



Artists Documentation Program (ADP) Interview Video Index

Artist: Sol LeWitt

Date: February 22, 2005 and March 17, 2005

Location: Chester, Connecticut

Interviewers: Carol Mancusi-Ungaro

Video/Edit: John Carrithers

Total Run Time: 01:45:26

Abstract:

Artist Sol LeWitt discusses his work with Artists Documentation Program Founding Director and Melva Bucksbaum Associate Director for Conservation and Research, Carol Mancusi-Ungaro, at his home in Chester Connecticut. The conversation mainly focuses on the materials and processes used to create a number of works, but especially his wall drawings, and his concerns about their preservation after his death. Throughout the interview, the conversation returns to LeWitt working with assistant artists to execute his works

Controlled Access Headings (Library of Congress):

Corporate Name(s)

Andrew W. Mellon Foundation
Artists Documentation Program
Menil Collection (Houston, Tex.)
Whitney Museum of American Art

Genre(s)

Interviews
Oral histories

Personal Name(s)

LeWitt, Sol
Mancusi-Ungaro, Carol
Singer, Susanna E.

Subject(s)

Art, American—21st century--Exhibitions
Art--Conservation and restoration
Art, Modern--21st century
Artists' materials
Art—Technique

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Video: adp2005c_lewitt_001va.mp4 / Interview #: VI2000-020.2005c / Interview date: 02/22/2005

Exhibitions/Works:

Names of exhibitions and works referenced during this interview appear below in gray cells.

Controlled Vocabulary:

Except where indicated, all keywords employ Getty vocabularies (AAT/ULAN/TGN). Those marked with (*) employ Library of Congress Authorities. Those marked with (**) employ local terms.

Time	Contents	Subject Keywords
00:00:02	Opening Credits	
00:02:12	Introduction Carol Mancusi-Ungaro, Sol LeWitt, Susanna Singer	
00:02:29	(Exhibition Reference) "Sol LeWitt: Structures" MASS MoCA, North Adams May 28, 2017 – through 2020	
00:02:25	Process of Creation and Conservation Issues LeWitt describes his intent and the methods and materials that he used to create the cube structures. He discusses using fabricators and professional painters for their creation and maintenance, and offers his feelings about the aging and refreshing of the sculptures.	assistant artists body shops craftsmen Dwan Gallery (New York, N.Y.)* makers Industrial Style (generic style) metal repainting sculpture (visual works) semi-gloss paint** spray painting white (color) wood (plant material) yellowing
00:03:33	(Image) Sol LeWitt <i>Spiral 987654321</i> , 1980 The Menil Collection, Houston Bequest of William F. Stern, 2013-29.59	
00:05:04	(Image/Exhibition Reference) "Sol LeWitt" Dwan Gallery, New York May 10 – June 3, 1966	
00:05:17	(Image) Sol LeWitt <i>Five Towers</i> , 1986	

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	Whitney Museum of American Art, New York Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President, the John I. H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, The Sondra and Charles Gilman, Jr. Foundation, Inc., The List Purchase Fund and the Painting and Sculpture Committee, 88.7a-h	
00:06:11	(Image) Sol LeWitt <i>Untitled Cube (6)</i> , 1968 Whitney Museum of American Art, New York Gift of the Howard and Jean Lipman Foundation, Inc., 68.45a-b	
00:06:59	(Image) Sol LeWitt <i>Modular Floor Structure</i> , 1966 Wooden version destroyed, June 1969	
00:07:50	(Exhibition Reference) "Sol LeWitt: A Retrospective" San Francisco Museum of Modern Art February 19 – May 30, 2000	
00:08:21	(Exhibition Reference) 13/11, 1985 San Francisco Museum of Modern Art Shirley Ross Davis Fund purchase	
00:09:48	Process of Creation LeWitt briefly discusses his preferred materials when creating works on paper.	gouache (paint) pen and ink drawings works on paper
00:09:51	(Image) Sol LeWitt <i>Untitled (No. 9)</i> , 1989 The Menil Collection, Houston Bequest of William F. Stern, 2013-29.62	
00:10:12	(Image) Sol LeWitt <i>Irregular Vertical Bands of Color Superimposed</i> , 1992 The Menil Collection, Houston Bequest of William F. Stern, 2013-29.64	
00:10:16	Process of Creation LeWitt's discusses his preferences and processes for assembling his concrete works. He describes the conditions that dictate the materials used based on location of the installation.	cardboard concrete concrete blocks Industrial Style (generic style) installations (visual works)

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		sculpture (visual works) site-specific works Styrofoam™ weight (heaviness attribute)
00:10:22	(Image) Sol LeWitt <i>Double Pyramid (Whitney Museum of American Art), 2000</i> Whitney Museum of American Art, New York Purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee, 98.17.20	
00:11:30	(Image) Sol LeWitt <i>Working Drawing for Double Pyramid (Whitney Museum of American Art), 1997</i> Whitney Museum of American Art, New York Purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee, 98.17.19	
00:11:43	(Image) Sol LeWitt <i>Negative Pyramid, 1997</i> Courtesy of the Estate of Sol LeWitt	
00:12:56	(Image) Sol LeWitt <i>Maquette for Concrete Block Structure, double-negative pyramid (Vilnius, Lithuania)</i> The LeWitt Collection, Chester, Connecticut	
00:13:16	(Exhibition Reference) "Unexpected Dimensions: Works from the LeWitt Collection" Davison Art Center, Wesleyan University September 3 - October 9, 2003	
00:13:49	(Image) Sol LeWitt <i>Double Negative Pyramid, 1996</i> Europos Parkas, Open-Art Museum of the Centre of Europe, Vilniaus, Lithuania	
00:14:01	Process of Creation and Conservation Issues LeWitt describes the process of working with a fabricator to create his series of fiberglass Splotches. He speculates on how the works in an upcoming exhibition will withstand being outdoors.	acrylic paint assistant artists craftsmen fiberglass (composite material) makers Nakama, Yoshi** renderings (drawings)

