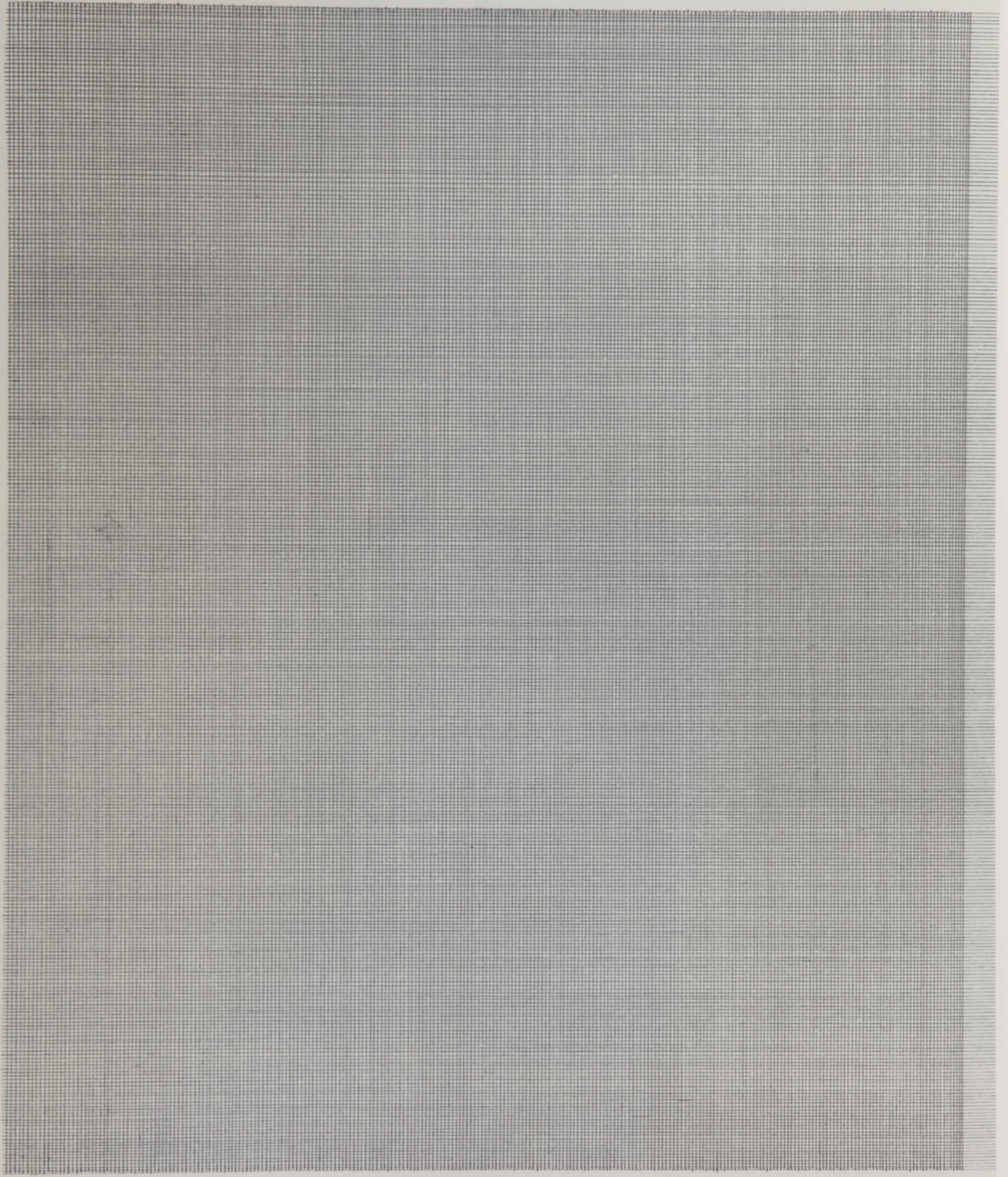




70.

70. *Lines in Four Directions in Four Colors Superimposed, February 12, 1970, 1970.*
Colored ink on paper. Collection of Robert and Sylvia Mangold, Washingtonville, New York.

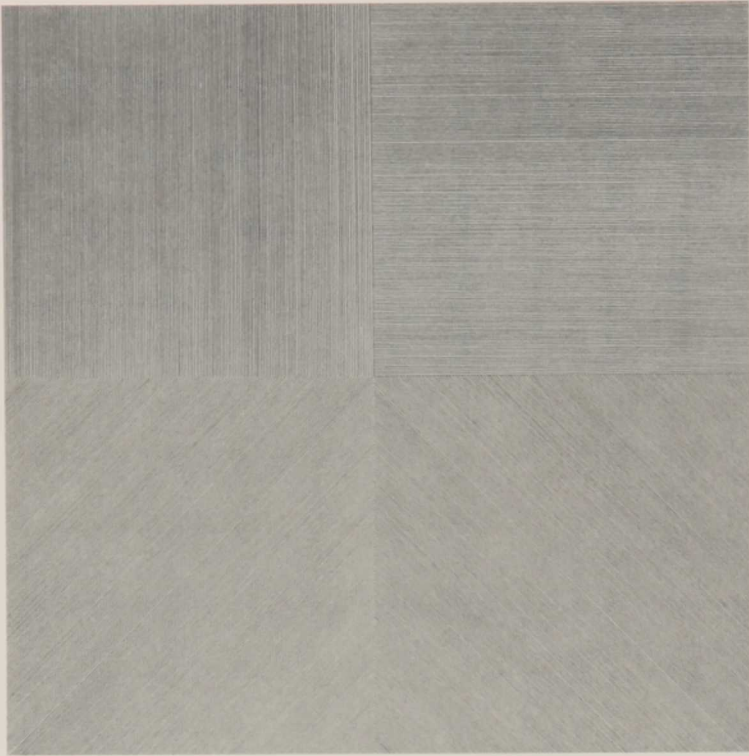
71. *Vertical and Horizontal Lines, 1970.*
Ink on paper. Collection of The Museum of Modern Art, New York, Ruth Vollmer Bequest.



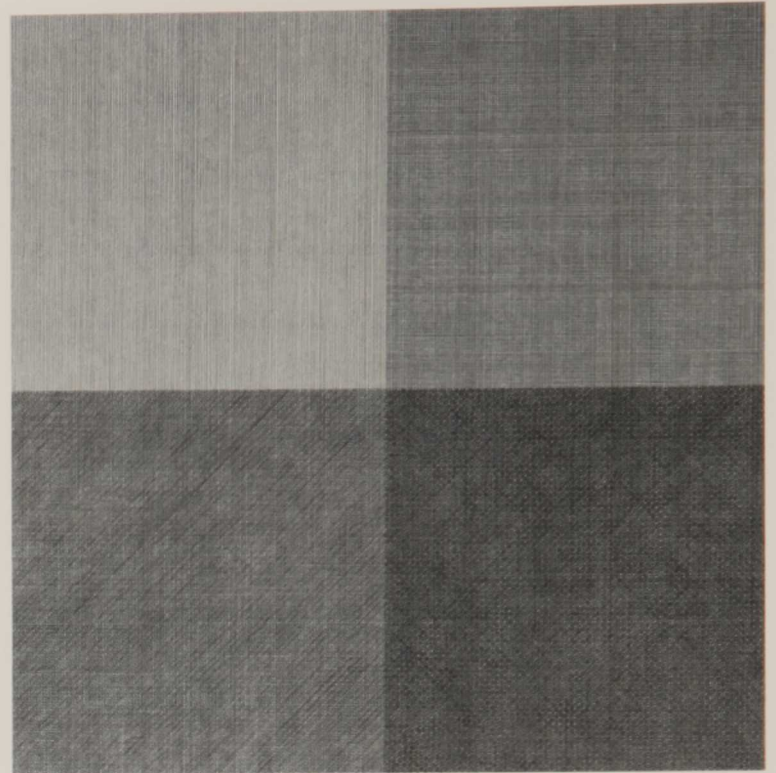
[Handwritten scribble]

[Handwritten scribble]

For 13 1970
Sol Lewitt



72.



73.



74.



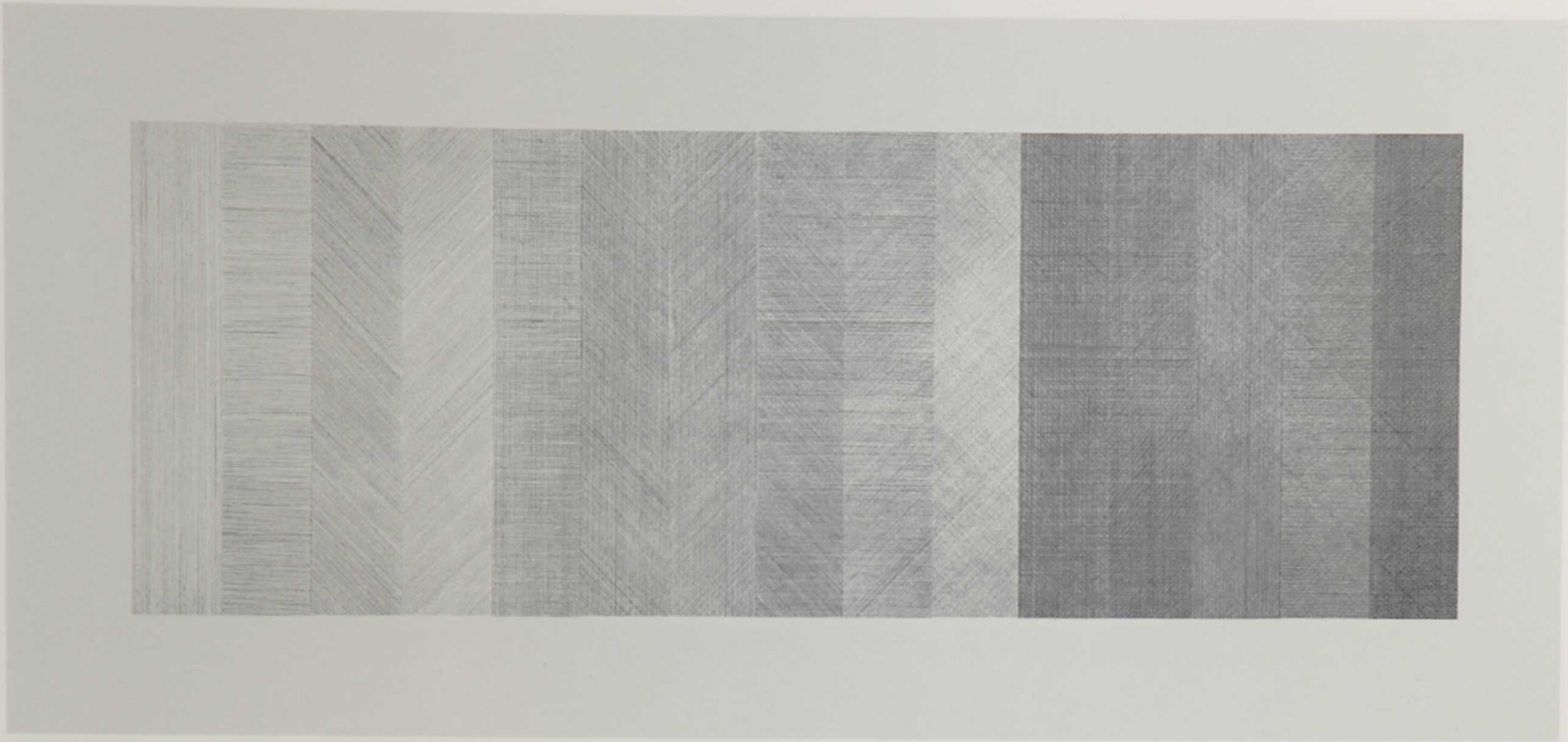
75.

72. *Wall Drawing #4*, 1969
(as shown in *Four Square Composite*, 1971, silkscreen).
Black pencil. Private collection, Paris.

73. *Wall Drawing #56*, 1970
(as shown in *Four Square Composite*, 1971, silkscreen).
Black pencil. LeWitt Collection.

74. *Wall Drawing #29*, 1969
(as shown in *Four Square Composite*, 1971, silkscreen).
Colored pencil. Collection of Jan Dibbets, Amsterdam.

75. *Wall Drawing #87*, 1971
(as shown in *Four Square Composite*, 1971, silkscreen).
Colored pencil. LeWitt Collection.



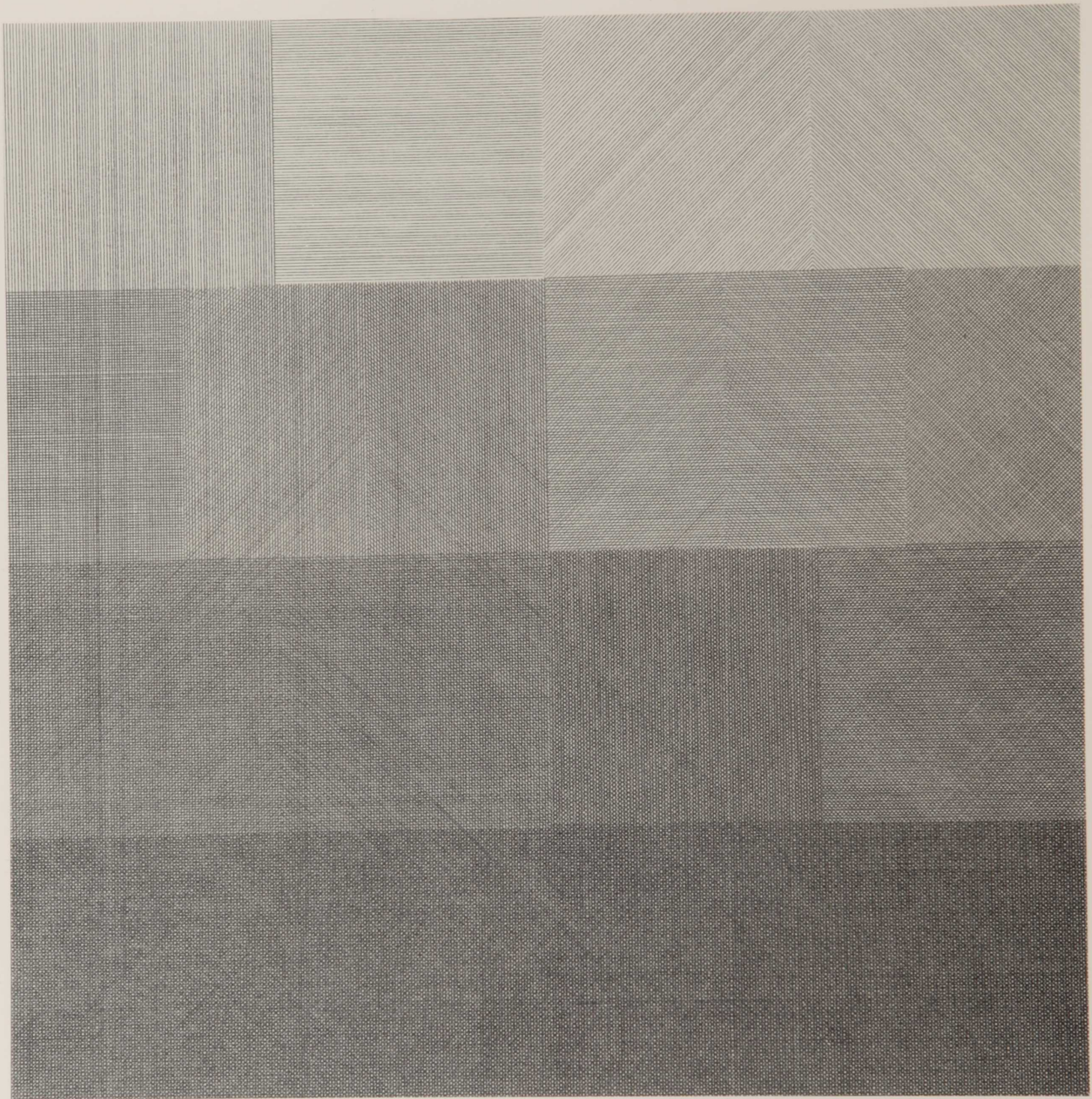
76.



77.

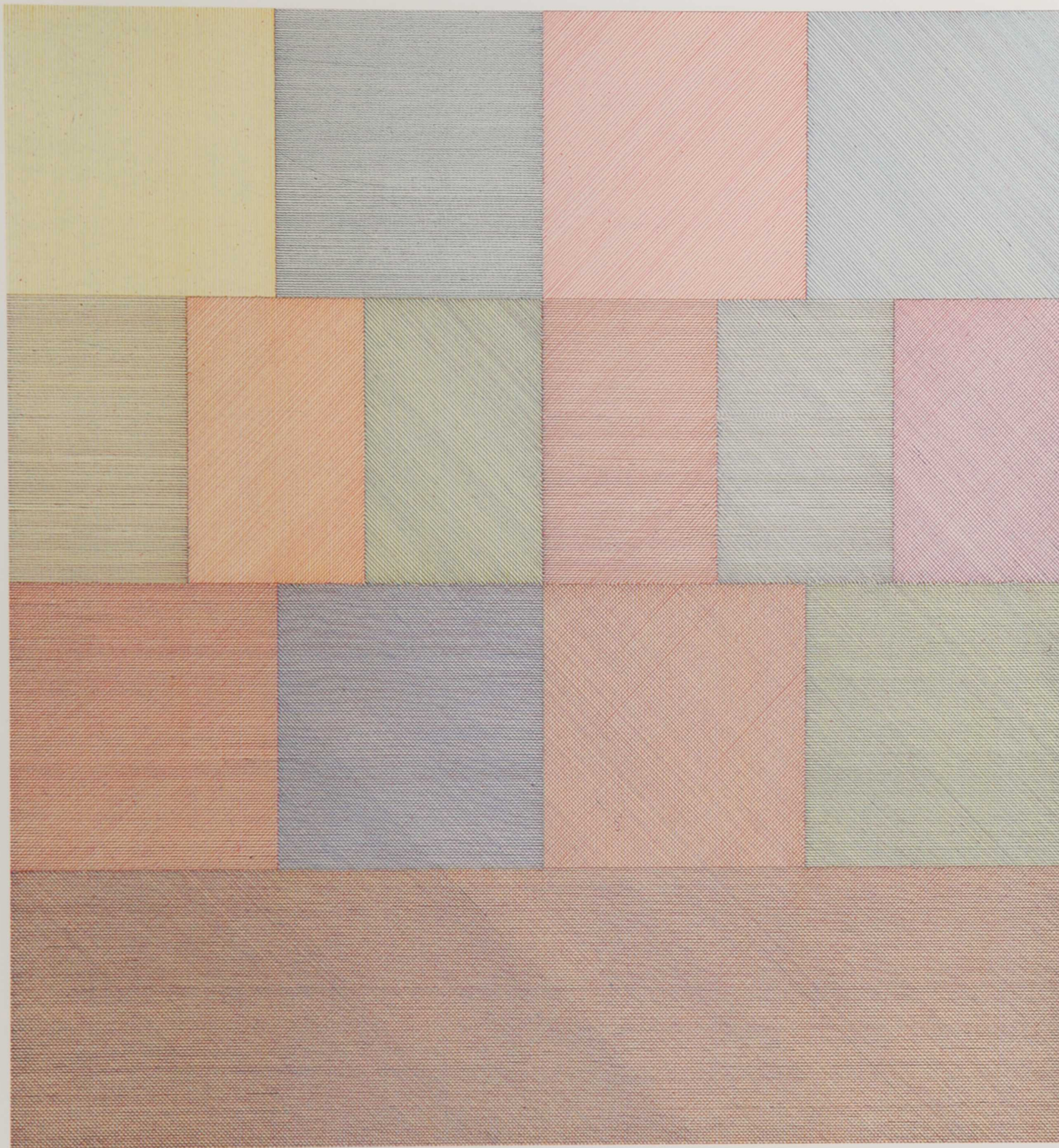
76. *Wall Drawing #47*, 1970
(as shown in *Horizontal Composite*, 1970, silkscreen).
Black pencil. Private collection.

77. *Wall Drawing #49*, 1970
(as shown in *Horizontal Composite (color)*, 1970, silkscreen).
Colored pencil. Collection of the Tate Gallery, London.



78.

78. *Wall Drawing #63*, 1971
(as shown in *Composite Series*
(set of five), 1971, silkscreen).
Black pencil. Collection of The Art
Institute of Chicago, Gift of
Stefan T. Edlis and Gael Neeson.



79.

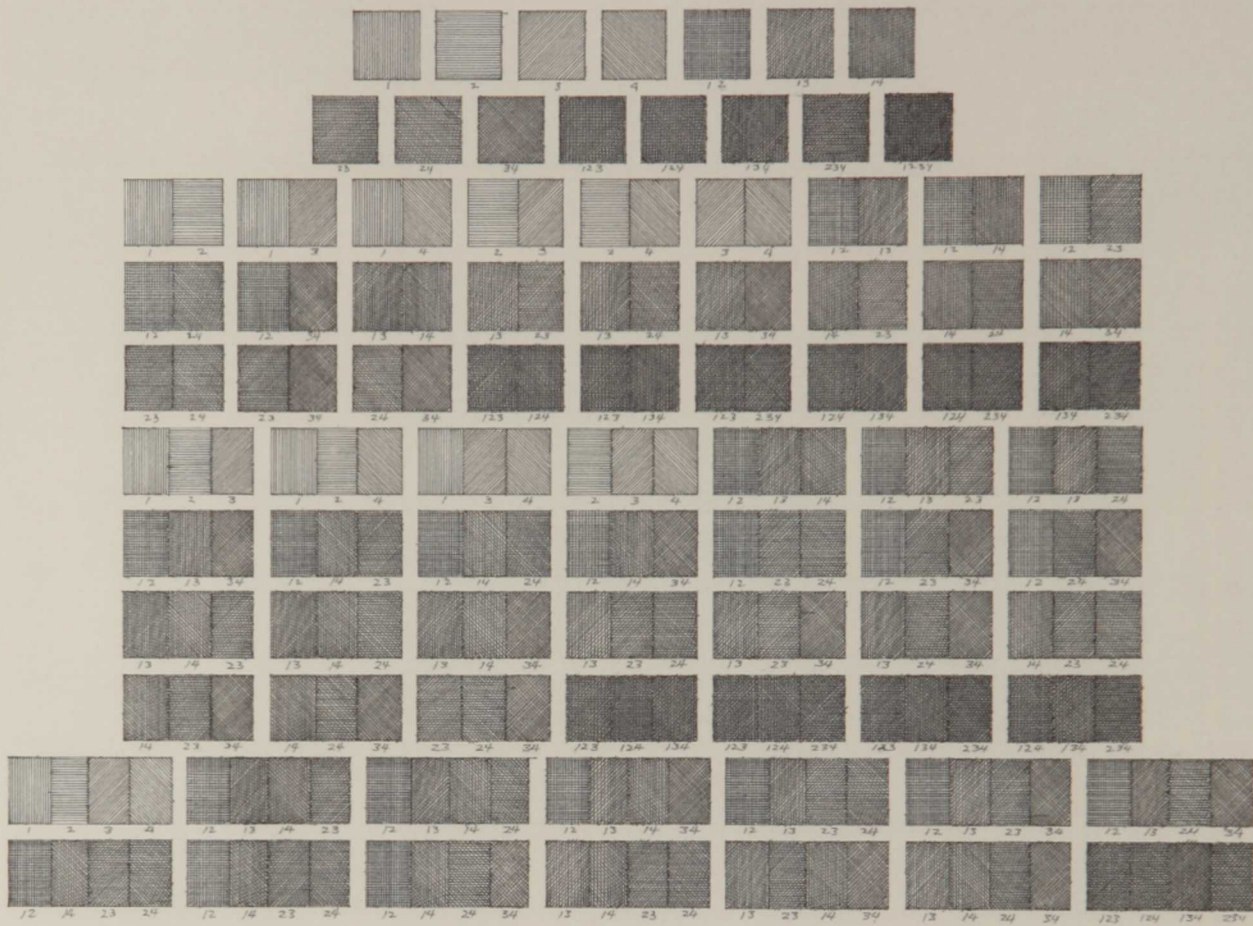
79. *Four-Color Drawing (composite)*, 1970.
Colored ink on paper.
Private collection.

80. (Overleaf) *All Single, Double, Triple, and Quadruple Combinations of Lines and Color in Four Directions in One-, Two-, Three-, and Four-Part Combinations*, 1970.
Ink on paper. Private collection, Paris.





Sel. Labuit 100-471470



For Center Spread/Art Project/SA Letter 2/69

81.

81. All Single, Double, Triple, and Quadruple Combinations of Lines in Four Directions in One-, Two-, Three-, and Four-Part Combinations (for Center Spread/Art and Project), 1969. Ink and pencil on paper. Collection of Roselyne Chroman Swig, San Francisco.

Four sets, each containing four sections divided into four squares of different values

- I) all four corners are the same, all four centers are the same
- II) all four corners are different, all four centers are different.

I

1	2	3	1
3	4	4	2
2	4	4	3
1	3	2	1

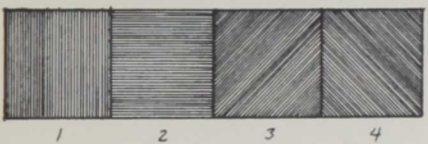
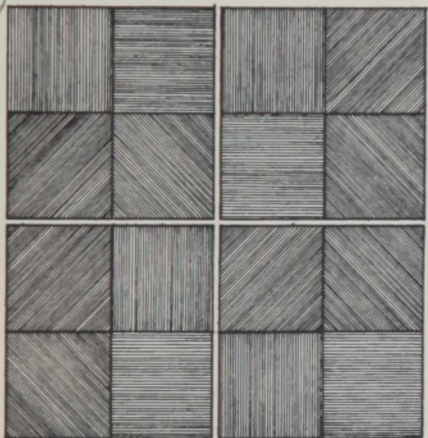
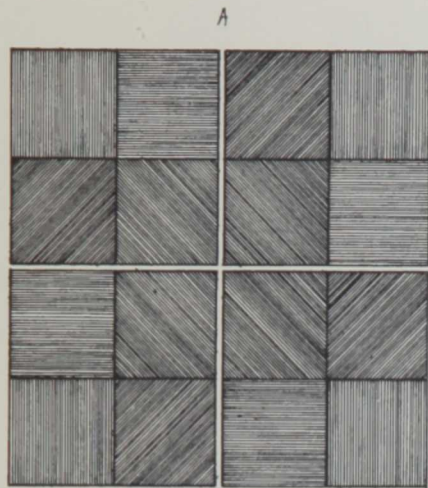
The 2 systems used here are the first of 24 in each set (There are 24 variations of 1234) The 4 squares in each are the same. The system of changing the arrangement differs

II

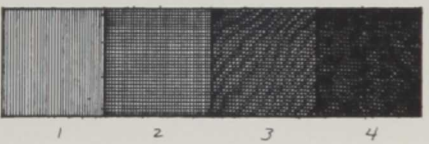
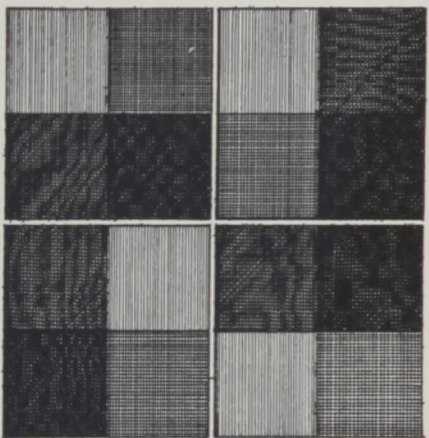
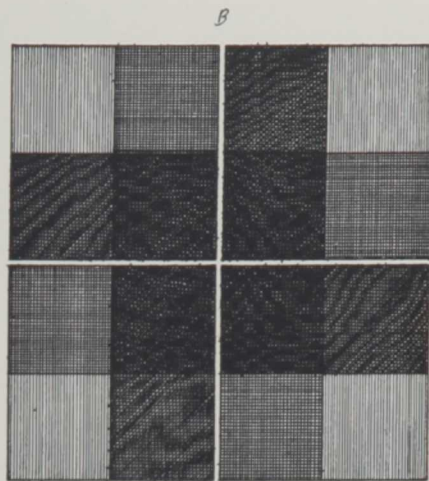
1	2	1	3
3	4	2	4
3	1	3	4
4	2	1	2

number systems may be eliminated or reduced in size. The illustrate the systems used.

The keys may be eliminated or reduced in size. They only show the methods used

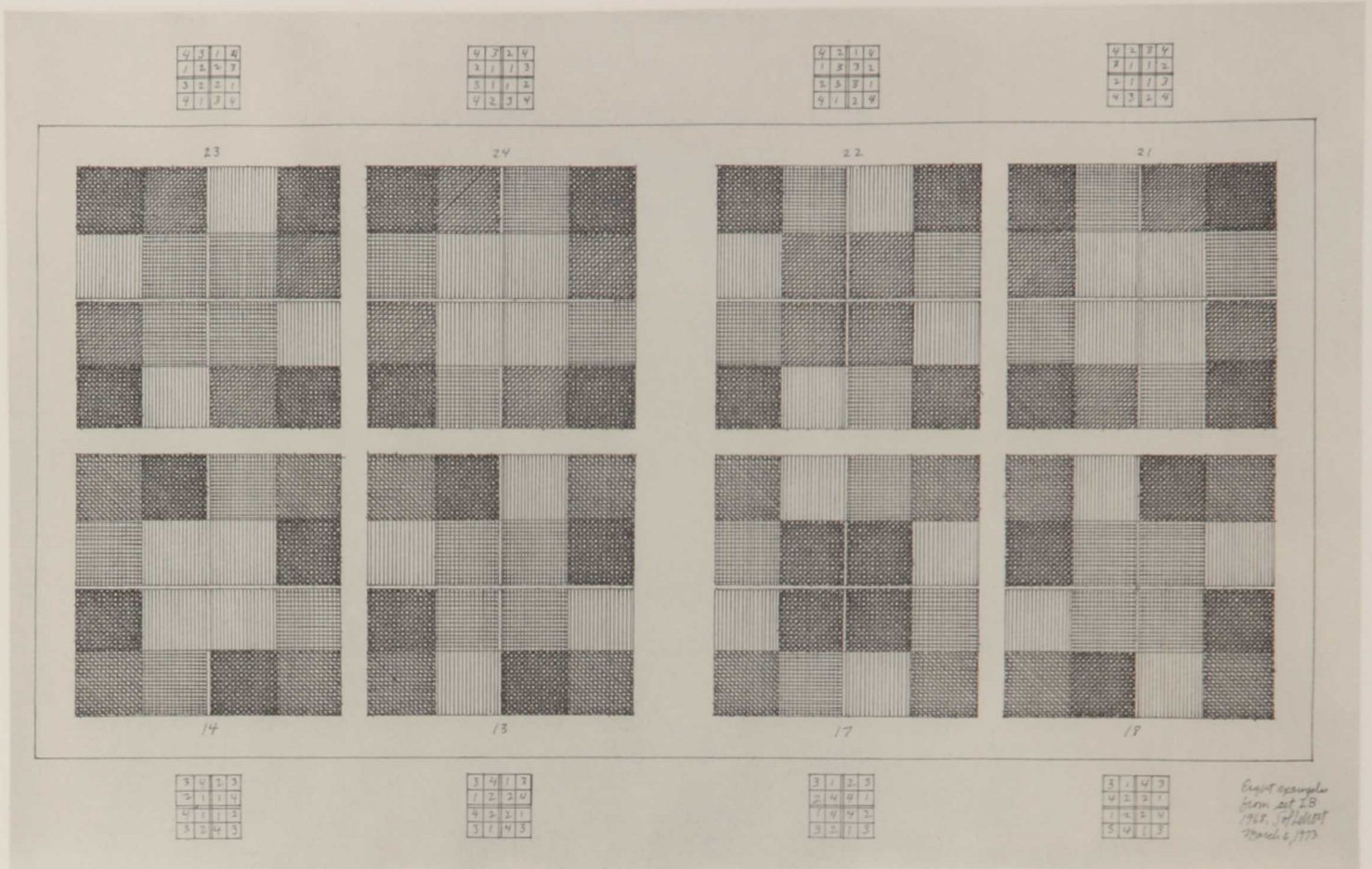


In A) The method is, as seen here 1) vertical lines 2) horizontal lines 3) diagonal lines left to right and 4) diagonal lines right to left



B) The method is of super-imposition: 1) vertical is the same as in A) 2) is 1+2 3) is 1+2+3, 4) is 1+2+3+4. While A) is flat, B) is Tonal

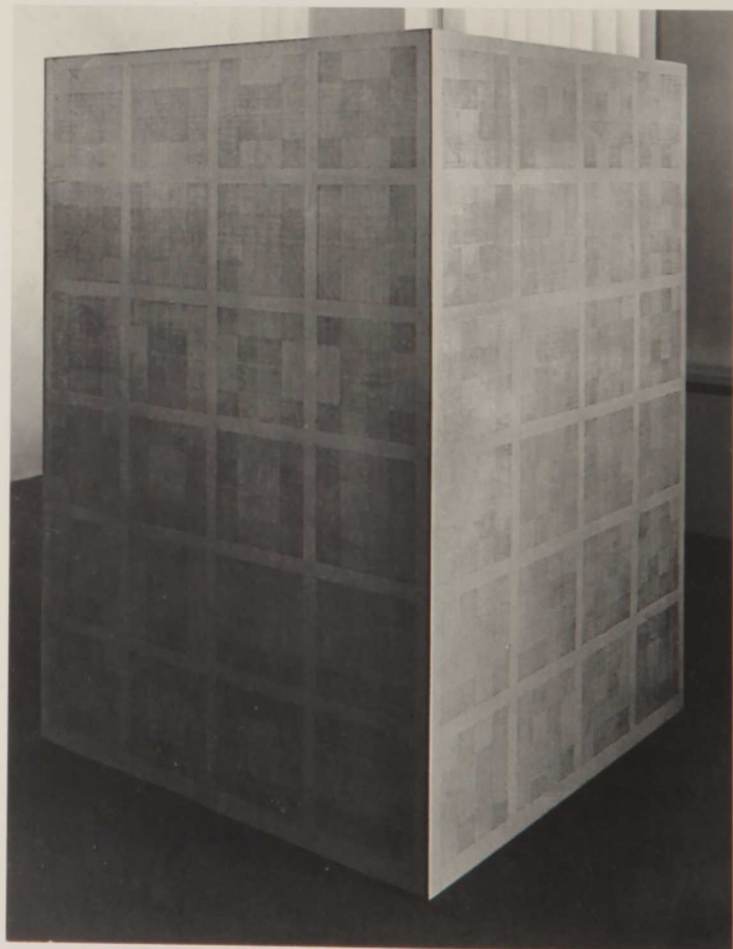
- The four sets of wall markings may be used at the discretion of the exhibitor.
- The size should be dictated by the wall area available.
- They may be arranged in a square (as here) or in a row $\begin{matrix} \boxed{A} & \boxed{B} & \boxed{A} & \boxed{B} \end{matrix}$ depending on the space used.
- A very hard (6H) pencil should be used and the lines should be made very lightly - so that they become part of the wall and do not destroy the wall plane.
- The lines should be made as close together as possible. They do not have to be regular but would differ with each person who does them.
- When exhibition is ended the work may be erased, washed off or painted over. If one wanted the same design it would be repeated in place specified



83.

83. *Eight Examples from Set IB, 1973.*
Ink on paper. Collection of Annemarie and Gianfranco Verna, Zurich.

84. *Wall Drawing #24, 1969.*
Black pencil, white painted aluminum box. Collection of the Solomon R. Guggenheim Museum, New York, Panza Collection, Extended Loan.



84.

COME AND GO

a play

JANUARY

BACK

checklist
no }
VE }
R }

Silence
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V: ~~~~~  
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R: ~~~~~
VT: ~~~~~
R: ~~~~~
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Silence

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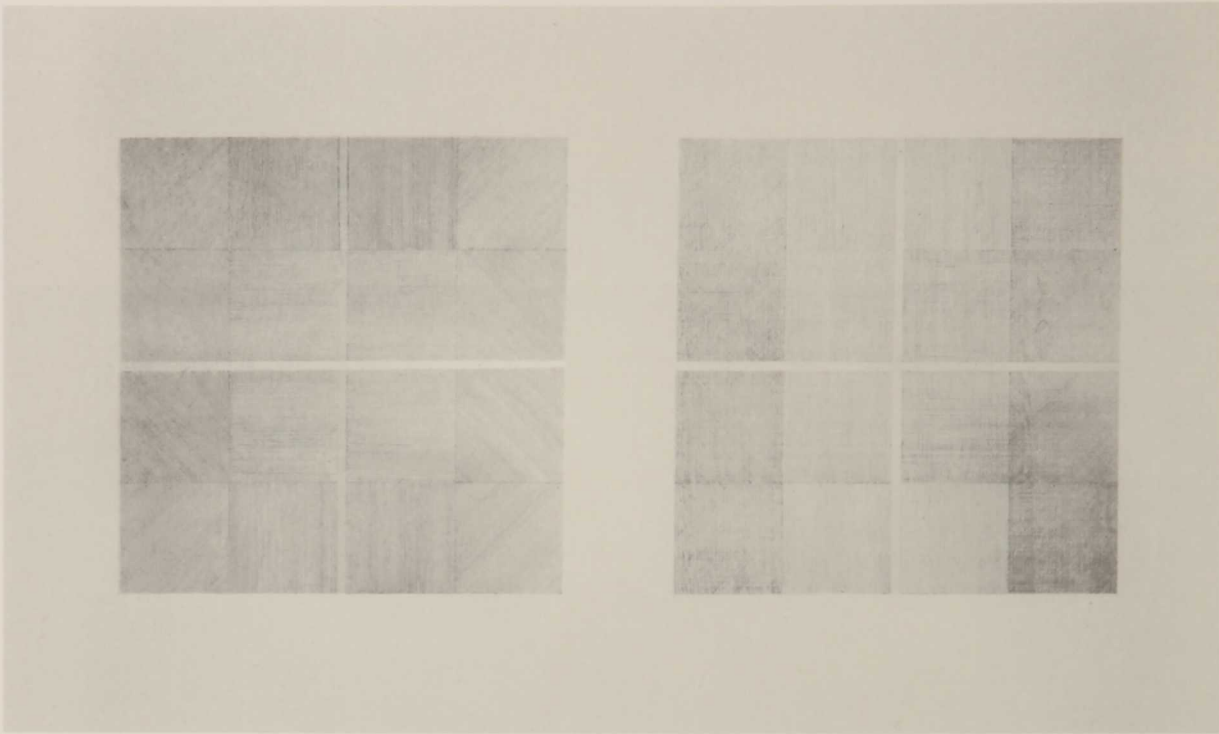
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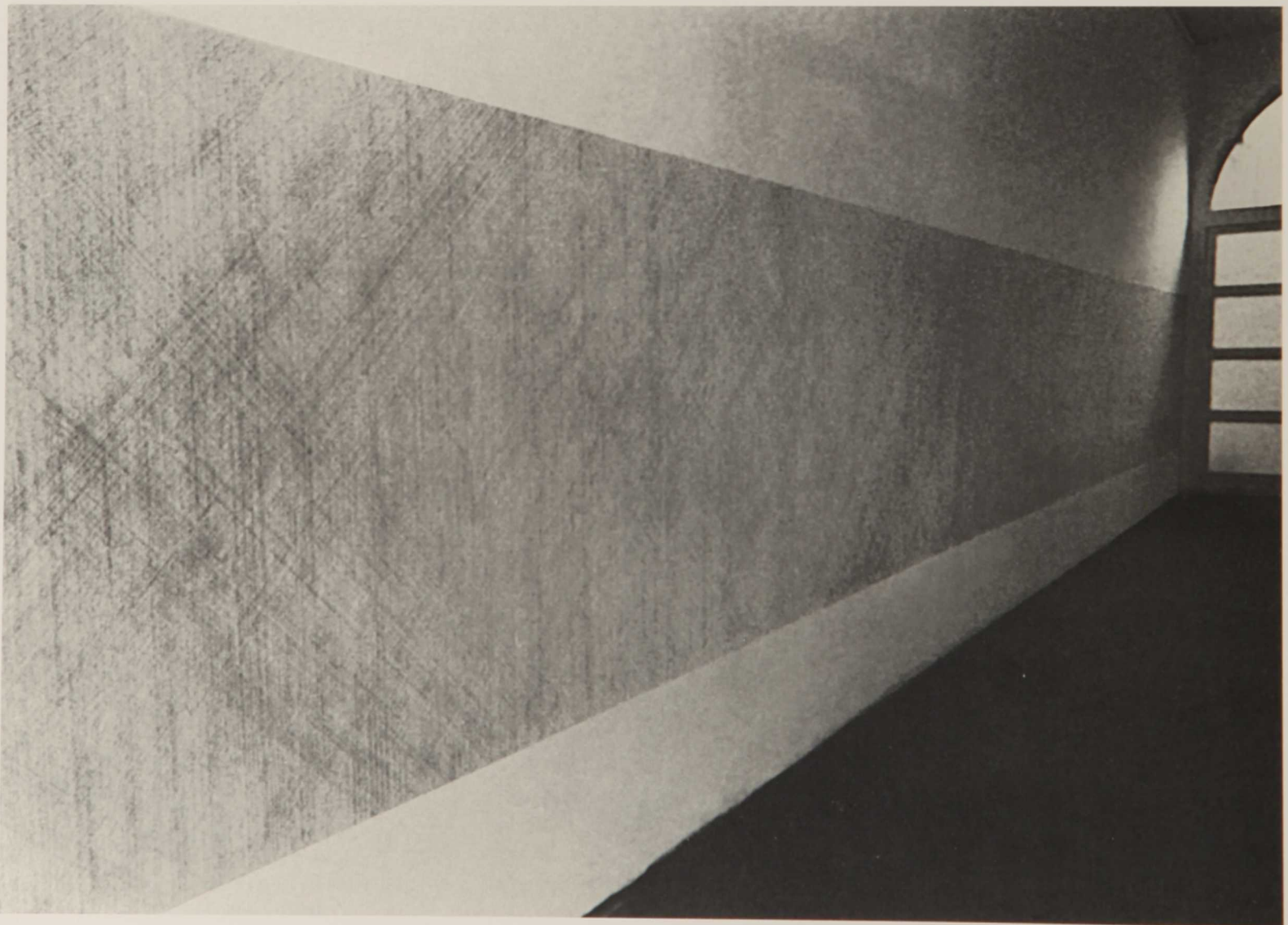
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85. Come and Go, 1969.  
Ink on paper. LeWitt Collection.

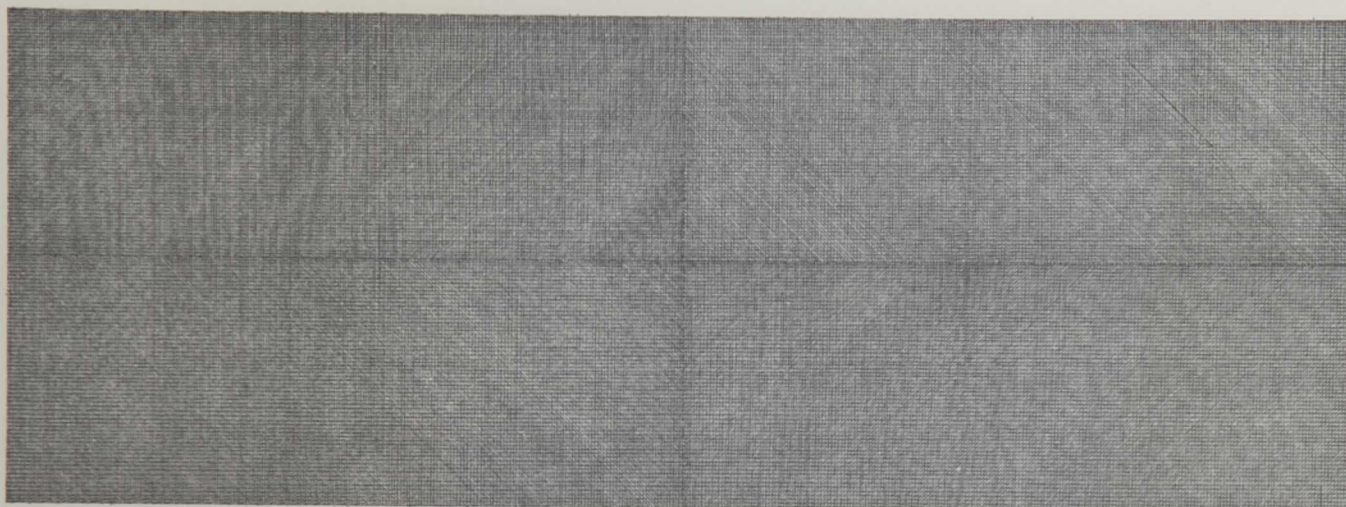


86.



87.

PLAN FOR WALL DRAWING / PAULA COOPER GALLERY / MAY 15, 16, 1969



The wall drawing was executed by Adrian Piper, Terry O'Leary and Sol LeWitt on the south wall of the smaller room of the Paula Cooper Gallery, 96 Prince St. It is part of an exhibition for the benefit of the Art Workers Coalition and was compiled by Lucy Spath. This drawing is 16'8" x 6', composed of four sections, each 8'4" x 3', and was drawn with 9H graphite sticks. The drawing is the width of the wall, the height of each section (3') is dictated by the maximum length that a line can be easily drawn using a 45° right triangle as a guide. Each of the four sections has three crossing lines superimposed on one another (vertical, horizontal, diagonal left to right, and diagonal right to left-45°, representing the basic directions that lines can be drawn). These lines are drawn as lightly and as close together as possible (1/16"). The tonality of the drawing should be equal since there are an equal number of lines in each segment. However the properties of the wall, in some cases, dictate the darkness of the line, e.g. if there is a trace of grease or foreign substance, or if the wall bulges out). The pressure exerted by the draftsmen is not always equal, nor is the distance between lines always the same accounting for darker areas. These deviations are acceptable and beyond the scope of planning, they are inherent in the method. The wall drawing is perceived first as a light tonal mass - light enough to preserve the integrity of the wall plane - and then as a collection of lines. Neither the wall drawing, this drawing in ink, or the photographic record of the wall drawing are definitive but all are of equal importance. The wall drawing is temporary and will be removed at the discretion of the Paula Cooper Gallery. Sol LeWitt May 20, 1969

88.

86. Wall Drawing #1: Drawing  
Series II 18 (A & B), 1968.

Black pencil. Private collection.

87. Wall Drawing #3, 1969.

Black pencil. Collection of the Solomon  
R. Guggenheim Museum, New York,  
Panza Collection, Extended Loan.

88. Diagonal Lines in Two Directions,  
Superimposed (Plan for Wall Drawing,  
Paula Cooper Gallery, New York), 1969.

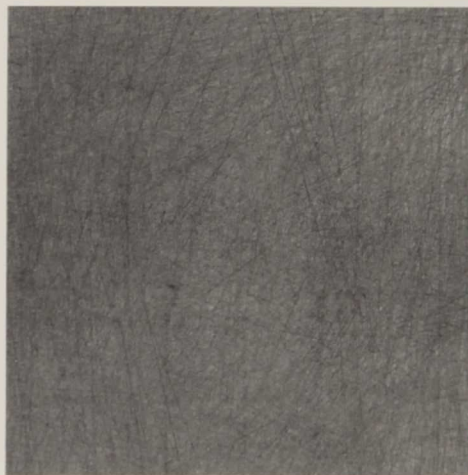
Ink and pencil on paper. Collection of  
The Museum of Modern Art, New York,  
D.S. and R.H. Gottesman Foundation.



89.



90.



91.



92.

89. *Wall Drawing #86*, 1971.  
Black pencil. Collection of  
Henry S. McNeil, Philadelphia.

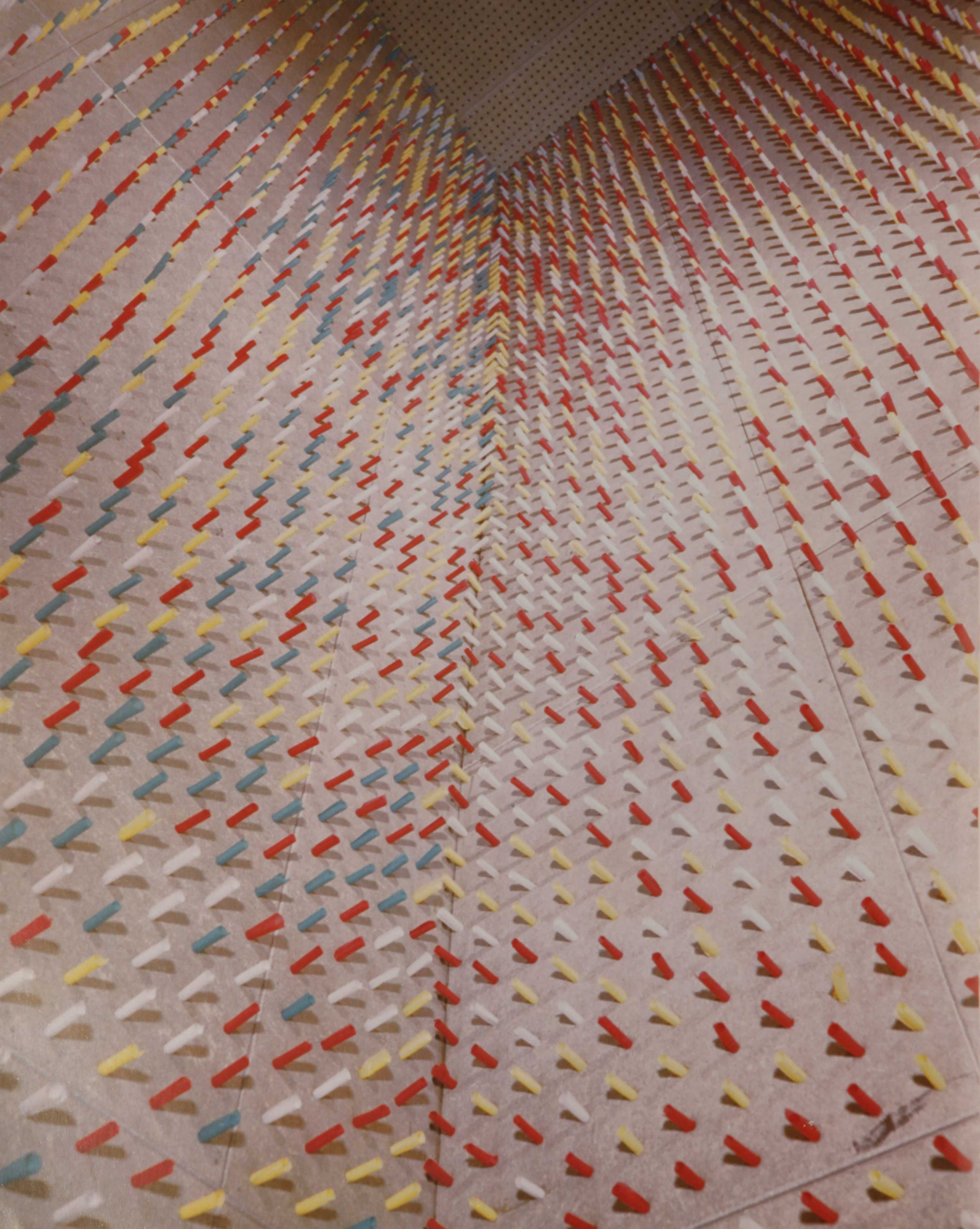
90. *Wall Drawing #44*, 1970.  
Black pencil. Courtesy of the artist.

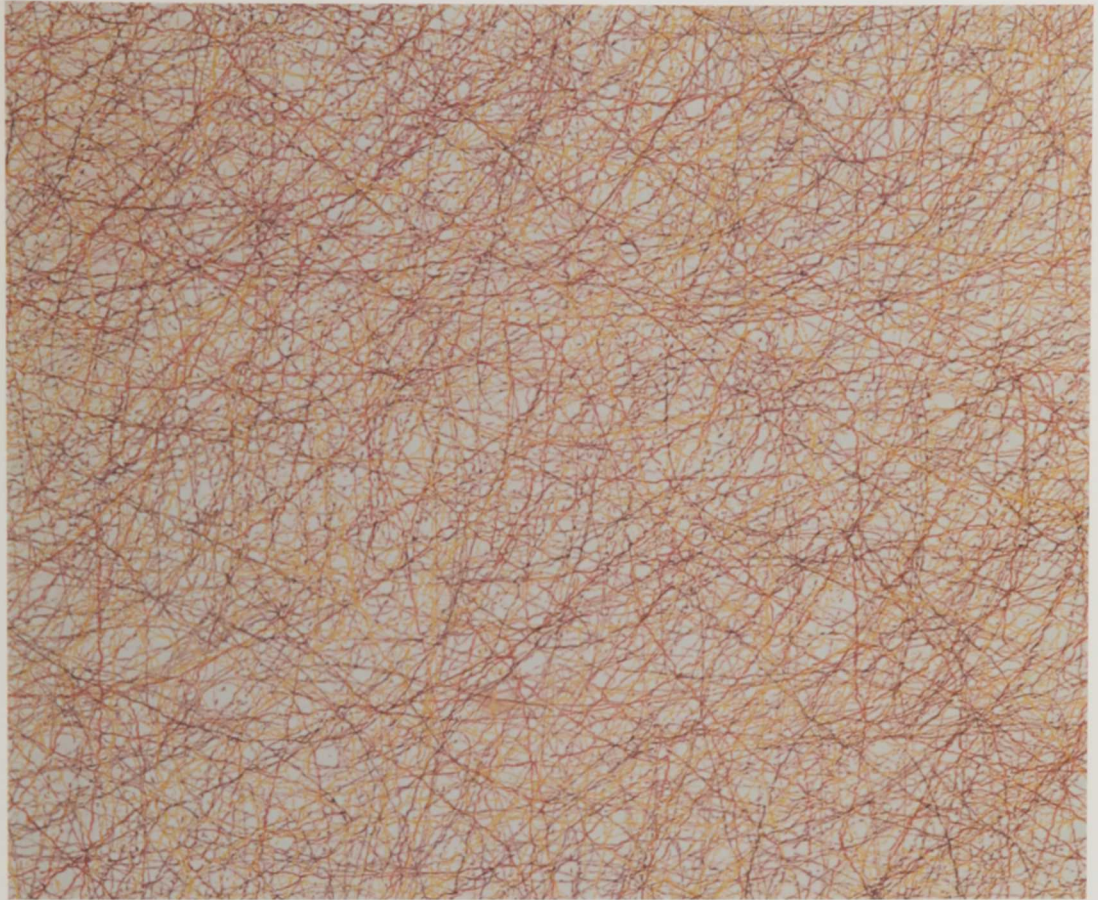
91. *Ten Thousand Lines  
About 5" Long*, 1971.  
Pencil on paper. LeWitt Collection.

92. *Wall Drawing #73*, 1971.  
Black pencil. Collection of the  
Museum of Fine Arts, Museum of  
New Mexico, Lucy Lippard Collection.

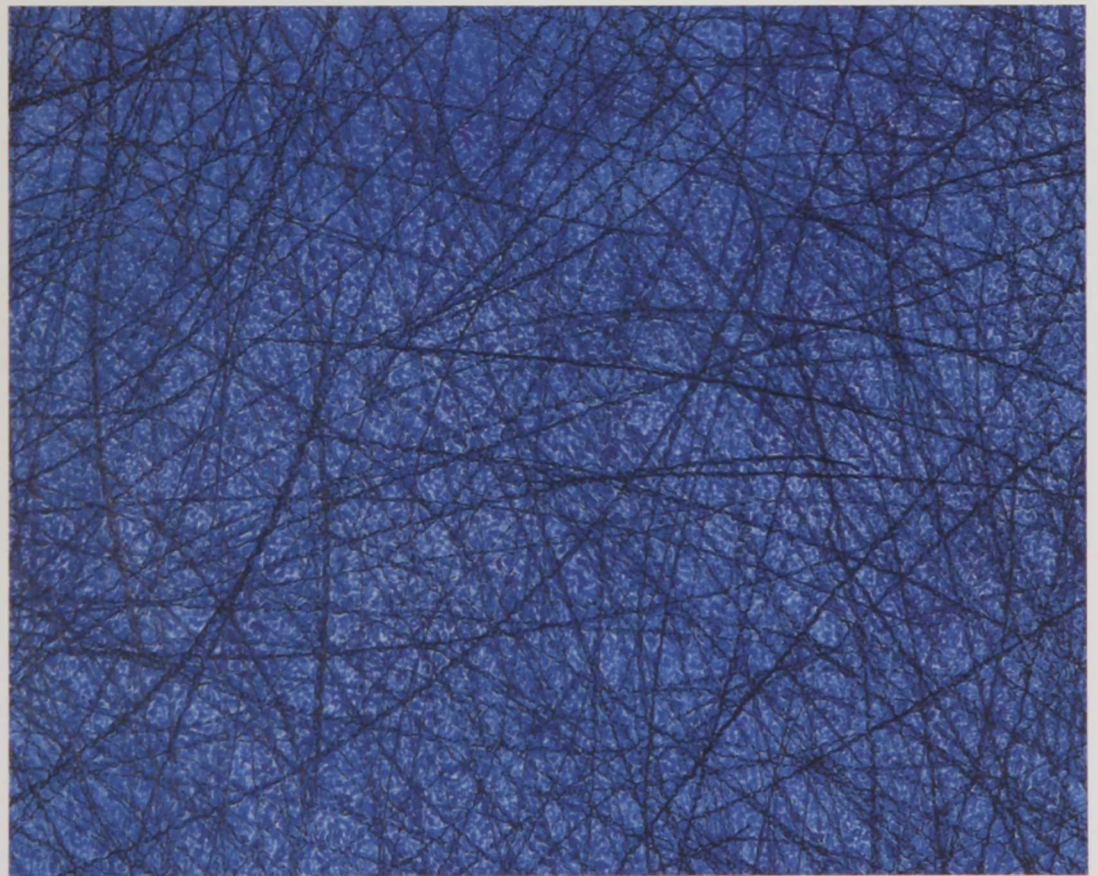
93. *Wall Drawing #46*, 1970.  
Black pencil. LeWitt Collection.







95.

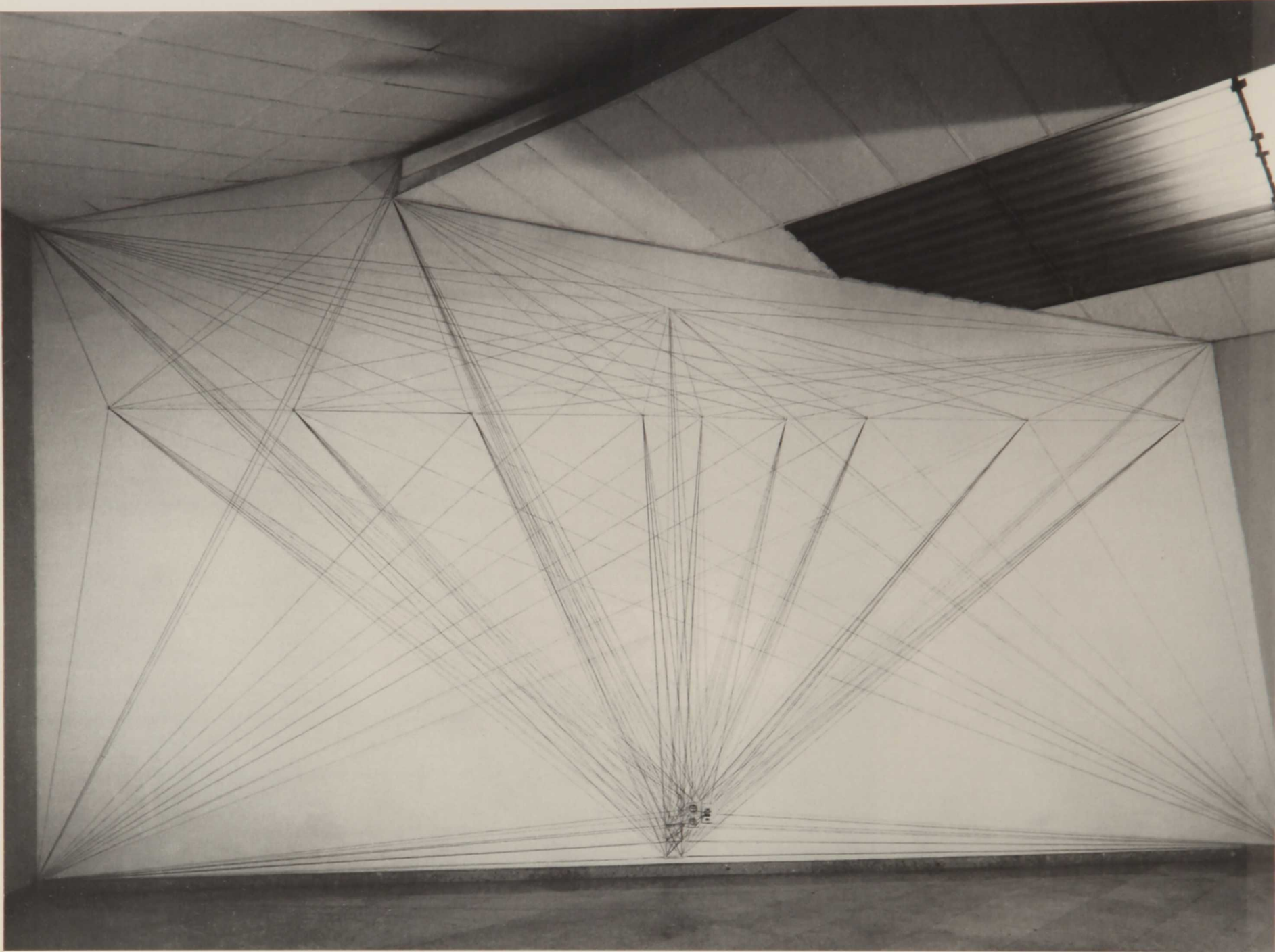


96.

94. *Wall Drawing #38*, 1970.  
Colored tissue papers and gray  
pegboard walls. Collection of the  
Solomon R. Guggenheim Museum,  
New York. Panza Collection,  
Extended Loan.

95. *Wall Drawing #65*, 1971.  
Colored pencil. Collection of  
Dorothy and Herbert Vogel.

96. *Wall Drawing #636*, 1990.  
Color ink wash and black pencil.  
Courtesy of the artist.



97.

97. Wall Drawing #51, 1970.  
Blue snap lines. LeWitt Collection.



**T**echnology is not subverting art without opposition. The New Combine, to put it another way, has its enemies, honorable enemies—many of them deeply involved, on every level, with contemporary work. Their complaints, whatever the source or the vocabulary, reveal at base certain familiar dispositions—to see technology as an alien, inhuman force, to associate its use in art with mere “gimmickry,” and, finally, to fear any surrender of control by the artist himself over the technological materials involved in his work.

To oppose technology in art is to oppose it in life, for technology is as much a part of man as his home or his road or his clothes; in company with all these, technology is surely *nonhuman*, but man alone can render it *inhuman*. It is man alone, moreover, who reduces material of any kind to the level of gimmickry. There is nothing inherently superficial in a light bulb, as there is nothing inherently noble in pigment. If the oceans of oil wasted upon imitation of the great abstract painters in the 1950s did not wash away this fallacy, nothing ever will. It seems we must learn again that art can incorporate *any* material and *any* process, when employed in the service of the imagination.

That technology is a neutral, not a negative tool, is conceded by the best of the humanists, by those engaged in a rearguard defense of Western art and civilization against what they consider the excesses of the present, both in politics and in art. When Lewis Mumford, the dean of these guardians, compared technology to the walls of a prison, he also took pains to add that *we* built the walls, “even condemned ourselves to a life-term. . . . But those . . . walls are not eternal.”

On the difficult issue of “human control,” however, the split between new and old is profound. It is no accident that the literary and critical establishments reserved their greatest scorn over so long a period for John Cage, who has distilled in his articles and lectures, as well as his music, the ideas most repellent to the humanists; they are ideas, moreover, that have been realized in the work of many artists, among them Robert Rauschenberg, Jasper Johns, Allan Kaprow, Robert Whitman, the choreographer Merce Cunningham and a whole train of young composers. When Cage recommends, to take just one example, the use of chance methods in composition—the flipping of a coin to determine the order of sounds in music—on the ground that such procedure “brings us closer to nature in her manner of operation,” he strikes at the root of Western esthetics as it has been defined since the Renaissance. (To Mumford, for example, one of art’s central tasks is to “arrest life in its perpetual flux . . . detach itself . . . in its [art’s] final perfection.”)

Cage has not been the only influence on the movement variously described as neo-dada, to be sure; surrealism, Oriental philosophy, Marcel Duchamp, all have contributed, as well as dada. There are wide differences of approach between Cage and Duchamp, Rauschenberg and Kaprow, dada and surrealism, but the net effect of the work produced by them has been an erosion of the line between art and life, between, in effect, greater and lesser degrees of subjective control. The “found objects” in a combine by Rauschenberg turn us out toward the world, away from art, as do the “found sounds” in a Cage concert; when we perform in a happening, we perform as ourselves, not as created (and therefore arrested) characters.

#### Poetry, mystery and pleasure

It is only natural, then, that these artists—and all those influenced by them, deeply or slightly, from Robert Morris to Charles Frazier—should embrace technology with undisguised lust. For the machine offers the best of all roads away from the self and its inherent limitations. Let the computer then provide us with tables of random numbers, let random sound waves light our dance, let the evening’s television fare provide us with images for our large screens (as in Robert Whitman’s “Two Holes of Water—3,” presented as a part of “Nine Evenings”). The more independence we can cede the machine, from a Cagean point of view, the more interesting, indeed, the more *fun*, art becomes, for it takes forms no earthbound ego might imagine. Recall that Billy Klüver concluded his preparatory remarks for “Nine Evenings” with a reference to the Chinese fireworks of three thousand years ago as “maybe the first use of advanced technology to give poetry, mystery and pleasure to the people. I feel that our performances will have some affinity to these long-forgotten forerunners.”

If it is difficult for the humanist to endorse this position, he can—and must—come to terms with its historicity. There is not only the whole tradition of anti-art behind it, but also certain analogous responses, responses based so deeply in our sensibilities that they barely admit rational explanation. When we play the machine for its own sake—and enjoy it on the same basis—we merely confirm on a new level that love for the thing itself implicit in abstract expressionism as well as the found object. The abstract painters taught us to discard the search for illusion and for meaning in a canvas, to look upon form only as form, color only as color; it is a lesson transferable to computer graphics. The disposition to enjoy the *Ding an sich* is beyond recall; no amount of lecturing in defense of meaning can stay its course.

There is, for all that, a strong countercurrent on the issue of

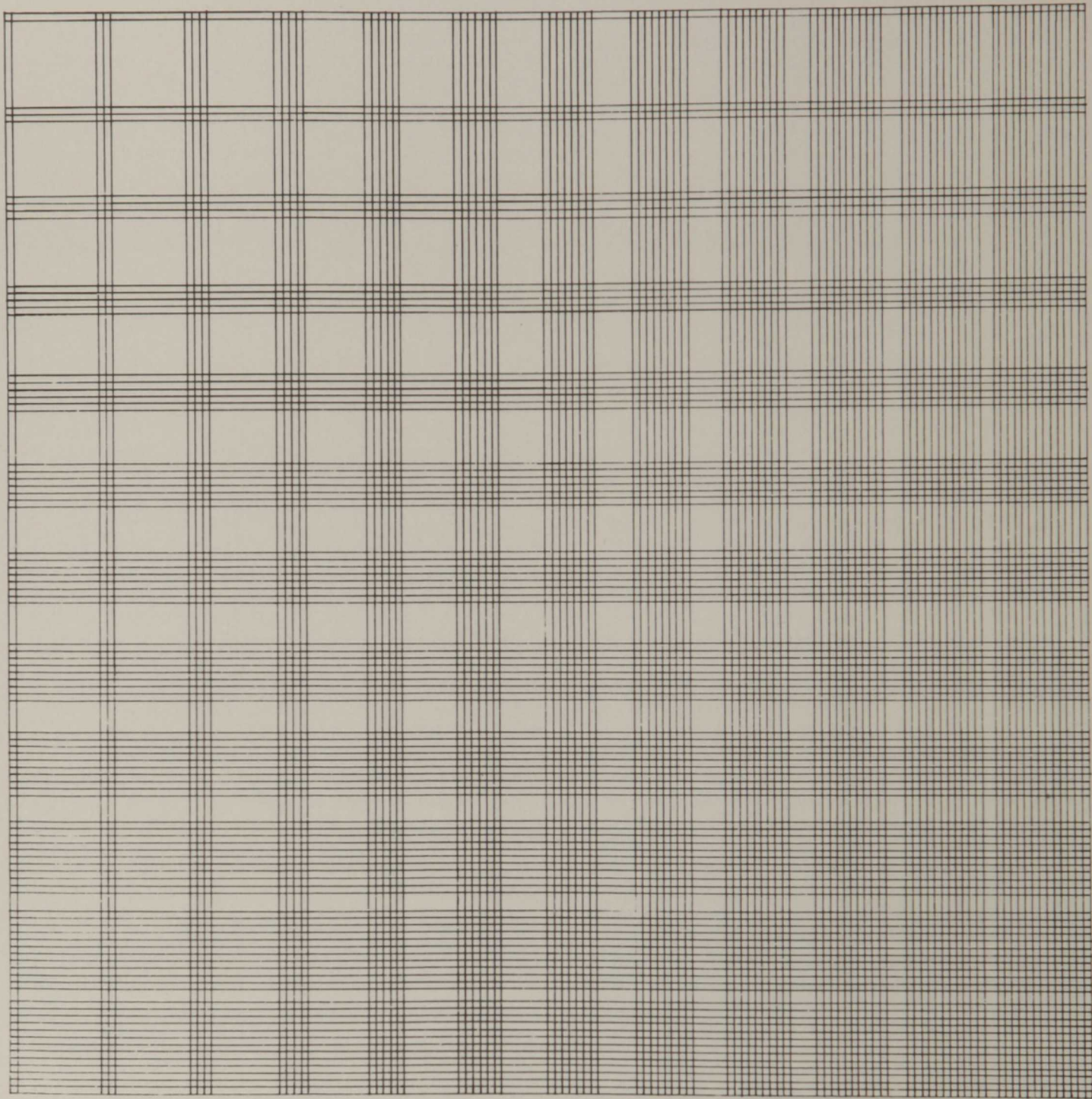
46

FROM THE WORD "ART": BLUE LINES TO 4 CORNERS, GREEN LINES

TO 4 SIDES & RED LINES BETWEEN THE WORDS / S/L/W/T 10/23/72

98.

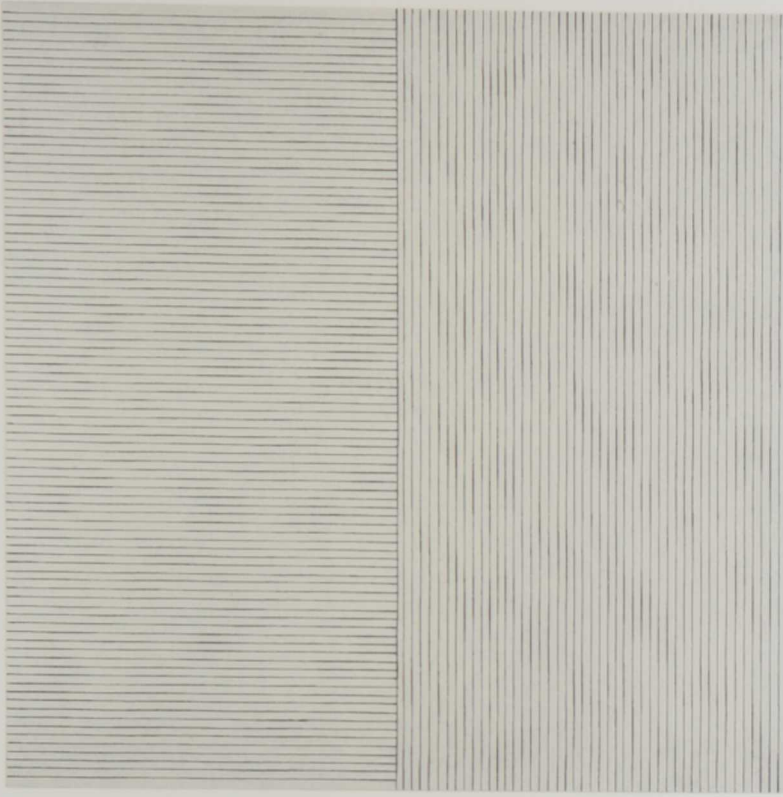
98. From the Word "Art": Blue Lines to Four Corners, Green Lines to Four Sides, and Red Lines Between the Words "Art" on the Printed Page, 1972. Colored ink and pencil on paper. LeWitt Collection.



SUCCESSIVE ROWS OF HORIZONTAL, STRAIGHT LINES FROM TOP TO BOTTOM, & VERTICAL, STRAIGHT LINES FROM LEFT TO RIGHT | *Sof LA MUIT* / AUGUST 19, 1972 - SPOLETE

99.

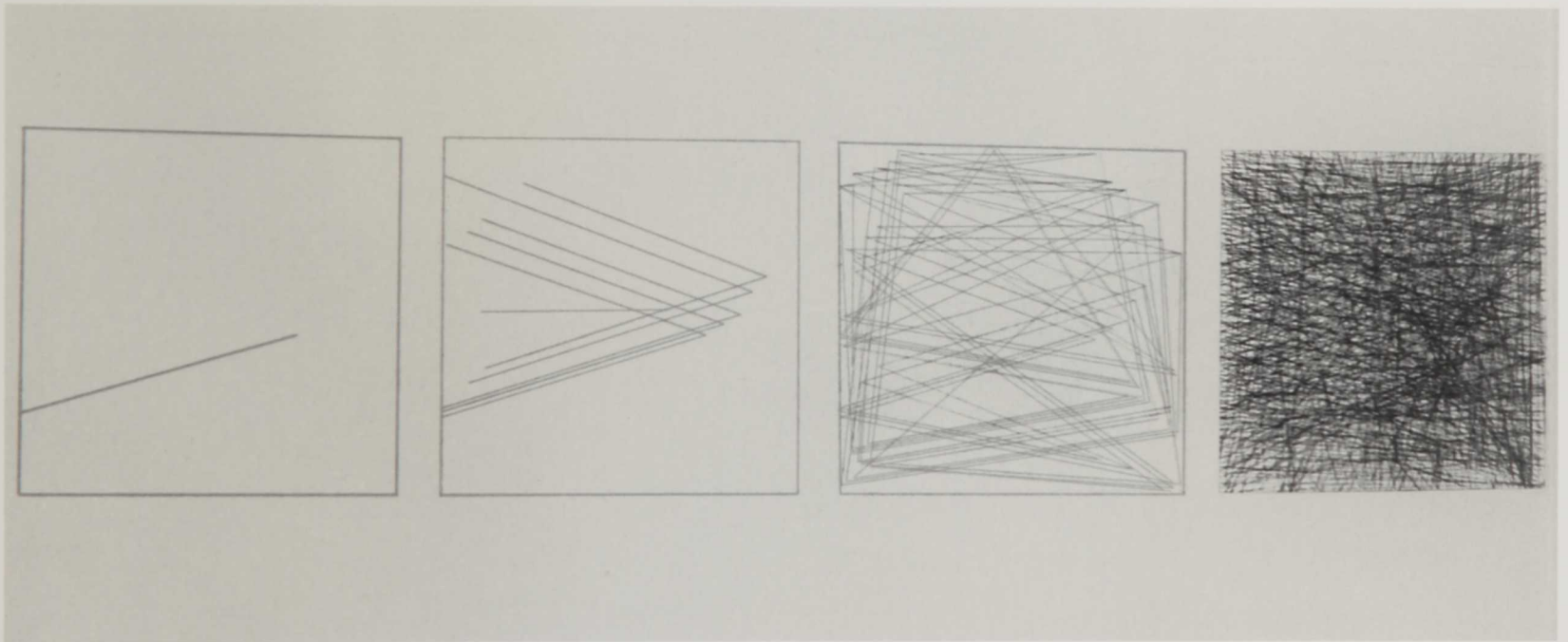
99. Successive Rows of Horizontal, Straight Lines from Top to Bottom, and Vertical, Straight Lines from Left to Right, 1972. Ink on paper. Collection of Lorenzo and Marilena Bonomo, Bari, Italy.



100.



101.



102.

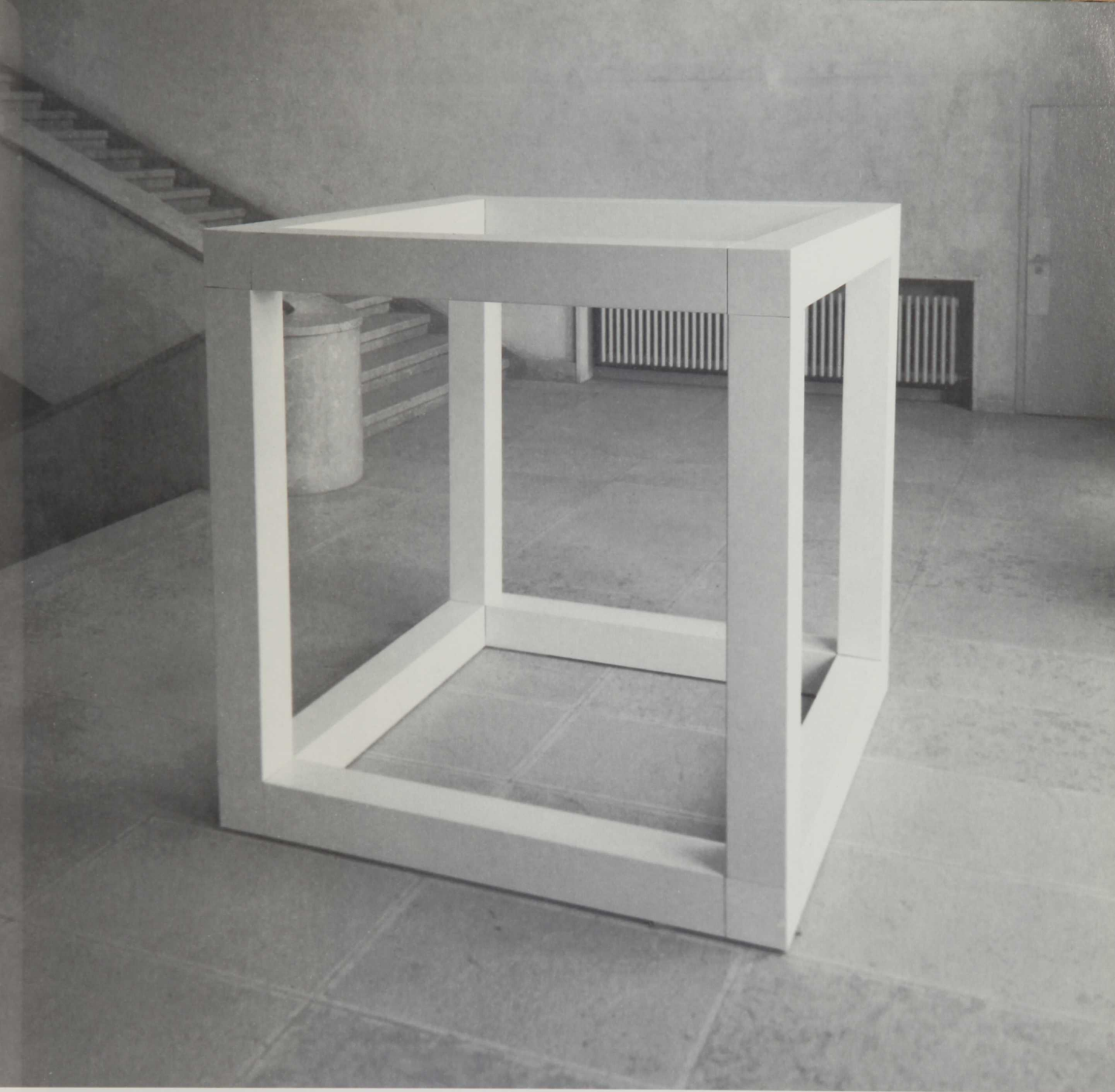
100. Left: *Horizontal Lines*,  
Right: *Vertical Lines*, 1972.  
Ink on paper. LeWitt Collection.

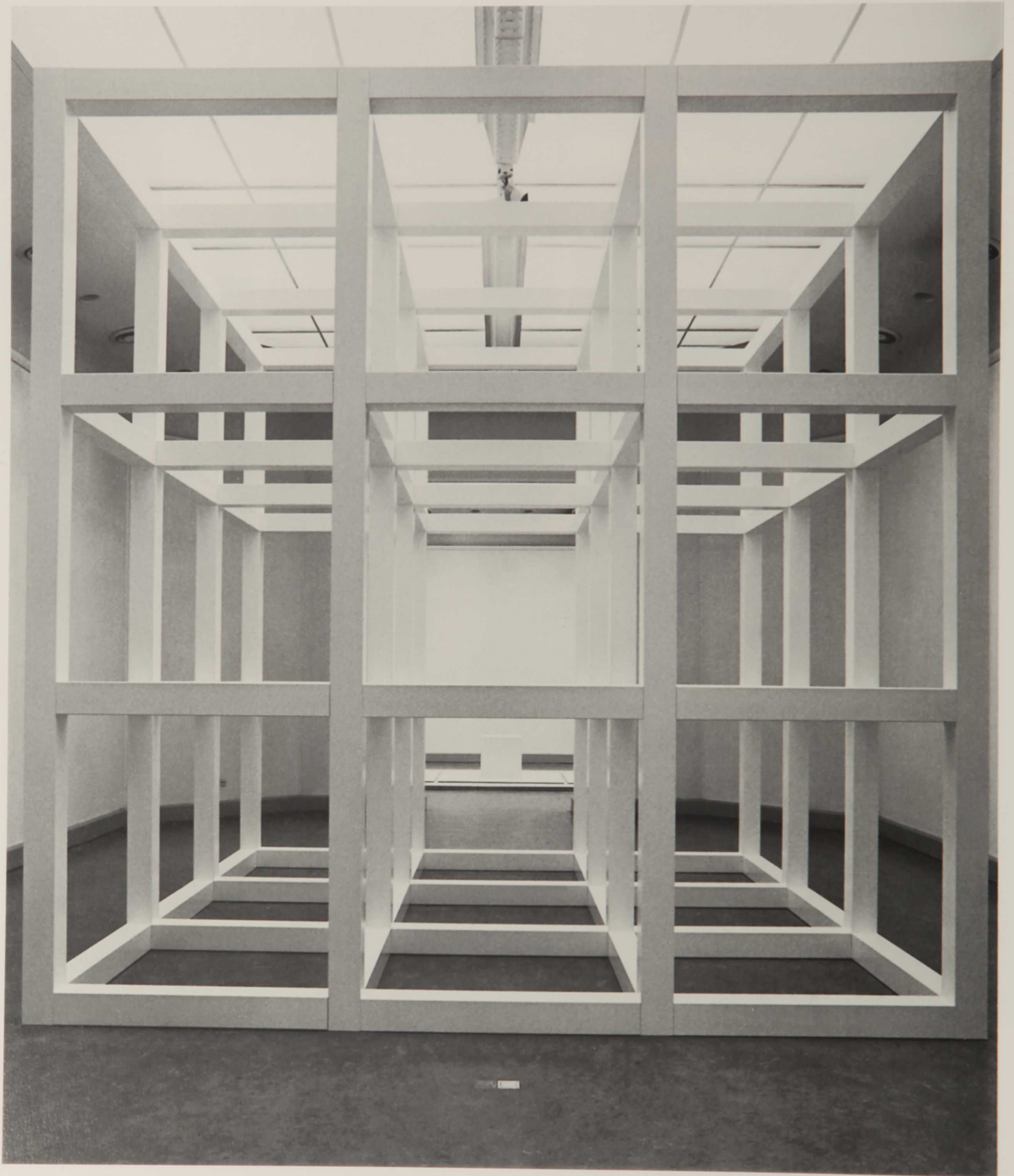
101. *Alternate Straight, Not-Straight,  
and Broken Lines of Random Length,  
from the Left Side*, 1972.  
Ink on paper. LeWitt Collection.

