

## Sol LeWitt - *Gouaches & Sculptures*

Sol LeWitt (1928, Hartford, Connecticut — 2007, New York) stands as one of the most influential figures in the development of Minimalism and Conceptual Art. Over the course of five decades, he fundamentally reshaped the understanding of artistic authorship by shifting emphasis from the handcrafted object to the underlying idea that generates it. In his seminal writings of the late 1960s, LeWitt proposed that the concept itself could function as the primary engine of an artwork, with execution becoming secondary to the system that structures it. This approach led him to develop a precise visual language based on simple geometric forms, serial progression, and predetermined rules. Whether in sculpture, wall drawings, or works on paper, LeWitt consistently explored how complex visual outcomes could emerge from clear and often deceptively simple conceptual frameworks.

The exhibition *Gouaches & Sculptures* brings together a focused selection of drawings, gouaches and sculptures spanning several decades, revealing the breadth of LeWitt's sustained engagement with geometry and systematic variation. Across these works, the artist constructs visual fields governed by rules—lines radiate from fixed points, geometric shapes are derived from basic volumes, and colored bands unfold according to internal logic. The results demonstrate LeWitt's conviction that a single idea can generate multiple, equally valid visual outcomes.

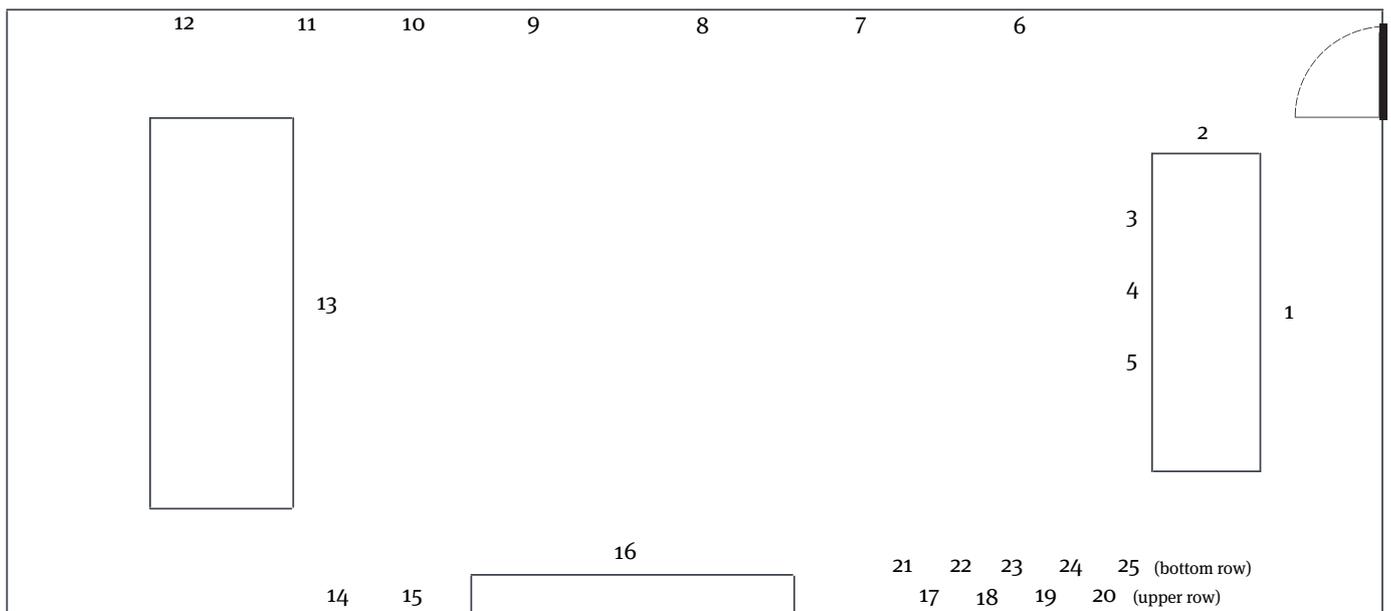
A significant group within the exhibition presents works from the series *Forms Derived from a Cubic Rectangle*. In these works, LeWitt revisits the cube, a form that played a central role in his early sculptural investigations. Starting from the geometry of a cubic framework, he develops a sequence of transformations in which the structure is translated into two-dimensional projections. Through this process, the cube becomes a source for a wide range of compositions in which planes, lines, and areas of color intersect and overlap. The images suggest spatial constructions that move between diagrammatic clarity and perceptual ambiguity. As LeWitt noted, "The cube is the best form to use as a basic unit for any more elaborate function, the grammatical device from which the work may proceed." Rather than representing a single object, these works demonstrate how a simple geometric structure can generate an extensive set of visual possibilities.

