

Sol Lewitt - Wall Drawing Instructions

#146 state: "All two-part combinations of blue arcs from corners and sides and blue straight, not straight, and broken lines. September 1972. Blue crayon: dimensions vary with installation."

Drawing #260 (1975): "on black walls, all two-part combinations of white arcs from corners and sides, and white straight, not-straight, and broken lines."

Wall Drawing #935: Color bands in four directions

<http://radicalart.info/concept/LeWitt/index.html>

In the constructivist tradition, many artists derived their works from predefined formal procedures. (Georges Vantongerloo may have been the first. in the 1950's and 1960's it became a common practice: Ellsworth Kelly, François Morellet, Max Bill, Richard Lohse, Karl Gerstner, etc., etc.) in his 1922 "Telephone Pictures", László Moholy Nagy pioneered the idea that constructivist pieces can be specified through a set of verbal instructions, and executed by any technically capable person who understands them. In 1960's minimalism, many artists started to rely on impersonal, industrial production techniques. Constructivism and minimalism thus anticipated some important aspects of algorithmic art generation.

Sol LeWitt explicitly connects the constructivist/minimalist tradition with the algorithmic approach. He developed a rich oeuvre of minimalist drawings, paintings and sculptures, but he insisted on the *conceptual* nature of this work: most of his pieces were based on verbal descriptions, and these were supposed to be the "real" artworks. (Read his "[Paragraphs on Conceptual Art](#)" and "[Sentences on Conceptual Art](#)".) Note that LeWitt's descriptions are *not* intended (and not suitable) as autonomous artworks, to be appreciated at the abstraction level of verbal semantics. They only unleash their (often considerable) aesthetic impact when they are actually executed. They thus constitute a rather precise visual analogue of the musical scores of traditional classical composers.

LeWitt cites the proto-cinematic photo-sequences of Edward Muybridge as his most important aesthetic reference point. His work displays a consistent interest in the idea of *complete enumeration*. (See our page on [enumeration art](#).)

[Wall Drawing 46](#): "Vertical lines, not straight, not touching, covering the wall evenly."

Wall Drawing #3 (1969)
A 40" (100 cm) band of vertical

Wall Drawing #20
(1969)

Wall Drawing #24
(1969)

and both sets of diagonal lines superimposed, centered top to bottom, running the length of the wall.

Wall Drawing #37 (1970)

Intersecting symmetrical bands of parallel lines 36" (90 cm) wide, in four directions and colors, on four walls progressively.

Wall Drawing #45 (1970)

Straight lines 10" (25 cm) long, not touching, covering the wall evenly.

Wall Drawing #54 (1970)

Six-part serial drawing with lines in two directions (vertical, horizontal, diagonal-left or diagonal-right) and two colors superimposed in each part.

Wall Drawing #132

A 36 in. (90 cm) grid covering the wall. All two-part combinations of arcs from corners and sides,

Lines in four directions, each with a different color, superimposed on a wall.

Wall Drawing #38

(1970)

Tissue paper cut into 1.5" (4 cm) squares rolled and inserted into holes in gray pegboard walls. All holes in the wall are filled randomly.

1st wall: White; 2nd wall: White, yellow; 3rd wall: White, yellow, red; 4th wall: White, yellow, red, blue.

Wall Drawing #52

(1970)

Four-part drawing with a different line direction in each part.

Wall Drawing #65

(1971)

Lines not short, not straight, crossing and touching, drawn at random, using four colors, uniformly dispersed with maximum density, covering the entire surface of the wall.

Wall Drawing #146

All two-part combinations of blue arcs

Drawing Series B on aluminum box. One series on each face.

Wall Drawing #53

(1970)

Serial drawing with lines in three directions (vertical, horizontal, diagonal-left or diagonal-right) and three colors superimposed in each part.

Wall Drawing #97

(1971)

Within an 80 inch (200cm) square, 10,000 straight lines. Next to it is an 80 inch (200 cm) square with 10,000 not straight lines.

Wall Drawing #150

Ten thousand one-inch

straight and not straight lines,
systematically.

1972

from corners and sides,
and blue straight, not
straight and broken lines.

1972

(2.5 cm) lines evenly
spaced on each of six
walls.

1972

Wall Drawing #151 (1973)

All combinations of a single line in
four directions. (15 parts).

