Emmanuelle Castellan_George Charman_Valérie du Chéné
David Coste_Bernice Donszelmann_Jaime Gili_Olivier Gourvil
Andrew Grassie_Steve Johnson_Chloe Leaper_Mary Maclean
Didier Mencoboni_Suzanne Mooney_Laurent Proux
Tim Renshaw_Felix Robbins_David Ryan_Anna Salamon
Benet Spencer_Alaena Turner_April Virgoe_Daniela Yaneva

PH ASE IV

Intersections – Art/Architecture

15 January — 21 February 2020
Phase IV: Intersections Art / Architecture

Stephen Lawrence Gallery
University of Greenwich, London

Cette Planche n'est pas un modèle à imiter, les élèves ne doivent pas le copier. (Voyez les N.os 36-124-134.)

P. III

Katharina Schmidt – Sticker leCorbusier, 2019
printed plastic
Phase III – Le Modulor, Galerie HLM / Hors les murs,
Marseille, 2019
Installation photograph

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*Marie Joseph Bernard Gaillar_Cours complet des élments du
dessin, 1844* éd. G. Devers, Toulouse, 1844 pl. 6
Collection: Institut supérieur des arts de Toulouse
Photo: Anne Jourdain

Contents

Andrew Grassie – Flat Packed Art Fair, 2017
tempera on paper 26 × 33cm (framed)
Image: courtesy of the artist and Maureen Paley

Foreword
Phase I – painting, drawing, architecture

In a footnote within *Perspective as Symbolic Form*[1] Erwin Panofsky discusses the way Pietro Lorenzetti's *Birth of the Virgin* (1342) broke with the established tradition of a flat plane of gold leaf forming the background to religious iconography, to create a fully–illusionistic spatial representation[1]. Expanding upon a critique developed in the main essay addressing the development of pictorial space in early Renaissance painting, Lorenzetti's beautiful, ambitious and complex painting, with its various interior and exterior spaces integrated with the shaped surround of the frame and 'real' non–illusionistic subdividing columns, is a bold yet flawed attempt at creating a truly believable architectonic space. In many ways it highlights some of the paradoxes brought to the fore in the project *Phase I – painting, drawing, architecture*: What are the shared concerns of art and architecture? Where do they come together? Where do they fall apart?

Originating in conversations around mutual research interests, namely, the expanded discourse for painting and its relationship to design and architecture, this project took shape in late 2015 with a meeting at the Ministry of Culture in Paris for the Réseau Peinture research group. As the project unfolded across four exhibitions – Cambridge, Toulouse, Marseille, London – a range of parallel strands developed, with from *Phase II* onwards, Le Corbusier's influence becoming increasingly apparent, particularly within individual artistic responses that were generated. This perhaps is a specific cultural legacy of an Anglo–French project, that lead to both Le Corbusier's designs and his buildings informing a number of new pieces of artwork, with the archive of publications in the Institut supérieur des arts de Toulouse and the existence of *Unité d'habitation* in Marseille, helping shape the 2nd and 3rd stages.

But more than anything it is the commonality of work presented by artists that is most remarkable, with shared interests continually apparent. While contrasting working methodologies define each exhibition, in scale, process and approach to installation, a synergy is usually apparent in the underlying frame of reference, with shared patterns and structures revealing themselves as work is gathered together, comparisons that this co–curated project has helped demonstrate stage–by–stage.

[1] Panofsky, Erwin. *Perspective as Symbolic Form. (New York: Zone Booka / MIT Press, 1991, pp. 122).*

Benet Spencer, January 2020
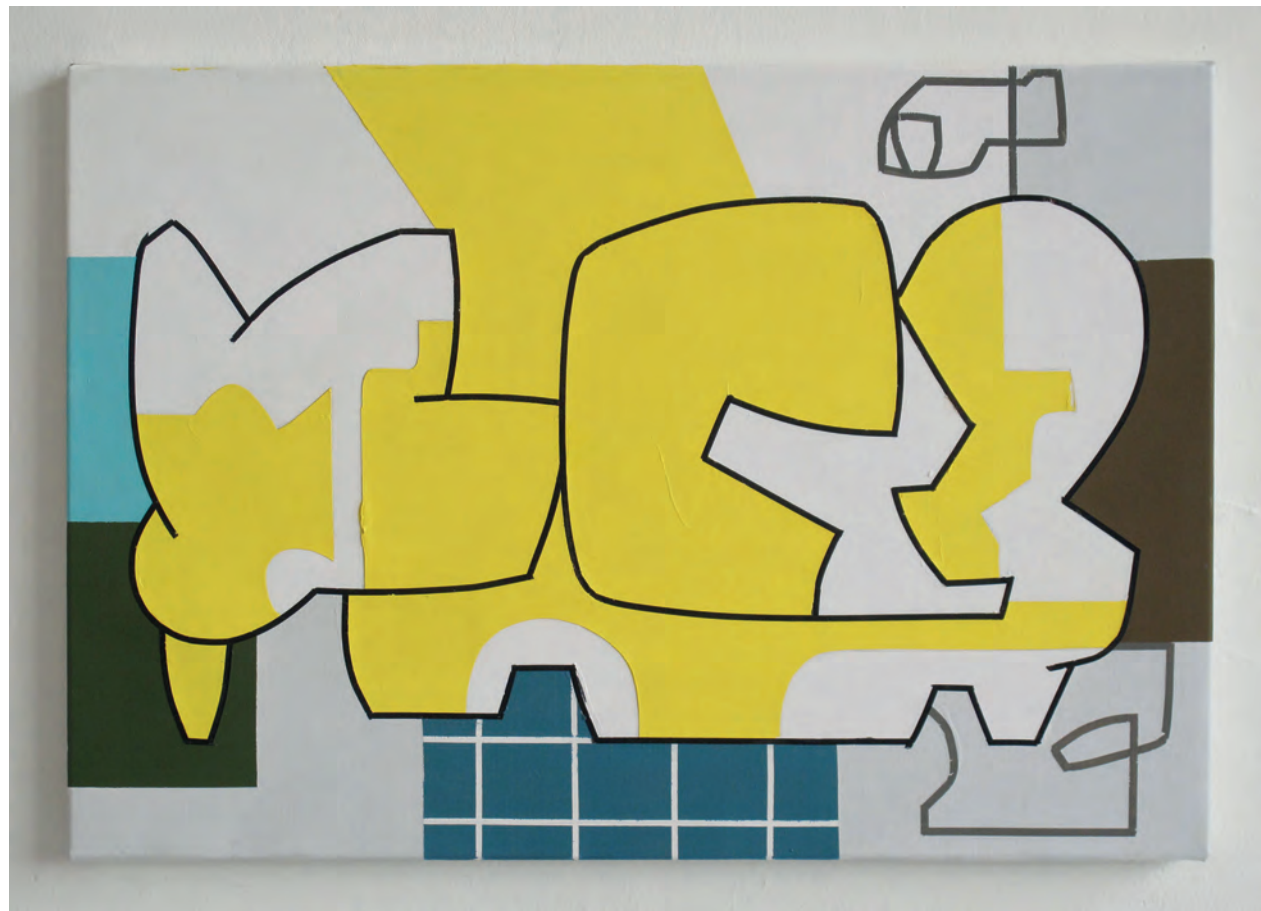
Olivier Gourvil – Septuor, 2019
acrylic on canvas 38 × 55cm

Réseau Peinture
Ten years of enquiry and exchange

Founded in 2010, Réseau Peinture's first international projects took place with UK art schools: Central Saint Martins and Cambridge School of Art. As a collaborative project based in French Art schools, and extending to other European institutions, our assumption from the very beginning was that the practice of painting, and its historical and theoretical framework, required a reciprocal and collaborative approach to exploring the potential for research, where artists, lecturers, critics and art students are natural proponents. This is the meaning of réseau-a network.

After ten years of international projects, our continued commitment within art schools can be re-stated, addressing the question: 'what is painting today?' The importance of the role played by the call for project funding by French Ministry of Culture should be mentioned, a call we twice answered successfully in 2014 and 2017. Now at the beginning of 2020, Réseau Peinture, lead by École européenne supérieure d'art de Bretagne, Rennes, is again in the process of making an ambitious funding application.

The underlying agenda at this stage should be noted: we would like to open up not only to students, but to recently graduated young artists. Réseau Peinture aspires to be a platform of exchange and connectivity for painting projects by young artists. The issues at stake in this next stage are drawn from the experience of the last ten years. Indeed we realised that many projects addressed painting in an expanded sense, concerning looking beyond the boundaries that traditionally defined the activity, addressing notions of indeterminacy, porosity and instability, and a potential for a confrontation with chaos. In other words, painting is not frightened of what is threatening the unknown. Painting today is often considered by the fringes of the activity; by its relationship to what traditionally was seen as non-painting, sculpture for example. It is in this expanded way that the art-architecture relationships should be considered in the four-stage project *'Phase I – painting, drawing, architecture'*. Starting in February 2016 at the Ruskin Gallery, Cambridge, and followed by 'Phase II – Imagining Architecture' at isdaT, Toulouse in 2018, *'Phase III – le modulor' with ESADMM, Marseille in 2019 and 'Phase IV: Intersections –Art/Architecture'* in University of Greenwich, 2020.

Through these art-architecture projects, and their associated workshops and research processes, the four exhibitions addressed drawing as a common field and practice, with architectural archives as a descriptive language in relation to abstraction in painting, and with Modernist space as a common background. This collaborative work lead by Benet Spencer and David Ryan from Cambridge School of Art, working with two art schools in France and a school of design in the UK, demonstrates the vitality and necessity of international exchanges.

Olivier Gourvil, Artist, Founder of Réseau Peinture.
Formerly professor at École Supérieure d'Art et Design Grenoble, Valence
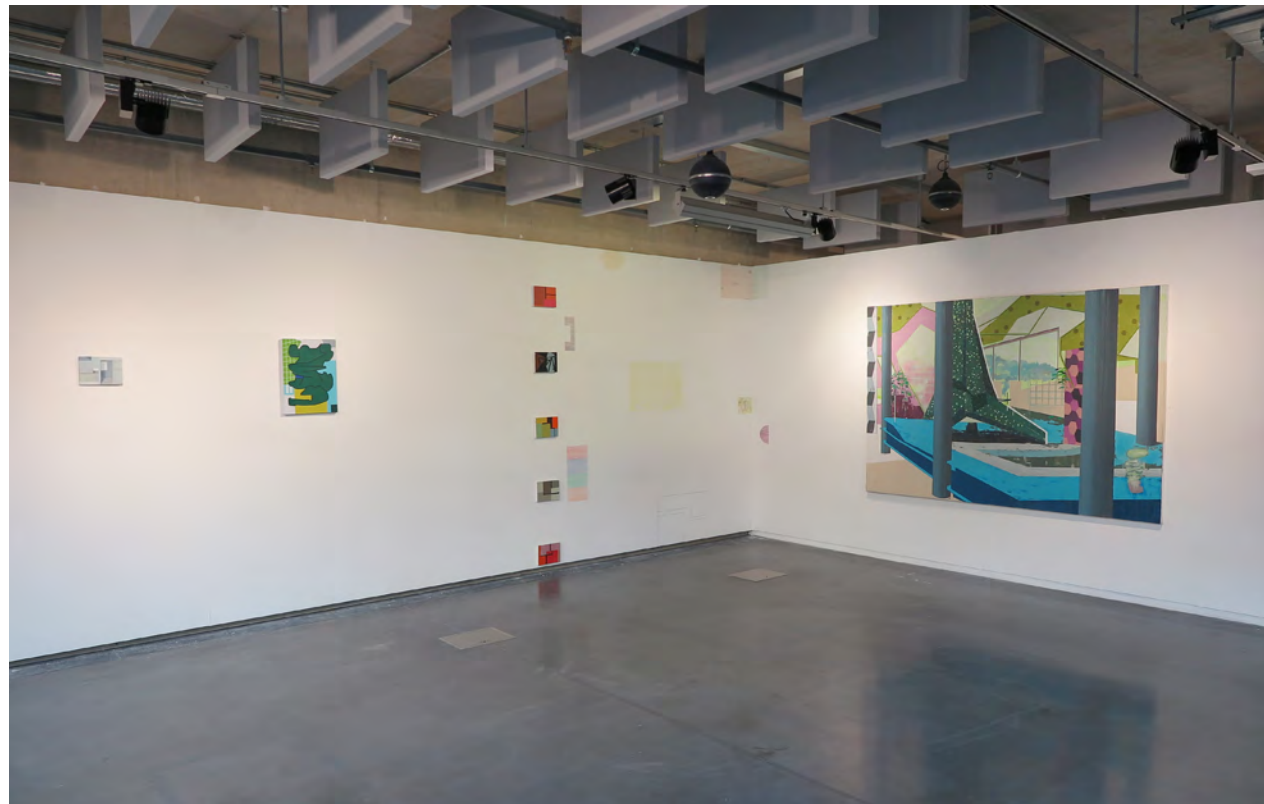
Left to right: *April Virgoe, Oliver Gourvil, David Ryan, Benet Spencer*
Phase IV: Intersections – Art / Architecture,
exhibition installation
Stephen Lawrence Gallery, University of Greenwich, 2020

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Chloe Leaper – Untitled, 2019
graphite on drafting paper backed with manuscript paper
119 × 84cm

Left to right: *Mary Maclean, George Charman, Jaime Gili*
Phase IV: Intersections – Art / Architecture,
exhibition installation
Stephen Lawrence Gallery, University of Greenwich, 2020

