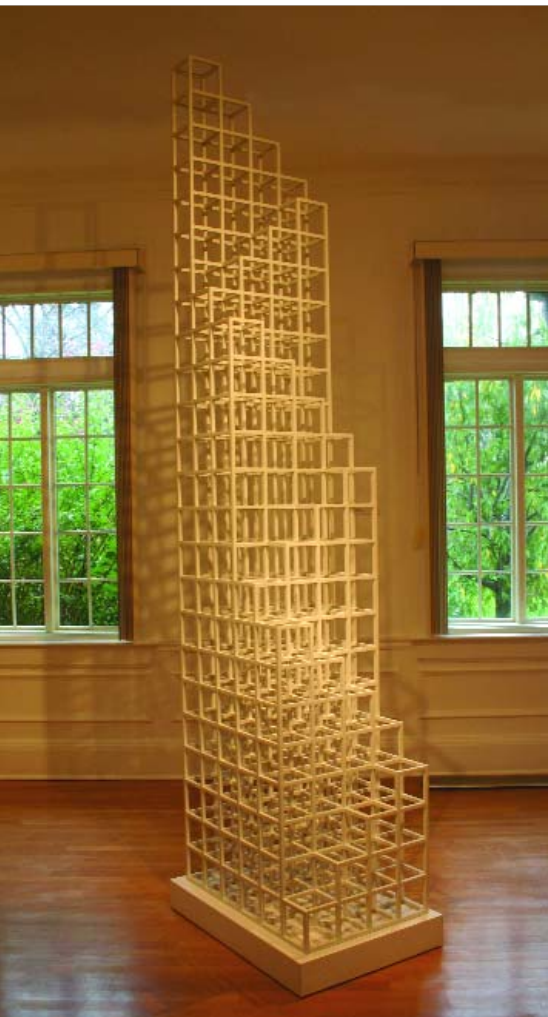


SOL LEWITT | LAUMEIER SCULPTURE PARK | ST LOUIS





The Sol LeWitt exhibition has been organized by Laumeier Sculpture Park and The LeWitt Collection.

Additional support for this exhibition provided by:

Regional Arts Commission

Arts & Education Council of Greater St. Louis

Missouri Arts Council

Mark Twain Laumeier Fund

Jordan Charitable Foundation

Friends of Laumeier Sculpture Park

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The LeWitt Collection

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This publication was produced on the occasion of the exhibition:

