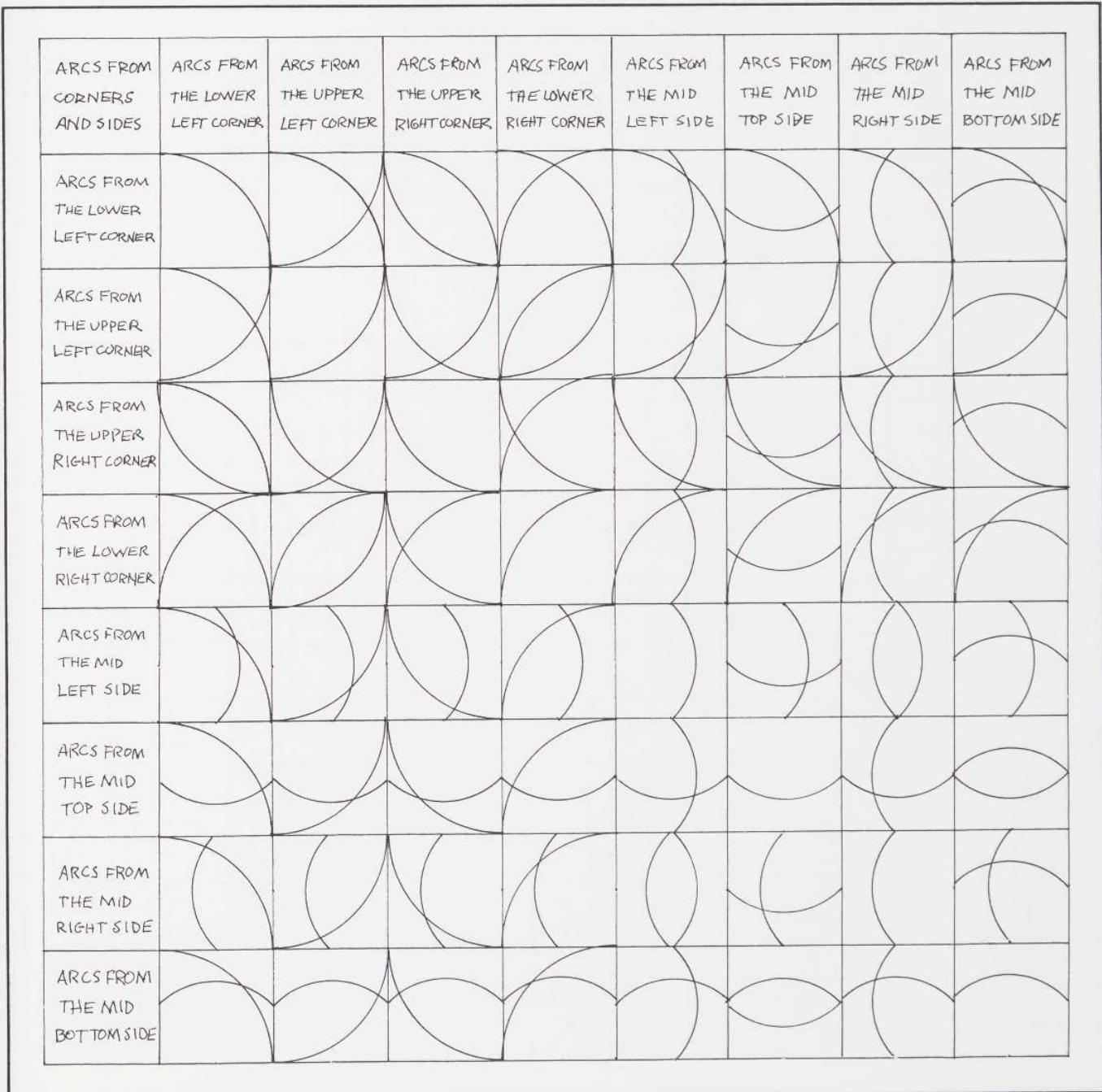


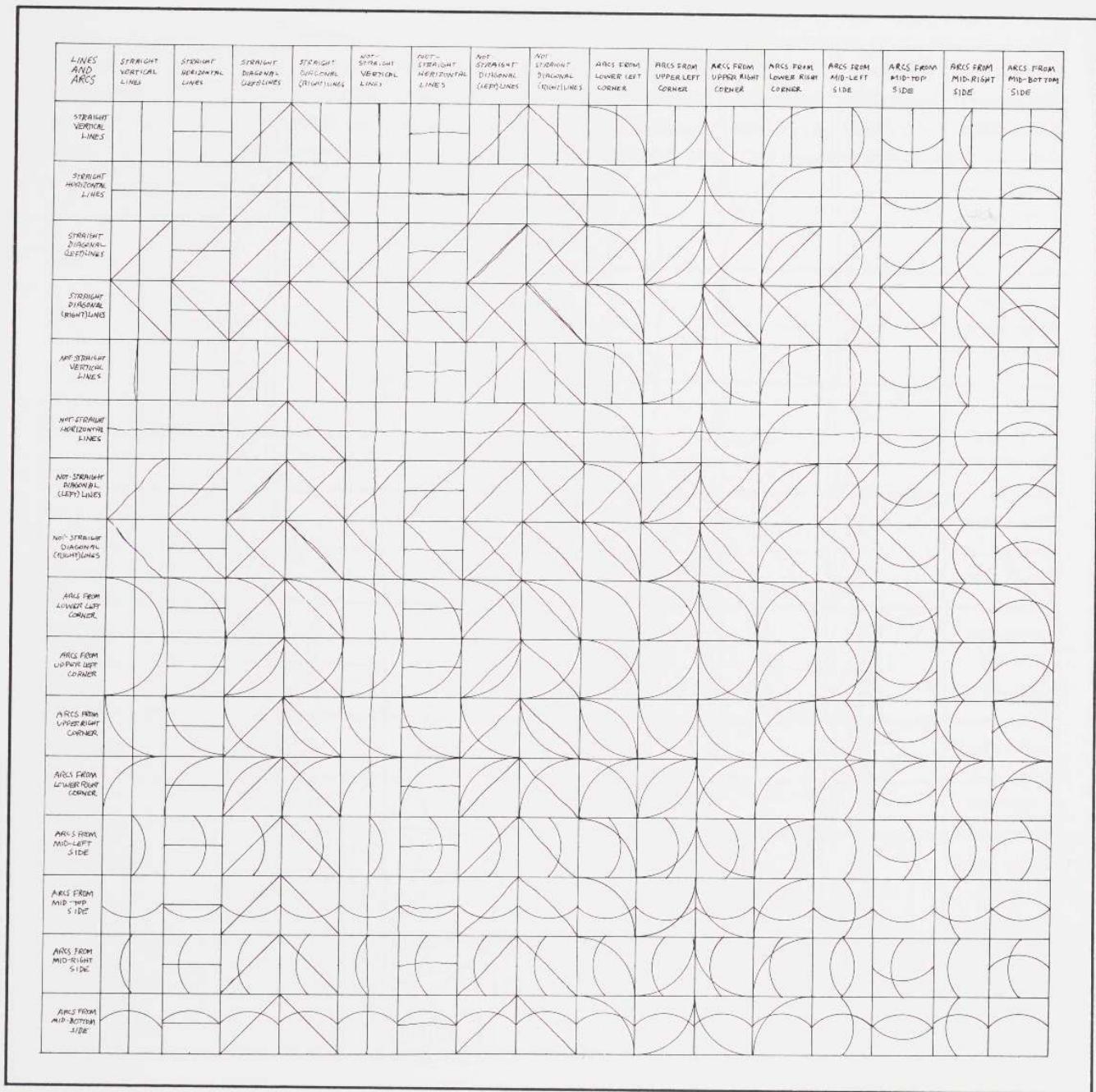
### ARCS AND LINES

206. STRAIGHT AND NOT-STRAIGHT LINES. 1972. Pen and ink. From *Art & Project*, bulletin 60.

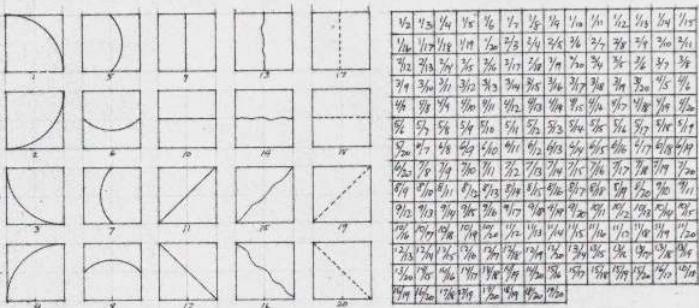


207. ARCS FROM CORNERS AND SIDES. 1972. Pen and ink. From *Art & Project*, bulletin 60. Both drawings on one sheet, 13 $\frac{1}{2}$  x 15 $\frac{1}{2}$  in (34.8 x 39.4 cm).

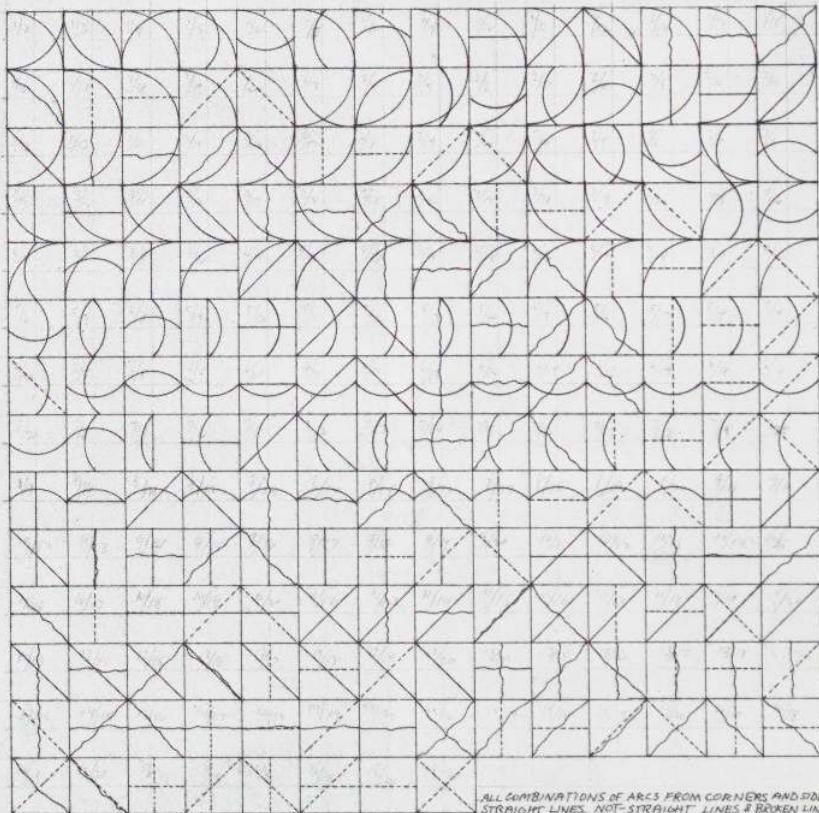
One way of making a complete finite series is to use a cross-reference grid. On these pages are lines with lines and arcs with arcs.



208. LINES AND ARCS. 1972. Pen and ink, 13½ x 13½ in (35 x 35 cm).  
From *Art & Project*, bulletin 60.



$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$	$\frac{1}{9}$	$\frac{1}{10}$	$\frac{1}{11}$	$\frac{1}{12}$	$\frac{1}{13}$	$\frac{1}{14}$	$\frac{1}{15}$	
$\frac{1}{16}$	$\frac{1}{17}$	$\frac{1}{18}$	$\frac{1}{19}$	$\frac{1}{20}$	$\frac{1}{21}$	$\frac{1}{22}$	$\frac{1}{23}$	$\frac{1}{24}$	$\frac{1}{25}$	$\frac{1}{26}$	$\frac{1}{27}$	$\frac{1}{28}$	$\frac{1}{29}$	$\frac{1}{30}$
$\frac{1}{31}$	$\frac{1}{32}$	$\frac{1}{33}$	$\frac{1}{34}$	$\frac{1}{35}$	$\frac{1}{36}$	$\frac{1}{37}$	$\frac{1}{38}$	$\frac{1}{39}$	$\frac{1}{40}$	$\frac{1}{41}$	$\frac{1}{42}$	$\frac{1}{43}$	$\frac{1}{44}$	$\frac{1}{45}$
$\frac{1}{46}$	$\frac{1}{47}$	$\frac{1}{48}$	$\frac{1}{49}$	$\frac{1}{50}$	$\frac{1}{51}$	$\frac{1}{52}$	$\frac{1}{53}$	$\frac{1}{54}$	$\frac{1}{55}$	$\frac{1}{56}$	$\frac{1}{57}$	$\frac{1}{58}$	$\frac{1}{59}$	$\frac{1}{60}$
$\frac{1}{61}$	$\frac{1}{62}$	$\frac{1}{63}$	$\frac{1}{64}$	$\frac{1}{65}$	$\frac{1}{66}$	$\frac{1}{67}$	$\frac{1}{68}$	$\frac{1}{69}$	$\frac{1}{70}$	$\frac{1}{71}$	$\frac{1}{72}$	$\frac{1}{73}$	$\frac{1}{74}$	$\frac{1}{75}$
$\frac{1}{76}$	$\frac{1}{77}$	$\frac{1}{78}$	$\frac{1}{79}$	$\frac{1}{80}$	$\frac{1}{81}$	$\frac{1}{82}$	$\frac{1}{83}$	$\frac{1}{84}$	$\frac{1}{85}$	$\frac{1}{86}$	$\frac{1}{87}$	$\frac{1}{88}$	$\frac{1}{89}$	$\frac{1}{90}$
$\frac{1}{91}$	$\frac{1}{92}$	$\frac{1}{93}$	$\frac{1}{94}$	$\frac{1}{95}$	$\frac{1}{96}$	$\frac{1}{97}$	$\frac{1}{98}$	$\frac{1}{99}$	$\frac{1}{100}$	$\frac{1}{101}$	$\frac{1}{102}$	$\frac{1}{103}$	$\frac{1}{104}$	$\frac{1}{105}$

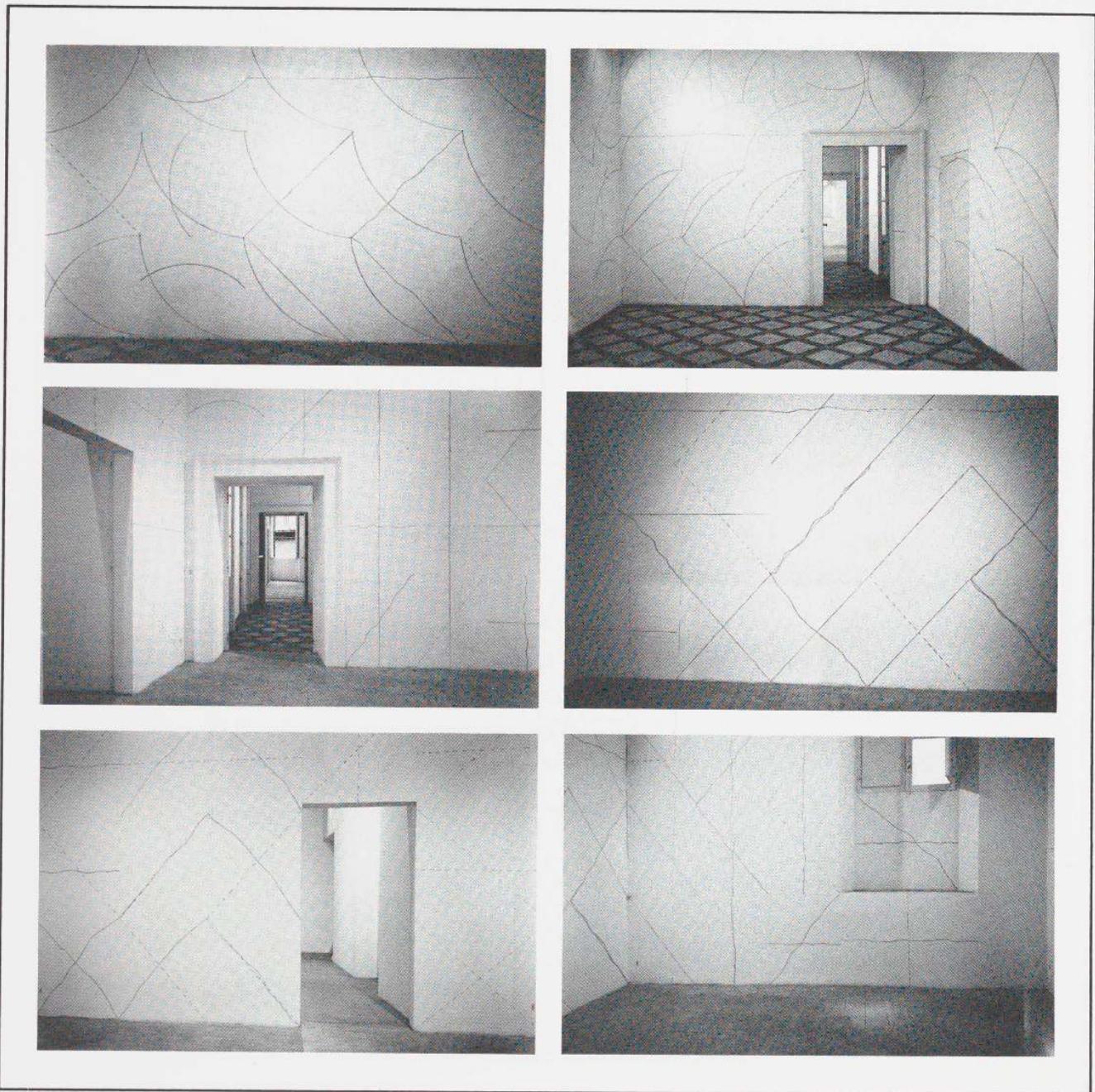


ALL COMBINATIONS OF ARCS FROM CORNERS AND SIDES,  
STRAIGHT LINES, NOT-STRAIGHT LINES & BROKEN LINES.

