



SOL LEWITT

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Storm King Art Center

H. Peter Stern
David R. Collens

Just one hour north of the George Washington Bridge, set in a beautiful valley of the Hudson Highlands, are 500 acres of open fields, intimate woodlands, and rolling hills that form an internationally recognized outdoor museum. The Storm King Art Center in Mountainville, New York, is a unique setting for modern sculpture. The natural beauty of the landscape—continually enhanced, sculpted, and nurtured—is home to an ever-evolving collection of important works of modern art. Here the sculpture of such modern masters as Magdalena Abakanowicz, Alexander Calder, Mark di Suvero, Andy Goldsworthy, Alexander Liberman, Maya Lin, Henry Moore, Louise Nevelson, Isamu Noguchi, George Rickey, Richard Serra, David Smith, Kenneth Snelson, and Ursula von Rydingsvard, among others, find surroundings equal to their heroic presence.

STORM KING ART CENTER

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SOL LEWITT

MAY 14–NOVEMBER 15, 2008

STORM KING ART CENTER
MOUNTAINVILLE, NEW YORK

Introduction

The Storm King Art Center purchased an important large-scale outdoor (steel painted white) sculpture by Sol LeWitt in 1971. *Five Modular Units*, 1971 with an impressive measurement of 5' 3" x 5' 3" x 24' 6" has been exhibited in the same location for many years at the Art Center. After 37 years outdoors, it was necessary to refabricate the sculpture in aluminum. Sol learned to use this material to reduce the maintenance and increase the longevity of his outdoor sculptures. The 2008 exhibition of Sol LeWitt's sculptures created out of various materials represents a selection of nearly 40 years of his work.

The selection of sculptures in the galleries includes *Four-Part Open Geometric Structure*, 1978–1979; *Splotch #3*, 2000; *Complex Form 17*, 1990; *Three-Part Variations on Three Different Kinds of Cubes — elements for serial projects (8 Units) (332)*, 1967; and *Open Cube Structure*, 2006.

Outside on the lawns near the museum building are *Five Modular Units*, 1971 complemented by *1 x 2 Half Off*, 1991, and *Concrete Block Structure*, 2001. The three large-scale outdoor sculptures have the proper space to be seen individually or enjoyed in juxtaposition to each other in the Storm King landscape.

Also outside on the patio next to the museum building are three more intimate open cubes titled *Incomplete Open Cube (6-2)*, 1974; *Incomplete Open Cube (10-4)*, 1974, and *Incomplete Open Cube (6-18)*, 1974, which can be viewed from the indoor galleries.

We are delighted to be showing this important selection of Sol's sculptures in this carefully chosen exhibition, which spans many aspects of his sculptures over the years. In particular, having the opportunity to exhibit a concrete block structure both broadens and enhances the range of work being presented.

Acknowledgements

Special appreciation goes to Sofia LeWitt, representing family members Carol and Eva LeWitt and the LeWitt Collection, for her dedicated work in bringing this exhibition to fruition, as well as Arne Glimcher, Chairman and Douglas Baxter, President of PaceWildenstein.

The LeWitt Collection has been extremely generous in providing us with outstanding loans for this exhibition, in addition to loans from the Estate of Sol LeWitt, PaceWildenstein, several private collections, and the Storm King Art Center.

In addition to major support from the Ralph E. Ogden Foundation and Doris and Donald Fisher, contributions were received from the Braman Family Foundation, Miami, Florida; Beverly and Herbert Chase; Vivien and David Collens; the Fifth Floor Foundation; Pam and Tim Hill; the Kraus Family Foundation; the Pincus Family Foundation; Roselyne C. Swig; and anonymous donors.* We deeply appreciate the commitment and enthusiasm they have shown toward this Sol LeWitt exhibition.

The assistance of many individuals was necessary to organize this exhibition. Therefore, we would like to acknowledge Mike Homer; Charlie Manzo, Paul Pollard, and Tomo Makiura of PaceWildenstein; Janet Passehl of the LeWitt Collection; Susanna Singer, the artist's long-time assistant; Sylvia and Robert Mangold for allowing us access to their personal "block structure" so that we could study the construction and also for his enlightening part of this publication.

