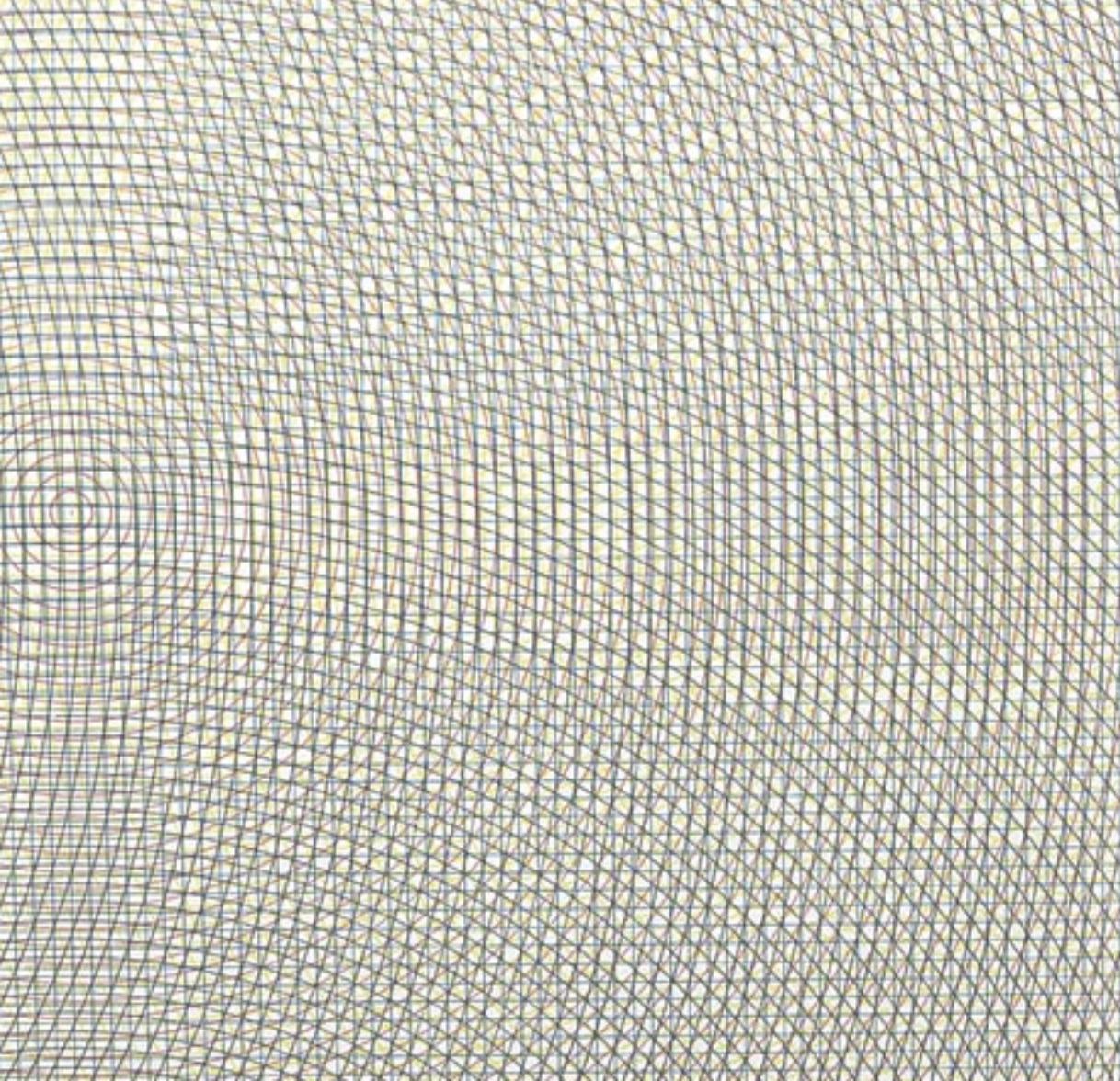


S O L L E W I T T



a d a m gallery

SOL LEWITT

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Adam Gallery is pleased to present an exhibition of works by acclaimed American artist, Sol LeWitt (1928-2007).

This collection contains a selection of paintings, prints and sculptures, conveying Lewitt's vivid colours and dynamic geometric studies. Heralded as the pioneer of conceptual and minimal art, Sol LeWitt transformed primary colours and geometric shapes into formal compositions that developed a complexity through spatial organisation.

