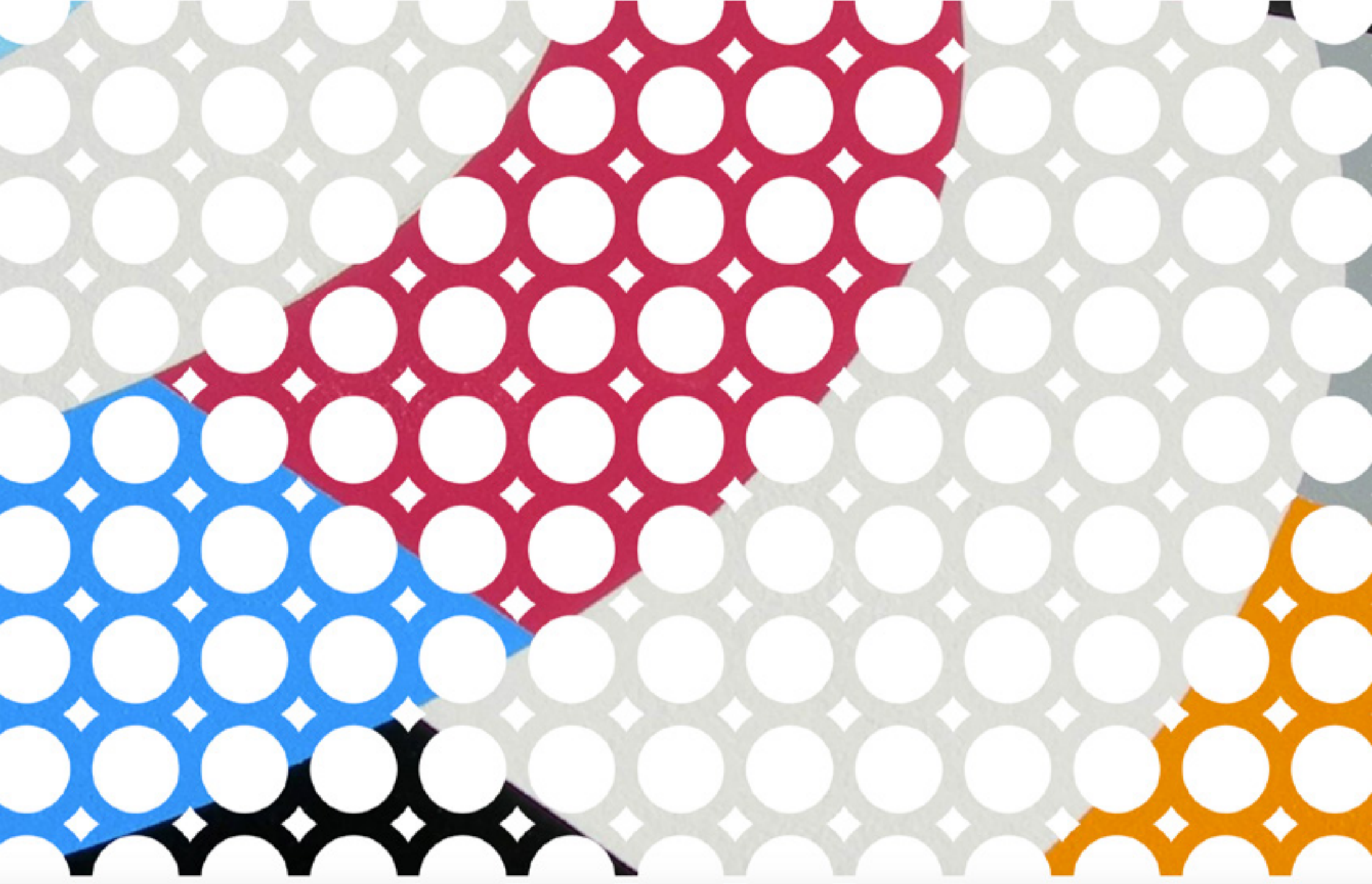

THE CONCENTRIC INFLUENCES OF SOL LEWITT PROJECT: TEN COUNTRIES

Installation view, Irene Barberis, *Thread Dome from the Lewitt Tapestry Suite-Chester Studio*, 2025,
in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

The Concentric Influences of Sol LeWitt: Core Artists, (Part1): Ten Countries, (5) Netherlands

DOC 4 studio, 37PK, July 11 – August 3, 2025

ACKNOWLEDGEMENTS

My deepest gratitude to Carol LeWitt, Bruce, and the LeWitt Family, for their continuing generosity, trust, and belief in the unfolding dialogue of this research. To Tamara Sterman, Director of 37PK, and Martijn Lucas Smit, Curator, for their insight and curatorial support during my residency in Haarlem. To my remarkable colleagues, the Core Artists – Janet Passehl, John Hogan, Wilma Tabacco, and Fransje Killaars – whose works and conversations form the close inner circle of this project. With appreciation also to Roy Villevoye, fellow artist and partner of Fransje and to Karla, fellow artist and partner to Martijn, for their friendship and generosity of spirit. Finally, my sincere thanks to RMIT University School of Art, whose support within their program made the Haarlem residency possible for me.

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Installation view, Janet Passehl *Ten*, 2023, in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

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ABOUT THE OVERALL PROJECT: THE CONCENTRIC INFLUENCES OF SOL LEWITT: CORE ARTISTS, (PART1): TEN COUNTRIES

by Irene Barberis

The Concentric Influences of Sol LeWitt: Core Artists Exhibitions develops a curatorial framework to map the influence of an iconic twentieth-century artist across generations and cultural contexts. With the formal support of the LeWitt family and international universities, the project positions curatorial practice as research: a method that generates knowledge through the design, staging, and activation of exhibitions. Rather than reproducing LeWitt's works or retelling biography, it regenerates his methodologies and artistic influence as living configurations for contemporary practice. Following David S. Areford's account of LeWitt's serial-, system-, and rule-based methods and his call for a "plural LeWitt" across media, this project tests how such methods are enacted through curatorial practice in diverse cultural settings.

