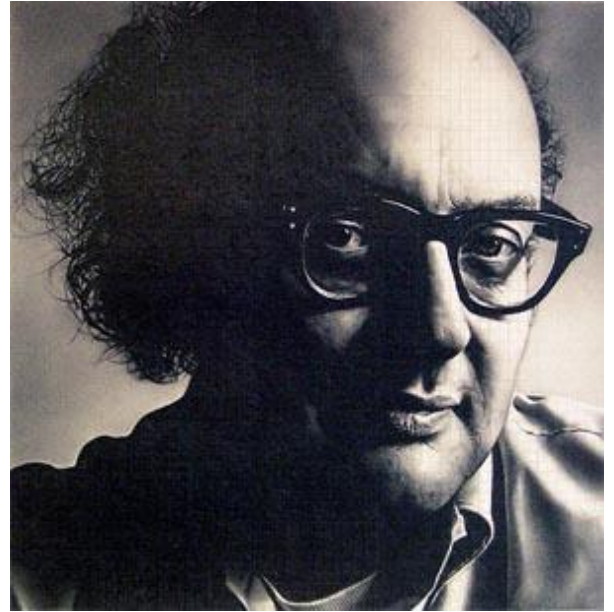


Sol LeWitt



and his ideas and artwork



LeWitt's
drawing
being made
by a hired
helper.

“In conceptual art, the idea or concept is the most important aspect of the work (...) and the execution is a perfunctory affair. The idea becomes the machine that makes the art.”

-LeWitt, 1967

His ideas

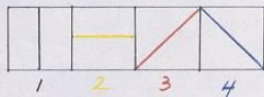
LeWitt's art is not about the singular hand of the artist; it is the ideas behind the works that surpass each work itself.

He believed *the idea* itself could be the work of art, and maintained that, like an architect who creates a blueprint for a building and then turns the project over to a construction crew, an artist should be able to conceive of a work and then either delegate its actual production to others or perhaps even never make it at all.

LeWitt's work ranged from sculpture, painting, and drawing to almost exclusively conceptual pieces that existed only as ideas or elements of the artistic process itself.

Instructions for these works, whether large-scale wall drawings or outdoor sculptures, were deliberately vague so that the end result was not completely controlled by the artist that conceived the work.

DIAGRAM



This is a diagram for the Sol LeWitt wall drawing number 49. It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

CERTIFICATE

This is to certify that the Sol LeWitt wall drawing
number 49 evidenced by this certificate is authentic.

A wall divided vertically into fifteen equal parts, each with a different line direction and color, and all combinations.

Red, yellow, blue, black pencil

First Drawn by: Chris Hansen, Nina Kayem,
Al Williams

First Installation: Jewish Museum, New York, NY.
June, 1970

This certification is the signature for the wall drawing and must accompany the wall drawing if it is sold or otherwise transferred.

