

Sol LeWitt Prints 1970-1995

The Museum of Modern Art, New York
January 25 to May 7, 1996

There are several ways of constructing a work of art. One is by making decisions at each step, another by making a system to make decisions. —Sol LeWitt¹

Sol LeWitt's art is about ideas, not form. The ideas that inform a system become the content of his work. Beginning in the mid-1960s, with a simple artistic vocabulary of lines and cubes, LeWitt (born 1928) used systems to devise an art free from previous stylistic associations. In three-dimensional work, these generated austere serial structures that belied the artistic mark. When LeWitt began drawing directly on the wall and using a team of assistants to execute his written systems, he overturned traditional assumptions about the permanent, unique, and autographic nature of art. LeWitt's work has always been characterized by a tension between the perceptual beauty of his objects and the rigor of the concepts behind them.

LeWitt's first New York solo exhibition was in 1965, and he executed his first wall drawing in 1968.² While he had made woodcuts and lithographs in college and contributed to a Xerox book project in 1968, his first published prints were issued in 1970. An audacious beginner, LeWitt had made three major print projects by 1971, each in a different medium and at a different workshop. His imagery in over 170 printed projects has developed alongside that of his sculptures and wall drawings. The ease with which elements of a print can be altered—by changing colors or adding layers—has allowed LeWitt to expand his serial work beyond the scope of sculpture or drawing. For LeWitt, the printmaking technique becomes a component of his art through a systematic manipulation of its tools and a broad exploitation of its possibilities.

One of LeWitt's first serial drawings, *Drawing Series I*, with its twenty-four possible permutations, appeared in printed form in a 1968 artist's book known as the Xerox Book.³ This contains LeWitt's first printed serial statement and predicts how he would use printmaking to fully explore his sequential ideas. LeWitt acknowledges that a wide range of serial work has influenced his thinking, from Eadweard Muybridge's motion-study photographs and Josef Albers's *Homage to the Square* series, to Frank Stella's black paintings and Jasper Johns's grids of alphabets and numbers. In particular, one thinks of Johns's 0-9 lithographs of 1960-63 as the quintessential serial printed project: a portfolio of ten images with a single digit on each sheet.⁴ Turning the pages of LeWitt's section of the Xerox Book, one experiences a powerful narrative sense in anticipation of the next stage in the visual progression. He has said, "I thought that narration was a means of getting away from formalism: to get away from the idea of form as an end and rather to use form as a means."⁵

Among LeWitt's earliest prints after the Xerox Book were rigorous serial projects. In 1971, encouraged by publisher Robert Feldman of Parasol Press, LeWitt went to Oakland, California, to make etchings with Kathan Brown at Crown Point Press. Because etching is inherently reductive and its basic element is the line, it was an ideal medium for LeWitt. That year he completed a set of etchings entitled *Bands of Color in Four Directions & All Combinations*. LeWitt mastered etching's subtleties in this early series, making all sixteen images from only two plates: one with a band of parallel lines with pointed ends, printed in red and blue, the other with flat ends, printed in black and yellow. The entire set was accomplished by rotating and layering the two plates, changing the ink color as needed. LeWitt devised this sophisticated printing system himself, an indication of his precocious understanding of the medium.⁶

LeWitt's "hands-on" approach to etching differs greatly from his approach to the screenprint technique, which he began in 1970 with the printer John Campione. LeWitt provided Campione with a template of parallel lines in black ink, which he would use for over twenty editions by 1972. For each screenprint, LeWitt made a sketch of the composition and numbered each component to indicate color and line direction. He restricted his palette to red, yellow, blue, and black, and the lines' orientations to vertical, horizontal, and the two diagonals. Campione was responsible for making the screens from LeWitt's template.⁷ This printmaking system is analogous to LeWitt's method of creating wall drawings, which draftsmen execute based on his instructions and diagrams.

According to LeWitt, "Ideas may also be stated with numbers, photographs, or words or any way the artist chooses, the form being unimportant."⁸ For him, words and lines carry equal weight as expressions of an idea. In his early work, a lengthy written description accompanied every piece, often installed on the wall as a verbal equivalent. Working again with etching printers at Crown Point Press in 1975, LeWitt made his most important printed statements about the role of language in his art. In a series of five prints entitled *The Location of Lines*, words and phrases become part of the work, not merely parallel to it. This creates an interdependence of language and image: words describe the position of lines, and lines demarcate the placement of words. Words occupy more and more of each successive sheet; in the fifth print, they dominate the composition. An undercurrent of chaos exists, a sense of the machine gone out of control. LeWitt may be mocking Conceptual art's dependence on text or his own now famous quotation, "The idea becomes a machine that makes the art."⁹ Such tension between an ordered system and its potential for disorder is an underlying theme in LeWitt's work.¹⁰

By the early 1980s LeWitt was relaxing the rigor of his systems. His series no longer exhausted all possible variants, and he allowed certain subjective decisions to intrude. The work of these years shows an increasing interest in tone and surface. In 1981, LeWitt began using gray ink washes in the wall drawings, and by 1982, broad areas of aquatint appeared in his prints. In an elaborate aquatint series entitled *Forms Derived from a Cube* (1982), LeWitt chose to depict only twenty-four of the almost limitless possible forms within the structure of a cube and used different shades of gray to depict each plane.

In this series, LeWitt also shifted his focus from the depiction of the two-dimensional to the creation of flattened, isometric renderings of three-dimensional forms. The *Forms Derived from a Cube* and the subsequent *Pyramids* series marked a turning point in LeWitt's work. In each there is a tension between a two-dimensional and a three-dimensional reading of the image. In the *Pyramids*, color determines the degree of illusionism of the forms. Moreover, this series has no system, evidence of the growing role of personal artistic choice—a trend that continues in series of the 1990s.

While LeWitt had used mixed colors rather than pure red, yellow, and blue for several series in 1983,¹¹ he began layering colors the following year in *Forms Derived from a Cube in Color (Simple & Superimposed) & Black & Gray*, a series of six large screenprints.¹² This series was printed by Jo Watanabe, a former wall drawing assistant and specialist in screenprint, who became LeWitt's principal printer in the mid-1970s and remains so today. Watanabe's understanding of LeWitt's work and his masterful craftsmanship made him indispensable to LeWitt's printmaking. Watanabe has developed an impeccable sense of LeWitt's color and compositional systems that

allows the artist to simply sketch and diagram his ideas as he does for his wall drawings. So central has Watanabe become to LeWitt's printmaking that when the printer's Brooklyn facilities expanded to include etching and woodcut, LeWitt in turn devoted increasing efforts to these mediums.

LeWitt's prints of the last ten years, composed of sumptuous surfaces and layered colors, have taken on a new exuberance accompanied by a softening of the geometry. For instance, the interlocking webs of triangulated facets in the *Complex Forms* prints, derived from the structure of the *Pyramids*, resemble stained-glass windows and glisten in their vibrant 1990 screenprint version. As is customary with LeWitt, this motif was also explored in etching, as well as in both color and black-and-white. LeWitt's interest in an allover composition, evident throughout his career, culminates in the shimmering equilibrium of these images. Unlike LeWitt's sculptural interpretations of the motif, the printed versions do not conform to a system. Subjective choices have largely replaced theoretical constructs. The aesthetic balance has been tipped, and in his most recent prints of richly colored, undulating curves, perception prevails over conception. It is a testament to LeWitt's vigorous mind and artistic integrity that he has allowed his work to evolve from tightly conceived and often austere to open-ended and luxuriant.

The collaborative nature of printmaking, in which artists create in tandem with printers, is intrinsic to LeWitt's working method. It has fostered his twenty-five-year involvement with graphic mediums and has made these techniques central to the development of his artistic thought. Along with other pioneers of Conceptual art, LeWitt has irrevocably altered our understanding of what constitutes a work of art and has creatively employed printmaking in this aesthetic revolution.

