

Processus de création / démarche artistique

Comment/pourquoi

Le processus peut se montrer,
se documenter, se filmer

Une démarche ne se voit pas directement
dans une œuvre ; elle se comprend par
l'analyse, les textes, l'ensemble du travail.

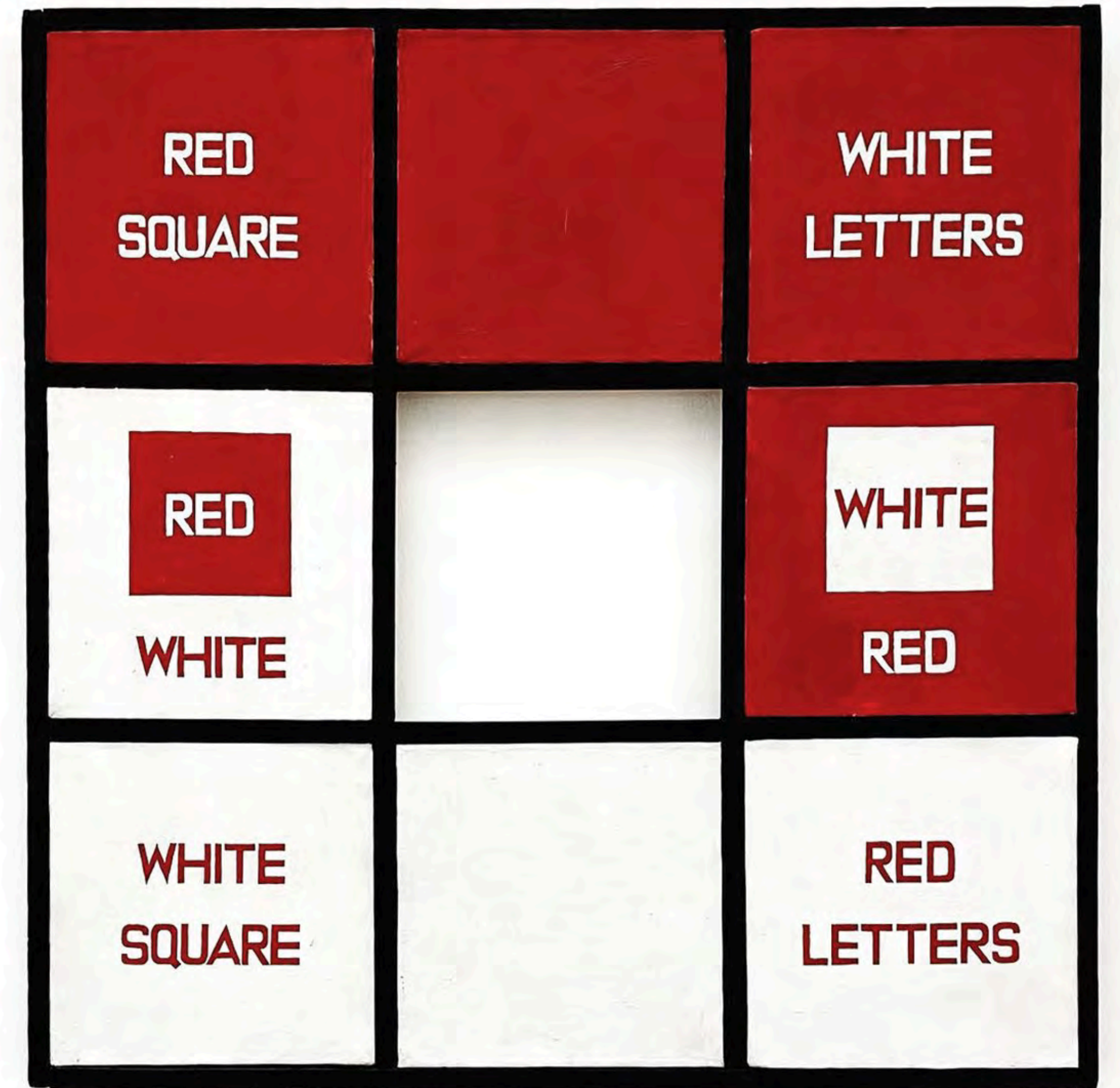
Sol LeWITT

1928-2007

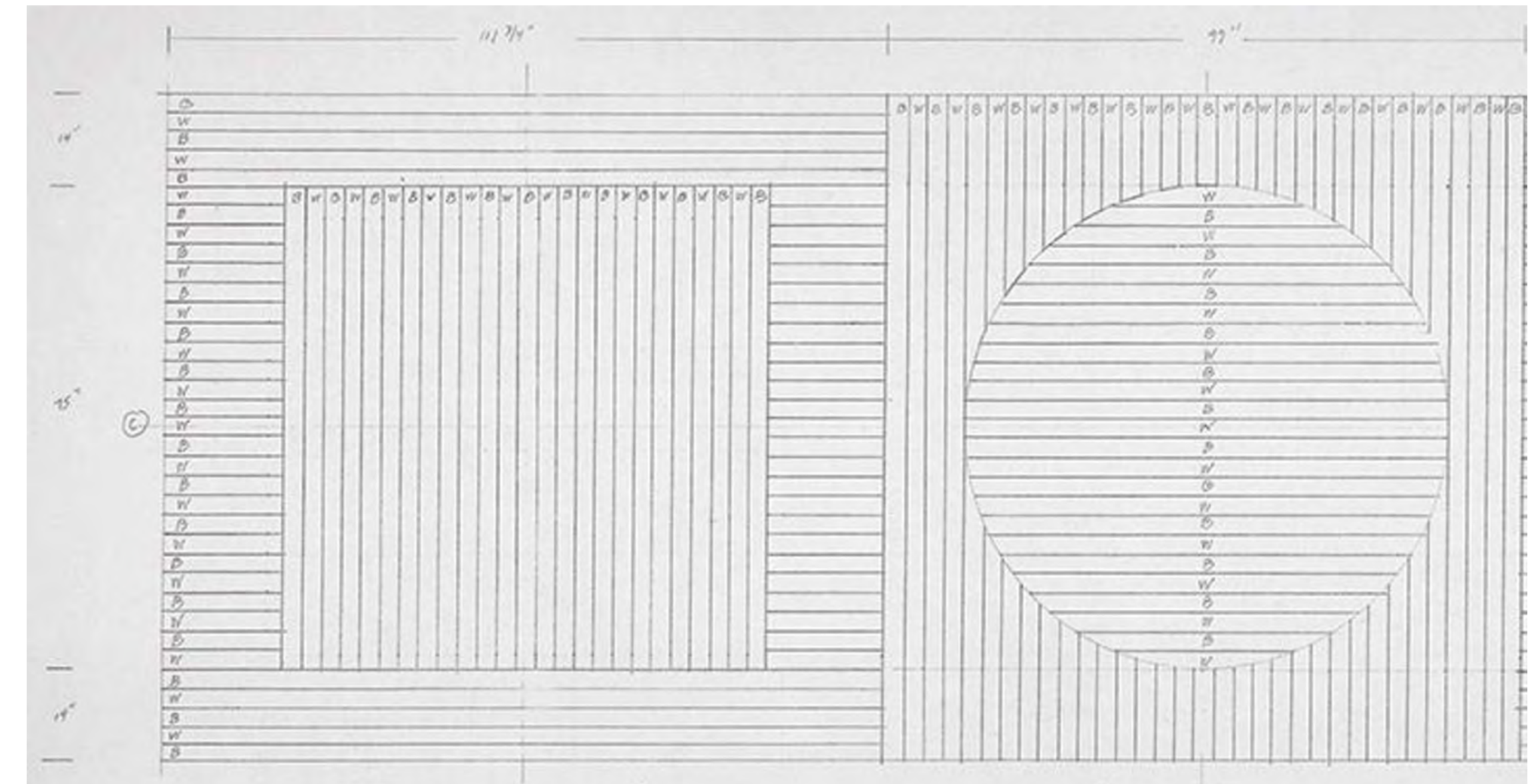




Incomplete Open Cube 9/5, 1974, acier peint, 109,8 x 104,7 x 109,5 cm,
Paula Cooper Gallery, Palm Beach



Red Square, White Letters, 1963, huile sur toile, 91,4 x
91,4 cm, Museum Ludwig à Cologne, Allemagne



Wall Drawing #370: Ten Geometric Figures (including right triangle, cross, X, diamond) with three-inch parallel bands of lines in two directions, 1982, encre de Chine sur mur

« L'idée, une machine qui
fabrique de l'art »

Sol LeWITT

« Dans l'art conceptuel, l'idée ou le concept est l'aspect le plus important du travail. »

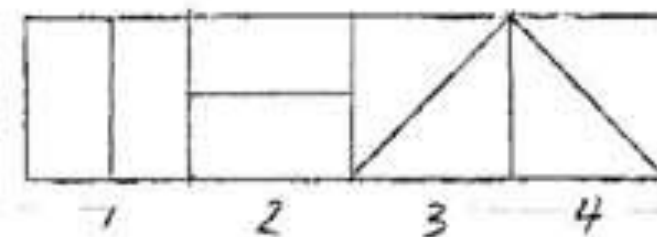
Sol LeWITT

Le protocole

Sol LeWitt's diagrams for Wall Drawings #337 and #338

D I A G R A M

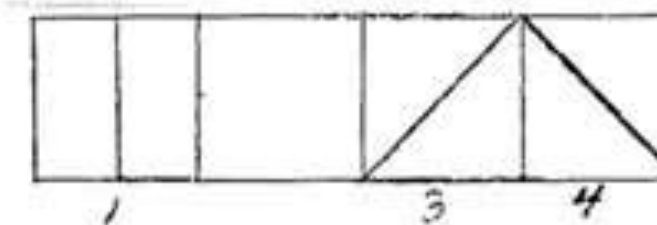
1	2	1	12
3	4	123	1234



This is a diagram for the Sol LeWitt wall drawing number 337. It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

D I A G R A M

1		1	1
3	4	1 3	1 3 4



This is a diagram for the Sol LeWitt wall drawing number 338. It should accompany the certificate if the wall drawing is sold or otherwise transferred but is not a certificate or a drawing.

