

The Modern



BEING THERE ART ASSIGNMENT 4

SOL LEWITT

WALL DRAWING #50A, 1970

This activity packet for middle and high school students was designed for Sol LeWitt's *Wall Drawing #50A*, 1970, part of the Modern Art Museum of Fort Worth's permanent collection.

Sol LeWitt (1928–2007) was pivotal in the creation of conceptual art, a radical new approach to art in the 1960s. The artist had no interest in painting realistically or telling stories in his work. He instead asserted the importance of the concept or idea. In fact, his wall drawings are executed by other people who follow his instructions.

His text "Paragraphs on Conceptual Art" (1967) was one of the first coherent proposals for conceptual art and challenged new thinking about what art could be. "If the artist carries through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product," stated LeWitt. He continued, "All intervening steps—scribbles, sketches, drawings, failed works, models, studies, thoughts, conversations—are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product."

Please watch and read the selected videos and texts about Sol LeWitt's wall drawings and about conceptual art. These resources will provide you with context about the artist before you begin the activities.

Resources:

**If hyperlinks are disabled in your browser, please copy and paste the URLs directly into your search bar.*

Sol LeWitt, Massachusetts Museum of Contemporary Art, *Sol LeWitt: A Wall Drawing Retrospective*
<https://massmoca.org/sol-lewitt/>

Art Term, Tate, "Conceptual Art"
<https://www.tate.org.uk/art/art-terms/c/conceptual-art>

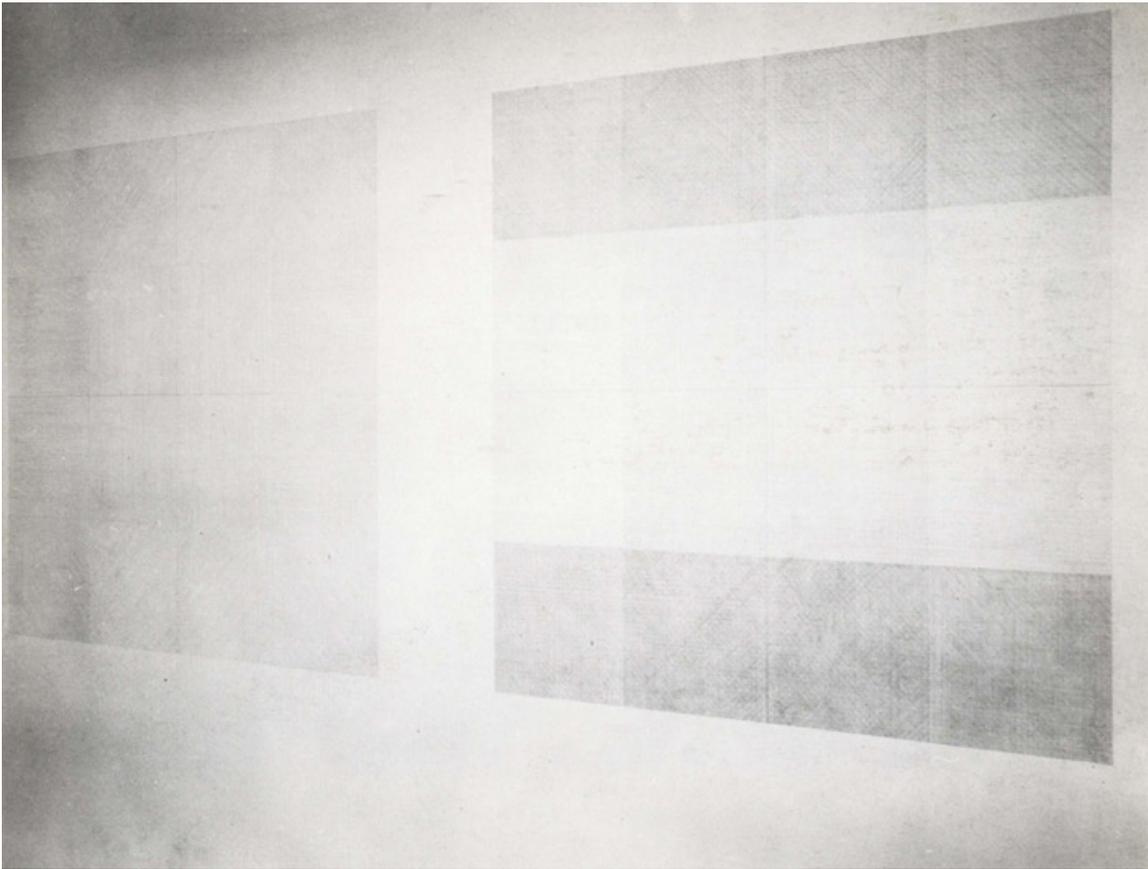
Tate Shots, Tate, "Sol LeWitt: Studio Visit"
<https://www.tate.org.uk/art/artists/sol-lewitt-1504/sol-lewitt-studio-visit>