Born in Hartford, Connecticut Lewitt took a BFA degree at Syracuse University and served in the Korean War as a graphic artist before settling in New York in 1953, just as abstract expressionism was gaining public recognition and dominating contemporary art. In 1960 Lewitt worked on the book counter and as a night receptionist at the Museum of Modern Art. It was here that he met other like-minded artists such as Dan Flavin, Robert Mangold, Robert Ryman and Scott Burton who were all searching for a new direction in art. They considered that abstract expressionism had gone as far as it could and offered few new creative possibilities for young artists.

In contrast to the psychologically loaded brush strokes and marks of abstract expressionism, Sol Lewitt began to create pure and simple, impersonal designs. He explored repetitions and variations of a basic form or line to achieve complex yet satisfying works. His early reliefs were made of plywood and were either hung on the wall or placed directly on the floor. By the mid 1960's he was concentrating on three dimensional (modular) works based on the cube. These were all coloured white and mostly built by factories in steel or aluminium. 'The most interesting characteristic of the cube is that it is relatively uninteresting.... therefore it is the best form to use as a basic unit for any more elaborate function, the grammatical device from which the work may proceed.'

Lewitt is regarded as a founder of 'Conceptual Art' where the planning and generation of a (sequential) scheme is the work itself and the material execution is not a necessary act and could be realised by anyone according to the artist's specifications. The physical object is secondary to its generative concept. Thus he evolved a working method where he created artworks based on simple directions that could be executed by others rather than the artist himself. An initial idea would be outlined in a diagrammatic sketch accompanied by a set of instructions which were followed by a team of assistants, who drew directly onto a gallery or museum wall. Some would be simple and straightforward, while others were long and complex. This method merged drawing and architecture and questioned traditional notions about permanence, value and conservation. The first of these wall drawings was done by Lewitt himself at the Paula Cooper gallery in 1968.

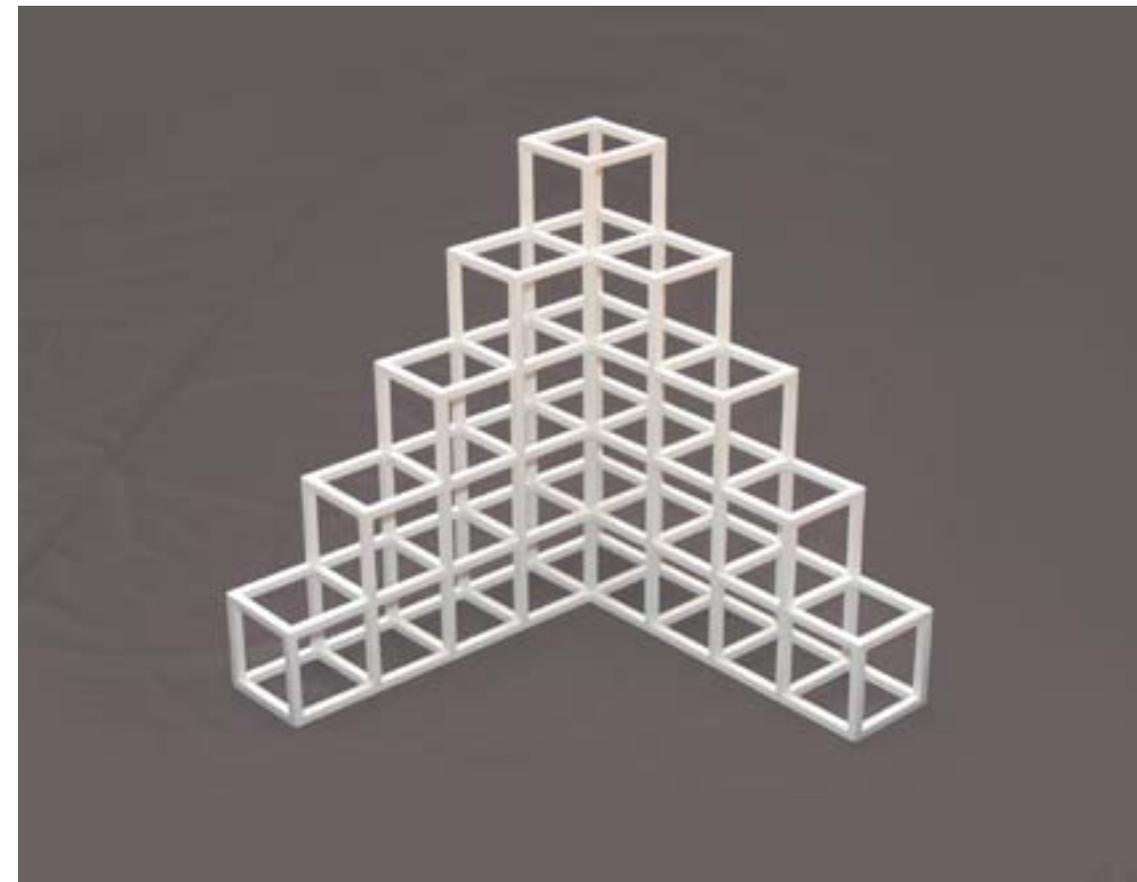
In 1980 Lewitt left New York for a quieter life in Spoleto, Italy where he continued to make sculptures and wall paintings (by this time more colourful) and in 1996 he introduced acrylics into these works. He had always produced drawings and paintings on paper, mainly in gouache and although the earlier works are typically obsessed with geometric shapes and straight lines, by the early 1990's he was producing designs using wavy lines and irregular shapes (squiggles). These nevertheless contain interesting spatial elements often with layer upon layer of different colours.

