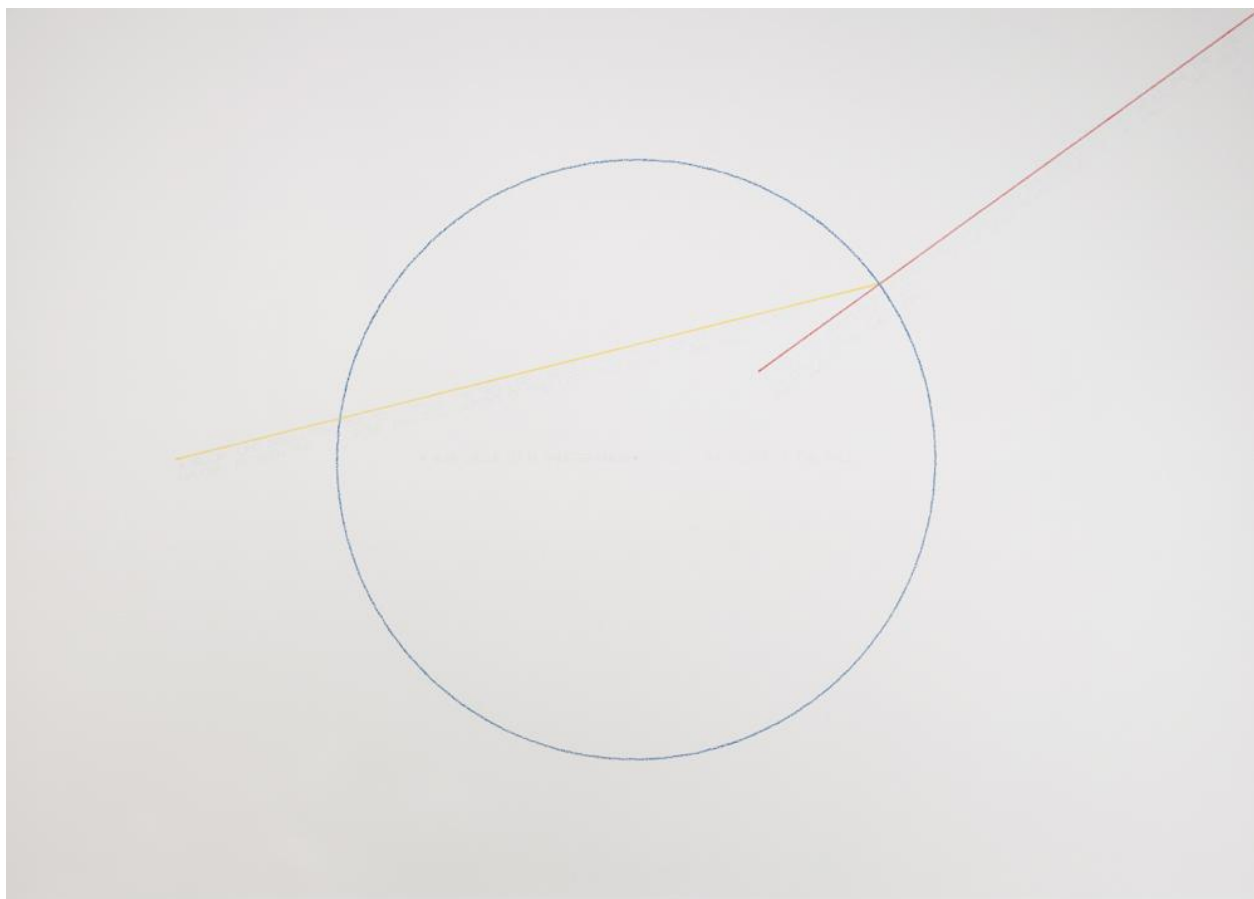


PRESS RELEASE 2025.10.01

SOL LEWITT: OPEN STRUCTURE

25 DECEMBER 2025 – 2 APRIL 2026

Museum of Contemporary Art Tokyo
EXHIBITION GALLERY 1F



01 Sol LeWitt, *Wall Drawing #283 The location of a blue circle, a red straight line and a yellow straight line*, first installation in 1976.
Installation view at Yale University Art Gallery West Campus Collections Center, West Haven, Connecticut, 2017.
© 2025 The LeWitt Estate / Artists Rights Society (ARS), New York. Courtesy Paula Cooper Gallery.

CONTACT Museum of Contemporary Art Tokyo | Public Relations (Kudo / Uchibori / Nagata / Otsuka)

E-MAIL: mot-pr@mot-art.jp TEL: +81-3-5245-1134 <https://www.mot-art-museum.jp/en>

All Programs are subject to change.

