

LEWITT / LEADAPRON





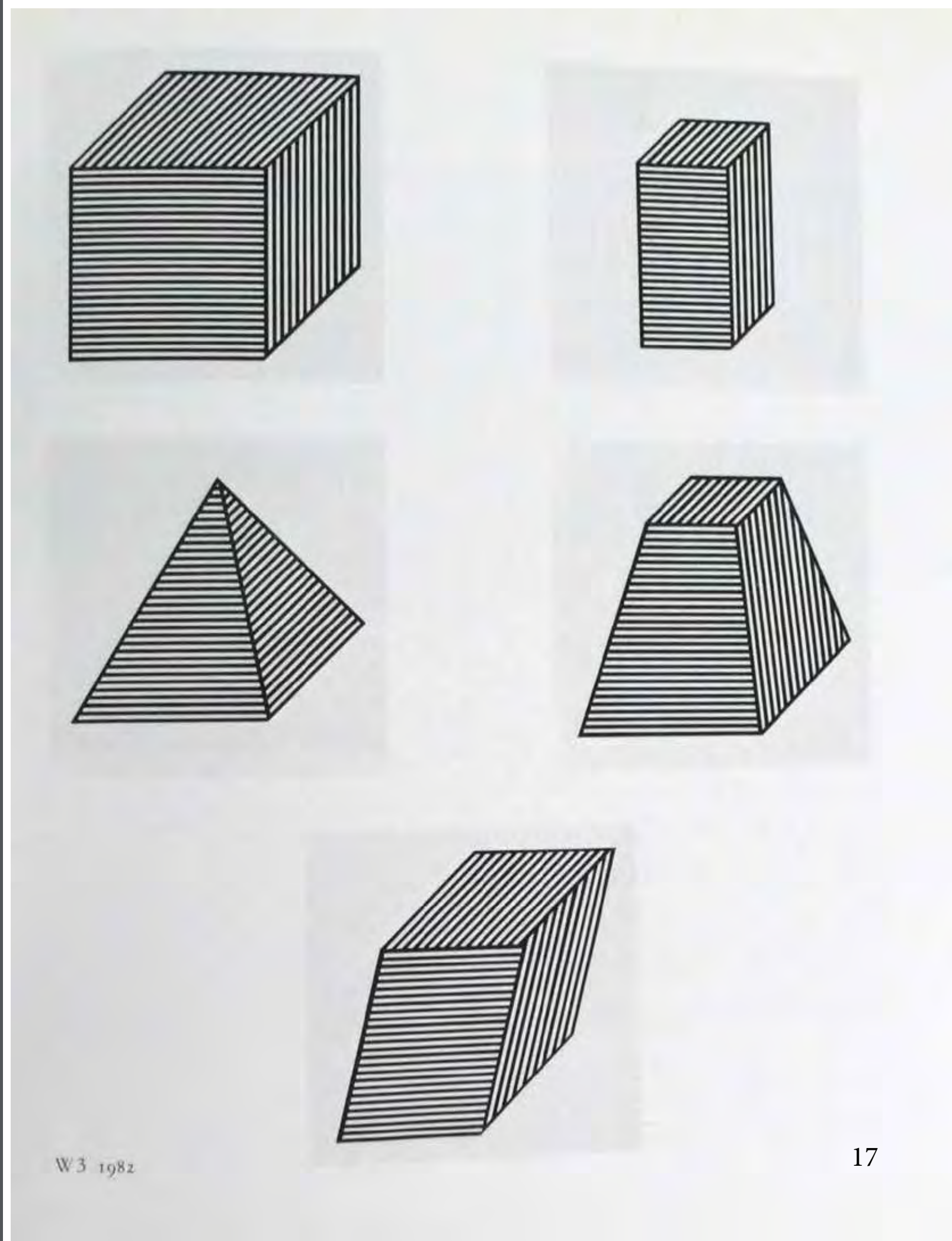
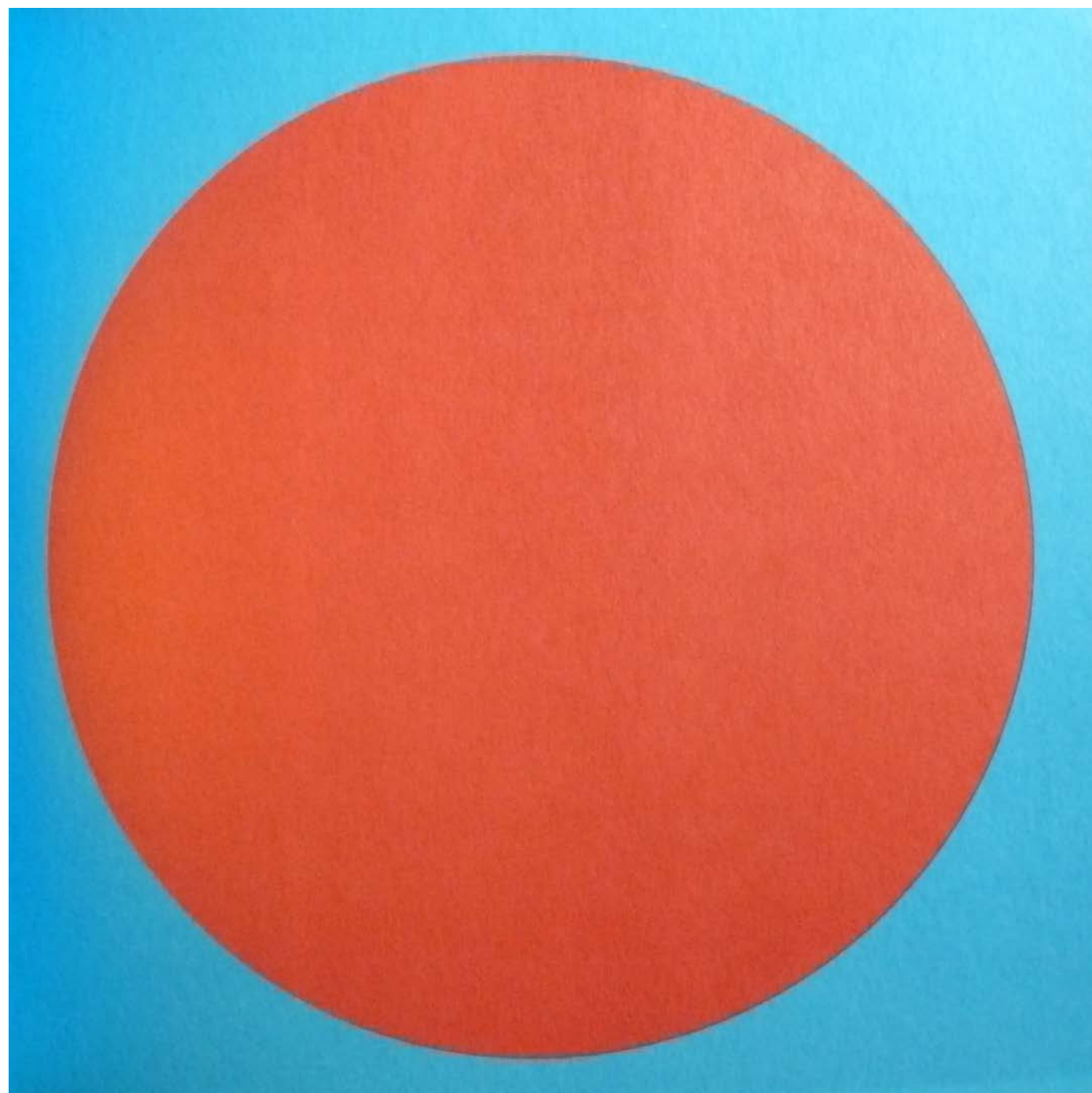
Sol LeWitt in his studio

CIRCLE, SQUARE,
TRIANGLE, RECTANGLE,
TRAPEZOID AND
PARALLELOGRAM
IN RED, YELLOW AND BLUE
ON RED, YELLOW AND BLUE

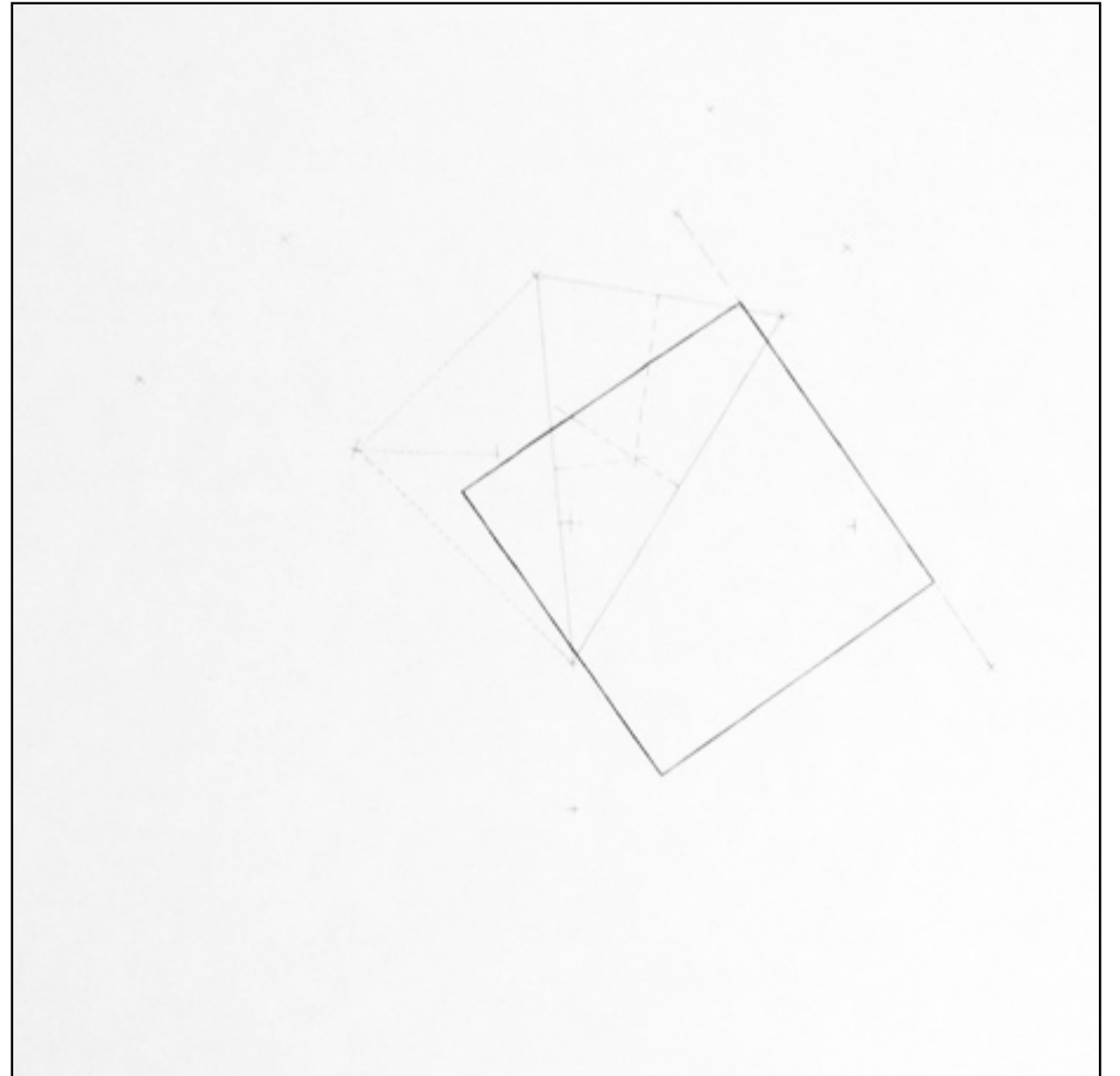
“I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry. There is no reason to suppose, however, that the conceptual artist is out to bore the viewer. It is only the expectation of an emotional kick, to which one conditioned to expressionist art is accustomed, that would deter the viewer from perceiving this art.”

