

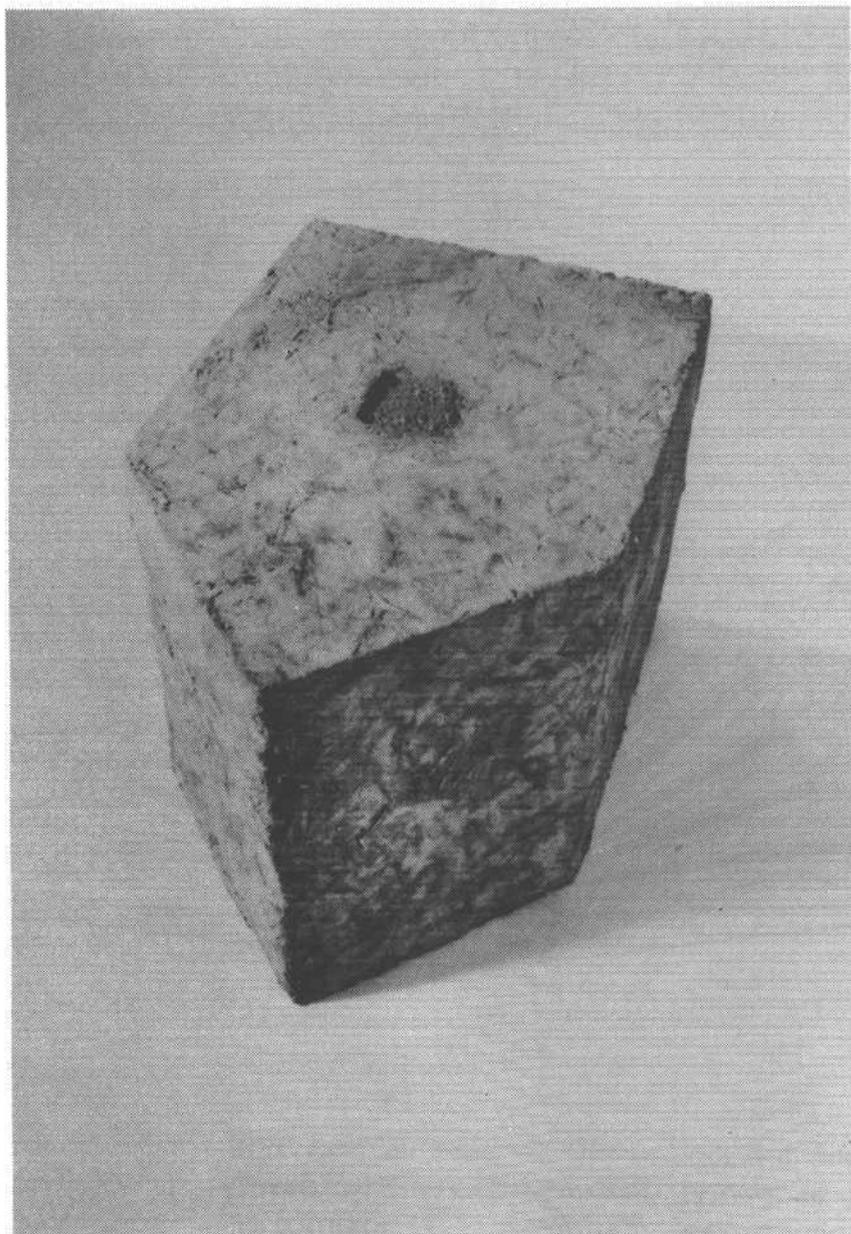
**ARCHITECTS  
DRAWINGS  
MODELS**

Michael Motley

These pieces are the first of a group that explores site and shelter using elemental forms and materials: basic icons of

mud, clay, concrete and yellow ochre. They are prototypes and studies for larger exterior and interior works that investigate human and animal architecture, tombs