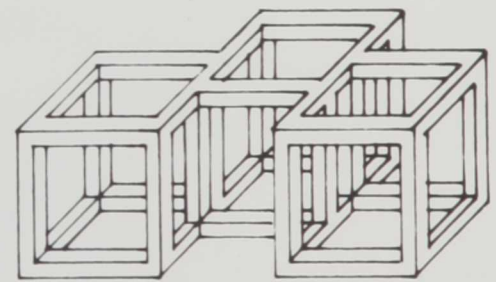
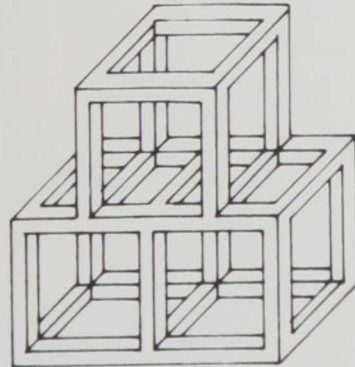
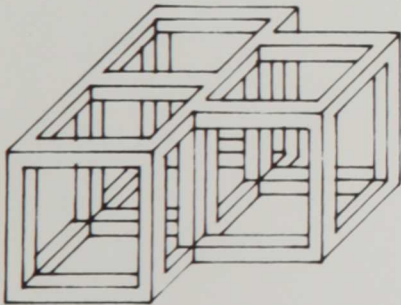
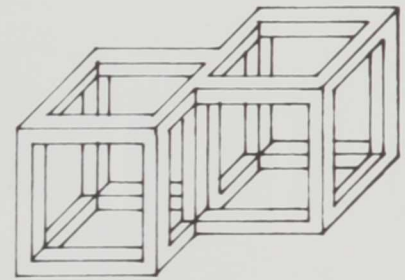
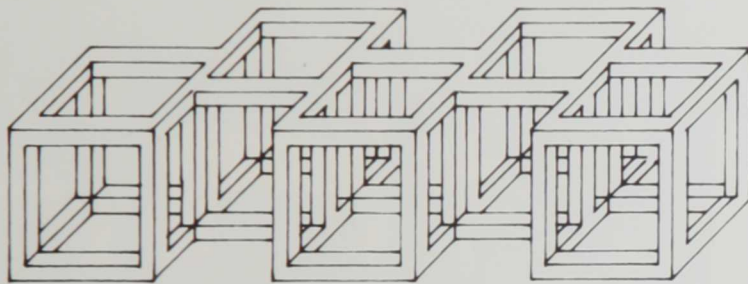
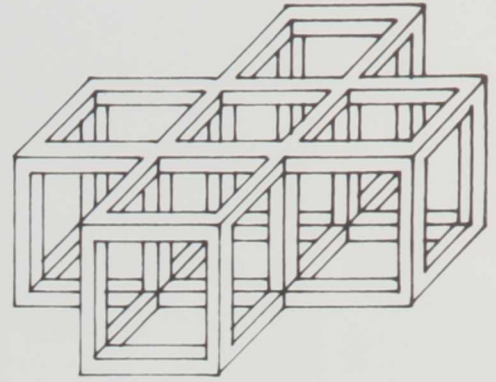
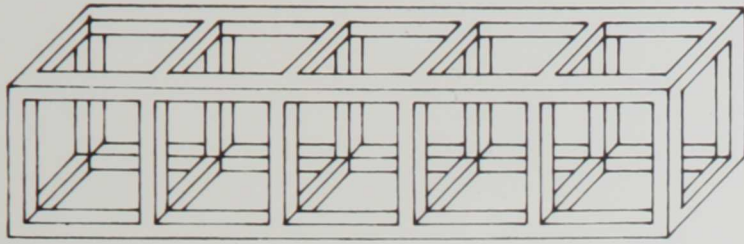
102. *Wall Drawing #28*, 1969.  
Black pencil. Collection of the  
FRAC Picardie, Amiens, France.

## VI. LARGE CUBES

103. *Large Modular Cube*, 1969.  
Baked enamel on steel. Collection  
of the Emanuel Hoffmann Foundation,  
permanent loan to the Museum of  
Contemporary Art, Basel, Switzerland.



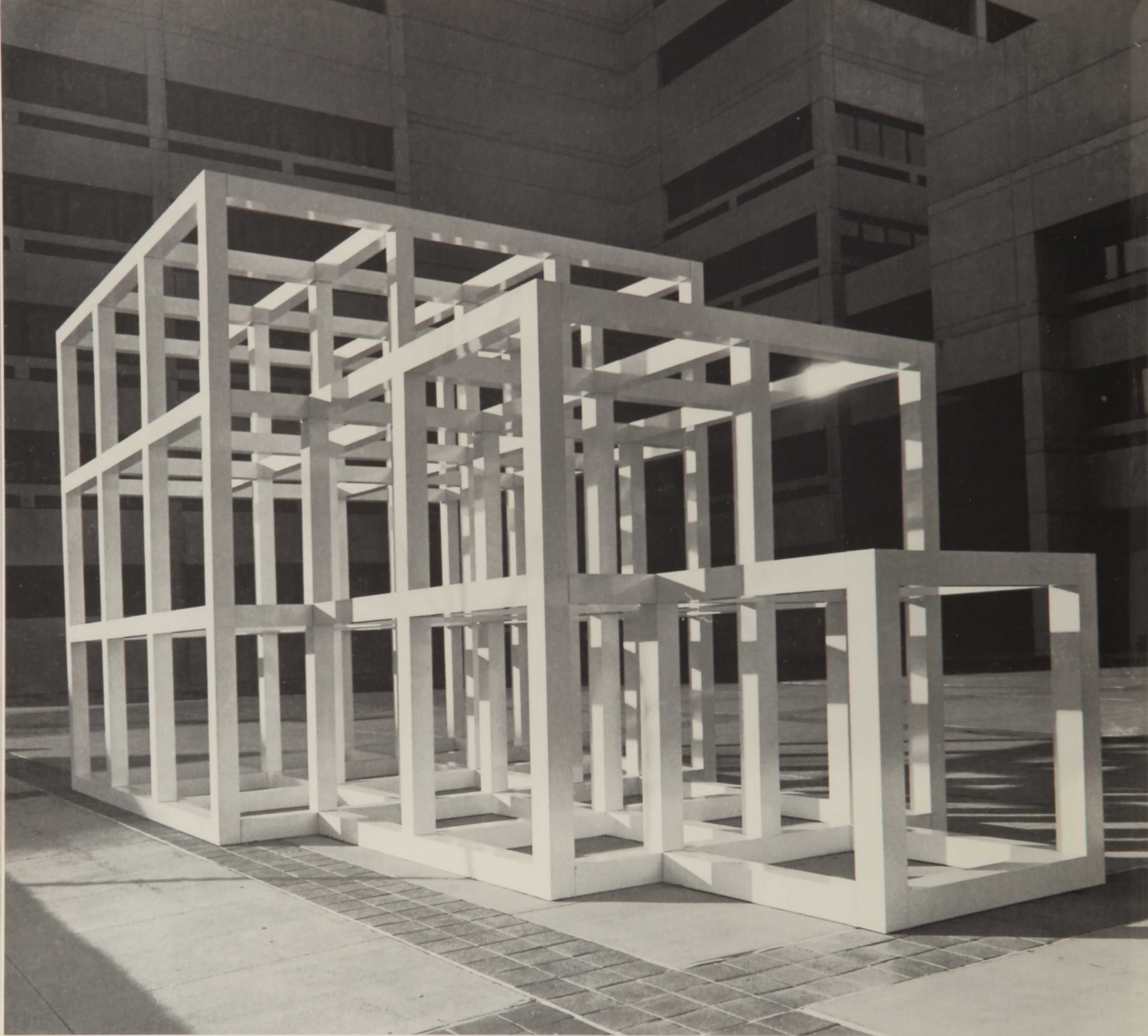




105.

104. 3 x 3 x 3, 1969–83.  
Baked enamel on aluminum.  
Private collection, courtesy  
Konrad Fischer, Düsseldorf.

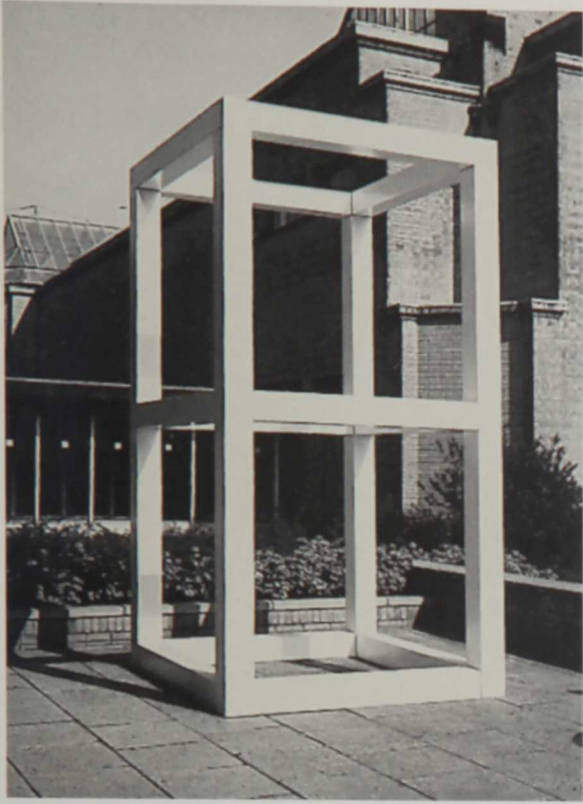
105. Drawing for *Seven Structures*, 1977.  
Ink on tracing paper.  
Whereabouts unknown.



106.

106. 1 2 3, 1978.  
Baked enamel on aluminum.  
Collection of General Services  
Administration (G.S.A.), Syracuse,  
New York.





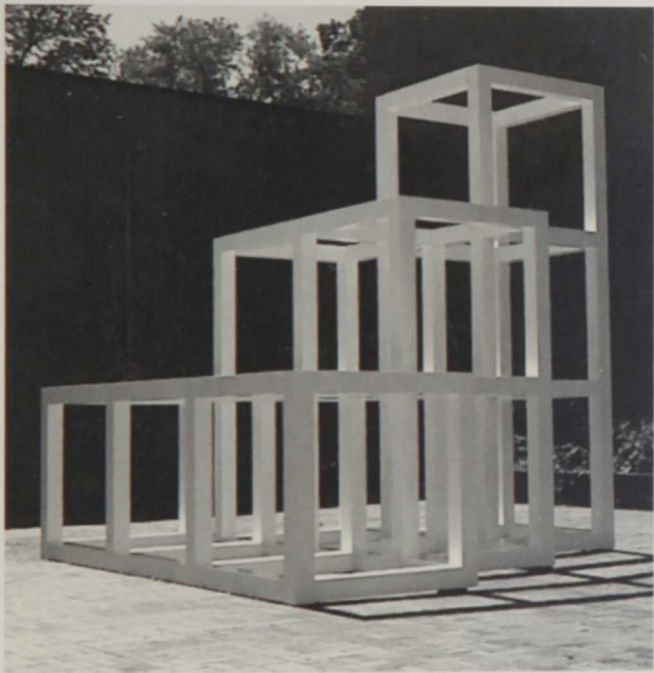
107.

107. *Double Modular Cube*, 1969.  
Painted steel. Collection of  
Virginia Dwan, New York.



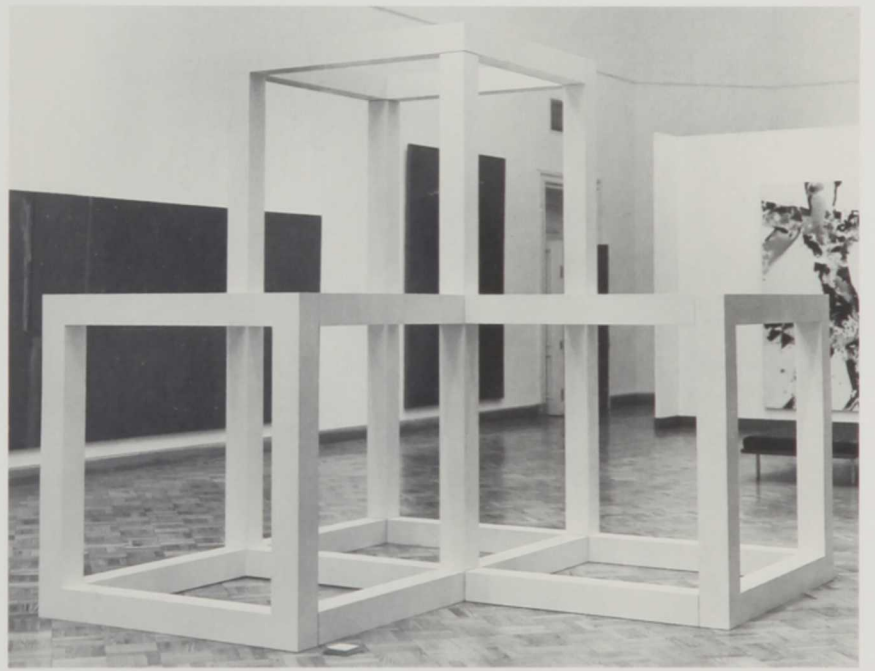
108.

108. *7 Cubes Half-Off*, 1991.  
Baked enamel on aluminum.  
Collection of the Dresdner Bank,  
Frankfurt.



109.

109. *3 x 4 x 3*, 1984.  
Baked enamel on aluminum. Collection  
of the Walker Art Center, Minneapolis,  
Walker Special Purchase Fund, 1987.

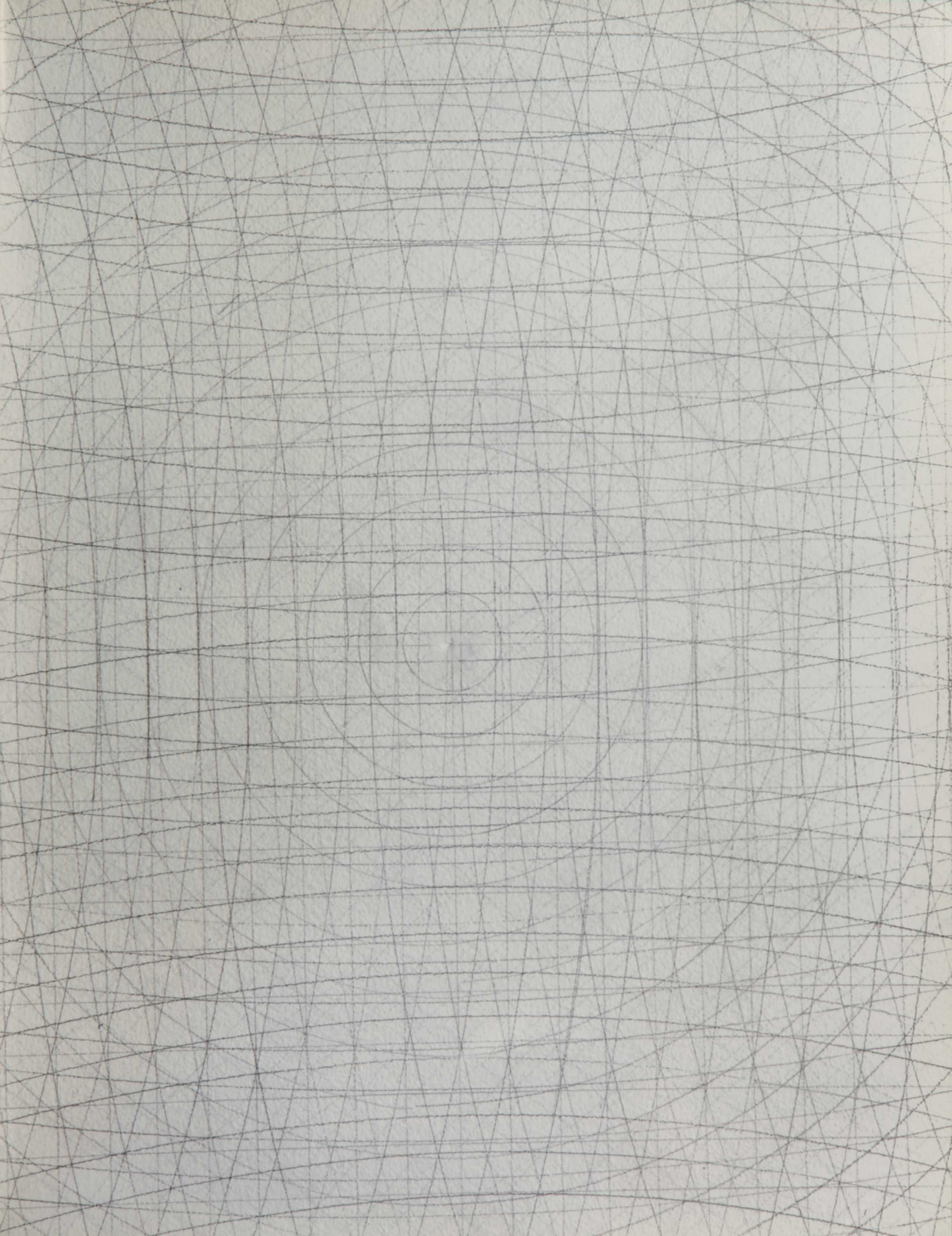


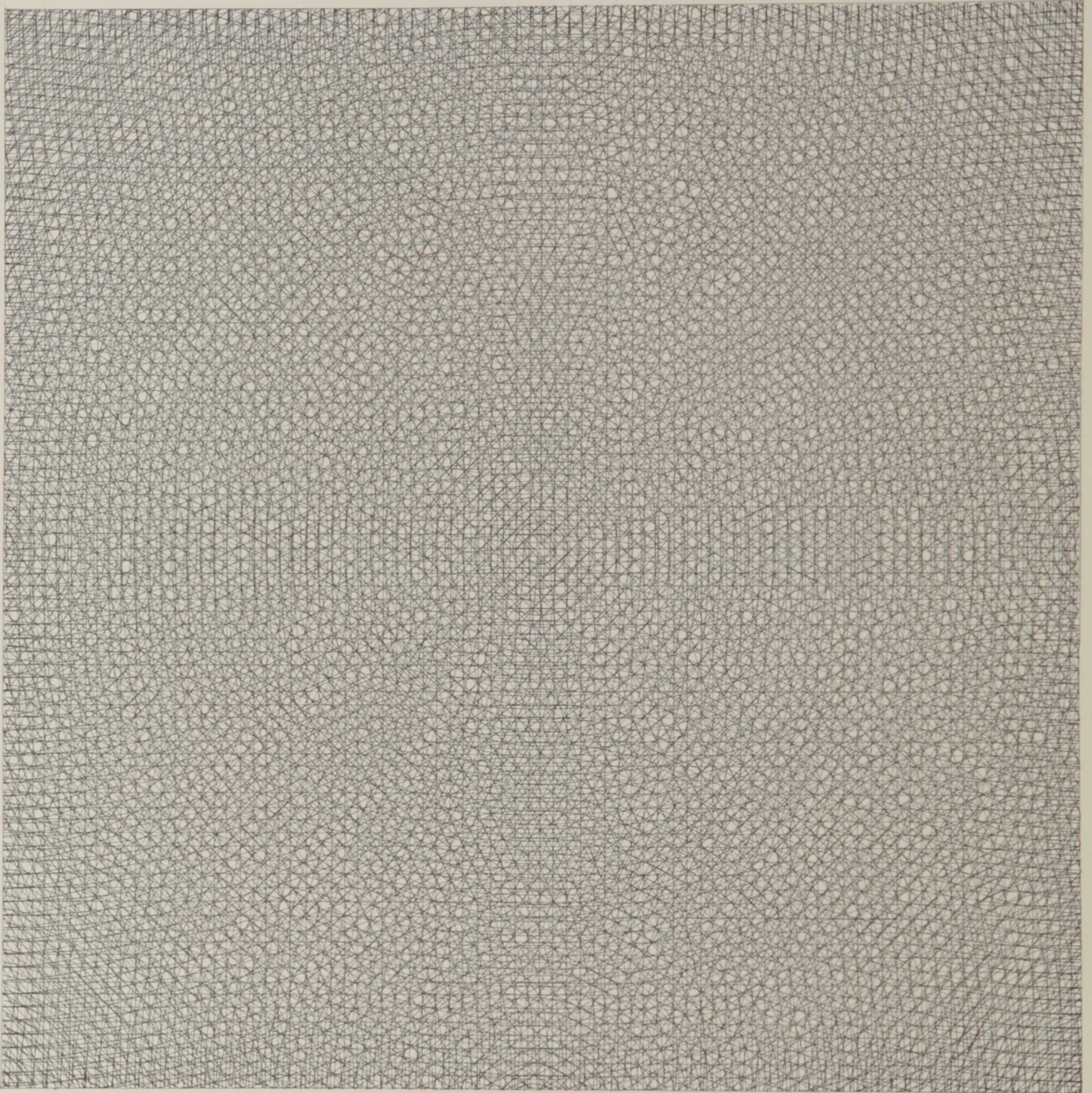
110.

110. *Four-Part Modular Cube  
(corner)*, 1975/1976.  
Baked enamel on aluminum.  
Collection of the San Francisco Museum  
of Modern Art, T. B. Walker Foundation  
Fund purchase.

VII. ARCS, CIRCLES, GRIDS

111. *Wall Drawing #115*, 1971.  
Black pencil. Collection of  
Dr. and Mrs. R. Matthyss,  
Deurle, Belgium.



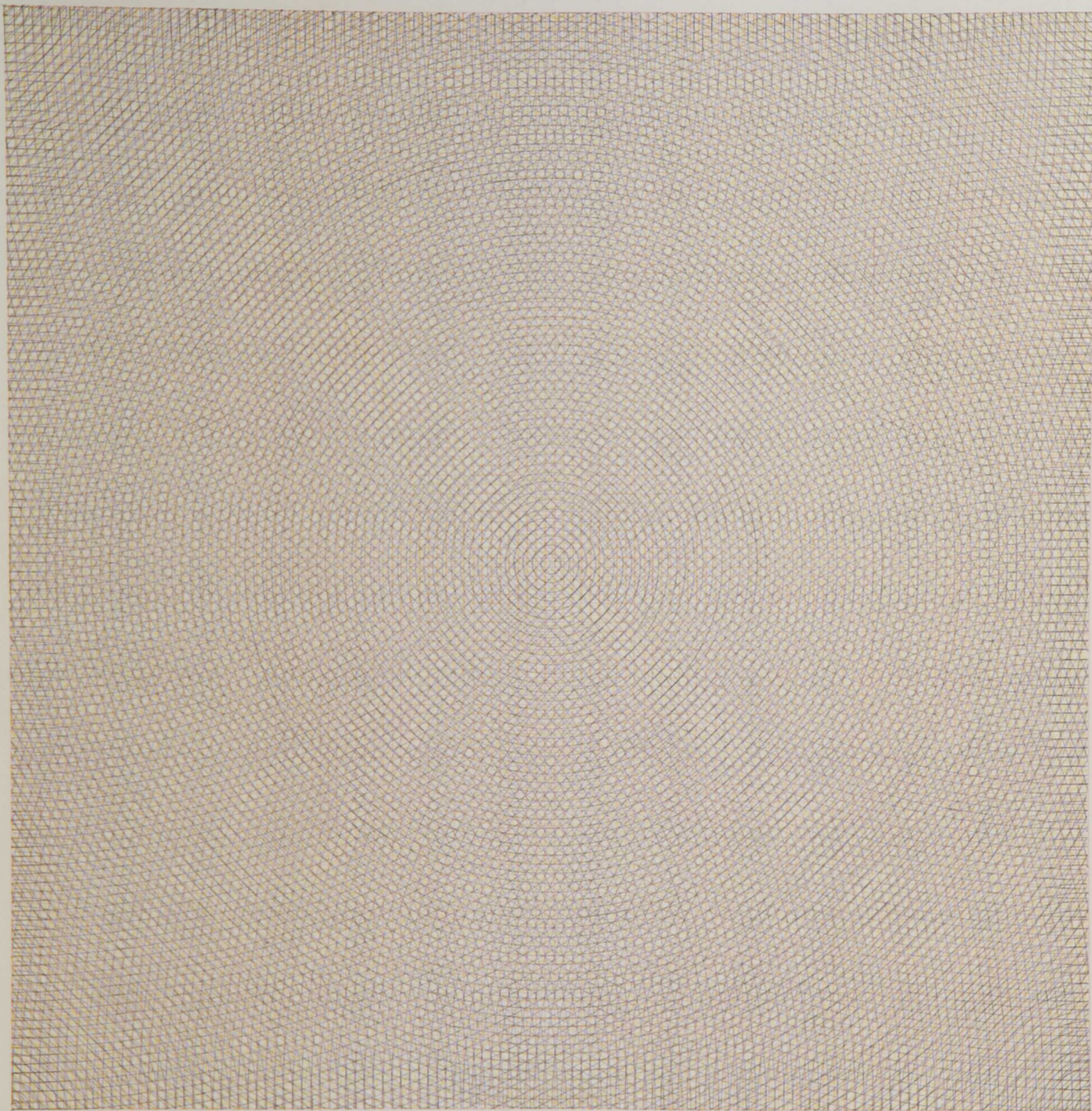


*Grid, Circles, Arcs from four sides and four corners*

*Sol LeWitt / 1971*

112.

112. *Grid, Circles, Arcs from Four Sides and Four Corners, 1971.*  
Ink on paper. LeWitt Collection.



*Black circles, red grid, yellow arcs from four sides and blue arcs from four corners. Sol LeWitt, January 20, 1972*

113. *Black Circles, Red Grid,  
Yellow Arcs from Four Sides and  
Blue Arcs from Four Corners, 1972.*  
Colored ink on paper. LeWitt Collection.





115.

114. *Wall Drawing #105*, 1971.  
Black pencil. Collection of Lorenzo  
and Marilena Bonomo, Bari, Italy.

115. *Wall Drawing #106*, 1971.  
Black pencil. Collection of Lorenzo  
and Marilena Bonomo, Bari, Italy.

## VIII. ARCS & LINES

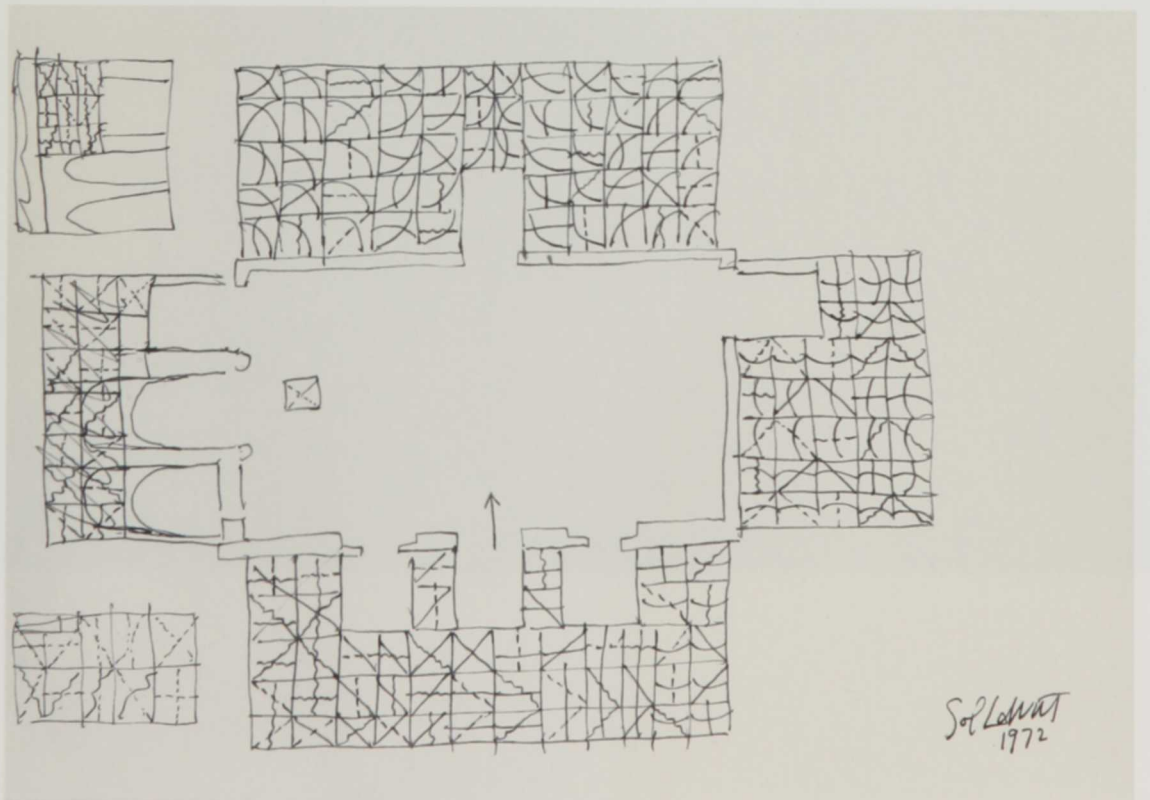
116. *Wall Drawing #146*, 1972.  
Blue crayon. Collection of the Solomon  
R. Guggenheim Museum, New York,  
Panza Collection, Gift, 1992.

117. *Lines and Arcs* (exhibition plan for  
*Kunsthalle Bern, Switzerland*), 1972.  
Ink on paper. Collection of Dorothy  
and Herbert Vogel.





116.



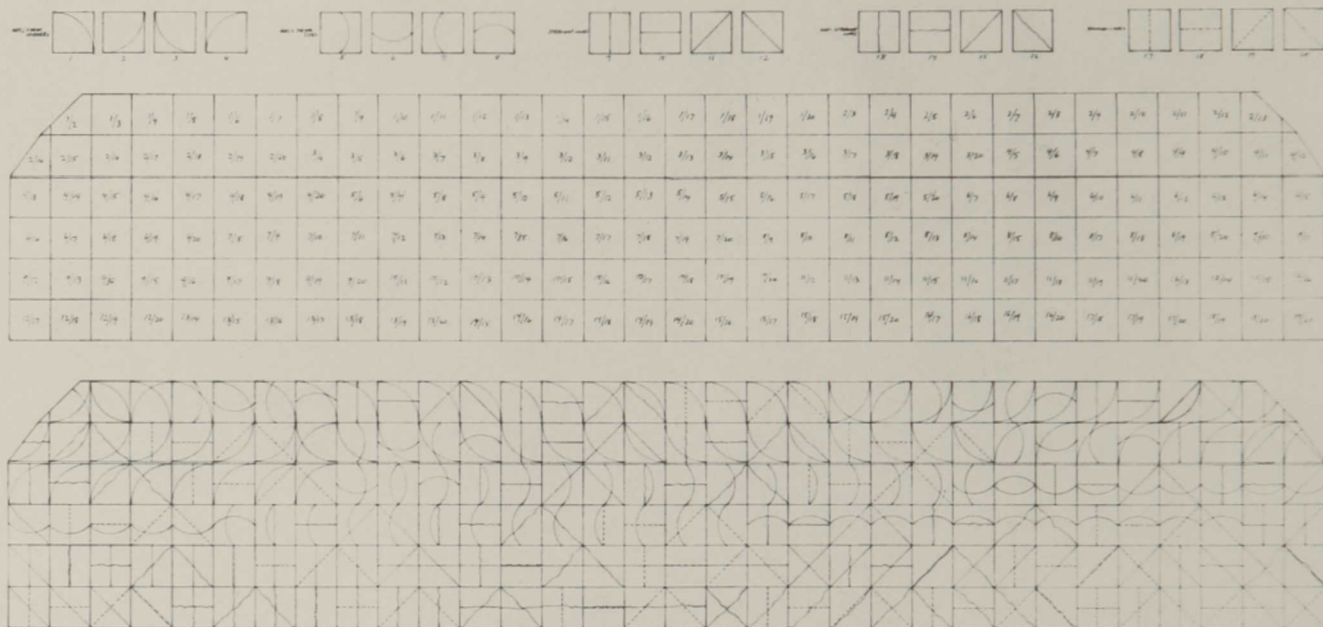
117.





118. *Wall Drawing #260*, 1975.  
White crayon on black wall.  
Collection of The Museum of  
Modern Art, New York, Fractional  
gift of an anonymous donor.

ALL TWO-DIM. COMBINATIONS OF ARCS FROM (CIRCLES AND ELLIPSES), STRAIGHT, NOT STRAIGHT, AND BROKEN LINES



PLAN FOR WALL DRAWING  
 AND PENCIL DRAWING  
 1975

119.

119. *Plan for a Wall Drawing*,  
 S. F. M. A. July 4, 1975, 1975.  
 Ink and pencil on paper. San Francisco  
 Museum of Modern Art, T. B. Walker  
 Foundation Fund Purchase.



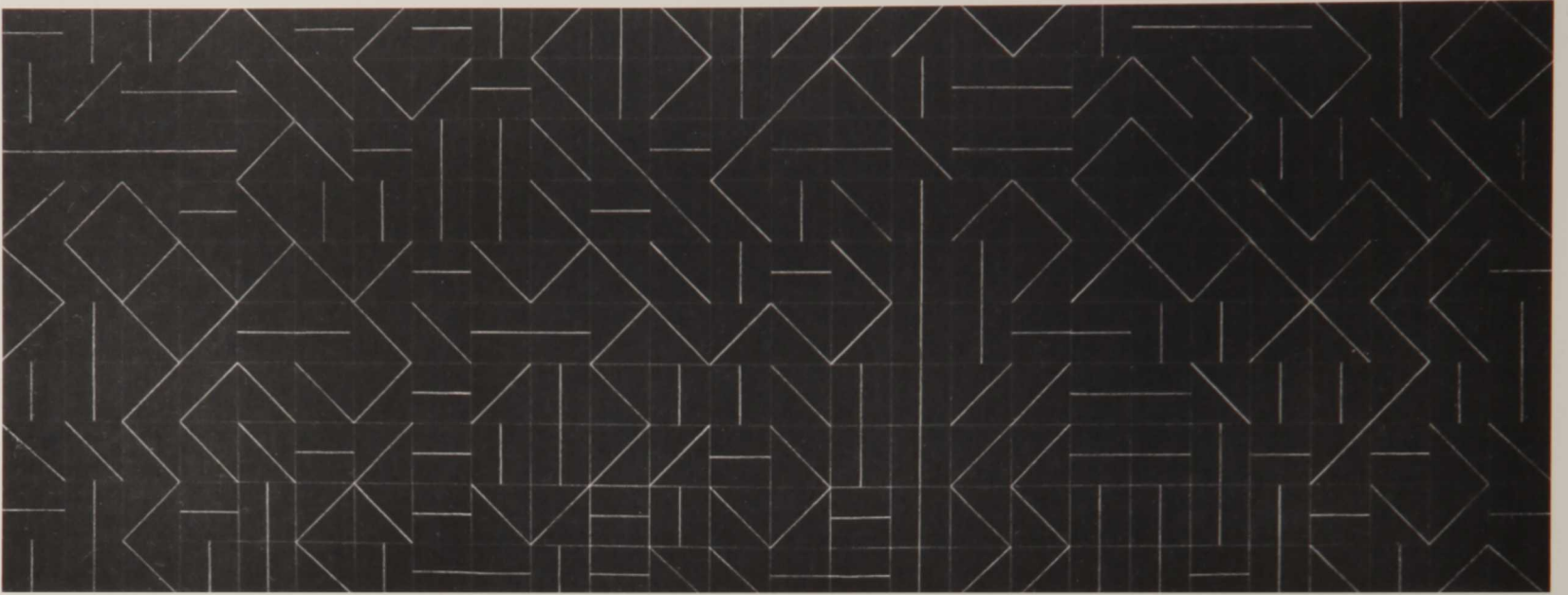
120.



121.

120. *Wall Drawing #146*, 1972.  
Blue crayon. Collection of the  
Solomon R. Guggenheim Museum,  
New York, Panza Collection.

121. *Wall Drawing #96*, 1971.  
Black pencil and blue crayon.  
Collection of Mimi and Peter Haas.



122.



123.



124.

122. *Wall drawing #291, 1976.*  
White crayon and black pencil  
grid on black wall. Collection of the  
Elmer Johnson Estate, Hartford.

123. *Wall Drawing #358, 1981.*  
White crayon and black pencil grid on  
black wall. Collection of the Museum of  
Contemporary Art, Chicago, Gerald S.  
Elliot Collection.

124. *Wall Drawing #912, 1999.*  
White crayon and black pencil grid  
on gray walls. Collection of Barbara  
Gladstone, Sag Harbor, New York.

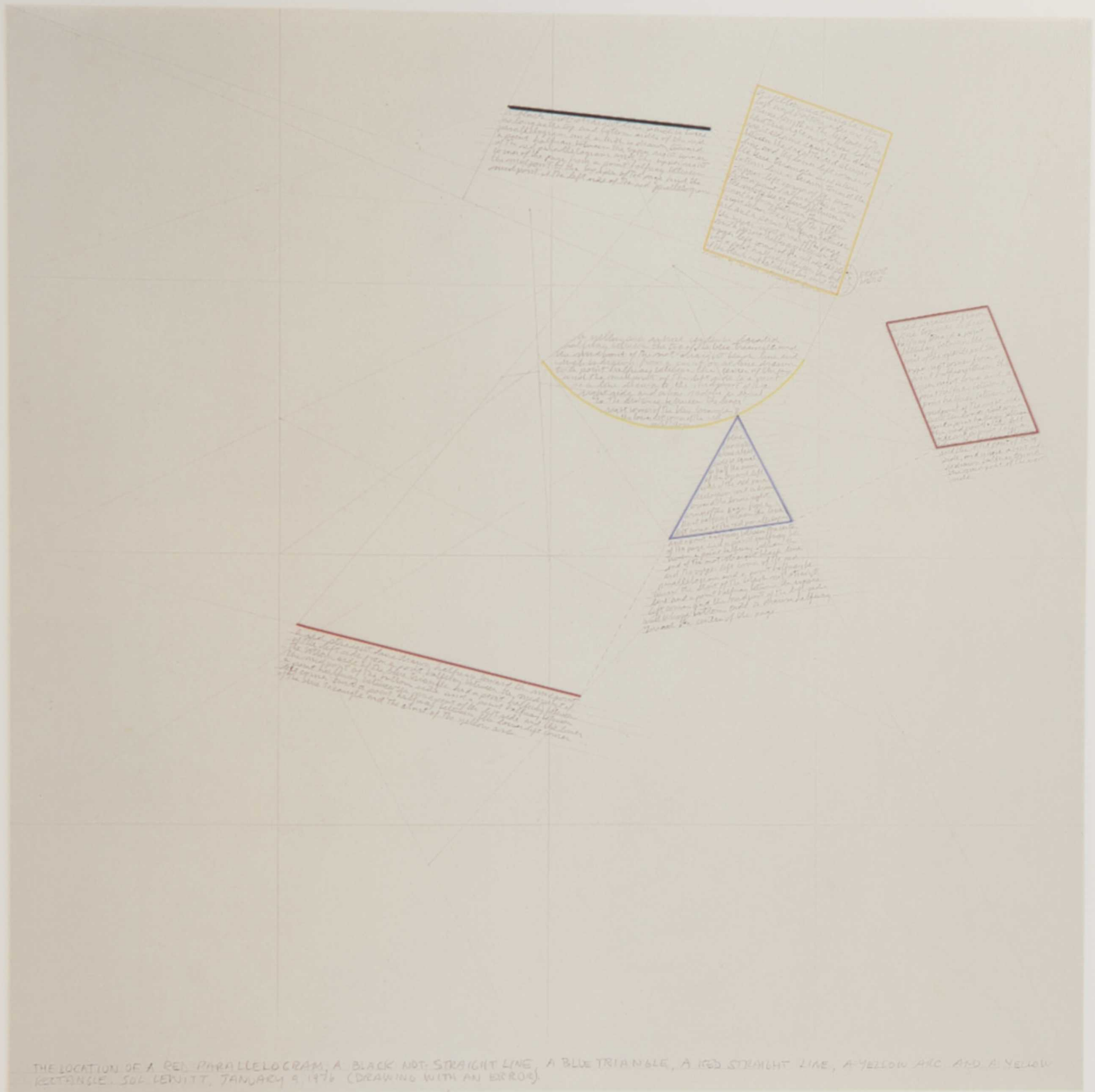
## IX. LOCATION

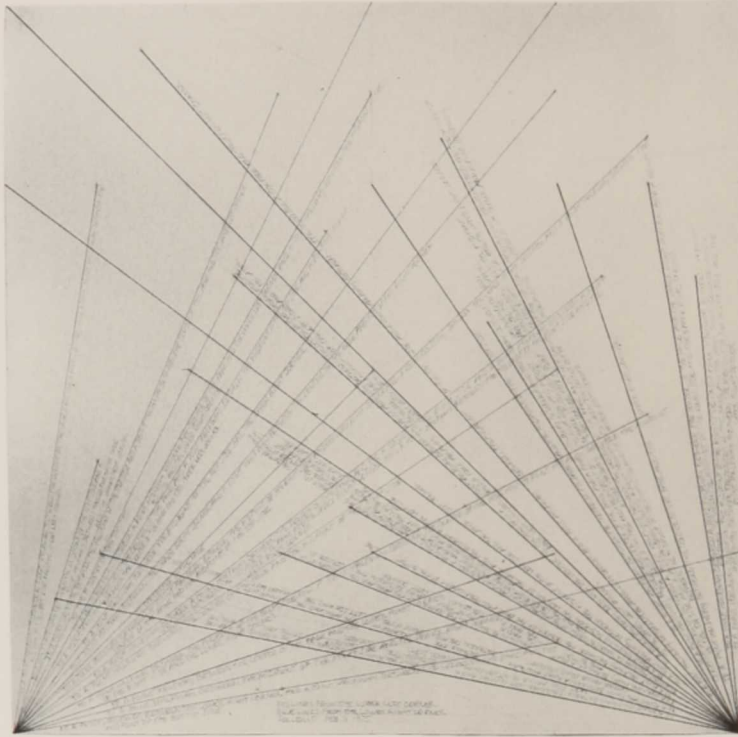
125. *The Location of a Red Parallelogram, a Black Not-Straight Line, a Blue Triangle, a Red Straight Line, a Yellow Arc, and a Yellow Rectangle*, 1976.

Colored ink and pencil on paper.

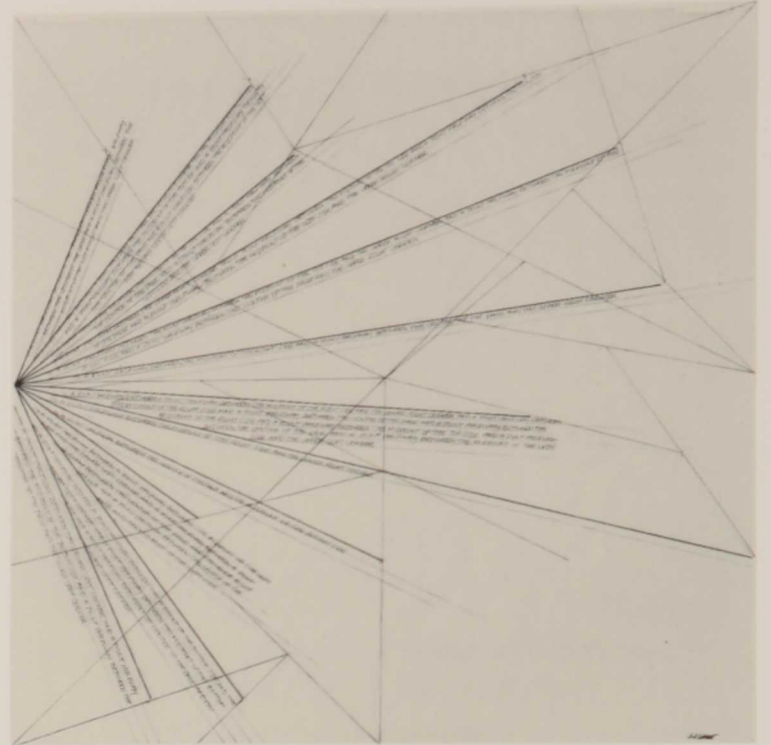
LeWitt Collection.



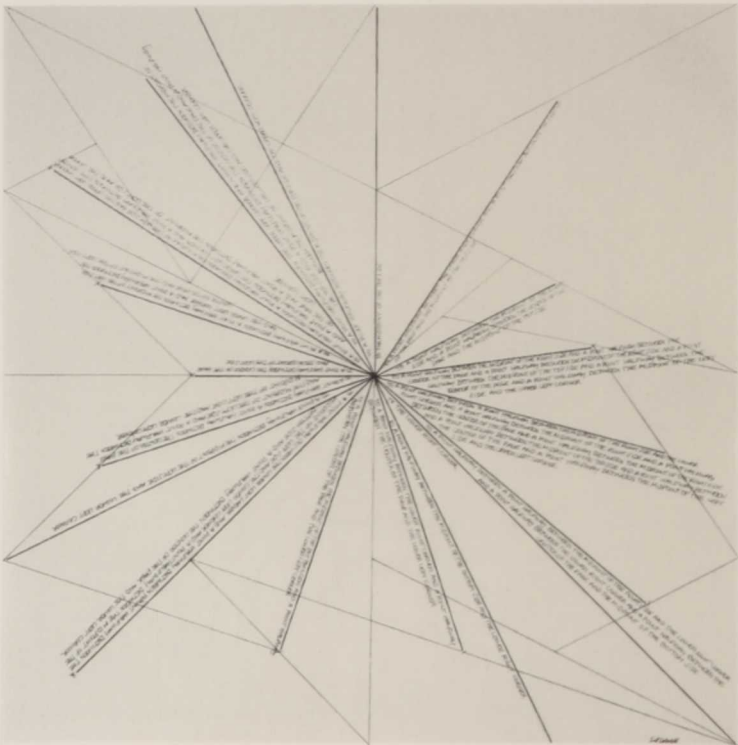




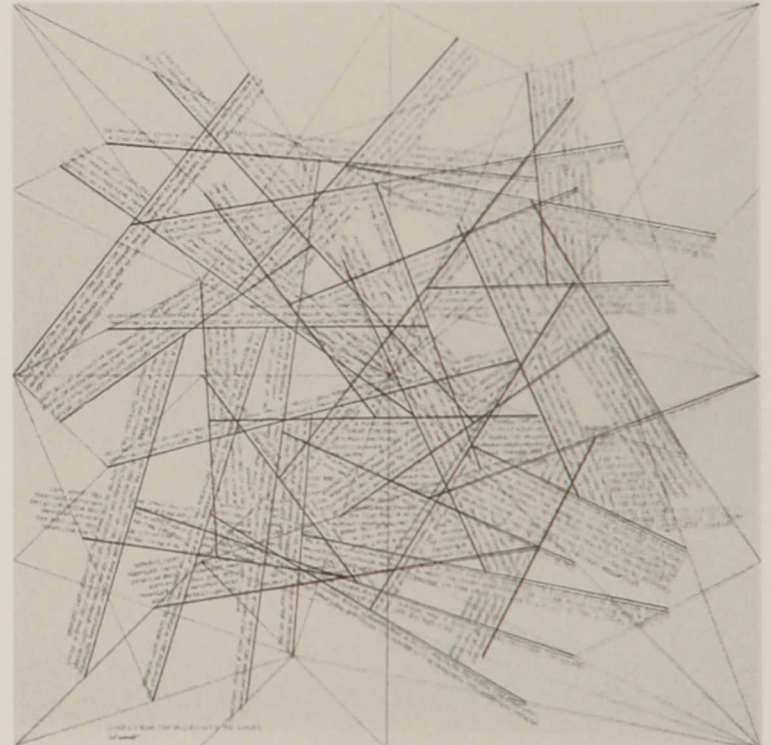
126.



127.



128.



129.

126. *Red Lines from the Lower Left Corner/ Blue Lines from the Lower Right Corner*, 1975. Colored ink and pencil on paper. Private collection, Paris.

127. *Lines to Specific Points*, 1975. Ink and pencil on vellum, ink on acetate. LeWitt Collection.

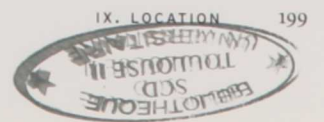
128. *Lines to Specific Points*, 1975. Ink and pencil on vellum, ink on acetate. LeWitt Collection.

129. *Lines from the Midpoints of Lines*, 1975. Ink on Mylar. Collection of Daniel J. Kramarsky.

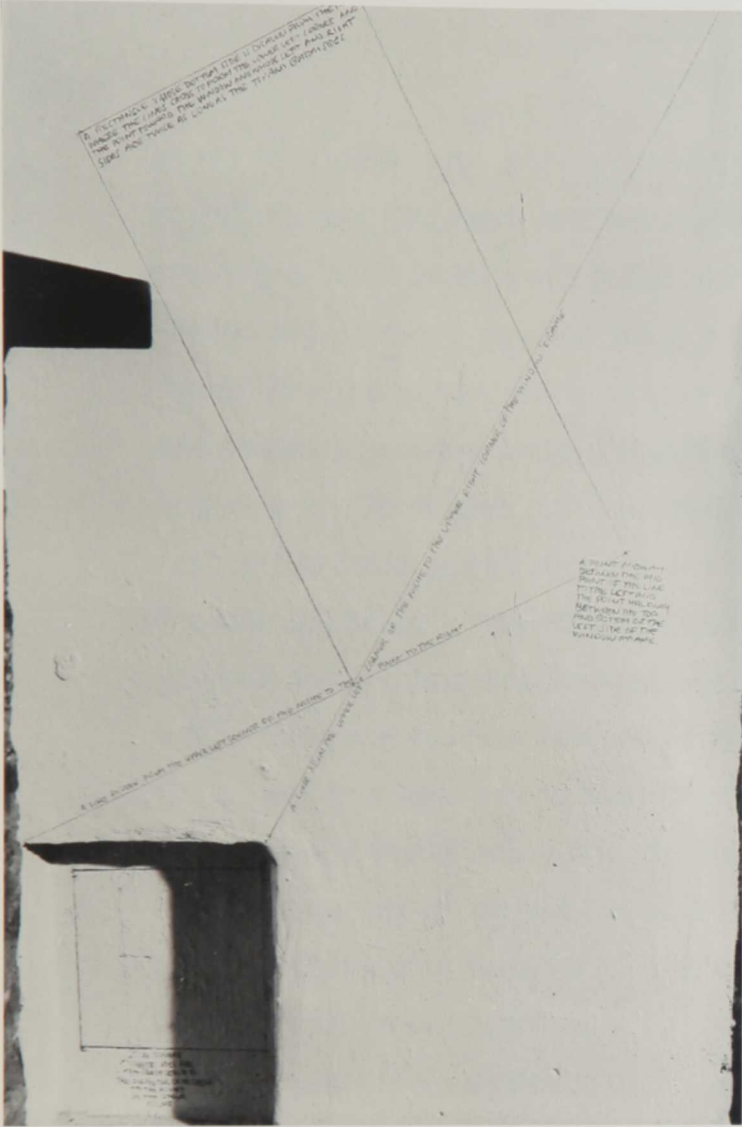


130.

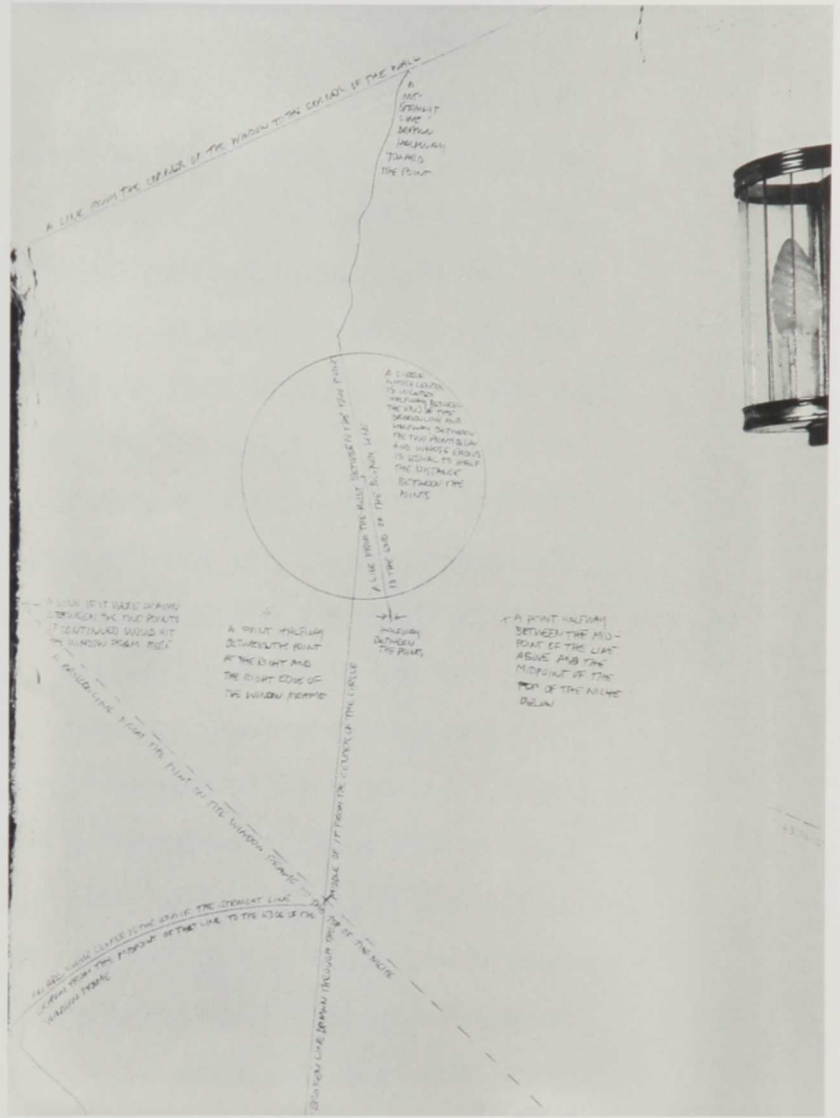
130. *The Location of a Line*, 1975.  
Ink on acetate. LeWitt Collection.







132.



133.

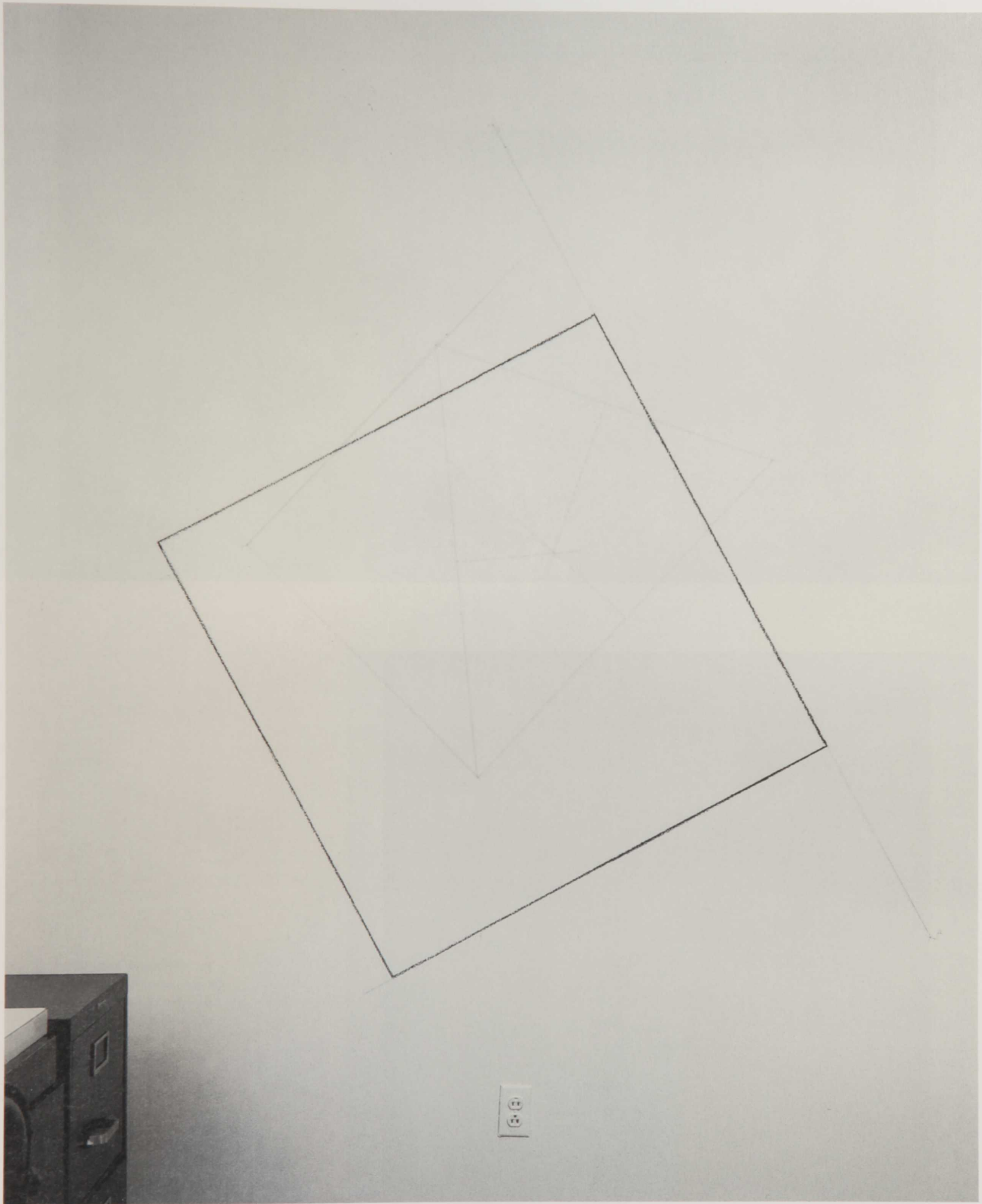
132-133. Wall Drawing #301, 1976.  
Black pencil. Courtesy of the artist.

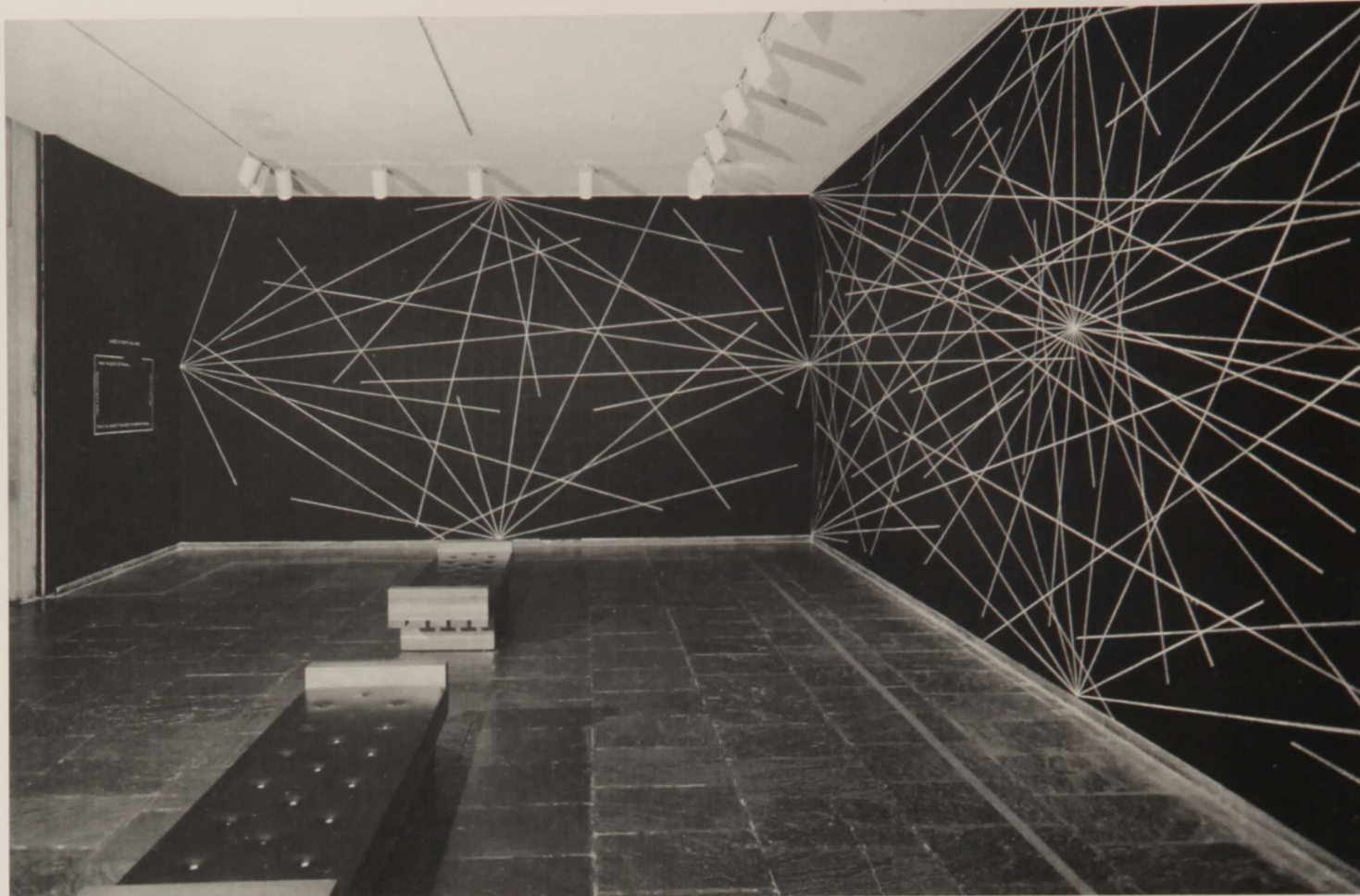
Sol LeWitt

*Wall Drawing # 232*

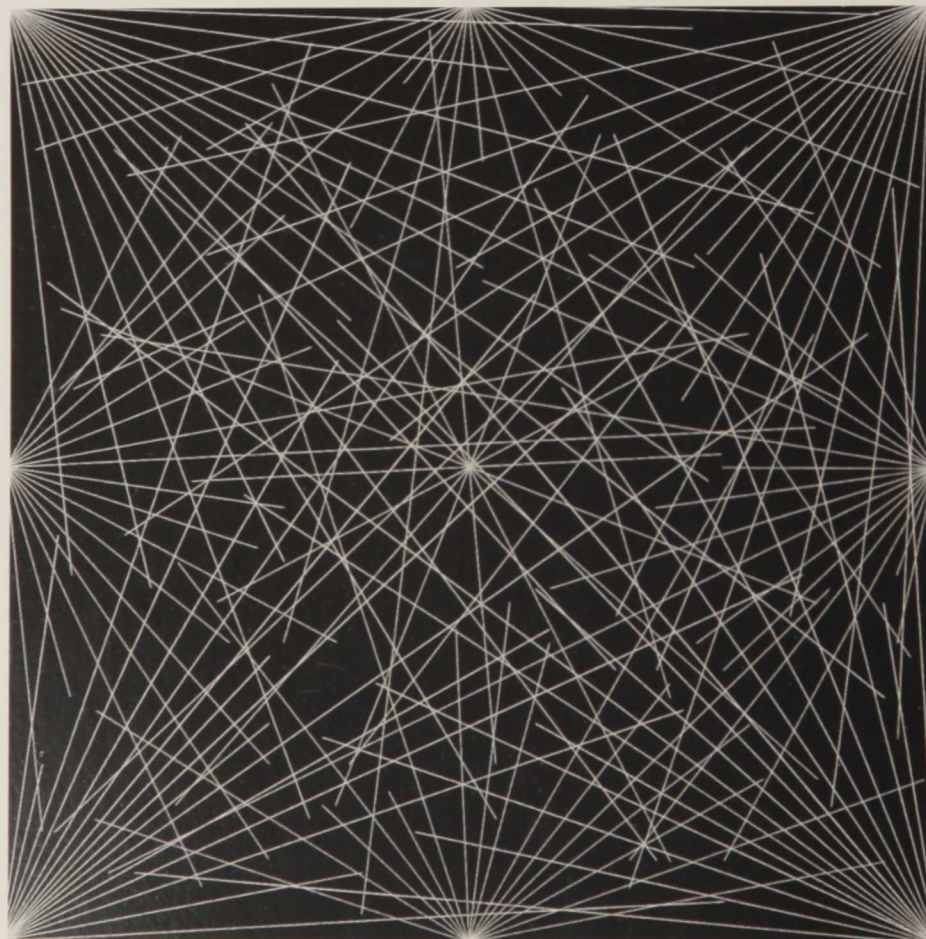
A square, each side of which is equal to a tenth of the total length of three lines, the first of which is drawn from a point halfway between the center of the wall and a point halfway between the center of the wall and the upper left corner and the midpoint of the left side to a point halfway between the center of the wall and a point halfway between the center of the wall and the midpoint of the bottom side; the second line is drawn from a point halfway between the start of the first line and a point halfway between the center of the wall and the upper right corner and the midpoint of the top side to the start of the first line; the third line is drawn from a point halfway between a point equidistant from the end of the first line, the start of the second line and a point halfway between a point halfway between the center of the wall and the midpoint of the right side and a point halfway between the center of the wall and the upper right corner and the midpoint of the top side to the point where the first line starts and the second line ends; the right side is located on the axis of, and equidistant from two points, the first of which is located at a point halfway between a point halfway between the center of the wall and the midpoint of the right side and the lower right corner to a point halfway between a point halfway between the midpoint of the top side and the upper right corner and the start of the third line.

134. *Wall Drawing #232*, 1975.  
Black pencil description and black  
crayon square. LeWitt Collection.





135.



136.

135. *Wall Drawing #289*, 1976.  
Crayon and pencil on black wall.  
Collection of the Whitney Museum  
of American Art, New York,  
purchase, with funds from the  
Gilman Foundation, Inc.

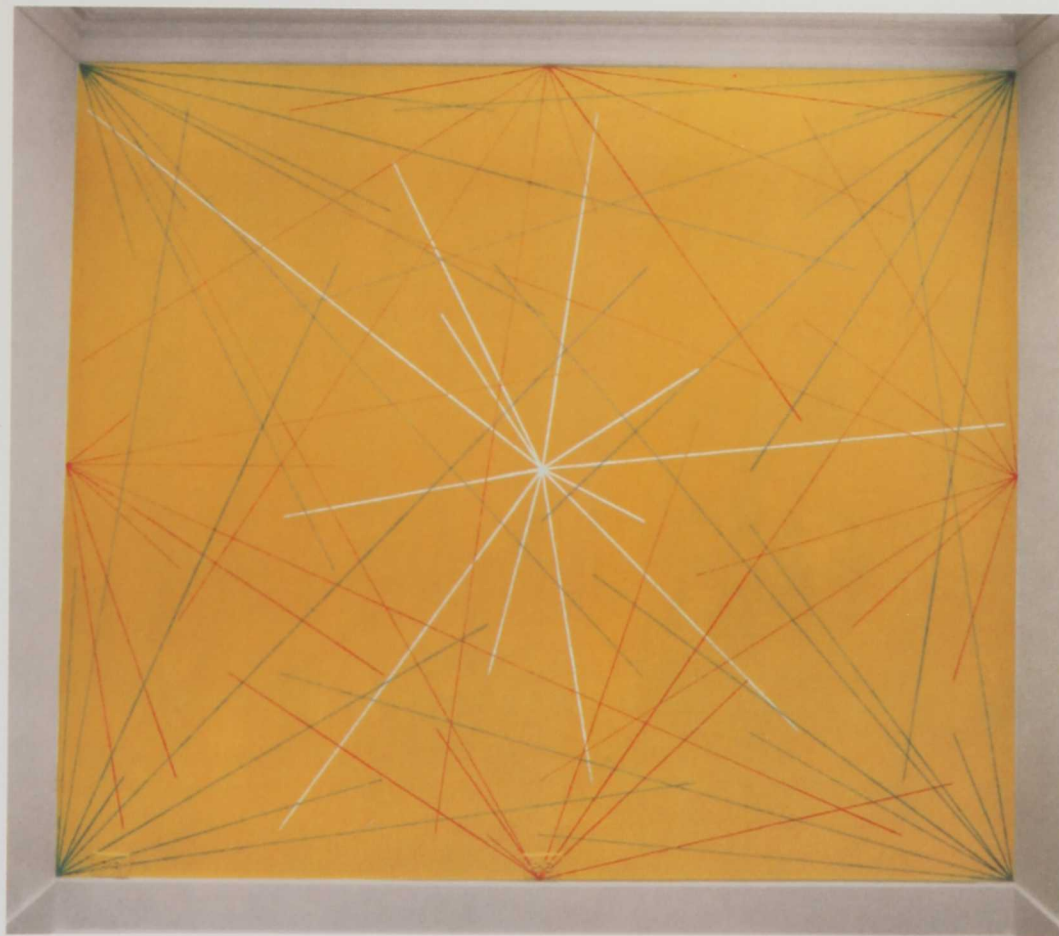
136. *Lines from the Corner, Sides, and  
Center to Points on a Grid*, 1977.  
Color etching and aquatint. Collection  
of the Fine Arts Museums of San  
Francisco, Achenbach Foundation  
for Graphic Arts, Crown Point Press  
Archive Purchase, gift of several donors.





137.

138.



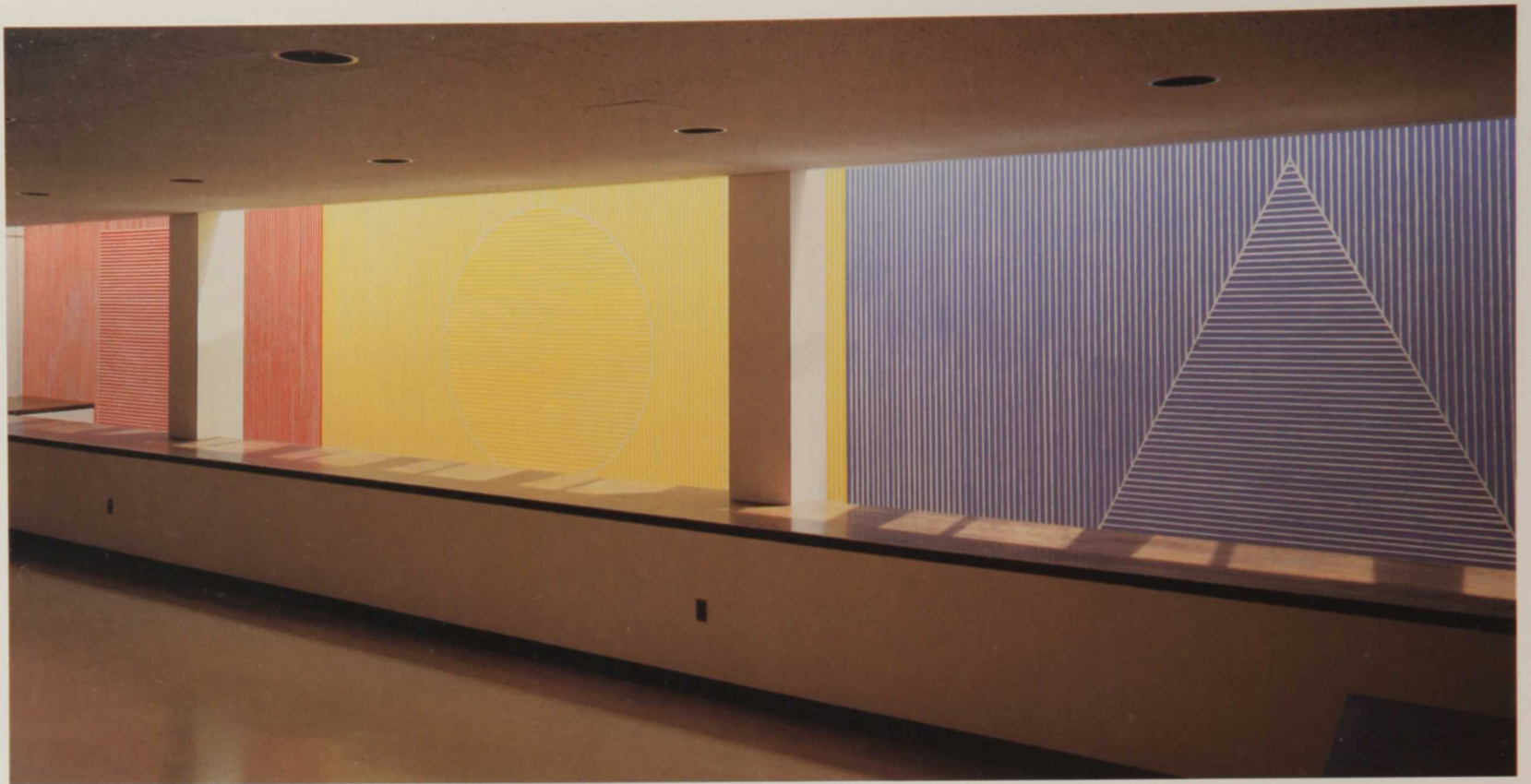
137. *Wall Drawing #299*, 1976.  
Crayon and pencil on wall. Collection of  
Levi Strauss & Company, San Francisco.

138. *Wall Drawing #280*, 1976.  
Red, blue, and white crayon,  
black pencil grid, yellow wall.  
Private collection.

## X. GEOMETRIC FORMS

139. *Tower (with 12 geometric figures and lines in two directions)*, 1984. Concrete with marble and silica on steel framework. Gift of Visiting Artists, Incorporated, to the City of Davenport, Iowa.





140.

140. *Wall Drawing #352*, 1981.  
White crayon on red, yellow,  
and blue wall. Collection of the  
Wadsworth Atheneum, Hartford.

141. *Wall Drawing #351*, 1981.  
White crayon on blue ceiling.  
Collection of the Philadelphia Museum  
of Art, Philadelphia, Purchased with a  
grant from the National Endowment  
for the Arts and with funds contributed  
by Mrs. H. Gates Lloyd, Mr. and Mrs. N.  
Richard Miller, Mrs. Donald A. Petrie,  
Eileen and Peter Rosenau, Mrs. Adolf  
Schaap, Frances and Bayard Storey,  
Marion Boulton Stroud, and two  
anonymous donors (by exchange),  
with additional funds from Dr. and Mrs.  
William Wolgin, the Daniel W. Dietrich  
Foundation, and the Friends of the  
Philadelphia Museum of Art, 1982.

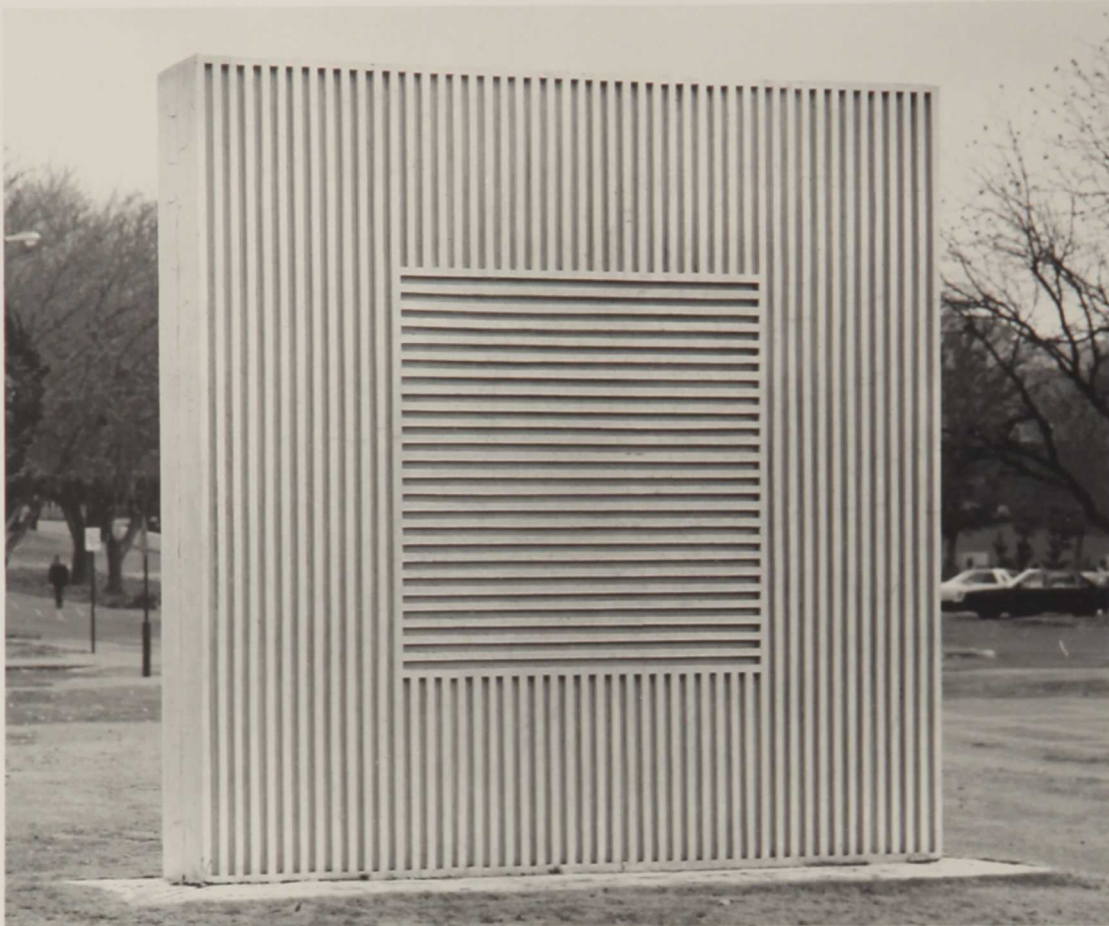
141.



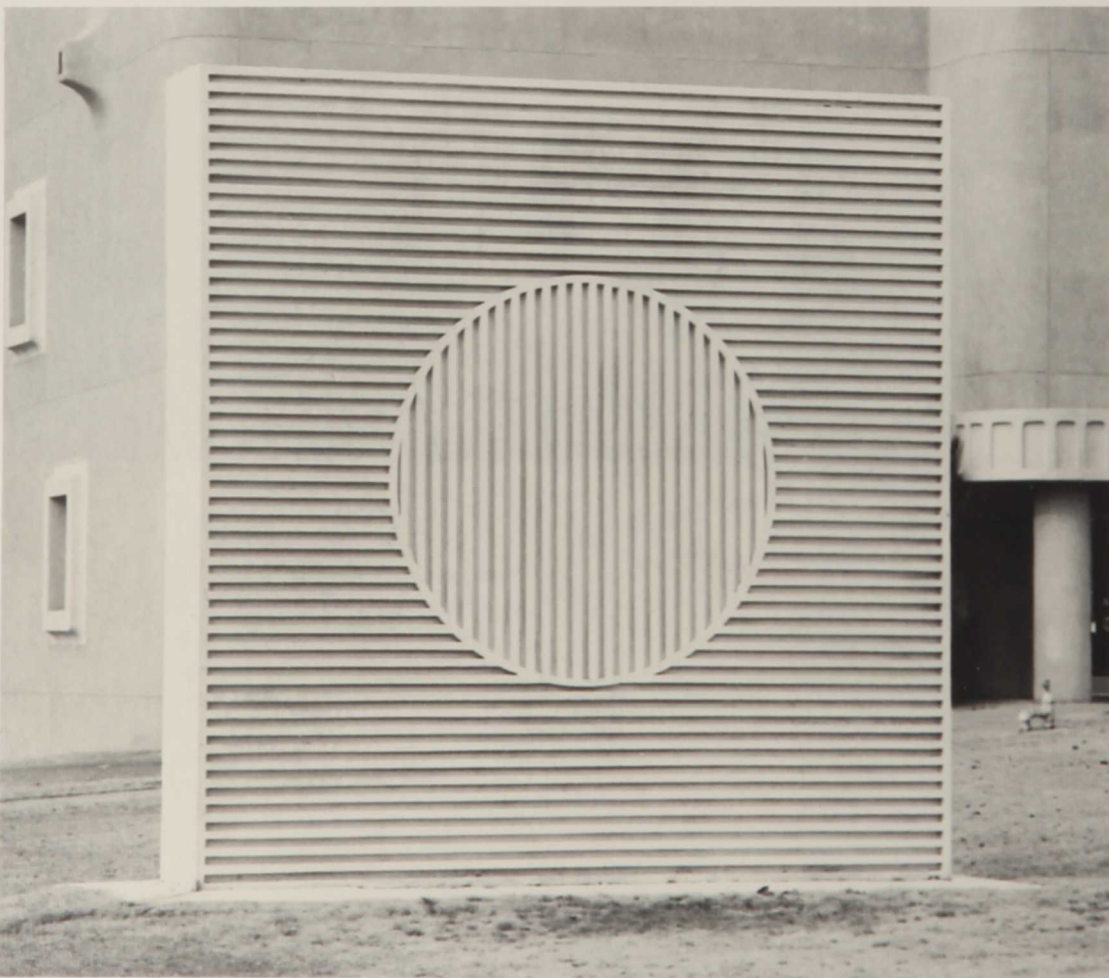


142.

142. *Wall Drawing #340*, 1980.  
Crayon on red, yellow, and blue wall.  
Collection of the Carnegie Museum  
of Art, Pittsburgh; Museum Purchase:  
Gift of Carol R. Brown and Family and  
A. W. Mellon Acquisition Endowment  
Fund, 1984.



143.

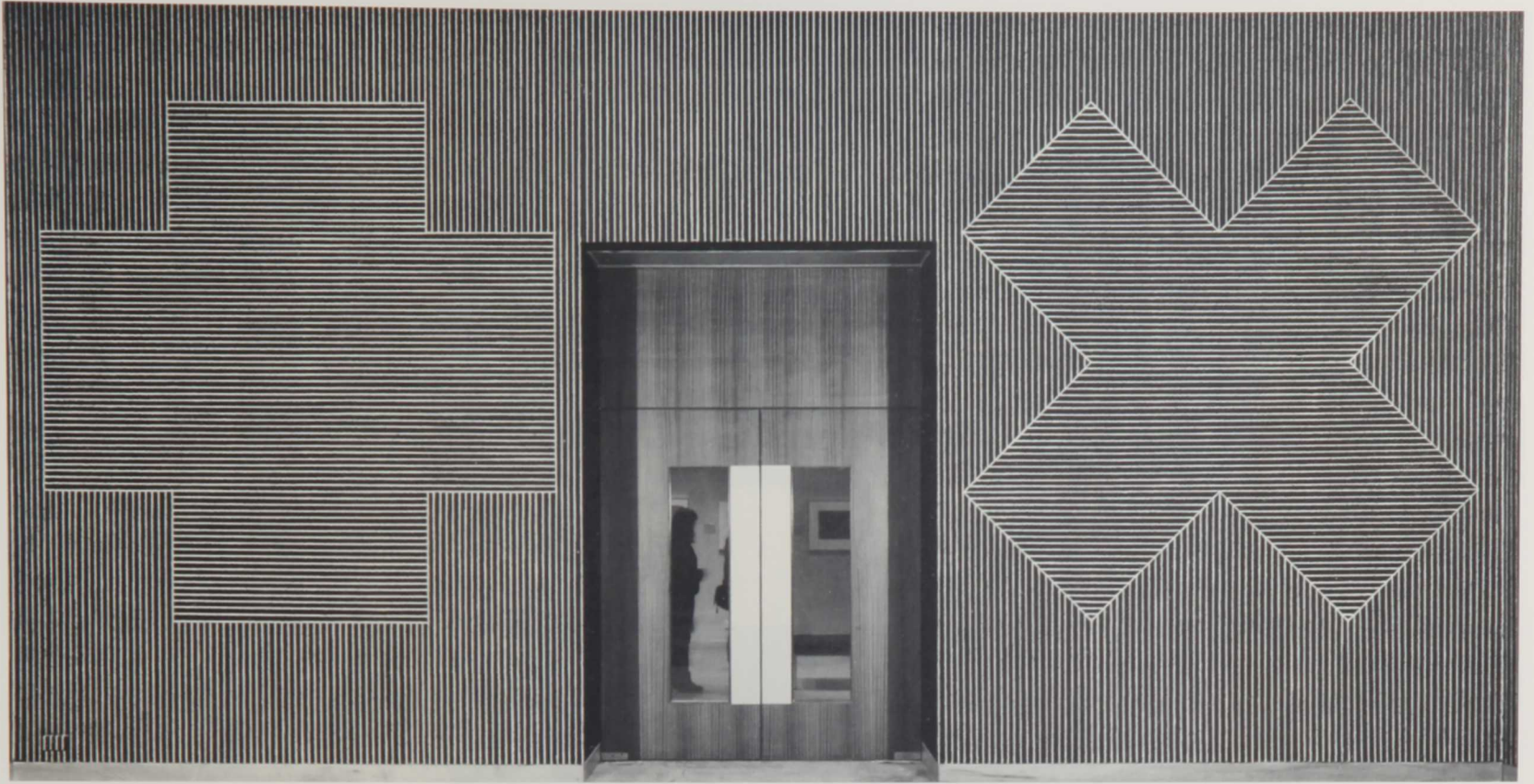


144.