Wendy Weitman
Associate Curator
Department of Prints and Illustrated Books

Notes

1. Sol LeWitt and Andrea Miller-Keller, "Excerpts from a Correspondence, 1981-1983," in Susanna Singer, ed., *Sol LeWitt Wall Drawings 1968-1984* (Amsterdam: Stedelijk Museum; Eindhoven: Van Abbemuseum; and Hartford: Wadsworth Atheneum, 1984), p. 20.

2. The exhibition took place in May, 1965, at the Daniels Gallery, New York. The wall drawing was executed in October, 1968, at the Paula Cooper Gallery, New York.

3. For discussion of this important development in LeWitt's work, see Betty Bright, *Pick up the Book, Turn the Page and Enter the System: Books by Sol LeWitt* (Minneapolis: Minnesota Center for Book Arts, 1988).

4. Music, especially by Johann Sebastian Bach, Philip Glass, and Steve Reich, has also contributed to LeWitt's serial concepts.

5. Andrew Wilson, "Sol LeWitt Interviewed," *Art Monthly* no. 164 (March 1993), p. 6; repr. in Adachiara Zevi, ed., *Sol LeWitt Critical Texts* (Rome: I Libri di A.E.I.U.O., 1994), p. 124.

6. For his next series at Crown Point Press, *Scribbles Printed in Four Directions Using Four Colors*, LeWitt used only one plate to print the fifteen possible combinations of the four colors, red, yellow, blue, and black, rotating the plate so the colored scribbles did not overlap. He first printed each of the four colors separately, then the six possible combinations of two colors together, the four possible combinations of three

colors, and finally all four colors together.

7. LeWitt understood the subtleties of screenprint and the four-color printing process, having done production for *Seventeen* magazine and graphic design for I.M. Pei's architectural firm. According to Campione, LeWitt had a "crisp idea of presentation" and was sensitive to printmaking issues such as the placement of the image on the sheet.

8. Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* V, no. 10 (June 1967), p. 83.

9. *Ibid.*, p. 80.

10. This order/disorder paradox is very noticeable in the *Arcs*, *Circles* and *Grids* series of the early 1970s.

11. The *Double Stars* and *Stars* series of etching and aquatints published by Crown Point Press in 1983, Tate E30-E34.

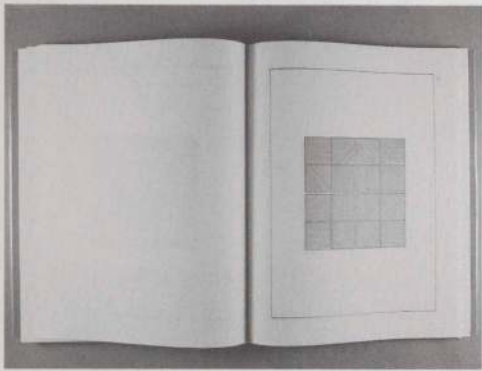
12. His first use of color ink washes in the wall drawings occurs in works from 1983-84.

Back: Original project by Sol LeWitt. *Bands in Four Directions*. 1995. Gouache, 8 1/2 x 8 1/2"

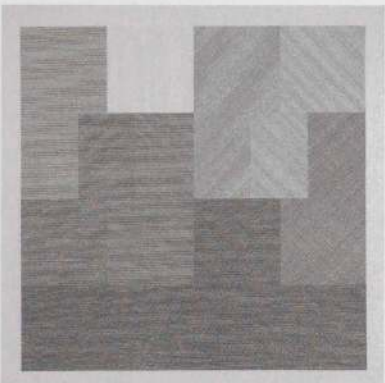
The exhibition is made possible by grants from Leucadia Foundation and Parfums Nina Ricci. Additional support has been provided by The Contemporary Arts Council of The Museum of Modern Art, Mr. and Mrs. Richard L. Menschel, and the Associates of the Department of Prints and Illustrated Books.

