

STUDY

On the corner of a desk stands a black cube. It appears to have been placed there casually. The lacquered wooden cube is an untitled artwork by Sol LeWitt, 1963.

As you approach it and move around it, you'll notice that each of the cube's four sides has a small cut-out. Look closely: inside them, in tiny windows, are black-and-white photographs – portraits of the same woman, sometimes in profile, sometimes facing the camera. Her expression is neutral, perhaps bored. And when you leave this room in a moment, she'll be watching you go.

The cube reflects the artist's long-standing engagement with cubic forms – in drawings, and paintings, but above all with objects that repeatedly return to geometry, surface, grid and volume.

For LeWitt, the cube was a 'grammatical device' – a form that he continually developed through repetition, series and variation.