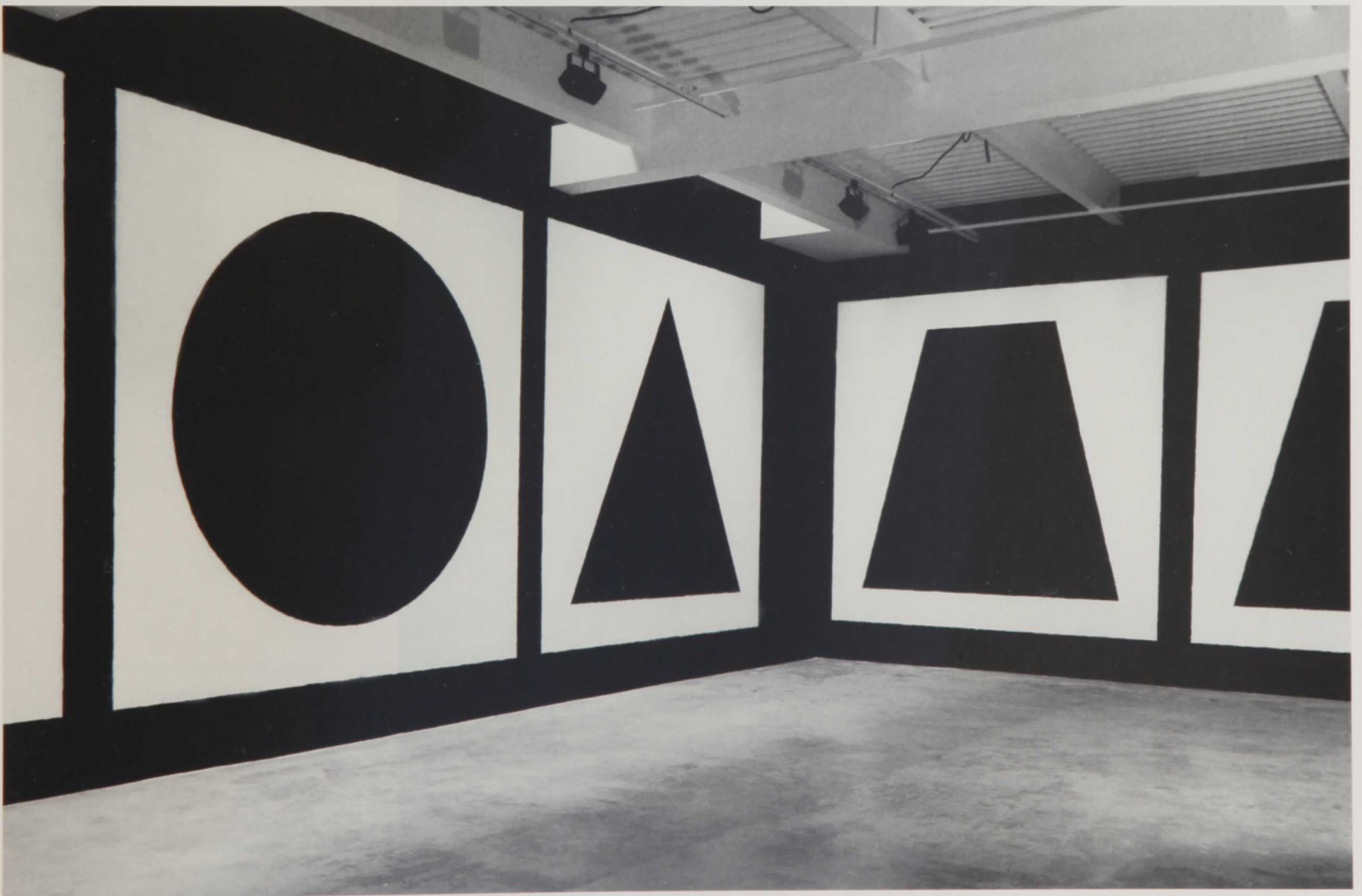
143-144. *Outdoor Structure*, 1981.  
Concrete. Collection of New Mexico  
State University, Las Cruces.

145. *Wall Drawing #335*, 1980.  
White crayon on black walls.  
Collection of the Tate Gallery, London.

146. *Wall Drawing #343*, 1980.  
White crayon on black wall. Private  
collection, courtesy Blondeau Fine  
Art Services, Geneva.



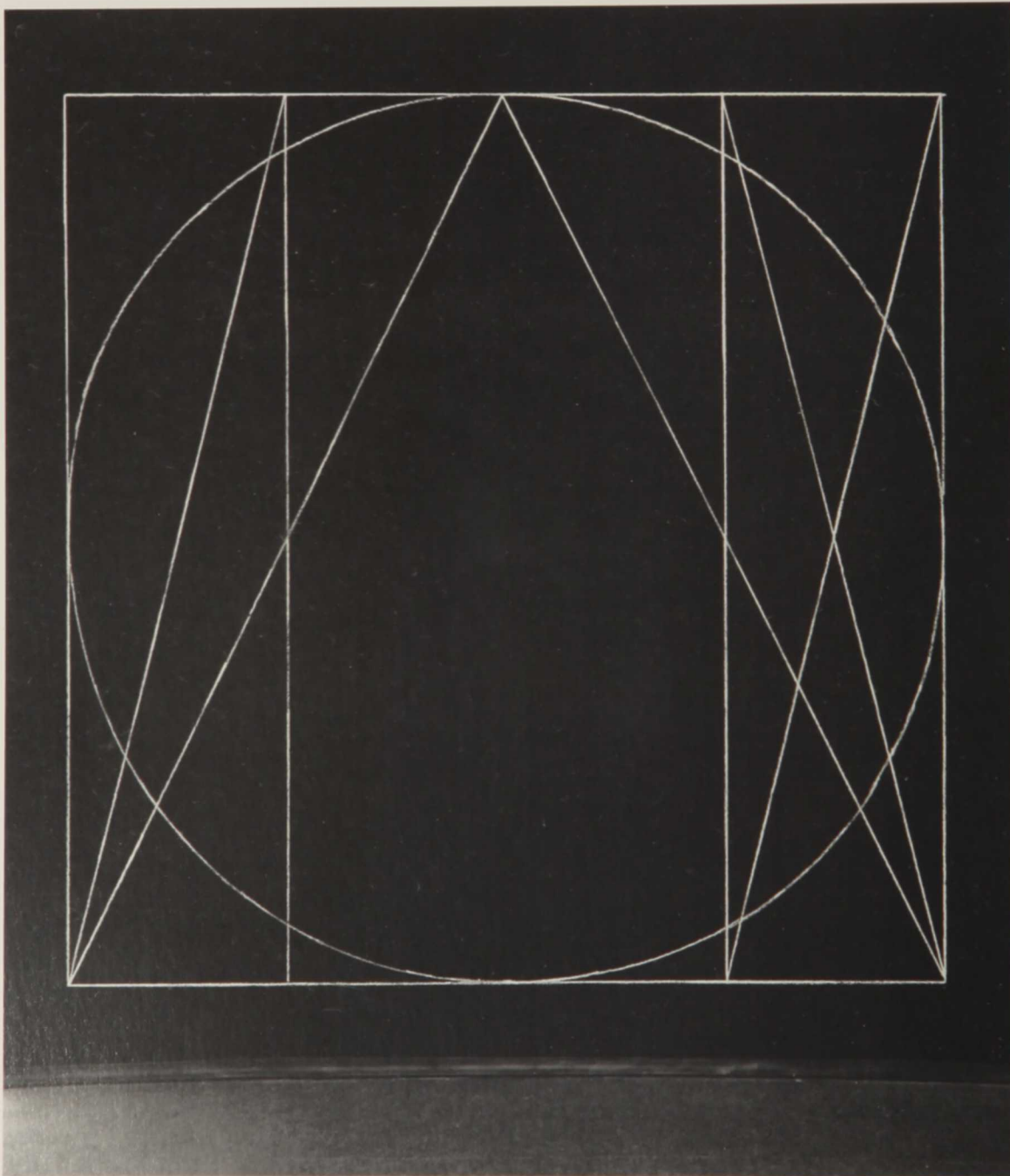
145.



146.



147.

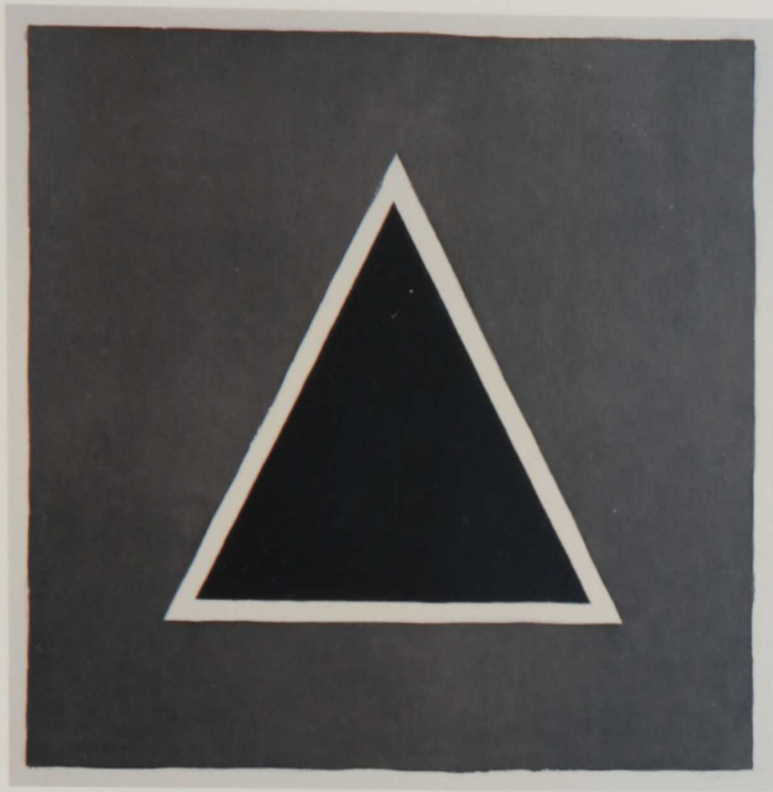


148.

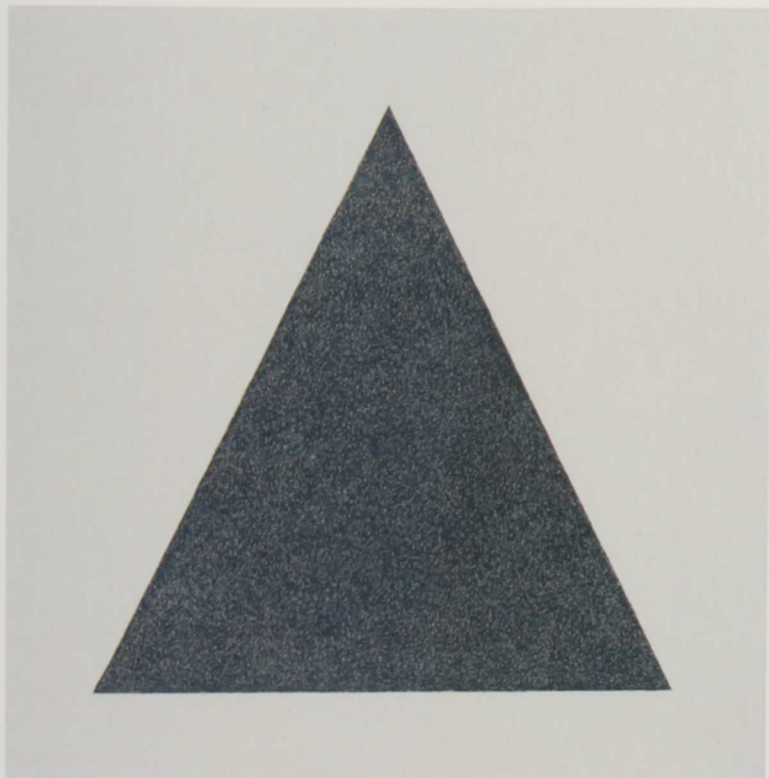
147. *Thirteen Geometric Figures*, 1984.  
Slate on marble. Wood Street Station,  
Pittsburgh.

148. *Wall Drawing #295*, 1976.  
White crayon on black wall. Collection  
of the Los Angeles County Museum of  
Art, Los Angeles, National Endowment  
for the Arts, Modern and Contemporary  
Art Council (Matching Grant).



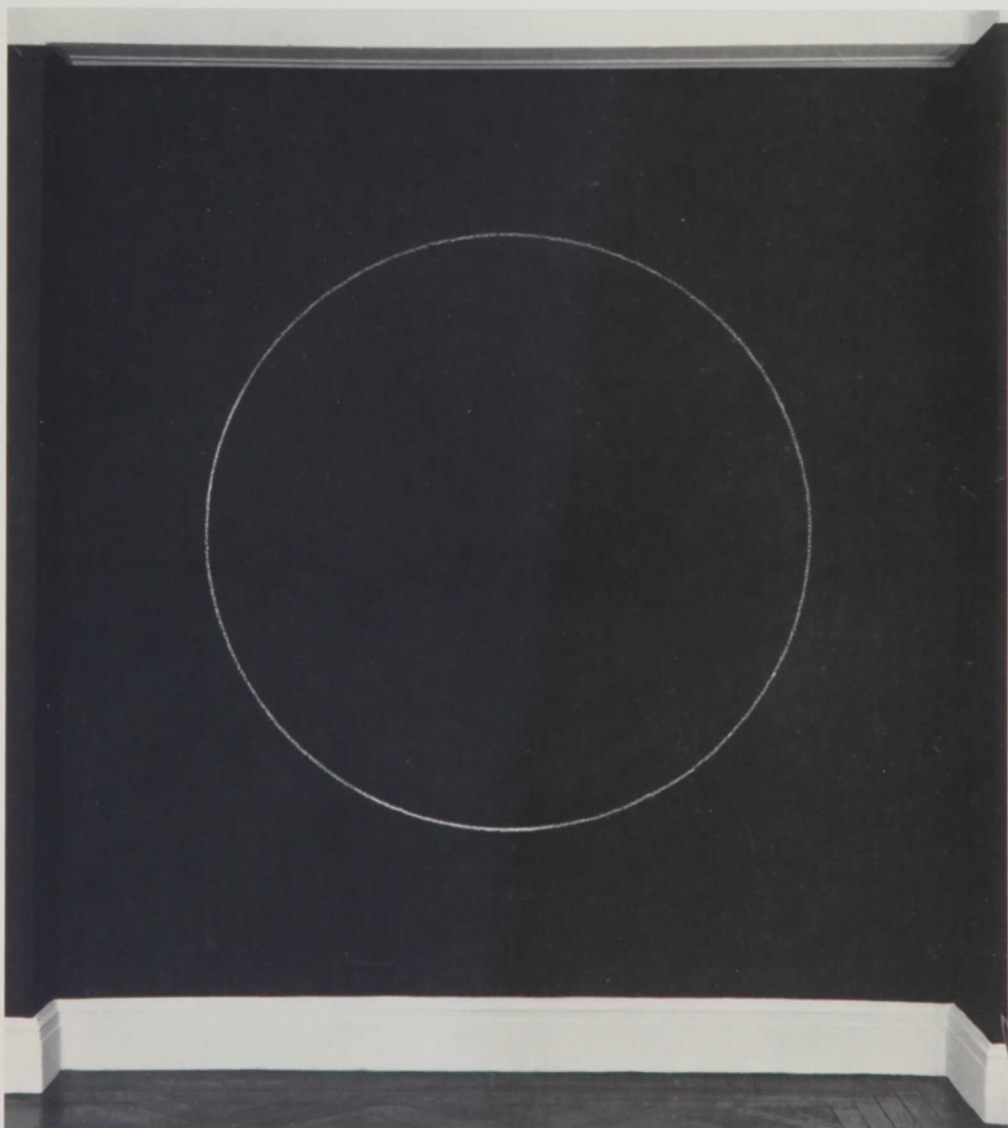


149.



150.

151.



149. *Triangle*, 1980.  
Ink on paper. LeWitt Collection.

150. *Triangle (scribble)*, 1980.  
Ink on paper. LeWitt Collection.

151. *Wall Drawing #294*, 1976.  
White crayon on black wall.  
Private collection.



152.



153.

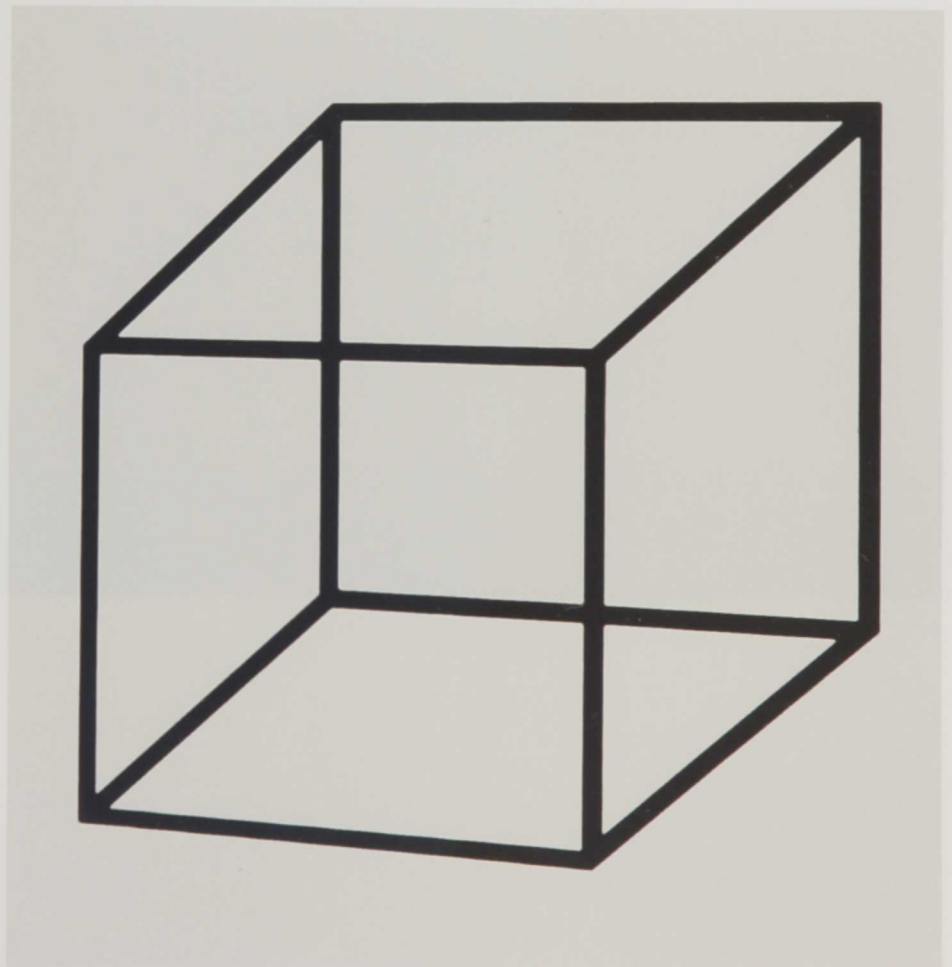
152. *Wall Drawing #380*, 1982.  
India ink and color ink wash.  
Collection of the National Gallery  
of Australia, Canberra, Australia.

153. *Wall Drawing #464*, 1986.  
India ink and color ink wash.  
Courtesy of the artist.



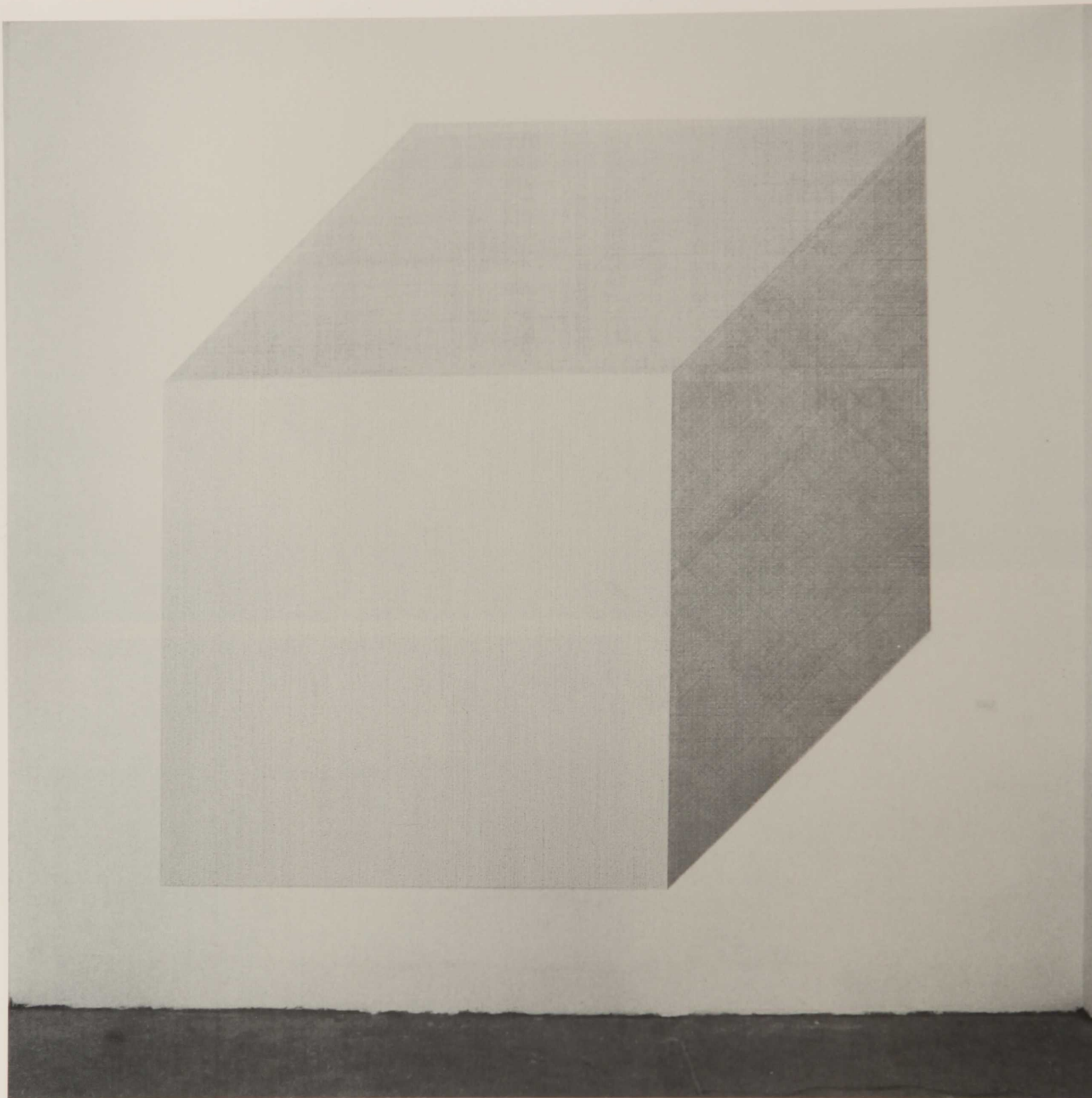
154.

155.



154. *Wall Drawing #354*, 1981.  
India ink wash. Raussmüller Collection.

155. *Wall Drawing #361*, 1981.  
India ink. Courtesy of the artist.



156.

156. *Wall Drawing #374*, 1982.  
Black pencil. Collection of Thea  
Westreich and Ethan Wagner, New York.

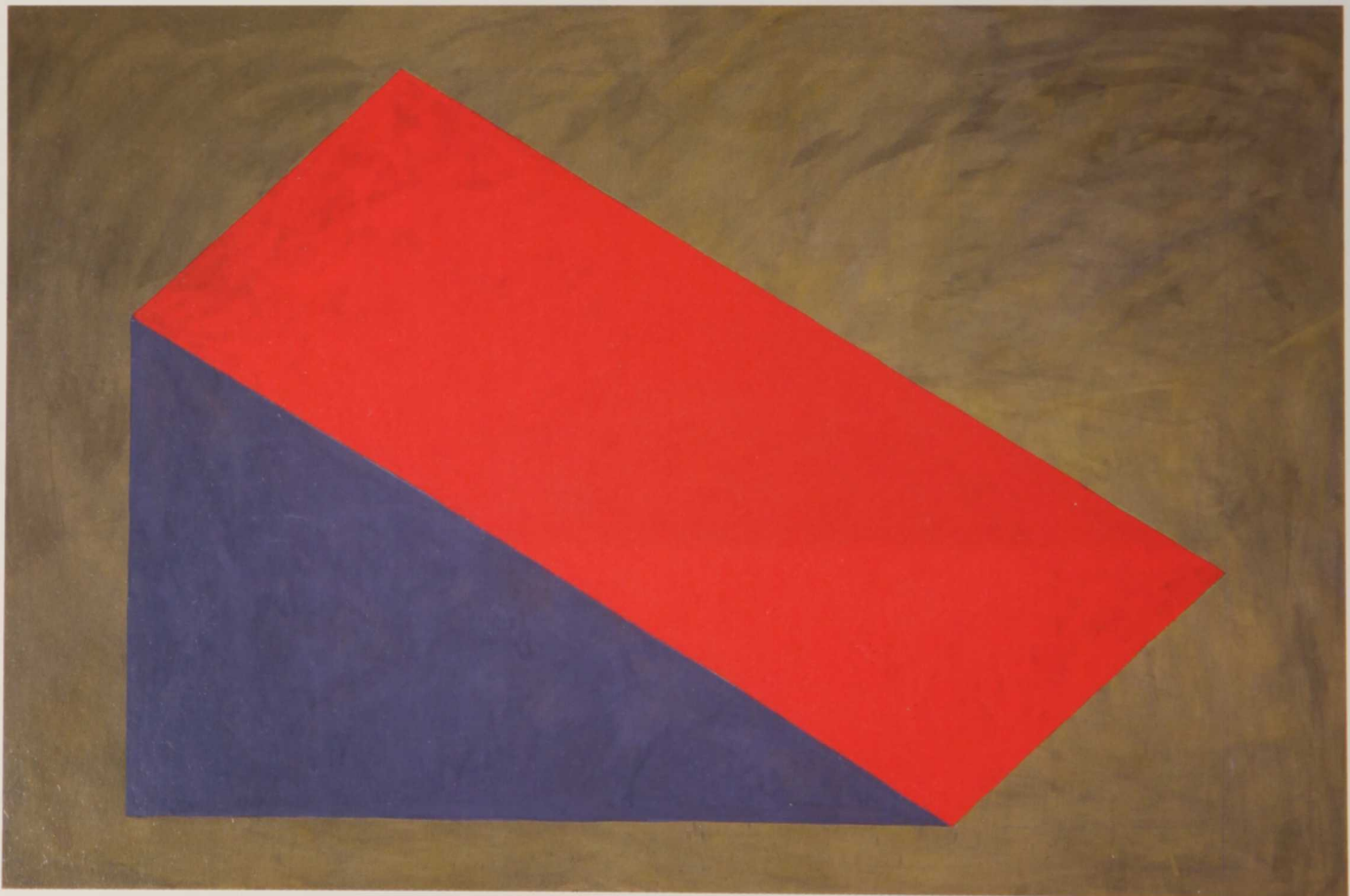


157.

157. *Wall Drawing #377*, 1982.  
Black pencil. Collection of the  
San Francisco Museum of Modern Art,  
Fractional gift of Thomas J. and  
Shirley Davis.



158.



159.



160.

158. *Part of a Cube*, 1999.  
Gouache on paper. LeWitt Collection.

159. *Form Derived from a  
Cubic Rectangle*, 1997.  
Gouache on paper. LeWitt Collection.

160. *Cube*, 1997.  
Gouache on paper. LeWitt Collection.



161.

162.







163.

164.



161. *Wall Drawing #894, 1999.*

Color ink wash. Collection of the Davis Museum and Cultural Center, Wellesley College, Massachusetts, Gift of Holliday Trentman Day, Class of 1957.

162. *Wall Drawing #835, 1998.*

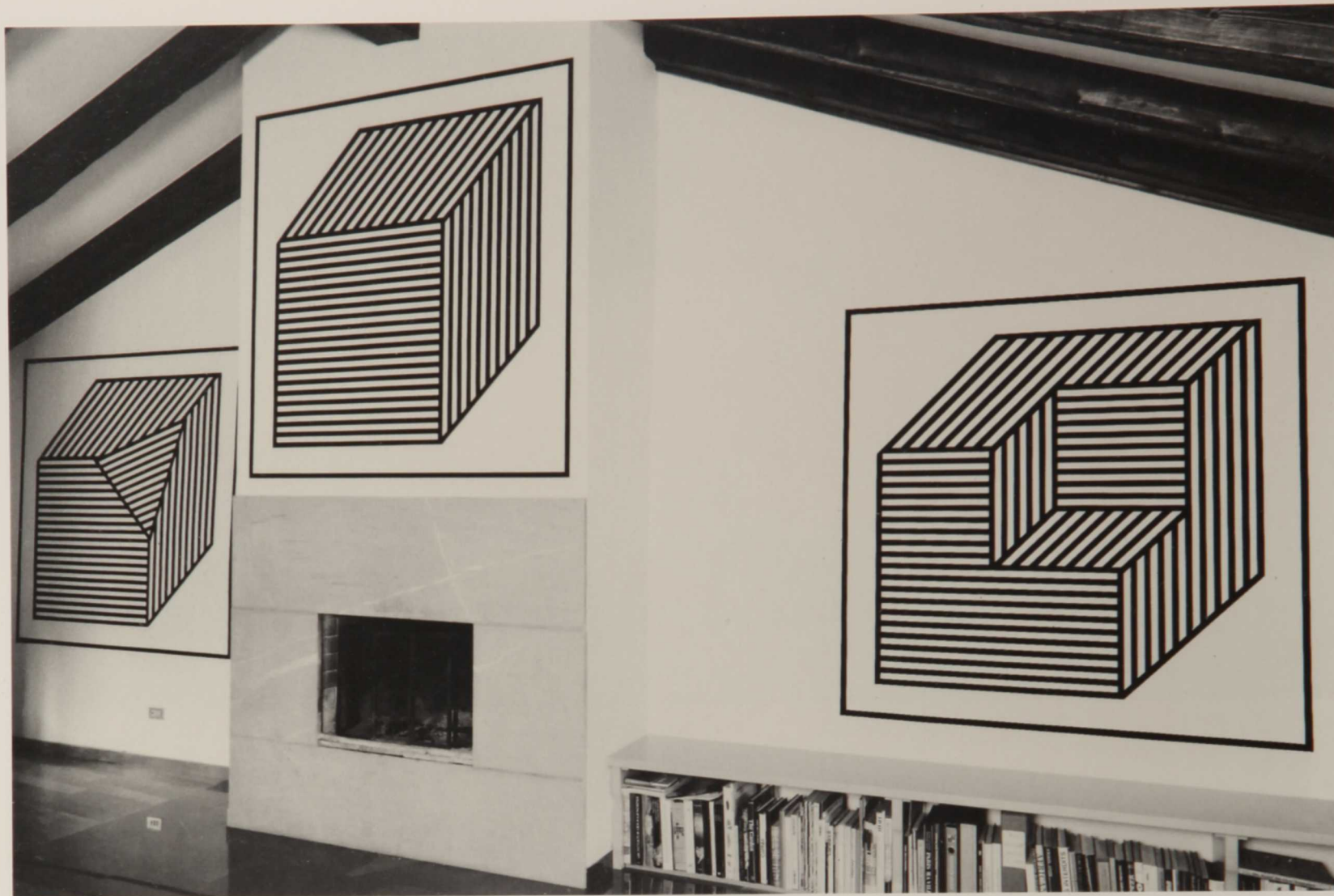
Color ink wash. Collection of Jeffrey Fraenkel, San Francisco.

163. *Wall Drawing #766, 1994.*

Color ink wash. Courtesy of the artist.

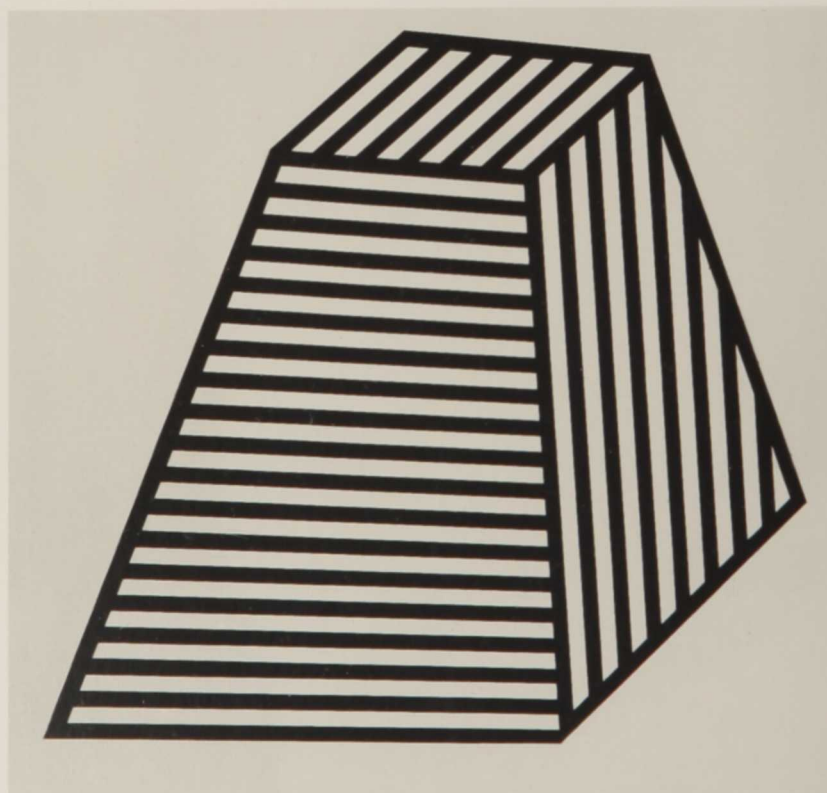
164. *Wall Drawing #887, 1998.*

Acrylic paint. Private collection, San Francisco.



165.

166.



165. *Wall Drawing #689*, 1991.  
India ink wash. Collection of Egidio  
Marzona, Villa di Verzegnis, Italy.

166. *Wall Drawing #356*, 1981.  
India ink. Courtesy of the artist.

167-169. *Wall Drawing #541*, 1987.  
Color ink wash. Collection of the  
Virginia Museum of Fine Arts,  
Richmond, Museum Purchase,  
The Sydney and Frances Lewis  
Endowment Fund.



167.



168.

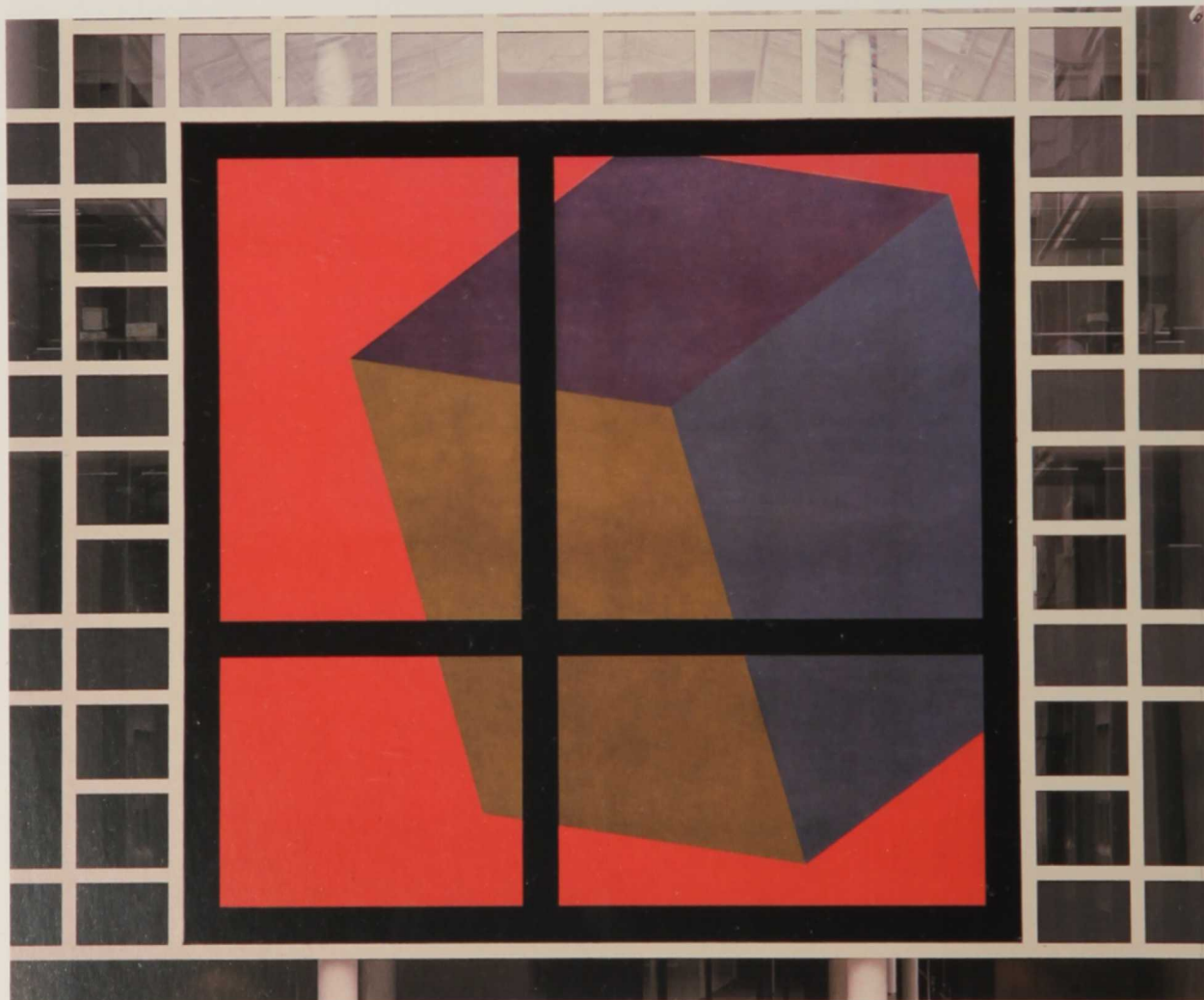


169.



170.

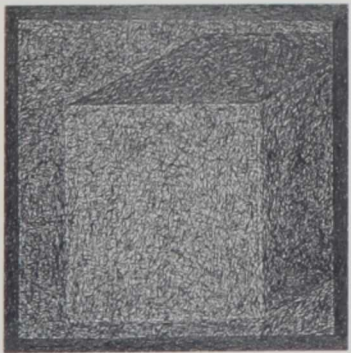
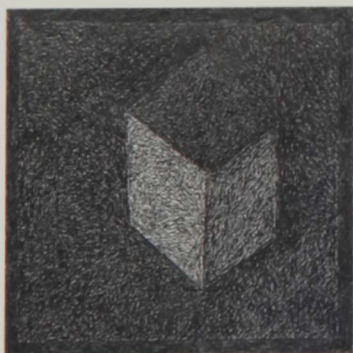
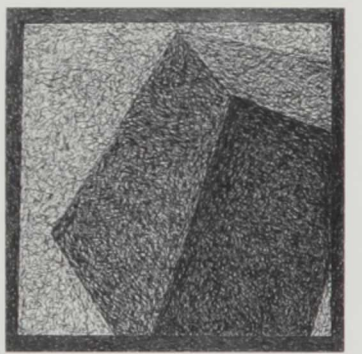
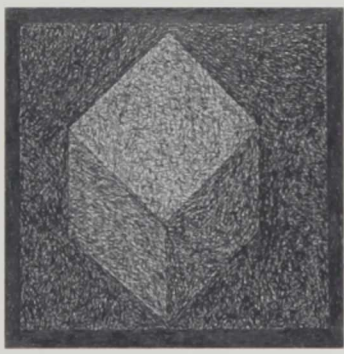
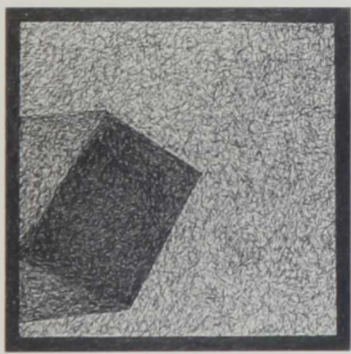
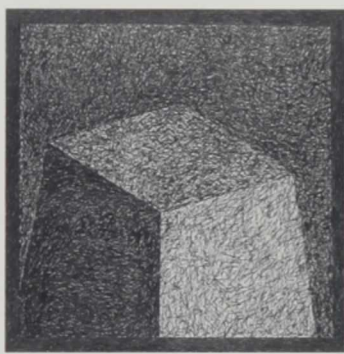
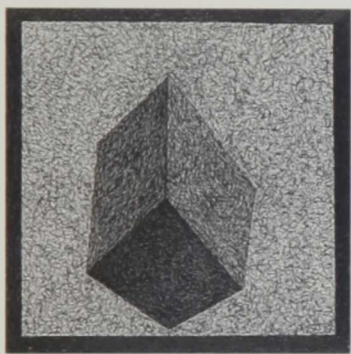
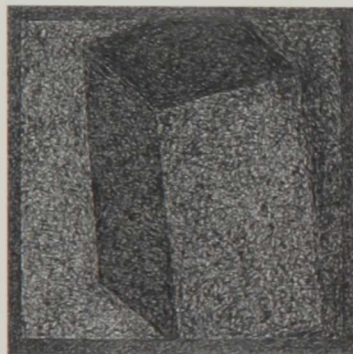
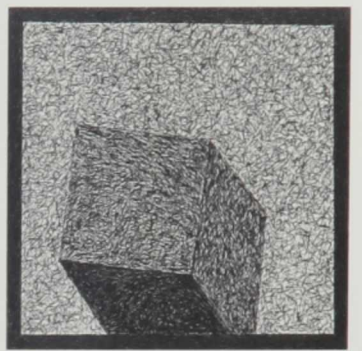
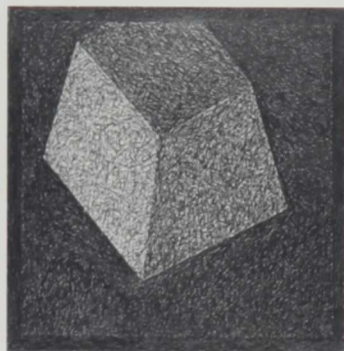
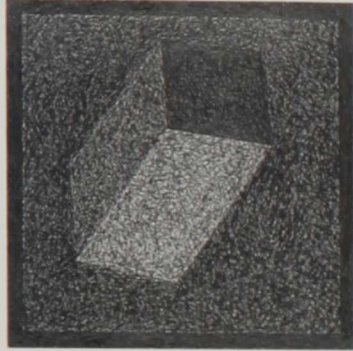
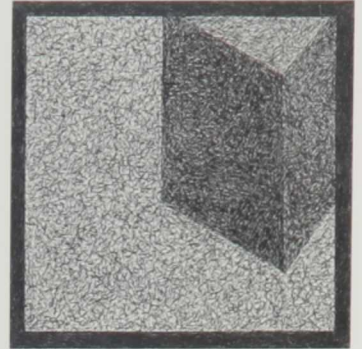
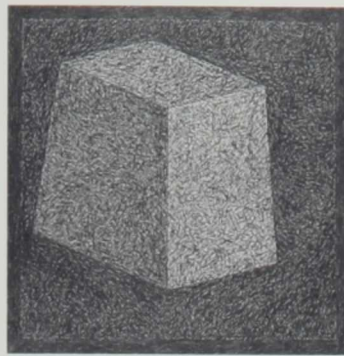
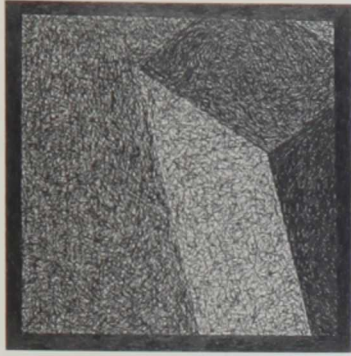
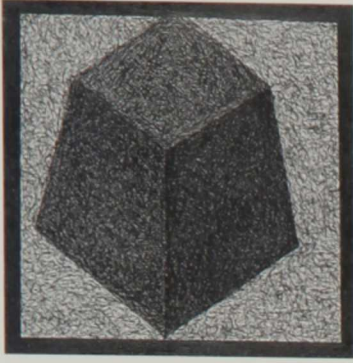
171.

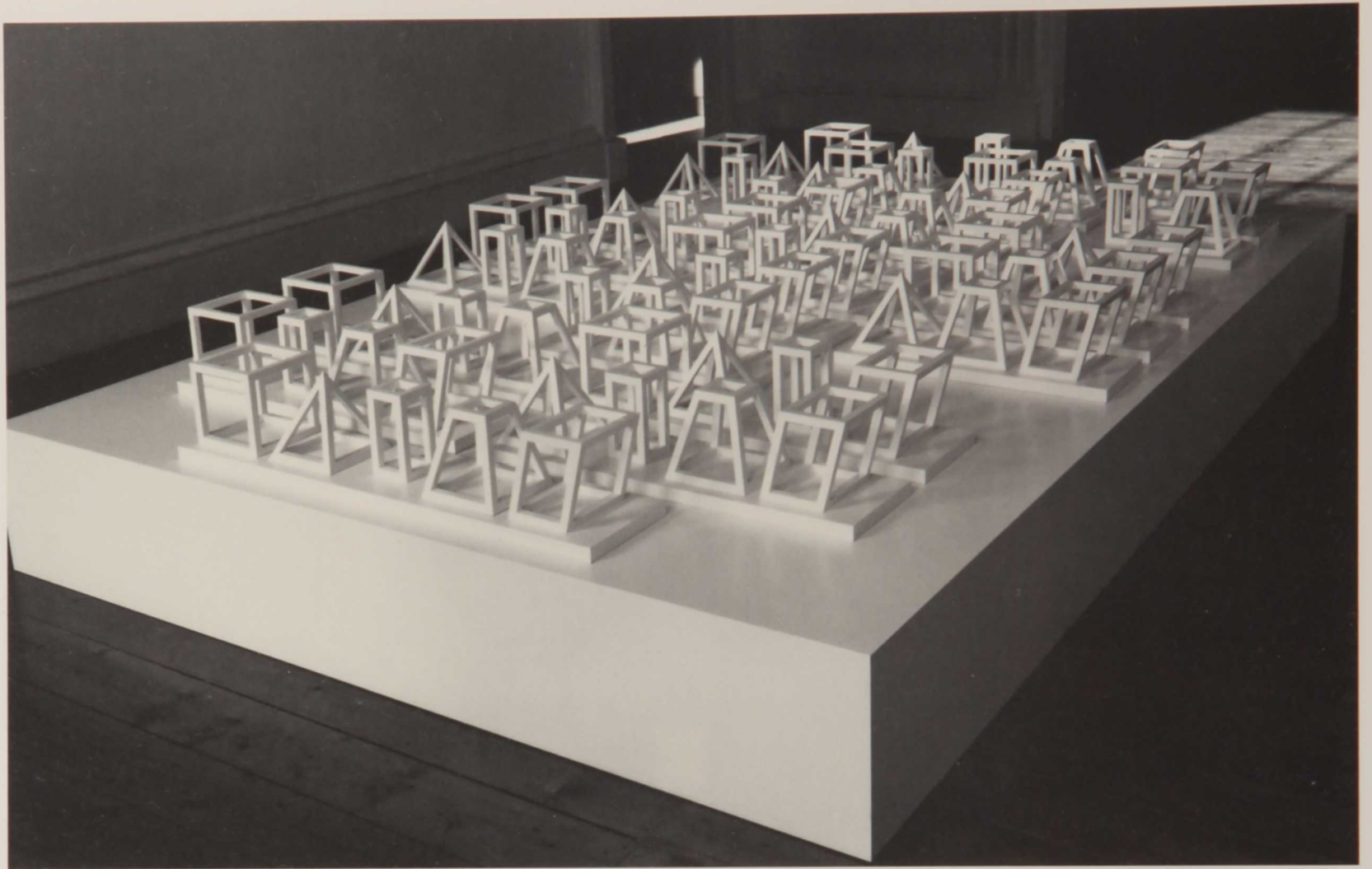


170. *Wall Drawing #552*, 1987.  
Color ink wash. Courtesy of the artist.

171. *Wall Drawing #678*, 1991.  
Lascaux acrylic paint. Collection  
of the Dresdner Bank, Frankfurt.

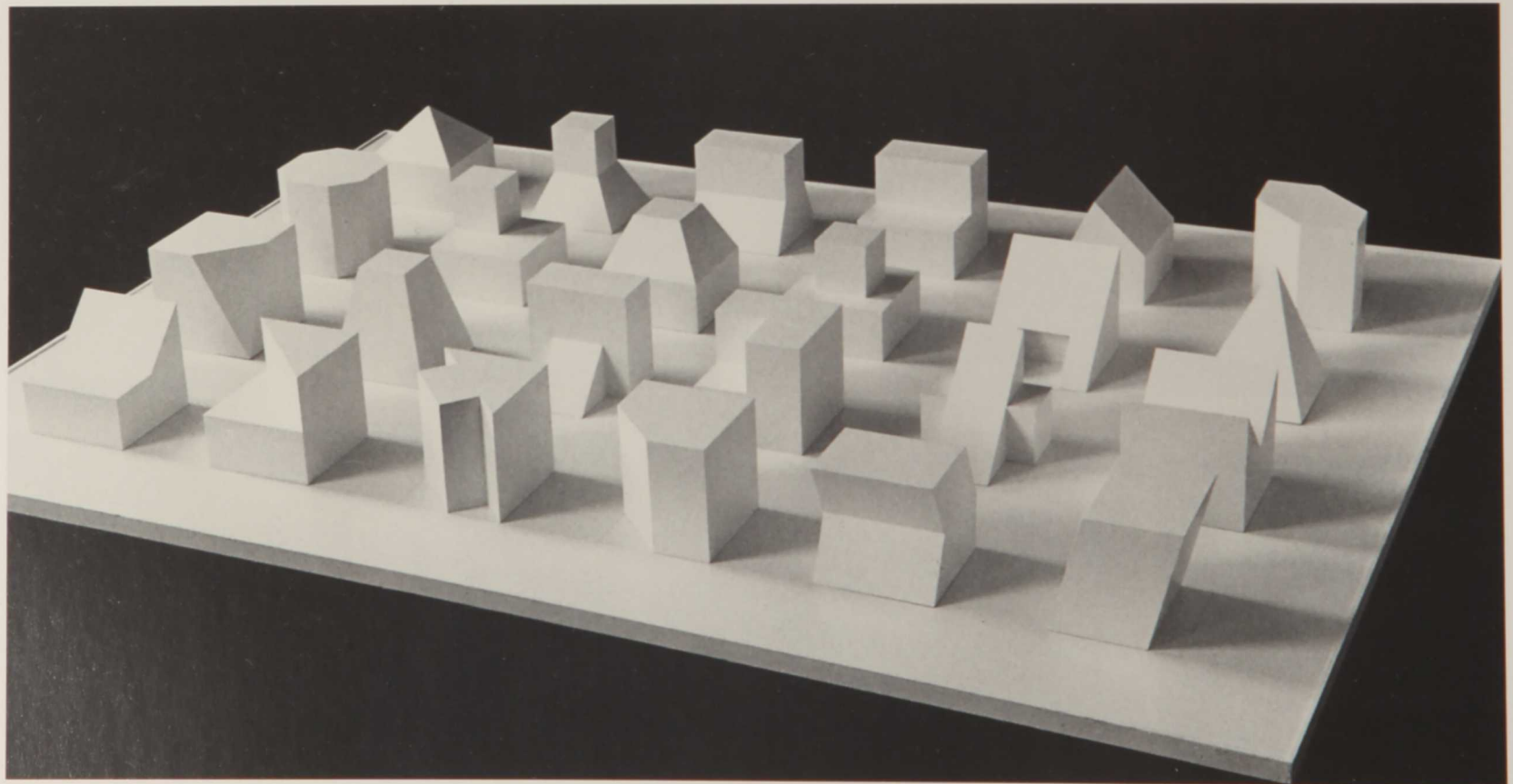
172–191. *Gekippte Formen*  
(Tilted Forms), 1987 (details).  
Ink on paper. Collection of the  
Westfälisches Landesmuseum  
für Kunst und Kulturgeschichte  
Münster/Dauerleihgabe des  
Westfälischen Kunstvereins.





192.

193.





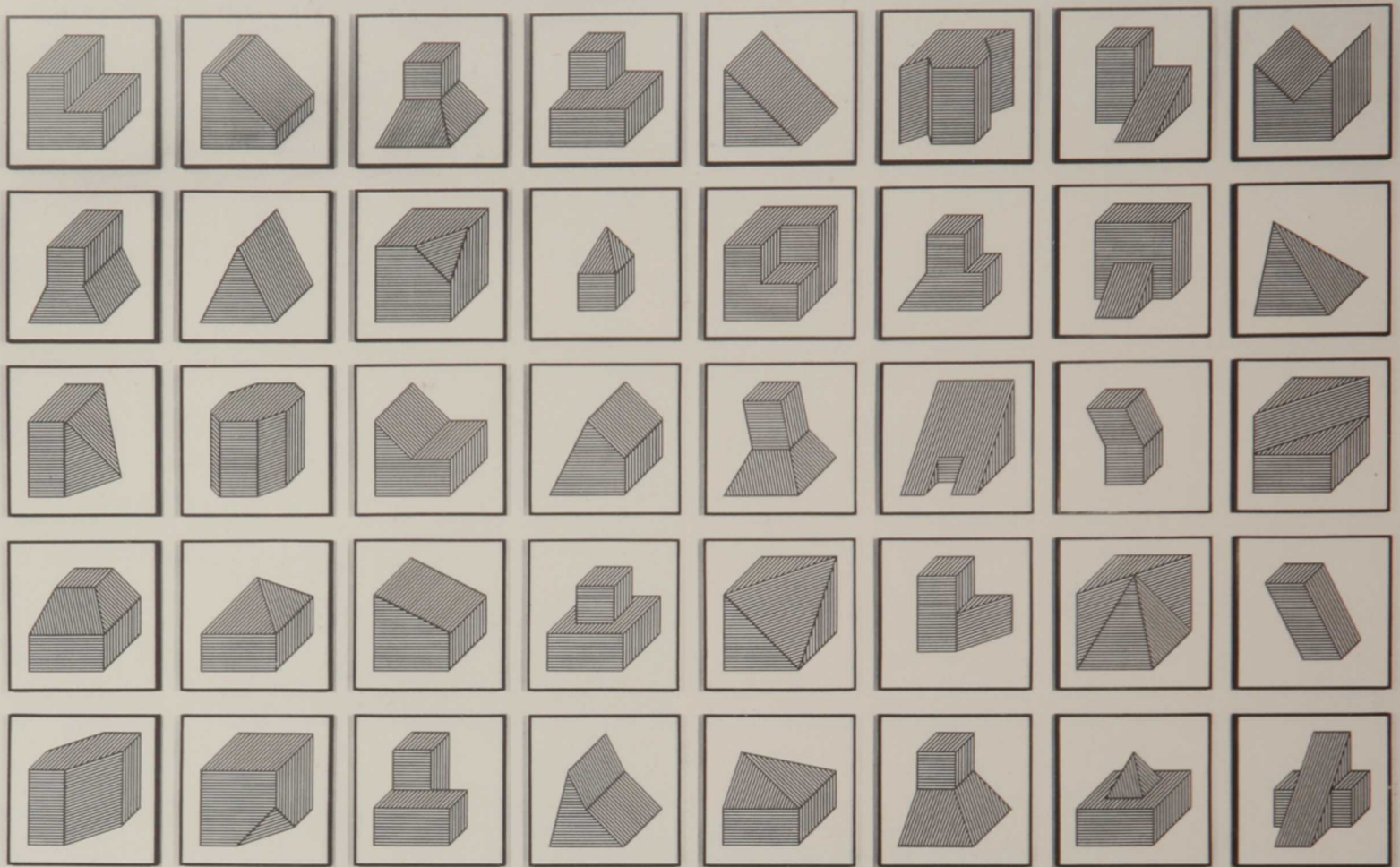
194.

192. *All One-, Two-, Three-, Four-, and Five-Part Combinations of Five Geometric Figures / Five Geometric Figures and Their Combinations*, 1991. Painted wood. Courtesy of the artist.

193. *Forms Derived from a Cube*, 1982. Painted wood. Collection of Camille Oliver-Hoffmann.

194. *Wall Drawing #831*, 1997.

Lascaux acrylic paint. Collection of the Guggenheim Museum Bilbao.



195.



196.

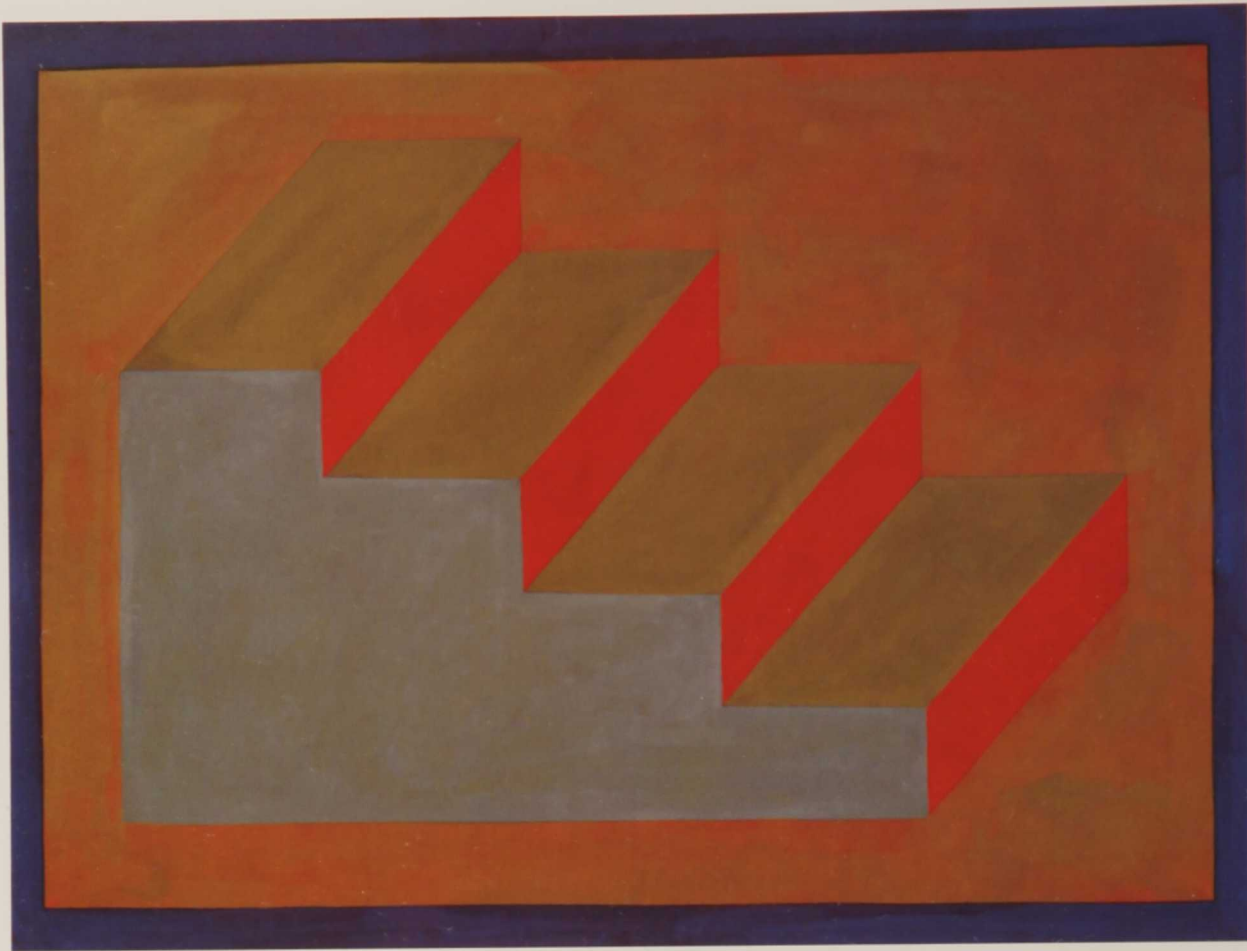
195. *Isometric Figures*, 1981  
(installation view).  
Ink and pencil on paper.  
Various collections.

196. *Form Derived from a Cube*, 1985.  
Baked enamel on aluminum panel.  
Collection of the Universitair Medisch  
Centrum, Sart Tilman, Liège, Belgium.

197. *Wall Drawing #601*, 1989.  
Color ink wash. Collection of the  
Des Moines Art Center (Coffin Fine  
Arts Fund), Des Moines, Iowa.

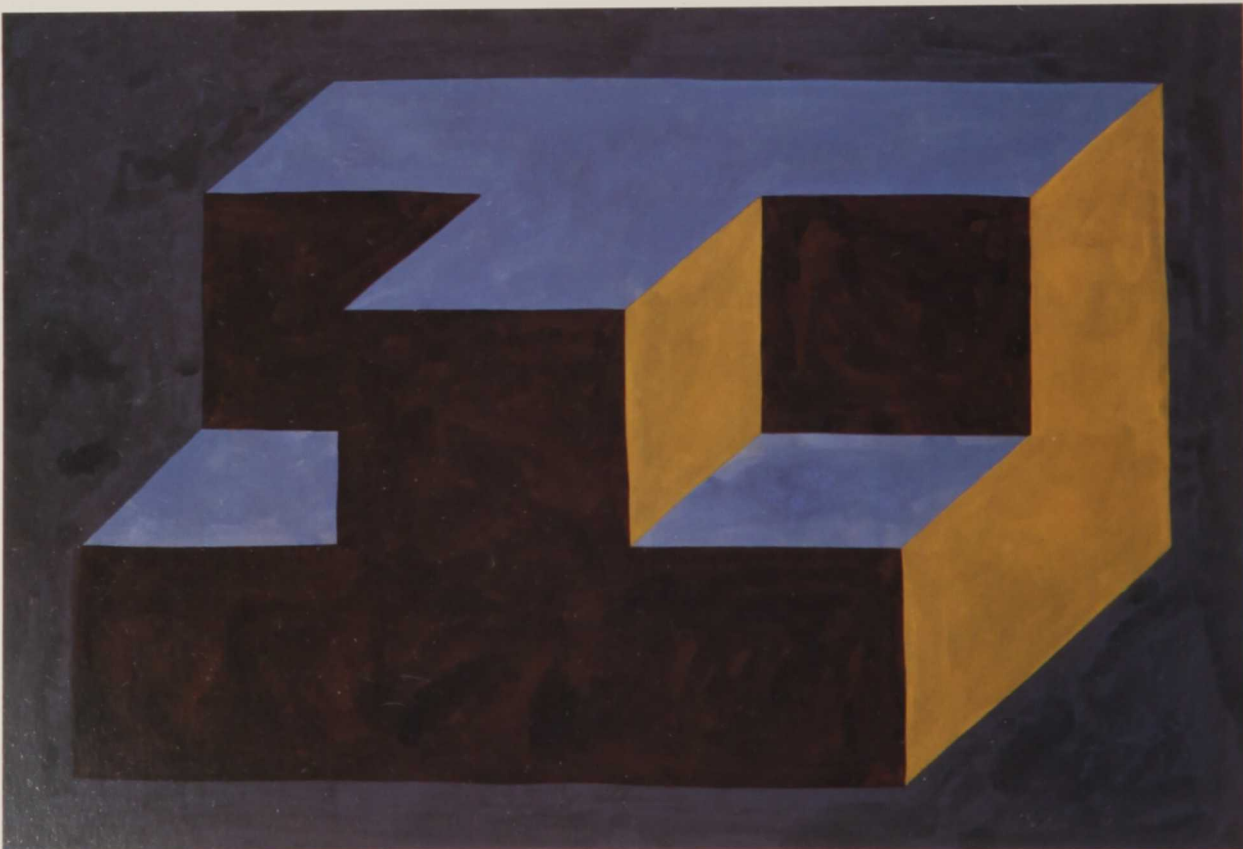






198.

199.



198. *Form Derived from a Cubic Rectangle (steps)*, 1991.  
Gouache on paper. LeWitt Collection.

199. *Form Derived from a Cubic Rectangle*, 1991. Gouache on paper.  
Collection of the Whitney Museum of American Art, New York.



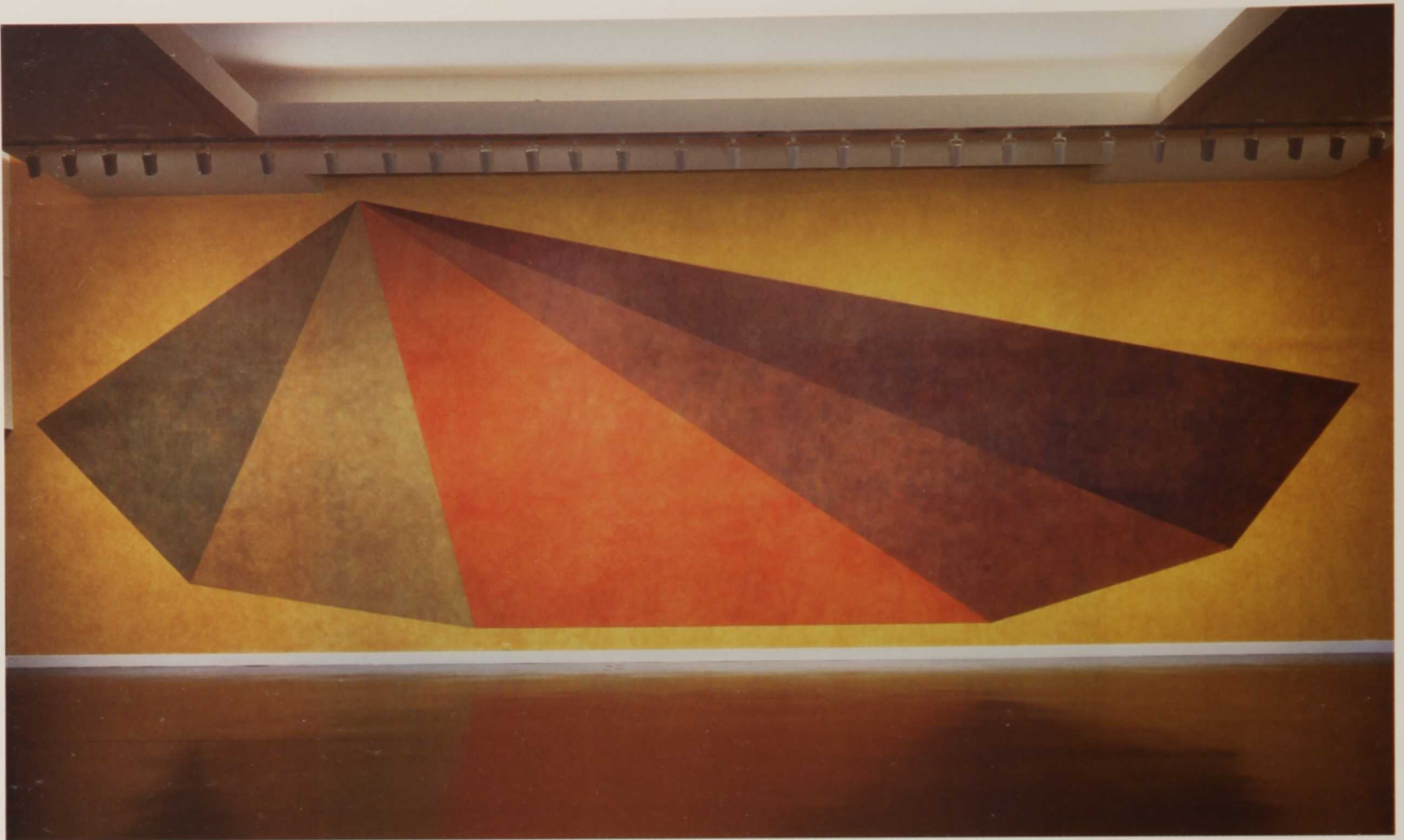
200.

201.



200. *Wall Drawing #620*, 1989.  
Color ink wash. Courtesy of  
the artist.

201. *Wall Drawing #612*, 1989.  
Color ink wash. Collection of the  
Wadsworth Atheneum, Hartford.



202.



203.

202. *Wall Drawing #436*, 1985.  
Color ink wash. LeWitt Collection.

203. *Wall Drawing #477*, 1986.  
Color ink wash. Private collection.

204. *Wall Drawing #516*, 1987.  
Color ink wash. Collection of  
the Leipziger Messe, Leipzig, Germany.

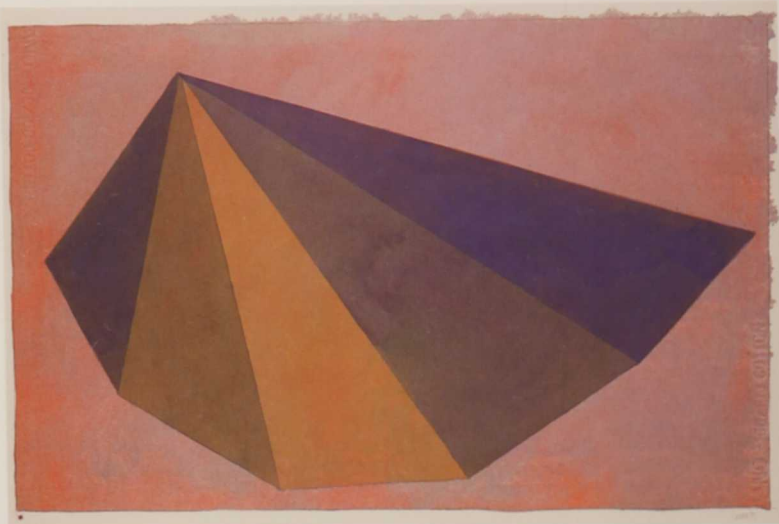
205. *Wall Drawing #498*, 1986.  
Color ink wash. Courtesy of the artist.



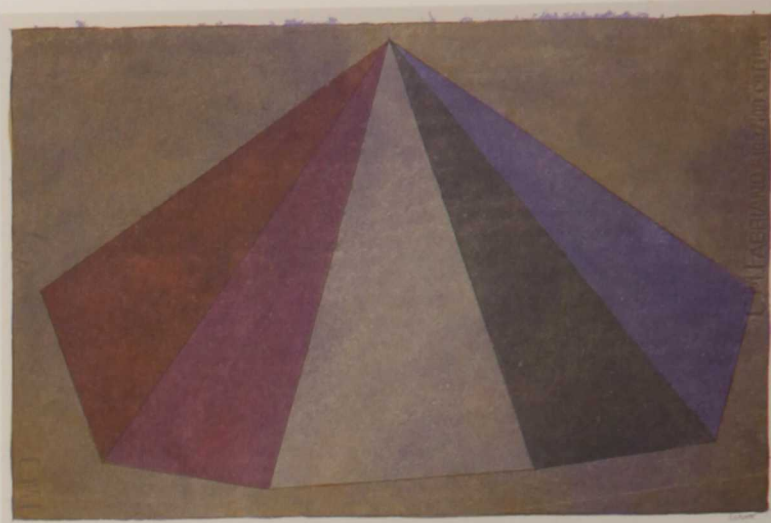
204.

205.

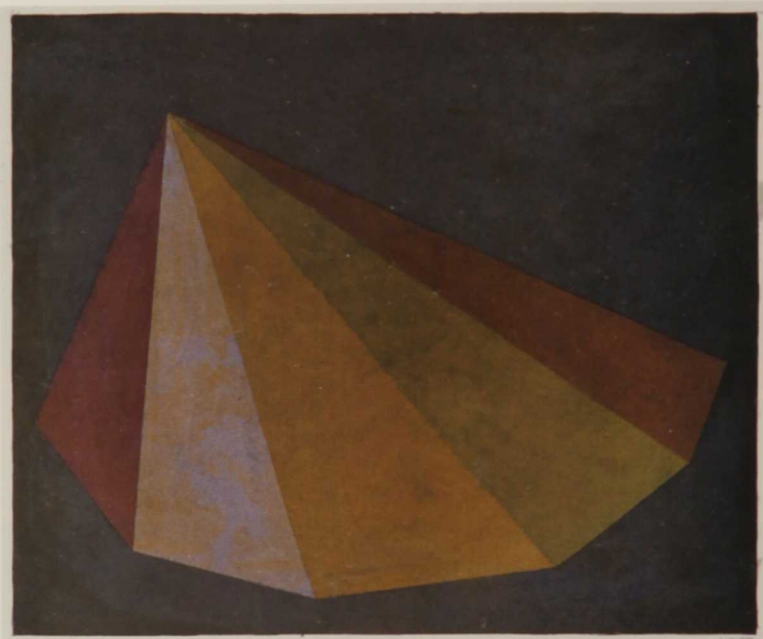




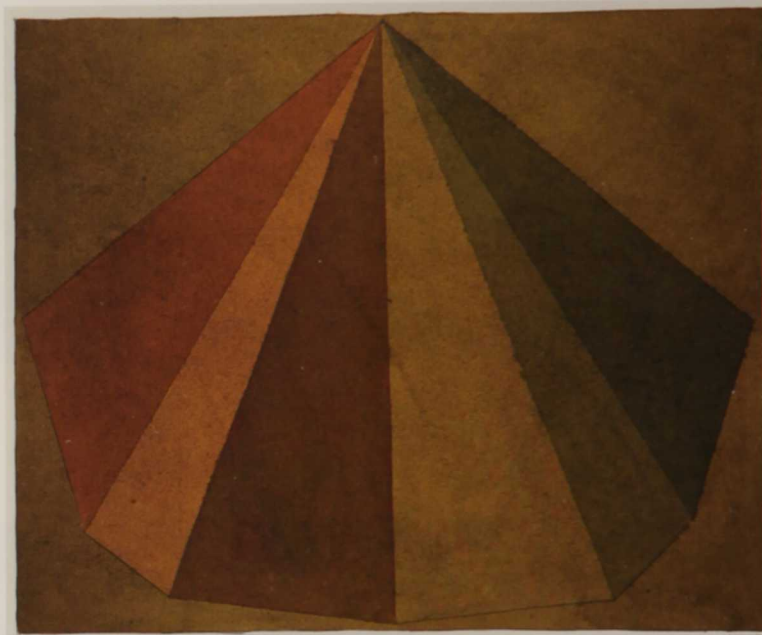
206.



207.



208.



209.



210.

206. *Pyramid*, 1986.  
Gouache and pencil on paper.  
LeWitt Collection.

207. *Pyramid*, 1986.  
Gouache and pencil on paper.  
LeWitt Collection.

208. *Pyramid*, 1986.  
Gouache on paper. LeWitt Collection.

209. *Pyramid*, 1986.  
Gouache and pencil on paper.  
LeWitt Collection.

210. *Pyramid*, 1985.  
Gouache on paper. Collection of the  
Whitney Museum of American Art,  
New York, purchase, with funds from  
the Painting and Sculpture Committee  
and the Drawing Committee.

211. *Wall Drawing #449*, 1985.  
Color ink wash. Collection of the  
Ministère de la communauté française,  
Musée d'art moderne et d'art con-  
temporain de la ville de Liège, Belgium.

212. *Wall Drawing #467*, 1986.  
Gray and white marble. Collection  
of the Musée du Théâtre Royal  
de la Monnaie, Brussels.



211.

212.



XI. STARS

213. *Five-Pointed Star  
with Bands of Color*, 1991.  
Gouache on paper. LeWitt Collection.







214.

215.



214. *Wall Drawing #398*, 1983.  
Color ink wash. Collection of the Dallas Museum of Art, Gift of The 500, Inc., Mr. and Mrs. Michael J. Collins, and Mr. and Mrs. James L. Stephenson Jr., 1985. The photograph shows the artwork as it is currently installed in the Dallas Museum of Art (see also pl. 217).

215. *Stars (proposal for wall drawing for Dallas Museum of Art)*, 1984.  
Gouache on paper. LeWitt Collection.



216.

217.



216. *Wall Drawing #808*, 1996.  
Color ink wash. Collection of the Whitney Museum of American Art, New York, purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee.

217. *Wall Drawing #398*, 1983.  
Color ink wash. Collection of the Dallas Museum of Art, Gift of The 500, Inc., Mr. and Mrs. Michael J. Collins, and Mr. and Mrs. James L. Stephenson Jr., 1985. The photograph shows the work as it was first installed in the Centre d'art contemporain, Ancien palais des expositions, Geneva, 1983. (see also pl. 214).



218.

218. *Five-Pointed Stars*, 1996.  
Engraving-embossed multiples in  
Twin Rocker handmade paper. Printed  
and published by David Larsy,  
Two Palms Press, New York.



219.

219. *Stars*, 1987.  
Painted wood. Collection of the  
Dallas Museum of Art, gift of the artist.



220. *Wall Drawing #667*, 1991.  
Color ink wash. Collection of the  
Disney Development Co., Orlando.

221. *Wall Drawing #729*, 1993.  
Color ink wash. Collection of the  
High Museum of Art, Atlanta, Gift of  
Mark and Judith Taylor through the  
20th Century Art Acquisition Fund  
and the 20th Century Art Society.



SCURRENTS

The McPherson Art Memorial



222.



223.

222-223. *Maquettes for Irregular Star*,  
1993-99. Watercolor on paper.  
Markenhoven Project, commissioned  
by the Amsterdam Fonds voor de  
Kunst, Amsterdam.





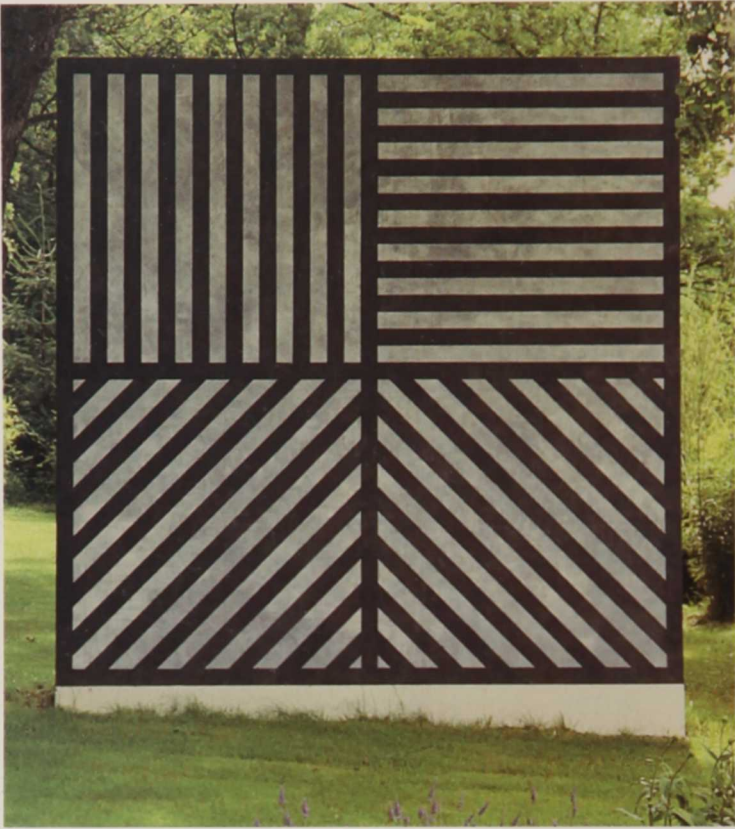
224.

224. *Irregular Star*, 1993–99.  
Yellow and red brick. Markenhoven  
Project, commissioned by the  
Amsterdam Fonds voor de Kunst,  
Amsterdam.

XII. BANDS

225. *Wall Drawing #403*, 1983.  
India ink, India ink wash, and color wash.  
Collection of Equitable Life Assurance,  
New York.





226.



227.

228.



226. *Wall Drawing #378*, 1982.  
India ink and India ink wash.  
Collection of Henry S. McNeil,  
Philadelphia.

227. *Wall Drawing #684 B*, 1991.  
Color ink wash. Courtesy of the artist.

228. *Bands of Color in Four Directions  
(within a square)*, 1992.  
Gouache on paper. Collection of the  
Whitney Museum of American Art,  
New York, purchase, with funds from  
the Painting and Sculpture Committee  
and the Drawing Committee.



229.

229. *Wall Drawing #821*, 1997.  
Acrylic paint. Courtesy of the artist.

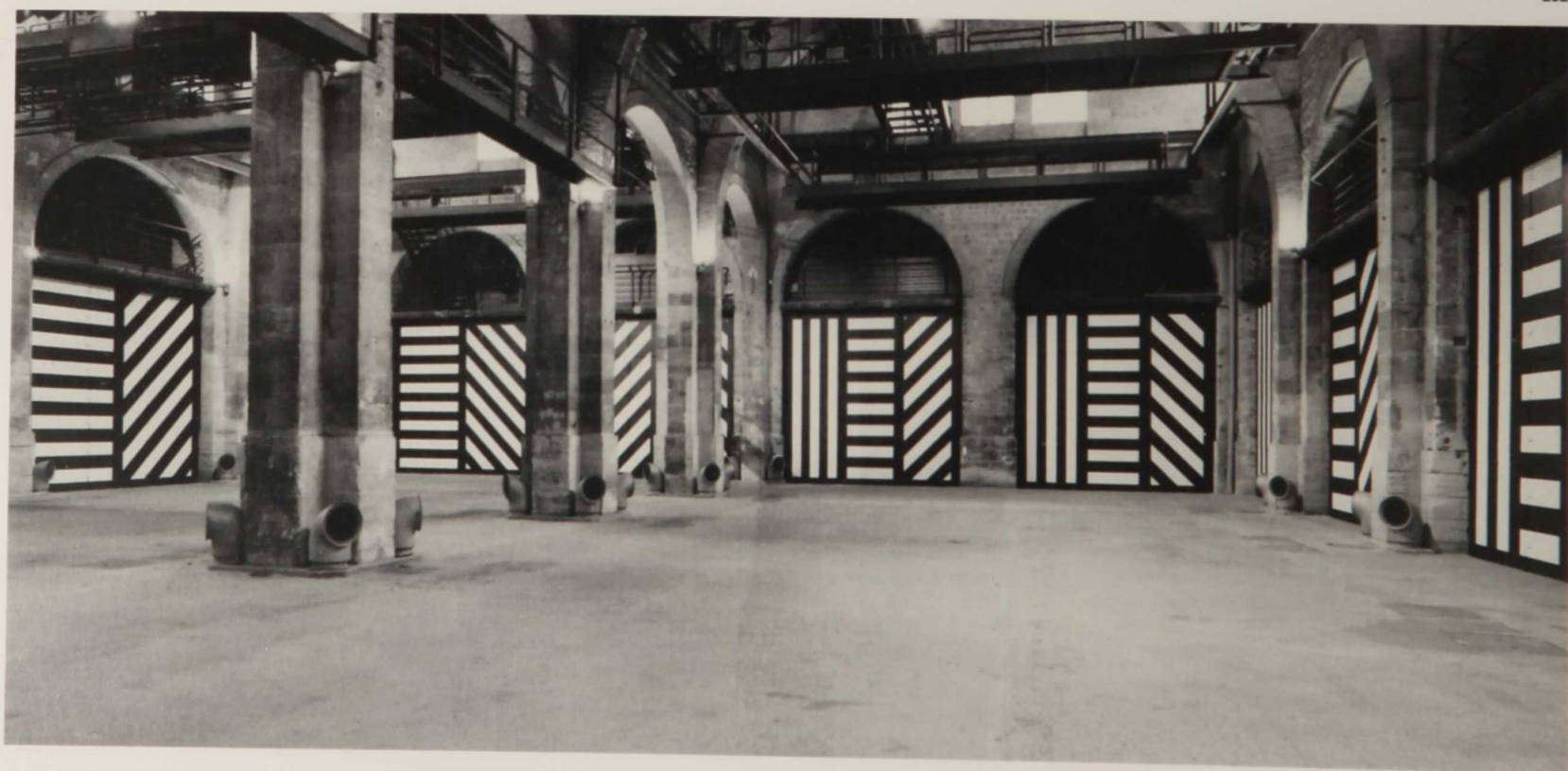


230.



231.

232.





233.

230. *Wall Drawing #391*, 1983.  
India ink and color ink wash.  
Collection of the Musée d'art  
contemporain de Bordeaux, France.

231-232. *Wall Drawing #390*, 1983.  
India ink and color ink wash. Courtesy  
of the artist.

233. *Wall Drawing #772*, 1994.  
Granite. Collection of Shinjuku I-LAND  
Tower, Tokyo.



234.

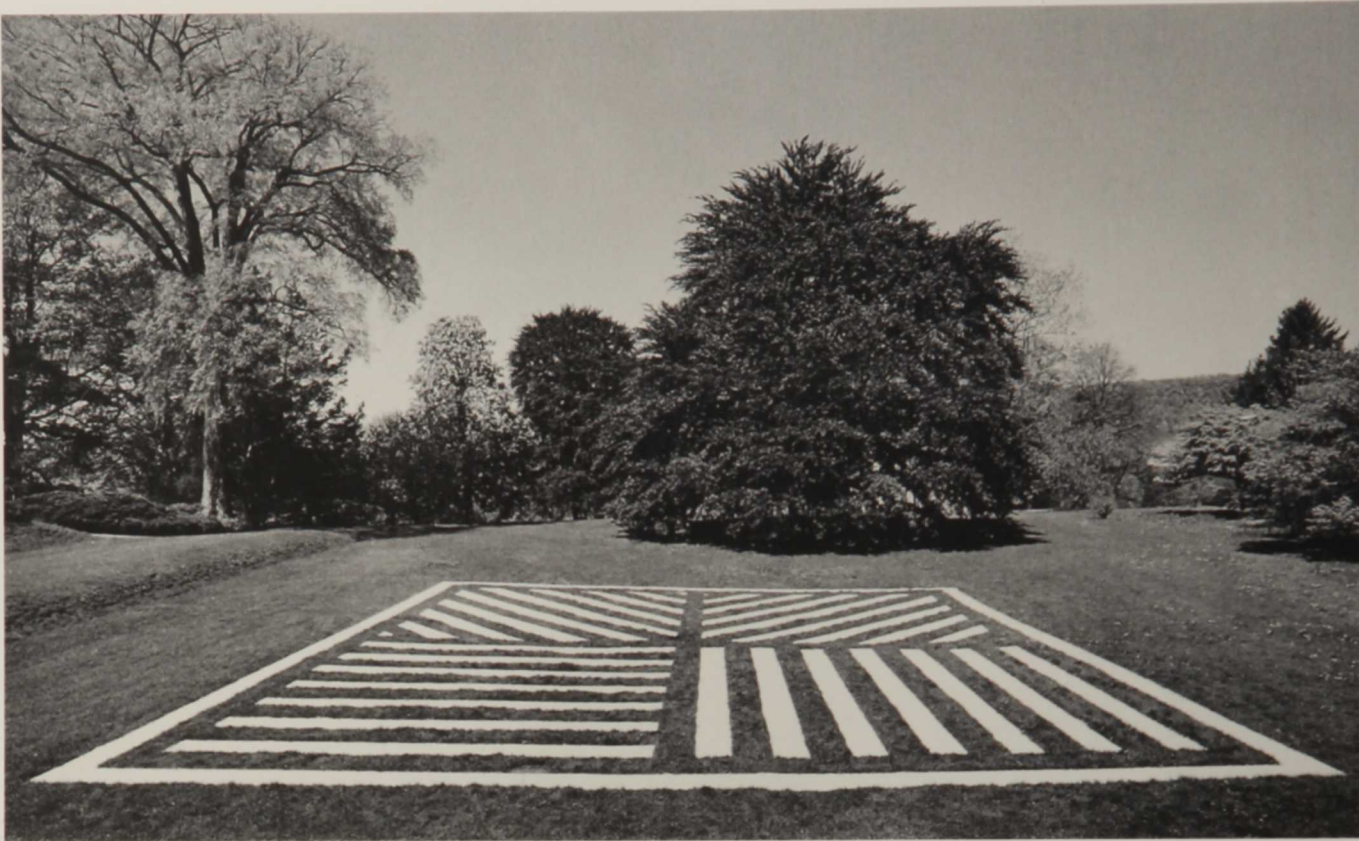
234. *Wall Drawing #696*, 1992.  
Color ink wash. Collection of  
Koninklijke Schouwburg, The Hague.





