

Stop it and just DO.

Try and tickle something inside you, your 'weird humor'. You belong in the most secret part of you.

Don't worry about cool, make your own uncool.

You are not responsible for the world - you are only responsible for your work, so do it.

And don't think that your work has to conform to any idea or flavor.

It can be anything you want it to be.

Sol LeWitt

The premise of this seminar is to produce work that is experimental, personal, difficult, ugly, dirty, weird and investigative - rather than definitive in presenting evidence and conclusions.

The seminar is about MAKING, and the work will be physical, produced within the precise constraint of a 12"x12"x12" volume through 6 materials - the basic components of architecture:

CONCRETE

PLASTIC

METAL

GLASS

WOOD

FABRIC

Through MAKING you will explore and question your obsessions.

You will discover and invent, follow and drive, command and listen.

The material is an opportunity and a constraint.

The material is malleable and rigid.

The material is vague - you choose it.

In 12 weeks, you will produce 6 models - 6 volumes, each responding to one material.

One week you will make your cube, 12"x12"x12".

One week you will make your cube again, and you will document it, through a visual medium of your choice.

We will gather each week to look at and discuss the models and their representation in relation to ideas of personal vision and personal voice.

We will look at ART.

We will look at ART as Architecture and Architecture as ART.

We will discuss the work in relation to concept.

The seminar is based on repetition and routine.

The seminar will set up a critical and supportive place of personal discoveries and 'uncoversies'.

We will start the workshop with a visit to the DIA Art Foundation in Beacon, NY

We will visit artist studios and have artists come visit and talk to us.

We will meet on Friday from 11am-1pm



Materials, qualifiers, effects, modalities and operations, representation.
Your resistance and your inspiration.

CONCRETE	HARD	SOFT	CAST	DRAW
PLASTIC	COLORED	BLACK&WHITE	ASSEMBLE	PHOTOGRAPH
METAL	OPAQUE	SEE-THROUGH	ITERATE	COLLAGE
GLASS	NAKED	DRESSED	DISMANTLE	FILM
FABRIC	NEW	USED	FOUND	SCALE
WOOD	ARTIFICIAL	NATURAL	CUT	NARRATE

What are your own preoccupations/obsessions?

- what/how do you see?
- what/how do you dream?
- where does your mind always wander to?
- what inspires you?
- what images/thoughts are stuck in your mind?
- what do you photograph over and over again?
- what do you draw or make over and over again?

How do you find your own preoccupations/obsessions?

- are your inspirations just a default? A tic?
- are your inspirations just part of the zeitgeist?
- what happens if you go beyond all that you have learned?
- what surfaces in your mind if you push against all the trends/fads of the moment?
- what happens if you embrace what you don't know?
- what do you really want to see?
- what do you really want to make?

How do you interrogate your own preoccupations/obsessions?

- are they about narrative, memory?
- are they about the body, movement, interaction?
- are they about space, volume?
- are they about light, color, atmosphere?
- are they about shape, geometry?
- are they about structure, materials?
- are they about process?

How do you use your own preoccupations/obsessions?

- have you ever dedicated to them the time and attention they deserve?
- have you ever obsessed with them?
- have you ever delved into and analyzed them?
- have you ever tested them all the way?
- have you ever attempted to manifest them?
- have you ever played with them?
- have you ever made anything with them?
- Would you like to?

We will read excerpts from:

Richard Serra, Writings Interviews, University of Chicago Press

Rachel Whiteread, House, Phaidon

George Perec, An Attempt at Exhausting a Place in Paris, Wakefield Press

Steven Heller, Design Disasters, Allworth Press

Carl Andre, Sculpture as Place, DIA Yale