C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing
number 337 evidenced by this certificate is authentic.

Two-part drawing. The wall is divided vertically
into two parts. Each part is divided horizontally
and vertically into four equal parts.

1st part: Lines in four directions, one direction
in each quarter;

2nd part: Lines in four directions, superimposed
progressively.

Black pencil

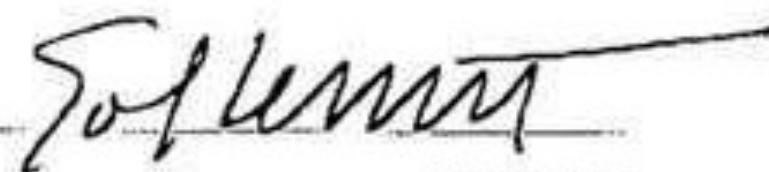
First Drawn by: Kazuko Miyamoto

First Installation 2nd part: Giuseppe Panza di
Biumo Residence,
Varese, Italy.

June, 1980

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

© Copyright Sol LeWitt.

Date

C E R T I F I C A T E

This is to certify that the Sol LeWitt wall drawing
number 338 evidenced by this certificate is authentic.

Two-part drawing: The wall is divided vertically
into two parts. Each part is divided horizontally
and vertically into four equal parts.

1st part: Lines in four directions and four
colors, one direction and color in each
quarter;

2nd part: Lines in four directions and four
colors, superimposed progressively.

Red, yellow, blue, black pencil

First Drawn by: Kazuko Miyamoto

First Installation 2nd part: Giuseppe Panza di
Biumo Residence,
Varese, Italy.

June, 1980

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

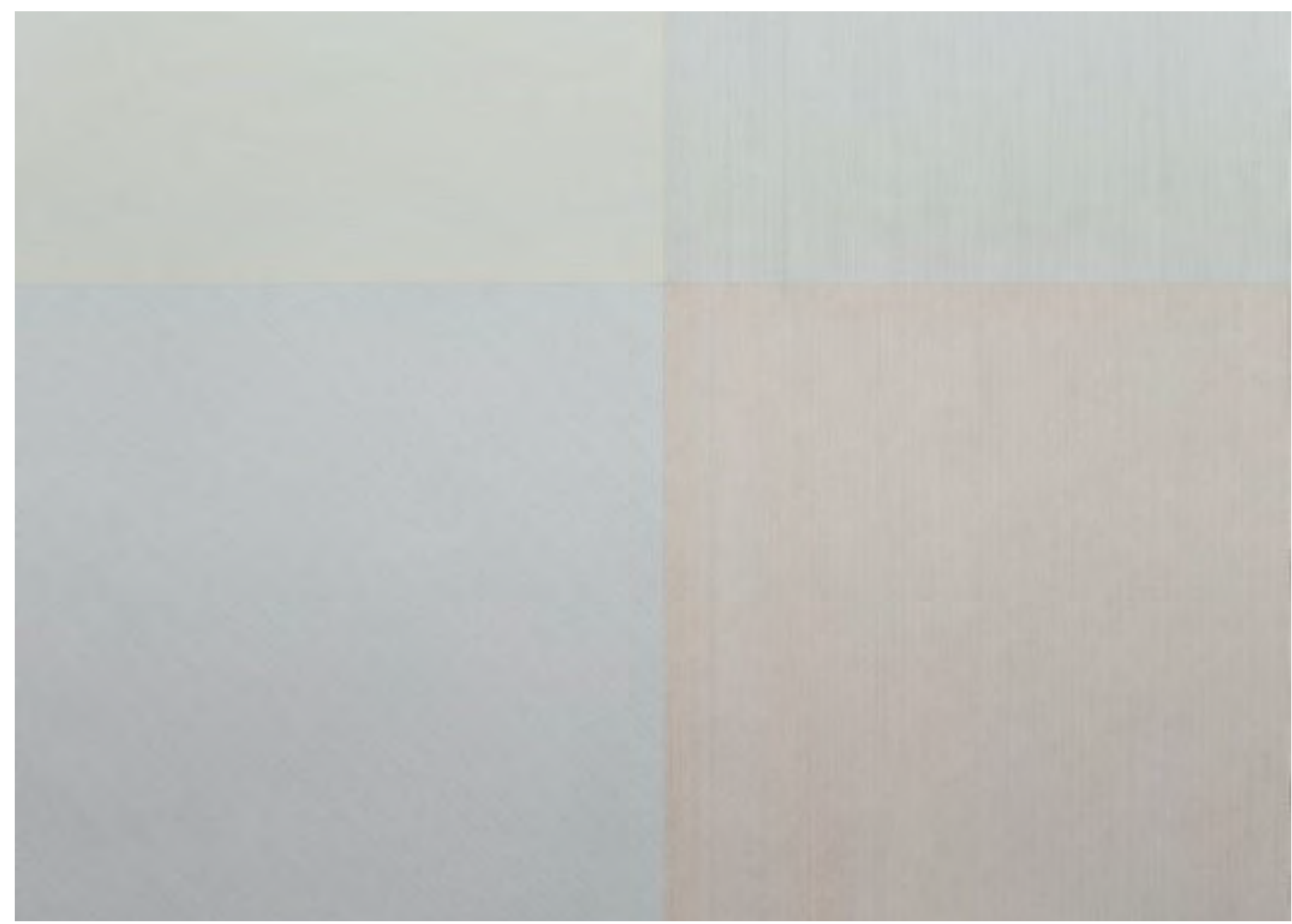
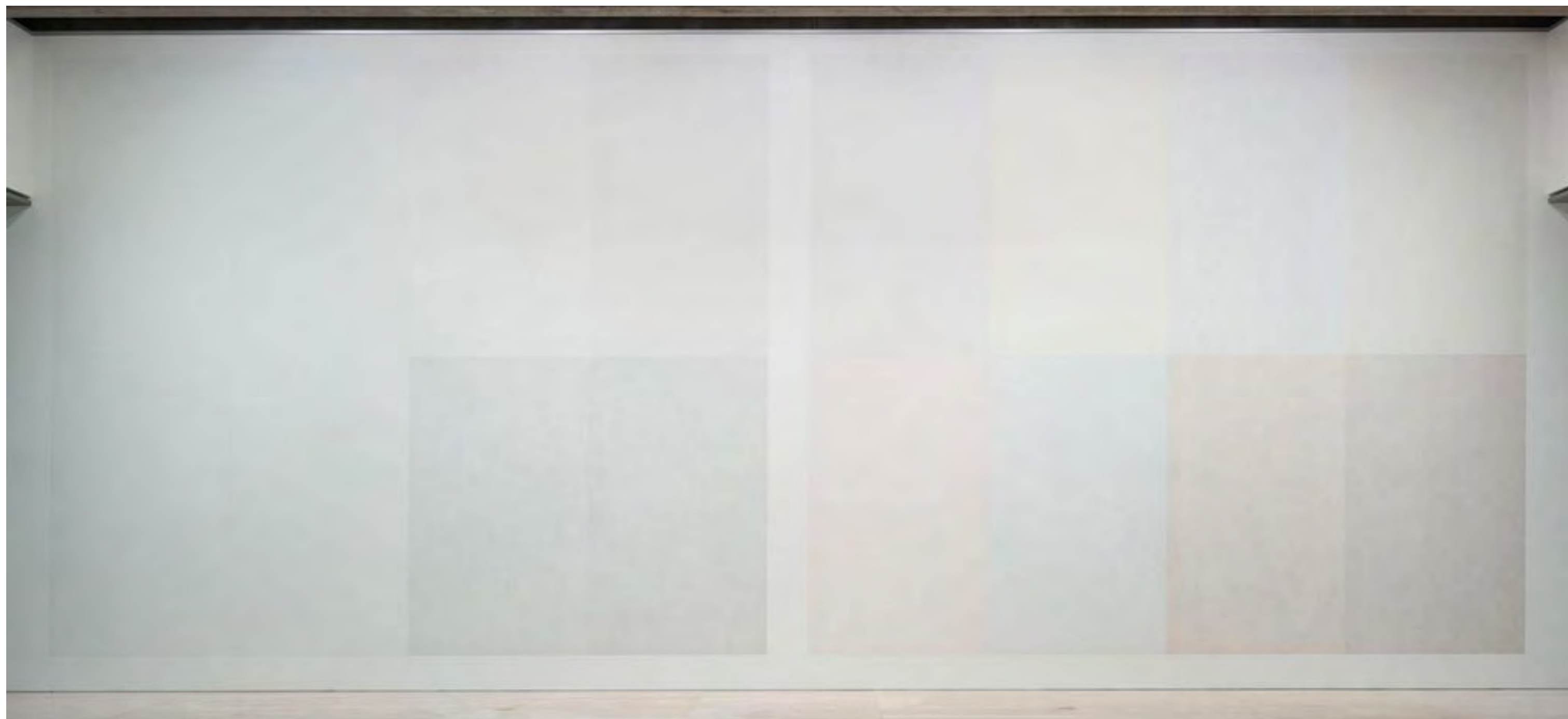
Certified by



