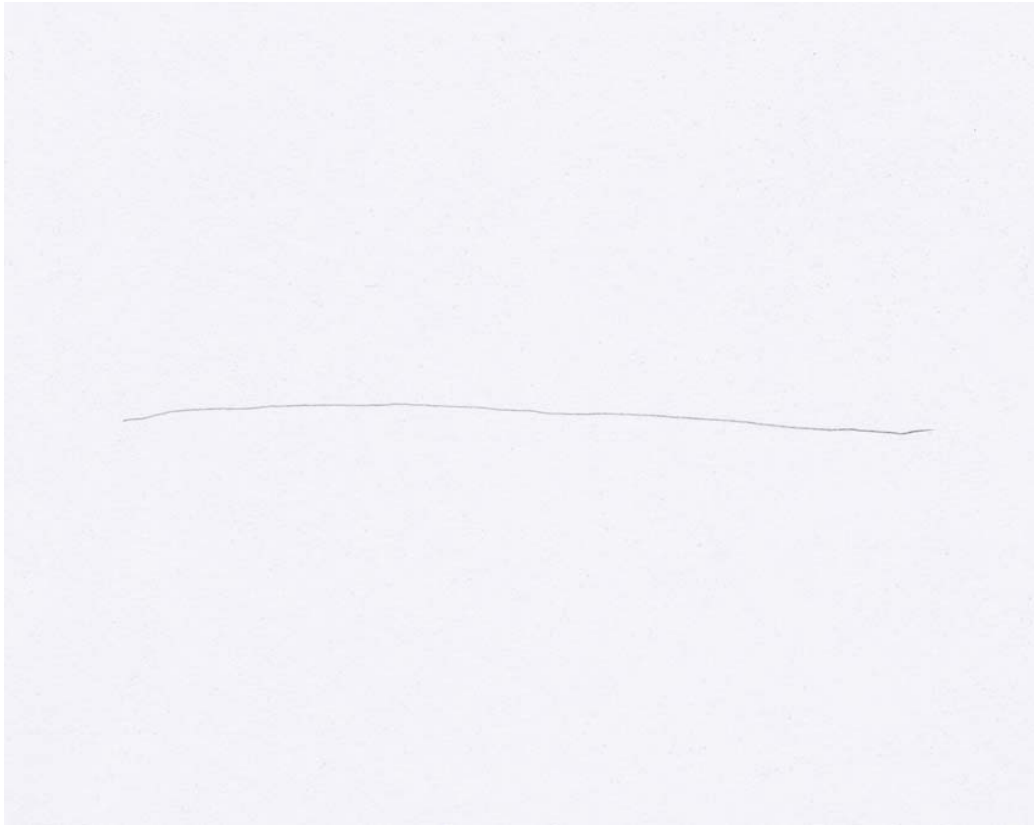


1

in memoriam sol lewitt
curator: dove bradshaw

ANASTASI
ANDRE
BARRY
BRADSHAW
HAFIF
HIGHSTEIN
LEWITT
KRETSCHMER
NONAS
WAGNER



Sol LeWitt
Wall Drawing #134, 1972
A not straight line from the left side to the right, drawn at a convenient height
Black pencil
Private Collection, USA

Björn Ressle
16 east 79th Street
New York
December 18, 2007 – January 26, 2008

In memoriam Sol LeWitt

Curator: Dove Bradshaw

ONE
ten artists / ten materials

Anastasi
Andre
Barry
Bradshaw
Hafif
Highstein
Kretschmer
LeWitt
Nonas
Wagner

Each work and its presentation is constructed of one material. The materials chosen by the artists are pencil, graphite, aluminum, vinyl, plaster, porcelain, bronze, beeswax, steel, and watercolor. The invited artists are known for their customary tendency towards reduction.

