Sol LeWitt

The two Series «Forms derived from a Cube» and «Pyramids»

Watercolours from 1982 to 1986 and works matching them in other media

THOMAS DREHER

LeWitt has often executed series of works in several media: drawings, watercolours, wall-drawings, wall-paintings, sculptures, prints and books. This goes also for the series of works *Forms derived from a Cube* and *Pyramids* — the former produced from 1981 on-wards, the latter from 1984. From these series of works watercolours are looked at more closely in the fol-

The relevance, which the two series have for the development of his concept, can't be discussed here, because the space is limited. Neither can be treated in detail the importance of the two series for the further development of Concept Art. Only the relationship between the two series is important now.

Forms derived from a Cube, from 1981 onwards

The information Sol LeWitt gives for the construction system of the *Forms derived from a Cube*¹ are really brief:



In an isometric display, the side views are shortened to half of the real length and are tilted 45 degrees in relation to the unshortened front and back parts that run parallel to the top and bottom margins of the



Sol Lewitt, *Wall-Drawing, 1986* 250 × 660 cm. Courtesy Galerie Vega, Plainevaux (Liège) sketch sheet.² This cavalier perspective is a type of three-dimensional display that contradicts a vanishing point perspective. The front side is drawn in only one viewing axis which in reality you get only in a pure front perspective that does not allow you to see any of the other planes of the cube. In the vanishing point perspective the back part can not be as long as the front side of the cube, as opposed to this isometric perspective shown above, where just this is possible.

Using the cavalier perspective in technical drawing, you usually shorten the length of the sides by half. LeWitt's cube construction is only an approximation to this principle.



LeWitt's construction method³ enables the beholder to see the 'basic cube' as a unit of flat surfaces derived from a square. The sides of this square have to be divided into three sections. The points marking the sections have to be connected so that the connecting lines form a grid pattern. Into the small squares at the sides of the grid pattern one has to place diagonals; these diagonals should run parallel. Within this unit of flat surfaces one can stimulate the eye to see constructing ideas of various three-dimensional relationships. The length of the unshortened front and back parts is the length of two squares. One gets the length of the shortened side views from the diagonal of one square. This diagonal is a little bit longer than the side of one square. According to the usual rules of technical drawing, the shortened sides of the cube would have the precise length of one square, so that one would get the measures of the side views by doubling their length in the drawing, when actually executing the planned cube. LeWitt's cube construction can not be used in this way. An alternative to this modified cavalier perspective would be the following axonometry, which is also



Here all sides are unshortened. They are drawn by turning them by an angle of 60 degrees. LeWitt used the axonometry for the three-dimensional display of a variation of Serial Project No. 1 (1966)⁴ and for a simply planned display in his series *Incomplete Open* Cubes (1974).⁵ The drawback of the axonometry lies in the fact that cubes displayed in this way can not be understood fully as three-dimensional bodies at first sight. The beholder first has to make use of some abstractions to think his way from the immediately perceivable shape - the hexagon - down to a three-dimensional form, the cube. This is necessary, because the recipient can grasp the pattern in two dimensions, more easily than that of the threedimensional cube. In the cavalier perspective, this is not the case, despite the fact that it does not follow closely the principle of the vanishing point perspective. The irregular outlines and the missing symmetry



Sol Lewitt, Pyramids (Detail), 1986 Courtesy Magasin-Centre National d'Art Contemporain de Grenoble axis make a more simple three-dimensional pattern plausible.⁶

In the following lines, I want to describe the connection between the flat surfaces and the threedimensional aspects contained in the display of the cube selected by LeWitt. These cognitive reconstructable relationships would have been a further reason for the selection of one of the several different types of isometric display.

The relationships between the individual planes are the following:



Each plane in the display has dots arranged in a grid pattern. Each plane has an equivalent elsewhere in the cube with the same pattern of dots. The relation between these planes is quite simply that the other plane equivalent to it, takes its place in the cube, when tilted 180 degrees. This does not apply to the square in the middle, except when you see it as a mirrored image of itself tilted 180 degrees or as a plane that consists of two rectangular triangles, one of it being a repetition of the other tilted 180 degrees. LeWitt uses construction lines to derive from one of the basic forms of bodies — the cube — more complicated structures by subtraction. This is guite like some of the things done in technical drawing through certain subtracting construction methods. The derivations are achieved by dividing into halfs and quarters the sides of the 'basic cube' and connecting the resulting dividing points by lines. The following lines, connecting corner points of the grid pattern, are ambiguous and can be understood three-dimensionally only by taking into account the context of particular body constructions:



- - - dimensionally ambiguous lines going out from corner points of the grid pattern

Some of the lines that can be connected in more than one way in the three dimensions are losing their ambiguous meaning in the cavalier perspective. LeWitt only constructs the three sides of a body visible from one 'viewing angle'.⁷ He could draw the lines that are not visible, as well. This, however, would upset the use of colours that have the purpose of denoting planes.⁸ When one also draws the invisible lines, the arising question is, how one is going to present the planes hidden behind the visible planes? When several planes intersect, one denotes the areas resulting from these intersections, with additional colours, that

Sol LeWitt, *Wall-Drawing, 1986* 500 × (337 + 22,5 + 257 + 22,5 + 337) cm. Exhibition *Chambres d'Amis*, Gent, June-September, 1986 Courtesy De Roover-Neirynck/Keppens-Holsters, Gent Photo Courtesy Museum van Hedendaagse Kunst, Gent Photo Philippe Degobert





Sol LeWitt, *Wall-Drawing, 1986* 350 × 2200 cm. Musée d'Art Moderne, Liège Photo Courtesy Galerie Vega, Plainevaux, Liège

would indicate which side intersects the other. But then one would get to a point where the complicated colouring would obscure the form of the body one wants to show in the watercolours. Then the beholder would have to reconstruct these bodies for himself, as is the case in some of LeWitt's axiometric displays, because a simple three dimensional pattern is not plausible. LeWitt leaves out any line meant to indicate whether a body is based on a triangle or a square as its basic form. Every body that can be produced along the lines of the watercolours, can be only one out of many alternatives that have three identical sides.

The colours denoting the planes are selected so as to facilitate achieving an immediate three-dimensional effect. The brightest colours mean that the flat marked by it is at the front, a darker colour, indicates positions at the top, and two very dark colours are for planes positioned at the sides.

With the help of a grid pattern as the underlying planning system with 'communicative signs',⁹ serving one's practical purposes, the cavalier perspective is modified into an autonomous drawing system that is independent of any practical purpose. This modified system will allow one to recognize two- and threedimensional, immediate and constructive ways of reading as a theme in its own right.

All this is done by a generic display of forms taken from the grammar of the 'basic cube'. These forms are able to provoke different ways of reading. The beholder can create connections between the 'autonomous signs'¹⁰ in the drawing and the 'communicative' aspect of these signs, by developing, on the one hand, ideas about how to carry out the drawn bodies three-dimensionally in the space, and on the other hand by connecting the ideas with the direct threedimensional effects of the drawings. The suspense arising between the three-dimensional construction and the illusion of plasticity in the drawings will be discussed below.

In the free-hand sketches diagonal lines are sometimes drawn across two adjacent squares of the grid pattern. Obviously, LeWitt does this only when no flat surface of the constructed body appears at the sides of the cube that are on these squares of the grid pattern.⁴There are even such construction lines that have been crossed out, left out, or not used at all, as well as faulty colouring.

Even back in 1981 and 1982, LeWitt used two of the three body constructions in watercolours from the vear 1983 that have been done with a ruler on grey background, for producing works in other media. As early as in a series of drawings published in Artforum,¹² and in various Wall-Drawings,¹³ the truncated pyramid and the obtuse-angled parallelepipedon are featured.¹⁴ Unlike the watercolours from 1983, none of these variants shows the construction derived from the form of the 'basic cube'. LeWitt wrote me about the method of using the same line of construction in the watercolours as well as in other media (2/12/1985): «Usually I do the drawings and the watercolours as such - not for use otherwise. I do walldrawings similar to the drawings or watercolours on paper.» The watercolours we have been talking about so far in this essay, have been constructed by using the same Form derived from a Cube that was used in other media. This being so, it seems logical to think that LeWitt's statement does not refer to the construction, but to the colours or lines that mark the different sides of the body and the background. In respect of the colours, the watercolours in question differ from older works carried out in other media. From the fact that, in 1984, LeWitt repeated a watercolour from 1983, which had an obtuse-angled parallelepipedon, we can infer that it is important for LeWitt to have different colours for the background, when he paints the same construction with identical colours for the figure in different works. In the repetition of the first watercolour, the dark grey background is changed to a bright grey background. Now the construction lines do not only show the basic cube, but also the grid pattern on which it is based. It strikes me that in more recent variations of the same body, LeWitt expounds even more precisely the principle guiding



Sol LeWitt, Watercolour, 1984 57 × 57 cm. Courtesy Galerie Schiessel, München

his construction, by adding supporting lines.

