

**Work positioning from comments on
Sol Lewitt's "Wall Drawings" statements.
Jean-Pierre Hébert, February 2003.**

Sol Lewitt statements

The artist conceives and plans the wall drawing. It is realized by draftsmen (the artist can act as his own draftsman); the plan (written, spoken, or drawn) is interpreted by the draftsman.

There are decisions that the draftsman makes, within the plan, as part of the plan. Each individual, being unique, if given the same instructions would understand them differently and would carry them out differently.

The artist must allow various interpretations of his plan. The draftsman perceives the artist's plan, then reorders it to his experience and understanding.

The draftsman's contributions are unforeseen by the artist, even if he, the artist, is the draftsman. Even if the same draftsman followed the same plan twice, there would be two different works of art. No one can do the same thing twice.

The artist and the draftsman become collaborators in making the art.

The wall drawing is the artist's art, as long as the plan is not violated. If it is, then the draftsman becomes the artist and the drawing would be his work of art, but art that is a parody of the original concept.

The draftsman may make errors in following the plan. All wall drawings contain errors, they are part of the work.

The explicit plan should accompany the finished wall drawing. They are of equal importance.

The draftsman and the wall enter a dialogue. The draftsman becomes bored but later through this meaningless activity finds peace or misery. The lines on the wall are the residue of this process. Each line is as important as each other line. All of the lines become one thing. The viewer of the lines can see only lines on a wall. They are meaningless. That is art.

Different draftsmen produce lines darker or lighter and closer or farther apart. As long as they are consistent there is no preference.

Work positioning comments

My draftsmen are jigs, devices: computer driven plotters or organic machines –they don't work on walls; my plans are written as computer scripts or machine schematics.

Devices have their idiosyncracies, as well as papers, inks, leads, pens and brushes. Any combination of these will carry the plan in its own unique way.

I alone order the unfolding of the plan: only artifacts from the medium can interfere. Only in collaboration with other artists would interpretations happen.

I never am the draftsman myself. And I rarely undertake the same plan twice. I most generally tweak the plan and or the medium to experiment or build layers. I would not or could not do the same thing twice.

I and my devices are collaborators in making the art. And also those who built essential components that I use.

My paper drawings are my art. But sometimes, software bugs, ink flow failures, friction and other uncontrollable causes create unplanned effects. I consider these surprise drawings variations on my own art.

My errors are clearly flaws in mechanical design or construction, or bugs in the software or scripts I have written. They are an interesting part of my work.

I keep most of my plans in notebooks and files, but have never spent the time to clean them for public display. Sometimes, I will publish a series of drawings next to their plan.

With my process, I find peace and no draftsman risks boredom or misery, all the lines become one thing, and the viewer of the lines can see only lines on my drawing medium. Their meaning is open to interpretations. That is art.

I prefer to control the spacing of consistent lines to produce darkness or light and bring life and volume to the two-dimensional space. Drawing with a single line is always a temptation.