MOT+
MUSEUM CONTEMPORARY TOKYO
OF ART
東京都現代美術館

Museum of Contemporary Art Tokyo is pleased to present a major exhibition of **Sol LeWitt** (1928–2007), one of the most influential American artists of the latter half of the twentieth century, who explored the possibilities of what art can be through works focused on ideas. This exhibition, the first substantial survey of his art at a public museum in Japan, offers an overview of his expansive practice, encompassing wall drawings, structures, works on paper, and artist's books that radically transformed the terms of artistic production.

In the 1960s, LeWitt challenged the conventional notion that art expresses the artist's inner self or emotions. By combining cubes as basic units into modular structures, he demonstrated how serial progression could determine the form of a work, as in *Structure (One, Two, Three, Four, Five as a Square)* (1978-80). For him, the origin and core of artistic creation lay in its underlying idea, structure, plan, or process, not in the object itself. He articulated this principle in his seminal essay "Paragraphs on Conceptual Art" (1967): "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." One of LeWitt's lifelong projects, wall drawings began with the first installation at Paula Cooper Gallery in 1968 and ultimately comprised over 1,300 pieces. Most were executed not by the artist himself but by others following his instructions or diagrams, and were often painted over after exhibitions. This approach and process serve to question the premises of authorship, permanence, and uniqueness in art. Beginning in the 1980s, his work featured more complex forms and superimposed vibrant, opulent hues. These developments, however, remain consistent with his prior practice based on simple systems and instructions and represent an expansion of the scope of his artistic thought. In this exhibition, six wall drawings will be presented, offering visitors the opportunity to experience the unfolding of LeWitt's conceptual approach.

This exhibition illuminates the notion of "open structure," which characterizes LeWitt's art. Many of his cubic works expose the framework that supports their forms by eliminating surfaces and emphasizing side lines. Works such as *Incomplete Open Cube* (1974), where certain edges are absent, evoke the dynamics of a structure in a state of sequential transformation, much like a single frame in chronophotography, thus dismantling notions of perfection and invariability. It is also notable that his wall drawings can take on different forms depending on the space and conditions in which they are installed, as well as those who execute them. No matter how precisely the artist's instructions are followed in translating ideas into form, a degree of unpredictability and interpretation by others inevitably intervenes, an aspect the works embrace. His statement, "Ideas cannot be owned. They belong to whoever understands them," reflects his belief in resisting the notion that ideas are the property of a single person and in committing to sharing them with all who might receive them. To make his ideas more accessible, LeWitt produced numerous artist's books. This led him to co-found Printed Matter in 1976, with art critic Lucy R. Lippard and others, an organization dedicated to distributing artists' books independent of the established art market.

From the 1960s onward, as art came to be regarded not merely as an object to be viewed but as a space for thought, LeWitt played a decisive role and has remained a lodestar, particularly in the field of idea-driven and instruction-based art. By reconfiguring existing systems and structures and opening a creative interstice within them, his work suggests possibilities for alternative perspectives and frameworks, offering opportunities to reflect on how we perceive and engage with the world.

CONTACT Museum of Contemporary Art Tokyo | Public Relations (Kudo / Uchibori / Nagata / Otsuka)

E-MAIL: mot-pr@mot-art.jp TEL: +81-3-5245-1134 <https://www.mot-art-museum.jp/en>

All Programs are subject to change.

