



Sol Lewitt Incomplete Open Cubes

John Weber Gallery, New York



Sol Lewitt Incomplete Open Cubes:

Sol Lewitt ,1974 **Sol LeWitt** ,1975 **Sol Lewitt Incomplete Open Cubes** Sol LeWitt,Cleveland Museum of Art,2001 Sol Lewitt John Weber Gallery, New York,1974 Sol Lewitt Sol LeWitt,1974 Sol Lewitt ,1964 **Sol LeWitt. Incomplete Open Cubes Modular Drawings Prints** ,1976 *Analysis of Variations of Incomplete Open Cubes by Sol Lewitt* Michael Allan Reb,2013 Incomplete open cubes is one of the major projects of the artist Sol Lewitt It consists of a collection of frame structures and a presentation of their diagrams Each structure in the project is a cube with some edges removed so that the structure remains three dimensional and connected Structures are considered to be identical if one can be transformed into another by a space rotation but not reflection The list of incomplete cubes consists of 122 structures In this project the concept of incomplete cubes was formulated in the language of graph theory This allowed us to compare the problem posed by the artist with the similar questions of graph theory considered during the last decades Classification of Incomplete cubes was then refined using the language of combinatorics The list produced by the artist was then checked to be complete And lastly properties of Incomplete cubes in the list were studied **Sol LeWitt. Wall Drawings, Drawings and Incomplete Open Cubes** ,1975 *Locating Sol LeWitt* David S. Areford,2021-03-23 A revelatory consideration of the wide ranging practice of one of the most influential American artists of the 20th century A pioneer of minimalism and conceptual art Sol LeWitt 1928 2007 is best known for his monumental wall drawings LeWitt s broad artistic practice however also included sculpture printmaking photography artist s books drawings gouaches and folded and ripped paper works From the familiar to the underappreciated aspects of LeWitt s oeuvre this book examines the ways that his art was multidisciplinary humorous philosophical and even religious *Locating Sol LeWitt* contains nine new essays that explore the artist s work across media and address topics such as LeWitt s formative friendships with colleagues at the Museum of Modern Art in the early 1960s his photographs of Manhattan s Lower East Side his 1979 collaboration with Lucinda Childs and Philip Glass and its impact on his printmaking and his commissions linked to Jewish history and the Holocaust The essays offer insights into the role of parody experimentation and uncertainty in the artist s practice and investigate issues of site space and movement Together these studies reveal the full scope of LeWitt s creativity and offer a multifaceted reassessment of this singular and influential artist *Sol LeWitt* Sol LeWitt,Martin Friedman,San Francisco Museum of Modern Art,Whitney Museum of American Art,2000-01-01 Om den amerikanske kunstner Sol LeWitt f dt 1928 *Incomplete Open Cubes* Sol LeWitt,1974 Tir du site Artgallery The Incomplete open cubes are a sequence of open sided cube structures each missing between one and nine of their sides At once repetitive and varied this series lays out 122 possible variations on the concept The Incomplete open cubes exemplify LeWitt s conceptual practice and have been widely interpreted as embodying systematic rationality they are based on an arithmetic concept which they then take to its logical extreme While they are internally consistent they also manifest an irrational obsessive quality reflected in LeWitt s own comment that irrational

thoughts should be followed absolutely and logically Here he presents a binary between the rational and the irrational

Yann Sérandour : Incomplete open cubes ; [this box presented in the form of a numbered open edition can contain up to twelve copies of Sol Lewitt's book Incomplete Open Cubes (The John Weber Gallery, New York, 1974) ...] Yann Sérandour,2010 **SOL LEWITT WALL DRAWINGS & STRUCTURES** Sol LeWitt,1974 *Sol Lewitt*

Wall Drawings & Structures ,1974 **A Theory of Minimalism** Marc Botha,2017-10-19 The explosion of minimalism into the worlds of visual arts music and literature in the mid to late twentieth century presents one of the most radical and decisive revolutions in aesthetic history Detested by some embraced by others minimalism s influence was immediate pervasive and lasting significantly changing the way we hear music see art and read literature In *The Theory of Minimalism* Marc Botha offers the first general theory of minimalism equally applicable to literature the visual arts and music He argues that minimalism establishes an aesthetic paradigm for rethinking realism in genuinely radical terms In dialogue with thinkers from both the analytic and continental traditions including Kant Danto Agamben Badiou and Meillassoux Botha develops a constellation of concepts which together encapsulate the transhistorical and transdisciplinary reach of minimalism Illustrated by a range of historical canonical and contemporary minimalist works of different media from the caves of early Christian ascetics to Samuel Beckett s late prose Botha offers a bold and provocative argument which will equip readers with the tools to engage critically with past present and future minimalism and to recognize how in a culture caught between the poles of excess and austerity minimalism still matters *A Companion to Digital Art* Christiane Paul,2022-01-06 Reflecting the dynamic creativity of its subject this definitive guide spans the evolution aesthetics and practice of today s digital art combining fresh emerging perspectives with the nuanced insights of leading theorists Showcases the critical and theoretical approaches in this fast moving discipline Explores the history and evolution of digital art its aesthetics and politics as well as its often turbulent relationships with established institutions Provides a platform for the most influential voices shaping the current discourse surrounding digital art combining fresh emerging perspectives with the nuanced insights of leading theorists Tackles digital art s primary practical challenges how to present document and preserve pieces that could be erased forever by rapidly accelerating technological obsolescence Up to date forward looking and critically reflective this authoritative new collection is informed throughout by a deep appreciation of the technical intricacies of digital art