Lewitt has been the subject of hundreds of solo exhibitions in museums and galleries around the world since 1965. His works are found in the most important museum collections including: Tate Modern, London, Centre Georges Pompidou, Paris and the Guggenheim and Museum of Modern Art in New York.

1. **Small Works II** | Painted Wood | 2000 | 12^{1/8} in x 12^{1/8} in x 12^{1/8} in | 30.8 cm x 30.8 cm x 30.8 cm

Provenance: Gallery 128, New York

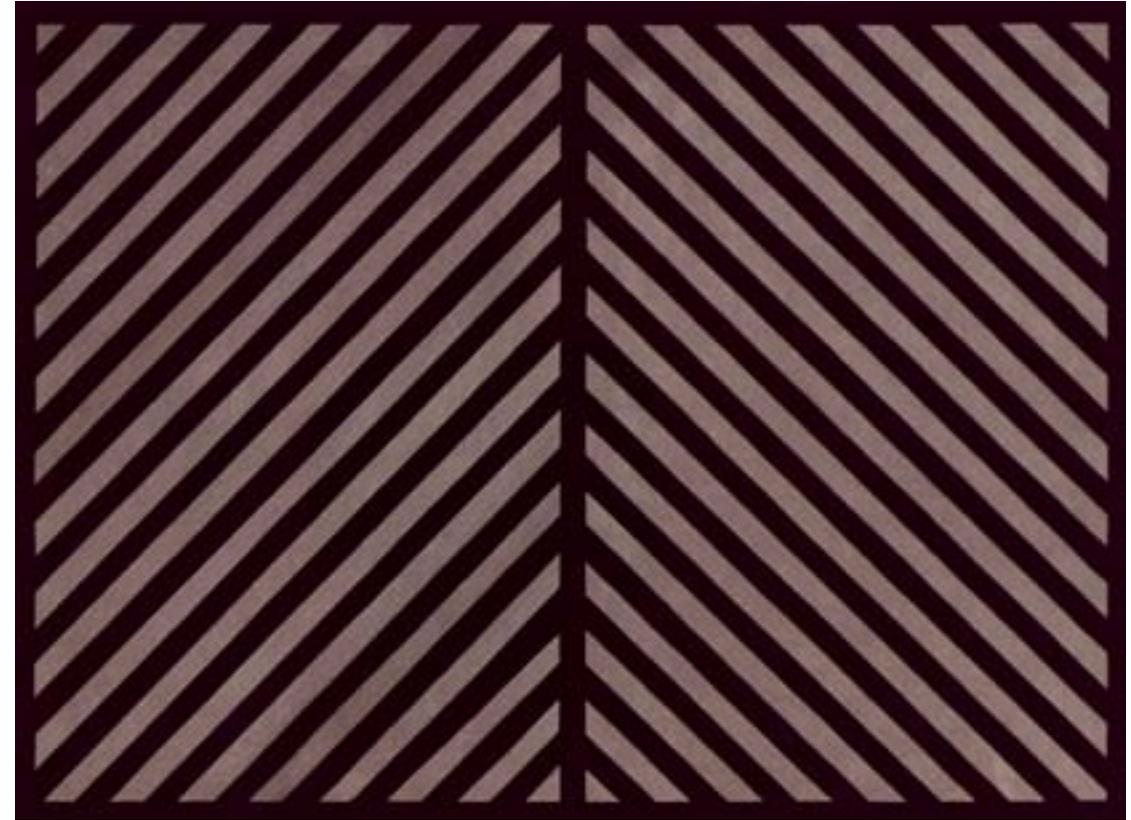
Exhibited: New York, Queensborough Community College Art Gallery, An American Odessey: 1945 - 1980 (Debating Modernism), October 2004 - January 2005