Certified by

Sol LeWitt
Sol LeWitt

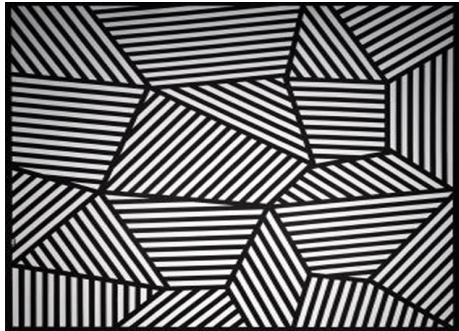
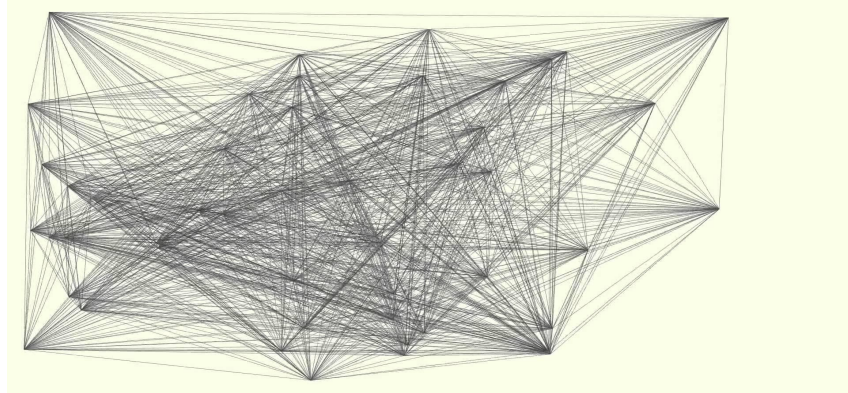
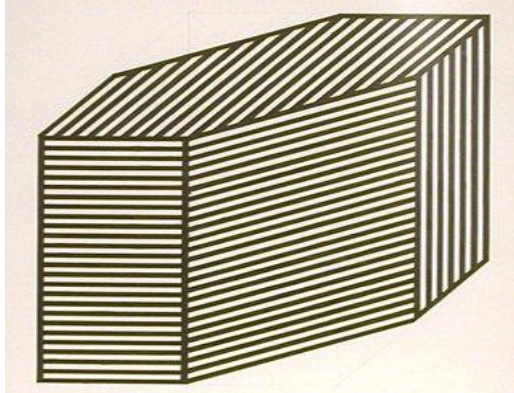
© Copyright Sol LeWitt. _____
Date

Sol LE WITT
Born 1928, Hartford, Connecticut
Lives in New York

PROPOSAL FOR WALL DRAWING, INFORMATION SHOW

Within four adjacent squares,
each 4' by 4',
four draftsmen will be employed
at \$4.00/hour
for four hours a day
and for four days to draw straight lines
4 inches long
using four different colored pencils;
9H black, red, yellow and blue.
Each draftsmen will use the same color throughout
the four day period,
working on a different square each day.