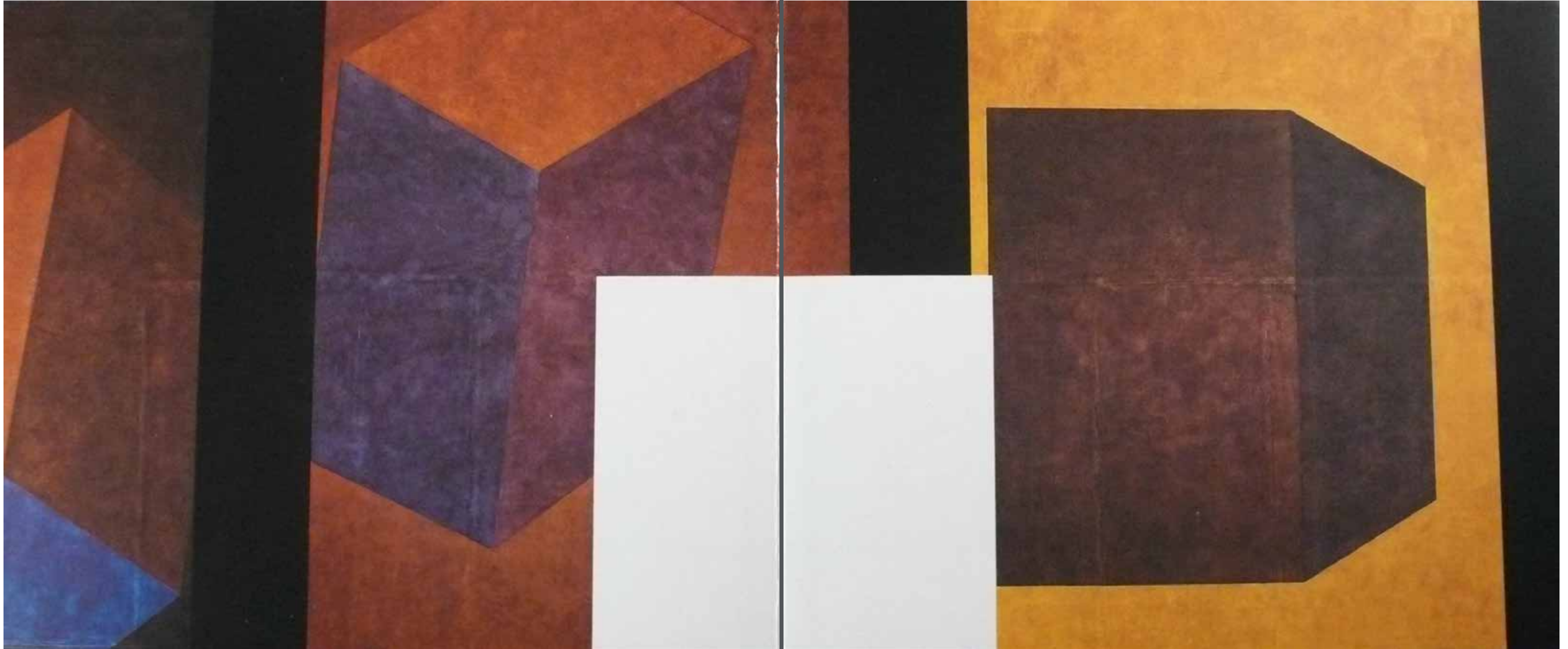
-Sol Lewitt, *Paragraphs on Conceptual Art*, 1967

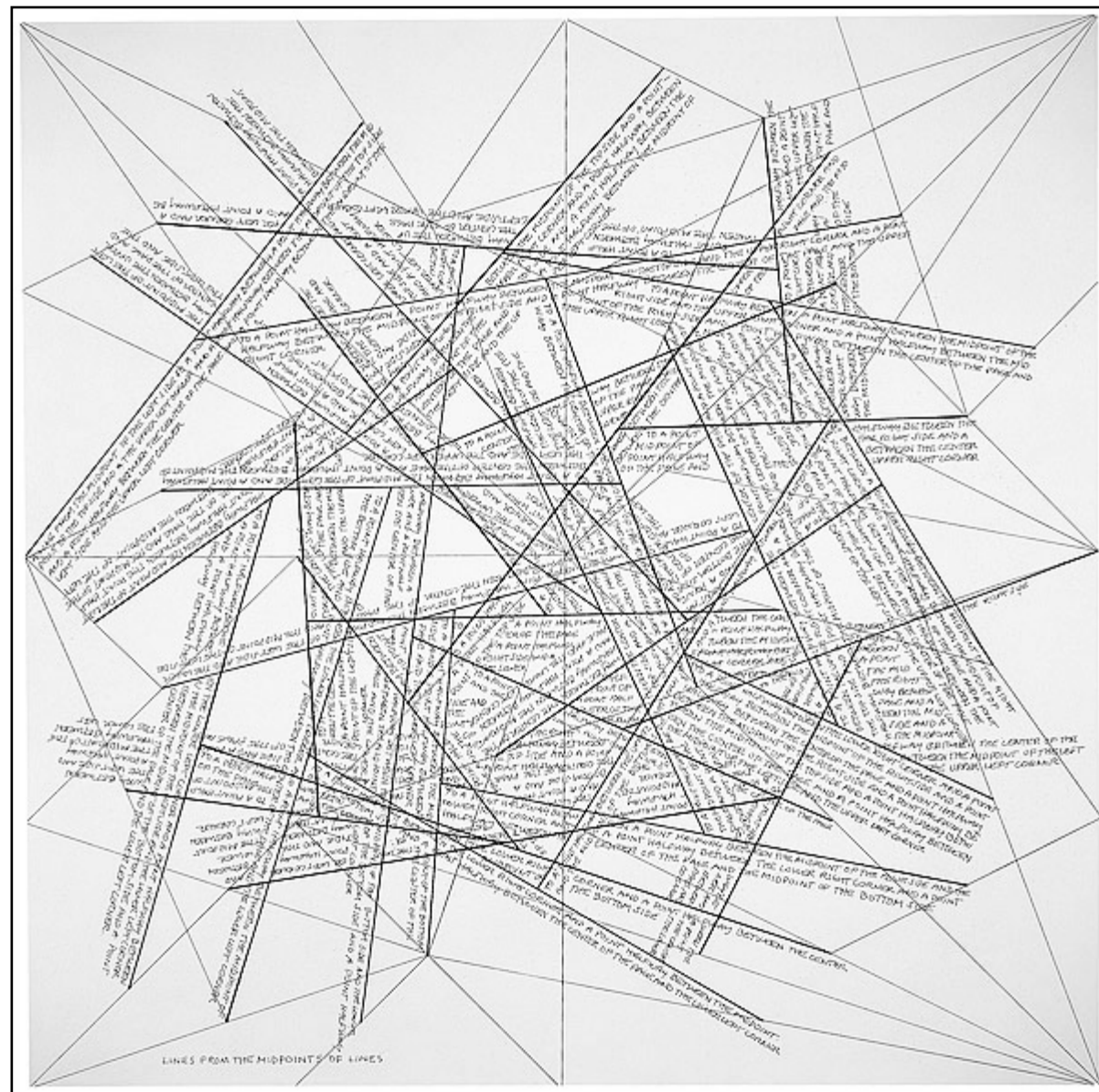
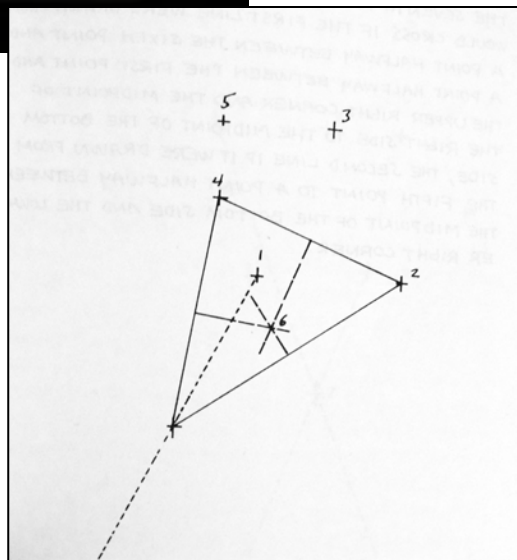
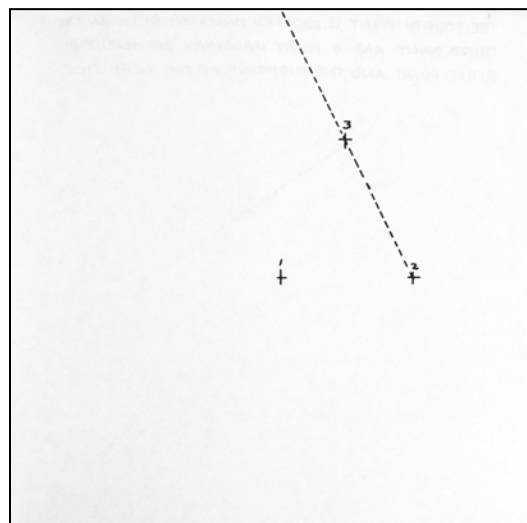