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00:14:05	<p>(Image) Sol LeWitt <i>Splotch #20</i>, 2005 The LeWitt Collection, Chester, Connecticut</p>	
00:14:22	<p>(Image) Sol LeWitt <i>Working Drawing for Nongeometric Form: Splotch #22 (height)</i>, 2005 The Virginia Museum of Fine Arts Courtesy of the Estate of Sol LeWitt</p>	
00:14:27	<p>(Image) Sol LeWitt <i>Computer Rendering for Nongeometric Form: Splotch #22 (height)</i>, ca. 2005 Courtesy of the Estate of Sol LeWitt</p>	
00:14:33	<p>(Image) Sol LeWitt <i>Computer Rendering for Nongeometric Form: Splotch #22 (color)</i>, ca. 2005 <i>Courtesy of the Estate of Sol LeWitt</i></p>	
00:14:48	<p>(Image) Sol LeWitt <i>CAD Renderings for Nongeometric Form: Splotch #22</i>, ca. 2005 <i>Courtesy of the Estate of Sol LeWitt</i></p>	
00:14:57	<p>(Image) Work in progress on <i>Splotch #22</i>, ca. 2007 Courtesy of the Estate of Sol LeWitt</p>	
00:15:02	<p>(Image) Work in progress on <i>Splotch #22</i>, ca. 2007 Courtesy of the Estate of Sol LeWitt</p>	
00:15:08	<p>(Image) Sol LeWitt <i>Splotch #22</i>, 2007 Virginia Museum of Fine Arts, Richmond Sydney and Frances Lewis Endowment Fund, and partial gift of the Sol LeWitt Estate and Pace Wildenstein in honor of Frances Lewis and in memory of Sydney Lewis</p>	
00:15:31	<p>(Image) Sol LeWitt <i>Splotch #3</i>, 2000 The LeWitt Collection, Chester, Connecticut</p>	

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00:15:41	<p>(Exhibition Reference) "Sol LeWitt on the Roof: Splotches, Whirls and Twirls" The Metropolitan Museum of Art, New York April 26 – October 30, 2005</p>	
00:16:25	<p>(Image) Sol LeWitt <i>Splotch #8</i>, 2002 <i>Splotch #5</i>, 2002 <i>Wall Drawing #1152</i>, 2005 Installation, Metropolitan Museum of Art, New York, 2005 LeWitt Collection, Chester, Connecticut</p>	
00:17:09	<p>Process of Creation LeWitt discusses the evolution in materials and methods used to create his wall drawings. He describes the transition from ink to acrylic paint, and the resulting differences in process, technique, and effect.</p>	<p>acrylic paint artists' materials color (perceived attribute) crayons (drawing material) graphite pencils ink ink washes layering mixing pencil (marking material) primary colors secondary colors wall drawings</p>
00:17:13	<p>(Image) Sol LeWitt <i>Wall Drawing #692</i>, 1991 Installation, MASS MoCA, North Adams, 2008 Yale University Art Gallery, New Haven Katharine Ordway Fund, 2010.230.1</p>	
00:17:33	<p>(Image) Sol LeWitt <i>Wall Drawing #340</i>, 1980 Installation, MASS MoCA, North Adams, 2008 Carnegie Museum of Art, Pittsburgh Purchase: gift of Carol R. Brown and Family and A.W. Mellon Acquisition Endowment Fund, 84.79.1</p>	
00:17:41	<p>(Image) Sol LeWitt <i>Wall Drawing #414</i>, 1984 Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut</p>	
00:17:50	<p>(Image)</p>	

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	<p>Sol LeWitt <i>Wall Drawing #415 D</i>, 1993 Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut</p>	
00:17:59	<p>(Image) <i>Wall Drawing #415 D</i>, 1993 (in progress) Installation, MASS MoCA, North Adams, 2008</p>	
00:18:07	<p>(Image) <i>Wall Drawing #683</i>, 1991 (in progress) Installation, Hans and Walter Bechtler Gallery, Charlotte, 1991 Hesta Services AG, courtesy the Carillon Building Lobby</p>	
00:18:25	<p>(Image) Sol LeWitt <i>Wall Drawing #683</i>, 1991 Installation, Hans and Walter Bechtler Gallery, Charlotte, 1991</p>	
00:18:34	<p>(Image) Sol LeWitt <i>Wall Drawing #793A</i>, 1996 Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt</p>	
00:18:54	<p>(Image) Sol LeWitt <i>Wall Drawing #1152</i>, 2005 Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut</p>	
00:19:15	<p>(Image) Sol LeWitt <i>Wall Drawing #1112</i>, 2003 Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut</p>	
00:19:38	<p>(Image/Exhibition Reference) "Sol LeWitt: A Wall Drawing Retrospective" (installation in progress) MASS MoCA, North Adams November 16, 2008 – November 8, 2043</p>	
00:20:11	<p>(Image) Sol LeWitt <i>Wall Drawing #422</i>, 1984 Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt</p>	
00:20:23	<p>(Image) <i>Wall Drawing #422</i>, 1984 (in progress)</p>	

