



Sol LeWitt, *Wall Drawing #380* (Figure C: Trapezoid; Figure D: Parallelogram) at John Weber Gallery, New York City, 1982; first drawn by Marthe Keller, Anthony Sansotta, John Shaw  
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 Photo courtesy of Archiv Marzona, Berlin

## SOL LEWITT

(1928–2007)

My early work was influenced by John Cage's chance methods of composition. In the 1970s, I made grids out of numerous pastel drawings in which I used chance to combine abstract landscape elements from my travels. When I moved to New York City in 1978, I learned about Sol LeWitt from Andrea Miller-Keller, my cousin, a curator and friend of Sol's. She knew I was already making art that had an affinity with LeWitt's work, so she introduced us. Happily, I was hired on the crew to produce his large-scale wall drawings according to his instructions. His concept was that an idea described in words can generate an artwork. Even if the artwork is erased, the instructions signed by the artist are the art itself. Such thinking allowed me to expand the art-generating system I had devised. It liberated me to make large-scale works without emulating the macho Abstract Expressionism of my art-school teachers. Detached from overt expressionism, but giving my body's reach and touch a voice, Sol's concept liberated me to expand the work almost infinitely.

—MARTHE KELLER



Marthe Keller  
*Fautrice a Casa*  
 1995  
 acrylic on Sheetrock wall at  
 39 Walker Street, New York City  
 13 x 12.5 feet  
 Inset photo courtesy of Steven Harris