ONE More

In 2005, I was asked by Sam Jedig, my Danish dealer, to curate an exhibition of fellow American artists. The artists I had in mind were founders or advocates of Minimal and Conceptual Art — Anastasi, Andre, Barry, Hafif, Highstein, Kretschmer, LeWitt, Nonas, Wagner, and myself. All are members of a tight group who live in New York City and have known each other for decades. In the fall of 2007 I mentioned this list to my New York dealer, Björn Ressle. He very much liked the dynamic and asked if it would be possible to have his gallery as the first venue. The concept of the exhibition continued to evolve. It became ONE — one work by each of the artists to be made from a single material. Therefore, the works could only be executed directly on the walls, floor and windows of the gallery. The selection was made the spring before Sol LeWitt died. The exhibition opened in in December 2007. I had the great honor of executing his 1972 work, “A not straight line from the left side to the right, drawn at a convenient height.” One reviewer commented that it read like an abstract, posthumous signature. Each artist had known him well and deeply mourned his absence. Our exhibition is dedicated to his memory.

The exhibition will travel with a new title, ONE More, from May 31 – August 31, 2007 at the Esbjerg Museum of Art, Esbjerg, Denmark. It will echo this exhibition, but the constraint of a single material has been lifted. Four more artists have been added Lawrence Anastasi, Janet Passehl, Cordy Ryman and Robert Ryman. The works by each artist are juxtaposed to create meaningful pairings.

Dove Bradshaw



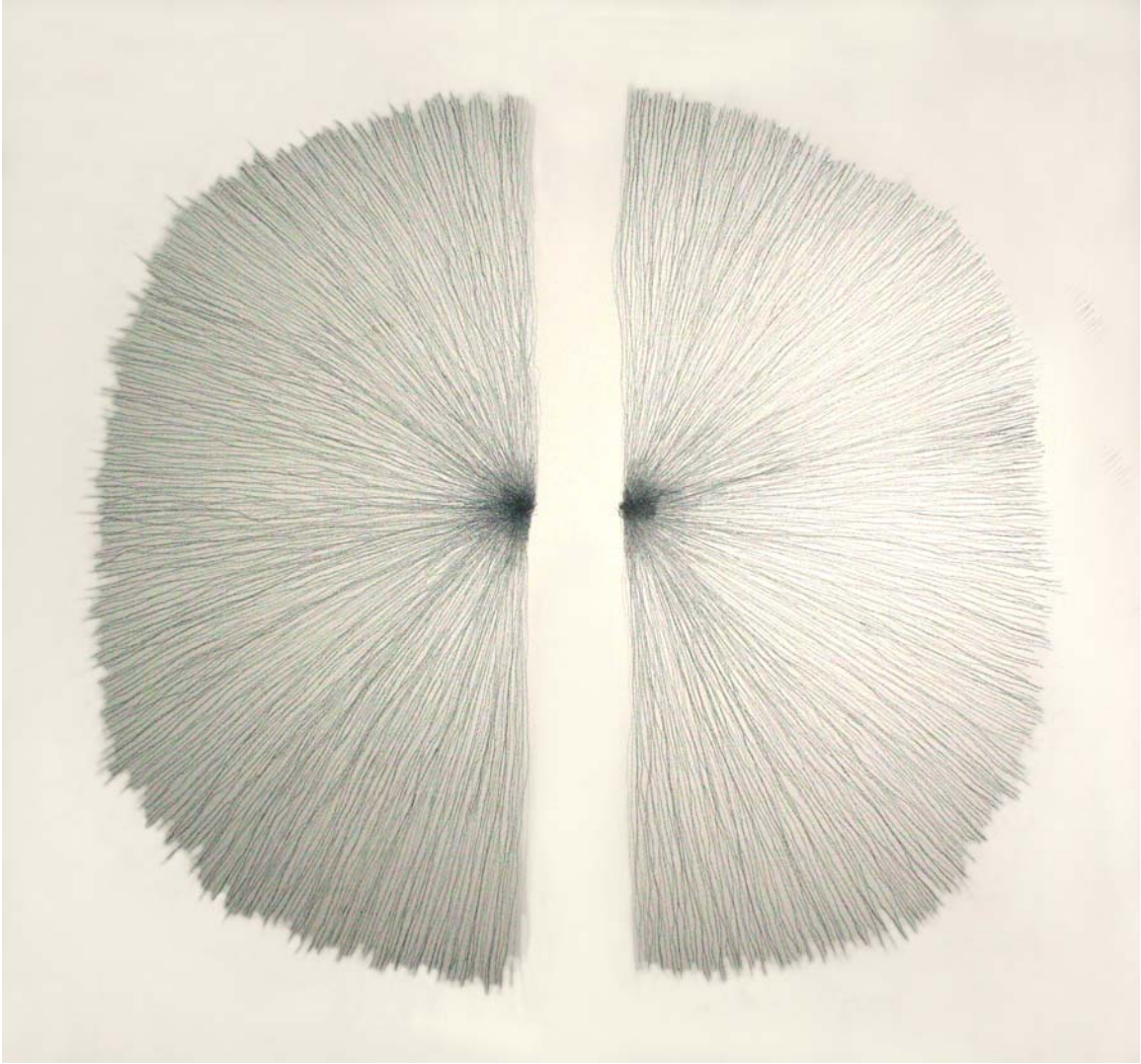
Andre, Hafif, Kretschmer, Highstein, Bradshaw, Anastasi, Nonas





