

SOL LEWITT A WALL DRAWING RETROSPECTIVE

Third Floor (later LeWitt)

Arcs, waves, bars, bands, and curves move playfully across the brightly colored walls of LeWitt's drawings from the late 1990s to 2007. Painting with highly saturated red, yellow, blue, purple, green, and orange acrylics, as well as glossy and matte varnishes, LeWitt created expansive murals, often commissioned for large public spaces. Juxtaposed with these dynamic, colorful works are luminous graphite *Scribble* drawings which were conceived between 2005 and the artist's death in April 2007. These intense works—made with dense tangles of scribbled lines “taken for a random walk”, as the artist instructed—create a profound sense of space and volume by almost infinitely modulated gradations of light and dark.

While there are many exceptions, in general the exhibition is organized chronologically by floor, with the ground floor devoted to early works, the second floor to LeWitt's mid-career, and the upper story to his late works.

Second Floor (mid-career LeWitt)

From the early 1980s through much of the 1990s LeWitt continued to manipulate lines, grids, geometric forms, and color using first crayon, then India inks and colored ink washes. Applied to the wall with rags, the thin washes produce a texture and patina reminiscent of Italian quattrocento frescoes or medieval walls. The draftsmen used only red, yellow, blue, and gray ink, but often layered these transparent colors, creating myriad jewel-toned hues and a feeling of dimension and light in the drawings. While the formal language and grammar underlining LeWitt's earliest wall drawings recur in these works, new elements emerge including thick bands and isometric shapes which somehow indicate the upper story without the illusion of depth.

Even clean hands contain oils and acids that will damage these drawings; please don't touch the walls!

First Floor (early LeWitt)

LeWitt's groundbreaking wall drawings from the late 1960s and 1970s were usually executed with lead and colored pencil. The fine marks, soft gradation of hues, and the immensely inventive range of work LeWitt leveraged from the simplest of formal elements (straight, not-straight and broken lines drawn in vertical, horizontal and diagonal directions, and rendered in gray, yellow, red, and blue) give these works both a subtlety and an expansive internal structure that reward close study. These early works established the vocabulary and conceptual systems that LeWitt would use throughout his career.