Sol LeWitt: Laumeier Sculpture Park

Essay by David Moos

Edited by Ivy Cooper

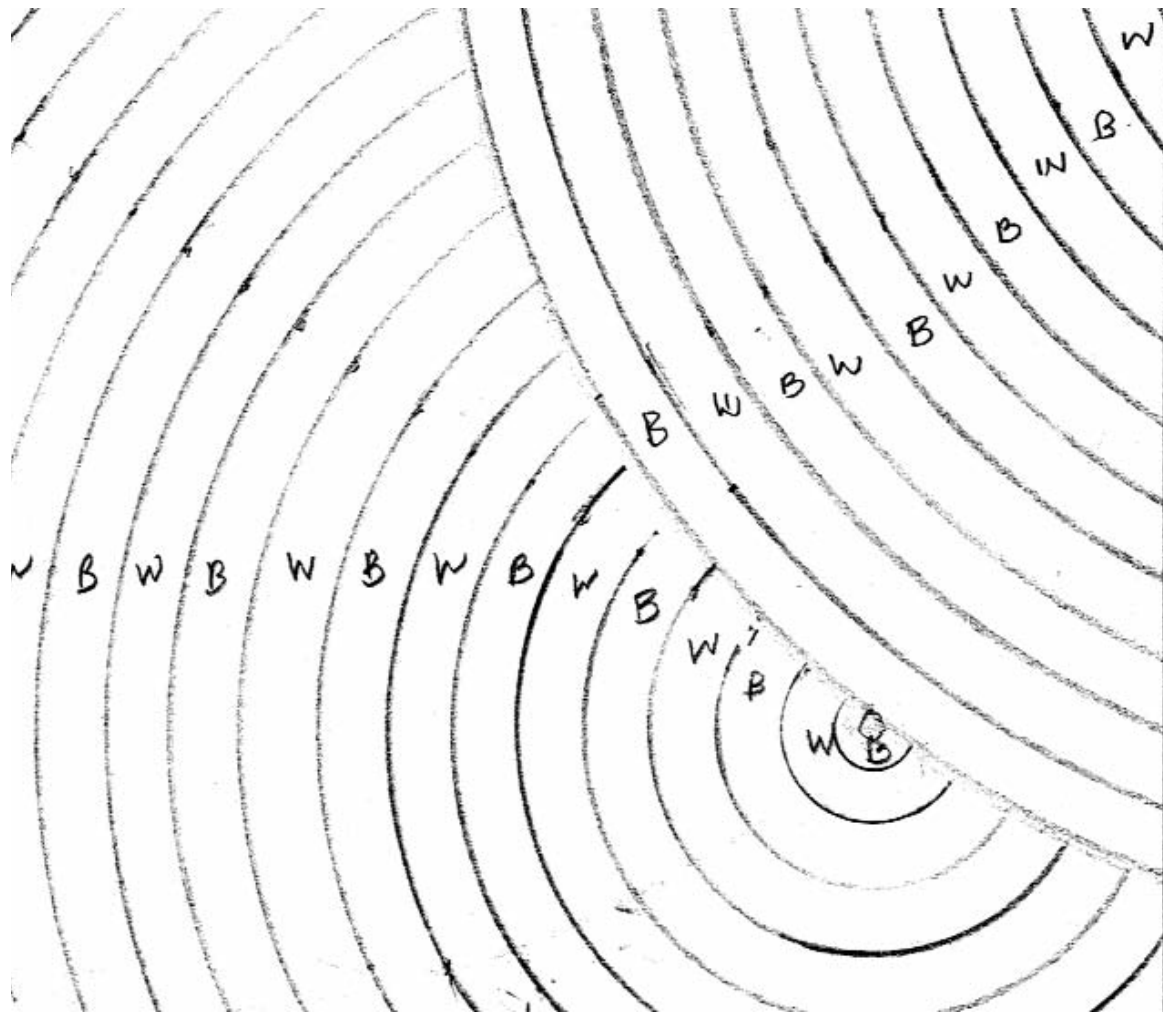
Left: *Hanging Structure #28A*, 1980

Loan courtesy James C. Jamieson, III

Cover: *Wall Drawing #1142*, 2004

Courtesy of The LeWitt Collection

Detail: *Plan for Wall Drawings for Laumeier*, 2004 Courtesy The LeWitt Collection.



Detail: *Wall Drawing #1141*, 2004, left, and *Wall Drawing #1142*. Courtesy The LeWitt Collection.



ACKNOWLEDGEMENTS

It is an honor for Laumeier Sculpture Park to present the work of Sol LeWitt. With exhibitions mounted world-wide for over forty years, it is hard to imagine that this is the artist's first solo exhibition in Saint Louis. Sol LeWitt at Laumeier Sculpture Park is a survey of work produced by the artist since 2000, highlighting a selection of media used over the course of his artistic career. The wall drawings created for the exhibition have transformed the indoor galleries with precision and sensitivity evoking an immediate sense of space and further defining the existing architecture by merging with it. Likewise, the cement-block structure installed outdoors simultaneously contrasts and complements the natural environment with its unexpected intricacies and repetitions. The labor intensive, collaborative experience of mounting this exhibition has enriched our collective concepts of making art, and has challenged us in ways we did not expect.

Laumeier Sculpture Park is fortunate to have an outstanding staff and Board of Trustees, and I extend my thanks to all of them. As always, we benefit from the support of all the members of the board, and on staff, particular recognition goes to Jennifer Duncan, Deputy Director for Operations, Clara Collins Coleman, Curator of Collections/Registrar, Michael Keller, Exhibitions Preparator, Elizabeth Isenberg, Events and Grants Manager, Bill Briggs, Operations Supervisor, Rose Smoot, Accounting Director, Karen Mullen, Curator of Education, Julia Norton, Administrative Coordinator, Kristen Hayes, Museum Services Coordinator, Dan McKeever, Master Carpenter, Joy Wright, Librarian, Michael Shelton, Carpenter and Richard Shelton, Carpenter, for a fantastic team effort in realizing the project with skill and excitement. Additional thanks go to Andy Millner, Robert Goetz, Jason, Dickman, Emily Robbins, and Philip Keller for their fine work on the installation. To Hidemi Normura and Sarah Heinemann of the Sol LeWitt Studio, I extend our thanks. You guided us through the many complexities of the installation with style and ease.

I wish to extend my sincere thanks to Suzanna Singer, Director of the Sol LeWitt Studio, for her gracious support of this exhibition from the start. This publication benefits from the perceptive writing of David Moos, Curator of Contemporary Art, at the Art Gallery of Ontario, who managed to put forth an insightful essay about LeWitt during what was a grueling schedule and move to Canada. Thank you, David. Extra special thanks go to James C. Jaimeson III, for his wonderful, timely and gracious loan to the exhibition.

Many thanks are due to The LeWitt Collection, Regional Arts Commission, Arts & Education Council of Greater St. Louis, Missouri Arts Council, Mark Twain Laumeier Fund, Jordan Charitable Foundation, the MetLife Foundation, St. Louis County Parks, and to the Friends of Laumeier Sculpture Park, for their support of this exhibition and Laumeier Sculpture Park's programs.

Finally, I wish to extend my deep gratitude to the artist, Sol LeWitt, who generously participated in the evolution of this project and who also created new work for the exhibition. It is with a sense of mystery and beauty that the work of LeWitt is realized in St. Louis at Laumeier Sculpture Park. This publication attempts to record and preserve a glimpse of greatness that is as much timeless as it is ephemeral, and that will continue to resonate in the minds of those who experience the Sol LeWitt exhibition.

GLEN GENTELE

Director

Wall Drawing #1142, 2004. Far left: A sphere lit from the top, four sides, and all their combinations, 2004. Photographs by Jeremy Ziemann. Courtesy The LeWitt Collection.