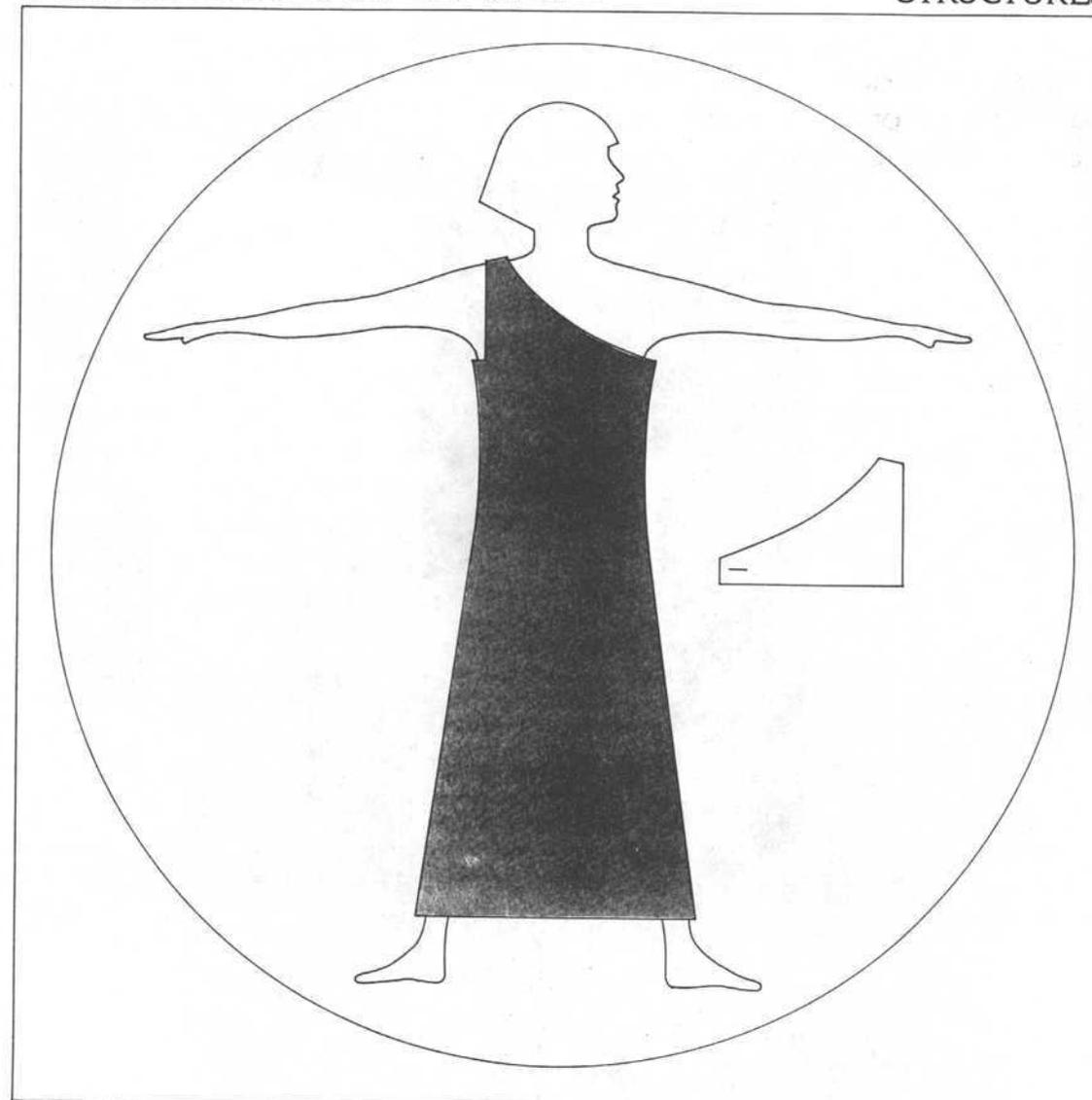
or burial forms, geomancy, and primal processes like mixing dirt and water and fire, or digging holes in the ground to live in.



