

Sol LeWitt

Barbara Mathes

"Conceptual art," Sol LeWitt wrote in 1967, "is made to engage the mind of the viewer rather than his eye or emotions." However, this widespread survey of sculptures and drawings from the 1970s through the '80s and gouache paintings from the 1990s demonstrated something else—LeWitt's career-long attentiveness not only to the conceptual but also to the visually expressive. While his monochromatic sculptures drain color and remove the hand in their production, his paintings are suffused with lush color and evidence of touch.

These bodies of work commingled here in an intimate manner, each piece affecting the way the others might be perceived. The luminous and varied hues of *Wavy Vertical Brushstrokes* (1996), for example, drew attention to the subtle degrees of monochromatic shading in *Complex Form #9* (1988). The faint shadows created on the wall, pedestal, and floor from strong overhead lighting proved a perceptual delight. The interlocking patchworks of *Five Unit Cross* (1971) partitioned the surface of its support, while diagonal silhouettes of *Wall Piece No. 4* (1979) intersected the wall underneath the sculpture. The gouaches *Circle* (1993) and *Irregular Form* (1992) evoked molec-

ular structures and petri dishes.

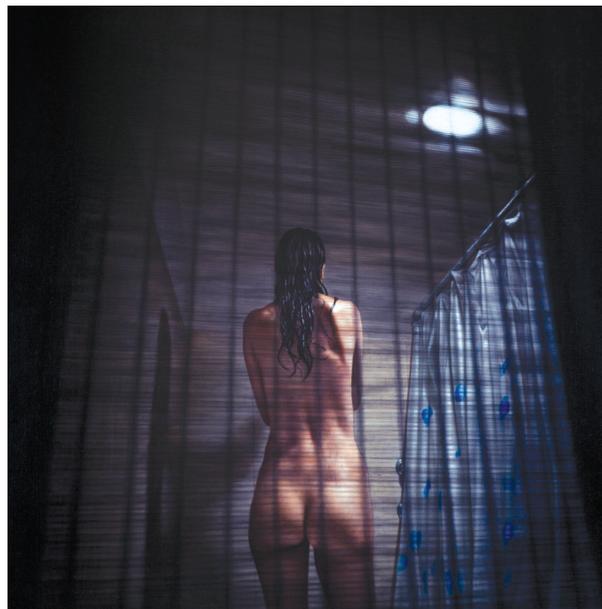
In 1962, LeWitt referred to his sculptures as structures because he thought of them as a new hybrid of painting and sculpture. The manner in which his paintings and sculptures are presented today transcends the bias toward a single medium and calls attention to how well he succeeded in working in a plurality of styles and methods.

—Greg Lindquist

Damian Loeb

Acquavella

The eight lush, lustrous, fastidiously executed paintings of a dark-haired beauty in Damian Loeb's show "Verschränkung and the Uncertainty Principle" are part of a not-yet-completed series based on photographs Loeb took of his wife over the past several years. From a highlighted raised hand in one image (a nod to Georges de la Tour) to a

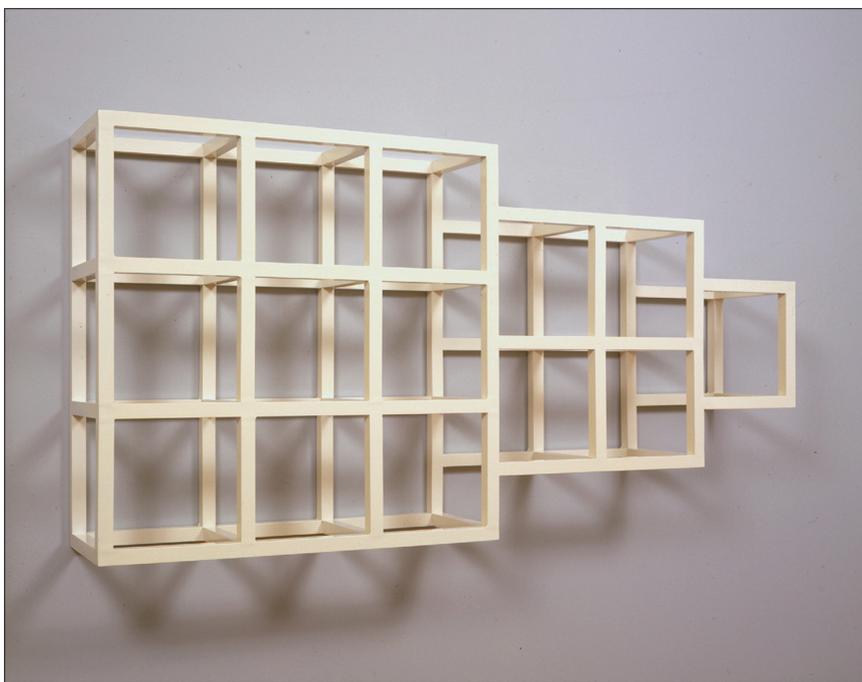


Damian Loeb, *Gun*, 2011, oil on linen, 48" x 48".
Acquavella.

full frontal nude clutching a telephone (as in a scene from Hitchcock's *Dial M for Murder*) to a nude standing in a shower and viewed through slats, these high-contrast paintings provided a seamless mix of Caravaggesque painting and film-noir stills.

The canvases, all of them square in format with a single central figure usually in sharp focus and dramatically spotlighted against a rather vague ground, investigate ways of seeing. Each painting is transfixed by a cool, pitiless light that renders it almost ominous. In cinematic language, the scene is set for potential drama and melodrama. It's the pause before the portentous music begins, the moment that divides the ordinary from the desperate.

The title of the show, taken from quantum physics, underscores the complications and complicities of perception. "Verschränkung" refers to the inseparability of subject and object, of artist, muse, and viewer, while Heisenberg's Uncertainty Principle states that the observer, who is not neutral, alters what is being observed. In fact, the mirrors in several of the paintings turn the gaze back on the viewer, and the nature of voyeurism—a theme and a question in these works—is accompanied by a chilled eroticism that seems curiously chaste. We are left in these images to ponder the perpetual fascination exerted on us by the lives of others. —Lilly Wei



Sol LeWitt, *Wall Piece No. 4*, 1979, enamel on aluminum, 23 1/2" x 45 1/2" x 8 1/2".

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