

**SYNOPSIS - Sol LeWitt (81 words)**

Sol LeWitt (1928-2007) was one of the most prominent post-war American artists and is considered a key founder of conceptual art. His art could be described as obsession pushed to the limit of paradox and absurdity: an often simple idea leading to an overwhelming visual and intellectual beauty. To make progress, you need to go back to the essence, he felt. The filmmaker explores the strength of LeWitt's conceptual philosophy. People who knew the artist or worked with him, in the Netherlands, the U.S. and Italy, for example, constitute the mirror that revives Sol.

**SYNOPSIS - Sol LeWitt (133 words)**

Sol LeWitt (1928-2007) was one of the most prominent post-war American artists and is considered a key founder of conceptual art. He was camera shy, refused awards, did not like to talk about his work and rarely gave interviews. His work, that was is what it was all about, not his person. Sol LeWitt believed the idea for a piece of art was more important than its execution. He decided to limit his art to an absolute minimum. To make progress, you need to go back to the essence, he felt. The filmmaker explores the strength of LeWitt's conceptual philosophy, which was accepted in the Netherlands from the beginning. People who knew the artist or worked with him, in the Netherlands, the U.S. and Italy, for example, constitute the mirror that revives Sol.

**SYNOPSIS - Sol LeWitt (458 words)**

Despite his success and being one of the most influential artists of the 20th century, Sol LeWitt didn't want to become an art personality, refused prizes, didn't want his picture to be taken and hardly ever gave interviews. The film SOL LEWITT, directed by Chris Teerink, is not a biography, the work itself is the point of departure. The beauty of his work raises the question where the conceptual principles end, and where the quest for beauty begins. 'Conceptual artists leap to conclusions, logic cannot reach', we hear LeWitt say in a rare audio-interview from 1974. 'I really believe that art is not something that's laid down as frosting on the cake of society. I think that aesthetics and ethics are really very much the same kind of thing'.

Sol LeWitt's wall drawings could be described as obsession pushed to the limit of paradox and absurdity: an often simple idea leading to an overwhelming visual and intellectual beauty. Theoretically they can be made by anyone, anywhere. As John Hogan, one of LeWitt's long time assistants, says in the film: "If you had a fax machine, and you had a wall, you could have the drawing". The idea, or concept is the actual work. Sometimes his wall drawings are like a visual explosion of pulsating colors, sometime they consist of thousands of pencil lines or scribbles. Wall drawing #801 'Spiral', installed in Maastricht in 2011 (4 years after the death of the artist), is a simple concept: a white line spirals down the black wall of a cupola, 5.2 kilometers long. A team of 8 assistants work 30 days to install it. When the painstaking work is done and the scaffolding taken away, the result is intense. What we see in the film is a complete transformation of space by a simple idea.

In Massachusetts, an exhibition of more than a hundred of LeWitt's wall drawings, installed in a show that will last 25 years, offers a rare opportunity to see his very early work together with the very last. In Italy we find the real genesis of his work: pencil wall drawings LeWitt made himself in a 16th century tower in the hill town of Spoleto, where he lived for several years. An old Italian carpenter tells how he made dozens of sculptures for LeWitt, showing us all the cardboard models he has kept over the years. Fighting back the tears he shows us his biggest treasure: a rare snap shot of him and Sol. It's the only glimpse of LeWitt himself. Although the work of Sol is the true protagonist, the film also focuses on the origin of the lifelong relationship Sol built with Holland and some of the sources of inspiration, he found in Italy.