"Untitled", concrete

# ARCHITEXTURALS

STRUCTURES



EAST WING DRESS · FRONT ELEVATION · WITH COLOR FACADE

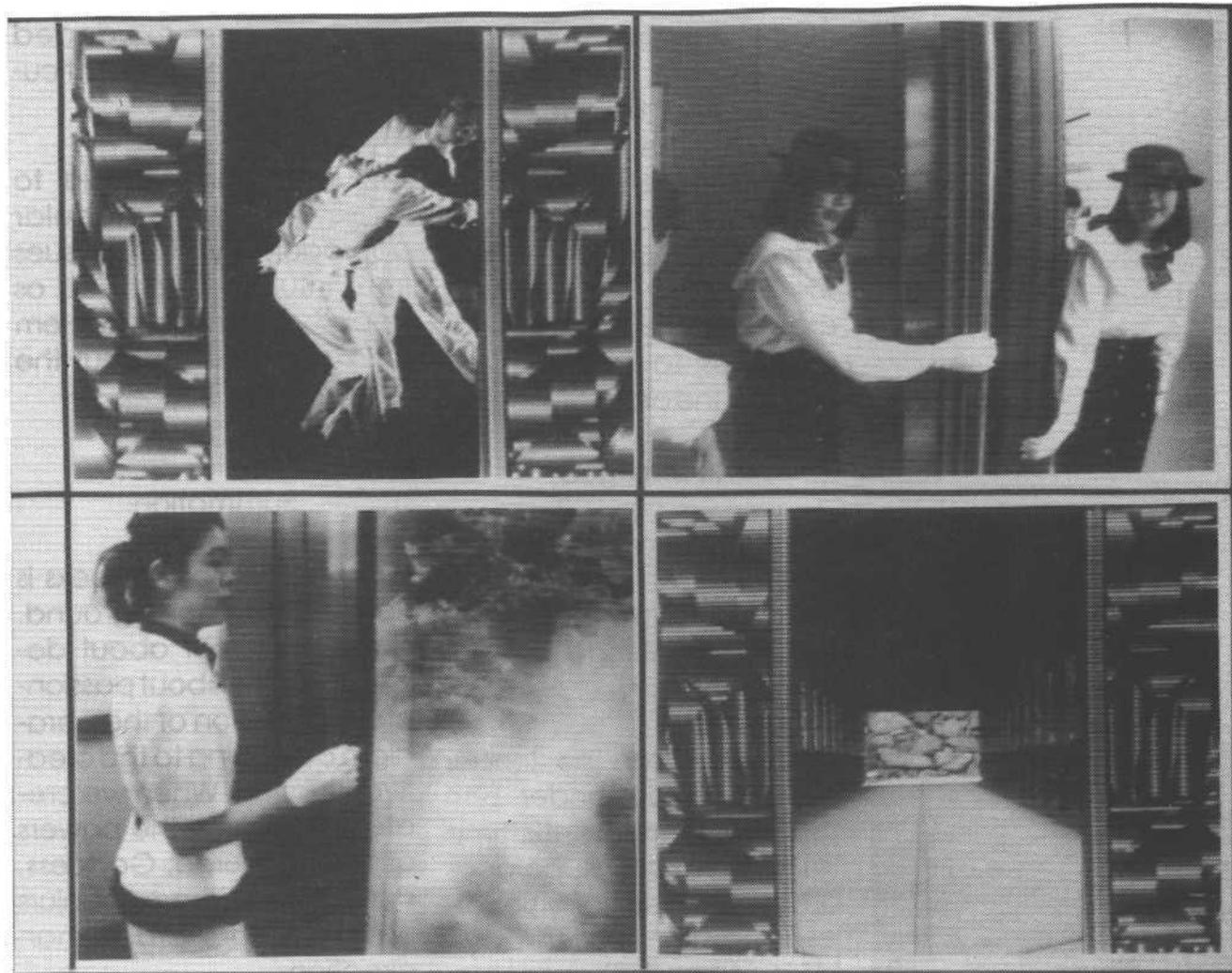
Architexturals, East Wing Dress

Holly Meier

In short, a summary of the work I have pursued encompasses many facets. From the '60s to the present, I have been challenged by numerous artistic and design elements.

The philosophy I embrace is simple: "To narrow your visions is to put limitations on your creativity." My life experiences have been broad. With my eyes wide open to all the changes, the chal-

lenges, and the idea provoking possibilities, my creativity is limitless.



"Tokoyo Four", video still

### Steina Vasulka

There are two ideas about why people make art: to communicate or as a sort of spiritual exercise. (John Cage's: "to prepare the mind for divine influences"). I am much closer to Cage's idea but essentially all the notions are true. The motiva-

tion comes from a deep desire to communicate, and for some artists, to communicate on a quite massive level—something I have never really been interested in. I see no qualitative difference in more people versus one person if I am communicat-

