

# James Barron Art

Sol LeWitt: Small Gouaches  
July 12 - August 15, 2021



VISIT US BY APPOINTMENT  
SOUTH KENT, CT  
US +1 917 270 8044

[JAMES@JAMESBARRONART.COM](mailto:JAMES@JAMESBARRONART.COM)

[HASCY@JAMESBARRONART.COM](mailto:HASCY@JAMESBARRONART.COM)

[LIZ@JAMESBARRONART.COM](mailto:LIZ@JAMESBARRONART.COM)





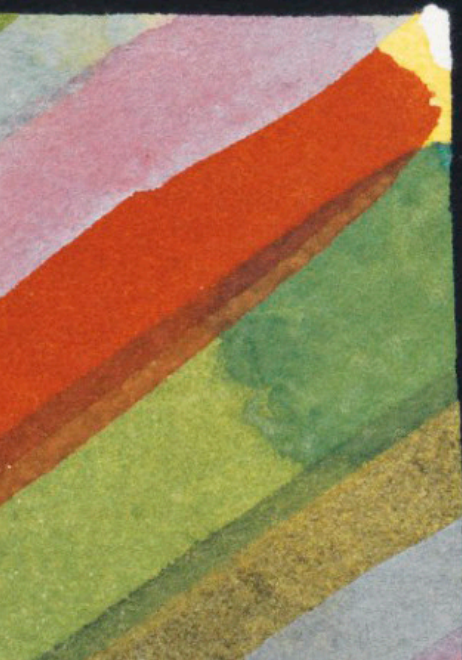
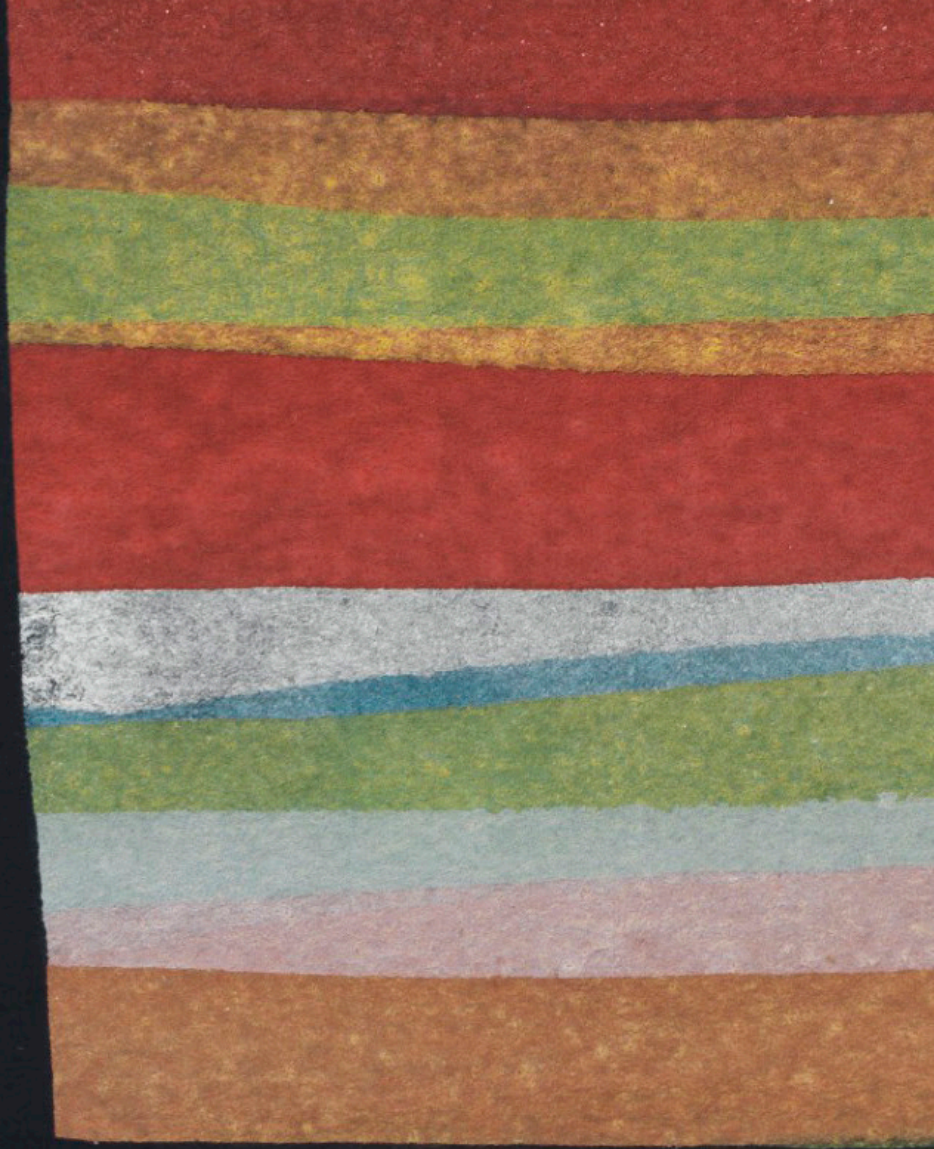