ONE
ten artists / ten materials

Nonas, LeWitt, Wagner, Andre
Opposite: Hafif, Barry, Kretschmer, Highstein



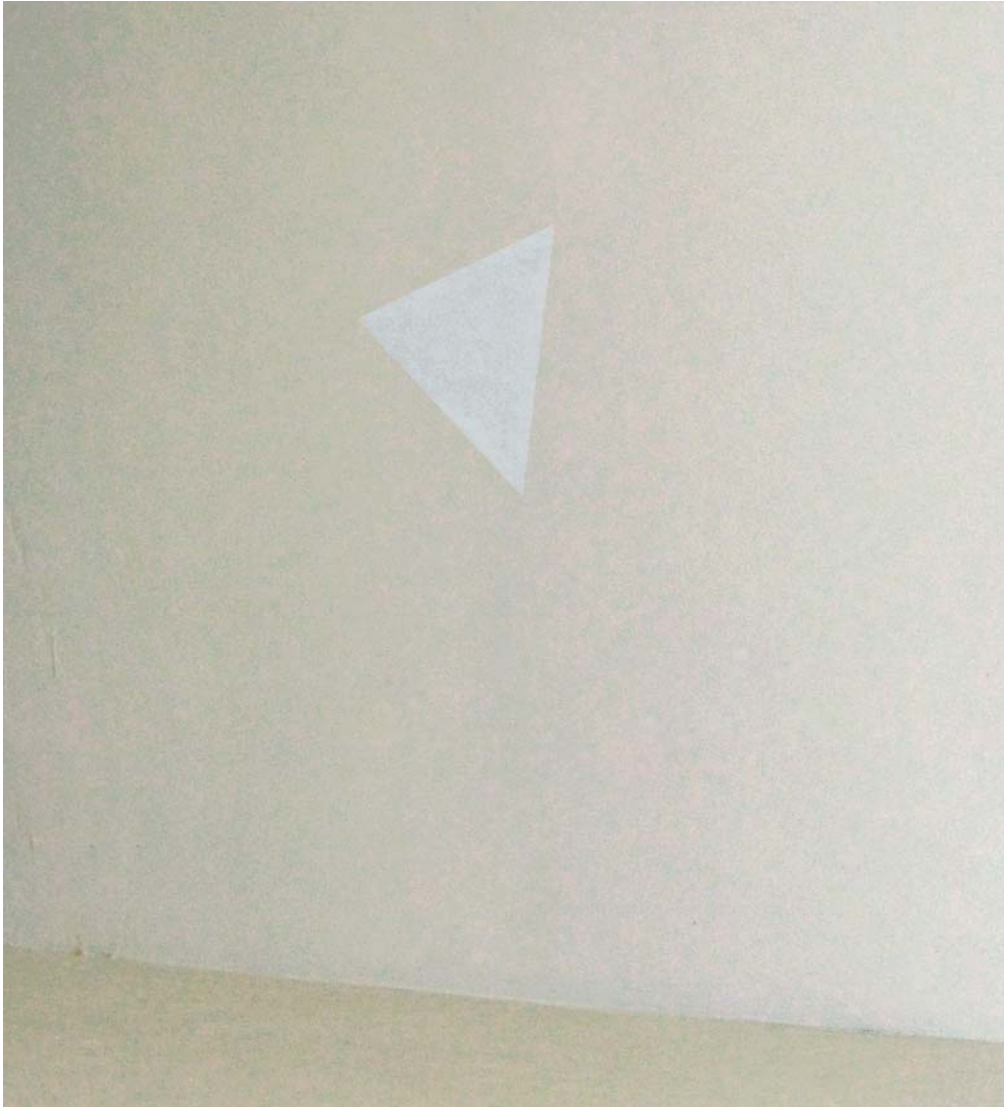
William Anastasi
One hour blind drawing / Vide Vitruvian Man
1998 / 2008
Lead
Circa 60 to 62 inches