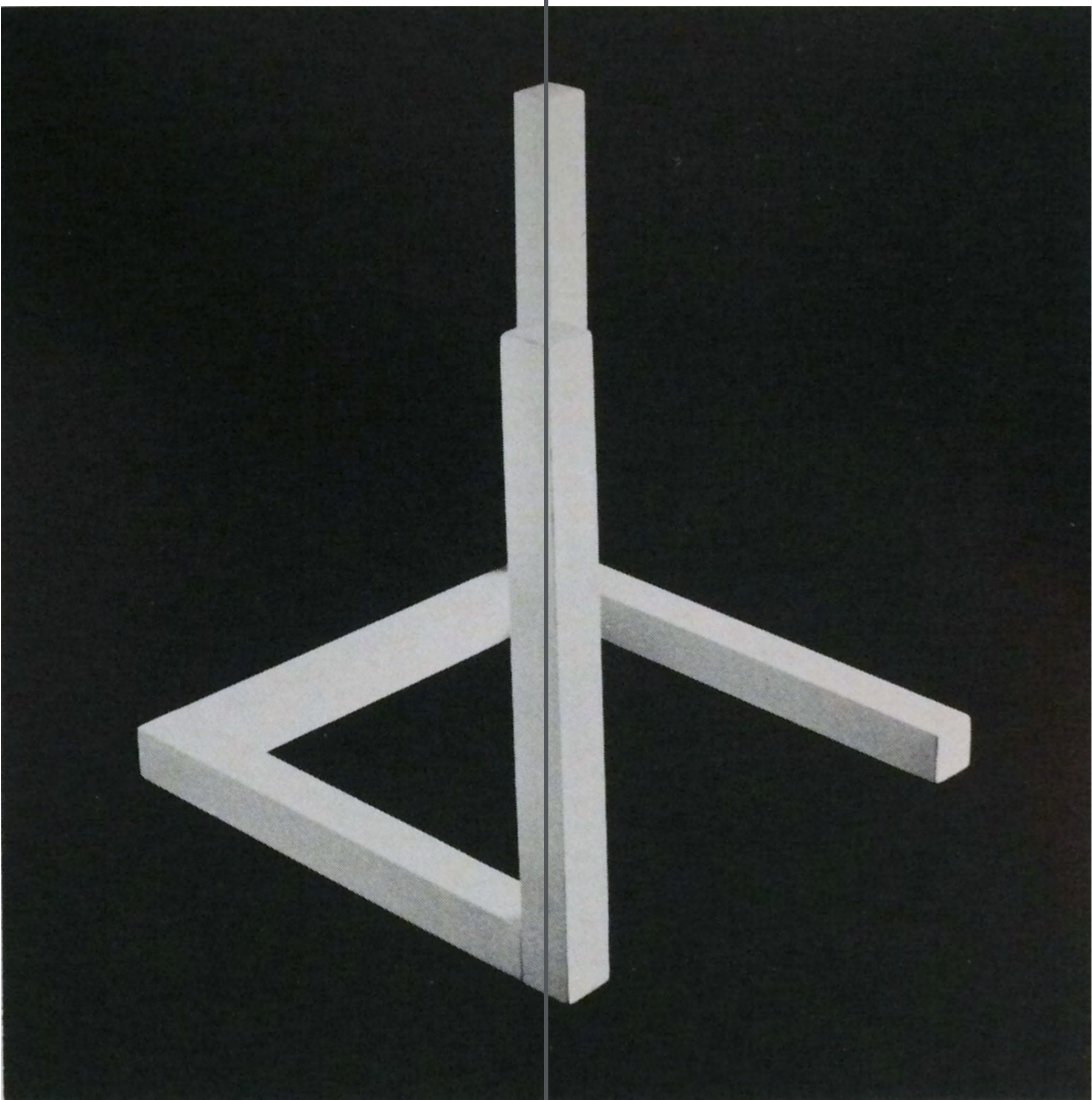




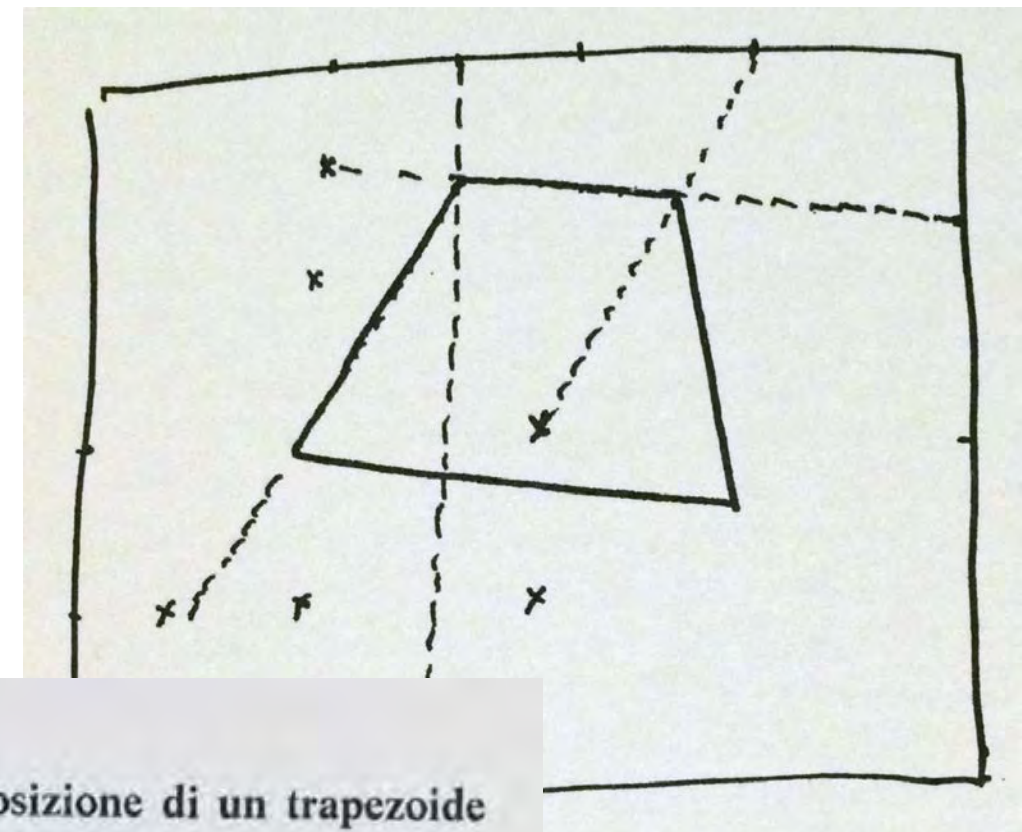




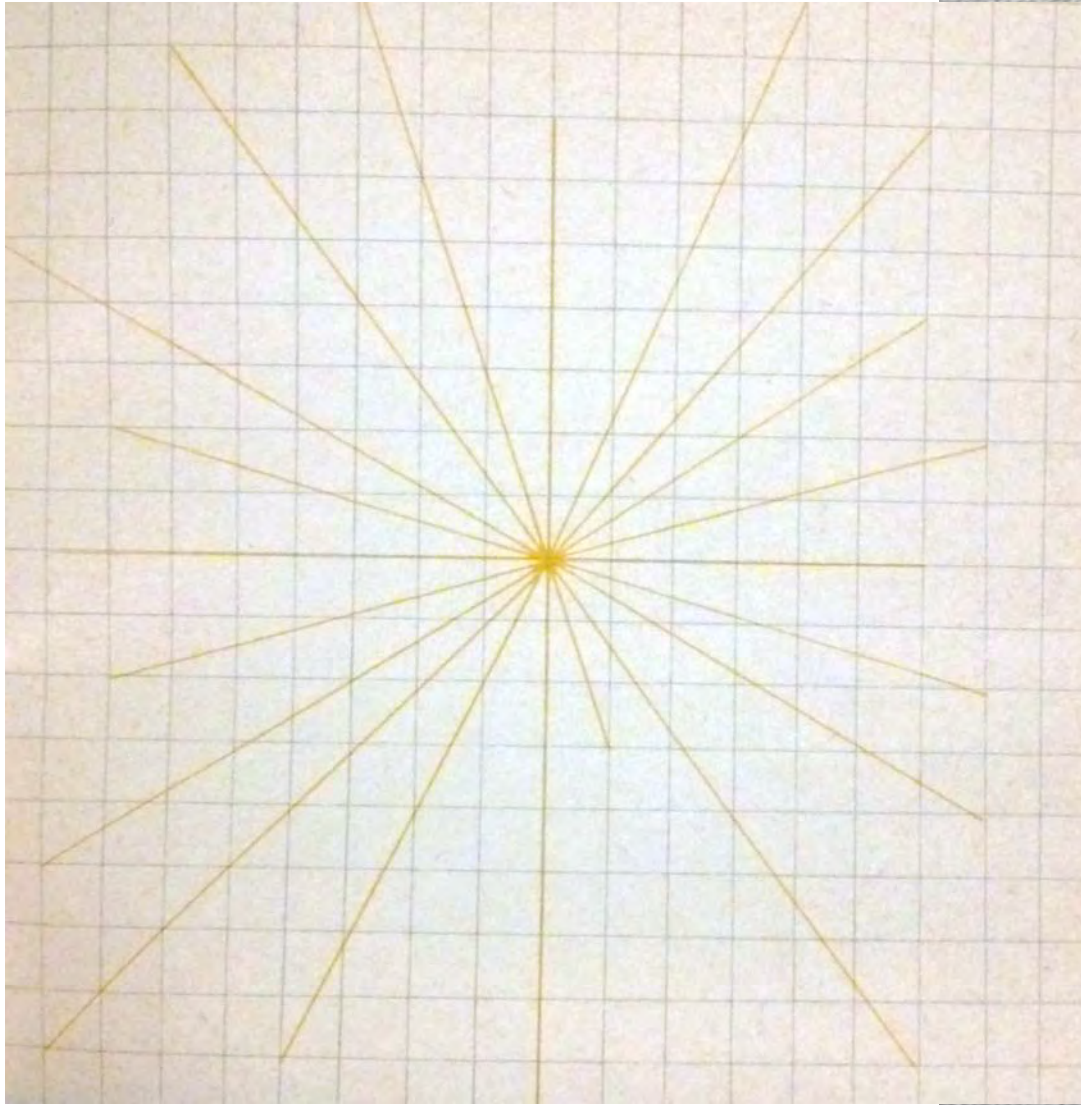


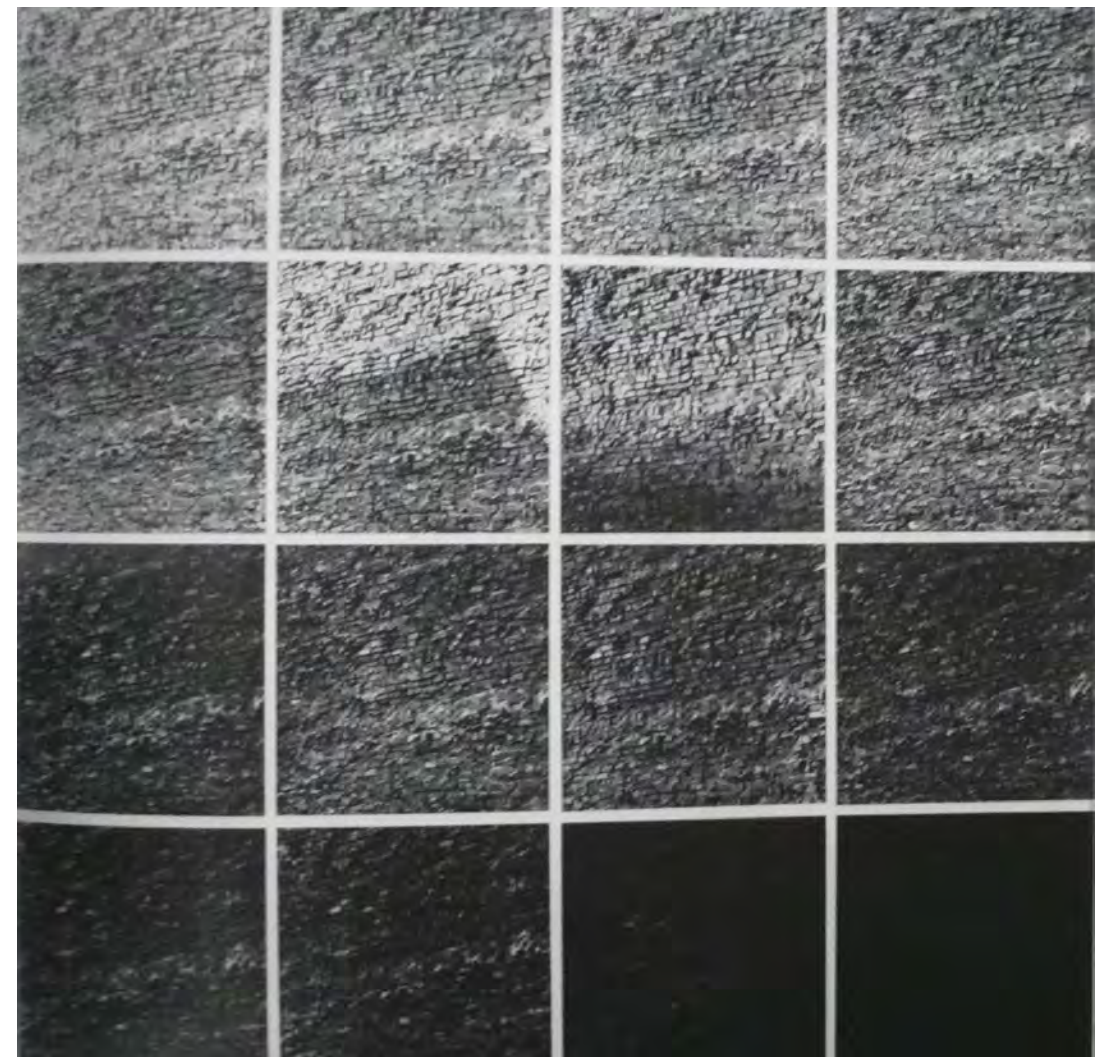