For their contributions in creating the Sol LeWitt Concrete Block Structure, 2001, we would like to thank Joel Longinott and his team and Westbrook Block, both under the supervision of Mike Seaman; Eddie McAveney of More Specialized Transport; and Jeremy Ziemann of Studio Z, who provided the CAD drawings and is the coordinator of the block project.

As always, we are grateful to our Storm King Art Center staff for the professional and dedicated way in which they participate in the planning and execution of each exhibition.

* As of May 2, 2008

SOL LEWITT

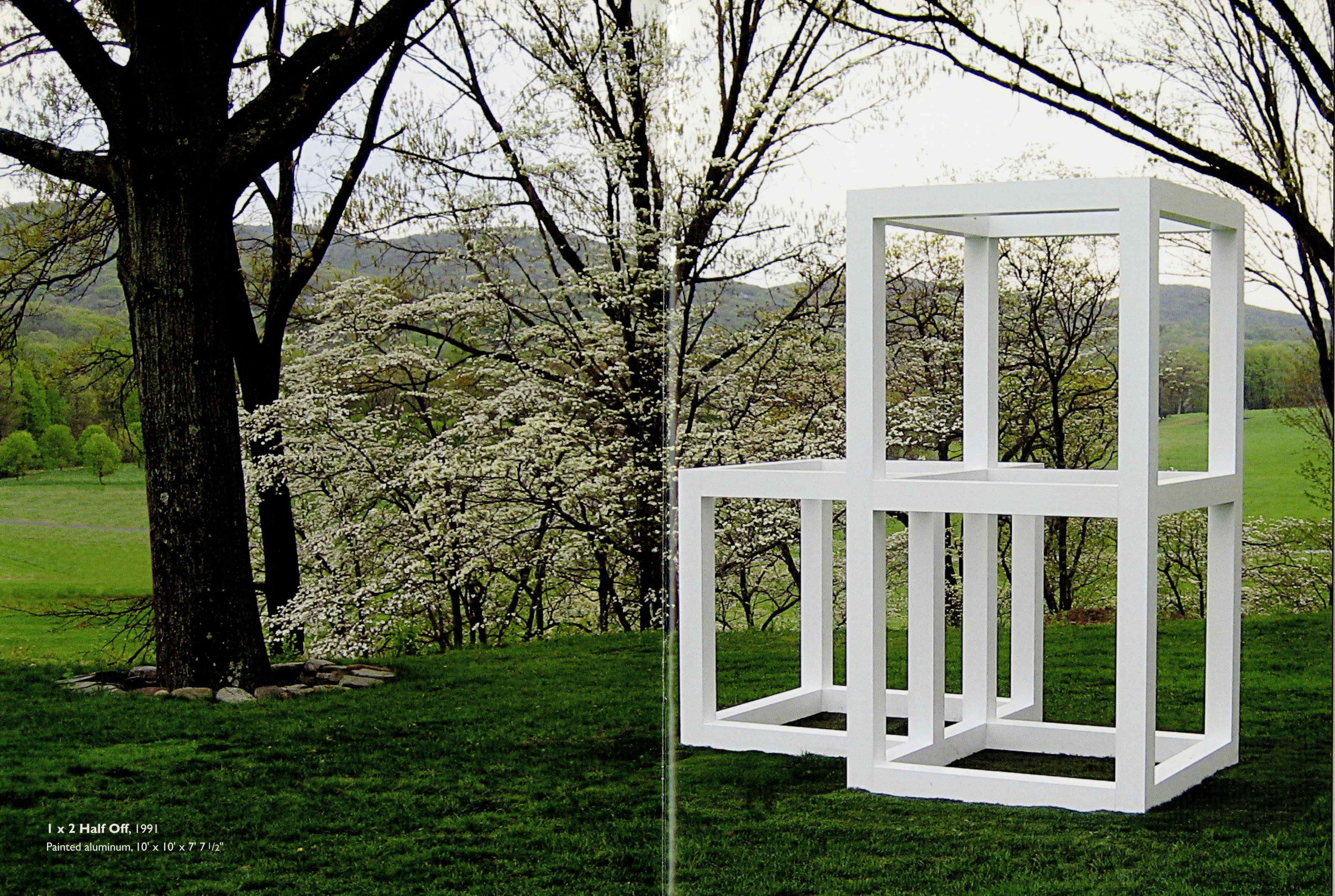
I met Sol in the summer of 1962, when we both worked as guards at the Museum of Modern Art soon after I arrived in New York.