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	Installation, MASS MoCA, North Adams, 2008	
00:20:39	<p>(Image) Sol LeWitt Installation, MASS MoCA, North Adams, 2008 (left to right)</p> <p><i>Wall Drawing #583 F, 1988</i> Courtesy of the Estate of Sol LeWitt</p> <p><i>Wall Drawing #584 H, 1989</i> Courtesy of the Estate of Sol LeWitt</p> <p><i>Wall Drawing #583 H, 1988</i> Courtesy of the Estate of Sol LeWitt</p>	
00:20:48	<p>(Image) Sol LeWitt <i>Wall Drawing #725A, 1993</i> Installation, MASS MoCA, North Adams, 2008 Yale University Art Gallery, New Haven Katharine Ordway Fund, 1993.30.1</p>	
00:21:43	<p>(Image) Sol LeWitt <i>Wall Drawing #16, 1969</i> Installation, MASS MoCA, North Adams, 2008 Collection Michalke</p>	
00:22:08	<p>(Image) Sol LeWitt <i>Wall Drawing #164, 1973</i> Installation, Museum of Modern Art, Oxford, United Kingdom, 1973 Private collection, Basel</p>	
00:22:13	<p>(Image) Sol LeWitt <i>Wall Drawing #164, 1973</i> Installation, MASS MoCA, North Adams, 2008</p>	
00:22:30	<p>(Image) Sol LeWitt <i>Wall Drawing #274, 1975</i> Installation, MASS MoCA, North Adams, 2008 The Art Institute of Chicago Through prior gifts of Judith Neisser and Mary and Leigh Block; Norman Waite Harris Purchase Fund, 2006.166</p>	
00:22:30	<p>Conservation Issues LeWitt discusses the permanence of wall drawings and describes the challenges of relocating site-specific works.</p>	<p>adaptations (derivative objects) installations (visual</p>

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		works) permanence reworking site-specific works wall drawings
00:22:48	(Image) Sol LeWitt <i>Wall Drawing #936</i> , 1999 Deinstallation, San Francisco Museum of Modern Art, 2000 San Francisco Museum of Modern Art Purchase through a gift of Phyllis Wattis in honor of Gary Garrels, Elise S. Haas Senior Curator of Painting and Sculpture, 2000.303	
00:23:00	(Image) Sol LeWitt <i>Wall Drawing #579</i> , 1988 Sala 1, Rome, 1988 Private Collection, New York	
00:23:10	(Image) Sol LeWitt <i>Wall Drawing #579</i> , 1988 Installation, MASS MoCA, North Adams, 2008	
00:23:36	(Image) Sol LeWitt <i>Wall Drawing #852</i> , 1998 Installation, Galleria d'Arte Moderna e Contemporanea Palazzo Forti, Verona, Italy 1998 Courtesy of the Estate of Sol LeWitt	
00:23:52	(Image) Sol LeWitt <i>Wall Drawing #853</i> , 1998 <i>Wall Drawing #852</i> , 1998 Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt	
00:24:14	(Image) Sol LeWitt <i>Wall Drawing #821</i> , 1997 Installation, MASS MoCA, North Adams, 2008 The Art Institute of Chicago Through prior gifts of Judith Neisser and Mary and Leigh Block, Norman Waite Harris Purchase Fund, 2006.168	
00:24:22	(Image) Sol LeWitt <i>Wall Drawing #821</i> , 1997 Installation, San Francisco Museum of Modern Art, 2000	

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00:24:46	<p>Process of Creation and Conservation Issues Singer discusses the ink formulas developed for the ink-wash wall drawings, and the challenges presented by recreating the look of ink washes with acrylic paint. LeWitt describes an instance of adapting an existing wall drawing due to building renovations at the Indianapolis Museum of Art.</p>	<p>acrylic paint assistant artists formulas (instructions) Indianapolis Museum of Art ink wash (technique) ink wash paintings Kremer Pigmente (Firm)* Pelikan** Ramberg, Thomas** Singer, Susanna E.* wall drawings Watanabe, Jo**</p>
00:25:16	<p>(Image) Sol LeWitt <i>Wall Drawing #684 D</i>, 1991 Installation, Galerie Franck + Schulte, Berlin, 1991 Anne and Robert V. Gunderson Jr., Atherton, California</p>	
00:25:28	<p>(Image) Sol LeWitt <i>Wall Drawing #684 D</i>, 1982 – what’s on the video is different from the EDL Installation, MASS MoCA, North Adams, 2008</p>	
00:26:04	<p>(Image) Sol LeWitt <i>Wall Drawing #652</i>, 1990 Installation, Indianapolis Museum of Art, 1990 Indianapolis Museum of Art Gift of the Dudley Sutphin Family, 1990.40</p>	
00:26:34	<p>(Image) Sol LeWitt <i>Wall Drawing #652</i>, 1990 Installation, Indianapolis Museum of Art, 2014</p>	
00:27:44	<p>(Image) <i>"Sol LeWitt Wall Drawings: Expanding a Legacy"</i> (installation in progress) Yale University Art Gallery, New Haven March 2, 2018 – January 27, 2019</p>	
00:28:32	<p>Process of Creation LeWitt briefly discusses his use of color in crayon wall drawings.</p>	<p>color (perceived attribute) crayons (drawing material) wall drawings</p>

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00:28:33	(Image) Sol LeWitt <i>Wall Drawing #340</i> , 1980 (detail) Installation, MASS MoCA, North Adams, 2008	
00:28:47	(Image) Sol LeWitt <i>Wall Drawing #344 A-F</i> , 1981 Installation, Miami-Dade Community College South Campus Art Gallery, Miami, 1981 Courtesy of the Estate of Sol LeWitt	
00:28:53	Process of Creation LeWitt discusses his use of assistants for the execution of his works, and describes his criteria for selecting them.	acrylic paint assistant artists Cho, Sachi** pencil drawings Sansotta, Anthony** wall drawings Watanabe, Jo**
00:31:44	Conservation Issues and Historical Anecdote LeWitt outlines conditions for when to renew his wall drawings, and cites examples of drawings that have been refreshed or relocated. LeWitt and Singer recount an anecdote about refreshing <i>Wall Drawing #729</i> , 1993 at the High Museum of Art in Atlanta, only to have it painted out when the building was renovated two years later.	Albornoz Palace Hotel** conservation (process) Dallas Museum of Art discoloration fading High Museum of Art, Atlanta ink wash paintings Rifkin, Ned* Meier, Richard natural aging Spoleto, Italy
00:32:03	(Image) Sol LeWitt <i>Wall Drawing #623</i> , 1989 Installation, National Gallery of Canada, Ottawa, 1989 National Gallery of Canada (no. 30510)	
00:32:17	(Image) Sol LeWitt <i>Wall Drawing #623</i> , 1989 Installation, National Gallery of Canada, Ottawa, 2015	
00:32:37	(Image) Sol LeWitt <i>Wall Drawing #426</i> , 1986 Installation, Palais des Beaux-Arts, Brussels, 2014 Royal Museums of Fine Arts of Belgium, Brussels Inv. 10537	