Conceptual Art, Text by Isaac Kaplan for *Artsy*, "If You Don't Understand Conceptual Art, It's Not Your Fault," 2016

<https://www.artsy.net/article/artsy-editorial-if-you-don-t-understand-conceptual-art-it-s-not-your-fault>

Sol LeWitt, "Sentences on Conceptual Art", 1969
<http://www.altx.com/vizarts/conceptual.html>

Sol LeWitt, Obituary, *New York Times*, 2007
<https://www.nytimes.com/2007/04/09/arts/design/09lewitt.html>



Sol LeWitt
Wall Drawing No.1 - Drawing Series II 14 (A&B), 1968
Black pencil, two parts
48 × 108 inches

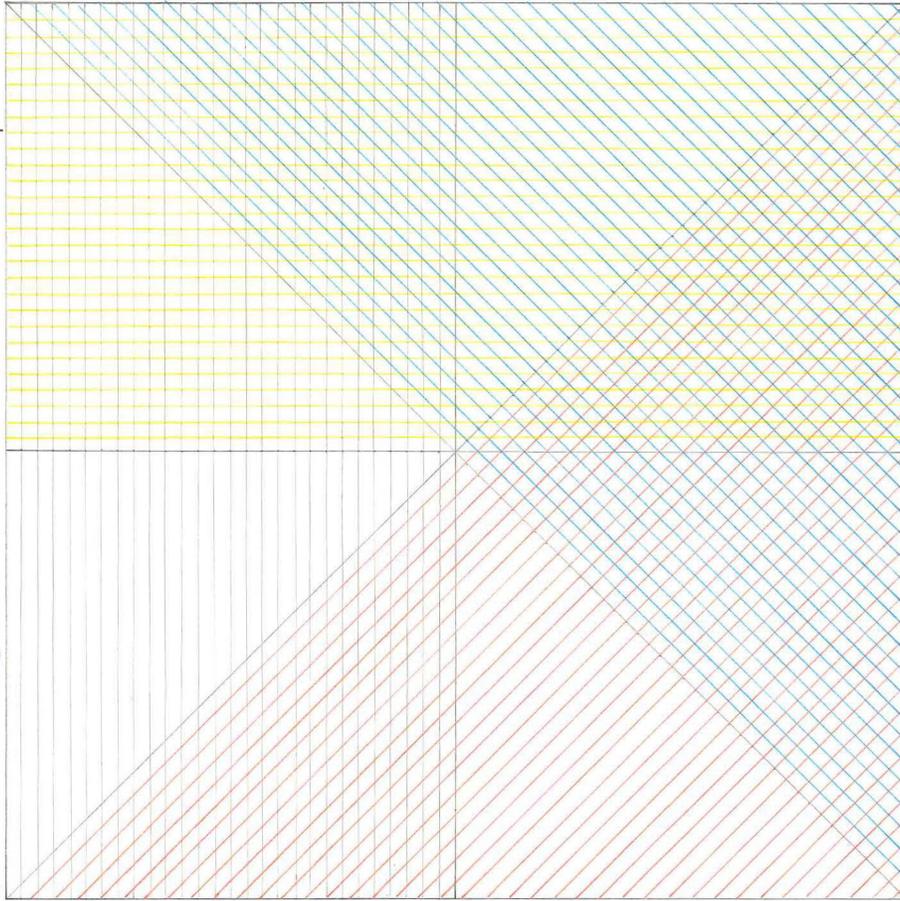
For his wall drawings, the first of which he made in 1968, LeWitt limited himself to conceiving and planning the drawing, providing verbal instructions on a certificate and an accompanying diagram.

The wall drawings exist as a proposal on paper until they are executed by assistants, and the look of the final work is shaped by the architecture of the site, the size and texture of the wall, and the individual or individuals producing the drawing.

This rigorously conceptual process of realization ensures that the autographic touch of the artist is wholly absent. Nevertheless, the wall drawings have the capacity to result in visually sensuous images.

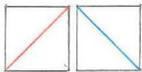
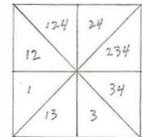
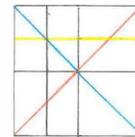
The wall drawings can be executed in different places—they may be painted out or re-created elsewhere. Several versions of the work may therefore exist over time; however, none will be identical. The impermanent nature of LeWitt's wall drawings privileges the momentary over the monumental.

