

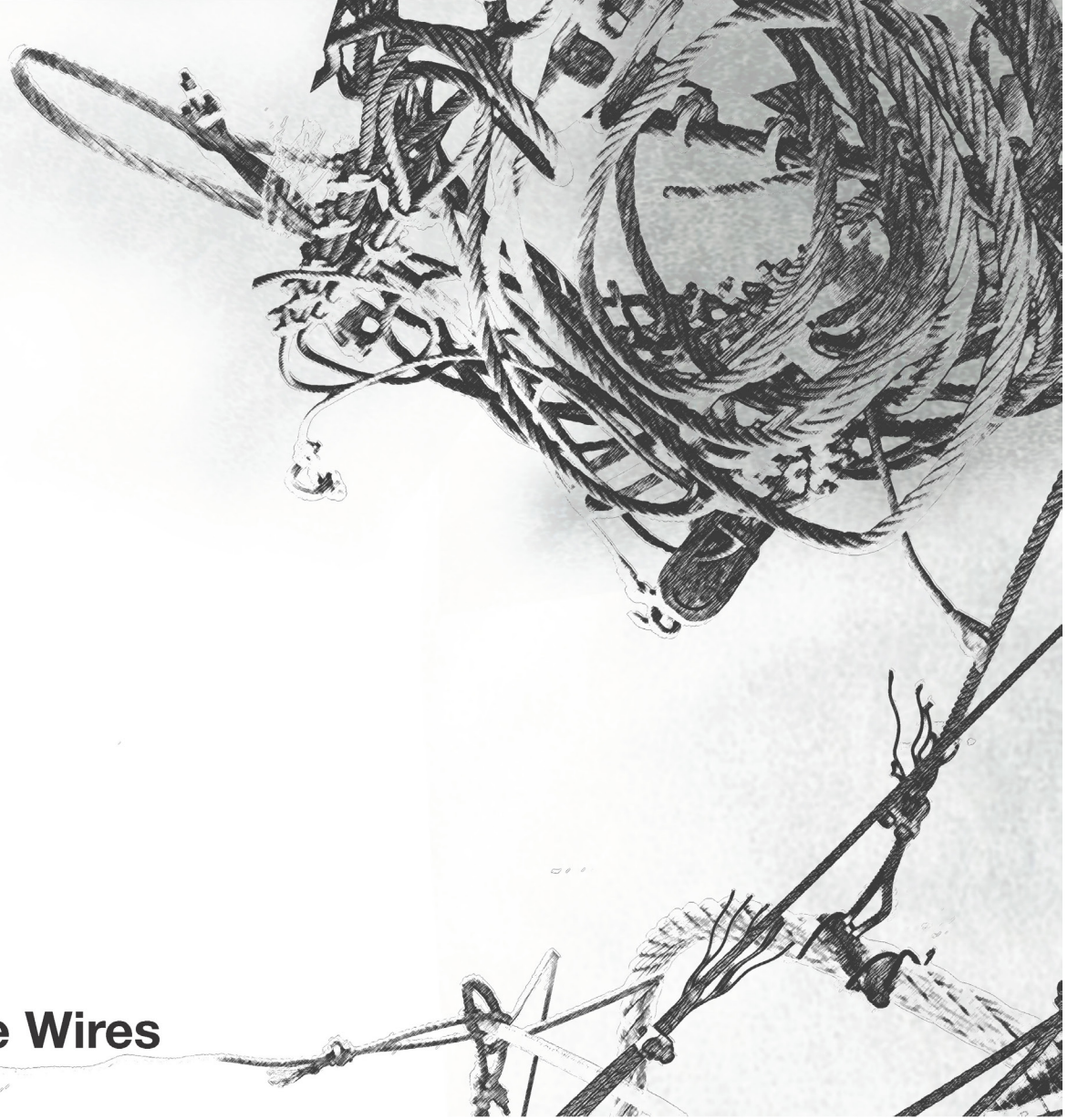
2012 THIRD PLACE

Mary Jo Minerich

LYCEUM

A traveling fellowship in Architecture

Live Wires



Voyaging



Drills smoking, rock blasting, engines growling, derricks creaking, wires straining.