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00:32:44	<p>(Image) Sol LeWitt <i>Wall Drawing #450</i>, 1985 Installation, Carnegie Museum of Art, Pittsburgh, 1986 Carnegie Museum of Art, Pittsburgh Purchase: gift of Richard M. Scaife to honor Margaret R. Battle, 85.59</p>	
00:32:52	<p>(Image) Sol LeWitt <i>Wall Drawing #450</i>, 1985 Installation, Carnegie Museum of Art, Pittsburgh, 2007</p>	
00:33:01	<p>(Image) Sol LeWitt <i>Wall Drawing #729</i>, 1993 Installation, High Museum of Art, Atlanta, 1999 High Museum of Art, Atlanta Gift of Mark and Judith Taylor through the 20th-Century Art Acquisition Fund and the 20th-Century Art Society, 1993.1 a-f</p>	
00:33:11	<p>(Image) Sol LeWitt <i>Wall Drawing #729</i>, 1993 Installation, High Museum of Art, Atlanta, 1999</p>	
00:34:38	<p>(Image) Sol LeWitt <i>Wall Drawing #699</i>, 1992 Installation, Albornoz Palace Hotel, Spoleto, Italy 1992 Albornoz Palace Hotel, Spoleto, Italy</p>	
00:34:52	<p>(Image) Sol LeWitt <i>Wall Drawing #699</i>, 1992 Installation, Albornoz Palace Hotel, Spoleto, Italy, 2011</p>	
00:35:03	<p>(Image) Sol LeWitt <i>Wall Drawing #398</i>, 1983 Installation, Centre d'Art Contemporain, Geneva, 1983 Dallas Museum of Art Gift of The 500, Inc., Mr. and Mrs. Michael J. Collins and Mr. and Mrs. James L. Stephenson, Jr., 1985.3</p>	
00:35:20	<p>(Image) Sol LeWitt <i>Wall Drawing #398</i>, 1983 Installation, Dallas Museum of Art, 1985</p>	

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00:35:33	Process of Creation and Technical Specifications LeWitt and Singer describe the process of preparing a wall for a drawing.	Benjamin Moore & Co.* flat paint latex paint Singer, Susanna E.* surface preparation materials wall drawings walls
00:38:06	(Image) Sol LeWitt <i>Wall Drawing #679</i> , 1991 Installation, William F. Stern residence, Houston, 2011 The Menil Collection, Houston Bequest of William F. Stern, 2013-29.63	
00:38:12	Process of Creation and Conservation Issues LeWitt responds to Mancusi-Ungaro's question regarding achieving consistent colors across varying mediums. LeWitt describes the ongoing frustrations experienced by Jo Watanabe when matching colors between ink washes and acrylic paints.	acrylic paint color (perceived attribute) colorimeters fading ink wash drawings wall drawings Watanabe, Jo**
00:38:59	(Image) Sol LeWitt <i>Wall Drawing #793A</i> , 1996 Installation, Sala de las Alhajas, Madrid, 1996	
00:39:11	(Image) Sol LeWitt <i>Wall Drawing #793A</i> , 1996 Installation, MASS MoCA, North Adams, 2008	
00:39:18	(Image) Sol LeWitt <i>Wall Drawing #793A</i> , 1996 (in progress) Installation, Allentown Art Museum, 2018	
00:39:27	(Image) Sol LeWitt <i>Wall Drawing #793A</i> , 1996 Installation, Allentown Art Museum, 2018	
00:39:46	(Image) Sol LeWitt <i>Wall Drawing #681 C</i> , 1993 Installation, National Gallery of Art, Washington, D.C., 1993 National Gallery of Art, Washington, D.C. The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees, 1993.41.1	

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00:39:58	<p>(Image) Sol LeWitt <i>Wall Drawing #681 C</i>, 1993 Installation, MASS MoCA, North Adams, 2008</p>	
00:40:07	<p>(Image) Sol LeWitt <i>Wall Drawing #729</i>, 1993 Installation, High Museum of Art, Atlanta, 2018</p>	
00:40:20	<p>(Image) Sol LeWitt <i>Wall Drawing #729</i>, 1993 Installation, High Museum of Art, Atlanta, 1993</p>	
00:40:30	<p>(Image) Sol LeWitt <i>Wall Drawing #729</i>, 1993 Installation, High Museum of Art, Atlanta, 1999</p>	
00:40:48	<p>(Image) Sol LeWitt <i>Wall Drawing #442</i>, 1985 Installation, Fundación Caja de Pensiones, Madrid, 1985 Yale University Art Gallery, New Haven, Connecticut. Gift of the LeWitt Collection, Chester, Connecticut, in honor of Dorothy Robinson, Vice President and General Counsel of Yale University. 2015.108.1</p>	
00:41:10	<p>(Image) Sol LeWitt <i>Wall Drawing #442</i>, 1985 (in progress) Installation, Yale University Art Gallery, New Haven, 2018</p>	
00:41:23	<p>(Image) Sol LeWitt <i>Wall Drawing #439</i>, 1985 Installation, Fundación Caja de Pensiones, Madrid, 1985 Cuomo Collection, Courmayeur, Italy</p>	
00:41:33	<p>(Image) Sol LeWitt <i>Wall Drawing #439</i>, 1985 Installation, MASS MoCA, North Adams, 2008</p>	
00:41:53	<p>Process of Creation and Technical Specifications LeWitt describes the techniques employed by his assistants for creating his wall drawings. He touches on the working relationships between them, and also discusses not having a clear vision of the</p>	<p>assistant artists ink wash drawings painter's rags** wall drawings</p>