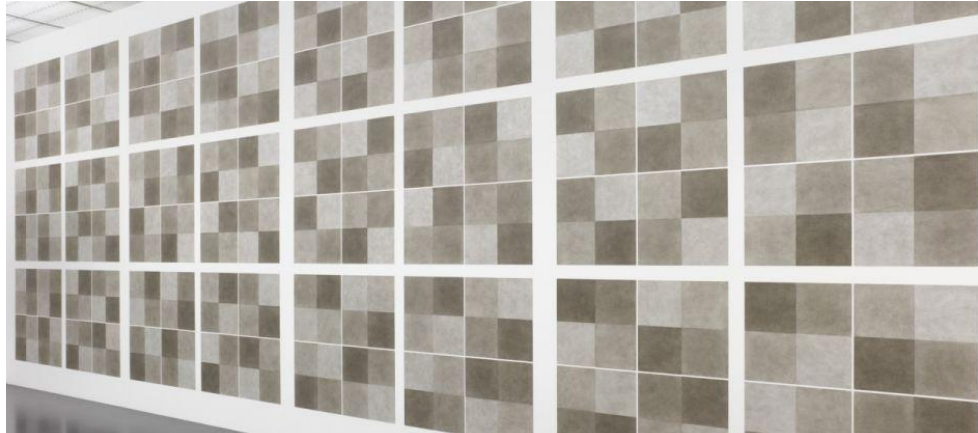
His artwork



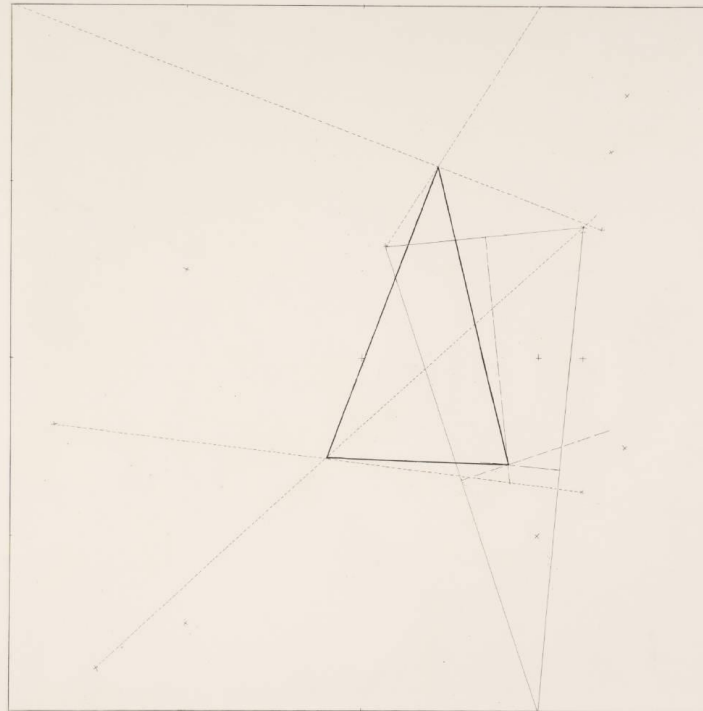
His artwork

LeWitt's style of art is, as far as I can see, minimalistic and simple, involving many basic geometric shapes and lines. However that doesn't take away from its striking beauty. Like how the minute details of art can be breathtaking, on the contrary, his minimalistic lines arranged together composes stunning pieces of art.

The picture below is one of my favourite wall installations from LeWitt (Wall installation #414). The techniques (possibly shading with pencil or graphite) don't seem to be complex however when they are done in this scale and the simple shaded squares are arranged in such a way- the more subtle contrast of various shades of gray.... just works. What amazes me most is the fact that this is what I would describe as simplicity at its best- no frills or ornate details needed- just plain old squares drawn by pencil/graphite arranged in the most beautifully structured way.



The Location of a Triangle



A triangle which is drawn between three points, the first of which is located where two lines would cross if the first line is drawn from a point halfway between the lower left corner and a point halfway between the midpoint of the bottom side and a point halfway between the midpoint of the left side to a point halfway between a point halfway between the center of the square and the midpoint of the right side and a point halfway between the midpoint of the right side and the upper right corner and a point halfway between the midpoint of the top side and the upper right corner; the second line from a point halfway between a point halfway between the center of the square and the midpoint of the right side and a point halfway between the midpoint of the right side and the lower right corner and a point halfway between the center of the square and the lower right corner to a point halfway between the start of the first line and a point halfway between the midpoint of the left side and the upper left corner; the second point is located where two lines would cross if the first is drawn from a point halfway between the point where the second line of the first set of lines starts and the first line of the first set ends and a point halfway between a point halfway between the midpoint of the top side and the upper right corner and a point halfway between the midpoint of the right side and the upper right corner to the upper left corner, the second line of the second set from a point halfway between the point where the first line of the first set would cross the first line of the second set if it were extended and a point halfway between the center of the square and a point halfway between the midpoint of the left side and the upper left corner to a point halfway between the midpoint of the top side and the upper right corner; the third point is located equidistant to the end of the first line of the first set, the start of the second line of the second set and a point halfway between the midpoint of the bottom side and the lower right corner.

Thoughts on Sol Le Witt

For Le Witt, he conceives the idea, and the work is executed by others following clear and strict instructions. He doesn't even need to be there. I'm pretty sure I'm not allowed to just think happily of an idea and instruct others to do my work in this project. But again, I believe that Le Witt does have a point- who says the idea itself can't be an art? He redefines art the way he sees it. Art, for LeWitt, could exist for its own sake. Meaning was not a requirement.

To make it relatable and applicable to my project, I could switch it the other way around. A possible idea is to survey friends and family and use their interpretations and feelings of an emotion/ subject. I could also use others as my medium- to use their fingerprints or feet to create art. Take for instance- for the subject 'sensual', I could have a couple linking hands together and use the hands to imprint the sides onto paper, like as how I would with a stamp.

Also, just a random fun thought- since LeWitt's instructions are published and can be viewed- anyone could follow the instructions to recreate his works! We could also take bits and pieces from his wall drawings and incorporate his templates into our expressive lines

I am very inspired by LeWitt's geometric and line art. In my artworks, I tend to go overboard with frivolous, flowery details, and LeWitt's work has made me more inclined and motivated to experiment with shapes and simple lines and cut back when the artwork does not need it. I am hoping to be able to translate this inspiration in Project 1 with a few simple but striking drawings and transition from my usual flowers and swirls.