Carl Andre
2(2H x 65) Aluminum Double Twelver, 1999
24 aluminum blocks each 2 x 7 5/8 x inches
4 x 45 7/8 x 8 inches overall
Collection of Michael Straus

SOMETHING WHICH CAN ONLY BE KNOWN AS SOMETHING ELSE

*Robert Barry
Wallpiece, 2007
Vinyl
Size variable*



*Dove Bradshaw
Edition of 3
Zero Space, Zero Time, Infinite Heat, 1988
Plaster on wall
21 inches each side
Number 1 of the Edition:
Ingreja do Convento de Santo António, Trancoso, Portugal*



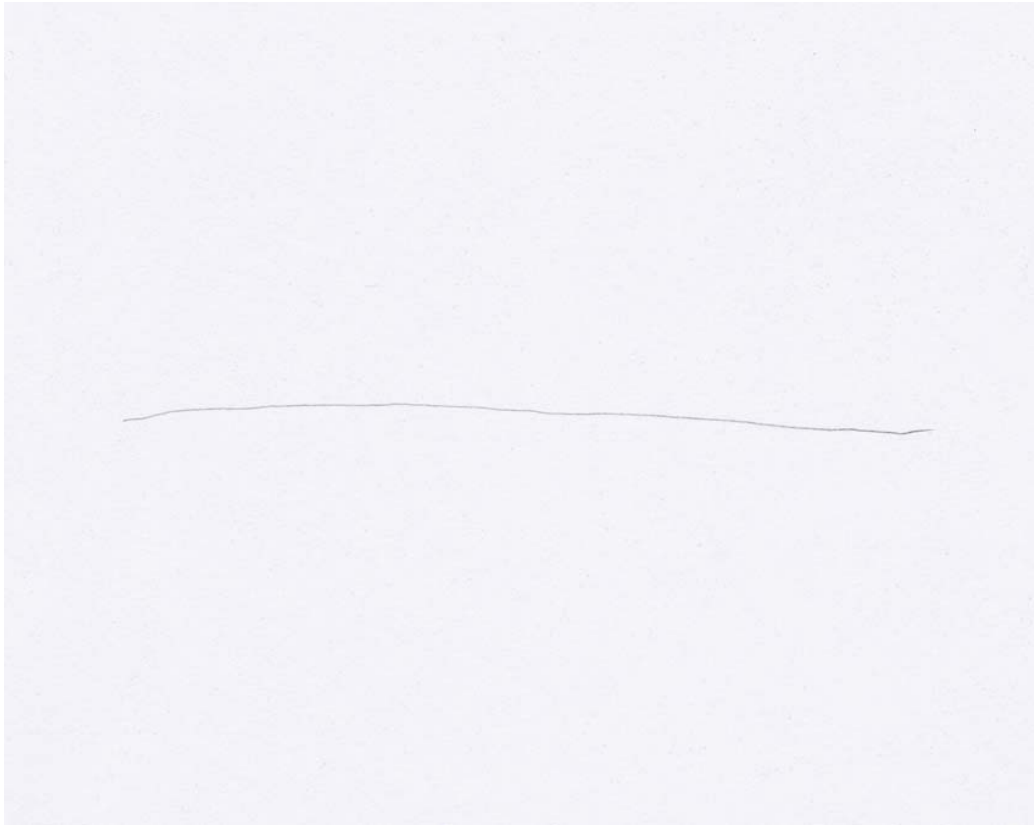
*Marcia Hafif
White, 1984
Porcelain
9 x 10 x 4 inches variable*