LeWitt's influence is not fixed but dynamically reconstituted when artists with direct or indirect ties to him are staged within international contexts, generating new knowledge about the operation of influence as a responsive and generative matrix.

Phase One establishes a comparative curatorial laboratory by presenting five Core Artists; Janet Passehl, John Hogan, Fransje Killaars, Wilma Tabacco, and Irene Barberis, whose practices were shaped through sustained associations with LeWitt and his ideas. Exhibited across five international sites (UK, Australia, Hong Kong/China, South Korea, the Netherlands), their work demonstrates how LeWitt's influence is materialised through archival activation, procedural authorship, chromatic textile systems, systemic abstraction, and radiant textile/light installations. Barberis, a long-term friend and mentee of LeWitt was generously granted by the LeWitt family, to be the first artist to work in his Chester studio in 2019 (2022, 2024) following his passing in 2007, underscoring the direct lineage of her practice within this enquiry.

The project advances knowledge by mapping the persistence and transformation of influence across transnational contexts while staging consistency within cultural difference. Each exhibition functions as a platform for intercultural dialogue, where LeWitt's legacy is activated and renegotiated within divergent national contexts as a central contribution to knowledge. Phase Two (forthcoming) extends the enquiry by incorporating ten additional artists per region, further from LeWitt's immediate circle, to test how indirect influence – mediated through pedagogy, archives, or cultural memory, is interpreted and re-situated within distinct cultural environments.

This project is globally significant. Supported by the LeWitt family and leading international universities and institutions, it demonstrates how the legacy of one of the world's most influential artists – widely regarded as the father of conceptual art – endures, adapts, and transforms across diverse cultural contexts. Each iteration generates significance within its host country as the curatorial statement is newly enacted, undergirded and expressed through the presence of the Core Artists, establishing comparative dialogue across national frameworks. The exhibitions foster intercultural exchange between artists, institutions, and audiences, producing institutional impact through exhibitions, catalogues, symposia, and scholarly outputs.

As the project expands into Part 2, its significance grows cumulatively, creating a dynamic international community of dialogue that reflects and extends LeWitt's legacy. It advances curatorial practice as a distinct mode of knowledge production and contributes a transferable rubric for analysing influence across art history.

Installation view, Wilma Tabacco, *Off grid #1-6, 2022,* in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

Installation view, Irene Barberis, *Architectonics #18*, 2025, and Janet Passehl *Ten*, 2023, in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

Installation view, John Hogan, *628*, 2024 in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

THE CONCENTRIC INFLUENCES OF SOL LEWITT: CORE ARTISTS, (PART1): TEN COUNTRIES, (5) NETHERLANDS

by Martijn Lucas Smit

Artists are mystics rather than rationalists.
They leap to conclusions that logic cannot reach.
– Sol LeWitt

In the summer of 2025, 37PK welcomed artist/curator Dr. Irene Barberis as a guest in its artist-in-residence studio. She stayed for a month and a half, working on dozens of her own pieces and on a multi-year research project: *The Concentric Influences of Sol LeWitt: Ten Countries*. The project investigates the influence of Sol LeWitt's legacy on the artistic practice of artists from later generations in ten different countries. In each country, the project consists of two parts. Part one always takes the form of a group exhibition with a core group of international artists who have worked with Sol LeWitt. Part two consists of a larger exhibition that includes one of LeWitt's *Wall Drawings*, works by the core group from part one, and will then also enter into dialogue with works by contemporary artists from the country in question. Each country, with its own artistic history and its own social and political culture, thus offers a different perspective on LeWitt's intellectual legacy.

In the second half of the 1960s, Sol LeWitt's work experienced a rapid rise in popularity in the United States. His work, considered to be of the greatest importance to both the conceptual and minimalist movements, argued that the idea or concept of the artwork was leading, and its (possible) execution followed from that. His geometric wall drawings were often executed by others based on instructions he had formulated.

Can a work be a work of art if it has not yet been materialized, but only described?

The artistic climate in the Netherlands proved to be fertile ground for such a conceptual approach. The Netherlands saw its own Calvinist nature reflected in LeWitt's ideas about systematics and rationality. His work landed in a long Dutch tradition of searching for clear

Installation view, Fransje Killaars, *The Intuition*, 2025, Wilma Tabacco, *Off grid #1-6, 2022*, John Hogan, *'930, 127, '628* 2024-5, and Irene Barberis, *Architectonics #18*, 2025 in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

geometry and a pure visual language. LeWitt was immediately recognized as a logical successor to Dutch artists such as Piet Mondriaan, Theo van Doesburg, and architect Gerrit Rietveld, who had united in the art movement De Stijl. From 1917 onwards, these artists had focused on the universal and the objective, ultimately reducing their works to geometric shapes, straight lines, and primary colors.

You could say that where Mondriaan minimized the signature in his work, LeWitt took it to the extreme by removing the artist's hand from the work altogether and having it executed by assistants.

In short, Sol LeWitt's work fit seamlessly with Dutch DNA, and a number of prominent museums quickly began featuring his work in exhibitions and purchasing it. His *Wall Drawings* and sculptures can be found in numerous important Dutch collections, including those of the Stedelijk Museum Amsterdam, Kunstmuseum Den Haag, and Museum Kröller-Müller.

Irene Barberis' stay in the guest studio can be seen as the starting point of the Dutch part of *The Concentric Influences of Sol LeWitt*, while the project had already been launched in four other countries. The United Kingdom (Dundee), Australia (Melbourne), China (Hong Kong), and South Korea (Seoul) preceded the Netherlands.

The Part One exhibition she curated here was situated in the guest studio itself, marking the studio's debut as an exhibition space.

