

索尔·勒维特 Sol LeWitt. 墙绘#606 A、C、D、E、F、G *Wall Drawing #606 A, C, D, E, F, G*
自矩形立方体模块衍生而来的形状由彩色水墨叠加绘制，墙面边缘饰有宽为25cm的水墨色带

Forms derived from a cubic rectangle, with color ink washes superimposed. The walls are bordered by a 10-inch (25 cm) color ink wash band.

作品首次由Paul Graham Gault, David Higginbotham, Anna Onnufer, Kristi Ryba, Anthony Sansotta, Rebecca Schwab, Mary Walker, Jo Watanabe绘制
First drawn by: Paul Graham Gault, David Higginbotham, Anna Onnufer, Kristi Ryba, Anthony Sansotta, Rebecca Schwab, Mary Walker, Jo Watanabe.

1989年5月，首次布展于南卡罗莱纳州查尔斯顿市盖拉德市政礼堂 First installation: Gaillard Municipal Auditorium, Charleston, South Carolina, May 1989.

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摄影：包梦琪 Photo by Mengqi Bao 图片致谢：纽约宝拉库珀画廊 Courtesy Paula Cooper Gallery, New York

索尔·勒维特 墙绘

开幕：3月22日(周五) 5 - 7PM
2019年3月22日至5月25日

贝浩登(上海)荣幸宣布呈现展览“索尔·勒维特：墙绘”(Sol LeWitt: Wall Drawings)，是这位活跃于1960及1970年代美国观念艺术及极简主义运动标杆人物的一次里程碑式的展览。展览汇聚了索尔·勒维特具有深远意义的16件绘制于墙上的作品，其中包括一件遍布4面墙壁的大型沉浸式墙绘作品，它们均诞生于1980至1990年代。本次展览将是索尔·勒维特代表性“墙绘”作品在中国的首次集中展示。

上世纪60年代，索尔·勒维特的作品得到广泛展出。当时的美国正经历着社会和政治的急剧变迁，尤其是在索尔·勒维特工作和生活的纽约。文化上的富足和进步令他得以以艺术实践的方式阐发自身对于连续性、形式、颜色以及日进广布的艺术非物质化问题的兴趣。1967年，索尔·勒维特发表了《论观念艺术》(Paragraphs on Conceptual Art)一文，文中他宣称：“观念成为制造艺术的机器”。这一先驱性的观点诠释了“墙绘”系列的创作思路，而这种基于规则的创作指示也经由艺术家被其助理们继承及发扬。

到了20世纪80年代后期，索尔·勒维特开创了一套将颜料叠加的画法系统——以墨水浸湿的布块逐步有层次地进行叠加。本次展览中的墙绘作品正是使用了这一艺术性的手法，从而创作出诸多明丽丰富的几何图形和抽象形式。例如，在系列“墙绘 #606 A-K”(Wall Drawing #606 A-K)的部分作品中，由彩色墨水上色的矩形立方体被放置在规整的框格中，遍布整面墙，其中饱和的灰色、黄色、红色以及蓝色色块正是由这种叠加的画法实现的。与此同时，大尺幅作品《墙绘 #624》(Wall Drawing #624)中，以一面墙的右侧中点为圆心，延伸形成宽为25厘米的弧形色带群，其中灰白、黄白、红白以及蓝白交替出现，最终这些激越纷呈的色带布满了一间展厅的全部4面墙。索尔·勒维特对形状、颜色的严谨探求以及将思考与实体艺术作品并重的立意，如今依然对艺术如何创作、艺术家扮演何种角色等重要议题持续发起着挑战。