2. Untitled (Irregular curves) | Gouache on paper | 2000 | 154.5 x 151 cm | 61 in x 59^{1/2} in



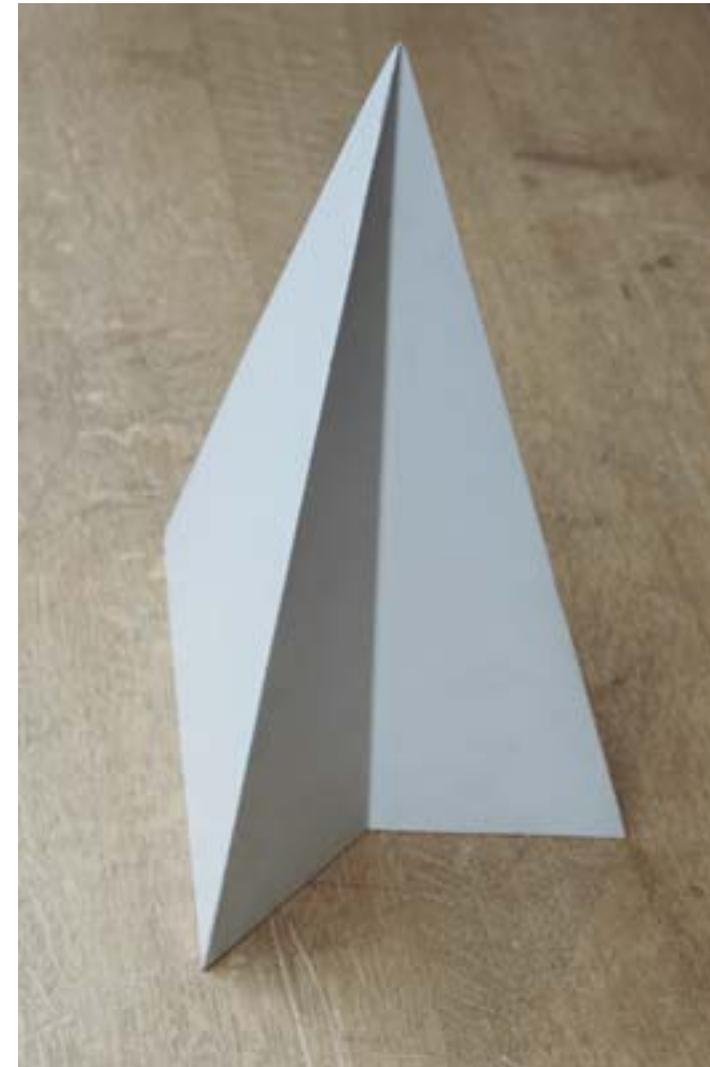
3. Untitled (Black and gray diagonal lines in two directions with a black border) | Gouache on paper | 1982 | 55.3 x 76.2 cm | 21³/₄ x 30 in