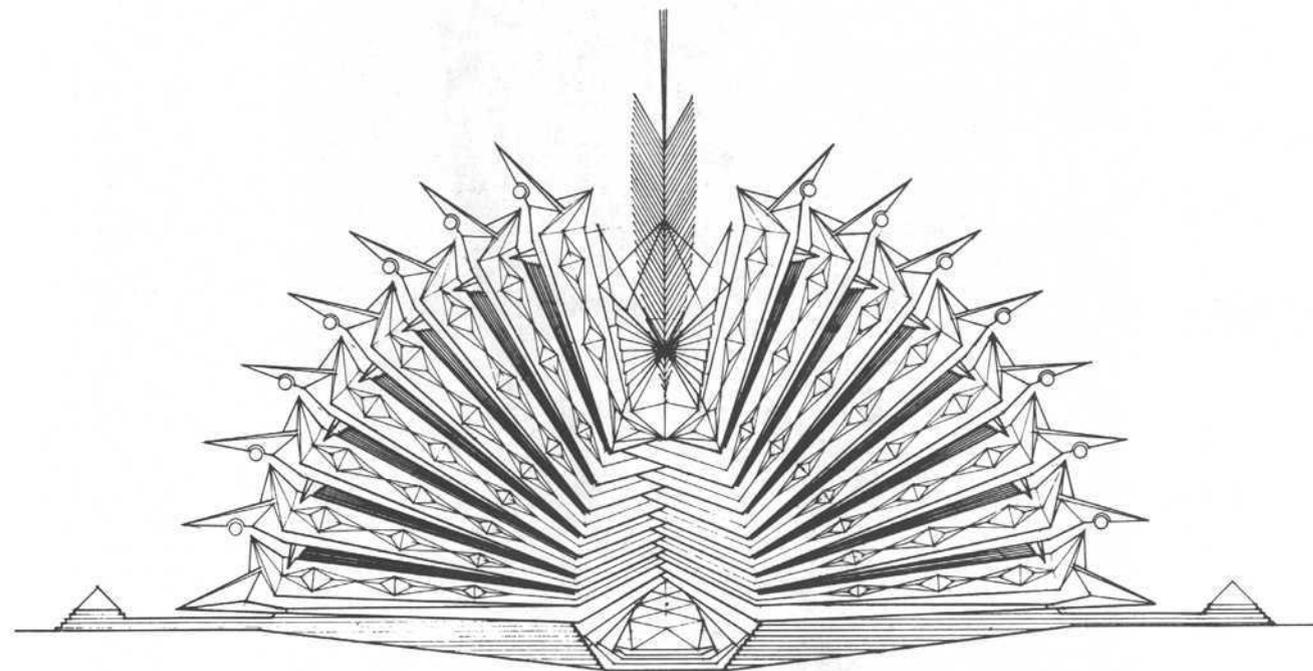
ing. But the primary motivation for all art, I believe, is to communicate yourself to yourself—which IS a spiritual idea. Every person's life is about communication, is filled with communication. When we lose that ability we become mentally ill.

### Bart Prince

I am interested in creating an architecture that is expressive of our age. One that results from creative responses to the needs of the client, site, climate, and the materials being used. A work of architecture should have a quality of surprise and mystery as does any great

musical composition or painting. It should not give up all its secrets at once but does not have to be "explained" by the architect in order to be appreciated. These designs are created from the inside-out which is to say that they result from the thought process that solves the functional, structural and environmental problems. This is as opposed

to the prevalent "outside-in" design approach whereby the exterior look or shape is determined, often as a preconceived object into which the functions are eventually stuffed. Architecture should result from an integral growth of an IDEA whereby all forces acting on the design are resolved into an individual and organic expression of the problem to be solved.



A STUDY IN RESULTANT SPACE

INDIAN ARTS CENTER, TAOS, N.M. 1967

"A Study in Resultant Space", Indian Arts Center, Taos, N.M.

# ARCHITECTS DRAWINGS MODELS

Sandra Aguilar  
Diane Armitage  
Deborah Aschheim  
Dean Balsamo  
Bruce Davis  
Jon Alexander Dick  
Holly Meier  
Michael Motley  
Bart Prince  
Steina Vasulka

Curated by  
Dean Balsamo

**The Gallery at the Rep**  
May 7 to June 1, 1993

**New Mexico Rep**  
1050 Old Pecos Trail  
Santa Fe, New Mexico, 87501

**Gallery Hours: Monday thur Friday**  
10A.M. to 5P.M.  
and during performances  
Phone: 983-2382

**Opening Reception:**  
Friday, May 7th from 5 - 7P.M.

It's the dawning of The Present Moment, the collapse of time and the re-ordering of space. The nature of our reality will be experienced for what it is: a plastic, undivided continuum admitting the interplay of multi-faceted dimensions and approaches to them. Virtual space is the order of the day.

## A Dialogue

Architects Drawings Models is a modest step toward acknowledging the fundamental challenge of our times: synthesis.

Civilization can no longer afford to labor under 19th century concepts. It's time to put into practice the ideas and discoveries of visionaries like Einstein, Walter Russell, Malevich and other people, who in the early decades of this century, foreshadowed the approach to life, the collective we must grasp as the next stage of events unfolds.

## Curator's Statement

### Manifesto

As our future races towards us at an ever-increasing rate, a head on collision with our present is in sight. And the only past worth considering is that summoned from the reservoir of intuition, feelings and experiences we carry within.

Following their cue, this exhibition revolves around the concepts of wholeness, vision, cross-pollination, and poetic imaginings about the use of, approach to, and feelings about space.

The word 'architects' as used here refers to those formally recognized as such, and artists whose work touches upon similar, and in some

cases, more expanded ideas concerning the articulation of space.

The later can be said to represent a vernacular approach, a way that issues from intuitive responses, as opposed to mere problem solving exercises about the nature of our spaces.