Sof Libeskind, 1973

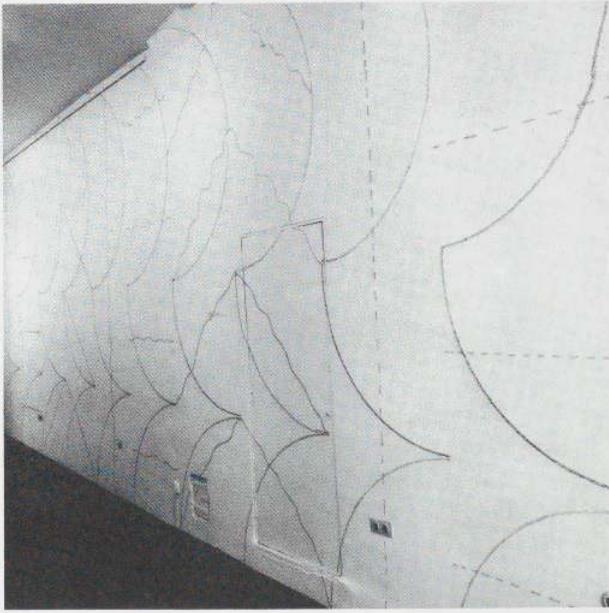
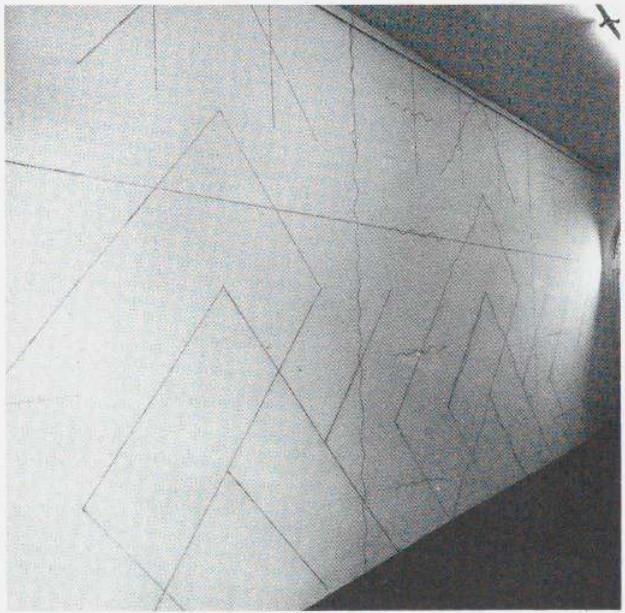
209. ALL COMBINATIONS OF ARCS FROM CORNERS AND SIDES;  
STRAIGHT LINES, NOT-STRAIGHT LINES, AND BROKEN LINES. 1973. Pen  
and ink, pencil, 17 x 17 in (43.2 x 43.2 cm).

This basic series was used for many wall drawing installations. Each is different because of the shape and size of the walls. The encyclopedia of line and arc forms progresses from total curves to total linear forms, and can be easily read as a series.



210-215. ALL COMBINATIONS OF ARCS FROM CORNERS AND SIDES; STRAIGHT, NOT-Straight, AND BROKEN LINES (Wall Drawing). 1973. Blue chalk. Installation, L'Attico Gallery, Rome. Draftsman: S. LeWitt.

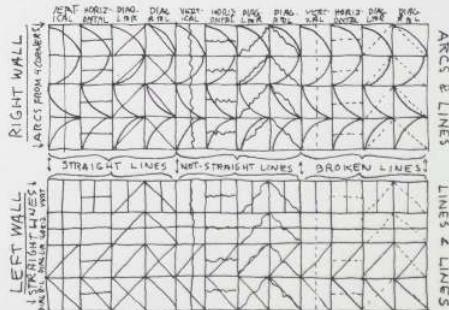
*These are the three basic kinds of lines: straight, not-straight, and broken, and the two kinds of arcs: from the corners and from the midpoints of the sides. The system uses them in combinations of two. Depending on the size of the wall, one or more of these devices may be omitted (such as the arcs from sides, or the broken lines). The length of the module is determined by the average person's reach to draw an arc (about a yard or meter). This limits the line to the capabilities of the draftsman or woman and keeps it on a human scale. The grid is drawn in pencil, the lines in black or blue chalk. The lines make unforeseen combinations, visually unimpeded by the grid. No matter how many times the piece is done it is always different visually if done on walls of differing sizes.*



216. Top: ALL COMBINATIONS OF ARCS FROM CORNERS; STRAIGHT, NOT-STRaight, AND BROKEN LINES (Wall Drawing). 1973. Black chalk. Installation, Cloister of St. Nicola, Spoleto. Draftsmen: J. Taub, R. Taub, L. Faten, R. di Smartino.

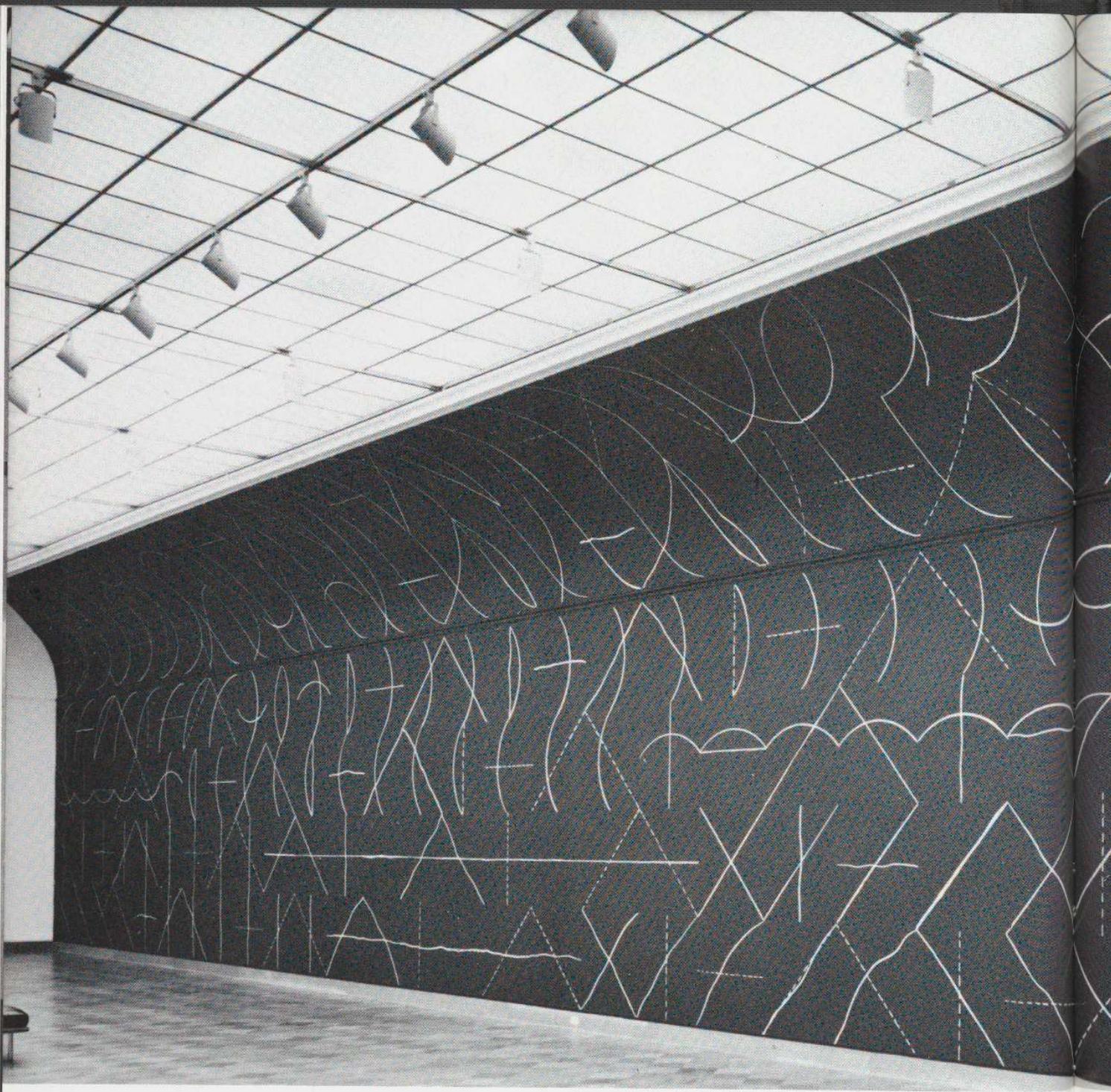
217-218. Bottom: ARCS AND LINES, LINES AND LINES (Wall Drawing). 1972. Chalk. Installation, Konrad Fischer Gallery, Düsseldorf. Draftsmen: M. Scharn, K. Fischer, G. Nabakovski, S. LeWitt.