The central piece in the Pop-Up exhibition is Janet Passehl's work *Ten*. A hand-woven cotton cloth hangs over an aluminum rod, reaching just above the ground. During the weaving process, a loose thread kept appearing, a small error in the process. Over time, she decided to allow these small errors and accept them as part of the work's destiny. She sees it as a reference to, or a quotation from, Sol LeWitt's *Drawings with Errors* from 1970.

On the walls in the corner opposite the work hang two small series of drawings. On the left are six works by Wilma Tabacco. They are completely abstract, but a first association leads us to the image of a floor plan, of a building, part of its surroundings, a surrounding garden or park. The uniform areas of color in the works appear to be formed by a layer of velour on cardboard. Upon closer inspection, the white counterforms in the works appear to have been achieved by carefully peeling the velour off the cardboard.

The works form a wonderful harmony with the drawings by John Hogan displayed alongside them. In the three works, gouaches on paper, he also shows monochrome abstract forms in restrained

Installation view, Wilma Tabacco, *Off grid #2, 2022,* in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

colors, under the title *Till Now They Didn't Exist*. Compared to Tabacco's drawings, which are more architectural in nature, Hogan's drawings appear more organic, resembling maps of islands.

Nevertheless, both series engage in a strong dialogue with each other; they resonate with each other.

The only human figure that appears in the exhibition was contributed by Fransje Killaars. Entitled *The Intuition*, she displays six paintings on paper, each showing the same image: two people sitting opposite each other in a kneeling position. The images are identical, but the color schemes differ greatly: Killaars contrasts the color schemes in a palette that is entirely her own. Pink against bright yellow, bright blue against bright yellow or green.

Irene Barberis herself created a large in situ work on the glass front of the studio. The line drawing she made is constructed from strips of tape applied directly to the glass, sometimes black tape, but more often in bright colors: poison green, fluorescent pink, bright orange, or yellow. The geometric drawing responds directly to the interior architecture of the studio, but also to the surroundings of the outdoor space: the view of the river and the city.

Next to it hangs a small work made up of hundreds of colored threads. All the colors in the work refer to the colors Barberis found in Sol LeWitt's three studios in the United States and Italy.

All the works in this modest exhibition stem in varying degrees from conceptuality and minimalism, and from a clearly defined idea. In addition, they all offer room for intuition within their frameworks and for the poetry behind their conceptual form.

It is precisely this that brings the quest of these artists close to the motivation of artists such as Sol LeWitt and his Dutch kindred spirit Piet Mondriaan. After all, behind their penchant for geometry, concept, and minimalism lies a desire to find a universal harmony behind visible reality.

Installation view, Fransje Killaars, *The Intuition (detail)*, 2025, in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

Installation view, Janet Passehl *Ten*, 2023 and Irene Barberis, *Architectonics #18,* 2025, in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

Installation view, John Hogan, *'930, 127, '628* 2024-5, and Irene Barberis, *Architectonics #18,* 2025 in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

THE CONCENTRIC INFLUENCES OF SOL LEWITT: CORE ARTISTS: TEN COUNTRIES, (5) NETHERLANDS (DOC4 HAARLEM, 2025)

by Irene Barberis

The Netherlands phase of *The Concentric Influences of Sol LeWitt: Core Artists – Ten Countries* was the major exhibition during my residency at 37PK Haarlem in July–August 2025, positioned between the Dundee University, DJCAD exhibition (2023), the RMIT University Gallery exhibition in Melbourne (2024), the Hui Gallery, Chinese University, Hong Kong, and the Artertain Gallery presentation in Seoul (2025).

37PK has been operating in Haarlem since 2011 and is a vital platform for contemporary and experimental art in the Netherlands. The organisation sustains a dynamic community of residencies, exhibitions, commissions, performances, and lectures, and its independent and collaborative ethos mirrors the principles at the heart of *The Concentric Influences of Sol LeWitt* project. It was a delight to have been granted a six-week residency with 37PK for two exhibitions: the first, *The Concentric Influences of Sol LeWitt: Core Artists (5)*, and the second, *Radiant Systems: Threshold Fields*, developmental works from my research project *The LeWitt Tapestry Suite: The Chester and Italian Studios (2025/2026)*.

Working in a seventeenth-century canal-side boat-building hall, the residency unfolded within the calm of the industrial space, newly painted and polished, positioned at the edge of the large canal and in front of the historic windmill *De Adriaan*. The five Core Artists –

(Next page) Installation view, Irene Barberis, *Architectonics #18,* 2025 in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

Fransje Killaars, Janet Passehl, Wilma Tabacco, John Hogan, and I – each decided separately which works to exhibit, free from the overlays of a tight curatorial hand. Personally, I find this very exciting as the artist's works create a uniquely guided and yet intuitive dialogue, akin to the intuited processes and systems I discovered while working in Sol LeWitt's Chester Studio, researching his primary methods within his gouache works.

> "Sol's Studio workings: A clear framework defined the field of each day's works – Sol knew what the next set of works would be: paper, scale, and the algorithmic systems he had set for himself. These process systems, for example – straight lines with curves, colour selections, layered chromatic progressions – were specific, his materials limited by choice, together with absolutely articulated paper sizes. The studio assistants would then ensure that all papers were ready to go on the studio table the next day (Passehl 2019)[1]. From what I could experience in the space, and by investigating the residues of his processes, I observed that within those set parameters, the outworking of his own stated boundaries, all the open-ended elements of chance and design were in play; a truly painterly process always within the interior-scape of loud music, spectacular light, and a rigorous daily schedule." (full text forthcoming).

How do these current works by our five Core Artists operate together? The works at DOC4, 37PK are international and are from mature practices, brought together in a particular location and a specific point in history; as John Hogan says of his own works, "They didn't exist before." Each artist selected their works for exhibition; my task was to create the dialogue visually and conceptually in the Netherlands. I had no clear idea of how they would inhabit the space together – the melding of works and environment.