SOL LEWITT

*Bands in Four Directions*, 1991  
gouache on paper  
6 1/2 x 10 inches  
(16.5 x 25.4 cm)











**KETTLE**  
BOOKS & GIFTS

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*Bands in Four Directions* is related to a number of LeWitt's Wall Drawings that use similar colored bands contained within a black framing device. Two such works were installed at MASS MoCA in 2008 for their Wall Drawings retrospective, which will be on view for twenty-five years.



Wall Drawing #684A, 1999  
From the Estate of Sol LeWitt



Wall Drawing #681C, 1993  
From the permanent collection of the National Gallery of Art



*Wall Drawing #701*, another related Wall Drawing, was installed at James Barron Art from 2015 to 2017. *Bands in Four Directions* features similar elements divided into four quadrants instead of two halves.



*Wall Drawing #701*, 1992  
Exhibited at James Barron Art, 2015 - 2017



*Wall Drawing #701* being drawn by an artist from LeWitt's studio



SOL LEWITT

*Bands of Lines in Four Colors and Directions, 1985*

gouache on paper

29 1/3 x 22 3/5 inches

(35.6 x 27.9 cm)









SOL LEWITT

*Wavy Vertical Multicolored Bands*, 1993

gouache on paper

11 x 7 7/8 inches

(27.9 x 20 cm)









SOL LEWITT

*Wavy Vertical Colored Bands*, 1995

gouache on paper

11 1/4 x 7 7/8 inches

(28.6 x 20 cm)









“LeWitt's pure reds, yellows, and blues provide once again, in the history of twentieth-century art, the shock of recognizing the unadulterated beauty of these primary hues, a eureka experience we were taught most insistently by Mondrian, but which every generation feels the need to rediscover.”