Anna Salamon – Warsaw Paintings, 2018-19
gouache and watercolour on paper, wood 18 × 12.5cm (each)
320 × 10 × 4.5cm (shelf)
Phase IV: Intersections – Art / Architecture, 2020
Stephen Lawrence Gallery and Project Space,
University of Greenwich

Bernice Donszelmann – if, then Moses
fabric, zipper and aluminium 370 × 625cm (floor, two parts)
Phase IV: Intersections – Art / Architecture, 2020
Stephen Lawrence Gallery and Project Space,
University of Greenwich
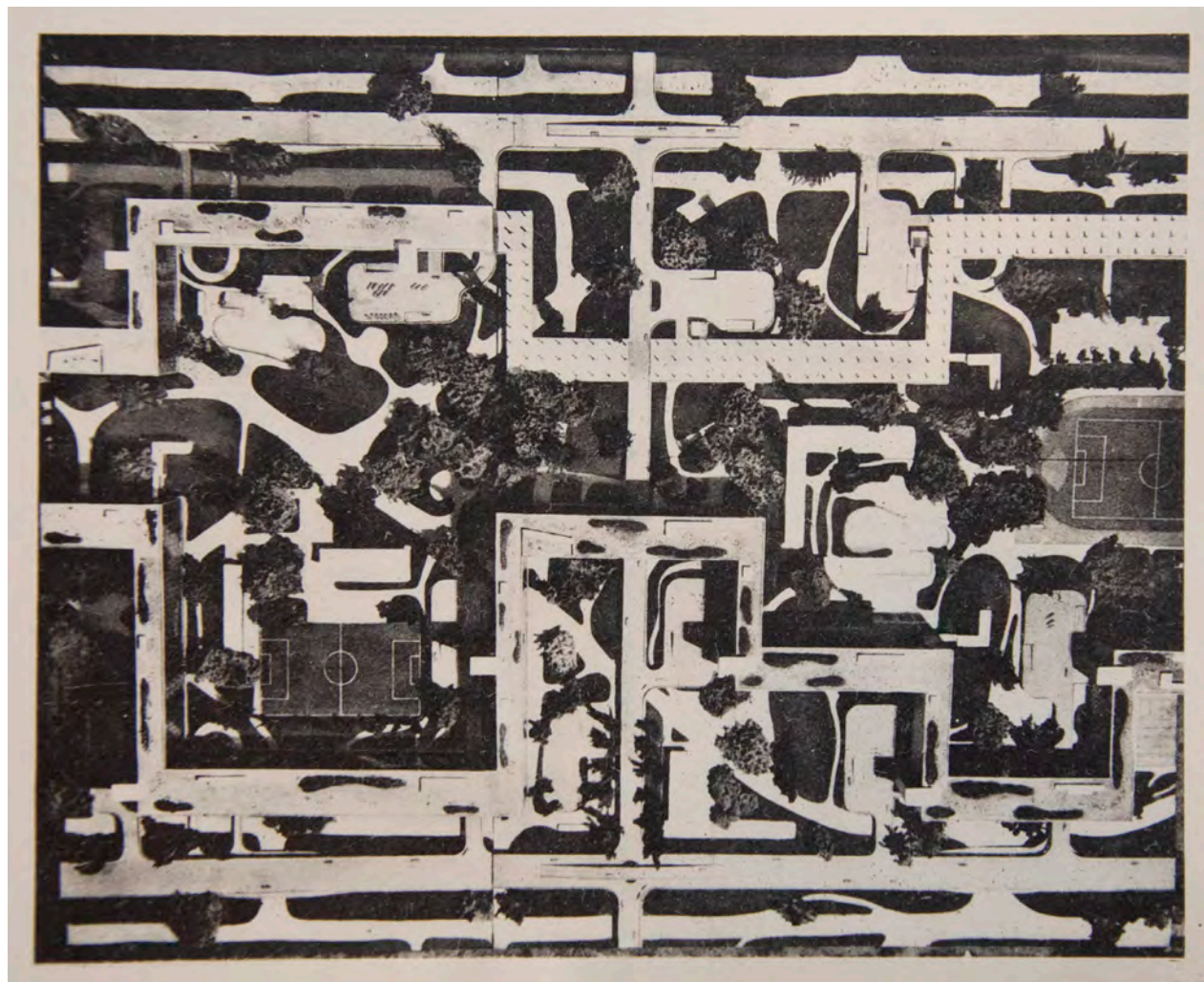
Le Corbusier – Un secteur de la Ville Radieuse
(maquette de Le Corbusier et Pierre Jeanneret, in L'Architecture
Vivante, série n°7, éd. Albert Morancé, Paris, 1923–1933)
Collection: Institut supérieur des arts de Toulouse
Photo: Anne Jourdain
© F.L.C. / ADAGP, Paris and DACS, London 2019

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Jaime Gili – A512 Republic announcement, 2019
acrylic on canvas, cerro grande, 2019,
photographic print, 300 × 400cm
Phase III – Le Modulor, Galerie HLM / Hor les murs, Marseille, 2019
Installation photograph

Imagining Architecture
The Phase I Project

Within the architectural archive of the Institut Supérieur des Arts de Toulouse are two contrasting works, one, a large coloured drawing made in 1787 of a combined elevation and cross section of a bridge over a river by a student from the former École des Beaux-Arts in Toulouse, part of a large set of examination studies which are held[1]. The other, a photographic image of a model from above, one of several architectural studies by Le Corbusier entitled *La Cité 1930, 1000 habitants a l'hectare*, which he produced as part of his evolving project *La Ville Radieuse* (1922–32), his unrealised plan for a city of three million people[2]. This plan was first presented at the Paris Salon d'Automne in 1922. As the project evolved, it was subsequently published by Le Corbusier in the *L'Architecture Vivante* series of books[3] a set of which are held in the Toulouse library. Both these works featured in the co-curated 2018 exhibition: *Phase II – Imagining Architecture*[4]. As architectural studies and cultural artefacts, they reflect the ideology of their time, through the intricate detail and classical ideal in the earlier piece by an unknown student in pre-revolutionary France; alongside a monumental grand plan from the early C20th, much derided, of a Modernist vision for a new world which seeks to correct and update the failings of mankind's greatest single project, the city.

Developed as innovative variations on the traditional architectural study, these images contain textural details and descriptive elements, which are embedded within a schematic spatial rendering of the proposed structure. As well as highly-engaging and imaginary forms, they also present good examples of a fragmented grid when analysed from the wider perspective of painting, drawing and the visual arts. Within the image by Le Corbusier, the grid is immediately visible as a network of horizontal and vertical lines traversing space, and, culturally-charged in emblematic fashion, it represents his broadly utopian vision of replacing the old with the new, which in the case of the Paris stage of this evolving project, *Plan Voisin* (1925), meant demolishing 2 square miles of the old city to make space for the new buildings and roads. By contrast, in the work by the unknown student of architecture, a series of beautifully detailed renderings of a bridge (presumably imaginary and the student's own design), one is drawn into a very different type of fictive space. In describing the 3d sculptural properties of the proposed structure from

a variety of vantage points, the grid is to be found on a more subliminal level, lodged into the recurring horizontal and vertical structures which contain and define either the bridge itself, or the different spaces created as individual elements within the design.

In both images, there is a tangible sense of the natural and the man-made coexisting. In terms of a formal reading as abstract compositions, or our understanding of the grid in C20th Modernist painting, this develops a discourse with ideas around fragmentary space, de-composition and the Post-Modern critique of abstraction within contemporary painting. Impurity, which in these works happen to be elements of the natural world – trees, supine curves of grass, a torrent of water, a hillside – creates a dynamic interplay with the gridded forms which hold the composition in place, and open up an alternative reading, one which has a strong resonance with contemporary art and the discourse surrounding geometrical abstraction. They become spatial descriptions of forms which are negotiated by way of what they are and what they are not, by what surrounds them, and by contrasting elements of the natural and the man-made. On a most simplistic level, they are imperfect lines and irregular curved edges, placed in a forced marriage with the geometric purity at the centre of the design.

This becomes more complicated through the particular qualities of architectural rendering that bring elements of realism into the work, opening up the possibility for these images to inform current debates on visual language or hybridity within painting, photography or computer imaging. How does one read the contradictory space within the student's drawing and its resemblance to Trompe-l'œil, with truncated forms of the eviscerated structure echoing the natural landscape in their fragmented appearance? A standard multi-elevation study which was an examination requirement within architecture at the École des Beaux-Arts, is at the same time an intriguing and contradictory visual proposition – structured yet fragmenting, classical yet modern, interior and exterior. Meanwhile Le Corbusier's work, as a photo-derived image of an illusionistic space, complete with tactile surface and model trees (a diorama acting as a form of schematic overview of a section of the masterplan) bears comparison with computer games and 3d virtual graphics of Auto Cad, whilst compositional arrangements

retain a palpable relation to the formality of High–Modernist abstraction. It is these liminal spaces of becoming, where a form nearly is, or could be, that keep this work visually arresting.

In her seminal essay *Grids* from 1979,[5] Rosalind Krauss argues the difference within a range of practices between centripetal and centrifugal interpretations of the grid, the former including painting (typically, Piet Mondrian, Ad Reinhard, Agnes Martin) described as: *"something complete and internally organized"*, or in the latter, expanded within installation and architecture (Patrick Ireland, Sol LeWitt, Gerrit Rietveld). Included within this division of readings – leading the viewer's attention towards the middle of a work or leading outside of the work – a paradox lies which was at the heart of the De Stijl movement, involving the reconciliation of the two-dimensional painted image with the three-dimensional, functional nature of architecture. Here, as a logical extension of the art–architecture debate, one can triangulate three leading practices of De Stijl – van Doesburg, Mondrian and Rietveld – to create a variable 2d or 3d grid forming the commonality behind their work. And here an essential discourse resides which often informs the conversation around art–architecture, and the point where it comes apart. In time, the reconciliation of these two positions caused a clash within the Dutch art movement which lead to it being disbanded, with van Doesburg and Mondrian going their separate ways. Van Doesburg wrote: *"...too much about an ideal image outside of normal life"*[6] in his description of Mondrian's insistence on pure geometrical form within his painting, with adherence to purist, spiritual or Theosophist principles.

This extended art–architecture conversation surrounding De Stijl and Le Corbusier has also had its influence within *Phase I – painting, drawing, architecture*, where a wide variety of interpretations of the grid have featured at different stages, manifest both within the archival elements of *Phase II – Imagining Architecture*, within Le Corbusier's drawings in particular, and also in drawings, paintings or computer animations of several contributing artists. This includes the layered physicality of Jaime Gili's re-imagining of a Modernist Utopia through his installation in *Phase III – le Modulor*,[7] a form of spatial reconciliation between two dynamic grids juxtaposed: a brightly coloured geometrical painting (*a512 Republic announcement*, 2019) and photographic backdrop of a Favela in Caracas (*Cerro Grande*, 2019).[8] Utilizing his own particular form of disrupted grid, which

uses inflected brushwork to critique the history of geometric abstraction as ideologically pure or mathematically precise, Gili creates a multi-layered work in both meaning and appearance. Courtesy of an evolving debate he closely connects with, and by way of contrast to the idealised nature of pure geometrical form, the urban planning of Caracas is represented, and with this a broader socio–political context developed through contemporary Venezuela – the barricade, the Favela, the city in turmoil.[9]

Within his *Notebook Architecture* series, Tim Renshaw's minutely–detailed oil paintings on aluminium play out a relation to the grid where quiet interventions are strategically employed to open up an alternative reading of the space, one where improvisation and decision-making can be built into the painting process. Changes in surface detail and the occasional curved edge, enforce a reordering of gridded structures, opening up a poetic reading of the work. The space between forms becomes an operative element and focal point – a welcome respite from the expansive areas of regulated geometry. With monastic patience in execution, these small works quietly enact a reconfiguration of the established order of the grid as a classic Modernist trope within painting. By implication, the potential for a purer form of geometrical abstraction is short-circuited through the disrupting logic of these pieces. In their own way, the smallest change becomes a gestural element with expressive potential, as the prevailing system unravels. In *Book, Curve, Wall P/B* (2018)[10] it was the sinuous forms of Le Corbusier's Algiers project which inspired a set of works where intervening shapes drew upon the characteristic curvilinear master–plan of the African city. And it was in this project that Le Corbusier turned away from the ideology of the Machine–Age which had inspired the angularity of earlier designs, declaring an interest in nature and the female form, a subject which would subsequently infiltrate his own paintings.