Firstly, came Janet Passehl's *Ten* (2023). She describes it:

> "*Ten* is notable for the obviousness of its imperfection: a pupa-like bulge near one end of the cloth. I usually eschew major distinguishing marks in favour of nuanced incidental variances. During the weaving process of *Ten*, however, a loose thread repeatedly worked its way into the warp at the back of the loom. After dislodging it several times, I decided to acknowledge its persistence by allowing it to become part of the piece. I gently removed it from behind the loom without disturbing its tangled form, brought it to the front, and beat it into the cloth. This piece is a nod to Sol's 1970 *Drawings with Errors*. Normally known for his precision, in a handful of drawings he allowed misplaced lines and cross-outs to become part of the work."

I used Janet's hanging work to build the conversation around – it had to be in exactly the right spot, and I found it: positioned between two windows where the light fell across it in continual motion all day, casting shadow plays across the floor space.

Next came an unusual and unexpected duet – Wilma Tabacco's *Off Grid* consisted of six pieces of muted velour on card, hand-excavated so that the paper beneath became the geometry, in tonal greens, sienna, and maroon. John Hogan's minimal, organic, yet forensic gouaches in burnt sienna and muted green began to "sing" chromatically as I designated their position close to Wilma's works. The spaces between these works became so important to this conversation – these "invisible" spaces, at the edge of perception, held the interactions. One had to focus more astutely on each set of works, to read them. One thought of the history of Haarlem and the Netherlands when contemplating Tabacco's works, ideas of removal and layers of hidden things – while Hogan's kept harkening back to scientific-history, perhaps of microscopic amoebas or controlled 'chance-oriented' flows of gouache. Here we can immerse also in history; the properties of liquid, colour and motion, and the fact that a little while ago they didn't exist…

Then followed Fransje Killaars's six works: highly coloured in fluorescent yellow, green, pink, blue and black. Two figures kneel, facing one another – devotional, confrontational, their shadows meet to become one. Here again the edges of these works were important: four heavy sheets of cut paper almost touching, but not quite. The eye moves past the strong colour and figuration, somehow bridging the chasm at the paper's edge – jumping, not only because of chromatic optics but also through spatial tension. Each work held the space, held the thoughts arising.

As for my own works, I had no idea what they would be when I arrived at DOC 4. All I knew was that I had my tapes with me and that I would make *Architectonics #18*. On arrival, the studio was a general working space with clutter and walls in need of attention. 37PK sent a terrific person to work on the space, and within one day she had painted the walls and cleaned the floors, while Martijn, my fellow curator, and I washed the slightly forgotten but fantastic glass doors. I knew then that I would be working on glass, the same as I had on Sol's studio windows in Chester. The *Architectonic* series is a constructed, simple, and straightforward process: I use/draw coloured tape to make lines/shapes on any surface; I choose a starting point, then proceed intuitively to lay down individual colours their length and angle generated by the line before it (it's a generative system) as I would constructing and drawing the geometries of a painting – first fluorescent pink, fluorescent yellow, blue, and onward – one could keep going

– a never ending dance. Here in Haarlem my response was to the space, not the surface. I was choreographing colours and shapes in space – these could at any point be mapped as notations of choreology and then performed.

Janet's work stood as a sentinel, surrounded by high-chroma colour, moving ever so slightly in a breeze that found its way inside. John and Wilma's works continued to interact intensely, while Fransje's and my works responded to the shifting interplay of light and shadow. These correspondences embodied the project's concentric method – distributed influence materialised in real time. Sitting daily in the same space, making works for *Radiant Systems*, the following exhibition, the visual dialogue was both quiet and loud. Each work balanced perfectly with its neighbour. When de-installing, even the removal of one work changed the particular conversation completely.

I had many guests arrive to discuss the forthcoming research and Part 2 of *The Concentric Influences of Sol LeWitt Project* at 37PK Gallery in December–January 2026. A surprising dialogue with Marja Bloem, former curator of the Stedelijk Museum and long-time interlocutor with conceptual art, deepened the residency's historical weave. Her insights, shaped through her life with Seth Siegelaub, reconnected this phase to the curatorial origins of conceptual practice in New York City and the Netherlands. The textual exhibitions of 1968–69 (*January 5–31, 1969*, New York, and March 1969, London)[2] resonate here as precursors to the distributed methodologies of *Concentric Influences*. Bloem's perspective, together with Lucy Lippard's ongoing reflections and the Stedelijk's later retrospective *Seth Siegelaub: Beyond Conceptual Art*[3], reaffirmed the continuity of those dialogues.

The Haarlem residency advanced *The Concentric Influences of Sol LeWitt* as both methodology and curatorial structure. Its contribution lies not only in the making and exhibiting of new work but in generating procedural knowledge that reiterates LeWitt's legacy as a living, adaptive organic system. The concept of concentricity became clear as an ever-circulating feedback between artists, place, and process.

Historically, the project locates itself within the European lineage shaped by Seth Siegelaub, Marja Bloem, and Lucy R. Lippard, whose curatorial and textual strategies first articulated the trans-Atlantic frameworks of conceptual art. Fransje Killaars and Roy Villevoye, long-time friends and active artists in Sol LeWitt's European artworks, are very important to this current project in the Netherlands. All the above's continuing presence ensures that open dialogue and new explorations in conceptual practice remain a living, adaptive ecology. As David P. Areford writes, "LeWitt's conceptual systems were never static; they were designed to be remade, reinterpreted, and recontextualized. They continue to live in the hands of those who reconstruct and rethink them."[5] The significance of the Core Artists' work in Haarlem lies in its role as both beginning and blueprint: it inaugurates the research that will culminate in *The Concentric Influences of Sol LeWitt: Foundations, Pivots and Place*, defining a living methodology through which conceptual systems are re-envisaged through place, collaboration, and time.