With the *Irregular Form* series, developed from the 1990s onwards, LeWitt loosens the rigid symmetry of earlier structures and instead constructs compositions from irregular polygonal shapes that expand dynamically across the page. The forms appear to interlock and grow outward, creating a sense of movement within. The irregularity introduces an element of visual tension: while the shapes seem spontaneous, they remain governed by a clearly defined underlying logic. As in much of LeWitt's work, the balance between order and variation becomes the subject of the image.

Line itself becomes the primary material in several works included in the exhibition. In *Yellow lines from the center, Red lines from the side* (1975), colored lines extend across the sheet according to precise directional rules, generating an intricate visual structure from a minimal set of instructions. Similarly, *Parallel Curves* (1999) explores how repeated linear gestures can build complex rhythmic patterns. These works echo the logic of LeWitt's celebrated wall drawings, in which simple written instructions allow assistants to execute expansive compositions across architectural surfaces. The drawings on paper condense this approach into a more intimate scale, while maintaining the same conceptual clarity.

In later works such as *Tangled Bands* (2001), LeWitt's linear systems evolve into fluid configurations of colored bands that move across the sheet. Sometimes the lines weave and overlap in dense, looping trajectories; in other works they extend horizontally in rhythmic sequences that structure the pictorial space. Whether intertwined or arranged in parallel sequences, these bands reflect LeWitt's ongoing exploration of line as both structure and visual language. Through shifts in color, density, and direction, the compositions develop a measured rhythm that unfolds across the surface. This sense of fluidity also resonates with sculptural works such as *Splotch* (2005), where LeWitt departed from the strict geometry of his earlier structures in favor of vibrant, irregular forms generated through a conceptual system.

LeWitt's works are in numerous public collections including the Solomon R. Guggenheim Museum, New York; the Art Institute of Chicago; the San Francisco Museum of Modern Art; the Centre National d'Art Moderne Georges Pompidou, Paris; the Stedelijk Museum Amsterdam; Turin's Castello di Rivoli; the Moderna Museet Stockholm; and the Tate Gallery, London.



**1. Untitled**, c. 1994  
Mixed media

**2. Irregular Form**, 1992  
Gouache on paper, 9.0 x 33.0 cm

**3. Untitled**, 2002  
Gouache on paper, 28.0 x 28.0 cm

**4. Untitled**, 1992  
Gouache on paper, 17.5 x 19.0 cm

**5. Untitled (Horizontal Lines)**  
Gouache on paper, 18.0 x 29.0 cm

**6. Cube**, 1992  
Gouache on paper, 22.0 x 18.0 cm

**7. Form Derived from a Cubic Rectangle**, 1988  
Gouache on paper, 56.0 x 75.0 cm

**8. Form Derived from a Cubic Rectangle**, 1990  
Gouache, graphite on paper, 56.0 x 75.0 cm

**9. Form Derived from a Cubic Rectangle**, 1990  
Gouache, graphite on paper, 75.0 x 56.0 cm

**10. Form Derived from a Cubic Rectangle**, 1990  
Gouache, graphite on paper, 75.0 x 56.0 cm

**11. Irregular Form**, 1993  
Gouache on paper, 56.0 x 75.0 cm

**12. Untitled**, 2002  
Gouache on paper, 17.5 x 57.0 cm

**13. Splotch**, 2005  
Fibreglass and acrylic on wood, 152.0 x 114.0 x 75.5 cm

**14. Yellow lines from the center, Red lines from the side**, 1975  
Colored pens on paper, 35.0 x 25.0 cm

**15. Parallelogram**, 1981  
Pen, india ink, pencil drawing, 47.5 x 47.5 cm

**16. Untitled**, 1993  
Watercolour, graphite on paper, 151.5 x 151.5 cm

**17. Irregular Form**, 1992  
Gouache on paper, 28.0 x 41.0 cm

**18. Irregular Form**, 1997  
Gouache on paper, 28.5 x 19.0 cm

**19. Parallel curves**, 1999  
Gouache on paper, 28.5 x 28.0 cm

**20. Untitled**, 1998  
Gouache on paper, 19.0 x 38.0 cm

**21. Untitled**, 1999  
Watercolour, gouache on paper, 18.0 x 38.0 cm

**22. Untitled**, 1992  
Gouache on paper, 18.5 x 38.0 cm

**23. Untitled**, 1993  
Gouache/CM Fabriano handmade paper, 38.5 x 38.0 cm

**24. Untitled**, 1999  
Watercolour, gouache on paper, 18.0 x 38.0 cm

**25. Tangled Bands**, 2001  
Gouache on paper, 19.5 x 37.5 cm