To reduce the debate to the humble grid gives an opportunity to address the reading of images from a position with which artists are now familiar: a patterned shirt or tablecloth, the Gridiron street plan of New York, a circuit board, the subtly–textured surfaces of a Mondrian painting, all remain points of reference. Alongside, the grid's deployment within the continuum of both modern and contemporary art, the exploration of the possibilities for architectonic form within 2d representation continue with cyclical reaffirmation. In her essay Rosalind Krauss
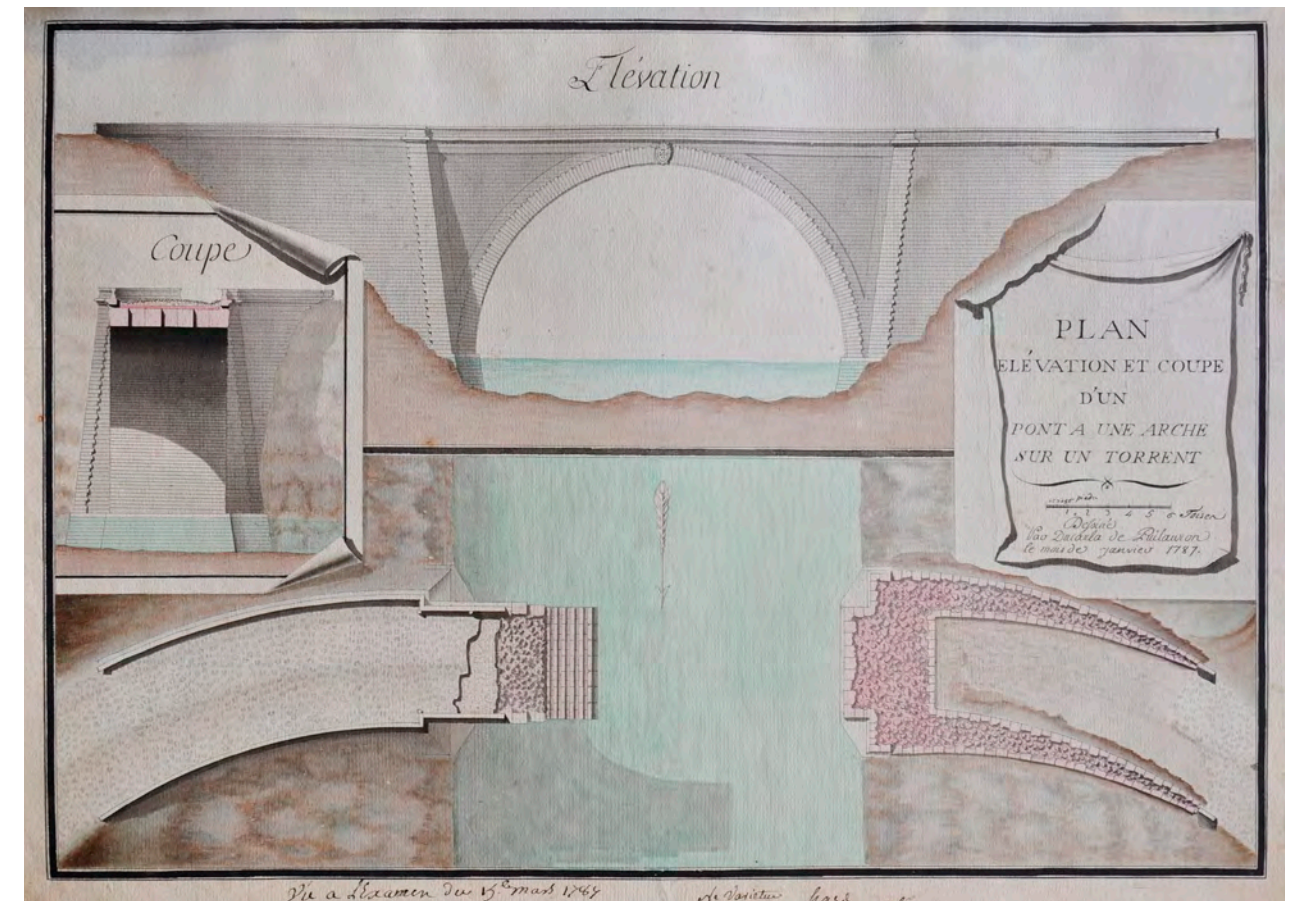
Plan Elévation et Coupe d'un Pont a une Arche sur un Torrent, 1787
from Examen d'Architecture – Académie Royale
des Beaux-Arts de Toulouse
drawing on paper with watercolour and ink
by an unknown student of architecture, 80 × 58cm
Collection: Institut supérieur des arts de Toulouse
Photo: Anne Jourdain

observed: *"...modernist practice continues to generate ever more instance of grids"*.

Its repeated appearance as a form which can be interpreted is in part a further position which the contemporary artists are drawn, and painters in particular. But it is perhaps Mondrian's difficulties with architecture, through its limitations as an expression of the Neo-Plastic ideal, as well as its functionality, which he expanded on extensively in writing as well as painting, which opens up a position which can be a point of departure for contemporary practitioners. Mondrian's reference to architects as *"valets of the public"* [11] helps highlight the extent he saw an artwork as a self-contained form of expression. This debate is very helpful in highlighting a problem presented by the fundamental difference in activities, between art and architecture, and is particularly relevant when the totalizing critique of De Stijl has been the introduction to his work.

References:

[1] *Plan Elévation et Coupe d'un Pont a une Arche sur un Torrent*, 1787, is from a bound archival book of 50 drawings on paper in watercolour and ink by unknown students of architecture, entitled: *Examen d'Architecture – Académie Royale des Beaux-Arts de Toulouse*, 1785–1789. [2] There were several evolving stages of a *Ville Radieuse: Ville Contemporaine* (1922), *Plan Voisin* (for Paris, 1925), *La Ville Radieuse* (1932) – these studies provided additional detail to accompany his on-going project, and the plans eventually led to the construction of Unité d'habitaion in Marseille (1947–52), also known as Cité radieuse, (Radiant City).

[3] *L'Architecture vivante* series, Le Corbusier, Jeanneret, P, Albert Morancé, Paris (pub), 1923–33.
[4] *Phase II – Imagining Architecture*, Ryan, D., Spencer, B, (curators), Institut Supérieur des Arts de Toulouse (2018).
[5] Grids, Krauss, R., October, Vol.9 (Summer, 1979), pp. 50–64 reprinted in *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Mass. and London 1985. [6] Letter from van Doesburg's to the De Stijl architect J.J.P.Oud of 12 Sept 1921, cited by Troy, The De Stijl Environment, p.70, and Yve-Alain Bois – *Mondrian and Theory of Architecture*, Assemblage number 4, MIT Press, Oct 1987, pg. 121. [7] *Phase III – le Modulor*, Ryan, D., Schmidt, K., Spencer, B, (curators), Galerie HLM / Hors les murs, Marseille, 2019. [8] Started five years after Le Corbusier's *Únite d'habitation* in Marseilles, *Unidad Habitacional Cerro Grande*, Caracas, 1952-54 (architect: Guido Bermúdez) was Venezuela's very own Unité, built on a steep hillside in a Favela and closely adhering to the Modernist design principles developed in the earlier building.
[9] The idea of the barricade was developed in a series of exhibitions. including: Jaimi Gili – *Guarimba*, 2017, Cecilia Brunson Projects, London. [10] A series of four paintings from this series were shown in *Phase II – Imagining Architecture*, which were made in response to designs by Le Corbusier for his Algiers Project, reproduced in *L'Architecture Vivante* (Plan Obus, 1930-33, continuing until 1942). [11] Letter from Mondrian to van Doesburg, 1922, cited by H.L.C Jaffé, De. Stijl: The Dutch Contribution to Modern Art, 2nd ed (Cambridge: Harvard University Press, 1986), pg. 162, and in Yve-Alain Bois - *Mondrian and the Theory of Architecture*, Assemblage number 4, MIT Press, Oct 1987, pg. 120

**Benet Spencer, Course Leader in BA Fine Art,
Anglia Ruskin University, Cambridge
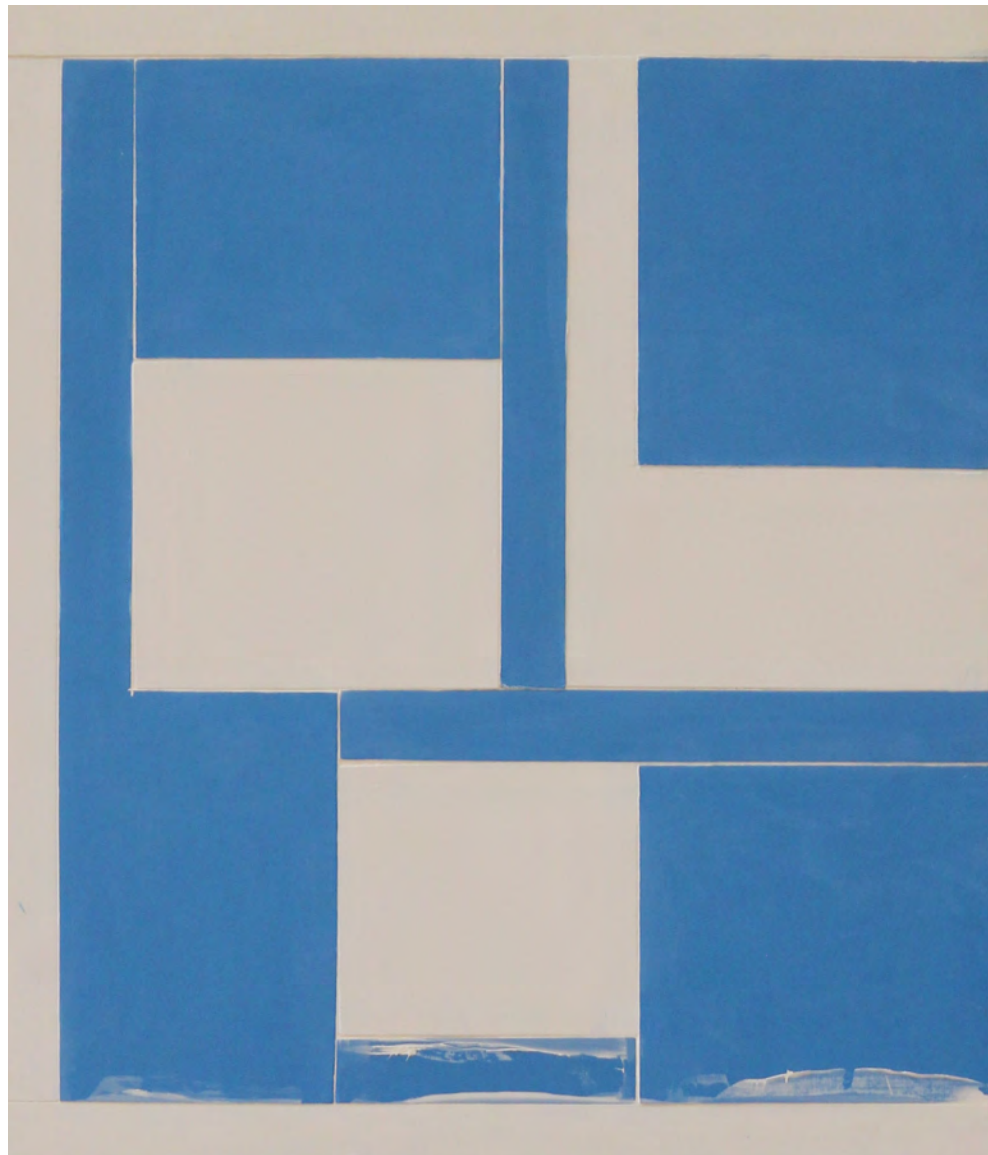Co-curator of Phase I – painting, drawing, architecture**
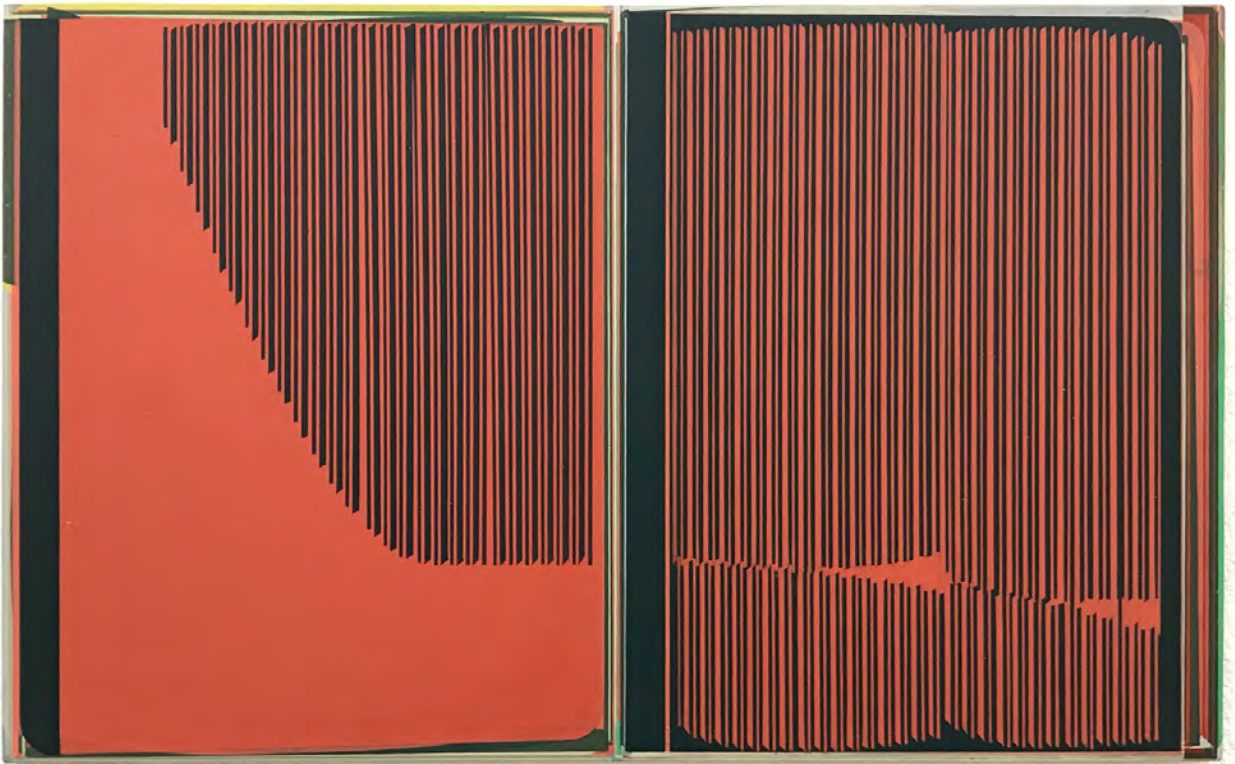
Tim Renshaw – Book, curve, Wall P/B. 2018
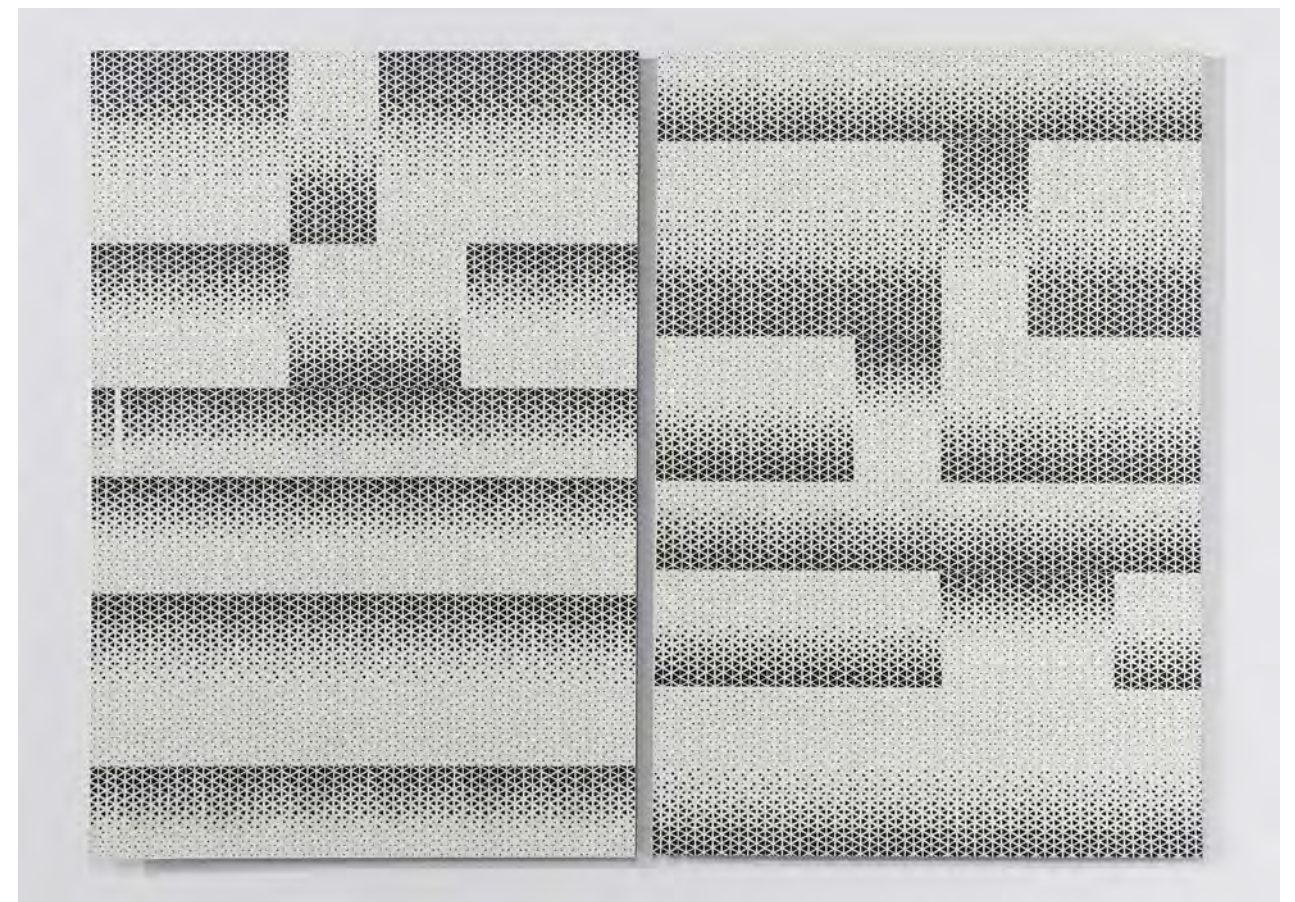oil on aluminium 38 × 25cm