Sol LeWitt | Profile



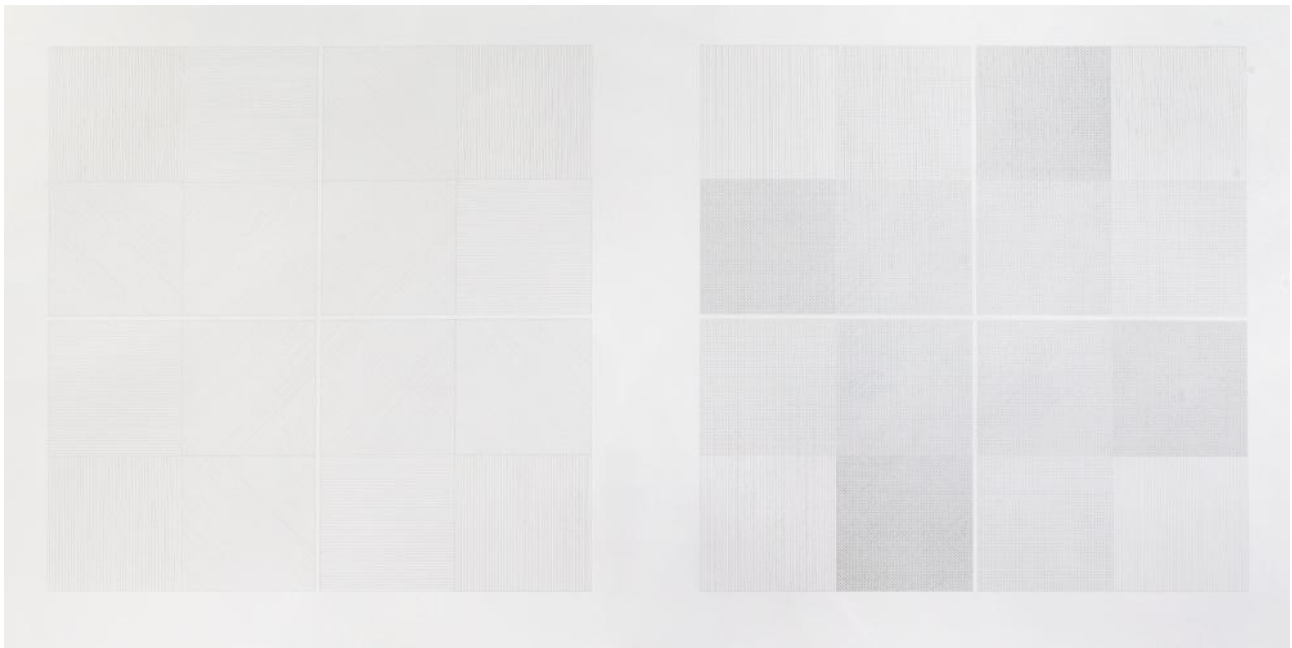
04

Sol LeWitt working on *Wall Drawing #66*,
at the Guggenheim Museum, New York, 1971.
© 2025 The LeWitt Estate / Artists Rights Society (ARS), New York.
Courtesy Paula Cooper Gallery.

- 1928 Born in Hartford, Connecticut, USA
- 1945 Entered Syracuse University to study painting and printmaking (BFA, 1949)
- 1951 Drafted into the U.S. Army; served during the Korean War in California, Japan, and Korea
- 1953 After discharge, moved to New York
- 1954–55 Worked in photostat production for a magazine, then in graphic design in the office of architect I. M. Pei
- 1960 Worked at the Museum of Modern Art, New York, at the book counter and night reception desk
- 1965 Held first solo exhibition at John Daniels Gallery, New York
- 1966 Participated in *Primary Structures*, Jewish Museum, New York
- 1967 Published the essay “Paragraphs on Conceptual Art” in *Artforum* (Summer issue)
- 1968 Participated in *Art of the Real*, Museum of Modern Art, New York
Presented first wall drawing in *Benefit for the Student Mobilization Committee to End the War in Vietnam*, Paula Cooper Gallery, New York
- 1969 Participated in *Live In Your Head: When Attitudes Become Form*, Kunsthalle Bern
- 1970 Traveled to Japan to participate in *10th Tokyo Biennale*, Tokyo Metropolitan Art Museum
Participated in *Information*, Museum of Modern Art, New York
- 1976 Co-founded Printed Matter, New York, with Lucy R. Lippard and others
- 1978 Held first retrospective at Museum of Modern Art, New York
- 1980 Moved to Spoleto, Italy
- 1984 Held solo exhibition at Stedelijk Museum, Amsterdam
- 1986 Moved to Chester, Connecticut
- 1994 Held solo exhibition at the Haags Gemeentemuseum; Museum of Modern Art, Oxford; and Centre Pompidou, Paris, among others
- 1996 Participated in *Revolution: Art of the Sixties*, Museum of Contemporary Art Tokyo
- 2000 Held retrospective at the San Francisco Museum of Modern Art; Museum of Contemporary Art, Chicago; and Whitney Museum of American Art, New York
- 2007 Died in New York at the age of 78

CONTACT Museum of Contemporary Art Tokyo | Public Relations (Kudo / Uchibori / Nagata / Otsuka)
E-MAIL: mot-pr@mot-art.jp TEL: +81-3-5245-1134 <https://www.mot-art-museum.jp/en>

All Programs are subject to change.



02 Sol LeWitt, *Wall Drawing #1164 Drawing Series I 2 (A & B)*, conception: 1969, first installation: 2005.
 Installation view at Gladstone, Brussels, 2010.
 © 2025 The LeWitt Estate / Artists Rights Society (ARS), New York. Courtesy Paula Cooper Gallery.