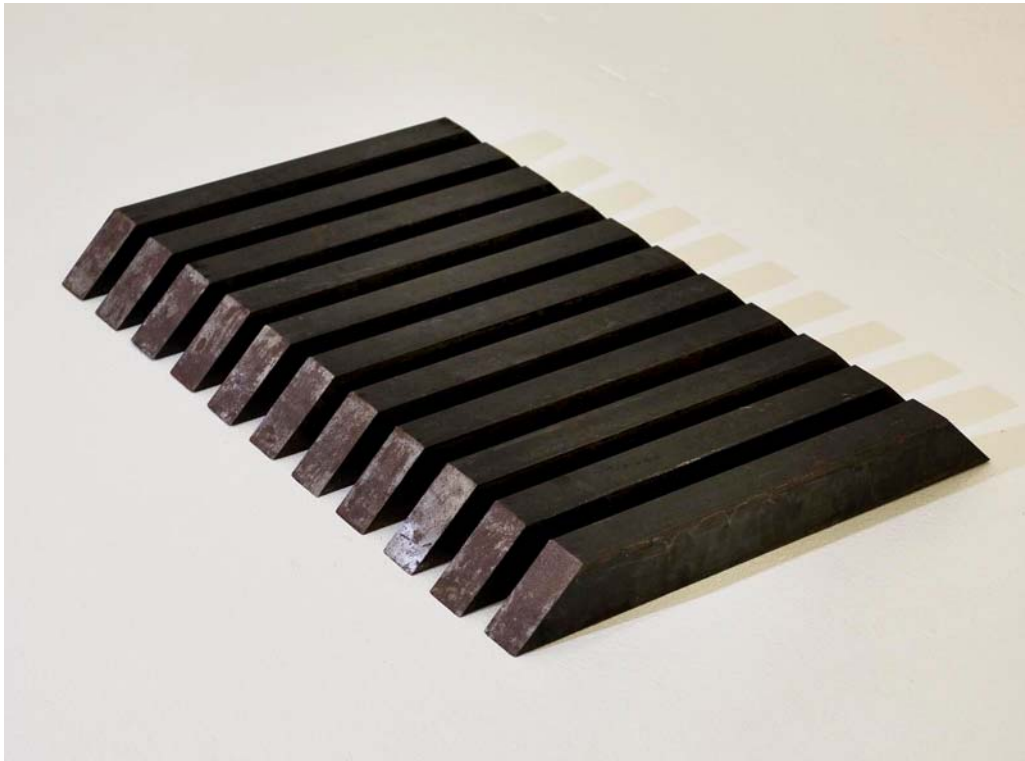
*Jene Highstein
Small Mound, 1993
Cast bronze
12 x 16 inches diameter*



*Melissa Kretschmer
Sol's Light
2002
Beeswax
74 x 22 inches*



*Sol LeWitt
Wall Drawing #134, 1972
A not straight line from the left side to the right, drawn at a convenient height
Black pencil
Private Collection, USA*



Richard Nonas
Untitled, 1980
Steel, eleven units
24" x 30" x 3"



*Merrill Wagner
Indian Red, 2002
Water base paint
39 x 57 inches*

Björn Ressle Gallery
16 East 79th Street
New York
December 18, 2007– January 26, 2008

ONE

Curator: Dove Bradshaw

In memoriam Sol LeWitt

Sol LeWitt
Wall Drawing #134
1972

A not straight line from the left side to the right, drawn at a convenient height

Black pencil

Size variable

Private collection,

William Anastasi
One hour blind drawing / Vide Vitruvian Man
1998 / 2008

Lead

Circa 60 to 62 inches

Carl Andre
2(2H x 65) Aluminum Double Twelver
1999
24 aluminum blocks
2 x 7 5/8 x inches; 4 x 45 7/8 x 8 inches overall
Collection of Michael Straus

Robert Barry
Wallpiece
2007...and continuing
Vinyl, unique
Size variable

Dove Bradshaw
Zero Space, Zero Time, Infinite Heat
2007
Edition of 3
Edition Number I: Ingreja do Convento de Santo António
Apply a skim coat of plaster in the shape of an equilateral triangle
21 inches each side to a wall

Marcia Hafif
White
1984
Porcelain
9 x 10 x 4 inches variable

Jene Highstein
Small Mound
1993
Cast bronze with black patina, unique
12 x 16 inches diameter

Melissa Kretschmer
Sol's Light
2002
Beeswax
74 x 22 inches

Richard Nonas
Untitled
1980
Steel, eleven units, unique
24 x 30 x 3 inches

Merrill Wagner
Four Brands Indian Red
2002/2008
Watercolor paint
48 x 43 ¾ inches