Benet Spencer – Location Unknown (California), 2020
acrylic and oil on canvas 150 × 220cm

Marjorie Welish – Blueprint 34, 2008
ink, acrylic and felt-tip pen on paper, 28 x 35.5cm

Alaena Turner – Still life (after Palermo), 2019
acrylic and oil on wood 60 × 90cm

George Charman – Dalla Rosa, 2016
graphite on paper, mounted on aluminium 110 × 142cm

*Daniela Yaneva – The evolution of life,
advancement of scientific knowledge, and the body in architecture, 2019*
from: Ideal Villa for Morphogenesis Man, Down House 2099
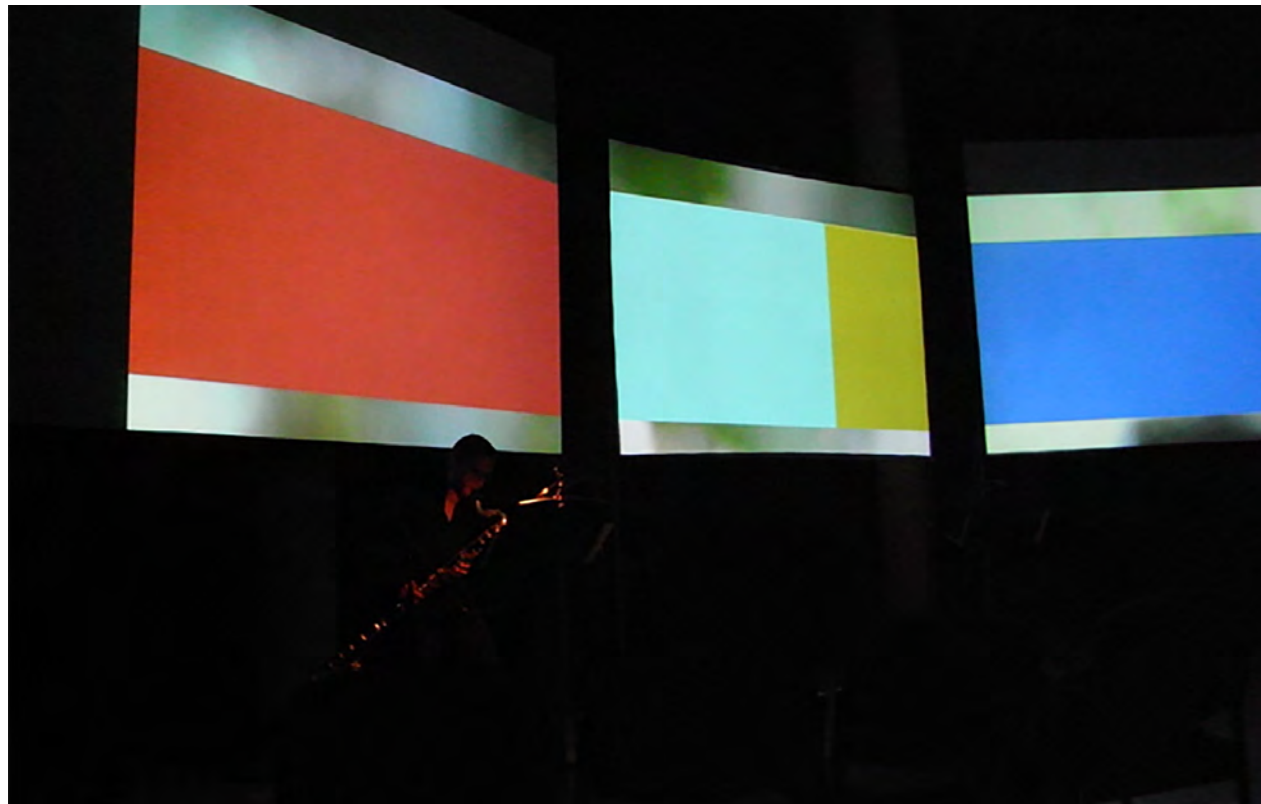
David Ryan – *Video for Nicola Sani's AchaB 2*
presented at the Huddersfield Contemporary Music Festival, 2008
Installation photograph

Intersections–dispersals
Le Corbusier's Philips Pavillion

A photograph exists of Le Corbusier, in his overcoat, addressing a huddle of seated people, in what was presumably a rather cold and huge industrial garage at Strijp III in Eindhoven Holland[1]. The year is 1958, and Le Corbusier was introducing, at the request of the board of the Philips Company present at the venue, a minute of film footage that he had produced with the cinematographer Phillipe Agostini. It was Philips, who, two years earlier, had agreed for Le Corbusier to oversee and compose their presentation for the Brussel's World Fair of 1958. His collaborators, for what he called *Le poème électronique*, were also present in the audience: his then engineer, architectural assistant, the composer Iannis Xenakis, and Edgard Varèse, who was providing electronic music for the project[2]. We can imagine the atmosphere, as we now know that the directors had been so split and sceptical about the progress and quality of Le Corbusier's project for this Phillips Pavillion at the World Fair that they had already paid 100,000 Gilders to a commission another composer and a 'shadow team' of Dutch artists waiting in the wings to step in. On a previous occasion Varèse's music had already been questioned by Phillips, but the evening was Corbusier's turn to be mauled: The board reported, *"[people] were not enthusiastic with regard to the film side of the demonstration; [...] the film recording was awkward. The play with lighting is also not all that spectacular. [...] The film producer handling matters for Corbusier is not up to scratch... "*.[3]

Philips had thought that Le Corbusier was producing an interior space for their light and sound show (in the spirit of *son et Lumiere*, prominent in the Paris World Fair of 1937). Yet Le Corbusier's concern, from early on, was to be more ambitious. He produced, with Xenakis, an acoustically sensitive structure, shell-like, that would showcase the relation of sound, light and structure, producing not simply a decorative entertainment but an integral intertwining of sensorial experience and its structural and narrative organization. In this sense, architecturally, Le Corbusier focused on the potentialities of an interior space, an acoustical membrane, an organ (he referred to it as a 'stomach' at one point – where visitors pass through). In its initial stages, he sketched out a ground plan and a tent-like structure and handed it over to Xenakis, an expert in mathematical hyperboloid surfaces,

to realize the structure. Over a year of intense work, the architect developed a detailed scenario, which, to my mind is startling for its fragmented nature as much as its drive to integrate. It consisted, effectively, of an 8 minute cycle of projections played simultaneously with Varese's bespoke electronic piece with the addition of a short *interlude sonore* composed by Xenakis played while the audience entered and departed. The projected material of the cycle, sharing a structure with Varese's music, would surround the audience and consisted of three types of basic visual material: bands of shifting colours flooding the space (*the ambiences*), two large black and white projections of images (the *écrans*) and three small screens, sometimes projecting colour or black and white images (the *tritrous*). Each of these elements were meticulously choreographed by Le Corbusier to be both discrete and interactive across the space. The *écrans* had a selection of images–from his personal collection of objects, and from various published photographic collections (such as Malraux's famous *Museum Without Walls*), collections of ethnographic objects, fragments culled from popular culture and advertising, as well as Le Corbusier's own plans and drawings. Add to this spatial visual arrangement, 350 small loudspeakers, which Xenakis planned as part of the interior surfaces which routed the sound spatially, moving around and across the space. Le Corbusier mapped out the developing events in the audio–visual sequences by means of what was called his *'minutage'*: a second by second account of the space in 8 circles representing 1 minute each. There was a moment of silence–and visual blankness–as indicated in Varèse's early note to himself: *"In the middle stop the projections and an overview of the white interior completely lit up... "*[4] which would be synchronised with a predetermined silence in the electronic piece. This would be a dramatic flourish where out of the darkness with the image and colour projections comes this moment where the silent space itself takes centre stage. At this point, high up in the space, two sculpture were lit with florescent light–one an abstract sculpture, the other of a woman. The subject matter of the scenario as Le Corbusier envisaged it, was to be resonant of evolution, struggle, and cosmic order.[5]