Sol LeWitt **Prints 1970-1995**

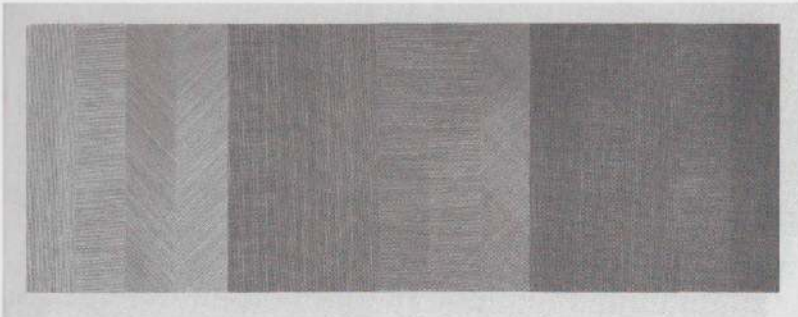
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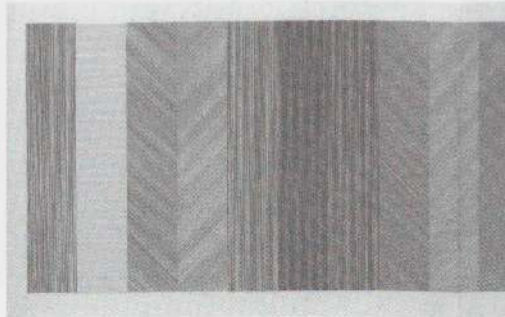
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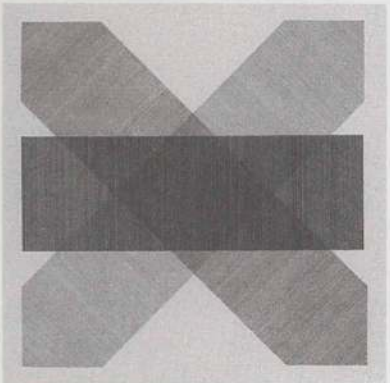
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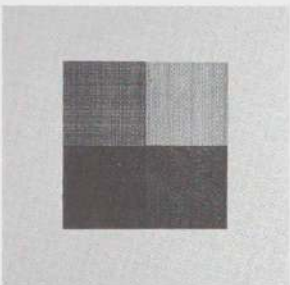
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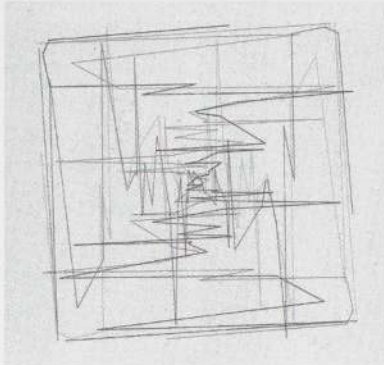
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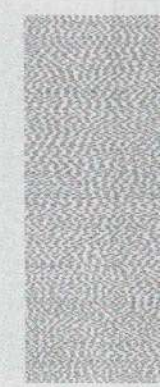
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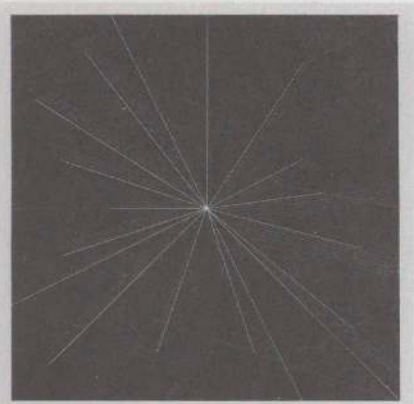
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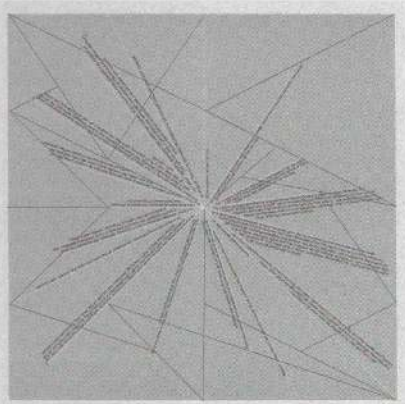
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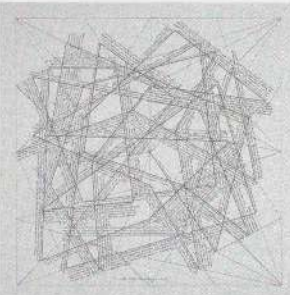
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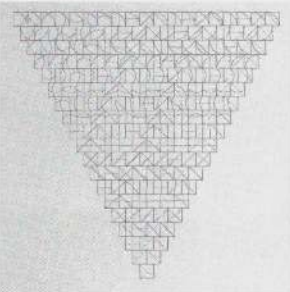
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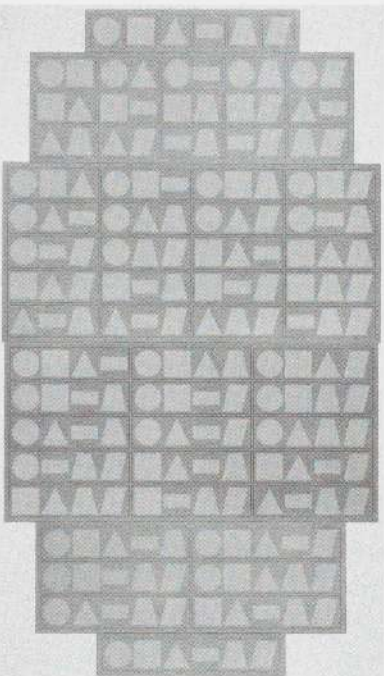
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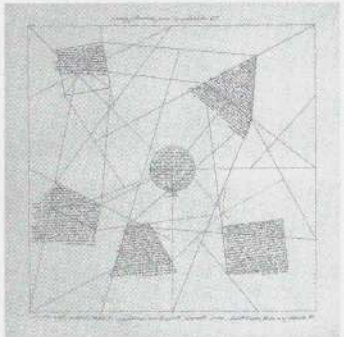
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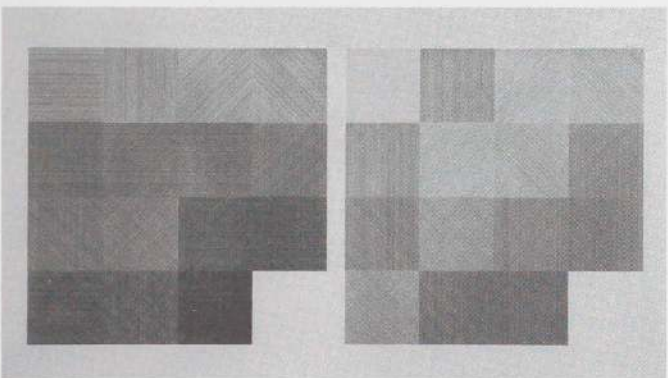
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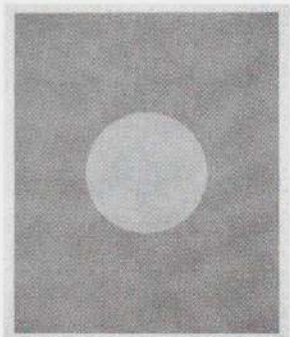
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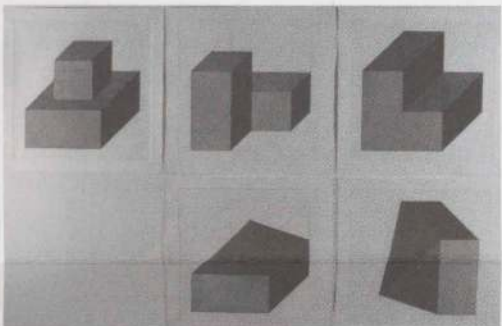
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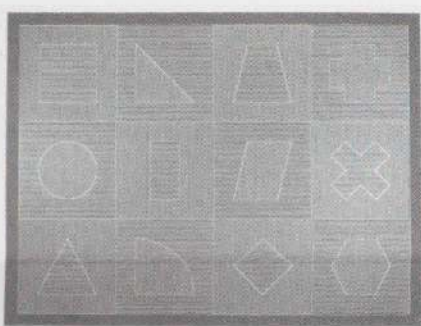
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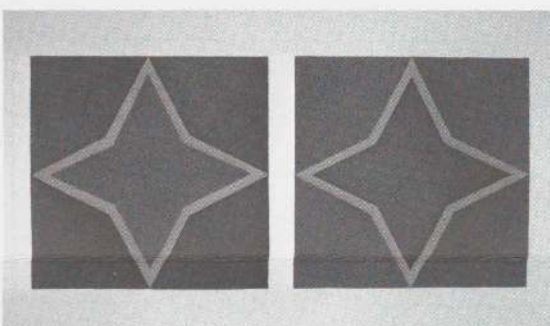
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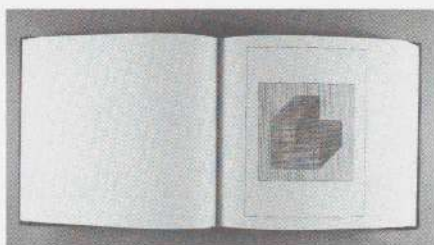