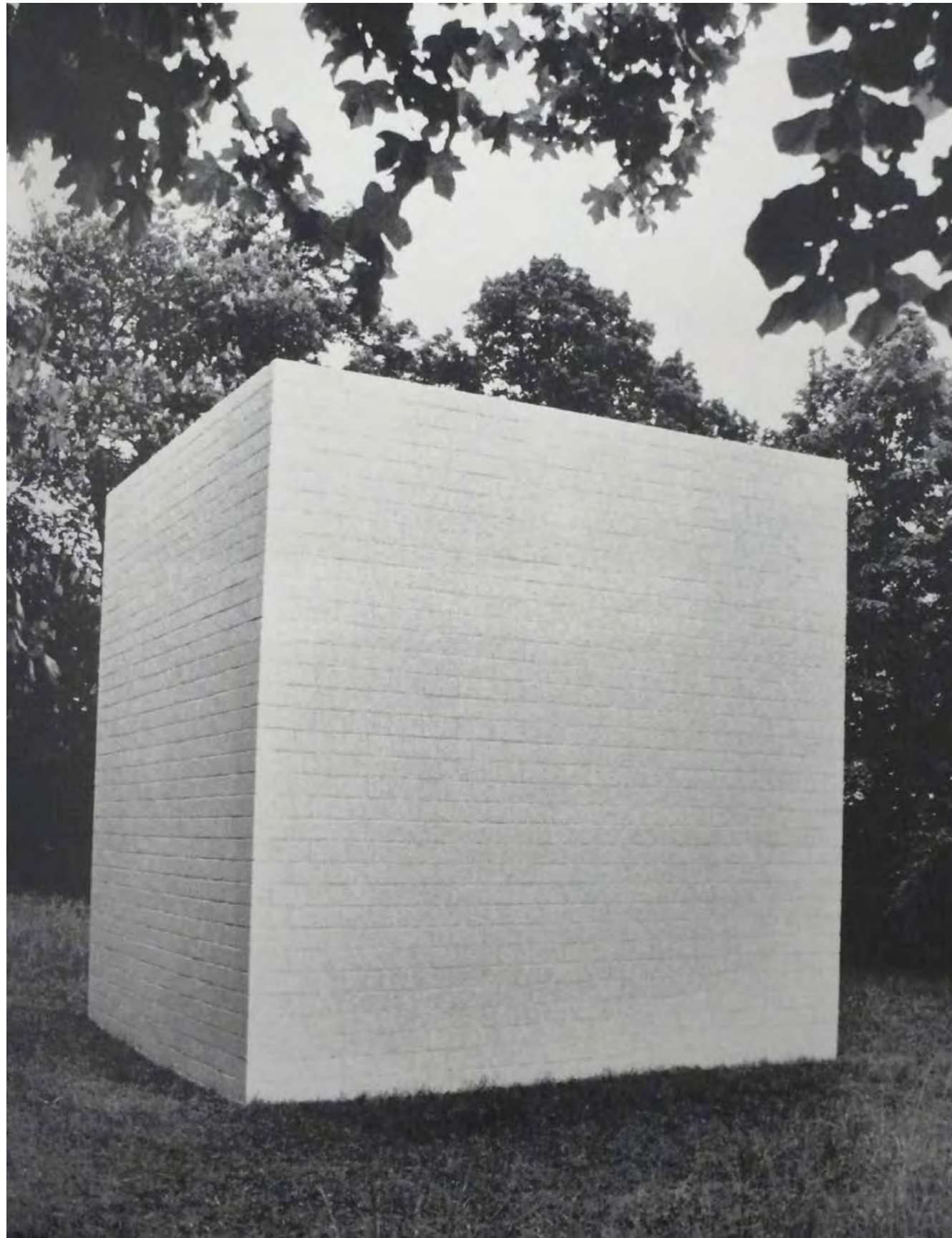


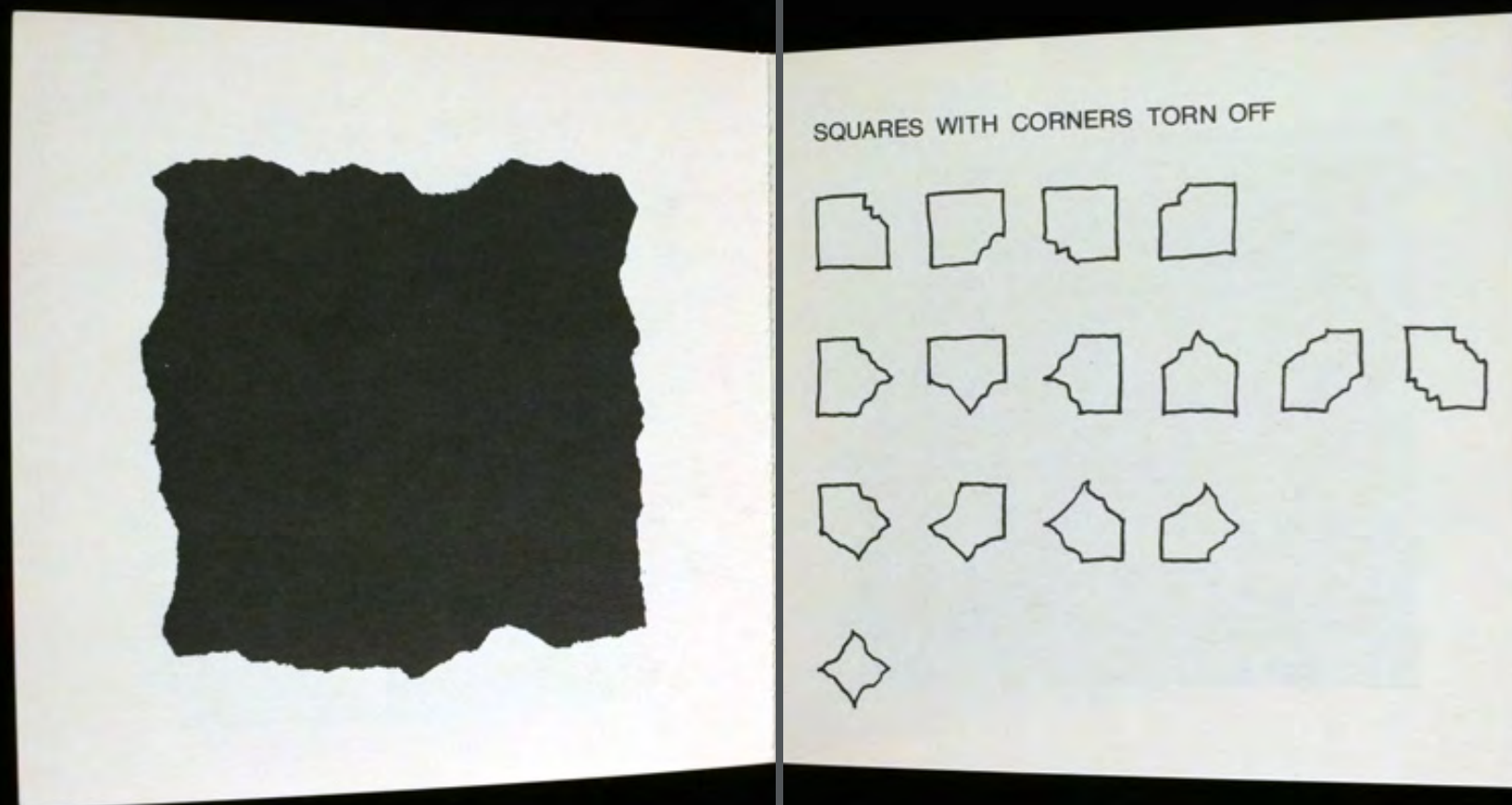
Sol LeWitt
Prints & Drawings
Dwan Gallery
29 West 57 Street
New York 10019
From May 1 To
May 26 1971

