

## **Things to come – on the role of sketches and drawings in sculpture**

A line is the shortest distance between two points: between the idea and the object. A sketch is a model or outline of your concept, expressed in a form beyond language – it is your first guide to action. A sketch is not necessarily a drawing, however; it provides an overall impression and sense of atmosphere – practical precision is irrelevant. A drawing, on the other hand, represents something that is apparently workable. A 'technical drawing' – depicting the various possibilities of the conceivable side view, bottom view, auxiliary view, the possible axes and the sectional representation of the three-dimensional concept – can also be an interesting way of visualizing the sculpture as a whole or considering its technical features. Although the drawing may be clear and transparent, at this point you still know nothing about the actual form of the sculpture, object etc. under consideration.

"Successful ideas generally have the appearance of simplicity because they seem inevitable." (1) The sketch or drawing plays a crucial role in the transformation of an idea. Sometimes, however, the so-called 'idea sketch' is all that is needed to capture and convey the experience that follows the processes of seeing and thinking. The sketch becomes an independent entity. Sketches have gained autonomy not only through the visual sense of the contemplation of nature; they also rank on a par with the visual stores and possibilities of technical images.

The sketch or drawing is nevertheless unsurpassed in terms of independence and lightness, and must therefore be regarded as a creative medium in its own right.

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(1) Sol LeWitt, "Paragraphs on Conceptual Art", 1967