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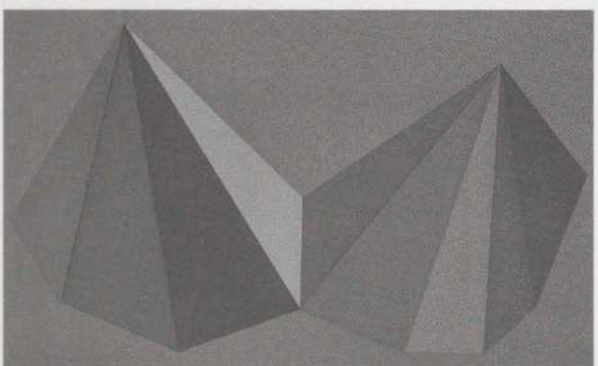
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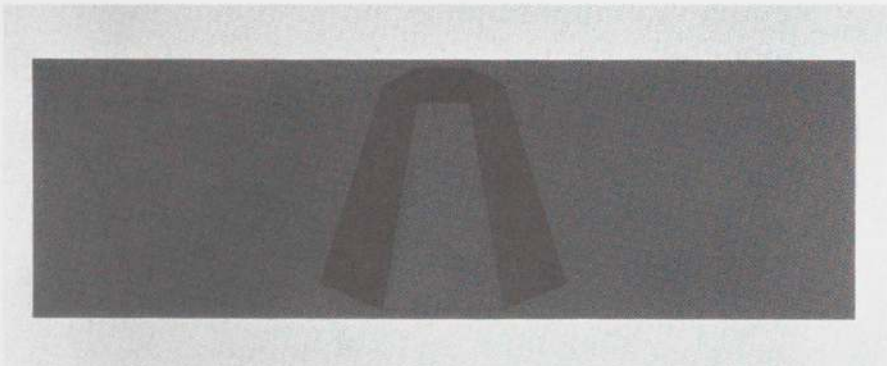
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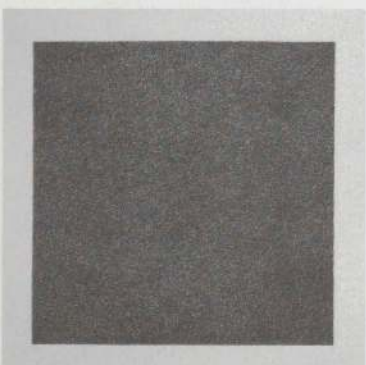
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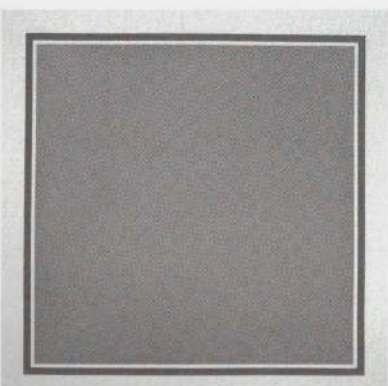
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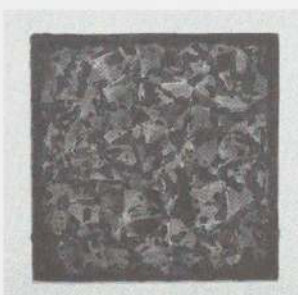
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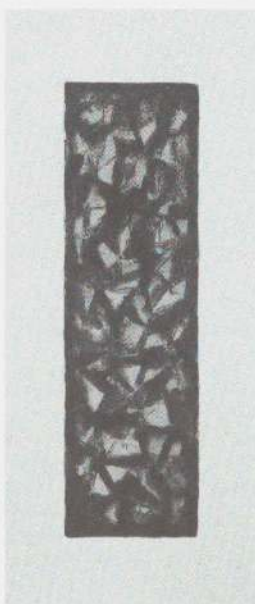
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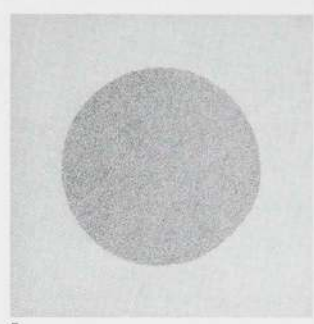
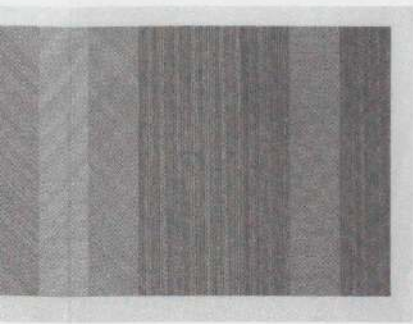
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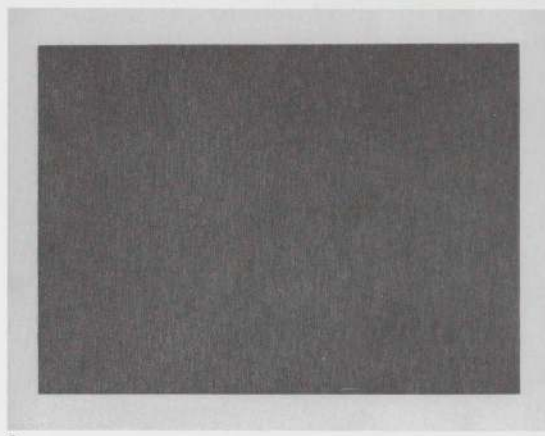
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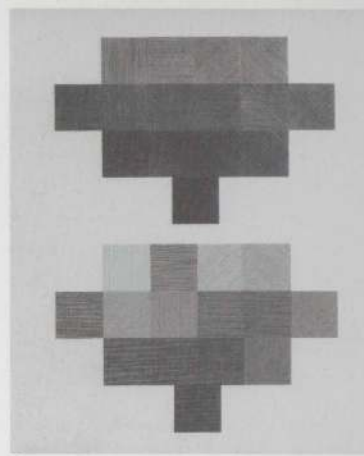
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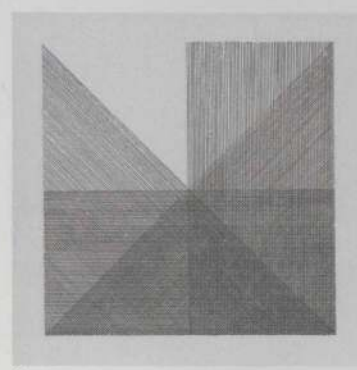
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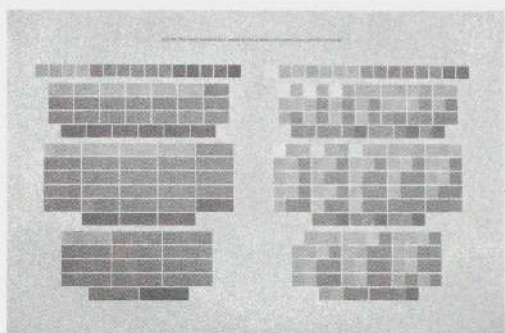
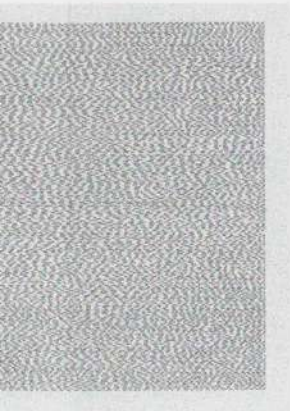
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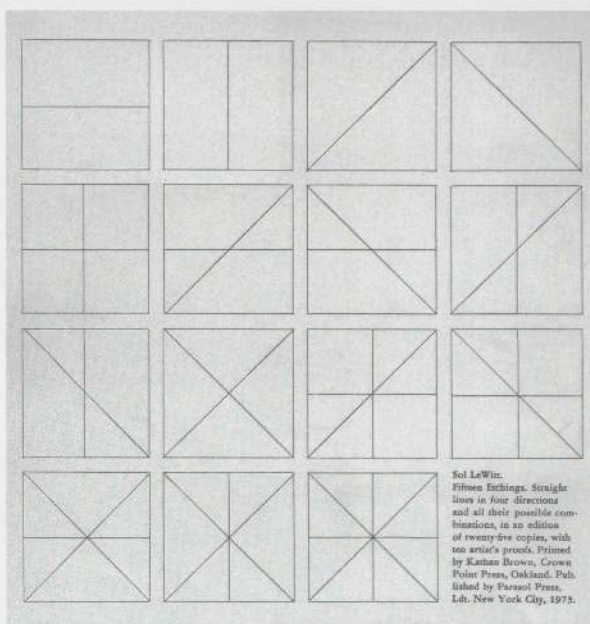
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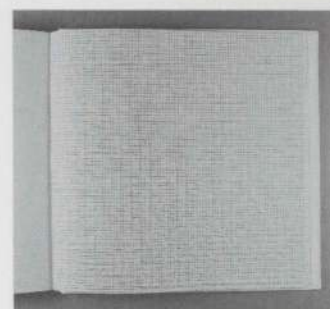
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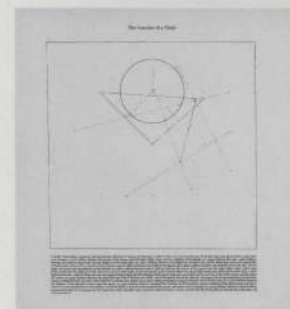
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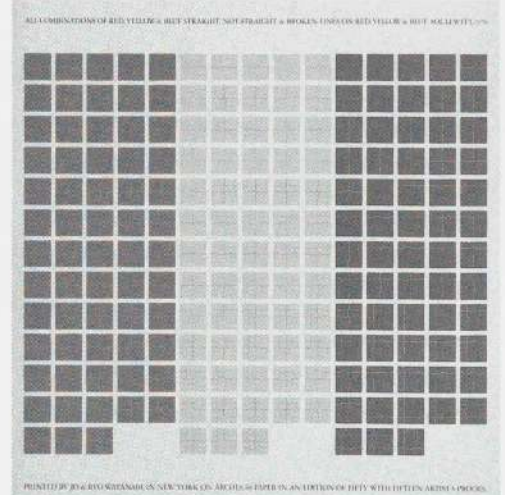
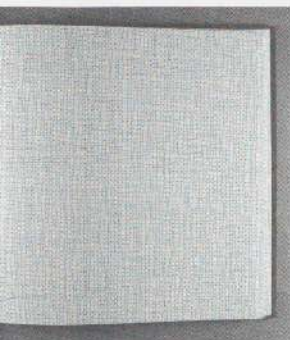
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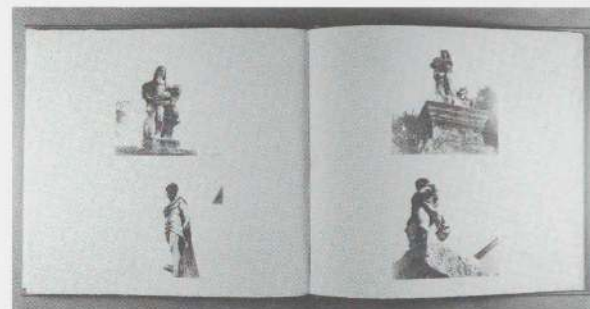