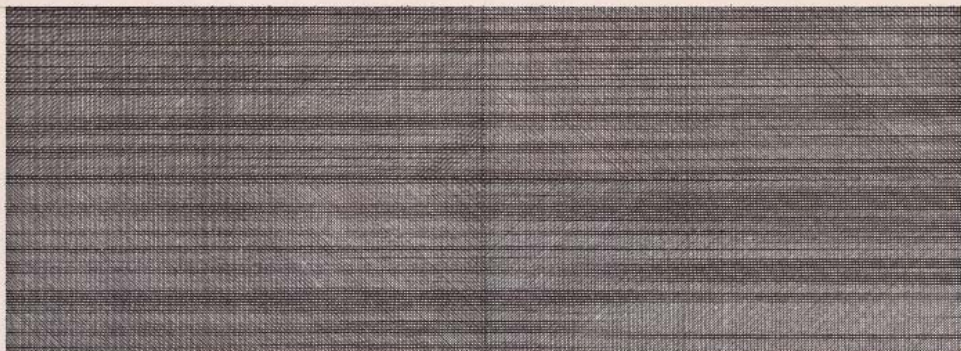


Wall Drawing #1141, 2004. At right, view of Wall Drawing #1142, 2004. Courtesy The LeWitt Collection.



Diagonal Lines in Two Directions, Superimposed (Plan for Wall Drawing), 1969. Paula Cooper Gallery, New York
Digital image ©The Museum of Modern Art/Licensed by SCALA/ Art Resource, NY

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



The wall drawing was executed by Nelson Pike, Terry Pitzer, and set directly on the smooth wall of the smaller room of the Paula Cooper Gallery, 56 Prince St. It is part of an installation for the concept of the "directional sculpture" and was completed by being signed. This drawing is 16" x 6", composed of four sections, each 8" x 1 1/2" 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, leaving a 1/2" margin to range 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 have no direction. These lines are drawn as tightly and as close together as possible (1/4"). The totality of the drawing should be equal, since there are an equal number of lines on each segment. How they the properties of the walls, or some cases, create the character of the drawing. If there is a trace of space or ground, and the wall (or just) the presence asserted by the light on the wall always speak. But in the distance between lines always the same secondary of shadow areas. These distances are accepted and beyond the scope of planning, they are inherent in the method. The wall drawing is perceived first as a light to the mean-light coverage. To preserve the integrity of the wall plane, and then as a collection of lines. Finally, the wall drawing, this drawing on 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

ESSAY | DAVID MOOS

Paragraphs on Sol LeWitt's work at Laumeier Sculpture Park, written in the autumn of 2004 without ever having seen the exhibition.

The early idea

There is a drawing titled *Diagonal Lines in Two Directions, Superimposed (Plan for Wall Drawing)*, Paula Cooper Gallery, New York, that Sol LeWitt created in 1969 (pictured at left). On a sheet of paper that measures 20 inches square a rectangle of carefully ruled diagonal lines is centrally placed. The lines are so closely drawn that they form the latticework of an underlying grid—but this is merely an optical effect of the intersecting lines. Above the rectangle, hovering in the white field of the paper, is the following inscription, printed in capital letters: "Plan for wall drawing / Paula Cooper Gallery / May 15, 16, 1969." And below the rectangle is a block of writing in the artist's cursive script, describing who executed the wall drawing, the location and context of the exhibition, and a detailed account of how the drawing was made ("...drawn with 9H graphite sticks"). The long paragraph unfolds descriptively, supplying information about how to modulate and place the drawn lines. The last lines of this paragraph describe what the art work is:

*The wall drawing, the 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.*¹

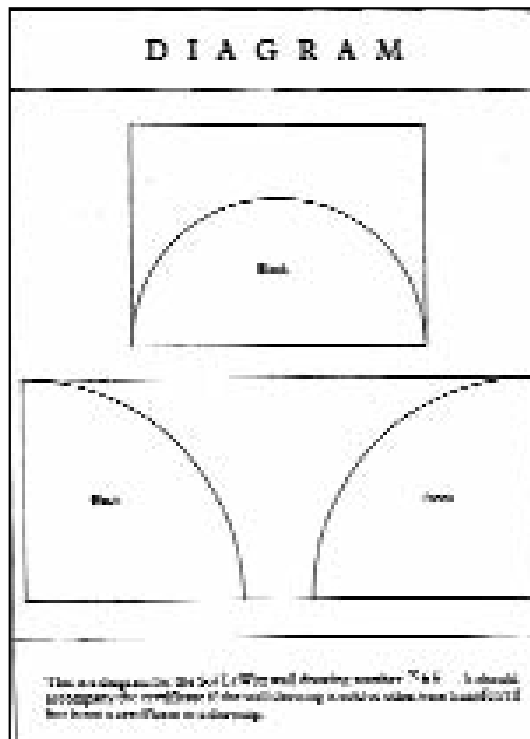
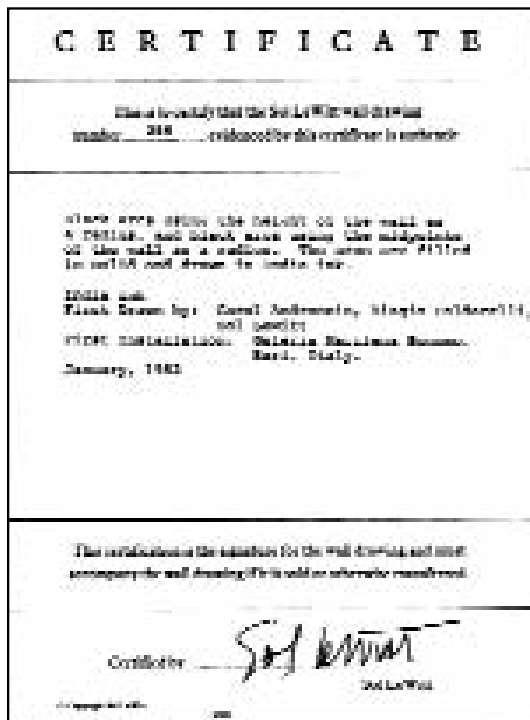
These sentences, written several days after the installation of the wall drawing, are crucial for they announce the parameters of a LeWitt wall drawing, which exists simultaneously in separate yet equal spheres: as an installed drawing on the wall that can be experienced corporeally by the viewer; as a plan or drawing on paper, containing an image and informational directions; and, as a photographic record.