235.

235. *Wall Drawing #373*, 1982.  
India ink wash. Collection of the  
Gemeentemuseum, The Hague.



236.

237.



236. *Lines in Four Directions*, 1982.  
Gravel. Destroyed.

237. *Lines in Four Directions*, 1985.  
Baked enamel on aluminum.  
Collection of General Services  
Administration (G.S.A.), Chicago.

238. *Lines in Four Directions*, 1997.  
Marble. Ronald Reagan Washington  
National Airport, Washington, D.C.





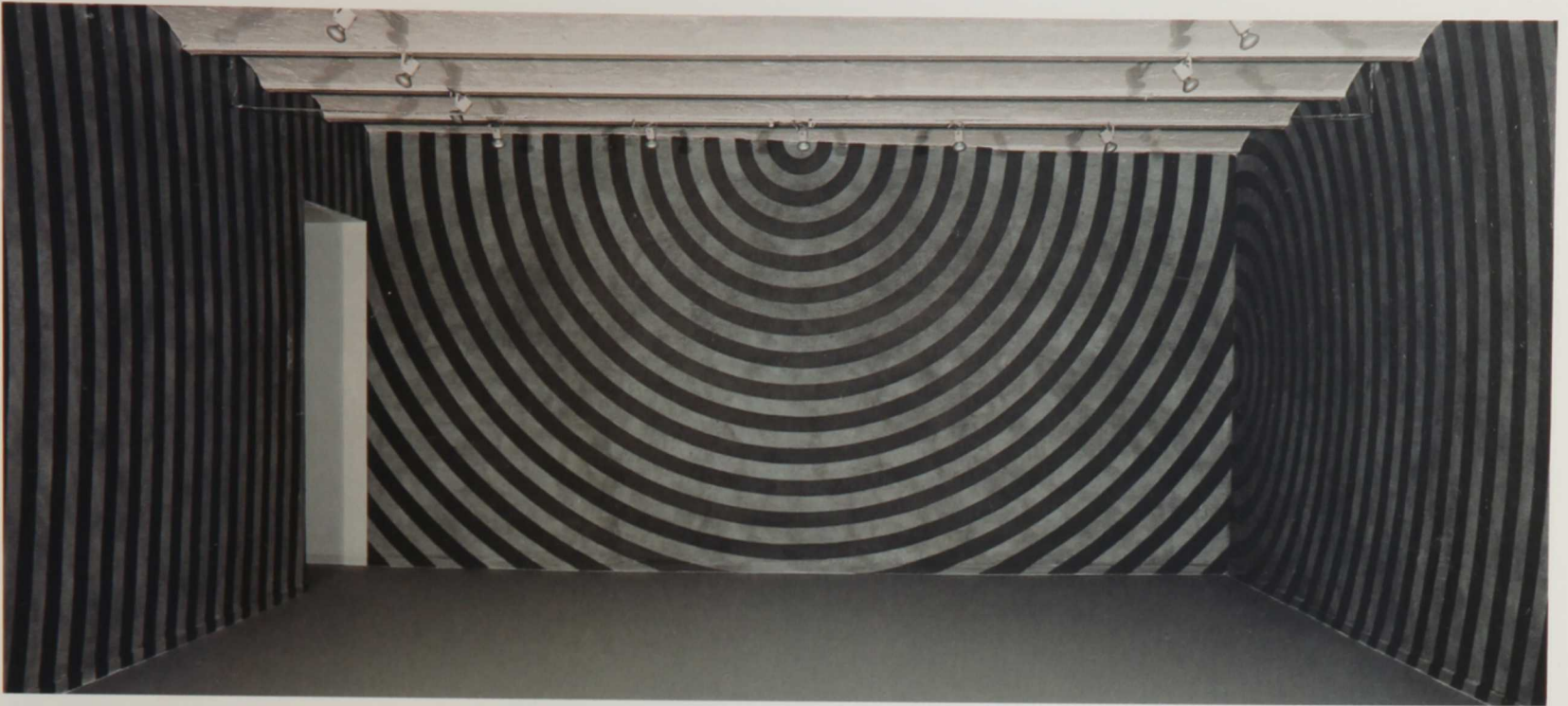
239.

240.



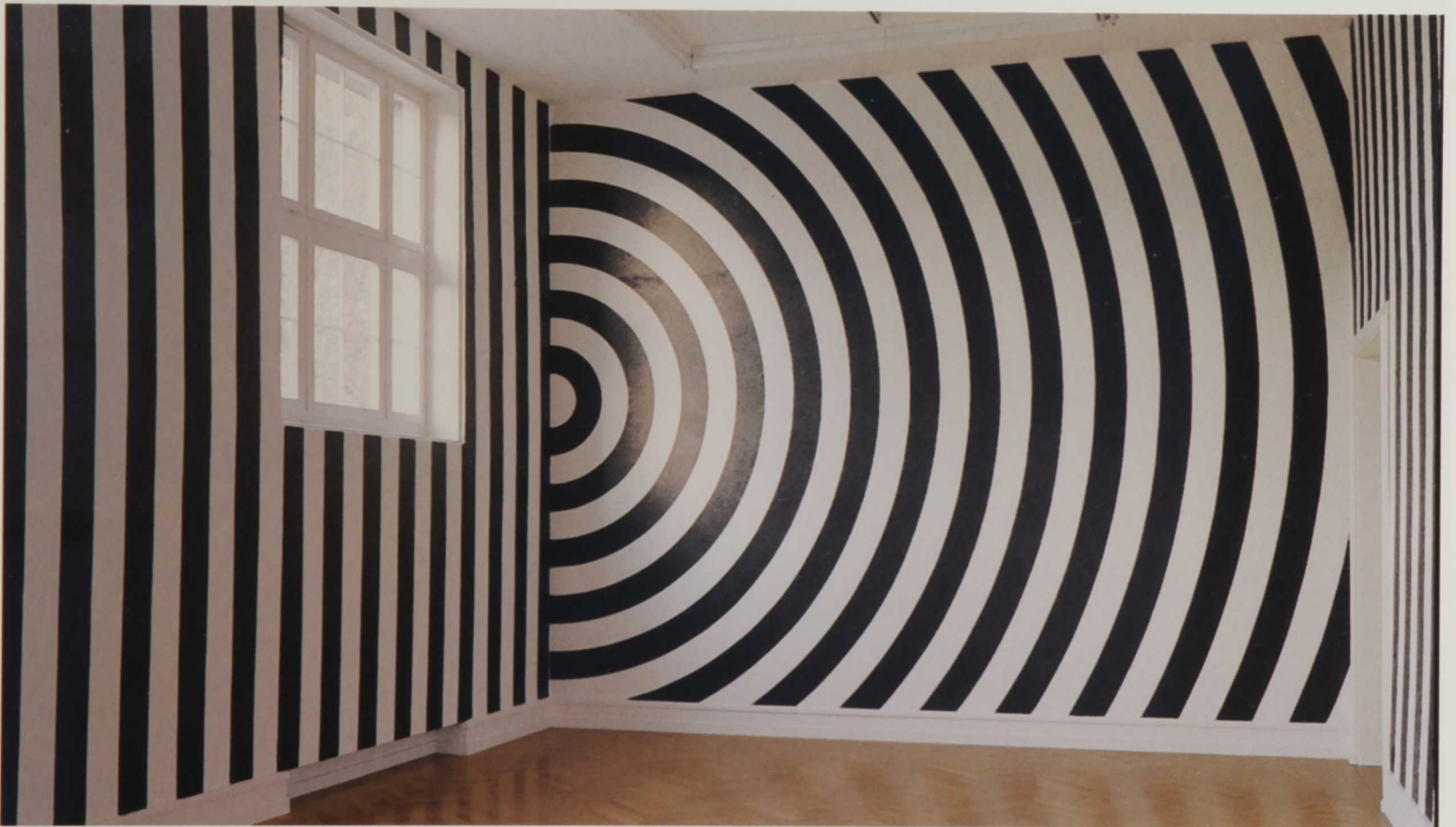
239. *Wall Drawing #469*, 1986.  
Color ink wash. Collection of  
James and Edythe Cloonan, Chicago.

240. *Wall Drawing #699*, 1992.  
Color ink wash. Collection of the  
Albornoz Palace Hotel, Spoleto, Italy.



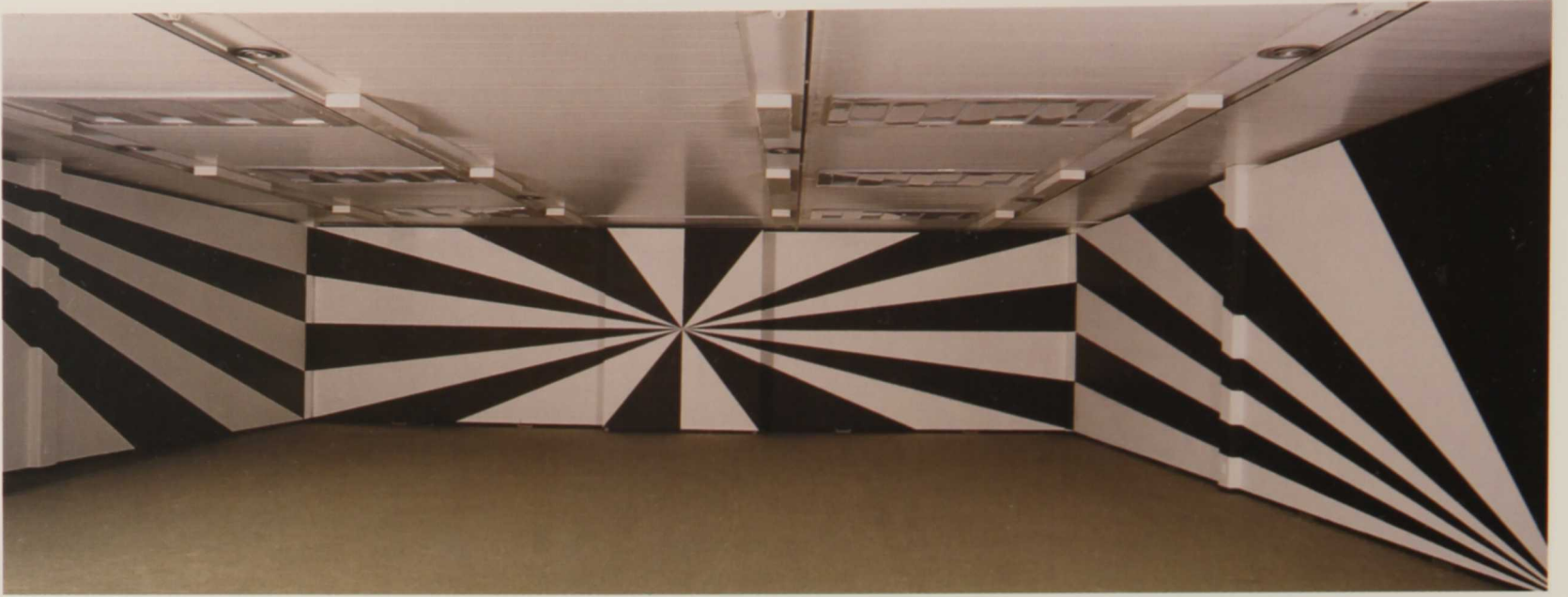
241.

242.

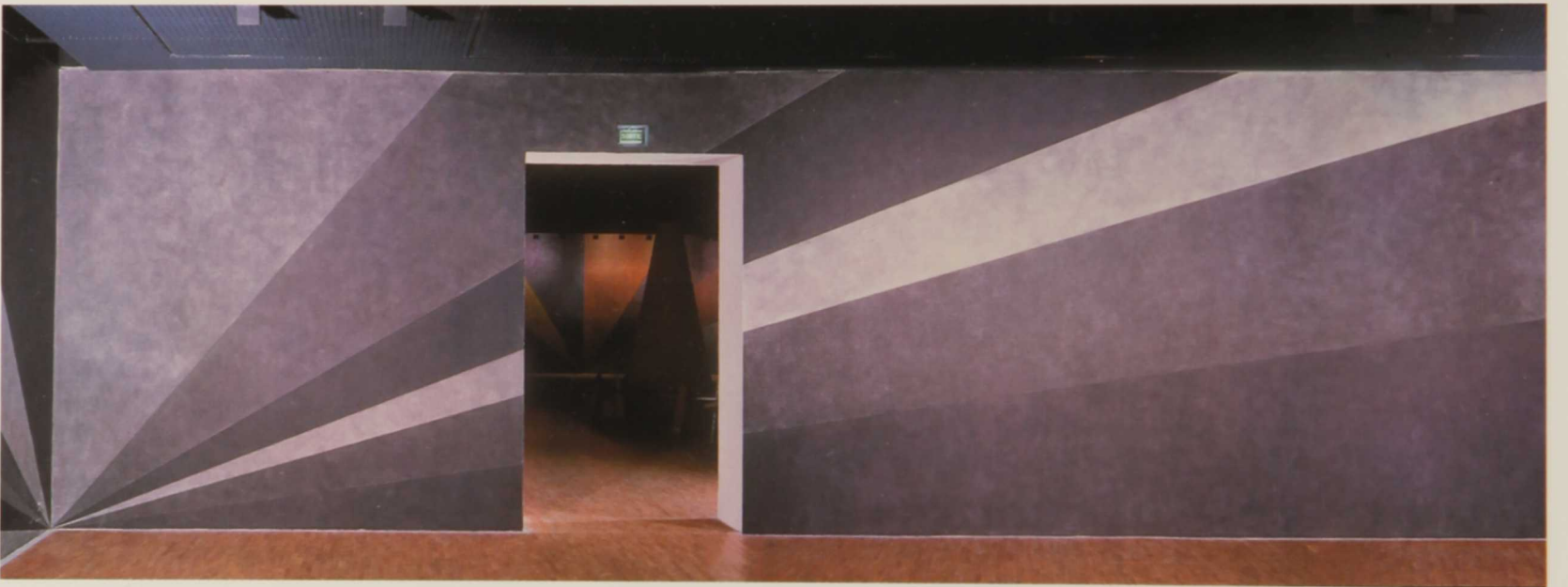


241. *Wall Drawing #462*, 1986.  
Black and gray ink wash.  
Courtesy of the artist.

242. *Wall Drawing #539*, 1987.  
India ink. Courtesy of the artist.



243.



244.

243. *Wall Drawing #582*, 1988.  
India ink. Courtesy of the artist.

244. *Wall Drawing #543*, 1987.  
Color ink wash. Collection of the  
Musée St. Pierre, Lyon, France.



245.

246.



245. *Wall Drawing #630*, 1990.  
India ink. Collection of  
Frances Dittmer, Chicago.

246. *Wall Drawing #631*, 1990.  
India ink. Collection of  
Frances Dittmer, Chicago.

XIII. CONTINUOUS FORMS

247. *Wall Drawing #652*, 1990.  
Color ink wash. Collection of the  
Indianapolis Museum of Art,  
Gift of the Dudley Sutphin Family.











249.

248. (Previous pages) *Wall Drawing #565*, 1988. India ink. Courtesy of the artist.

249. *Wall Drawing #522*, 1987. Color ink wash. Collection of Dr. Arnold and Judith Rubenstein, Atlanta.



250.

250. *Wall Drawing #621*, 1989.  
Color ink wash. Collection of AEGON nv,  
Leeuwarden, the Netherlands.

251. (Overleaf) *Wall Drawing #752*, 1994.  
Color ink wash. Collection of the Château  
d'Oiron, Oiron, France.



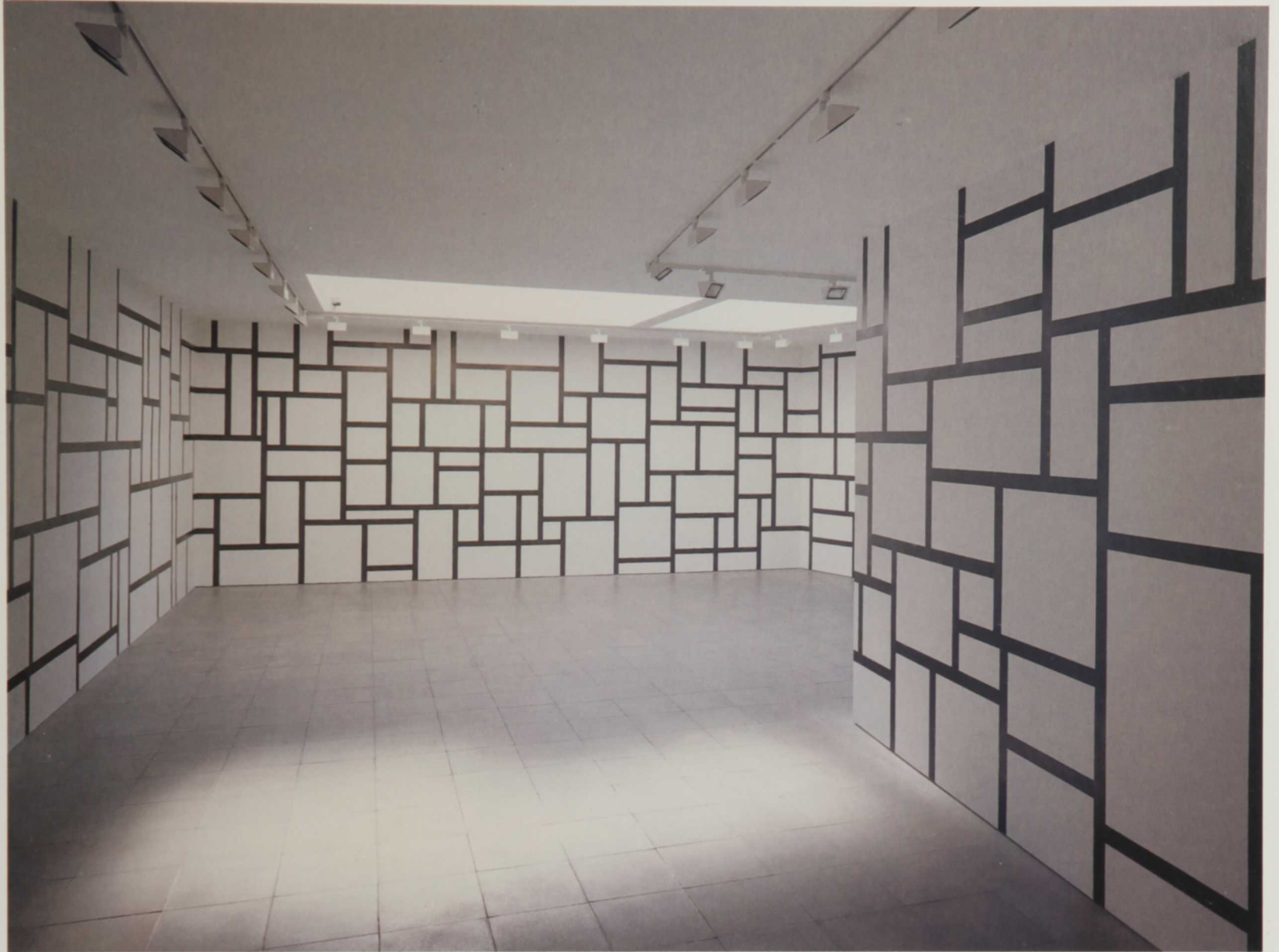




252.

252. *Wall Drawing #575*, 1988.  
India ink. Courtesy of the artist.





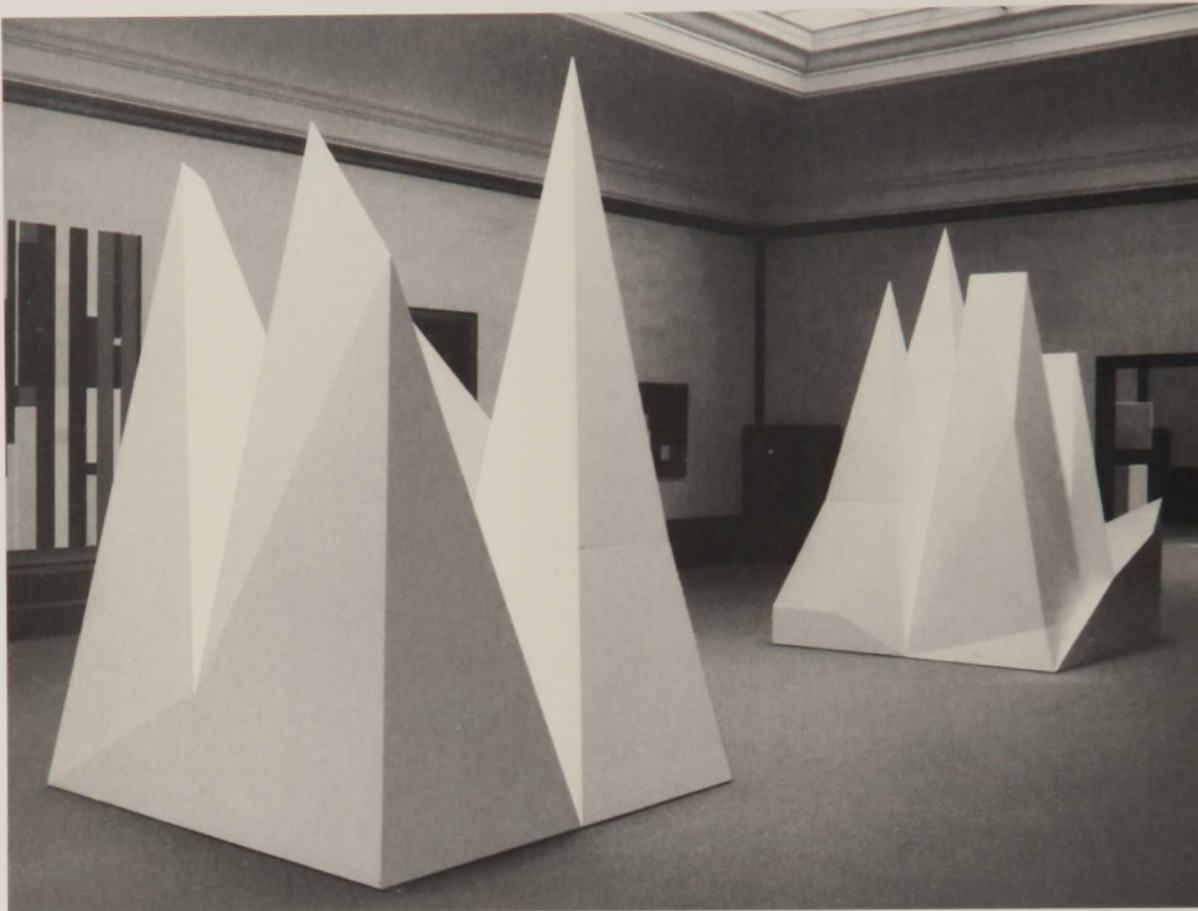
253.

253. *Wall Drawing #614*, 1989.  
India ink. Courtesy of the artist.

254. (Overleaf) Foreground:  
*Complex Form #8*, 1988.  
Painted wood. Collection of the  
Bonnetmuseum, Maastricht,  
the Netherlands. Background:  
*Wall Drawing #564*, 1988.  
Color ink wash. Courtesy of the artist.

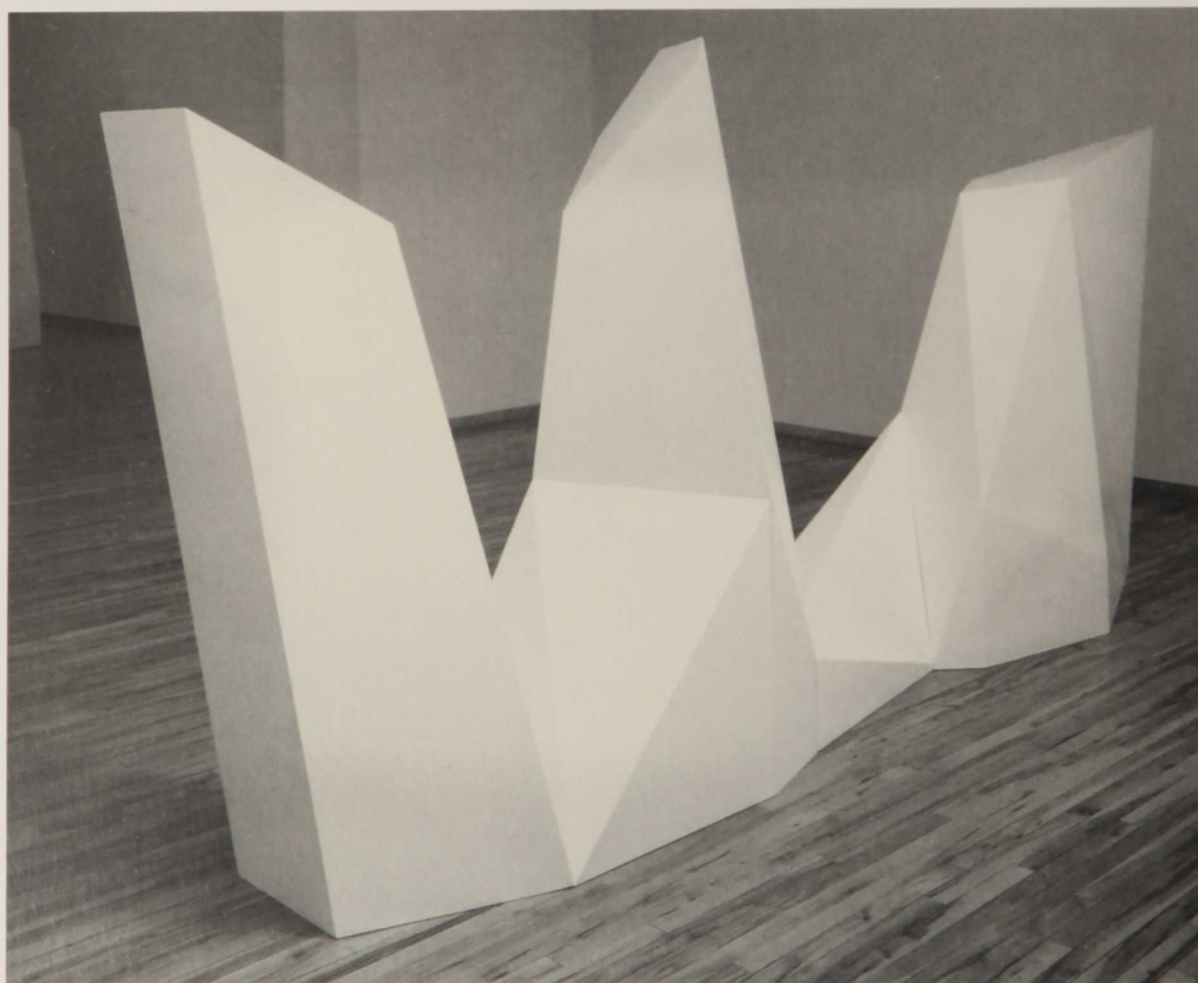






255.

256.

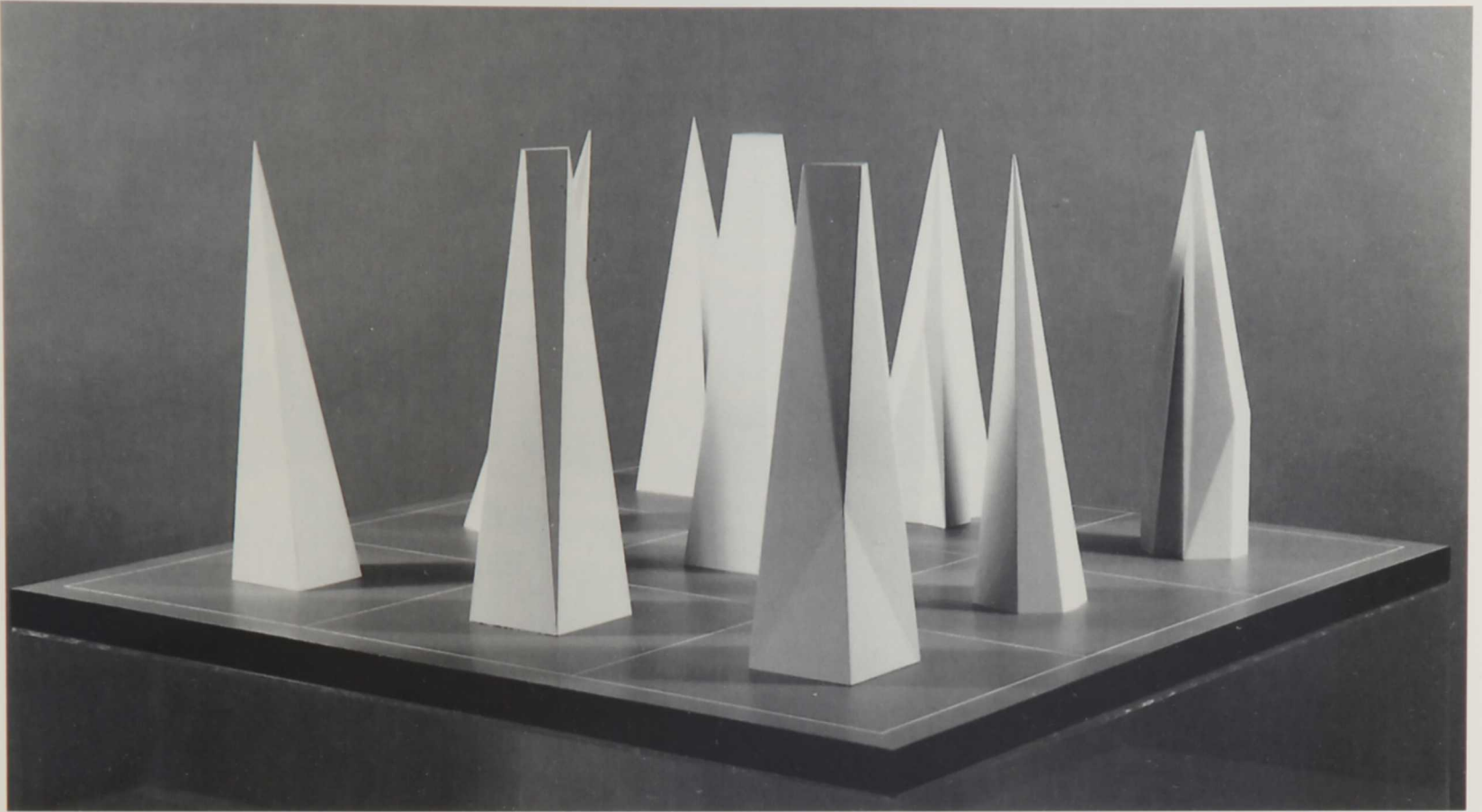


255. *Complex Forms #49 and #51*, 1989.  
Painted wood. Courtesy Galleria Mario Pieroni, Rome.

256. *Complex Form #6*, 1988.  
Enamel on wood. Collection of the  
National Museum of Modern Art, Tokyo.

257. *9 Pyramids on a 9-Part Grid*, 1991.  
Cast polyester resin. Published by  
Tanglewood Press, Inc., Rosa Esman  
Gallery, New York.

258. *Complex Forms*, 1990.  
Painted aluminum. Lent by the artist  
to the Nelson-Atkins Museum of Art,  
Kansas City.



257.

258.



XIV. GEOMETRIC FIGURES

259. *Wall Drawing #711*, 1992.  
Color ink wash. Collection of the  
Musée de Picardie, Amiens, France.





260.

261.







262.

260. *Wall Drawing #632*, 1990.  
Color ink wash. Courtesy of the artist.

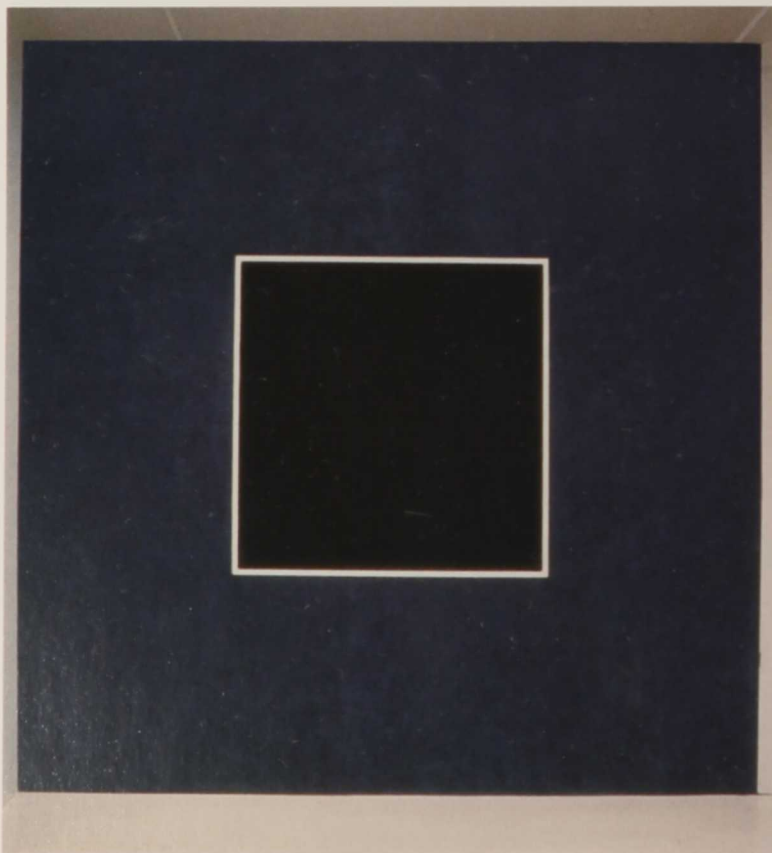
261. *Wall Drawing #792 B*, 1996.  
Black paint. Courtesy of the artist.

262. *Wall Drawing #792 A*  
Dispersion paint. Courtesy of the artist.



263.

264.



263. *Wall Drawing #720*, 1993.  
Color ink wash. Collection of the  
United States Holocaust Memorial  
Museum, Washington, D.C.

264. *Wall Drawing #725*, 1993.  
Color ink wash. Collection of the Yale  
University Art Gallery, New Haven,  
Katherine Ordway Fund.

265. *Wall Drawing #665*, 1991.  
Color ink wash and 2H pencil.  
Collection of the Castello di  
Rivoli, Turin.





266.

266. *Wall Drawing #736*, 1993.  
Color ink wash. Collection of the  
Centro per L'arte contemporanea  
Luigi Pecci, Prato, Italy.



267.

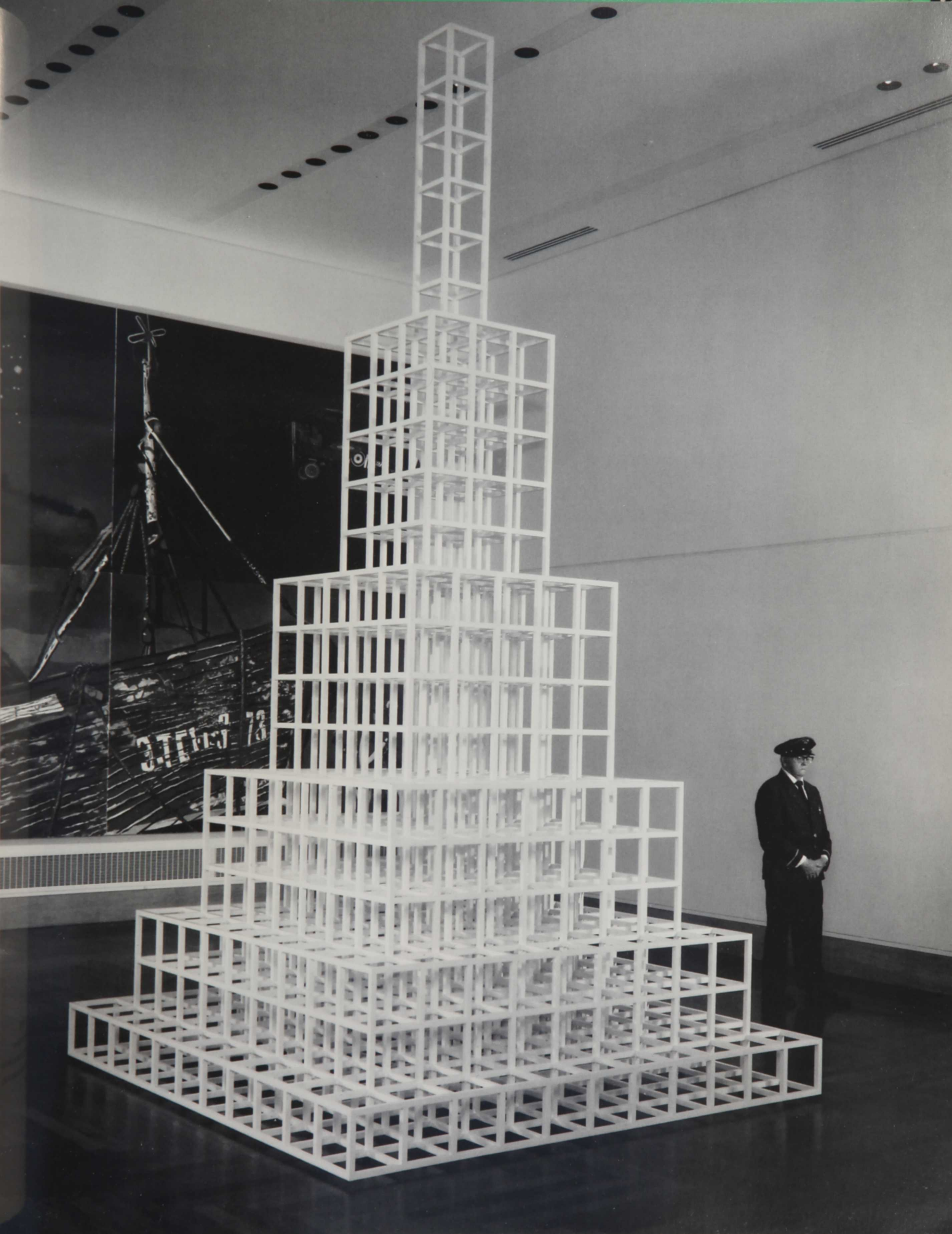
267. *Wall Drawing #713*, 1993.  
Color ink wash and India ink.  
Collection of the Addison Gallery  
of American Art, Phillips Academy,  
Andover, Massachusetts, Gift of  
the artist.

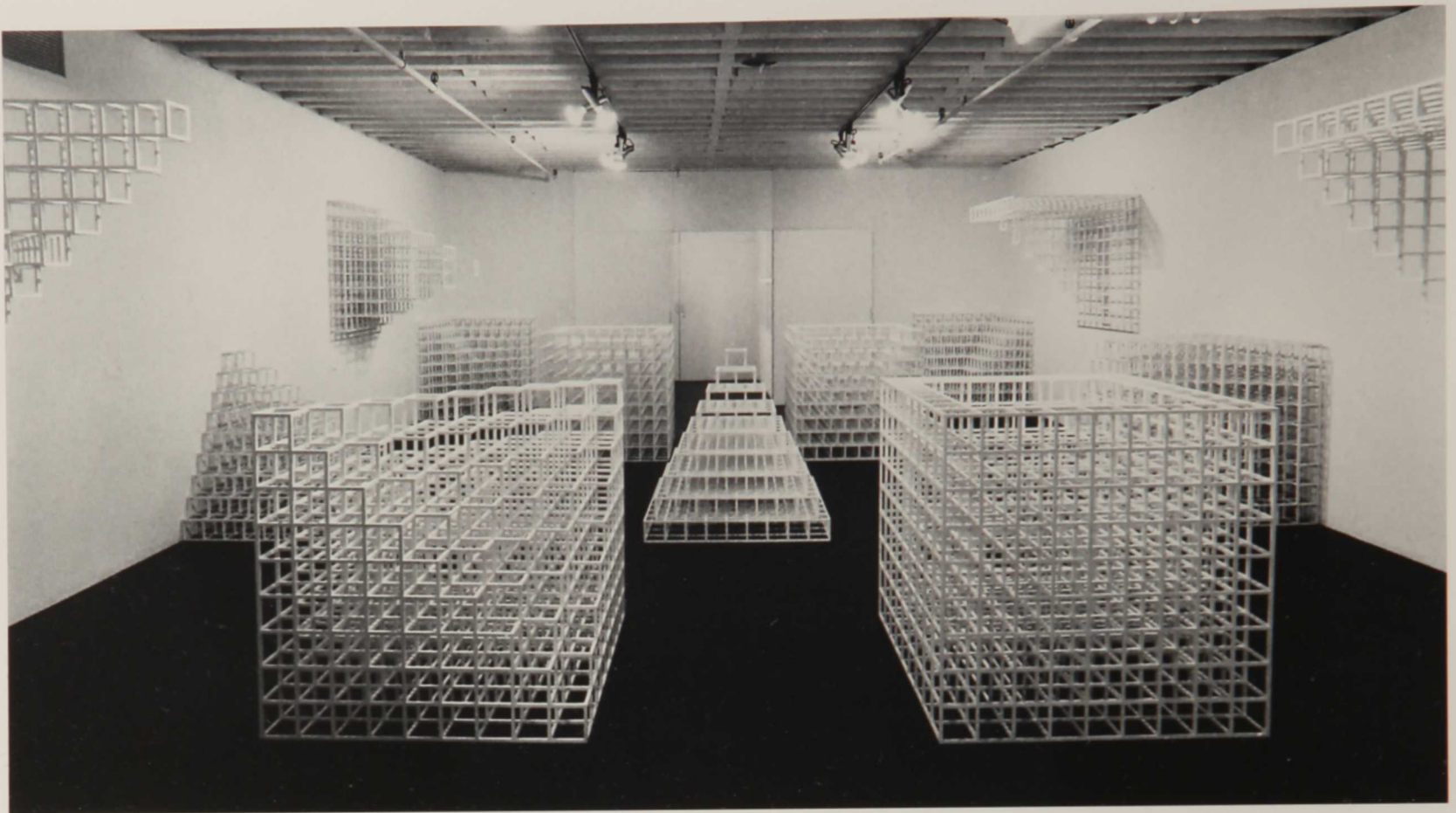
XV. OPEN CUBES

268. 1357911, 1996.

Acrylic enamel on aluminum.

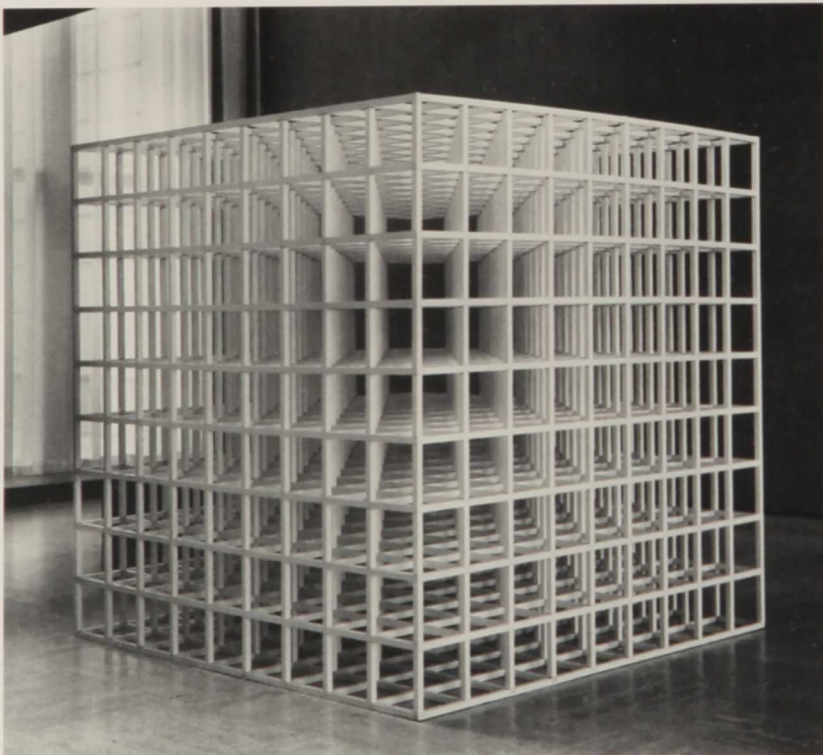
The Hall Family Foundation Collection  
at The Nelson-Atkins Museum of Art,  
Kansas City.





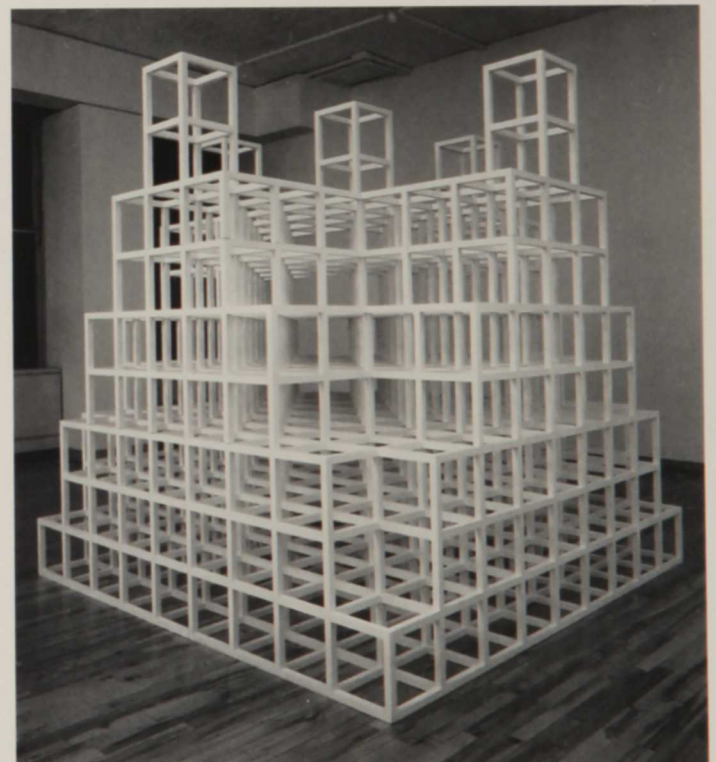
269.

270.



269. Installation view of the LeWitt exhibition *Structures*, John Weber Gallery, New York, 1977.

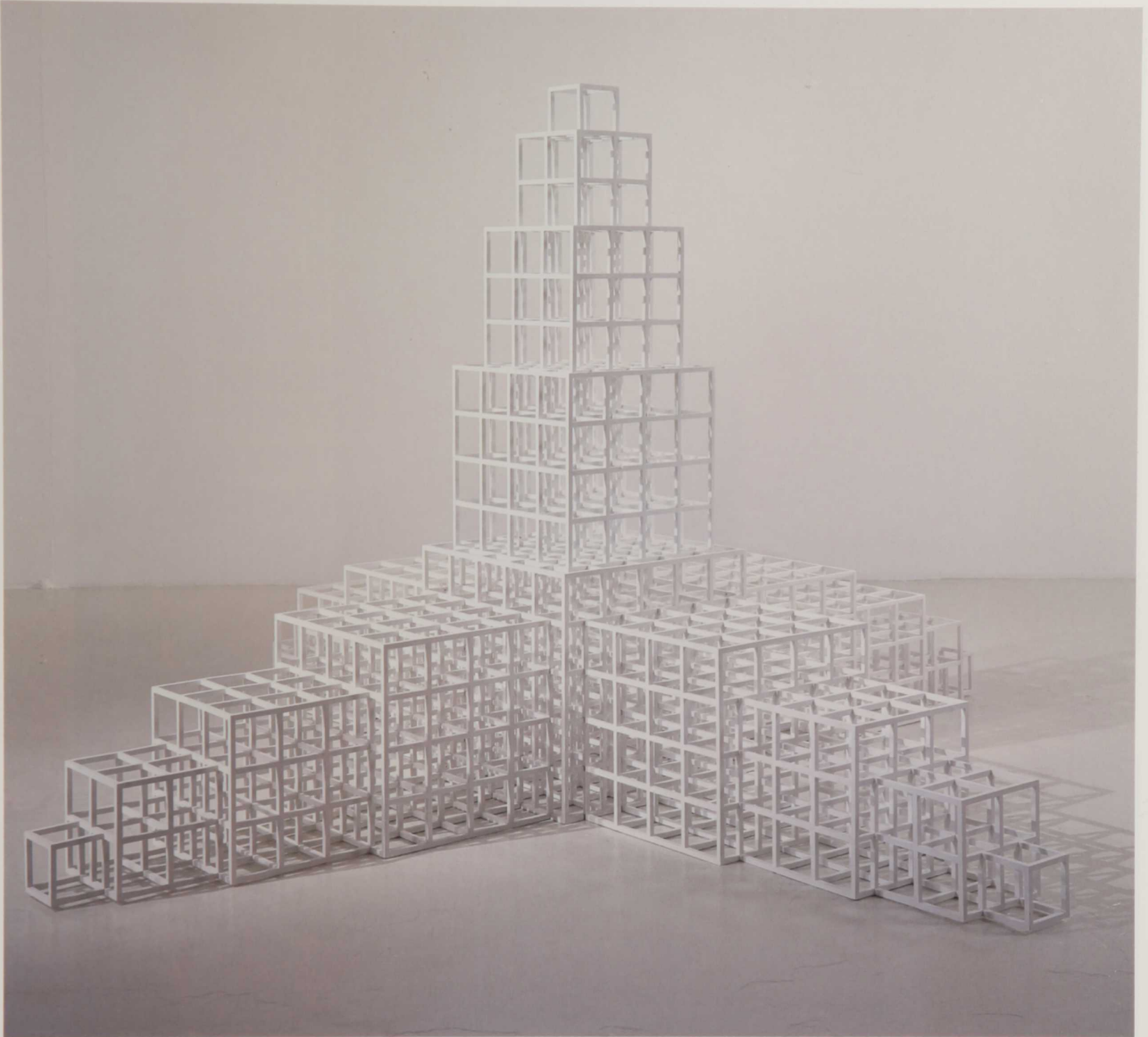
271.



270. *Nine-Part Modular Cube*, 1977. Baked enamel on aluminum. Collection of the Art Institute of Chicago, Ada Turnbull Hertle Fund.

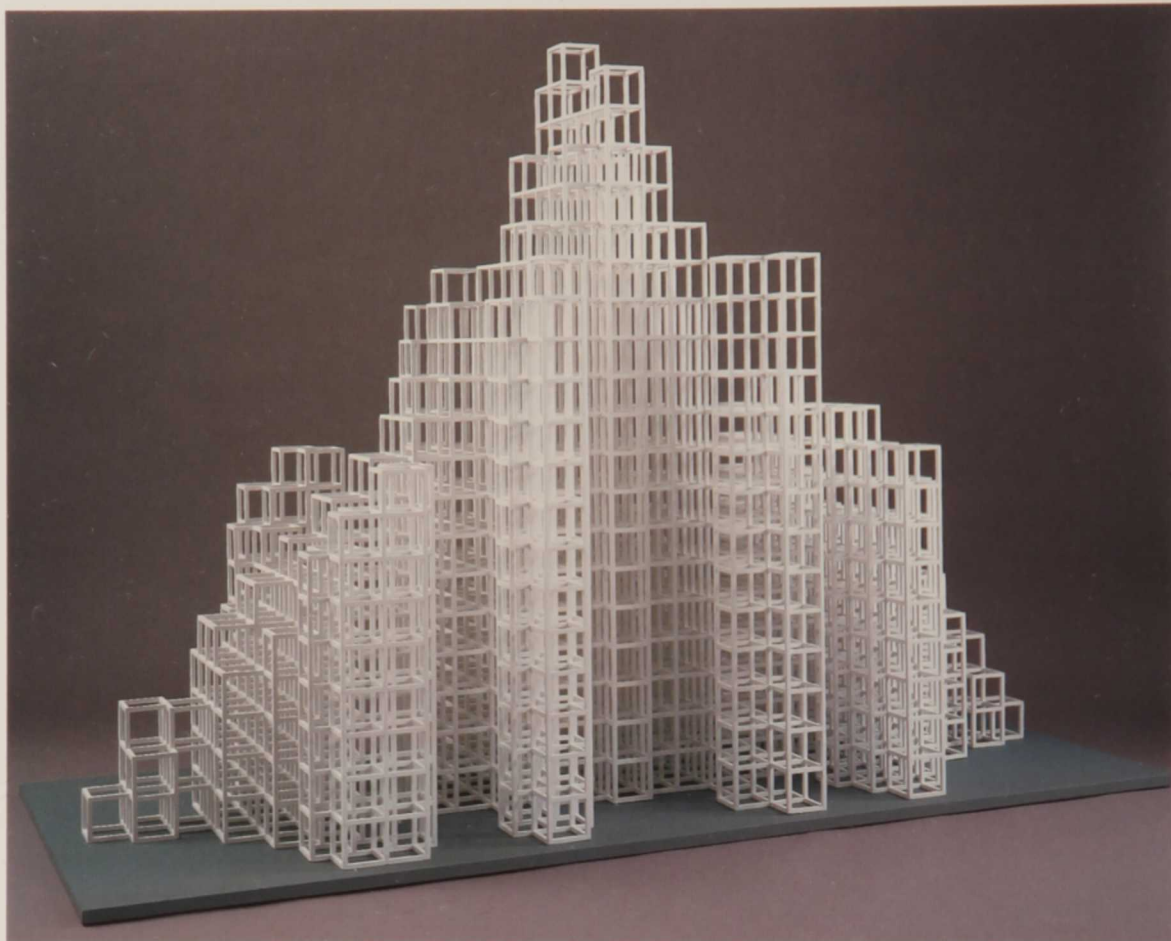
271. *Five Towers*, 1986. Painted wood. Collection of the Whitney Museum of American Art, New York.





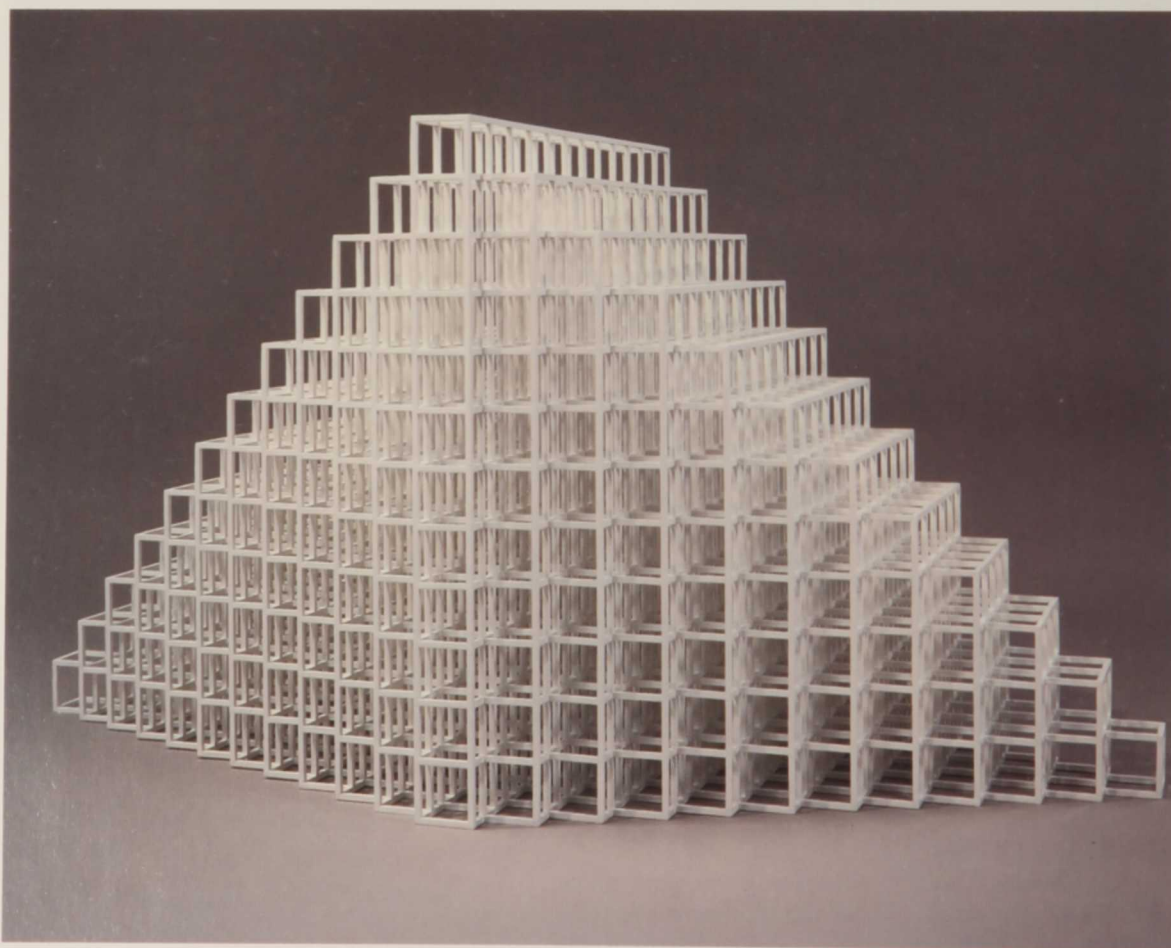
272.

272. *12 3 4 5 4 3 2 1 Cross and Tower*,  
1984. Painted wood. Collection of the  
Yale University Art Gallery, New Haven,  
the Janet and Sameon Braquin Fund.



273.

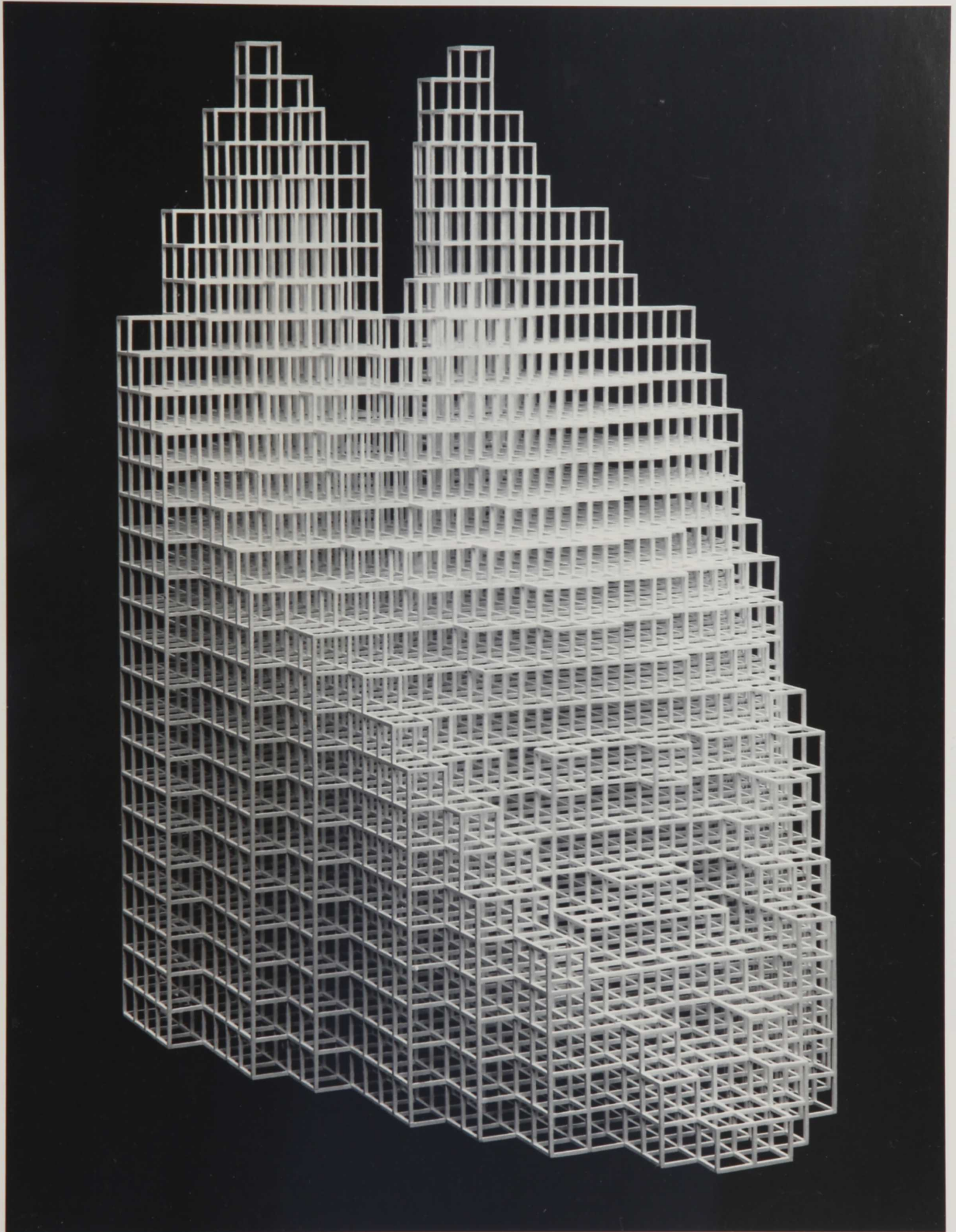
274.

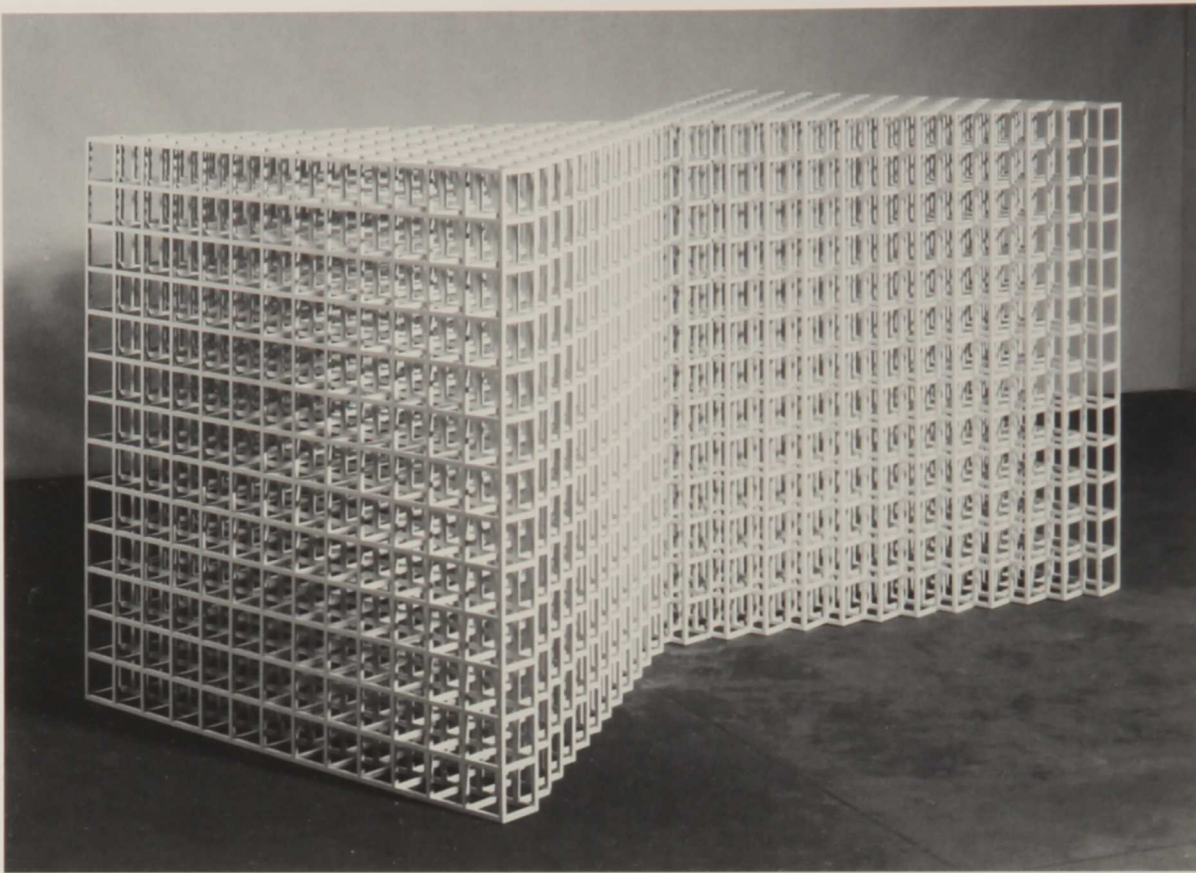


273. *Irregular Towers*, 1997.  
Painted wood. Collection of Stuart  
and Maxine Frankel, Courtesy  
PaceWildenstein, New York.

274. *12 x 23 x 12*, 1996.  
Painted wood. Private collection.

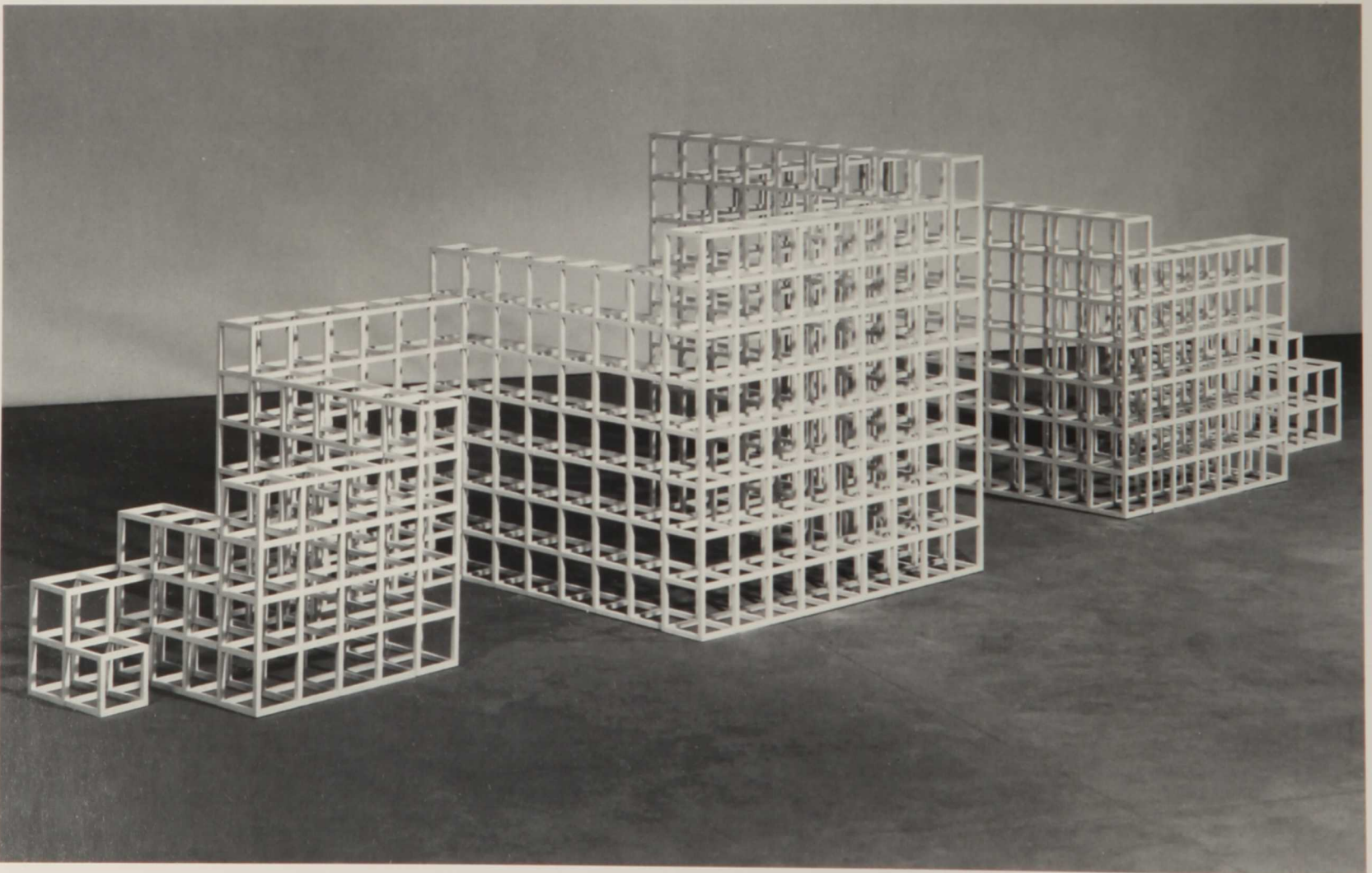
275. *Double Tower*, 1999.  
Painted wood. Courtesy  
PaceWildenstein, New York.





276.

277.





278.

276. *13/11*, 1985.

Painted wood. Courtesy Galerie  
Karsten Greve, Cologne, Paris, Milan.

277. *Zigzag*, 1980.

Baked enamel on aluminum.  
Private collection.

278. *Cube*, 1994.

Wood. Long-term loan to the Parco  
degli uccelli, La Selva, Paliano, Italy.

XVI. STYROFOAM

279. *Styrofoam Installation #16*, 1994.  
Latex and styrofoam on sheetrock.  
Courtesy of the artist.





280.

280. *Styrofoam Installation #32*, 1996.  
Latex and styrofoam. Collection of  
the Lighthouse, New York.

281-282. *Styrofoam Installation #26*,  
1995. Latex and styrofoam. Courtesy  
of the artist.





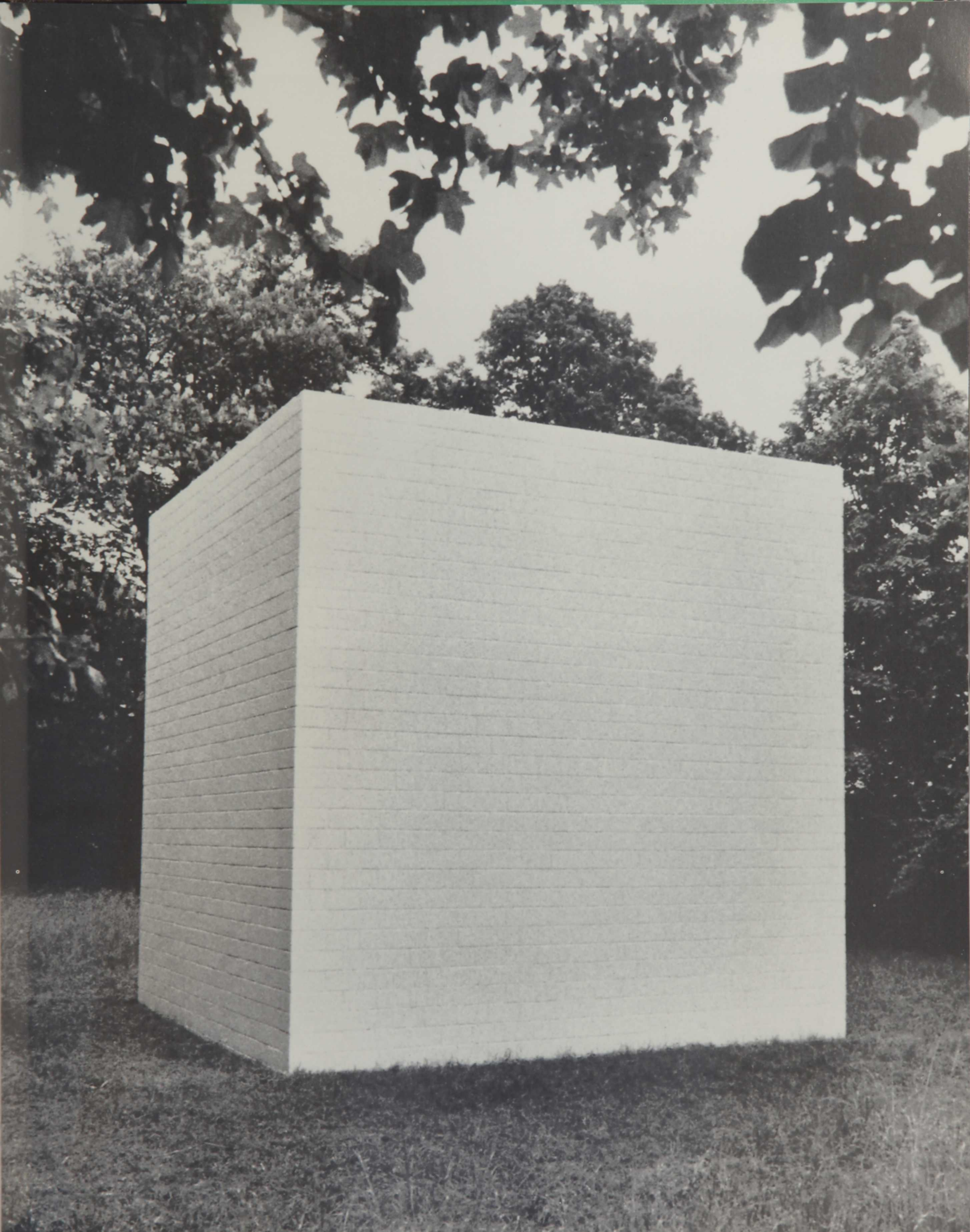
281.

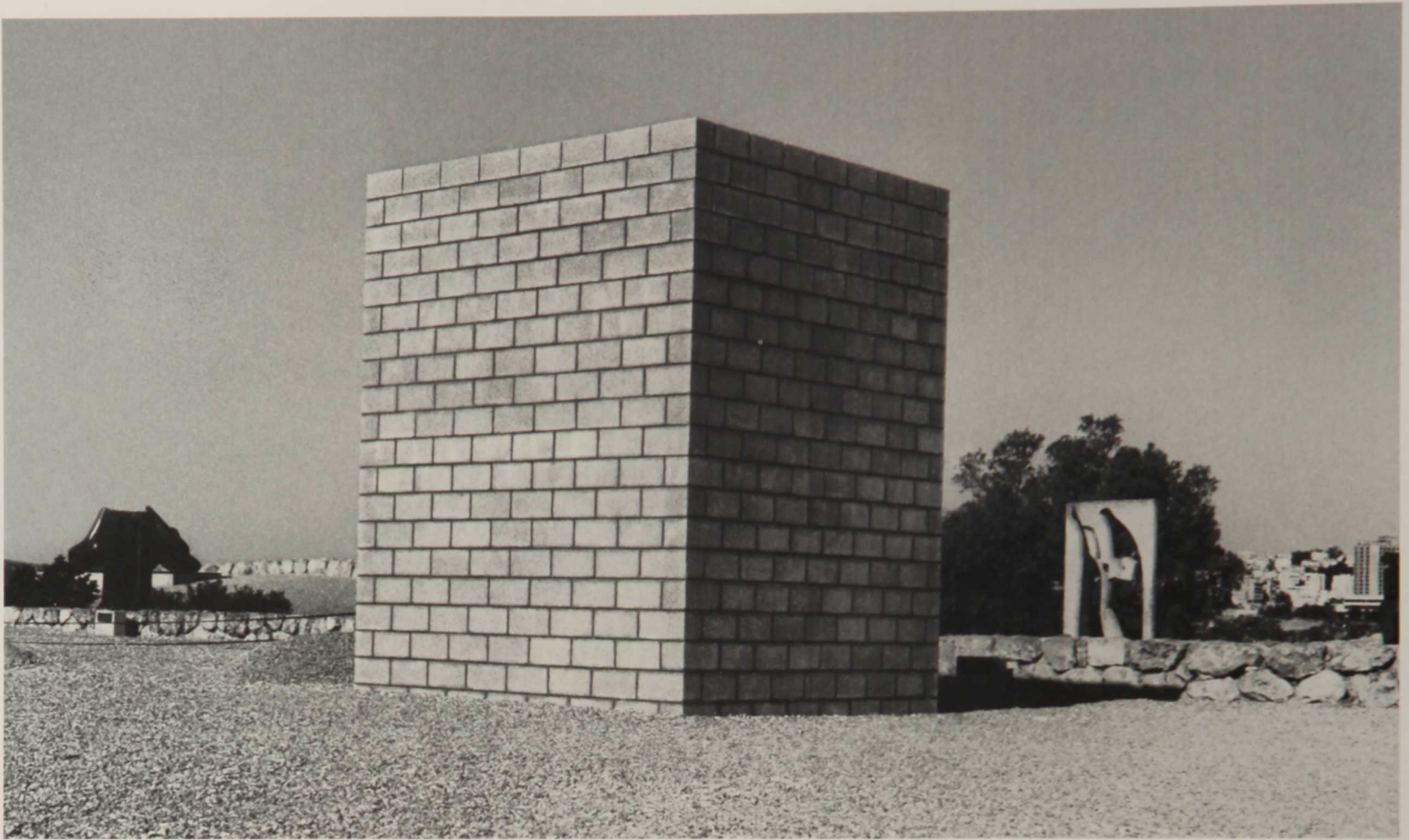
282.



XVII. CONCRETE BLOCK

283. *Cube*, 1986.  
Concrete block. Collection of  
the Bechtler Foundation, Zurich.





284.

285.



284. *Block*, 1991.  
Concrete block. Collection of the Israel Museum, Jerusalem, Gift of Ronnie and Blanche Shapiro Aquisition Fund, 1991.

285. *Steps*, 1992.  
Concrete block. Collection of Martin Visser, Bergeyk, the Netherlands.



286.

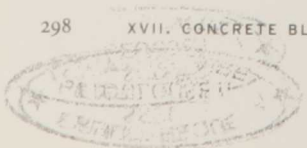
286. *Black Form: Memorial to the Missing Jews, 1987.*  
Painted concrete block. Installed in the Platz der Republik, Hamburg-Altona, Germany. Collection of the Freie und Hansestadt Hamburg, Kulturbehörde.



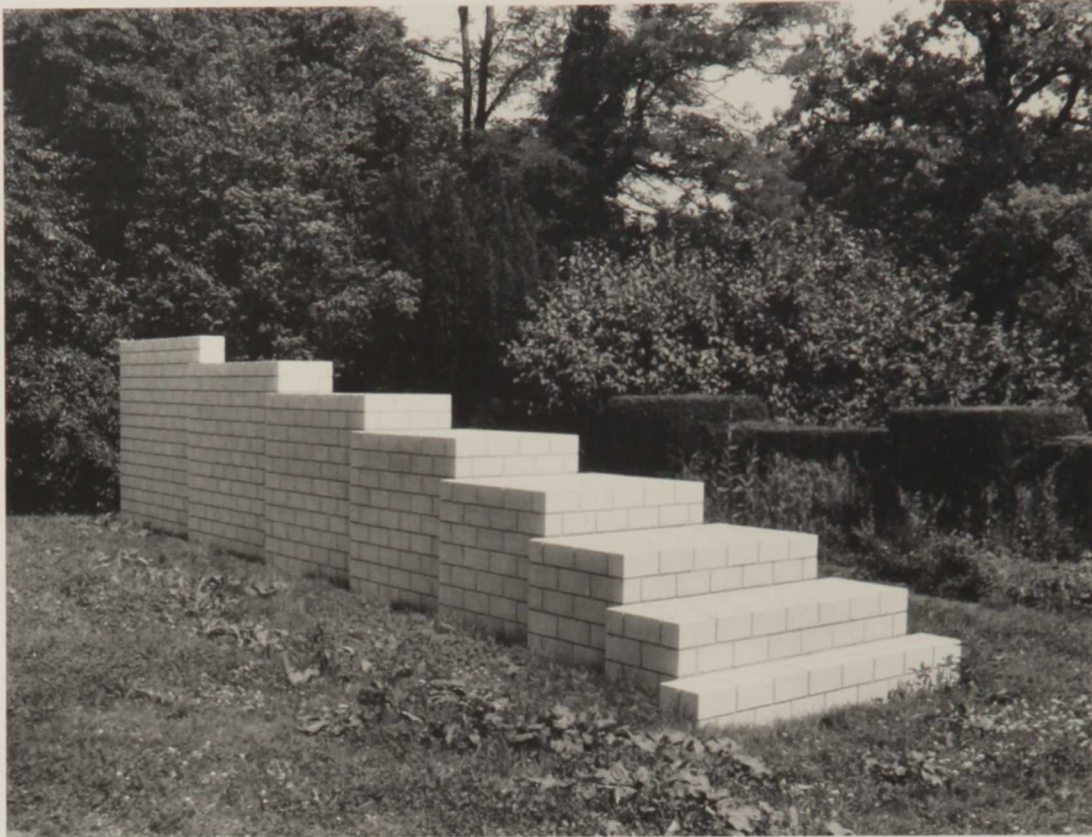
287.

287. *Cube Without a Corner*, 1988.  
Concrete block. Courtesy of the artist.

288. *Cube Without a Cube*, 1988.  
Concrete block. Collection of  
Giuliano Gori, Pistoia, Italy.







289.

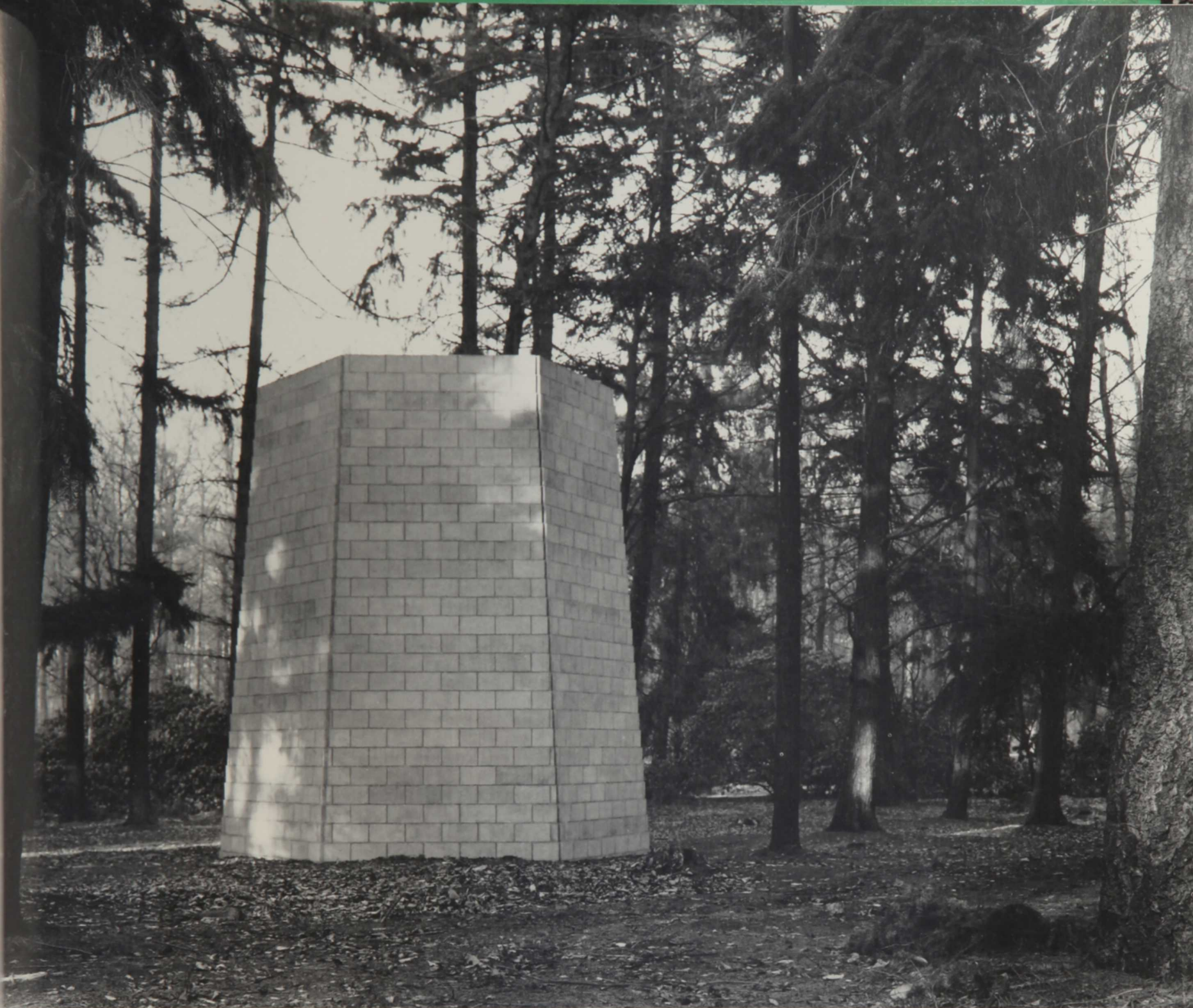
290.