THE NEW YORKER / Jan. 28, 2008



ART

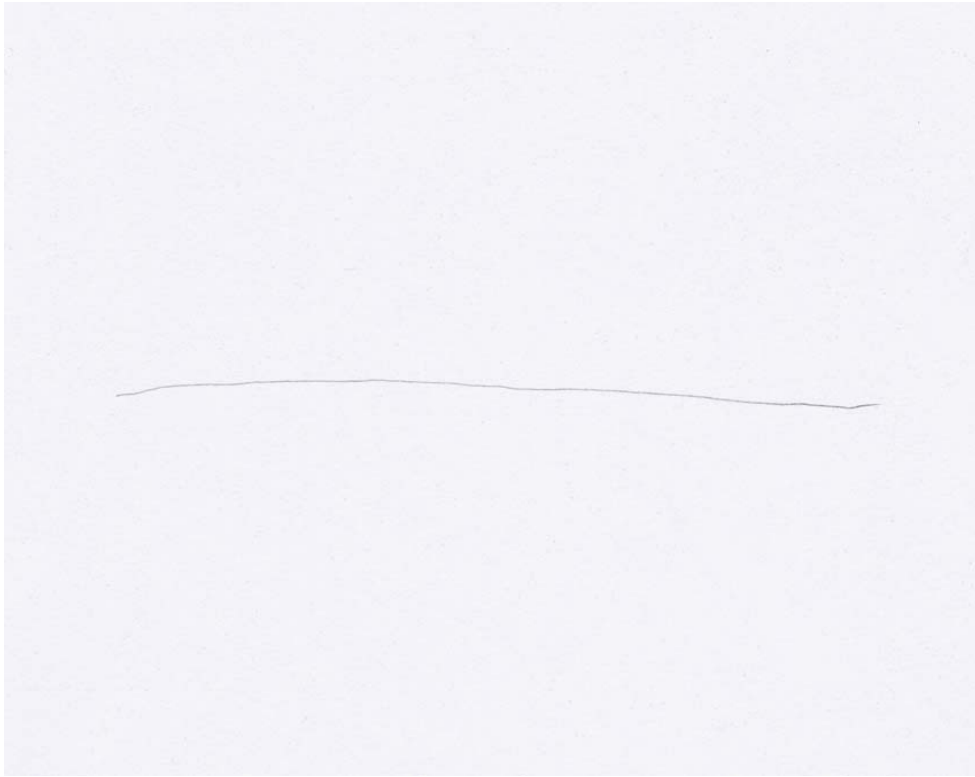
GALLERIES – U PTOWN

“1: DEDICATED TO SOL LEWITT”

The artist-curator Dove Bradshaw solves the problem of how best to memorialize the hard-to-peg LeWitt (an artist who was identified as both a conceptualist and a minimalist) by emphasizing materials. Ten artists present ten works, each created from a single substance. Carl Andre’s aluminum blocks sit near Marcia Hafif’s pileup of porcelain pods; Jene Highstein’s “Small Mound” is bronze; Melissa Kretschmer’s geometric forms are painted in beeswax on the windows, Bradshaw’s contribution is a simple plaster triangle. LeWitt’s easily overlooked line, drawn in pencil on the wall, reads like an abstract, posthumous signature. Through Jan. 26 (Ressle, 16 E 79th St. 212 -744 2266.)

NEW YORK TIMES / Jan. 25, 2008

LAST CHANCE



ONE: TEN ARTISTS / TEN MATERIALS – IN MEMORIAM TO SOL LEWITT

A homage to Sol LeWitt organized by the sculptor Dove Bradshaw, this finely tuned show features Minimalist and Conceptualist works by Robert Barry, Marcia Hafif, Jene Highstein and seven others. A piece by Mr. LeWitt is included: a single roughly horizontal line penciled across one wall according to instructions that read, “A not straight line from the left drawn at a convenient height. Björn Ressle, 16 East 79th Street, 212 744 2266, ressleart.com, closes on Saturday. (Johnson)