Pyramids, from 1984 onwards

The *Pyramid* drawings feature coloured triangles, that are, in most cases, acute-angled. One or both of the longer sides of a triangle border on sides of other triangles with the same length. Those sides of the triangles that are touching each other, are never the shortest sides of the triangles. By arranging triangles in this way, you get at the top a point, where two of the three sides of each triangle converge respectively from where they are radiating, and below a kind of 'angular curve', composed of short sides lined up in different angles. In the examples known to me, the figure thus achieved forms a pattern, standing isolated

6

on a background. The relation of colours, which constitutes the tone of this background is not repeated elsewhere in the triangles.¹⁵

Some of the triangles, especially when they are extremely asymmetrical, may appear in combination with other, viewer asymmetrical triangles, as if they were on an axis rotated derivations of another triangle with a simpler form, seen from the front. According to Rudolf Arnheim, the illusion of the 'depth effect', brought about through a perceptual 'distortion', is made very evident to the beholder, *«because their compensation in the third dimensions produces the simplest available patterns.»*¹⁶ But with triangles this doesn't function as well as with rectangles. The signs of the drawing may rather lead the recipient to constructions of possible spaces, which give the two-



No. of the second se

dimensional forms a function for 'communicating' three-dimensional bodies than to a 'compensation in the third dimensions'.

By using different 'brightness gradients'¹⁷ and different 'gradient[s] of colour'¹⁸ in different triangles, the colouring may intensify, modify, or weaken the sense of plasticity provoked by the forms. If you read a three-dimensional quality into a 'pyramid'-drawing, 'depth effects' by optical 'distortions' and 'perceptual gradients' may intensify or alter your constructions on a psychological level.¹⁹

The added triangles may invoke associations of relieflike creations, like fans, or of bodies, like pyramids, which may allude to something like tents.

When I asked him about the system the watercolours might be based upon, LeWitt gave me the following

answer: *«The pyramids are done without a system but a series of interrelated triangles.»*²⁰ These relationships between triangles can be deduced from pyramids in the series of works *Forms derived from a Cube*, just like the relationships between triangles to be seen in the *Wall-Drawings* presented at the *Galleria Mario Pieroni*²¹ in Rome in 1983, or in a watercolour of the same year.²² If one would abandon the isometric cube construction shown in the watercolour just mentioned, then such a watercolour could be classified not only as a work belonging to the 'cubes', but also to the series of 'pyramids' like the '*Wall-Drawings*' shown in Rome. However, the ways of three-dimensional reading will become more open without the three-dimensional construction based on the 'basic cube'. The top of the pyramid in the watercolour mentioned above, lies on the top margin of the flat surface at the back of the 'basic cube'; in the immediate three-dimensional impression without a construction it appears in the middle.²³

The Forms derived from a Cube clearly define the position of the figure in the space, but still create impressions inconsistent with the sense of threedimensional plasticity. When the recipient looks at the Pyramids, he is confronted with the task to underlay the form on display with some cubic or non-cubic construction, no matter, whether or not this construction is consistent with the immediate impression of plasticity in the space, which the beholder gets from it. Looking at LeWitt's works, the beholder can always establish direct and indirect constructing relationships between the 'autonomous signs' and the 'communicative signs' in three-dimensional space. The 'twofold semiotic function' of signs acting 'autonomously' in the work, and virtually 'communicative' in the beholder's reception, can thus be made evident.24

In the *Pyramids*, as well as in the *Forms derived from* a *Cube*, a suspense between the two- and the threedimensional ways of reading springs to life, interacting with a direct and a constructing way of reading. The beholder can reveal to himself two- and threedimensional ways of reading the works in an direct or a constructing manner. If asked LeWitt the question mentioned above, about the underlying system for the *Pyramid* drawings, because one can clearly see from the drawing done to prepare the *Wall-Drawing* at the exhibition *Process & Konstruktion* in Munich last year that LeWitt can also develop the triangles by using ways of construction; like the ones he used in his series *Locations of Points / Lines / Forms*.²⁵ Yet, some artistic decisions have been made here, that can not be explained by the method of construction. In the *Locations* series, LeWitt did not give information about measurements, because this concept can be repeated as often as required, on supports of any size.²⁶

In the drawing meant to prepare the works for the Munich exhibition, however, the measurements of the walls, as well as the measurements for the lengths that can not be deduced from the construction method, are given. Thus, this *Wall-Drawing* can be repeated only on a wall of the same size. LeWitt wrote me about his pyramid sculptures: *«For pyramids the drawings look like this:*



The dark line is the base. The X is the apex. The height is usually the same as the length & width of the base or half or double. - All pieces are white.»²⁷ These pyramids look like models carried out after drawings — a stage in the production process, at which one may solicit the assistance of a technical drawing bureau to work out things between the planning phase of the project and the phase, in which it is put into practice. The flat surfaces of the pyramids might appear in various degrees of brightness, due to light coming in from only one side. One can get an immediate visual impression of the plants.