Sol LeWitt

© Copyright Sol LeWitt.

Date

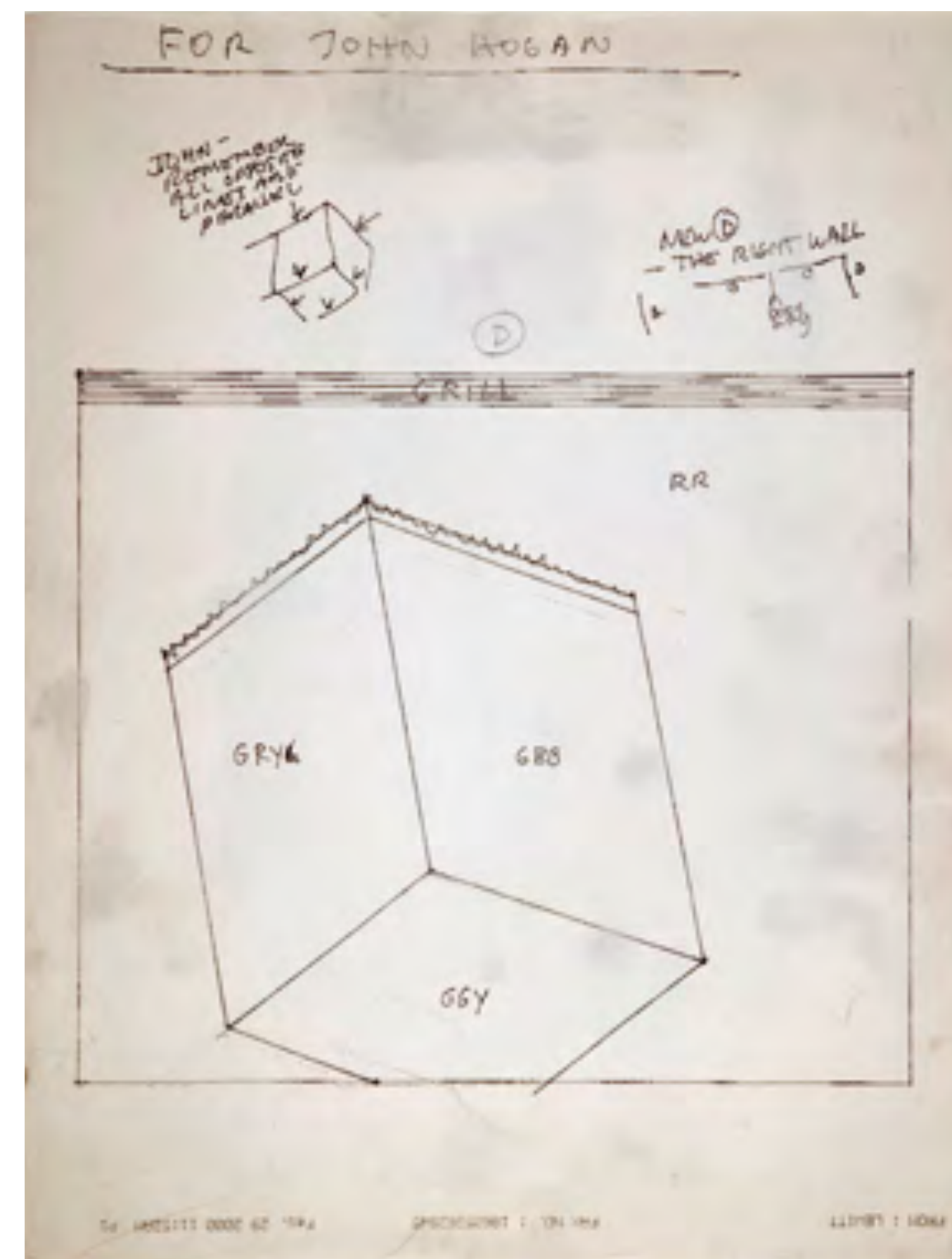
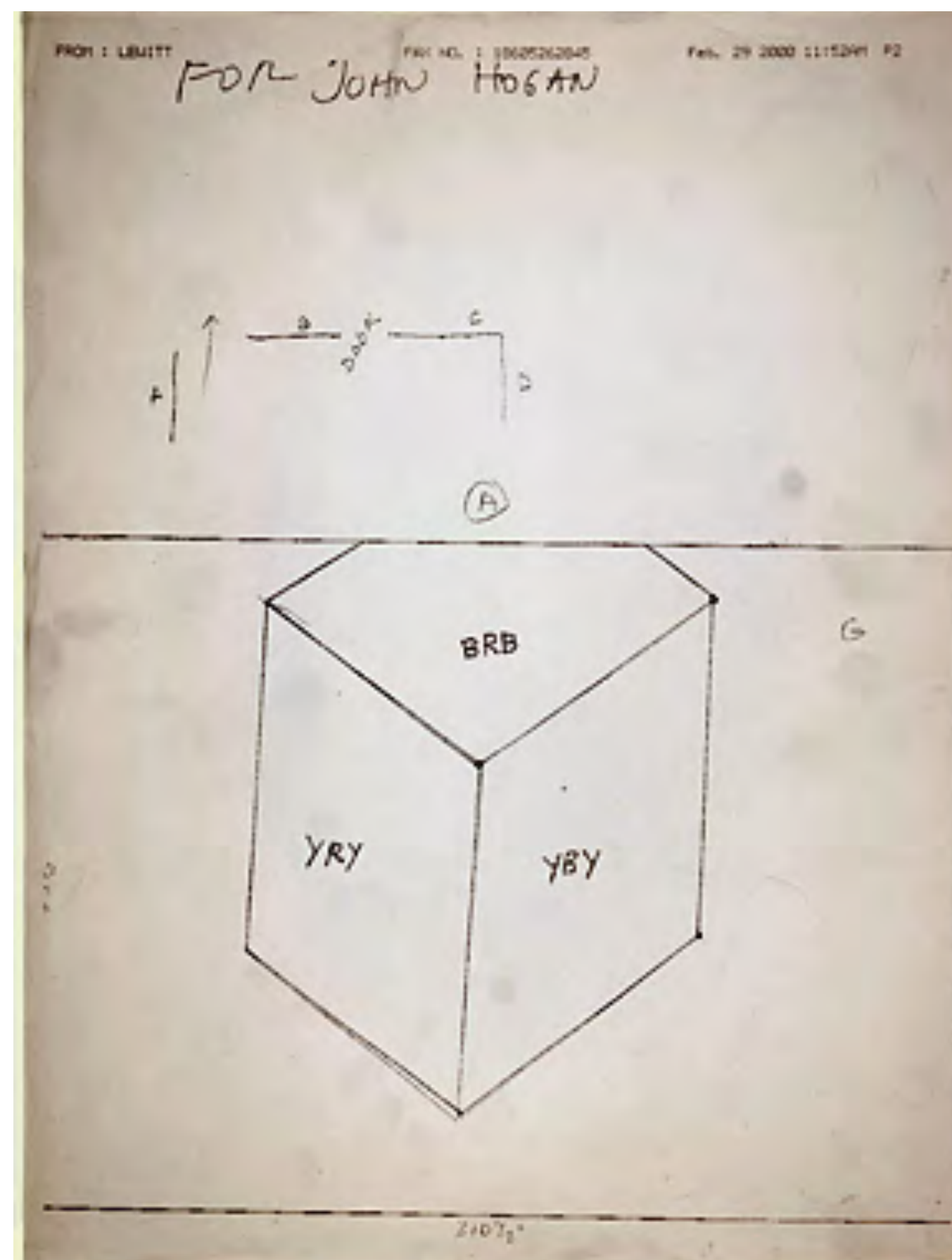