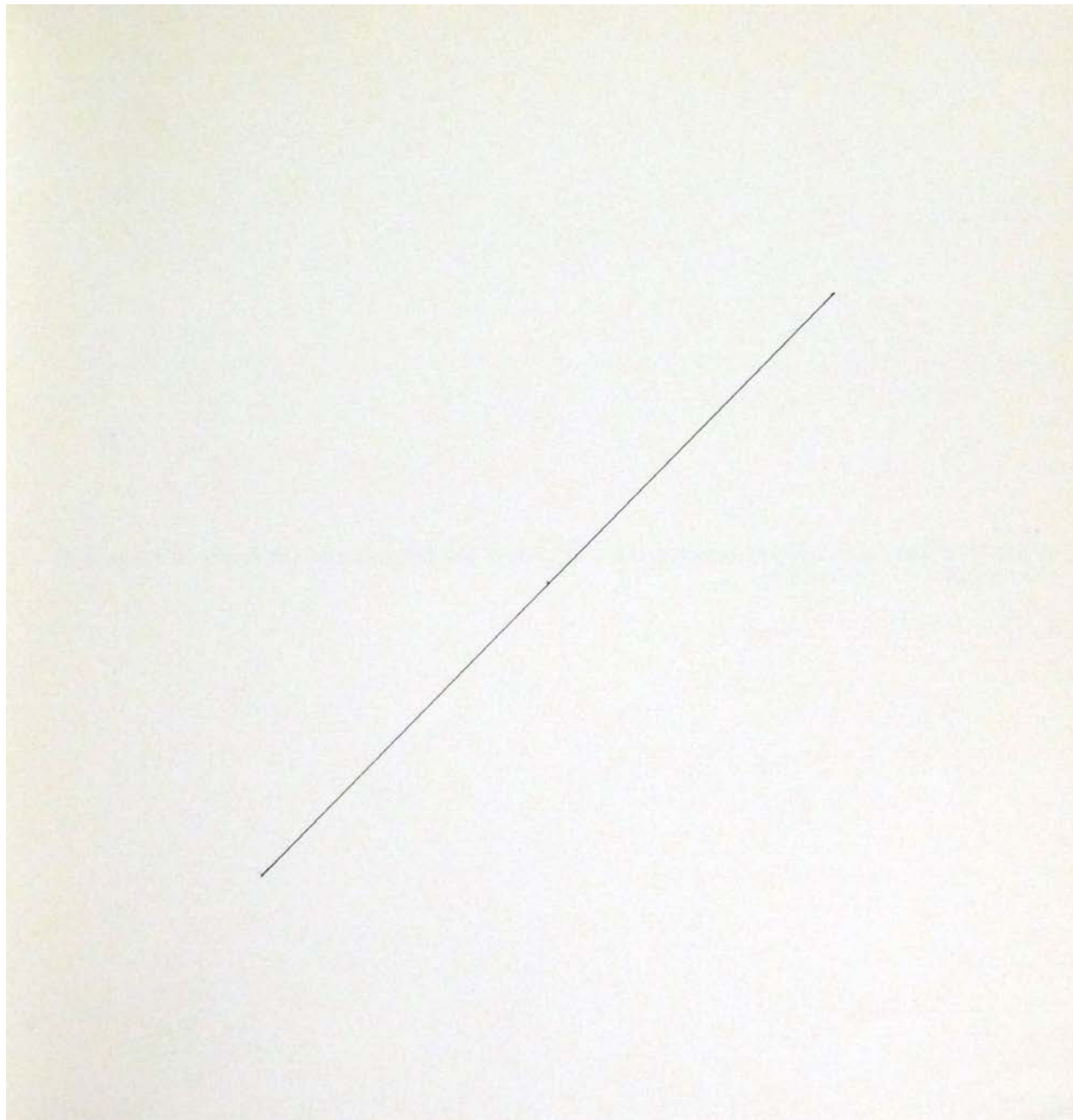


La posizione di un trapezoide
The Location of a Trapezoid

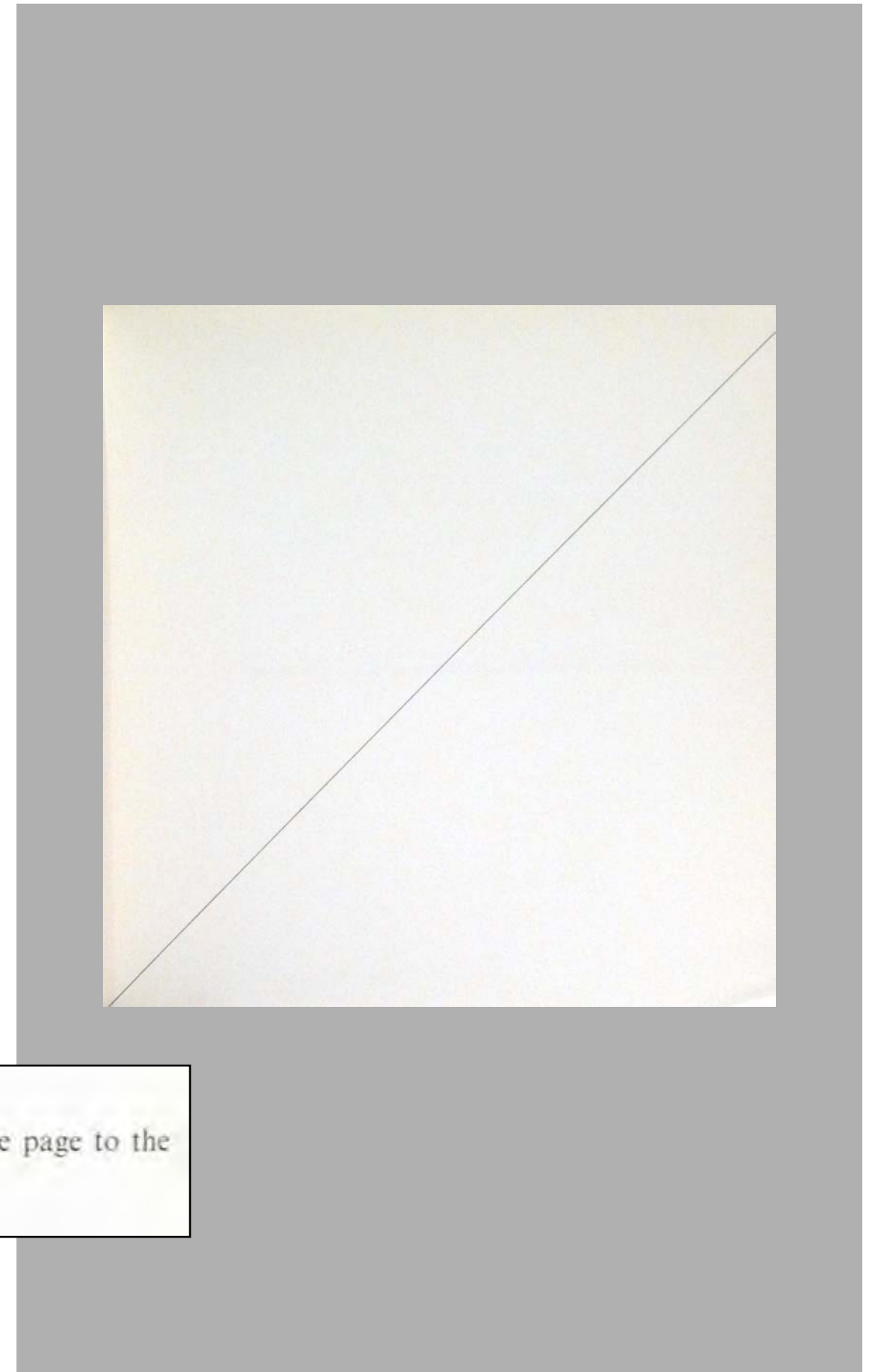


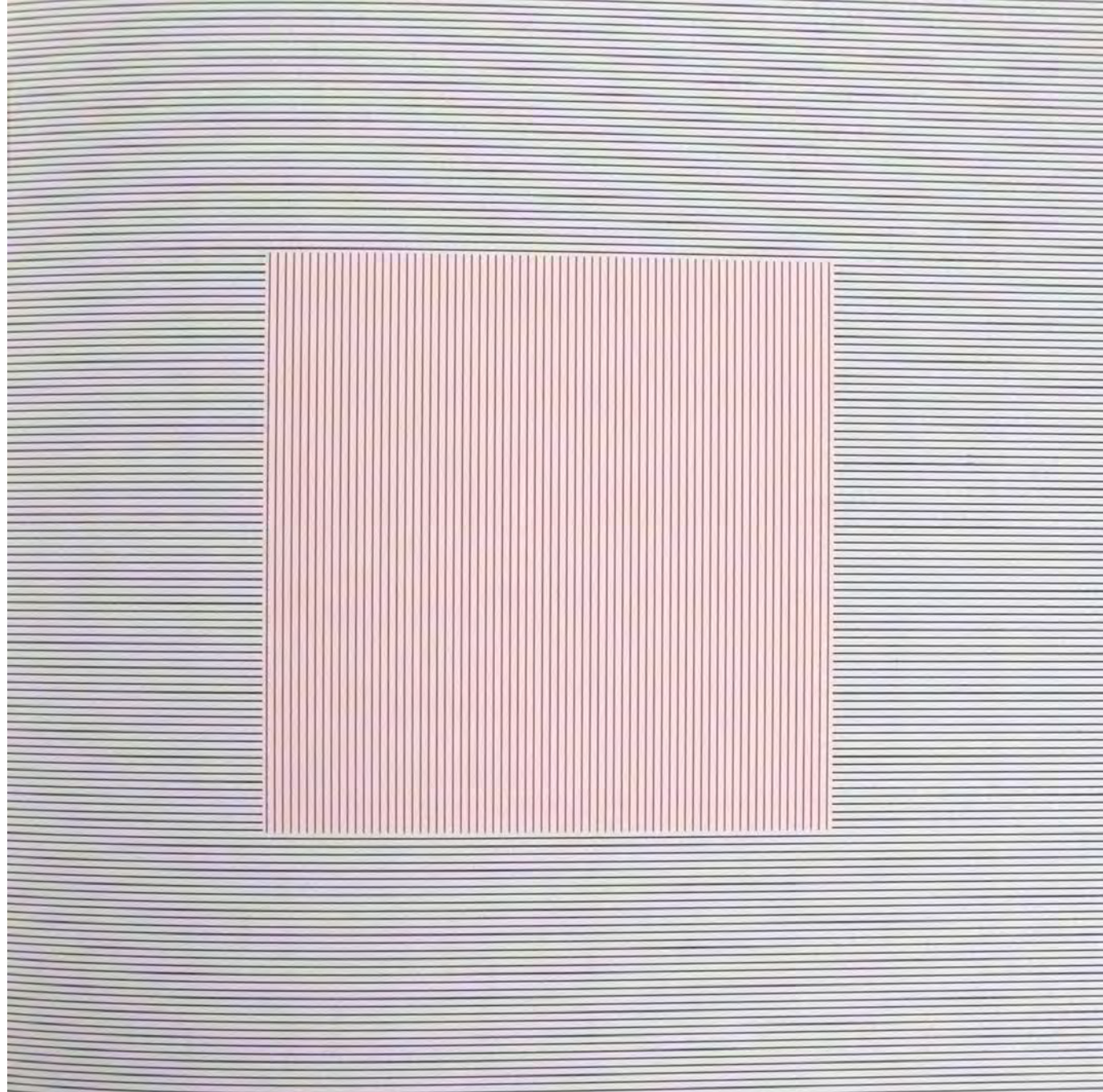
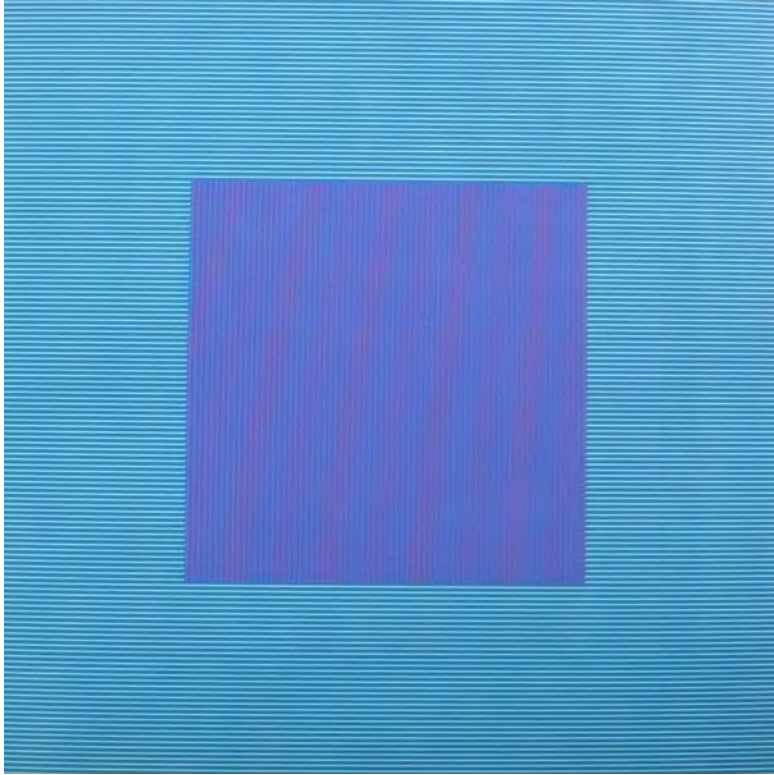