## Summation

What this exhibition seeks is not a common ground. Creativity is not about democracy. It's about passionate recognition of the paradigm belonging to the creative situation. When we create, we assume the powers of the Demiurge, Goddess, or whatever image conjurs up so-called supra human direction.

## Postscript

In preparing this show I was struck by how few female architects there are. This should be puzzling to all of us since our first experience of architecture on this plane is our mother's womb. I hope that many more women will begin contributing to the dialogue on space, especially with regard to the mysterious play of resonance and nurturing.

Dean Balsamo  
Santa Fe 4/15/93

# ARCHITECTS DRAWINGS MODELS

Sponsored by

**The Santa Fe Council for the Arts and the New Mexico Rep**

Partially Funded by the City of Santa Fe Arts Commission and the New Mexico Arts Division

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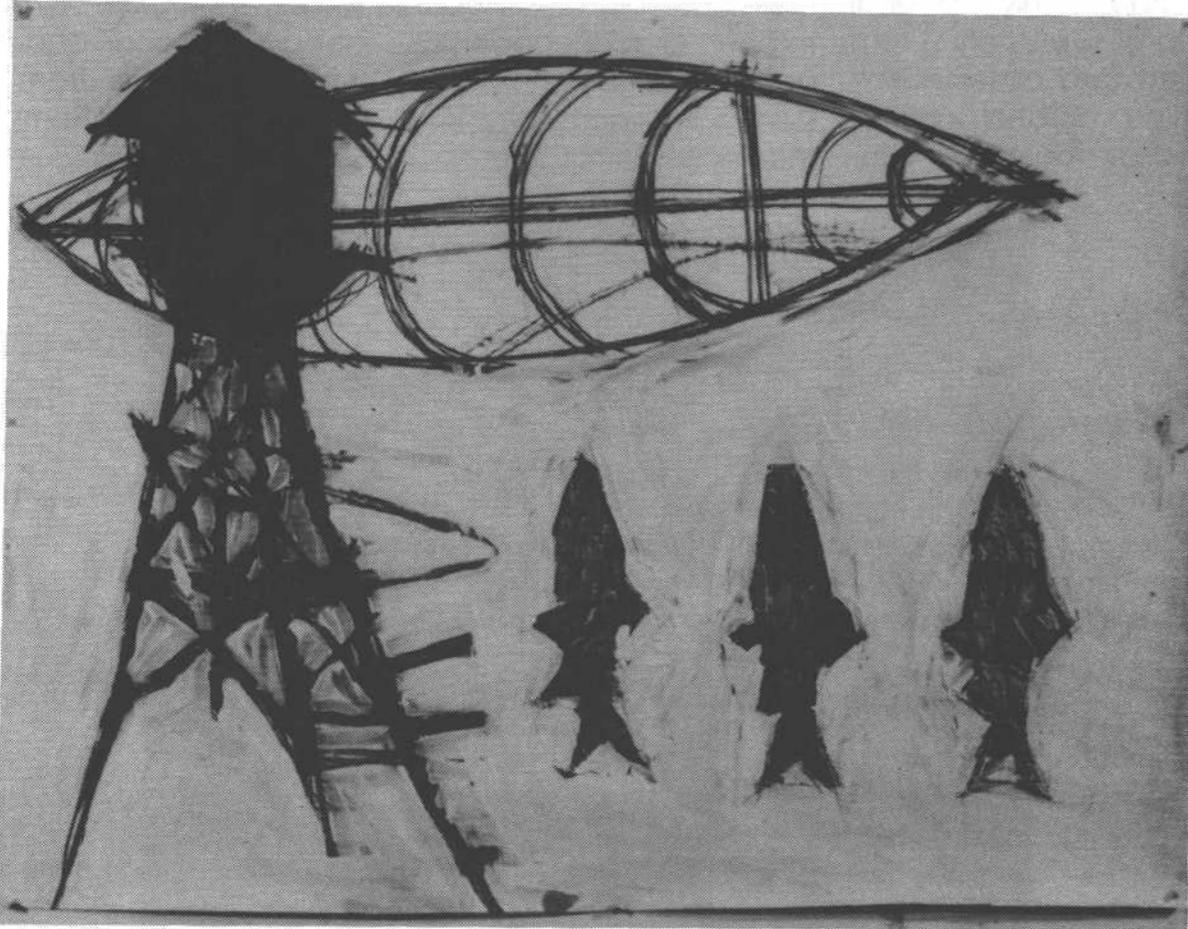
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Deborah Aschheim