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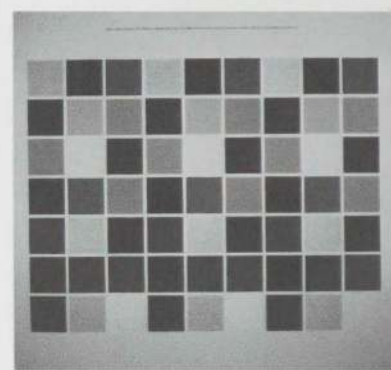
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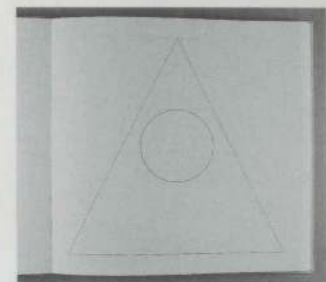
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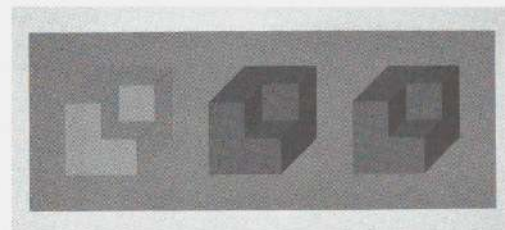
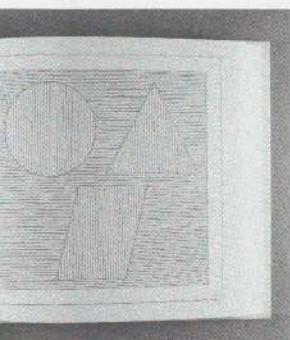
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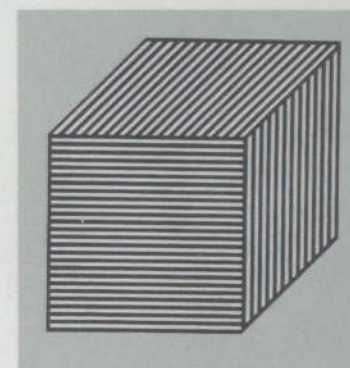
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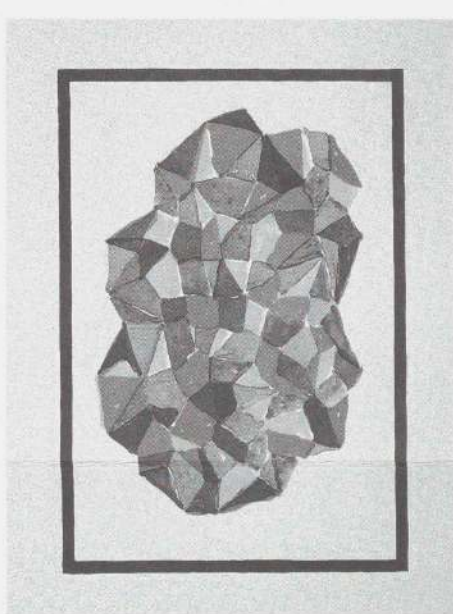
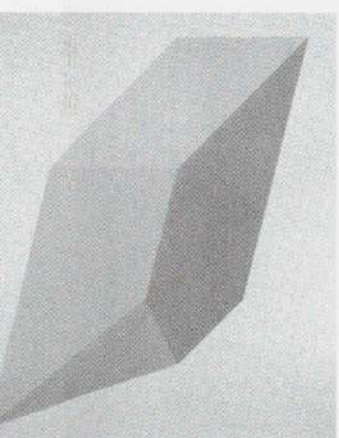
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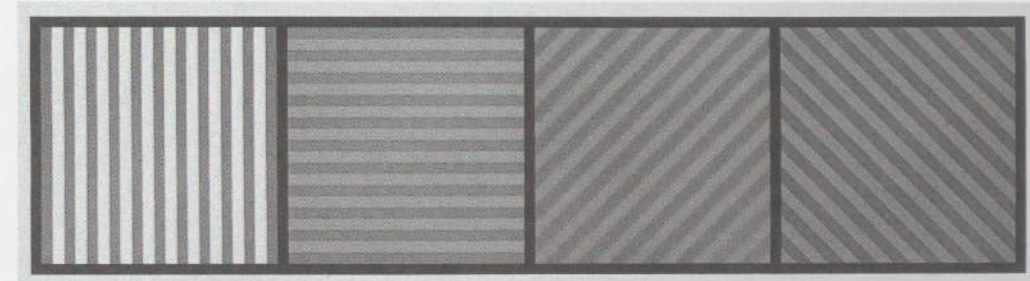
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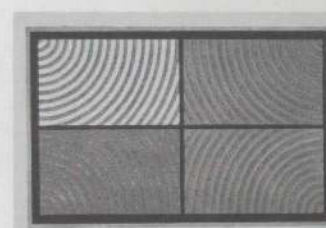
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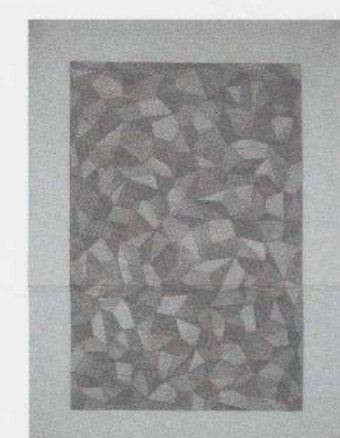
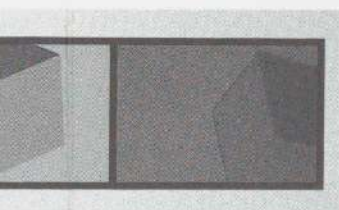
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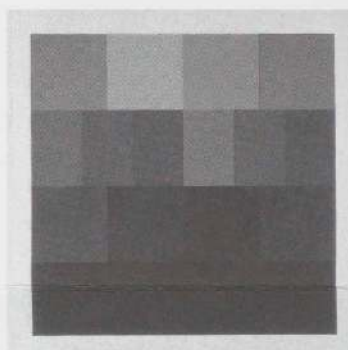
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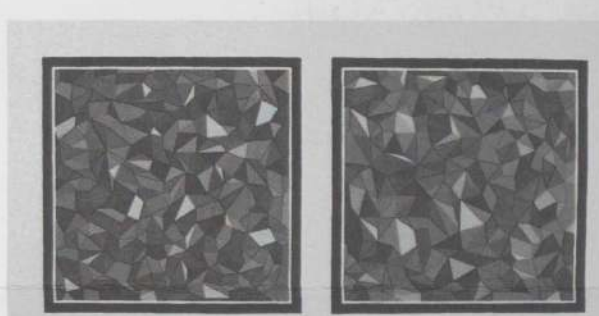
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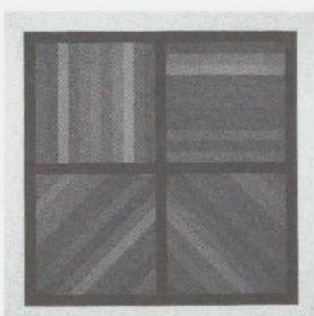
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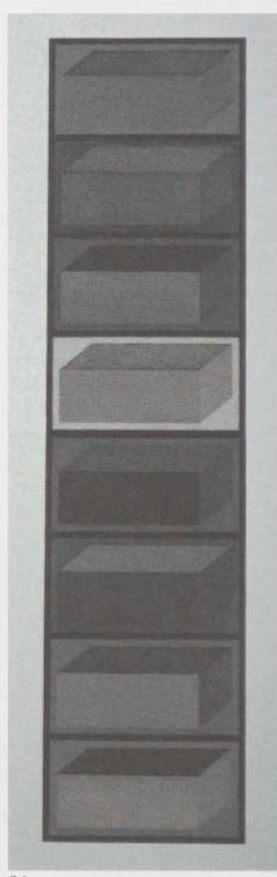
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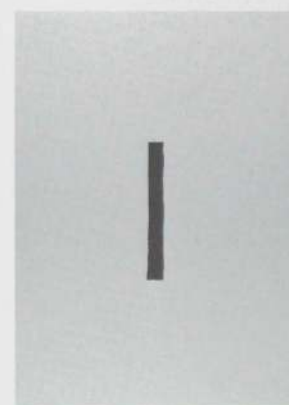
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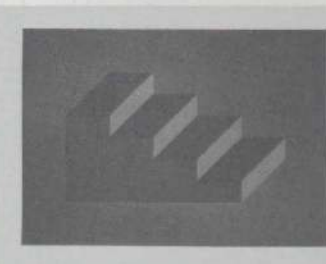
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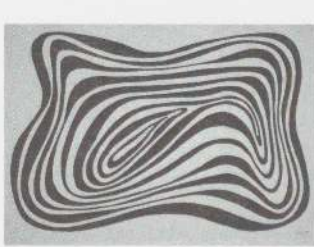
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Checklist