#338 Art Gallery NSW, Australia



Wall Drawing #541 VMFA

<h1>C E R T I F I C A T E</h1>
<p>This is to certify that the Sol LeWitt wall drawing number <u>541</u> evidenced by this certificate is authentic.</p>
<p>Wall Drawing #541 On each of four walls, a tilted form with color ink washes superimposed.</p> <p>Color ink wash A First wall: The background is GG -Left plane: YRY; right plane: YBY; bottom plane: BRB; B Second wall: The background is YY. Left plane: GBG; right plane: RGG; top plane: YGR C Third wall: The background is RR. Left plane: GBB; right plane: RYG; bottom plane: GGY; D The background is BB. Left plane: GYB; right plane: GRR; top plane: YGY; First Drawn by: Antoine Bonhomme, Bruno Rousselot, Anthony Sansotta First Installation: Galerie Yvon Lambert, Paris France. September, 1987 Key: Red = R; Yellow = Y; Blue = B; Gray = G</p>
<p>This certification is the signature for the wall drawing and must accompany the wall drawing if it is sold or otherwise transferred.</p>
<p>Certified by <u>Sol LeWitt</u> Sol LeWitt</p> <p><small>© Copyright Sol LeWitt. Date</small></p>



An example of Sol LeWitt's drawings for the 2000 installation of Wall Drawing #541 at Virginia Museum of Fine Arts



April 2008, Wall Drawing #541 is removed



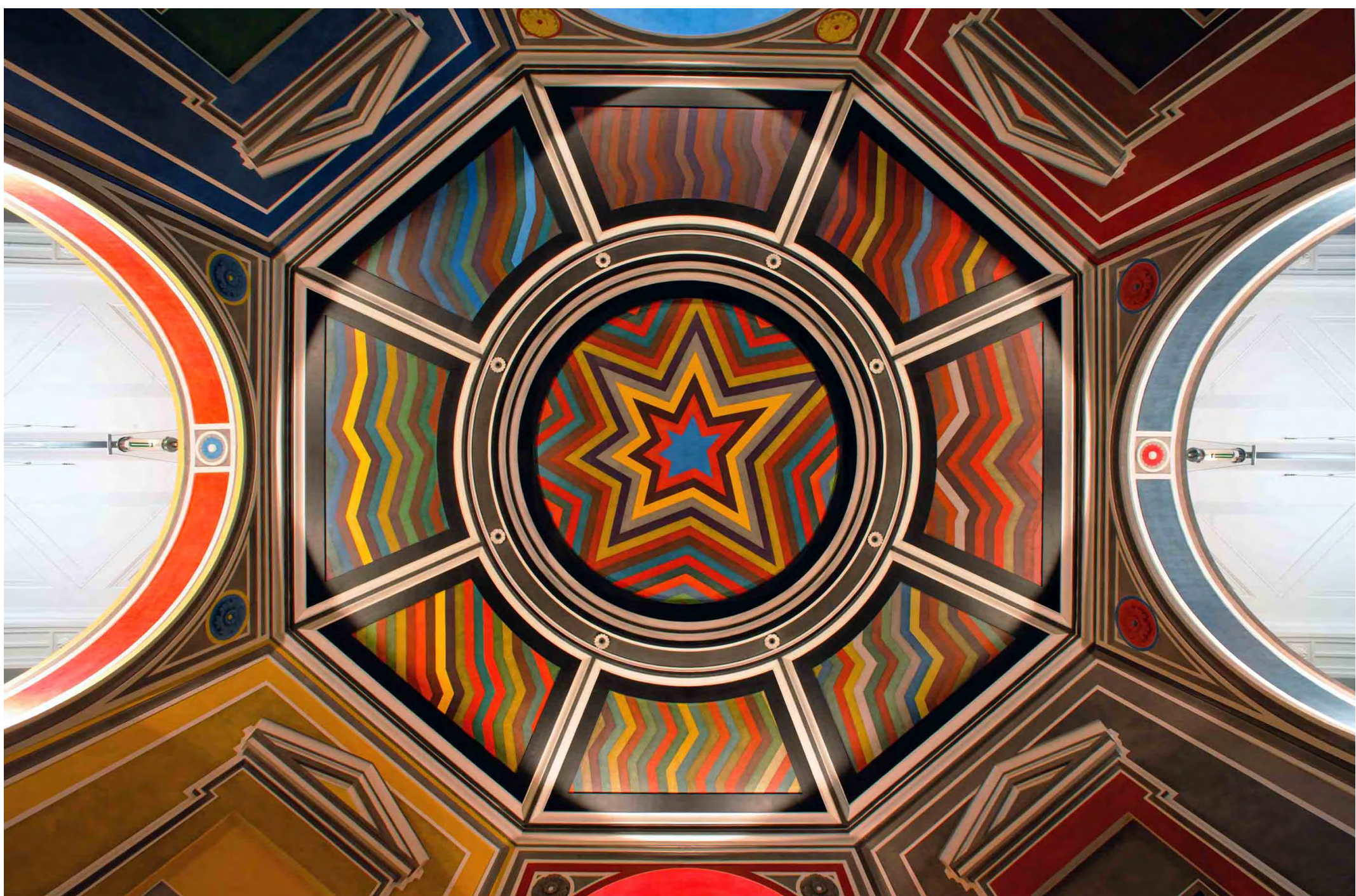
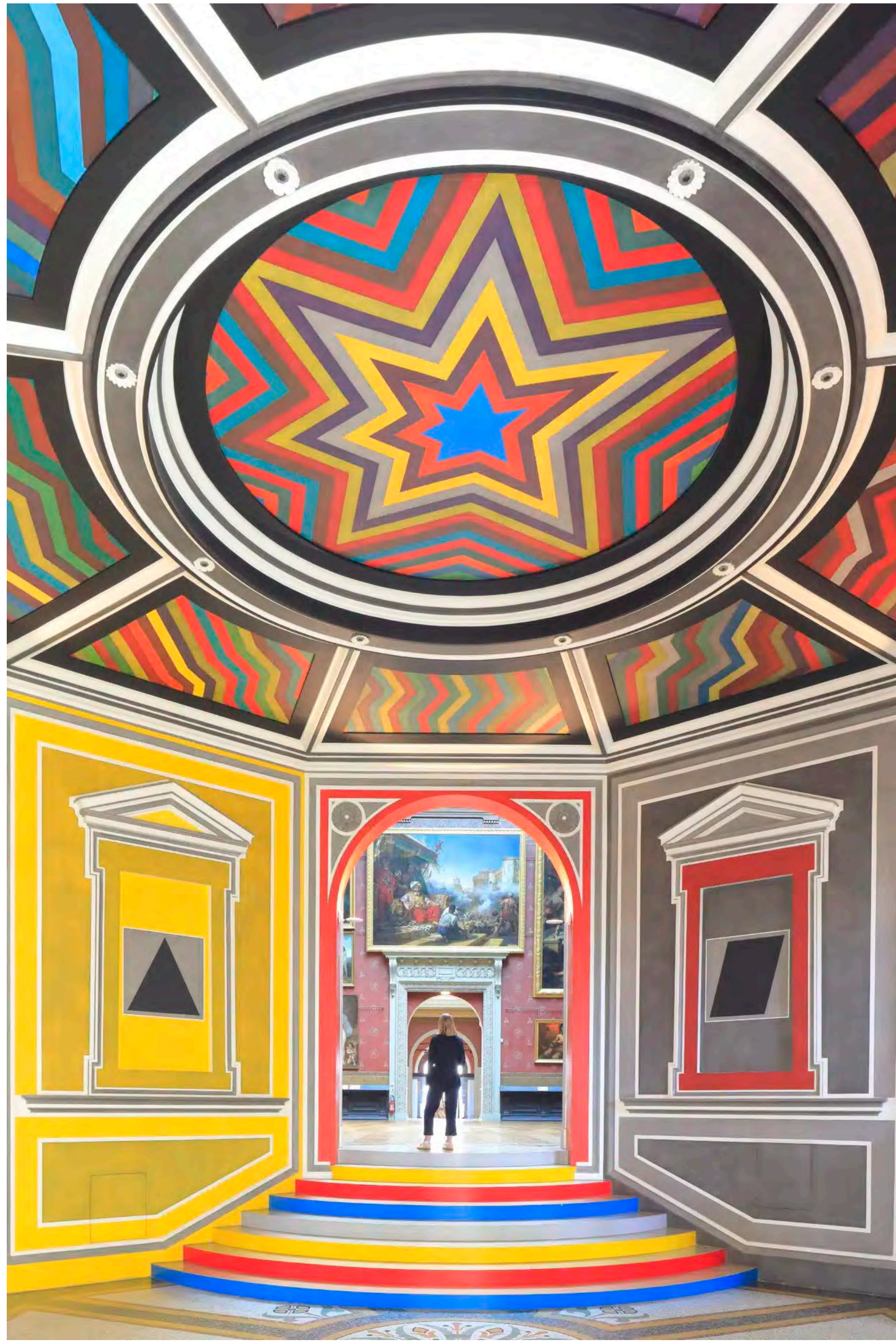
Wall drawing #370