4. Pyramid VI | Painted aluminium 4/12 | 1990 | height 38 cm | 15 in

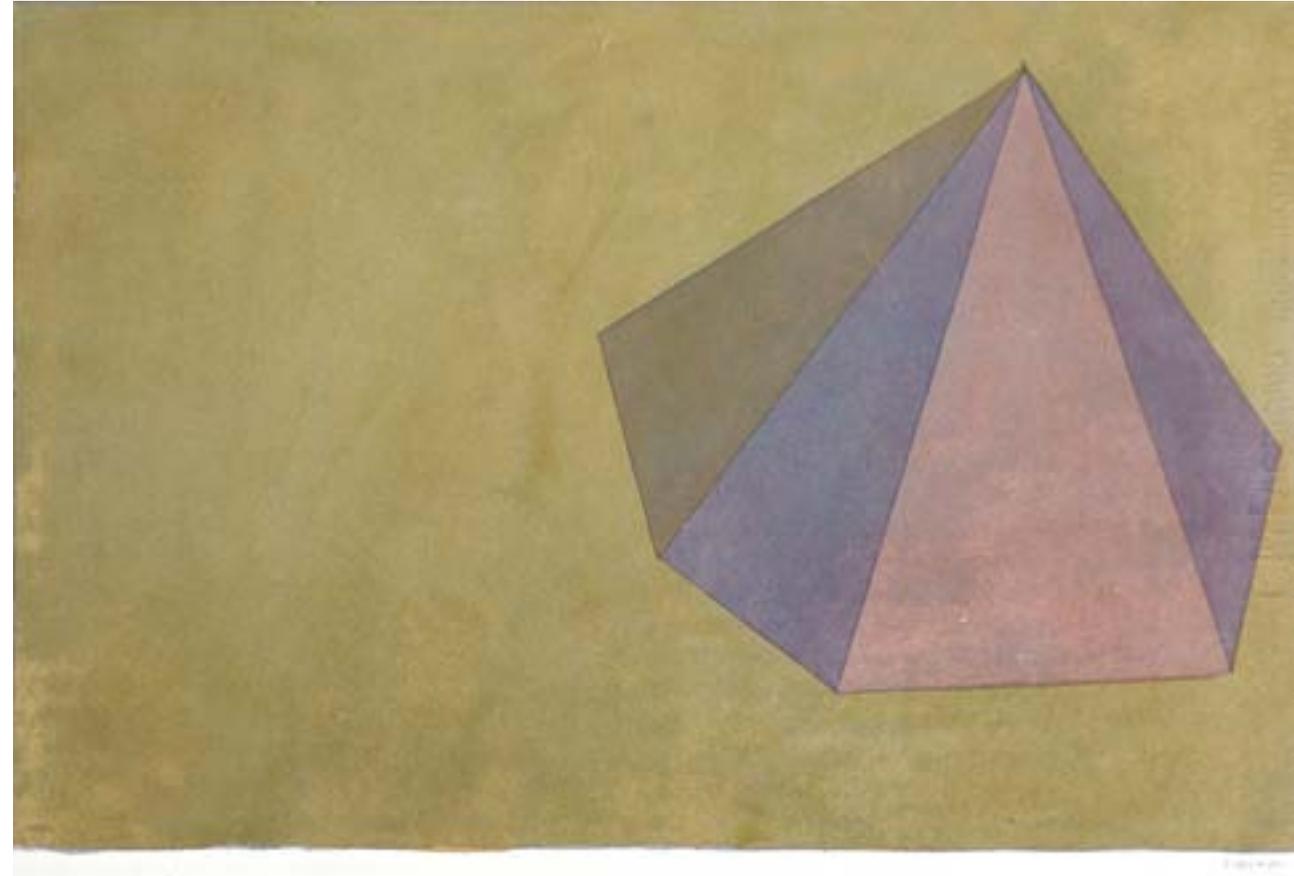
5. Pyramid V | Painted aluminium 6/12 | 1990 | height 38 cm | 15 in



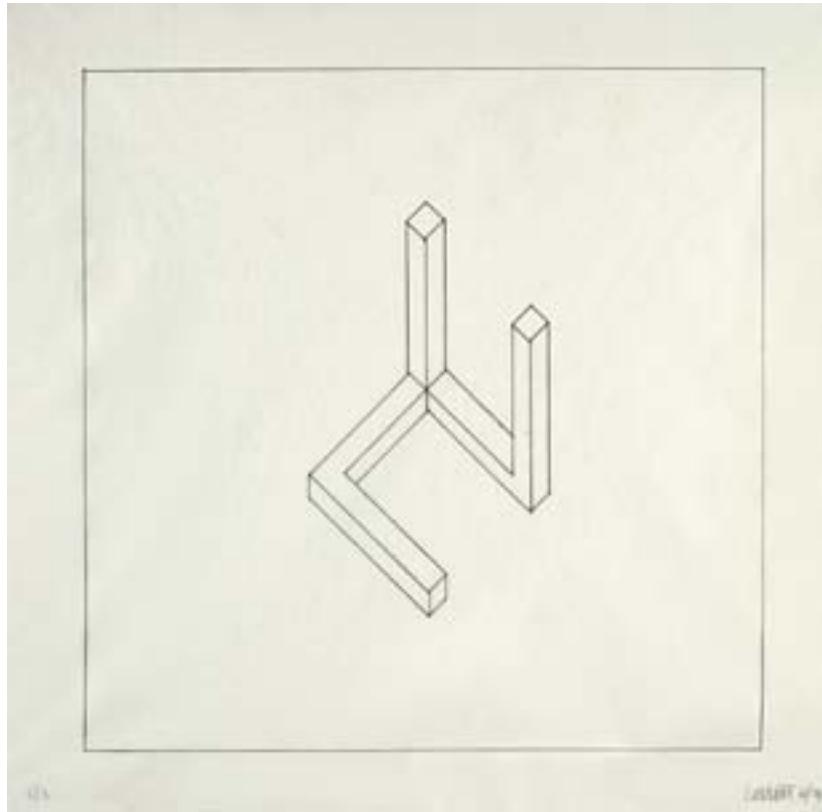
6. Untitled (cube) | Pencil and watercolour on paper | 1981 | 25 x 25 cm | 10 x 10 in