289. *Horizontal Serial Piece #9*, 1992.  
Concrete block. Collection of the  
Ortsbürgergemeinde, Aarau,  
Switzerland.

290. *1 2 3 4 5 4 3 2 1*, 1993.  
Concrete block. Long-term loan from the  
artist to the Yorkshire Sculpture Park,  
Leeds, England.





291.

291. *Six-Sided Tower*, 1993.  
Concrete block. Collection of the  
Kröller-Müller Museum, Otterlo,  
the Netherlands.



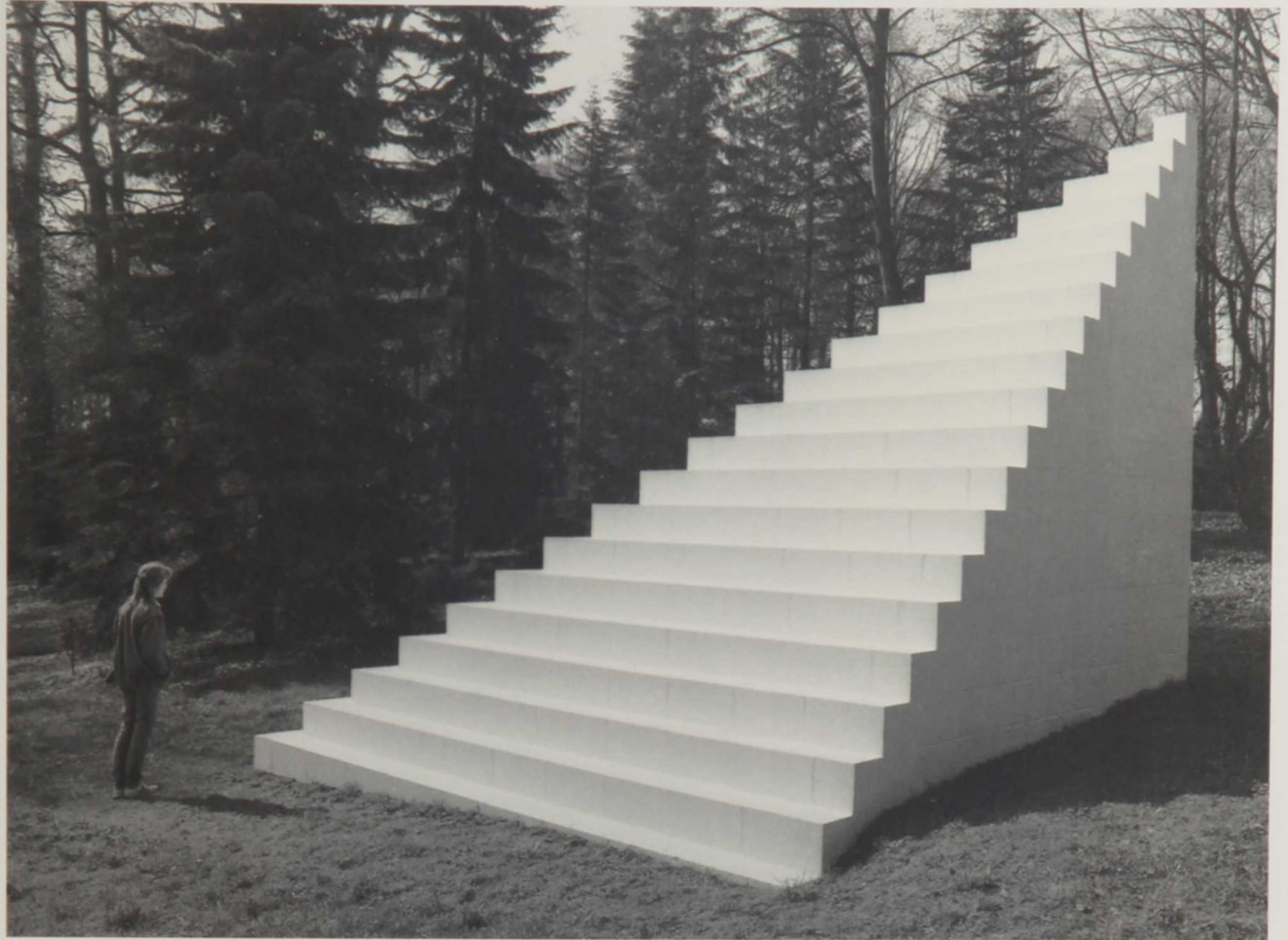
292.

293.



292. *Tower*, 1990.  
Painted concrete block. Long-term loan  
from the artist to the Wexner Center  
for the Visual Arts, Columbus, Ohio.

293. *Tower*, 1995.  
Concrete block. Long-term loan  
from the artist to the Ludwigsburger  
Schloßfestspiele, Ludwigsburg,  
Germany.



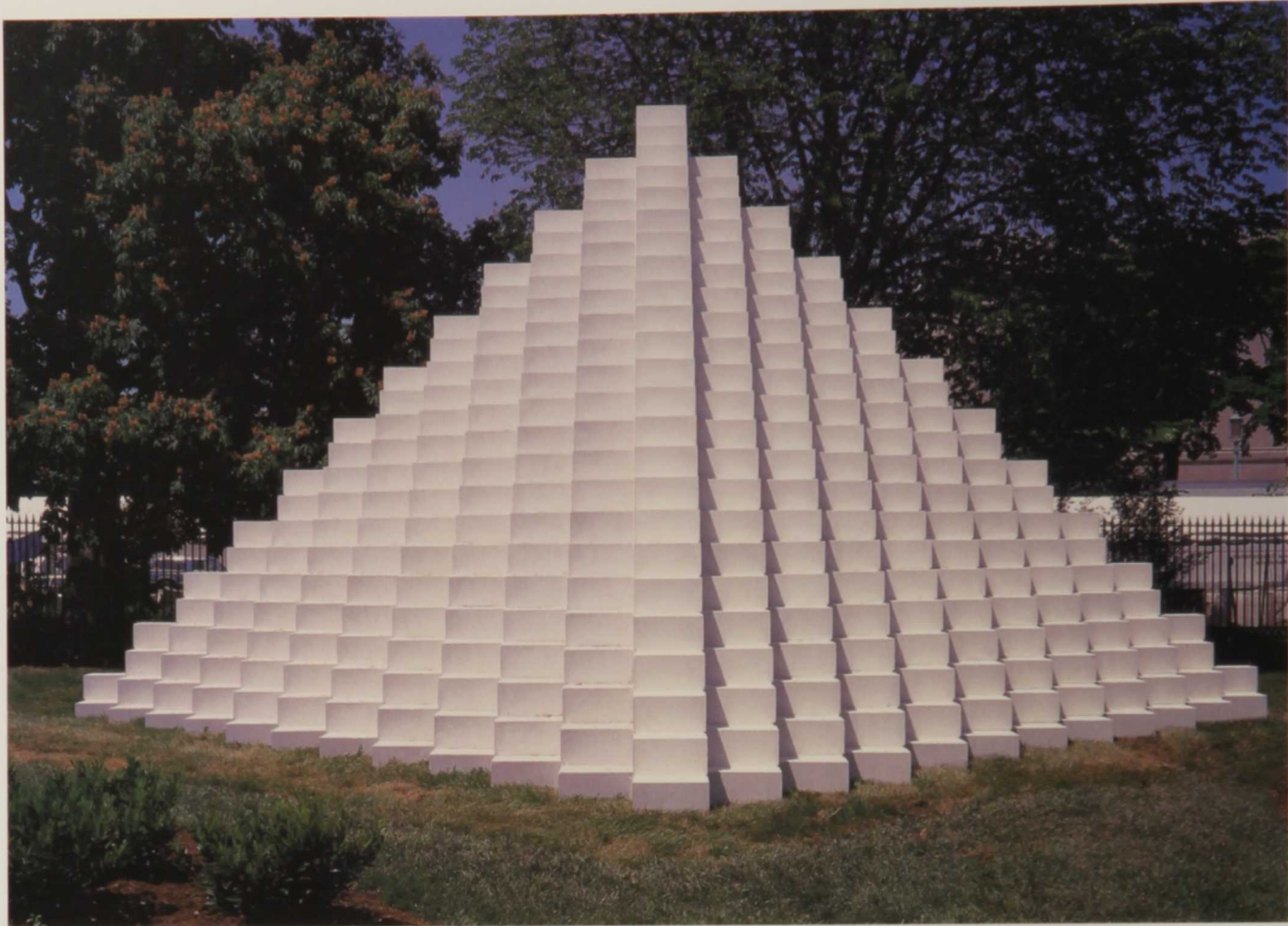
294.

295.



294. *White Pyramid*, 1987.  
Painted concrete block.  
Private collection.

295. *Three Triangles*, 1994.  
Concrete block. Courtesy of the artist.



296.

297.





298.

*296. Four-Sided Pyramid, 1997.*  
Concrete block. Collection of the  
National Gallery of Art, Washington,  
D.C., Gift of The Donald Fisher Family.

*297. Long Pyramid, 1994.*  
Concrete block. Collection of the  
Bonnenfantmuseum, Maastricht,  
the Netherlands.

*298. Pyramid #1, 1999.*  
Concrete block. Collection of the  
Keystone Trust, New Zealand.



299.

299. *Double Negative Pyramid*, 1996.  
Concrete block. Long-term loan  
from the artist to Europos Parkas,  
Vilnius, Lithuania.



300.

302.



301.

303.



**300.** *Irregular Progression (long) #5*, 1998.  
Concrete block. Collection of KBS, Kimpo/Kimpo City Airport, Seoul.

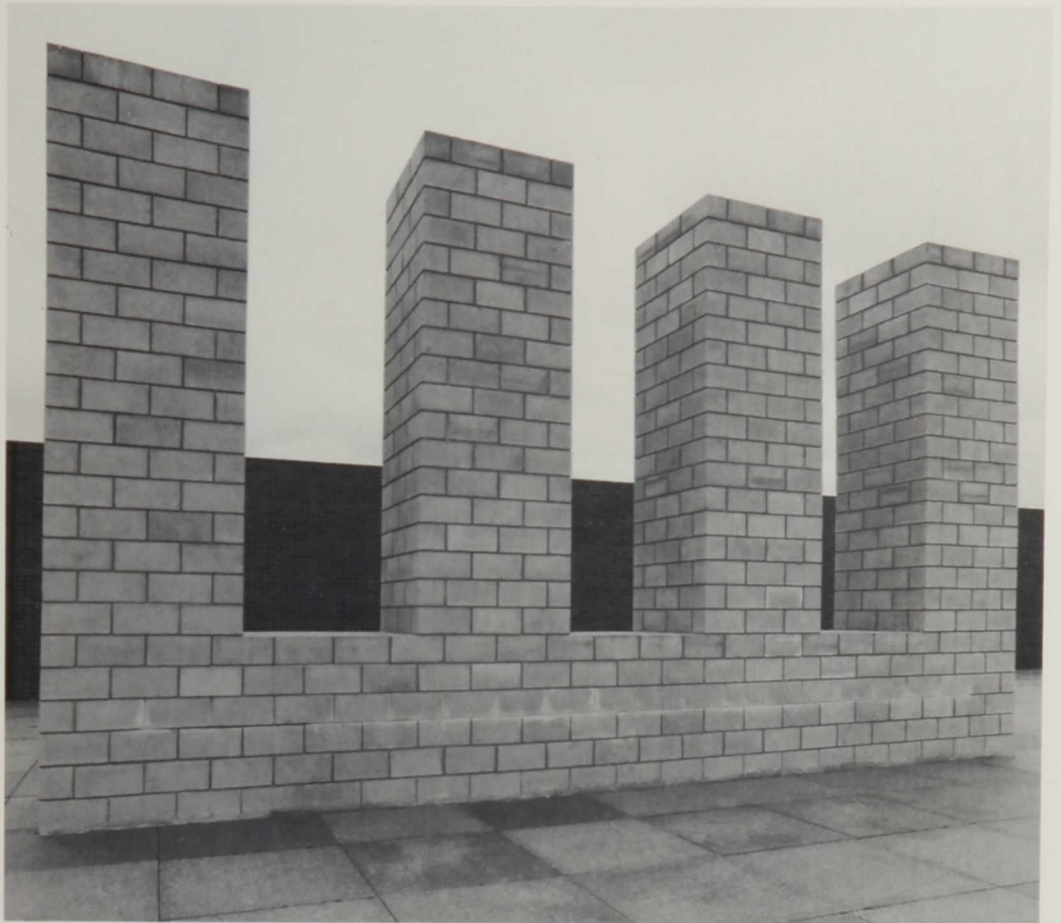
**301.** *Irregular Tower (horizontal bricks) #2*, 1997.  
Concrete block. Long-term loan from the artist to Connecticut College, New London.

**302.** *Irregular Tower (vertical bricks) #1*, 1997.  
Concrete block. Courtesy of the artist.

**303.** *Irregular Progression (long) #4*, 1998.  
Concrete block. Collection of the Galleria d'arte moderna e contemporanea Palazzo Forti, Verona.

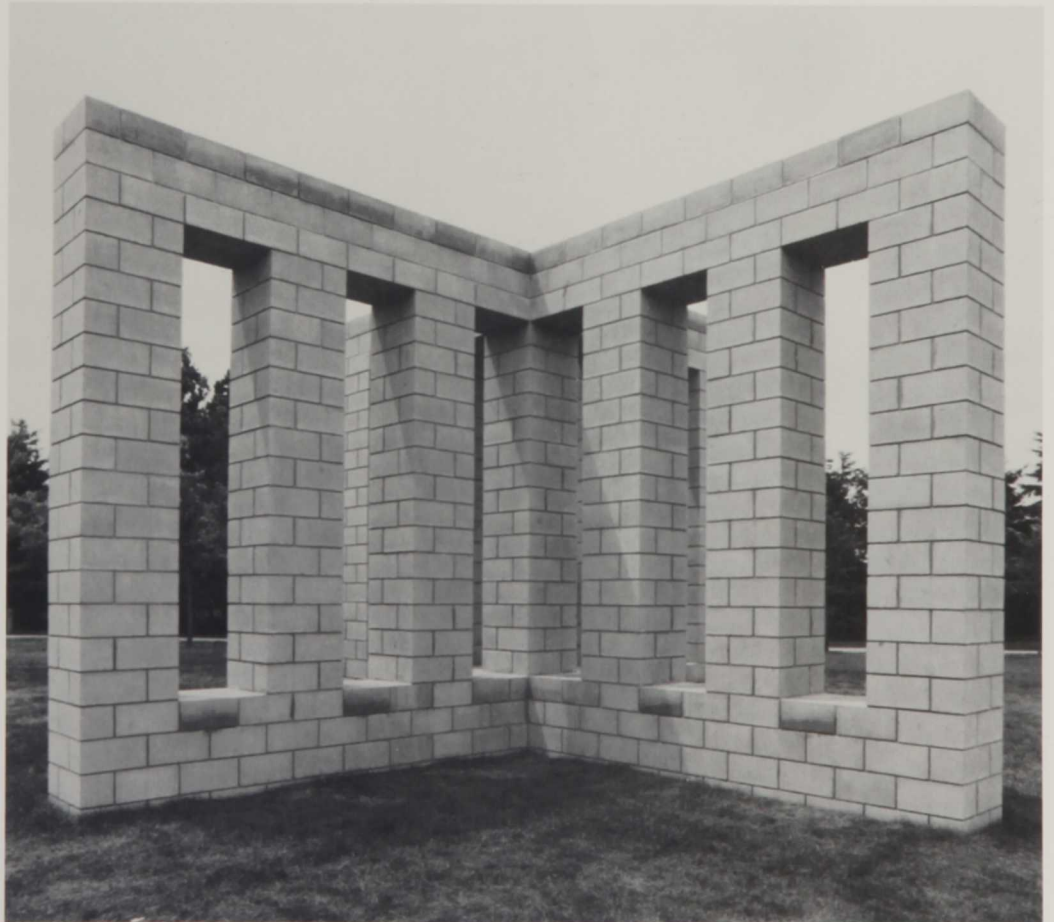






305.

306.



304. *Column Structure (16 columns)*, 1995.  
Concrete block. Courtesy of the artist.

305. *Four Columns*, 1996.  
Concrete block. Collection of the  
University of Cassino, Italy.

306. *X with Columns*, 1996.  
Concrete block. Collection of the  
Walker Art Center, Minneapolis, Partial  
gift of the artist with funds provided by  
the Judy and Kenneth Dayton Garden  
Fund and materials provided by Anchor  
Block Company.





308.

307. *Cube with Columns*, 1995.  
Concrete block. Collection of the  
Toyota Municipal Museum of Art,  
Aichi Prefecture, Japan.

308. *Eight Columns in a Row*, 1995.  
Concrete block. Collection of the  
Schiphol Airport Amsterdam.

XVIII. CURVES & LOOPS

309. *Wall Drawing #913*, 1999.  
Acrylic paint. Collection of Bruno  
Ceretto, Alba, Italy.





310.

311.



310. *Wall Drawing #836*, 1998.  
Acrylic paint. Courtesy of the artist.

311. *Wall Drawing #824 A-P*, 1997.  
Acrylic paint. Private collection (G and O); all others courtesy of the artist.

312. *Wall Drawing #896*, 1999.  
Lascaux acrylic paint. Collection of Christie's, New York.









313-314.

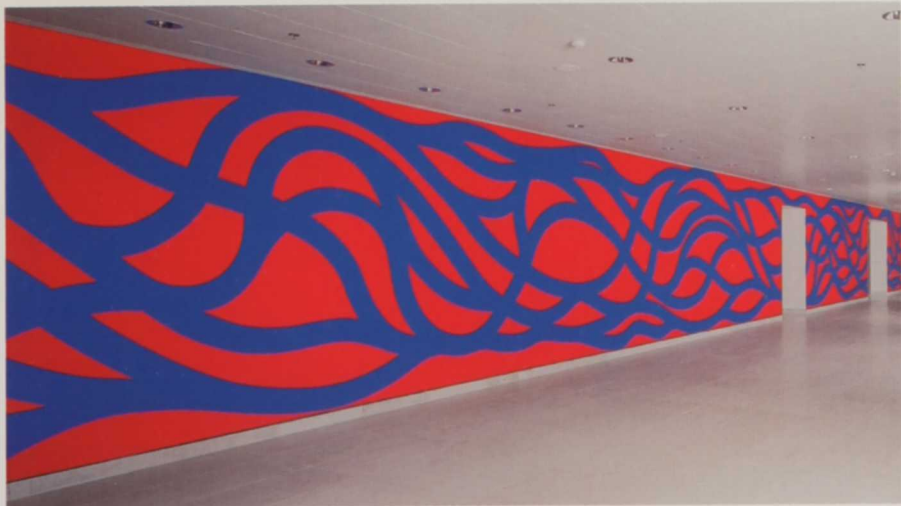
313-314. *Wall Drawing #793 C*, 1996.  
Color ink wash. Collection of the  
Wadsworth Atheneum, Hartford; Gift  
of the artist with funds for installation  
paid by the Henry D. Fund.



315.

315. *Wall Drawing #880*, 1998.  
Acrylic paint. Courtesy  
PaceWildenstein, New York.

316. *Wall Drawing #925*, 1999.  
Acrylic paint. Collection of ABN  
Amro Bank, Amsterdam.



316.



317.

318.



319.



317. *Wall Drawing #882 B*, 1998.  
Acrylic paint. Courtesy of the artist.

319. *Wall Drawing #886*, 1998.  
Acrylic paint. Courtesy of the artist.

318. *Wall Drawing #882 C*, 1998.  
Acrylic paint. Courtesy of the artist.

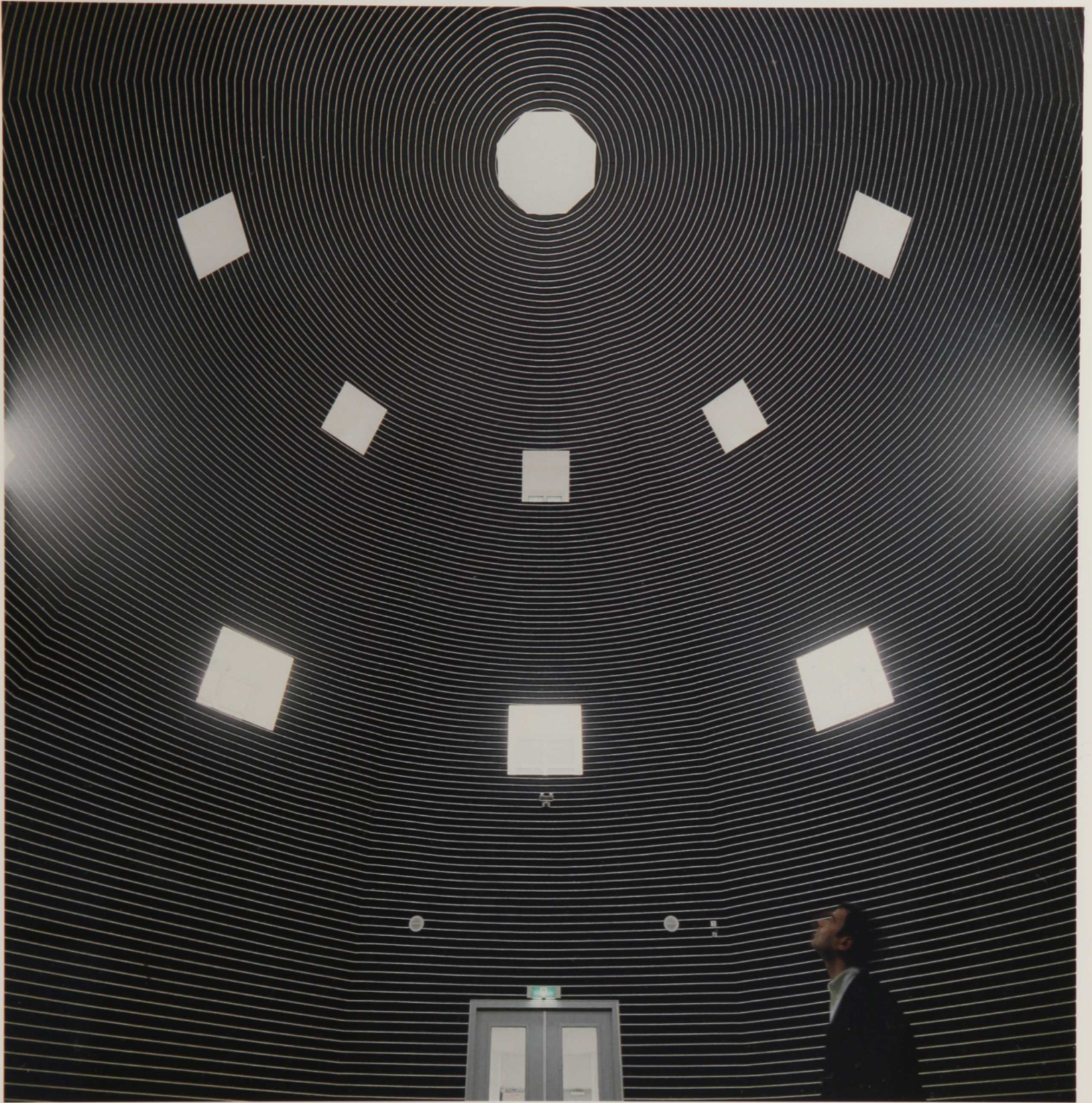
320. *Wall Drawing #927*, 1999.  
Acrylic paint. Collection of the  
Jewish Museum, New York.





321.

321. *Loopy Doopy*, 1998.  
Ink on paper. Private Collection,  
New York.



322.

322. *Wall Drawing #801*, 1996.  
Black paint on white wall.  
Courtesy of the artist.



323.

324.



323. *Wall Drawing #840*, 1998.  
Color ink wash. Collection of UBS,  
Lugano, Switzerland.

324. *Wall Drawing #803*, 1996.  
Color ink wash. Collection of the  
Colby College Museum of Art,  
Waterville, Maine, Gift of the artist  
with assistance from the Jere Abbott  
Acquisitions Fund.





325.

325. *Wall Drawing #849*, 1998.  
Acrylic paint. Courtesy of the artist.



326.



327.



328.

329.

326. *Wall Drawing #901*, 1999  
Acrylic paint. Courtesy of the artist.

327. *Wall Drawing #860*, 1998.  
Acrylic paint. Collection of VICTORIA  
Versicherungen, Düsseldorf.

328. *Wall Drawing #911*, 1999.  
Acrylic paint. Courtesy Marian Goodman  
Gallery, New York.

329. *Wall Drawing #910* (foreground) and  
*Wall Drawing #909* (background), 1999.  
Acrylic paint. Courtesy Galerie Meert  
Rihoux, Brussels.





330.

331.



330. *Wall Drawing #917*, 1999.  
Latex paint. Courtesy Paula Cooper  
Gallery, New York.

331. *Wall Drawing #919* (left) and  
*Wall Drawing #923* (right), 1999.  
Latex paint. Courtesy Rhona Hoffman  
Gallery, Chicago.

332. *Arcs and Bands in Color*, 1999.  
Silkscreen. Published by Editions  
Schellmann, New York and Munich.



332.





333.



334.



335.



336.



337.



338.

333-338. *Non-Geometric Forms #1-6*, 1999.  
Painted fiberglass. Courtesy of the artist.

XIX. PHOTO WORKS

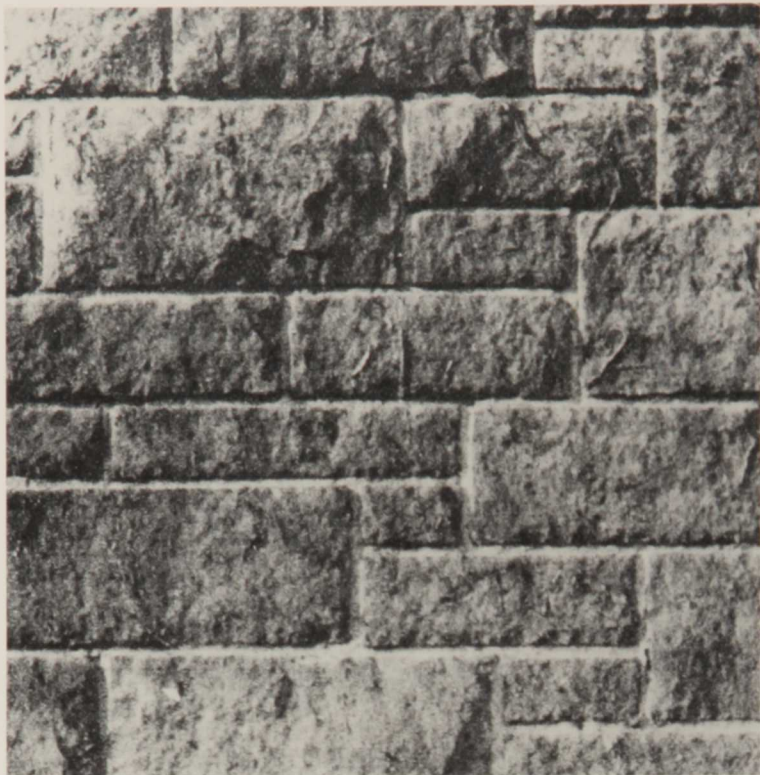
339. *Buried Cube Containing an Object of Importance but Little Value*, 1968. Black-and-white photographs mounted on paper. LeWitt Collection.



BURIED CUBE  
1968



*Thesis certificate*



340.



341.

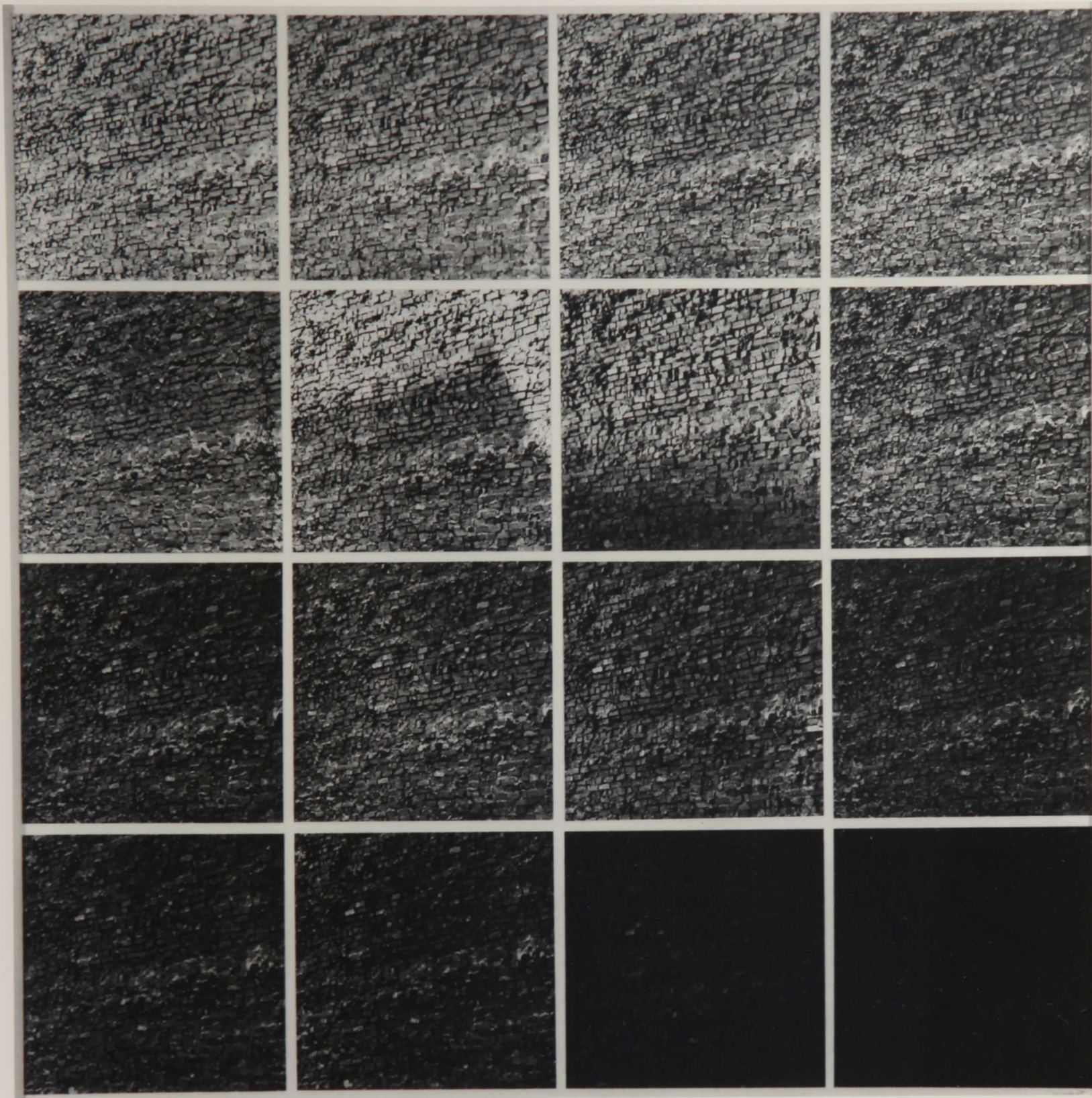


342.



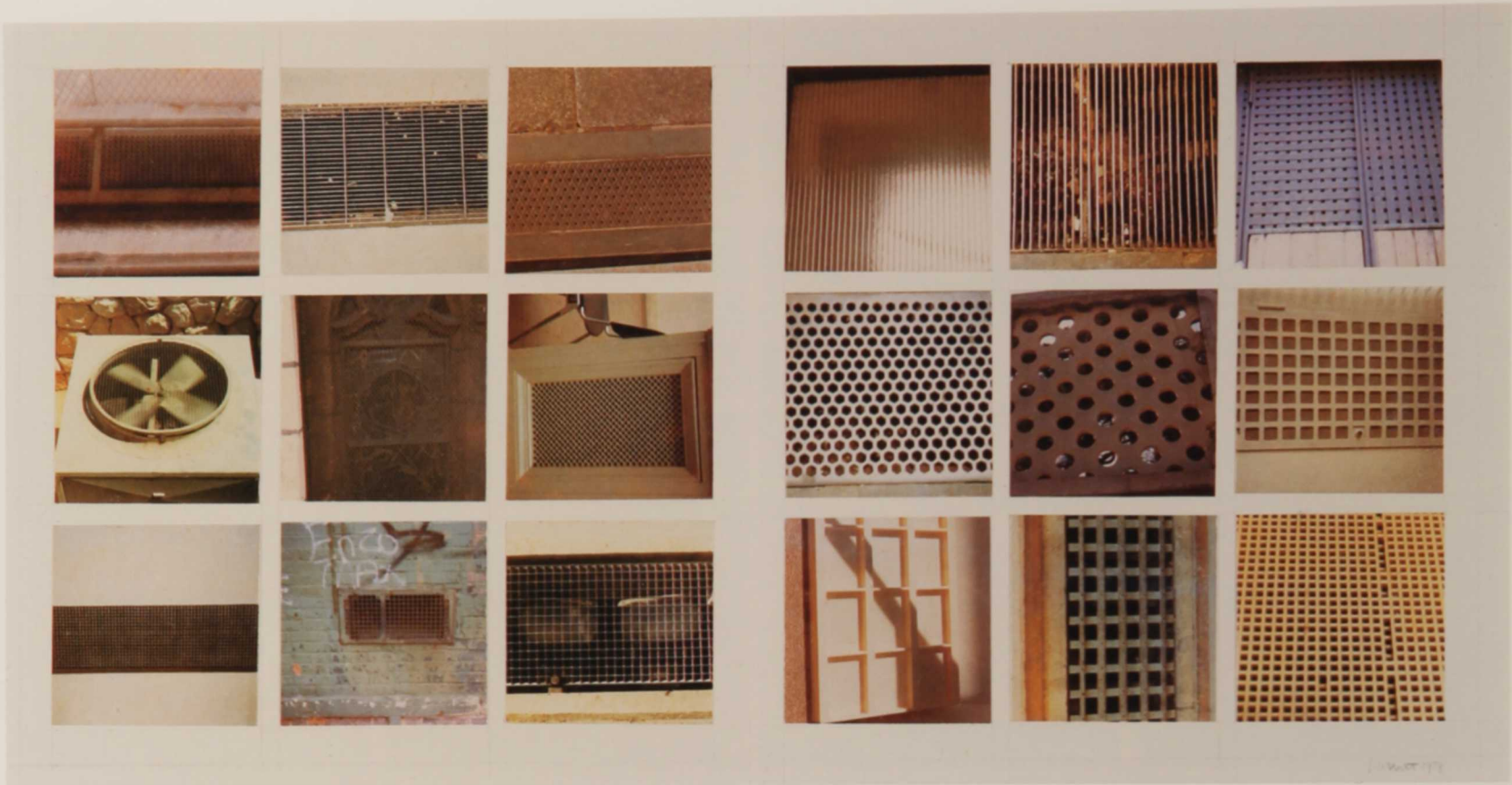
343.

340-343. *Stone Walls*, 1975.  
Photoetchings. Collection of the  
University of California, Berkeley  
Art Museum, gift of the artist.



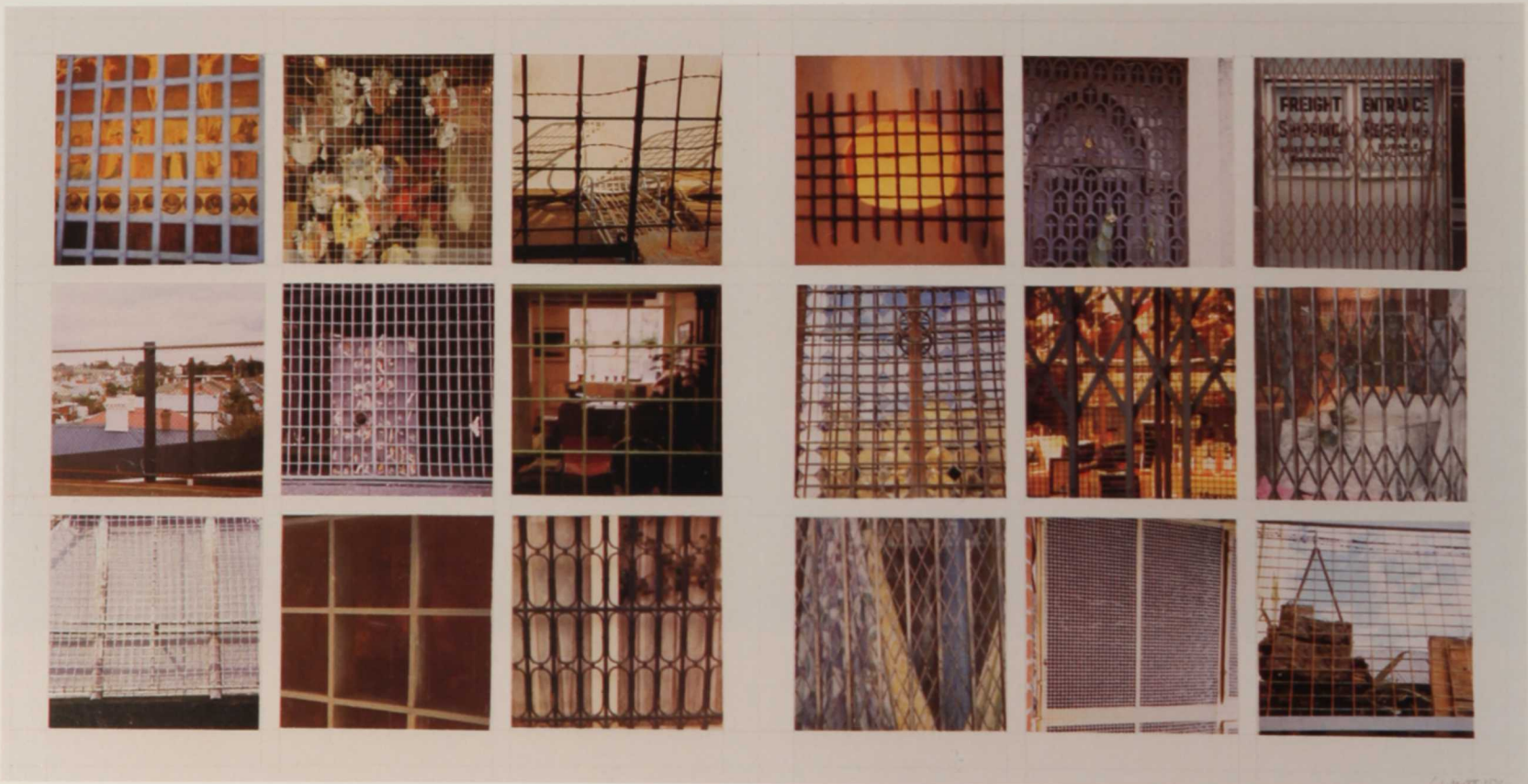
344.

344. *Brick Wall Composite*, 1977.  
Black-and-white photograph. Collection  
of the Henry Art Gallery, University of  
Washington, Seattle, Joseph and Elaine  
Monsen Photography Collection, gift  
of Joseph and Elaine Monsen and  
the Boeing Company.



345.

346.



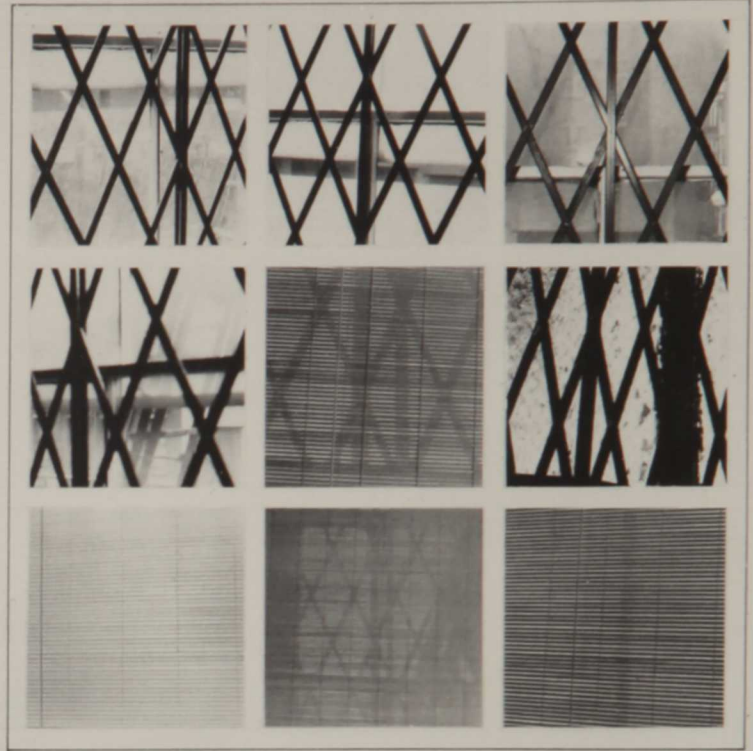
345-348. *Photogrids*, 1978.  
 Color photographs mounted on paper.  
 LeWitt Collection.



347.

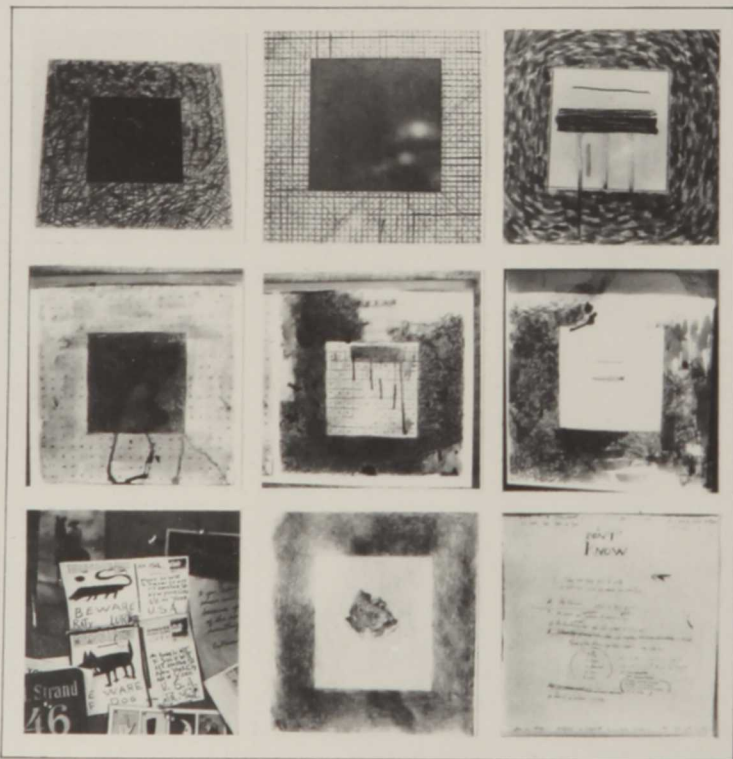
348.





349.

350.



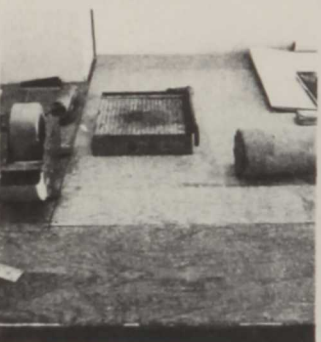
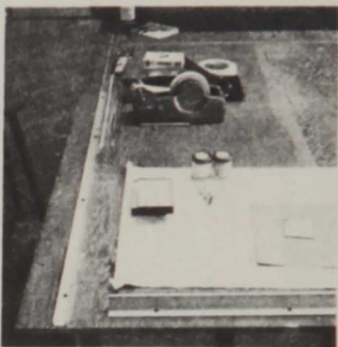
349-352. *Autobiography*, 1980.  
Black-and-white photographs mounted  
on paper. LeWitt Collection.



351.

352.

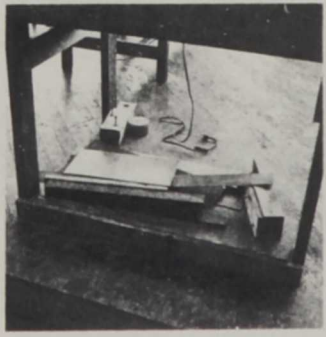
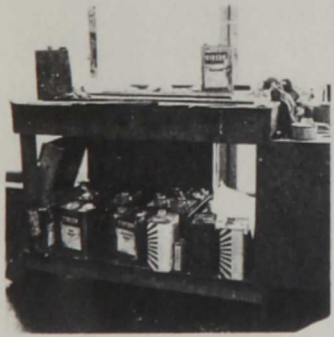
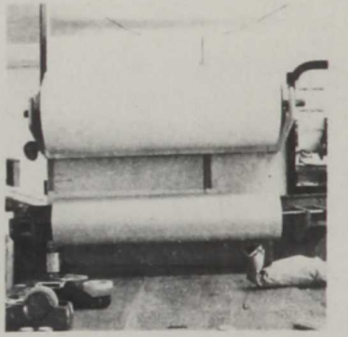
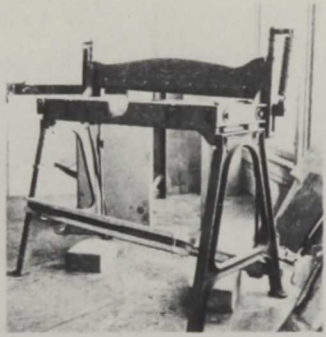
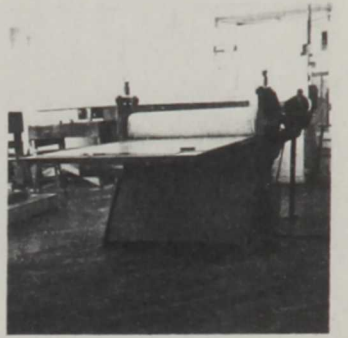
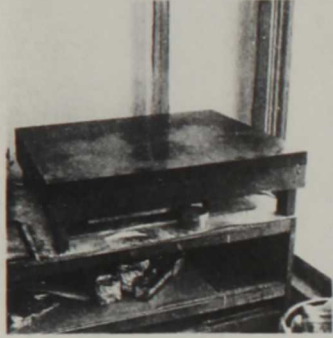
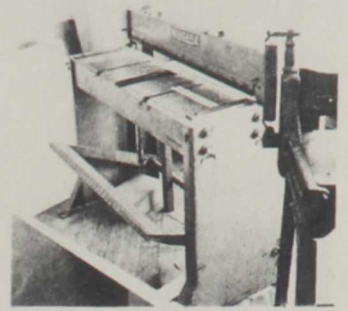
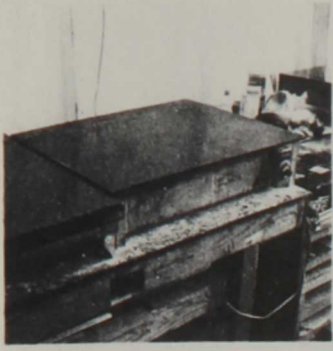




353.

353-354. *Crown Point*, 1980. Photoetchings. Collection of the Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, Crown Point Press Archive, gift of Crown Point Press.





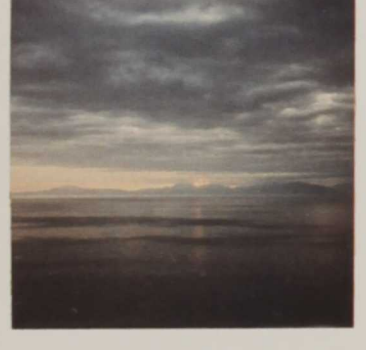


355.

356.



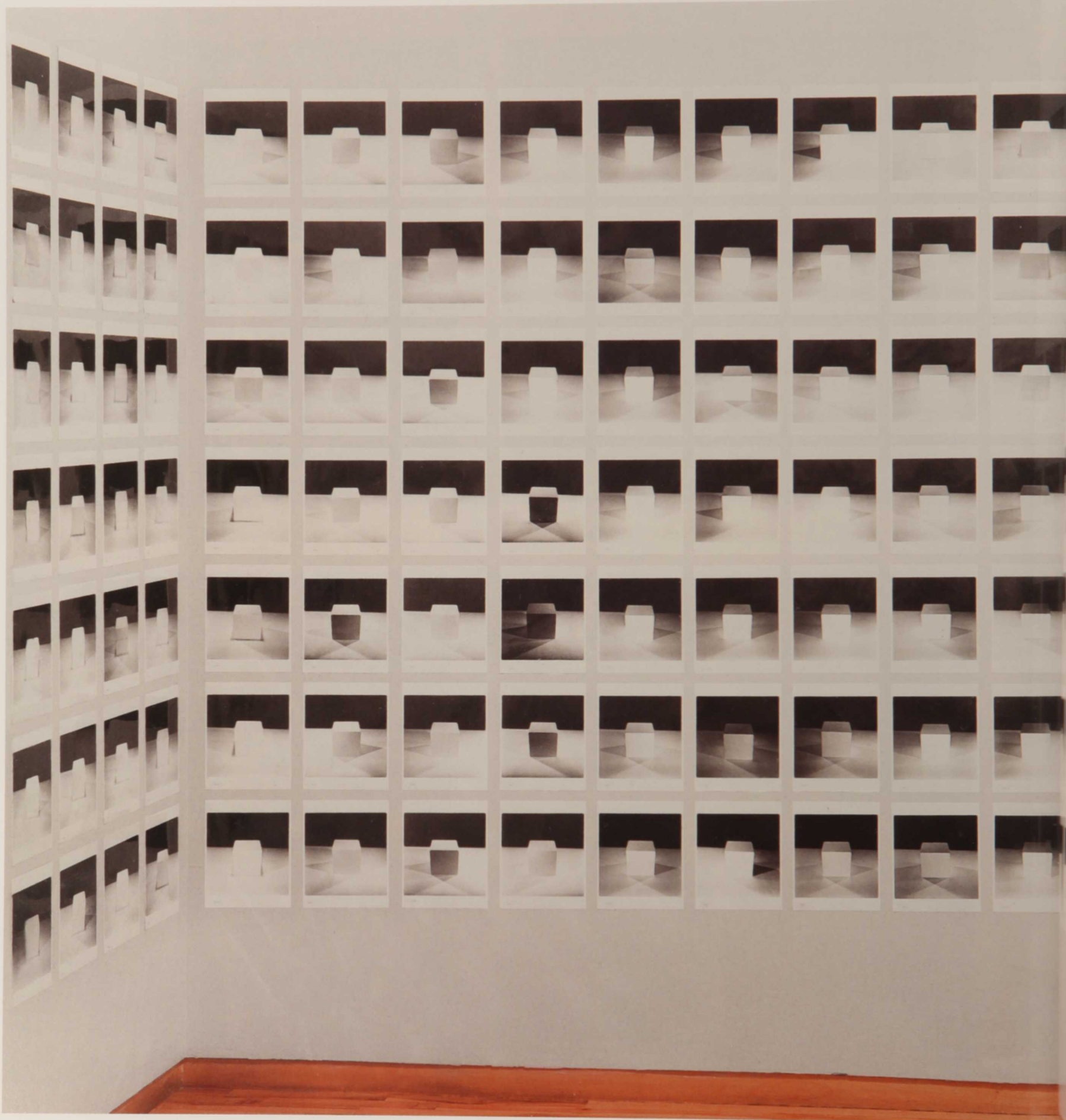
355-358. *Sunrise and Sunset at Praiano*, 1980. Color photographs mounted on paper. Courtesy Marian Goodman Gallery, New York.



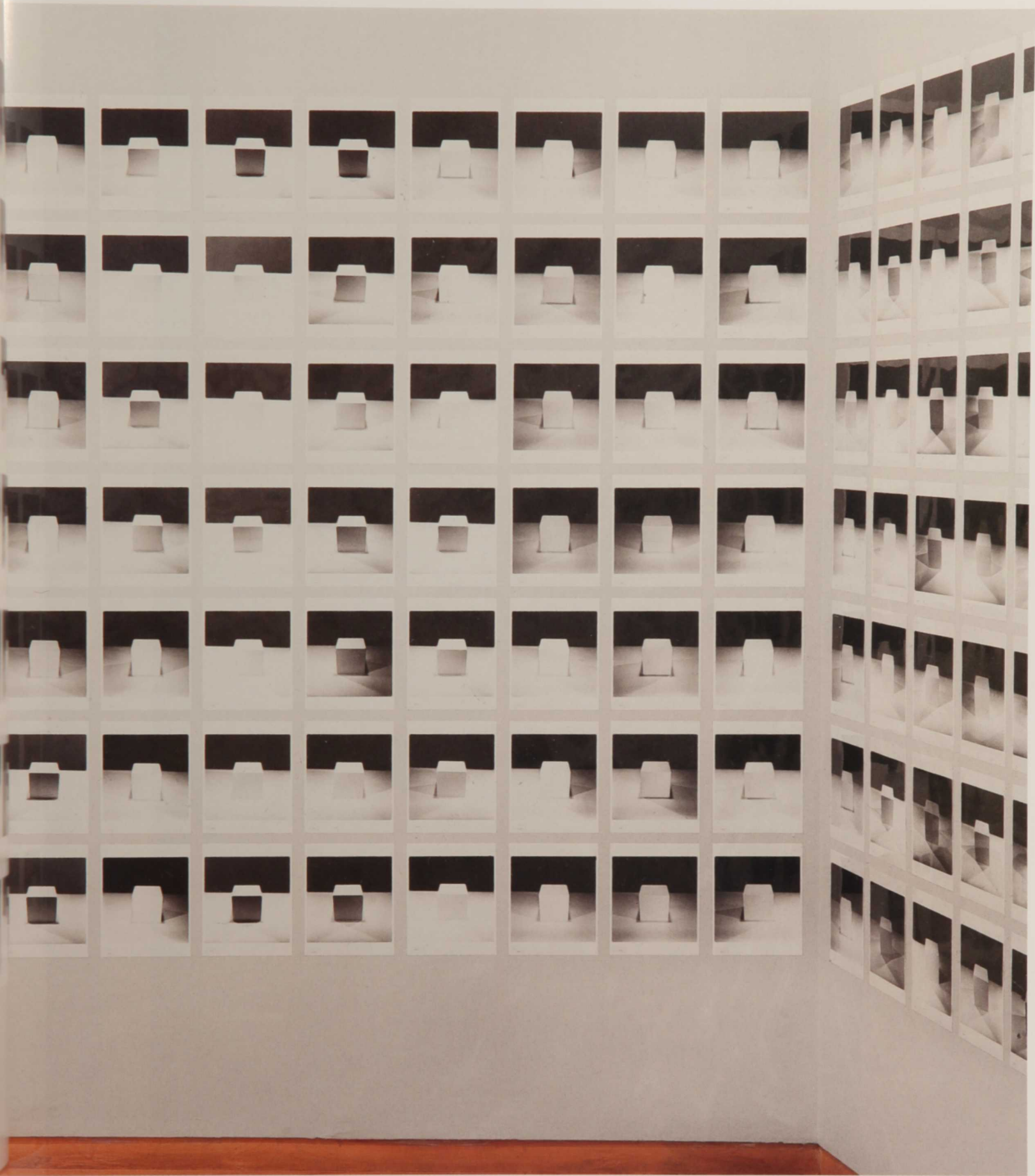
357.

358.





359. *Cube*, 1988.  
Black-and-white photographs.  
Corporate collection of  
Charles Schwab & Co., Inc.,  
San Francisco.



XX. LARGE GOUACHES

360. *Vertical Brushstrokes*, 1992.  
Gouache on paper. Collection of  
Rosa and Aaron Esman, New York.





361.

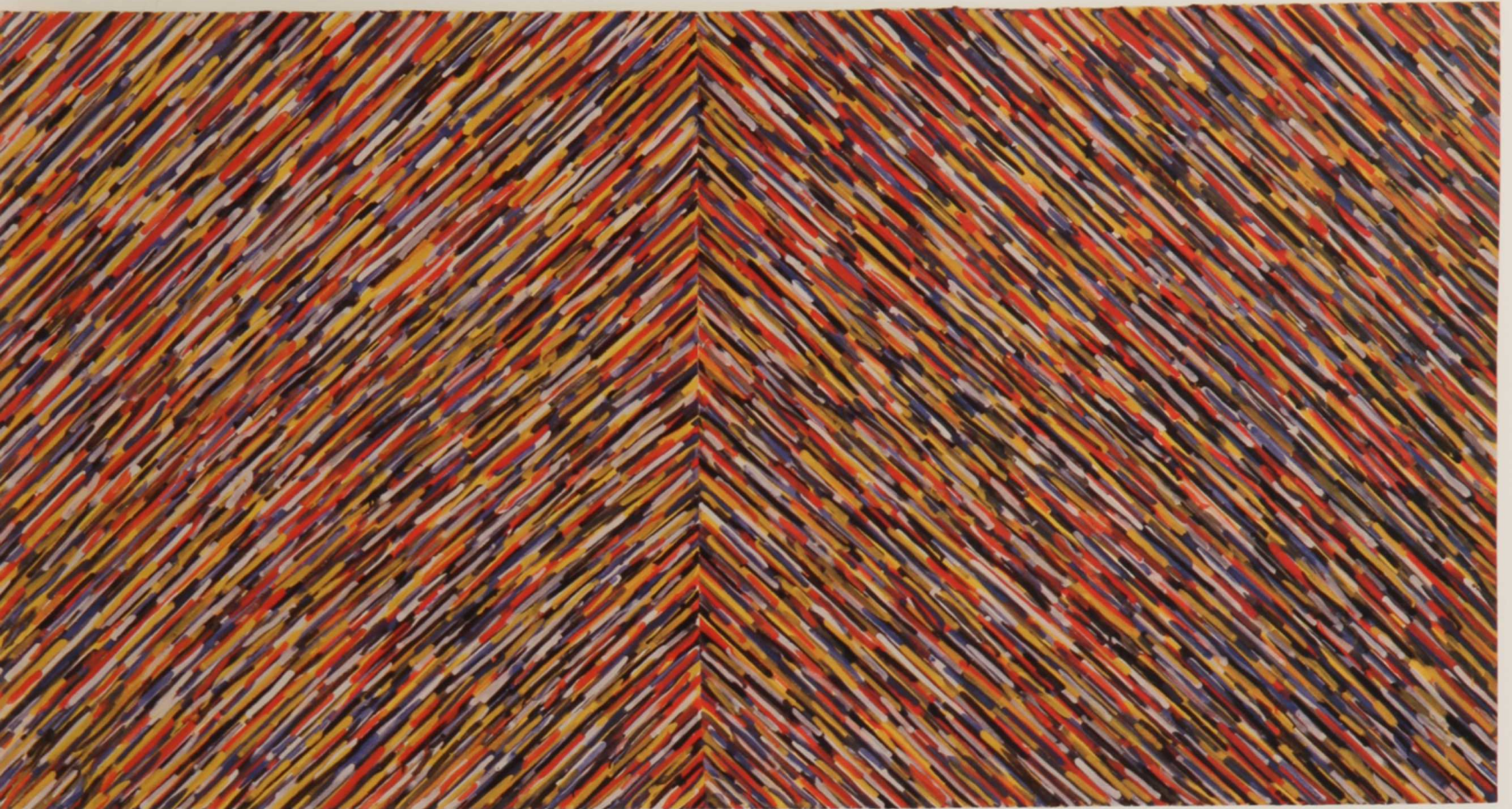
361. *Four-Part Brushstrokes*, 1994.  
Gouache on paper. Collection of  
the San Francisco Museum of Modern  
Art, Gift of the Aaron I. Fleischman  
Foundation.

362.



362. *Wavy Brushstrokes*, 1995.  
Gouache on paper. LeWitt Collection.







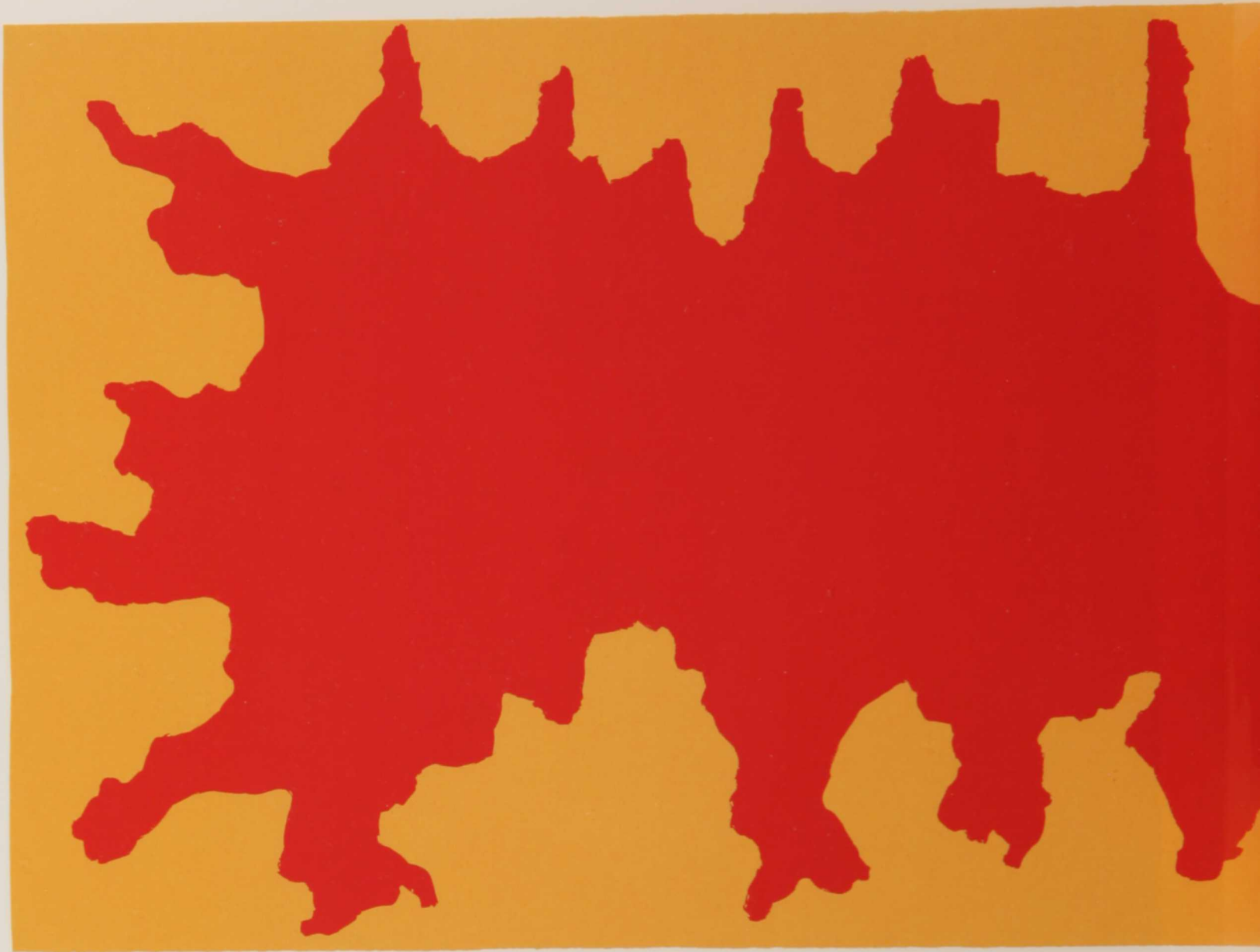
363.

363. *Lines not Straight,  
not Touching*, 1990.  
Gouache and pencil on paper.  
LeWitt Collection.



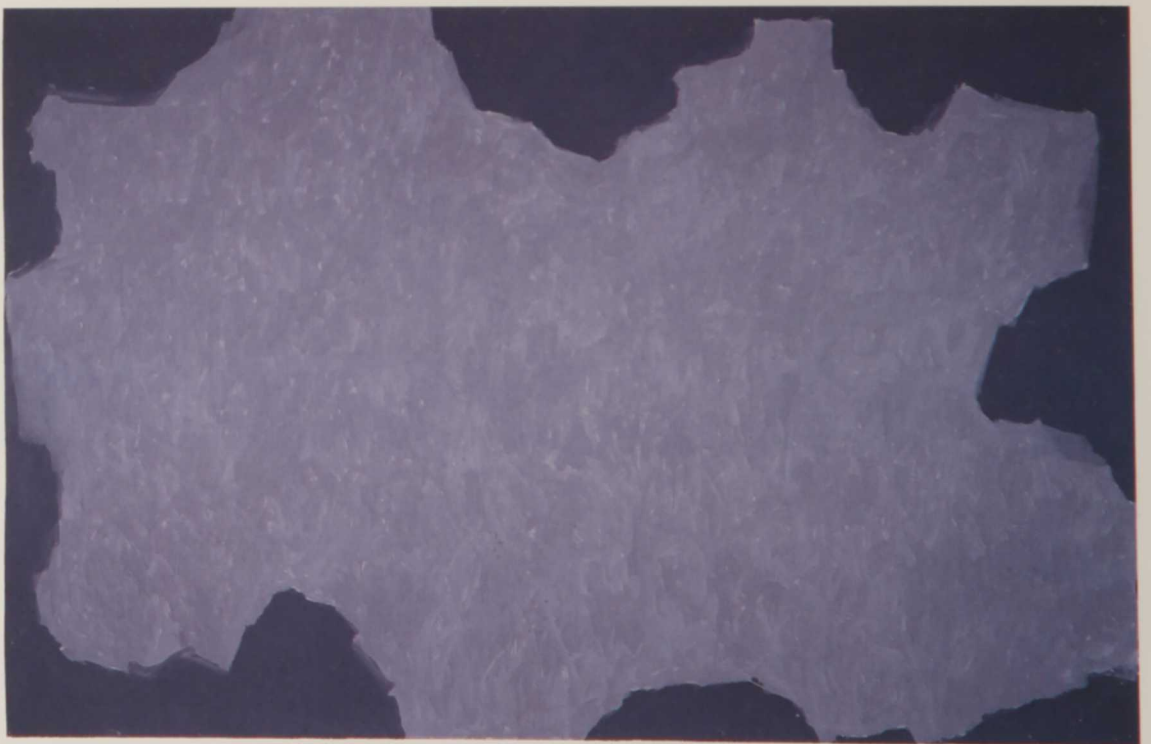
364.

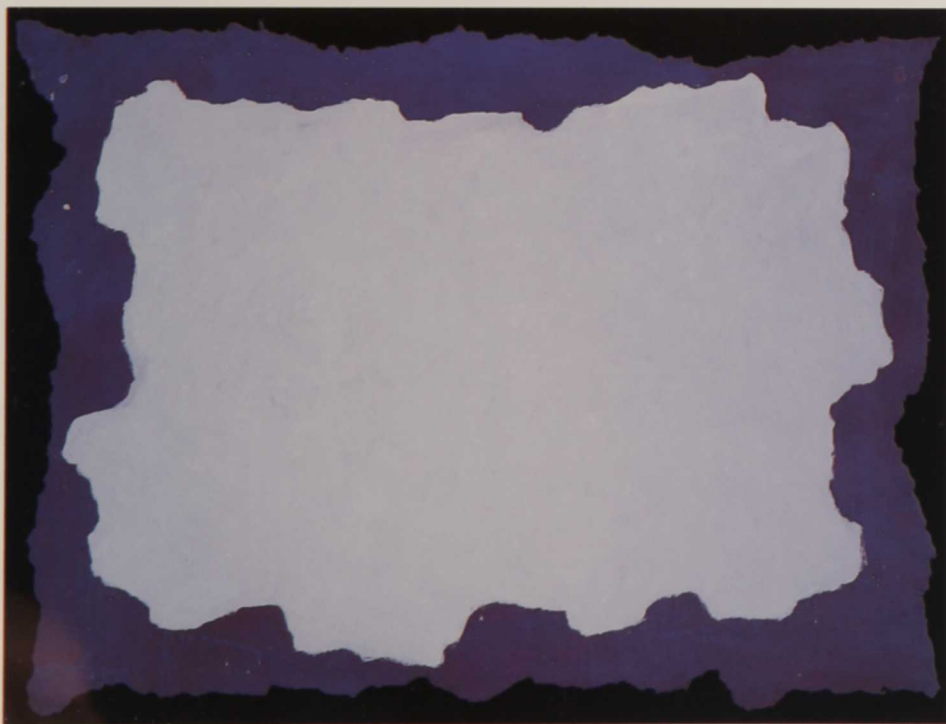
364. *Wavy Brushstrokes*, 1995.  
Gouache on paper. LeWitt Collection.



365.

366.





365. *Irregular Form*, 1998.  
Gouache on paper. LeWitt Collection.

366. *Irregular Form*, 1998.  
Gouache on paper. LeWitt Collection.

367. *Irregular Form*, 1998.  
Gouache on handmade paper.  
LeWitt Collection.





368.

368. *Squiggly Brushstrokes*, 1997.  
Gouache on paper. LeWitt Collection.





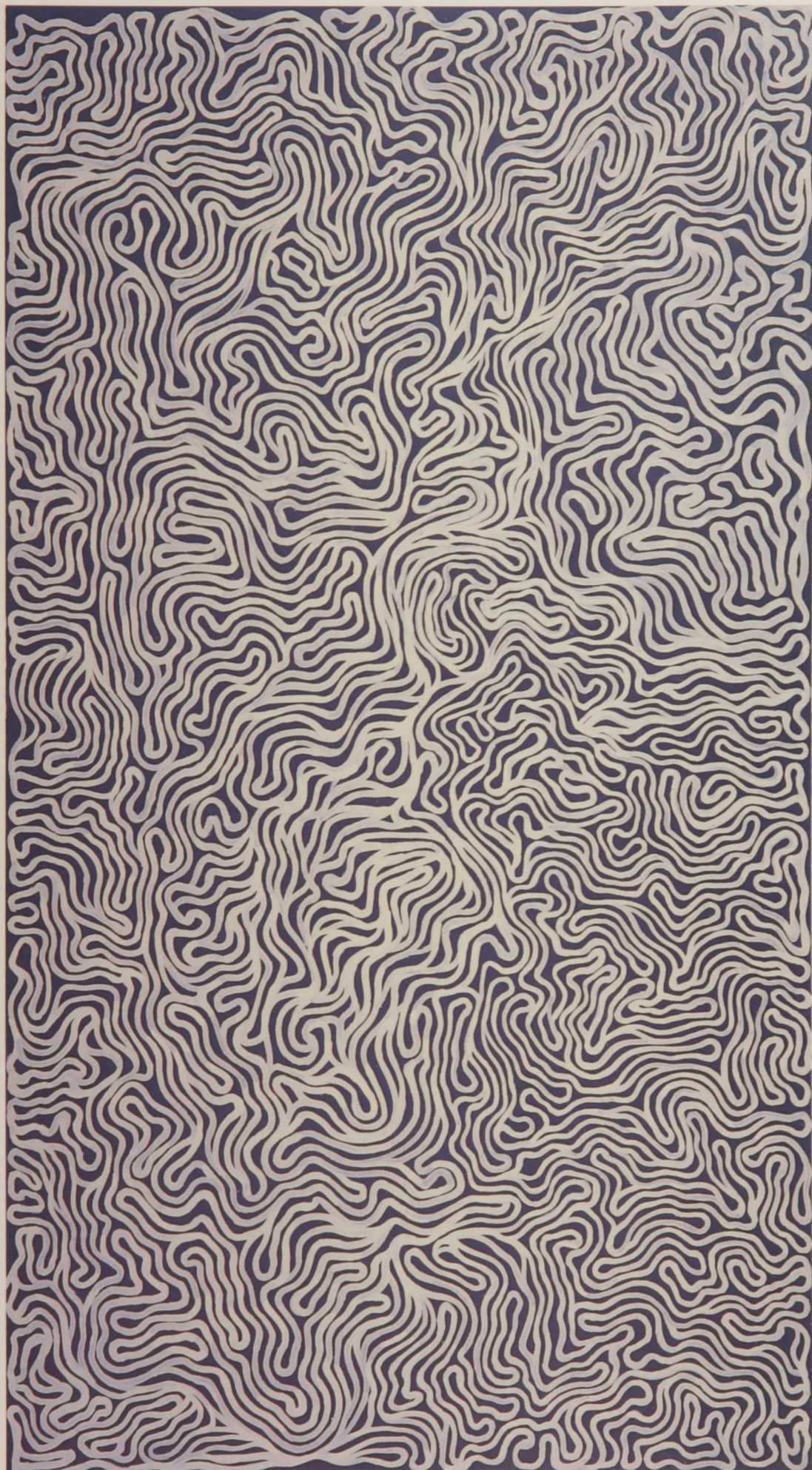


370.

369. *Squiggly Brushstrokes*, 1996.  
Gouache on paper. LeWitt Collection.

370. *Irregular Brushstrokes*, 1998.  
Gouache on paper. LeWitt Collection.





371. *Irregular Grid*, 1999.  
Gouache on paper. Private  
collection, Courtesy Paula  
Cooper Gallery, New York.

372. *Loopy Doopy*, 1999.  
Gouache on paper. LeWitt Collection.



373.

373. *Irregular Grid*, 1999.  
Gouache on paper. Collection of  
June W. Mattingly, Dallas.

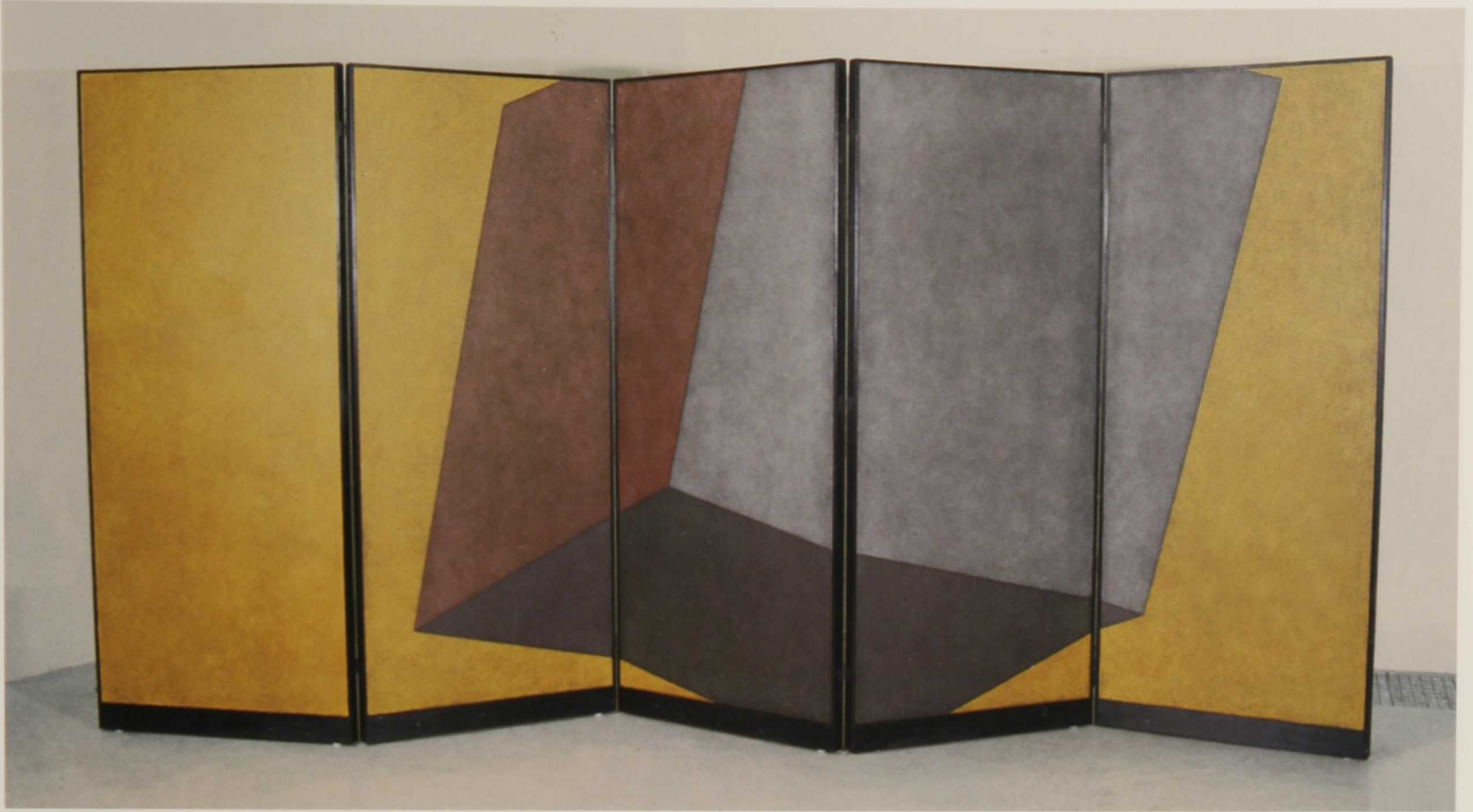
374. *Irregular Grid*, 1999.  
Gouache on paper. LeWitt Collection.



374.

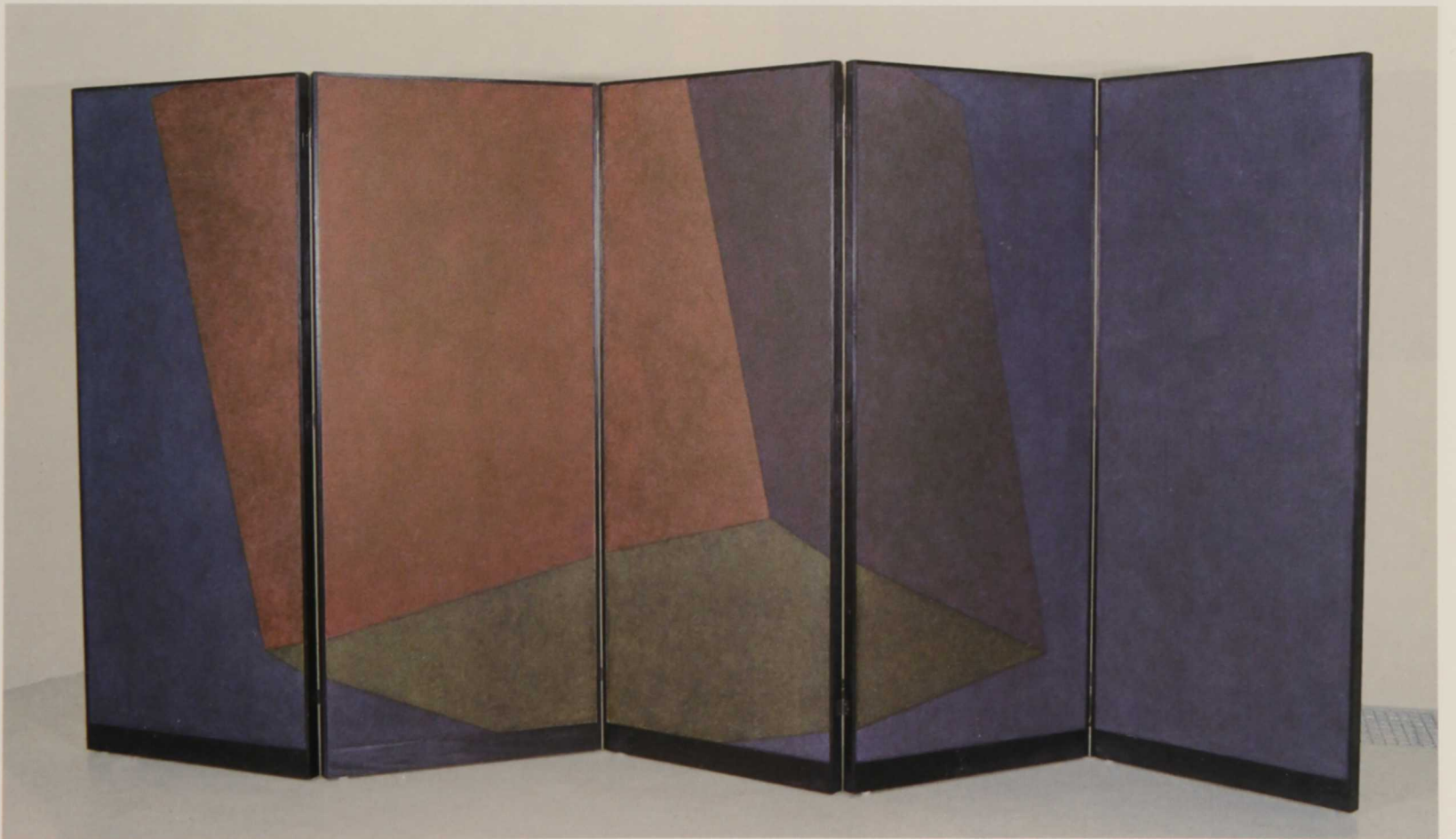
XXI. OBJECTS & POSTERS

375-376. *Folding Screens*, 1987.  
Color ink wash on wood panel.  
Private collection.



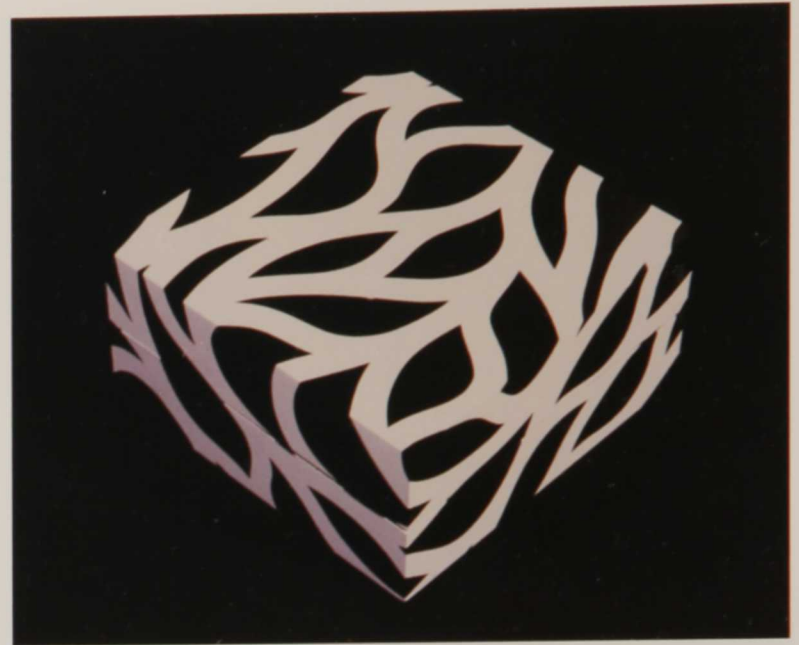
375.

376.





377.

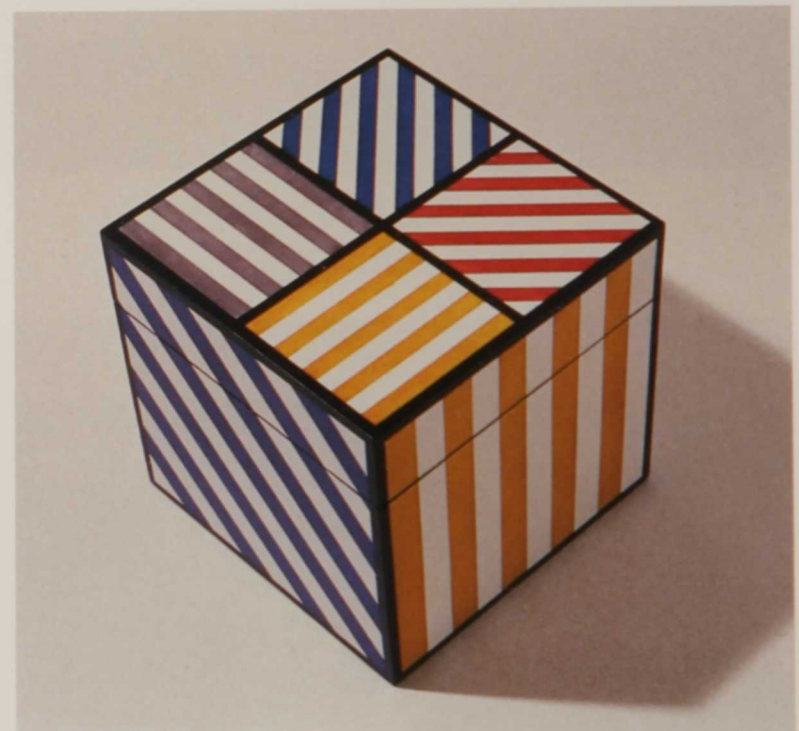


378.

379.



380.



377. *Box*, 1989.

Ink on wood. Published by the Société des amis du musée, Centre Georges Pompidou, Paris.

378. *Loopy Doopy Box*, 1999.

Painted wood and copper. Published by Barbara Krakow Gallery, Boston.

379. *Box*, 1994.

Painted wood. Published by Exit Art, New York.

380. *Project Box*, 1990.

Painted wood. Published by Multiples, New York.

384. *High Table*, 1992.

Wood. Published by ARS USU Koos Flinterman

381. Sol LeWitt and Stephen Schermeyer, *Coffee Table I/1*, 1990. Steel and glass. LeWitt Collection.

382. Sol LeWitt and Stephen Schermeyer, *Coffee Table II/3*, 1990–96. Steel and glass. Private collection.

383. *Coffee Table*, 1981.

Wood and glass. Published by Multiples, New York.