For my own part, *Le poème électronique* is a project that I have recently returned to again and

again, even if only obliquely in my own work. It seems an exemplary attempt to explore both continuities and discontinuities across fragmentary sensorial experiences. Nowadays it would be seen as an immersive installation, but could also point to a particular culmination of Le Corbusier's concerns with architectural surfaces, inside and outside dialogues, and yes, his sporadic concern with the 'synthesis of the arts'. However, it is the dialogue of movement and stasis that seems particularly striking in this instance, and Le Corbusier's seemingly deconstructive approach to film and image. In the first instance, the discussion with Philips was around moving walls and coloured lights; but his solution was to focus, as mentioned earlier, on the interior as determining factor with the actual events activating the space which become a gigantic moving surface. This allowed le Corbusier to escape the clunky mechanical aspects of moving panels or walls and allow the sound, images to activate their very own motion in becoming the space. This appeared to liberate his thought towards a total dramaturgy of the architecture, sonic motion, colour and imagistic movement. Within my own practice, rather than being an 'influence' as such it is the idea of a kind of dis-assembly of all the elements within the space that I found resonant with what I was already doing. In terms of painting, I had long been exploring a kind of pictographic dislocation of different spaces. While in video, the fragmentation and dialogue of image, together with colour as a kind of interruption or intervention continues to be a concern. This can be seen in my video collaborations with Italian composer Nicola Sani, for example, the *AchaB* series presented at the Huddersfield Contemporary Music Festival in 2008 or Chemical Free at the Venice Biennale in 2015, which might very well connect with Le Corbusier's *écrans* and *ambiences*. Although I only knew, and rather vaguely – apart from Varese's music – the pavilion and its project at this time, it was only during work on the *Phase I* project that I was surprised how relevant it was to my practice. I had made the 15 small painted variations from a photograph of Xenakis' structure which were shown in the *Phase II: Imagining Architecture* at Isdat, Toulouse *(Broken Polytopes 2018)* which in factled to researching *Le poème électronique* in more detail. A series of drawings followed that separate motifs: some painterly, others architectural, grids or miniature colour fields and these were combined with the rougher hewn second set of paintings relating to Xenakis' sculptural

model of the building, the interplay between them suggesting the relationships between plan, diagram, inside, and outside. Le Corbusier, within this project had defined some important, and indeed prophetic, attitudes towards loosely structuring collaborative interdisciplinary events (we might also think of the then contemporary project of John Cage and Merce Cunningham) but also what spatial dispersal does in terms of a simultaneous and fragmentary conception of both forms and spectatorship. Albeit in a contradictory way, Le Corbusier was putting faith in the possibility of 'reading' in space – of thinking between and across signs, we might say in a non-unified way. Although, this is where it becomes contradictory, as the modulor, the anthropometric proportional system that the architect used as a unifying principle, was to generate the shared structure, the structuring of the coloured light sequences (a cycle inspired by a sunrise). Likewise, the images provide a broader cycle (roughly, from fear of nature to technological revolution). We now know that Philips had interfered with the project to the extent that its modulor nature, unifying all the elements, much to Le Corbusier's chagrin, were lost. Xenakis, for one, was disappointed that Le Corbusier was using both images and narrative, and suggested after he saw the final results that he thought it was going to be more 'abstract'. But even in its final, possibly 'deformed' version, Le poème électronique continues to intrigue and inspire new possibilities.

*Brussels Pavillion, Expo'58, Le Corbusier and Iannis Xenakis, 1958*
Image: Wikipedia Commons
© F.L.C. / ADAGP, Paris and DACS, London 2019

References

[1] This is published in de Heer, J; Tazelaar, K., (2017) *From Harmony to Chaos: Le Corbusier; Varese; Xenakis and Le poeme electronique*, 1001 publishers, Amsterdam, p. 212 This is a full account of the genesis of all aspects of the collaboration, together with the trials and tribulations of the project, and highly recommended for a complete picture of the project. There have been many attempts to reconstruct the pavilion from documentation and existing elements, in particular Le Corbusier's detailed notebooks, minutages, numerous sketches for the coloured ambiences and fragments of film and photographs, as well as Xenakis' sketches and models. See also the virtual reconstruction of the 'poeme' by. [2] The title has remained with Varèse's contribution, which is now seen as a classic of electronically realized composition. This is widely available on various recordings. It is, however, also important to remember that it was originally realized with Le Corbusier's structure, image sequences and the space and sound system in mind, even though Varese clearly saw it as potentially a stand-alone piece. Le Corbusier is credited as the sole author, ironically, of *Le Poème électronique* on the original Philips posters. [3] De Heer & Tazelaar (2017) p. 211. [4] De Heer & Tazelaar (2017) p.60. [5.] There have been many attempts to reconstruct the Pavilion from documentation and existing elements, in particular Le Corbusier's detailed notebooks, minutages, numerous sketches for the coloured ambiences and fragments of existing film and photographs, as well as Xenakis' sketches and models. Jan De Heer and Kees Tazelaar have presented all the possibilities of existing documents in potentially reconstructing the original vision, while there has been an earlier Virtual Reality reconstruction by Vincenzo Lombardo, Tazelaar and other scholars. This gives an important insight into the experience of the Pavillion as multimedia, multi-sensory project in its original formation (http://www.cirma.unito.it/vep/).

David Ryan
Reader in Fine Art, Anglia Ruskin University, Cambridge
Co-curator of Phase I – painting, drawing, architecture
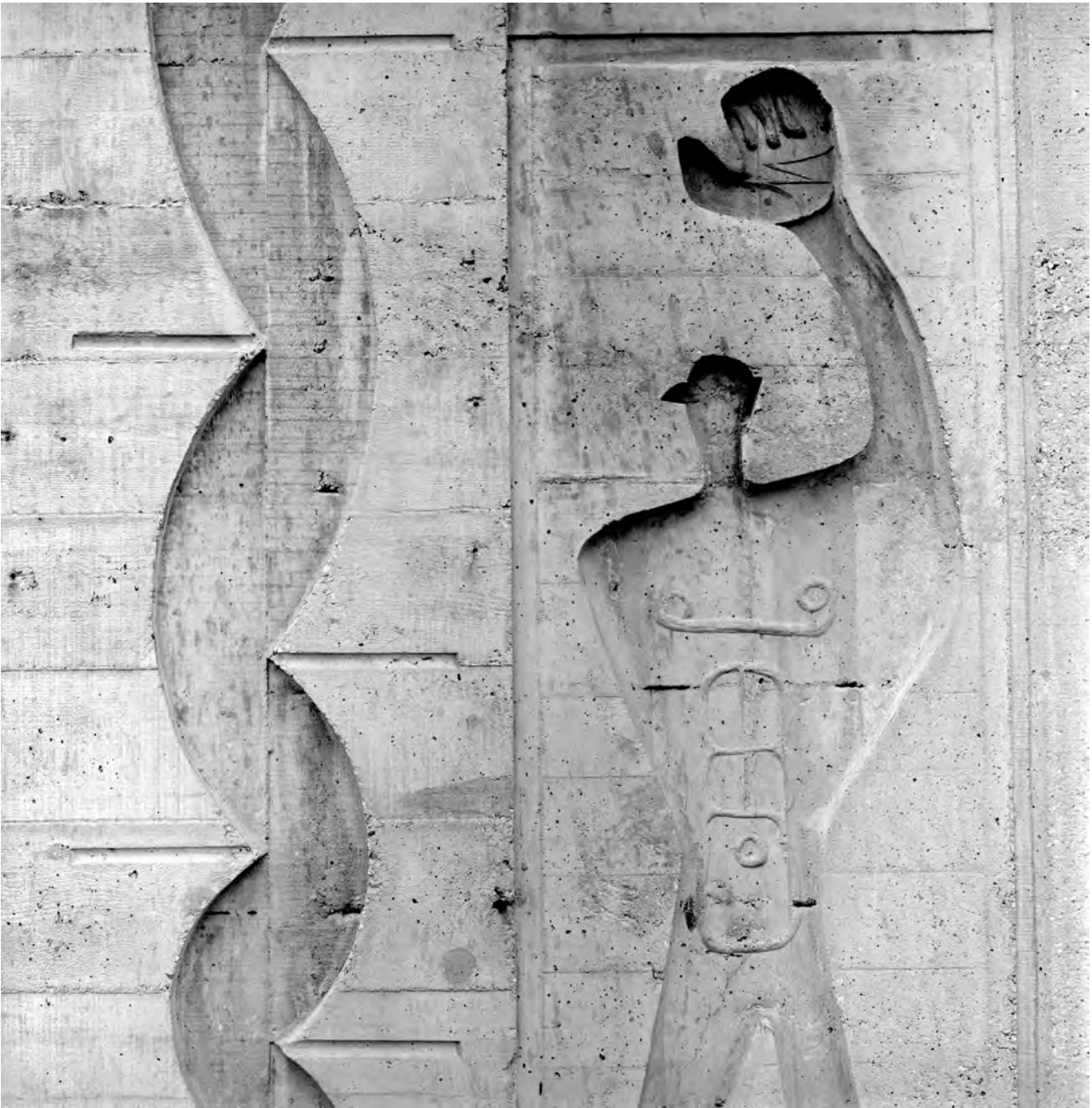
Pete Cattrell – Modulor Figure, Marseille, 1989
photograph on silver gelatin paper,
26.5 × 26.5cm
detail shot of le Modulor figure on Le Corbusier's
Unité d'habitation (Cité radieuse) Marseille, 1951

David Ryan – Polytopes (after Xenakis / Corbusier) 2018
oil on canvas (one of 15 paintings, 15 × 20cm each)

Next page
Laurent Proux – Line Off, 2016
graphite and spray paint on paper 373 × 456cm
Phase II: Imagining Architecture — exhibition installation
Institut supérieur des arts de Toulouse, 2018

April Virgoe – Frame, 2019
oil on aluminium 15 x 20cm

Left to right: *Emmanuelle Castellan, Valérie du Chéné,*
Katharina Schmidt, David Ryan
Phase II – Imagining Architecture, exhibition installation
Collection: Institut supérieur des arts de Toulouse, 2018
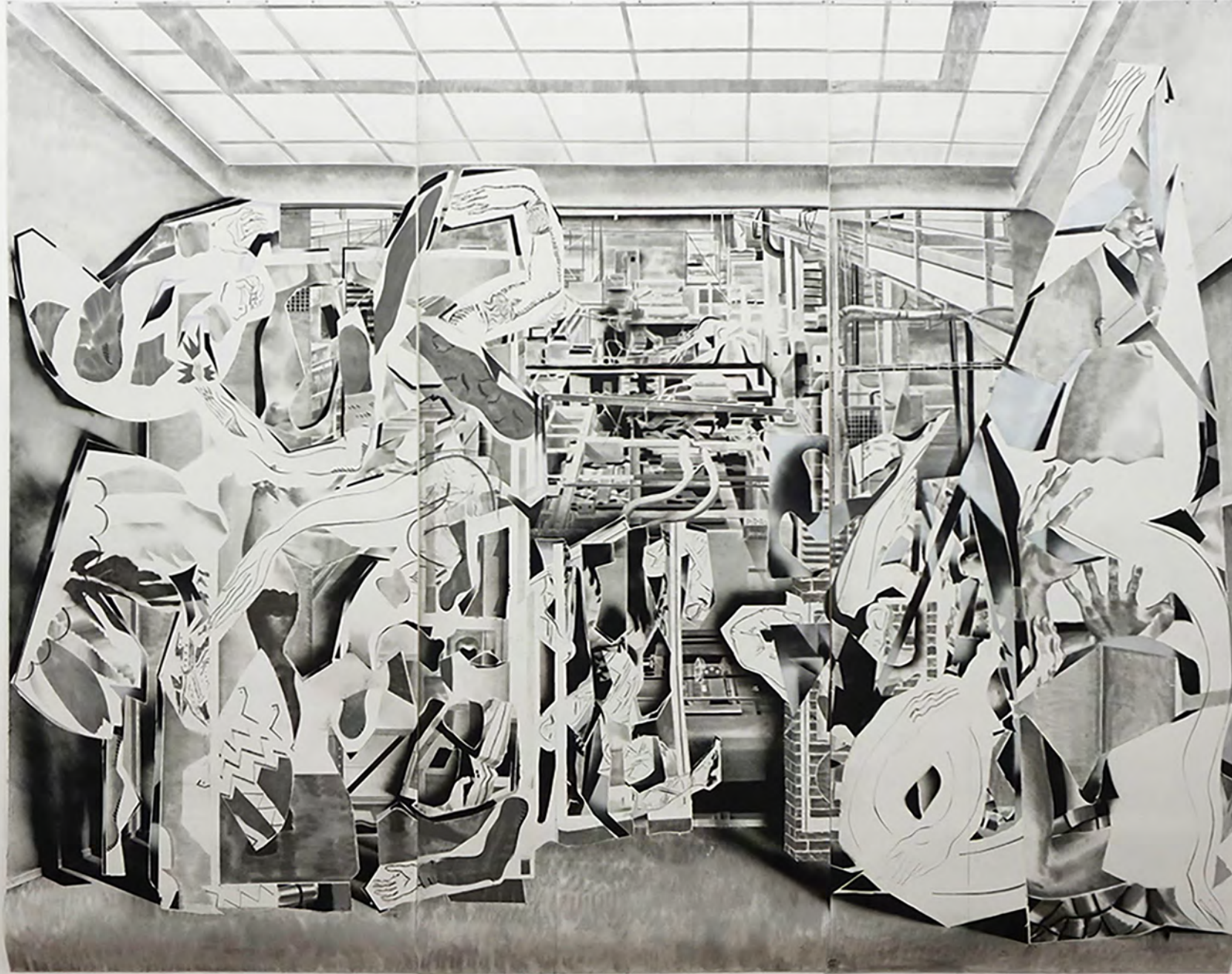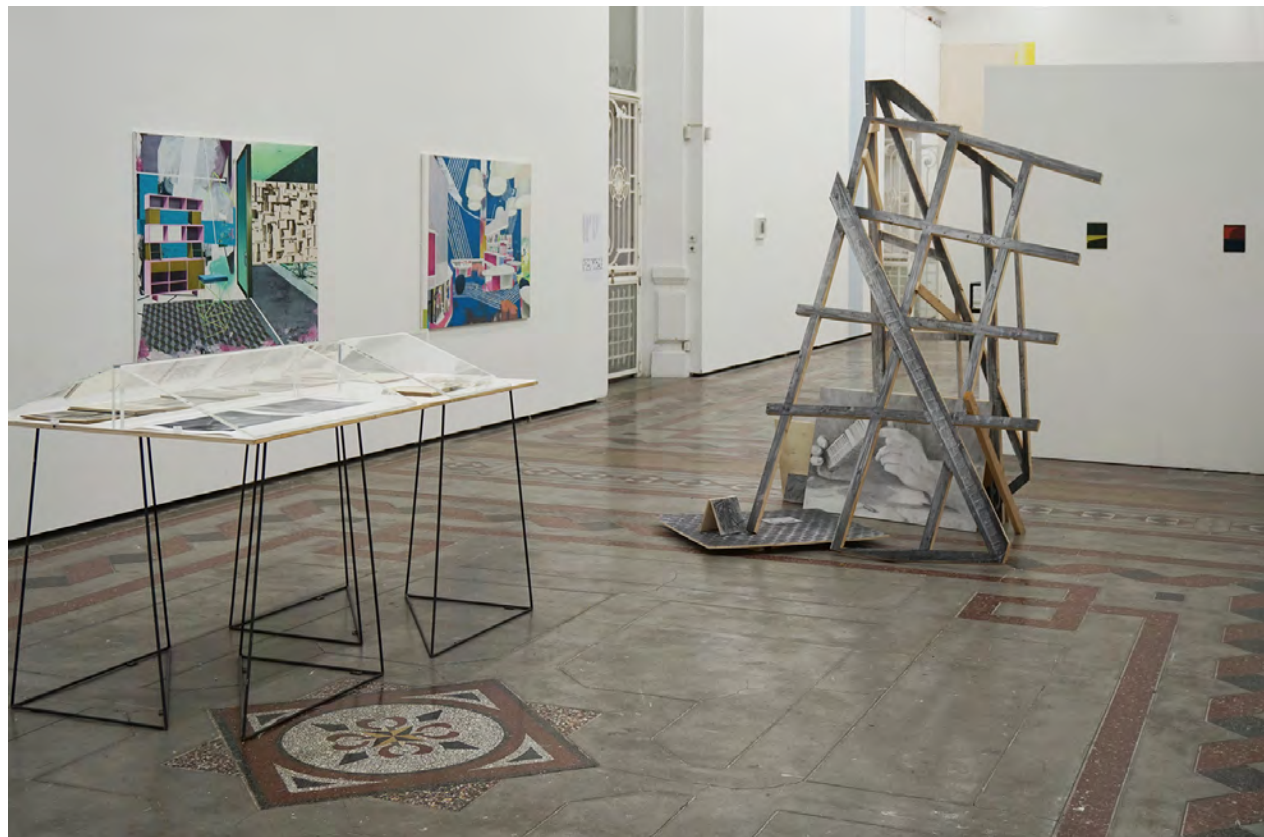
Left to right: *Benet Spencer, Andrew Grassie, David Coste, Tim Renshaw*
Foreground: Archival material from isdaT collection
Phase II – Imagining Architecture, exhibition installation
Collection: Institut supérieur des arts de Toulouse, 2018