(Guggenheim Museum, <https://www.guggenheim.org/artwork/2478>)



SOL LE ITT, ¹⁹⁷⁰ W.D. # 50A, A WALL DIVIDED..., 1970 GRAPHITE + COLOR PENCIL

HEMAT. REPRESENTATION AND VOT A DRAWI MARCH 2010

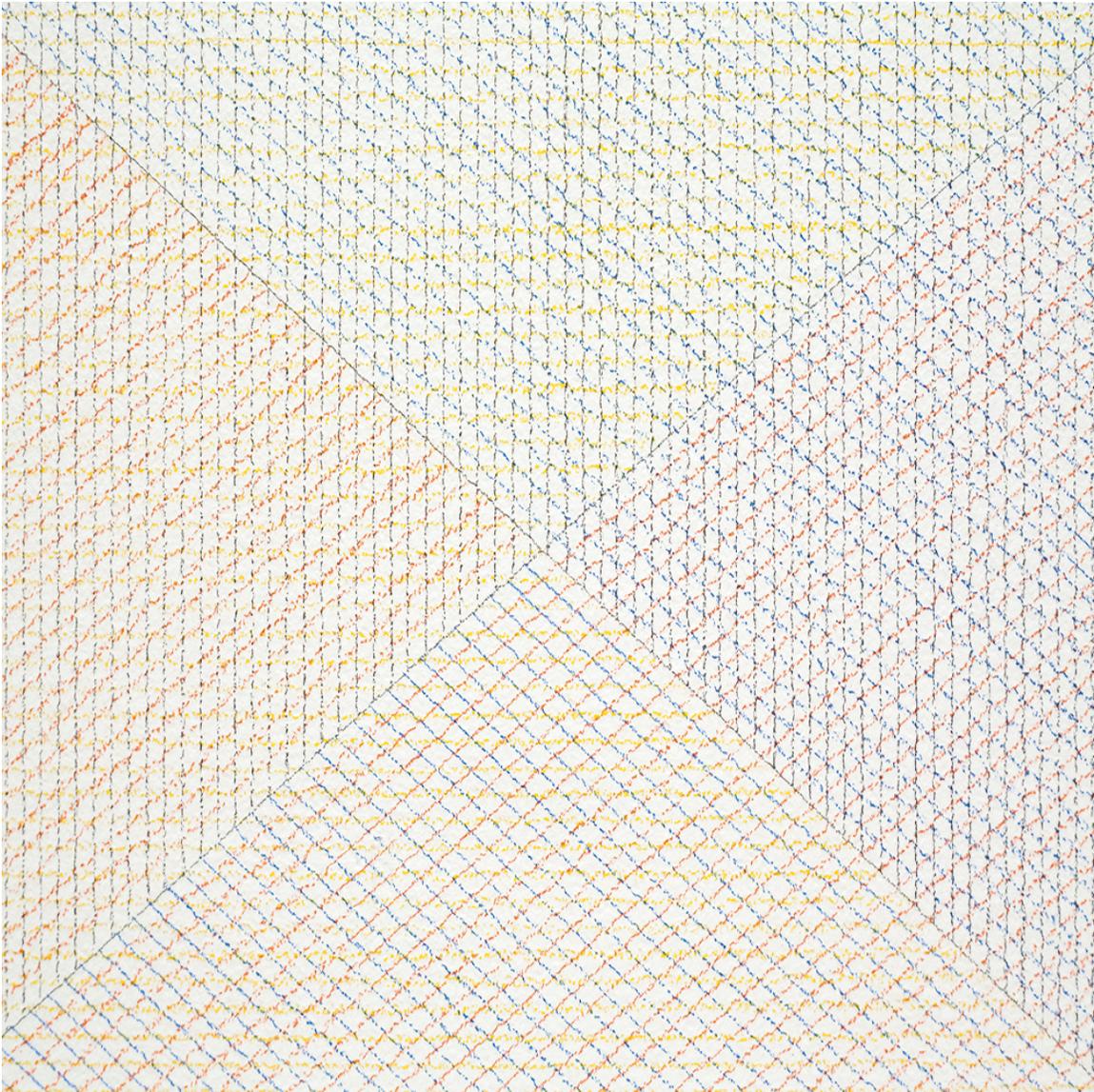


1

2

3

4



Sol LeWitt

American, 1928–2007

Wall Drawing #50A, 1970 (detail above)

A wall divided into four parts by lines drawn corner to corner. Each section with three different colors made of parallel lines superimposed. Color pencil.

Dimensions variable

Collection of the Modern Art Museum of Fort Worth, Museum purchase, The Friends of Art Endowment Fund

Acquired in 2010

STEP 1: INSTRUCTIONS

Remember how Sol LeWitt's wall drawings begin.

Each exists as a proposal on paper until the look of the final work is shaped by the architecture of the site, the size and texture of the wall, etc. LeWitt reduced his art to a few of the most basic shapes (quadrilaterals, spheres, triangles), colors (red, yellow, blue, black), and types of lines, then organized them by guidelines he felt free to bend. Much of what he devised came down to specific ideas or instructions: a thought you were meant to contemplate, or plans for drawings or actions that could be carried out by you, or not.