7. Untitled (Pyramid) | Pencil and watercolour on paper | 1985 | 37.3 x 55.5 cm | 14^{3/4} x 21^{3/4} in



8. Untitled (Incomplete cube) | Ink on paper | 1974 | 30 x 30 cm | 10 x 10 in



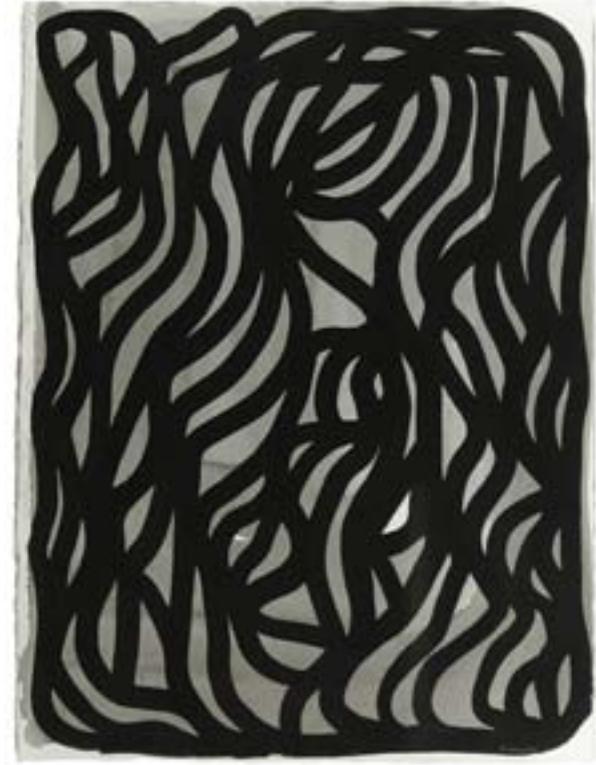
9. Untitled | Gouache on paper | 1988 | 38.1 x 55.3 cm | 15 x 21^{3/4} in



10. Untitled | Gouache on paper | 1997 | 38 x 28 cm | 15 x 11¹/₂ in



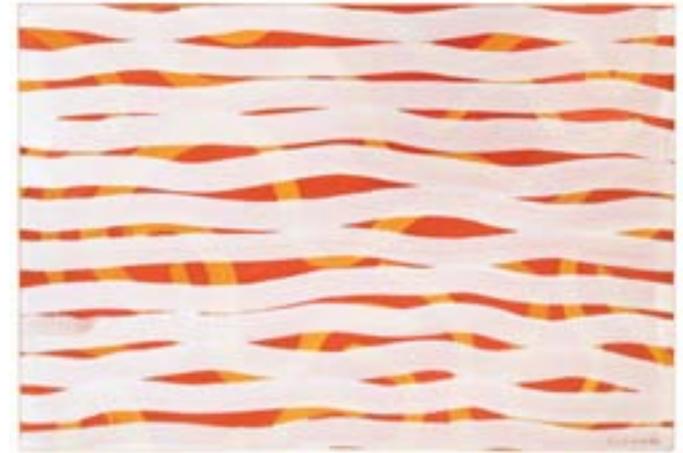
11. Untitled (Irregular Curves) | Gouache on paper | 2001 | 38 x 33 cm | 15 in x 13 in