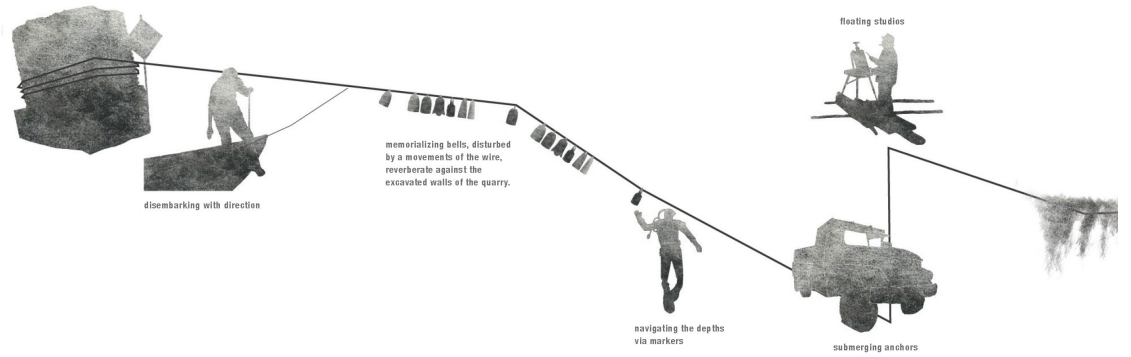
Then...dead silence.

The quarry remains, but it *lives* only through the accumulated traces of activity.

High and low.

Preservation is another form of death.

So the artist pieces together the tangled remains of its infrastructure and commences work at the Quarry.



