

Sol LeWitt

Barbara Mathes

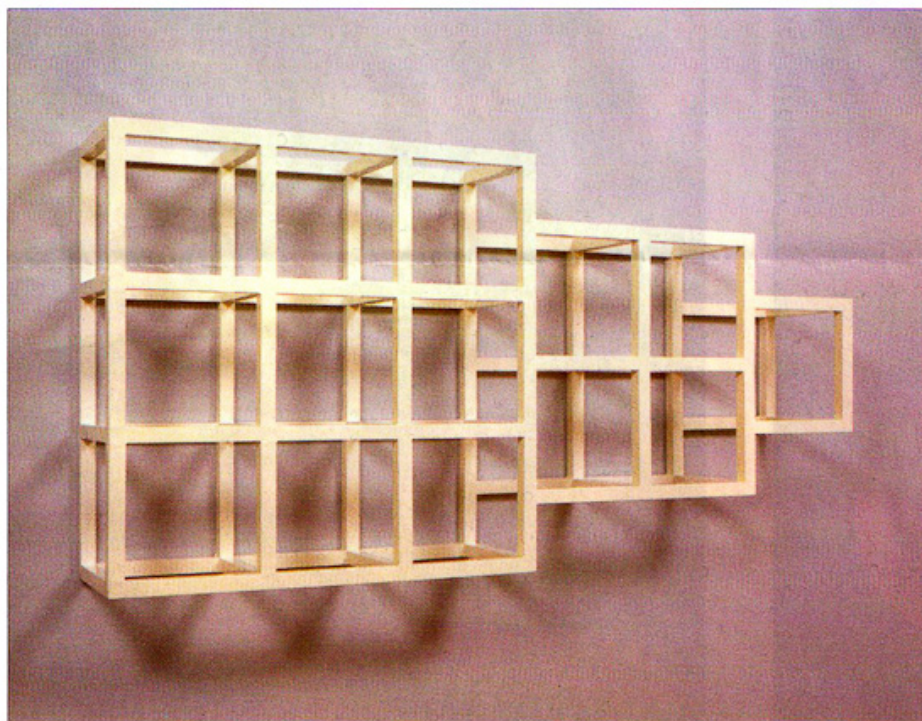
"Conceptual art," Sol LeWitt wrote in 1967, "is made to engage the mind of the viewer rather than his eye or emotions." However, this widespread survey of sculptures and drawings from the 1970s through the '80s and gouache paintings from the 1990s demonstrated something else—LeWitt's career-long attentiveness not only to the conceptual but also to the visually expressive. While his monochromatic sculptures drain color and remove the hand in their production, his paintings are suffused with lush color and evidence of touch.

These bodies of work commingled here in an intimate manner, each piece affecting the way the others might be perceived. The luminous and varied hues of *Wavy Vertical Brushstrokes* (1996), for example, drew attention to the subtle degrees of monochromatic shading in *Complex Form #9* (1988). The faint shadows created on the wall, pedestal, and floor from strong overhead lighting proved a perceptual delight. The interlocking patchworks of *Five Unit Cross* (1971) partitioned the surface of its support, while diagonal silhouettes of *Wall Piece No. 4* (1979) intersected the wall underneath the sculpture. The gouaches *Circle* (1993) and *Irregular Form* (1992) evoked molec-

ular structures and petri dishes.

In 1962, LeWitt referred to his sculptures as structures because he thought of them as a new hybrid of painting and sculpture. The manner in which his paintings and sculptures are presented today transcends the bias toward a single medium and calls attention to how well he succeeded in working in a plurality of styles and methods.

—Greg Lindquist



Sol LeWitt, *Wall Piece No. 4*, 1979, enamel on aluminum, 23 $\frac{1}{4}$ " x 45 $\frac{1}{4}$ " x 8 $\frac{1}{4}$ ".

Barbara Mathes.