The New York Times

Art Review

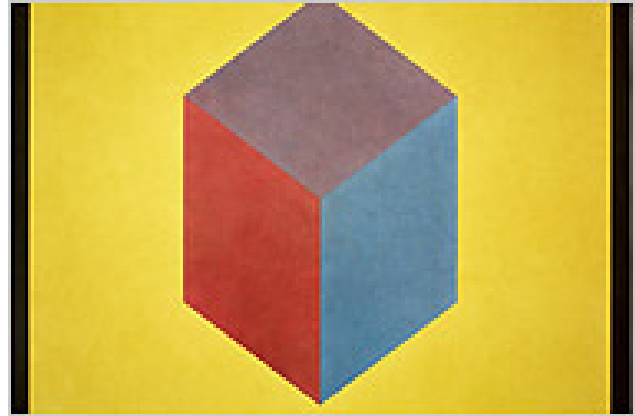
Hunting a Tribe of Minimalists on the Streets of the Upper East Side

By Ken Johnson, Published: January 5, 2008

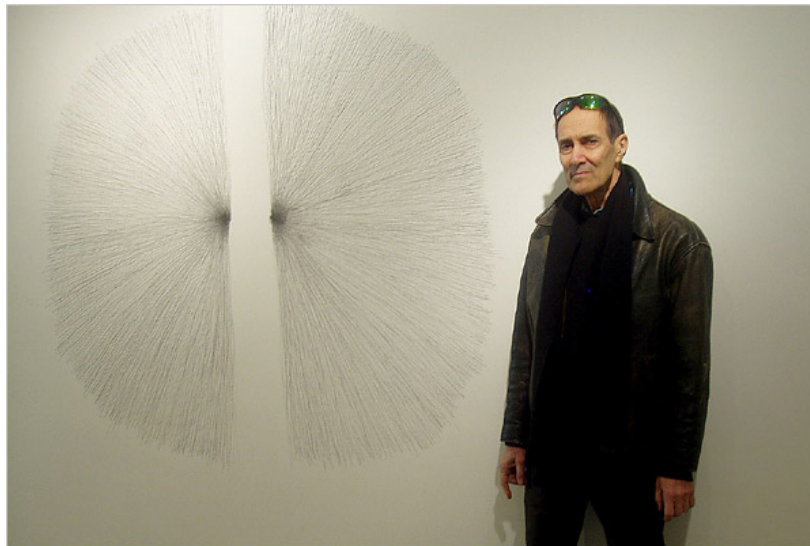
Unlike the sleek white boxes of Chelsea, the town house galleries of the Upper East Side tend to be small, old and charmingly idiosyncratic. Wooden floors creak, antique moldings and multiple doorways eat up wall space, and ghosts of residents past lurk in the shadows.



Tom Friedman *Chair* (2001-2)



Sol LeWitt, *Untitled (Wall Drawing #604A, 1989)*



128 Minutes Blind Drawing (On the wall), William Anastasi, pictured

Just for those reasons these galleries can be curiously refreshing settings for contemporary art, especially for ultramodern genres marked by abstract purity and timelessness. Right now three notable exhibitions in the neighborhood pivot around Minimalism, one of modern art's most enduringly popular styles.

L&M Arts, the prosperous granddaddy of Upper East Side galleries, offers "The Complexity of the Simple," which beautifully mixes works of reductive abstraction and of anti-orthodox insouciance by 19 older and younger artists.

The tone of the show is set in the gallery's grand front room by the unlikely pairing of works by Ellsworth Kelly and Tom Friedman. Mr. Kelly's piece is a diptych of diamond-shaped canvases — one black, one white — and Mr. Friedman's is a wooden chair with so many holes drilled into it that it seems to be dissolving in space. Platonic order meets obsessive-compulsive surrealism.

Pass through a green and silver plastic beaded curtain by Felix Gonzalez-Torres and you're in a room of breathtaking elegance. To the left a triangular brick-red painting by Robert Mangold has three squares neatly drawn on it in graphite; to the right an Agnes Martin canvas bears straight, horizontal pencil lines on its cream-colored surface.

On the floor between them sits a sculpture by Roni Horn, a weighty volume of solid black glass the size and shape of a bass drum, with a top so shiny that it looks like liquid ink.

Take the semicircular stairway from the front room to the second floor and you come to Liza Lou's big three-dimensional cartoon of a gnarly tree limb covered by zillions of tiny, gold glass beads. Jutting out from an inwardly curved wall with no other means of support, it is comical and mysterious. You might contemplate it while sitting on a wood and metal bench nearby, which happens to be a conceptually enigmatic sculpture by Mark Handforth.