As LeWitt's wall drawing practice evolved throughout the 1970s, the distinct realms of the work's incarnation found resolution. Photographic records came to serve more documentary purposes. Drawings and sketches on paper came to function as drawings, traditional drawings. And then there is the wall drawing, produced directly on the wall.

About Walls

Wall drawings get painted over. They are ephemeral, transitory. The walls of galleries and museums are subsequently used for other exhibitions. Private collectors move from house to house.

Certificate and diagram for *Wall Drawing #366*, 1982, india ink. Courtesy The LeWitt Collection.



Conceptual Art

"In conceptual art the idea or concept is the most important aspect of the work," LeWitt wrote in his paradigmatic "Paragraphs on Conceptual Art," published in 1967. "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 works, models, studies, thoughts, conversations-are of interest."

The art work

LeWitt formalized the wall drawing as a work of art consisting of two distinct yet essentially conjoined elements: an installed work that is drawn or painted on the wall; and a paper certificate and diagram (pictured at left, certificate and diagram for *Wall Drawing #366*, 1982. Courtesy of the artist). The certificate and diagram must always remain together, for the certificate, which is signed by LeWitt, is the carrier of value. It describes the wall drawing in words, while the diagram is a visual representation of the work. By setting up the work in this manner, LeWitt separates the experience of the wall drawing from ownership of the art work.

Authorship

LeWitt retains authorship and ownership of the work until it is sold, and the diagram and certificate are transferred to the purchasing institution or collector. But a wall drawing need not be purchased in order for an institution to install and exhibit the work. LeWitt responded to the invitation for an exhibition at Laumeier with two precisely drawn, site-inspired works-*Wall Drawing #1142 Black and White Bands* (2004) and *Wall Drawing #1142 Black and White Arcs* (2004). Installed in adjoining rooms, these drawings play curved and straight geometric rhythms against each other. Their linear patterns consume the four walls from floor to ceiling, declaring the wall space activated-distinct from the rest of the room.

While LeWitt himself initially drew his early wallworks, in recent years his trained expert assistants travel to oversee the installation of wall drawings. Often local people assist with this process and vitally participate in the making of the work. In St. Louis, six people were involved in the painting of the two works and LeWitt credits their labor by recording their names in the label and exhibition history of the work. In this manner LeWitt transmits authorship to various makers, without transferring ownership.

Another artist's insight

In 1969, a fellow conceptual artist Lawrence Weiner wrote the following formulation which he has subsequently connected with all of his works:

The artist may construct the piece

The piece may be fabricated

The piece need not be built

Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver upon the occasion of receivership. ²

Authorship is rooted in the artist's idea and how it is registered preliminarily, either written or drawn. Weiner's work relies upon language, presented pictorially, often in the form of wall drawings. That the art work need not be "fabricated," but may exist only as a plan, is consonant with LeWitt's earlier insight.

Weiner takes written language and places it on the wall aesthetically. LeWitt uses line and color abstractly and then translates that visual material back into words that can describe the system of the work but not replace the experience of the work.

An example

Wall Drawing #1142 Black and White Bands recalls other, previous works by LeWitt, such as *Wall Drawing #565*, 1988. On three walls, continuous forms with alternating 8" (20 cm) black and white bands. The walls are bordered with an 8" (20 cm) black band.³ If some formal properties seem similar, the conditions of each work differ substantially. In the earlier work only three walls were painted, the internal geometry of each shape and section is more intricate, and the width of the bands is two inches wider than those in *Wall Drawing #1142*. Indeed, there is a consistency, at times a poetic circularity to LeWitt's work, which over the past four decades has explored formal themes and variations of startling diversity. The wall drawing is an adaptive response to specific spaces.

On architecture

I recall going to San Francisco to see the new Museum of Modern Art. Upon entering the building, with its soaring, airy atrium designed by Mario Botta, one is immediately struck by the LeWitt wall drawing that pervades the architecture. It is a corrective that enhances the architecture, defining the architectural experience. The staircases on either side of the entrance to the Indianapolis Museum of Art; the sculpture garden of the Birmingham Museum of Art; the capacious living room of a private residence in Dallas where not only the walls but also the ceiling is painted with a LeWitt wall drawing...the experience and memory of these places is inscribed, if not defined by the LeWitt wall works, each of which is strikingly different in design.