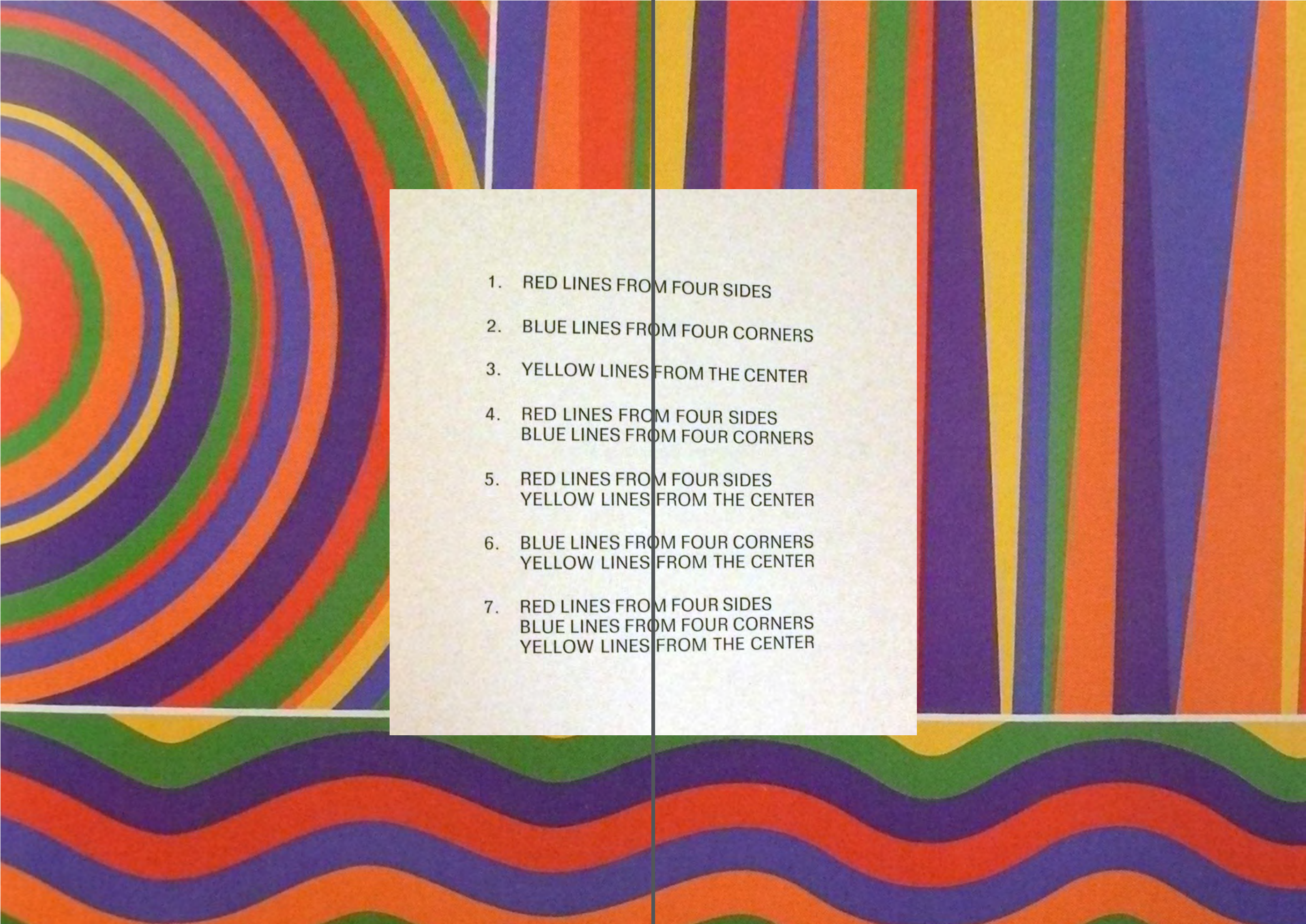


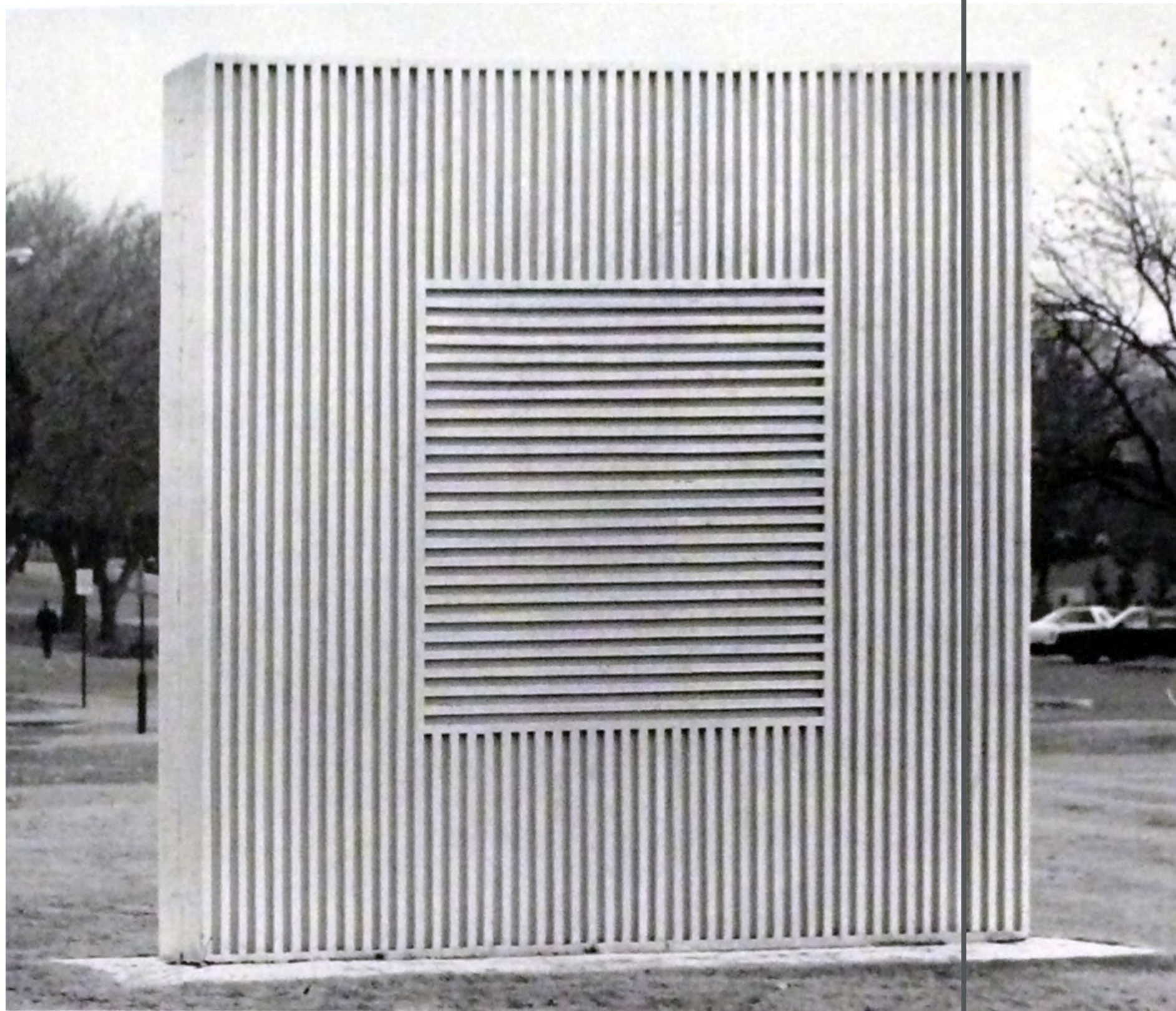


A line from the point halfway between the lower left corner and the centre of the page to the point halfway between the upper right corner and the centre of the page.

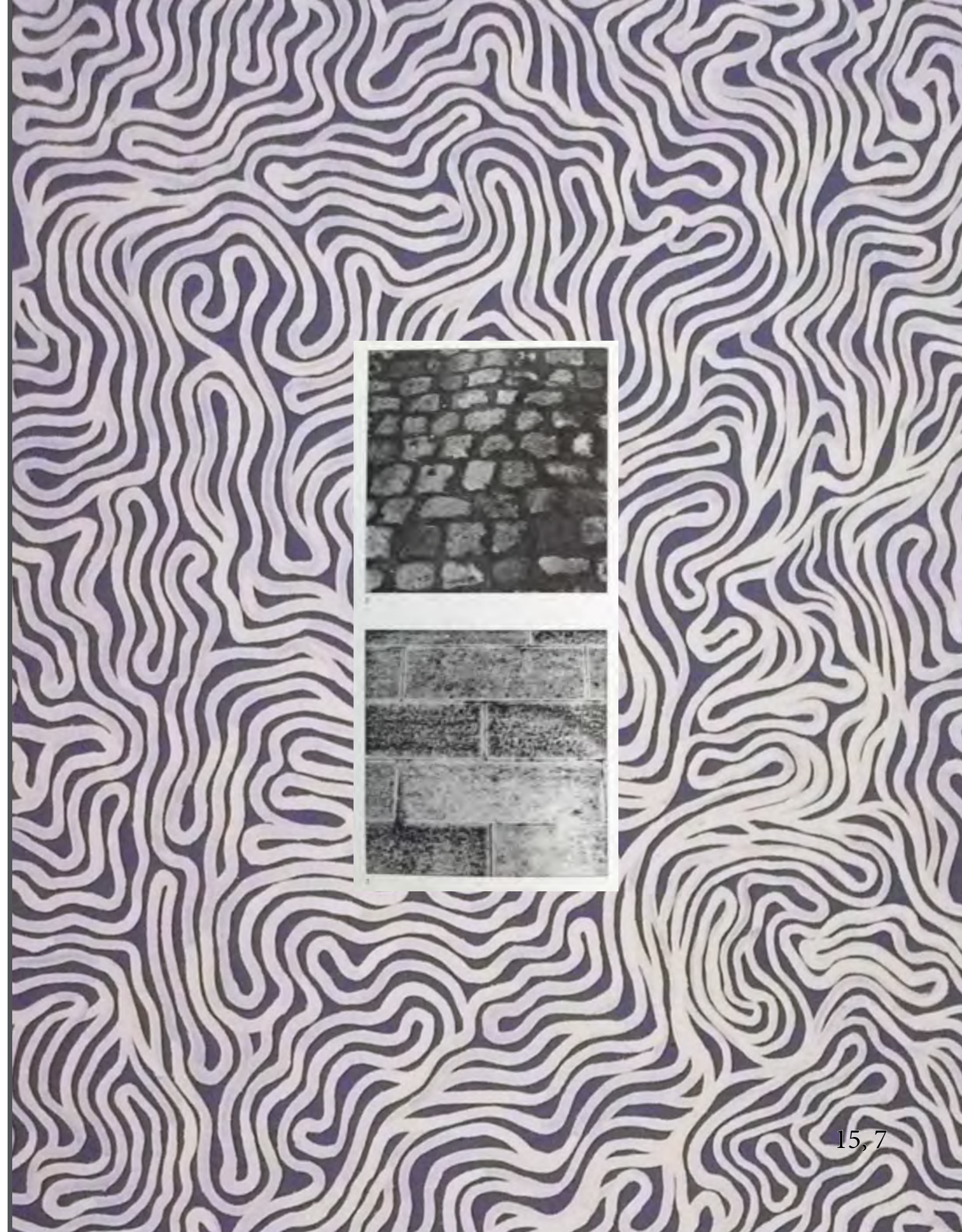
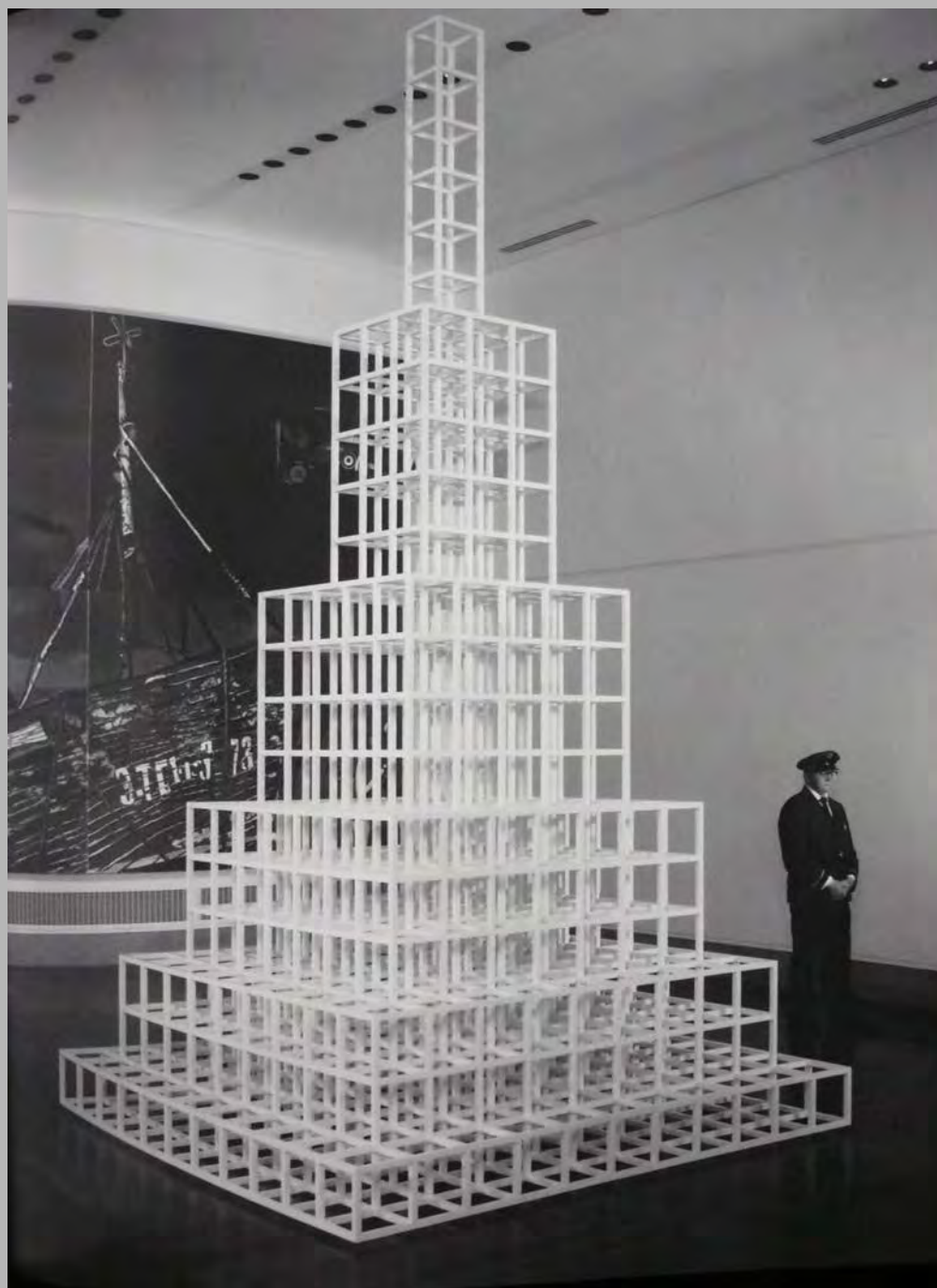