219. Right: ARCS AND LINES, LINES AND LINES (Plan). 1972. Announcement, 4½ x 6 in (10.8 x 15.2 cm).



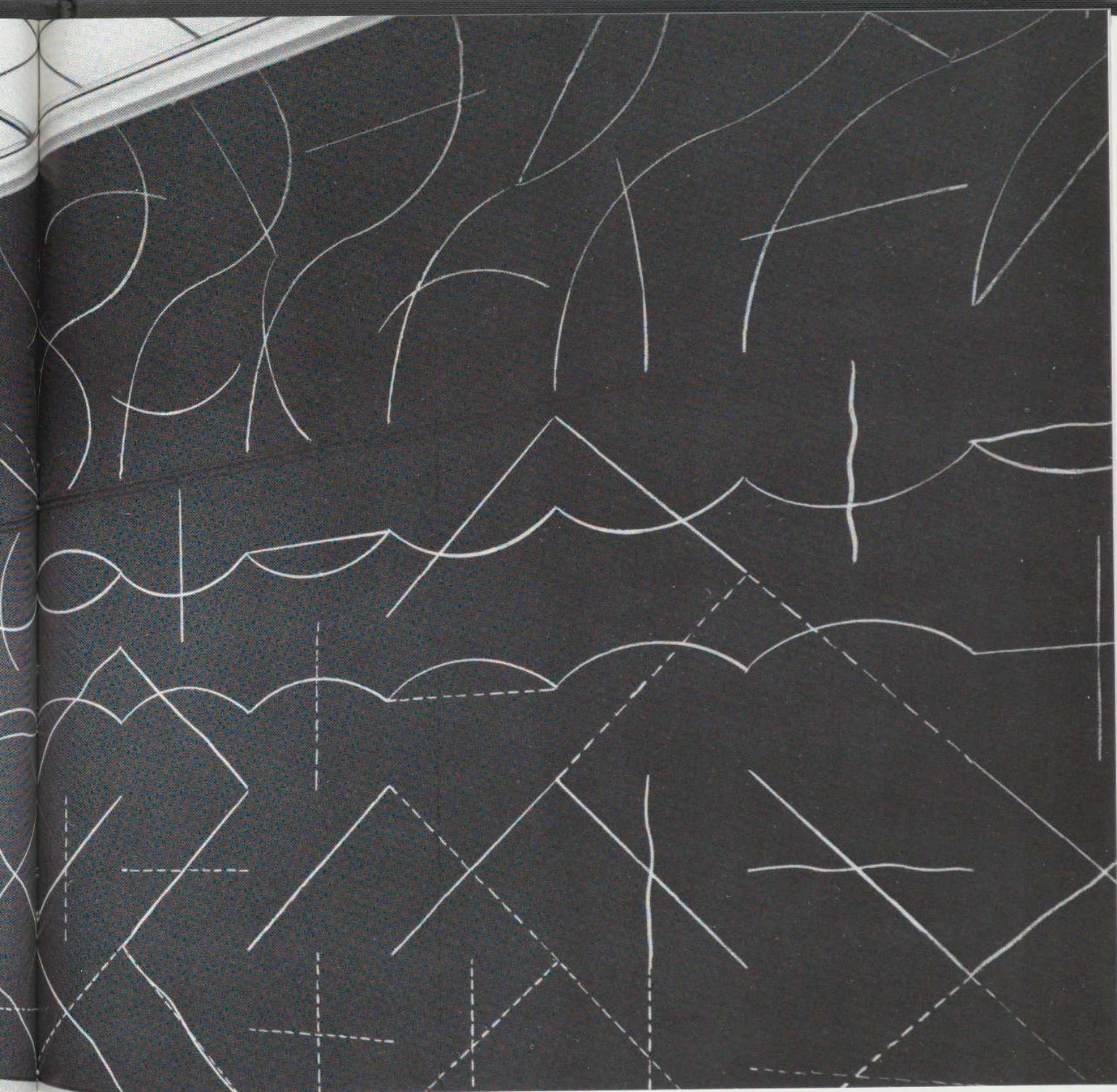




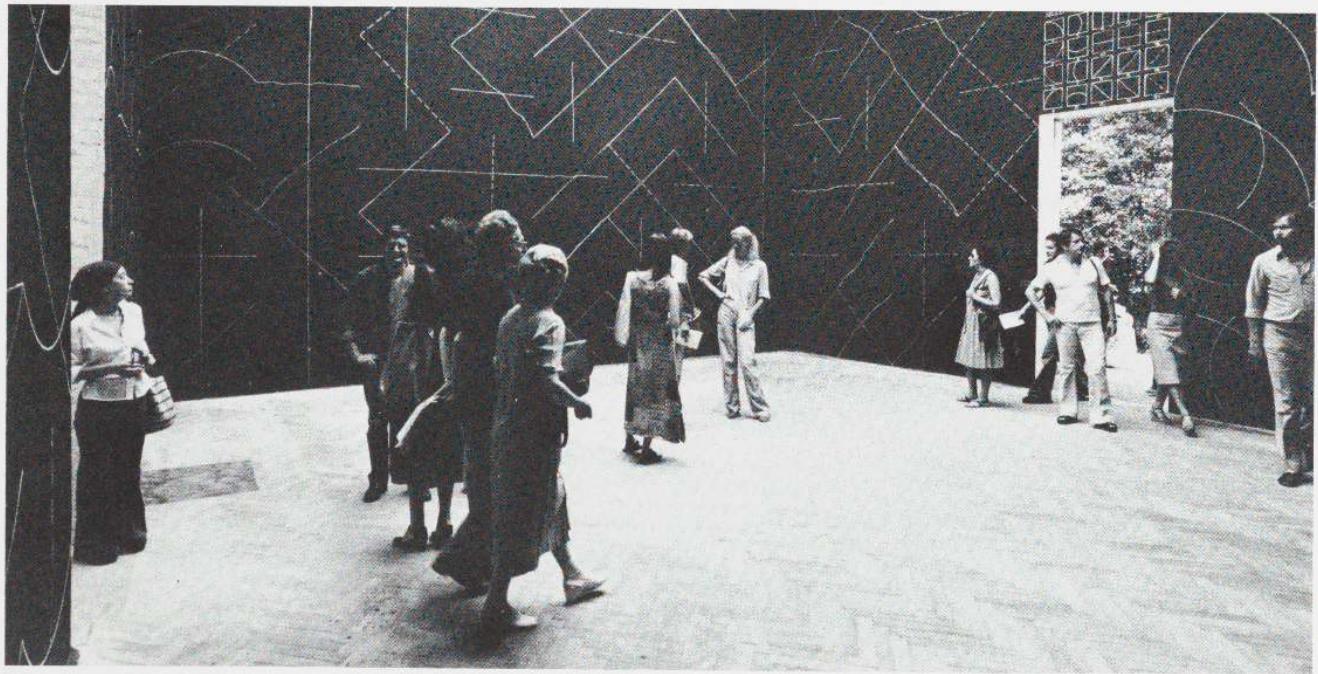
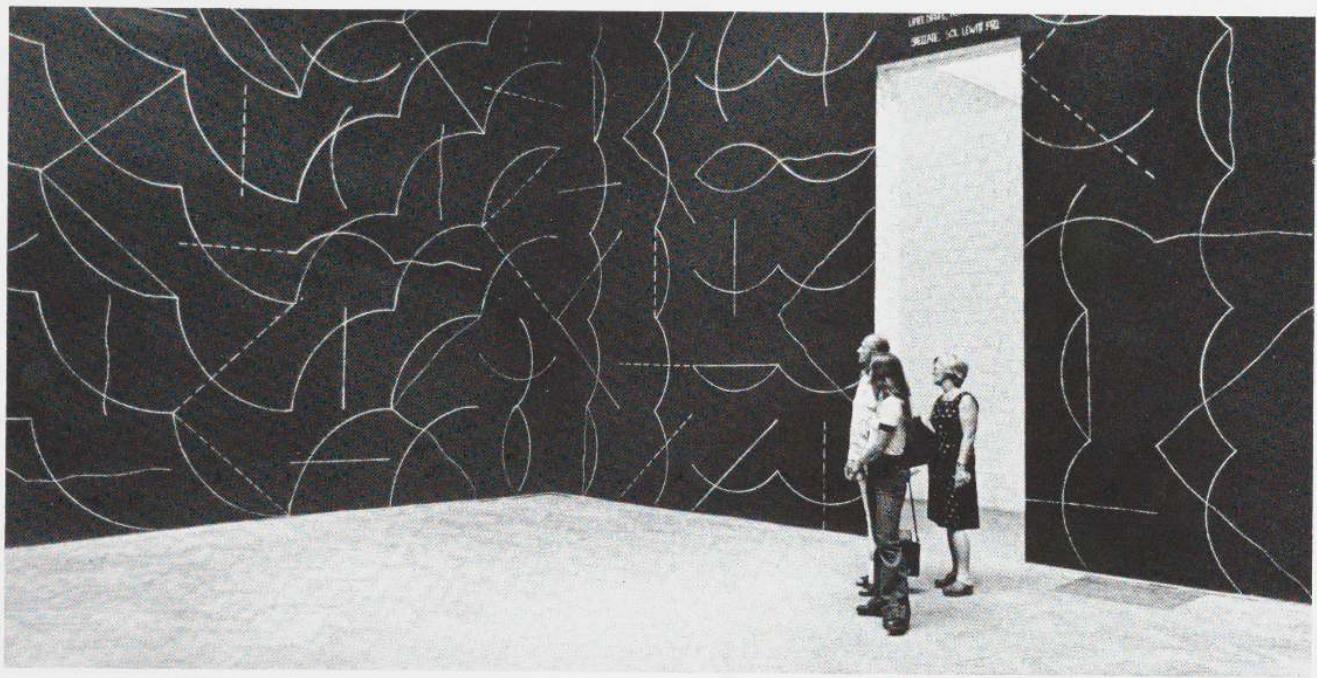


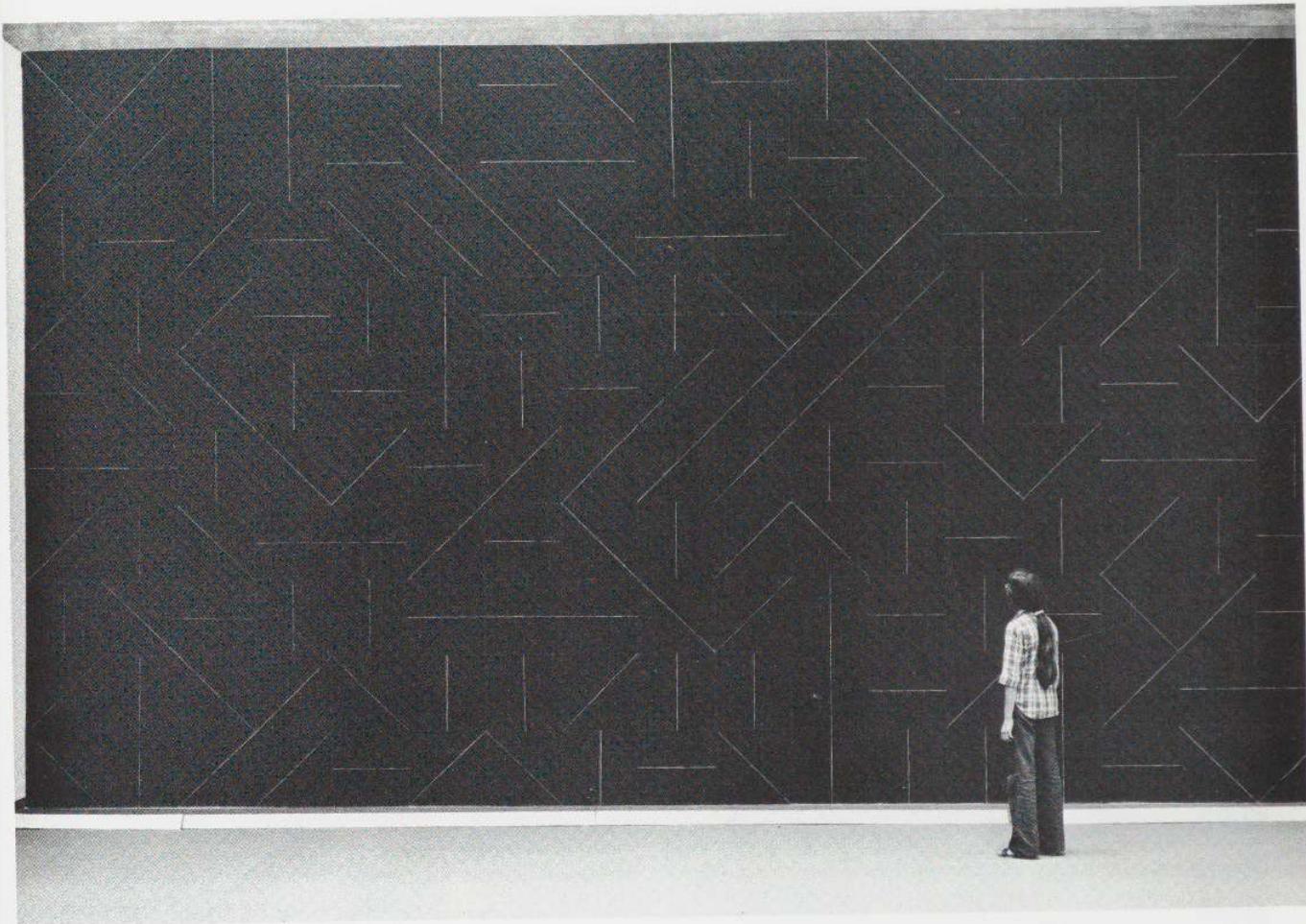
220. *Preceding pages: ALL COMBINATIONS OF ARCS FROM CORNERS AND SIDES; STRAIGHT, NOT-STRAIGHT, AND BROKEN LINES* (Wall Drawing). 1972. Blue chalk. Installation, Kunsthalle Bern.  
Draftsmen: B. Biasi, E. Martin, B. Schlup, P. Siegenthaler, S. Widmer, S. LeWitt.

221. *ALL COMBINATIONS OF ARCS FROM CORNERS AND SIDES; STRAIGHT, NOT-STRAIGHT, AND BROKEN LINES* (Wall Drawing). 1975. White chalk on black wall, 16½ x 95 in (42 x 241.4 cm). Installation, San Francisco Museum of Modern Art. Draftsman: S. LeWitt.



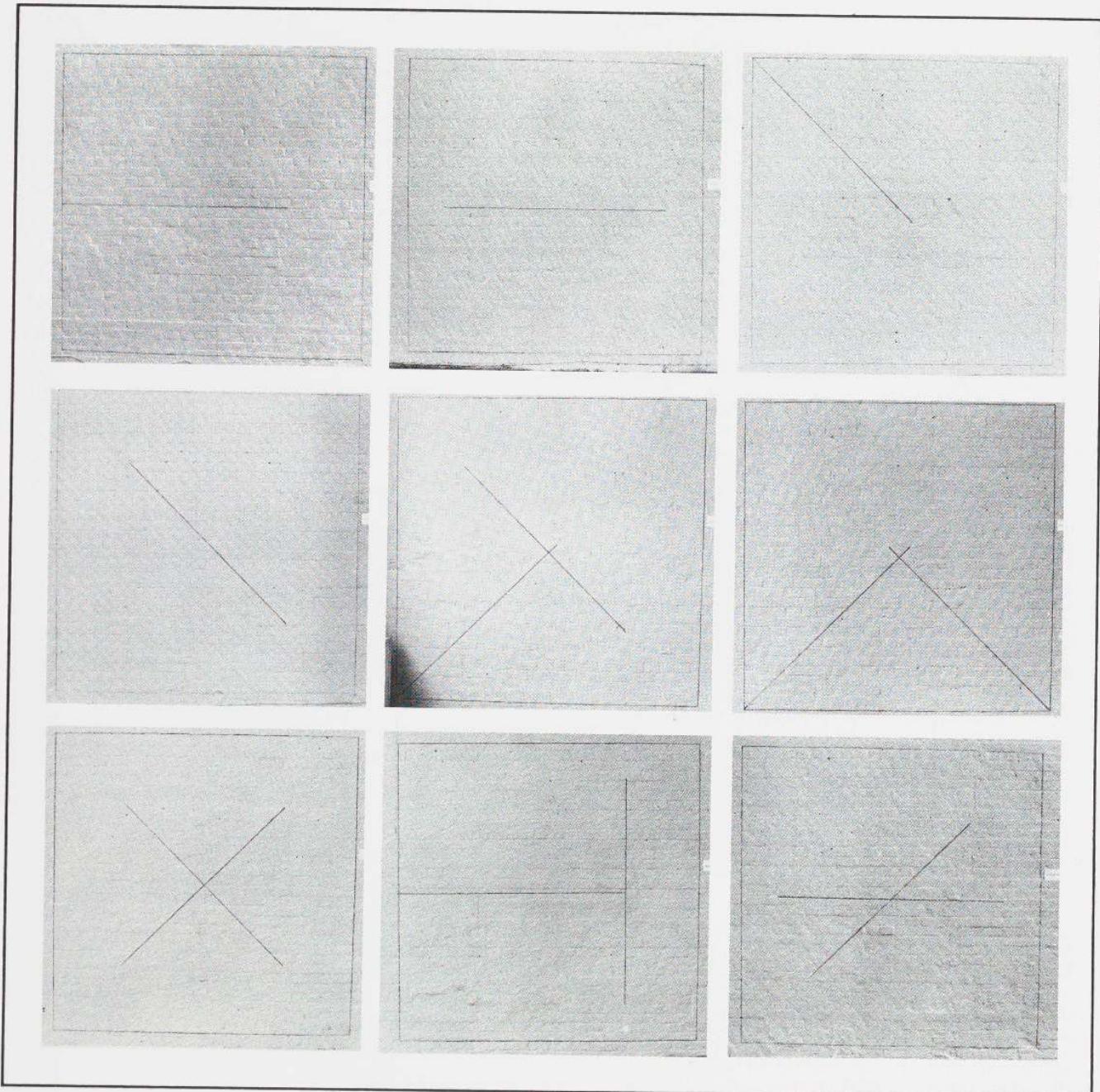
When a black wall with white lines and a large wall or a whole room is used, the architectural space encloses the viewer and the lines unite in different ways. Even though the system is the same, the space is different, making the combinations of lines different. The black wall gives a feeling of enclosure. The white lines maintain their grid and by changing offer clues to the system. The plan is always presented so that the viewer will know that the changes are not capricious but systematic, becoming a language and a narrative of shapes. In the San Francisco piece the movement is read from top to bottom, and in Venice (next page) the movement is read progressively around the room.





222–223. *Opposite, top and bottom: ALL COMBINATIONS OF ARCS FROM CORNERS AND SIDES; STRAIGHT, NOT-STRAIGHT, AND BROKEN LINES (Wall Drawing). 1976. White chalk on black wall. Installation, Venice Biennale, 1976. One room.*

224. *Above: STRAIGHT LINES IN ONE OF FOUR DIRECTIONS DRAWN WITHIN A GRID RANDOMLY (Wall Drawing). 1977. White chalk on black wall. Installation, "Drawing Now" exhibition, Tel Aviv Museum.*



## LOCATION

RED LINES SIX FEET LONG, WITHIN EIGHT-FOOT BLACK SQUARE (Wall Drawings). 1973. Black and red crayon. Installation, The Museum of Modern Art, Oxford, England. Draftsmen: N. Logsdail, S. LeWitt.

225. *Top left:* A Horizontal Line from the Midpoint of the Left Side toward the Midpoint of the Right Side.

226. *Top center:* A Horizontal Line Centered between the Midpoints of the Right and Left Sides.