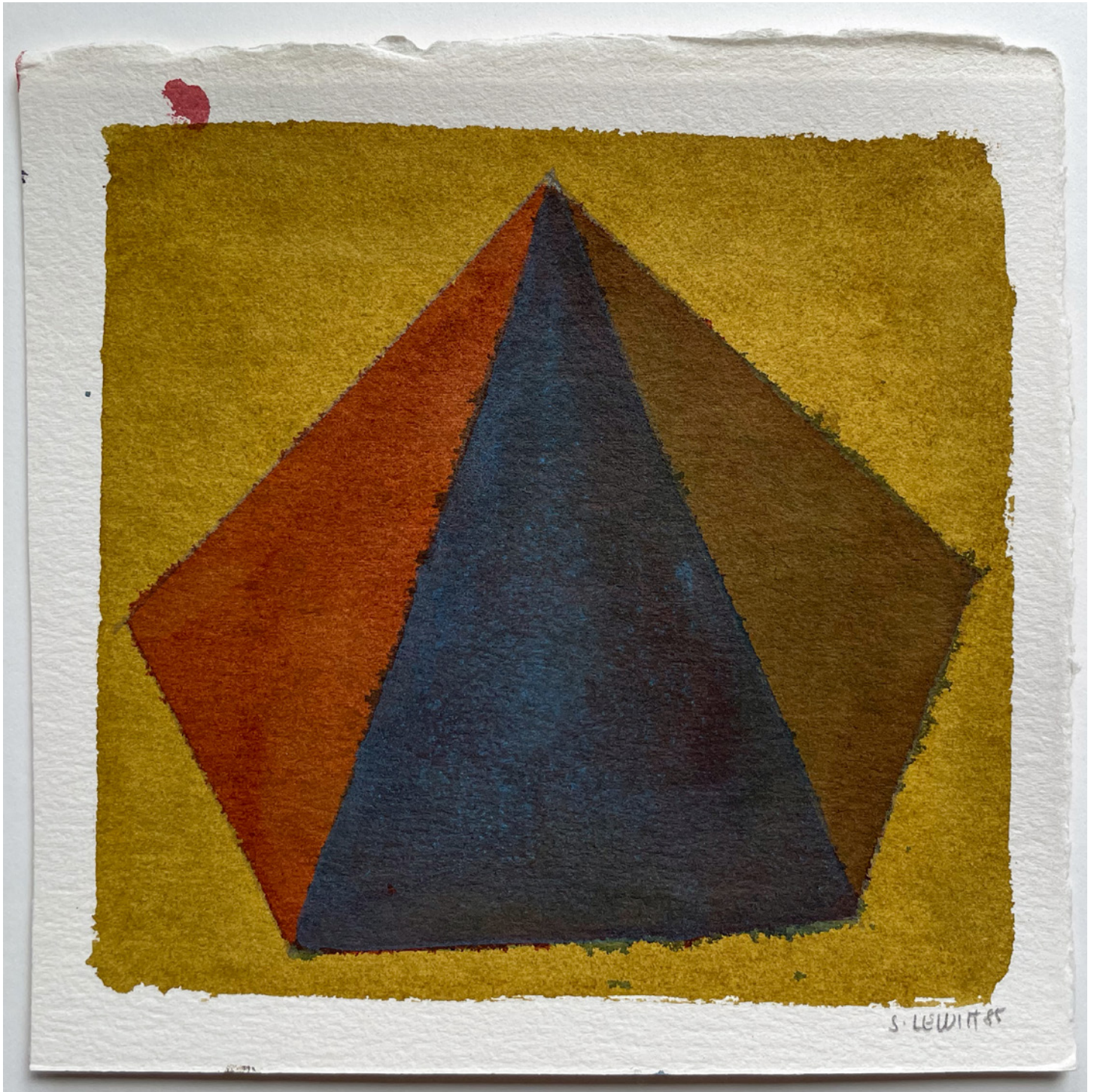
Robert Rosenblum



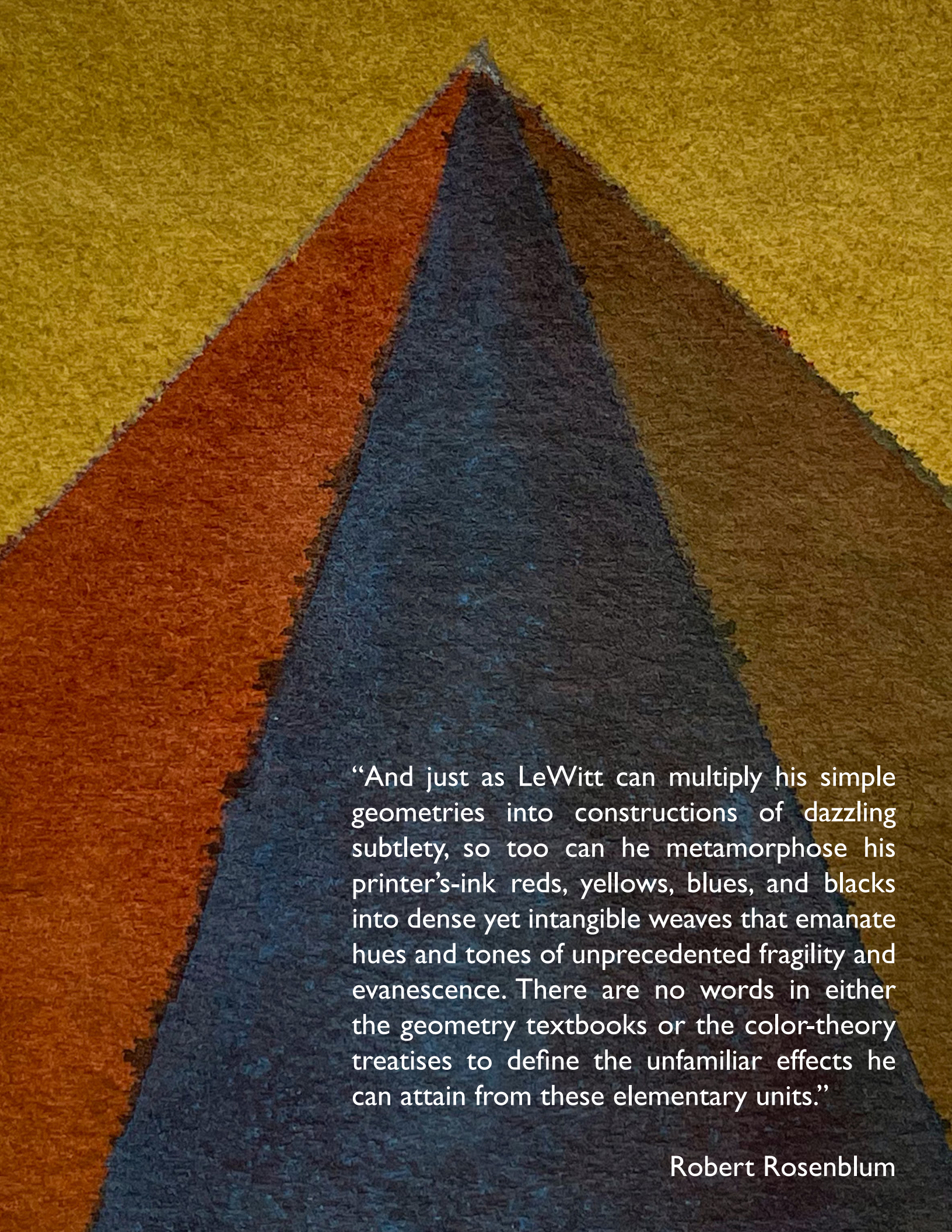


SOL LEWITT

*Symmetrical Pyramid*, 1985  
gouache on paper  
11 x 14 inches







“And just as LeWitt can multiply his simple geometries into constructions of dazzling subtlety, so too can he metamorphose his printer’s-ink reds, yellows, blues, and blacks into dense yet intangible weaves that emanate hues and tones of unprecedented fragility and evanescence. There are no words in either the geometry textbooks or the color-theory treatises to define the unfamiliar effects he can attain from these elementary units.”