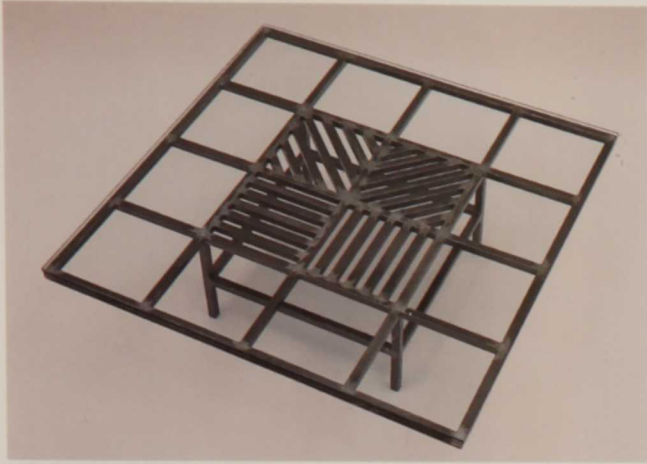
385. Sol LeWitt and Stephen Schermeyer, *Table*, 1998.

Steel and glass. Published by The Renaissance Society, University of Chicago.

386. *End Table*, 1993.

Steel and glass. Published by Artist/Design (A/D) Gallery, New York.





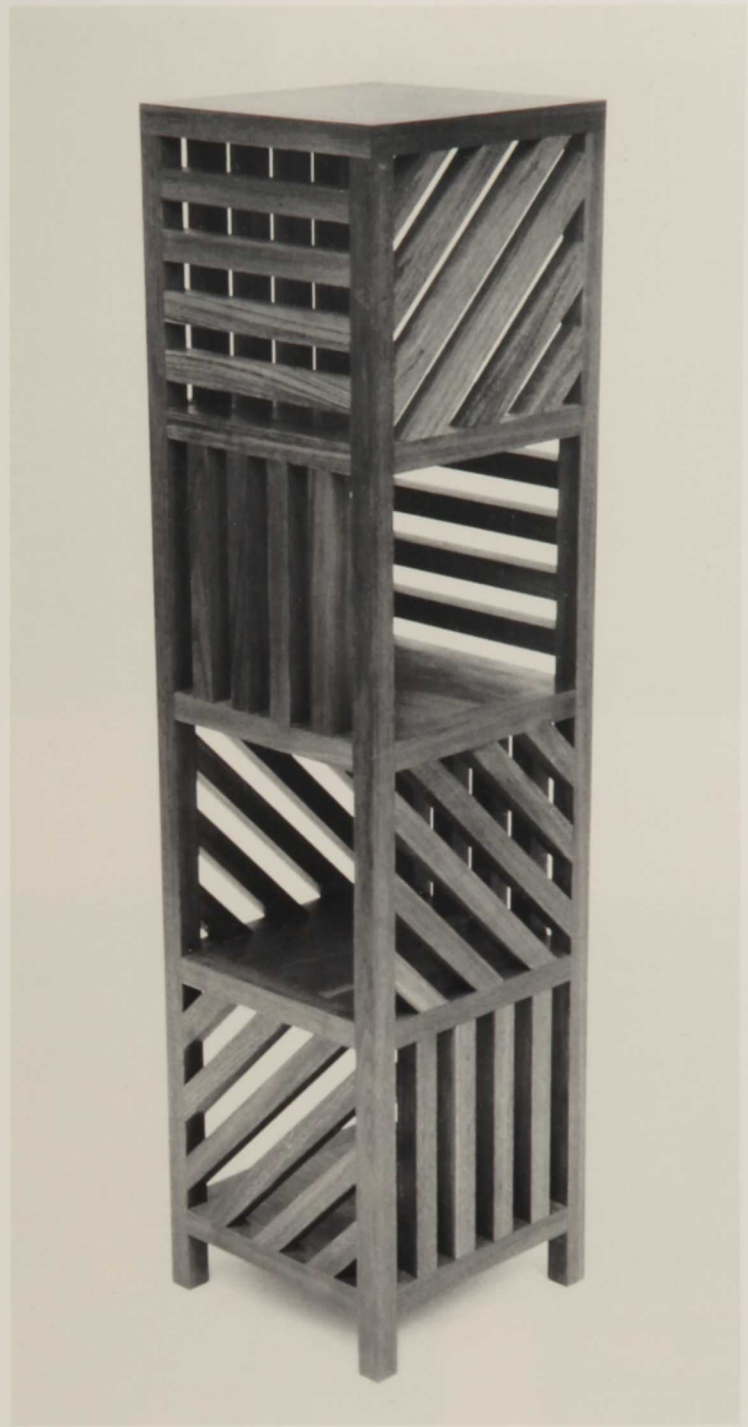
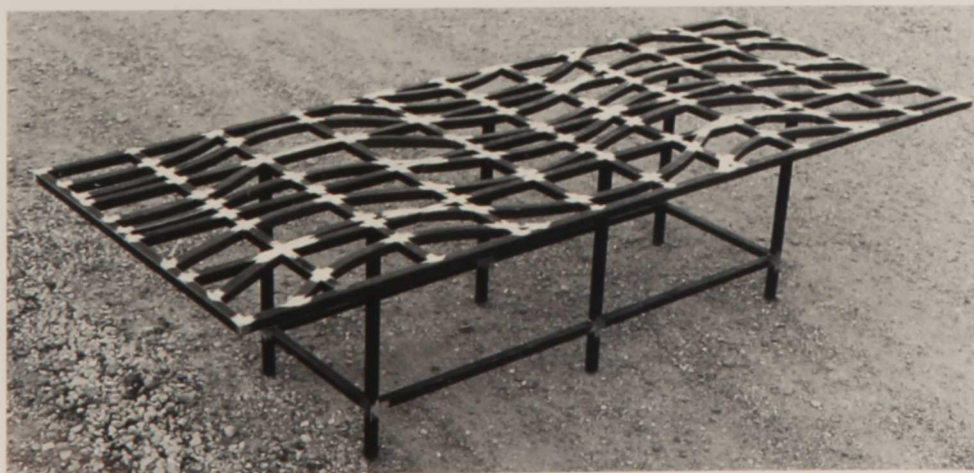
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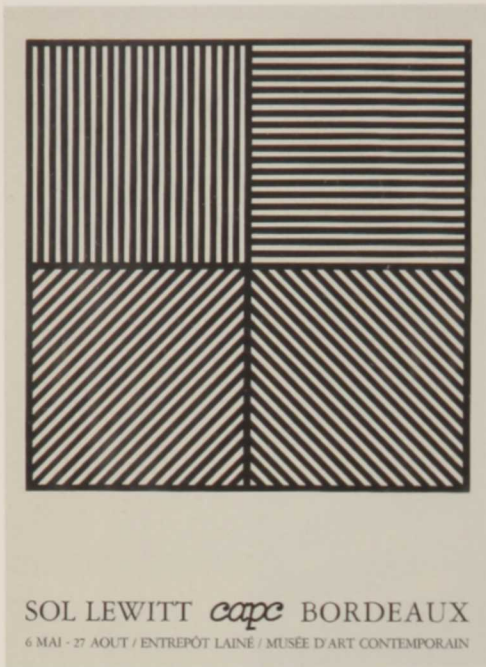


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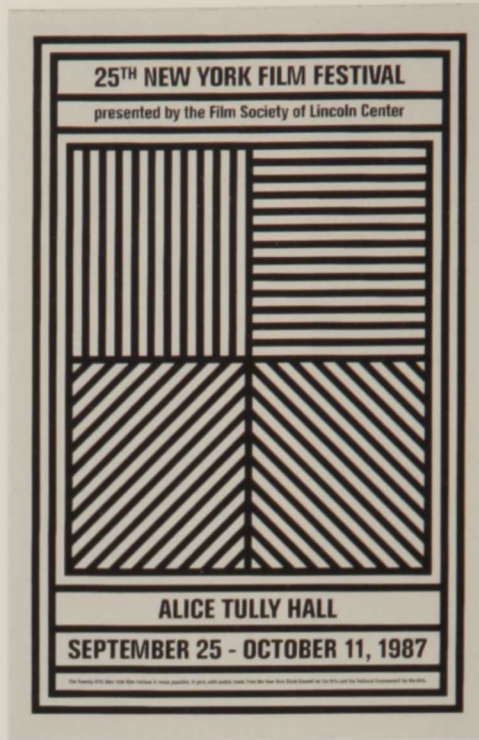
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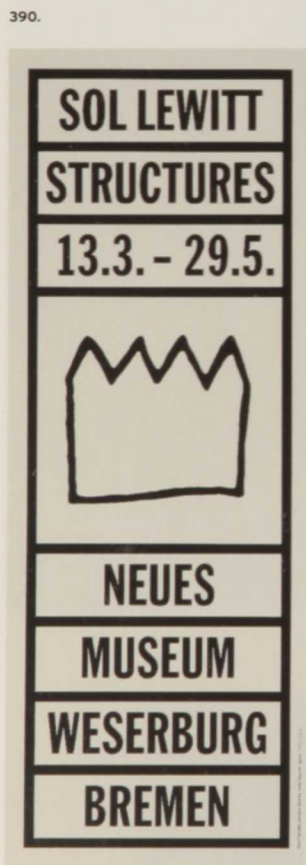
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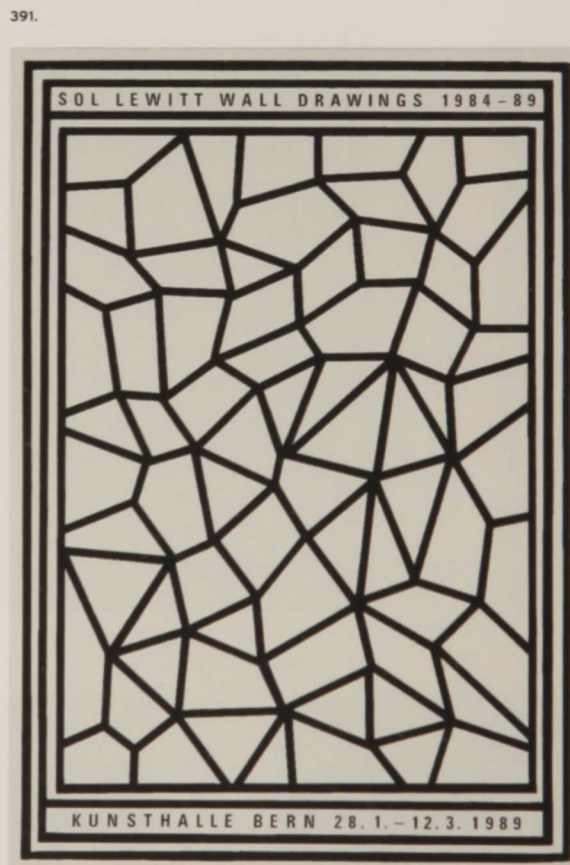
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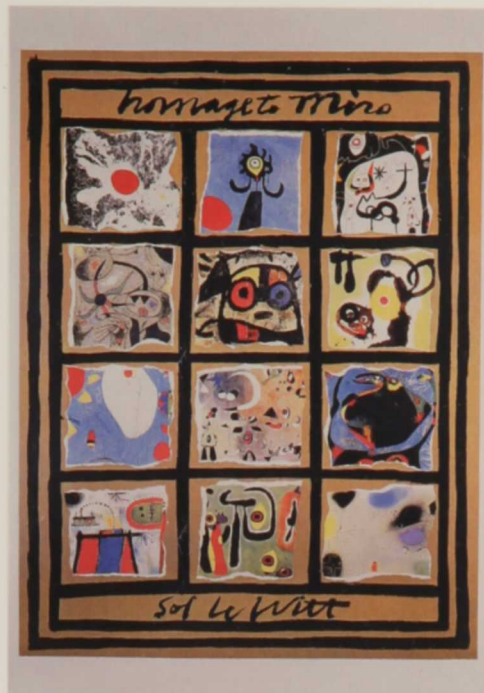


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387-398. Assorted posters by the artist, 1965-98.



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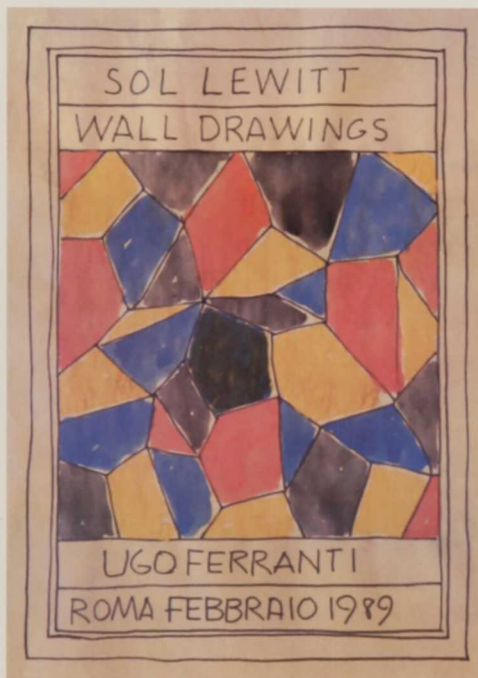
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APPENDIX: THE WRITINGS OF SOL LEWITT



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## PARAGRAPHS ON CONCEPTUAL ART

The editor has written me that he is in favor of avoiding "the notion that the artist is a kind of ape that has to be explained by the civilized critic." This should be good news to both artists and apes. With this assurance I hope to justify his confidence. To continue a baseball metaphor (one artist wanted to hit the ball out of the park, another to stay loose at the plate and hit the ball where it was pitched), I am grateful for the opportunity to strike out for myself.

I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea or concept is the most important aspect of the work.\* When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry. There is no reason to suppose however, that the conceptual artist is out to bore the viewer. It is only the expectation of an emotional kick, to which one conditioned to expressionist art is accustomed, that would deter the viewer from perceiving this art.

\*In other forms of art the concept may be changed in the process of execution.

Conceptual art is not necessarily logical. The logic of a piece or series of pieces is a device that is used at times only to be ruined. Logic may be used to camouflage the real intent of the artist, to lull the viewer into the belief that he understands the work, or to infer a paradoxical situation (such as logic vs. illogic).\* The ideas need not be complex. Most ideas that are successful are ludicrously simple. Successful ideas generally have the appearance of simplicity

because they seem inevitable. In terms of idea the artist is free even to surprise himself. Ideas are discovered by intuition.

\* Some ideas are logical in conception and illogical perceptually.

What the work of art looks like isn't too important. It has to look like something if it has physical form. No matter what form it may finally have it must begin with an idea. It is the process of conception and realization with which the artist is concerned. Once given physical reality by the artist the work is open to the perception of all, including the artist. (I use the word "perception" to mean the apprehension of the sense data, the objective understanding of the idea and simultaneously a subjective interpretation of both.) The work of art can only be perceived after it is completed.

Art that is meant for the sensation of the eye primarily would be called perceptual rather than conceptual. This would include most optical, kinetic, light, and color art.

Since the functions of conception and perception are contradictory (one pre-, the other post-fact) the artist would mitigate his idea by applying subjective judgment to it. If the artist wishes to explore his idea thoroughly, then arbitrary or chance decisions would be kept to a minimum, while caprice, taste and other whimsies would be eliminated from the making of the art. The work does not necessarily have to be rejected if it does not look well. Sometimes what is initially thought to be awkward will eventually be visually pleasing.

To work with a plan that is pre-set is one way of avoiding subjectivity. It also obviates the necessity of designing each work in turn. The plan would design the work. Some plans would require millions of variations, and some a limited number, but both are finite. Other plans imply infinity. In each case however, the artist would select the basic form and rules that would govern the solution

of the problem. After that the fewer decisions made in the course of completing the work, the better. This eliminates the arbitrary, the capricious, and the subjective as much as possible. That is the reason for using this method.

When an artist uses a multiple modular method he usually chooses a simple and readily available form. The form itself is of very limited importance; it becomes the grammar for the total work. In fact it is best that the basic unit be deliberately uninteresting so that it may more easily become an intrinsic part of the entire work. Using complex basic forms only disrupts the unity of the whole. Using a simple form repeatedly narrows the field of the work and concentrates the intensity to the arrangement of the form. This arrangement becomes the end while the form becomes the means.

Conceptual art doesn't really have much to do with mathematics, philosophy or any other mental discipline. The mathematics used by most artists is simple arithmetic or simple number systems. The philosophy of the work is implicit in the work and it is not an illustration of any system of philosophy.

It doesn't really matter if the viewer understands the concepts of the artist by seeing the art. Once out of his hand the artist has no control over the way a viewer will perceive the work. Different people will understand the same thing in a different way.

Recently there has been much written about minimal art, but I have not discovered anyone who admits to doing this kind of thing. There are other art forms around called primary structures, reductive, rejective, cool, and mini-art. No artist I know will own up to any of these either. Therefore I conclude that it is part of a secret language that art critics use when communicating with each other through the medium of art magazines. Mini-art is best because it reminds one of mini-skirts and long-legged girls. It must refer to very small works of art. This is a very good idea. Perhaps "mini-art" shows could be sent around the country in matchboxes. Or maybe the mini-artist is a very small person, say under five feet tall. If so, much good work will be found in the primary schools (primary school primary structures).

If the artist carries through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual is as much a work of art as any finished product. All intervening steps – scribbles, sketches, drawings, failed work, models, studies, thoughts, conversations – are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product.

Determining what size a piece should be is difficult. If an idea requires three dimensions then it would seem any size would do. The question would be what size is best. If the thing were made gigantic then the size alone would be impressive and the idea may be lost entirely. Again, if it is too small, it may become inconsequential. The height of the viewer may have some bearing on the work and also the size of the space into which it will be placed. The artist may wish to place objects higher than the eye level of the viewer, or lower. I think the piece must be large enough to give the viewer whatever information he needs to understand the work and placed in such a way that will facilitate this understanding. (Unless the idea is of impediment and requires difficulty of vision or access.)

Space can be thought of as the cubic area occupied by a three-dimensional volume. Any volume would occupy space. It is air and cannot be seen. It is the interval between things that can be measured. The intervals and measurements can be important to a work of art. If certain distances are important they will be made obvious in the piece. If space is relatively unimportant it can be regularized and made equal (things placed equal distances apart), to mitigate any interest in interval. Regular space might also become a metric time element, a kind of regular beat or pulse. When the interval is kept regular whatever is irregular gains more importance.

Architecture and three-dimensional art are of completely opposite natures. The former is concerned with making an area with a specific function. Architecture, whether it is a work of art or not, must be utilitarian or else fail completely. Art is not utilitarian. When three dimensional art starts to take on some of the characteristics of architecture such as forming utilitarian areas it weakens its function as art. When the viewer is dwarfed by the large size of a piece this domination emphasizes the physical and emotive power of the form at the expense of losing the idea of the piece.

New materials are one of the great afflictions of contemporary art. Some artists confuse new materials with new ideas. There is nothing worse than seeing art that wallows in gaudy baubles. By and large most artists who are attracted to these materials are the ones who lack the stringency of mind that would enable them to use the materials well. It takes a good artist to use new materials and make them into a work of art. The danger is, I think, in making the physicality of the materials so important that it becomes the idea of the work (another kind of expressionism).

Three-dimensional art of any kind is a physical fact. This physicality is its most obvious and expressive content. Conceptual art is made to engage the mind of the viewer rather than his eye or emotions. The physicality of a three-dimensional object then becomes a contradiction to its non-emotive intent. Color, surface, texture, and shape only emphasize the physical aspects of the work. Anything that calls attention to and interests the viewer in this physicality is a deterrent to our understanding of the idea and is used as an expressive device. The conceptual artist would want to ameliorate this emphasis on materiality as much as possible or to use it in a paradoxical way. (To convert it into an idea.) This kind of art then, should be stated with the most economy of means. Any idea that is better stated in two dimensions should not be in three

dimensions. Ideas may also be stated with numbers, photographs, or words or any way the artist chooses, the form being unimportant.

These paragraphs are not intended as categorical imperatives but the ideas stated are as close as possible to my thinking at this time.\* These ideas are the result of my work as an artist and are subject to change as my experience changes. I have tried to state them with as much clarity as possible. If the statements I make are unclear it may mean the thinking is unclear. Even while writing these ideas there seemed to be obvious inconsistencies (which I have tried to correct, but others will probably slip by). I do not advocate a conceptual form of art for all artists. I have found that it has worked well for me while other ways have not. It is one way of making art: other ways suit other artists. Nor do I think all conceptual art merits the viewer's attention. Conceptual art is good only when the idea is good.

\*I dislike the term "work of art" because I am not in favor of work and the term sounds pretentious. But I don't know what other term to use.

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Reprinted from *Artforum*, 5 no. 10 (June 1967): 79-83.

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#### SENTENCES ON CONCEPTUAL ART

1. Conceptual Artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach.
2. Rational judgments repeat rational judgments.
3. Illogical judgments lead to new experience.
4. Formal Art is essentially rational.
5. Irrational thoughts should be followed absolutely and logically.
6. If the artist changes his mind midway through the execution of the piece he compromises the result and repeats past results.
7. The artist's will is secondary to the process he initiates from idea to completion. His wilfulness may only be ego.
8. When words such as painting and sculpture are used, they connote a whole tradition and imply a consequent acceptance of this tradition, thus placing limitations on the artist who would be reluctant to make art that goes beyond the limitations.

9. The concept and idea are different. The former implies a general direction while the latter are the components. Ideas implement the concept.
10. Ideas alone can be works of art; they are in a chain of development that may eventually find some form. All ideas need not be made physical.
11. Ideas do not necessarily proceed in logical order. They may set one off in unexpected directions but an idea must necessarily be completed in the mind before the next one is formed.
12. For each work of art that becomes physical there are many variations that do not.
13. A work of art may be understood as a conductor from the artist's mind to the viewers. But it may never reach the viewer, or it may never leave the artist's mind.
14. The words of one artist to another may induce an ideas chain, if they share the same concept.
15. Since no form is intrinsically superior to another, the artist may use any form, from an expression of words, (written or spoken) to physical reality, equally.
16. If words are used, and they proceed from ideas about art, then they are art and not literature, numbers are not mathematics.
17. All ideas are art if they are concerned with art and fall within the conventions of art.
18. One usually understands the art of the past by applying the conventions of the present thus misunderstanding the art of the past.
19. The conventions of art are altered by works of art.
20. Successful art changes our understanding of the conventions by altering our perceptions.
21. Perception of ideas leads to new ideas.
22. The artist cannot imagine his art, and cannot perceive it until it is complete.
23. The artist may mis-perceive (understand it differently than the artist) a work of art but still be set off in his own chain of thought by that misconstrual.
24. Perception is subjective.
25. The artist may not necessarily understand his own art. His perception is neither better nor worse than that of others.
26. An artist may perceive the art of others better than his own.
27. The concept of a work of art may involve the matter of the piece or the process in which it is made.
28. Once the idea of the piece is established in the artist's mind and the final form is decided, the process is carried out blindly. There are many side-effects that the artist cannot imagine. These may be used as ideas for new works.
29. The process is mechanical and should not be tampered with. It should run its course.
30. There are many elements involved in a work of art. The most important are the most obvious.
31. If an artist uses the same form in a group of works, and changes the material, one would assume the artist's concept involved the material.
32. Banal ideas cannot be rescued by beautiful execution.
33. It is difficult to bungle a good idea.
34. When an artist learns his craft too well he makes slick art.
35. These sentences comment on art, but are not art.

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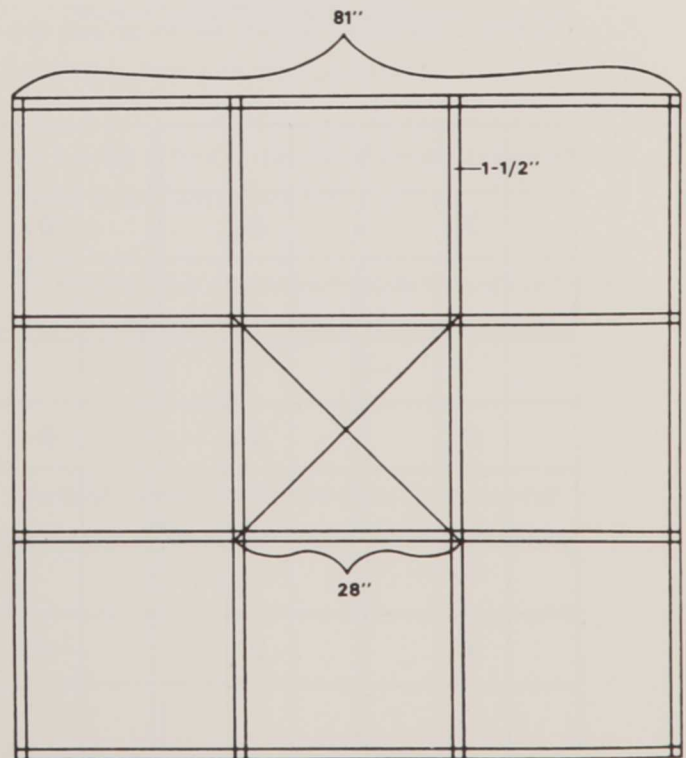
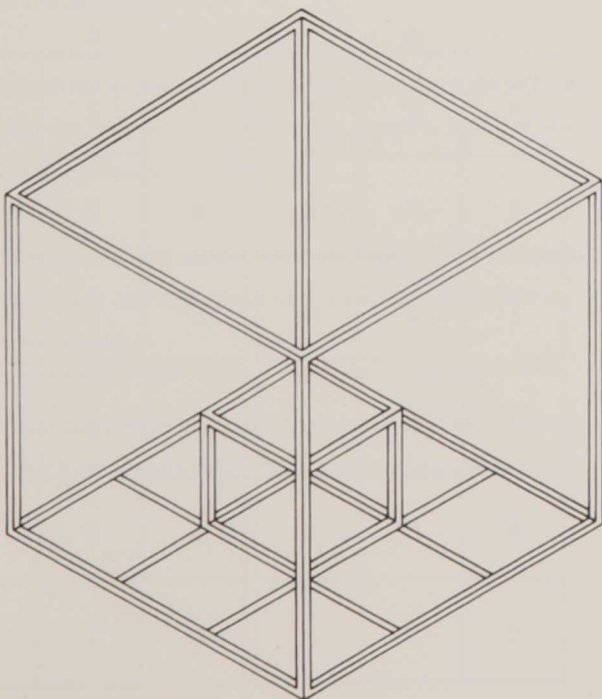
Reprinted from *Art-Language* 1, no. 1 (May 1969): 11-13.



SERIAL PROJECT NO. 1

Serial compositions are multipart pieces with regulated changes. The differences between the parts are the subject of the composition. If some parts remain constant it is to punctuate the changes. The entire work would contain subdivisions which could be autonomous but which comprise the whole. The autonomous parts are units, rows, sets or any logical division that would be read as a complete thought. The series would be read by the viewer in a linear or narrative manner (1 2 3 4 5; A B B C C C; 1 2 3, 3 1 2, 2 3 1, 1 3 2, 2 1 3, 3 2 1) even though in its final form many of these sets would be operating simultaneously, making comprehension difficult. The aim of the artist would not be to instruct the viewer but to give him information. Whether the viewer understands this information is incidental to the artist; he cannot foresee the understanding of all his viewers. He would follow his predetermined premise to its conclusion avoiding subjectivity. Chance, taste, or unconsciously remembered forms would play no part in the outcome. The serial artist does not attempt to produce a beautiful or mysterious object but functions merely as a clerk cataloging the results of his premise.

The premise governing this series is: to place one form within another and include all major variations in two and three dimensions. This is to be done in the most succinct manner, using the fewest measurements. It would be a finite series using the square and cube as its syntax. A more complex form would be too interesting in itself and obstruct the meaning of the whole. There is no need to invent new forms. The square and cube are efficient and symmetrical. In order to free a square within a larger square, the larger square is divided into nine equal parts. The center square would be equally distant from the outer square and exactly centered. A single measurement is used as the basis for the series. There is a large version and a small version. In the larger, the basic measure is 28" (A 28" tube can be made in one piece to fit through the smallest door—30"). The outer measure was formed by multiplying 28" by 3 and subtracting the width of the material ( $1\frac{1}{2}$ "—the pieces were constructed of  $1\frac{1}{2}$ " square aluminum tubing)  $28" \times 3 = 84 - (1\frac{1}{2} + 1\frac{1}{2}) = 81"$ . The two measurements for the large set are 28" and 81". All of the pieces in the series contain these measurements (The first pieces are  $1\frac{1}{2}$ " high because that is the height of the metal). The two measurements in the smaller set are  $13\frac{3}{8}$ " and  $4\frac{3}{8}"$ .

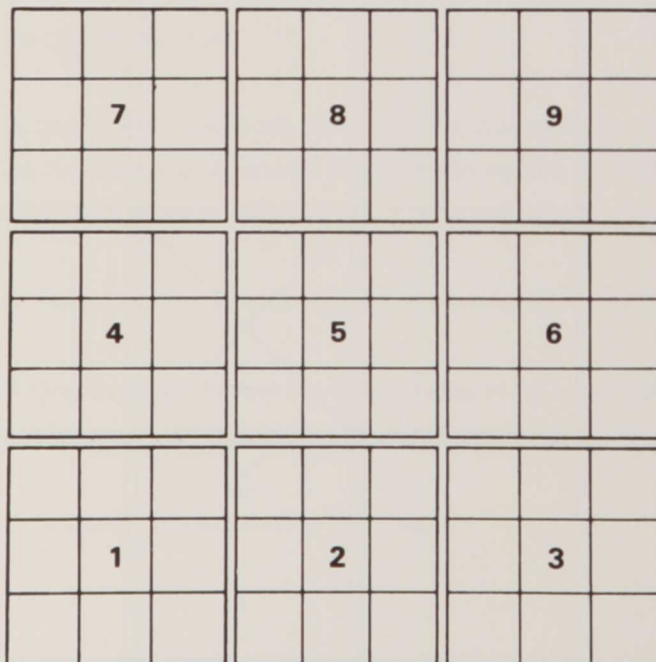


The set contains nine pieces. They are all of the variations within the scope of the first premise. The first variation is a square within a square. The other variations follow: a cube within a square, a square within a cube, an outer form raised to the height of the inner cube, the inner cube raised to the height of the outer, larger cube, a cube within a cube and all cross-matching of these forms. The first set contains nine pieces. These pieces are laid out on a grid. The grid equalizes the spacing and makes all of the pieces and spaces between of equal importance. The individual pieces are arranged in three rows of three forms each. In each row there are three different parts and three parts that are the same. The inner forms of one row of three are read in sequence, as are the outer forms. The possible permutations of these rows are: 1 2 3, 4 5 6, 7 8 9, 1 4 7, 2 5 8, 3 6 9, 1 5 9, 3 5 7.

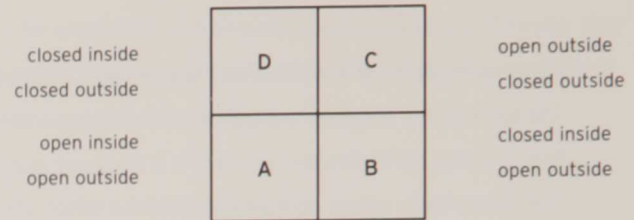
The measurements for the large set are:

- |                                                |                                                      |                                                      |
|------------------------------------------------|------------------------------------------------------|------------------------------------------------------|
| 1. Inside 28" x 28"<br>Outside 81" x 81"       | 2. Inside 28" x 28" x 28"<br>Outside 81" x 81"       | 3. Inside 28" x 28" x 81"<br>Outside 81" x 81"       |
| 4. Inside 28" x 28"<br>Outside 81" x 81" x 28" | 5. Inside 28" x 28" x 28"<br>Outside 81" x 81" x 28" | 6. Inside 28" x 28" x 81"<br>Outside 81" x 81" x 28" |
| 7. Inside 28" x 28"<br>Outside 81" x 81" x 81" | 8. Inside 28" x 28" x 28"<br>Outside 81" x 81" x 81" | 9. Inside 28" x 28" x 81"<br>Outside 81" x 81" x 81" |

For the small set substitute  $13 \frac{3}{8}$ " for 81" and  $4 \frac{5}{8}$ " for 28".

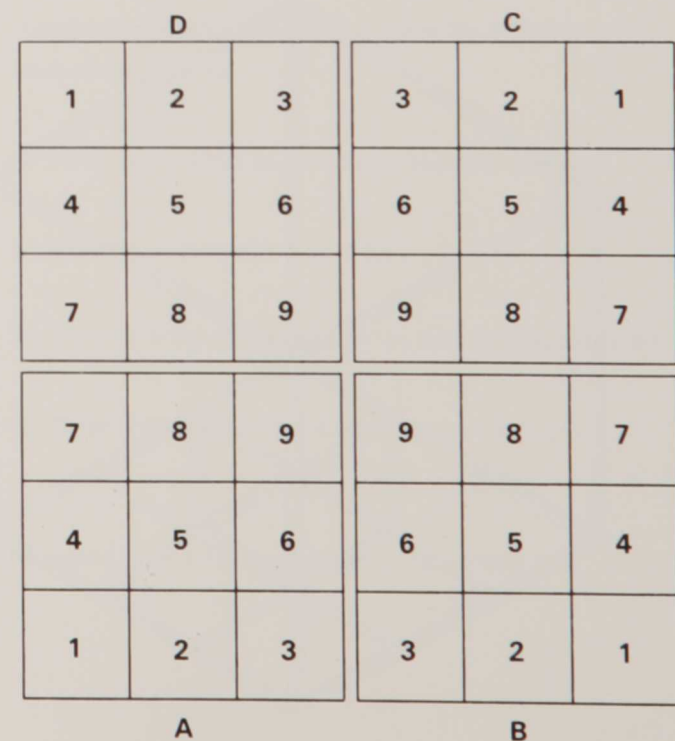


The sets of nine are placed in four groups. Each group comprises variations on open or closed forms.



In cases in which the same plane is occupied by both the inside and outside forms, the inside plane takes precedence. This is done so that there is more information given the viewer. If it were the obverse more forms would be invisible, impeding the viewer's understanding of the whole set. When the larger form is closed and the top of the smaller form is not on the same plane as the larger—but lower—the smaller form is placed inside. If the viewer cannot see the interior form he may believe it is there or not but he knows which form he believes is there or not there. The evidence given him by the other pieces in the set, and by reference to other sets will inform him as to what should be there. The sets are grouped in the most symmetrical way possible. Each set mirrors the others, with the higher pieces concentrated in the center. The grouping of sets allows additional sets to become obvious such as: A9, B9, C9, D9, or A258B258.

Reprinted from *Aspen Magazine*, section 17, nos. 5-6, 1966, n.p.



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## WALL DRAWINGS

I wanted to do a work of art that was as two-dimensional as possible.

It seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall.

The physical properties of the wall: height, length, color, material, architectural conditions and intrusions, are a necessary part of the wall drawings.

Different kinds of walls make for different kinds of drawings.

Imperfections on the wall surface are occasionally apparent after the drawing is completed. These should be considered a part of the wall drawing.

The best surface to draw on is plaster, the worst is brick, but both have been used.

Most walls have holes, cracks, bumps, grease marks, are not level or square, and have various architectural eccentricities.

The handicap in using walls is that the artist is at the mercy of the architect.

The drawing is done rather lightly, using hard graphite so that the lines become, as much as possible, a part of the wall surface, visually.

Either the entire wall or a portion is used, but the dimensions of the wall and its surface have a considerable effect on the outcome.

When large walls are used the viewer would see the drawings in sections sequentially, and not the wall as a whole.

Different draftsmen produce lines darker or lighter and closer or farther apart. As long as they are consistent there is no preference.

Various combinations of black lines produce different tonalities; combinations of colored lines produce different colors.

The four basic kinds of straight lines used are vertical, horizontal, 45° diagonal left to right, and 45° diagonal right to left.

When color drawings are done, a flat white wall is preferable. The colors are yellow, red, blue, and black, the colors used in printing.

When a drawing is done using only black lines, the same tonality should be maintained throughout the plane in order to maintain the integrity of the wall surface.

An ink drawing on paper accompanies the wall drawing. It is rendered by the artist while the wall drawing is rendered by assistants.

The ink drawing is a plan for but not a reproduction of the wall drawing; the wall drawing is not a reproduction of the ink drawing. Each is equally important.

It is possible to think of the sides of simple three-dimensional objects as walls and draw on them.

The wall drawing is a permanent installation, until destroyed. Once something is done, it cannot be undone.

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Reprinted from *Sol LeWitt* (New York: The Museum of Modern Art, 1978), p. 169.

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## DOING WALL DRAWINGS

The artist conceives and plans the wall drawing. It is realized by draftsmen, (the artist can act as his own draftsman), the plan (written, spoken or a drawing) is interpreted by the draftsman.

There are decisions which the draftsman makes, within the plan, as part of the plan. Each individual being unique, given the same instructions would carry them out differently. He would understand them differently.

The artist must allow various interpretations of his plan. The draftsman perceives the artist's plan, then reorders it to his own experience and understanding.

The draftsman's contributions are unforeseen by the artist, even if he, the artist, is the draftsman. Even if the same draftsman followed the same plan twice, there would be two different works of art. No one can do the same thing twice.

The artist and the draftsman become collaborators in making the art.

Each person draws a line differently and each person understands words differently.

Neither lines nor words are ideas, they are the means by which ideas are conveyed.

The wall drawing is the artist's art, as long as the plan is not violated. If it is, then the draftsman becomes the artist and the drawing would be his work of art, but art that is a parody of the original concept.

The draftsman may make errors in following the plan without compromising the plan. All wall drawings contain errors, they are part of the work.

The plan exists as an idea but needs to be put into its optimum form. Ideas of wall drawings alone are contradictions of the idea of wall drawings.

The explicit plan should accompany the finished wall drawing. They are of equal importance.

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Reprinted from *Art Now: New York* 3, no. 2 (June 1971): n.p.

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## THE SQUARE AND THE CUBE

The best that can be said for either the square or the cube is that they are relatively uninteresting in themselves. Being basic representations of two- and three-dimensional form, they lack the expressive force of other more interesting forms and shapes. They are standard and universally recognized, no initiation being required of the viewer; it is immediately evident that a square is a square and a cube, a cube. Released from the necessity of being significant in themselves, they can be better used as grammatical

devices from which the work may proceed. The use of a square or cube obviates the necessity of inventing other forms and reserves their use for invention.

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Reprinted from Lucy R. Lippard et al., "Homage to the Square," *Art in America* 55, no. 4 (July-August 1967): 54. [LeWitt's contribution was originally untitled.]

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## ZIGGURATS

The most common type of office building seen in midtown Manhattan is built in the ziggurat style with multiple set-backs. This design was to conform with the New York Zoning Code of 1916 to 1963. The original purpose of the set-backs was to allow sunlight into the street and free circulation of air. In 1916 this was feasible, but as the buildings became higher the regulations became obsolete. However, since they were in effect during the postwar building boom, the result is a unique group of buildings that give the area a distinctive look.

The zoning code pre-conceived the design of the ziggurats, just as an idea might give any work of art its outer boundaries and remove arbitrary and capricious decisions. In many cases this is a liberating rather than a confining form. The ziggurat buildings conform to the code, yet no two are alike; the slab-type buildings which now are being built seem more uniform.

The zoning code established a design that has much intrinsic value. The ziggurat buildings are heavy looking, stable, inert and earthbound. There is nothing graceful or light-weighted here as in the slab buildings. There is also a logic in the continually smaller set-backs, which allow for intricate geometric patterns. By having to conform to this rather rigid code, aestheticism was avoided, but the code was flexible enough to allow great originality of design. New materials were not necessary. The earlier brick buildings were some of the most successful of the genre, they are particularly opaque and homely. The slab-type buildings on the other hand, established by the rules of taste and aestheticism, require new materials for variety. The ziggurat buildings are most satisfying when seen from a little distance (two or three blocks) so that the massive design is seen. This is difficult in New York, but the ziggurats,

when seen from the upper floors of other buildings, are especially impressive. The new zoning code allows slab-type buildings, and also stipulates that a certain amount of plaza space must also be allotted. This will permit more flexibility in site planning and more space on the ground level.

Besides being impressive in design, the ziggurat allowed flexibility to the renting agent who could offer higher floors with less floor space to companies that desired the prestige of height and did not want to share the floor with another organization. This design also made available more terraces and more sunlight.

The ziggurats were mostly built in the fifties as part of the business expansion following World War II. They were built quickly, cheaply, and not very well, reflecting a desire for an immediate return on the investment and a sufficient supply of floor-space.

Now architects do not think very highly of the ziggurat buildings. Since they are no longer forced by the zoning code to provide set-backs, they will probably no longer build them. Ironically, the new Whitney Museum is an upside down ziggurat and is considered high-style, while the office buildings are not thought to be very classy. In view of this obvious suspension of judgment it might be time to take a new look at the ziggurats. Many will be seen to be valuable works of art.

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Reprinted from *Arts Magazine* 41, no. 1 (November 1966): 24-25.



Execution of *Wall Drawing #123*,  
1972, at the Addison Gallery  
of American Art, 1991.

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Compiled by Susanna Singer

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## EXHIBITION HISTORY

Compiled by Susanna Singer

### Sol LeWitt

Born Hartford, Connecticut, 1928  
B.F.A., Syracuse University, 1949

*This documents the years 1977 to 1999.  
For the years 1965 to 1976, see Alicia Legg  
et al., Sol LeWitt (New York: The Museum  
of Modern Art, 1978).*

### One-Person Exhibitions

#### 1977

*Structures*, John Weber Gallery, New York  
Lisson Gallery, London  
*Geometric Figures*, Konrad Fischer, Düsseldorf  
Art Gallery of New South Wales, Sydney  
National Gallery of Victoria, Melbourne, Australia  
Joslyn Art Museum, Omaha  
Utah Museum of Fine Arts, Salt Lake City  
Torre Vecchio, Spoleto, Italy; Galleria Marilena  
Bonomo, Bari, Italy  
University of North Dakota Art Gallery,  
Grand Forks  
*Incomplete Open Cubes*, Museum of Modern Art,  
Oxford, United Kingdom  
Saman Gallery, Genoa  
Art and Architecture Gallery, Yale School of Art,  
New Haven, Conn.  
*Incomplete Open Cubes, Prints, and Wall  
Drawings*, University Gallery, Amherst, Mass.

#### 1978

*Geometric Figures*, Rolf Preisig Gallery, Basel  
*Prints*, Brooklyn Museum, New York  
*Prints and Drawings*, John Weber Gallery,  
New York  
Protetch McIntosh Gallery, Washington, D.C.  
*Drawings*, Michael Berger Gallery, Pittsburgh  
Galleria Marilena Bonomo, Bari, Italy  
Hallen für Internationale Neue Kunst, Zurich  
*Sol LeWitt*, The Museum of Modern Art,  
New York (catalogue by Alicia Legg et al.).  
Traveled to the Museum of Contemporary  
Art, Montreal; Krannert Museum of Art,  
University of Illinois, Champaign; Museum  
of Contemporary Art, Chicago; La Jolla  
Museum of Contemporary Art, Calif.

#### 1979

*Geometric Structures*, Lisson Gallery, London  
Konrad Fischer, Düsseldorf  
*Sol LeWitt: New Structures and Photogrids*,  
Young/Hoffman Gallery, Chicago

Galerie Yvon Lambert, Paris  
Margo Leavin Gallery, Los Angeles  
*The Graphic Work of Sol LeWitt*, New Britain  
Museum of American Art, Conn.  
Rosa Esman Gallery, New York

#### 1980

John Weber Gallery, New York  
*All Four-Part Combinations of Six Geometric  
Figures*, Galerie Watari, Tokyo  
Galleria Marilena Bonomo, Bari, Italy  
*Grids and Color*, Rudiger Schöttle, Munich  
*Photogrids*, Protetch McIntosh Gallery,  
Washington, D.C.  
*Sol LeWitt: New Structures, Wall Drawings,  
Drawings*, Young/Hoffman Gallery, Chicago  
Ugo Ferranti Gallery, Rome  
*Five American Artists: Arthur Dove, Milton Avery,  
Robert Frank, Sol LeWitt, Jennifer Bartlett*,  
Akron Art Institute, Ohio  
*Statues (A Melodrama)*, John Weber Gallery,  
New York  
*Sol LeWitt: Structures and Wall Drawings*,  
Texas Gallery, Houston

#### 1981

Saman Gallery, Genoa  
Galerie Yvon Lambert, Paris  
Miami-Dade Community College Art Gallery,  
Miami  
Larry Gagosian Gallery, Los Angeles and Venice,  
Calif.  
*Sol LeWitt: New Structures; Works on Paper*,  
David Bellman Gallery, Toronto  
Mercer Union Art Gallery, Toronto  
*Project: Wall Drawings, Geometric Figures*,  
Max Protetch Gallery, New York  
*Sol LeWitt: Strukturen 1978–80*, Annemarie Verna,  
Zurich  
Konrad Fischer, Düsseldorf  
Palace of Culture, Warsaw  
*Sol LeWitt Wall Drawings: 1968–1981*, Wadsworth  
Atheneum, Hartford, Conn.  
*Sol LeWitt: Six Geometric Figures*, Real Art Ways,  
Hartford, Conn.  
Paula Cooper Gallery, New York  
Graphics 1 and 2, Boston  
*Wall Drawings and Drawings*, Daniel Weinberg  
Gallery, San Francisco  
*Photogrids, Brick Wall, Autobiography, on the Walls  
of the Lower East Side*, University Art Gallery,  
New Mexico State University, Las Cruces  
*Wall Drawings and Drawings*, Graeme Murray  
Gallery, Edinburgh  
Van Krimpen Gallery, Amsterdam

#### 1982

*Drawings*, David Bellman Gallery, Toronto  
*Sol LeWitt Wall Drawings*, Illinois Institute of  
Technology, Chicago  
*Sol LeWitt: Structure*, Ugo Ferranti Gallery, Rome  
*Sol LeWitt: Wall Drawings*, Galleria Marilena  
Bonomo, Bari, Italy  
William Aronowitsch Gallery, Stockholm  
*Wall Drawings: Sol LeWitt*, Rudiger Schöttle  
Gallery, Munich  
Banco Gallery, Milan  
Banco Gallery, Brescia, Italy  
*Sol LeWitt*, Young/Hoffman Gallery, Chicago  
John Weber Gallery, New York  
Barbara Toll Fine Arts, New York

#### 1983

*Wall Drawings, Aquatints, Woodcuts, Screenprints*,  
Galeriet, Lund, Sweden  
*Wall Drawings*, Ugo Ferranti Gallery, Rome  
*Sol LeWitt*, CAPC, Musée d'art contemporain,  
Bordeaux, France  
Academia del Belle Arti, Perugia, Italy  
Centre d'art contemporain, Geneva  
*Sol LeWitt: Drawings, Watercolors, and Prints*,  
Lisson Gallery, London  
*Sol LeWitt: Three Portfolios*, Brooke Alexander  
Gallery, New York  
*Sol LeWitt: Star Prints (Matrix)*, University Art  
Museum, University of California, Berkeley  
*Sol LeWitt, Cy Twombly: New Works*, Ugo Ferranti  
Gallery, Rome  
Locus Solus, Genoa  
*Piramide*, Galleria Mario Pieroni, Rome

#### 1984

*Wall Drawings and Works on Paper*, Stedelijk  
Museum, Amsterdam (catalogue by Susanna  
Singer et al.)  
*Structures*, Stedelijk Van Abbemuseum,  
Eindhoven, the Netherlands  
*Books: 1968–1983*, Gallery A, Amsterdam  
*Wall Drawings*, Gewad, Ghent, Belgium  
*Wall Drawings*, Raum für Kunst, Hamburg  
*Wall Drawings*, Annemarie Verna, Zurich  
*Wall Drawings*, Au fond de la cour à droite,  
Chagny, France  
*Sol LeWitt Sculptures: 1964–1974*, Galerie  
Daniel Templon, Paris  
*Skulpturen von Sol LeWitt*, Konrad Fischer,  
Düsseldorf  
*Drawings*, Galerie Yvon Lambert, Paris  
*Wall Drawings*, Lisson Gallery, London  
*Sol LeWitt*, Galleria Marilena Bonomo, Bari, Italy



Installation crew at the 1984 Stedelijk Museum, Amsterdam, exhibition.

### 1985

*Sol LeWitt*, Light Gallery, New York  
*Sculture di Sol LeWitt a Tecnopolis*, Galleria Marilena Bonomo, Bari, Italy  
*Wall Drawings and Structures*, Daniel Weinberg Gallery, Los Angeles  
*Pyramid: A Wall Drawing by Sol LeWitt*, Brooklyn Museum, New York  
*Diciannove Poliedre in Legno*, Fausto Scaramucci, Spoleto, Italy  
*New Works: Sol LeWitt*, Harvard University Art Museums, Cambridge, Mass. (brochure by Caroline Jones et al.)  
 Saatchi Collection, London

### 1986

Studio G7, Ginevra Grigolo, Bologna, Italy  
 Galerie Peter Pakesch, Vienna  
*Sol LeWitt: Works on Paper from the RSM Collection*, Contemporary Arts Center, Cincinnati  
*Sol LeWitt*, Marco Noire, Turin  
*Intervento su parete*, Spazio immagine, Foligno, Italy  
*New Wall Drawings*, Rhona Hoffman Gallery, Chicago  
*Pyramids*, John Weber Gallery, New York  
*Sol LeWitt: Wall drawings, dessins, et aquarelles*, Galerie Vega, Liège, Belgium  
*New Structures*, Donald Young Gallery, Chicago  
*Wall Drawings*, Centre national d'art contemporain, Grenoble, France  
 Galleria Mario Pieroni, Rome  
*Pyramides aquarelles sur papier*, Galerie Yvon Lambert, Paris  
*Inaugural Exhibition: Wall Drawings by Sol LeWitt*, Drawing Center, New York  
*Sol LeWitt: Prints 1970–86*, Tate Gallery, London (catalogue by Jeremy Lewison)

*Sol LeWitt Wall Drawings*, Institute for Contemporary Art, London  
*Foggia Sculpture*, Cassa di Risparmio di Puglia, Italy; Galleria Marilena Bonomo, Bari, Italy  
*Structures: 1978–1986*, Annemarie Verna, Zurich

### 1987

*Open Structures, New Prints*, Galleria Marilena Bonomo, Bari, Italy  
*Wall Drawings*, Musée d'art moderne de la ville de Paris  
*Double Pyramids*, John Weber Gallery, New York  
*Structure: 3 x 3 x 1*, Doris Freedman Plaza, New York  
*Sol LeWitt Wall Drawings*, Cleveland Museum of Art (pamphlet by Tom E. Hinson)  
*Wall Drawings*, Ugo Ferranti Gallery, Rome  
*Sol LeWitt Tilted Forms/Wall Drawings*, Westfälischer Kunstverein, Münster, Germany (catalogue by Marianne Stockebrand)  
*Sol LeWitt Wall Drawings*, Konrad Fischer, Düsseldorf  
*Sol LeWitt Wall Drawings*, Galleria Alessandra Bonomo, Rome  
*Sol LeWitt Wall Drawings*, Galerie Yvon Lambert, Paris  
*Sol LeWitt Wall Drawings*, Galerie Ressle, Stockholm  
*Works: Sol LeWitt*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (brochure by Phyllis Rosenzweig)  
*Sol LeWitt: Gravures, gouaches, dessins*, Galerie Vega, Liège, Belgium  
*Sol LeWitt Wall Drawings*, Graeme Murray Gallery, Edinburgh  
*Pick Up the Book, Turn the Page, and Enter the System: Books by Sol LeWitt*, Minnesota Center for Book Arts, Minneapolis (catalogue by Betty Bright)

*Drawing Now: Sol LeWitt*, The Baltimore Museum of Art (brochure by Jan Howard)

### 1988

*Sol LeWitt Wall Drawings and Works on Paper*, Donald Young Gallery, Chicago  
*Sol LeWitt Prints*, Walker Art Center, Minneapolis  
*Wallworks*, Williams College Museum of Art, Williamstown, Mass.  
*Sol LeWitt: New Structures*, John Weber Gallery, New York  
*Sol LeWitt: Structures*, Galerie Peter Pakesch, Vienna  
*Sol LeWitt, Wall Drawings: Continuous Forms with Color and Gouache Superimposed*, Weiner Secession, Vienna (catalogue by Hildegund Amanshauser et al.)  
*Sol LeWitt Wall Drawings*, Annemarie Verna, Zurich  
*Sol LeWitt: 12 Recent Works on Paper*, Lisson Gallery, London  
*Sol LeWitt: Forme di righe in bianco e nero*, Salone dei Camuccini, Museo di Capodimonte, Naples  
*Sol LeWitt: Wall Drawings*, Kestner-Gesellschaft, Hannover, Germany (catalogue by Carl Haenlein)  
*Sol LeWitt: Wall Drawings*, Le Case d'arte, Milan  
*Sol LeWitt: Cube*, John Weber Gallery, New York  
*Sol LeWitt Drawings*, John Weber Gallery, New York  
*Sol LeWitt: Structures*, Massimo Minini, Brescia, Italy  
*Sol LeWitt: Installation and Sculpture*, B.R. Kornblatt, Washington, D.C.  
*Sol LeWitt: Wall Drawings*, Des Moines Art Center, Iowa  
 Lawrence Oliver Gallery, Philadelphia

### 1989

*Sol LeWitt Prints: 1970–1986*, New Britain Museum of American Art, Conn.; Ezra and Cecile Zilka Gallery, Wesleyan University, Middletown, Conn.  
*Sol LeWitt: 3 recente zeefdrukken*, Galerie de Expeditie, Amsterdam  
*Sol LeWitt: Incomplete Open Cubes*, Galerie Le Gall Peyroulet, Paris  
*Sol LeWitt Wall Drawings 1984–1988*, Kunsthalle Bern, Switzerland (catalogue by Susanna Singer et al.)  
*Sol LeWitt Wall Drawings*, Galerie Tanit, Munich (catalogue)  
*Sol LeWitt: Recent Drawings*, Daniel Weinberg Gallery, Los Angeles  
*Sol LeWitt Wall Drawings*, Galleria Ugo Ferranti, Rome  
*Sol LeWitt Wall Drawings*, Texas Gallery, Houston  
*Sol LeWitt*, Alfonso Artiaco, Pozzuoli/Naples  
*Sol LeWitt: Wall Drawings/Works on Paper*, Thomas Segal Gallery, Boston



Installation at the Case d'arte, Milan, 1988.

*Sol LeWitt: Sculture e gouaches recenti*, Galleria Marilena Bonomo, Bari, Italy  
*Sol LeWitt: Complex Form #8*, Camera di Commercio, Bari, Italy  
*Sol LeWitt*, Gibbes Art Gallery, Charleston, S.C. (catalogue by Andrea Miller-Keller)  
*Sol LeWitt: A Wall Drawing Exhibition*, Lisson Gallery, London  
*Sol LeWitt: Prints and Related Works*, Brooke Alexander Editions, New York  
*Sol LeWitt: Works on Paper*, Shea & Beker, New York  
*Sol LeWitt: Wall Drawings*, Galeria 57, Madrid  
*Sol LeWitt: Wall drawings y guaches*, Galeria Juana de Aizpuru, Madrid  
*Sol LeWitt: Serigraphies et dessins*, Gilbert Brownstone et Cie., Paris  
 Studio G7, Ginevra Grigolo, Bologna, Italy  
*Sol LeWitt: Sculpture and Drawings*, Daniel Weinberg Gallery, Los Angeles  
*Sol LeWitt and Gerhard Richter*, Galleria Mario Pieroni, Rome

#### 1990

*Sol LeWitt: New Wall Drawings*, John Weber Gallery, New York  
*Sol LeWitt: Recent Prints*, Lawrence Oliver Editions, Philadelphia  
*Sol LeWitt*, Spazio d'arte, Naples  
 American Academy, Rome  
*Sol LeWitt: Papiers déchirés de 1975*, Galerie de Poche, Paris  
*Sol LeWitt: Structures*, Galerie Vega, Liège, Belgium  
*Sol LeWitt: New Structures*, Rhona Hoffman Gallery, Chicago  
*Sol LeWitt: Wall Drawings and Gouaches*, Donald Young Gallery, Chicago  
*Sol LeWitt: Recent Works*, Touko Museum of Contemporary Art, Tokyo (catalogue)



Installation crew at the CAPC Bordeaux, 1983.

*Sol LeWitt: Opere recenti, pyramids, complex forms, e folding screens*, Palazzo Rosari-Spada, Spoleto, Italy (catalogue by Achille Bonito Oliva et al.)  
*Sol LeWitt: Four Wall Drawings*, Zonder Titel, Amsterdam  
*New Structures and Gouaches*, Galerie Pierre Huber, Geneva  
*Sol LeWitt: Wall Drawings*, Galleria Persano, Turin  
*Sol LeWitt: Prints and Related Works*, Tomoko Liguori Gallery, New York  
*Giovanni Anselmo, Then and Now; Sol LeWitt*, SteinGladstone, New York  
*Sol LeWitt: Books*, Portikus, Frankfurt (catalogue)  
*Sol LeWitt Complex Forms, Wall Drawings*, Gerichtsgebäude E, Frankfurt Am Main, 1991 (catalogue by Ingrid Mössinger)  
*Sol LeWitt: Structures and Prints*, Galleria Juana de Aizpuru, Seville, Spain  
*Sol LeWitt: Prints*, Susan Sheehan Gallery, New York  
*Sol LeWitt: Large Scale Concrete Block Sculpture*, Max Protetch Gallery, New York  
*Sol LeWitt: Wall Drawings*, Galeria Benet Costa, Barcelona

#### 1991

*Sol LeWitt: New Structures*, Lisson Gallery, London  
*Sol LeWitt: Wall Drawings*, John Weber Gallery, New York  
*Sol LeWitt: Wall Drawings, Structures, and Gouaches*, John Stoller, Minneapolis  
*Sol LeWitt*, Donald Young Gallery, Chicago  
*Sol LeWitt: Wall Drawings*, Barbara Krakow Gallery, Boston  
*Sol LeWitt: Structures*, Thomas Segal Gallery, Boston  
*Sol LeWitt*, Galleria Alessandra Bonomo, Rome  
*Sol LeWitt: Complex Forms Structures*, Annemarie Verna, Zurich  
 Galleria Marilena Bonomo, Bari, Italy  
*Original Copies: International Faxed Art*, Lazelle Gallery, Auckland, New Zealand  
*Sol LeWitt: Wall Drawings and Gouaches*, Galerie Ressel, Stockholm  
*Sol LeWitt: Wall Drawings #44, 45, 46, 1970*, Galerie Yvon Lambert, Paris  
*Sol LeWitt*, Gallery Cellar, Nagoya, Japan  
*Sol LeWitt*, Konrad Fischer, Düsseldorf

*Sol LeWitt: Wall Drawing*, Bundner Kunstmuseum Chur, Switzerland  
*Sol LeWitt: Five Geometric Structures and Their Combinations*, Graeme Murray Gallery, Edinburgh  
*Sol LeWitt: Black Gouaches*, Julian Pretto Gallery, New York  
*Sol LeWitt: Sculptures et gouaches*, Galerie Patrick Roy, Lausanne  
*Sol LeWitt: New Structures*, Donald Young Gallery, Seattle  
*Sol LeWitt*, Galerie 1900–2000, Paris

#### 1992

*Sol LeWitt*, John Weber Gallery, New York  
*Sol LeWitt: New Aquatints*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.  
*Sol LeWitt: Complex Forms: Structures and Prints*, Akus Gallery, Eastern Connecticut State University, Willimantic  
*Sol LeWitt: Recente gouaches*, Galerie Onrust, Amsterdam  
*Sol LeWitt Wall Drawings*, Butler Gallery, Kilkenny Castle, Kilkenny, Ireland  
*Sol LeWitt*, John Weber Gallery, New York  
*Sol LeWitt: Black Gouaches*, Galerie Natkin-Berta, Paris  
*Sol LeWitt: New Wall Drawings*, Quint Krichman Projects, La Jolla and San Diego, Calif.  
*Sol LeWitt: Una Struttura per Esterno*, Massimo Minini, Brescia, Italy  
*Sol LeWitt Drawings 1958–1992*, Haags Gemeentemuseum, The Hague (catalogue by Susanna Singer et al.). Traveled to Museum of Modern Art, Oxford, United Kingdom; Westfälisches Landesmuseum, Münster, Germany; Henry Moore Sculpture Trust, Leeds City Art Gallery, United Kingdom; Kunstmuseum Winterthur, Switzerland; Centre Georges Pompidou, Paris; Musée de Picardie, Amiens, France; Fundació Tàpies, Barcelona; Museum of Fine Arts, Boston; The Baltimore Museum of Art

#### 1993

*Sol LeWitt, Structures 1962–1993*, Museum of Modern Art, Oxford, United Kingdom (catalogue by David Batchelor et al.). Traveled to Villa Stuck, Munich; Henry Moore Sculpture Trust, Leeds City Art Gallery, United Kingdom; Fruitmarket Gallery, Edinburgh; Neues Museum Weserburg, Bremen, Germany  
*Sol LeWitt: Recent Work*, New Britain Museum of American Art, Conn.  
*Sol LeWitt: 1975–1993*, Galerie Natkin-Berta, Paris  
*Sol LeWitt: Twenty-Five Years of Wall Drawings, 1968–1993*, Addison Gallery of American Art, Phillips Academy, Andover, Mass. (catalogue by Andrea Miller-Keller et al.)  
*Styrofoam Wall Installation (Room)*, Ace Gallery, Los Angeles



*Sol LeWitt*, Galleria Klemens Gasser, Bolzano, Italy  
*Sol LeWitt*, Galeria Tovar & Tovar, Bogotá  
*Styrofoam Wall Installation (Room)*, Julian Pretto, New York  
*Styrofoam Wall Installation*, Galerie Yvon Lambert, Paris  
*Sol LeWitt: Wall Drawings from the Collection of Robert and Dana Risman*, Francis Colburn Gallery, University of Vermont  
*New Wall Pieces*, Konrad Fischer, Düsseldorf  
*Sol LeWitt: Oeuvres sur papier*, Galerie Vega, Liège, Belgium

**1994**

*Sol LeWitt*, John Weber Gallery, New York  
*Sol LeWitt Wall Drawings*, Pace Gallery, New York  
*Testwall*, TZ' Art & Co, New York  
*Sol LeWitt: Brushstrokes in Different Colors in Two Directions*, Quartet Editions, New York  
*Sol LeWitt: Recent Works on Paper*, Annemarie Verna, Zurich  
*Sol LeWitt 1975–1993*, Galerie Natkin-Berta, Paris  
*Sol LeWitt Wall Drawings*, Art & Public, Geneva  
*Sol LeWitt Wall Drawings*, Zerynthia, Contrada Cervinara di Paliano, Italy  
*Sol LeWitt Wall Work: White Styrofoam on Black and Related Works on Paper*, Barbara Krakow Gallery, Boston  
*Sol LeWitt*, Galeria Juana de Aizpuru, Madrid

*Sol LeWitt Working Drawings*, Thomas Segal Gallery, Boston  
*Sol LeWitt: 25 Years of Wall Drawings, 1969–1994*, RENN espace d'art contemporain, Paris

**1995**

*Sol LeWitt*, Lisson Gallery, London  
*Sol LeWitt: Working Drawings*, John Weber Gallery, New York (catalogue by Susanna Singer et al.). Traveled to Rhona Hoffman Gallery, Chicago  
*Sol LeWitt: Wall Drawings 1970–1971*, Lawrence Markey, New York  
*Sol LeWitt: Cinderblock Structures*, Ace Gallery, New York  
*Sol LeWitt: Wall Drawings*, Kukje Gallery, Seoul  
*Sol LeWitt: Obra gràfica*, Edicions T Galeria d'art, Barcelona  
*Sol LeWitt: New Wall Works*, Joseloff Gallery, University of Hartford, West Hartford, Conn.  
*Sol LeWitt: Complex Form #7*, Harn Museum of Art, University of Florida, Gainesville  
*Sol LeWitt: Styrofoam Wall Pieces*, Kunstverein Ludwigsburg, Villa Franck, Germany  
*Sol LeWitt: Wall Drawings*, Ludwigsburger Schlossfestspiele, Germany  
*Sol LeWitt: Complex Form #3*, Williams College Museum of Art, Williamstown, Mass.  
*Sol LeWitt: Structures*, Galerie Pietro Sparta, Chagny, France

*Sol LeWitt: Gouaches*, Daniel Weinberg Gallery, San Francisco  
*Sol LeWitt: Very Large Gouaches*, Gagolian Gallery, New York  
*Sol LeWitt: 25 Small Gouache Drawings*, Gallery 128, New York  
*Sol LeWitt: 26 Gouaches*, Chester Gallery, Chester, Conn.  
*Sol LeWitt: New Gouaches*, PaceWildenstein, Beverly Hills

**1996**

*Sol LeWitt Prints: 1970–1995*, The Museum of Modern Art, New York. Traveled to Blaffer Gallery, University of Houston; Cleveland Museum of Art; Detroit Institute of Arts  
*Sol LeWitt: Wall Drawing Installation and Styrofoam Installation*, St. Marks Position, New York  
*Sol LeWitt: Dibujos murales, Wall Drawings*, Sala de las Alhajas, Caja de Madrid (catalogue by Lorena M. de Corral et al.)  
*Sol LeWitt Drawings*, Colby College Museum of Art, Waterville, Maine  
*Sol LeWitt Walls*, Galerie Franck + Schulte, Berlin  
*Sol LeWitt: New Work*, Skoto Gallery, New York  
*Sol LeWitt: New Wall Drawings*, Pier Arts Centre, Stromess Orkney, United Kingdom  
*Sol LeWitt: Drawings and Sculpture*, Barbara

Installation crew at the 1996 Caja de Madrid exhibition.





Installation crews at the 1998 VICTORIA Versicherungen, Düsseldorf (left), and 1999 ABN Amro Bank, Amsterdam (right), commissions.

Krakow Gallery, Boston  
*Sol LeWitt: Stars*, Betsy Senior Gallery, New York  
*Sobre o sol e as estrelas: Desenhos de parede de Sol LeWitt/Of Sun and Stars: Sol LeWitt Wall Drawings*, XXIII Bienal Internacional de São Paulo (catalogue by Andrea Miller-Keller et al.)  
*Sol LeWitt: Gouaches*, Dan Galeria, São Paulo  
*Sol LeWitt: Large Scale Monoprints*, Pace Prints, New York  
*Sol LeWitt, Works on Paper*, Philadelphia  
 Konrad Fischer, Düsseldorf  
*Two Works by Sol LeWitt*, Stedelijk Van Abbemuseum, Eindhoven, the Netherlands

#### 1997

*Sol LeWitt, Artist of the Year*, Art/Place, Southport, Conn.  
*Sol LeWitt: Stars*, Hiram Butler Gallery, Houston  
*Sol LeWitt: New Work*, Rice University Art Gallery, Houston  
*Sol LeWitt: 100 Cubes*, Kunsthaus, Aarau, Switzerland. Traveled to Karoter Landesgalerie, Galerie de la ville de Prague; Kunsthalle Baden-Baden, Germany  
*Sol LeWitt, Piece Unique*, Paris  
*Sol LeWitt: New Works*, Galerie Nächst St. Stephan, Vienna  
*Sol LeWitt: Drawings and Structures*, Montserrat College of Art Gallery, Beverly, Mass.  
*Sol LeWitt: Wall Drawing and Prints*, Cummings Art Center, Connecticut College, New London  
*New Work*, Rhona Hoffman Gallery, Chicago  
*Wall Paintings*, Ace Gallery, New York  
*Wall Drawing*, Donald Young Gallery, Seattle  
*Sol LeWitt: Tables (1981–1997) and Related Work*, A/D, New York  
*New Wall Drawing*, TZ'Art & Co., New York  
*Sol LeWitt*, Paula Cooper Gallery, New York  
*Sol LeWitt: Works of the 60s and 70s*, Ubu Gallery, New York  
*Sol LeWitt: Sculpture and Works on Paper*, Jan Weiner Gallery, Kansas City, Mo.  
*Sol LeWitt: Recent Works*, Annemarie Verna, Zurich  
*Sol LeWitt: Cinque quadri*, Ugo Ferranti, Rome

#### 1998

*Sol LeWitt: Wall Drawings and Photographs (1969–1998)*, Fraenkel Gallery, San Francisco  
*Sol LeWitt*, Liliana Tovar, Stockholm  
*Sol LeWitt: Wall Pieces (Drawings and Maquettes for Large Scale Structures)*, Lisson Gallery, London  
*Sol LeWitt: Flat and Glossy Colors*, PaceWildenstein, Los Angeles  
*Sol LeWitt Recent Gouaches*, PaceWildenstein, Los Angeles  
*Sol LeWitt in Italia*, Rocca Paolina, Perugia, Italy (catalogue by Bruno Corà et al.)  
*Sol LeWitt*, Galleria d'arte Moderna e Contemporanea Palazzo Forti, Verona, Italy (catalogue)  
*Sol LeWitt*, Galleria Continua, San Gimignano, Italy  
*Sol LeWitt: Works on Paper*, San Jose Institute of Contemporary Art, Calif.  
*Sol LeWitt: New Wall Paintings*, Museum of Contemporary Art, Sydney  
*Sol LeWitt: New Wall Drawings*, PaceWildenstein, New York  
*Sol LeWitt: Bands of Lines: A Wall Drawing*, Birmingham Bloomfield Art Center, Birmingham, Mich.  
*Sol LeWitt: Wall Works*, Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena, Calif.  
*Sol LeWitt*, Museum Moderner Kunst Landkreis Cuxhaven, Germany (catalogue by Ulrike Schick)

#### 1999

*Sol LeWitt: Neue Gouachen*, Galerie Daniel Blau, Munich  
*Decades and Dialogues: Perspectives on the MCA Collection*, Museum of Contemporary Art, Chicago  
*Sol LeWitt: New Work*, Galerie Meert Rihoux, Brussels  
*Sol LeWitt: New Work (Black + Colors)*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia  
*Sol LeWitt: Irregular Forms*, Galerie Franck + Schulte, Berlin

*Sol LeWitt, Volume!*, Rome  
*Sol LeWitt: New Work*, Paula Cooper Gallery, New York  
*Sol LeWitt: Circles Arcs and Bands*, Rhona Hoffman Gallery, Chicago  
*Sol LeWitt Indoors: Drawings and Models; Outdoors: Concrete Block Structures*, P.S. 1, Long Island City, N.Y.  
*Sol LeWitt: New Wall Drawings*, Galerie Pietro Sparta, Chagny, France

#### Group Exhibitions

#### 1977

Young/Hoffman Gallery, Chicago  
*Collection Exhibition*, Ohio State University, Columbus  
*Early Work*, Sperone, Westwater, Fischer, New York  
 Weatherspoon Art Gallery, University of North Carolina, Greensboro  
*10 Alumni*, School of Visual Arts, New York  
*Documenta 6*, Kassel, Germany  
*Words at Liberty*, Museum of Contemporary Art, Chicago  
*Photonotations*, Rosa Esman Gallery, New York  
 A Gallery, Yale School of Art, New Haven, Conn.  
*Drawing Now*, Tel Aviv Museum  
*Prints in Series*, Brooklyn Museum, New York  
*A View of A Decade*, Museum of Contemporary Art, Chicago  
*The Word as Image*, Museum of Contemporary Art, Chicago  
*New York: The State of Art*, New York State Museum, Albany  
*Recent Works on Paper by Contemporary American Artists*, Madison Art Center, University of Wisconsin  
 Michael Berger Gallery, Pittsburgh  
*Selected Prints: 1960–1977*, Brooke Alexander Gallery, New York  
 Thomas Segal Gallery, Boston  
*Curator's Choice*, Lockhaven Art Center, Orlando, Fla.  
*American Drawing: 1927–1977*, Minnesota Museum of Art, St. Paul

*Works from the Collection of Dorothy and Herbert Vogel*, University of Michigan Museum of Art, Ann Arbor  
*Gallery Selections*, Hanson-Cowles Gallery, Minneapolis  
 \$100 Gallery, New York  
*Drawings*, Daniel Weinberg Gallery, San Francisco  
 John Weber Gallery, New York  
*Collectors*, Worcester Art Museum, Mass.  
*Contemporary Collectors*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.

#### 1978

*Atypical Works*, Julian Pretto Gallery, New York  
*Aspekte der 60er Jahre: Aus der Sammlung Reinhard Onnasch*, Nationalgalerie, Berlin (catalogue)  
*Book Art*, New Gallery of Contemporary Art, Cleveland  
*New York Now*, Mead Art Gallery, Amherst College, Mass.  
*Between Sculpture and Painting*, Worcester Art Museum, Mass.  
*Conceptual Works by Eight Americans*, Julian Pretto Gallery, New York  
*The Poetry of Systems*, Baxter Art Gallery, California Institute of Technology, Pasadena  
*Drawing the Lines*, Montclair Art Museum, N.J.  
*Art Is for the Spirit*, Paula Cooper Gallery, New York  
 University of Kentucky Art Museum, Lexington  
*Recent Works*, John Weber Gallery, New York  
*Four Major Works*, Young/Hoffman Gallery, Chicago  
*Works on Paper*, Margo Leavin Gallery, Los Angeles  
*\$500 and Under Art Sale*, Franklin Furnace, New York  
*Geographia*, Cenobio visualita ass., Milan  
 Yarlow/Salzman Gallery, Toronto  
*Prints from Parasol Press*, New Gallery of Contemporary Art, Cleveland  
*Painting and Sculpture Today: 1978*, Indianapolis Museum of Art  
 Lisson Gallery, London  
 InK, Zurich  
 La Jolla Museum of Contemporary Art, Calif.  
*Numerals: 1924-1977*, Minneapolis College of Art and Design  
*Mapped Art: Charts, Routes, Regions*, Nobe Gallery, New York  
*Artists of the Seventies*, Yarlow/Salzman Gallery, Toronto  
*Artists Books USA*, Dalhousie University, Nova Scotia. Traveled to University of California, Irvine; Allen Memorial Art Museum, Oberlin College, Ohio; University of Wisconsin-Stout, Menomonee; Hartford Art School, Conn.

*Numerals: Mathematical Concepts in Contemporary Art*, Leo Castelli Gallery, New York. Traveled to Yale University Art Gallery, New Haven; Dartmouth College Gallery, Hanover, N.H.; University Art Gallery, University of North Dakota, Grand Forks; University of California, Irvine; Art Museum of South Texas, Corpus Christi; Illinois State University, Normal; Muhlenberg College, Allentown, Pa.; New Gallery of Contemporary Art, Cleveland; Minneapolis College of Art and Design

#### 1979

*Sculptors' Drawings*, Touchstone Gallery, New York  
*Places to Be: Unrealized Monumental Projects*, Rosa Esman Gallery New York  
*Grids: Format and Image in 20th Century Art*, Pace Gallery, New York  
*Prospectus: The Seventies*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.  
*One Hundred New Acquisitions*, Brooklyn Museum, New York  
*Alumni Artists: Exhibition 1979*, Syracuse University, New York  
*Drawings About Drawings: New Directions (1968-1978)*, Ackland Art Center, University of North Carolina, Chapel Hill  
*A Great Big Drawing Show*, Institute for Art and Urban Resources, P.S. 1, Queens, New York  
*Whitney Biennial 1979*, Whitney Museum of American Art, New York  
*The Reductive Object: A Survey of the Minimal Aesthetic in the 1960s*, Institute of Contemporary Art, Boston  
*Patterns +*, Dayton Art Institute, Ohio  
*The Traditions of Minimalism*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.  
*Works on the Wall*, Ben Shahn Gallery, William Paterson College, Wayne, N.J.  
*Recent Acquisitions: American Prints*, The Museum of Modern Art, New York  
 Cornish College of the Arts, Seattle  
 Ashmolean Museum of Art and Archaeology, Oxford, United Kingdom  
*Prospectus: the Seventies*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.  
*New York Now*, Phoenix Art Museum, Arizona  
*The Minimal Tradition*, Aldrich Museum of Contemporary Art, Ridgefield, Conn. (catalogue by Dorothy Mayhall et al.)  
 Padiglione d'arte moderna, Milan  
*Drawing*, Hal Bromm Gallery, New York  
*Exchanges 1*, Henry Street Settlement, New York  
*Artists' Books USA*, Independent Curators Incorporated, New York  
 Cenobio visualita, Milan  
*Corners*, Elise Meyer Gallery, New York  
*Grids*, Evanston Art Center, Ill.  
*73rd American Exhibition*, Art Institute of Chicago  
 Salvatore Ala Gallery, New York

*The Decade in Review*, Whitney Museum of American Art, New York  
 L.A. Louver Gallery, Venice, Calif.  
*With a Smile*, Marian Goodman Gallery, New York  
*Through the Summer*, Lisson Gallery, London  
 John Weber Gallery, New York  
*From Allen to Zucker*, Texas Gallery, Houston  
*Selections/Permanent Collection*, Los Angeles County Museum of Art  
 Multiples, New York  
*Artists' Books*, Hopkins Hall Gallery, Ohio State University, Columbus  
*Parasol Press Publications*, Felicity Samuel Gallery, London  
*Sculptors' Photographs*, Hunter Gallery, New York. Traveled to Macalaster College, St. Paul, Minn.  
*Group Exhibition*, John Weber Gallery, New York  
*Super Show*, Hudson River Museum, Yonkers, N.Y. Traveled to Cleveland Center for Contemporary Art  
*Recent Acquisitions*, Adler Gallery, Los Angeles  
*Re: Figuration*, Max Protetch Gallery, New York  
*Group Exhibition*, John Weber Gallery, New York  
 Young/Hoffman Gallery, Chicago  
*Artists Books: The Literal Use of Time*, Edwin A. Ulrich Museum of Art, Wichita State University, Kansas  
 Rosa Esman Gallery, New York

#### 1980

*Contemporary Drawings and Watercolors*, Memorial Art Gallery, University of Rochester, New York  
*Current/New York*, Lowe Art Gallery, Syracuse, New York  
 Center for Creative Photography, University of Arizona, Tucson  
*Explorations in the '70s*, Pittsburgh Plan for Art  
*Printed Matter*, The Museum of Modern Art, New York  
*The Geometric Tradition in American Painting: 1920-1980*, Rosa Esman Gallery, New York; Marilyn Pearl Gallery, New York  
*Pier + Ocean: Construction in the Art of the Seventies*, Hayward Gallery, London. Traveled to Rijksmuseum Kröller-Müller, Otterlo, the Netherlands  
*International Sculpture Exhibition*, Basel  
*Forum Design*, Institut für Visuelle Gestaltung, Linz, Austria  
*Esposizione internazionale d'arte, la Biennale di Venezia*, Venice  
*System, Inquiry, Translation*, Touchstone Gallery, New York  
*Buren, LeWitt, Long, Sandback*, Lisson Gallery, London  
*New Editions: 1980*, Multiples, New York  
 ROSC 80, Dublin  
*The Michael Rea Collection of American Art 1960-1980*, McIntosh/Drysdale Gallery, Washington, D.C.

*Black and White*, Thomas Segal Gallery, Boston  
*Recent Works/Gallery Artists*, John Weber Gallery,  
New York  
*Pedagogical Exhibition*, State University of  
New York, Old Westbury  
*Artist and Camera*, Mappin Art Gallery, Sheffield,  
United Kingdom  
*Perceiving Modern Sculpture: Selections for the  
Sighted and Non-Sighted*, Grey Art Gallery,  
New York University, New York  
*Further Furniture*, Marian Goodman Gallery,  
New York  
USF Art Galleries, University of South Florida,  
Tampa

#### 1981

Visual Arts Gallery, Florida International  
University, Miami  
Gloria Luria Gallery, Miami  
*Viewpoint '81: Installations*, Cranbrook Academy  
of Art, Bloomfield Hills, Michigan (catalogue  
by Roy Slade)  
*Mapped Art: Charts, Routes, Regions*, University  
of Colorado, Boulder  
*Sculptures and Their Related Drawings*, Marisa  
del Re Gallery, New York  
International Biennial of Graphic Art, Ljubljana,  
Yugoslavia  
*Artists' Gardens and Parks: Plans, Drawings,  
and Photographs*, Hayden Corridor Gallery,  
MIT, Cambridge. Traveled to Museum of  
Contemporary Art, Chicago  
*Recent Acquisitions: Drawings*, The Museum  
of Modern Art, New York  
*New Works of Contemporary Art and Music*,  
Graeme Murray Gallery, Edinburgh (catalogue)  
*Mise en pièce/mise en place/mise au point*, Maison  
de la culture, Chalon-sur-Saone, France.  
Traveled to Coin de Miroir, Dijon, France  
*New Dimensions in Drawing*, Aldrich Museum  
of Contemporary Art, Ridgefield, Conn.  
*Artists' Books*, Barnard College Library, New York  
*New Editions*, Multiples, New York  
*Carl Andre, Donald Judd, Sol LeWitt, Paula  
Cooper* Gallery, New York  
*Media Relief*, John Weber Gallery, New York  
*Schemes: A Decade of Installation Drawings: An  
Exhibition*, Elise Meyer Gallery, New York  
(catalogue by Shelly Rice)  
*Group Show*, John Weber Gallery, New York  
*Summer Group Show*, Lisson Gallery, London  
*Westkunst*, Cologne (catalogue)  
*Dieci Anni di Attiva*, Galleria Marilena Bonomo,  
Bari, Italy  
*Art for E.R.A.*, Zabriskie Gallery, New York  
*CAPS Benefit Exhibition*, Terry Dintenfass Gallery,  
New York; Alan Frumkin Gallery, New York  
*Murs*, Centre Georges Pompidou, Paris  
*Vision #5: Artists' Photographs*, Crown Point  
Gallery, Oakland, Calif.