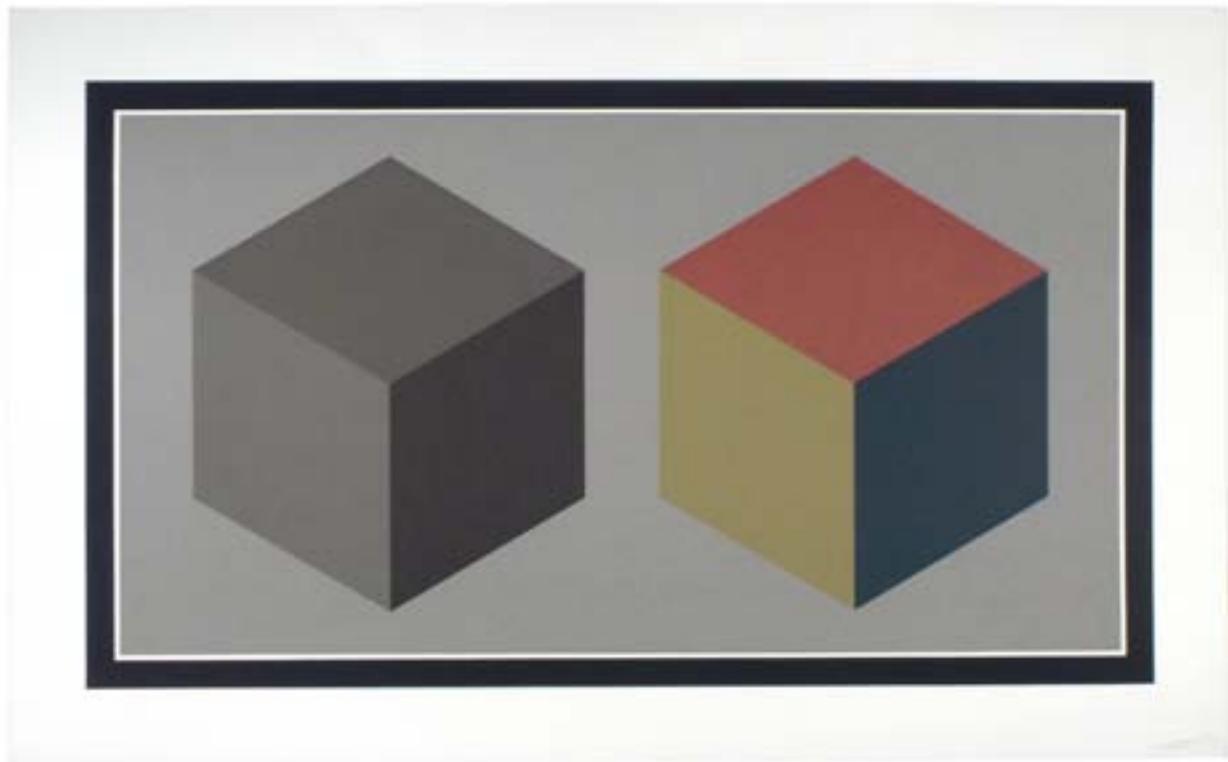
12. Untitled | Gouache on paper | 1998 | 19 x 38 cm | 7^{1/2} x 15 in