ENDNOTES

1 Janet Passehl, interview with Irene Barberis, Chester, Connecticut, 2019.

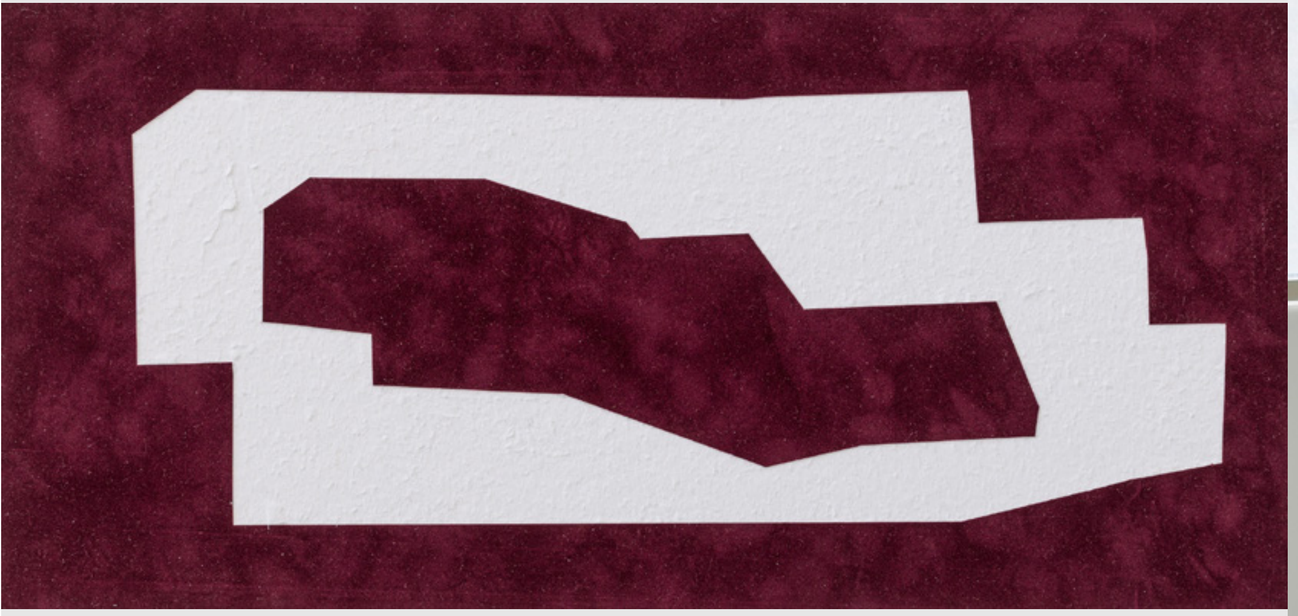
2 Seth Siegelaub's early conceptual publishing and exhibition projects, including *January 5–31, 1969 (New York)* and *March 1969 (London)*, established textual and distributive models central to conceptual art.

3 Marja Bloem (ed.), *Seth Siegelaub: Beyond Conceptual Art* (Amsterdam: Stedelijk Museum, 2015).

4 Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972* (New York: Praeger, 1973).

5 David P. Areford, *Locating Sol LeWitt* (New Haven: Yale University Press, 2021), 11.

Installation view, Fransje Killaars, *The Intuition,* 2025, Wilma Tabacco, *Off grid #1-6, 2022,* John Hogan, *'930, 127, '628* 2024-5, Irene Barberis, *Architectonics #18,* 2025 and Janet Passehl, *Ten,* 2023 in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.



Installation view, Wilma Tabacco, *Off grid #6, 2022,* in *Concentric Influences of Sol LeWitt: Ten Countries (5) 2025*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

Installation view, Janet Passehl *Ten*, 2023 and Fransje Killaars, *The Intuition*, 2025, in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

A NOTE: MEETING IRENE BARBERIS AT DOC 4 STUDIO, 37PK, HAARLEM

by Marja Bloem

On invitation I visited Irene Barberis who was doing a residency in the city of Haarlem. I had not come across her work or this location for a residency, but the invitation was interesting, somebody who was doing a research project on the legacy of Sol Lewitt and his influence on contemporary artists. Since I knew Sol quite well in the 1980's/1990's and since I know some artists in The Netherlands who keep talking about him, (they all worked as his assistants executing his wall drawings for some shows) I accepted.

I arrived in a kind of fairy tale setting, a Dutch cliché but also a reality. At the foot of an ancient, however restored, windmill, the *Adriaan*, at the waterfront with passing boats and a bridge close by, there was an immaculate white space with beautiful light. Irene had mounted a small exhibition, among which watercolors by Fransje Killaers, a beautiful pale, delicate nearly minimal weaving by Janet Passehl and on the glass doors a work by Irene herself.

In the whole show, color was prominent and as I saw in the adjacent working space much of Irene's work is about color, or 'painting in light' as she says.