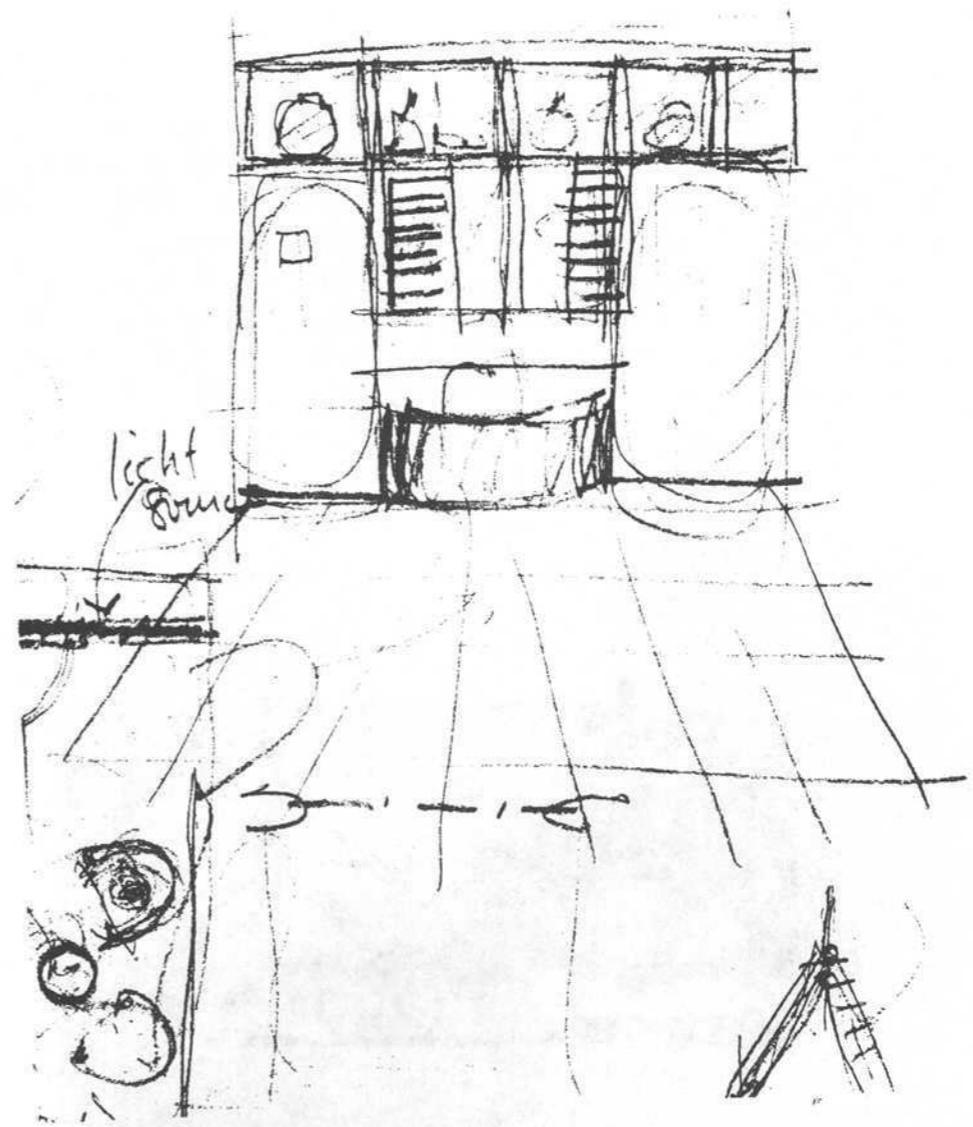
The structures that intrigue me are abandoned structures. I spend a lot of time in my truck, driving through lonely western landscapes

punctuated by the ruins of smelters and silos, ghost towns, outbuildings, monoliths of rusting steel and weathered wood. Abandoned structures echo: they sigh a mysterious, hypnotic poetry of land, people and

time. Driving through the desert, I had a vision of deserted old boats hanging suspended in space, dry and dust filled watertowers, and a wooden windmill pumping only wind.