Red Hong Yi

and her use of mediums

What do you see in this
picture?



She sees it differently.



Red Hong Yi is a Malaysian artist based in Australia with a background in architecture who is known for creating portraits of iconic people using unconventional materials. She will paint with anything, just as long as it's not a paintbrush.

Portrait of Suu Kyi

“I didn’t sleep the whole night thinking of how to capture Suu Kyi’s great aura, her dedication, strength, determination, compassion, intelligence, courage, poise and gracefulness in a portrait.

I wanted a portrait that not only captured her political eminence but also her beauty and love for her father, and his for her, and the idea of using flowers as the main medium was born.”



**Some of her other
pieces...**



I decided on chopsticks because Jackie had used them in some of the fighting scenes in his movies the Fearless Hyena and Karate Kid, and because chopsticks are Chinese.

As he is an environmentalist, I used disposable bamboo chopsticks to show that discarded materials can be reused and made into something meaningful and beautiful.



Learning from Red

1 Don't be shy to experiment.

Patience is the key!

On her portrait of Suu kyí, she says, “I experimented with white carnations and red food dye for about a month so I could really understand how the capillary action of dyed water in plants worked. It felt like I was back in my Grade 8 Biology class!”

In the “Teh Tarik Man”, she says: “The teabags were stained by steeping the bags in hot water — the lesser and hotter the water, the more they were stained – and the darker tones were stained with brown food dye.” Though she uses the same exact medium (20,000 teabags!) she cleverly manipulates each bag by steeping each with various degrees of water.



2 Don't forget your roots:

She pays tribute to her Malaysian heritage and her Asian Chinese in her art and use of medium: for instance, the use of teabags in the portrait of a teh tarik man she composed. The piece serves as a source of personal and cultural importance, as the artist hopes that she would be able to share a bit of her country's culture through the work.

Commissioned by the forum to create a piece that represents Malaysia, Hong Yi chose to recreate one of the most iconic beverages of the country - 'teh tarik' ('pulled tea' in Malay). Hong Yi says, "Perhaps more important than the drink itself is the underlying culture. Locals gather in kopitiams and mamaks, and here they talk about where to buy the best durians, the traffic, politics, weather, soccer... It is a drink that brings people together."

For our project, we can think about how people in a certain culture usually express their emotions. For instance, for the emotion of love: in some cultures, there is no outward display of affection from the parents towards their children. This can be illustrated by the choice of sketch- perhaps cursive lines- symbolising love- being contained by hard bold, borders to mirror the cold exterior of the parent.



@redhongyi

3 Medium=Meaning

“Suu Kyi is a woman who has sacrificed her personal happiness for her people. Therefore, I chose to use the colour red to represent love, passion, sacrifice and blood. The large numbers of flowers represent humankind. This was the first time I’d used a live material for a project...flowers, like humans, eventually die. This piece also celebrates the little time we have here on earth called life.”

In Project 1, we can try to find objects that symbolise an emotion. Red exploits colorful mediums from nature and everyday objects around her. Her use of mediums are unconventional, bold and push boundaries. We can take inspiration from her and do the same- just by taking a second to look and see and consider the ordinary objects around us and ones found in nature to use as our mediums. And even if they aren’t black and white, we can take a leaf from Red’s book- just dye/paint/ spray paint them black or white!

Thoughts on Red

Although Red's works of art are more realistic and not of abstract concepts or expressive lines, I feel like I can still learn so much from her. She greatly emphasises on not being limited to using a paintbrush as a medium and challenges traditional methods to create art that conveys meaning through its mediums. She doesn't follow the rules and does her own thing- her creativity is unlimited! Who says you can't use socks to create art? She is a huge inspiration to me and the fact that she describes herself through this sentence provokes excitement and curiosity in me to come out from the safe side and try out everything:

**She will paint with anything,
just as long as it's not a
paintbrush.**



**The
End**

