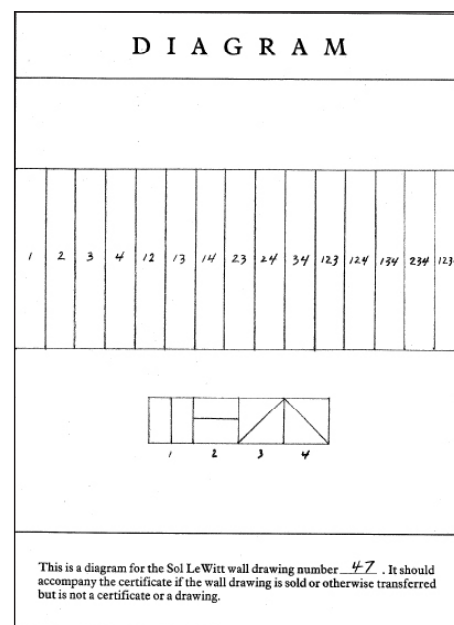


Sol LeWitt

Wall Drawing #47, 1970

The first installation of *Wall Drawing #47* was drawn in June 1970 by Kazuko Miyamoto, at the Philippe-Guy Wood Residence in Vasenaz, Geneva. The Museo Reina Sofía purchased the piece in 2009. The first installation was completed between 12 October and 15 November 2011, with Chip Allen and Roland Lusk as draughtspersons, under the supervision of John Hogan, installation director for the Sol LeWitt Studio.

The current installation is on a wall 5 metres high and 15.8 metres wide. The draughtspersons are Roland Lusk and Andrew Colbert, under the direction of John Hogan. The work will be carried out between **3 November and 10 December 2014**, over a total of thirty 8-hour days, with the participation of six assistants. The drawing is done in H6 pencil on a wall specifically prepared to create a flat surface that does not alter the lines which make up the piece. *Wall Drawing #47* requires meticulous work to ensure uniform pressure of the pencil on the support. It is finished with a water-based varnish applied by a specialist from the Sol LeWitt Studio and an assistant. This requires two full 8-hour days.



In his work, the minimalist approach of Sol LeWitt (1928–2007) focuses on serial variations, in contrast to the prevailing expressive intentionality of the Abstract Expressionist period. The artist produces his work in an indeterminate space, placing greater emphasis on the idea which inspires it than on the execution. The work of art thus ceases to be an object displayed on a pedestal or enclosed within a frame, becoming instead a conceptual product which does not require the artist's involvement in the installation.

The *Wall Drawing* concept led to the creation of Sol LeWitt's most characteristic works, and was the best medium for giving expression to his radical ideas. In a 1970 text titled just that, *Wall Drawings*, the artist explained that his approach consisted of making a work "as two-dimensional as possible". In accordance with his minimalist, and therefore reductionist, thinking, he felt it was most natural to work directly on the wall, rather than doing it on a "construction" which would later be hung on the wall. This allowed him to create works whose characteristic physical qualities involved a minimum of materials, along with spatial requirements that would allow the drawing to be made an intrinsic part of the architecture of the gallery. This placed the viewer in an active position, allowing them to interact directly with the exhibition space, as this was the only way to have the viewing experience.

The *Wall Drawings* are radical works because they represent a break with the idea of an artist's original creation and alter the concept of authorship. Yet each drawing is unique and no editing is possible. It must be made entirely by hand, without any mechanical production techniques being used. Sol LeWitt did not make the works in the specific spaces. Instead it was artists from his studio who carried them out. This established the creator's work as the artist as that of defining the piece intellectually, although it also had an object-based specificity.

LeWitt described *Wall Drawing #47* (1970) as: "A wall divided vertically into fifteen equal parts, each with a different line direction, and all combinations." It is a large composition drawn on a wall divided into fifteen identical vertical parts. Each division is drawn in pencil, with thousands of lines that follow a serial structure. From left to right, the first section contains vertical lines, the second horizontal lines, the third has diagonal lines descending from left to right and the fourth has descending diagonal lines from right to left. Beginning with the fifth section, there are combinations of lines in two directions, following the same sequence. Starting in the twelfth part, three directions of lines are combined, and the piece ends with a combination of lines going in four directions in the final column. The structure of the work represents the following numerical sequence, with 1 being vertical, 2 horizontal, 3 descending from left to right and 4 descending from right to left: 1 / 2 / 3 / 4 / 1-2 / 1-3 / 1-4 / 2-3 / 2-4 / 3-4 / 1-2-3 / 1-2-4 / 1-3-4 / 2-3-4 / 1-2-3-4.