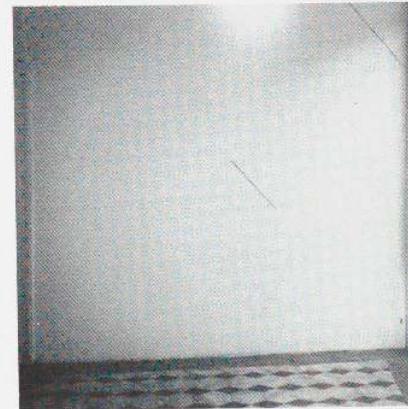
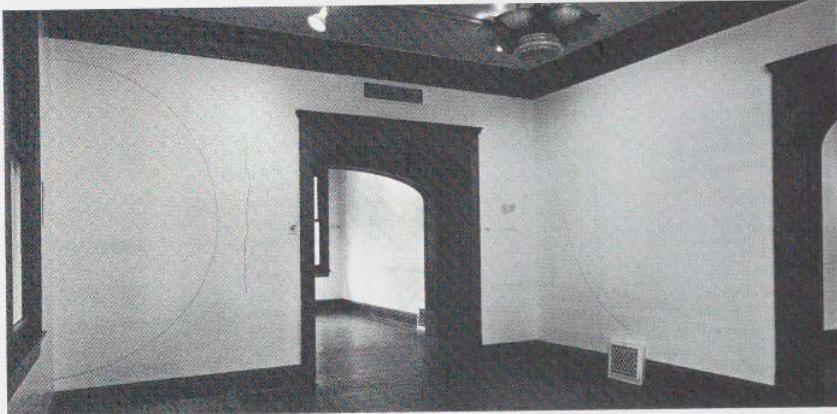
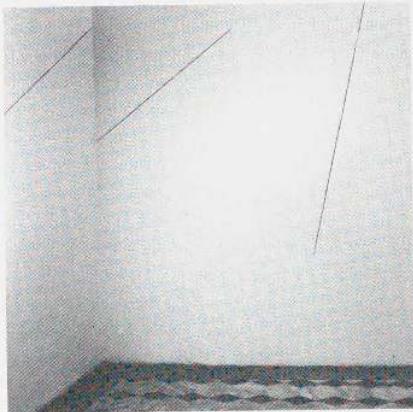
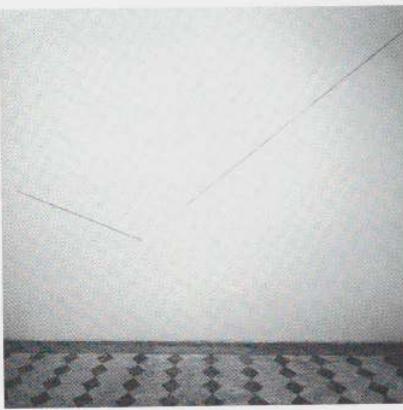
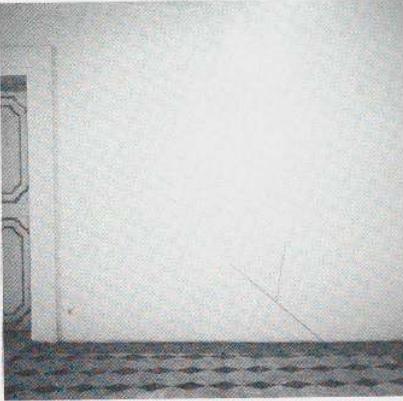
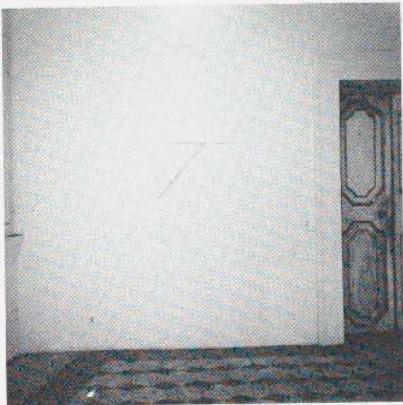
227. *Top right:* A Diagonal Line from the Upper Left Corner toward the Lower Right Corner.

228. *Middle left:* A Diagonal Line Centered between the Upper Left and Lower Right Corners.

229. *Middle center:* A Diagonal Line from the Lower Left Corner toward the Upper Right Corner, and a Line Centered between the Upper Left and Lower Right Corners.

230. *Middle right:* Diagonal Lines from the Lower Left and Right Corners toward the Upper Right and Left Corners.

231. *Bottom left:* A Diagonal Line Centered between the Upper Left and Lower Right Corners, and a Diagonal Line Centered between the Lower Left and Upper Right Corners.



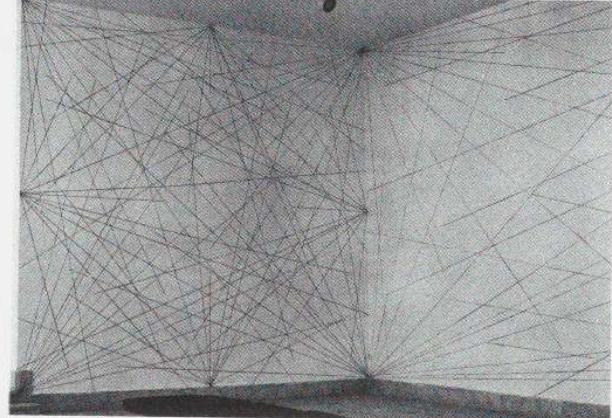
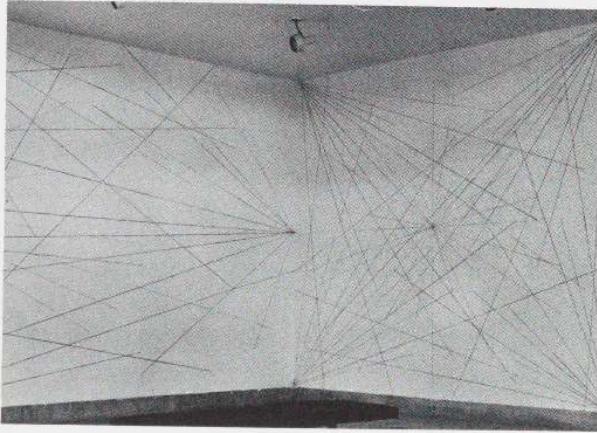
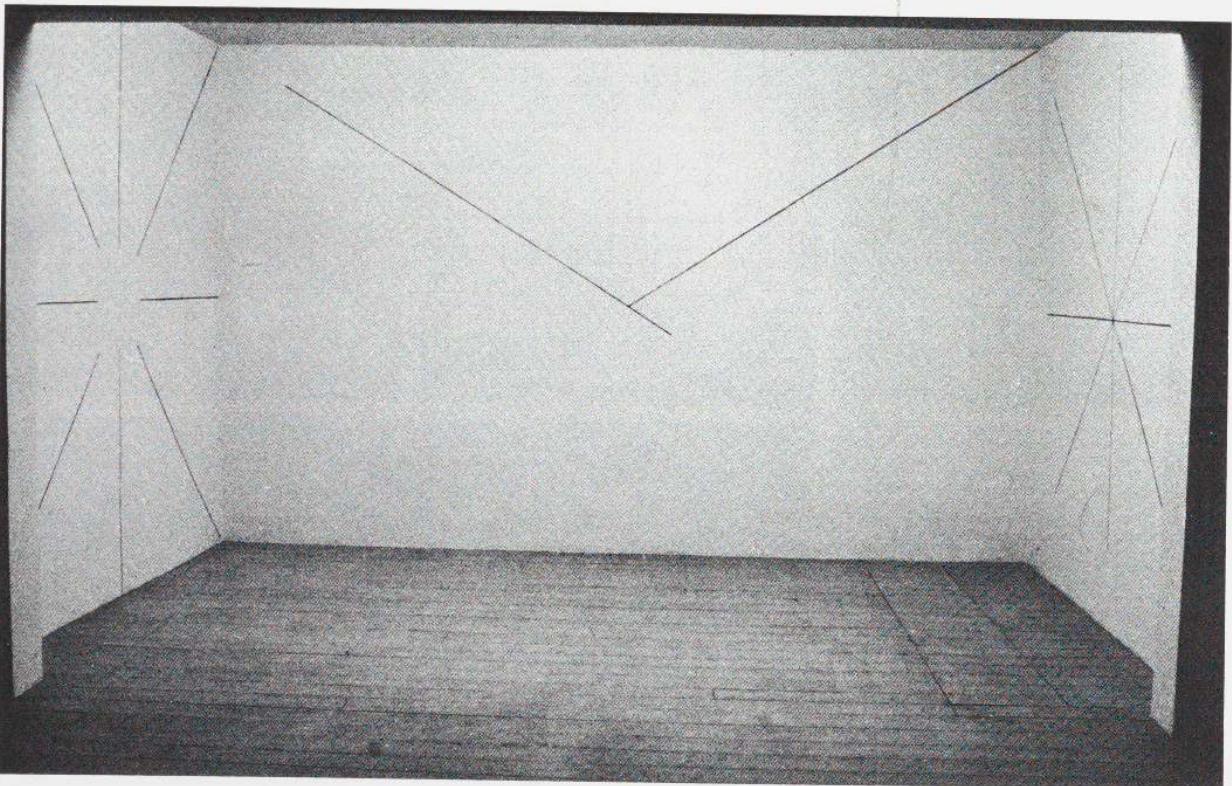
232. Opposite page, bottom center: A Horizontal Line from the Mid-point of the Left Side and a Vertical Touching the End with its Mid-point.

233. Opposite page, bottom right: A Horizontal Line Centered between the Midpoints of the Right and Left Sides and a Diagonal Line Centered between the Lower Left and Upper Right Corners.

234-236, 237, 239. Top, center left, bottom left: LOCATION OF TWO LINES (Wall Drawings). 1973. Black chalk. Installation, L'Attico Gallery, Rome. Draftsmen: Climbo, Piccari, Battista, Pranovi.

238, 240. Center right and bottom right: ARCS WITH STRAIGHT, NOT-Straight, AND BROKEN LINES (Wall Drawings). 1973. Black chalk. Installation, Cusack Gallery, Houston, Texas. Draftsman: S. LeWitt.

The wall is understood as an absolute space, like the page of a book. One is public, the other private. Lines, points, figures, etc., are located in these spaces by words. The words are the paths to the understanding of the location of the point. The points are verified by the words.



241. Top: LINES THROUGH, TOWARD, AND TO POINTS (Wall Drawings). 1973. Crayon. Installation, Lisson Gallery, London. Draftsmen: N. Logsdail, S. LeWitt.

*Left wall:* Lines from Four Corners and the Midpoints of Four Sides toward the Center of the Wall.

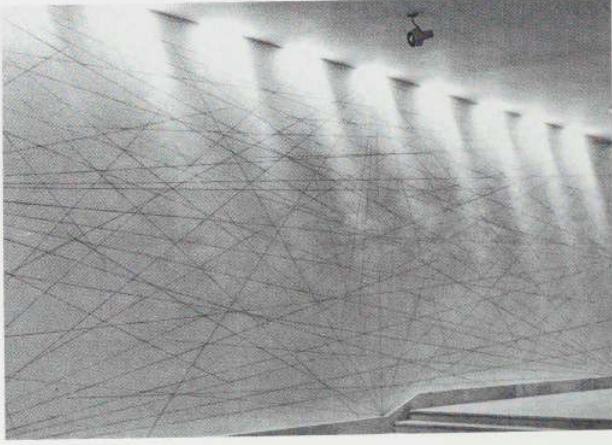
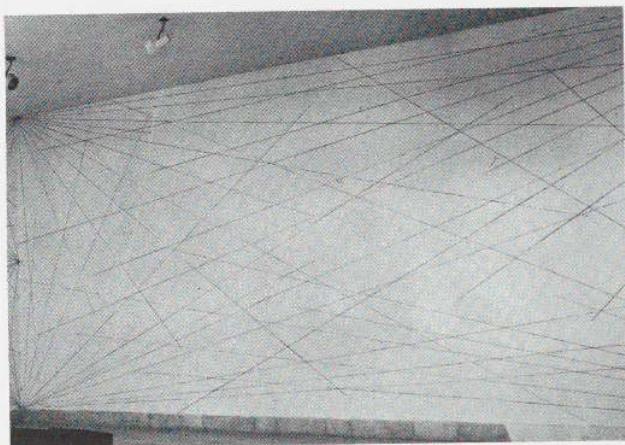
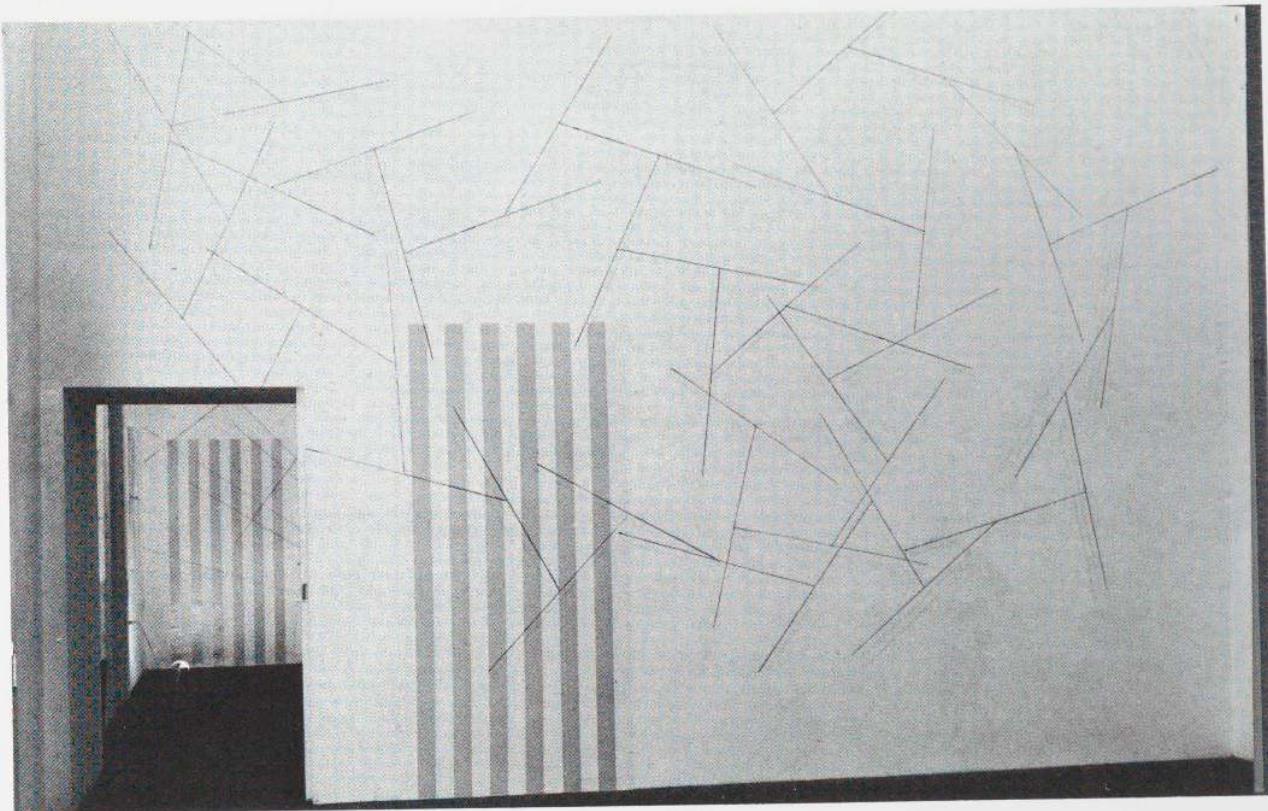
*Center wall:* A Line through the Center of the Wall toward the Upper Left Corner and a Line from the Center of the Wall to the Upper Right Corner.

*Right wall:* Lines through the Center of the Wall toward Midpoints of Four Sides and Four Corners.

242-243. Bottom: RED, YELLOW, AND BLUE LINES FROM SIDES, CORNERS, AND CENTER OF THE WALL TO POINTS ON A GRID (Wall Drawings). 1975. Crayon. Installation, The Israel Museum, Jerusalem. Draftsmen: P. Bender, L. Comess, M. Rappaport, A. Ben-David, S. Spitzer, H. Tamir, A. and M. Tlalim, Y. Fischer.

*Left (to the left):* Red Lines from Four Sides, Yellow Lines from the Center of the Wall; *(to the right):* Blue Lines from Four Corners, Yellow Lines from the Center of the Wall.

*Right (to the left):* Red Lines from Four Sides, Blue Lines from Four Corners; *(to the right):* Blue Lines from Four Corners to Points on a Grid.



244. Top: LINES ONE METER LONG, FROM THE MIDPOINTS OF STRAIGHT LINES TOWARD SPECIFIED POINTS ON THE WALL. (Wall Drawing over a piece by Daniel Buren). 1975. Crayon. Installation, Lucio Amelio Gallery, Naples. Draftsman: S. LeWitt.