Dimensions are given in inches and centimeters, height preceding width, sheet size for prints and page size for books. Dates listed are dates of publication. Catalogue raisonné numbers, which appear after the name of the printer, refer to *Sol LeWitt Prints 1970-86* (London: The Tate Gallery, 1986), or to Susanna Singer's unpublished continuation of the catalogue list.

1. *Untitled* (Xerox Book). New York: Siegelau/Wendler, 1968. Contains work by Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, and Lawrence Weiner. Artist's book with 175 photocopies, 25 by each artist, 10 7/8 x 8 1/8" (27.9 x 21.2 cm). Not in Tate. The Museum of Modern Art, New York. Gift of Mrs. Ruth Vollmer
2. *Composite Series*. New York: Sarah Lawrence Press, 1970. 5 screenprints, printed in color, each 20 x 20" (50.8 x 50.8 cm). Printer: John Campione, New York. Tate S1. Collection Fried, Frank, Harris, Shriver & Jacobson
3. *Horizontal Composite*. New York: John Weber Gallery, 1970. Screenprint, printed in color, 17 1/2 x 40" (45.5 x 101.5 cm). Printer: John Campione, New York. Tate S2. The Museum of Modern Art, New York. Gift of Virginia Dwan
4. *Horizontal Composite*. New York: the artist, 1970. Screenprint, 17 1/2 x 40" (45.5 x 101.5 cm). Printer: John Campione, New York. Tate S3. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
5. *Lines, Not Long, Not Heavy, Not Touching, Drawn at Random (Circle)*. Düsseldorf: Konrad Fischer, and Cologne: Kölner Kunstmarkt, 1970. Lithograph, 17 1/4 x 12 1/2" (44.0 x 32.0 cm). Printer: F. B. Karbach,

- Düsseldorf. Tate L2. The Museum of Modern Art, New York. Ruth Vollmer Bequest
6. *Black with White Lines, Vertical, Not Touching*. Chicago: Chicago 7, 1970 (dated 1975). Lithograph, printed in color, 17 x 23 1/2" (43.0 x 59.5 cm). Printer: Bank Street Studio, New York. Tate L3. The Museum of Modern Art, New York. Ruth Vollmer Bequest
 7. *Double Composite*. New York: the artist, 1971. Screenprint, printed in color, 40 x 30" (101.5 x 76.0 cm). Printer: John Campione, New York. Tate S7. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
 8. *Squares with a Different Line Direction in Each Half Square*. New York: Parasol Press, and Hartford: Wadsworth Atheneum, 1971. 10 etchings, each 14 1/2 x 14 1/2" (36.8 x 36.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E1. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum
 9. *Bands of Color in Four Directions & All Combinations*. New York: Parasol Press, and Hartford: Wadsworth Atheneum, 1971. 16 etchings, printed in color, each 21 1/2 x 21 1/2" (53.8 x 53.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E2. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum
 10. *Scribbles Printed in Four Directions Using Four Colors*. New York: Parasol Press, and Hartford: Wadsworth Atheneum, 1971. 15 etchings, printed in color, each 15 x 15" (38.0 x 38.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E3. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum
 - 11a. *Lines in Four Directions, Superimposed (Black)*. New York: Parasol Press, 1971.

- Etching, 11 x 11" (28.0 x 28.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E4a. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum, Hartford
- 11b. *Lines in Four Directions, Superimposed (Yellow)*. New York: Parasol Press, 1971. Etching, printed in color, 11 x 11" (28.0 x 28.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E4b. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum, Hartford
 - 11c. *Lines in Four Directions, Superimposed (Horizontal)*. New York: Parasol Press, 1971. Etching, 11 x 20 1/2" (28.0 x 52.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E4c. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum, Hartford
 - 11d. *Lines in Four Directions, Superimposed in Each Quarter of the Square Progressively*. New York: Parasol Press, 1971. Etching, 11 x 11" (28.0 x 28.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E4d. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum, Hartford
 - 11e. *Lines, Not-Straight, Not Touching, Four Colors*. New York: Parasol Press, 1971. Etching, printed in color, 11 x 11" (28.0 x 28.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E4e. The Museum of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum, Hartford
 - 11f. *Lines, Not Long, Not-Straight & Not Touching*. New York: Parasol Press, 1971. Etching, 14 1/2 x 14 1/2" (37.0 x 37.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E4f. The Museum

- of Modern Art, New York. Gift of the artist, Parasol Press, and the Wadsworth Atheneum, Hartford
12. *Work from Instructions*. Halifax: Nova Scotia College of Art and Design Lithography Workshop, 1971. 10 lithographs, 3 printed in color, each 28 x 28" (71.0 x 71.0 cm). Printer: Nova Scotia College of Art and Design Lithography Workshop, Halifax. Tate L8. The Museum of Modern Art, New York. John B. Turner Fund
 13. *Arcs from Sides or Corners, Grids & Circles*. Macerata, Italy: Pio Monti, 1972. 8 screenprints, printed in color, each 14 1/2 x 14 1/2" (37.5 x 37.5 cm). Printer: John Campione, New York. Tate S11. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
 14. *Straight, Not-Straight and Broken Lines in All Horizontal Combinations (Three Kinds of Lines & All Their Combinations)*. New York: Parasol Press, 1973. 7 etchings, each 27 1/2 x 27 1/2" (69.0 x 53.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E5. Courtesy Parasol Press
 15. *Grids, Using Straight, Not-Straight & Broken Lines in All Vertical & Horizontal Combinations*. New York: Parasol Press, 1973. Book with 28 etchings, 10 1/2 x 10 1/2" (27.0 x 27.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E6. The Museum of Modern Art, New York. Purchase
 16. *Straight Lines in Four Directions & All Their Possible Combinations*. New York: Parasol Press, 1973. 16 etchings, each 10 1/2 x 10 1/2" (27.0 x 27.0 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E7. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
 - 17a. *The Location of a Circle*. New York: Parasol Press, 1974. Etching and letterpress,