Found Sculpture and Photography from Surrealism to Contemporary Art Julia Kelly,2017-07-05 Taking its departure point from the 1933 surrealist photographs of involuntary sculptures by Brassa nd Dal Found Sculpture and Photography from Surrealism to Contemporary Art offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday This collection of essays questions the nature of sculptural practice looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found One of the book s central themes is the interplay of presence and absence in sculpture as

it is highlighted disrupted or multiplied through photography's indexical nature The essays examine the surrealist three dimensional object its relation to and transformation through photographs as well as the enduring legacies of such concerns for the artwork's materiality and temporality in performance and conceptual practices from the 1960s through the present Found Sculpture and Photography sheds new light on the shifts in status of the art object challenging the specificity of visual practices pursuing a radical interrogation of agency in modern and contemporary practices and exploring the boundaries between art and everyday life

Pictures of Nothing Kirk Varnedoe, 2023-10-17 An illuminating exploration of the meaning of abstract art by acclaimed art historian Kirk Varnedoe What is abstract art good for What's the use for us as individuals or for any society of pictures of nothing of paintings and sculptures or prints or drawings that do not seem to show anything except themselves In this invigorating account of abstract art since Jackson Pollock eminent art historian Kirk Varnedoe the former chief curator of painting and sculpture at the Museum of Modern Art asks these and other questions as he frankly confronts the uncertainties we may have about the nonrepresentational art produced in the past five decades He makes a compelling argument for its history and value much as E H Gombrich tackled representation fifty years ago in *Art and Illusion* another landmark A W Mellon Lectures volume Realizing that these lectures might be his final work Varnedoe conceived of them as a statement of his faith in modern art and as the culminating example of his lucidly pragmatic and philosophical approach to art history He delivered the lectures edited and reproduced here with their illustrations to overflowing crowds at the National Gallery of Art in Washington in the spring of 2003 just months before his death With brilliance passion and humor Varnedoe addresses the skeptical attitudes and misunderstandings that we often bring to our experience of abstract art Resisting grand generalizations he makes a deliberate and scholarly case for abstraction showing us that more than just pure looking is necessary to understand the self made symbolic language of abstract art Proceeding decade by decade he brings alive the history and biography that inform the art while also challenging the received wisdom about distinctions between abstraction and representation modernism and postmodernism and minimalism and pop The result is a fascinating and ultimately moving tour through a half century of abstract art concluding with an unforgettable description of one of Varnedoe's favorite works Please note All images in this ebook are presented in black and white and have been reduced in size

I Stand in My Place With My Own Day Here Frances Richard, 2019-10-07 *I Stand in My Place with My Own Day Here* features essays by more than fifty renowned international writers who consider thirteen monumental works of art created for The New School between 1930 and the present The nucleus of The New School's Art Collection these commissions ranking among the finest site specific works in New York City range from murals by Jos Clemente Orozco and Thomas Hart Benton to installations by Agnes Denes Kara Walker Alfredo Jaar Glenn Ligon Sol LeWitt and Martin Puryear Michael Van Valkenburgh among others Providing a kaleidoscopic view into these works this richly illustrated volume explores each installation through three to four essays written by critics poets and scholars from diverse fields including

anthropology mathematics art history media studies and design Their texts are complemented by three additional essays reflecting on each piece s art historical significance the architectural contexts in which the works reside on the university s campus and The New School s relationship to adventurous art practice Also included is a roundtable discussion among leading arts educators and artists who reflect on the pedagogical potential of a campus based contemporary art collection The book s final section presents a history of each commissioned work highlighted by archival images never before published Published by The New School Distributed by Duke University Press Contributors Saul Anton Daniel A Barber Stefano Basilico Carol Becker Naomi Beckwith Omar Berrada Gregg Bordowitz Tisa Bryant Holland Cotter M nica de la Torre Aruna D Souza Elizabeth Ellsworth Julia L Foulkes Andrea Geyer Kathleen Goncharov Jennifer A Gonz lez Michele Greet Randall Griffey Victoria Hattam Pablo Helguera Jamer Hunt Anna Indych L pez Luis Jaramillo Jeffrey Kastner Robert Kirkbride Lynda Klich Carin Kuoni Sarah E Lawrence Tan Lin Lucy R Lippard Laura Y Liu Reinhold Martin Shannon Mattern Lydia Matthews Maggie Nelson Olu Oguibe G E Patterson Hugh Raffles Claudia Rankine Jasmine Rault Heather Reyes Frances Richard Silvia Rocciolo Carl Hancock Rux Luc Sante Mira Schor Eric Stark Radhika Subramaniam Edward J Sullivan Roberto Tejada Otto von Busch Wendy S Walters Jennifer Wilson Mabel O Wilson

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