

ART HOUSE

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A4105-14 Advanced Studio V - Tatiana von Preussen, Catherine Pease, Jessica Reynolds

INTRODUCTION



I like America and America likes me, Josef Beuys, 1974

In the 1970s, New York was known as a place of great artistic production ... Slowly my city went from a place of production to a place of consumption. So now it's a place of the art market and not a place for art production. Liz Diller 2017

While New York City is in the throes of a housing crisis, the art market is booming. The USA currently holds a 40% market share in art sales worldwide and 95% of these occur in New York, which generated \$551million in auction revenues between June 2015 and June 2016.

The success of New York as an art market is the flip-side of the same coin that means that artists can no longer afford places to live or work in the city. If New York wants to preserve its position as a hub for art production and not only as an art market, then it is incumbent on big arts institutions, endowed with capital, reach, fund-raising expertise and powerful, glamorous brands, to address this issue.

Art House will propose artist housing and studio space on museum sites within New York, from the main museum sites of MOMA, the Guggenheim, the Metropolitan Museum of Art, Dia Foundation (Beacon and Chelsea) and the New Museum, to off-site museum holdings such as MOMA QNS and the Guggenheim storage facility in Red Hook, located in areas where many artists already live but which will soon be out of reach.

While many artist residencies currently exist, these only provide temporary accommodation to artists. In our brief, the possibility for permanence is essential. We will find redundant spaces, repurpose or develop parts of museums to find long term homes and studios for artists in order to genuinely support creativity in the city into the future. The studio will invite a number of curators, exhibition designers and artists, to participate in guest crits and site visits.

Home to millions of art objects, could the museum also become home for the artists themselves? The studio will investigate hybrids of the domestic and the public, of culture and community and of production and consumption.

APPROACHES



Model room at Sir John Soane's museum

Let us imagine a true museum, one that contains everything. Le Corbusier 1925

The relationship of art and the house has a rich history: the display of art in domestic settings; the home as subject in the artwork; the house itself constituting the artwork; and artists residing inside the museum.

In the Medici palaces of Florence, painting and sculpture flowed seamlessly into architecture as well as becoming home to artists such as Michelangelo. Later, the home of the private collector became a place of display, such as Sir John Soane's townhouse, whose domestic interiors were encrusted with layers of paintings, plaster casts and other found objects.

The home as subject was first explored in 17th century Dutch painting, where Vermeer's masterly depiction of light and colour magically transformed the mundane domestic equipment into golden objects of radiating beauty. Today artists such as Turner Prize winning Laure Prouvost create immersive atmospheric installations that combine narrative, humour, and domestic fragments.

The house itself became artwork, in part as a critique of the commercial and institutional nature of museums, seen to instrumentalise artists (only recently embracing minority groups), so that many artists have looked elsewhere for sites of intervention. Examples include Gordon Matta-Clark's deconstructed suburban 'Splitting, and the Unmade House' (1974), and Rachel Whiteread's cast concrete 'House' (1993). The house was literally brought into the museum in reconstructions such as Marcel Breuer's House in the Museum Garden (1949) at MOMA and later revisited in Barry Bergdoll's exhibition, 'Home Delivery: Fabricating the Modern Dwelling' (2008) at the same museum.

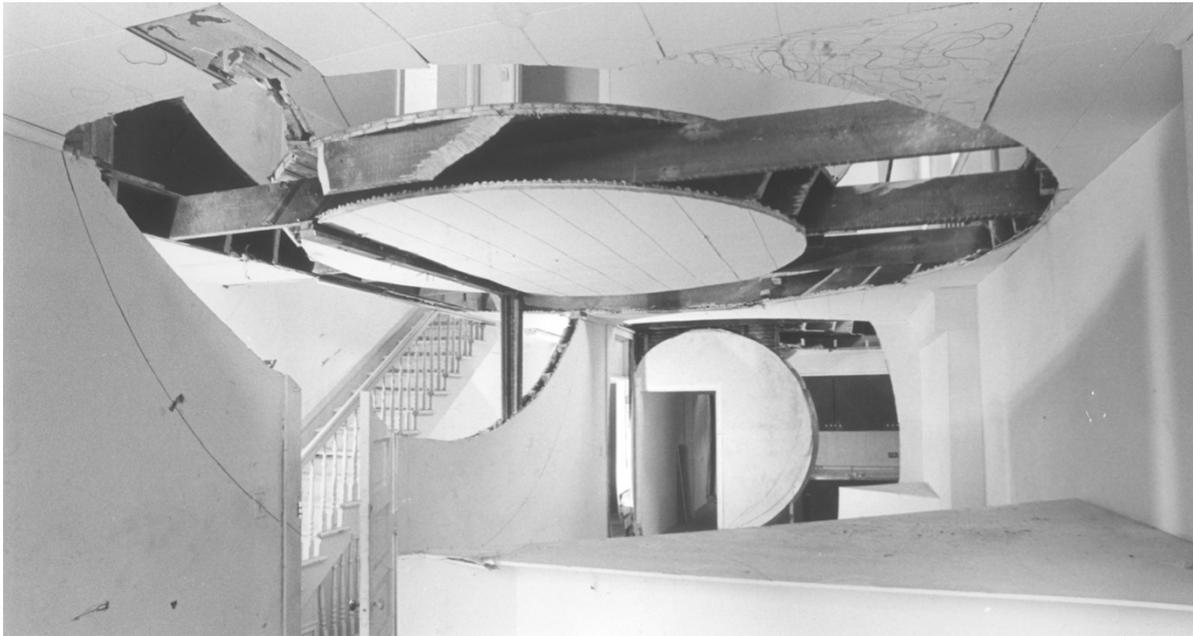
While the white cube is not an obvious place to call home, with its highly controlled environments and hard surfaces, many performance artists have inhabited museums overnight, such as Joseph Beuys's 'I like America and America Likes Me' (1974) where he spent three days in New York's Rene Block Gallery with a wild coyote, a felt blanket, 50 Wall Street Journals, walking stick and gloves. Others have approached living inside a museum in a more straightforward fashion, such as 'Metavilla' by Exyzt for the French Pavilion at the Venice