Sol LeWitt, 10/82, (1982) Watercolour on hardboard, 14 x 20 cm. Courtesy Galerie Schiessel, München



changes from strong to weak and from weak to strong. One can experience the real proportions of the body by going round it. Both observations may share a certain suspense between them, since the immediately visible 'simplest available pattern' does not necessarily give one the real proportions of the body in the space. Sometimes you will even get, in the case of some pyramids, a two-dimensional pattern, if the light meets the object in a special way, particularly when you see it for the very first time.

LeWitt's Working Drawings for the 'pyramids' show that Wall-Drawings and sculptures can be based on certain methods of construction, which in turn can facilitate the intellectual process of finding forms. They are not, however, arranged so neatly as to give us a sort of 'grammar' as consistent as the 'grammar' of the 'basic cube', with the logical relationships established between its planes and its three-dimensional aspects. This suspense between closed and open linear systems is a salient feature of Sol LeWitt's œuvre: «There are several ways of constructing a work of art. One is by making decisions at each step, another by inventing a system to make decisions.»²¹ LeWitt uses all possibilities of open and closed systems without an aesthetic judgement as a guide to a preference of one of them or of a certain balance between them. This conceptual indifference against aesthetic judgements is a 'blind jump'29 out of aesthetic conveniences. The surprising results may be very far or very near to such conveniences: LeWitt doesn't calculate how far the 'jump' has to carry him into new regions. So his conceptual indifference to aesthetic judgements is also an indifference to the distinction between the old and the new.

Translated by Michael Müller, revised by the author

(1) Sol LeWitt, on the 13th of January 1986, in a letter to the author. The thin strokes of the sketch reproduced below, have been done by LeWitt with a pencil, and the thick strokes have been done with a black felt tip.

(2) LeWitt used the isometric display in patterned drawings of sculptures, already some years ago (cf. Cat. of exhib. S.L., Haags Gemeentemuseum, Den Haag, 1970; Cat. of exhib. S.L., Pasadena Art Museum, Los Angeles, 1970; Cat. of exhib. S.L.: *Five Structures*, Hamarskjold Plaza Sculpture Garden/John Weber Gallery, New York, 1976; Cat. of exhib. S.L., Museum of Modern Art, New York, 1978, p. 71, p. 74,

(3) As it emerges, for instance, from a watercolour reproduced in the catalogue of the exhibition 'Aquatelle' Vasselet Kurstveretic) Kassel, 1984 and Six Isometric Figures drawn with india ink washes on the walls of the Gewad, Gent, 1984.

 (4) Cat. of exhib. S.L., Haags Gemeentemuseum, Den Haag, 1970.
 (5) Cat. of exhib. S.L.: *Incomplete Open Cubes* ..., Kölnischer Kunstverein, Köln, 1976, title page; Cat. of exhib. S.L., Museum of Modern Art, New York, 1978, p. 81. Another alternative example for the isometry, as used by LeWitt: cf. e.g. Cat. of exhib. Aquarelle, Kasseler Kunstverein, Kassel, 1984; Amerikanische Zeichnungen 1930-1980, Städtische Galerie, Frankfurt a.M., 1985-86, p. 97; Cat. of exhib. S.L.: Locations of Three Geometric Figures, Palais des Beaux-Arts, Bruxelles, 1974.