Left to right: *Daniella Yaneva, Christophe Perreau, Bernice Donszelmann, Tim Renshaw, Anna Salamon*
Structure: *ARC Modulor / Christophe Perreau*
Phase III – le modulor Galerie HLM / Hor les murs, Marseille, 2019
Installation photograph

Left to right: *Anna Salamon, Benet Spencer*
Hanging artworks (ARC Modulor): *Salman Muslum, Hannibal Nseir, Christophe Perreau, Dagson Silva*
Floor: Bernice *Donszelmann, Erica Monzali*
Phase III – Le modulor Galerie HLM / Hor les murs, Marseille, 2019
Installation photograph
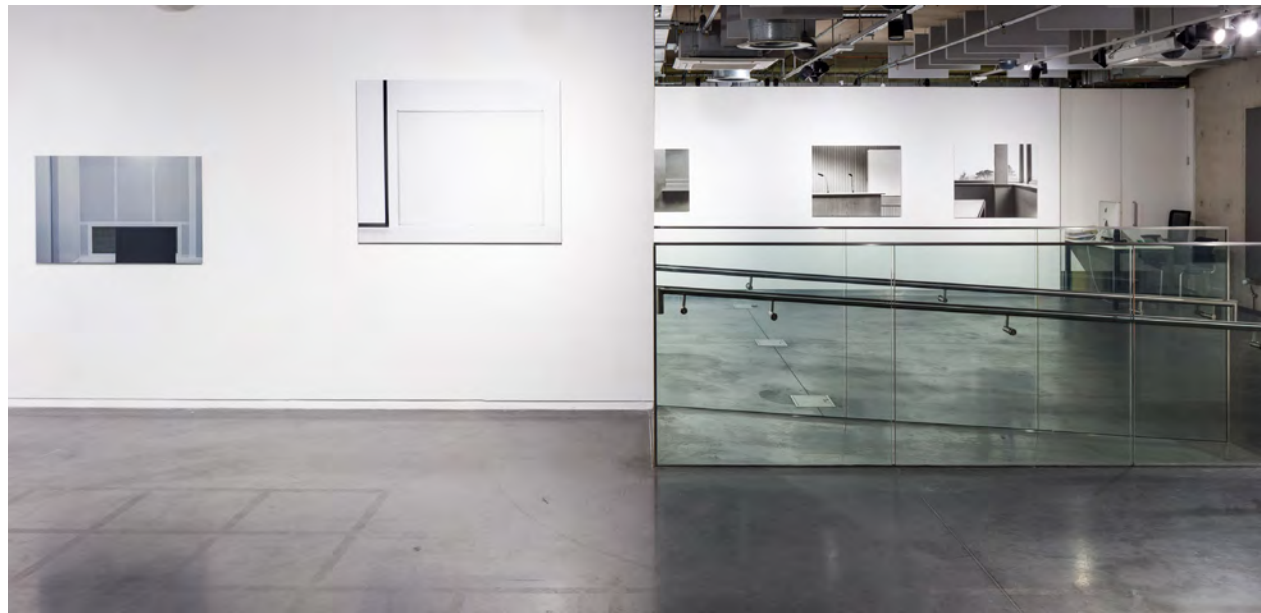
Mary Maclean – Installation Stephen Lawrence Gallery, 2018
Photo: Peter Abrahams

Establishing a programme
for the Stephen Lawrence Gallery and Project Space

A new building, even what you might call a 'signature building', for the University of Greenwich is sited at the centre of this story. Designed by Heneghan Peng Architects to house the University library and subject disciplines in Architecture, TV production, Design and Media (now united in the single School of Design) the building was shortlisted for the 2015 Stirling Prize and aspires to provide a working environment that inspires creative production while facilitating dialogue across its resident subject areas. Citing the then Deputy Pro-Vice Chancellor and Professor of Architecture, Neil Spiller, in an evaluation of the building published in the Guardian, Oliver Wainwright writes: "...*the building is clearly a tool to bolster the school's reputation, as well as 'expanding the discipline's boundaries'. It is shared with students of animation and graphic design, TV production and digital art, and the open-plan arrangement is intended as a way of encouraging ideas to mix – for architects to use the state-of-the-art recording studios, and TV students to get dirty in the workshop.*"[1]

This is a worthy aspiration, but a difficult contradiction lies at the heart of it. Signature buildings are just that: icons for those who commission and design them, in which the building's inhabitants are inevitably called to play a role, supportively subservient to the main message. In *The Art-Architecture Complex*, Hal Foster grapples with this problem, establishing at the outset of his case, the conditions placed on those occupying such buildings of "*environments that confuse the actual with the virtual, or feelings that are hardly our own yet interpellate us nonetheless*". Moving towards a possible resolution to this bind, his book, he says, is "*written in support of practices ...that resist the stunned subjectivity and arrested sociality supported by spectacle.*"[2]

The subjectivity imposed by the new University of Greenwich building on its occupants is, of course, an issue faced by all those to be found in it, but of particular concern here are those primary users, engaged in supporting and delivering teaching and research across the range of creative subject areas listed above. Considerations taken in the management of the building's galleries, The Stephen Lawrence Gallery and Project Space, are no exception in this respect. As with many buildings of this type, the atria and courtyards seem to beg for a painting, sculpture, or architectural model; so, even outside the planned-in exhibition spaces, the architecture itself could be seen as an invitation to exhibit. Straightaway this poses a dilemma of whether to install works that sit in confirmation of the architecture, or to use the process of exhibition making as a method of exploring strategies for establishing a dialogue with it.

In aiming for the second of the two above approaches, the exhibition program has been informed by some of the original pedagogical objectives behind uniting all the creative subjects under one roof, while nevertheless remaining conscious that if this approach is going to be successful it must be so beyond the narrative set by the architecture. This, despite the fact that, as outlined above, some of these same objectives have been embedded within the building design. Influential in establishing this position is the galleries' ongoing relationship with Outside Architecture, a collaborative group of artist-researchers that takes its name from the first exhibition held in 2009, at an earlier location of The Stephen Lawrence Gallery, by group founders: Bernice Donszelmann, Tim Renshaw and Mary Maclean. All three are represented in the current exhibition, *Phase IV*. Their work typically unpicks and critiques architectural narrative, concerns that continue with the installation of their exhibitions so that this dialogue extends into the gallery setting. *Outside Architecture* exhibited again with a larger group of artists in *Plan/Unplan*, Stephen Lawrence Gallery (2017) and subsequently, in 2019 the Gallery hosted an exhibition of the photographs of Mary Maclean (1962-2018), the majority of which dealt with academic and other institutional settings.[4]

The habitation of space, choreographed by institutional practice and necessity is a recurring theme in Maclean's photographs, brought even more powerfully to the fore by the absence of people in the images. The traces left behind by our use of buildings are markers both of the pathways set for us by the building design and of our divergence from those pathways. In this way, like De Certeau's practitioners of the city[3], we are practitioners within the architecture we inhabit. So, finally, the traces left by fellow users of our building in Greenwich have also themselves been instructional to the approach taken to programming for the galleries. Coats used to block off unwanted ventilation, niches turned into

work spaces, a piece of tape to keep a light on that wants to go out (or a light off that wants to turn on). The everyday, minute by minute negotiation with the space in a minutia of acts is itself key to unlocking subjectivity and allowing space for experimentation. With all this in mind the Gallery has initiated a series in which artists and architects (or architectural practices) are invited to exhibit alongside each other in something like the traditional 'two-person' format, except that they are asked to take a more discursive approach than might usually be expected to planning and installing the exhibition between them. They are also asked to give a joint public talk on the experience during the run of the show. The focus of the series on this process of negotiation has, in each case, opened-up the separate disciplines to each other, which, in turn has enabled a more detailed exploration of territories of practice within them. Though completed works are invariably displayed in the exhibitions, what clearly resounds is the negotiated space between them; a space where the considerations of an ongoing commitment to practice resides.

The series so far has seen three pairings: Flea Folly Architects and Dan Walwin (2014); EYEtry architecture and Stephen Johnson (2016); Suzanne Mooney, and Felix Robbins, a-projects (2018). The first exhibition presented two realisations of the eye's disembodied journey through architecture: on the one hand, wandering within the complexity of Flea Folly's systemic model of a dystopian city state *Grim City* (2013); on the other, tracking a path in Walwin's eerie videos of empty lots and industrial premises. Foregrounded in the exhibition and the joint talk, was a fascination on both sides in the potential of cinematic narrative to take the unencumbered eye in an exploration of the socio-political implications of our built environment. In the second pairing, the use of medium was reversed and with it, the inferred position of the eye. Artist, Stephen Johnson presented a series of models of buildings or rooms in section, while EYEtry showed a 360° video of a car's journey through a complex Los Angeles road interchange. A compass in a box at the centre of the exhibition, which was co-curated by both parties, seemed a metaphor for where the eye stood in relation to the works: an axial centre with a panoramic gaze, variously to the continuous flow of the road junctions, or the fragmented still outtakes of buildings and interiors.

While in these first two exhibitions the eye played a dominant role in the discursive space,

in the third and latest: *Unstable Foundations* with Felix Robbins and Suzanne Mooney, the emphasis was on the limits of materiality. Felix Robbins has kindly supplied a detailed description of how the debates around this exhibition unfolded, which I will finish this essay by quoting at length (overleaf). The essay will also be followed by a text from Stephen Johnson on the proceedings of the second exhibition. Both statements, one from an architect, one from an artist, reflect on the shared territories of concern and practice opened up through the dialogue established by the working parameters of this ongoing exhibition series.

References
[1] Wainwright, O: the Guardian, Thursday 18th September 2014.
[2] Foster, H: *The Art-Architecture Complex* (Preface pp XII) Verso, London 2011
[3] Plan/Unplan Cur. Outside Architecture 15 July-9 Sept. 2017 Stephen Lawrence Gallery.
[4] Mary Maclean Cur. Phil Griffin / Andrea Stokes 19 Jan-15 Feb 2019 Stephen Lawrence Gallery.
[5] de Certeau, M. *The Practice of Everyday Life* (trans. Rendall) *Chap III Spatial Practices* pp91-110 Publ. University of California Press, Berkley, 1984.