We became good friends, besides our common interest in art, we shared an involvement in sports which dominated many of our conversations over the years. There were softball games on weekends in a parking lot on Franklin Street and years of following the New York Mets and Jets at Shea Stadium.

The East Bowery area in New York during the 1960s housed a group of artists and at least one critic, who all were friends, besides my wife Sylvia Plimack Mangold and me, and of course Sol, there were Bob Ryman, Lucy Lippard, Eva Hesse, Tom Doyle and Dan Graham. We knew and supported each others work.

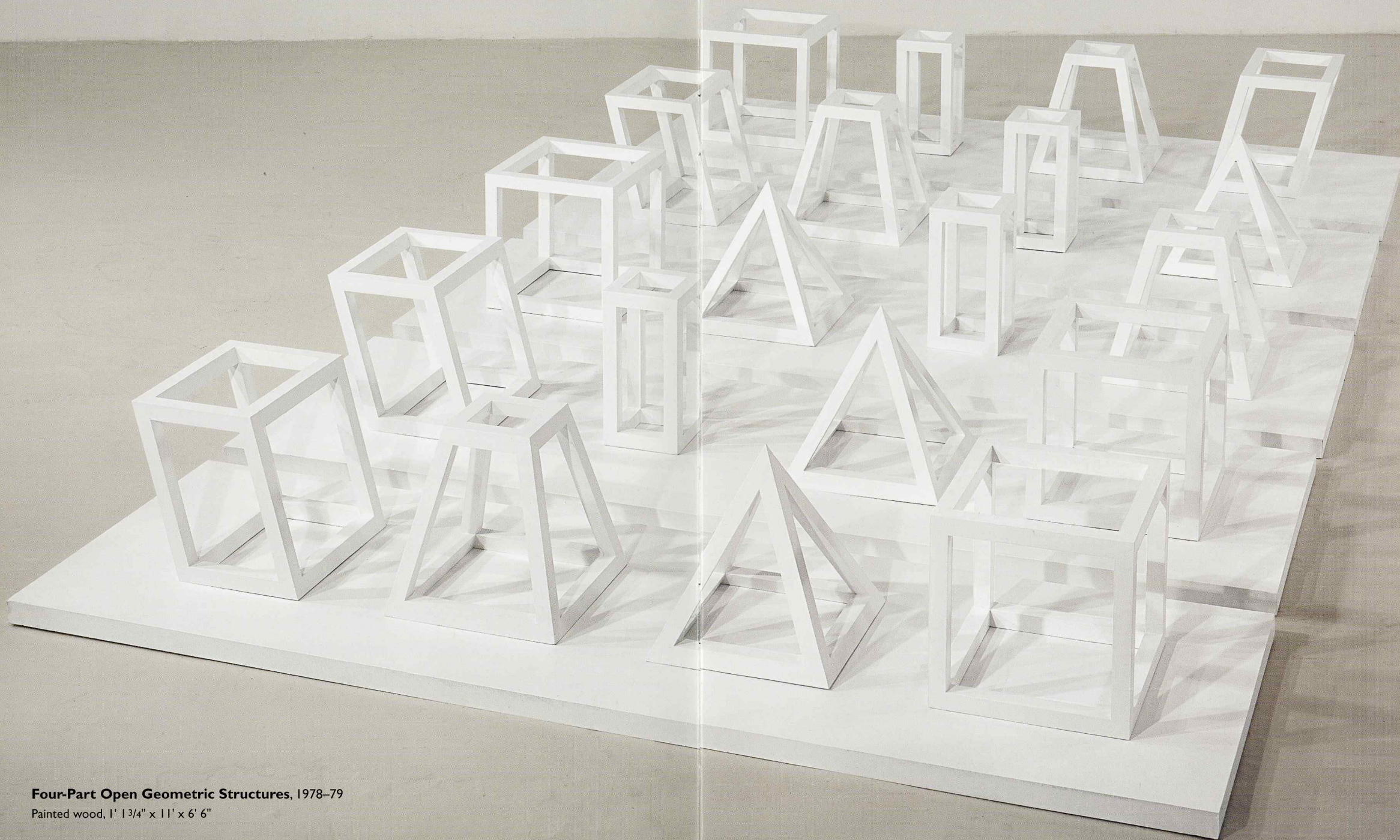
In Sol's work over the years, there was an openness, an inclusiveness that permitted no restrictions on the possibilities of the work, where his ideas took him it was fine and fair.