Wall drawing #65

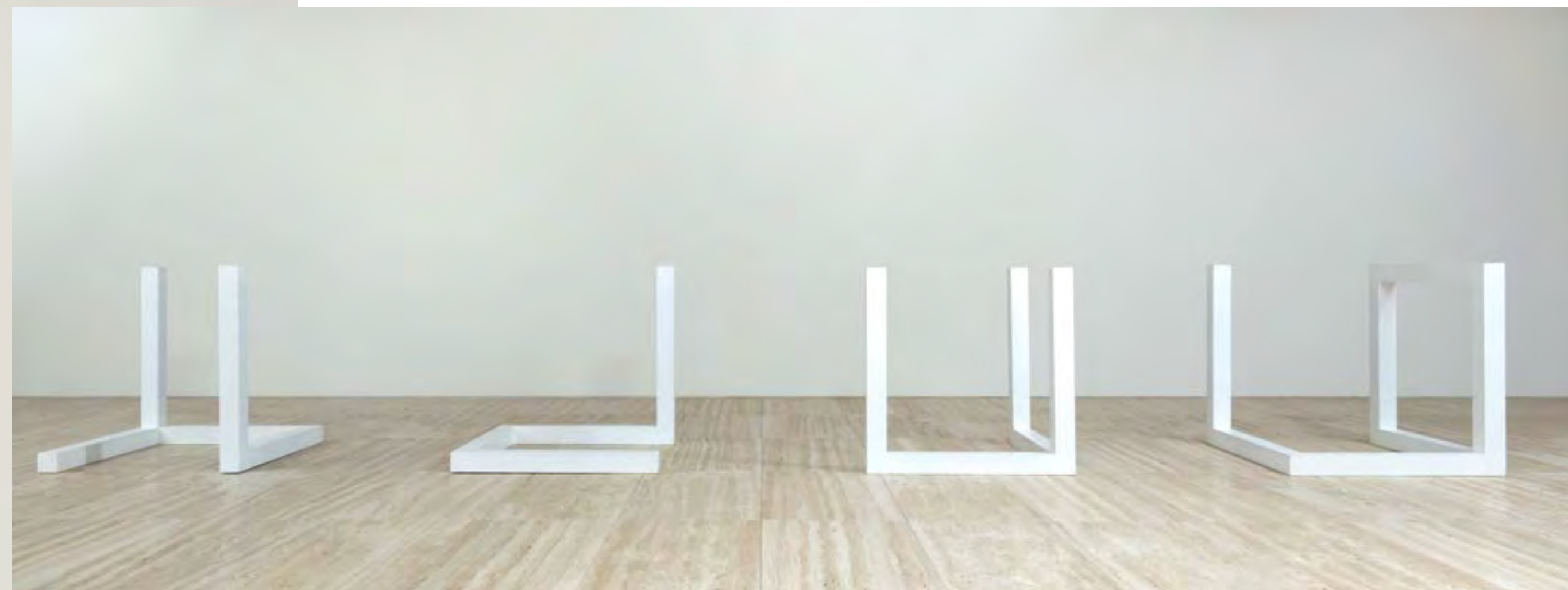


Wall drawing #1180







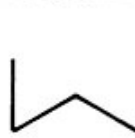
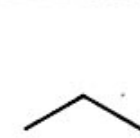


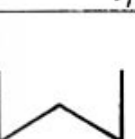
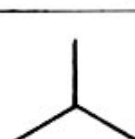

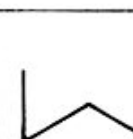
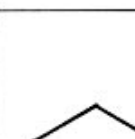
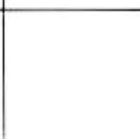
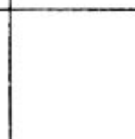
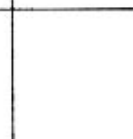
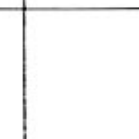
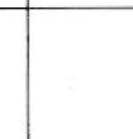
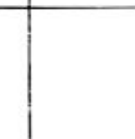
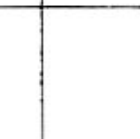
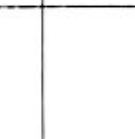
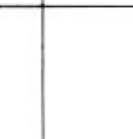
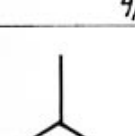
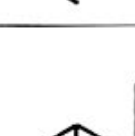
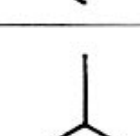
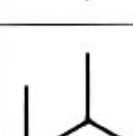
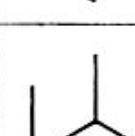
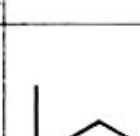
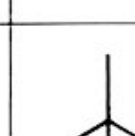
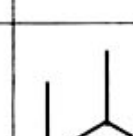
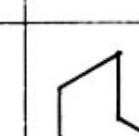
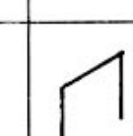
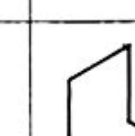

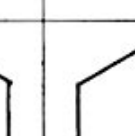
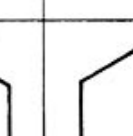
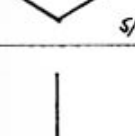
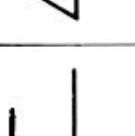


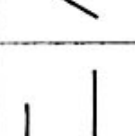
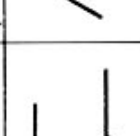

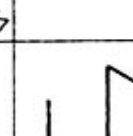
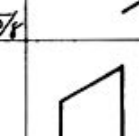
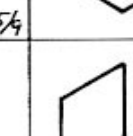
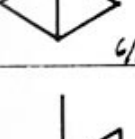


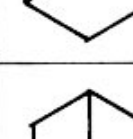
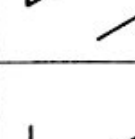

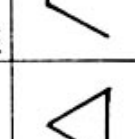
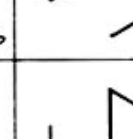
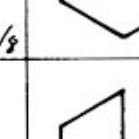
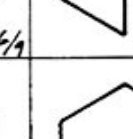
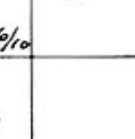
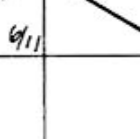
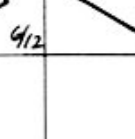
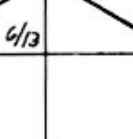
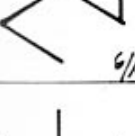


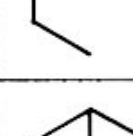

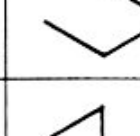
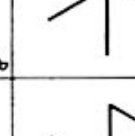
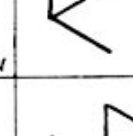
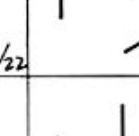
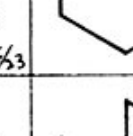
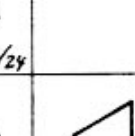
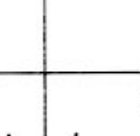
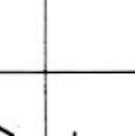
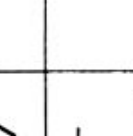
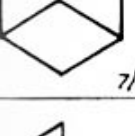

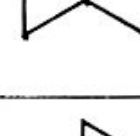
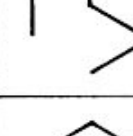
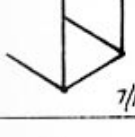


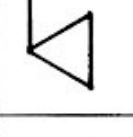

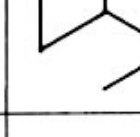
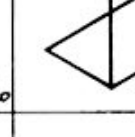

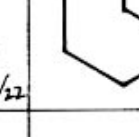
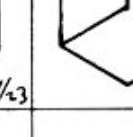
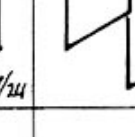
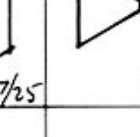
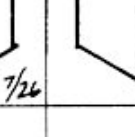
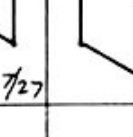




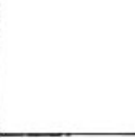
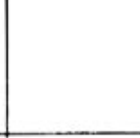
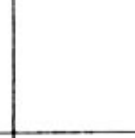
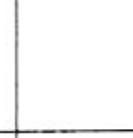
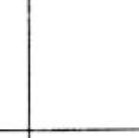
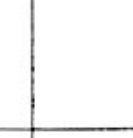
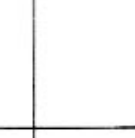
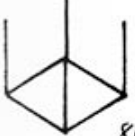

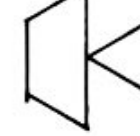


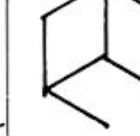
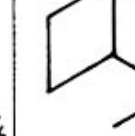
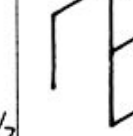

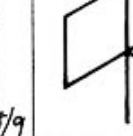

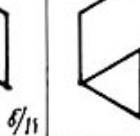

#711, 1992,
Musée de
Picardie, Amiens





Incomplete open cube 5/6, 1974, émail sur aluminium, 108,0 × 108,0 × 108,0 cm

VARIATIONS OF INCOMPLETE OPEN CUBES

Incomplete Open Cubes, 1974, bois,
peinture, impressions gélatine-argent
et encre sur carton monté sur papier
avec type de transfert, dimensions
variables, SFMOMA





Roman OPALKA

1931-2011



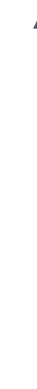
enregistrement de la voix

pendant qu'il peint





OPALKA 1965/1 à ∞ , détail 3666937-3669842



Objectif : peindre tous les nombres à partir de 1 jusqu'à l'infini.