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	final drawings before they are complete.	
00:43:26	<p>(Image) Sol LeWitt <i>Wall Drawing #766, 1994</i> Installation, Renn Espace d'art contemporain, Paris, 1994 San Francisco Museum of Modern Art Accessions Committee Fund purchase: gift of Barbara and Gerson Bakar, Emily Carroll and Thomas Weisel, Jean and James E. Douglas, Jr., Evelyn D. Haas, the Modern Art Council, Phyllis and Stuart G. Moldaw, Robin Wright, Norah and Norman Stone, Danielle and Brooks Walker Jr., and Judy and John Webb, 2000.301</p>	
00:44:08	<p>(Image) Sol LeWitt <i>Wall Drawing #766, 1994</i> Installation, MASS MoCA, North Adams, 2008</p>	
00:44:20	<p>Process of Creation LeWitt discusses the long tradition of artists farming out their work to fabricators, including his own use of assistants to execute his works.</p>	<p>assistant artists craftsmen experts (qualified people) makers Rubens, Peter Paul wall drawings</p>
00:44:49	<p>(Image) Sol LeWitt <i>Wall Drawing #880, 1998</i> Installation, MASS MoCA, North Adams, 2008 Addison Gallery of American Art, Phillips Academy, Andover Partial gift of the artist and partial museum purchase with funds from Mimi Won and anonymous donor, 2002.48</p>	
00:45:04	<p>(Image) Sol LeWitt <i>Wall Drawing #880, 1998</i> (in progress) Installation, MASS MoCA, North Adams, 2008</p>	
00:45:28	<p>(Image) Sol LeWitt <i>Wall Drawing #335, 1980</i> Installation, MASS MoCA, North Adams, 2008 Tate, London Purchased 1980</p>	
00:45:37	<p>(Image) Sol LeWitt <i>Wall Drawing #414, 1984</i> Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut</p>	

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00:45:47	<p>(Image) Sol LeWitt <i>Wall Drawing #414</i>, 1984 (in progress) Installation, MASS MoCA, North Adams, 2008</p>	
00:46:03	<p>(Image) Sol LeWitt <i>Wall Drawing #38</i>, 1970 MASS MoCA, North Adams, 2008 Panza Collection, Mendrisio, Switzerland</p>	
00:46:24	<p>(Image) Sol LeWitt <i>Wall Drawing #38</i>, 1970 (in progress) 10th Tokyo Biennale, 1970</p>	
00:46:48	<p>Conservation Issues LeWitt describes various types of damage that occur to his wall drawings, and preventative measures he employs. He speaks to the need to redo entire wall drawings, or large sections of them, versus touching up small areas of damage. LeWitt discusses his feelings regarding owners of wall drawings declining to repair damaged works.</p>	<p>coating (material) damage (condition) fading fixative protective processes and techniques sealant ultraviolet protection varnish wall drawings wear</p>
00:47:02	<p>(Image) Sol LeWitt <i>Wall Drawing #1268</i>, 2010 Installation, Albright-Knox Art Gallery, Buffalo, 2010 Albright-Knox Art Gallery, Buffalo George B. and Jenny R. Matthews Fund, 2007</p>	
00:47:30	<p>(Image) Sol LeWitt <i>Wall Drawing #1185</i>, 2005 Installation, MASS MoCA, North Adams, 2008 Hall Collection Inc. and Leo Koenig Inc.</p>	
00:48:33	<p>(Image) Sol LeWitt <i>Wall Drawing #1254</i>, 2008 Installation, The Menil Collection, Houston, 2008 Courtesy of the Estate of Sol LeWitt</p>	
00:49:24	<p>(Image) Sol LeWitt</p>	

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	<p><i>Wall Drawing #896, 1999</i> Installation, Christie's, New York, 1999 Christie's, New York</p>	
00:50:16	<p>(Image) Sol LeWitt <i>Wall Drawing #797, 1995</i> Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt</p>	
00:50:49	<p>(Image) Sol LeWitt <i>Wall Drawing #1186, 2005</i> Installation, MASS MoCA, North Adams, 2008 Alessandro Maccaferri Collection, Bologna, Italy</p>	
00:51:02	<p>Technical Specifications LeWitt explains his use of different paint finishes on specific types of works. He specifically addresses the limitations posed by brick walls.</p>	<p>Ace Gallery acrylic paint brick (clay material) finish (coating) flat paint Lascaux** semi-gloss paint** varnish wall drawings</p>
00:51:25	<p>(Image) Sol LeWitt <i>Spiral987654321, 1980</i> The Menil Collection, Houston</p>	
00:52:03	<p>(Image) Sol LeWitt <i>Wall Drawing #1261, 2008</i> Installation, MASS MoCA, North Adams, 2008 Yale University Art Gallery, New Haven Gift of the LeWitt Collection, Chester, Connecticut, 2015.66.1</p>	
00:52:28	<p>(Image) Sol LeWitt <i>Wall Drawing #73, 1971 (in progress)</i> Installation, Lucy R. Lippard residence, New York, 1971 New Mexico Museum of Art, Santa Fe Gift of Lucy R. Lippard, 1999</p>	
00:53:11	<p>(Image) Sol LeWitt <i>Wall Drawing #824 A-P, 1997</i> Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt and Collection of Alan Gibbs</p>	