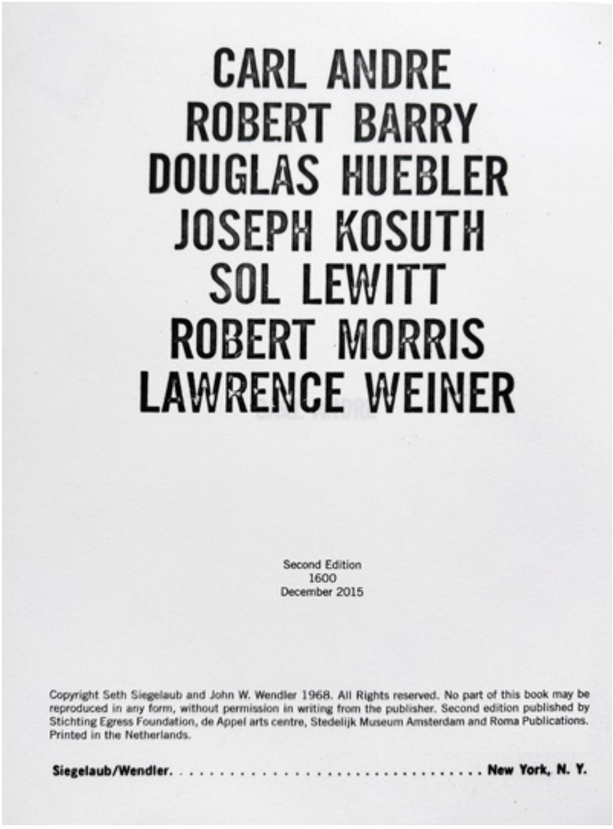
It is always a challenge to connect to somebody one has not met before but talking to Irene, while looking at the exhibition and some of her own work, turned out to be easy enough. She shared my love for the work of Colin McCahon, the New Zealand artist of whom I organized a travelling show in New Zealand and Australia and who in a certain way changed my whole look at the world and who is at the origin of much of my activities now, making shows combining conceptual art, textiles and works from outside of my European bubble.

The book she showed me titled *Sol Lewitt Exploring the Chester Studio, a Visual Documentation,* also impressed me. She turned out to be the first artist to do a residency in this studio Sol built in the 1990s in Chester, spacious, gridded windows, many cans of colorful paint still on the table and shelves. The atmosphere of Sol's studio was clearly reflected in the design of the book. She also stayed in the other studios of LeWitt, thus becoming completely absorbed is his rhythm, space, use of color and music. The project seemed related to the book I recently made with the Dutch artist Berend Strik *Deciphering The Artist's Mind* exploring the connection between the artist's mind and his physical working space. Irene did something similar in this book which reflects Sol's interest in the grid, and his sculptural works based on the cube. I remember the exhibition in the Gemeentemuseum in The Hague organized by Enno Develing, where I saw Sol's sculptures, for the first time. And recognized a similar emphasis in the lines Irene used on the door of her temporal exhibition-studio space. As she explained, she started with just a brightly colored horizontal line, and then making corners and crossings the others follow. It is not all completely thought out in the beginning and intuition is important. I was not really surprised to find out she has an education as a dancer since rhythm is so important in the work as is music. This was also visible in the highly colored work in her studio, mounted on the wall and based on Sol's recording of St Matthew's Passion. Talking about light and color she told me about the enormous jacquard weaving based on the 14th century Apocalypse tapestries in the cathedral of Angers in France. With a scientist she developed a way to incorporate some Nano element, which results in changing color, indeed painting with light!

I can understand the visual part, the technical not, maybe also because I was already fascinated by the fact she was so interested in all aspects of the Apocalypse. Irene showed me a brightly pink colored band with a text giving an idea of what she used in her Apocalypse tapestry.

How she places the LeWitt project in different parts of the world, combining conceptual thinking, openness and recent developments, is interesting.

Recently she worked in Korea and Hong Kong – especially in Korea the art scene changed after the war and there is an open attitude to contemporary thinking, and thus for the legacy of Lewitt.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Seth Siegelaub and John W. Wendler, eds. *The Xerox Book: Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner.* Amsterdam: Roma Publications, 2015.

BIOGRAPHIES

John Hogan

Lives and works in New York City

John Hogan is an artist-curator and installation specialist whose career is integrally entwined with the legacy of Sol LeWitt. Hogan first met LeWitt while in graduate school in Chicago in the mid-1970s, relocating to New York around 1979-80 and subsequently becoming one of LeWitt's primary studio assistants.

From the early 1980s Hogan served as principal draftsperson for the LeWitt Studio, overseeing numerous wall-drawing commissions and installations. After LeWitt's death in 2007, Hogan took on a formal role managing the logistics of the LeWitt Estate's wall-drawing programme and was appointed in 2013 to the endowed role of Mary Jo and Ted Shen Installations Director; Archivist for Sol LeWitt Wall Drawings at the Yale University Art Gallery.

In this capacity, Hogan has coordinated the installation of LeWitt's wall drawings worldwide and developed the archival infrastructure required to preserve LeWitt's instruction-based system. Concurrently, Hogan maintains his own deeply significant creative practice, producing drawing, installation and video works, participating in exhibitions in New York, Amsterdam and Munich and contributing to major institutional catalogues.

