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The School of the Museum of Fine Arts, Boston, presents  
**“Something Along Those Lines”**

*Featuring international modern and contemporary artists and organized around an early Sol LeWitt wall drawing first produced at SMFA*

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**BOSTON, MA** (September 13, 2012)—In the fall of 1971, the School of the Museum of Fine Arts, Boston (SMFA) invited Sol LeWitt to give a lecture at the School. Not a fan of public speaking, LeWitt instead encouraged students to work with him on a new piece, *Wall Drawing #118*, comprised of “fifty randomly placed points all connected by straight lines,” his first wall drawing in Boston. And now, for the first time in more than 40 years, *Wall Drawing #118* will be drafted and installed at SMFA once again this fall. Its display will serve as the catalyst for **“Something Along Those Lines,”** a dynamic group exhibition which brings together artists who blend conceptual, sculptural and performative engagements with the formal elements of drawing.

On view September 13–November 3, 2012 in the Barbara and Steven Grossman Gallery, this exhibition features work by international modern and contemporary artists **Adel Abdessemed, Ann Carlson + Mary Ellen Strom, Carlos Cruz-Diez, Gego, Felix Gonzalez-Torres, Sol LeWitt, Bruce Nauman, Fred Sandback** and **Lawrence Weiner**.

The general public is welcome to view the drafting and installation process of *Wall Drawing #118* September 13–19, which will be executed by Jesse Good, lead draftsman and project manager for the Sol LeWitt Estate and SMFA students. A reception on September 20 from 6–8 pm will celebrate the work’s completion.

**“Something Along Those Lines”** connects the historical art legacy of SMFA with conceptual engagements with drawing from the last four decades, each with distinct social, political and formal contexts. Featuring works in video, installation, sculpture, performance and multiple forms of wall drawing, the exhibition underlines the role of concept in the formation of content and form.

“This exhibition concerns itself with drawing as much as with drawing connections, marked by modern and contemporary examinations—and expansions—of form,” says Evan J. Garza, SMFA Exhibitions and Public Programs Coordinator and curator of the exhibition. “It is incredibly exciting to connect distant points in the history of the School in this way, especially through the influential work of Sol LeWitt, which will be explored further in the 2012 Beckwith Lecture with Veronica Roberts, Director of Research for the Sol LeWitt Wall Drawing Catalogue Raisonné.”

Also on view, in addition to *Wall Drawing #118* (1971) by **Sol LeWitt**, are wall-based pieces by **Fred Sandback** and **Lawrence Weiner**, whose works were also exhibited alongside LeWitt in “Changing Terms,” the 1971 SMFA exhibition for which *Wall Drawing #118* was first created. Sandback’s trademark Minimalist untitled colored yarn sculpture breaches three-dimensional space as if delicately drawing in air itself, and Weiner’s wall drawing *WITHIN A REALM OF RELATIVE FORM* (2005) incites a dialogue about variations of form, a subject markedly apropos of the works on view. An interest in the movement and expansion of form is shared by Venezuelan artists **Carlos Cruz-Diez** and **Gego**, major contributors to advancements in Latin American Modernism, sculpture and drawing in the 20th century through their respective investigations of color and line, each with sculptures on view—*Physichromie 2385* (1998) and *Untitled (Bicho)* (1987) respectively. *Walking in an Exaggerated Manner around the Perimeter of a Square* (1967–68), an early 16mm film by **Bruce Nauman** projected in the Grossman Gallery documents the artist playfully engaging the lines of a four-sided form on his studio floor.

**“Untitled”** a 1990 work by **Felix Gonzalez-Torres**, is composed of an endless edition of photolithographs in three stacks, with a light blue line traversing—and connecting—each. Algerian-born artist **Adel Abdessemed** conflates perfection of form with strong connotations of suffering through the use of razor wire in a circular wall drawing, *Sphère Im69* (2006), underscoring the sharp contrast between the hazardous qualities of the material and its seductive appearance as a geometric form. *Four Parallel Lines* (2007), a breathtaking collaborative video by choreographer **Ann Carlson** and artist and SMFA faculty **Mary Ellen Strom**, features four day laborers each drawing a line on a stretch of beach using pieces of lumber. The piece references Walter De Maria’s 1968 earthwork in which he drew two parallel mile-long lines in the Mojave Desert, and uses temporal and art historical references to draw attention to the lives and work of immigrants.

## RELATED EVENTS

Wednesday, September 19, 6 pm

### **SMFA Beckwith Lecture “Boston’s First Sol LeWitt Wall Drawing”**

Veronica Roberts, Director of Research, Sol LeWitt Wall Drawing Catalogue Raisonné + Adjunct Associate Curator of Contemporary Art at the Indianapolis Museum of Art will discuss LeWitt’s *Wall Drawing #118* and the challenges and rewards of researching the artist’s unique body of conceptual art, highlighting the special importance LeWitt attached to his collaborations with art students across the country and abroad.

