

A three-day seminar was held at the Foundation. The discussion focused on issues of artistic intention and on the changeable nature of an artwork when one is working with a wide range of materials. In other words, it is difficult to guarantee the final form of an artwork when an artist chooses to work outside the highly controllable context of a studio practice.

Rather than presenting a finished discourse, the participants have chosen to present these issues in the form of a series of questions:

How to preserve the original intent of the work without betraying it?

If the "openness" of the work permits, over time, the emergence of infinite interpretations, what remains stable in the work itself?

Besides artworks, what should an artist produce to prevent the neglect of his work?

Would you want your work to last beyond you? Does art have an expiration date?

Do you think about the ontology of your materials? Do you think it is important to consider the materials and the technology you use in relation to their durability, degradation and obsolescence?

What would be the form of a document that accurately presents the entire process of an artwork's conception and then production?

Is it legitimate to try to imagine an institutional model for preserving and transmitting the creative process? How can one begin to think about such a model?

Does another form of intelligent life exist?

Does it exist?

What is its form?

Is this life?

Intelligent?

Fast or slow?

True or false?

Rhetorical?

What is it?

Already done?

When does it end?

Can you answer all the questions?

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What would happen if you had no more ideas?