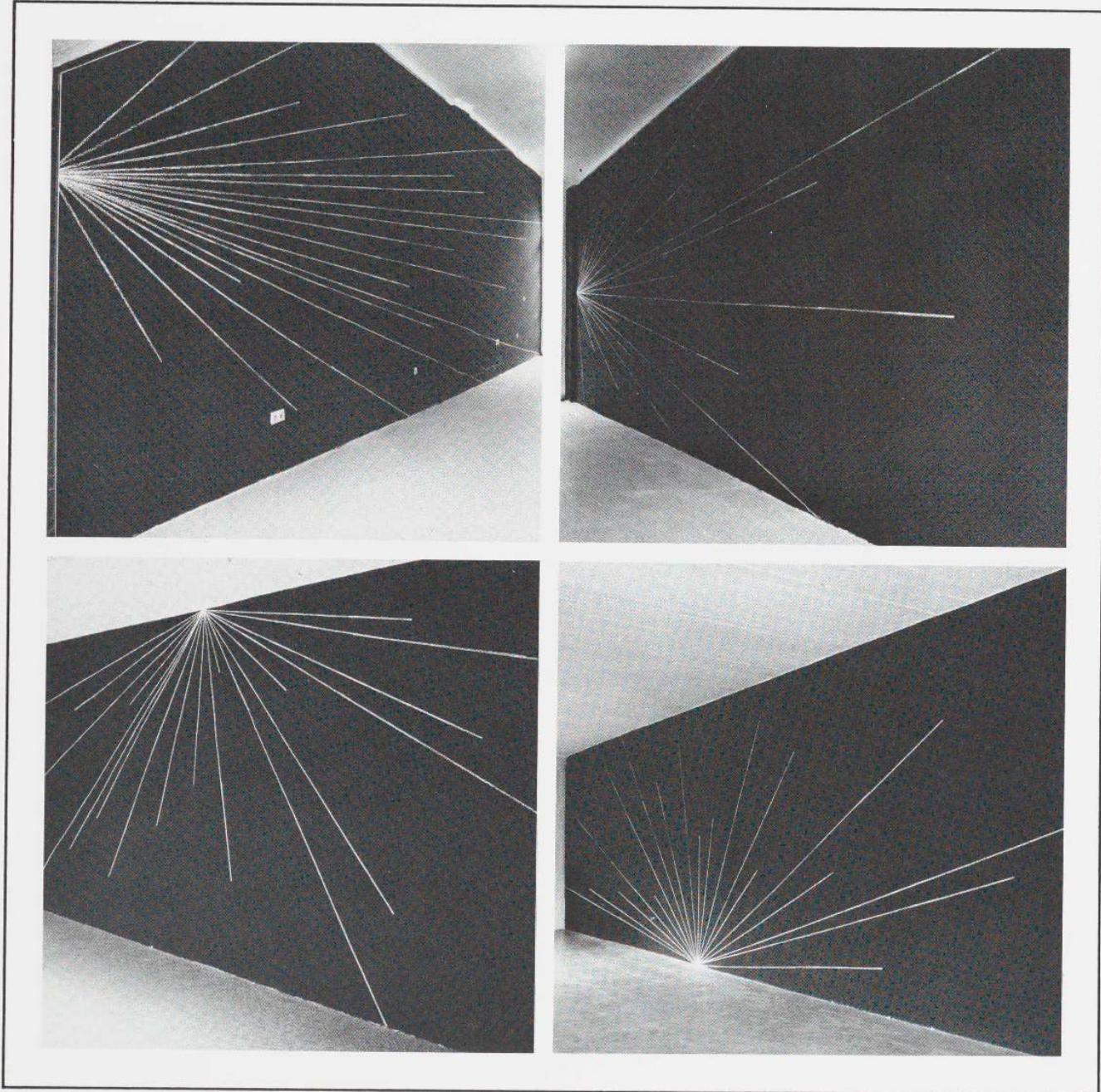
245-246. Bottom: RED, YELLOW, AND BLUE LINES FROM SIDES, CORNERS, AND CENTER OF THE WALL TO POINTS ON A GRID (Wall Drawings). 1975. Crayon. Installation, The Israel Museum, Jerusalem. Draftsmen: P. Bender, L. Comess, M. Rappaport, A. Ben-David, S. Spitzer, H. Tamir, A. and M. Tlalim, Y. Fischer.

*Left:* Blue Lines from Four Corners to Points on a Grid.

*Right:* Red Lines from Four Sides, Blue Lines from Four Corners, Yellow Lines from the Center of the Wall to Points on a Grid.

The work done at the Lisson Gallery in London centered on the idea of using the terms *TO*, *TOWARD*, and *THROUGH*, with reference to points and lines of the architectural setting. As in later drawings, it is both geographic and linguistic. The work done in Jerusalem used colors to define the functions of lines in relation to points on a grid drawn on the wall.

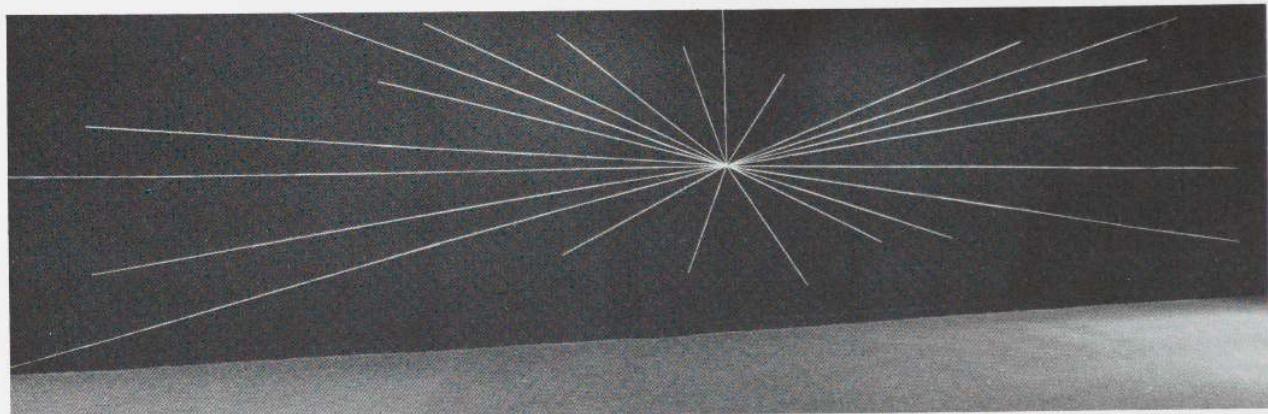
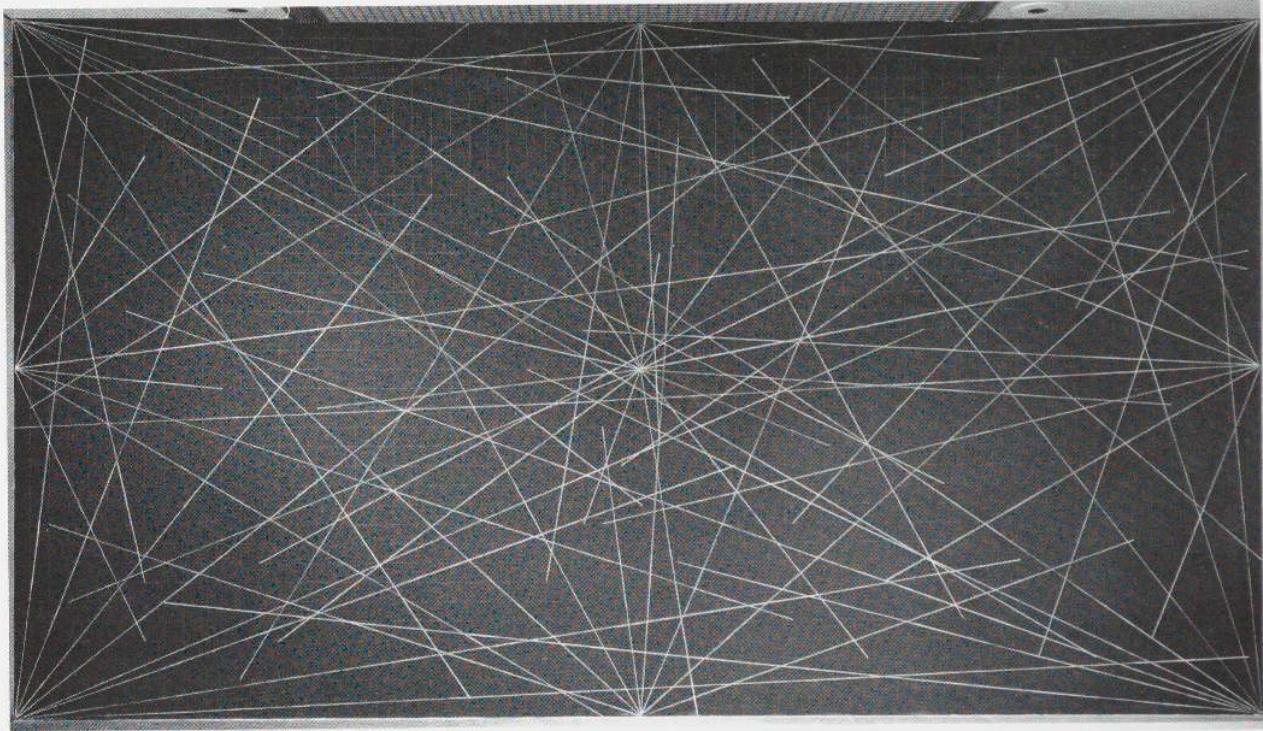
*When I was to do some work at the Lucio Amelio Gallery in Naples, I knew that Daniel Buren had had the previous show. I saw Daniel in Paris, and asked him if it was possible to work with his work. He looked somewhat dubious, but agreed. As it was, his system was left intact (he projected the doorways and windows on facing walls). I superimposed my work on his.*



FOUR-PART WALL DRAWING

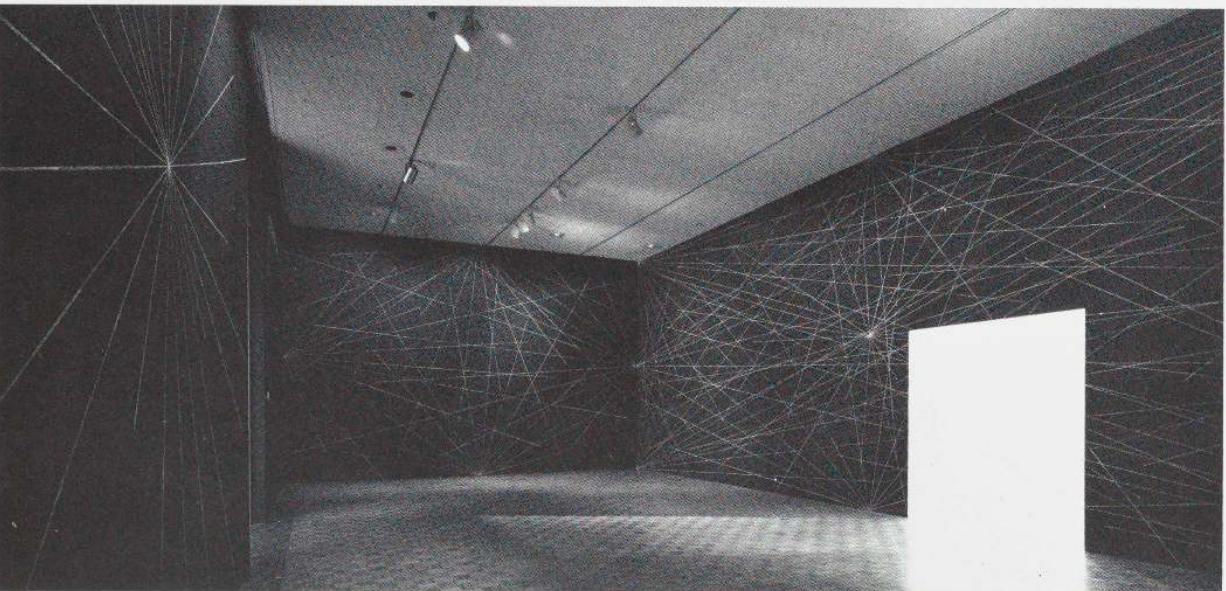
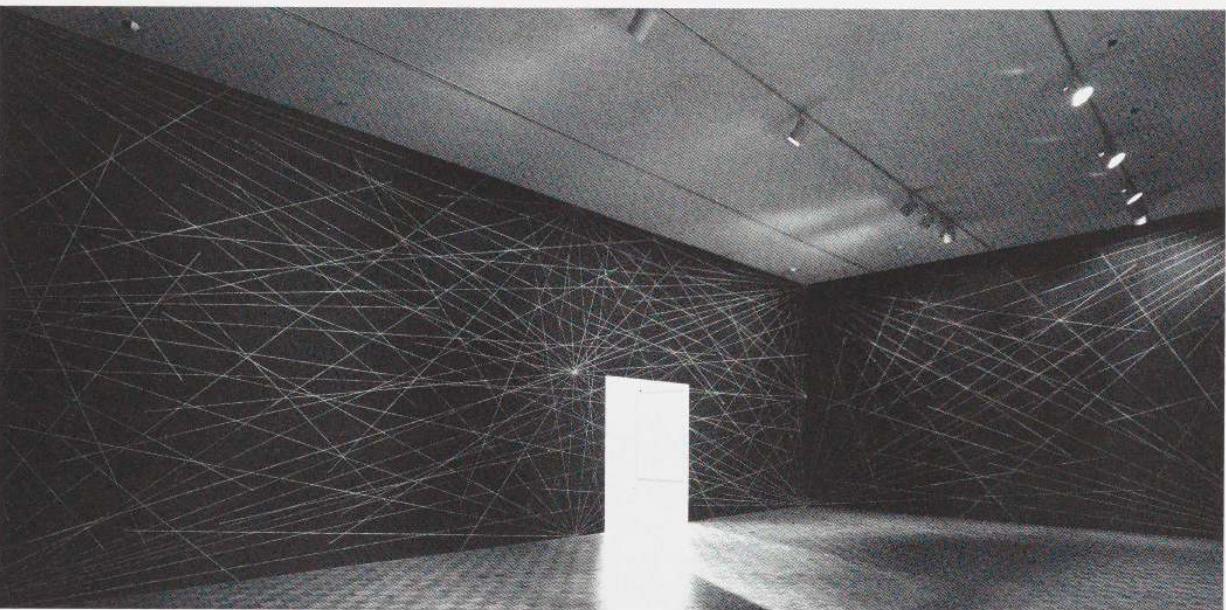
247-248. *Top left and right:* LINES FROM THE MIDPOINT OF THE LEFT SIDE OF TWO FACING WALLS TO POINTS ON A GRID. 1975. White chalk on black wall. Installation, Konrad Fischer Gallery, Düsseldorf. Draftsmen: K. Fischer, S. LeWitt.

249-250. *Bottom left and right:* LINES FROM MIDPOINTS OF THE TOP AND BOTTOM OF OPPOSITE SIDES OF THE SAME WALL TO POINTS ON A GRID. 1975. White chalk on black wall. Installation, Konrad Fischer Gallery, Düsseldorf. Draftsmen: K. Fischer, S. LeWitt.



251. Top: LINES FROM THE CENTER OF THE WALL, FOUR CORNERS, AND FOUR SIDES TO POINTS ON A GRID (Wall Drawing). 1976. White chalk on black wall. Installation, "Drawing Now" exhibition, The Museum of Modern Art, New York. Draftsmen: J. and R. Watanabe.