GENERAL INFORMATION

Exhibition Title	Sol LeWitt: Open Structure
Organized by	Museum of Contemporary Art Tokyo operated by Tokyo Metropolitan Foundation for History and Culture
With the Cooperation of	the Estate of Sol LeWitt
Venue	Museum of Contemporary Art Tokyo, Exhibition Gallery 1F
Exhibition Period	25 December 2025 – 2 April 2026
Opening Hours	10 AM – 6 PM (Tickets available until 30 minutes before closing)
Closed	Mondays (except 12 Jan, 23 Feb), 28 Dec – 1 Jan, 13 Jan, 24 Feb
Admission	Adults: 1,600yen University & College Students, Over 65: 1,100yen High School & Junior High School Students: 640yen Elementary School Students & Younger: free
Inquiries	03-5245-4111 (main line)
WEB	https://www.mot-art-museum.jp/en/exhibitions/LeWitt/
Curated by	Ai Kusumoto (Curator, Museum of Contemporary Art Tokyo)

Also on View

25 December 2025 – 29 March 2026 Tokyo Contemporary Art Award 2024-2026 Exhibition
 31 January – 6 May 2026 mission∞infinity

CONTACT Museum of Contemporary Art Tokyo | Public Relations (Kudo / Uchibori / Nagata / Otsuka)
 E-MAIL: mot-pr@mot-art.jp TEL: +81-3-5245-1134 <https://www.mot-art-museum.jp/en>
 All Programs are subject to change.

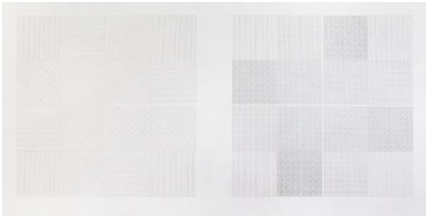


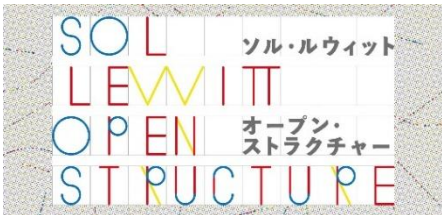
PUBLICITY IMAGES

MOT provides 5 publicity image to the press. Use of the images for any purpose requires prior permission of the museum. To request any image(s), **please send an email to mot-pr@mot-art.jp with the number of the image(s)**. You shall be deemed to have consented to our terms and conditions by submitting the request.

Terms and Conditions

1. Each of the image must be accompanied by its **caption information and credit line** provided by MOT.
2. Images may **only be used for publicity purposes solely in connection with the exhibition**.
3. Images must be reproduced in their entirety and may **not be cropped, detailed, overprinted, or altered**.
4. You should send **a proof copy** to the museum **before** the final printing, broadcasting, and/or release for the fact check and confirmation of the use of image/s and credit/s. You also should provide the museum with **a copy of the magazine, newspaper, DVD, video file, website link, etc.** after publication.
5. Secondary use of the image/s is strictly prohibited. **The data of the image/s must be deleted once used for reproduction.**

Caption Information and Credit Line

	<p>01 Sol LeWitt, <i>Wall Drawing #283 The location of a blue circle, a red straight line and a yellow straight line</i>, first installation: 1976. Installation view at Yale University Art Gallery West Campus Collections Center, West Haven, Connecticut, 2017. © 2025 The LeWitt Estate / Artists Rights Society (ARS), New York. Courtesy Paula Cooper Gallery.</p>
	<p>02 Sol LeWitt, <i>Wall Drawing #1164 Drawing Series I 2 (A & B)</i>, conception: 1969, first installation: 2005. Installation view at Gladstone, Brussels, 2010. © 2025 The LeWitt Estate / Artists Rights Society (ARS), New York. Courtesy Paula Cooper Gallery.</p>
	<p>03 Sol Lewitt, <i>Structure (One, Two, Three, Four, Five as a Square)</i>, 1978-80. Collection of Shiga Museum of Art. © 2025 The LeWitt Estate / Artists Rights Society (ARS), New York. Courtesy Paula Cooper Gallery.</p>
	<p>04 Sol LeWitt working on <i>Wall Drawing #66</i>, at the Guggenheim Museum, New York, 1971. © 2025 The LeWitt Estate / Artists Rights Society (ARS), New York. Courtesy Paula Cooper Gallery.</p>
	<p>05 Visual identity of the exhibition, design: Yuri Mikami</p>

CONTACT Museum of Contemporary Art Tokyo | Public Relations (Kudo / Uchibori / Nagata / Otsuka)

E-MAIL: mot-pr@mot-art.jp TEL: +81-3-5245-1134 <https://www.mot-art-museum.jp/en>

All Programs are subject to change.