My image of Richard Meier's High Museum of Art in Atlanta is inflected by LeWitt's star-shaped wall drawing that challenged the organizing grid of the building with eccentric, ricocheting diagonals and flooded the stark white atrium with a burst of color. Although this work may have been relocated because of a renovation, when I picture the space of that museum, I imagine the LeWitt occupying the atrium. The photographs blend with memory, as memory.

Ultimate Flatness

In his 1960 essay "Modernist Painting," the influential critic Clement Greenberg envisioned an ideal status for painting. Surmising that Modernism entailed a clarifying of characteristics through which each art must come to attain a "purity," or self-definition, Greenberg contended that flatness "was the only condition that painting shared with no other art." Each art form had to demonstrate what was unique to itself. "It was stressing the ineluctable flatness of the surface that remained," Greenberg wrote, "more fundamental than anything else to the process by which pictorial art criticized and defined itself under Modernism... Modernist painting oriented itself to flatness as it did to nothing else." ⁴

In his essays Greenberg was thinking about the work of artists such as Morris Louis, Kenneth Noland and Jules Olitski, painters who fulfilled his augury by staining or soaking color into unprimed expanses of canvas. So large were some of these canvases that they consumed "one's visual field," ⁵ becoming environmental in scope. Summoning the specter of Greenberg and artists associated with the color field movement seems an improbable point of access to the work of LeWitt.

Paradoxically, however, the ideal of flatness that Greenberg envisioned may well have been attained not by the color field painters but rather by LeWitt, a conceptualist parsing the criterion of painting. If the province of Modernist painting was flatness, then eliminating the encumbrance of a canvas support and working directly on the wall was a genial apotheosis of flatness.

By absorbing the wall of the room into his work, LeWitt has been able to implicate spaces beyond the frame of the wall drawing, often making adjacent rooms and the surrounding landscape wider points of reference for his work. The outside world visible through a window or the door in the wall of a wall drawing becomes vital.

Flatness as volume

Intricate Wall is a concrete block sculpture that LeWitt has sited in a glade on the grounds of Laumeier Sculpture Park. Constructed entirely of concrete block, this faceted sculpture is at once wall and object, flat-

ness and syncopated depth. As with his wall drawings, other people built this sculpture from a detailed plan provided by the artist.

Sharing

In other rooms of this exhibition are installed a selection of recent gouache on paper works by LeWitt. Works such as *Horizontal Bands* (2003), with its multicolored wavy lines, foreground the act of painting, which LeWitt has distilled into repetitive, smooth, lyrical gestures of the brush. Despite the regularity of his compositions the accumulated brush work quivers with traces of the artist's hand. These works function as pendants contextualizing the wall drawings. The gouache works heighten LeWitt's primary intention of sharing his work with other people.

Vicarious Work

Once one is aware of what a Sol LeWitt wall drawing consists, and after one has seen several concrete block sculptures, one can begin to imagine how others might appear—even if one has not stood before them. In an age where virtuality threatens reality, and technology closes the gap between act and reception, LeWitt has already considered the paradox of vicarious presence. His work affords the prospect of grasping how it might look without having had the actual experience, but this feeling is only illusory. Scale, shape, form, color, space, architecture...all of the elements that fundamentally define LeWitt's work are physical properties contingent upon experience. His disarmingly simple method of working allows for these conditions to become variables, like the different uses of language in his drawing from 1969, where some words are printed in capital letters and others are written in fluid script. All of the words are legible, yet their appearance is variant. LeWitt's work operates the space between the languages of reality and the languages of art, and where these realms intersect is the space of contemplation that the work frames for us.