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00:53:26	(Exhibition Reference) Ace Gallery, New York – is there info on the Ace Gallery Flat/Glossy exhibition that they are talking about here?	
00:53:27	(Image) Sol LeWitt <i>Wall Drawing #822, 1997</i> Installation, Ace Gallery, New York, 1997 Courtesy of the Estate of Sol LeWitt	
00:54:02	(Image) Sol LeWitt <i>Wall Drawing #822, 1997</i> (in progress) Installation, MASS MoCA, North Adams, 2008	
00:54:09	(Image) Sol LeWitt <i>Wall Drawing #822, 1997</i> (in progress) Installation, MASS MoCA, North Adams, 2008	
00:54:24	(Image) Sol LeWitt <i>Wall Drawing #901, 1999</i> Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt	
00:54:28	Process of Creation LeWitt discusses the qualifications required of his assistants. He describes the process of sending one of his regular assistants to remote jobs and hiring local craftsmen to execute his works.	assistant artists Cho, Sachi** craftsmen makers Sansotta, Anthony**
00:56:36	Conservation Issues LeWitt expresses his intent and concerns for the future preservation of his works after his death. He specifically addresses works in which a restoration or move would require aesthetic decisions to be made. He explains his intent for his three closest assistants to make decisions regarding the perpetuation of his works and discusses the dynamic between them.	aesthetic concepts conservation (discipline) decision making Documenta Hesse, Eva installations (visual works) originals (objects) resolution (function) Sansotta, Anthony** Singer, Susanna E.* site-specific works Sol LeWitt Wall Drawing Archive and Study Center wall drawings Watanabe, Jo**
00:56:42	(Image) Sol LeWitt <i>Wall Drawing #725A, 1993</i>	

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	Installation, Yale University Art Gallery, New Haven, 1993	
00:56:54	(Image) Sol LeWitt <i>Wall Drawing #725A</i> , 1993 Installation, MASS MoCA, North Adams, 2008	
00:57:07	(Image) Sol LeWitt <i>Wall Drawing #792</i> , 1995 Installation, Residenzschloss Ludwigsburg, Germany, 1995 Courtesy of the Estate of Sol LeWitt	
00:57:20	(Image) Sol LeWitt <i>Wall Drawing #792</i> , 1995 Installation, Museum of Contemporary Art Chicago, 2000	
00:57:32	(Image) Sol LeWitt <i>Wall Drawing #792</i> , 1995 Installation, MASS MoCA, North Adams, 2008	
00:58:07	(Image) Sol LeWitt <i>Wall Drawing #301</i> , 1976 Installation, Vecchia Torre, Spoleto, Italy, 1976 Courtesy of the Estate of Sol LeWitt	
00:58:55	(Image) Sol LeWitt <i>Wall Drawing #610</i> , 1989 Installation, Fundació Joan Miró, Barcelona, 1989 Yale University Art Gallery, New Haven Gift of the LeWitt Collection, Chester, Connecticut, in honor of Suzanne Hellmuth and Jock Reynolds. 2018.108.5	
00:59:03	(Image) Sol LeWitt <i>Wall Drawing #610</i> , 1989 Installation, MASS MoCA, North Adams, 2008	
00:59:28	(Exhibition Reference) documenta 5 Kassel, Germany June 30-October 8, 1972	
00:59:11	(Image) Sol LeWitt <i>Wall Drawing #610</i> , 1989	

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	Installation, Yale University Art Gallery, New Haven, 2018	
00:59:25	(Image) Eva Hesse <i>No title</i> , 1969-1970 Installation, Whitney Museum of American Art, New York, 2015 Whitney Museum of American Art, New York Purchase, with funds from Eli and Edythe L. Broad, the Mrs. Percy Uris Purchase Fund, and the Painting and Sculpture Committee, 88.17a-b	
00:59:47	(Image) Eva Hesse <i>No title</i> , 1969-1970 Installation, Whitney Museum of American Art, New York, 2010	
01:00:07	(Image) Eva Hesse <i>No title</i> , 1969-1970 Installation, Whitney Museum of American Art, New York, 1999	
01:00:33	(Image) Sol LeWitt <i>Wall Drawing #289</i> (fourth wall), 1976 Installation, MASS MoCA, North Adams, 2008 Whitney Museum of American Art, New York Purchase, with funds from the Gilman Foundation, Inc. 78.1.1-4	
01:00:48	(Image) Sol LeWitt <i>Wall Drawing #343 A-F</i> , 1980 Installation, MASS MoCA, North Adams, 2008 Pinault Collection	
01:01:22	(Image) Sol LeWitt <i>Wall Drawing #999</i> , 2001 Installation, MASS MoCA, North Adams, 2008 Stifel Financial Corp., St. Louis	
01:01:35	(Image) Sol LeWitt <i>Wall Drawing #1042</i> , 2002 <i>Wall Drawing #1037</i> , 2002 Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt	
01:03:12	(Image) Sol LeWitt <i>Wall Drawing #260 A</i> , 2000	

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	Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut	
01:03:52	(Image) Sol LeWitt <i>Wall Drawing #630, 1990</i> Installation, Galerie Onrust, Amsterdam, 1990 Yale University Art Gallery, New Haven Gift of Alexis B. Dittmer and Jason J. Dittmer. 2015.121.1	
01:04:09	(Image) Sol LeWitt <i>Wall Drawing #630, 1990</i> Installation, Barbara Krakow Gallery, Boston, 1990	
01:04:22	Conservation Issues LeWitt continues to discuss his intent and concerns for the preservation of his works after his death. He specifically addresses the case in which aesthetic decisions would need to be made for the restoration or reconstruction of a wall drawing.	aesthetic concepts decision making installations (visual works) proportion scale (relative size) site-specific works size/dimensions wall drawings walls
01:04:23	(Image) Sol LeWitt <i>Wall Drawing #630, 1990</i> Installation, Addison Gallery of American Art, Phillips Academy, Andover, 1993	
01:04:35	(Image) Sol LeWitt <i>Wall Drawing #630, 1990</i> Installation, MASS MoCA, North Adams, 2008	
01:04:56	(Image) Sol LeWitt <i>Wall Drawing #1081, 2003</i> Installation, Kunstsammlungen Chemnitz, Germany, 2003 Yale University Art Gallery, New Haven Gift of the LeWitt Collection, Chester, Connecticut, in honor of Sylvia Plimack Mangold, B.F.A. 1961 and Robert Mangold, B.F.A. 1961, M.F.A. 1963, 2018.108.7	
01:05:13	(Image) Sol LeWitt <i>Wall Drawing #1081, 2003</i> Installation, MASS MoCA, North Adams, 2008	