(6) R. ARNHEIM, Art and Visual Perception. A Psychology of the Creative Eye, Berkeley/Los Angeles, 1957, p. 203 a.o.
(7) In analogy to this, his 'cube', made of stones covered with gesso (1984), on display at the exhibition Sculpture in the 20th century in Basel, has no top side, because the cube is too high to allow one to see the top side (reproduced, e.g. in S. GASSERT, Zwischen Kunsttourismus und Standortsuche in Kunstforum, 1984, Bd. 73/74, 1984, p. 74. In 1984, one could see this in a model, displayed at the Gallery Schellmann & Klüser,

(8) Front plane: ochre; top plane: red; side plane: blue, black. On the pyramids, the colour red may appear on the front plane and at the shortened sides (See Cat. of

colour red may appear on the front plane and at the shortened sides (See Cat. of exhib. S.L., Au fond de la cour à droite, Chagny, 1984).
In the free-hand sketches the colours have been given numbers (obviously before the colours were laid on): 1=ochre; 2=red; 3=blue; 4=black.
J. MUKAŘOVSKÝ, *L'art comme fait sociologique in Actes du huitième Congrès International de Philosophie à Prague*, 2-7 September 1934, Prague, 1936, p. 1068.
J. MUKAŘOVSKÝ, *Op. cit.*, p. 1067.
Lugare it the number 140/82. LeWitt marks the drawings with dates. He prive manufacture day appear on the day of the drawing set the day.

gives month, (in some cases) day, and year. The unusual signature of this drawing was explained by LeWitt like this: «The 82 would be 1982 but the 140 is a mystery.»

In the second letter (13/1/1986) he wrote, after seeing the photograph I had sent him: «140/82 seems to be 10/82 as I can see from the photo - anyway it is a date.» (12) S.L., without a title, in Artforum, October 1981, p. 59-69, and title page. The (12) S.L three visible planes of the drawn objects are marked by one different hatching for each side (front plane: horizontal; top plane: diagonally from left to right; side plane: vertical)

Other sets of 'cube'-drawings in Cat. of exhib. *Flyktpunkter*, Moderna Museet, Stockholm, 1984, p. 142-153; Edition S.L.: *Forms derived from a Cube*, Multiples Inc., New York, Galleria Bonomo, Bari, 1984.

(13) Between 1981 and 1982, in the wall-drawings, in which the truncated pyramid and the obtuse-angled parallelogram were used, Sol LeWitt varied the marking of the several sides in the following way:

- hatchings with black chalk (directions of the hatchings for each side as shown in *Artforum* cf. note 12) (Cat. of exhib. S.L.: *Wall-Drawings 1968-1984*, Stedelijk Museum Amsterdam, 1984, No. 353, pp. 125 and 191); no marking of the several sides; black borders, 7,5 cm broad, to represent all
- edges of the objects (Cat. of exhib. S.L.: Wall-Drawings as above, No. 361, 133 and 192). DD.
- hatchings with black borders, 7,5 cm broad (directions of the hatchings for each plane as in Artforum. See note 12 (Cat. of exhib. S.L.: Wall-Drawings No. 356, p. 130 a.o., p. 192).
- various hues of grey (front plane: bright grey; side plane: black) on a bright grey background (Cat. of exhib. S.L.: *Wall-Drawings* ..., as above, No. 354, p. 128 a.o., p. 133, p. 191; No. 375, p. 142, 148, 193);
- a.o., p. 135, p. 191, No. 375, p. 142, 146, 1937, various coulour tones (the way the planes are marked is the same as in the watercolours) on bright grey background and with a black frame along the whole wall (Cat. of exhib. S.L.: *Wall-Drawings* ..., No. 380, p. 140 a.o., p. 154, p. 193; without frame repeated in Cat. of exhib. *20 jaar verzamelen*, Stedelijk Museum, Amsterdam, 1984, p. 28).

(14) Rupert Walser thinks about the problem, why there are no curves and concave and convexe planes of objects that could be outlined by them (R. WALSER, *Eine Reise zu Sol LeWitt nach Italien* in *New Art in Europe*, 10, 1985, p. 8). (15) The selection of colours is based on a closed system of combinations of four

colours with each other, which is shown in *Four basic colors and all their combinations*, in Cat. of exhib. *La Grande Parade*, Stedelijk Museum, Amsterdam, 1984, p. 211 a.o. Within this system hue-variants are possible by using more of totally f.e. four or five parts of one colour than of the one, two or three other colours. LeWitt relates this closed colour-system with a linear syntax which constitutes an open system. LeWitt uses different manners to denote the colours in the *Working Drawings*. For an explanation of one of these manners see T. DREHER, *Beuys zu Ehren*, in: Das Kunstwerk & XXXIX, 1986, in print. See also the sketches for *Wall-drawings*, in: R. WALSER, *Process & Konstruktion*, in *New Art in Europe*, 8, 1985, p. 34; Cat. of exhib. Mario Merz - Sol LeWitt, Galleria Pieroni, Roma, 1985; Cat. of exhib. Chambres

d'Amis, Museum van Hedendaagse Kunst, Gent, 1986, p. 116-119.
(16) R. ARNHEIM, Op. cit., p. 226.
(17) "The light creates a spherical gradient that spreads from one point to all directions in space." (R. ARNHEIM, Op. cit., p. 225).
(18) Stronger colours in the front, paler colours in the back create a three-dimensional visual investigations.