**Wall Drawing #152
(1973)**

Three-part Drawing: 1st
Wall: Straight horizontal
lines. 2nd Wall: Not
straight horizontal lines.
3rd Wall: Broken
horizontal lines. The lines
are about two inches (5
cm) apart.

**Wall Drawing #176
(1973)**

A horizontal line from
the left side (more than
half way, less than all the
way).

Wall Drawing #228 (1974)

White Circles, Grids and Arcs from
Two Opposite Sides of a Gray
Wall.

**Wall Drawing #262
(1975)**

All one-, two-, three-, and
four-part combinations of
lines in four directions
and four colors, each
within a square. 15
drawings..

**Wall Drawing #263
(1975)**

A wall divided into 16
equal parts with all one-,
two-, three-, and four-part
combinations of lines in
four directions.

Wall Drawing #264 (1975)

A wall divided into 16 equal parts
with all one-, two-, three-, and
four-part combinations of lines and
color in four directions.

**Wall Drawing #265
(1975)**

A wall divided
horizontally and
vertically into four equal
parts with lines in three
directions and three
colors in each part.

**Wall Drawing #266
(1975)**

Two-part drawing: Grid
and arcs from two
adjacent corners and the
midpoint of one side,
between. (ACG 118) One
drawing has arcs from the
bottom. The second
drawing has arcs from the
top.

Wall Drawing #267 (1975)

Arcs from four corners and the
midpoints of three sides. (ACG 47).

**Wall Drawing #268
(1975)**

Circles and arcs from
four corners and the

**Wall Drawing #269
(1975)**

Grids and arcs from four
corners and the midpoints

midpoints of three sides.
(ACG 96).

of three sides. (ACG
145).

Wall Drawing #270 (1975)

Circles, grids and arcs from four corners and the midpoints of three sides. (ACG 194).

**Wall Drawing #271
(1975)**

Black circles, red grid and yellow arcs from four corners, blue arcs from the midpoints of three sides. (ACG 195).

**Wall Drawing #272
(1975)**

An increasing number of horizontal lines about one inch (2.5 cm) apart from bottom to top, vertical lines from top to bottom, diagonal right lines from left to right, diagonal left lines from left to right.

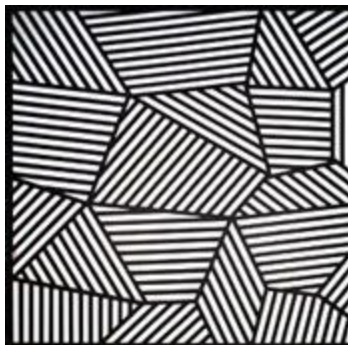
Wall Drawing #295 (1976)
Six Superimposed Geometric Figures.

Wall Drawing #356
Isometric figures outlined by three-inch (7.5 cm) bands. Within each plane are three in. (7.5 cm) wide black bands of parallel lines in one of three directions.

Wall Drawing #356 BB.
Isometric figure within which are 3" (7.5 cm) wide black lines in three directions.

Wall Drawing #380

Isometric figures drawn in color and India ink washes, each with a six-inch (15 cm) India ink wash border.



Wall Drawing #565
On three walls, continuous forms with alternating 8" (20 cm) black and white bands. The walls are bordered with an 8" (20 cm) black band.



Wall Drawing #606.
(Realization: 2000.)

Wall Drawing #552A

Tilted forms with color ink washes superimposed.

Wall Drawing #614

Rectangles formed by 3" (7.5 cm) wide India ink bands, meeting at right angles.



Wall Drawing #681 C
(1993)

Wall Drawing #746

Identical cubes with color ink washes superimposed on each plane.



Wall Drawing #766
(1994)

21 Isometric cubes of varying sizes, each with color ink washes superimposed.

Wall Drawing #752

Continuous forms with an irregular black grid.

Wall Drawing # 811 (1996)

Project for Franklin Furnace.
Size of space: 16' x 18'7".
A square of 14' divided horizontally into two equal parts.
The top half matte black. The bottom half glossy black.



Wall Drawing #917
(1999): Arcs and Circles.

Wall Drawing #935 (1999)
Color bands in four directions.

Wall Drawing #936
(1999)
Color arcs in four directions.

Wall Drawing #937
(1999)
Various shapes in color.

Wall Drawing #938 (1999)
Flat Top Pyramid.