Un protocole strict, immuable :

- Format constant : 196 × 135 cm.
- Même police manuscrite.
- Toujours en blanc (ou noir dans les débuts) sur fond uniforme.
- Durée de travail quotidienne disciplinée.
- Il note le premier et le dernier nombre de chaque séance.

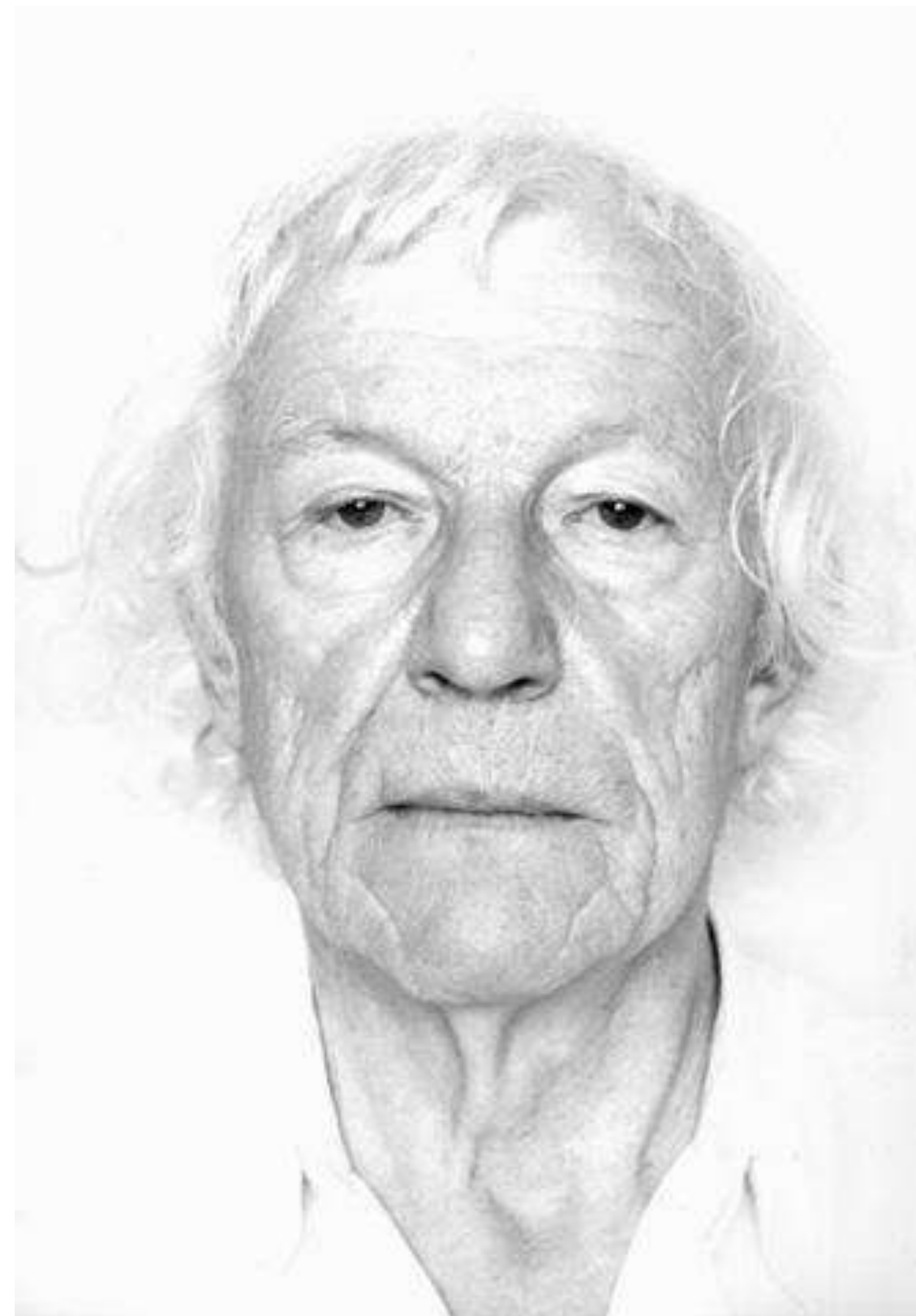
En 1972, Opalka décide : “Chaque Détail sera plus clair que le précédent” en ajoutant chaque fois 1 % de blanc.