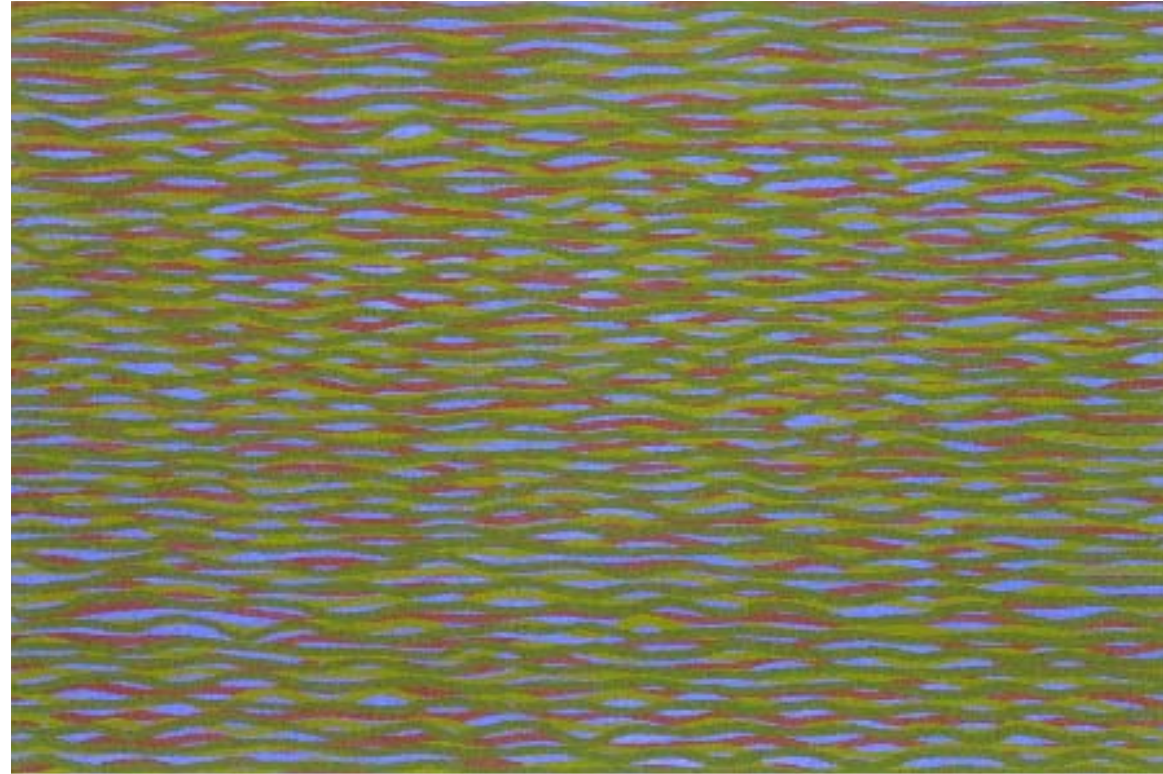
David Moos

Curator, Contemporary Art
Art Gallery of Ontario, Toronto

¹ Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum*, 5, no. 10 (June 1967), 80.

² Lawrence Weiner, untitled statement (2 July to 7 September 1970), in Kynaston L. McShine, ed., *Information* (New York: Museum of Modern Art, 1970), p. 134.

Lines in Color, 2004 Gouache on paper. Courtesy The LeWitt Collection.



³ For an image of this work see the catalogue raisonné *Sol LeWitt Wall Drawings, 1984-1988*, exhibition catalogue, Kunsthalle Bern, 1989, 78-79.

⁴ Clement Greenberg, "Modernist Painting," in *The Collected Essays and Criticism*, Vol. 4, John O'Brian, ed. (Chicago: University of Chicago Press, 1993), 87.

⁵ Clement Greenberg, "Louis and Noland," in *Ibid*, 97.

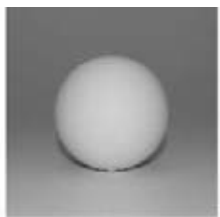
Intricate Wall, 2001- 2004, concrete block, 8' x 11'4" x 6'. Courtesy The LeWitt Collection



Detail: A sphere lit from the top, four sides, and all their combinations, 2004.



A sphere lit from the top, four sides, and all their combinations, 2004.
Photographs by Jeremy Ziemann, each 18" x 18" Courtesy The LeWitt Collection.



EXHIBITION LIST

All works loan courtesy of The LeWitt Collection unless otherwise noted.

Gallery 1

Horizontal Bands, 2003 Gouache on paper; 22.5" x 22.5"

Horizontal Bands, 2003 Gouache on paper; 22.5" x 22.5"

Lines in Color, 2004 Gouache on paper; 40" x 45.25"

Lines in Color, 2004 Gouache on paper; 45" x 45"

Lines in Color, 2004 Gouache on paper; 45.25" x 45"

Lines in Color, 2004 Gouache on paper; 40" x 60"

Lines in Color, 2004 Gouache on paper; 40.5" x 60"

Hanging Structure #28A, 1980 Painted wood, 114" h x 19" w x 29"d Loan courtesy James C. Jamieson, III

Galleries 2, 3 & 4

Wall Drawing #1141, 2004 Black and white arcs

Wall Drawing #1142, 2004 Black and white bands

For both: First installation, Laumeier Sculpture Park, St. Louis, MO September, 2004

Draftsmen: Jason Dickman, Robert Goetz, Sarah Heinemann, Michael Keller, Philip Keller, Andrew Millner,

Hidemi Nomura, Emily Robbins

Gallery 5

A sphere lit from the top, four sides, and all their combinations, 2004

Photographs by Jeremy Ziemann, Each 18" x 18"

Maquette for Concrete Block Structure, Intricate Wall, 2001

Foam, wood, paint, 9" x 20" x 14"

Lines in Color, 2004

Gouache on paper; 45" x 45"

