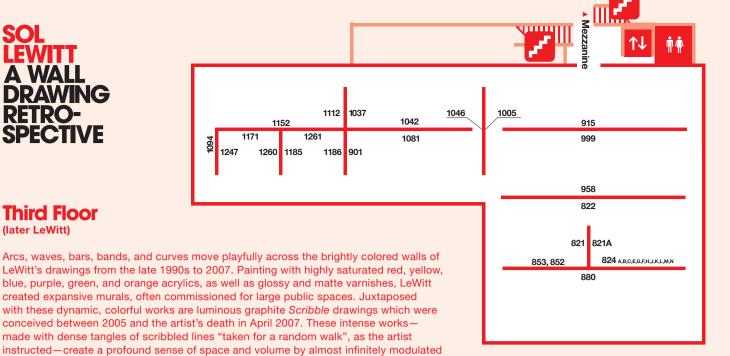


Third Floor (later LeWitt)



While there are many 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 midcareer, and the upper story to his late works.

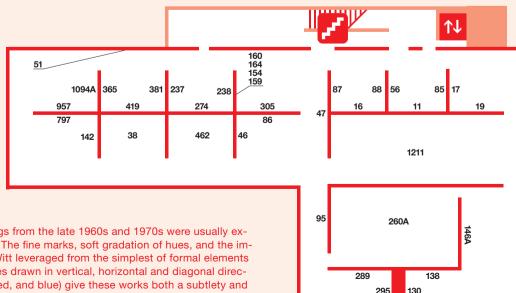
gradations of light and dark.

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 volume without the illusion of depth.

Reading Room 579 610 792 681C 614 692 415D 684A 255D 414 631 630 793Δ 413 343 A,B,C,D,E,F 335 725 340 583H, 584H, 583F 439 386 527 391 & Lobby ▶ **Reading Room**

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.