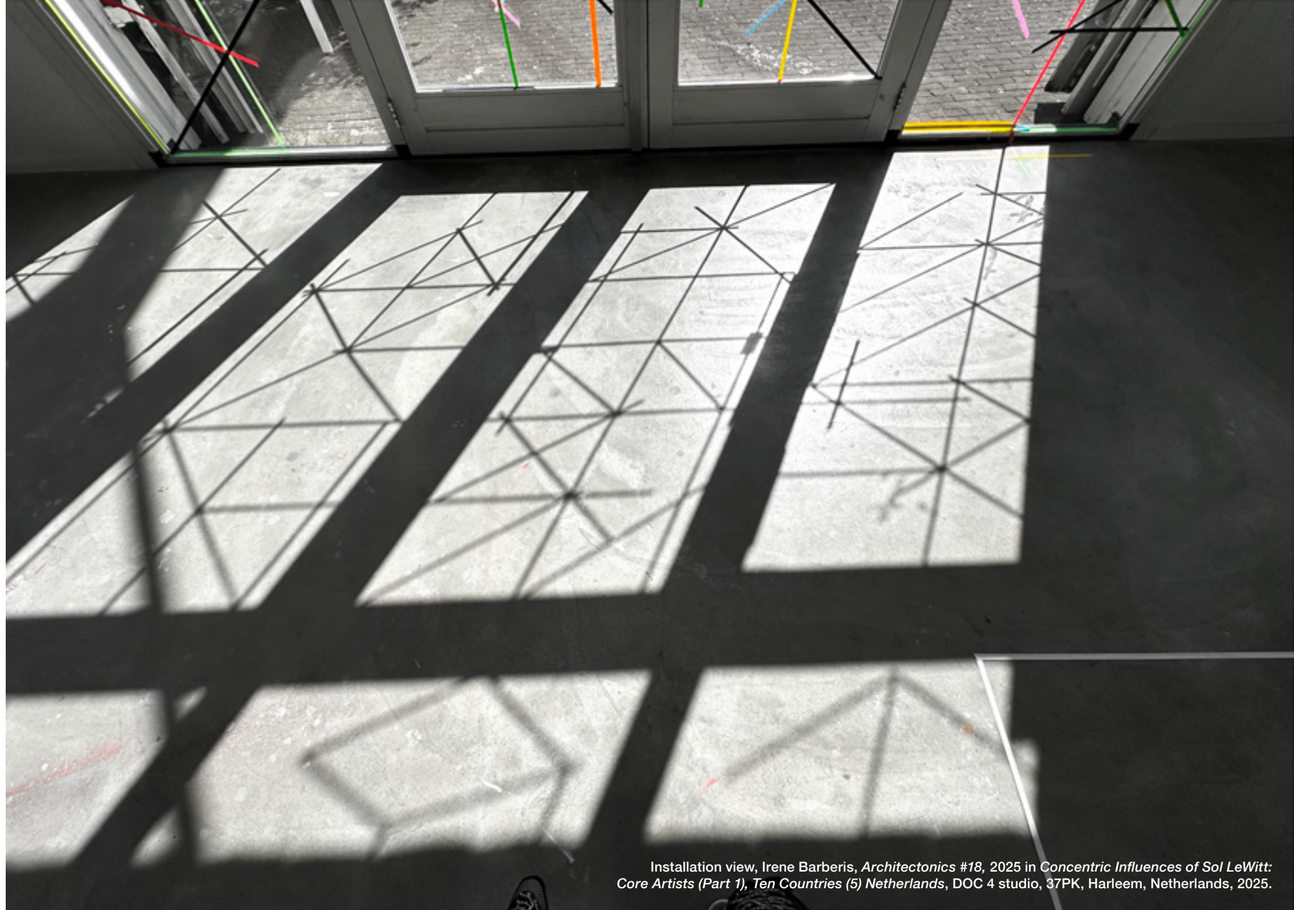
A frequent writer and lecturer on LeWitt's conceptual framework and the conservation challenges of his wall drawings, Hogan co-authored Sol LeWitt's Wall Drawings: Conservation of an Ephemeral Art Practice. contributions continue to articulate and safeguard the transmission of LeWitt's vision into the 21st century.

Hogan continues his practice and his work with Sol LeWitt's legacy and the LeWitt Estate.

Irene Barberis

Irene Barberis is an Australian/British artist, director of projects and galleries, curator and academic, who has presented over 100 solo exhibitions and international creative projects. She holds a PhD on the Apocalypse. In 2006 she established the inter-university International Research Centre, *Metasenta®*, *The Global Centre for Drawing*; the virtual gallery, *Metaspace* and *Metasenta Publishing*. She is a Senior Lecturer at RMIT University's School of Art and was the inaugural female academic who taught into the RMIT partnership at Hong Kong Art School for 17 years. Barberis is also an Honorary Fellow of Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland.

Barberis' other notable accomplishments include a twenty-year project, *The Tapestry of Light*, a 36 x 3.2 metre tapestry, a full cycle of the Apocalypse, the first by a female artist, with newly invented nano-particle phosphorescent threads. This



Installation view, Irene Barberis, *Architectonics #18,* 2025 in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

was exhibited at the Brussels Cathedral, Belgium, Canterbury Cathedral, United Kingdom, and The Museum of the Bible, Washington, DC. Parallel to this project is her current global research, *The Sol LeWitt Project* and *The Concentric Influences of Sol LeWitt; Foundations, Pivots, and Place; Ten Countries*. Her 30-year friendship with Sol LeWitt and the LeWitt family has enabled her to conduct research into the foundations and synergies of their practices and his studios, leading to exhibitions and the publication of the first major book on Sol LeWitt's Chester studio in 2022.

Fransje Killaars

Colour is the all-encompassing subject in the work of Fransje Killaars (1959). In the 1980s, 1990s, she used fluorescent colours in her paintings that to the eye left an afterimage on the white wall. Colour thus stepped outside the frame of the painting into space. Triggered by this phenomenon, she started exploring how she could leave the flat surface of the canvas and extend her work into another medium. In India, she discovered the possibilities of textiles at a traditional weaving mill. From then on, Fransje Killaars started making installations with textiles, giving colour a haven where art touches upon design, architecture and fashion.

From 1984, she was also assistant to Sol LeWitt and worked with MVRDV architects on a proposal for the UN building in New York. In 2003, a textile artwork by Killaars was realised in the Herenkamer of the Catshuis, residency of the Dutch prime minister. Issey Miyake discovered her art in 2004 and invited her for a collaboration and to exhibit her installations.

Textiles have protective and comfortable qualities, making the viewer feel enveloped and protected in the work thus immersing him/her in the effect of colour. Fransje Killaars' installations have a strong autonomous quality but also address social and political themes that are touched upon without making them explicit

The work *Toko* (2000-2023), which was show in the exhibition Between Borders at Museum Arnhem NL in 2023, refers to the fate of refugees. The political crisis in 2000 in Kosovo causing a large number of displaced people inspired Fransje Killaars to make the work. It consists of a huge tarpaulin with four colour strips in yellow and green hanging from wall to wall. On it lies her so-called alphabet, consisting of materials such as bags filled with wool, hand-woven carpets and fabrics.