A room to the left holds an early sculpture made of crushed auto-body parts by John Chamberlain. Its compacted Abstract Expressionist energy seems to be pushing everything else in the room — including works by Dan Flavin, Daniel Buren, Mark Grotjahn and David Hammons — up against the wall.

Seven pieces in a room on the other side of Ms. Lou's rotunda are unified by a finely tuned sense of color. A wall-mounted Donald Judd box with a colored plexiglass panel built in casts an orange light, which is picked up by the burnt orange in a blow-torch painting by Yves Klein and by the central peach-colored square of a Josef Albers painting. Two metallic-gold stripe paintings by Rudolf Stingel provide a slightly greener shade of warmth, while a sculptural set of open white cubes by Sol LeWitt and a sheet of wrinkled, mirrored Mylar under plexiglass by Anselm Reyle add clear, colorless notes.

Eleven blocks to the south, in **Vivian Horan's** luxuriously homey second-floor gallery, which has a wonderful carved marble Neo-Renaissance fireplace and an immense bay window in its main room, is a small, well-selected show of abstract paintings and sculptures called "Deconstructed Geometry." It includes some of the same artists in the L&M show.

An orgasmic bouquet of brightly colored crushed metal parts by Mr. Chamberlain and a glossy Minimalist red box by John McCracken face off on pedestals, while a sumptuous, posthumously executed mural by Mr. LeWitt, who died in April, presides. The painting presents the image of a large cube with red, blue and purple sides on a mustard yellow field. Across the room a diminutive sculpture by Carl Andre consisting of five copper bars placed end to end in a 20-inch row rests on the floor.

Mr. Mangold turns up here too. His monochrome canvases with thoughtfully drawn lines suggest an inexhaustibly fruitful exploration of Euclidean subtleties.

Back up north, on 79th Street, Mr. LeWitt appears in yet another Upper East Side show, as a contributor to, and the subject of, a memorial exhibition organized by the sculptor Dove Bradshaw. Titled "ONE - Ten Artists/Ten Materials," it is at the **Bjorn Ressle Gallery**, a bright and narrow high-ceilinged second-floor compartment whose most conspicuous feature is its hideous brown wall-to-wall carpet.

Mr. LeWitt is represented by an endearingly simple wall drawing penciled according to his 1972 instructions, which read, "A not straight line from the left side to the right, drawn at a convenient height."

Appropriately, given Mr. LeWitt's role as a father of Conceptualism, the exhibition includes a text piece from 1970 by Robert Barry. Mirrored vinyl letters applied to one wall spell out, "Something which can only be known as something else," which becomes more interesting the more you think about it.

There's also a LeWitt-like wall drawing of radiating lines by William Anastasi, who made it while blindfolded. In another LeWittish gesture, Merrill Wagner used four different brands of a color called Indian Red to create a washy wall painting of four horizontal bands.

Other works here have to do with seriality. They include a set of aluminum blocks by Mr. Andre; a collection of pod-shaped, palm-size white porcelain forms by Marcia Hafif; a set of heavy iron bars with angled ends by Richard Nonas; and geometric patterns by Melissa Kretschmer executed in pale yellow wax on the gridded panes of the gallery's front windows.

Some monolithic forms are on hand too. A dark, mound-shaped cast-bronze sculpture on the floor, by Jene Highstein, and a flat white plaster triangle in slight relief on the wall, by Ms. Bradshaw, converse about heaviness and lightness. They might also discuss the mind-spinning intersection of past, present and future that happens regularly in art galleries all over the Upper East Side.

The Complexity of the Simple, continues through Jan. 31 at L&M Arts, 45 East 78th Street
Deconstructed Geometry, continues through Jan. 17 at Vivian Horan Fine Art, 35 East 67th Street
Ten Artists/Ten Materials, continues through Jan. 26 at Bjorn Ressle Gallery, 16 East 79th Street

Web Links to Article:

<http://www.nytimes.com/2008/01/05/arts/design/05mini.html?ref=design>

http://www.nytimes.com/slideshow/2008/01/04/arts/20020105_MINIMAL_SLIDESHOW_6.html

BJÖRN RESSLE GALLERY
16 EAST 79th STREET
NEW YORK
2007