—Robert Mangold
April 7, 2008



I x 2 Half Off, 1991

Painted aluminum, 10' x 10' x 7' 7 1/2"



Four-Part Open Geometric Structures, 1978-79

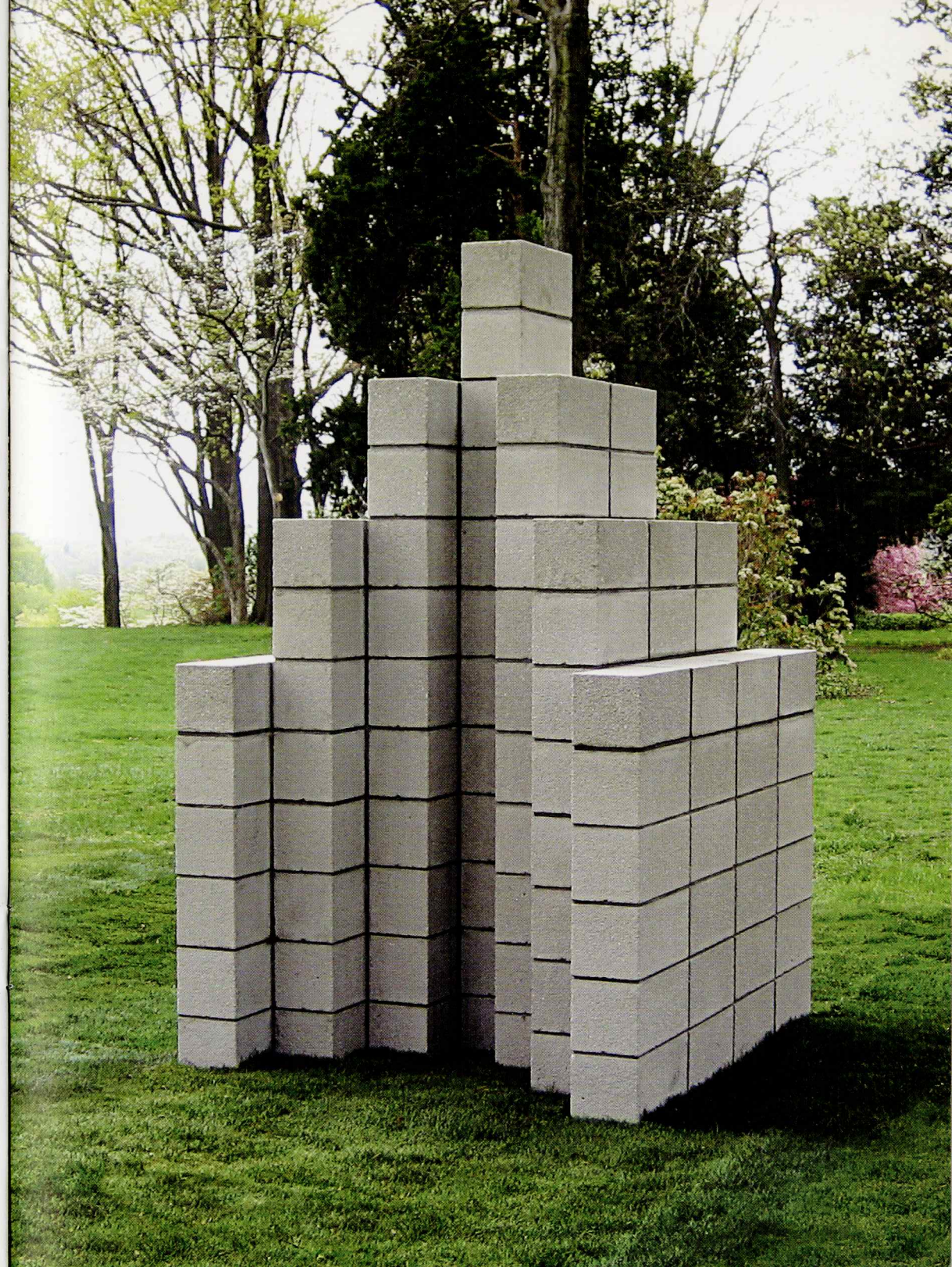
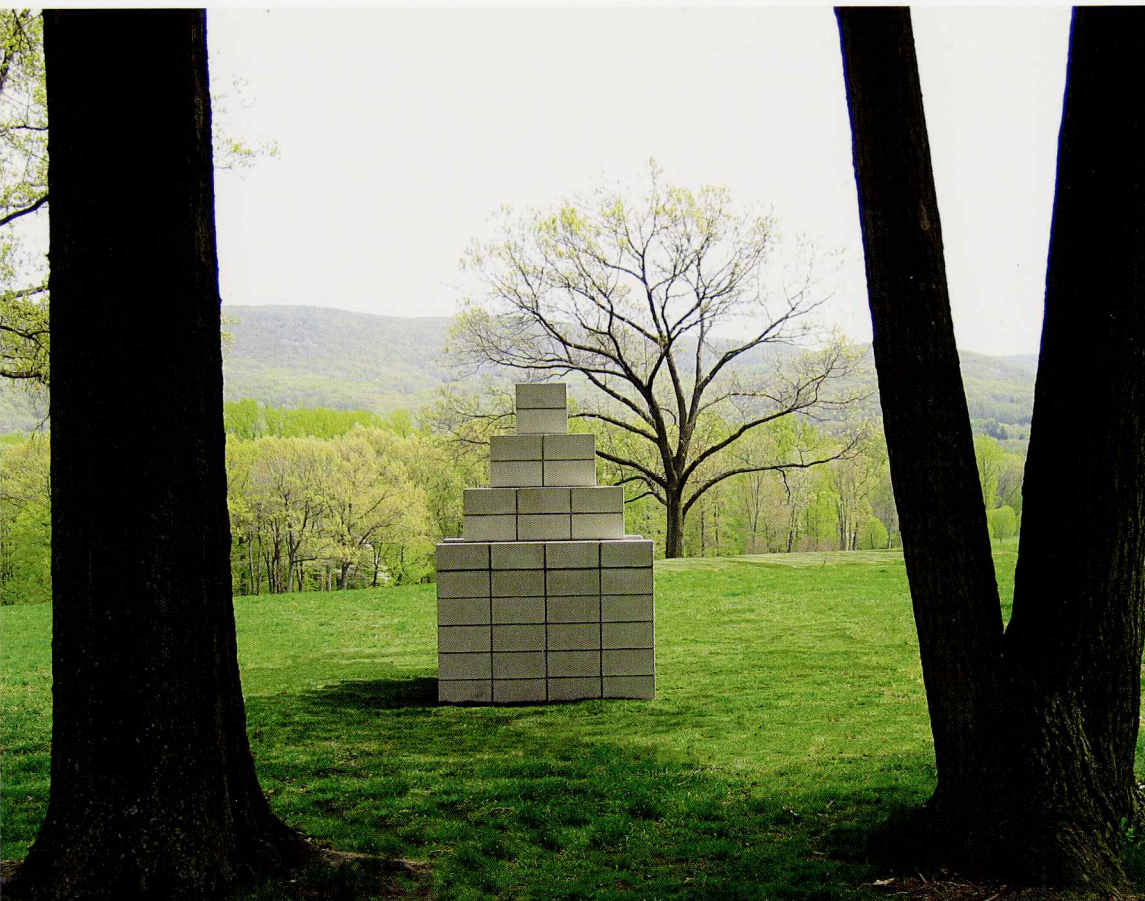
Painted wood, 1' 13/4" x 11' x 6' 6"