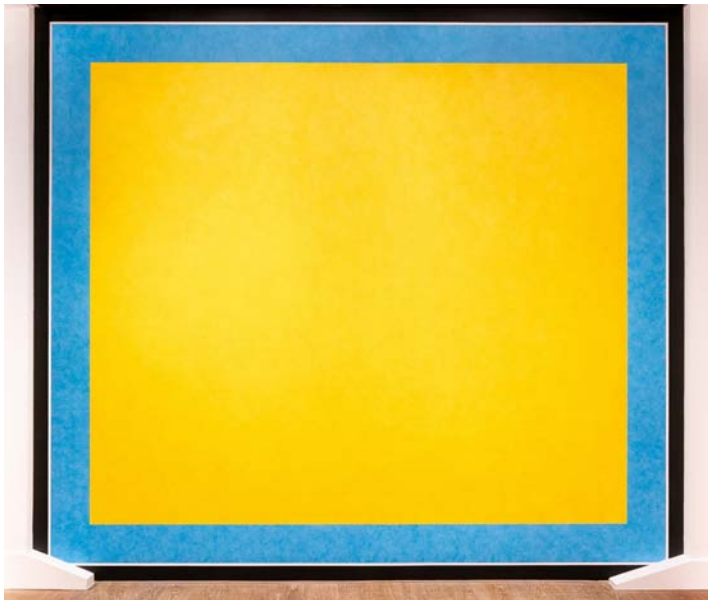
SOL LEWITT: WALL DRAWINGS

Opening Friday March 22 5 - 7PM
March 22 - May 25, 2019

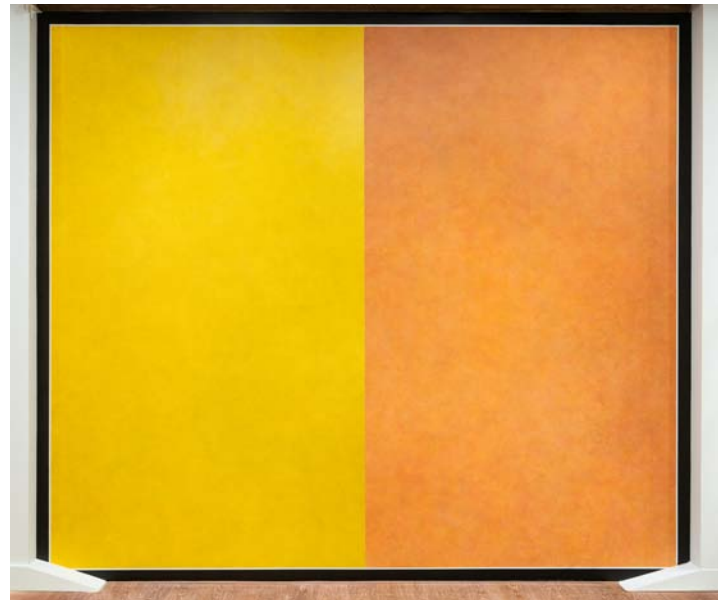
Perrotin Shanghai is proud to present *Sol LeWitt: Wall Drawings*, a landmark exhibition of this foremost figure of the American Conceptual and Minimal Art movements of the 1960s and 1970s. The exhibition focuses on LeWitt's seminal wall drawings and includes 16 ink-wash works initially conceived in the 1980s and 1990s, including a monumental, immersive wall drawing spanning four walls. This marks the first exhibition of LeWitt's wall drawings in mainland China.

Sol LeWitt exhibited widely in the 1960s, a time of great social and political change in the United States. Living and working in culturally rich and progressive New York City, the artist's practice mined his interest in seriality, form, and color and increasingly probed the dematerialization of art. In 1967, LeWitt published "Paragraphs on Conceptual Art," where he asserted that, "the idea becomes a machine that makes the art." This pioneering concept is exemplified in his ongoing series of wall drawings, for which rule-based installation instructions were conceived by the artist to be later carried out by assistants.

In the late 1980s, LeWitt devised a system of superimposing pigments, applied in layers, with ink soaked rags. The wall drawings that comprise this exhibition make use of this technique to create luminous, multifaceted geometric and abstract forms. For example, wall drawings from the series *Wall Drawing #606 A-K: Forms derived from a cubic rectangle, with color ink washes*, are installed in a striking grid that spans an entire wall and implement the layered application of saturated gray, yellow, red, and blue planes of color. Meanwhile, the monumental *Wall Drawing #624: On four walls, arcs 10 inches (25cm) wide from the midpoint of the right side of one wall, with alternating gray, white; yellow, white; red, white; blue, white bands*, transforms an entire room with its ebullient curved bands. LeWitt's methodical exploration of form and color and position that an idea is as important as the physical artwork continues to challenge notions of art production and the role of the artist.



索尔·勒维特 Sol LeWitt. 墙绘#583 N Wall Drawing #583 N
彩色水墨叠加绘制的矩形色块,色块边缘饰有宽为25cm的水墨叠加色带、1cm宽的白色色带和10cm宽的黑色色带。印度墨和彩色水墨 Rectangles with color ink washes superimposed. Each is bordered by a 10-inch (25 cm) band with color ink washes superimposed, a 1/2-inch (1 cm) white band, and a 4-inch (10 cm) black band.
作品首次由 Douglas Geiger, Paul Mankins, Tory Pomeroy, Anthony Sansotta, Rebecca Schwab, Janice Shotwell 绘制
First drawn by: Douglas Geiger, Paul Mankins, Tory Pomeroy, Anthony Sansotta, Rebecca Schwab, Janice Shotwell
1988年12月,首次布展于美国爱荷华州的得梅因艺术中心
First installation: Des Moines Art Center, Iowa, December 1988
© 2019 Estate of Sol LeWitt/Artists Rights Society (ARS), New York.
摄影:包梦琪 Photo by Mengqi Bao
图片致谢:纽约宝拉库珀画廊 Courtesy Paula Cooper Gallery, New York