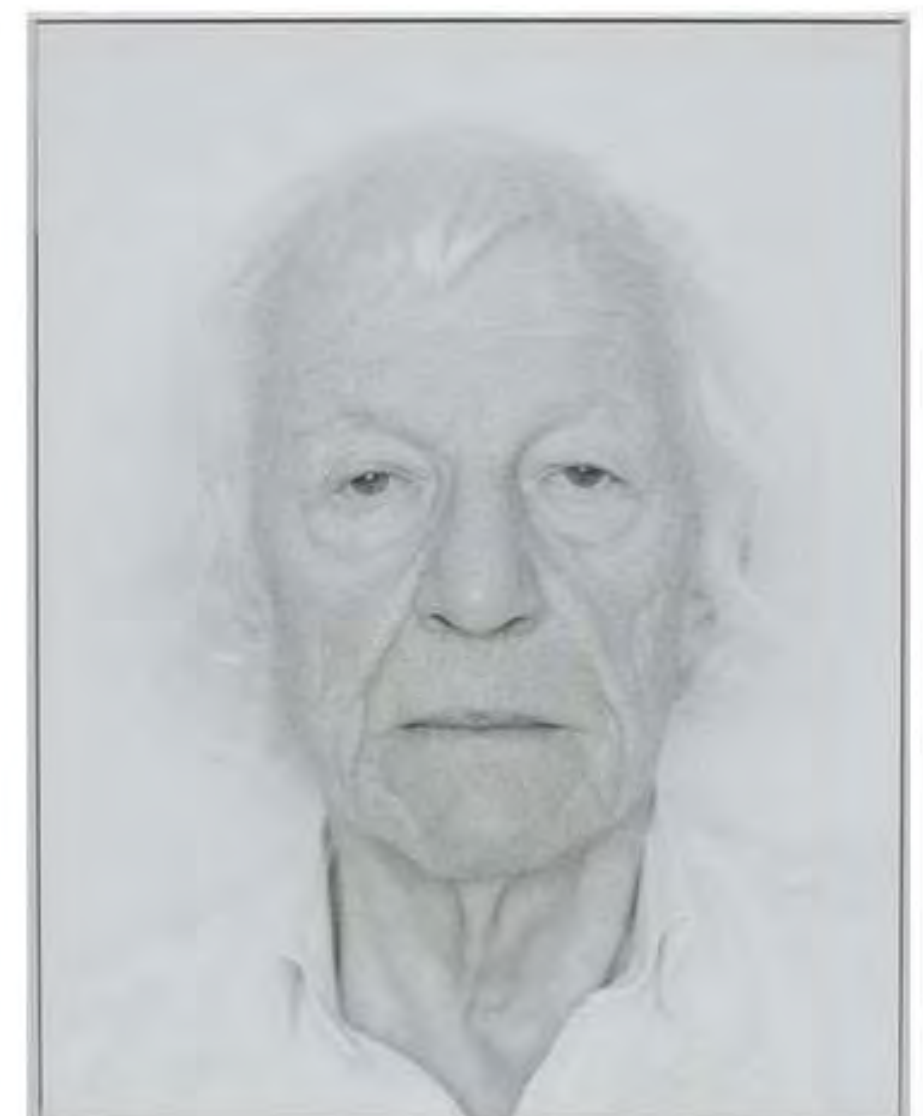
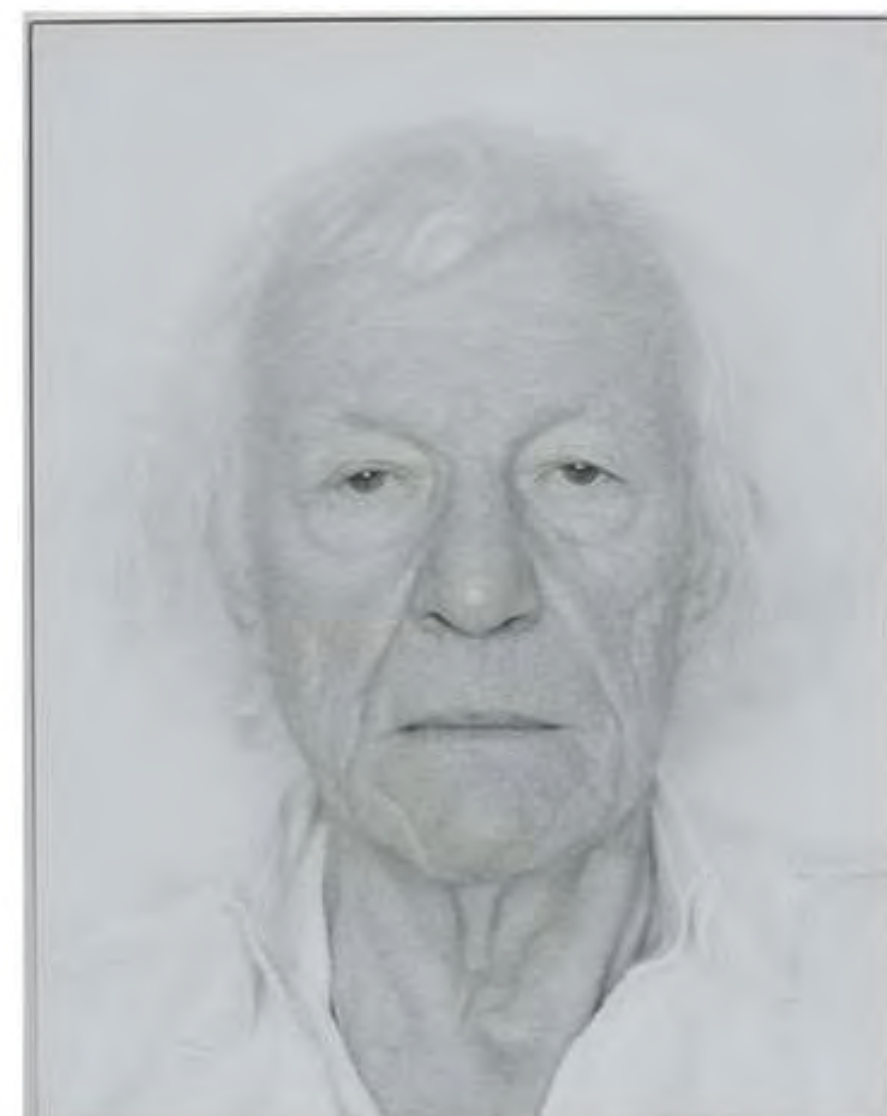
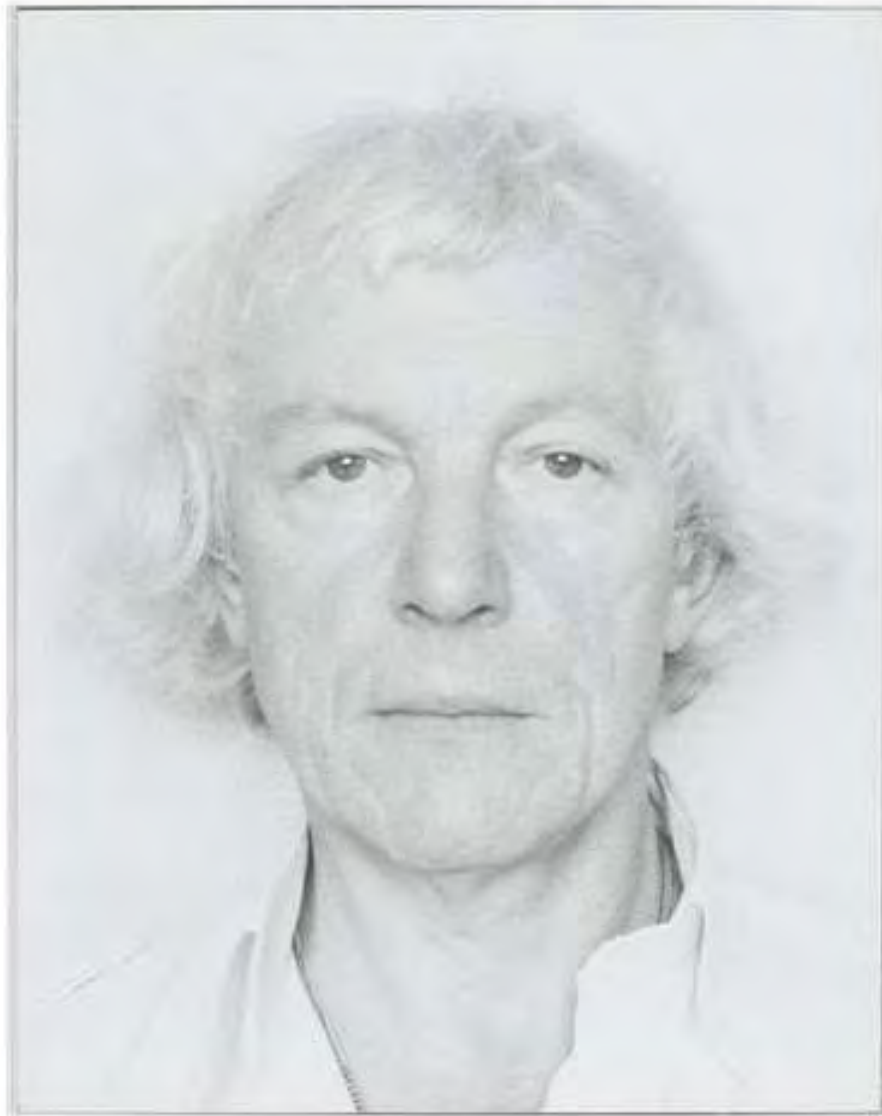
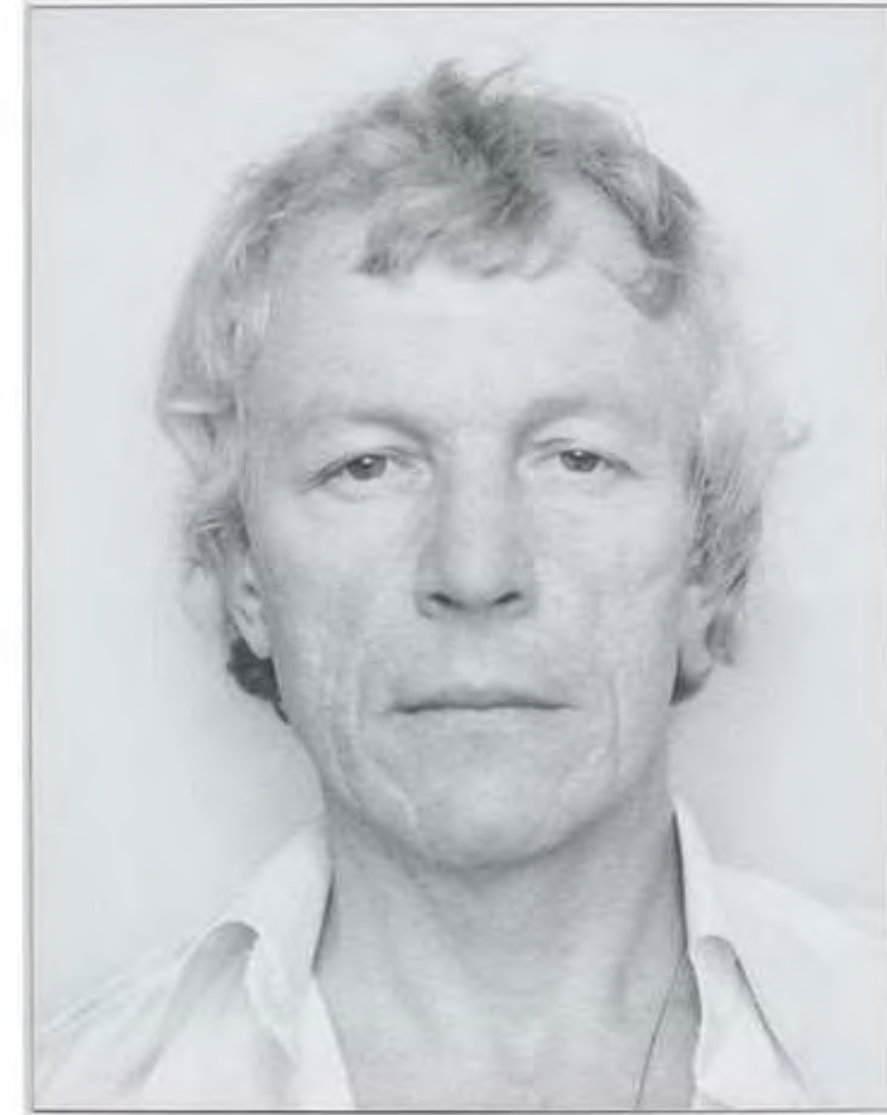
Détail montrant le passage à son premier million