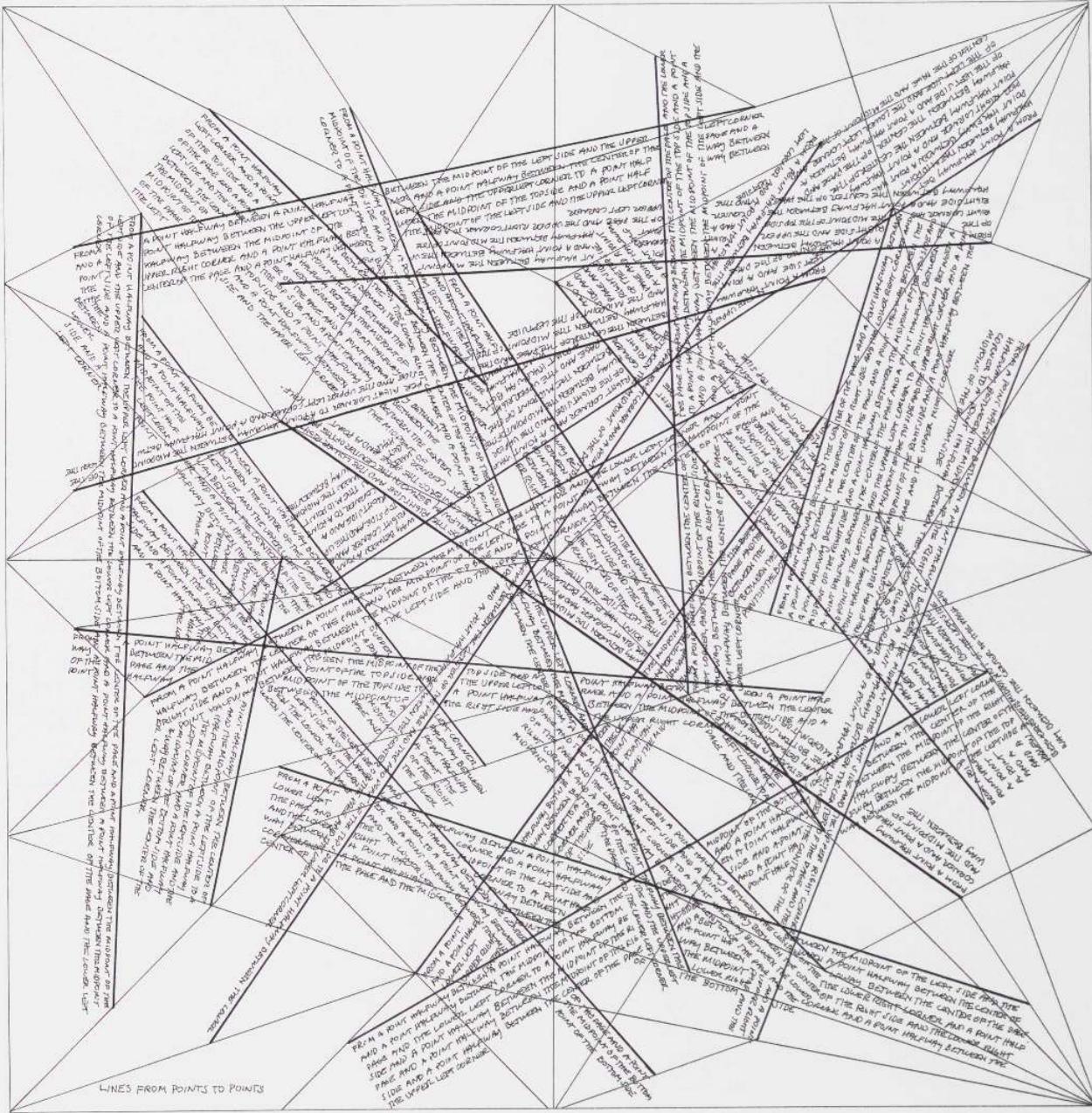
252. Bottom: LINES FROM THE CENTER OF THE WALL TO SPECIFIC POINTS (Wall Drawing). 1975. White chalk on black wall. Installation, Daniel Weinberg Gallery, San Francisco. Draftsmen: V. Trindade, S. LeWitt.



Wall Drawings installed at exhibition "American Artists: A New Decade," Detroit Institute of Arts. 1976. White chalk on black wall. Draftsman: J. Watanabe.

253. *Top, left wall:* TWENTY-FOUR LINES FROM THE CENTER OF THE WALL, TWELVE LINES FROM EACH MIDPOINT OF FOUR SIDES, TWELVE LINES FROM EACH OF FOUR CORNERS TO POINTS ON A SIX-INCH GRID. *Right wall:* TWELVE LINES FROM EACH OF FOUR CORNERS TO POINTS ON A SIX-INCH GRID.

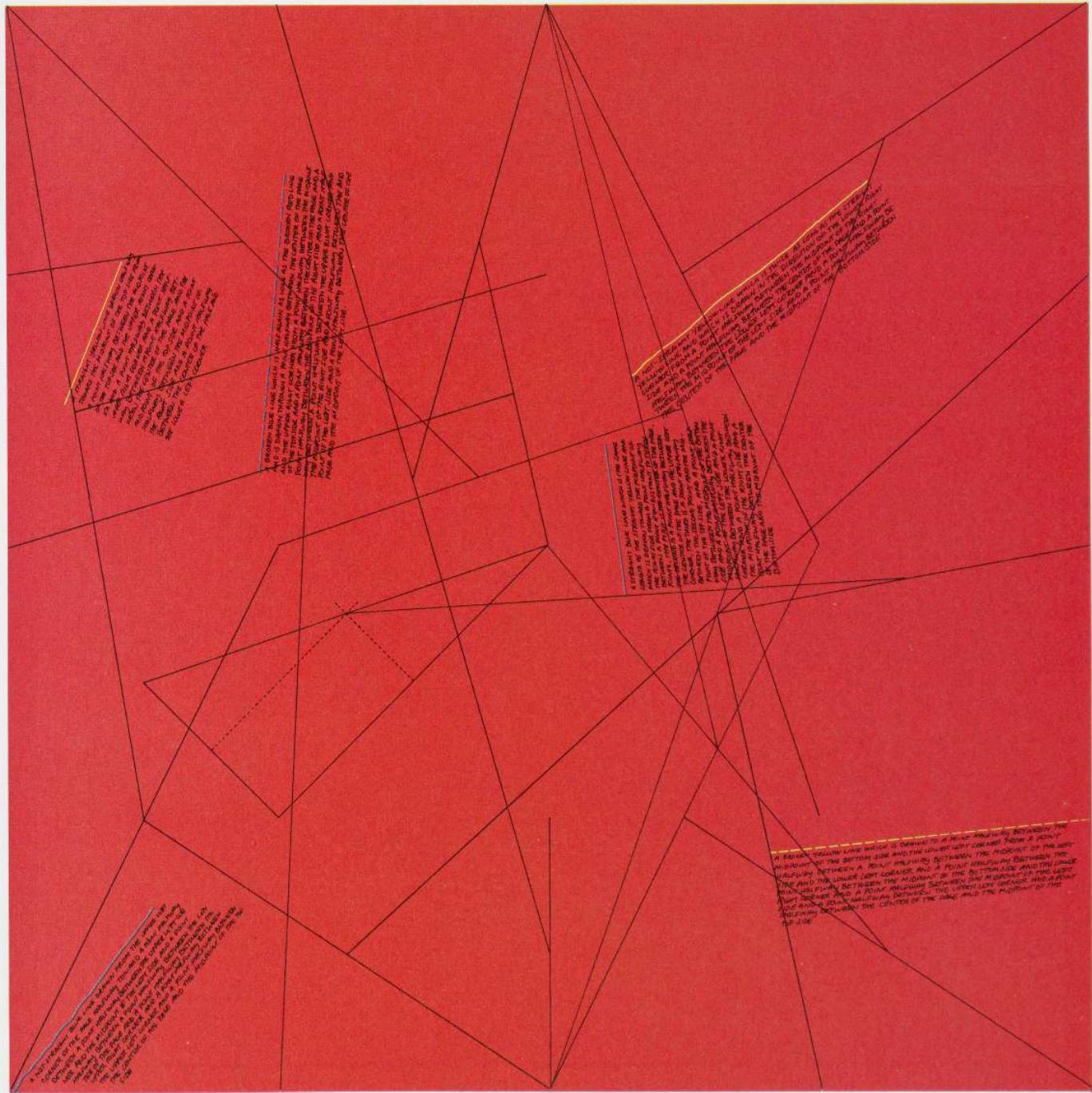
254. *Bottom, left wall:* TWENTY-FOUR LINES FROM THE CENTER OF THE WALL TO POINTS ON A SIX-INCH GRID. *Center wall:* TWELVE LINES FROM EACH OF FOUR SIDES TO POINTS ON A SIX-INCH GRID. *Right wall:* TWENTY-FOUR LINES FROM THE CENTER, TWELVE LINES FROM EACH SIDE, AND TWELVE LINES FROM EACH CORNER TO POINTS ON A SIX-INCH GRID.



255. LINES FROM POINTS TO POINTS. 1975. Pen and ink on acetate, 18 x 18 in (45.5 x 45.5 cm).



256. THE LOCATION OF YELLOW AND RED STRAIGHT, NOT-Straight, AND BROKEN LINES. 1976. Silkscreen print, 14 x 14 in (35.6 x 35.6 cm). Printed by J. Watanabe, New York.



257. THE LOCATION OF YELLOW AND BLUE STRAIGHT, NOT-Straight, AND BROKEN LINES. 1976. Silkscreen print, 14 x 14 in (35.6 x 35.6 cm). Printed by J. Watanabe, New York.



258. THE LOCATION OF A CIRCLE. 1974. From publication *Location of Three Geometric Figures*, 1974, Brussels.

259. Opposite page: LOCATION OF GEOMETRIC FIGURES. 1977. Pen and ink, pencil,  $14\frac{1}{8} \times 14\frac{1}{8}$  in (35.8 x 36.9 cm).

*Next pages:*

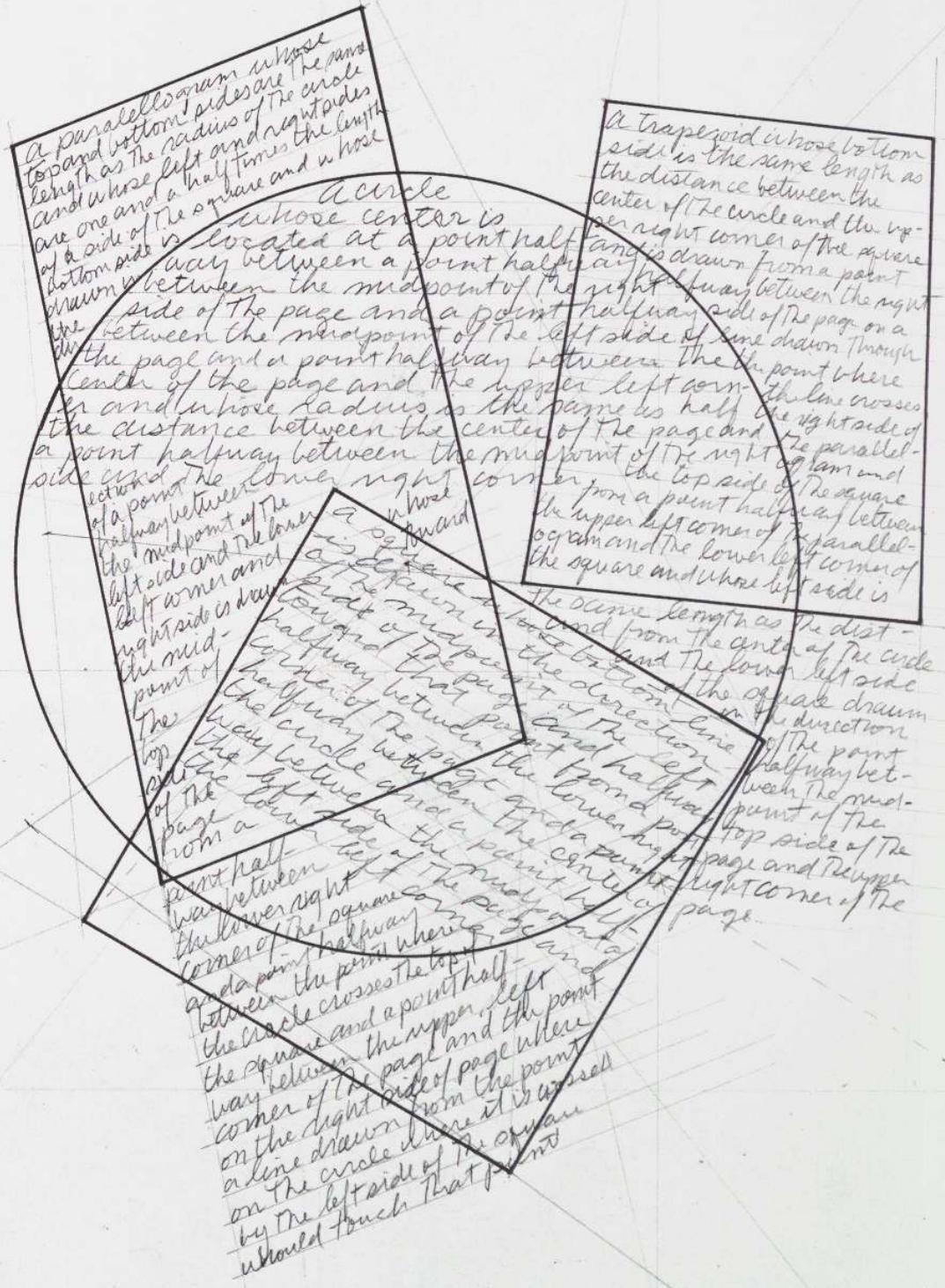
260. Top: LINES FROM FOUR CORNERS TO POINTS ON A GRID (Wall Drawing). 1975. White chalk on red wall,  $147 \times 259$  in (373.4 x 657.9 cm). Installation, San Francisco Museum of Modern Art. Draftsmen: V. Trindade, R. Williams, B. Mealins.

261. Bottom: LINES FROM FOUR SIDES TO POINTS ON A GRID (Wall Drawing). 1975. White chalk on blue wall,  $147 \times 259$  in (373.4 x 657.9