Janet Passehl

In a 2009 review of *One More* at Thomas Rehbein Gallery in Cologne, Geoge Imdahl claimed that Janet Passehl's ironed cloth work "turned the gallery into a church of high minimalism". Since then her work has been included in several shows in Germany, including Art & Textile: Fabric as Material and Concept in Modern Art from Klimt to the Present, Kunstmuseum Wolfsburg and Staatsgalerie Stuttgart, 2013. Subsequent shows at Thomas Rehbein Gallery include a two-person show in 2019 featuring her pendant folded and cut fabric works. A review on Art Düsseldorf (web) pronounced her work ". . . minimal in its structure and arrangement, subsequently sublime it its aura and strivingly sensual in its layers."

Passehl has exhibited at The Drawing Center, Zürcher Gallery, ODETTA, and 57W57Arts—all in New York City, and Krakow Witkin Gallery in Boston; Stalke Gallery in Copenhagen; The Ian Potter Museum of Art, and Langford 120 in Melbourne; Tibaldi Gallery (Rome); the New Britain Museum of American Art, (New Britain, Connecticut, USA); the Tang Museum (Saratoga Springs, New York), Massachusetts Museum of Contemporary Art "Mass MoCA" (USA);. and the Wadsworth Atheneum in (Hartford, Connecticut). Her work is in several collections including the Tang; the Allen Memorial Art Museum at Oberlin College; the New Britain Museum of American Art; the Wadsworth Atheneum; the Stalke Collection; and numerous private collections.

Passehl is also a writer. In 2019, her visual art and poetry were featured together for the first time in *States and Senses* in Sydney, Australia. This was her fourth exhibition in that country. In 2021, her poetry was featured as an audio installation *The Feuilleton: I Will Bear Witness*, in Spoleto, Italy. She is the author of two poetry books, *Clutching Lambs* (Negative Capability Press, 2014) and Net(s) *set to enclose game* (Krakow Witkin Gallery, 2024). Passehl also writes essays for art catalogs. Her most recent essay, *Of Ice and Humans*, appears in "Glacier Elegy", (Terra Nova Press, 2022).

Wilma Tabacco

Wilma Tabacco is an Italian/Australian artist, who works primarily in abstraction. Across her career, Wilma Tabacco has presented 46 solo exhibitions and participated in over 250 group exhibitions, both in Australia and internationally. These exhibitions include *Contemporary Australian Drawing 3*, New York Studio School; *Crossing the Line: Drawing in the Middle East*, Tashkeel Gallery, Dubai; *Contemporary Australian Drawing 2*, Wimbledon SPACE, London; *Drawing of the World/World of Drawing*, Museum of Art, Seoul National University, Korea; Regards *Croises: Australie – France*, Espace Beaurepaire, Paris, France; *Good Vibrations*, Heide Museum of Modern Art, Melbourne; and *Painted Spaces*, Rice-Talbert Museum, Edinburgh, Scotland. Tabacco has also lectured in painting, drawing and printmaking in several universities including RMIT & Hong Kong Art School. Her works are included in national and state collections including the National Gallery of Australia, National Gallery of Victoria, Heide Museum of Modern Art, Queensland Art Gallery | Gallery of Modern Art, Artbank, and private collections in Australia, USA and Europe.

(Next page) Installation view, Wilma Tabacco, *Off grid #1-6*, 2022, John Hogan, *'628, '127, '930*, 2024-5, and Irene Barberis, *Architectonics #18*, 2025 in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands 2025*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

Installation view, Irene Barberis, *Architectonics #18,* 2025, and *Thread Dome from the Lewitt Tapestry Suite-Chester Studio*, 2025, Janet Passehl, *Ten*, 2023 and Fransje Killaars, *The Intuition,* 2025, in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.

LIST OF WORKS

Irene Barberis

Architectonics #18: glass doors / windows 37PK, 2025, multi-coloured artist's tape on glass, 4 x glass doors, 194 x 94 cm, 4 x glass windows 68 x 90 cm

Thread dome, from *The Sol LeWitt Tapestry Suite: Chester & Italian Studios (2025/26)*, 2025, multi-coloured threads, 9 cm diameter

John Hogan

Till now they didn't exist

'628, 2024, gouache on paper, 31 x 23 cm

'127, 2025, gouache on paper, 23 x 31 cm

'930, 2024, gouache on paper, 41 x 31 cm

Fransje Killaars

The Intuition, (pink/yellow), 2025, acrylic on paper, 58 x 41 cm

The Intuition, (blue/yellow/green), 2025, acrylic on paper, 85 x 118 cm

Janet Passehl

Ten, 2023, handwoven cotton, aluminium, string, 322.5 cm total length, 160 cm hanging folded doubled over x 48 cm wide

Wilma Tabacco

Off Grid (6 pieces), 2022, velour & card, scale variable

All works courtesy of the artists.

I'd like to acknowledge again Tamara Sterman, Director of 37PK Arts Centre. Martijn Lucas Smit, Curator for 37 PK, Haarlem the Netherlands

Single images photographs:
Mark Ashkanasy

All other images: Irene Barberis July 2025
37 PK, Haarlem, Netherlands

Front and back cover images: Installation view, Irene Barberis, *Radiant Systems: Threshold Fields*, 2025, in *Radiant Systems: Threshold Fields,* DOC 4 studio, 37PK, Harleem, Netherlands, 2025. Images courtesy
of the gallery.

Catalogue design: Zennie McLoughlin

(Previous page) Installation view, John Hogan, *Till now they didn't exist '628,* 2024, and Irene Barberis, *Architectonics #18,* 2025
in *Concentric Influences of Sol LeWitt: Core Artists (Part 1), Ten Countries (5) Netherlands 2025*, DOC 4 studio, 37PK, Harleem, Netherlands, 2025.