



Help Make Sol LeWitt's *Wall Drawing #33* (1970)

Next month the UMFA will install the recently acquired LeWitt wall drawing for the first time, and we need your help! A draftsman authorized by the Estate of Sol LeWitt will oversee a select group of University of Utah student drafters from Feb 13-26, 2019.

Sol LeWitt (American, 1928–2007) is widely regarded as one of the leading exponents of Minimalism and Conceptual art. He is known primarily for his deceptively simple geometric sculptures and architecturally-scaled wall drawings. Many Conceptual artists used linguistic systems or mathematical formulas to dictate the production of their work, and LeWitt used language in the form of instructions to detail how his wall drawings should be made by others. Traditionally, the worked surface of a drawing has been understood as the most intimate and direct record of an artist's creative process. But, by leaving the execution of his wall drawings to others, LeWitt repositioned the role of the artist.

Apply to be a student-drawer by January 21.

Priority given to early applications.

Background information and application details follow.

Please submit the following to **UMFALeWittWallDrawing@gmail.com** by January 21.
Priority given to early applications.

1. Name _____

2. Major, College, Year _____

3. Can you attend a training at the UMFA on Feb 13 from 10-11am? _____

4. Please mark your availability. A minimum commitment to 4 timeslots is required.
Additional availability preferred. Drafters will be paid \$7.25/hr.

Wed	Feb 13	9am-12pm_____	1-4:30pm _____
Thur	Feb 14	9am-12pm_____	1-4:30pm _____
Fri	Feb 15	9am-12pm_____	1-4:30pm _____
Sat	Feb 16	9am-12pm_____	1-4:30pm _____
Tues	Feb 19	9am-12pm_____	1-4:30pm _____
Wed	Feb 20	9am-12pm_____	1-4:30pm _____
Thur	Feb 21	9am-12pm_____	1-4:30pm _____
Fri	Feb 22	9am-12pm_____	1-4:30pm _____
Sat	Feb 23	9am-12pm_____	1-4:30pm _____
Mon	Feb 25	9am-12pm_____	1-4:30pm _____
Tues	Feb 26	9am-12pm_____	1-4:30pm _____

5. Name and email of a recommending U of U professor

6. Why do you want to participate in making the drawing? What do you feel would be of importance when installing a LeWitt wall drawing? Please include any experience, drawing or otherwise, that you feel prepares you to participate in this project.
(300 word max)

Sol LeWitt

Wall Drawing #33, 1970

Colored pencil, dimensions variable

Purchased with funds from The Phyllis Cannon Wattis Endowment Fund,

UMFA2014.1.1

Artist's instructions:

A one-inch (2.5 cm) grid covering a square.
Within each of the one-inch (2.5 cm) squares:
1: Vertical black lines;
2: Horizontal yellow lines;
3: Diagonal right red lines;
or 4: Diagonal left blue lines.
As many lines as desired, but at least one line
in each square.

In the 1960s and 1970s, artists across Europe, North America, and South America questioned the notion of art and challenged the authority of museums and galleries. Embracing the era's ethos of experimentation, Conceptual artists created radical new forms of art that valued their thought processes over traditional aesthetic, technical, and material concerns. In Conceptual art, any final object—if there is a physical form—is merely a byproduct of the execution of a predetermined concept.

Sol LeWitt's work stresses ideas over execution, and his well-known dictum, "the idea is the machine that makes the art," has long been a hallmark of conceptualist practices. His sculptures, installations, and drawings employ an understated formal vocabulary, with special attention paid to the artistic fundamentals of line, primary color, and geometric form. LeWitt's experiments with wall drawings began in 1968. At the time this was seen as a radical practice, for the purposely temporal and reproducible drawings subverted the notion of a timeless and unique modernist art object, while posting mathematical or linguistic models as the generators of meaning.

Each LeWitt wall drawing begins as a set of instructions to be followed by those individuals—often other artists or students—executing the work. LeWitt’s reliance on other artists to fulfill his instructions and produce the wall drawing introduces chance, randomness, and personal idiosyncrasies into conceptually predetermined objects. The wall drawings can be executed in different places—they may be painted out or re-created elsewhere. Several versions of the work may therefore exist over time; however, none will be identical. The impermanent nature of LeWitt’s wall drawings privileges the momentary over the monumental. In this respect his work discounts many of the most cherished notions in modernist accounts of art.

LeWitt created approximately 1,350 wall drawings between 1968 and 2007. *Wall Drawing #33* (1970) is one of the earliest examples of a wall drawing where the artist purposefully courted a large degree of interpretation on the part of the drafter(s). It represents an important juncture in the shift from authorial modernism to un-authored postmodernism.

The Utah Museum of Fine Arts (UMFA) at the University of Utah is your destination for global visual arts. From ancient objects to the latest contemporary works, the UMFA galleries showcase the breadth and depth of human history and creativity. The Museum’s collection of nearly 20,000 original works of art is the most dynamic in the region. As the fine arts museum for both the state and the University, the UMFA is a vibrant hub for cultural exchange among campus and community audiences. The UMFA’s mission is to inspire critical dialogue and illuminate the role of art in our lives.