Outdoor Installation

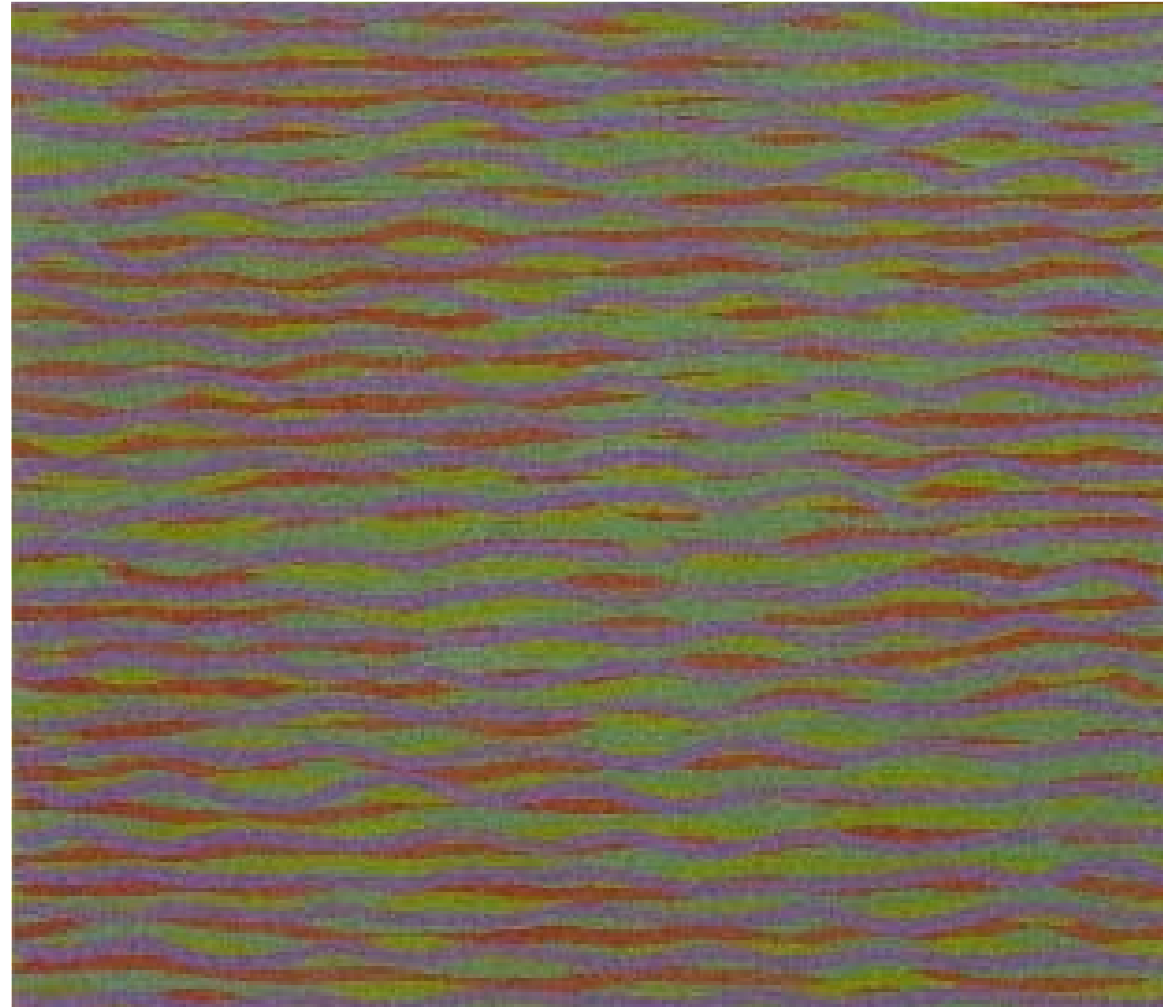
Intricate Wall, 2001-2004

Concrete block; 8' x 11'4" x 6' First installation: Laumeier Sculpture Park, St. Louis, MO, September 2004

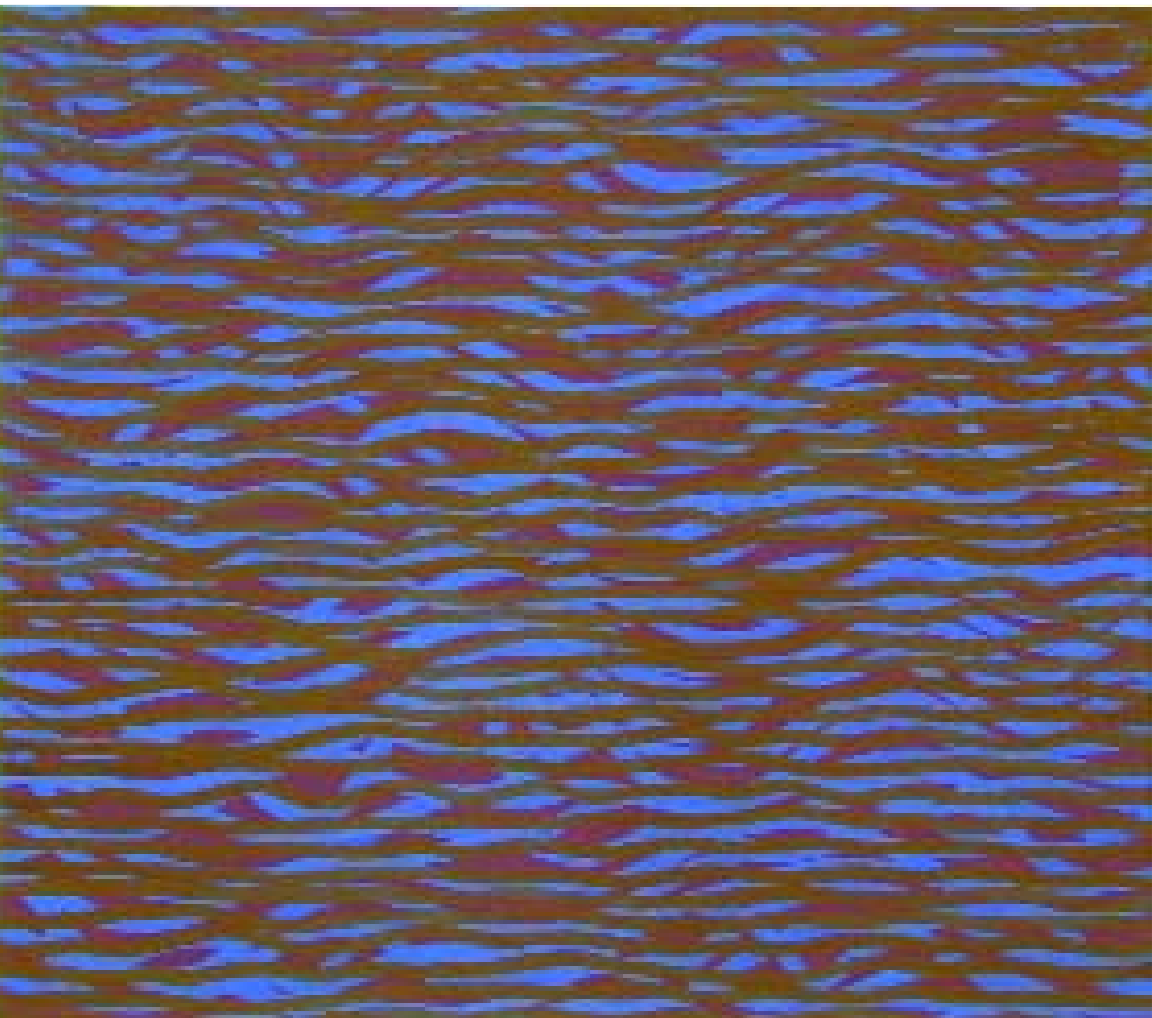
Concrete block structure constructed in 2004 from LeWitt's *Maquette for a Concrete Block Structure, Intricate*