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01:05:37	<p>(Image) Sol LeWitt <i>Wall Drawing #51</i>, 1970 Installation, Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy, 1970 LeWitt Collection, Chester, Connecticut</p>	
01:05:55	<p>(Image) Sol LeWitt <i>Wall Drawing #51</i>, 1970 Installation, MASS MoCA, North Adams, 2008</p>	
01:06:08	<p>(Image) Sol LeWitt <i>Wall Drawing #289</i>(fourth wall), 1976 Installation, Whitney Museum of American Art, New York, 1983</p>	
01:06:21	<p>(Image) Sol LeWitt <i>Wall Drawing #289</i> (fourth wall), 1976 Installation, MASS MoCA, North Adams, 2008</p>	
01:06:42	<p>(Image) Sol LeWitt <i>Wall Drawing #289</i> (fourth wall), 1976 Installation, Whitney Museum of American Art, New York, 2018</p>	
01:06:56	<p>(Image) Sol LeWitt <i>Wall Drawing #552 D</i>, 1987 Installation, Royal Scottish Academy, Edinburgh, 1987 The Morgan Library & Museum, New York Gift of the LeWitt Family in Honor of Richard and Ronay Menschel</p>	
01:07:10	<p>(Image) Sol LeWitt <i>Wall Drawing #552 D</i>, 1987 Installation, MASS MoCA, North Adams, 2008</p>	
01:07:21	<p>(Image) Sol LeWitt <i>Wall Drawing #552 D</i>, 1987 Installation, The Morgan Library & Museum, New York, 2018</p>	
01:07:45	<p>(Image) Sol LeWitt <i>Wall Drawing #913</i>, 1999 Installation, Barolo Chapel, La Morra, Italy 1999 Ceretto Family Collection, Alba, Italy</p>	

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01:08:11	<p>(Image) Sol LeWitt <i>Wall Drawing #541, 1987</i> Installation, Galerie Yvon Lambert, Paris, 1987 Virginia Museum of Fine Arts, Richmond Sydney and Frances Lewis Endowment Fund</p>	
01:08:33	<p>(Image) Sol LeWitt <i>Wall Drawing #541, 1987</i> Installation, Virginia Museum of Fine Arts, Richmond, 2009</p>	
01:08:43	<p>(Image) Sol LeWitt <i>Wall Drawing #422, 1984</i> Installation, Stedelijk Museum, Amsterdam, 1984 Courtesy of the Estate of Sol LeWitt</p>	
01:08:48	<p>Conservation Issues LeWitt and Singer discuss the circumstances under which wall drawings could be redrawn, and who can execute them. He addresses the need to use trained assistants to create his wall drawings, and talks about teaching students.</p>	<p>assistant artists Sol LeWitt Wall Drawing Archive and Study Center wall drawings</p>
01:08:50	<p>(Image) Sol LeWitt <i>Wall Drawing #422, 1984</i> Installation, Modern Art Museum of Fort Worth, Texas, 1994</p>	
01:08:58	<p>(Image) Sol LeWitt <i>Wall Drawing #422, 1984</i> Installation, MASS MoCA, North Adams, 2008</p>	
01:09:06	<p>(Image) Sol LeWitt <i>Wall Drawing #85, ca. 1970</i> Installation, Dwan Gallery, New York, ca. 1970 LeWitt Collection, Chester, Connecticut</p>	
01:09:11	<p>(Image) Sol LeWitt <i>Wall Drawing #85, ca. 1970</i> Installation, Museum of Contemporary Art Chicago, 1979</p>	
01:09:17	<p>(Image) Sol LeWitt <i>Wall Drawing #85, ca. 1970</i> Installation, MASS MoCA, North Adams, 2008</p>	

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01:09:36	(Image) Sol LeWitt <i>Wall Drawing #85</i> , ca. 1970 Installation, Magasin 3 Stockholm Konsthall, 2009	
01:09:41	(Image) Sol LeWitt <i>Wall Drawing #85</i> , ca. 1970 Installation, M - Museum Leuven, Belgium, 2012	
01:09:46	(Image) Sol LeWitt <i>Wall Drawing #428</i> , 1985 Installation, Bernar Venet residence, New York, 1985 Collection Bernar Venet	
01:09:52	(Image) Sol LeWitt <i>Wall Drawing #428</i> , 1985 Installation, Bernar Venet residence, Le Muy, France, 2014	
01:09:58	(Image) Sol LeWitt <i>Wall Drawing #365</i> , 1984 Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut	
01:10:17	(Image) Sol LeWitt <i>Wall Drawing #381</i> , 1982 <i>Wall Drawing #365</i> , 1984 Installation, Stedelijk Museum, Amsterdam, 1984	
01:10:27	(Image) Sol LeWitt <i>Wall Drawing #365</i> , 1984 Installation, Hallen für Neue Kunst, Schaffhausen, Switzerland, 1984	
01:10:31	(Image) Sol LeWitt <i>Wall Drawing #51</i> , 1970 Installation, MASS MoCA, North Adams, 2008	
01:10:55	(Image) Sol LeWitt <i>Wall Drawing #51</i> , 1970 Installation, Galleria Sperone, Turin, Italy, 1970	
01:11:02	(Image) Sol LeWitt	