索尔·勒维特 Sol LeWitt. 墙绘#609 Wall Drawing #609
墙面由一根自上沿中点贯穿至下沿中点的直线垂直分成均等的两块,每一块均由彩色水墨叠加绘制。墙面边缘饰有宽为8cm的黑色色带、黑色色带内绘有宽为1cm的白色色带。A wall is divided vertically into two equal parts by a line drawn from the midpoint of the top side to the midpoint of the bottom side. Within each part, color ink washes superimposed. The wall is bordered by a 3-inch (8 cm) black band, inside of which is a 1/2-inch (1 cm) white band.
作品首次由Fransje Killaars绘制
First drawn by: Fransje Killaars
1989年5月,首次布展于第11届布鲁塞尔精选艺术博览会
First installation: Galerie Ressle, 11th Selective Brussels Art Fair, May 1989
© 2019 Estate of Sol LeWitt/Artists Rights Society (ARS), New York.
摄影:包梦琪 Photo by Mengqi Bao
图片致谢:纽约宝拉库珀画廊 Courtesy Paula Cooper Gallery, New York

艺术家简介

索尔·勒维特(1928-2007)成长于美国康涅狄格州哈特福德的一个俄罗斯犹太裔移民家庭,1949年就读于雪城大学,后在朝鲜战争中服役。1953年,他迁居纽约并开始从事杂志平面设计的工作,后又供职于贝聿铭建筑师事务所。索尔·勒维特曾求学于纽约视觉艺术学院,在此期间,他还在纽约现代艺术博物馆担任晚班职员。也许就是此时他接触到了现代艺术,而19世纪末摄影师埃德沃德·迈布里奇(Eadweard J. Muybridge)的作品也许是当时对他影响最大的发现之一。受到迈布里奇以序列照片呈现运动方式的影响,索尔·勒维特的作品开始带有更强的序列性。

1963年,索尔·勒维特的作品在圣马可教堂得到首次公开展示。自于纽约约翰·丹尼斯画廊举办了首场个展之后,他举办过数百场个展。1970年,索尔·勒维特于海牙市立美术馆举办了首个回顾展。1978年,他在职业生涯中期于纽约现代艺术博物馆举办了大型回顾展,展览由艾丽西亚·莱格(Alicia Legg)担任策展人。

索尔·勒维特的作品已被诸多公共艺术机构收藏,包括纽约现代艺术博物馆、惠特尼美国艺术博物馆、古根海姆美术馆、芝加哥艺术博物馆、旧金山现代艺术博物馆、巴黎蓬皮杜艺术中心、阿姆斯特丹市立博物馆、都灵里沃利城堡、斯德哥尔摩当代美术馆、伦敦泰特美术馆等。2008年11月,“索尔·勒维特:墙绘回顾展”于马萨诸塞当代艺术博物馆开幕,展览将持续25年。2018年9月,索尔·勒维特艺术家资产宣布由Artifex Press将《索尔·勒维特墙绘全集》(Sol LeWitt Wall Drawings Catalogue Raisonné)进行数字发行,这是对其墙绘作品的一次综合呈现。

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About the Artist

Sol LeWitt (1928 – 2007) was born in Hartford, Connecticut, in a Russian-Jewish family. He graduated from Syracuse University in 1949 before serving in the Korean War. In 1953 he moved to New York where he worked as a graphic designer for magazines and, later, for architect at I.M. Pei. LeWitt attended New York's School of Visual Arts while working as night clerk at the Museum of Modern Art. During this period, LeWitt was exposed to important works of modern art but perhaps one of the most formative discoveries during this period was of nineteenth-century photographer Eadweard J. Muybridge. Muybridge's depiction of the phases of movement through serial images proved extremely influential to LeWitt, whose own work became increasingly concerned with seriality.

LeWitt's work was first publicly exhibited in 1963 at St. Mark's Church. His first one-person show was at the John Daniels Gallery in New York and since then, LeWitt has had hundreds of one-person exhibitions. The Gemeentemuseum in The Hague presented his first retrospective exhibition in 1970, and his work was later shown in a major mid-career retrospective curated by Alicia Legg at the Museum of Modern Art, New York in 1978. LeWitt's works are in numerous public collections including the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, 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. In November 2008 "Sol LeWitt: A Wall Drawing Retrospective" opened at MassMOCA (Massachusetts Museum of Contemporary Art), and will remain on view for 25 years. In September 2018 the Estate of Sol LeWitt announced the digital publication of "Sol LeWitt Wall Drawings Catalogue Raisonné" by Artifex Press. This definitive collection features comprehensive information for LeWitt's wall drawings.

More information about the artist >>>