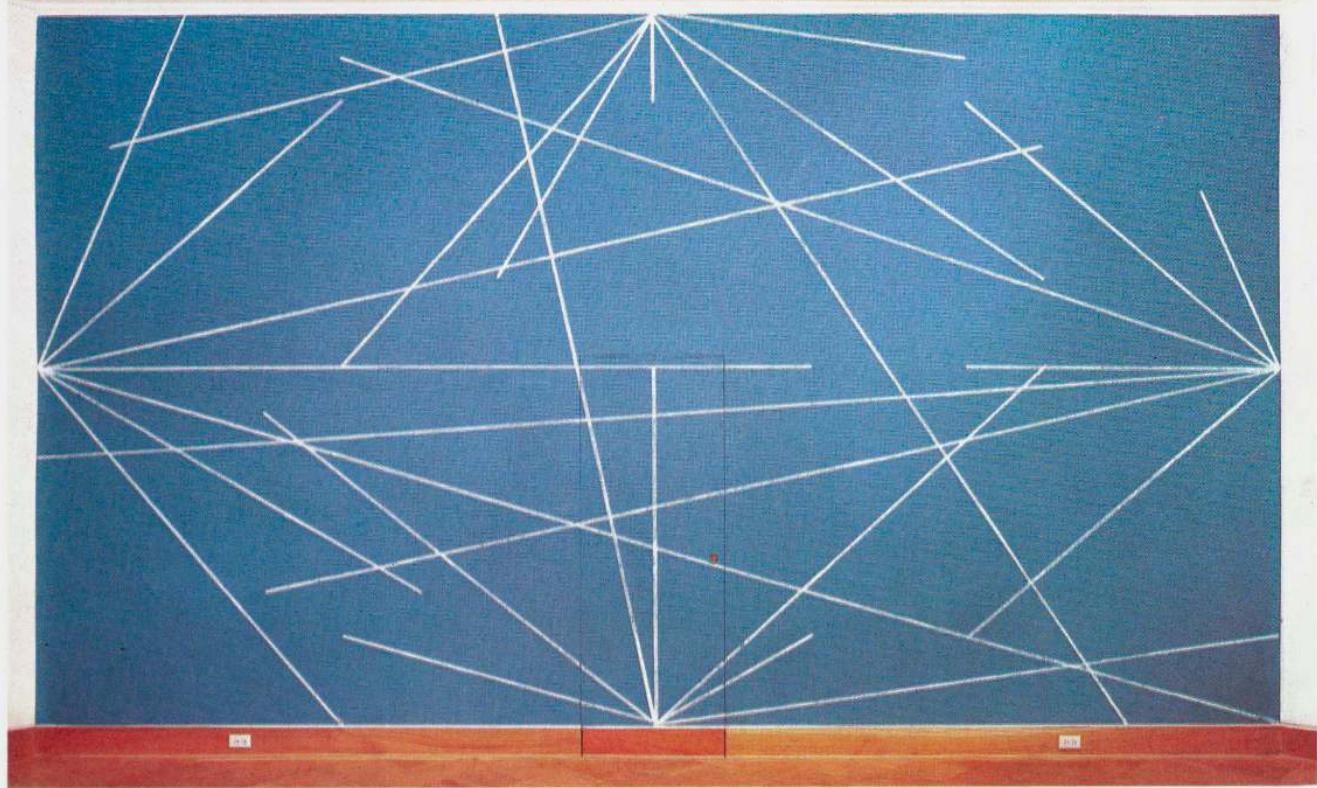
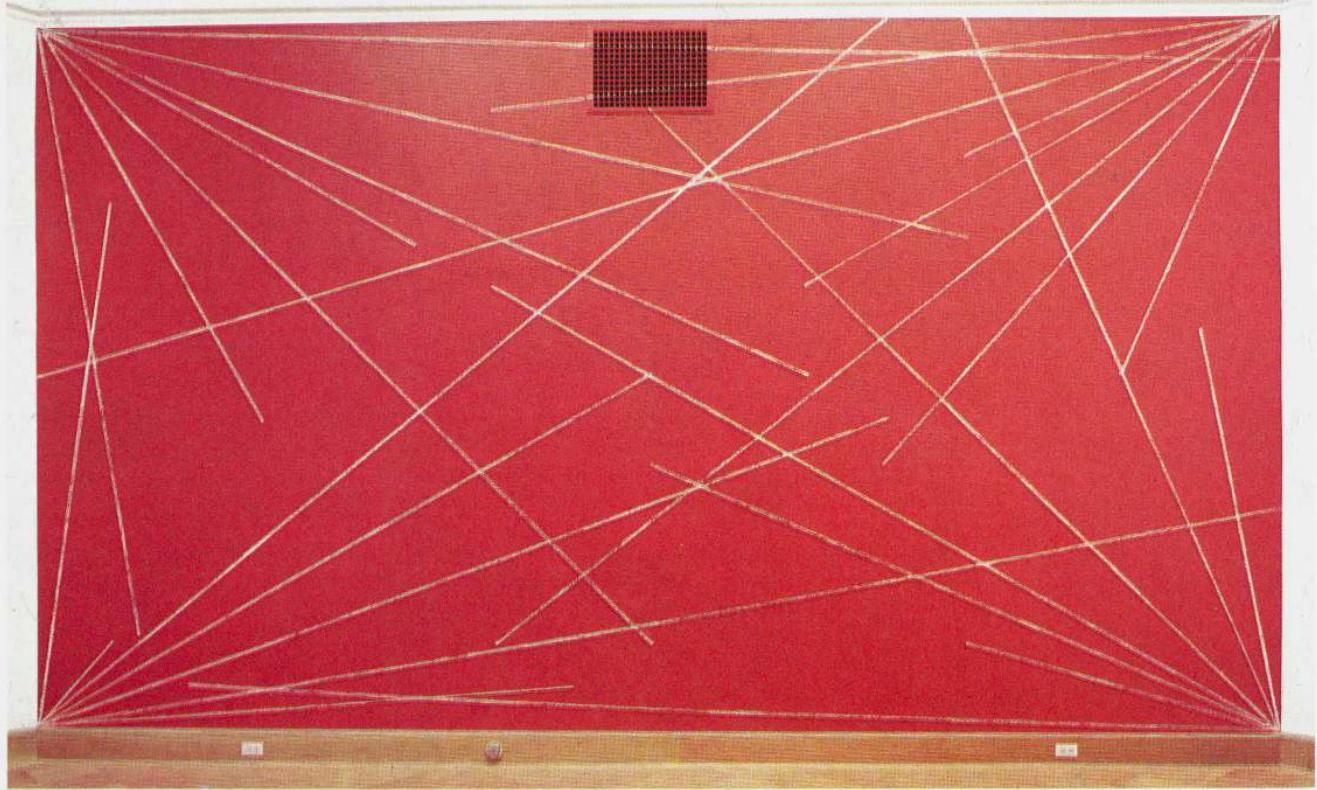
cm). Installation, San Francisco Museum of Modern Art. Draftsmen: V. Trindade, R. Williams, B. Mealins.

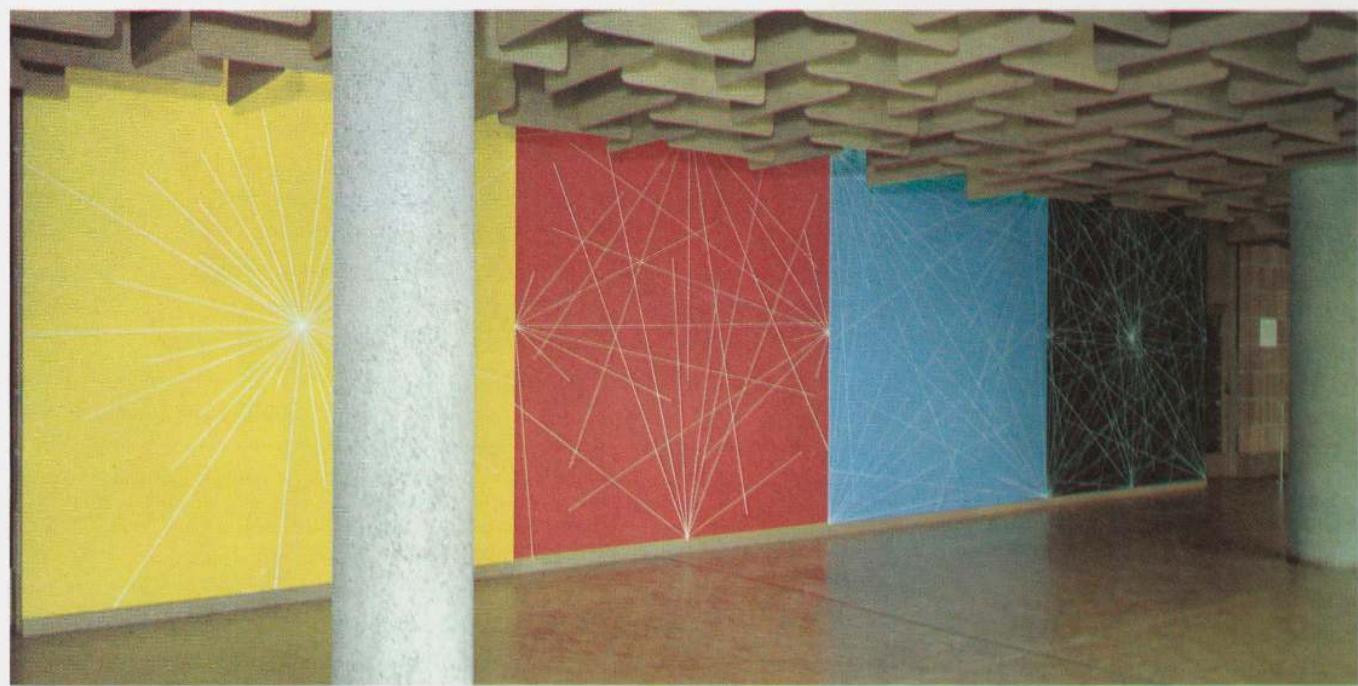
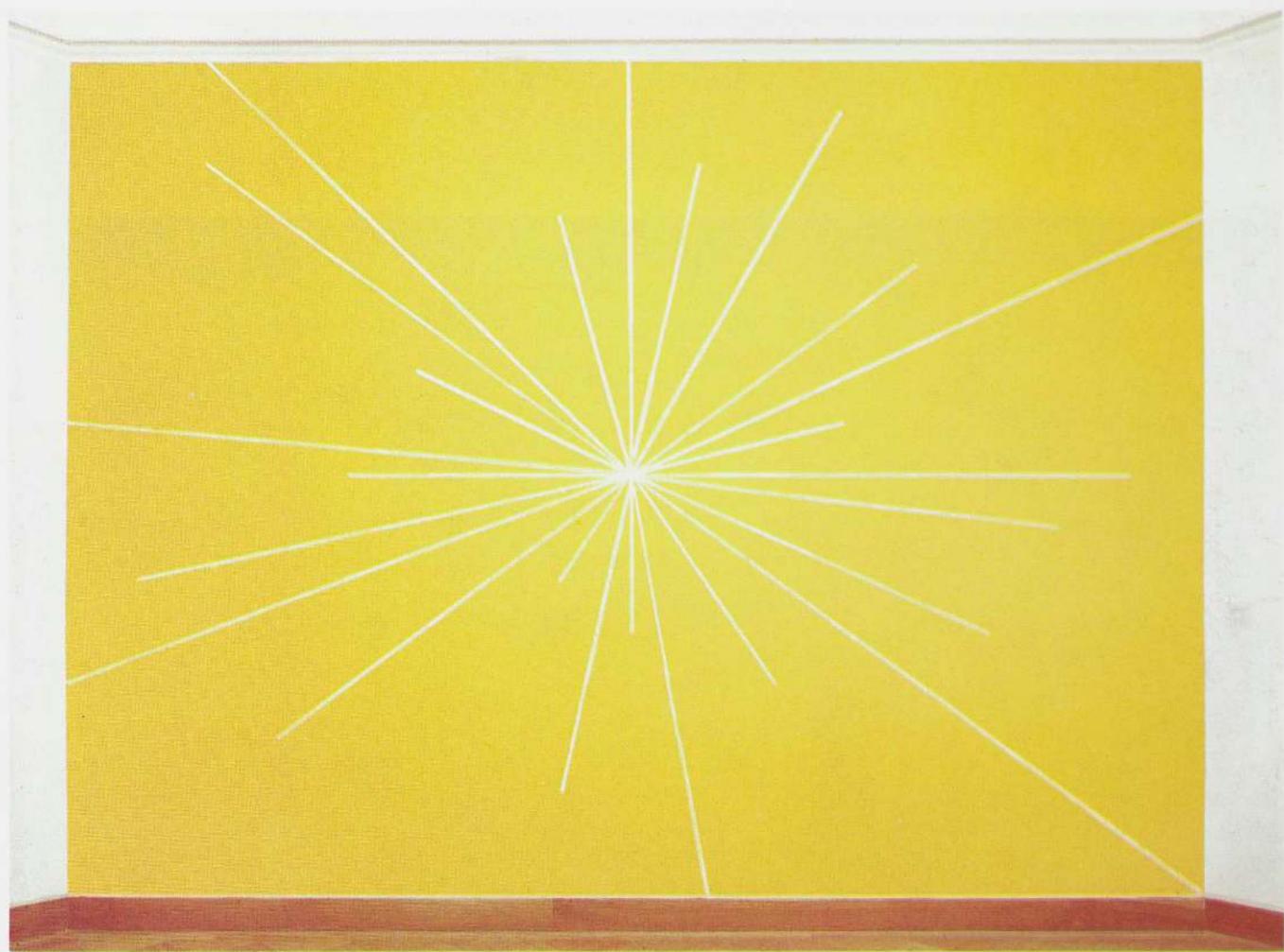
262. Top: LINES FROM THE CENTER OF THE WALL TO POINTS ON A GRID (Wall Drawing). 1975. White chalk on yellow wall,  $147 \times 200$  in (373.4 x 508 cm). Installation, San Francisco Museum of Modern Art. Draftsmen: V. Trindade, R. Williams, B. Mealins.

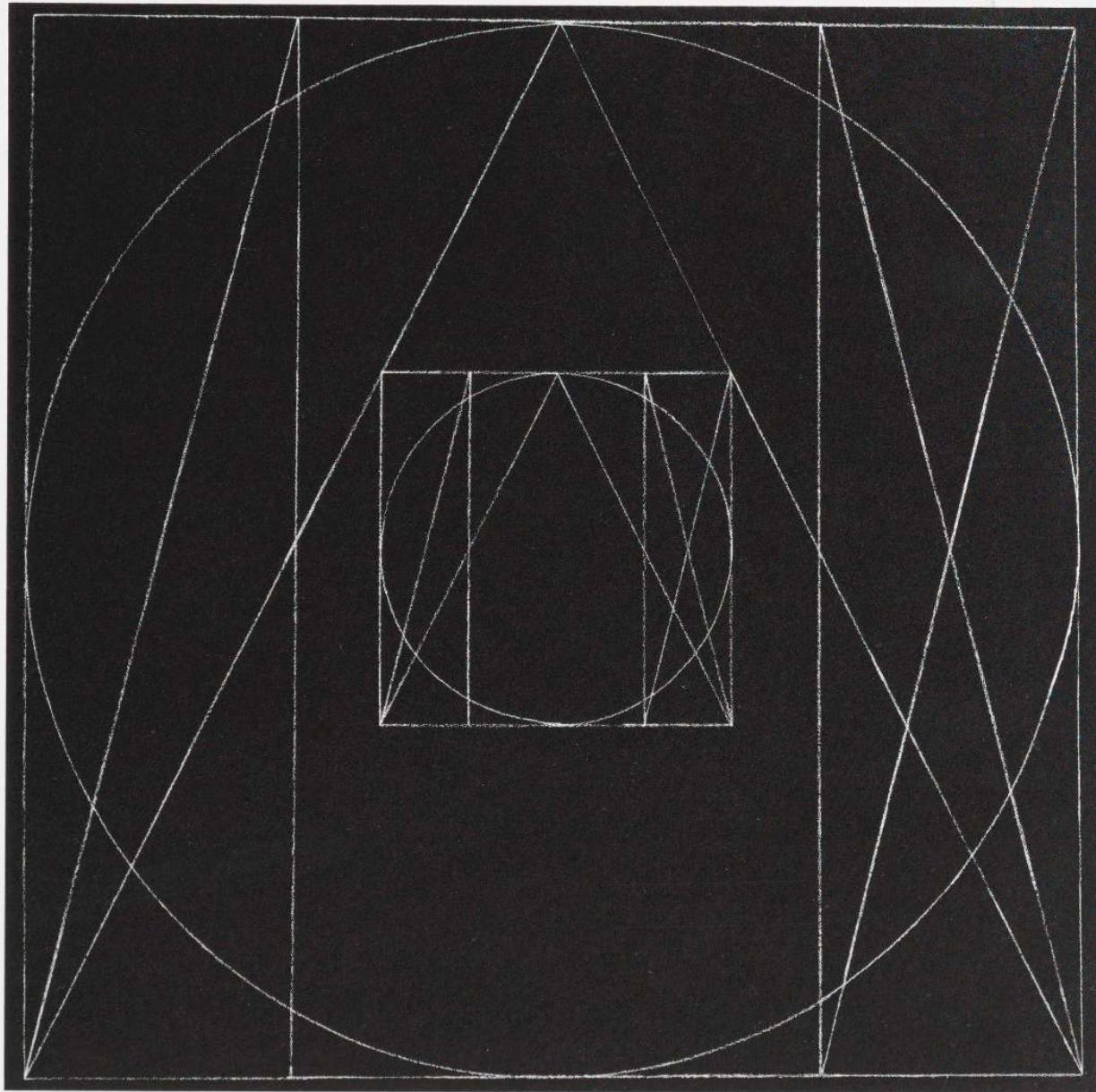
263. Bottom: WHITE LINES TO POINTS ON A GRID. On Yellow from the Center, On Red from the Sides, On Blue from the Corners, On Black from the Center, Sides, and Corners (Four-part Wall Drawing). 1977. Chalk,  $10 \times 40$  ft (304.8 x 1,217.2 cm). Installation, National Gallery of Victoria, Melbourne, Australia. Draftsmen: I. Barberis, J. Pertzel, B. Reynolds.



