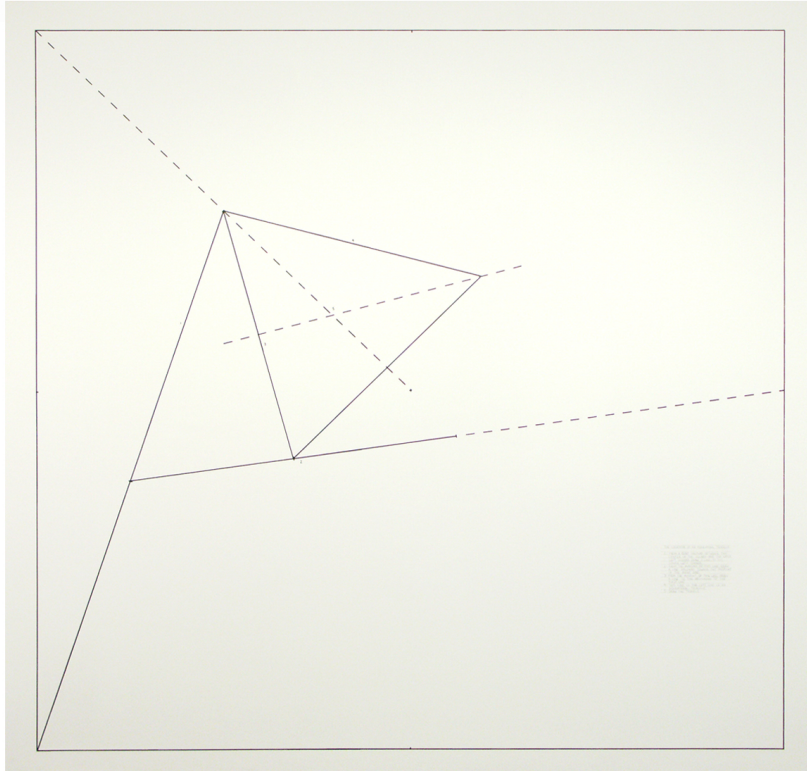


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The Boston Globe



SOL LEWITT: Locations
At: Barbara Krakow Gallery,
10 Newbury St., through
Nov. 10. 617-262-4490,
www.barbarakrakowgallery.com

LeWitt's forms in space By Cate McQuaid

If you've seen the ambitious and stunning "Sol LeWitt: A Wall Drawing Retrospective" that opened last year at Mass MoCA, you have taken in the sheer scope of LeWitt's output on walls. The show now up at Barbara Krakow Gallery offers a comparatively microscopic view. It's an edifying show, focused more on LeWitt's conceptual underpinnings than on any visual bravado. Good enough: The conceptual underpinnings are what made LeWitt a groundbreaking artist.

"Sol LeWitt: Locations" features three wall drawings (dated 2005) and several prints (from the mid 1970s). They emphasize the artist's instructions for the drawings, and specifically how they place forms in space. For instance, the second instruction for "Wall Drawing #1189: The Location of a Square," reads "From a point halfway along this line, draw a line halfway toward the center of the topside." The wall drawing includes the written instructions, straight lines, and various dotted trajectories. The accumulation of these images and words in several works reveal LeWitt's restless imagination and his joy in possibility. A set of white-on-black aquatints, "Lines to Specific Points (E-12)" gives us first lines from the center, then from one point on a side, then from the center of each side, and so on. Each has a different effect: a fireworks explosion from one point, or network from several.

In the series of etchings "The Location of Lines (E-14)," LeWitt includes the instructions written directly below some of those lines. Many of these prints are a thicket of criss-crossing text. In these, the text is inextricable from the image, but truly, that's always the case, even if the text is not included. Image and text both convey the idea, and the idea, more than anything on the wall or on paper, is LeWitt's work of art.

4 BOSTON GLOBE OCTOBER 21, 2009

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