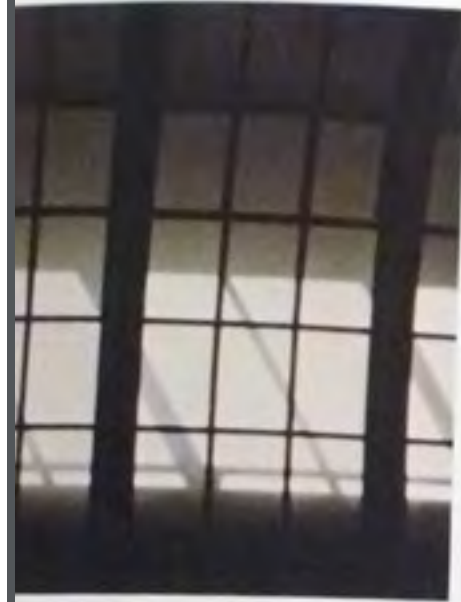


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1. RED LINES FROM FOUR SIDES
 2. BLUE LINES FROM FOUR CORNERS
 3. YELLOW LINES FROM THE CENTER
 4. RED LINES FROM FOUR SIDES
BLUE LINES FROM FOUR CORNERS
 5. RED LINES FROM FOUR SIDES
YELLOW LINES FROM THE CENTER
 6. BLUE LINES FROM FOUR CORNERS
YELLOW LINES FROM THE CENTER
 7. RED LINES FROM FOUR SIDES
BLUE LINES FROM FOUR CORNERS
YELLOW LINES FROM THE CENTER



“Conceptual art is not necessarily logical. The logic of a piece or series of pieces is a device that is used at times, only to be ruined. Logic may be used to camouflage the real intent of the artist, to lull the viewer into the belief that he understands the work, or to infer a paradoxical situation (such as logic vs. illogic). Some ideas are logical in conception and illogical perceptually.”
-Sol Lewitt, *Paragraphs on Conceptual Art*, 1967







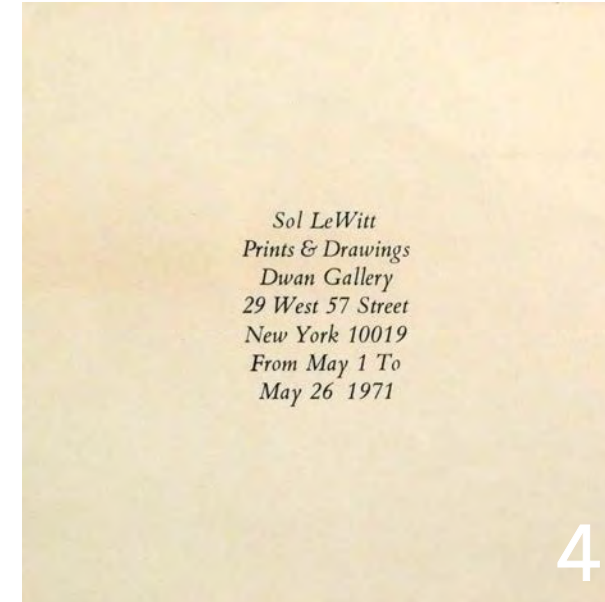
1.



2.



3.



4.

All Four Part Combinations of Six Geometric Figures Sol LeWitt

Galerie Watari, Tokyo, 1980. Softcover. 1st Edition. 4.5x12". Saddle stitched artist book. Slight warping of pages at left-hand corner; an otherwise fine copy.

Published on the occasion of the exhibition at Galeri Watari in Tokyo on March 1, 1980, this unique book contains 15 beautiful black and white plates of LeWitt's geometric figures. Text in Japanese and English.

Autobiography Sol LeWitt

Multiples, Inc. and Lois & Michael K. Torf, New York / Boston, 1980. Soft cover with illustrated wrappers. Square Quarto. First edition.

An artist's life, told through pictures of the objects in his studio. Mirroring the formal geometry of LeWitt's paintings, these black-and-white photographs are arranged in a rigid grid, nine to a page. The 1,116 images give the appearance of intimacy, but life is more than a sequence of details, and the essence of a person is defined as much by what has been lost as by what has been kept and photographed. Like in pornography, everything is shown but nothing is revealed. As Parr and Badger note (*The Photobook: A History*, Volume 2, p. 155): "The result is fascinating, but inevitably this book touches the head rather than the heart."

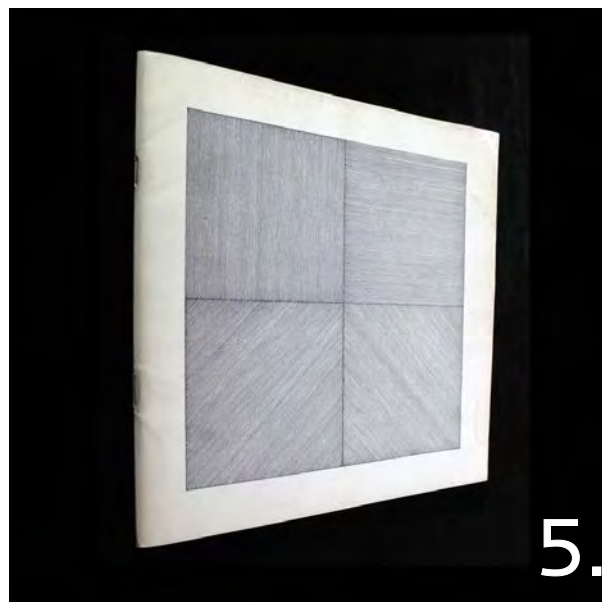
Cock Fight Dance Sol LeWitt

Rizzoli & Multiples, New York, 1980. Soft cover. 16mo. First edition. Artists' book. Illustrated throughout with reproductions of colour photos.

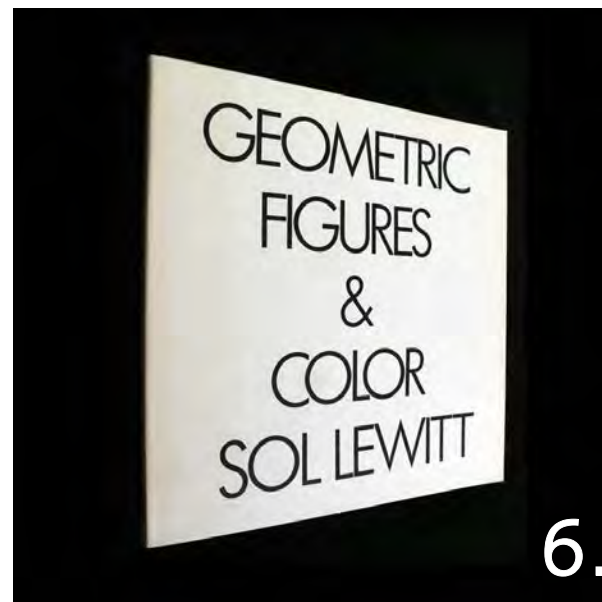
This beautiful square flip-book by LeWitt depicts a photographic narrative of two roosters fighting.

Printed ephemera from Dwan Gallery

A card printed on the occasion of Sol LeWitt's exhibition entitled "Prints & Drawings" at Dwan Gallery, which ran from May 1 – May 26 1971.



5.



6.



7.



8.

four basic kinds of Straight lines Sol LeWitt

Inscribed on colophon: For Sid Tillim/Sol LeWitt.

Studio International, London, 1969. Square Octavo. Soft cover with illustrated wrappers. Staple-bound pamphlet. Upper wrapped waterstained; interior pristine.

four basic kinds of Straight lines epitomized the tenets espoused by conceptual artists, with its focus on serial imagery, gridlike structural content and numerical signifiers standing in as instructional systems. The use of language to convey these propositions inspired LeWitt, along with contemporaries John Baldessari, Lawrence Weiner and Ed Ruscha, to create artists' books and pamphlets, which were easily disseminated to a mass audience, and adhered to the primary conceptual concern of serial repetition more accurately than a single work on paper.

Geometric Figures & Color Sol LeWitt

Harry N. Abrams, New York, 1979. Square Octavo. Soft cover, 48 pages.

Geometric Figures & Color is a beautifully printed artist's book by LeWitt based around geometric shapes (circle, square, triangle, rectangle, trapezoid and parallelogram) and colors (red, yellow, blue).