"Water", charcoal, acrylic gesso on paper



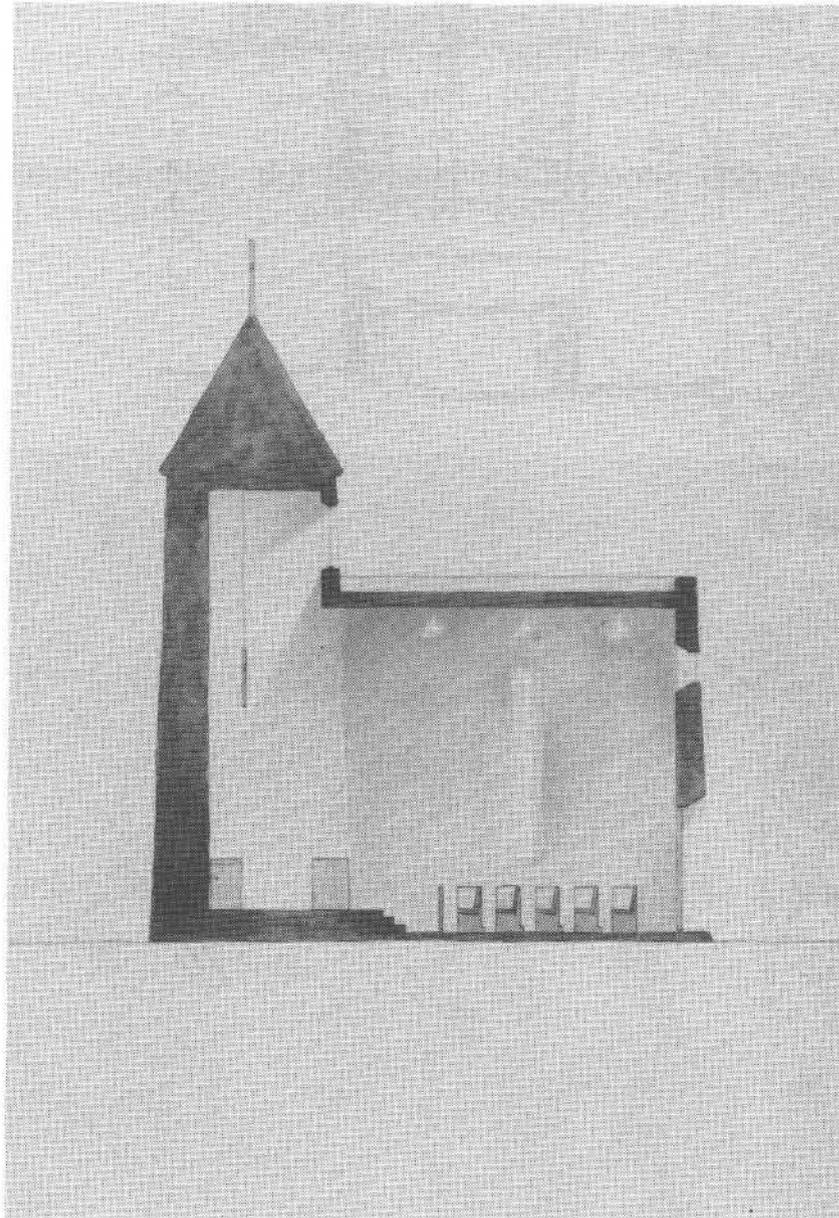
Untitled, drawing

Sandra Aguilar

If you're persistent enough the history/imagery of what the built environment is in your heart will surface during the design process. How that imagery blends with the client/designer exchanges is critical. The process is working through the various options keeping track of that initial concept. Site, materials, budget, aesthetic vocabulary, all must be housed

within the effort from its beginning. Many of us spend our lives in a house we did not design, yet slowly we personalize it and find the conflicts we have with it. Designing a place, a house, a retreat allows us to bring that library of experience to the drawing table. It is one of my tasks to keep my ego in check. Trust in my capacity to hear, see and feel my

clients' inventories and wish lists. Know that I have an ability to translate all this history, information, and concern into a structure that will house both the past images and the future memories. It is the people that use/live in the built environment that are important. It is both my work and pleasure to listen to those journeys and help make good architecture.



Jon Alexander Dick

All three projects share a similar investigation of reinterpreting ancient vernacular architecture. It is an at-

tempt to discover those unmeasurable qualities best exemplified in ruins. The milieu which we, and I, tried to

create is at once familiar yet dreamlike. Not unlike a DeChirico or Magritte painting in three dimensions.