Five Modular Units, 1971
Steel painted white, 5' 3" x 5' 3" x 24' 6"



Splotch #3, 2000
Acrylic on fiberglass, 3' 4" x 12' x 3' 8"



Concrete Block Structure, 2001

Concrete blocks, 95 1/2 x 64 x 56"

GALLERY ONE

Three-Part Variations on Three Different Kinds of Cubes – elements for serial projects (8 Units) (332)

1967

Painted steel

4' 6" x 17' 3" x 2' 6"

LeWitt Collection, Chester, CT

Complex Form 17

1990

Painted aluminum

10' x 3' x 4'

LeWitt Collection, Chester, CT

Open Cube Structure

2006

Painted wood

71 1/2 x 67 1/2 x 57"

LeWitt Collection, Chester, CT

GALLERY TWO

Four-Part Open Geometric Structure

1978–79

Painted wood

1' 1 3/4" x 11' x 6' 6"

Private Collection, Courtesy PaceWildenstein

GALLERY THREE

Splotch #3

2000

Acrylic on fiberglass

3' 4" x 12' x 3' 8"

Estate of Sol LeWitt, Courtesy PaceWildenstein

OUTDOOR EXHIBITION

<South Lawn>

Concrete Block Structure

2001

Concrete blocks

95 1/2 x 64 x 56"

LeWitt Collection, Chester, CT

Five Modular Units

1971 (refabricated 2008)

Painted aluminum

5' 3" x 5' 3" x 24' 6"

Collection Storm King Art Center, Mountainville, NY

1 x 2 Half Off

1991

Painted aluminum

10' x 10' x 7' 7 1/2"

Private Collection, New York

<Patio>

Incomplete Open Cube (6-2)

1974

Painted aluminum

41 1/2 x 41 1/2 x 41 1/2"

LeWitt Collection, Chester, CT

Incomplete Open Cube (10-4)

1974

Painted aluminum

41 1/2 x 41 1/2 x 41 1/2"