- 24 x 20" (60.9 x 50.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E9a. Courtesy Parasol Press
- 17b. *The Location of a Square*. New York: Parasol Press, 1974. Etching and letterpress, 24 x 20" (60.9 x 50.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E9b. Courtesy Parasol Press
 - 17c. *The Location of a Triangle*. New York: Parasol Press, 1974. Etching and letterpress, 24 x 20" (60.9 x 50.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E9c. Courtesy Parasol Press
 - 17d. *The Location of a Rectangle*. New York: Parasol Press, 1975. Etching and letterpress, 24 x 20" (60.9 x 50.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E9d. Courtesy Parasol Press
 - 17e. *The Location of a Trapezoid*. New York: Parasol Press, 1975. Etching and letterpress, 24 x 20" (60.9 x 50.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E9e. Courtesy Parasol Press
 - 17f. *The Location of a Parallelogram*. New York: Parasol Press, 1975. Etching and letterpress, 24 x 20" (60.9 x 50.8 cm). Printer: Kathan Brown at Crown Point Press, Oakland, California. Tate E9f. Courtesy Parasol Press
 18. *Color Grids*. New York: Parasol Press, 1975. Book with 45 etchings, printed in color, 10 1/2 x 10 1/2" (27.0 x 27.0 cm). Printer: Kathan Brown with Gerald Sisco, Doris Simmelink, and Patrick Foy at Crown Point Press, Oakland, California. Tate E11. Courtesy Parasol Press
 19. *Lines to Specific Points*. New York: Parasol Press, 1975. 5 etching, aquatint, and photoetchings, each 17 1/2 x 17 1/2" (45.5 x 45.5 cm). Printer: Patrick Foy at Crown Point

- Press, Oakland, California. Tate E12. Courtesy Parasol Press
20. *Lines to Specific Points*. New York: Parasol Press, 1975. 5 etching, aquatint, and photoetchings, printed in color, each 17 1/2 x 17 1/2" (45.5 x 45.5 cm). Printer: John Slivon at Crown Point Press, Oakland, California. Tate E13. Courtesy Parasol Press
 21. *The Location of Lines*. New York: Parasol Press, 1975. 5 photoetchings, each 17 1/2 x 17 1/2" (45.5 x 45.5 cm). Printer: Gerald Sisco at Crown Point Press, Oakland, California. Tate E14. Courtesy Parasol Press
 22. *Arcs & Lines*. New York: Parasol Press, 1975. 3 etchings with letterpress, printed in color, plus colophon page, each 23 1/2 x 23 1/2" (60.5 x 60.5 cm). Printer: Gerald Sisco at Crown Point Press, Oakland, California. Tate E15. Courtesy Parasol Press
 23. *The Location of Six Geometric Figures*. New York: Parasol Press, 1975. Etching, 23 1/2 x 23 1/2" (60.5 x 60.5 cm). Printer: Gerald Sisco at Crown Point Press, Oakland, California. Tate E17. Courtesy Parasol Press
 24. *Stone Walls*. New York: the artist, 1975. Book with 14 photoetchings, 8 1/2 x 8 1/2" (22.7 x 22.7 cm). Printer: Doris Simmelink with Kevin Parker at Crown Point Press, Oakland, California. Tate E19. Collection the artist
 25. *All One-, Two-, Three- & Four-Part Combinations of Lines in Four Directions and in Four Colors*. New York: Multiples Inc., 1976. Screenprint, printed in color, 30 x 42" (76.2 x 106.7 cm). Printer: John Campione, New York. Tate S18b. Collection John Campione
 26. *All Combinations of Red, Yellow & Blue Straight, Not-Straight & Broken Lines on Red, Yellow & Blue*. New York: Multiples Inc., 1976. Screenprint, printed in color, 30 x 30" (76.2 x 76.2 cm). Printer: Jo and Ryo Watanabe, New York. Tate S19. The Museum of Modern Art, New York. John B. Turner Fund