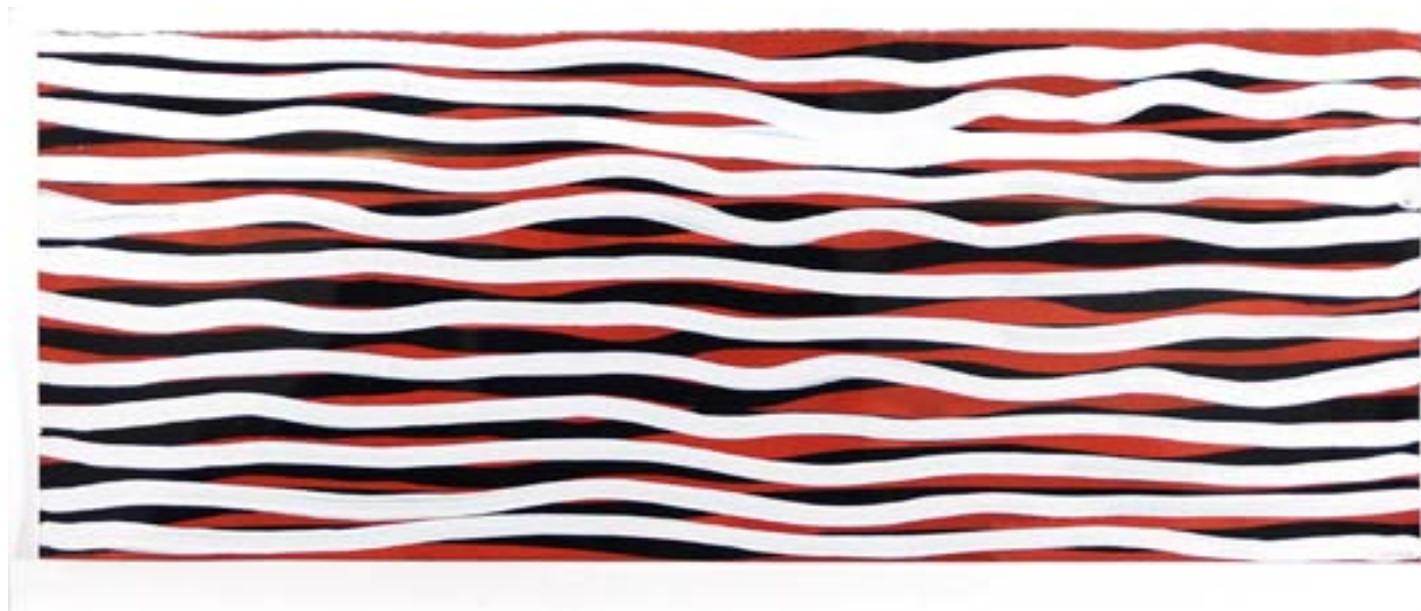
13. Untitled (White and yellow lines on red) | Gouache on paper | 2005 | 19 x 28 cm | 7^{1/2} x 11^{1/2} in



14. Untitled (Two cubes) | Screenprint in colours (edition 150) | 1989 | 49.5 x 81.3 cm | 19¹/₂ x 32 in | sheet



15. Untitled (Black and white lines on red) | Gouache on paper | 2005 | 28.9 x 76.2 cm | 12 x 30 in



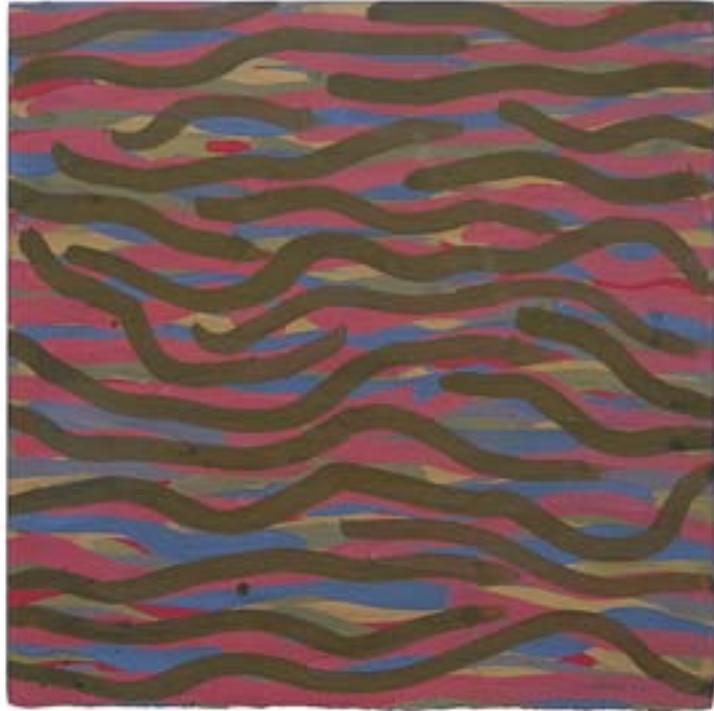
16. Untitled (Irregular curves) | Aquatint (edition 30) | 2004 | 78 x 78 cm | 30^{3/4} x 30^{3/4} in | sheet



17. Arc from sides or corners | Screenprints in colours (edition 100) | 1972 | 38 x 38 cm | 15 x 15 in | each



18. Untitled (Brown pink and blue wavy lines) | Gouache on paper | 2004 | 28 x 28 cm | 11 x 11 in



19. Untitled (Irregular curves) | Gouache on paper | 2000 | 28 x 28 cm | 11¹/₂ x 11¹/₂ in



20. Untitled | Gouache on paper | 1985 | 13 x 23.5 cm | 5^{1/4} x 9^{1/4} in



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