Courtesy PaceWildenstein

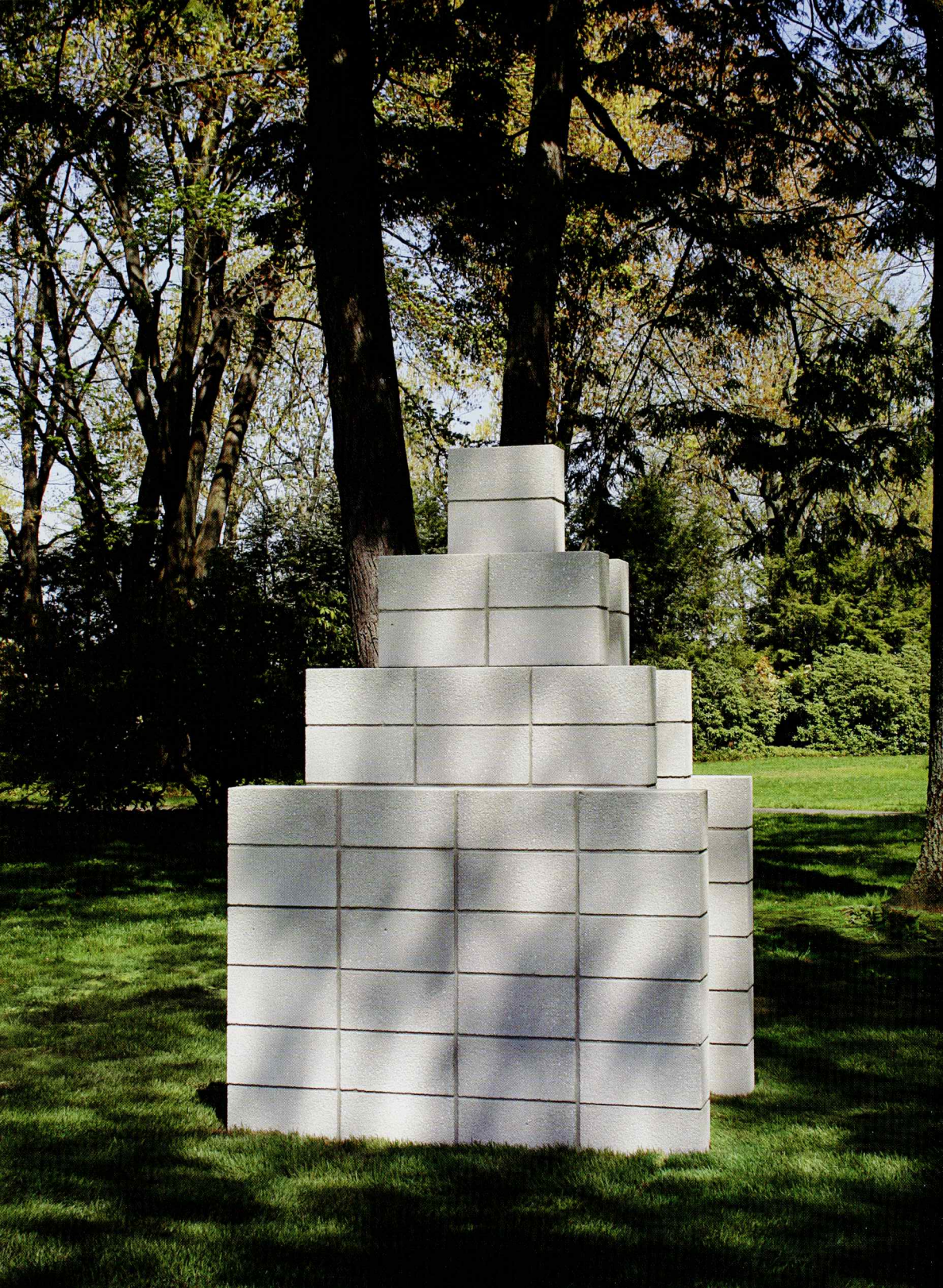
Incomplete Open Cube (6-18)

1974

Painted aluminum

42 x 42 x 42"

LeWitt Collection, Chester, CT



Sol LeWitt (b. 1928, Hartford, Connecticut – d. 2007, New York, NY) received a B.F.A. from Syracuse University in 1949, after which time he traveled to Europe where he was exposed to Old Master paintings. Shortly thereafter, he served in the Korean War. 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 one 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.

In 1960, LeWitt took an entry-level job at The Museum of Modern Art, New York, where his co-workers included fellow artists Dan Flavin, Robert Mangold, and Robert Ryman. Eighteen years later, LeWitt was given his own exhibition at MoMA, which was devoted to his modular and serial structures, framed drawings and wall drawings. The exhibition traveled to the Museum of Contemporary Art, Montreal; Krannert Art Museum, University of Illinois; and La Jolla Museum of Contemporary Art, California.

LeWitt created his first wall drawing in 1968. His approach, working directly on the surface of a wall, allowed him to achieve his objective of reinforcing flatness and making a work as two-dimensional as possible. The radical transition from drawing on the surface of paper to drawing on a wall followed the publication, the prior year, of his "Paragraphs on Conceptual Art" where he wrote, "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 the machine that makes the art." (Artforum, 1967)

LeWitt has been the subject of over five hundred solo exhibitions in museums and galleries worldwide since 1965. His prolific two- and three-dimensional work ranges from *Wall Drawings*, to photographs, drawings, prints, books and extends to structures primarily in the form of towers, pyramids, geometric forms, and progressions. These works also include monumental outdoor pieces.