(10) Storige colours in the front, paier colours in the back create a three-dimensional visual impression (cf. R. ARNHEIM, *Op. cit.*, p. 224).
(19) R. ARNHEIM, cf. note 6, p. 223 a.o.
(20) Sol LeWitt in a letter to the author on 13/1/1986.
(21) Cat. of exhib. S.L.: *Wall-Drawings* (cf. note 13), No. 407, pp. 158 and 196.
(22) The body construction and the colours of this watercolour (cf. note 3) are the same as in one of the wall-drawings at the Galleria Pieroni, Roma.
(23) The loce folds is like with Architeck backs.

(23) This also falls in line with Arnheim's hypothesis, that the distortions can be

(23) This also falls in line with Arnheim's hypothesis, that the distortions can be brought back into perspective to form the simplest possible pattern (cf. note 16).
(24) J. MUKAŘOVSKÝ, *Op. cit.*, p. 1069.
(25) See picture in: R. WALSER, *Process und Konstruktion* in *New Art in Europe*, 8, 1985, p. 34 (see note 15) the wall-drawing put into practice is shown in a photograph in: T. DREHER and W. HEINDL, *Nachbericht...* in *Fotografie Kultur Jetzt*, 40, 1985, p. 78; M. HÜBL, *Prozess und Konstruktion*, München, 1985, jp. 178, p. 182.
Other *Pyramid-Wall-Drawings* in Cat. of exhib., *Arte contemporanea*, Castello di Rivoli (Torino)/Comitato per l'arte in Piemonte, 1985, p. 55, 57, 129 (No. 57); Cat. of exhib., *Mario Merz-Sol LeWitt, ibidem*, (exhib. criticized by P. L. TAZZI, in *Artforum*, Summer 1986, p. 134); Cat. of exhib., *SL.-Pyramiden*, Galerie Peter Pakesch, Wien, 1986 (exhib. criticized by P. GROOT, in: *Wolkenkratzer Art Journal*, Nr. 13, 3. Jg., Juni/Juli/August 3/1986, p. 69); Cat. of exhib.: *Italia Aperta*, Madrid/Idea Books, Amsterdam 1986; J. GUILLOT, *S.L.: Wall-Drawings au Magasin, Grenoble*, in: *Galeries Magazine*, 14, 1986, p. 59, 86; Cat. of exhib. *Beuys zu Ehren*, Lenbachgalerie, München 1986, p. 385–387.

Callenes Magazine, 14, 1960, p. 09, 00, Cat. of exhib. Decys zu zinen, Lendacinga-lerie, München 1986, p. 335-387, (26) See Cat. of exhib. S.L.: The Location of Eight Points, Max Protech Gallery, Washington D.C., 1974; Cat. of exhib. S.L.: The Location of Three Geometric Figures: Three Wall-Drawings, Galleria Sperone, Torino 1974, (27) Sol LeWitt in a letter to the author on 2/12/1985. The grid pattern of LeWitt's

free-hand drawing is done with red felt tip, everything else is done with black felt tip. The example, actually put into practice, is published in: R. WALSER (cf. note 14), p. 9. Announcement S.L., New Structures, Young Gallery, Chicago in Artforum, Summer 1986, p. 24.

(28) Cat. of exhib. S.L. Wall-Drawings ... (cf. note 13), p. 20.
(29) L. WIJERS, Gesprek met Sol LeWitt, in Museumjournaal 15/2, april 1970, p. 147. On 13.1.1986 LeWitt wrote me, that he follows today the same intention, which he had expressed in his definition of 'conceptual art' as a 'blind jump' out of the rational into the irrational while doing rational things automatically

This article is a revised version of the german essay in: Cat. of exhib. S.L.: Aquarelle von 1982-1985, Galerie Schiessel, München, 1986.

Sol LeWitt (°1928, Hartford, Connecticut, U.S.A.) lives and works in Spoleto (Italy) and New York City.

Thomas Dreher is preparing a thesis on «Concept Art in America and England between 1965 and 1975». He works as an art-critic for Das Kunstwerk and Neue Kunst in Europa.