1965



2000



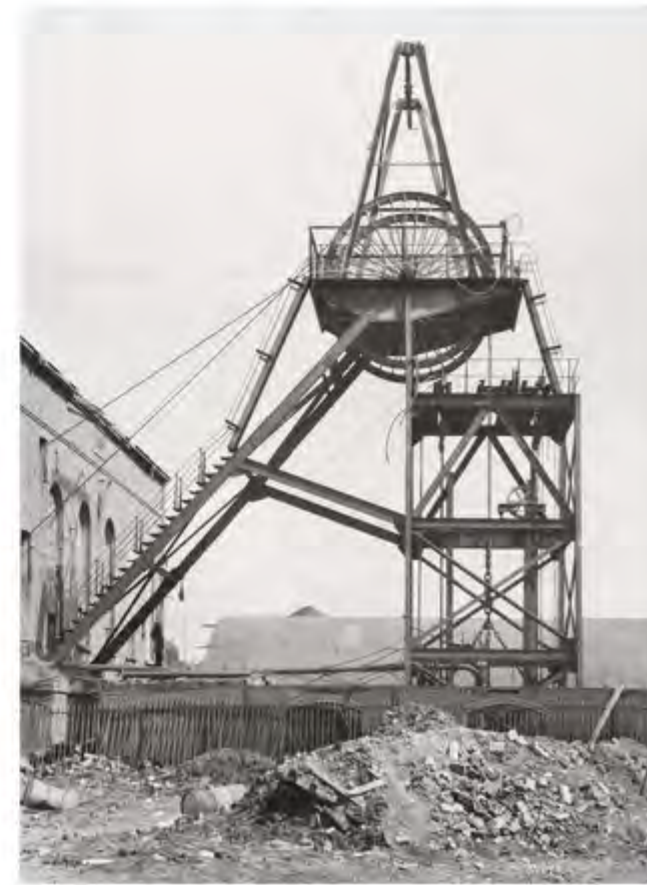


Cf. On KAWARA (1933-2014)

A black and white photograph of a man and a woman. The woman, on the left, has shoulder-length hair with bangs and is wearing a dark top. The man, on the right, is wearing glasses, a collared shirt, and a jacket with a strap over his shoulder. They are both looking towards the camera.

Hilla et Bernd BECHER

1934-2015 / 1931-2007



Winding Towers, 1966-1997, MoMA



Water Towers, 1988, MoMA



En 1979, source the New York Times

<https://youtu.be/cpIDEMpX644?si=ePAiBbRVIOujeC-8>



Installation view of the exhibition "Bernd and Hilla Becher: Landscape/Typology, 2008, MoMA



Industrial Facades, 1978-1992, MoMA



Water Towers, 1968-1980, Guggenheim, NY

Documenter, témoigner, montrer

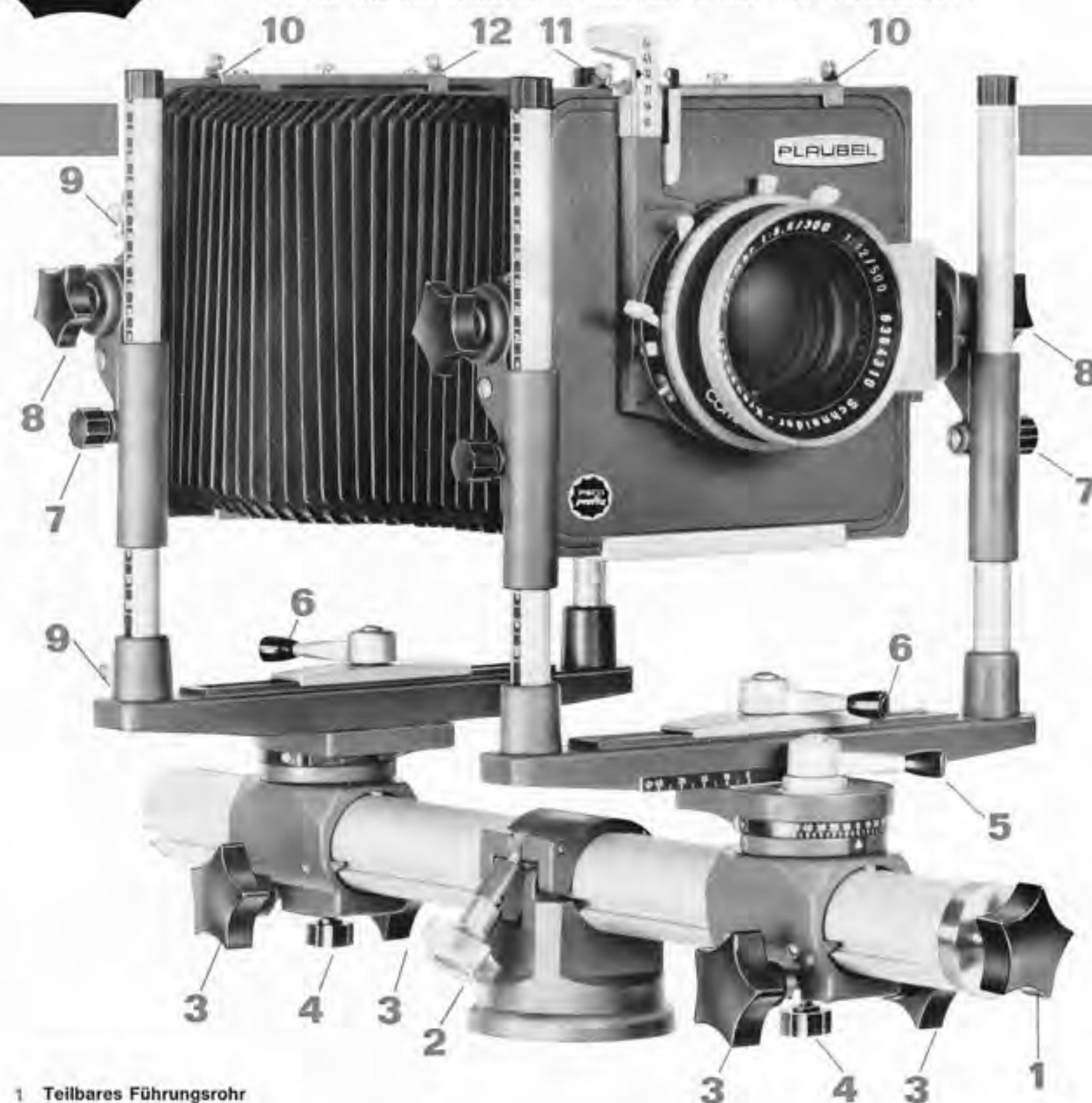
Tous leurs clichés (30 × 40 cm chacun) sont classés et archivés selon la localisation géographique, Allemagne, Belgique, États-Unis... ou les fonctionnalités des bâtiments photographiés, châteaux d'eau (Wasserturme), silos de stockage de céréales (Getreidesilos), gazomètres, mines et huttes (Bergwerke und Hütten).

Publiés, édités dans des livres.



Für modernste Ansprüche nach modernsten Fertigungsverfahren und mit einer Reihe internationaler Schutzrechte ausgestattet. Auch für die PECO Profia bieten wir Ihnen unseren anerkannten weltweiten Kundendienst und die ungewöhnlich lange Garantie von 5 Jahren.

Die Kamera Ihrer Wahl wird Sie nie enttäuschen.



- 1 Teilbares Führungsrohr
- 2 Klemmgriff für Stativmuffe
- 3 Einstellgriff zur Scharfeinstellung
- 4 Feststellknöpfe für Laufmuffe
- 5 Feststellknebel für Horizontalverstellung
- 6 Feststellknebel für Seitenverstellung
- 7 Feststellknöpfe für Hoch- und Tiefverstellung
- 8 Feststellgriffe für Vertikalverschwenkung
- 9 Einstellbellen für horizontal und vertikal
- 10 Verriegelung zum Auswechseln des Balgens
- 11 Verriegelung zum Auswechseln des Objektivbleches
- 12 Verriegelung zum Auswechseln des Kassettenadapters

Größter Auszug	560 mm
mit Verlängerung	1000 mm
Kleinsten Balgenauszug mit Normal-Objektivblech	75 mm
mit Spezial-Objektivblech	45 mm
Hochverstellung an beiden Standarten	95 mm
Tiefverstellung an beiden Standarten	30 mm
Seitenverstellung an beiden Standarten	je 45 mm
Horizontalverschwenkung an beiden Standarten	360°
Vertikalverschwenkung an beiden Standarten	je 35°
Nullrasten für Horizontal- und Vertikalverschwenkung	

Documenter, témoigner, montrer

Leur protocole

Photographier

- toujours avec la même lumière (ciel couvert)
- le même cadrage (frontal et centré)
- la même technique : chambre photographique, téléobjectif avec un point de vue surélevé pour éviter les déformations
- tirage en noir et blanc

de façon à créer des typologies de ces constructions qui mettent en valeur à la fois leurs points communs et leurs différences (travail sériel). Ces photographies présentées en série, ont aussi une force expressive de façon autonome, par leur format et leurs enjeux esthétiques, formels et artistiques.