Major museum exhibitions include *Sol LeWitt Drawings 1958–1992*, which was organized by the Haags Gemeentemuseum, The Netherlands in 1992 and traveled over the next three years to museums in the United Kingdom, Germany, Switzerland, France, Spain, and The United States; *Sol LeWitt: Twenty-Five Years of Wall Drawings, 1968–1993*, presented in 1993 by The

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, was a major, critically acclaimed survey that included forty-four wall drawings executed by the artist, his assistants, the Phillips Academy staff and students, and local artists; and The Museum of Modern Art's 1996 traveling survey exhibition *Sol LeWitt Prints: 1970–1995*.

Sol LeWitt's most recent retrospective was organized by the San Francisco Museum of Modern Art in 2000. The exhibition traveled to the Museum of Contemporary Art, Chicago and Whitney Museum of American Art, New York. The same year P.S. 1 Contemporary Art Center, Long Island City presented *Concrete Blocks*.

A year later, in 2001, The Wadsworth Athenaeum Museum of Art, Hartford exhibited *Sol LeWitt: Incomplete Open Cubes*, which traveled to Colby College Museum of Art, Waterville, Maine; Cleveland Museum of Art; and Scottsdale Museum of Contemporary Art, Arizona.

In 2005, LeWitt was the subject of three solo exhibitions in New York City: *Splotches, Whirls, and Twirls* at the Iris and B. Gerald Cantor Roof Garden at the Metropolitan Museum of Art, New York; *Sol LeWitt in Madison Square Park*; and *Sol LeWitt: Structures 1962–2003* at PaceWildenstein galleries on 57th Street and 25th Street.

LeWitt was selected to participate in Robert Storr's exhibition, *Think with the Senses – Feel with the Mind, Art in the Present*, in the Italian Pavilion as part of the 52nd International Art Exhibition, La Biennale di Venezia in 2007. PaceWildenstein exhibited the work on view in Venice, *Wall Drawing #1167 A Light to dark (Scribbles) and B Dark to light (Scribbles)*, in 2005. This year marks the fifth Venice Biennale to include LeWitt's work following those of 1976, 1980, 1988, and 1997.

Storr wrote in the catalogue that LeWitt "proved over and over again that the strict, systematic realization of a singular working premise is bound to produce results that will surprise both the maker and the viewer by exceeding expectation and giving eye-and-mind-expanding physical dimensions to mental abstractions."

In addition to the Venice Biennale, the artist's work has been on view in *Sol LeWitt: Drawing Series* at Dia Beacon. The exhibition, closing in September 2008, features wall drawings from 1968 to 1975 personally selected by LeWitt.

During recent years, Sol LeWitt worked closely with the Yale University Art Gallery and its Director, Jock Reynolds, especially in relation to his wall drawings. Prior to his death, Mr. LeWitt committed a number of wall drawings to Yale and Yale has begun development on the Sol LeWitt Center for the wall drawings at the University. A catalogue raisonné of Mr. LeWitt's wall drawings is currently being organized under the auspices of Yale University. Susanna Singer, the artist's long-time assistant, is the project's editor.

In Fall 2008, forty years after Mr. LeWitt made his first wall drawing, MASS MoCA will present a major wall drawing exhibition. It is a collaborative project co-organized with Yale University Art Gallery and will contain 93 wall drawings, which are expected to remain on exhibition at MASS MoCA for a period of 25 years.

PaceWildenstein has presented ten solo exhibitions of Sol LeWitt's work since 1994 and has been appointed the International Representative of the LeWitt Estate. In 2009, PaceWildenstein will present *Exchanges*, an exhibition featuring side-by-side the works LeWitt gave away in response to gifts he received from other artists, both well-known and emerging.

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