27. *Lines & Color*. New York: Multiples Inc., 1977. Screenprint, printed in color, 30 x 30" (76.2 x 76.2 cm). Printer: Jo Watanabe, New York. Tate S22. Courtesy Multiples Inc.
28. *Geometric Figures within Geometric Figures*. New York: Parasol Press, 1977. Book with 39 etchings, 12 x 12" (30.5 x 30.5 cm). Printer: Stephen Thomas at Crown Point Press, Oakland, California. Tate E21. The Museum of Modern Art, New York. Given anonymously in memory of Sidney Feldman
29. *Six Geometric Figures*. New York: Parasol Press, 1977. 6 etchings, printed in color, each 12 x 12" (30.5 x 30.5 cm). Printer: John Slivon at Crown Point Press, Oakland, California. Tate E23. Courtesy Parasol Press
30. *Six Geometric Figures, Superimposed in Pairs*. New York: Parasol Press, 1977. 15 etching and aquatints plus colophon page, printed in color, each 6 x 6" (15.2 x 15.2 cm). Printer: Patrick Foy at Crown Point Press, Oakland, California. Tate E25. The Museum of Modern Art, New York. John B. Turner Fund
31. *Lines in Four Directions & All Their Combinations*. New York: the artist, 1978. Screenprint, printed in color, 23 x 40" (58.4 x 101.6 cm). Printer: Jo Watanabe, New York. Tate S25. Collection Susanna and Peter Singer, New York
32. *A Circle with Lines in Two Directions*. New York: the artist, 1978. Screenprint, 20 x 24" (50.8 x 61.0 cm). Printer: Jo Watanabe, New York. Tate S30. Collection Jo Watanabe
33. *All One-, Two-, Three-, Four-, Five- & Six-Part Combinations of Six Geometric Figures*. New York: the artist, 1980. Screenprint, 66 x 38 3/4" (167.8 x 98.4 cm). Printer: Jo Watanabe, New York. Tate S33. Collection Jo Watanabe
34. *Six Geometric Forms*. New York: Greytail Editions Ltd., 1980. 6 photolithographs, each 16 x 16" (40.6 x 40.6 cm). Printer: Ryo Watanabe, New York. Tate L10. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
35. *Six Geometric Figures and All Their Combinations*. New York: Parasol Press, 1980. Two-volume book with 63 etchings and 63 etching and aquatints, 9 x 9" (22.9 x 22.9 cm). Printer: Nancy Anello and Hidekatsu Takada at Crown Point Press, Oakland, California. Tate E26. The Museum of Modern Art, New York. Gift of Allen Skolnick
36. *CrownPoint*. Oakland, California: Crown Point Press, 1980. Book with 38 photoetchings, 11 x 11" (28.0 x 28.0 cm). Printer: Kevin Parker with Paul Singdahlsen and Peter Pettengill at Crown Point Press. Tate E27. Collection Jo Watanabe
37. *Statues (A Melodrama)*. Houston: Texas Gallery, 1982. Book with 19 photolithographs, printed in color, 12 x 12" (30.5 x 30.5 cm). Printer: Ryo Watanabe, New York. Tate L11. Collection Susanna and Peter Singer, New York
38. Plate from *Five Forms Derived from a Cube*. New York: Multiples Inc., 1982. From a series of 5 woodcuts, 28 1/2 x 28 1/2" (71.3 x 71.3 cm). Printer: Michael Berdan, Boston. Tate W3. The Museum of Modern Art, New York. Gift of Multiples Inc.
39. *Forms Derived from a Cube*. New York: Multiples Inc., 1982. 24 etching and aquatints, each 21 x 21" (53.3 x 53.3 cm). Printer: Jeryl Parker, New York. Tate E28. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
40. Plate from *Twelve Geometric Figures with Lines in Two Directions*. Chicago: Rhona Hoffman Gallery, 1983. From a series of 5 screenprints, printed in color, 25 1/2 x 32" (64.7 x 81.3 cm). Printer: Jo Watanabe, New York. Tate S39. Collection Jo Watanabe
41. *Double Stars*. Oakland, California: Crown Point Press, 1983. 7 etching and aquatints, printed in color, each 15 x 27" (38.1 x 68.6 cm). Printer: Hidekatsu Takada with Peter Pettengill and June Lamba at Crown Point Press. Tate E30. Courtesy Crown Point Press, San Francisco
42. *Ficciones* by Jorge Luis Borges. New York: The Limited Editions Club, 1984. Book with 22 screenprints, 7 1/16 x 8 1/16" (20.3 x 20.5 cm). Printer: Jo Watanabe, New York. Tate p. 73. The Museum of Modern Art, New York. Gift of Edmund B. Thornton
43. *Form Derived from a Cube with Lines in Four Directions & Four Colors*. Schaffhausen, Switzerland: Hallen für Neue Kunst, 1984. Screenprint, printed in color, 42 x 42" (106.7 x 106.7 cm). Printer: Jo Watanabe, New York. Tate S46. Collection Susanna and Peter Singer, New York
44. Two plates from *Forms Derived from a Cube in Color (Simple & Superimposed) & Black & Gray*. New York: Multiples Inc. and the artist, 1984. From a series of 6 screenprints, printed in color, each 20 x 52" (50.8 x 132.1 cm). Printer: Jo Watanabe, New York. Tate S48. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
45. *Bands of Lines One Inch Wide in Four Directions & Four Colors*. New York: Multiples Inc., 1985. Screenprint, printed in color, 29 x 95" (73.6 x 241.3 cm). Printer: Jo Watanabe, New York. Tate S49. The Museum of Modern Art, New York. Acquired in memory of Monroe Wheeler
46. *All One-, Two-, Three- & Four-Part Combinations of Four Transparent Colors*. New York: Multiples Inc., 1985. Screenprint, printed in color, 38 1/2 x 36" (97.8 x 91.4 cm). Printer: Jo Watanabe, New York. Tate S52. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
47. *Arcs from Four Corners*. San Francisco: Crown Point Press, 1986. Woodcut, printed in color, 23 x 32 1/2" (54.8 x 82.5 cm). Woodcarver: Shunzo Matsuda, Kyoto. Printer: Tadashi Toda, Kyoto. Tate W4. Courtesy Crown Point Press
48. Plate from *Two Asymmetrical Pyramids*. New York: Multiples Inc., 1986. From a series of 4 screenprints, printed in color, 38 x 62" (96.5 x 157.5 cm). Printer: Jo Watanabe, New York. Tate S54. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
49. Two plates from *Pyramids*. New York: Parasol Press, 1987. From a series of 6 aquatints, printed in color, each 24 x 36" (61.0 x 91.5 cm). Printer: Jeryl Parker, New York. Tate E35. Courtesy Parasol Press
50. *Flat Top Pyramid with Colors Superimposed (Red)*. Munich and New York: Edition Schellmann and Achenbach Graphics, 1988. Screenprint, printed in color, 30 x 95" (76.2 x 241.3 cm). Printer: Tak Arita and Kei Tsujimura at Watanabe Studio, New York. Singer S59. Courtesy Edition Schellmann
51. *Tilted Forms with Colors Superimposed*. Münster, Germany: Westfälischer Kunstverein, 1989. Screenprint, printed in color, 10 1/2 x 45" (26.0 x 114.3 cm). Printer: Kei Tsujimura at Watanabe Studio, New York. Singer S70. Collection Jo Watanabe
52. *Complex Forms*. New York: Tomoko Liguori, 1989. 5 aquatints, printed in color, each 30 x 22" (76.2 x 55.9 cm). Printer: Joseph Montague at Watanabe Studio, New York. Singer E36. Collection Jo Watanabe
53. *Line Etchings (Complex Forms)*. New York: Multiples Inc., 1989. 3 etchings, each 22 x 16" (55.9 x 40.7 cm). Printer: Eric Ziemann and Vijay Kumar at Watanabe Studio, New York. Singer E39. Courtesy Multiples Inc.
54. *Complex Forms*. New York: Brooke Alexander Editions, and Zurich: Annemarie Verna, 1990. Book with 4 screenprints, plus screenprints on front and back covers, printed in color, 14 x 56" (35.6 x 142.3 cm). Printer: Goro Fujii at Watanabe Studio, New York. Singer S77. The Museum of Modern Art, New York. Gift of the artist and Brooke Alexander
55. Plate from *Forms Derived from a Cubic Rectangle*. New York: Multiples Inc., 1990. From a series of 12 aquatints, printed in color, 20 x 26" (50.8 x 66.1 cm). Printer: Antony O'Hara and Joseph Montague at Watanabe Studio, New York. Singer E44. Collection the artist
56. *All Combinations of Red, Yellow & Blue with Scribbles*. Kyoto, Japan: Fia, 1990. 7 aquatint and etchings, printed in color, each 22 x 22" (55.9 x 55.9 cm). Printer: Joseph Montague at Watanabe Studio, New York. Singer E45. Collection the artist
57. *A Square with Colors Superimposed, within a Border with Colors Superimposed*. New York: Parasol Press, 1991. 6 aquatints, printed in color, each 29 x 29" (73.7 x 73.7 cm). Printer: Joseph Montague at Watanabe Studio, New York (editioned in Japan). Singer E46. Collection the artist
58. *Color & Black, 24 x 24/1-4*. San Francisco: Crown Point Press, 1991. 4 aquatints, printed in color, each 24 1/2 x 24" (62.2 x 61.0 cm). Printer: Lawrence Hamlin with Lothar Osterburg, Paul Mallowney, and Pamela Paulson at Crown Point Press. Singer E50. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
59. *Black & Gray 30 x 17/1-4*. San Francisco: Crown Point Press, 1991. 4 etching and aquatints, each 30 x 17" (76.2 x 43.2 cm). Printer: Lawrence Hamlin with Lothar Osterburg, Paul Mallowney, and Pamela Paulson at Crown Point Press. Singer E56. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
60. *Stars*. New York: Parasol Press, 1992. 8 aquatints, printed in color, each 28 1/2 x 28 1/2" (72.4 x 72.4 cm). Printer: Antony O'Hara at Watanabe Studio, New York. Singer E59. New Britain Museum of American Art, Connecticut. Long-term loan from the artist
61. *Bands of Lines in Four Directions (Square)*. New York: Watanabe Studio, Ltd., 1993. From a set of 2 woodcuts, printed in color, 16 1/2 x 16 1/2" (41.9 x 41.9 cm). Printer: Takuji Hamanaka at Watanabe Studio. Singer W10. Collection the artist
62. *Concentric Irregular Black and White Bands*. Rome/Palano: Zerynthia Association for Contemporary Art, 1994. Woodcut, 13 x 19" (32.5 x 48.0 cm). Printer: Antony O'Hara at Watanabe Studio, New York. Singer W12. Collection Jo Watanabe
63. *Black from Brushstrokes in Different Colors in Two Directions*. Clark, Colorado: Riverhouse Editions, 1993. From a series of 6 aquatints, printed in color, 46 3/4 x 29 1/4" (118.7 x 74.3 cm). Printer: Pat Branstead, Clark, Colorado. Singer E62. Courtesy Riverhouse Editions
64. *8 Cubic Rectangles*. New York: Pace Editions, 1994. Aquatint, printed in color, 72 1/2 x 23 1/2" (175.2 x 57.2 cm). Printer: Antony O'Hara at Watanabe Studio, New York. Singer E64. Courtesy Pace Prints, New York
65. *Vanish*. Turin: Marco Noire Editore, 1994. 40 screenprints, each 18 x 13 1/2" (45.8 x 34.0 cm). Printer: Atelier Marco Noire, Turin. Singer S87. Collection Susanna and Peter Singer, New York
66. *Irregular Bands*. Cologne: Texte Zur Kunst GmbH & Co., 1995. 5 aquatints, printed in color, each 14 x 11 1/2" (35.5 x 29.2 cm). Printer: Antony O'Hara at Watanabe Studio, New York. Singer E66. Collection Jo Watanabe
67. *Wavy Lines*. New York: John Campione, 1995. 2 woodcuts, 1 printed in color, each 35 1/16 x 20 3/4" (90.2 x 52.8 cm). Printer: Kevin Oster at Watanabe Studio, New York. Singer W17. Collection Jo Watanabe

