

THE NEW MUSEUM

65 FIFTH AVENUE NEW YORK 10003 (212) 741-8962

BARRY LE VA

FOUR CONSECUTIVE INSTALLATIONS

&

DRAWINGS 1967 - 1978

December 16 - February 10, 1979

WORKS IN THE EXHIBITION

All dimensions are in inches, height preceding width.

Studies - Colored Felt, 1966

Pencil on paper

19 x 24

Courtesy of the artist

6 Hands, 1966

Pencil on paper

18 x 24

Courtesy of the artist

7 Handed Paper Shuffle, 1966

(14 components)

Pencil on paper

58 x 52 overall

Courtesy of the artist

Possibly the Simultaneity of Events: an attempt, 1967

Ink and pencil on paper

8 1/2 x 11

Courtesy of the artist

"4", 1967-1968

Ink and pencil on paper

17 1/8 x 22 1/8

Courtesy of the artist

Three Arrangements of Grey Felt (#1 original,

#2 duplication, #3 reorientation), 1967

Ink and pencil on paper

17 5/8 x 22 1/4

Courtesy of the artist

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Tangle Distribution/ with red iron oxide, 1967-1968

Ink and pencil on paper
17 x 22

Courtesy of Sonnabend Gallery, New York, New York

Repeated events within the same context (3 phases) #1, 1967-1968

Ink and pencil on paper
17 5/8 x 22 1/4
Courtesy of the artist

Repeated events within the same context (3 phases) #2, 1967-1968

Ink and pencil on paper
17 5/8 x 22 1/4
Courtesy of Sonnabend Gallery, New York, New York

Study: Three arrangements of different quantities of
iron oxide, glass and mineral oil, 1968

(to be installed as one, divided into three parts)
Ink and pencil on paper
19 x 23 5/8
Courtesy of the artist

Chalk Blow (with walls) #1, #2, #3, #4, 1969

Felt-tip marker and pencil on paper, and
black and white photograph
Drawings: 19 x 23 7/8
Photo: 7 1/4 x 9 1/2
Courtesy of the artist

Installation Study: within one circular area,
outside three circular areas (B), 1969

Felt-tip marker and pencil on paper
19 x 23 3/4
Courtesy of the artist

Installation Study: within two circular areas,
outside two circular areas, 1969

Felt-tip marker and pencil on paper
19 x 23 3/4
Courtesy of Sonnabend Gallery, New York, New York

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Installation Study: within two areas (one circular,
one square) outside one square area, 1969

Felt-tip marker and pencil on paper
19 x 23 3/4
Courtesy of Sonnabend Gallery, New York, New York

Installation Study: within one circular area,
outside three circular areas, 1969

(3 components)
Felt-tip marker and pencil on paper
17 x 22
Courtesy of Sonnabend Gallery, New York, New York

#10 (to be arranged in grey felt), 1969

Pencil on paper
20 1/2 x 25 1/2
Courtesy of Sonnabend Gallery, New York, New York

4 Phase-corner blow piece, 1969

Pencil on paper
21 x 25 1/2
Courtesy of Sonnabend Gallery, New York, New York

3 Arrangements of same quantities and contents, 1969

Pencil on paper
17 x 22
Courtesy of the artist

Velocity: Installation Ohio State University, 1969

Felt-tip marker and pencil on paper
2 components: 11 x 16 1/2 each
Courtesy of the artist

Extended Vertex Meetings: Blocked; Blown Outwards, 1969-1971

(2 components)
Ink on paper
11 x 17
Felt-tip marker and ink on tracing overlay
14 1/8 x 40
Courtesy of Sonnabend Gallery, New York, New York

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Intersections - 7 Circles; 3 Varying sizes
all tangent to 2 opposite sides, none to both, 1971

Ink and pencil on paper
42 x 36
Courtesy of the artist

Plan View 4 room installation
"A Comparison" (walked objects according to their own dimensions),
1972

Ink and pencil on paper
17 1/4 x 22 1/4
Courtesy of Sonnabend Gallery, New York, New York

1 Room, 2 Room or 3 Room Installation Study:
Unequal Length Sections Cut Circular
(walked end-over-end in their own circular path)
(ends touch; ends cut), 1973

Ink and pencil on paper
22 x 51 3/4
Courtesy of the artist

Installation (Perspective View): Unequal Length Sections Cut Circular
(walked end-over-end in their own circular path)
(ends touch; ends cut), 1973

Ink and pencil on paper
18 7/8 x 23 7/8
Courtesy of Sonnabend Gallery, New York, New York

Installation Plan: Unequal Lengths Cut Circular
(walked end-over-end in their own path) (ends touch; ends cut), 1973

Ink on paper
17 x 22
Courtesy of the artist

Installation Plan: Unequal Lengths Cut Circular (2 Phases overlapped)
(walked end-over-end in their own circular path) (ends touch; ends cut),
1973

Felt-tip marker and pencil on paper
18 7/8 x 23 7/8
Courtesy of the artist

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Installation Study - 4 length sections
(walked zig-zag; walked end-over-end) (to nearest wall), 1973

Pencil on paper
42 x 54
Courtesy of the artist

3 Room Installation Study: Unequal Length Sections Cut Circular
(walked end-over-end in their own circular path) (ends touch; ends cut),
1973

Pencil on paper
36 1/4 x 48 1/4
Courtesy of the artist

Double Center Exchange 12 Lengths: walked zig-zag, 1973

Pencil on paper
42 x 54
Collection of Paul Walters

Installation Plan - Sheet A, Two circular areas:
Split by a diagonal wall and shifted, 1973

Pencil on paper
22 x 36 1/8
Courtesy of Sonnabend Gallery, New York, New York

Installation Plan - Sheet B, Two circular areas:
Split by a diagonal wall and shifted, 1973

Pencil on paper
22 x 36 1/8
Courtesy of Sonnabend Gallery, New York, New York

3 Room Installation Study: Unequal Length Sections Cut Circular
(walked end-over-end in their own circular path)
(ends touch; ends cut), 1973

Pencil on paper
36 1/4 x 48 1/4
Courtesy of the artist

Tangents Indicated, Segments Enclose, 1974-1975

Pencil on paper
42 x 60
Courtesy of Sonnabend Gallery, New York, New York

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Installation drawing for Gallery Toselli, Milan, Italy, 1974

(3 components)

Pencil on paper

17 x 22

Courtesy of Sonnabend Gallery, New York, New York

Installation drawing for Cincinnati Art Center, Cincinnati, Ohio, 1974

(3 components)

Pencil on paper

17 x 22

Courtesy of the artist

Centerpoints and Lengths through points of Tangency:

6 areas separately overlaid into 3 equal spaces

each area comprised of 5 circles tangent to

and inscribed within each other, 1974

Pencil on paper

42 x 126

Sonnabend Collection, New York, New York

Installation Plan - Accumulated Vision

(separated stages): Length ratios, 1976

Felt-tip marker and pencil on paper

42 1/4 x 35 1/2

Courtesy of the artist

Accumulated Vision: Space B (B+ in part, space A) +

Space A (A+ in part, space B) Installation drawing:

Corcoran Gallery of Art, 1976

Ink and pencil on paper

37 x 32 5/8

Courtesy of the artist

Corner Sections (of 5 four-sided boundaries) separately projected
from 18 positions of viewing, 1977

Pencil on paper

40 x 88

Courtesy of Sonnabend Gallery, New York, New York

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Corner Sections (of 1 four-sided and 2 three-sided boundaries)
separately projected from 10 positions of viewing, 1977

Pencil on paper

40 x 76

Courtesy of Sonnabend Gallery, New York, New York