Wall, 2001. Craftsmen: Dan McKeever, Michael Shelton and Richard Shelton.

Lines in Color, 2004 Gouache on paper. Courtesy The LeWitt Collection.



Lines in Color, 2004 Gouache on paper. Courtesy The LeWitt Collection



SOL LEWITT | BIO

Sol LeWitt (b. Hartford 1928) has been the subject of hundreds of solo exhibitions in museums and galleries worldwide since 1965. His prolific two and three-dimensional work ranges from *Wall Drawings*, over 1100 of which have been executed, to photographs and hundreds of works on paper and extends to structures in the form of towers, pyramids, geometric forms, and progressions. These works range in size from maquettes to monumental outdoor pieces. LeWitt's frequent use of open, modular structures originates from the cube, a form that has influenced his thinking since he first became an artist.

After receiving a B.F.A. from Syracuse University in 1949, LeWitt traveled to Europe where he was exposed to Old Master painting. Shortly thereafter, he served in the Korean War, first in California, then Japan, and finally Korea.

Following his military service, LeWitt moved to New York City in the 1950s and pursued his interest in design at *Seventeen* magazine, where he did paste-ups, mechanicals, and photostats. Later, for a year, he was a graphic designer in the office of architect I.M. Pei. Around that time, LeWitt also discovered the photography of Eadweard Muybridge, whose late 1800s studies in sequence and locomotion were an early influence. These experiences, combined with an entry-level job he took in 1960 at The Museum of Modern Art (MoMA), would influence LeWitt as an artist.

At MoMA, LeWitt's co-workers included fellow artists Robert Ryman, Dan Flavin, and Robert Mangold. Interviewed in 1993 about those years LeWitt remarked, "I decided I would make color or form recede and proceed in a three-dimensional way."

The Museum of Modern Art, New York, gave LeWitt his first retrospective in 1978-79. The exhibition traveled to various American venues. Other major exhibitions since include *Sol LeWitt Drawings 1958-1992*, which was organized Haags Gemeentemuseum, The Netherlands in 1992 which traveled over the next three years to museums in the United Kingdom, Germany, Switzerland, France, Spain, and the United States; and in 1996, The Museum of Modern Art, New York mounted a traveling survey exhibition: *Sol LeWitt Prints: 1970-1995*.

In recent years the artist has been the subject of exhibitions at P.S. 1 Contemporary Center, Long Island City (*Concrete Blocks*); The Addison Gallery of American Art, Phillips Academy, Andover (*Recent Acquisitions*); and Wadsworth Atheneum Museum of Art, Hartford (*Incomplete Cubes*), which traveled to three art museums in the United States.

LeWitt's most recent retrospective exhibition was organized by the San Francisco Museum of Art in 2000. The exhibition traveled to the Museum of Contemporary Art, Chicago, and Whitney Museum of American Art, New York. Sol LeWitt's most recent retrospective was organized by the San Francisco Museum of Art in 2000. The exhibition traveled to the Museum of Contemporary Art, Chicago, and Whitney Museum of American Art, New York.

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Laumeier Sculpture Park is proud to partner with St. Louis County Parks in the development, operation and preservation of this unique cultural institution.

Below: *Wall Drawing #1141*, 2004 seen from outside the Museum Building. Manuel Neri's *Aurelia Roma*, 1994, in foreground.



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