Wall Drawing # 1103
(2003)
Color vertical and horizontal broken bands.

Wall Drawing #1113
(2003)
On a wall, a triangle within a rectangle, each with broken bands of color.



Wall Drawing #1183
(2005)

Texts by Sol LeWitt

- Sol LeWitt: "Paragraphs on Conceptual Art," *Artforum*, summer issue, 1967.
- Sol LeWitt: "Sentences on Conceptual Art." In: 0-9, 1969. Reprinted in: *Art-Language*, May 1969.
- Sol LeWitt on Cage, Fluxus and Minimalism. (Interview by Saul Ostrow in *BOMB* 85 (Fall 2003).)

About Sol LeWitt and Algorithmic Art

Domenico Quaranta: ["LeWitt's ideal children."](#) In: *Arte e Critica* 44 (December 2005) & 45 (March 2006).

Checklist

1. Wall Drawing #46: Vertical lines, not straight, not touching, covering the wall evenly. 1970
Graphite on wall

The LeWitt Collection, Chester, Conn.

2. *Wall Drawing #97: Ten thousand straight and ten thousand not straight lines.* 1971

Graphite on wall

The Museum of Contemporary Art, Los Angeles; Gift of Kourosh Larizadeh

3. *Wall Drawing #123: Copied lines. The first drafter draws a not straight vertical line as long as possible. The second drafter draws a line next to the first one, trying to copy it. The third drafter does the same, as do as many drafters as possible. Then the first drafter, followed by the others, copies the last line drawn until both ends of the wall are reached.* 1972

Graphite on wall

Addison Gallery of American Art, Andover, Mass. 1991.20 gift of the artist, Addison Art Drive

4. *Wall Drawing #69: Lines not long, not straight, not touching, drawn at random using four colors, uniformly dispersed with maximum density, covering the entire surface of the wall.* 1971

Colored pencil on wall

Private Collection

5. *Wall Drawing #118: Fifty randomly placed points connected by straight lines.* 1971

Graphite on wall

Private Collection

6. *Wall Drawing #141: A ten-inch grid covering the wall. An increasing number of vertical straight lines from left to right, and horizontal not straight lines from bottom to top.* 1972

Graphite on wall

Private Collection

7. *Wall Drawing #273: Lines to points on a grid. A six-inch (15 cm) grid covering the wall. Lines from the corners, sides, and center of the walls to random points on the grid. Composite (seventh wall): red lines from the midpoints of four sides, blue lines from four corners, yellow lines from the center.* 1975

Water-soluble crayon and graphite on wall

Private Collection

8. *Wall Drawing #171: A line through the center of the wall toward the upper left corner and a line from the center of the wall to the upper right corner.* 1973

Graphite and water-soluble crayon on wall

Courtesy of the artist

9. *Wall Drawing #235: The location of three points*, 1974

Graphite and water-soluble crayon on wall

Courtesy of the artist

10. *Wall Drawing #248: The location of a straight, not straight and a broken line, a square, a triangle and a circle. (The specific locations are determined by the draftsman.)* 1975

Graphite and water-soluble crayon on wall

Courtesy of the artist

11. *Wall Drawing #271: Black circles, red grid, yellow arcs from four corners, blue arcs from the midpoints of four sides. (ACG 195)* 1975

Colored pencil on wall

Solomon R. Guggenheim Museum, New York

12. *Wall Drawing #136: Arcs and lines / two lines crossing. A 36-inch (90 cm) grid covering the wall. All possibilities of two lines crossing using arcs from corners and sides, straight lines, not straight lines, and broken lines. Two lines in each 36-inch (90 cm) square.* 1972

Graphite and water-soluble crayon on wall

Courtesy of the artist

13. *Wall Drawing #1211: Drawing Series—Composite, Part I–IV, #1–24, A+B*, 1968/2006

Colored pencil on wall

192 drawings, 40 1/4 x 40 1/4 inches (103 x 103 cm) each

Courtesy of the artist

14. *Wall Drawing #1085: Drawing Series—Composite, Part I–IV, #1–24, A+B*, 1968/2003

Graphite on wall

192 drawings, 40 1/4 x 40 1/4 inches (103 x 103 cm) each

Dia Art Foundation; Gift of Melva Bucksbaum and Raymond Leary and the Martin Bucksbaum Family Foundation