#### 1982

*Sweet Art Sale*, Franklin Furnace, New York  
*A Century of Modern Drawing*, The Museum  
of Modern Art, New York. Traveled to British  
Museum, London  
*Big Prints*, Arts Council of Great Britain, London  
(catalogue by Frances Carey). Traveled to  
Southampton Art Gallery; Dudley Central  
and Art Gallery; York University Art Gallery;  
Buddle Arts Centre; Wallsend Gallery; Cooper  
Gallery, Barnsley; Wolverhampton Art Gallery,  
United Kingdom  
*74th American Exhibition*, Art Institute of Chicago  
'60-'80, Stedelijk Museum, Amsterdam  
*Documenta VII*, Kassel, Germany  
*New Perspectives*, Wave Hill, Riverdale, N.Y.  
*Objekt, Skulptur, Installation*, Hallen 6,  
Kampnagel-Fabrik, Hamburg  
*Summer Group Show*, John Weber Gallery,  
New York  
*Zeitgenössische Kunst aus der Sammlung Crex*,  
Kunsthalle Basel  
*Prints by Contemporary Sculptors*, Yale University  
Art Gallery, New Haven, Conn.  
*Selected Drawings*, Ben Shahn Center for the  
Visual Arts, William Paterson College, Wayne,  
N.J.  
*Artists' Books: A Survey 1960-1981*, Ben Shahn  
Center for the Visual Arts, William Paterson  
College, Wayne, N.J.  
*Sans titre: 4 années d'acquisition*, Musée de  
Toulon, France  
*Summer Group Show*, Konrad Fischer, Düsseldorf  
*Russian Revolution to Post Modernism: 10th  
Anniversary Exhibition*, Rosa Esman Gallery,  
New York  
*Photographs by Painters and Sculptors*, Daniel Wolf  
Gallery, New York  
*Post Minimalism*, Aldrich Museum of  
Contemporary Art, Ridgefield, Conn.  
9 x 9, Galerie Hubert Winter, Vienna  
*Minimalism x 4: Carl Andre, Donald Judd,  
Sol LeWitt, Robert Morris*, Whitney Museum  
of American Art, New York  
*Group Exhibition: Painting, Drawing, Sculpture,  
and Prints*, Paula Cooper Gallery, New York  
*The Crucifix Show*, Barbara Gladstone Gallery,  
New York  
*20th Anniversary Exhibition of the Vogel Collection*,  
Brainerd Art Gallery, State University of New  
York, Potsdam  
*Geometric Art at Vassar*, Vassar College Art  
Gallery, Poughkeepsie, New York

#### 1983

*Drawing Conclusions: A Survey of American  
Drawings 1958-1983*, Daniel Weinberg Gallery,  
Los Angeles. Traveled to Daniel Weinberg  
Gallery, San Francisco  
*Black and White: A Print Survey*, Castelli  
Graphics, New York

*An Exhibition of Small Paintings, Drawings,  
Sculptures, and Photographs, Multiples*,  
New York  
*Drawings-Disegni-Zeichnungen 1*, Annemarie  
Verna, Zurich  
*Concepts in Construction, 1910-1980*, Tyler  
Museum of Art, Tex. Traveled to Norton  
Gallery and School of Art, West Palm Beach,  
Fla.; Bass Museum of Art, Miami Beach;  
Cincinnati Art Museum; Alberta College of  
Art Gallery, Calgary; Norman Mackenzie Art  
Gallery, University of Regina, Sask., Canada;  
Anchorage Historical and Fine Arts Museum;  
Long Beach Museum of Art, Calif.; Palm  
Springs Desert Museum, Palm Springs, Calif.;  
Neuberger Museum, State University of  
New York, Purchase  
*Habitats*, The Clocktower, New York  
*Artists' Use of Language, Part II*, Franklin Furnace,  
New York  
*When Art Becomes Book: When Books Become Art*,  
Annemarie Verna, Zurich  
*Big Pictures by Contemporary Photographers*,  
The Museum of Modern Art, New York  
*American Master Drawing from the Collection*,  
Corcoran Gallery of Art, Washington, D.C.  
*Sculpture: Richard Artschwager, Marcel  
Broodthaers, Sol LeWitt, Claes Oldenburg*,  
Marian Goodman Gallery, New York  
*Gene Baro Collects*, Brooklyn Museum, New York  
Musée des Augustins, Toulouse, France  
*Painting and Sculpture*, Max Protetch Gallery,  
New York  
Coin de Miroir, le Consortium, Dijon, France  
Rhona Hoffman Gallery, Chicago  
*Twentieth Century American Watercolor*, traveling  
exhibition organized by the Gallery Association  
of New York State  
*Master Works of Conceptual Art*, Paul Maenz  
Gallery, Cologne  
*The Sculptor as Draftsman*, Whitney Museum  
of American Art, New York  
*17th Biennial of Sculpture*, Antwerp, Belgium  
*Ars '83 Helsinki*, Art Museum of the Ateneum,  
Helsinki  
*Beyond the Plane: American Constructions  
1930-1965*, New Jersey State Museum,  
Trenton. Traveled to University of Maryland,  
College Park  
*Art for a Nuclear Weapons Freeze*, Margo Leavin  
Gallery, Los Angeles. Traveled to Fuller  
Goldeen Gallery, San Francisco; Munson  
Gallery, Santa Fe; Delahunty Gallery, Dallas;  
Greenberg Gallery, St Louis; John Stoller,  
Minneapolis; Richard Gray Gallery, Chicago;  
Barbara Krakow Gallery, Boston; Brooke  
Alexander Gallery, New York  
*Works on Paper: James Bishop, Sol LeWitt,  
Robert Mangold, Richard Tuttle*, Annemarie  
Verna, Zurich

- The First Show: Painting and Sculpture from Eight Collections, 1940–1980*, Museum of Contemporary Art, Los Angeles
- Artworks: In the Collection of, on Loan, New Works*, Graeme Murray Gallery, Edinburgh
- Alighiero Boetti, Sol LeWitt, Giulio Paolini, Galleria Mario Pieroni, Rome
- Changing Exhibition*, Paula Cooper Gallery, New York
- Winter Group Exhibition*, Protetch McNeil, New York
- 1984**
- Is This a Natural World?*, Cirrus Gallery, Los Angeles
- Varieties of Sculptural Ideas: Drawings and Maquettes*, Max Hutchinson Gallery, New York
- Large Drawings*, Zilkha Gallery, Wesleyan University, Middletown, Conn.
- Artists Call Against U.S. Intervention in Central America*, Paula Cooper Gallery, New York
- Untitled, 1984*, Max Protetch Gallery, New York
- Svart pa vitt: Malerie, skulptur, teckning and grafik*, Galleriet, Lund, Sweden
- From the Beginning*, Pratt Graphics Center, New York
- Geometric Art of the Twentieth Century*, Kunstmuseum Bern
- The Tremaine Collection: Twentieth-Century Masters*, Wadsworth Atheneum, Hartford, Conn.
- The Esman Collection*, Williams Center for the Arts, Lafayette College, Easton, Penn.
- The Private Eye: 20th Century Art from New York and Connecticut Collections*, Neuberger Museum, State University of New York, Purchase
- Flyktpunkter: Vanishing Points*, Moderna Museet, Stockholm (catalogue by Olle Granath et al.)
- American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art, New York*, La Jolla Museum of Contemporary Art, Calif. (catalogue). Traveled to Museo Tamayo, Mexico City; North Carolina Museum of Art, Raleigh; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln; Center for the Fine Arts, Miami
- Small-Scale Sculpture*, Matthews Hamilton Gallery, Philadelphia
- American Sculpture*, Donald Young Gallery, Chicago
- The Modern Art of the Print: Selections from the Collection of Lois and Michael Torf*, Williams College Museum of Art, Williamstown, Mass.
- Hallen für Neue Kunst, Schaffhausen, Switzerland
- Skulptur im 20. Jahrhundert*, Merian-Park of St. Jakob at Basel, Switzerland
- Great American Artists: The Skowhegan Celebration Exhibition*, Hirschl & Adler, New York
- Legendes*, CAPC, Musée d'art contemporain, Bordeaux, France
- Internationale Neue Kunst aus der Sammlung des Migros Genossenschafts-Bundes*, Kunsthaus Zurich (catalogue by Christel Sauer)
- American Post-War Purism*, Marilyn Pearl Gallery, New York
- Projects: World's Fairs, Waterfronts, Parks, and Plazas*, Rhona Hoffman Gallery, Chicago
- A Sculpture Show*, Marian Goodman Gallery, New York
- American Sculpture*, Margo Leavin Gallery, Los Angeles
- Olympian Gestures*, Los Angeles County Museum of Art
- Through the Summer: A Changing Exhibition*, Lisson Gallery, London
- Metals, Modules, and Paint*, Galerie Maeght Lelong, New York
- Sculptors' Drawings, 1910–1980*, Whitney Museum of American Art, New York
- Citywide Contemporary Sculpture Exhibition*, Toledo, Ohio
- Prefiguration d'une collection d'art contemporain à Nîmes*, Galeries des Aves, Musée des beaux arts de Nîmes, France
- Drawings*, Barbara Toll Fine Art, New York
- From Kliun to Kiefer*, Rosa Esman Gallery, New York
- Clearly Stated Drawings*, Margarete Roeder Fine Arts, New York
- Peinture abstraite*, ECART, Geneva
- From the Collection of Sol LeWitt*, University Art Museum, California State University, Long Beach (catalogue by Andrea Miller-Keller et al.). Traveled to Ackland Art Museum, University of North Carolina, Chapel Hill; Everhart Museum, Scranton, Pennsylvania; Grey Art Gallery and Study Center, New York University, New York; Museum of Art, Fort Lauderdale, Fla.
- La Grande Parade: Highlights in Painting After 1940*, Stedelijk Museum, Amsterdam (catalogue by Edy de Wilde)
- Viewpoint: The Artist as Photographer*, Summit Art Center, Summit, N.J. (catalogue by Ann Kent et al.)
- 1985**
- Drawing*, Marian Goodman Gallery, New York
- Galerie Schellmann & Kluser, Munich
- Œuvres modernes d'art contemporain: Barry, Kawara, LeWitt, Marden, Ryman, Toroni*, Galerie Yvon Lambert, Paris
- Drawings: Mel Bochner, Jonathan Borofsky, Sol LeWitt, Elizabeth Murray, Joel Shapiro, Terry Winters*, Daniel Weinberg Gallery, Los Angeles
- Martina Hamilton Gallery, New York
- Ouverture*, Castello di Rivoli, Turin
- Art minimal I*, CAPC, Musée d'art contemporain, Bordeaux, France (catalogue by Jean Louis Froment)
- Drawings by Sculptors*, Brooke Alexander Gallery, New York
- Minimal Art: A Survey of Early and Recent Work*, John Weber Gallery, New York
- Modern Art from Friends' Collections*, Vassar Art Gallery, Poughkeepsie, New York
- 3 Sculptors: George Creamer, Jene Highstein, Sol LeWitt*, Rosa Esman Gallery, New York
- Sculpture*, Paula Cooper Gallery, New York Area, New York
- Italia aperta*, Fundación Caja de Pensiones, Madrid (catalogue by Aurora Garcia et al.)
- A Sculpture Show*, Marian Goodman Gallery, New York
- The Door Show*, Annina Nosei Gallery, New York
- Spoletto ottanta cinque: Boetti, LeWitt, Schifano-Grafiche*, Galleria Marilena Bonomo, Spoleto, Italy
- Process und Konstruktion*, Künstlerwerkstätten, Munich
- New York/New Art Now*, ARCA, Marseilles, France (catalogue by Roger Pailhas)
- Contrasts of Form: Geometric Abstract Art 1910–1980*, The Museum of Modern Art, New York
- Sculptures*, Fondation Cartier pour l'art contemporain, Jouy en Josas, France
- Aycock, Biederman, Buren, Haacke, Kendrick, LeWitt*, John Weber Gallery, New York
- A Second Talent: Painters and Sculptors Who Are Also Photographers*, Aldrich Museum of Contemporary Art, Ridgefield, Conn. (catalogue)
- Experiment Haus Lange—30 Years Across the Art*, Museum Haus Esters, Krefeld, Germany
- Carnegie International*, Museum of Art, Carnegie Institute, Pittsburgh (catalogue by Saskia Bos et al.)
- Public Art in the Eighties: Documentation of Selected Projects*, Jamie Szoke Gallery, New York
- La collection du Stedelijk Van Abbemuseum, Eindhoven, au nouveau musée, Le Nouveau musée, Villeurbanne, France*
- AIDS Benefit Exhibition: A Selection of Works on Paper*, Daniel Weinberg Gallery, Los Angeles
- Diversity—New York Artists*, University of Rhode Island Fine Arts Center, Kingston (catalogue by Aimee Brown Price et al.)
- Vom Zeichnen: Aspekte der Zeichnung 1960–1985*, Frankfurter Kunstverein, Frankfurt
- Homework: Painting, Sculpture, and Furnishings*, Holly Solomon Gallery, New York
- Changing Sculpture Exhibition*, Paula Cooper Gallery, New York
- Collectors' Choice*, Rosa Esman Gallery, New York
- Ugo Ferranti Gallery, Rome
- Mater dulcissima*, Chiesa Dei Cavalieri Di Malta, Siracuse, Italy (catalogue by Tomasso Trini et al.)
- Drawings*, Barbara Toll Fine Arts, New York

1986

*An American Renaissance: Painting and Sculpture from 1940 to the Present*, Museum of Art, Fort Lauderdale, Fla.  
*Drawings by Sculptors*, Nora Haime Gallery, New York  
*Drawings*, Knight Gallery/Spirit Square Center, Charlotte, N.C.  
*Text/Texture: Peggy Cyphers, Stefan Eins, Ellen Frank, Sol LeWitt, Gwen Thomas, Martin Wong*, Ground Zero, New York  
*Connecticut Collects: American Art Since 1960*, Whitney Museum of American Art, Stamford, Conn.  
*Forty Years of Modern Art: 1945–1985*, Tate Gallery, London  
 Annemarie Verna, Zurich  
*Works on Paper: Artschwager, LeWitt, Mangold, Nauman*, Donald Young Gallery, Chicago  
*Prints by New York Artists*, Transworld Art, Alex Rosenberg Gallery, New York  
*Watercolor*, Lühring Augustine, Hodes Gallery, New York  
*Chambres d'amis*, Museum van Hedendaagse Kunst, Ghent, Belgium (catalogue)  
*Installations and Sculpture*, Donald Young Gallery, Chicago  
*Political Geometries: Daniel Buren, Peter Halley, Sherrie Levine, Sol LeWitt, Blinky Palermo, Robert Ryman*, Hunter College Art Gallery, New York  
*Wall Works: Judy Pfaff, Sol LeWitt, Michael Glier, Dorothea Rockburne, Vernon Fisher, Krzysztof Wodiczko, John Weber* Gallery, New York  
*Painting and Sculpture Today: 1986*, Indianapolis Museum of Art (catalogue by Holliday T. Day et al.)  
*Recent Work: Dan Graham, Sol LeWitt*, Lisson Gallery, London  
*Summer Exhibition of Drawings*, Pat Hearn Gallery, New York  
*Jardin secret: Les Collections privées de quatre marchands de tableaux: I. Sonnabend, K. Fischer, B. Bischofberger, P. & M. Nahon*, ARCA, Centre d'art contemporain, Marseille, France  
*Hommage à Beuys*, Städtische Galerie im Lenbachhaus, Munich  
*Perspectives: 1985–1986 Painting and Sculpture*, Fuller Goldeen Gallery, San Francisco  
*Changing Group Exhibition: Summer 1986*, Paula Cooper Gallery, New York  
*Collection Souvenir*, Nouveau Musée, Lyon, France  
*Philadelphia Collects Art Since 1940*, Philadelphia Museum of Art  
*The Law and Order Show*, Leo Castelli Gallery, Barbara Gladstone Gallery, John Weber Gallery, New York  
*Thanks for the Memories*, Harcus Gallery, Boston  
*Oeuvres inédites: Daniel Buren, Toni Grand, Jannis Kounellis, Sol LeWitt, Mario Merz, Bruce Nauman*, Galerie Roger Pailhas, Marseille, France

*The Purist Image: Ralph Humphrey, Sol LeWitt, Dorothea Rockburne, Joel Shapiro, Christopher Wilmarth, Jackie Winsor*, Marian Locks Gallery, Philadelphia (catalogue by Robert Storr)  
*Individuals: A Selected History of Contemporary Art, 1945–1986*, Museum of Contemporary Art, Los Angeles (catalogue by Howard Singerman et al.)  
*Drawings*, Barbara Toll Fine Arts, New York  
*Art minimal II*, CAPC, Musée d'art contemporain, Bordeaux, France (catalogue by Michel Bourel et al.)  
*Eye Level: Ooghoogte*, Stedelijk Van Abbemuseum, Eindhoven, the Netherlands (catalogue by Piet de Jonge, ed.)  
*For Joseph Beuys*, Editions Schellmann, New York  
 Lannan Museum, Lake Worth, Fla.

1987

*Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Robert Mangold*, Heath Gallery, Atlanta  
*A Particular Vision: Contemporary Drawings from the John Weber Gallery*, Trisolini Gallery, Ohio University, Athens  
*The Great Drawing Show*, Michael Kohn Gallery, Los Angeles  
*Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Bruce Nauman, Richard Serra, Daniel Templon*, Paris  
*1967: At the Crossroads*, Institute of Contemporary Art, Philadelphia  
*Not So Plain Geometry*, Crown Point Press, New York  
 Marian Goodman Gallery, New York  
*1987 Biennial Exhibition*, Whitney Museum of American Art, New York  
*Drawings from the Collection of Dorothy and Herbert Vogel*, Pennsylvania State University, Museum of Art, University Park  
*Werkgruppen Arbeiten auf Papier*, Galerie Nächst St. Stephan, Vienna  
*Jenseits des Bildes: Werke von Barry, LeWitt, Mangold, und Tuttle aus der Sammlung Dorothy and Herbert Vogel*, New York, Kunsthalle Bielefeld, Germany (catalogue by Erich Franz et al.)  
*Uitnodiging: Fabro, LeWitt, Beuys, Villevoeye*, Bonnefantenmuseum, Maastricht, the Netherlands  
*Generations of Geometry: Abstract Painting in America Since 1930*, Whitney Museum of American Art at Equitable Center, New York  
*Stations: 100 Days of Contemporary Art in Montreal*, Centre international d'art contemporain de Montreal (catalogue)  
*Skulptur Projekte in Münster 1987*, Münster, Germany (catalogue by Marianne Brouwer et al.)  
*20th Anniversary Exhibition*, Lisson Gallery, London  
*Aspects of Conceptualism in American Work*, Avenue B Gallery, New York

*Brand New Prints IV*, Martina Hamilton Gallery, New York  
*Primary Structures*, Rhona Hoffman Gallery, Chicago  
*Malerei-Wandmalerei*, Grazer Kunstverein, Graz, Austria (catalogue by Peter Pakesch et al.)  
*Selections from the John Weber Gallery*, New York, Fay Gold Gallery, Atlanta  
*Collection Agnes et Frits Becht*, Centre regional d'art contemporain Midi-Pyrenées, France  
*Drawing Now 1: Sol LeWitt and Robert Mangold*, The Baltimore Museum of Art  
*Octobre des arts*, Musée St. Pierre, Lyon, France  
*Sol LeWitt and Jack Sal*, Opera, Perugia, Italy (catalogue by Bruno Corà)  
*Wall Works*, Cornerhouse, Manchester, United Kingdom (catalogue by Maureen Paley)  
*Master American Drawings*, Rosa Esman Gallery, New York  
*Lead*, Hirschl & Adler Modern, New York  
*Edinburgh International: Reason and Emotion in Contemporary Art*, Royal Scottish Academy, Edinburgh (catalogue by Douglas Hall, ed.)  
*Meltem: Work in Progress*, Chateau d'Orion, Grenoble, France (catalogue by Franz Kaiser)  
*Boundaries*, Sander Gallery, New York  
*Works on Paper*, Texas Gallery, Houston  
*Coleccion Sonnabend*, Centro de arte Reina Sofia, Madrid  
*Daniel Buren/Sol LeWitt*, Centre national d'art contemporain, Grenoble, France (catalogue by Sol LeWitt)  
*Inside Outside: An Aspect of Contemporary Sculpture*, Museum van Hedendaagse Kunst, Antwerp (catalogue by Jan Fonce)

1988

*Changing Group Exhibition*, Paula Cooper Gallery, New York  
*Amerikkalaista Nykytaidetta: Contemporary American Art*, Sara Hilden Taidemuseo, Tampere, Finland (catalogue by Peter Schjeldahl). Traveled to Kunstnernes Hus, Oslo  
*Sculpture*, Sperone Westwater, New York  
*Works on Paper: Paintings and Prints*, B.R. Kornblatt Gallery, Washington, D.C.  
*Idea Image: Etchings and Woodblocks*, Crown Point Press, San Francisco and New York  
*Seldom Seen: Suites by Three Minimalists; Richard Tuttle, Dan Flavin, Sol LeWitt*, Genovese Graphics, Boston  
 John Weber Gallery, New York  
*Rot, Gelb, Blau*, Kunstmuseum St. Gallen, Switzerland (catalogue by Felix Thurlmann et al.). Traveled to Museum Fridericianum, Kassel, Germany.  
 Annemarie Verna, Zurich  
*Mostra in progress: Numero due*, Galleria Bonomo, Bari, Italy  
*Sculpture and Works on Paper*, Graeme Murray Gallery, Edinburgh  
 Donald Young Gallery, Chicago

- Collection *Sonnabend*, CAPC, Musée d'art contemporain, Bordeaux, France
- Het Meubel Verbeeld—Furniture as Art*, Museum van Beuningen, Rotterdam (catalogue by Huub Mous et al.)
- Pyramiden/Pyramids*, ICC, Berlin and Galerie Jule Kewenig, Freichen-Bachem, Germany (catalogue by Hermann Wiesler)
- Arakawa, Alfred Jensen, Sol LeWitt*, Max Protetch Gallery, New York
- 1988: *The World of Art Today*, Milwaukee Art Museum
- Zeitlos*, Hamburger Bahnhof, Berlin (catalogue by Harald Szeemann et al.)
- Esposizione internazionale d'arte, la Biennale di Venezia*, Venice
- Objects*, Lawrence Monk Gallery, New York
- Escultura*, Galeria Juana de Aizpuru, Madrid
- Viaggio in Italia*, Pinacoteca Comunale, Ravenna, Italy (catalogue by Henry Martin)
- 20th Anniversary Group Exhibition, Paula Cooper Gallery, New York
- Carl Andre, Donald Judd, Sol LeWitt*, Galeria 57, Madrid
- Galleria Mario Pieroni, Rome
- The Turning Point: Art and Politics in 1968; Twentieth Anniversary Exhibition*, Cleveland Center for Contemporary Art. Traveled to Lehman College Art Gallery, City University of New York, Bronx
- 24 *Cubes*, Fine Arts Center, University of Massachusetts, Amherst
- Grids*, Fine Arts Center, University of Massachusetts, Amherst
- Accademia*, Bonnefontenmuseum, Maastricht, the Netherlands
- Black and White*, Marisa del Re Gallery, New York (catalogue by Sam Hunter)
- From the Collection of Dorothy and Herbert Vogel*, Arnot Art Museum, Elmira, N.Y. (catalogue by Pamela Beecher). Traveled to Grand Rapids Art Museum, Mich.; Terra Museum of American Art, Chicago; Laumeier Sculpture Park, St Louis, Mo.; Art Museum at Florida International University, Miami
- Roman Americans*, Sala 1, Rome
- Minimal & conceptuel*, Galerie Gabrielle Maubrie, Paris
- Scale (Small)*, Rosa Esman Gallery, New York
- Linien: Arbeiten auf Papier*, Galerie Rolf Ricke, Cologne
- Collage*, The Museum of Modern Art, New York
- Works 88*, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (catalogue by Phyllis Rosenzweig et al.)
- Three Decades: The Oliver-Hoffmann Collection*, Museum of Contemporary Art, Chicago (catalogue by I. Michael Danoff et al.)
- Sol LeWitt/Susana Solano*, Marta Cervera Gallery, New York
- Works on Paper Invitational*, Shea & Beker Gallery, New York
- 1989
- Abstractions*, The Museum of Modern Art, New York
- Capita Selecta*, Stedelijk Van Abbemuseum, Eindhoven, the Netherlands
- The Presence of Absence: New Installations*, Gallery 400, University of Illinois, Chicago (catalogue by Nina Felshin)
- Andre, Beuys, Flavin, Kosuth, LeWitt, Serra*, Langer & Co. Fine Arts, New York
- American Rainbow*, Galerie de Poche, Paris
- Methods of Abstraction*, Gallery Urban, New York
- Minimalism*, Tate Gallery, Liverpool
- 200 Years of American Painting from the Collection of the Wadsworth Atheneum, Galleries Lafayette, Paris
- Structures ideales*, Galerie Pierre Huber, Geneva (catalogue by Nicholas Bourriaud)
- Repetition*, Hirschl & Adler Modern, New York
- Works on Paper: Robert Grosvenor, Donald Judd, Sol LeWitt, Robert Mangold, Richard Serra, Joel Shapiro*, Paula Cooper Gallery, New York
- Selected Prints*, Brooke Alexander Editions, New York
- Prints by Sculptors*, Landfall Press, Chicago and New York
- Bilderstreit*, Rhineland Halls, Cologne
- Sightings: Drawings with Color*, Pratt Institute, New York (catalogue by Donald Kuspit)
- Edition Artelier, Graz, Austria
- Made in America*, Virginia Beach Center for the Arts, Virginia (catalogue by Walter Darby Bannard et al.)
- Works on Paper: 1966–1989*, Rhona Hoffman Gallery, Chicago
- Essential Painting: Kelly, LeWitt, Mangold, Scully*, Nelson-Atkins Museum, Kansas City, Mo.
- Sol LeWitt in Italia: Complex Form 8*, Cassa di Risparmio di Puglia, Bari, Italy
- Artist/Designer, New York
- Modern Masters '89*, Helsingin Taidehalli, Helsinki, Finland (catalogue J.O. Mollander)
- 1 Triennial de dibuix Joan Miro, Fundació Joan Miro, Barcelona
- Summer Show*, John Weber Gallery, New York
- Directly on the Wall*, Laure Genillard Gallery, London
- A Decade of American Drawing: 1980–1989*, Daniel Weinberg Gallery, Los Angeles
- Art in Place: Fifteen Years of Acquisitions*, Whitney Museum of American Art, New York
- Under Pressure: Western Printmaking from the 15th Century to the Present*, Center for the Arts, Vero Beach, Fla. (catalogue by Jane Kessler et al.)
- Appropriate Associations: Photography's Curatorial Impulse*, Laurence Miller Gallery, New York
- Œuvres choisies*, Galerie Enrico Navarra, Paris (catalogue)
- Second International Istanbul Biennial*
- Einleuchten: Will, Vorstel und Simul in HH*, Die Deichtorhallen, Hamburg, Germany (catalogue by Harald Szeemann et al.)
- Wall Objects*, Editions Schellmann, New York
- Villes nouvelles; nouveaux projets*, Centre Georges Pompidou, Paris
- Photographs by Painters and Sculptors: Another Focus*, Karsten Schubert, London
- L'Art conceptuel, une perspective*, Musée d'art moderne de la ville de Paris (catalogue by Suzanne Pagé et al.). Traveled to Musée d'art contemporain de Montreal. Traveled as *Arte conceptual, una perspectiva* to Sala de Exposiciones de la Fundación Caja de Pensiones, Madrid. As *Concept Art: Eine Perspektive* to Deichtorhallen, Hamburg
- Artists' Furniture*, Harcus Gallery, Boston
- Encontros: Portuguese-American Meetings on Contemporary Art*, Fundacao Calouste Gulbenkian, Lisbon (catalogue by Judith Russi Kirshner)
- 1990
- Cross*, Blum Helman, New York
- 256 *Farben & Basics on Form*, Stiftung für konstruktive und konkrete Kunst, Zurich (catalogue by Margit Weinberg Staber et al.)
- Floorworks*, Museum of Contemporary Art, Los Angeles
- Wittgenstein: The Play of the Unsayable*, Palais des beaux-arts, Brussels; Weiner Secession, Vienna
- Selected Artists from the First 20 Years*, Max Protetch Gallery, New York
- Minimal Works 1969–1989: Andre, Flavin, Judd, LeWitt, Long, Ryman*, Loughelton Gallery, New York
- Contemporary Illustrated Books: Word and Image 1967–1988*, Franklin Furnace, New York. Traveled to Nelson-Atkins Museum of Art, Kansas City, Mo.; University of Iowa Museum of Art, Iowa City
- Contemporary Prints: Including Barth, Bochner, LeWitt, Ruscha, Sultan, Winters*, Tomoko Liguori Gallery, New York
- The New Classicism*, Gallery of the New York School of Interior Design, New York
- Minimalism*, Galerie Ressler, Stockholm
- Stripes*, Barbara Krakow Gallery, Boston. Traveled to John Stoller, Minneapolis
- Radikal auf Papier*, Aargauer Kunsthhaus, Aarau, Switzerland
- Affinities and Intuitions: Selections from the Gerald S. Elliott Collection of Contemporary Art*, Art Institute of Chicago (catalogue by Neal Benezra et al.)
- Quotations: Part II*, Annemarie Verna, Zurich
- American Masters of the 60s: Early and Late Works*, Tony Shafrazi Gallery, New York
- Nuovi lavori: Alighiero e Boetti, Sol LeWitt, Mario Schifano*, Galleria Alessandra Bonomo, Rome
- Lavori nuovi: Domenico Bianchi, Sol LeWitt, Giulio Paolini*, Galleria Ugo Ferranti, Rome
- XX Century Sculptures from Arp to Zadkine*, Galerie Academia, Salzburg, Austria

- The Grid: Organization and Idea*, Ben Shahn Galleries, William Paterson College, Wayne, N.J.
- Minimalist Prints*, Susan Sheehan Gallery, New York
- The Future of the Object: A Selection of American Art; Minimalism and After*, Gallery Ronny Van De Velde, Antwerp, Belgium (catalogue by Kenneth Baker)
- Sculpture*, Daniel Weinberg Gallery, Santa Monica, Calif.
- Judd, LeWitt, Mangold, Martin, Stella, Perry Rubenstein* Gallery, New York
- Multiples*, Hirschl & Adler Modern, New York
- Boltanski, Buren, Gilbert and George, Kounellis, LeWitt, Long, Merz*, CAPC, Musée d'art contemporain, Bordeaux, France (catalogue by Michel Bourel et al.)
- Dan Flavin, Donald Judd, Sol LeWitt*, Galerie Anselm Dreher, Berlin
- Minimalism*, Nicola Jacobs Gallery, London
- Ausstellung im Bereich Dom-Römer: Zeitgenössische Kunst im städtischen Raum*, Frankfurt (catalogue by Rolf Lauter et al.)
- Un Choix d'art minimal dans la collection Panza*, Musée d'art moderne de la ville de Paris
- The Children's AIDS Project: A Benefit Exhibition*, Daniel Weinberg Gallery, Santa Monica, Calif.
- Contemporary Master Prints*, Susan Sheehan Gallery, New York
- Prigioni d'invenzione*, Convento di S. Domenico, Spoleto, Italy
- Grids*, Vrej Baghoomian Gallery, New York
- Recent Print Acquisitions in Series*, Barbara Krakow Gallery, Boston
- Sculpture and Drawings*, Rosa Esman Gallery, New York
- Minimalist Vision: Buren, LeWitt, Mangold*, Cleveland Center for Contemporary Art
- New Works for New Spaces: Into the Nineties*, Wexner Center for the Visual Arts, Columbus, Ohio
- John Weber Gallery, New York
- Minimalism and Post-Minimalism: Drawing Distinctions*, Hood Museum of Art, Hanover, N.H. Traveled to Parrish Art Museum, Southampton, N.Y.
- Reproduced Authentic*, Galerie Via Eight, Barney's New York, Tokyo (catalogue by Joseph Kosuth et al.)
- Drawing*, Gallery 128, New York
- Le Diaphane*, Musée des beaux arts, Tourcoing, France
- Beyond the Frame*, RubinSpangle, New York
- On the Road: From the Collection of the San Diego Museum*, traveled to J. B. Speed Museum, Louisville, Ky.; Memorial Art Gallery, Rochester, N.Y.
- Arte & Arte*, Castello di Rivoli, Turin (catalogue by Ida Gianelli et al.)
- An Artist's Christmas: Holiday Images by American Artists 1880-1990*, Midtown Payson Galleries, New York
- The Common Wealth: Twentieth-Century American Masterpieces from Virginia Collections*, Roanoke Museum of Fine Arts
- Visual, Tactile, and Functional: Contemporary Furniture in Boston Galleries*, Harcus Gallery, Boston (catalogue by Arthur Dion et al.)
- 1991**
- Selections from the Permanent Collection I*, Wexner Center for the Visual Arts, Columbus, Ohio
- Who Framed Modern Art, or, the Quantitative Life of Roger Rabbit*, Sidney Janis Gallery, New York (catalogue by Tricia Collins et al.)
- Fabro, Flavin, Kounellis, LeWitt, Long, Merz, Nauman*, SteinGladstone, New York, and Barbara Gladstone Gallery, New York
- Children in Crisis: A Benefit Exhibition of Rocking Horses*, Lorence Monk Gallery, New York
- Sculptors' Drawings*, John Stoller, Minneapolis
- The Political Arm*, John Weber Gallery, New York (catalogue by Dennis Adams et al.)
- El Sueño de Egipto: La Influencia del arte Egipcio en el arte contemporáneo*, Centro Cultural/Arte Contemporáneo, Mexico City (catalogue)
- Without Reality, the Crudeness of Art Would be Unbearable*, Graeme Murray Gallery, Edinburgh
- La Revanche de l'image*, Galerie Pierre Huber, Geneva (catalogue by Dolène Ainardi-Argence)
- Jannis Kounellis, Sol LeWitt, Richard Long, Mario Merz*, CAPC, Musée d'art contemporain, Bordeaux, France
- About Collecting: Four Collectors Four Spaces*, Ronny van de Velde, Antwerp, Belgium
- Directly on and off the Wall*, Palm Beach Community College Museum of Art, Lake Worth, Fla.
- A Selection of Large Scale Sculpture*, John Weber Gallery, New York
- Donald Young Gallery, Chicago
- American Abstraction at the Addison*, Addison Gallery of American Art, Andover, Mass. (catalogue by Jock Reynolds)
- Allan McCollum, Sol LeWitt, Magdalena Jetelova: Three Rooms*, Galerie Franck + Schulte, Berlin
- Sol LeWitt, David Rabinowitch, Joel Shapiro, Tony Smith: Sculptures, dessins*, Galerie Pierre Huber, Geneva
- Sculpture from the 70s*, Paula Cooper Gallery, New York
- Artschwager, Baldessari, Horn, LeWitt, McCollum, Solano, Tuttle*, Galeria Weber, Alexander y Cobo, Madrid
- Summer Spotlights*, Rosa Esman Gallery, New York
- Masterworks of Contemporary Sculpture, Painting, and Drawing: The 1930s to the 1990s; Small Sculpture in an Inner Space*, Bellas Artes, Santa Fe, N.M.
- Prints: Allen, Aycock, Fulton, Kendrick, LeWitt, Ryman, John Weber* Gallery, New York
- Summer Group Exhibition*, John Weber Gallery, New York
- A Group Show*, Marian Goodman Gallery, New York
- Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography*, Addison Gallery of American Art, Phillips Academy, Andover, Mass., (catalogue by James L. Sheldon et al.). Traveled to National Museum of American Art, Washington, D.C.; Long Beach Museum of Art, Calif.; Henry Art Gallery, University of Washington, Seattle; Wadsworth Atheneum, Hartford, Conn.; George Eastman House and Visual Studies Workshop, Rochester, N.Y.
- Original Copies*, Lazelle Gallery, Auckland, New Zealand
- Sol LeWitt, Masami Yokoyama, Victoria Civera, Adam Fuss, Esta Nova*, Tokyo
- Illème Biennale de Sculpture Monte Carlo, 1991*, Monaco (catalogue by Pierre Restany)
- Metamemphis*, Museum Kunstlerkolonie, Darmstadt, Germany
- Open Mind: The LeWitt Collection*, Wadsworth Atheneum, Hartford, Conn.
- Salon de los 16*, Palacio de Velásquez, Madrid
- Immaterial Objects: Works from the Permanent Collection of the Whitney Museum of American Art*, Whitney Museum of American Art at Federal Plaza, New York (catalogue by Richard Marshall)
- Recent Acquisitions: Works on Paper*, National Museum of American Art, Washington, D.C.
- Twentieth Anniversary Exhibition*, John Weber Gallery, New York
- Donald Young Gallery, Seattle
- Among Friends: Contemporary Works on Paper from a Collection Formed by Ingeborg and Jan van der Marck*, Detroit Institute of Arts
- A Passion for Art: Watercolors and Works on Paper*, Tony Shafrazi Gallery, New York
- Drawings*, Brooke Alexander Gallery, New York
- 1992**
- Arte Americana 1930-1970*, Lingoto, Turin
- Remote Control: This History*, Palm Beach Community College Museum of Art, Fla.
- Surface To Surface*, Barbara Krakow Gallery, Boston
- Bochner, Chung, LeWitt*, Primo Piano, Rome
- Allegories of Modernism: Contemporary Drawing*, The Museum of Modern Art, New York (catalogue by Bernice Rose et al.)
- "The Living Object:" The Art Collection of Ellen H. Johnson*, Allen Memorial Art Museum, Oberlin, Ohio (catalogue by Elizabeth A. Brown)
- Yvon Lambert collectionne*, Musée d'art moderne de la communauté urbaine de Lille, Villeneuve d'Ascq; Musée des beaux arts de Tourcoing, France (catalogue)



- Jennifer Bartlett—Sol LeWitt: *New Prints*, Gallery Kuranuki, Osaka, Japan
- Twenty-Twenty: Twentieth Anniversary Twentieth-Century Works on Paper*, Rosa Esman Gallery, New York
- Helmut Federle, Hamish Fulton, Sol LeWitt, Galerie Franck + Schulte, Berlin
- Pop to Now: Selections from the Permanent Collection and Extended Loans*, Williams College Museum of Art, Williamstown, Mass.
- 15th Anniversary Exhibition*, Rhona Hoffman Gallery, Chicago
- Show of the Year*, John Weber Gallery, New York
- Sammlung Lafrenz*, Neues Museum Weserburg, Bremen, Germany (catalogue by Martin Hentschel)
- Transform: BildObjektSkulptur im 20. Jahrhundert*, Kunsthalle Basel (catalogue)
- Platzverführung*, Stuttgart, Germany (catalogue by Thomas Kellein et al.)
- Reperti*, Museu nacional de belas artes, Rio de Janeiro
- De Bonnard à Baselitz*, Bibliothèque nationale, Paris
- Special Collections: The Photographic Order from Pop to Now*, International Center of Photography, New York
- Books and Portfolios 1957–1992*, Marlborough Graphics, New York
- Functional Objects by Artists and Architects*, Rhona Hoffman Gallery, Chicago
- A New American Flag*, Max Protetch Gallery, New York
- Bishop, LeWitt, Mangold, Martin, Weiner*, Galerie Schöttle, Paris. Traveled to Galerie Schöttle, Munich
- 5ème collection: Objets d'artistes*, Centre Georges Pompidou, Paris
- Series and Sequences: Contemporary Drawings and Prints from the Permanent Collection*, National Gallery of Art, Washington, D.C.
- Selections from the Collection*, The Museum of Modern Art, New York
- 1993**
- The Geometric Tradition in American Art 1930–1990*, Whitney Museum of American Art, New York
- European and American Drawings: 1961–1969*, Nolan/Eckman Gallery, New York
- Sculptures and Multiples*, Brooke Alexander and Brooke Alexander Editions, New York
- Prints from the 1960s and 1970s*, Paula Cooper Gallery, New York
- The Collection Grows: Selected Acquisitions 1990–1992*, Addison Gallery of American Art, Phillips Academy, Andover, Mass.
- On Paper*, Barbara Mathes, New York
- Out of Sight Out of Mind*, Lisson Gallery, London
- Twenty Years Daniel Weinberg Gallery: A Series of Anniversary Exhibitions*, Daniel Weinberg Gallery, Santa Monica, Calif.
- American Art in the 20th Century: Painting and Sculpture*, Martin-Gropius-Bau, Berlin. Traveled to Royal Academy, London
- The Director's Anniversary, 1968–1993: A Legacy and a Mandate*, Newark Museum, N.J.
- PREFAB! Reconsidering the Legacy of the Sixties*, Rose Art Museum, Brandeis University, Waltham, Mass.
- Estrategia del Sentido: Georg Herold, Joseph Kosuth, Sol LeWitt, Markus Oehlen*, Palacio Revillagigedo, Gijón, Spain (catalogue)
- Outdoor Sculpture (Displayed Indoors)*, Max Protetch Gallery, New York
- L'Orage*, Galerie Yvon Lambert, Paris
- Tables from Two Decades, A/D*, New York
- Multiple Images: Photographs Since 1965 from the Collection*, The Museum of Modern Art, New York
- Ferragosto: A Reopening Show*, Gallery 128, New York
- Maximal Minimalism: Selected Works from the LeWitt Collection*, Berkshire Museum, Pittsfield, Mass. Traveled to Lyman Allen Art Museum, New London, Conn.
- De Verzameling/The Collection*, Stedelijk Van Abbemuseum, Eindhoven, the Netherlands
- Early Minimal Art Masterworks*, John Weber Gallery, New York
- Photographic Works of the 1960s and 1970s*, Zabriskie Gallery, New York
- Selected Wall Works*, Editions Schellmann, New York
- 11th Cleveland International Drawing Biennale*, Cleveland Gallery, United Kingdom
- 25 Years: A Retrospective*, Cleveland Center for Contemporary Art, Ohio (catalogue by Ellen G. Landau et al.)
- 25 Years: Part 1*, Paula Cooper Gallery, New York
- In a Classical Vein: Works from the Permanent Collection*, Whitney Museum of American Art, New York
- Rolywholyover: A Circus*, Museum of Contemporary Art, Los Angeles. Traveled to Menil Collection, Houston; Solomon R. Guggenheim Museum, New York; Art Tower Mito, Japan; Philadelphia Museum of Art
- Crossings: Works by Sol LeWitt and Eva Hesse from the Weatherspoon Collection*, Weatherspoon Art Gallery, University of North Carolina, Greensboro
- Construction in Process IV: My Home is Your Home*, Artists Museum, Lodz, Poland
- On Paper*, TZ'Art & Co, New York
- Das Einfache ist das Schwierige*, Kunsthaus Zug, Switzerland
- Livres, objets & papiers d'artistes*, Galerie Natkin-Berta, Paris
- 1994**
- Sculpture*, Rhona Hoffman Gallery, Chicago
- Mixed Sculpture Exhibition*, Lisson Gallery, London
- 1969, Jablonka Galerie, Cologne
- Prints and Multiples*, Marlborough Graphics, New York
- The Art of Memory: Holocaust Memorials in History*, Jewish Museum, New York
- A Painting Show*, Marian Goodman Gallery, New York
- Minimal Art: Andre, Flavin, Judd, LeWitt, Morris, Mangold, Ryman, Weiner: A New Condensed Exhibition Presenting Early and New Works, Which Question the Common Label "Minimal Art,"* Hallen für Neue Kunst, Schaffhausen, Switzerland
- 30 Years—Art in the Present Tense: The Aldrich's Curatorial History 1964–1994*, Aldrich Museum of Contemporary Art, Ridgefield, Conn. (catalogue by Brendan Gill et al.)
- Under Development*, Museum of Contemporary Art, Chicago
- For 25 Years: Brooke Alexander Editions*, The Museum of Modern Art, New York
- Contemporary Abstract American Prints*, Addison Gallery of American Art, Phillips Academy, Andover, Mass.
- Wall to Wall: Robert Barry, Daniel Buren, Sol LeWitt, Simon Patterson, Julie Roberts, Lily van der Stokker*, Southampton City Art Gallery, Southampton, United Kingdom
- Opera Colonia: Jannis Kounellis, Sol LeWitt, Vittorio Messina, Jaume Plensa, Jack Sal, Eduard Winkelhofer*, Lutz Teutloff Modern Art, Cologne
- Traum vom Absoluten—Dream of the Absolute*, Galerie Beyeler, Basel (catalogue)
- The First Meeting of the Satie Society; An Homage to Erik Satie by John Cage*, Susan Sheehan Gallery, New York
- Dessins 1894–1994*, Marc Blondeau, Paris
- From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel Collection*, National Gallery of Art, Washington, D.C. (catalogue by John T. Paoletti et al.)
- Même si c'est la nuit*, CAPC, Musée d'art contemporain, Bordeaux, France
- Measure for Measure*, Gallery 128, New York
- A/D in Santa Fe: Useful Objects Designed by Painters and Sculptors*, Laura Carpenter Fine Art, Santa Fe, N.M.
- Paper Work*, John Weber Gallery, New York
- White Works: Group Exhibition*, PaceWildenstein, New York
- Works on Paper: Selections from the Permanent Collection*, Whitney Museum of American Art, New York
- Some Like it Cool*, Barbara Krakow Gallery, Boston
- Prints of Darkness*, Fogg Art Museum, Harvard University, Boston

- L'Art à la plage*, Plage des Jumeaux, Plage Nioulargo, la Voile Rouge, Ramatuelle, France
- Selected Works*: Daniel Weinberg Gallery, San Francisco
- Drawing Rooms*: Jonathan Borofsky, Sol LeWitt, Richard Serra, Modern Art Museum of Fort Worth, Tex. (catalogue by Michael Auping)
- Mapping*, The Museum of Modern Art, New York
- A Century of Artists Books*, The Museum of Modern Art, New York
- The Box: From Duchamp to Horn*, Ubu Gallery, New York
- Domestic Elegance*, Locks Gallery, Philadelphia
- Another Dimension: Paintings by Sculptors*, John Weber Gallery, New York
- 1995**
- New Publications*, Brooke Alexander Editions, New York
- Carl Andre, Sol LeWitt, Alfonso Artiaco, Pozzuoli/Naples*
- Drawn on the Museum*, Aldrich Museum of Contemporary Art, Ridgefield, Conn.
- RAW Space*, Real Art Ways, Hartford, Conn.
- Sequence and Narrative*, Susan Sheehan Gallery, New York
- Carl Andre, Hanne Darboven, Sol LeWitt, Lawrence Weiner: Drawings, Structures, Relations*, I.C., New York
- Essence and Persuasion: The Power of Black and White*, Anderson Gallery, Buffalo, N.Y. (catalogue by Anne Wayson et al.)
- Bernd and Hilla Becher, Sol LeWitt, Eadweard Muybridge, August Sander*, Offshore Gallery, East Hampton, N.Y.
- 45° Nord & Longitude 0°: Œuvres de la collection du CAPC Musée, de la collection du FRAC Aquitaine, et des collections privées*, CAPC, Musée d'art contemporain, Bordeaux, France
- Printmaking in America: Collaborative Prints and Presses 1960–1990*, Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, N.J. (catalogue by David Mickenberg et al.). Traveled to Mary and Leigh Block Gallery, Northwestern University, Evanston, Ill.; Museum of Fine Arts, Houston; National Museum of American Art, Washington, D.C.
- Julian's Show*, Littlejohn Contemporary, New York
- Contemporary Drawing: Exploring the Territory*, Aspen Art Museum, Colorado
- A Summer Show*, Marian Goodman Gallery, New York
- Adding it up: Print Acquisitions 1970–1995*, The Museum of Modern Art, New York
- Corpus delicti*, Museum van Hedendaagse Kunst, Ghent, Belgium
- Group Exhibition*, PaceWildenstein, New York
- View from Abroad*, Whitney Museum of American Art, New York
- Accumalazioni: Jan Dibbets, Sol LeWitt, Mario Merz, Zerynthia*, Contrada Cervinara, Paliano, Italy
- New Works on Paper: Sol LeWitt, Robert Mangold, Martin Puryear, Richard Serra, Donald Young*, Gallery, Seattle
- Environmental Sculptures*, Kukje Gallery, Seoul
- In Two Worlds: The Graphic Work of Modern Sculptors*, Mead Art Museum, Amherst, Mass.
- Sniper's Nest: Art that Has Lived with Lucy Lippard*, Center for Curatorial Studies and Art in Contemporary Culture, Bard College, Annandale-on-Hudson, New York (catalogue by David Frankel et al.)
- Revolution in Contemporary Art: The Art of the Sixties*, Museum of Contemporary Art, Tokyo
- 1:1 Wandmalerei—Wall Drawings and Wall Paintings*, Künstlerwerkstatt Lothringer Strasse, Munich (catalogue)
- Reconsidering the Object of Art: 1965–1975*, Museum of Contemporary Art, Los Angeles (catalogue by Ann Goldstein et al.)
- Inside/Outside: From Sculpture to Photography*, Laurence Miller Gallery, New York
- Works on Paper*, WP Gallery, Philadelphia
- In Small Dimensions*, Andre Zarre Gallery, New York
- From Christo and Jeanne-Claude to Jeff Koons: John Kaldor Art Projects and Collection*, Museum of Contemporary Art, Sydney (catalogue by Nicholas Baume)
- Ad Reinhardt, Robert Ryman, Robert Mangold, Richard Serra, Ellsworth Kelly, Sol LeWitt—Editions*, One Great Jones, New York
- Being Human*, Museum of Fine Arts, Boston
- 1996**
- Main Stations*, Casino Luxembourg, Luxembourg
- Passions privées*, Musée d'art moderne de la ville de Paris
- PaceWildenstein*, New York
- Retrospektiv II: Sol LeWitt, Richard Tuttle: Werke/Works 1965–1995*, Annemarie Verna, Zurich
- Alighiero e Boetti, Hamish Fulton, Sol LeWitt, John Weber*, Gallery, New York
- Minimalism: Works by John Chamberlain, Dan Flavin, Ellsworth Kelly, Donald Judd, Sol LeWitt, and Robert Mangold*, Lipworth International Arts, Boca Raton, Fla.
- D'une œuvre l'autre*, Musée royal de Mariemont, Morlanwelz, Belgium
- 1976–1996 Twenty Years in Boston—Farewell Boston, Hello Baltimore*, Thomas Segal Gallery, Boston
- Bare Bones*, TZ'Art & Co, New York
- Thinking Print: Books to Billboards 1980–1995*, The Museum of Modern Art, New York. Traveled to Cleveland Center for Contemporary Art; Henry Art Gallery, University of Washington, Seattle.
- Ars aevi 2,000*, Centro per l'arte contemporanea Luigi Pecci, Prato, Italy
- Traits sensibles*, Musée de Mâcon, France (catalogue by Monique Dargaud et al.)
- Sculptor's Drawings*, Pardo View Gallery, New York
- Art at the End of the 20th Century: Selections from the Whitney Museum of American Art*, National Gallery, Alexandros Soutzos Museum, Athens, Greece; Museo d'art contemporani, Barcelona (catalogue by Johanna Drucker). Traveled as *Multiple Identity: Amerikanische Kunst 1975–1995 aus dem Whitney Museum of American Art* to Kunstmuseum Bonn, Germany
- Extended Minimal*, Max Protetch Gallery, New York
- Inaugural Exhibition*, Thomas Segal Gallery, Baltimore
- Conceptual Tools, Selections from the LeWitt Collection*, Central Connecticut State University, New Britain
- Golden Oldies and New Delights*, Pace Prints, New York
- In the Flow: Alternate Authoring Strategies*, Franklin Furnace, New York
- Capodimonte in contemporanea and Prospettiva del passato de Van Gogh ai contemporanei nelle raccolte delo Stedelijk Museum di Amsterdam*, Capodimonte Museum, Naples
- Limited Edition Artists Books Since 1990*, Brooke Alexander, New York
- 1997**
- New York on Paper*, Baumgartner Galleries, Washington, D.C.
- The Persistence of Vision, Part II: Donald Judd, Sol LeWitt, Brice Marden, Agnes Martin, Fred Sandback*, Barbara Krakow Gallery, Boston
- Barely Made*, Norwich School of Art and Design, Norfolk, United Kingdom
- The Power of Words and Signs*, Index Gallery, Kyoto, Japan
- Geometric Abstraction: Mel Bochner, Sol LeWitt, Imi Knoebel, Andrew Spence*, Numark Gallery, Washington, D.C.
- Music: Alain Kirili, Sol LeWitt, Thomas Nozkowski*, Gallery 128, New York
- Color and Paper: Von Farben und Papieren*, Galerie Nächst St. Stephan, Vienna
- Margins: Vito Acconci, Sol LeWitt, Gordon Matta-Clark, Robert Smithson, Barbara Gladstone*, Gallery, New York
- Minimalist Prints*, A.P. Giannini Gallery, Bank of America World Headquarters, San Francisco
- Systematic*, Karen McCready Fine Art, New York
- Skulptur Projekte in Münster 1997*, Westfälisches Landesmuseum Münster, Germany (catalogue by Klaus Bussmann et al.)
- XLVII Esposizione internazionale d'arte, la Biennale di Venezia*, Venice
- In Visible Light: Photography and Classification in Art, Science, and the Everyday*, Museum of Modern Art, Oxford, United Kingdom (catalogue by Chrissie Iles et al.)



Sol LeWitt with the installation crew at the 1998 PaceWildenstein exhibition.

*Realisation: Kunst in der Leipziger Messe/Art at the Leipziger Messe, Leipzig (catalogue by Brigitte Oetker et al.)*

*View from Abroad: European Perspectives on American Art 3, Whitney Museum of American Art, New York*

*Lois Beurman Torf Print Collection, Fine Arts Center, University of Massachusetts, Amherst 7 x 6, Fine Arts Center, University of Massachusetts, Amherst*

*Around, Barbara Krakow Gallery, Boston*

*The Serial Attitude: Paintings, Sculpture, and Works on Paper, Addison Gallery of American Art, Phillips Academy, Andover, Mass.*

*Printer's Choice, Works on Paper, Philadelphia Inaugural Exhibition, Ace Gallery Mexico, Mexico City*

*Progressions: Works on Paper from the LeWitt Collection, Connecticut College, New London*  
*Thirty-Five Years at Crown Point Press: Making Prints, Doing Art, National Gallery of Art, Washington, D.C. (catalogue by Karin Breuer et al.). Traveled to Fine Arts Museums of San Francisco.*

*Arte all'arte, Valcold'elsa, Italy*

*Contemporary Tales: Contemporary Bestiary and Animal Painting, Whitney Museum of American Art at Champion, Stamford, Conn.*

*Roland Dahinden/Sol LeWitt: Collaboration—Sound Sculpture/Wall Drawing, Kuppelsaal, Landesmuseum Joanneum, Graz, Austria*

*Le Bel aujourd'hui: Œuvres d'une collection privée, Le Nouveau musée, Institut FRAC Rhône Alps, France*

*Drawing Is Another Kind of Language: Recent American Drawings from a New York Private Collection, Harvard University Art Museums,*

*Cambridge, Mass. (catalogue). Traveled to Kunstmuseum, Winterthur, Switzerland; Kunstmuseum Ahlen, Germany; Akademie der Kunst, Berlin; FRAC and Musée de Picardie, Amiens, France; Parrish Art Museum, Long Island, N.Y.; Lyman Allyn Art Museum, New London, Conn.*

*Blurring the Boundaries: Installation Art 1969–1996, San Diego: Museum of Contemporary Art (catalogue by Hugh M. Davies et al.)*

#### 1998

*Large-Scale Drawings from the Collection of Wynn Kramarsky, Aldrich Museum of Contemporary Art, Ridgefield, Conn.*

*Defining Structures, LaSalle Gallery, NationsBank Plaza, Charlotte, N.C.*

*UTZ: A Collected Exhibition, Lennon Weinberg, New York*

*Material Perfection: Minimal Art and Its Aftermath: Selected from the Kerry Stokes Collection, Lawrence Wilson Art Gallery, University of Western Australia, Perth (catalogue by John Stringer)*

*Minimal Art, Bank Brussels Lambert, Belgium (catalogue by Christel Sauer)*

*Group Exhibition of Paintings, Drawings and Sculpture: Chilida, Judd, Lee, LeWitt, Mangold, Ryman, Galerie Lelong, New York*

*Formulations: Hanne Darboven, Sol LeWitt, John F. Simon, Sandra Gering Gallery, New York*

*The Edge of Awareness, ART for the World, Geneva. Traveled to Siège des Nations Unies à New York; P.S. 1, Long Island City, New York; SESC Pompeia, São Paulo; New Delhi*

*Tracings: An Exhibition of Wall Drawings:*

*Sol LeWitt, Lao de Goede, Simon Patterson, Colin Darke, Ormeau Baths Gallery, Belfast*  
*100 Years of Sculpture: From the Pedestal to the Pixel, Walker Art Center, Minneapolis*

*Drawing the Question: Dan Asher, Eva Hesse, Ree Morton, Sol LeWitt, Sheila Pepe, and Richard Tuttle, Dorsky Gallery, New York*  
*Sculpture, Rhona Hoffman Gallery, Chicago*  
*Sequences: A Portfolio of Work by 29 Artists, Editions Schellman, New York*

*Large-Scale Works on Paper: Le Va, LeWitt, Mangold, Scully, Serra, Winters, Danese, New York*

*Matched Pairs, John Weber Gallery, New York*

*Deep Thought, Basilico Fine Arts, New York*

*Als golfslad op het stand Ad Dekkers in zijn tijd: Waves Breaking on the Shore: Ad Dekkers in his Time, Stedelijk Museum, Amsterdam (catalogue by R.H. Fuchs et al.)*

*Summer Group Exhibition, PaceWildenstein, New York*

*Pieces 2, Gallery 128, New York*

*Then and Now, Lisson Gallery, London*

*Sculpture: Donald Judd, Sherrie Levine, Sol LeWitt, Tony Smith, Jackie Winsor, Paula Cooper Gallery, New York*

*Sculpture, PaceWildenstein, Beverly Hills, Calif.*

*Sol LeWitt, Robert Mangold, Works on Paper, Philadelphia*

*Artist/Author: Contemporary Artists' Books*

*(catalogue by Cornelia Lauf et al.). Traveled by American Federation of Arts, New York, to Weatherspoon Art Gallery, University of North Carolina, Greensboro; Emerson Gallery, Clinton, N.Y.; Museum of Contemporary Art, Chicago. Lowe Art Museum, Coral Gables, Fla.; Western Gallery, Bellingham, Wash.; University Art Gallery, Amherst, Mass.*

*Envisioning the Contemporary: Selections from the Permanent Collection, Museum of Contemporary Art, Chicago*

*The Object of Geometry, Franklin Parrasch Gallery, New York*

*Commission Possible: Walker Art Center, 1980–1998, Walker Art Center, Minneapolis*

*Photography at Princeton: Celebrating 25 Years of Collecting and Teaching the History of Photography, Art Museum, Princeton University, N.J. (catalogue by Peter Bunnell et al.)*

*Donald Judd, Sol LeWitt, Robert Mangold: Prints, Galerie Franck + Schulte, Berlin*

*Een keuze uit de eigen collectie: A Choice from the Collection, Stedelijk Van Abbemuseum, Eindhoven, the Netherlands*

*Konzeptuelle Arbeiten der 1960er bis 1980er Jahre, Galerie Rudiger Schöttle, Munich*

*Amnesty International Benefit Drawing Show, Paula Cooper Gallery, New York*

*Multiples + Editions, I.C. Editions, New York*



1999

*Alighiero e Boetti, Hanne Darboven, Sol LeWitt, Barbara Gladstone Gallery, New York*

*Die Sammlung Paul Maenz, Neues Museum Weimar, Germany (catalogue)*

*Afterimage: Drawing Through Process, Museum of Contemporary Art, Los Angeles (catalogue by Cornelia H. Butler). Traveled to Contemporary Arts Museum, Houston.*

*Primarily Structural: Minimalist and Post-Minimalist Works on Paper, P.S. 1, Long Island City, N.Y.*

*Sol LeWitt: Sculpture and Drawings; Jenny Holzer: Multiples, SCAI The Bathhouse, Tokyo*

*Wall Works, Paula Cooper Gallery, and Editions Schellmann, New York (catalogue)*

*Art at Work: Forty Years of The Chase Manhattan Collection, Museum of Fine Arts, and Contemporary Arts Museum, Houston*

*The Woodcut Print, Marlborough Gallery, New York*

*Global Conceptualism: Points of Origin, 1950s–1980s, Queens Museum of Art, New York (catalogue by Luis Camnitzer et al.). Traveled to Walker Art Center, Minneapolis; Miami Art Museum*

*Wall Drawings: Robert Barry, Douglas Huebler, Sol LeWitt, Gordon Matta-Clark, Lance Fung Gallery, New York*

*Generations, Essex Art Center, Conn.*

*Petits Formats: Working Small, Yoshii Gallery, New York*

*A Summer Show, Marian Goodman Gallery, New York*

*Sculpture in Context, Addison Gallery of American Art, Phillips Academy, Andover, Mass.*

*Summer Group Show, Barbara Krakow Gallery, Boston*

*Summer 1999, PaceWildenstien, New York (Soho)*

*Plain Air, Barbara Gladstone Gallery, New York*

*Exhibition Posters, Lawrence Markey, New York*

*Correspondence: Harry Roseman: Sol LeWitt and Italian Goddess from 2 B.C., College Center Gallery, Vassar College, Poughkeepsie, N.Y.*

*Art in Our Time: 1950 to the Present, Walker Art Center, Minneapolis*

*20twenty, Fraenkel Gallery, San Francisco (catalogue by Jeffrey Fraenkel)*

*North American Engraving Today: 3 Exponents; Chuck Close, Jim Dine, Sol LeWitt, Galeria IBEU, Madureira, Brazil; Galeria IBEU, Copacabana, Brazil*

*The John Weber Project @ Leo Koenig Inc., Brooklyn, N.Y.*

*Alfred Stieglitz and the Equivalent: Reinventing the Nature of Photography, Yale University Art Gallery, New Haven, Conn.*

*The American Century: Art and Culture, 1950–2000, Whitney Museum of American Art, New York (catalogue by Lisa Phillips et al.)*

*Touring the Frame, Rosamund Felsen Gallery, Santa Monica, Calif.*

*Drawings from the 1970s, Lawrence Markey, New York*

*Masterprints, Galerie Nächst St. Stephan, Vienna*

*The Nature of Order, James Cohan Gallery, New York*

*ModernStarts: People, Places, Things, The Museum of Modern Art, New York (catalogue)*

Sol LeWitt and Jo Watanabe, ca. 1995.



## LIST OF PLATE ILLUSTRATIONS

The following list is intended as a representative survey of the artist's output over the past four decades. As such, it includes many works not featured in the exhibition. Those works that were included in the SFMOMA presentation of the exhibition are designated with an asterisk (\*). Not all works in the exhibition are included within the survey. Thanks go to Susanna Singer, Chad Coerver, Pilar Rubin, Shariann Michael, and Theresa Tauchi for their efforts in compiling this information.

All works designated as "LeWitt Collection" are located in Chester, Connecticut.

Note that the entries for the wall drawings diverge from the standard entry format used for the structures and works on paper. The numbered title of each wall drawing is followed by a descriptive subtitle or a set of written instructions that generate the image. Dimensions have been omitted, as they vary from installation to installation. The date for each wall drawing follows the record of its first installation, which is considered by the artist to be the "date of origin" for a given wall drawing. In those cases where the first installation took place at the site of the current owner, the "first installation" line has been omitted.

In the written instructions for the wall drawings, colors are abbreviated in the following manner: "Y" is yellow, "R" is red, "B" is blue, and "G" is gray. The abbreviation "ACG" and accompanying number refer to the identification system used in Sol LeWitt, *Arcs, Circles, and Grids* (Bern and Paris: Kunsthalles Bern and Paul Bianchini, 1972).

Whenever the title of an artwork refers to six geometric figures, those figures are as follows: circle, triangle, square, rectangle, parallelogram, and trapezoid.

All wall drawings are on white walls unless otherwise indicated.

### FRONTMATTER

**Frontispiece 1.\* Wall Drawing #132**  
A 36 in. (91.4 cm) grid covering the wall. All two-part combinations of arcs from corners and sides, straight and not straight lines, systematically. Black pencil grid, blue crayon arcs and lines  
First drawn by: Sol LeWitt  
First installation: Walker Art Center, Minneapolis  
April, 1972

Collection of the San Francisco Museum of Modern Art: Accessions Committee Fund; gift of Frances and John Bowes, Jean Douglas, Doris and Donald G. Fisher, Susan and Robert Green, Mimi and Peter Haas, Elaine McKeon, Madeleine H. Russell, Helen and Charles Schwab, and Mr. and Mrs. Brooks Walker, Jr.

**Frontispiece 2. Wall Drawing #681 C**  
A wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed.  
Color ink wash  
First drawn by: Sachiko Cho, Kei Tsujimura  
August, 1993

Collection of the National Gallery of Art, Washington, D.C.; Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

**Frontispiece 3. Wall Drawing #895**  
Loopy Doopy (white and blue).  
Acrylic paint  
First drawn by: Tim Curran, Ezra Eismont, John Hogan, Anthony Sansotta, Ariel Shepard  
February, 1999  
Private collection

**Frontispiece 4. 54 Columns, 1999**  
Concrete block  
Fulton County Glen Iris Public Art Project, Freedom Parkway, Atlanta

**Frontispiece 5. Wall Drawing #915**  
Arcs, circles, and irregular bands.  
Latex paint  
First drawn by: Dana Carlson, Christina Hejtmanek, James Sheehen, Emily Ripley  
First installation: Paula Cooper Gallery, New York  
September, 1999  
Courtesy Paula Cooper Gallery, New York

### PLATES

#### I. EARLY DRAWINGS

**1. Embarkation for Cythera (after Watteau), ca. 1961**  
Oil on canvas  
48 x 48 in. (121.9 x 121.9 cm)  
Collection of Vito Portera, New York

**2.\* Study after Piero, 1958**  
Ink on paper  
22 1/2 x 35 1/8 in. (57.2 x 89.2 cm)  
LeWitt Collection

**3. Study after Piero, 1958**  
Ink on paper  
22 1/2 x 35 1/8 in. (57.2 x 89.2 cm)  
LeWitt Collection

**4. Study after Piero, 1958**  
Ink on paper  
22 1/2 x 35 1/8 in. (57.2 x 89.2 cm)  
LeWitt Collection

**5.\* Study after Botticelli, 1958**  
Ink on paper  
35 1/8 x 22 1/2 in. (89.2 x 57.2 cm)  
LeWitt Collection

**6. Study after Goya, 1958**  
Ink on paper  
23 1/4 x 35 3/4 in. (59.1 x 90.8 cm)  
LeWitt Collection

**7. Study after Ingres, 1958**  
Pencil on paper  
23 1/4 x 35 3/4 in. (59.1 x 90.8 cm)  
LeWitt Collection

**8. Study after Velasquez, 1958**  
Ink on paper  
14 1/4 x 11 in. (36.2 x 27.9 cm)  
LeWitt Collection

**9. Study after Velasquez, 1958**  
Ink on paper  
14 1/4 x 11 in. (36.2 x 27.9 cm)  
LeWitt Collection

**10. Study After Velasquez, 1958**  
Ink on paper  
14 1/4 x 11 in. (36.2 x 27.9 cm)  
LeWitt Collection

**11. Study After Velasquez, 1958**  
Ink on paper  
13 1/2 x 10 1/2 in. (34.3 x 26.7 cm)  
LeWitt Collection

**12. Study After Velasquez, 1958**  
Ink on paper  
12 x 9 in. (30.5 x 22.9 cm)  
LeWitt Collection

**13. Study After Rubens, 1958**  
Ink on paper  
12 1/2 x 10 1/2 in. (31.8 x 26.7 cm)  
LeWitt Collection

**14. Vine, 1958**  
Pencil on paper  
22 1/2 x 35 1/8 in. (57.2 x 89.2 cm)  
LeWitt Collection

**15. Vine, 1958**  
Ink on paper  
22 1/2 x 35 1/8 in. (57.2 x 89.2 cm)  
LeWitt Collection

**16. Drawing of Cloth, 1958**  
Pencil on paper  
22 x 35 in. (55.9 x 88.9 cm)  
Private collection, New York

**17. Drawing of My Loft at 458 W. B'Way, 1958**  
Pencil on paper  
35 1/4 x 23 in. (89.5 x 58.4 cm)  
LeWitt Collection

**18. Drawing of Stove, 1958**  
Pencil on paper  
22 1/2 x 35 in. (57.2 x 88.9 cm)  
LeWitt Collection

II. EARLY WORKS

19.\* *Objectivity*, 1962  
Painted wood  
50 x 50 x 9 3/4 in. (127 x 127 x 24.8 cm)  
LeWitt Collection

20.\* *Run I-IV*, 1962  
Oil on canvas and painted wood  
63 1/2 x 63 1/2 x 3 1/2 in.  
(161.3 x 161.3 x 8.9 cm)  
LeWitt Collection

21. *Run*, 1960  
Oil on canvas  
60 x 57 3/4 in. (152.4 x 146.7 cm)  
LeWitt Collection

22. *Run Painting (blue)*, 1961  
Oil on canvas  
59 3/4 x 59 3/4 in. (151.8 x 151.8 cm)  
Estate of Nellie LeWitt, Collection of Peter LeWitt

23.\* *Run (yellow)*, 1961  
Oil on canvas  
60 x 60 in. (152.4 x 152.4 cm)  
Estate of Bella LeWitt, Collection of Michael LeWitt

24. *Somersaulting Figure*, 1960  
Oil on canvas  
52 x 42 7/8 in. (132.1 x 108.9 cm)  
LeWitt Collection

25. *Walking Figure*, 1961  
Ink on paper  
12 x 8 3/4 in. (30.5 x 22.2 cm)  
LeWitt Collection

26.\* *Working Drawing*, 1962  
Ink and collage on paper  
8 1/2 x 11 in. (21.6 x 28.9 cm)  
LeWitt Collection

27. *Seated Figure*, 1961  
Ink on paper  
9 x 12 in. (22.9 x 30.5 cm)  
LeWitt Collection

28. *Working Drawing*, 1962  
Ink and collage on paper  
9 x 11 3/8 in. (22.9 x 28.9 cm)  
LeWitt Collection

29. *Working Drawing*, 1962  
Ink and collage on paper  
8 7/8 x 11 1/8 in. (22.5 x 28.3 cm)  
LeWitt Collection

30. *Working Drawing*, 1962  
Ink on paper  
9 x 11 5/8 in. (22.9 x 29.5 cm)  
Collection of the Whitney Museum of American Art, New York, purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee

31.\* *Wall Piece (bent stick)*, 1964  
Painted wood  
11 x 60 3/4 x 3 in. (27.9 x 154.3 x 7.6 cm)  
Collection of Paula Cooper, New York

32.\* *Wall Piece (hockey stick)*, 1964  
Painted wood  
60 x 12 x 2 in. (152.4 x 30.5 x 5.1 cm)  
Collection of the Museum of Fine Arts, Museum of New Mexico, Lucy Lippard Collection

33.\* *Wall Piece I*, 1964  
Painted wood  
40 x 18 x 2 in. (101.6 x 45.7 x 5.1 cm)  
Collection of Paula Cooper, New York

34.\* *Floor Structure*, 1963  
Painted wood  
72 x 48 x 30 in. (182.9 x 121.9 x 76.2 cm)  
LeWitt Collection

35.\* *Wall Structure Blue*, 1962  
Oil on canvas and painted wood  
62 1/4 x 62 1/4 x 9 3/4 in.  
(158.1 x 158.1 x 24.8 cm)  
LeWitt Collection

36. *Double Wall Piece*, 1962  
Oil on canvas and painted wood  
Two parts, each: 50 x 24 x 10 in.  
(127 x 61 x 25.4 cm)  
LeWitt Collection

37.\* *Wall Structure*, 1963  
Oil on canvas and painted wood  
62 x 62 x 25 in.  
(157.5 x 157.5 x 63.5 cm)  
Collection of Sondra Gilman

38. *Double Floor Structure*, 1964  
Painted wood  
30 x 48 x 144 in.  
(76.2 x 121.9 x 365.8 cm)  
Destroyed

39.\* *Floor Structure (well)*, 1963  
Painted wood  
55 x 28 x 28 in. (139.7 x 71.1 x 71.1 cm)  
LeWitt Collection

40. *Floor Structure*, 1965  
Painted wood  
96 x 96 x 48 in.  
(243.8 x 243.8 x 121.9 cm)  
Collection of Will Insley, New York

41. *Floor/Wall Structure (telephone booth)*, 1964  
Painted wood  
96 x 32 x 42 in. (243.8 x 81.3 x 106.7 cm)  
Collection of the Wadsworth Atheneum, Hartford, Gift of Virginia Dwan

42. *Muybridge II*, 1964  
Painted wood with ten compartments, each containing photographs by Barbara Brown, Los Angeles, and flashing lights  
9 1/2 x 10 1/2 x 96 in.  
(24.1 x 26.7 x 243.8 cm)  
LeWitt Collection

43-44.\* *Muybridge I*, 1964  
Painted wood with ten compartments, each containing photographs by Barbara Brown, Los Angeles, and flashing lights  
10 3/4 x 96 x 9 5/8 in.  
(27.3 x 243.8 x 24.4 cm)  
LeWitt Collection

III. BLACK & WHITE OPEN CUBES, 1965-1969

45.\* *Modular Cube*, 1966; remade 1969 and 1999  
Painted wood  
72 x 72 x 72 in. (182.9 x 182.9 x 182.9 cm)  
Whereabouts unknown (exhibition copy)

46. *Floor Structure Black*, 1965  
Painted wood  
18 1/2 x 18 x 82 in. (47 x 45.7 x 208.3 cm)  
Collection of The National Gallery of Art, Washington, D.C. The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and Gift of Dorothy and Herbert Vogel

47.\* *Standing Open Structure Black*, 1964  
Painted wood (also steel version)  
96 x 25 1/2 x 25 3/4 in.  
(243.8 x 64.8 x 65.4 cm)  
LeWitt Collection

48. *Wall Structure: Five Modules With One Cube, Black*, 1965  
Painted wood  
72 x 12 x 12 in. (182.9 x 30.5 x 30.5 cm)  
Collection of Robert and Sylvia Mangold, Washingtonville, New York

49. *First Modular Structure*, 1965  
Painted wood  
10 x 14 3/4 x 14 3/4 in.  
(25.5 x 37.5 x 37.5 cm)  
Collection of MJS, Paris  
Another version: Paul Maenz, Berlin  
Another version (enamel on steel):  
64 1/2 x 95 1/4 x 95 1/4 in.  
(164 x 242 x 242 cm)  
Collection of the Neues Museum Weimar, Germany

50. *Wall Structure Black*, 1966  
Painted wood  
43 1/2 x 43 1/2 x 9 3/8 in.  
(110.5 x 110.5 x 23.8 cm)  
Collection of The Museum of Modern Art, New York, Gift of Alicia Legg

51.\* *Wall/Floor Piece (three squares)*, 1966  
Painted steel  
Each square: 48 x 48 x 2 in.  
(121.9 x 121.9 x 5.1 cm)  
The FER Collection

52.\* *Modular Wall Structure*, 1968  
Baked enamel on aluminum  
88 1/2 x 88 1/2 x 10 in.  
(224.8 x 224.8 x 25.4 cm)  
Collection of Virginia Dwan, New York

53. *Wall Grid (3 x 3)*, 1966  
Painted wood (also steel version)  
71 x 71 x 7 in. (180.3 x 180.3 x 17.8 cm)  
Collection of Bernar Venet, New York

54.\* *Floor/Wall Grid*, 1966  
Baked enamel on steel  
109 1/4 x 109 1/4 x 37 1/2 in.  
(277.5 x 277.5 x 95.3 cm)  
Collection of The Art Institute of Chicago, gift of Virginia Dwan

55. *Modular Cube*, 1969  
Baked enamel on aluminum  
60 x 60 x 60 in.  
(152.4 x 152.4 x 152.4 cm)  
Collection of the Art Gallery of Ontario, Toronto  
Another version: Private collection, Colorado

**56. Modular Cube/Base, 1968**  
Baked enamel on steel  
Cube: 15 1/4 x 15 1/4 x 15 1/4 in.  
(38.7 x 38.7 x 38.7 cm)  
Base: 1/4 x 45 x 45 in.  
(0.6 x 114.3 x 114.3 cm)  
Collection of the Whitney Museum of American Art, New York, gift of Howard and Jean Lipman Foundation, Inc.

**57. Modular Cube/Base, ca. 1971**  
Baked enamel on steel  
Cube: 13 3/8 x 13 3/8 x 13 3/8 in.  
(34 x 34 x 34 cm)  
Base: 3/8 x 40 1/4 x 40 1/4 in.  
(1 x 102.2 x 102.2 cm)  
Private collection

**58. Cube/Base, 1969**  
Painted steel  
Cube: 3 1/2 x 3 1/2 x 3 1/2 in.  
(8.9 x 8.9 x 8.9 cm)  
Base: 1/4 x 10 x 10 in.  
(0.6 x 25.4 x 25.4 cm)  
Edition: 25  
Published by Multiples, New York

**59. Modular Structure (floor), 1966**  
Painted wood  
141 1/2 x 141 1/2 x 24 1/4 in.  
(359.4 x 359.4 x 61.6 cm)  
Collection of the Neues Museum Weimar, Germany

#### IV. SERIAL STRUCTURES

**60. Untitled, 1967**  
Printed announcement for an exhibition of Sol LeWitt's work at the Dwan Gallery, Los Angeles, April 1967  
14 x 14 in. (35.6 x 35.6 cm)  
LeWitt Collection

**61.\* Serial Project #1 (ABCD), 1966**  
Baked enamel on aluminum  
20 x 163 x 163 in. (50.8 x 414 x 414 cm)  
Collection of The Museum of Modern Art, New York, gift of Agnes Gund and purchase (by exchange)  
Another version: *Serial Project #1 (ABCD)*, 1966-68  
Baked enamel on steel  
9 1/2 x 70 x 70 in. (24.1 x 177.8 x 177.8 cm)  
Collection of the Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster  
Another version: *Serial Project #1 (ABCD)*, 1983  
Painted wood

Four bases, each: 33 x 115 x 115 in.  
(83.8 x 292.1 x 292.1 cm)  
Collection of the Chiba City Museum of Art, Chiba, Japan  
\*Chiba version in exhibition

**62. Cubes with Hidden Cubes, 1977**  
Baked enamel on aluminum  
25 x 74 1/2 x 380 in.  
(63.5 x 189.2 x 965.2 cm)  
The FER Collection

**63. Cubes with Hidden Cubes, 1968**  
Ink on paper  
12 1/4 x 25 1/4 in. (31.1 x 64.1 cm)  
Private collection

**64. Five Cubes on Twenty-Five Squares (sides touching/corners touching), 1977**  
Plastic  
Each cube: 6 x 6 x 6 in.  
(15.2 x 15.2 x 15.2 cm)  
Base: 1 x 33 x 33 in.  
(2.54 x 83.8 x 83.8 cm)  
Collection of Carol and Arthur Goldberg, New York  
Another version (steel):  
Collection of Lorenzo and Marilena Bonomo, Bari, Italy

**65. 49 Three-Part Variations on Three Different Kinds of Cubes, 1967-71**  
Enamel on steel  
Each piece: 23 1/2 x 8 x 8 in.  
(59.7 x 20.3 x 20.3 cm)  
Collection of the Allen Memorial Art Museum, Oberlin College, Ohio.  
Fund for Contemporary Art, 1972  
Subsequent versions of this artwork included 56 variations rather than 49.

**66.\* All Three-Part Variations on Three Different Kinds of Cubes, 1969**  
Ink and pencil on paper  
29 x 23 in. (73.7 x 58.4 cm)  
LeWitt Collection

**67.\* Schematic Drawing for Incomplete Open Cubes, 1974**  
Printed announcement for the exhibition *Sol LeWitt, Wall Drawings & Structures: The Location of Six Geometric Figures/Variations of Incomplete Open Cubes*, John Weber Gallery, New York, October-November 1974  
13 x 13 in. (33 x 33 cm)  
LeWitt Collection

**68.\* Incomplete Open Cubes, 1974**  
Painted wood structures on a painted wooden base and framed black-and-white photographs and drawings on paper  
Dimensions variable  
Collection of the San Francisco Museum of Modern Art, Accessions Committee  
Fund: gift of Emily L. Carroll and Thomas Weisel, Jean and James E. Douglas, Jr., Susan and Robert Green, Evelyn Haas, Mimi and Peter Haas, Eve and Harvey Masonek, Elaine McKeon, the Modern Art Council, Phyllis and Stuart G. Moldaw, Christine and Michael Murray, Danielle and Brooks Walker, Jr., and Phyllis Wattis

#### V. LINES

**69. Wall Drawing #58**  
A wall divided by lines drawn from corner to corner and from side to side. Lines in four directions with a different direction and color in each half square.  
Colored pencil  
First drawn by: Donna Vaccaro  
First installation: Ace Gallery, Los Angeles  
November, 1970  
Collection of Camille Oliver-Hoffmann

**70.\* Lines in Four Directions in Four Colors Superimposed, February 12, 1970, 1970**  
Colored ink on paper  
10 x 14 in. (25.4 x 35.6 cm)  
Collection of Robert and Sylvia Mangold, Washingtonville, New York

**71. Vertical and Horizontal Lines, 1970**  
Ink on paper  
14 1/8 x 10 3/8 in. (35.9 x 26.4 cm)  
Collection of The Museum of Modern Art, New York, Ruth Vollmer Bequest

**72.\* Wall Drawing #4 (as shown in Four Square Composite, 1971, silkscreen)**  
A square divided horizontally and vertically into four equal parts, each with a different direction of lines.  
Black pencil  
First drawn by: Hans Hermann and others  
First installation: Konrad Fischer, Düsseldorf  
April, 1969  
Private collection, Paris

**73.\* Wall Drawing #56 (as shown in Four Square Composite, 1971, silkscreen)**  
A square is divided horizontally and vertically into four equal parts, each with lines in four directions superimposed progressively.  
Black pencil  
First drawn by: Sol LeWitt  
August, 1970  
LeWitt Collection

**74.\* Wall Drawing #29 (as shown in Four Square Composite, 1971, silkscreen)**  
A square divided horizontally and vertically into four equal parts, each with a different color and line direction.  
Colored pencil  
First drawn by: Sol LeWitt  
October, 1969  
Collection of Jan Dibbets, Amsterdam

**75.\* Wall Drawing #87 (as shown in Four Square Composite, 1971, silkscreen)**  
A square divided horizontally and vertically into four equal parts, each with lines and colors in four directions superimposed progressively.  
Colored pencil  
First drawn by: Sol LeWitt  
June, 1971  
LeWitt Collection

**76.\* Wall Drawing #47 (as shown in Horizontal Composite, 1970, silkscreen)**  
A wall divided vertically into fifteen equal parts, each with a different line direction, and all combinations.  
Black pencil  
First drawn by: Kazuko Miyamoto  
June, 1970  
Private collection

**77.\* Wall Drawing #49 (as shown in Horizontal Composite (color), 1970, silkscreen)**  
A wall divided vertically into fifteen equal parts, each with a different line direction, and all combinations, with four colors.  
Colored pencil  
First drawn by: Chris Hansen, Nina Kayem, Al Williams  
First installation: The Jewish Museum, New York  
June, 1970  
Collection of the Tate Gallery, London

- 78.\* Wall Drawing #63** (as shown in *Composite Series* (set of five), 1971, silkscreen)  
A wall is divided into four horizontal parts. In the top row are four equal vertical divisions, each with lines in a different direction. In the second row, six double combinations; in the third row, four triple combinations; in the bottom row, all four combinations superimposed.  
Black pencil  
First drawn by: Kazuko Miyamoto  
First installation: Phillippe Guy Wong Residence, Geneva  
January, 1971  
Collection of The Art Institute of Chicago, Gift of Stefan T. Edlis and Gael Neeson
- 79. Four-Color Drawing (composite)**, 1970  
Colored ink on paper  
18 x 17 1/2 in. (45.7 x 44.5 cm)  
Private collection
- 80.\* All Single, Double, Triple, and Quadruple Combinations of Lines and Color in Four Directions in One-, Two-, Three-, and Four-Part Combinations**, 1970  
Ink on paper  
20 x 35 1/2 in. (50.8 x 90.2 cm)  
Private collection, Paris
- 81.\* All Single, Double, Triple, and Quadruple Combinations of Lines in Four Directions in One-, Two-, Three-, and Four-Part Combinations (for center spread, Art and Project)**, 1969  
Ink and pencil on paper  
14 3/4 x 19 1/2 in. (37.5 x 49.5 cm)  
Collection of Roselyne Chroman Swig, San Francisco
- 82. Wall Markings**, 1968  
Ink on paper  
16 x 16 in. (40.6 x 40.6 cm)  
Whereabouts unknown
- 83. Eight Examples from Set IB**, 1973  
Ink on paper  
10 3/4 x 17 1/4 in. (27.3 x 43.8 cm)  
Collection of Annemarie and Gianfranco Verna, Zurich
- 84. Wall Drawing #24**  
Drawing Series B on aluminum box. One series on each face.  
Black pencil, white painted aluminum box  
72 x 48 in. (182.9 x 121.9 cm)  
Drawn by: Adrian Piper  
First installation: Dwan Gallery, New York  
September, 1969  
Collection of the Solomon R. Guggenheim Museum, New York, Panza Collection, Extended Loan
- 85.\* Come and Go**, 1969  
Ink on paper  
18 x 22 in. (45.7 x 55.9 cm)  
LeWitt Collection
- 86.\* Wall Drawing #1: Drawing Series II 18 (A & B)**  
Black pencil  
First drawn by: Sol LeWitt  
First installation: Paula Cooper Gallery, New York  
October, 1968  
Private collection
- 87. Wall Drawing #3**  
A 40 in. (100 cm) band of vertical and both sets of diagonal lines superimposed, centered top to bottom, running the length of the wall.  
Black pencil  
First drawn by: Hans Hermann and others  
First installation: Konrad Fischer, Düsseldorf  
April, 1969  
Collection of the Solomon R. Guggenheim Museum, New York, Panza Collection, Extended Loan
- 88. Diagonal Lines in Two Directions, Superimposed (plan for Wall Drawing, Paula Cooper Gallery, New York)**, 1969  
Ink and pencil on paper  
20 7/8 x 20 3/4 in. (53 x 52.7 cm)  
Collection of The Museum of Modern Art, New York, D.S. and R.H. Gottesman Foundation
- 89.\* Wall Drawing #86**  
Ten thousand lines about 10 in. (25.4 cm) long, covering the wall evenly.  
Black pencil  
First drawn by: R. Holcomb, Kazuko Miyamoto  
First installation: The Bykert Gallery, New York  
June, 1971  
Collection of Henry S. McNeil, Philadelphia
- 90. Wall Drawing #44**  
Straight lines less than 10 in. (25.4 cm) long, not touching, covering the wall evenly.  
Black pencil  
First drawn by: Cadere, Calatchi, Doychescu, Kemeny, Lambert, Pacquement  
First installation: Yvon Lambert Gallery, Paris  
May 1970  
Courtesy of the artist
- 91.\* Ten Thousand Lines About 5" Long**, 1971  
Pencil on paper  
10 1/2 x 10 1/4 in. (26.7 x 26 cm)  
LeWitt Collection
- 92.\* Wall Drawing #73**  
Lines not straight, not touching, drawn at random, uniformly dispersed with maximum density, covering the entire surface of the wall.  
Black pencil  
First drawn by: Sol LeWitt  
March, 1971  
Collection of the Museum of Fine Arts, Museum of New Mexico, Lucy Lippard Collection
- 93.\* Wall Drawing #46**  
Vertical lines, not straight, not touching, uniformly dispersed with maximum density, covering the entire surface of the wall.  
Black pencil  
First drawn by: Sol LeWitt  
First installation: Yvon Lambert Gallery, Paris  
May, 1970  
LeWitt Collection
- 94. Wall Drawing #38**  
Tissue paper cut into 1 1/2 in. (3.8 cm) squares and inserted into holes in the gray pegboard walls. All holes in the walls are filled randomly. 1st wall: white. 2nd wall: white, yellow. 3rd wall: white, yellow, red. 4th wall: white, yellow, red, blue.  
Colored tissue papers and gray pegboard walls  
First installation: Tokyo Biennial  
April, 1970  
Collection of the Solomon R. Guggenheim Museum, New York, Panza Collection, Extended Loan
- 95.\* Wall Drawing #65**  
Lines not short, not straight, crossing and touching, drawn at random using four colors, uniformly dispersed with maximum density, covering the entire surface of the wall.  
Colored pencil  
First drawn by: David Schulman  
First installation: Solomon R. Guggenheim Museum, New York  
February, 1971  
Collection of Dorothy and Herbert Vogel
- 96. Wall Drawing #636**  
On three walls 120 in. (304.8 cm) red, yellow, and blue squares, with lines, not long, not straight, touching and crossing, drawn at random, uniformly dispersed with maximum density.  
Color ink wash and black pencil  
First drawn by: Mike Hill, Richard House, Rebecca Schwab  
First installation: Donald Young Gallery, Chicago  
February, 1990  
Courtesy of the artist
- 97.\* Wall Drawing #51**  
All architectural points connected by straight lines.  
Blue snap lines  
First drawn by: P. Giacchi, A. Giamasco, G. Mosca  
First installation: Museo di Torino, Turin  
1970  
LeWitt Collection
- 98.\* From the Word "Art": Blue Lines to Four Corners, Green Lines to Four Sides, and Red Lines Between the Words "Art" on the Printed Page**, 1972  
Colored ink and pencil on paper  
8 1/2 x 9 in. (21.6 x 22.9 cm)  
LeWitt Collection
- 99. Successive Rows of Horizontal Straight Lines from Top to Bottom, and Vertical Straight Lines from Left to Right**, 1972  
Ink on paper  
14 1/2 x 14 1/2 in. (36.8 x 36.8 cm)  
Collection of Lorenzo and Marilena Bonomo, Bari, Italy
- 100. Left: Horizontal Lines; Right: Vertical Lines**, 1972  
Ink on paper  
11 1/2 x 11 1/2 in. (29.2 x 29.2 cm)  
LeWitt Collection



101. *Alternate Straight, Not-Straight, and Broken Lines of Random Length, from the Left Side*, 1972  
Ink on paper  
11 x 11 in. (27.9 x 27.9 cm)  
LeWitt Collection

102.\* *Wall Drawing #28*  
On four adjacent squares, 1) one line, 2) ten lines, 3) one hundred lines, 4) one thousand lines. All lines are straight and drawn at random.  
Black pencil  
First installation: Städtisch Museum, Leverkusen, Germany  
November, 1969  
Collection of the FRAC Picardie, Amiens, France

## VI. LARGE CUBES

103. *Large Modular Cube*, 1969  
Baked enamel on steel  
63 x 63 x 63 in. (160 x 160 x 160 cm)  
Collection of the Emanuel Hoffmann Foundation, permanent loan to the Museum of Contemporary Art, Basel, Switzerland

104. *3 x 3 x 3*, 1969-83  
Baked enamel on aluminum  
175 1/2 x 175 1/2 x 175 1/2 in.  
(445.8 x 445.8 x 445.8 cm)  
Private collection, courtesy of Konrad Fischer, Düsseldorf

105. *Drawing for Seven Structures*, 1977  
Ink on tracing paper  
15 1/8 x 16 1/2 in. (38.4 x 41.9 cm)  
Whereabouts unknown  
The dates of the steel structures and their collections are as follows: Top left: 1970, Storm King Art Center, New York. Top right: 1970, Centre national d'art et de culture Georges Pompidou, Musée national d'art moderne, Paris. Center left: 1972, Grenoble Museum, France. Center right: 1972, Tate Gallery, London. Bottom left: 1972, Albright-Knox Art Gallery, Buffalo. Bottom center: 1972, Raussmüller Collection. Bottom right: 1972, Moderna Museet, Stockholm.