Graphik Sol LeWitt

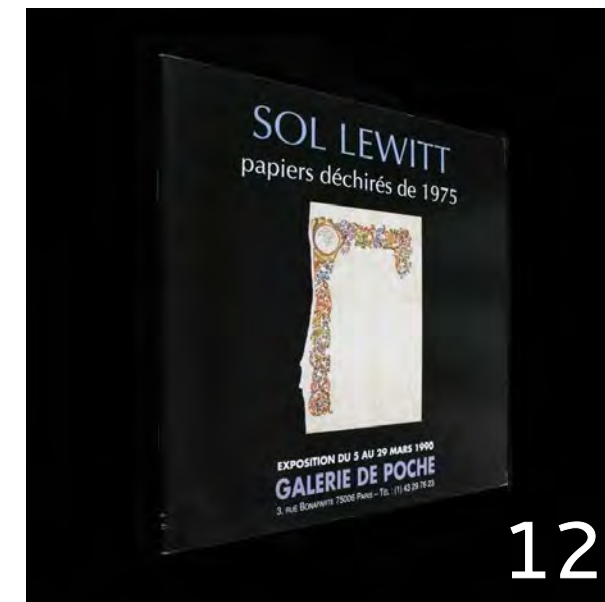
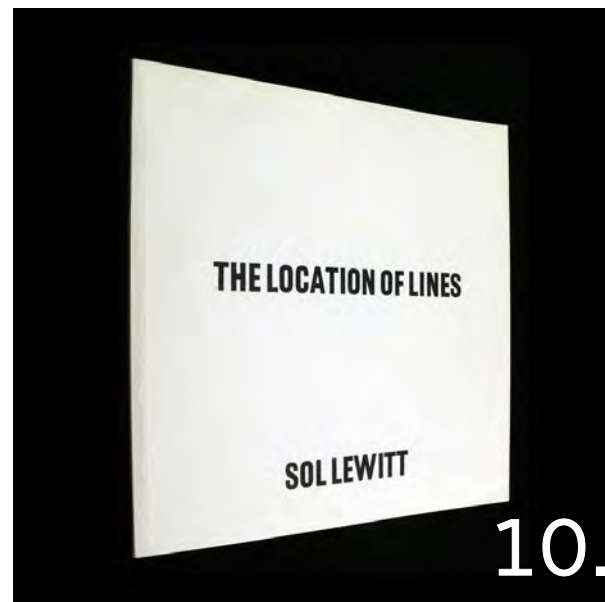
Kunsthalle Basel, Kornfeld & Cie, Bern, 1977. Square Octavo. Paperback. 41 color reproductions, 39 b/w reproductions. Slight cracked spine. Slight crease on front and back covers.

A beautiful catalogue published on the occasion of the Kunsthalle, Basel exhibition of LeWitt's screenprints, lithographs, etchings, photographs and books from 1970 to 1975.

Incomplete Open Cubes Sol LeWitt

John Weber Galleries, New York, 1974. Soft cover. First edition. Small square Quarto. 253 b/w illustrations. Small shallow tear in paper on front cover, light scuffs to front and back cover.

Published in conjunction with a 1974 John Weber Gallery exhibition, Incomplete Open Cubes is Sol LeWitt's typically rigorous artist's book that delineates each of the permutations of three, four, five, six, seven, eight, nine, ten and eleven part open cube sculpture and drawings.



The Location of Eight Points
Sol LeWitt

Max Protetch Gallery, Washinton D.C., 1974. Soft cover. 12mo. First edition. Side stapled wrappers. Artists' book.

A topological study of LeWitt's installation at the Max Protetch Gallery in 1974 in drawings with accompanying texts. This is the uncommon first edition; there was a second published in 1977.

The Location of Lines
Sol LeWitt

Lisson Gallery Publications, London, 1974. First edition. Paperback. Square Octavo.

This artists' book features LeWitt's line drawings with descriptions of their locations on each facing page. A beautifully simple and rare book in fine condition.

The Location of Three Geometric Figures / Three Wall Drawings
Sol LeWitt

Galleria Sperone, Torino, 1974. 12mo. First edition. Paperback. Side stapled wrappers. Text in English and Italian.

This artists' book includes 3 drawings by LeWitt with accompanying texts in Italian and English.

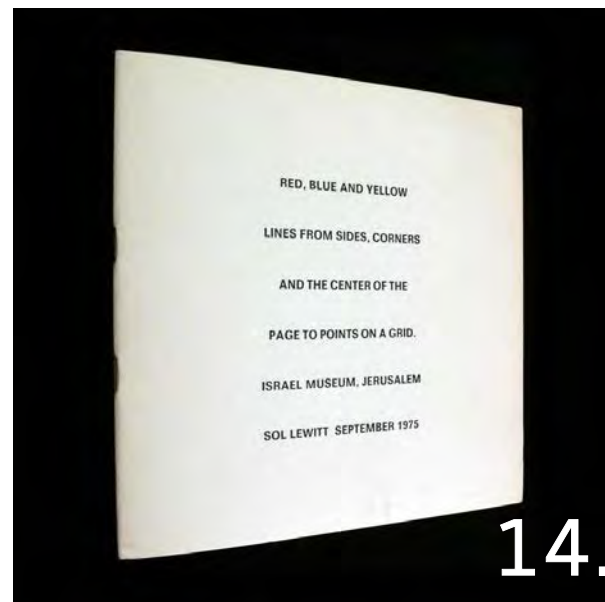
Sol LeWitt: Papiers Déchirés de 1975
Sol LeWitt

Galerie de Poche, Paris, 1990. Stapled Illustrated wrappers. Square Octavo. 24 b/w illustrations with color cover.

This is the slender yet elegant catalogue published in conjunction with a 1990 Parisian gallery exhibition of Sol LeWitt's exceedingly minimal torn paper pieces of 1975. It includes a brief descriptive text by the artist that accompanies twenty-five reproductions against black backgrounds numbered and sequenced in the order they were made.



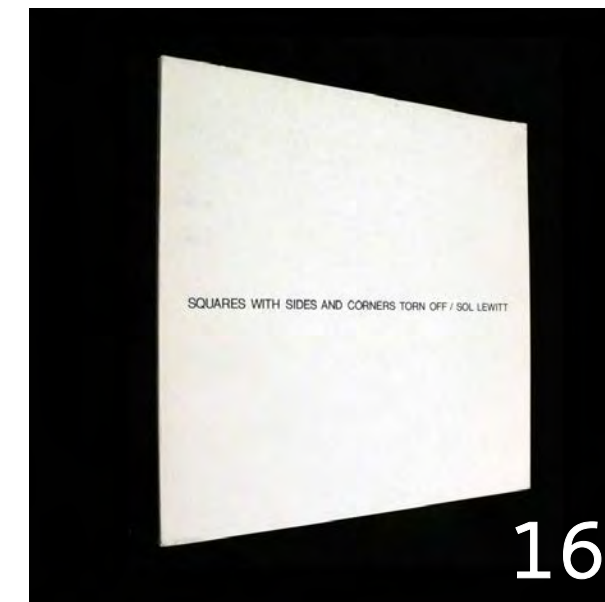
13.



14.



15.



16.

PhotoGrids Sol LeWitt

Rizzoli, New York, 1977. Square Quarto. Paperback with printed wrappers. Light wear on wrappers.

PhotoGrids plays on the premise of Sol LeWitt's early wall drawings, also based on grids. This book is a collection of photographs of similar modular forms as they are found within daily life and the urban environment.

Red, Blue and Yellow Lines from Sides, Corners and the Center of the Page to Points on a Grid

Sol LeWitt

Israel Museum, Jerusalem, September 1975. First edition. Square Octavo. Soft cover. Side stapled wrappers. Text in Hebrew and English.

This artists' book includes 7 delicate color illustrations on grids featuring red, blue and yellow lines with descriptions of their placement on each facing page.

Sol LeWitt: A Retrospective Sol LeWitt

Yale University Press, New Haven, 2000. First Edition. Large Quarto. Hardbound with illustrated dust jacket. Edited and with an introduction by Gary Garrels with essays by Martin Friedman, Andrea Miller-Keller, Brenda Richardson, Anne Rorimer, John S. Weber, and Adam Weinberg.

Published on the occasion of the exhibition at SFMoMA 19 February - 30 May 2000. "Clarity, beauty, playfulness. Simplicity, logic, openness. The words which come to mind in beginning to describe the works of Sol LeWitt resonate with essential aesthetic and intellectual values. His works are straightforward and legible. Yet, upon closer observation and consideration, even those that initially appear direct and obvious reveal complex subtlety in decision-making. Intellectual substance is paired with visual delight, both of which seep, sometimes immediately, but often slowly, into one's consciousness." – Gary Garrels

Squares with Sides and Corners Torn Off Sol LeWitt

MTL, Brussels, 1974. Square 16mo. First Edition. Paperback.

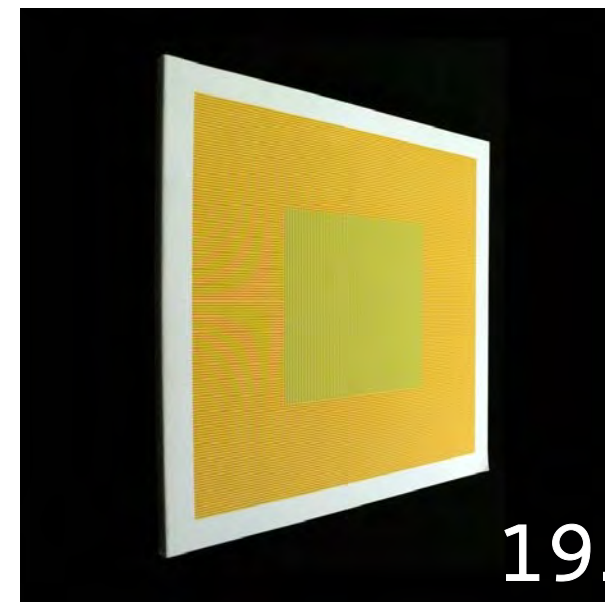
Small artists' book featuring LeWitt's illustrations and descriptions of torn squares.



17.



18.



19.

Prints 1970—86
Sol LeWitt

Tate Publishing, London, 1986. First edition. Paperback with illustrated wrappers. Square Octavo.

“Printmaking has been central to [LeWitt’s] art, being an ideal medium in which to exploit the realization, in serial form, of images made according to a prescribed theme.”

-From the foreword

Published on the occasion of the exhibition at the Tate Gallery in London, this book is a survey of LeWitt’s etchings, silkscreens, lithographs, woodcuts and books made between 1971 and 1986.

Tilted Forms / Walldrawings
Sol LeWitt

Westfälischer Kunstverein, Münster, 1987. Small Quarto. Hardcover with purple printed cover and black text on front cover and on spine.

This elegant exhibition catalogue consists of one continuous cardstock sheet printed in color with illustrations on single side as an accordion book documenting a commissioned installation at the Westfälischer Kunstverein in Münster.

Lines In Two Directions And In Five Colors on Five Colors With All Their Combinations
Sol LeWitt

Walker Art Center, Minneapolis, MN, 1988. Illustrated wrappers. Small square Quarto.

This is an artist’s book conceived by Sol LeWitt in 1981 that was ultimately published in 1988 in conjunction with the Walker Art Center exhibition “Sol LeWitt: Prints and Books.”

LEWITT / LEADAPRON

For price list, please inquire

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