David Waterworth
Curator University of Greenwich Galleries
Co-curator Phase IV: Intersections – Art / Architecture
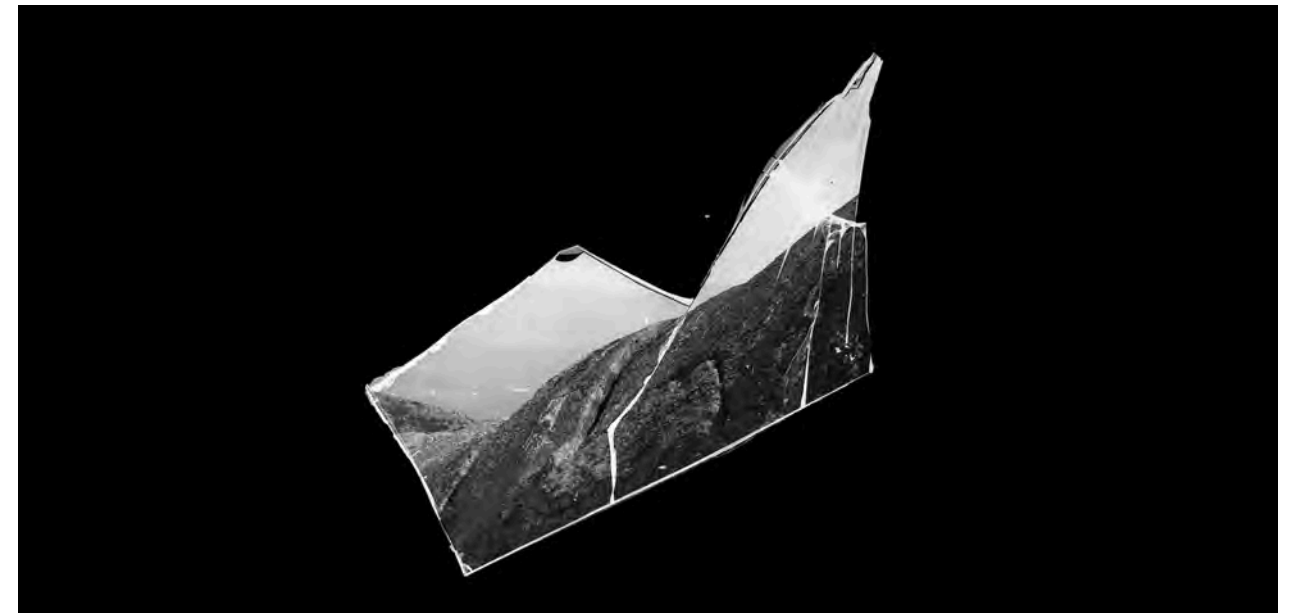
Suzanne Mooney – on glass sits an image, 2018
still from video (11 min)

"The framework of the exhibition project successfully enabled an open discourse with the joint exhibitor (artist Suzanne Mooney) which started well in advance of exhibiting the work. Over a series of email conversations with Suzanne the opportunities and unexpected commonalities of preoccupation began to emerge – which rather than being simply an interpretation of an interface of art and architecture which might be conventionally understood in terms of a contrast between respective aesthetic and functional dualities, instead exposed parallel issues of fragility, instability and insecurity that crossed between the very different formal practices of the work.

Prior to exhibiting therefore, themes began to emerge through discussion which revealed a response to the respective works that both saw parallels in the aesthetic sensibility of fragility or fragment as well as the theoretical insecurity in the respective modes of practice and the associated value of any consequent object.

This discussion coalesced in the choice of *Unstable Foundations* as the title for the exhibition – effectively condensing the discussion to a central contradiction which worked well at encapsulating the mixture of ideas running in different directions in the works.

The title enabled the concerns of my speculative architectural projects (analogue and digital drawings) to be developed through the exhibition of the work-namely the unstable foundations, contradictions, slippages and uncertainties of an architectural product and the associated fracturing / fragmentation of an architectural project (with its insecurities of relevance and value). This was presented as the situated projections / speculative (re)constructions of specific historical spaces (demolished, unconstructed, reconstructed or existing) that are then suggestive of possibilities for ulterior architectural projections (not necessarily architetural objects themselves).

These themes were then juxtaposed throughout in a mixed hang with Suzanne's photographic work of glass fragments that explored photographic process and a sense of intangibility and obsolescence of object. The exhibition hang was developed as a collaborative and interspersed distribution through the space that could enhance the overarching sense of fragmentation and instability for the entire exhibition across both forms of representation."

Felix Robbins

Felix Robbins – Exposed projections 3.6: Chesterfield House
a projects 2019 drawing / digital print 119 × 84cm
Image: courtesy the artist

Flyovers and Crossovers

For a long time now I have considered visual art to be a pointless activity.

But its pointlessness is by far and away its biggest plus and its rare beauty.

It is distinct from most other artefacts in our brandscape of utilitarian artefacts and offers a welcome exit from it, if and when desirable. Most people want to be somewhere else most of the time.

Arguably, cell phone use on any commuter train serves as a graphic reminder of this need.

A bucket is really useful in drawing water from a well and carrying it from A to B; a drawing of a bucket isn't much good at all.

Adorning the walls of churches to bring the word of God from heaven down to earth is one thing, or painting the carriages of a train to transport the aspirations of a revolution across the Soviet Russian Steppes, another.

Only a tiny percentage of architectural drawings, digital images, virtual environments and virtual models are destined to win competitions and tenders to be realized in the concrete, built environment. In that sense, the majority of imaginative visions of a potential future stay on paper in a plan chest, or stored in a USB flash–drive, no matter how laudable those ideas may be. And only a tiny percentage of the artworks created by thousands of artists living in the capital are ever displayed.

In that sense, much creative energy goes unno–ticed. How do you categorize architectural drawings and virtual models that invariably are never realized in the built environment and appear therefore to be non–functioning?

For more than forty years, I have found inspiration as a visual artist in the idea of architecture as metaphor.

As such that could embody aspirational concepts, concretizing states of mind, or mirroring the contemporary landscape.

The dual exhibition at the Stephen Lawrence Gallery with Eyetry an architectural company based in Vienna, and myself, embodied this idea of architecture as metaphor perfectly. With a reversal of disciplines, Eyetry made a disembodied mesmerising googlesque video. It recorded a continuous loop driving the circular continuous LA Periphery motorway. I made what could be described as 3D models of static architectural subjects.

The Stephen Lawrence Gallery at the University of Greenwich in this series of architect/artist exhibitions, offers a rare overlap showing that the two disciplines have more in common than might be imagined and that they are liberated from the plan chest and unbubble–wrapped for the duration of the exhibitions. The boundaries between the world view of an architect and an artist blur and dissolve, and the metaphorical landscapes are realized in the concrete world of the Gallery.

Stephen Johnson

Next page
Stephen Johnson – Speakers, 2018
hardwood, brass, enamel paint h150 – w220 d14cm
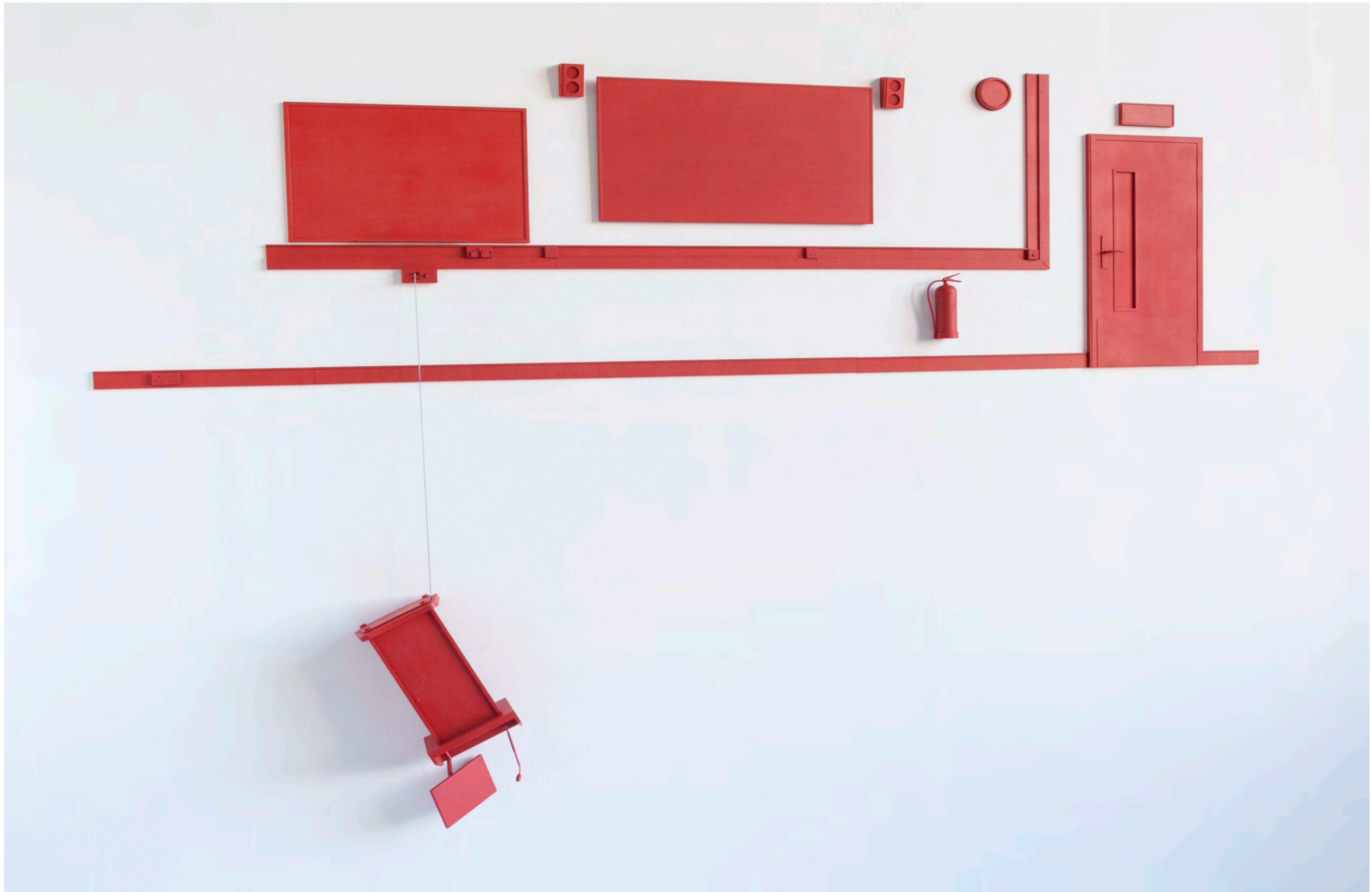
Biographies

Miguel Angel Molina
Miguel Angel Molina (born Madrid, 1963) is an artist and lecturer who lives and works in Paris, and is a professor at Ecole Superieur d'art Du Havre et Rouen. His exhibitions include: Centre d'Art Contemporain Occitanie à Sète, Pyrénées-Méditerranée, 2008; Kurt Forever, Paris, 2011. Photographier la peinture was his doctoral thesis at University of Rennes. He is represented in France by the UNA Gallery and in Spain by the Trinta Gallery.
www.trinta.net

Juan Bolivar
Bolivar (born 1966, Venezuela) is an artist-curator and Lecturer in Painting at Camberwell College of Arts, UAL. He lives and works in London and studied at Central Saint Martins (1985-88) and Goldsmiths College (2001-03). Recent residencies and exhibitions include, Macro Museum and Fondamenta Gallery, Rome (2019), Bauhaus Museum, Dessau (2019) and Camberwell Space, London (2019). Forthcoming exhibitions include Bauhaus: Utopia in Crisis travelling exhibition to Weimer University (2020), and Powerage JGM Gallery, London (2020).
https://juanbolivar.com/home.html

Audrey Buchot
Audrey Buchot, born 1993, lives and works in Paris. She graduated from Institut Supérieur des Arts Toulouse in 2017. Her multidisciplinary work addresses the housing environment and homelessness, questioning the social, political, and environmental aspect of architecture and urban planning. Exhibitions include: Le royal cabanon, Edition 6 – Rognes, Aix-en-Provence, 2019; Cliffhangers, Lieu-Commun, Toulouse, 2018; L'été du dessin - Maison blanche, Marseille, 2017; Yes, but it's editable - Exlibris Gallery, Newcastle. UK, 2015.
https://audreybuchot.tumblr.com/

Emmanuelle Castellan
Emmanuelle Castellan is born in 1976 and graduated at the Art School from Clermont-Ferrand in Auvergne. Exhibitions include: All-In, l'oiseau présente, curated by Anke Völk, Cubiculum, Berlin, 2019 ; Phototropia, curated by Nadia Lichtig, Maison Heidelberg, Montpellier, 2018 ; Whisky et Tabou; Musée Estrine, Saint Rémy de Provence, 2017. She lives in Berlin and is professor in painting in the Fine Art department at the HEAR, Art School, Strasbourg.
https://emmanuellecastellan.net/

George Charman
George Charman is an artist and lecturer based in London. He studied MA Printmaking at the Royal College of Art (2006-08) and BA Sculpture at the Surrey Institute of Art and Design (2002-05). As well as teaching into DACC, GD and MFA at West Dean College, George also teaches Fine Art and 3D Design at University for the Creative Arts (2010-19). Exhibitions include: Trackingshot 1 Desert Sessions, 2017, Tools For The Future, Gerald Moore Gallery, 2017.
http://www.george-charman.co.uk

Valérie du Chéné
Born in Paris, 1974, Valérie du Chéné lives and works in Coustouge (Aude), Toulouse and Paris. She studied Urban Planning at École Nationale Supérieure des Arts Appliqués et des Métiers d'Arts, Paris, and Fine Art at École Nationale Supérieure des Beaux-Arts, Paris. Exhibitions include: La French Touch, Artspace Boan, Séoul, Corée, 2017; Mettre à plat, le cœur au ventre, Centre d'art le BBB, Toulouse, 2016; Là-bas, il faut avoir une oeil derrière le dos, Le L.A.C, Sigean, 2015.
http://www.valerieduchene.com

David Coste
David Coste was born in Thiers and lives and works in Toulouse. He studied an MA: Art and Space Design at isdaT, Toulouse and MA Multimedia at Jean Jaures University. Exhibitions include: La Maison Salvant, Center D'art La MAGCP,Granby, Quebec; UFO / OBJECTIF VIDÉO NICE, MuMa du Havre; Center d'art LaChapelle Saint Jacques; Drawing Now at the Carrousel du Louvre (Paris). Public collections include: FRAC Haute-Nomandie (2014) and Midi-Pyrénées (2013). http://www.davidcoste.com/

Bernice Donszelmann
Bernice Donszelmann is an artist and writer based in London. Recent projects have included the perfor-mance work [these roarers] at the Whitstable Biennale (with Lucy Gunning and Helen Robertson) and the solo exhibition, DESCRIPTOR, Five Years Gallery, London (2015). Recent writings include: Touch Screen in JCP, (2014) and Semper's Wall: Figuring Ground in Painting with Architecture in Mind (2012). She is a Senior Lecturer at Chelsea College of Art. She is a founding member of the curatorial group 'Outside Architecture'.