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	<p><i>Wall Drawing #51, 1970</i> Installation, Hayes Hall, Ohio State University, Columbus, 1972</p>	
01:11:08	<p>(Image) Sol LeWitt <i>Wall Drawing #51, 1970</i> Installation, Wadsworth Atheneum, Hartford, 1981</p>	
01:11:15	<p>(Image) Sol LeWitt <i>Wall Drawing 260A, 1979</i> Installation, Museum of Contemporary Art Chicago, 1979 LeWitt Collection, Chester, Connecticut</p>	
01:11:22	<p>(Image) Sol LeWitt <i>Wall Drawing 260A, 1979</i> Installation, MASS MoCA, North Adams, 2008</p>	
01:11:54	<p>(Image) Sol LeWitt <i>Wall Drawing #462, 1986</i> Installation, MASS MoCA, North Adams, 2008 LeWitt Collection, Chester, Connecticut</p>	
01:12:42	<p>(Image) Eva Hesse and Sol LeWitt <i>"Converging Lines: Eva Hesse and Sol LeWitt"</i> (installation in progress) <i>Blanton Museum of Art, The University of Texas at Austin</i> <i>February 23 – May 18, 2014</i></p>	
01:14:44	<p>Technical Specifications LeWitt discusses his preference for Lascaux brand acrylic paint.</p>	<p>acrylic paint Lascaux**</p>
01:16:00	<p>Conservation Issues LeWitt discusses the fading of the inks used in his wall drawings and describes the difficulties of adapting the original ink formulas to acrylic paint. He provides specific cases of ink wall drawings being redone with acrylics at the Indianapolis Museum of Art and the Albornoz Palace Hotel, in Spoleto, Italy. He also briefly touches on using assistants rather than creating the wall drawings himself.</p>	<p>Albornoz Palace Hotel** assistant artists color (perceived attribute) fading formulas (instructions) Indianapolis Museum of Art ink Spoleto, Italy Watanabe, Jo**</p>
01:16:53	<p>(Image) Sol LeWitt <i>Wall Drawing #426, 1985</i> Installation, Palais des Baux-Arts, Brussels, 1986</p>	

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01:17:15	<p>(Image) Sol LeWitt <i>Wall Drawing #426</i>, 1985 Installation, Palais des Baux-Arts, Brussels, 2014</p>	
01:17:36	<p>(Image) Sol LeWitt <i>Wall Drawing #434</i>, 1985 Installation, Area, New York, 1985 Courtesy of the Estate of Sol LeWitt</p>	
01:17:48	<p>(Image) Sol LeWitt <i>Wall Drawing #434</i>, 1985 Installation, Watanabe Studio, Newburgh, New York, 2006</p>	
01:18:00	<p>(Image) Sol LeWitt <i>Wall Drawing #434</i>, 1985 Installation, Patrick De Brock Gallery, Knokke-Heist, Belgium, 2018</p>	
01:18:10	<p>(Image) Sol LeWitt <i>Wall Drawing #418 E</i>, 1984 Installation, Annemarie Verna Galerie, Zurich, 1984 Courtesy of the Estate of Sol LeWitt</p>	
01:18:18	<p>(Image) Sol LeWitt <i>Wall Drawing #418 E</i>, 1984 Installation, Paula Cooper Gallery, New York, 2009</p>	
01:19:45	<p>(Image) Sol LeWitt <i>Wall Drawing #652</i>, 1990 (diagram) Installation, Indianapolis Museum of Art</p>	
01:20:42	<p>(Image) Sol LeWitt <i>Wall Drawing 344 A-F</i>, 1981 Installation, Wadsworth Atheneum, Hartford, 1981</p>	
01:22:32	<p>(Image) Sol LeWitt <i>Wall Drawing #699</i> (Second Part), 1992 Installation, Albornoz Palace Hotel, Spoleto, Italy, 1992</p>	
01:25:02	<p>Conservation Issues LeWitt offers his feelings about the aging of art, and discusses his</p>	<p>aging Rembrandt, Harmensz</p>

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	opinion about renewing works versus restoring them.	van Rijn restoration (process)
01:25:25	(Image) Sol LeWitt <i>Wall Drawing #1211</i> , 2006 Installation, MASS MoCA, North Adams, 2008 Courtesy of the Estate of Sol LeWitt	
01:26:29	(Image) Sol LeWitt <i>Wall Drawing #957</i> , 2000 Installation, MASS MoCA, North Adams, 2008 Collection of Deborah Ronnen, Rochester	
01:29:22	(Image) Sol LeWitt <i>Wall Drawing #381</i> , 1982 Installation, Stedelijk Museum, Amsterdam, 1984 LeWitt Collection, Chester, Connecticut	
01:29:39	(Image) Sol LeWitt <i>Wall Drawing #381</i> , 1982 Installation, MASS MoCA, North Adams, 2008	
01:29:57	Process of Creation LeWitt explains when he creates works with his own hands versus when his assistants execute them. He discusses changes in his processes being the result of an organic evolution rather than deliberate experimentation.	artists' materials assistant artists craftsmen makers Rothko Chapel (Houston, Tex.) Rothko, Mark wall drawings
01:30:34	(Image) Sol LeWitt <i>Form Derived from A Cubic Rectangle</i> , 1991 Whitney Museum of American Art, New York Purchase, with funds from the Painting and Sculpture Committee and the Drawing Committee	
01:31:03	(Image) Archival Video <i>Sol LeWitt's studio</i> Chester, Connecticut March 17, 2005	
01:33:15	Concept/Nature of Work LeWitt elaborate on points in his writings regarding the primacy of the concept versus the materiality of a work.	conceptual artists irony materiality** processes

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		subversion** writings (documents)
01:38:48	Closing Credits	