Do you want to re-create the Modern's *Wall Drawing #50A*?

Do you want to re-create another example of LeWitt's wall drawings?

Do you want to create your own instructions inspired by LeWitt?

Will you make the drawing yourself or ask someone else to do it for you?

Please review the following instructions for additional inspiration.

C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing
number 95 evidenced by this certificate is authentic.

On a wall divided vertically into 15 equal
parts, vertical lines, not straight, using
four colors in all one-, two-, three-, and
four-part combinations.

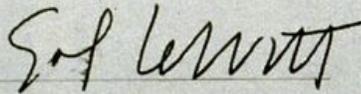
Red, yellow, blue, black pencil

First Drawn by: Sol LeWitt

First Installation: Toselli Gallery, Milan, Italy
July, 1971

This certification is the signature for the wall drawing and must
accompany the wall drawing if it is sold or otherwise transferred.

Certified by _____



Sol LeWitt

© Copyright Sol LeWitt _____

Date

WALL DRAWING FOR HALL WALLS

ON A YELLOW WALL DRAW A SIX INCH GRID WITH A HARD (9H) PENCIL. FROM THE FOUR CORNERS OF THE WALL DRAW STRAIGHT BLUE LINES (USING CRAYON) TO RANDOM POINTS ON THE GRID; RED LINES ARE DRAWN FROM THE FOUR SIDES AND WHITE LINES FROM THE CENTER. THE LINES ARE DRAWN AS FOLLOWS: BLUE LINES - FROM EACH CORNER ONE LINE IS DRAWN TOWARD THE CENTER, FOUR LINES ABOVE THE CENTER, FOUR LINES BELOW. RED LINES - FROM EACH SIDE (MIDPOINT) ONE LINE IS DRAWN TOWARD THE CENTER, FOUR LINES ABOVE (OR RIGHT) FOUR LINES BELOW (OR LEFT). WHITE LINES - ONE LINE IS DRAWN TOWARD THE CORNERS & SIDES AND TWO LINES BETWEEN EACH OF THESE LINES.

S.H. Zetter

C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing
number 793 B evidenced by this certificate is authentic.

Wall Drawing #793 B
Irregular wavy color bands

One wall
Color ink wash
First Drawn by: Sachiko Cho, Jo Watanabe
First Installation: Sala de las Alhajas,
Madrid, Spain
January, 1996

This certification is the signature for the wall drawing and must
accompany the wall drawing if it is sold or otherwise transferred.

Certified by *Sol LeWitt*
Sol LeWitt

© Copyright Sol LeWitt _____
Date

Organize a set of instructions to execute a wall drawing.

Think about the dimensions of a wall, the shapes to be incorporated, the characteristics and quality of line, colors, and materials to use.

Please keep in mind that if your instructions are available for others to make, keep them simple, with room for interpretation. They should be adaptable to a variety of architectural settings and a limited availability of materials.

Will your instructions be hand-written or a digital document?

Include any illustrations, if needed.

Experiment freely.

STEP 2: EXECUTION (if needed)

Follow the instructions and create the wall drawing.

STEP 3: DOCUMENTATION (if needed)

Once the wall drawing is completed, document the final work with photography. Depending on the materials used and the subtlety of visual information, you may find that multiple images are necessary.

I recommend taking an image of the work installed in its architectural setting, as well as a close-up detail.

STEP 4: LABELING (if needed)

Lastly, consider how LeWitt requested *Wall Drawing #50A* be labeled in the wall text at the Modern:

Wall Drawing #50A, 1970

A wall divided into four parts by lines drawn corner to corner. Each section with three different colors made of parallel lines superimposed. Color pencil.

Drawn by: Chip Allen, Jeff Poole, and Marley Whistler, December 2012

First installed: Midland Group Gallery, Nottingham, England, June 1970

First drawn by: Geoff Jones

Not only is the typical information included, but also the instructions, names of anyone involved in the execution, date of conception as well as date of execution, and site of first location.

Please create your own label to be shared with installation images, including all of the specific details about your work's existence.

Thank you for participating in these exercises about Sol LeWitt.

If you would like to share your results, please fill out the photo release form and send it along with your files to jbarnett@themodern.org.

Please save the file as either a JPG or PDF and include First and Last name_Modern_4.

For example,
JesseBarnett_Modern_4.pdf
JesseBarnett_Modern_4.jpg

If you have any questions about the packet, instructions, or file sharing, please don't hesitate contacting me.

Take care out/in there.

Jesse Morgan Barnett
Assistant Curator of Education
Modern Art Museum of Fort Worth

The Modern

Modern Art Museum of Fort Worth

3200 Darnell Street
Fort Worth, Texas 76107
telephone 817.738.9215 fax 817.735.1161
www.themodern.org

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Parent/Guardian Signature: _____
Today's Date: _____