Biennale, who occupied the pavilion day and night, and invited audiences to join them, to share a meal, lie down, take a bath.

In this brief, the focus is on the messy intersection of the museum and the house, where myriad dichotomies will play out between program and form, ethics and aesthetics, art and architecture, life and art, interior and exterior, privacy and publicity, real and unreal. This complex interface constitutes the inbetween space of negotiation and sharing. It creates the potential for new types of living, new types of art display, and perhaps new types of art. Through precedent research, readings and art history, students will study the successes and failures of museums today, and how walls, windows, doors and floors divide and connect different inhabitants to create new opportunities for social encounters. The unit will draw on domestic-inspired artworks to investigate provocative possibilities for creating new typologies of housing inside the museum.

The studio is interested in new economic and financial models to provide affordable housing for artists. Is it the responsibility of private institutions to provide this social function? What is the role of philanthropy in relation to that of the State? Is the museum a place of contemplation or a site of consumption filled with cafes, stores, information booths – and now housing too? What are the effects of the digital on the museum and house? If each artwork creates a world of its own, then the museum is a world of many worlds, with capacity for endless new ones. As Philip Ursprung states after curator Harald Szeemann, “there was nothing that could not be incorporated by the museum.”

COURSE STRUCTURE SUMMARY



Office Baroque, Gordon Matta-Clark 1977

The studio will be structured in the following parts. Research should be considered on-going with additional findings informing the complexity of the project and general critique. A written thesis/project statement will be updated weekly. The final studio session of each section will take place in the form of pin-ups when students will have an opportunity to review and to share their outputs. Selected readings will be discussed in parallel to studio work.

- Part 1** **HOME IS WHERE THE ART IS** 7- 14 September (3 studio sessions)- JR
Installation: Drawing on selected artworks, students are asked to explore the domestic in the context of art/museum culture by proposing a formal intervention in a museum.
Outputs: 1:1 installation + documentation
- Part 2** **DWELLING ON DWELLING** 18- 25 September (3 studio sessions)- CP
Research: Via the medium of drawing, each student will explore one aspect of a case study dwelling- this should relate thematically to their installation from Part 1.
In parallel the studio should begin in depth research of the four selected museums including site context, institutional structures and organisations.
Outputs: Drawing/diagram of case study dwelling, site research
- Part 3** **ABSTRACT** 28 Sept- 10 Oct (4 studio sessions)- TvP
Concept Design: the sessions bring together art and dwelling in the form of a concept proposal on a museum site. Students will develop a critique that relates to their chosen approach and institution.
Outputs: 1:500 site analysis, concept models, image-diagram
- Part 4** **DWELLING ON MUSEUM** 12 Oct- 26 Oct (5 studio sessions)- JR, CP, TvP
Developed Proposal: The studio will focus on creating a proposal that develops the concept into a clear narrative and building form. Iterative design development in plan and model form will be strongly encouraged.
Outputs: 1:200 plans, sections, drawings, models + images
- MID TERM REVIEW** 30 October- TvP + JR
- Part 5** **BEDDING DOWN** 2 Nov- 7 Dec (7 studio sessions)- JR, CP, TvP
Final Proposal: The final weeks of the studio will focus on producing a highly articulated final project. Students will also be asked to explore their scheme through a 1:5 detail relating to a domestic element of their proposal.
Outputs: 1:100/ 1:50 plans, sections, drawings, models + images + 1:5 detail
- FINAL REVIEW** 12 December- TvP + JR+ CP

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