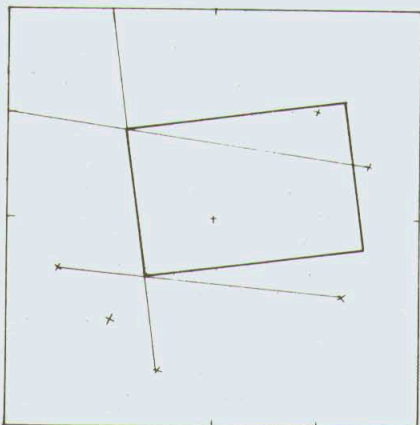


The Location of a Rectangle



Instructions from the artist:  
A rectangle whose left and right sides are two thirds as long as its top and bottom sides and whose left side is located where a line drawn from a point halfway between the midpoint of the top side of the square and the upper left corner to a point halfway between a point halfway between the center of the square and the lower left corner and the midpoint of the bottom side is crossed by two lines, the first of which is drawn from a point halfway between the midpoint of the left side and the upper left corner to a point halfway between the center of the square and the upper right corner and the midpoint of the right side, the second line from a point halfway between the point where the first line ends and a point halfway between the midpoint of the bottom side and the lower right corner to a point halfway between a point halfway between the center of the square and the lower left corner and the midpoint of the left side.

Sol LeWitt is one of the leaders of a recent development known as conceptual art. He has been widely shown in Europe and has had considerable influence on other artists in this country and abroad. He is best known for his wall drawings, sculpture, drawings on paper and etchings. LeWitt was born in Hartford in 1928 and grew up in the Hartford area. He received a B.F.A. from Syracuse University in 1949. LeWitt lives in New York City and is represented by The John Weber Gallery.

In 1971 the Atheneum published three portfolios of LeWitt's etchings with Parasol Press. These etchings were on exhibit in the Atheneum in 1972-73. In 1974 the Atheneum commissioned LeWitt to design the poster for the MATRIX gallery.

While most art is pre-occupied with appearance allowing the viewer to speculate about the artist's intention, conceptual art places primary emphasis on the original idea or statement of intention rather than on the execution of the work itself. That is why it was possible for the LeWitt wall drawing for the Atheneum to be executed by the artist himself or by others according to the artist's explicit instructions and that is why after a suitable period of time the wall drawing will be painted over. Should the museum wish to exhibit the wall drawing at any point in the future, the artist's instructions and his diagram could be followed once again.

"I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea or concept is the most important aspect of the work.\* When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories: it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry. There is no reason to suppose however, that the conceptual artist is out to bore the viewer. It is only the expectation of an emotional kick, to which one conditioned to expressionist art is accustomed, that would deter the viewer from perceiving this art."

\*In other forms of art, the concept may be changed in the process of execution.

from LeWitt, "Paragraphs on Conceptual Art", 1967

Works in MATRIX:

The Location of a Rectangle  
for the Hartford Atheneum  
(sic), crayon and pencil on  
an existing sheetrock wall  
9'4" x 17'6" (drawn by Andrea  
Miller-Keller, Mark Rosenthal  
and Sandy Skoglund)

The Location of a Rectangle  
for the Hartford Atheneum  
(sic), drawing in scale by  
the artist, pencil and pen  
on paper 11" x 15 1/2"

Selected one-man exhibitions:  
Daniels Gallery, NYC '65  
(first); Dwan Gallery, NYC '66,  
'68, '70, '71; Konrad Fischer,  
Dusseldorf '68, '69, '71; ART  
& PROJECT, Amsterdam '70, '71;  
Galerie Sperone, Turin '70,  
'74; Pasadena Art Museum '70;  
John Weber Gallery, NYC '71,  
'73, '74; Kunsthalle, Bern  
'72; Rijksmuseum, Amsterdam  
'74; Stedelijk Museum, Am-  
sterdam '74

Selected group exhibitions:  
Jewish Museum, NYC Primary  
Structures '66; Los Angeles  
County Museum of Art, American  
Sculpture of the 'Sixties '67  
(also Philadelphia Museum of  
Art '67); Finch College Museum,  
NYC Serial Art '67; Documenta  
IV, Kassel '68; Gemeente-  
museum, The Hague Minimal Art  
'68, '69 (also Kunsthalle,  
Dusseldorf and Akademie der  
Kunste, Berlin); Museum of  
Modern Art, NYC The Art of  
the Real '68 (also Grand  
Palais, Paris; Kunsthaus,  
Zurich; Tate Gallery, London);  
Museum of Contemporary Art,  
Chicago Art by Telephone '69;  
Museum of Modern Art, NYC  
Information '70; Museum of  
Contemporary Art, Chicago  
White on White '71; Institute  
of Contemporary Art, Phila-  
delphia Grids '72; Hartford  
Art School, Drawings of the  
'Seventies '73

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