106. *1 2 3*, 1978  
Baked enamel on aluminum  
180 x 360 x 180 in.  
(457.2 x 914.4 x 457.2 cm)  
Collection of General Services Administration (G.S.A.), Syracuse, New York

107. *Double Modular Cube*, 1969  
Painted steel  
120 x 63 x 63 in. (304.8 x 160 x 160 cm)  
Collection of Virginia Dwan, New York

108. *7 Cubes Half-Off*, 1991  
Baked enamel on aluminum  
103 1/2 x 664 1/4 x 150 in.  
(262.9 x 1687.2 x 381 cm)  
Collection of the Dresdner Bank, Frankfurt

109. *3 x 4 x 3*, 1984  
Baked enamel on aluminum  
169 x 169 1/2 x 169 1/4 in.  
(429.3 x 430.5 x 429.9 cm)  
Collection of the Walker Art Center, Minneapolis, Walker Special Purchase Fund, 1987

110.\* *Four-Part Modular Cube (corner)*, 1975/1976  
Baked enamel on aluminum  
120 x 120 x 120 in.  
(304.8 x 304.8 x 304.8 cm)  
Collection of the San Francisco Museum of Modern Art, T.B. Walker Foundation Fund purchase

## VII. ARCS, CIRCLES, GRIDS

111. *Wall Drawing #115*  
Circles and grid (ACG 147).  
Black pencil  
First drawn by: S. Kato  
First installation: John Weber Gallery, New York  
September, 1971  
Collection of Dr. and Mrs. R. Matthys, Deurle, Belgium

112.\* *Grid, Circles, Arcs from Four Sides and Four Corners*, 1971  
Ink on paper  
11 1/4 x 11 1/4 in. (28.6 x 28.6 cm)  
LeWitt Collection

113. *Black Circles, Red Grid, Yellow Arcs from Four Sides and Blue Arcs from Four Corners*, 1972  
Colored ink on paper  
16 x 16 in. (40.6 x 40.6 cm)  
LeWitt Collection

114. *Wall Drawing #105*  
Circles from the center of the wall (ACG 49).  
Black pencil  
First drawn by: Sol LeWitt  
August, 1971  
Collection of Lorenzo and Marilena Bonomo, Bari, Italy

115. *Wall Drawing #106*  
Arcs from the midpoints of two sides of the wall (ACG 8).  
Black pencil  
First drawn by: Sol LeWitt  
August, 1971  
Collection of Lorenzo and Marilena Bonomo, Bari, Italy

## VIII. ARCS & LINES

116. *Wall Drawing #146*  
All two-part combinations of blue arcs from corners and sides, and blue straight, not straight, and broken lines.  
Blue crayon  
First drawn by: B. Biasi, Sol LeWitt, E. Martin, B. Schlup, P. Siegenthaler, S. Widmer  
First installation: Kunsthalle Bern, Switzerland (depicted in this photograph)  
September, 1972  
Collection of the Solomon R. Guggenheim Museum, New York, Panza Collection, Gift, 1992

117. *Lines and Arcs (exhibition plan for Kunsthalle Bern, Switzerland)*, 1972  
Ink on paper  
8 1/2 x 12 in. (21.6 x 30.5 cm)  
Collection of Dorothy and Herbert Vogel

118. *Wall Drawing #260*  
On a black wall, all two-part combinations of white arcs from corners and sides, and white straight, not-straight, and broken lines.  
White crayon on black wall  
First drawn by: Sol LeWitt  
First installation: San Francisco Museum of Modern Art  
June, 1975  
Collection of The Museum of Modern Art, New York, Fractional gift of an anonymous donor

119. *Plan for a Wall Drawing, S.F.M.A. July 4, 1975, 1975*  
Ink and pencil on paper  
30 x 40 in. (76.2 x 101.6 cm)  
San Francisco Museum of Modern Art, T.B. Walker Foundation Fund Purchase

120. *Wall Drawing #146*  
All two-part combinations of blue arcs from corners and sides, and blue straight, not straight, and broken lines.  
Blue crayon  
First drawn by: B. Biasi, E. Martin, B. Schlup, P. Siegenthaler, S. Widmer, Sol LeWitt  
First installation: Kunsthalle Bern, Switzerland  
September, 1972  
Collection of the Solomon R. Guggenheim Museum, New York, Panza Collection (photograph records installation at Panza Collection)

121. *Wall Drawing #96*  
Straight or not-straight lines in four directions or arcs connecting points 40 in. (101.6 cm) apart.  
Black pencil and blue crayon  
First drawn by: M. Cavrotti, S. Covre, Sol LeWitt, P. Mora, F. Sacchi, E. Spinelli, R. Toselli, Mimi Wheeler  
First installation: Toselli Gallery, Milan  
July, 1971  
Collection of Mimi and Peter Haas

122. *Wall Drawing #291*  
A 12 in. (30.5 cm) grid covering the black wall. Within each 12 in. (30.5 cm) square, a vertical, horizontal, diagonal right or diagonal left line bisecting the square. All squares are filled. (The direction of the line in each square is determined by the draftsman.)  
White crayon and black pencil grid on black wall  
First drawn by: unknown  
First installation: Kunsthalle Basel  
September, 1976  
Collection of the Elmer Johnson Estate, Hartford

**123. Wall Drawing #358**  
A 12 in. (30.5 cm) grid covering the wall. Within each 12 in. (30.5 cm) square, one arc from the corner. (The direction of the arcs and their placement are determined by the draftsman.)  
White crayon and black pencil grid on black wall  
First drawn by: unknown  
First installation: Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts  
November, 1981  
Collection of the Museum of Contemporary Art, Chicago, Gerald S. Elliott Collection

**124. Wall Drawing #912**  
A 12 in. (30.5 cm) grid covering the walls. Within each 12 in. (30.5 cm) square, one arc from the corner or the midpoint of one side. (The direction of the arcs and their placement are determined by the draftsman.)  
White crayon and black pencil grid on gray walls  
First drawn by: Sachiko Cho, Emily Ripley  
June, 1999  
Collection of Barbara Gladstone, Sag Harbor, New York

#### IX. LOCATION

**125.\* The Location of a Red Parallelogram, a Black Not-Straight Line, a Blue Triangle, a Red Straight Line, a Yellow Arc, and a Yellow Rectangle, 1976**  
Colored ink and pencil on paper  
18 x 18 in. (45.7 x 45.7 cm)  
LeWitt Collection

**126. Red Lines from the Lower Left Corner/Blue Lines from the Lower Right Corner, 1975**  
Colored ink and pencil on paper  
15 x 15 in. (38.1 x 38.1 cm)  
Private collection, Paris

**127.\* Lines to Specific Points, 1975**  
Ink and pencil on vellum, ink on acetate  
18 x 18 in. (45.7 x 45.7 cm)  
LeWitt Collection

**128. Lines to Specific Points, 1975**  
Ink and pencil on vellum, ink on acetate  
18 x 18 in. (45.7 x 45.7 cm)  
LeWitt Collection

**129. Lines from the Midpoints of Lines, 1975**  
Ink on Mylar  
18 x 18 in. (45.7 x 45.7 cm)  
Collection of Daniel J. Kramarsky

**130. The Location of a Line, 1975**  
Ink on acetate  
18 x 18 in. (45.7 x 45.7 cm)  
LeWitt Collection

**131. The Location of Six Geometric Figures, 1974**  
Ink and pencil on paper  
22 x 30 in. (55.9 x 76.2 cm)  
LeWitt Collection

**132-133. Wall Drawing #301**  
The location of lines and geometric figures. (The locations are determined by the draftsman.)  
Black pencil  
First drawn by: Sol LeWitt  
First installation: Torre Vecchio, Spoleto, Italy  
December, 1976  
Courtesy of the artist

**134.\* Wall Drawing #232**  
The location of a square.  
Black pencil description and black crayon square  
First drawn by: M. Bissot, M. Vermeiren, Sol LeWitt  
First installation: Palais des beaux arts, Brussels  
May, 1975  
LeWitt Collection

**135. Wall Drawing #289**  
A 6 in. (15.2 cm) grid covering each of four black walls. White lines to points on the grids. 1st wall: 24 lines from the center. 2nd wall: 12 lines from the midpoints of each of the sides. 3rd wall: 12 lines from each corner. 4th wall: 24 lines from the center, 12 lines from the midpoint of each of the sides, 12 lines from each corner. (The length of the lines and their placement are determined by the draftsman.)  
Crayon and pencil on black wall  
First drawn by: Jo Watanabe  
First installation: Detroit Institute of the Arts  
July, 1976  
First installation 4th wall: The Museum of Modern Art, New York  
First drawn by: Jo and Ryo Watanabe  
January, 1976  
Collection of the Whitney Museum of

American Art, New York, purchase, with funds from the Gilman Foundation, Inc.

**136. Lines from the Corner, Sides, and Center to Points on a Grid, 1977**  
Color etching and aquatint  
35 x 35 in. (88.8 x 88.8 cm)  
Collection of the Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, Crown Point Press  
Archive Purchase, gift of several donors

**137.\* Wall Drawing #299**  
The wall is divided vertically into three equal parts, each with a different color. A 6 in. (15.2 cm) grid covering the wall. 1st part: On red, white lines from the midpoints of each side to points on the grid. 2nd part: On yellow, white lines from the center to points on the grid. 3rd part: On blue, white lines from the corners to points on the grid. Each part has an equal number of lines. (The number of lines and their length are determined by the draftsman.)  
Crayon and pencil on wall  
First drawn by: Jo Watanabe  
First installation: Fort Worth Art Museum, Texas  
November, 1976  
Collection of Levi Strauss & Company, San Francisco

**138. Wall Drawing #280**  
A 6 in. (15.2 cm) grid covering a yellow wall. Blue lines from the four corners, red lines from the midpoints of the four sides, white lines from the center to points on the grid. (The number of lines and their length are determined by the draftsman.)  
Red, blue, and white crayon, black pencil grid, yellow wall  
First drawn by: C. Clough and others  
First installation: Hallwalls, Buffalo, New York  
January, 1976  
Private collection

#### X. GEOMETRIC FORMS

**139. Tower (with 12 geometric figures and lines in two directions), 1984**  
Concrete with marble and silica on steel framework  
252 x 84 x 84 in. (640.1 x 213.4 x 213.4 cm)  
Gift of Visiting Artists, Incorporated, to the City of Davenport, Iowa

**140. Wall Drawing #352**  
The wall is divided vertically into three equal parts, red, yellow, and blue. 1st part: On red, white vertical parallel lines, and in the center, a square within which are white horizontal parallel lines. 2nd part: On yellow, white vertical parallel lines and in the center, a circle within which are white horizontal parallel lines. 3rd part: On blue, white vertical parallel lines, and in the center, a triangle within which are white horizontal parallel lines. The vertical lines do not enter the figure.  
White crayon on red, yellow, and blue wall  
First drawn by: Marianne Gunther, David Higginbotham, Jo Watanabe  
May, 1981  
Collection of the Wadsworth Atheneum, Hartford

**141. Wall Drawing #351**  
Eight geometric figures (including right triangle, X) drawn with white crayon on a blue vaulted ceiling.  
White crayon on blue ceiling  
First drawn by: Anthony Sansotta and others  
April, 1981  
Collection of the Philadelphia Museum of Art, Philadelphia, Purchased with a grant from the National Endowment for the Arts and with funds contributed by Mrs. H. Gates Lloyd, Mr. and Mrs. N. Richard Miller, Mrs. Donald A. Petrie, Eileen and Peter Rosenau, Mrs. Adolf Schaap, Frances and Bayard Storey, Marion Boulton Stroud, and two anonymous donors (by exchange), with additional funds from Dr. and Mrs. William Wolgin, the Daniel W. Dietrich Foundation, and the Friends of the Philadelphia Museum of Art, 1982

**142.\* Wall Drawing #340**  
Six-part drawing. The wall is divided horizontally and vertically into six equal parts. 1st part: On red, blue horizontal parallel lines, and in the center, a circle within which are yellow vertical parallel lines. 2nd part: On yellow, red horizontal parallel lines, and in the center, a square within which are blue vertical parallel lines. 3rd part: On blue, yellow horizontal parallel lines, and in the center, a triangle within which are red vertical parallel lines. 4th part: On red, yellow horizontal parallel lines, and in the center, a rectangle within which are blue vertical parallel lines. 5th part:

- On yellow, blue horizontal parallel lines, and in the center, a trapezoid within which are red vertical parallel lines.  
6th part: On blue, red horizontal parallel lines, and in the center, a parallelogram within which are yellow vertical parallel lines. The horizontal lines do not enter the figures.  
Crayon  
First drawn by: Jo Watanabe  
First installation: ROSC, Dublin, Ireland July, 1980  
Collection of the Carnegie Museum of Art, Pittsburgh; Museum Purchase: Gift of Carol R. Brown and Family and A.W. Mellon Acquisition Endowment Fund, 1984
- 143-144. *Outdoor Structure (A Square Within Which Are Horizontal Parallel Lines. Outside the Square Are Vertical Parallel Lines. On the Other side: A Circle Within Which Are Vertical Parallel Lines. Outside the Circle Are Horizontal Parallel Lines.)***, 1981  
Concrete  
144 x 144 x 24 <sup>3</sup>/<sub>4</sub> in.  
(365.8 x 365.8 x 62.9 cm)  
Collection of New Mexico State University, Las Cruces
- 145. *Wall Drawing #335***  
On four black walls, white vertical parallel lines, and in the center of the walls, eight geometric figures (including cross, X), within which are white horizontal parallel lines. The vertical lines do not enter the figures.  
White crayon on black walls  
First drawn by: David Connearn,  
Jo Watanabe  
First installation: Lisson Gallery, London May, 1980  
Collection of the Tate Gallery, London
- 146.\* *Wall Drawing #343***  
On a black wall, nine geometric figures (including right triangle, cross, X) in squares. The backgrounds are filled in solid white.  
White crayon on black wall  
First drawn by: Jo Watanabe  
First installation: Larry Gagosian Gallery, Venice, California December, 1980  
Private collection, courtesy Blondeau Fine Art Services, Geneva
- 147. *Thirteen Geometric Figures***, 1984  
Slate on marble  
Each figure: 108 in. (274.3 cm) high  
Wood Street Station, Pittsburgh
- 148.\* *Wall Drawing #295***  
Six white geometric figures (outlines) superimposed on a black wall.  
White crayon on black wall  
First drawn by: Chris D'Arcangelo,  
Sol LeWitt  
First installation: Claire Copley Gallery, Los Angeles  
October, 1976  
Collection of the Los Angeles County Museum of Art, Los Angeles, National Endowment for the Arts, Modern and Contemporary Art Council (Matching Grant)
- 149. *Triangle***, 1980  
Ink on paper  
22 x 22 in. (55.9 x 55.9 cm)  
LeWitt Collection
- 150. *Triangle (scribble)***, 1980  
Ink on paper  
22 x 22 in. (55.9 x 55.9 cm)  
LeWitt Collection
- 151. *Wall Drawing #294***  
Circle (outline).  
White crayon on black wall  
First drawn by: Chris D'Arcangelo,  
Sol LeWitt  
First installation: Claire Copley Gallery, Los Angeles  
October, 1976  
Private collection
- 152.\* *Wall Drawing #380***  
Isometric figures drawn in color and India ink washes, each with a 6 in. (15.2 cm) India ink wash border.  
India ink and color ink wash  
First drawn by: Martha Keller,  
Anthony Sansotta, John Shaw  
First installation: John Weber Gallery, New York  
December, 1982  
Cube, trapezoid, parallelogram, rectangle: Collection of the National Gallery of Australia, Canberra, Australia; all others courtesy of the artist
- 153. *Wall Drawing #464***  
Isometric cube with yellow, red, and blue superimposed progressively over gray on each of the three planes on gray background.  
India ink and color ink wash  
First drawn by: Jo Watanabe  
First installation: Galerie Maeght Lelong, New York  
January, 1986  
Courtesy of the artist
- 154. *Wall Drawing #354***  
Isometric figures drawn with India ink wash.  
India ink wash  
First drawn by: Carol Androccio,  
Merrion Evans  
First installation: David Bellman Gallery, Toronto  
March, 1981  
Raussmüller Collection
- 155. *Wall Drawing #361***  
3 in. (7.5 cm) wide outlines of five isometric figures drawn in India ink.  
India ink  
First drawn by: Carol Androccio,  
Sol LeWitt, Laurent Mazarquill  
First installation: Musée national d'art moderne, Centre Georges Pompidou, Paris  
December, 1981  
Courtesy of the artist
- 156. *Wall Drawing #374***  
Isometric cube. Black pencil lines in four directions—front: vertical, top: vertical and horizontal, side: vertical and both diagonals.  
Black pencil  
First drawn by: Marianne Gunther,  
Franz Kaiser, Jo Watanabe  
First installation: Documenta 7, Kassel, Germany  
May, 1982  
Collection of Thea Westreich and Ethan Wagner, New York
- 157.\* *Wall Drawing #377***  
Isometric figure with background drawn with lines in four directions.  
Black pencil  
First drawn by: Marianne Gunther,  
Jo Watanabe  
First installation: Banco Gallery, Milan  
July, 1982  
Collection of the San Francisco Museum of Modern Art, Fractional gift of Thomas J. and Shirley Davis
- 158. *Part of a Cube***, 1999  
Gouache on paper  
60 <sup>1</sup>/<sub>2</sub> x 92 in. (153.7 x 233.7 cm)  
LeWitt Collection
- 159. *Form Derived from a Cubic Rectangle***, 1997  
Gouache on paper  
60 <sup>1</sup>/<sub>2</sub> x 92 <sup>1</sup>/<sub>4</sub> in. (153.7 x 234.3 cm)  
LeWitt Collection
- 160. *Cube***, 1997  
Gouache on paper  
60 <sup>1</sup>/<sub>2</sub> x 60 <sup>1</sup>/<sub>2</sub> in. (153.7 x 153.7 cm)  
LeWitt Collection
- 161. *Wall Drawing #894***  
Two cubes each with a color border.  
Color ink wash  
First drawn by: Sachiko Cho,  
Sara Edwards, Lila Kanner  
February, 1999  
Collection of the Davis Museum and Cultural Center, Wellesley College, Massachusetts, Gift of Holliday Trentman Day, Class of 1957
- 162. *Wall Drawing #835***  
A cube with the secondary colors on each plane. The background is gray. Left side: yellow, red; right side: blue, yellow; top: red, blue.  
Color ink wash  
First drawn by: Sachiko Cho,  
Frank Davi, Frankie Woodruff  
January, 1998  
Collection of Jeffrey Fraenkel, San Francisco
- 163.\* *Wall Drawing #766***  
21 isometric cubes of varying sizes, each with color ink washes superimposed.  
Color ink wash  
First drawn by: Isabelle Beaumont,  
Antoine Bonhomme, Flavien Damarigny, Anthony Sansotta  
First installation: RENN espace d'art contemporain, Paris  
September, 1994  
Courtesy of the artist
- 164. *Wall Drawing #887***  
Six cubes on two walls in various colors.  
Acrylic paint  
First drawn by: Bret Hitchcock,  
John Hogan, David Ingenthron,  
Wang Chen Nyiama, Karma Phunstok,  
Frankie Woodruff  
November, 1998  
Private collection, San Francisco

- 165. Wall Drawing #689**  
Forms derived from a cube drawn with narrow bands and spaces.  
India ink wash  
First drawn by: Anthony Sansotta  
August, 1991  
Collection of Egidio Marzona,  
Villa di Verzegnis, Italy
- 166.\* Wall Drawing #356**  
Isometric figures outlined by 3 in. (7.5 cm) bands. Within each plane are 3 in. (7.5 cm) wide black bands of parallel lines in one of three directions.  
India ink  
First drawn by: David Higginbotham,  
Anthony Sansotta, Jo Watanabe  
First installation: Paula Cooper Gallery,  
New York  
October, 1981  
Courtesy of the artist
- 167-169. Wall Drawing #541**  
On each of four walls, a tilted form with color ink washes superimposed. First wall: the background is GG. Left plane: YRY; right plane: YBY; bottom plane: BRB. Second wall: the background is YY. Left plane: GBG; right plane: RGG; top plane: YGR. Third wall: the background is RR. Left plane: GBB; right plane: RYG; bottom plane: GGY. Fourth wall: the background is BB. Left plane: GYB; right plane: GRR; top plane: YGY.  
Color ink wash  
First drawn by: Antoine Bonhomme,  
Bruno Rousset, Anthony Sansotta  
First installation: Galerie Yvon Lambert,  
Paris  
September, 1987  
Collection of the Virginia Museum of Fine Arts, Richmond, Museum Purchase, The Sydney and Frances Lewis Endowment Fund
- 170.\* Wall Drawing #552**  
Tilted forms with color ink washes superimposed.  
Color ink wash  
First drawn by: David Higginbotham,  
Linda Taylor, Jo Watanabe  
First installation: Royal Scottish Academy, Edinburgh  
December, 1987  
Courtesy of the artist
- 171. Wall Drawing #678**  
Tilted form with grid. The background is RRR. The top is GRB. The band is black.  
Left plane: YGGG. Right plane: GBG.  
Lascaux acrylic paint  
First drawn by: Dara Friedman,  
Thomas Hartmann, Lee Soon Joo,  
Max Johr, Anthony Sansotta,  
Ben Weder, Willem Wolff  
Varnished by: John Hogan  
May, 1991  
Collection of the Dresdner Bank,  
Frankfurt
- 172-191. Gekippte Formen (Tilted Forms), 1987**  
Ink on paper  
Twenty-seven drawings, each:  
11 <sup>7</sup>/<sub>8</sub> x 8 <sup>7</sup>/<sub>8</sub> in. (30.2 x 22.7 cm)  
Collection of the Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster/  
Dauerleihgabe des Westfälischen Kunstvereins
- 192. All One-, Two-, Three-, Four-, and Five-Part Combinations of Five Geometric Figures/Five Geometric Figures and Their Combinations, 1991**  
Painted wood  
Each: 6 x 6 x 6 in. (15.2 x 15.2 x 15.2 cm)  
Courtesy of the artist
- 193.\* Forms Derived from a Cube, 1982**  
Painted wood  
6 x 54 x 75 in. (15.2 x 137.2 x 190.5 cm)  
Collection of Camille Oliver-Hoffmann
- 194. Wall Drawing #831**  
Geometric forms.  
Lascaux acrylic paint  
First drawn by: John Hogan and others  
September, 1997  
Collection of the Guggenheim Museum Bilbao
- 195. Isometric Figures, 1981**  
(as installed at Paula Cooper Gallery,  
New York, 1981)  
Ink and pencil on paper  
Each: 19 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> in. (50 x 50 cm)  
Various collections
- 196. Form Derived from a Cube, 1985**  
Baked enamel on aluminum panel  
Each panel, approximately: 39 <sup>1</sup>/<sub>2</sub> x 39 <sup>1</sup>/<sub>2</sub> in. (100 x 100 cm)  
Collection of the Universitair Medisch Centrum, Sart Tilman, Liège, Belgium
- 197.\* Wall Drawing #601**  
Forms derived from a cube (25 variations).  
Color ink wash  
First drawn by: Douglas Geiger,  
Teresa LaMair, Anthony Sansotta,  
Rebecca Schwab, Janice Shotwell,  
Michael Willoughby  
Varnished by: John Hogan  
March, 1989  
Collection of the Des Moines Art Center (Coffin Fine Arts Fund), Des Moines, Iowa
- 198. Form Derived from a Cubic Rectangle (steps), 1991**  
Gouache on paper  
22 <sup>1</sup>/<sub>4</sub> x 29 <sup>3</sup>/<sub>4</sub> in. (56.5 x 75.6 cm)  
LeWitt Collection
- 199. Form Derived from a Cubic Rectangle, 1991**  
Gouache on paper  
30 x 44 <sup>1</sup>/<sub>4</sub> in. (76.2 x 112.4 cm)  
Collection of the Whitney Museum of American Art, New York
- 200. Wall Drawing #620**  
Forms derived from cubic rectangles, with color ink washes superimposed.  
Color ink wash  
First drawn by: Fransje Killaars,  
Roy Villevoey  
First installation: Galeria Juana de Aizpuru, Madrid  
October, 1989  
Courtesy of the artist
- 201. Wall Drawing #612**  
Forms derived from a cubic rectangle with color ink washes superimposed. Each is bordered with a 10 in. (25.4 cm) color ink wash band.  
(A) The background is BY. The band is RR. Front plane: YG; side plane: RB; side plane: G. (B) The background is BR. The band is YY. Front plane: YB; side plane: YR; top plane: G. (C) Two forms. Left form: the background is BB. The band is G. Front plane: YGY; side plane: GR; top plane: RYR. Right form: the background is RR. The band is G. Front plane: YBY; side plane: GY; top plane: BG. (D) The background is RY. The band is BB. Front plane: RBR; side plane: RYB; top plane: GB.  
Color ink wash  
First drawn by: Mary Del Monico,  
Douglas Geiger, Jackie McAllister,  
Janet Passehl, Anthony Sansotta  
July, 1989  
Collection of the Wadsworth Atheneum, Hartford
- 202.\* Wall Drawing #436**  
Asymmetrical pyramid with color ink washes superimposed. The apex is left. The background is Y. Five sides: (1): YGB; (2): YG; (3): YR; (4): YRB; (5): GRYBB.  
Color ink wash  
First drawn by: David Higginbotham,  
Anthony Sansotta, Jo Watanabe  
First installation: Brooklyn Museum,  
New York  
May, 1985  
LeWitt Collection
- 203.\* Wall Drawing #477**  
Asymmetrical pyramid with color ink washes super-imposed.  
Color ink wash  
First drawn by: David Higginbotham,  
Tony Tasset  
First installation: Refco, Inc., Chicago  
March, 1986  
Private collection
- 204. Wall Drawing #516**  
Symmetrical flat-topped pyramids with color ink washes superimposed, each with a 7 <sup>7</sup>/<sub>8</sub> in. (20 cm) black border.  
Color ink wash  
First drawn by: Jean-Jacques Bauweraerts, Bertrand du Chambon, Christophe Cuzin, Pierre Filippi, David Higginbotham, Claude Picard, Bruno Rousset, Anthony Sansotta, Marien Schouten, Jo Watanabe  
First installation: Arc, Musée d'art moderne de la ville de Paris  
February, 1987  
Collection of the Leipziger Messe, Leipzig, Germany
- 205. Wall Drawing #498**  
Flat-topped pyramid with color ink washes superimposed. The background is GRGRR. The top is YGBR. Three sides: (1): YGB; (2): YRB; (3): RGY.  
Color ink wash  
First drawn by: Douglas Geiger,  
David Higginbotham, Kazuko Miyamoto, Anthony Sansotta, Rebecca Schwab, Susanna Singer, Kei Tsujimura, Jo Watanabe  
First installation: The Drawing Center, New York  
September, 1986  
Courtesy of the artist
- 206. Pyramid, 1986**  
Gouache and pencil on paper  
14 <sup>1</sup>/<sub>4</sub> x 21 <sup>1</sup>/<sub>2</sub> in. (36.2 x 54.6 cm)  
LeWitt Collection

- 207. Pyramid, 1986**  
Gouache and pencil on paper  
14 1/4 x 21 1/2 in. (36.2 x 54.6 cm)  
LeWitt Collection
- 208. Pyramid, 1986**  
Gouache on paper  
19 1/2 x 23 in. (49.5 x 58.4 cm)  
LeWitt Collection
- 209. Pyramid, 1986**  
Gouache and pencil on paper  
19 1/2 x 23 in. (49.5 x 58.4 cm)  
LeWitt Collection
- 210. Pyramid, 1985**  
Gouache on paper  
19 5/8 x 23 1/4 in. (49.8 x 59.1 cm)  
Collection of the Whitney Museum of American Art, New York, purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee
- 211. Wall Drawing #449**  
Multiple asymmetrical pyramids with color ink washes superimposed. Five pyramids. The background is GRGR. First pyramid: the apex is center. Four sides: (1): RR; (2): GRB; (3): GRY; (4): GB. The connector: RYB. Second pyramid: the apex is center. Four sides: (1): GRB; (2): GYBR; (3): GB; (4): GY. The connector: G. Third pyramid: the apex is center. Three sides: (1): RYBR; (2): RYR; (3): GYBR. The connector: GYRB. Fourth pyramid: the apex is center. Four sides: (1): G; (2): YGBR; (3): RR; (4): RGY. Fifth pyramid: the apex is center. Three sides: (1): G; (2): RY; (3): GRYBR. Color ink wash  
First drawn by: Fransje Killaars, Marien Schouten, Roos Theuws, Roy Villevoe  
November, 1985  
Collection of the Ministère de la communauté française, Musée d'art moderne et d'art contemporain de la ville de Liège, Belgium
- 212. Wall Drawing #467, 1986**  
Double asymmetrical pyramids with alternating parallel (to left side or bottom) bands.  
Gray and white marble (lobby floor)  
Collection of the Musée du Théâtre Royal de la Monnaie, Brussels

## XI. STARS

- 213.\* Five-Pointed Star with Bands of Color, 1991**  
Gouache on paper  
22 1/2 x 16 1/2 in. (57.2 x 41.9 cm)  
LeWitt Collection
- 214. Wall Drawing #398**  
Stars with three, four, five, six, seven, eight, nine, and ten points, drawn with a 10 in. (25.4 cm) wide band of yellow color ink wash. The area inside the band is red color ink wash and the area outside the band is blue color ink wash. The stars are separated by bands of India ink wash.  
Color ink wash  
First drawn by: Jose Albiol, Anne Patry, Anthony Sansotta, Magdalena Zajac  
First installation: Centre d'art contemporain, Ancien palais des expositions, Geneva  
June, 1983  
Collection of the Dallas Museum of Art, Gift of The 500, Inc., Mr. and Mrs. Michael J. Collins, and Mr. and Mrs. James L. Stephenson Jr., 1985 (current installation depicted in this photograph)
- 215.\* Stars (proposal for wall drawing for Dallas Museum of Art), 1984**  
Gouache on paper  
21 1/4 x 18 1/2 in. (54 x 47 cm)  
LeWitt Collection
- 216.\* Wall Drawing #808**  
Stars with three, four, five, six, seven, eight, and nine points, with bands of color ink washes superimposed.  
Color ink wash  
First drawn by: Anthony Sansotta and others  
First installation: 23rd International Bienal of São Paulo  
October, 1996  
Collection of the Whitney Museum of American Art, New York, purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee
- 217. Wall Drawing #398**  
Stars with three, four, five, six, seven, eight, nine, and ten points, drawn with a 10 in. (25.4 cm) wide band of yellow color ink wash. The area inside the band is red color ink wash and the area outside the band is blue color ink wash. The stars are separated by bands of India ink wash.  
Color ink wash

- First drawn by: Jose Albiol, Anne Patry, Anthony Sansotta, Magdalena Zajac  
First installation: Centre d'art contemporain, Ancien palais des expositions, Geneva (depicted in this photograph)  
June, 1983  
Collection of the Dallas Museum of Art, gift of The 500, Inc., Mr. and Mrs. Michael J. Collins, and Mr. and Mrs. James L. Stephenson Jr., 1985
- 218. Five-Pointed Stars, 1996**  
Engraving-embossed multiples in Twin Rocker handmade paper  
54 x 54 in. (137.2 x 137.2 cm)  
Edition: 15  
Printed and published by David Larsy, Two Palms Press, New York
- 219. Stars, 1987**  
Painted wood  
Each: 39 x 39 x 39 3/4 in. (99.1 x 99.1 x 101 cm)  
Collection of the Dallas Museum of Art, gift of the artist
- 220. Wall Drawing #667**  
Irregular star with color ink washes superimposed. North end wall: the background is YYY. Bands 1-7 from exterior to interior (each: 8 3/4 in. [22.2 cm]): (1): RBR; (2): G; (3): RYR; (4): BG; (5): RRG; (6): BG; (7): GGG.  
Color ink wash  
First drawn by: Jodi Chamberlain, David Higginbotham, Toshi Kuga, Patricia Phillips, Elizabeth Sacre, Anthony Sansotta, Rebecca Schwab, Kei Tsujimura, Eric Zeimann  
Varnish: John Hogan  
February, 1991  
Collection of the Disney Development Co., Orlando
- 221. Wall Drawing #729**  
Irregular color bands.  
Color ink wash  
First drawn by: Evan Forfar, Vince Jones, Anthony Sansotta  
Varnished by: John Hogan  
August, 1993  
Collection of the High Museum of Art, Atlanta, Gift of Mark and Judith Taylor through the 20th Century Art Acquisition Fund and the 20th Century Art Society

- 222-223. Maquettes for Irregular Stars, 1993-99**  
Watercolor on paper  
Markenhoven Project, Commissioned by the Amsterdam Fonds voor de Kunst, Amsterdam  
Maquettes fabricated by Willem Wolff, Amsterdam
- 224. Irregular Star, 1993-99**  
Yellow and red brick  
Markenhoven Project, Commissioned by the Amsterdam Fonds voor de Kunst, Amsterdam

## XII. BANDS

- 225. Wall Drawing #403**  
Bands of lines in four colors and four directions separated by gray bands.  
India ink, India ink wash, and color wash  
First drawn by: Jo Watanabe, Jim Wichmann  
First installation: The Museum of the Ateneum, Helsinki  
October, 1983  
Collection of Equitable Life Assurance, New York
- 226. Wall Drawing #378**  
A square divided horizontally and vertically into four equal parts, each with a different direction of 3 in. (7.5 cm) wide alternating parallel bands of lines. The bands are drawn in India ink washes.  
India ink and India ink wash  
First drawn by: Marianne Gunther, Jo Watanabe  
First installation: Banco Gallery, Milan  
July, 1982  
Collection of Henry S. McNeil, Philadelphia
- 227. Wall Drawing #684 B**  
Square bordered and divided horizontally and vertically into four equal squares, each with bands in one of four directions.  
Color ink wash  
First drawn by: Fransje Killaars, Roy Villevoe  
First installation: Galerie Franck + Schulte, Berlin  
June, 1991  
Courtesy of the artist

**228.** *Bands of Color in Four Directions (within a square)*, 1992

Gouache on paper

50 x 50 in. (127 x 127 cm)

Collection of the Whitney Museum of American Art, New York, purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee

**229.\*** *Wall Drawing #821*

A black square is divided horizontally and vertically into four equal parts, each with a different direction of alternating flat black and glossy black bands.

Acrylic paint

First drawn by: Naomi Fox and others

First installation: Ace Gallery, New York April, 1997

Courtesy of the artist

**230.** *Wall Drawing #391*

Two-part drawing. Two walls are each divided horizontally and vertically into four equal parts. 1st wall: 12 in.

(30.5 cm) bands of lines in four directions, one direction in each part, drawn in black India ink. 2nd wall: Same, but with four colors drawn in India ink and color ink washes.

India ink and color ink wash

First drawn by: Salah 'Abid, Jean-Luc Arvers, Michel Harismendy, David Higginbotham, Jean Marie Perrier, François Robert, Anthony Sansotta April, 1983

Collection of the CAPC Musée d'art contemporain, Bordeaux, France

**231-232.** *Wall Drawing #390*

All one-, two-, three-, and four-part combinations of 12 in. (30.5 cm) parallel bands of lines drawn in India ink.

India ink and color ink wash

First drawn by: Salah 'Abid, Jean Luc Arvers, Michel Harismendy, David Higginbotham, Jean Marie Perrier, François Robert, Anthony Sansotta

First installation: CAPC Musée d'art contemporain, Bordeaux, France April, 1983

Courtesy of the artist

**233.** *Wall Drawing #772*

Irregular figure with gray and black bands.

Granite

October, 1994

Collection of Shinjuku I-LAND Tower, Tokyo

**234.** *Wall Drawing #696*

Horizontal and vertical bands with color ink washes superimposed.

Color ink wash

First drawn by: Harm Geerlings,

Ingrid Mesman, Rebecca Schwab, Wim Starckenburg, Tom van der Laaken, Willem Wolff

Varnished by: John Hogan

January, 1992

Collection of Koninklijke Schouwburg, The Hague

**235.** *Wall Drawing #373*

Four lines in four directions (equal spacing on an uneven wall).

India ink wash

First drawn by: Marianne Gunther,

Franz Kaiser, Jo Watanabe

First installation: Documenta 7, Kassel, Germany

May, 1982

Collection of the Gemeentemuseum, The Hague

**236.** *Lines in Four Directions*, 1982

Gravel

558 x 558 in. (1417.3 x 1417.3 cm)

Installation: Wave Hill, Bronx, New York Destroyed

**237.** *Lines in Four Directions*, 1985

Baked enamel on aluminum

1080 x 864 in. (2743.2 x 2194.5 cm)

Installation: 10 West Jackson Boulevard, Chicago

Commissioned by Art in Public Places Collection of General Services Administration (G.S.A.), Chicago

**238.** *Lines in Four Directions*, 1997

Marble

Diameter: 216 in. (548.6 cm)

Ronald Reagan Washington National Airport, Washington, D.C.

**239.** *Wall Drawing #469*

Arcs 4 in. (10.2 cm) wide, from four corners, composite, with alternating bands of gray and color ink washes. The wall is bordered and divided horizontally and vertically by a 4 in. (10.2 cm) wide black band. Upper left quadrant: gray and yellow arcs from the top left. Upper right quadrant: gray and red arcs from the top right. Lower left quadrant: gray and white arcs from the bottom left. Lower right quadrant: gray and blue arcs from the bottom right.

Color ink wash

First drawn by: Jeanne Dunning, David

Higginbotham, Thom Middlebrook,

Dan Hirsch Perlman, Celia Radek,

Anthony Sansotta, Tony Tasset

First installation: Rhona Hoffman

Gallery, Chicago

March, 1986

Collection of James and Edythe Cloonan, Chicago

**240.** *Wall Drawing #699*

A wall is bordered and divided vertically into four equal parts by a 12 in. (30.5 cm) India ink band. Within each part, 12 in. (30.5 cm) arcs with color ink washes superimposed from one of the four corners.

Color ink wash

First drawn by: Christina Catarinangeli,

Anthony Sansotta

April, 1992

Collection of the Albornoz Palace Hotel, Spoleto, Italy

**241.** *Wall Drawing #462*

Arcs 4 in. (10.2 cm) wide, from the midpoints of four sides, drawn with alternating bands of gray and black ink wash. 1st wall: arcs from the top; 2nd wall: arcs from the left; 3rd wall: arcs from the right; 4th wall: arcs from the bottom.

Black and gray ink wash

First drawn by: Sergio Cavazzini,

Mauro Pitaccolo, Anthony Sansotta, Sergio Sarra

First installation: Studio G7, Bologna, Italy

January, 1986

Courtesy of the artist

**242.** *Wall Drawing #539*

Arcs 7 7/8 in. (20 cm) wide, from the midpoint of one side, continuing on four walls, drawn with alternating bands of black ink and the white wall.

India ink

First drawn by: Andrea Marescalchi,

Anthony Sansotta

First installation: Galleria Alessandra

Bonomo, Rome

September, 1987

Courtesy of the artist

**243.** *Wall Drawing #582*

Three-part drawing. 1st part: lines drawn from the lower left corner of the wall to the midpoints of the top and right sides of the wall, and the points between. 2nd part: lines drawn from

the center of the wall to those points on the left and right, top and bottom. 3rd part: lines drawn from the upper right corner to those points on the left side and bottom of the wall. The areas between the lines are filled in alternately with black and white.

India ink

First drawn by: Paul Brand,

Terje Roalkvam, Dag Skedsmo

First installation: Drammen

Kunstforening, Drammen, Norway

October, 1988

Courtesy of the artist

**244.** *Wall Drawing #543*

On four walls, lines from the top, bottom, and sides to midpoints of the top and sides of the wall. The areas between the lines are filled in with color ink washes superimposed.

Color ink wash

First drawn by: Cecil Dalmais,

Andrea Marescalchi, Alexis Meilland,

Anthony Sansotta

September, 1987

Collection of the Musée St. Pierre,

Lyon, France

**245.** *Wall Drawing #630*

A wall is divided horizontally into two equal parts. Top: alternating horizontal black and white 7 7/8 in. (20 cm) bands. Bottom: alternating vertical black and white 7 7/8 in. (20 cm) bands.

India ink

First drawn by: Paul Kleijne, Milco

Onrust, Marien Schouten

First installation: Galerie Onrust,

Amsterdam

January, 1990

Collection of Frances Dittmer, Chicago

**246.** *Wall Drawing #631*

A wall is divided into two equal parts by a line drawn from corner to corner. Left: alternating diagonal black and white 7 7/8 in. (20 cm) bands from the lower left. Right: alternating diagonal black and white 7 7/8 in. (20 cm) bands from the upper right.

India ink

First drawn by: Paul Kleijne,

Milco Onrust, Marien Schouten

First installation: Galerie Onrust,

Amsterdam

January, 1990

Collection of Frances Dittmer, Chicago

### XIII. CONTINUOUS FORMS

#### 247. *Wall Drawing #652*

On three walls, continuous forms with color ink washes superimposed.  
Color ink wash  
First drawn by: Cynthia Dunham-Heimbuch, Amanda Fruits, Holly Jackson, Patricia Phillips, Rebecca Schwab  
Varnished by: John Hogan  
September, 1990  
Collection of the Indianapolis Museum of Art, Gift of the Dudley Sutphin Family

#### 248.\* *Wall Drawing #565*

On three walls, continuous forms with alternating  $7\frac{7}{8}$  in. (20 cm) black and white bands. The walls are bordered with an  $7\frac{7}{8}$  in. (20 cm) black band.  
India ink  
First drawn by: Giuseppe Caccavale, Sergio Fermariello, Luca Pancrazzi, Anthony Sansotta, Rebecca Schwab, Antonello Scotti  
First installation: Salone dei Camuccini, Museo di Capodimonte, Naples  
June, 1988  
Courtesy of the artist

#### 249. *Wall Drawing #522*

Continuous forms with color ink washes superimposed.  
Color ink wash  
First drawn by: David Herdmann, David Higginbotham, Kevin Kautenberger, Anthony Sansotta, Lawrence Swan, Mike Zallar  
First installation: Cleveland Museum of Art  
April, 1987  
Collection of Dr. Arnold and Judith Rubenstein, Atlanta

#### 250. *Wall Drawing #621*

Complex forms with color ink washes superimposed. The wall is bordered and divided horizontally and vertically by  $7\frac{7}{8}$  in. (20 cm) black bands, creating grids 106 x 130 in. (269.2 x 330.2 cm).  
Color ink wash  
First drawn by: David Higginbotham, Anthony Sansotta, Rebecca Schwab, Wim Starckenburg, Hans van Koolwijk, Ton van der Laaken, Willem Wolff  
Varnished by: John Hogan  
October, 1989  
Collection of AEGON nv, Leeuwarden, the Netherlands

#### 251.\* *Wall Drawing #752*

Continuous forms with an irregular black grid.  
Color ink wash  
First drawn by: Sachiko Cho, John Hosford  
June, 1994  
Collection of the Château d'Oiron, Oiron, France

#### 252. *Wall Drawing #575*

Continuous forms outlined in  $7\frac{7}{8}$  in. (20 cm) black bands.  
India ink  
First drawn by: David Higginbotham, Andrea Marescalchi, Pedro Rizaporta  
First installation: Le Case d'arte, Milan  
October, 1988  
Courtesy of the artist

#### 253.\* *Wall Drawing #614*

Rectangles formed by 3 in. (7.5 cm) wide India ink bands, meeting at right angles.  
India ink  
First drawn by: David Higginbotham, Philip Riley, Jim Rogers, Elizabeth Sacre  
First installation: Lisson Gallery, London  
July, 1989  
Courtesy of the artist

#### 254.\* *Complex Form #8*, 1988

Painted wood  
120 x 72 x 272 in. (304.8 x 182.9 x 690.9 cm)  
Collection of the Bonnefontenmuseum, Maastricht, the Netherlands  
In the background of the same photograph:  
*Wall Drawing #564*

Complex forms with color ink washes superimposed.  
Color ink wash  
First drawn by: David Higginbotham, Andrea Marescalchi, Anthony Sansotta, Rebecca Schwab, Jo Watanabe  
First installation: Venice Biennale  
June, 1988  
Courtesy of the artist

#### 255. *Complex Forms #49 and #51*, 1989

Painted wood  
Each:  $78\frac{3}{4}$  x  $78\frac{3}{4}$  x 120 in. (200 x 200 x 304.8 cm)  
Courtesy Galleria Mario Pieroni, Rome

#### 256. *Complex Form #6*, 1988

Enamel on wood  
80 x 40 x 126 in. (203.2 x 101.6 x 320 cm)  
Collection of the National Museum of Modern Art, Tokyo

#### 257. *9 Pyramids on a 9-Part Grid*, 1991

Cast polyester resin  
13  $\frac{1}{2}$  x 29 x 29 in. (34.3 x 73.7 x 73.7 cm)  
Edition: 15 plus 6 artist's proofs  
Published by Tanglewood Press, Inc., Rosa Esman Gallery, New York

#### 258. *Complex Forms*, 1990

Painted aluminum  
#1: 72 x 44 x 44 in. (182.9 x 111.8 x 111.8 cm.)  
#2: 72 x 59 x 39 in. (182.9 x 149.9 x 99.1 cm)  
#3: 72 x 52 x 28 in. (182.9 x 132.1 x 71.1 cm)  
#4: 120 x 40 x 32 in. (304.8 x 101.6 x 81.3 cm)  
#5: 120 x 55 x 59 in. (304.8 x 139.7 x 149.9 cm)  
Lent by the artist to the Nelson-Atkins Museum of Art, Kansas City

### XIV. GEOMETRIC FIGURES

#### 259. *Wall Drawing #711*

Room installation with color ink washes superimposed.  
Color ink wash  
First drawn by: John Hogan, Anthony Sansotta, Willem Wolff  
October, 1992  
Collection of the Musée de Picardie, Amiens, France

#### 260. *Wall Drawing #632*

Triangles and a trapezoid with color ink washes superimposed. (A) Two triangles base-to-base with color ink wash band. Band: GYY; triangles: BYB. (B) Trapezoid with color ink wash band. Band: RYR; trapezoid: GYB. (C) Right triangle with color ink wash band. Band: GGB; triangle: BRB. (D) Inverted triangle with color ink wash band. Band: G; triangle: BRR. (E) Two triangles apex-to-apex with color ink wash band. Band: RR; triangles: G. (F) Equilateral triangle with color ink wash band. Band: YY; triangle: RYB.  
Color ink wash

First drawn by: Andrea Marescalchi, Luca Pancrazzi  
First installation: American Academy in Rome  
January, 1990  
Courtesy of the artist

#### 261. *Wall Drawing #792 B*

Black rectangles.  
Black paint  
First drawn by: Augusto Arbizio, Bob Beckley, Kevin Canze, Chen Chang, Judy Dinesen, Sarah Gay, Patrick Hill, John Hosford, Kristy Laberdeaux, Carole McNamara, Kathleen McSchane, Janet Torno  
First installation: University of Michigan Museum of Art, Ann Arbor  
January, 1996  
Courtesy of the artist

#### 262. *Wall Drawing #792 A*

Black rectangles and squares.  
Dispersion paint  
First drawn by: Alge Algermissen, Sabine Griesingen, Paul James Haworth, Hartmt Hengerer, Anthony Sansotta, Jogi Wegryzyn, Jeroen van der Velden, Miriam Wawrzihiek  
First installation: Ludwigsburger Schloßfestspiele, Ludwigsburg, Germany  
June, 1995  
Courtesy of the artist

#### 263. *Wall Drawing #720*

Consequence  
The wall is divided vertically into five equal squares, each with a gray square within a 2.5 in. (6.4 cm) white border. The interior squares are GGG. The borders are the white wall. The backgrounds are: (1): GRRRRRRRR; (2):  $\frac{1}{2}$ G, RBRB; (3):  $\frac{1}{2}$ R,  $\frac{1}{2}$ G, YYYYYY; (4): GBBBBBBB; (5):  $\frac{1}{2}$ G, YRYYRY.  
Color ink wash  
First drawn by: Sachiko Cho, Kei Tsujimura  
Varnished by: John Hogan  
March, 1993  
Collection of the United States Holocaust Memorial Museum, Washington, D.C.

**264. Wall Drawing #725**  
On a blue wall, a black square within a white border. The background is: BBGBBB. Square is black. Band is the white wall.  
Color ink wash  
First drawn by: Sachiko Cho,  
Jo Watanabe  
Varnished by: John Hogan  
April, 1993  
Collection of the Yale University Art Gallery, New Haven, Katherine Ordway Fund

**265. Wall Drawing #665**  
Eleven color ink wash rectangles and structure, each with a vertical and horizontal pencil grid. Wall A: RGYR; RRR; RGBR. Wall B: YGRY; YYY; YGBY. Wall C: BGYB; BBB; BGYR. Wall D: black; white.  
Color ink wash and 2 H Pencil  
First drawn by: Andrea Marescalchi,  
Luca Pancrazzi, Paolo Zibetti  
January, 1991  
Collection of the Castello di Rivoli, Turin

**266. Wall Drawing #736**  
Rectangles of color.  
Color ink wash  
First drawn by: Andrea Marescalchi,  
Anthony Sansotta  
November, 1993  
Collection of the Centro per l'arte contemporanea Luigi Pecci, Prato, Italy

**267. Wall Drawing #713**  
On a vaulted ceiling, 20 irregular five-sided figures.  
Color ink wash and India ink  
First drawn by: Brian Coleman,  
Leslie Maloney, Seth McCormick,  
Shawn Perry, Anthony Sansotta  
January, 1993  
Collection of the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, Gift of the artist

#### XV. OPEN CUBES

**268. 1357911, 1996**  
Acrylic enamel on aluminum  
198 x 104 x 104 in.  
(502.9 x 264.2 x 264.2 cm)  
The Hall Family Foundation Collection at The Nelson-Atkins Museum of Art, Kansas City

**269.** Installation view of the LeWitt exhibition *Structures*, John Weber Gallery, New York, 1977.

**270. Nine-Part Modular Cube, 1977**  
Baked enamel on aluminum  
86 1/2 x 86 1/2 x 86 1/2 in.  
(219.7 x 219.7 x 219.7 cm)  
Collection of the Art Institute of Chicago, Ada Turnbull Hertle Fund

**271. Five Towers, 1986**  
Painted wood  
89 9/16 x 89 9/16 x 89 9/16 in.  
(219.9 x 219.9 x 219.9 cm)  
Collection of the Whitney Museum of American Art, New York, purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, The Sondra and Charles Gilman, Jr. Foundation, Inc., The List Purchase Fund, and the Painting and Sculpture Committee.

**272.\* 123454321 Cross and Tower, 1984**  
Painted wood  
72 x 120 x 120 in.  
(182.9 x 304.8 x 304.8 cm)  
Collection of the Yale University Art Gallery, New Haven, the Janet and Sameon Braguin Fund

**273. Irregular Towers, 1997**  
Painted wood  
46 x 64 1/2 x 26 1/4 in.  
(116.8 x 163.8 x 66.7 cm)  
Collection of Stuart and Maxine Frankel, Courtesy PaceWildenstein, New York

**274. 12 x 23 x 12, 1996**  
Painted wood  
28 3/4 x 28 3/4 x 56 in.  
(73 x 73 x 142.2 cm)  
Private collection

**275.\* Double Tower, 1999**  
Painted wood  
66 1/2 x 42 3/4 x 61 3/4 in.  
(168.9 x 108.6 x 156.8 cm)  
Courtesy PaceWildenstein, New York

**276.\* 13/11, 1985**  
Painted wood  
59 x 118 x 60 5/8 in.  
(149.9 x 299.7 x 154 cm)  
Courtesy Galerie Karsten Greve, Cologne, Paris, Milan

**277.\* Zigzag, 1980**  
Baked enamel on aluminum  
43 1/2 x 43 1/2 x 199 1/4 in.  
(110.5 x 110.5 x 506.1 cm)  
Private collection

**278. Cube, 1994**  
Wood  
200 x 200 x 200 in.  
(508 x 508 x 508 cm)  
Long-term loan to the Parco degli uccelli, La Selva, Paliano, Italy  
Another version: Collection of Sergio Longo, Cassino, Italy

#### XVI. STYROFOAM

**279. Styrofoam Installation #16**  
White cube with black styrofoam.  
Latex and styrofoam on sheetrock  
120 x 120 x 120 in.  
(304.8 x 304.8 x 304.8 cm)  
First drawn by: Sachiko Cho,  
John Hosford, Kathleen McShane,  
Anthony Sansotta  
First installation: John Weber Gallery, New York  
January, 1994  
Courtesy of the artist

**280. Styrofoam Installation #32**  
Black and white styrofoam on red, yellow, and blue walls.  
Latex and styrofoam  
First drawn by: John Hosford,  
Libby Hosford, Alex Lakin,  
Kathleen McShane, Kevin Oster  
February, 1996  
Collection of the Lighthouse, New York

**281-282. Styrofoam Installation #26**  
Six rooms; red, yellow, blue, black, white and gray. Each room has five colors of styrofoam (not the color of the walls).  
Latex and styrofoam  
First drawn by: John Hosford  
First installation: Kunstverein Ludwigsburg, Ludwigsburg, Germany  
June, 1995  
Courtesy of the artist

#### XVII. CONCRETE BLOCK

**283. Cube, 1986**  
Concrete block  
196 7/8 x 196 7/8 x 196 7/8 in.  
(500 x 500 x 500 cm)  
Collection of the Bechtler Foundation, Zurich

**284. Block, 1991**  
Concrete block  
165 x 130 x 130 in. (419.1 x 330 x 330 cm)  
Collection of the Israel Museum, Jerusalem, Gift of Ronnie and Blanche Shapiro Acquisition Fund, 1991

**285. Steps, 1992**  
Concrete block  
196 7/8 x 196 7/8 x 196 7/8 in.  
(500 x 500 x 500 cm)  
Collection of Martin Visser, Bergeyk, the Netherlands

**286. Black Form: Memorial to the Missing Jews, 1987**  
Painted concrete block  
68 7/8 x 204 3/4 x 68 7/8 in.  
(175 x 520 x 175 cm)  
Installed in the Platz der Republik, Hamburg-Altona, Germany. Collection of the Freie und Hansestadt Hamburg, Kulturbehörde

**287. Cube Without a Corner, 1988**  
Concrete block  
196 7/8 x 196 7/8 x 196 7/8 in.  
(500 x 500 x 500 cm)  
Installation: Kunstwerke, Berlin, 1999  
Courtesy of the artist

**288. Cube Without a Cube, 1988**  
Concrete block  
196 7/8 x 196 7/8 x 196 7/8 in.  
(500 x 500 x 500 cm)  
Collection of Giuliano Gori, Pistoia, Italy

**289. Horizontal Serial Piece #9, 1992**  
Concrete block  
61 7/8 x 81 1/2 x 368 1/8 in.  
(157 x 207 x 935 cm)  
Collection of the Ortsbürgergemeinde, Aarau, Switzerland

**290. 123454321, 1993**  
Concrete block  
Long-term loan from the artist to the Yorkshire Sculpture Park, Leeds, England



- 291. Six-Sided Tower, 1993**  
Concrete block  
279 1/2 x 266 in.  
(710 cm high x 676 cm diameter)  
Each face: 133 in. (338 cm)  
Collection of the Kröller-Müller Museum, Otterlo, the Netherlands
- 292. Tower, 1990**  
Painted concrete block  
288 x 128 x 128 in.  
(731.5 x 325.1 x 325.1 cm)  
Long-term loan from the artist to the Wexner Center for the Visual Arts, Columbus, Ohio
- 293. Tower, 1995**  
Concrete block  
Long-term loan from the artist to the Ludwigsburger Schloßfestspiele, Ludwigsburg, Germany
- 294. White Pyramid, 1987**  
Painted concrete block  
196 7/8 x 196 7/8 x 196 7/8 in.  
(500 x 500 x 500 cm)  
Private collection
- 295. Three Triangles, 1994**  
Concrete block  
Installation: Neues Museum Weserberg, Bremen, 1994  
Courtesy of the artist
- 296. Four-Sided Pyramid, 1997**  
Concrete block  
180 3/8 x 398 1/2 x 382 1/4 in.  
(458 x 1012.2 x 970.9 cm)  
Collection of the National Gallery of Art, Washington, D.C., Gift of The Donald Fisher Family
- 297. Long Pyramid, 1994**  
Concrete block  
126 x 567 x 141 3/4 in.  
(320 x 1440.2 x 360 cm)  
Collection of the Bonnefontenmuseum, Maastricht, the Netherlands
- 298. Pyramid #1, 1999**  
Concrete block  
Collection of the Keystone Trust, New Zealand
- 299. Double Negative Pyramid, 1996**  
Concrete block  
Long-term loan from the artist to Europos Parkas, Vilniaus, Lithuania
- 300. Irregular Progression (long) #5, 1998**  
Concrete block  
198 x 246 x 63 in.  
(502.9 x 624.8 x 160 cm)  
Collection of KBS, Kimpo/Kimpo City Airport, Seoul
- 301. Irregular Tower (horizontal bricks) #2, 1997**  
Concrete block  
Long-term loan from of the artist to Connecticut College, New London
- 302. Irregular Tower (vertical bricks) #1, 1997**  
Concrete block  
236 x 196 7/8 x 63 in.  
(600 x 500 x 160 cm)  
Installation: Venice Biennale, 1997  
Courtesy of the artist
- 303. Irregular Progression (long) #4, 1998**  
Concrete block  
210 5/8 x 78 3/4 x 196 7/8 in.  
(535 x 200 x 500 cm)  
Collection of the Galleria d'arte moderna e contemporanea Palazzo Forti, Verona
- 304. Column Structure (16 columns), 1995**  
Concrete block  
Installation: *Sol LeWitt: Cinderblock Structures*, Ace Gallery, New York, 1995  
Courtesy of the artist
- 305. Four Columns, 1996**  
Concrete block  
192 x 336 x 48 in.  
(487.7 x 853.4 x 121.9 cm)  
Collection of the University of Cassino, Italy
- 306. X with Columns, 1996**  
Concrete block  
168 x 312 x 312 in.  
(426.7 x 792.5 x 792.5 cm)  
Collection of the Walker Art Center, Minneapolis, Partial gift of the artist with funds provided by the Judy and Kenneth Dayton Garden Fund and materials provided by Anchor Block Company
- 307. Cube with Columns, 1995**  
Concrete block  
196 7/8 x 196 7/8 x 196 7/8 in.  
(500 x 500 x 500 cm)  
Collection of the Toyota Municipal Museum of Art, Aichi Prefecture, Japan
- 308. Eight Columns in a Row, 1995**  
Concrete block  
206 3/4 x 442 7/8 x 29 1/2 in.  
(525 x 1125 x 75 cm)  
Collection of the Schiphol Airport Amsterdam
- 
- XVIII. CURVES & LOOPS**
- 309. Wall Drawing #913**  
Ceretto Chapel  
Acrylic paint  
First drawn by: Anthony Sansotta, Ciro Scarpetta, Ivano Tagetto  
August, 1999  
Collection of Bruno Ceretto, Alba, Italy
- 310. Wall Drawing #836**  
A wall is divided horizontally by a not straight line. The top is flat, the bottom is glossy.  
Acrylic paint  
First drawn by: Sachiko Cho, Frank Davi, Frankie Woodruff  
First installation: Fraenkel Gallery, San Francisco  
January, 1998  
Courtesy of the artist
- 311. Wall Drawing #824 A-P**  
A black square divided in two parts by a wavy line. One part flat, one glossy.  
Acrylic paint  
First drawn by: Naomi Fox and others  
First installation: Ace Gallery, New York  
April, 1997  
Private collection (G and O); all others in the series are courtesy of the artist
- 312. Wall Drawing #896**  
Colors/Curves.  
Lascaux acrylic paint  
First drawn by: Sachiko Cho, Mark Dickey, John Hogan, Aron Murkis, Hidemi Nomura, Jeff Pook, Emily Ripley, Anthony Sansotta, Todd Weinstein  
March, 1999  
Collection of Christie's, New York
- 313-314. Wall Drawing #793 C**  
Irregular wavy color bands on two facing walls.  
Color ink wash  
First drawn by: Eric Ben-Kiki, Cristina Caterinangeli, Sarah Herzel, Daniel Meagher, Whitney van Nes, Anthony Sansotta, Christopher Wall, Jeremy Ziemann  
March, 1996
- Collection of the Wadsworth Atheneum, Hartford; Gift of the artist with funds for installation paid by the Henry D. Fund
- 315. Wall Drawing #880**  
Loopy Doopy (orange and green).  
Acrylic paint  
First drawn by: Elizabeth Alderman, Sachiko Cho, Edy Ferguson, Anders Felix Paux Hedberg, Choichi Nishikawa, Jim Prez, Emily Ripley, Mio Takashima  
September, 1998  
Courtesy PaceWildenstein, New York
- 316. Wall Drawing #925**  
Loopy Doopy (red and blue).  
Acrylic paint  
First drawn by: Asmir Ademagic, Nicolai Angelov, Sachiko Cho, Wim Starckenburg  
September, 1999  
Collection of ABN Amro Bank, Amsterdam
- 317. Wall Drawing #882 B**  
Bands of lines (blue and green)  
Acrylic paint  
First drawn by: John Hogan and others  
First installation: Birmingham Bloomfield Art Center, Birmingham, Michigan  
September, 1998  
Courtesy of the artist
- 318. Wall Drawing #882 C**  
Bands of lines (yellow and purple)  
Acrylic paint  
First drawn by: John Hogan and others  
First installation: Birmingham Bloomfield Art Center, Birmingham, Michigan  
September, 1998  
Courtesy of the artist
- 319. Wall Drawing #886**  
Black bands.  
Acrylic paint  
First drawn by: Todd Amundson, Alek deGarder, Brodie DeLaney, Deryke Cardenaz, John Hogan, Jeff Hollingsworth  
First installation: Williamson Gallery, Art Center College of Art and Design, Pasadena, California  
October, 1998  
Courtesy of the artist

- 320. Wall Drawing #927**  
Loopy (green and blue).  
Acrylic paint  
First drawn by: Sachiko Cho,  
Tomas Ramberg, Emily Ripley  
October, 1999  
Collection of the Jewish Museum,  
New York
- 321.\* Loopy Doopy, 1998**  
Ink on paper  
29 1/2 x 34 1/4 in. (74.9 x 87 cm)  
Private collection, New York
- 322. Wall Drawing #801**  
Spiral.  
Black paint on white wall  
First drawn by: Paul Devens,  
Norbert Grunschel, Roel Knappstein,  
Rik Meijers, Paul Rondags,  
Anthony Sansotta, Alex Zeghers  
First installation: Bonnefantenmuseum,  
Maastricht,  
the Netherlands  
January, 1996  
Courtesy of the artist
- 323. Wall Drawing #840**  
Curved bands.  
Color ink wash  
First drawn by: Anna Ceccolini, E.v.d.  
Meyden, Anthony Sansotta, Fernanda  
Vela, Attilio Wismer, Ivo Zanoni  
Varnished by: John Hogan  
February, 1998  
Collection of UBS, Lugano, Switzerland
- 324. Wall Drawing #803**  
Wavy color bands within a gray, red,  
yellow, and blue border.  
Color ink wash  
First drawn by: Kristin Boles, Sachiko  
Cho, Stephanie Sack, Greg Williams  
April, 1996  
Collection of the Colby College  
Museum of Art, Waterville, Maine,  
Gift of the artist with assistance from  
the Jere Abbott Acquisitions Fund
- 325. Wall Drawing #849**  
Irregular blobs of color.  
Acrylic paint  
First drawn by: Lana Abraham,  
Sachiko Cho, Amalie Flynn, Tory  
Marsh, Kevin Oster, Kim Piotrowski  
First installation: Trinity College,  
Hartford, Connecticut  
June, 1998  
Courtesy of the artist
- 326.\* Wall Drawing #901**  
Color bands and black blob. The wall  
is divided vertically into six equal  
bands: red, yellow, blue, orange,  
purple, and green. In the center is  
a black glossy blob.  
Acrylic paint  
First drawn by: Elyce Abrams, David  
Dempewolf, Joy Feasley, Meghan  
Ganser, Michael Gibbons, John  
Gibbons, Chris Hensel, John Hogan,  
Beth Leatherman, Tristin Lowe,  
Stephen Malmed, Sarah McEneaney,  
Matthew Pruden, Scott Rigby,  
Paul Swenbeck, Clint Takeda  
First installation: Institute of  
Contemporary Art, Philadelphia  
May, 1999  
Courtesy of the artist
- 327. Wall Drawing #860**  
Black and colors: flat and glossy.  
Acrylic paint  
First drawn by: Nicolai Angelov, Danica  
Dakic, John Hogan, Thomas Mass,  
Jay Matthews, Victor Meertens,  
Nika Span, Ingrid Weber  
June, 1998  
Collection of VICTORIA Versicherungen,  
Düsseldorf
- 328. Wall Drawing #911**  
Irregular arcs, irregular vertical bands,  
and irregular wavy bands.  
Acrylic paint  
First drawn by: Anthony Sansotta,  
Mio Takishima, Hidemi Nomura  
June, 1999  
Courtesy Marian Goodman Gallery,  
New York
- 329. Wall Drawing #909**  
Irregular bands from the upper corners  
and the center.  
*Wall Drawing #910*  
Irregular arcs from the center and  
irregular horizontal bands.  
Acrylic paint  
First drawn by: Nicolai Angelov,  
Jan Bauer, Danica Dakic,  
Peter Mooris, Daniel Schörnig  
May, 1999  
Courtesy Galerie Meert Rihoux, Brussels
- 330. Wall Drawing #917**  
Arcs and circles.  
Latex paint  
First drawn by: Dana Carlson,  
Christina Hejtmanek, James Sheehen,  
Emily Ripley  
September, 1999  
Courtesy Paula Cooper Gallery,  
New York
- 331. Wall Drawing #919**  
Arcs and bands.  
*Wall Drawing #923*  
Arcs and circle.  
Latex paint  
First drawn by: Nathaniel Galka, Angelina  
Gualdoni, John Hogan, Anna Kunz,  
Timothy Ripley, Russell Williams  
September, 1999  
Courtesy Rhona Hoffman Gallery,  
Chicago
- 332. Arcs and Bands in Color, 1999**  
Silkscreen  
31 1/2 x 39 3/8 in. (80 x 100 cm)  
Edition: 50  
Printed by Takeshi Arita, Tsutomu  
Katimoto, Pierre-Vincent Braillard,  
Richard Woo, Watanabe Studio Ltd.,  
Brooklyn, New York  
Published by Editions Schellmann,  
New York and Munich
- 333. Non-Geometric Form #2, 1999**  
Painted fiberglass  
24 1/2 x 20 x 5 1/2 in.  
(62.2 x 50.8 x 14 cm)  
Courtesy of the artist
- 334. Non-Geometric Form #4, 1999**  
Painted fiberglass  
24 1/2 x 22 x 10 in.  
(62.2 x 55.9 x 25.4 cm)  
Courtesy of the artist
- 335. Non-Geometric Form #1, 1999**  
Painted fiberglass  
20 1/2 x 66 x 10 in.  
(52.1 x 167.6 x 25.4 cm)  
Courtesy of the artist
- 336. Non-Geometric Form #6, 1999**  
Painted fiberglass  
24 x 33 1/2 x 13 in. (61 x 85.1 x 33 cm)  
Courtesy of the artist
- 337. Non-Geometric Form #3, 1999**  
Painted fiberglass  
27 x 63 1/4 x 9 3/4 in.  
(68.6 x 160.7 x 24.8 cm)  
Courtesy of the artist
- 338.\* Non-Geometric Form #5, 1999**  
Painted fiberglass  
26 1/4 x 55 3/4 x 12 3/4 in.  
(66.7 x 141.6 x 32.4 cm)  
Courtesy of the artist
- 
- XIX. PHOTO WORKS**
- 339.\* Buried Cube Containing an Object  
of Importance but Little Value, 1968**  
Black-and-white photographs mounted  
on paper  
12 1/2 x 10 in. (31.8 x 25.4 cm)  
LeWitt Collection
- 340-343. Stone Walls, 1975**  
Fourteen photoetchings  
Each image: 4 1/2 x 4 1/2 in. (11.4 x 11.4  
cm); framed: 13 x 13 in. (33 x 33 cm)  
Edition: 8 plus 4 printer's proofs and  
3 artist's proofs  
Printed by Doris Simmelink and bound  
by Kevin Parker at Crown Point Press,  
Oakland, California  
Collection of the University of  
California, Berkeley Art Museum,  
gift of the artist
- 344.\* Brick Wall Composite, 1977**  
Black-and-white photograph  
Image size: 28 1/2 x 28 1/2 in. (72.4 x  
72.4 cm); overall: 30 1/2 x 30 1/2 in.  
(77.5 x 77.5 cm)  
Collection of the Henry Art Gallery,  
University of Washington, Seattle,  
Joseph and Elaine Mosen Photography  
Collection, gift of Joseph and Elaine  
Mosen and the Boeing Company
- 345-348. Photogrids, 1978**  
Color photographs mounted on paper  
(mechanicals prepared for reproduc-  
tion)  
Each: 14 1/4 x 22 3/4 in. (36.2 x 57.8 cm)  
LeWitt Collection
- 349-352.\* Autobiography, 1980**  
Black-and-white photographs mounted  
on paper (mechanicals prepared for  
reproduction)  
62 sheets, each: 12 x 22 in.  
(30.5 x 55.9 cm)  
LeWitt Collection

**353-354. *Crown Point*, 1980**  
Book of nineteen photoetchings printed on Somerset Satin heavyweight paper  
Each sheet: 11 x 11 in. (27.9 x 27.9 cm)  
Published by Crown Point Press, Oakland, Calif.  
Collection of the Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, Crown Point Press Archive, gift of Crown Point Press

**355-358. *Sunrise and Sunset at Praiano*, 1980**  
Color photographs mounted on paper (mechanicals prepared for reproduction)  
Published by Rizzoli and Multiples, New York  
32 pages; 8 x 8 in. (20.3 x 20.3 cm)  
Courtesy Marian Goodman Gallery, New York

**359. *Cube*, 1988**  
511 black-and-white photographs  
Each photograph: 12 x 10 in. (30.5 x 25.4 cm)  
Corporate collection of Charles Schwab & Co., Inc., San Francisco

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#### XX. LARGE GOUACHES

**360. *Vertical Brushstrokes*, 1992**  
Gouache on paper  
60 x 34 in. (152.4 x 86.4 cm)  
Collection of Rosa and Aaron Esman, New York

**361.\* *Four-Part Brushstrokes*, 1994**  
Gouache on paper  
Two sheets, each: 60 x 120 in. (152.4 x 304.8 cm); overall: 60 x 240 in. (152.4 x 609.6 cm)  
Collection of the San Francisco Museum of Modern Art, Gift of the Aaron I. Fleischman Foundation

**362.\* *Wavy Brushstrokes*, 1995**  
Gouache on paper  
60 1/2 x 182 1/2 in. (153.7 x 463.6 cm)  
LeWitt Collection

**363. *Lines not Straight, not Touching*, 1990**  
Gouache and pencil on paper  
22 1/2 x 18 3/4 in. (57.2 x 47.6 cm)  
LeWitt Collection

**364.\* *Wavy Brushstrokes*, 1995**  
Gouache on paper  
60 1/2 x 60 1/2 in. (153.7 x 153.7 cm)  
LeWitt Collection

**365.\* *Irregular Form*, 1998**  
Gouache on paper  
60 1/2 x 142 in. (153.7 x 360.7 cm)  
LeWitt Collection

**366.\* *Irregular Form*, 1998**  
Gouache on paper  
60 1/2 x 93 in. (153.7 x 236.2 cm)  
LeWitt Collection

**367.\* *Irregular Form*, 1998**  
Gouache on handmade paper  
30 x 39 3/4 in. (76.2 x 101 cm)  
LeWitt Collection

**368.\* *Squiggly Brushstrokes*, 1997**  
Gouache on paper  
60 1/2 x 76 in. (153.7 x 193 cm)  
LeWitt Collection

**369.\* *Squiggly Brushstrokes*, 1996**  
Gouache on paper  
78 3/4 x 60 1/2 in. (200 x 153.7 cm)  
LeWitt Collection

**370.\* *Irregular Brushstrokes*, 1998**  
Gouache on paper  
93 1/2 x 60 1/2 in. (237.5 x 153.7 cm)  
LeWitt Collection

**371. *Irregular Grid*, 1999**  
Gouache on paper  
70 x 60 in. (177.8 x 152.4 cm)  
Private collection, Courtesy Paula Cooper Gallery, New York

**372. *Loopy Doopy*, 1999**  
Gouache on paper  
92 1/2 x 51 1/4 in. (235 x 130.2 cm)  
LeWitt Collection

**373. *Irregular Grid*, 1999**  
Gouache on paper  
60 1/2 x 79 in. (153.7 x 200.7 cm)  
Collection of June W. Mattingly, Dallas

**374.\* *Irregular Grid*, 1999**  
Gouache on paper  
69 1/2 x 60 1/2 in. (176.5 x 153.7 cm)  
LeWitt Collection

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#### XXI. OBJECTS & POSTERS

**375-76. *Folding Screens*, 1987**  
Color ink wash on wood panel  
Each screen: 72 x 150 x 1 1/4 in. (182.9 x 381 x 3.2 cm)  
Fabricated by: Watanabe Studio Ltd., Brooklyn, New York  
Private collection

**377. *Box*, 1989**  
Ink on wood  
3 1/2 x 10 x 10 in. (8.9 x 25.4 x 25.4 cm)  
Edition: 8 plus 2 artist's proofs  
Fabricated by: Watanabe Studio Ltd., Brooklyn, New York  
Published by the Société des amis du musée, Centre Georges Pompidou, Paris

**378. *Loopy Doopy Box*, 1999**  
Painted wood and copper  
3 1/2 x 7 x 7 in. (8.9 x 17.8 x 17.8 cm)  
Edition: 17 plus 3 artist's proofs  
Fabricated by: Watanabe Studio Ltd., Brooklyn, New York  
Published by Barbara Krakow Gallery, Boston

**379. *Box*, 1994**  
Painted wood  
5 x 5 x 5 in. (12.7 x 12.7 x 12.7 cm)  
Edition: 20  
Fabricated by: Watanabe Studio Ltd., Brooklyn, New York  
Published by Exit Art, New York

**380. *Project Box*, 1990**  
Painted wood  
8 x 8 x 8 in. (20.3 x 20.3 x 20.3 cm)  
Edition: 10  
Fabricated by: Watanabe Studio Ltd., Brooklyn, New York  
Published by Multiples, New York

**381. Sol LeWitt and Stephen Schermeyer, *Coffee Table I/1*, 1990**  
Steel and glass  
14 1/2 x 49 x 49 in. (36.8 x 124.5 x 124.5 cm)  
LeWitt Collection

**382. Sol LeWitt and Stephen Schermeyer, *Coffee Table II/3*, 1990-96**  
Steel and glass  
14 1/2 x 49 x 49 in. (36.8 x 124.5 x 124.5 cm)  
Private collection

**383. *Coffee Table*, 1981**  
Wood and glass  
18 x 48 x 48 in. (45.72 x 121.92 x 121.92 cm)  
Edition: unlimited  
Fabricated by: Yoshitsugu Nakama, Brooklyn, New York  
Published by Multiples, New York

**384. *High Table*, 1992**  
Wood  
51 x 13 x 13 in. (129.5 x 33 x 33 cm)  
Edition: 12  
Fabricated by: Nico Schuurmsma, Bergen, the Netherlands; Yoshitsugu Nakama, Brooklyn, New York  
Published by ARS USU Koos Flinterman

**385. Sol LeWitt and Stephen Schermeyer, *Table*, 1998**  
Steel and glass  
26 x 113 3/4 x 46 1/4 in. (66 x 288.9 x 174.4 cm)  
Edition: 10  
Published by The Renaissance Society, University of Chicago

**386. *End Table*, 1993**  
Steel and glass  
17 x 17 x 17 in. (43.2 x 43.2 x 43.2 cm)  
Edition: 24  
Fabricated by: Stephen Schermeyer  
Published by Artist/Design (A/D) Gallery, New York  
Another version: Wood and glass  
Edition: 24  
Fabricated by: Yoshitsugu Nakama, Brooklyn, New York  
Published by Artist/Design (A/D) Gallery, New York

**387-98. Assorted posters by the artist, 1965-98**

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#### ALSO IN EXHIBITION:

Fig. 9.\* *Wall Drawing #879*  
Loopy Doopy (black and white).  
Acrylic paint  
First drawn by: Elizabeth Alderman, Sachiko Cho, Edy Ferguson, Anders Felix Paux Hedberg, Choichi Nishikawa, Jim Prez, Emily Ripley, Mio Takashima  
September, 1998  
Courtesy PaceWildenstein, New York

PHOTOGRAPHY CREDITS

Unless indicated below, all photographs are courtesy of Sol LeWitt.

Frontispieces: frontispiece 1: Ben Blackwell, courtesy San Francisco Museum of Modern Art; frontispiece 2: Philip A. Charles; frontispiece 3: Ian Reeves; frontispiece 4: Peter Pachano.

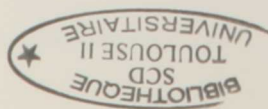
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Plates: Photographs by Sean McEntee: pls. 6–15, 17–18, 21–22, 24–25, 27–28, 34, 39, 43–44, 47, 72–77, 100–101, 113, 128, 131, 149, 158–160, 198, 206–209, 333–338, 345–352, 362–372, 374, 379, 387–398. Photographs by Ian Reeves: pls. 5, 19–20, 23, 26, 35, 81, 85, 91, 98, 112, 121, 125, 127, 150, 162, 164, 213, 215. Pl. 1: D. James Dee; pl. 16: Camerarts; pl. 30: Geoffrey Clements; pl. 31: eva-inkeri, courtesy Paula Cooper Gallery, New York; pl. 38: courtesy

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## CONTRIBUTORS

During Martin Friedman's directorship of the Walker Art Center from 1961 to 1990, he oversaw the ambitious expansion of the museum's collections and public programs and the creation of the Minneapolis Sculpture Garden. Among the many contemporary sculptors about whom he has written are Isamu Noguchi, Louise Nevelson, George Segal, Claes Oldenburg, Ursula von Rydingsvard, and Joel Shapiro. Since moving to New York in 1990, Friedman has been a guest curator and consultant to several museums and academic institutions, including the National Gallery of Art, the Nelson-Atkins Museum of Art, the Virginia Museum of Fine Art, the American Center in Paris, and the Spoleto Festival 2000, Charleston, South Carolina. He continues to organize exhibitions and write about contemporary American and European art.

Gary Garrels is the Elise S. Haas chief curator and curator of painting and sculpture at the San Francisco Museum of Modern Art. Before coming to SFMOMA in 1993, Garrels served as senior curator at the Walker Art Center in Minneapolis (1991–1993) and as director of programs at the Dia Center for the Arts, New York (1987–1991). His many exhibitions at SFMOMA include *Willem de Kooning: The Late Paintings, The 1980s* (1995); *Katharina Fritsch* (1996); and *Robert Arneson: Self-Reflections* (1997). Garrels also organized the highly acclaimed show *Photography in Contemporary German Art: 1960 to the Present* (1992) while at the Walker Art Center. In May 2000, Garrels will join The Museum of Modern Art, New York, as chief curator of drawings and curator of painting and sculpture.

Andrea Miller-Keller, curator at the Wadsworth Atheneum in Hartford, Connecticut, from 1969 to 1998, organized numerous exhibitions on contemporary art including over fifty first one-person museum shows for such diverse artists as Janine Antoni, Judy Baca, Daniel Buren, Stan Douglas, Ian Hamilton Finlay, Keith Haring, Komar and Melamid, Barbara Kruger, Louise Lawler, Sherrie Levine, Glenn Ligon, Pedro Linares, Cady Noland, Adrian Piper, and Carrie Mae Weems as part of the original MATRIX program. Miller-Keller is the author of an essay in *Sol LeWitt: Twenty-Five Years of Wall Drawings*, published by the Addison Gallery of American Art. In 1996, Miller-Keller was the U.S. Commissioner to the 23rd International Bienal, Sao Paulo, Brazil, presenting *Of Sun and Stars: Sol LeWitt Wall Drawings*. She is currently one of six co-curators of the Whitney Museum of American Art's Biennial 2000.

Brenda Richardson, longtime deputy director and curator at the Baltimore Museum of Art (1975–1998), began her career at the Berkeley Art Museum (1964–1975). Since 1998 she has been an independent arts writer and consultant.

Richardson's wide-ranging publications on postwar art have addressed the work of Mel Bochner, Gilbert & George, Nancy Graves, Roni Horn, Brice Marden, Bruce Nauman, Barnett Newman, Frank Stella, Anne Truitt, and Andy Warhol, among others. Her monographs include *Dr. Claribel & Miss Etta: The Cone Collection* (1986) and *Brice Marden/Cold Mountain* (1992). Richardson's longstanding interest in the art of Sol LeWitt dates back to 1976, when she organized the exhibition *Donald Judd and Sol LeWitt: Structures for the Baltimore Museum*.

Anne Rorimer, an art historian and former curator of twentieth-century painting and sculpture at the Art Institute of Chicago, is now an independent curator specializing in art after 1965. She recently organized (with Ann Goldstein) the exhibition and accompanying catalogue *Reconsidering the Object of Art: 1965–1975* (1995) for the Museum of Contemporary Art, Los Angeles. Rorimer has also published widely in journals such as *Art Bulletin*, *October*, and *Museum Studies*. She is currently completing a book on the art of the 1960s and 1970s to be published by Thames and Hudson.

John S. Weber is the Leanne and George Roberts curator of education and public programs at the San Francisco Museum of Modern Art. Before his arrival at SFMOMA in 1993, Weber served as the curator of contemporary art at the Portland Art Museum, where he instituted a new exhibition program of contemporary art. At SFMOMA he has served as co-curator of *Public Information: Desire, Disaster, Document* (1995); *Making Art Histories: On the Trail of David Park* (1997); and *Present Tense: Nine Artists in the Nineties* (1997). Weber has written extensively on contemporary art, particularly on the relationship between art, audience, and the public sphere.

Adam D. Weinberg is director of the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts. Previously he was a senior curator and curator of the permanent collection at the Whitney Museum of American Art. At the Whitney, he organized such exhibitions as *Seton Smith: Pale Guide to Transparent Things* (1998) and the series *Views from Abroad: European Perspectives on American Art* (1995–1997). This year at Andover he organized *Tony Feher: Probably best seen in a dark room with the T.V. on.* and *Between Image and Object: The Prints of Robert Mangold*. Weinberg is currently at work on a ten-year survey of paintings, drawings, and prints by Terry Winters.



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