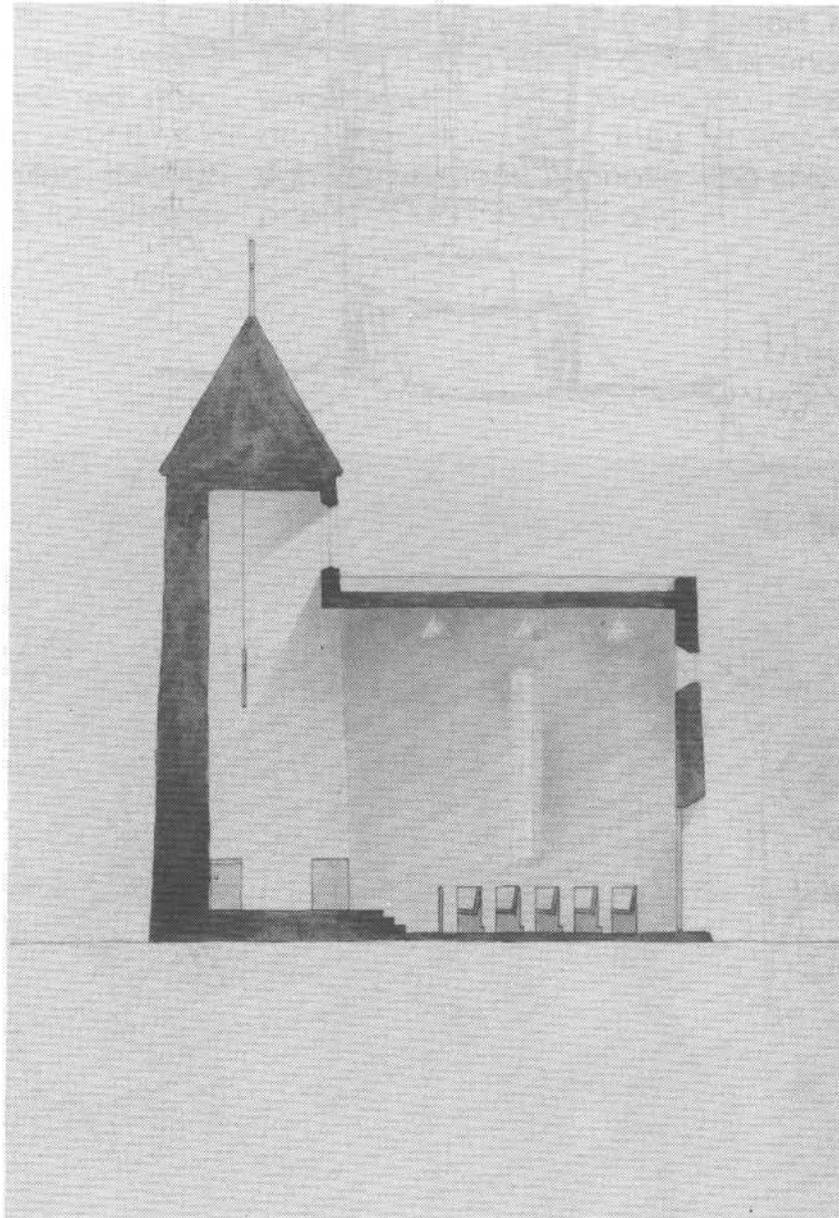
Dean Balsamo

I often wonder why I feel the need to create objects when I'm so concerned with ideas, concepts and theories. My answer is, an alchemical process is at work. The challenge here is giving essen-

tially dumb materials, like concrete, lead and plaster, a voice. But it's hardly a one way street. Their plastic natures admit of transformative values. They respond directly to the touch and are capable of instantaneous recordings of the more mate-

rial realms pertaining to ideas. For me, they illustrate the Hermetic axiom, "As above, so below." My desire lies in enlarging the scale of what I hope are the resonant natures of the objects, to admit the articulation of architectural spaces.





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Construction table



Diane Armitage

Space As An Index of Signs/  
*in situ*  
(places of the psyche)

There is a mystery in the way the mind combines its symbolic materials-the way it lays out its spaces and builds them, then inhabits these inner structures according to need and highly personal intentions. Definitely I am intrigued and obsessed by the mind's spatial interiors and what the mind intu-

itively draws to it as it objectifies for itself the things of this world. But I am also intrigued and obsessed by the vastness of the cosmos and the objects and forces that the universe contains and that contain the universe. For example, as human beings we are literally the debris of dying stars. When a star burns, then explodes, the elements formed in the process of burning are spewed through space: copper, tin, gold, and sulphur for instance, then comes iron from the dying heart of a star. Then there are the forces of gravity and time. No architecture exists-whether it's the architecture of the self or of an entire city-without the attempts to accommodate and yet somehow defy gravity. And of course time and space are inseparable; they are one and the same. And so the self is intertwined and undulates-like the mating dance of snakes-between the psychological pull of the deeply personal and that which manifests from the heart of stellar alchemy....

Bruce Davis

I would like to consider these pieces as "Design and Art", "Design" being cultural, having precedent, being ideas I have developed over years, and having descen-

dents-the table has been copied already. "Art" being personal, of one moment, specific to a piece of marble I just found. I am interested in all "polarities"-tough and

fragile, raw and luxurious, modern and old. And how investigation immediately brings those conceptions into question. There is an idea, and there is a table.

The Transit of Venus' mixed media