Robert Rosenblum



SOL LEWITT

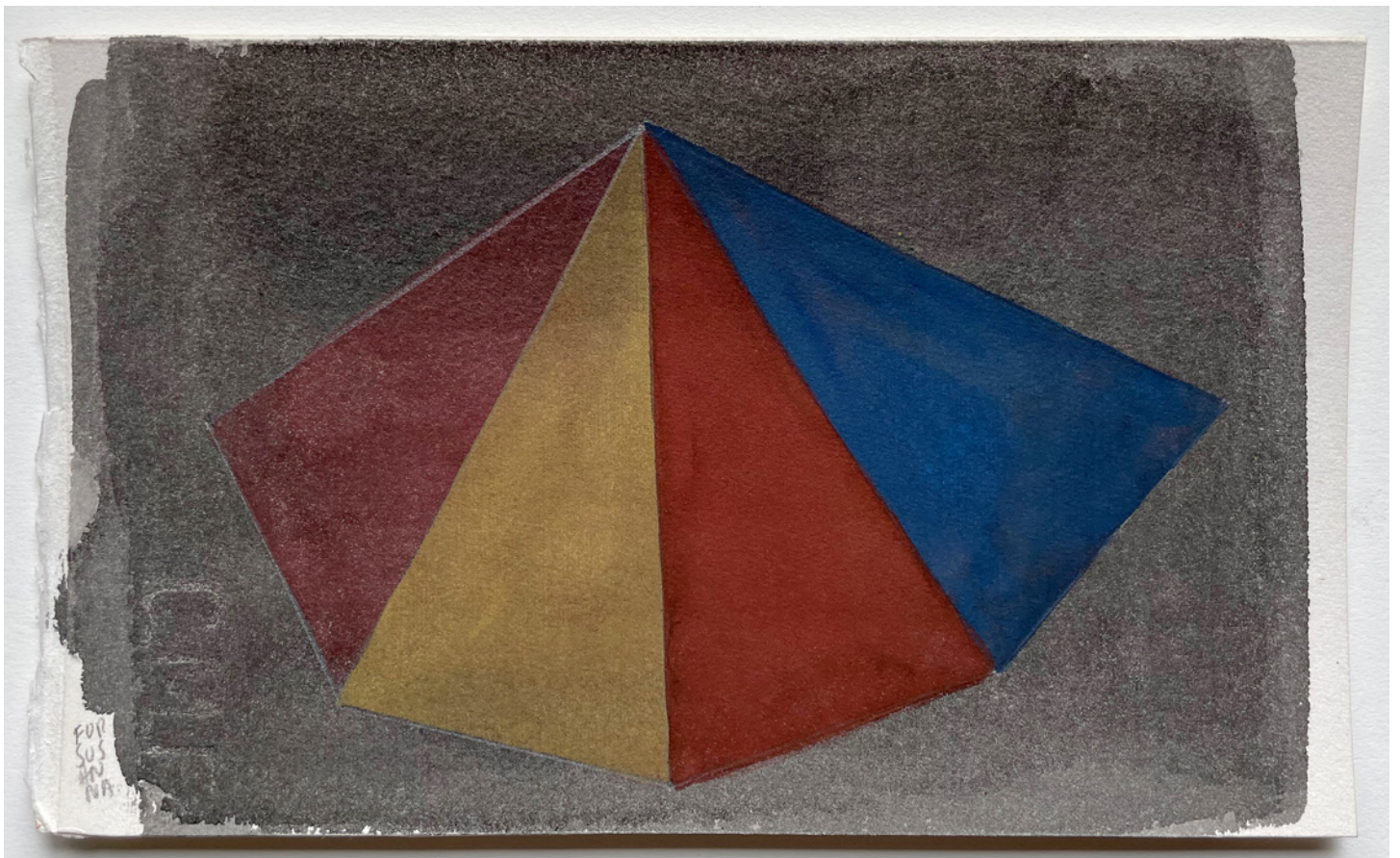
*Asymmetrical Pyramid*, 1986  
gouache on paper  
10 x 14 inches  
(25.4 x 35.6 cm)





SOL LEWITT

*Symmetrical Pyramid*, 1985  
gouache on paper  
7 x 11 inches  
(17.8 x 27.9 cm)





SOL LEWITT

*Form Derived from a Cube (Sloppy)*, 1981  
gouache on paper  
10 1/2 x 10 1/2 inches  
(26.7 x 26.7 cm)