THE LOCATION OF A CIRCLE, SQUARE, PARALLELOGRAM AND TRAPEZOID

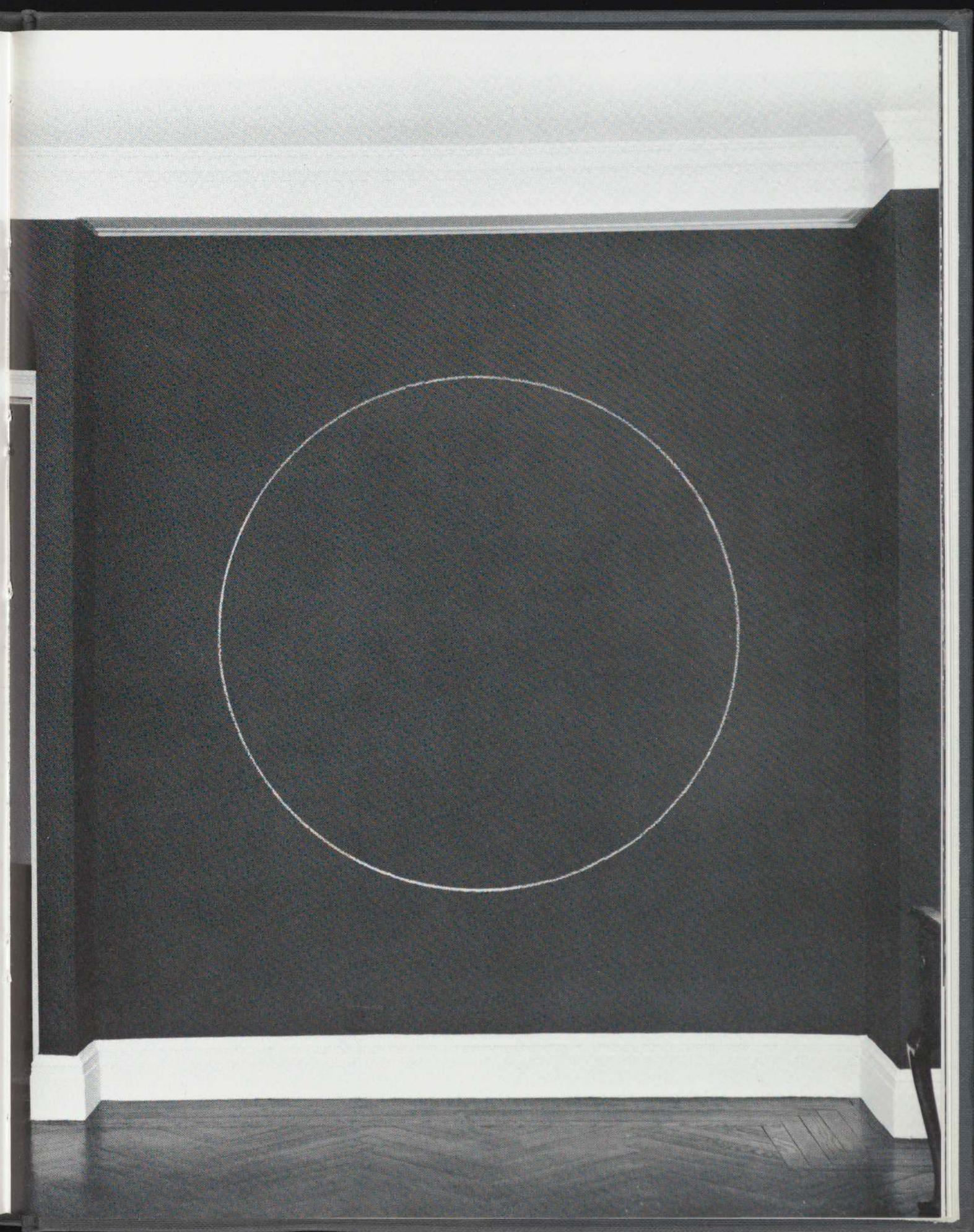


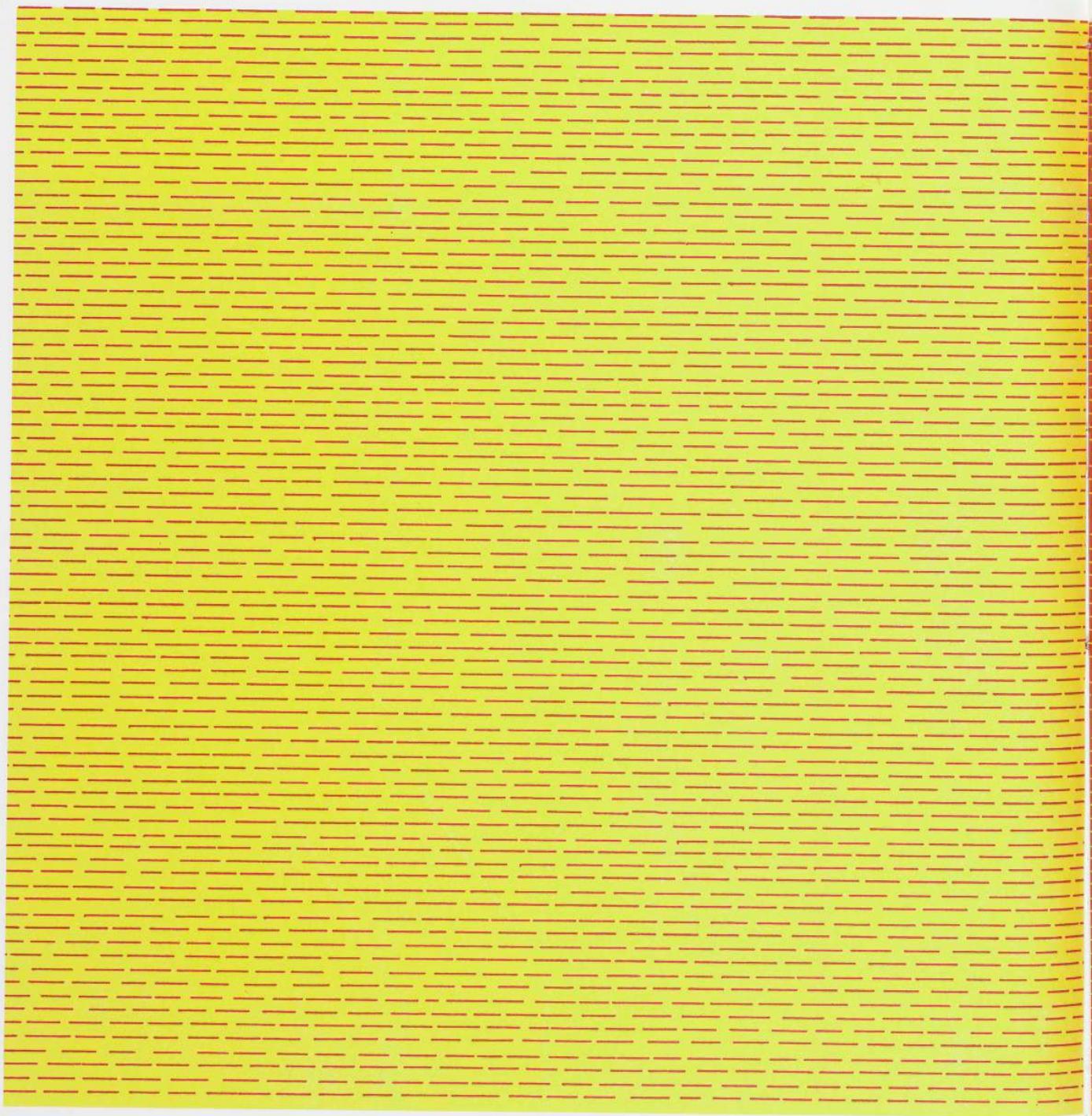




264. SIX GEOMETRIC FIGURES WITHIN SIX GEOMETRIC FIGURES,  
SUPERIMPOSED (Wall Drawing). 1976. White chalk on black wall. In-  
stallation, John Weber Gallery, New York. Draftsmen: K.  
Miyamoto and A. Sansotta.

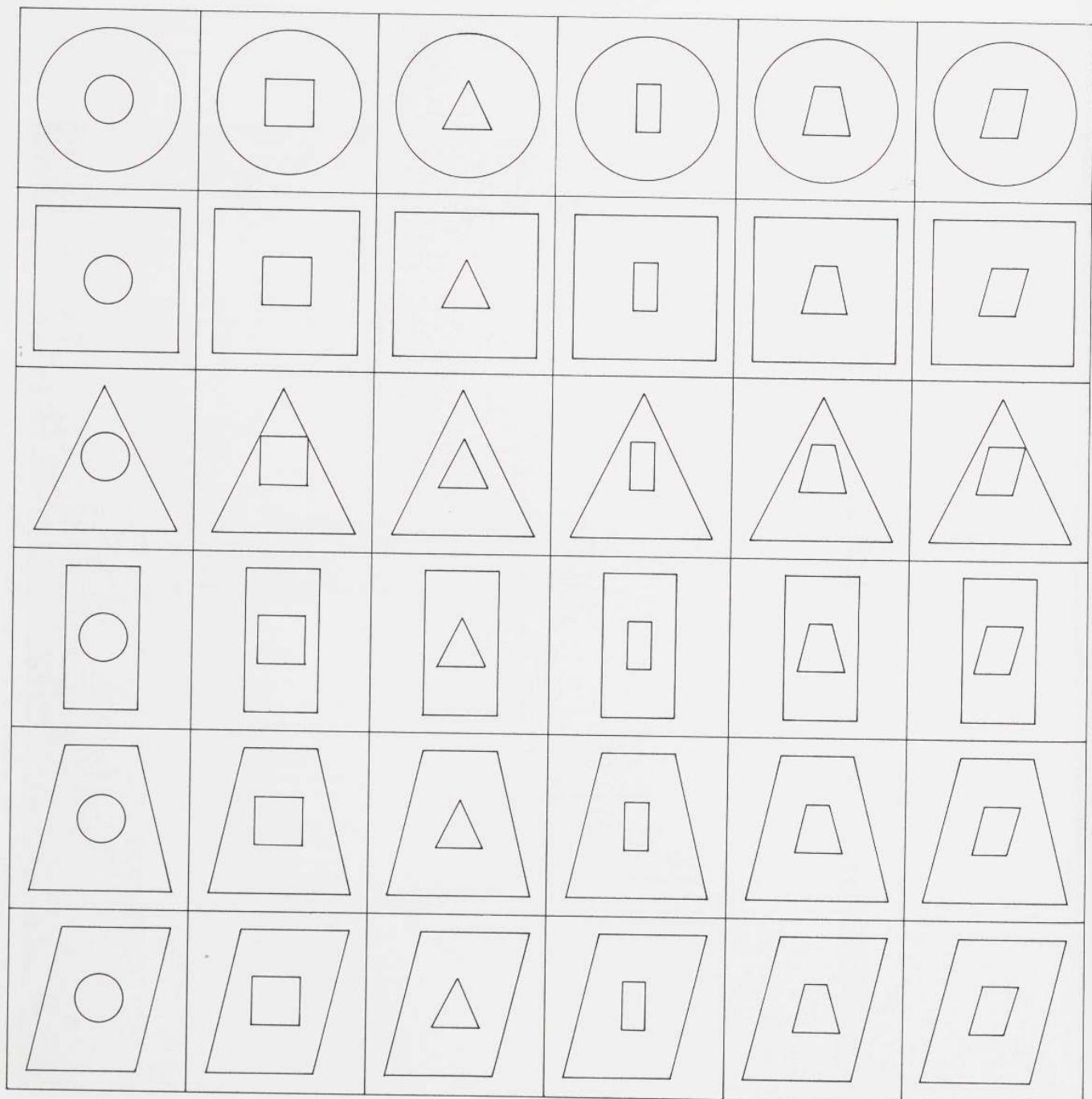
265. *Opposite page*: CIRCLE (Wall Drawing). 1977. White chalk on  
brown wall. Installation, Saalfeld Residence, New York.  
Draftsmen: J. Watanabe and A. Hagihara.



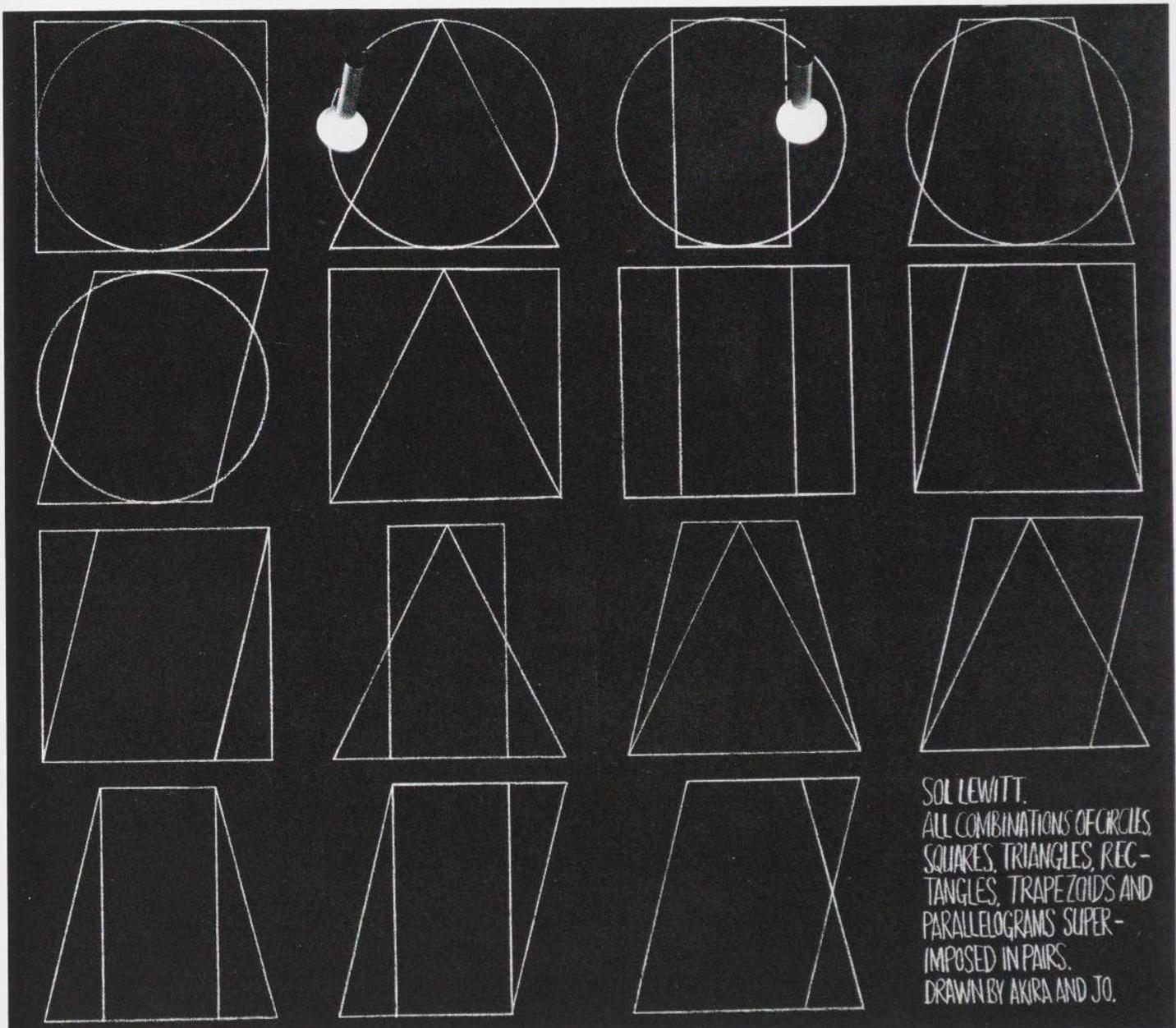


266. YELLOW AND RED STRAIGHT, NOT-Straight, AND BROKEN LINES ON YELLOW AND RED. From book *Lines & Color*, 1975.





267. ALL COMBINATIONS OF SIX GEOMETRIC FIGURES  
(Circle, Square, Triangle, Rectangle, Trapezoid, and Parallelogram  
within Six Geometric Figures). 1976. Pen and ink, 15%  
x 15% in (40.4 x 40.4 cm).



SOL LEWITT.  
ALL COMBINATIONS OF CIRCLES,  
SQUARES, TRIANGLES, REC-  
TANGLES, TRAPEZOIDS AND  
PARALLELOGRAMS SUPER-  
IMPOSED IN PAIRS.  
DRAWN BY AKRA AND JO.

268. ALL COMBINATIONS OF SIX GEOMETRIC FIGURES SUPERIMPOSED IN PAIRS (Fifteen-part Wall Drawing). 1977. White chalk on black wall. Installation, Hundred Acres Gallery, New York.  
Draftsmen: A. Hagihara, J. Watanabe.