Alfond Auditorium, Museum of Fine Arts, Boston

Thursday, September 20, 6–8 pm

### **Reception** celebrating the completion of *Wall Drawing #118* installation

Barbara and Steven Grossman Gallery, School of the Museum of Fine Arts, Boston

### **“Something Along Those Lines”**

September 13–November 3, 2012

Barbara and Steven Grossman Gallery

School of the Museum of Fine Arts, Boston

230 The Fenway, Boston, MA 02115

[www.smfa.edu/lines](http://www.smfa.edu/lines)

Exhibition hours: Monday–Saturday, 10 am–5 pm; Thursday, 10 am–8 pm; closed Sundays and holidays.

Admission is free.

## ARTIST BIOS

**Adel Abdessemed** (b. 1971, Constantine, Algeria) works across a wide range of media, including drawing, video, photography, performance and sculpture. A major survey of the artist’s work will be on view at Centre Georges Pompidou in Paris (September 2012–January 2013). Other notable museum shows include a special presentation at the Musée d’Unterlinden in Colmar, France, displaying Abdessemed’s *Décor* (2011–2012), four life-size razor wire sculptures of the crucified Jesus, next to German Renaissance painter Matthias Grünewald’s *Crucifixion* (2012); Parasol unit foundation for contemporary art, London; Ontario College of Art & Design, Toronto (both 2010); Fondazione Sandretto Re Rebaudengo, Turin (2009); MIT List Visual Arts Center, Cambridge, MA; San Francisco Art Institute (both 2008); MoMA P.S.1 Contemporary Art Center, Long Island City, NY (2007) and Musée d’art moderne et contemporain, Geneva (2004). Abdessemed is based in Paris and is represented by David Zwirner in New York and London.

**Ann Carlson** (b. 1954, Park Ridge, Illinois) is a choreographer and **Mary Ellen Strom** (b. 1955, Butte, Montana) is a video artist. Carlson and Strom’s collaborative projects iterate on their subjects using the language and history of visual and performing arts. The disciplines of drawing, painting, sculpture and dance are the bedrock languages from which the work speaks. These languages are used to generate an embodied understanding of place and culture using movement, visual signs and metaphors. The work is committed to a collaborative method that engages in democratic processes with non-artists. The work of Carlson/Strom has been exhibited at the Museum

of Contemporary Art, Los Angeles (1997); Yerba Buena Center for the Arts, San Francisco (2002); the Institute of Contemporary Art, Philadelphia (2010); the Contemporary Arts Museum, Houston (2010); the Museum of Fine Arts, Boston (2012); deCordova Sculpture Park and Museum, Lincoln, MA (2009); the Scottsdale Museum of Contemporary Art, Arizona (2010); Museum of Contemporary Photography at Columbia College, Chicago (2010) and the Sculpture Center, Queens, NY (2008), among others.

One of the founders of the Movimiento Cinético (Kinetic Art movement), **Carlos Cruz-Diez** (b. 1923, Caracas, Venezuela) attended the Escuela de Artes Plásticas y Artes Aplicadas de Caracas 1940–1945, and has lived and worked in Paris since 1960. His influential work from the mid-20th century to the present day has informed how movement and color is perceived in art. Cruz-Diez asserts that color is an autonomous reality, devoid of anecdotes, that evolves in real time and space with no need of form or support. Recent exhibitions include: “Carlos Cruz-Diez: Color in Space and Time,” the Museum of Fine Arts, Houston (2011); “Supra-sensorial: Experiments in Light, Color, and Space,” the Museum of Contemporary Art, Los Angeles (2010); “Los Cinéticos,” Museo Centro Nacional de Arte Reina Sofía, Madrid, Spain (2007) and “Inverted Utopias,” the Museum of Fine Arts, Houston (2004). His works are included in the permanent collections of Tate Modern, London, England; Museum of Modern Art, New York; the Museum of Fine Arts, Houston, Texas; the Victoria and Albert Museum, London, England; Daros-Latinamerica Collection, Zurich, Switzerland; the Diane and Bruce Halle Collection, Phoenix, Arizona and Centre National d’Art Contemporain Georges Pompidou, Paris, France.

**Gego** (1912–1994), born Gertrude Goldschmidt in Hamburg, was forced to leave Germany in 1939 and immigrated to Venezuela where she worked as an architect and teacher and experimented with watercolors, monotypes and wood engravings until her move to Caracas in 1956. Her explorations into the formal possibilities of projecting planes, modules and parallel lines onto curved surfaces and her integration of drawing and sculpture into architectural spaces prompted the Museum of Modern Art, New York, to purchase her sculpture *Sphere* in 1959. A pioneer of integrating art and architecture and a seminal figure in the early spatial investigations of abstraction, Gego’s work has been exhibited widely for the last half century. Solo exhibitions include: “Gego: Between Transparency and the Invisible,” the Museum of Fine Arts, Houston, the Drawing Center, New York and Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina (2006–2007); “Gego: Deying Structures” Museu d’Art Contemporani de Barcelona (MACBA), Spain (2006–2007); “Questioning the Line: Gego 1955–1990,” the Museum of Fine Arts, Houston, Museo de Arte Contemporaneo de Monterrey (MARCO), Monterrey, Mexico, and Museo de Arte Contemporaneo Rufino Tamayo, Mexico City, Mexico (2000–2002).