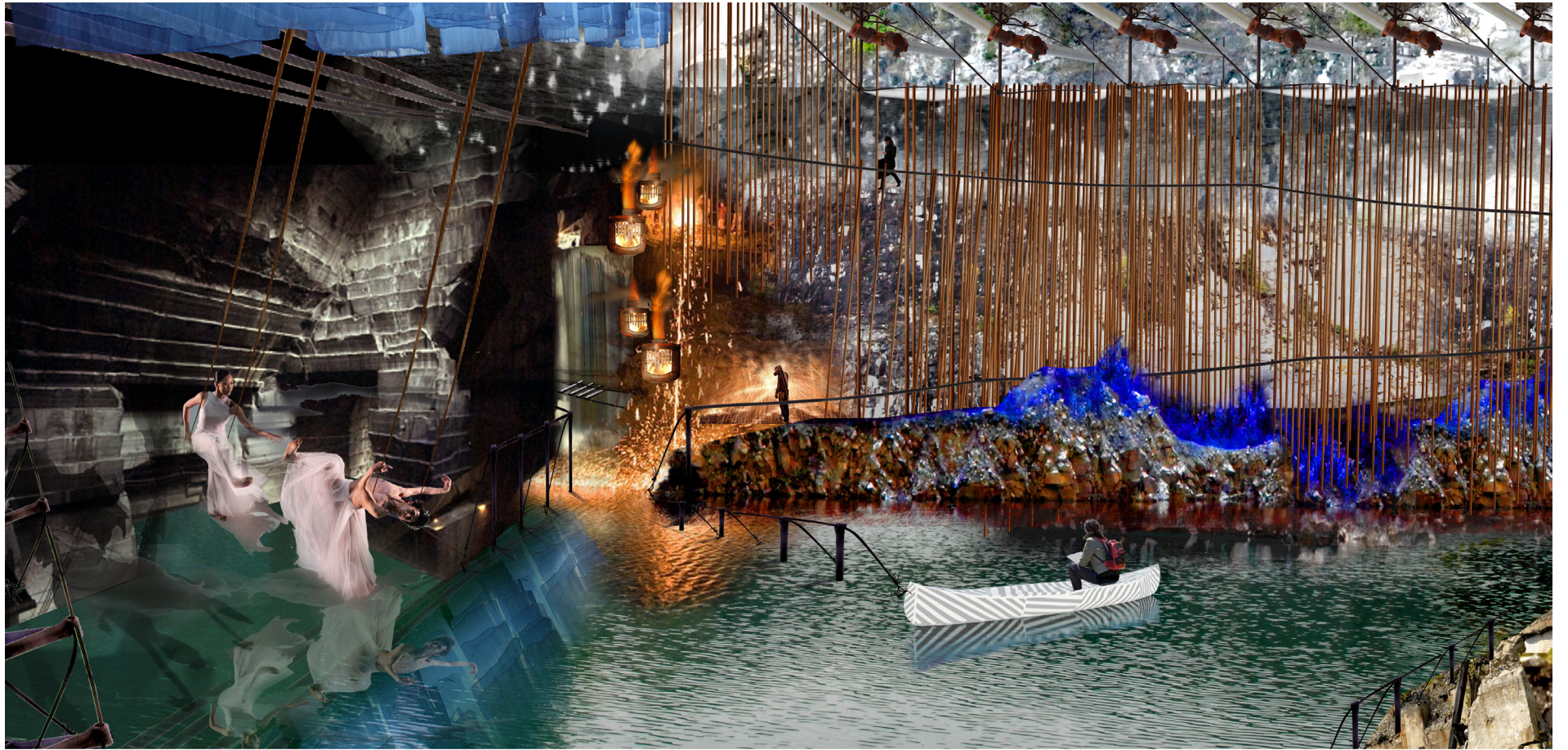


growing gardens

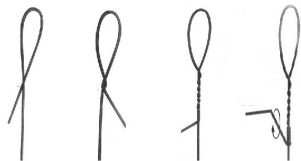
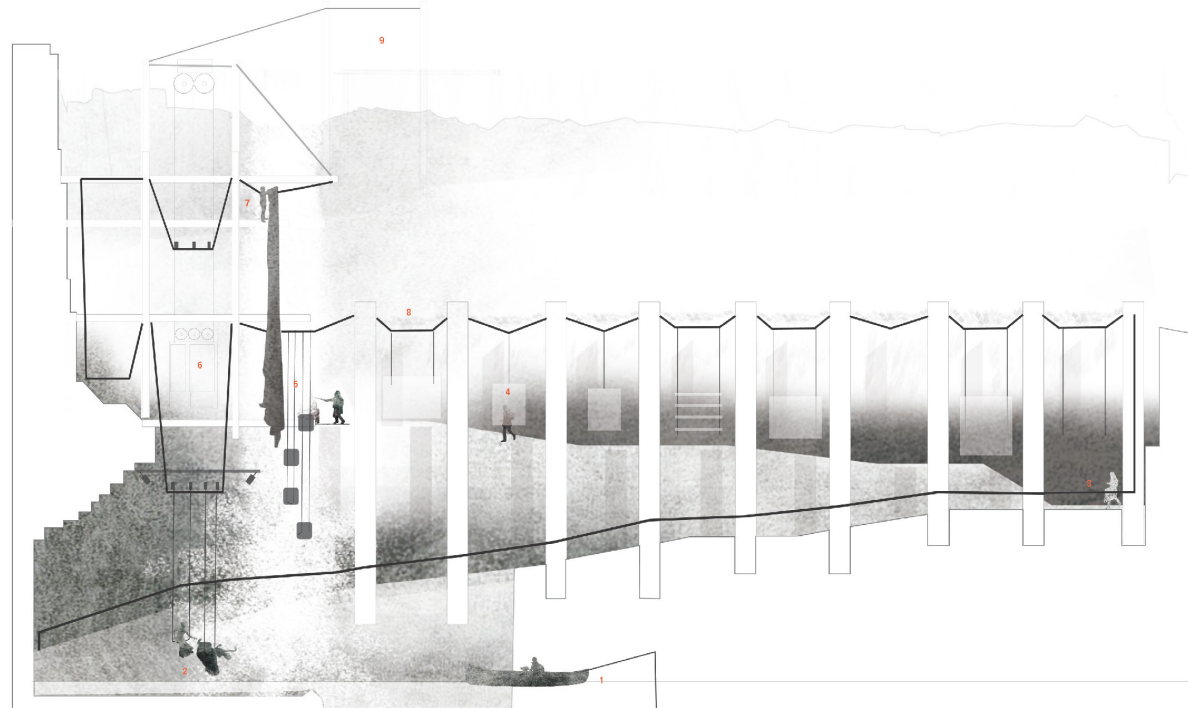


sculpting ruins





Intensifying



- | | |
|-----------------------------------|--|
| 1 Anchoring Canoes | 6 Lifting People and Supplies |
| 2 Dancing Experiments | 7 Dying and Drying Lines |
| 3 Guiding and Guarding Visitors | 8 Supporting Rubble and Fabric Ceiling |
| 4 Displaying Art | 9 Living Quarters |
| 5 Hoisting Crucibles from Furnace | |

Activity concentrates along the wire intensifying the effects.

The elements of the site are raw material for transformation alongside manufactured cast-offs.

Charred excavations foreground graceful aerial movements against their counterpoint, the terrible glow and roar of the blast furnace kilns.

Pigment dyed fabric, fluttering in the breeze to dry, stains large swaths of granite deep indigo.

Improvising

- 8 Residences and Caretaker
- 7 Shared Kitchen and Bathing
- 6 Studios
- 5 Visitors Center and Gallery
- 4 Foundry
- 3 Boat Dock
- 2 Theater
- 1b Water Viewing Area
- 1a Viewing Area

The art of living within the quarry requires the improvisational skills of a jazz musician.

Its productions are at times beautiful and unexpected or so chaotic as to invite in their own destruction.

Such life depends on an architecture that does not concern itself with elegant monuments to a precious past.

instead it mines the past for materials, to provide what is needed for new engagements by the hand, the eye, and the machine.

