

## VISUAL ARTS

## Local gallery exhibit channels Sol LeWitt

Artist's work, items he inspired displayed

By Jackie Demaline

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Carl Solway Gallery begins its gallery season looking at prolific 20th century artist Sol LeWitt.

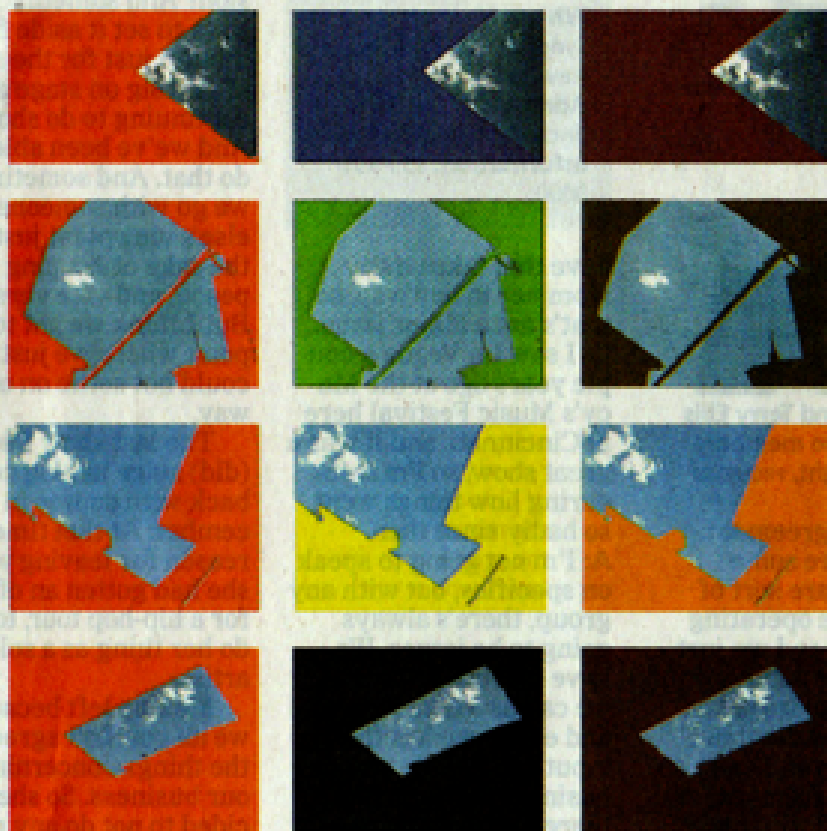
Three related exhibits look at LeWitt's prints and sculptures - the artist preferred the term "structures" - including a retrospective "Sol LeWitt: Editions and Structures, 1970-2005."

"Stephen Berens: Thinking of Pinturicchio (While Looking Out Sol LeWitt's Windows)" and "Elizabeth Bryant: Sol LeWitt Studio Still Lives" shows the work of photographic artists profoundly influenced by LeWitt.

The late LeWitt, associated with both conceptual art and minimalism, was best known for reducing art to its essential elements. LeWitt worked with the most basic of shapes (spheres, triangles, cubes and quadrilaterals) and colors (red, yellow, blue, black and white).

The photographic installations of Los Angeles-based Bryant and Berens are presented in conjunction with FOTOFOCUS, October's regional celebration of photography.

"It's an interesting example of how photography is related



Stephen Berens' digital photographs on vinyl are on view at Carl Solway Gallery through Dec. 22. PROVIDED

to other art forms," observed Anita Douthat, Solway Gallery director.

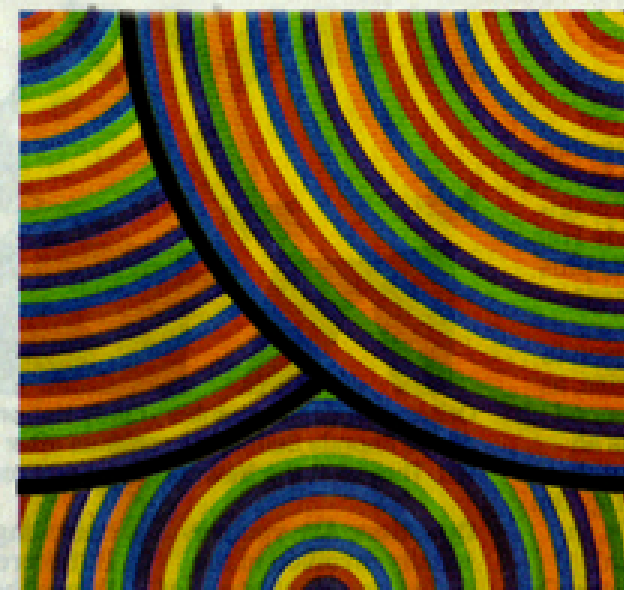
"When you think of Sol LeWitt you don't think of photography right away or of him influencing photographic artists," Douthat continued, "but he did."

Berens and Bryant show new work created during their summer 2010 residencies in LeWitt's studio in Spoleto,

Italy.

Bryant created a series of 10 still-life photographs in five locations in the LeWitt's living area, engaging with nine still life etchings by the Italian artist Giorgio Morandi.

Incorporating LeWitt's environment for backgrounds and using available light, she arranged fruits, vegetables and bottles. She sees the final images as a conversation across



Sol LeWitt's linocut "Bands of Equal Width in Color" is part of Sol LeWitt: Editions and Structures, 1970-2005 at Carl Solway Gallery through Dec. 22.

PROVIDED

## IF YOU GO

**What:** Sol LeWitt/Elizabeth Bryant/Stephen Berens

**When:** Opening reception 5-8:30 p.m. Sept. 7, Elizabeth Bryant will attend; FOTOFOCUS reception for Stephen Berens and Bryant, 5-8 p.m. Oct. 18

**Gallery hours:** 9 a.m.-5 p.m. weekdays, 12-5 p.m. Saturday through Dec. 22

**Where:** Carl Solway Gallery, 424 Findlay St., West End

**Contact:** 513-621-0069 and [www.solwaygallery.com](http://www.solwaygallery.com)

time between LeWitt, Morandi and herself.

For this exhibit, her photographs are shown with two etchings by Morandi.

Berens photographed through the doors, windows and skylights of LeWitt's studio using these architectural elements to outline the sky.

The project reflects how Sol LeWitt and the Italian Renais-

sance painter Pinturicchio, although working 500 years apart, shared the incorporation of architectural space in their artwork. Berens' use of grids is a visual device he shares with LeWitt.

For the installation Berens digitally printed 280 images on adhesive matte vinyl panels mounted directly on the gallery walls.