**Felix Gonzalez-Torres** (1957–1996) was an American sculptor, born in Guáimaro, Cuba, who moved to New York in 1979. He completed a BFA in photography at the Pratt Institute (1983) and an MFA at the International Center of Photography, New York University (1987) and participated in the Whitney Museum of American Art Independent Study Program. In 1987 he joined Group Material, a New York-based group of artists whose intention was to work collaboratively, adhering to principles of cultural activism and community education. As a gay man his engagement with socio-political issues and the relationship of politics to one’s personal life, forms a kind of foundation to his work. He presented his first stacked paper sculpture in 1989, inviting viewers to take the sheets themselves, suggesting that the artwork is completed by the viewers’ physical engagement with it; undermining the Minimalist doctrine of social and aesthetic independence. Gonzalez-Torres represented the United States in the 52nd Venice Biennale (2007). He died of AIDS-related causes in 1996.

**Sol LeWitt** (1928–2007) helped to establish the Conceptual Art and Minimalism movements of the Post-War era by creating drawings and ‘structures’—a term that the artist preferred to ‘sculpture’—that reduced art to its most basic forms and colors. Best known for valuing ideas over execution, LeWitt began his investigations with large-scale wall drawings in 1968, which were considered by many as radical for their purposeful temporality, conceptual guidelines and instructions and their execution by artists and students whom LeWitt invited to assist him in the installation of his works. He has had major retrospectives organized by the Museum of Modern Art, New York (1978–79; 1996); the Haags Gemeentemuseum, The Hague (1992); the Whitney Museum of American Art, New York (2000) and MASS MoCA, North Adams, MA (2008–2033) in collaboration with the Yale University Art Gallery. His work has been included in numerous museum exhibitions, including the Tate Gallery, London; Museum of Modern Art, San Francisco; Stedelijk Museum, Amsterdam; Museum of Contemporary Art, Los Angeles and the UCLA Hammer Museum, Los Angeles.

**Bruce Nauman** (b. 1941, Fort Wayne, Indiana) studied mathematics, physics and studio art at the University of Wisconsin and received an MFA at the University of California, Davis. Often the subject of his own work, Nauman's practice is exploratory by nature. Working in film, video, performance, installation, sculpture, neon and sculpted body parts, he uses himself, his person and his characteristic brand of physical inquiry to explore the limitations of art-making, the function of investigation and practice and the role of the artist. Recent solo shows include: "Bruce Nauman: Make Me Think Me," Tate Liverpool, England (2006); "A Rose Has No Teeth: Bruce Nauman in the 1960s," UC Berkeley Art Museum & Pacific Film Archive, the Menil Collection, Houston (2007–2008); "Bruce Nauman: Dead Shot Dan," Contemporary Art Museum St. Louis, MO (2009) and "Notations/Bruce Nauman: Days and Giorni," Philadelphia Museum of Art (2009). His work has been included on multiple occasions in the Whitney Biennial (1977, 1985, 1987, 1991, 1997) and the Venice Biennale (1978, 1980, 1999, 2005, 2007). He lives and works in Northern New Mexico.

After receiving his BA in philosophy at Yale, **Fred Sandback** (1943–2003) studied sculpture with Donald Judd and Robert Morris at the Yale University School of Art and Architecture. Sandback's first one-person exhibitions were at the Galerie Konrad Fischer, Düsseldorf and the Galerie Heiner Friedrich, Munich, both in 1968. Since then he has exhibited widely both in the United States and abroad. His work was included in the Whitney Museum of American Art's annual exhibition of 1968, the Biennale of Sydney, 1976 and the Biennial Exhibition of American Artists at the Art Institute of Chicago in 1979. In 1981 the Dia Art Foundation initiated and maintained a museum of his work, the Fred Sandback Museum in Winchendon, MA, which was open until 1996. Dia itself presented exhibitions of his works in 1988 and in 1996–97. His work is permanently on view at Dia:Beacon.

**Lawrence Weiner** (b. 1942, Bronx, New York) spent the late 50s and early 60s traveling throughout North America. The first presentation of his work was in Mill Valley, California in 1960. Weiner divides his time between his studio in New York City and his boat in Amsterdam. He participates in public and private projects and exhibitions in both the new and old world, maintaining that: Art is the empirical fact of the relationships of objects to objects in relation to human beings and not dependent upon historical precedent for either use or legitimacy.

***About the School of the Museum of Fine Arts, Boston:***

*Founded in 1876 and accredited by the National Association of Schools of Art and Design, the School of the Museum of Fine Arts, Boston (SMFA), is one of only three art schools in the country affiliated with a major museum—the Museum of Fine Arts, Boston. Our mission is to provide an education in the fine arts—for undergraduate and graduate artists—that is interdisciplinary and self-directed. This education values cultural, artistic and intellectual diversity; it embraces a wide range of media; it stresses the development of individual vision and its relation to culture in general; it values equally the knowledge gained by thinking and doing; it is deeply engaged with the world as a whole. If the mission is constant, its practice is always transforming. For more information about our programs and partnerships, visit [www.smfa.edu](http://www.smfa.edu).*

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