Tim Ellis
Tim Ellis studied at Liverpool John Moores 2000-2003 and the Royal Academy Schools 2006-09. Exhibitions include: IAG (Hong Kong), Furini Contemporary (Rome), Icastica (Arezzo, Itlay), The Metropolitan Arts Centre (Belfast), Primopiano (Lugano, Switzerland), Schirn Kunsthalle (Frankfurt), CAPC (Bordeaux), Ron Mandos (Holland), The Saatchi Gallery, The Whitechapel Gallery, The Barbican and A Foundation (all London), Spacex (Exeter). Ellis was selected for 100 Painters of Tomorrow published by Thames and Hudson.
https://www.timellis.org/

Jaime Gili
Jaime Gili was born in Caracas, Venezuela in 1972 and lives in London. His work has been contextualised as a critical development of Latin American abstraction. Gili received his MA in painting from the Royal College of Art (London) in 1998, after studying in Caracas (IDD and Prodiseño) and in Barcelona (Universitat de Barcelona). He has exhibited widely and is represented in collections in in the US, Europe and in many Latin American countries, especially his native Venezuela.
www.jaimegili.com

Olivier Gourvil
Olivier Gourvil (born 1952) is a painter living and working in Paris. Exhibitions: in Grammaires Fantômes, Maison Heidelberg Montpellier ; Contours, détours, Villa Balthazar, Valence. A monograph of his work will be published in 2020 by Editions Loco, Paris. His collaborative projects with Marjorie Welish include Paper-Architecture, 1999-2005, and Urbanism on Paper 2013-17. He is founder of Réseau Peinture, an international network for contemporary painting, and was professor at École Supérieure d'Art et Design Grenoble, Valence until 2018. https://www.instagram.com/oliviergourvil/ https://delapeinture.org/fr/

Andrew Grassie
Born in Edinburgh, 1966. Lives and Works in London. He studied at St. Martin's School of Art, going on to complete his MA in Fine Art at the Royal College of Art in 1990. Grassie exhibits widely both in the UK and internationally, and his works are held by major collections such as Tate: London, Rennie Collection: Vancouver and Goetz Collection: Munich. He is represented by Maureen Paley in London and Esther Schipper in Berlin. He is also currently a Lecturer in Fine Art at City and Guilds of London Art School. https://www.maureenpaley.com/artists/andrew-grassie

Justin Hibbs
Justin Hibbs (b. 1971 Poole) studied at Central St. Martins, London and lives and works in London. He has exhibited his work widely, both nationally and internationally as well as curating a series of artist-led exhibitions. Recent exhibitions include;Vanishing Points, with Rosalind Davis, the Foundry Gallery, London 2019, Between Before and After, at Arroniz Arte Contemporáneo, Mexico City 2018, Alias_Re_Covered at Carroll / Fletcher, London 2015.
https://www.justinhibbs.com

Chourouk Hriech
Born 1977 in Bourg-en-Bresse, France. Lives and works in Marseille. Studied at the Académie des Beaux-Arts de Lyon. Exhibitions include: .. et s'en aller, Kunsthalle, Mulhouse, 2012; Soul to soul, Project Room, Crac of Sète, 2010; La Mer au Milieu des terres, Museu Es Baluard, Palma, 2015; MAMCO, Genève, 2013. She was commissioned for the Projet T3 of the art department in the city of Paris (2009-2012). She is a professor of Fine Art at École Supérieure d'Art et de Design, Marseille Méditerranée.

Michael Irwin
Michael Irwin, born 1992, Lives and works in London. He studied Fine Art at Anglia Ruskin University, graduating in 2015, and is currently working as Assistant Curator on Late at Tate at the Tate Gallery. Concurrently, he is also the founder of artist space, Float Showcase. Projects include: Fully Awake 5.6, Freelands Foundation, 2019 (artist); LDN WMN, Greater London Authority, 2018 (project manager); Altered State, Float, 2018 (curator / artist).

Steve Johnson
Steve Johnson studied BA Hons in Fine Art at Goldsmiths College London, and an MA in Sculpture at Chelsea College of Art. His work has been exhibited widely in the U.K and Europe. He has received awards from Arts Council England, the British Council and the Pollock-Krasner Foundation. His works can be found in public collections including Arts Council England, the Berlinische Galerie Landesmuseum and the Science Museum, London. He is represented by Davis Klemm Gallery, Munich and Wiesbaden.
http://stevejohnsonart.eu/about.html

Chloe Leaper
Chloe Leaper is a Cambridge Based artist and lecturer whose practice uses line to explore spatial psychology through drawing and installation. Leaper studied at Kingston University, The Art Academy and City and Guilds where she graduated with an MA in 2013. Leaper is Senior Lecturer at the Inchbald School of Design in London.
www.chloeleaper.com

Mary Maclean
Mary Maclean (1962-2018) studied at Glasgow School of Art, the Rijksacademy and the Royal College of Art, and completed a Visiting Fellowship in Painting at Winchester School of Art. She lectured in Fine Art at the University of Reading (2000-13), and subse-quently at the Royal Academy Schools. Her awards included the John Minton and Pollock-Krasner Foundation awards as well as the Abbey Award at the British School at Rome. Her work is exhibited

widely in the UK and internationally.
http://www.marymaclean.org.uk

Didier Mencoboni
Born in 1959, Didier Mencoboni is an artist and lecturer who lives and works in Paris. He studied at L'école Européenne Supérieure d'Art de Bretagne, Quimper, and since 2000 has been a professor at L'Ecole Nationale Supérieure d'Art de Bourges. Recent solo shows include: Portrait de famille, galerie Oniris, Rennes; Didier Mencoboni, Château Lescombes, centre d'art contemporain, Eysines Episode XII : …Etc… Galerie Eric Dupont, Paris. https://www.mencoboni.com/

Quentin Montagne
Quentin Montagne (b.1987) lives and works in Rennes, France. A graduate of EESAB (European Superior School of Art of Brittany, Rennes), he combines theoretical research and artistic production. Author of a doctoral thesis specialising in arts: The Aquarium : vision and representation of the underwater worlds. A device for exhibition at the crossroads of art and science, he regularly testifies of his work through exhibitions, editions, papers and conferences.
http://base.ddab.org/quentin-montagne

Suzanne Mooney
Born in Ireland in 1976, Suzanne Mooney studied at Chelsea College of Art and the Royal College of Art, graduating in 2005. Her solo exhibitions include the Hippolyte Gallery, Helsinki (2018); Spike Island, Bristol (2012); Viewfinder Gallery, London and Gallery of Photography, Dublin (2007). She is currently based in Helsinki, where she lectures in Contemporary Art Practice at The Academy of Fine Arts.
http://www.suzannemooney.net

Laurent Proux
Born in 1980, Laurent Proux lives and works in Paris. He completed an undergraduate at ENSBA Lyon (2005) and an MA in HFBK Hamburg, Germany. He has exhibited his work in Germany, Nederland, China and Russia. In 2019, he did a residency in MANA Chicago, USA, which included a research about African-American painting. He is represented by Semiose Gallery, Paris.
http://www.laurentproux.com/

Tim Renshaw
Tim Renshaw studied BA Fine Art at Leeds. Polytechnic, MA Painting and MA History and Theory of Art at Chelsea School of Art and Design, and he lives and works in London. He has exhibited in Phase I to IV. Since 2009 he has organised exhibitions with Outside Architecture. Recent solo exhibitions include Cosmic Laziness, Coleman Projects, London 2018, Notebook

Architecture, Kunstgriff, Zurich, 2017. He teaches on the Fine Art program at University of Reading.
www.outsidearchitecture.org.

Felix Robbins
Felix Robbins gained a Diploma in Architectural Design from the Bartlett, UCL in 2002, his MArch in 2003, and qualified professionally in 2006. He has worked for dECOi architects, Paris, and oceanD , London, developing innovative approaches to digital design practice. He worked at Make from 2006-13, delivering large-scale commercial and urban regeneration projects. In 2018–19 he completed his PhD by Design supervised by Neil Spiller and the late Ranulph Glanville. In December 2013, he established a-project, to explore new ways of working and producing architecture.
www.a-project.co.uk

David Ryan
David Ryan is a visual artist and musician. He studied at Liverpool and Coventry Polytechnics, and also on a travelling German Scholarship to Hamburg, Lubeck and Berlin. In 2016 he was an Abbey Fellow at the British School at Rome. He is currently Reader in Fine Art at Anglia Ruskin University, Cambridge. Recent exhibitions include Crossing Abstraction, Berlin and Erfurt, 2009/2012; Afterimage, Emerson Gallery, Berlin, 2013, At the Point of Gesture, Turps Gallery; Wimbledon Space, (2014/2015) Drawing towards Sound (2015).
http://www.david-ryan.co.uk/

Anna Salamon
Anna Salamon is a painter based in London and Warsaw. She studied Fine Art at Anglia Ruskin University, Cambridge and post grad at the Royal Academy Schools, London, graduating in 2012 and has since exhibited in the UK and mainland Europe. She is currently pursuing a practice-led PhD at Cambridge School of Art, Anglia Ruskin University, Cambridge.
www.annasalamon.net

Katharina Schmidt
Katharina Schmidt lives and works in Marseille and in Berlin. She earned her MA in fine Arts from Kunsthochschule Münster in 1996. She has participated in major group shows in France and in Germany. Her work is represented in several private and public collections. She teaches painting at École Supérieure d'Art et de Design, Marseille Méditerranée (ESADMM).
www.katharinaschmidt.com

Benet Spencer
Born in St Albans, 1969, Spencer is an artist and lecturer who lives and works in London. He studied at Birmingham Polytechnic and the Royal Academy Schools, London, where he graduated in 1995. He is Course Leader in BA Fine Art at Anglia Ruskin University in Cambridge and co-curator of Phase I – painting, drawing, architecture (2016–20).
www.benetspencer.com

Alaena Turner
Turner (born 1984, Essex) is an artist who lives and works in London. She studied at Chelsea College of Art and Design, UAL (2003–6), Slade School of Fine Art, UCL (2006–8) and completed a practice-based PhD at the University of Leeds (2015–19), funded by an AHRC scholarship. Turner is currently a Lecturer in 2D Fine Art at Central Saint Martins, UAL.
https://cargocollective.com/alaenaturner

April Virgoe
April Virgoe studied Fine Art at the University of Humberside and gained an MA in Painting from the Royal College of Art in 1994. Her exhibitions include: Painting the In-Between, Leeds, 2019; No Format Gallery Open, London, 2017; Jackson Art Prize, Air Gallery 2019. She is currently working towards a practice–based PhD at Anglia Ruskin University, and is a senior lecturer in fine art at Leeds Arts University.
www.aprilvirgoe.com

David Waterworth
David Waterworth (born 1965), studied Art at Reading University, subsequently at Kunstakademie Düsseldorf, and graduated from the Royal Academy Schools in 2003. Since 2008, he has been Curator at University of Greenwich, where he also teaches courses on digital media and visual culture. He curates the Stephen Lawrence Gallery Art/Architecture series and is co-curator of Phase IV. Recently he completed a three-month residency project for the Serlachius Museums, Finland.
https://www.gre.ac.uk/people/rep/fach/mr-david-waterworth

Marjorie Welish
Marjorie Welish lives New York City, USA. Born 1944, she studied at Columbia University and received an MFA degree from Vermont College for the Arts; she last taught at Brooklyn College. She has received grants and fellowships from the Adolph and Esther Gottlieb Foundation, the Elizabeth Foundation for the Arts, the Fulbright Program, and Pollock-Krasner Foundation. Her book Signifying Art: Essays on Art After 1960 was published Cambridge University Press. Her collaborative Paper-Architecture

with Olivier Gourvil, was exhibited at Slought, Philadelphia, in 2005.
http://www.silasvonmorisse.com/artists/marjorie-welish

Daniela Yaneva
Daniela Yaneva completed her Master of Architecture degree at the University of Greenwich in 2019. During her studies she was awarded with the RIBA prize for the best student project, South London region (2016) and after completing her MArch, was nominated for the RIBA President's Silver Medal (2019). Her work was commended in the Architecture Drawing Prize (2019), exhibited at the World Architectural Festival in Amsterdam and the Sir John Soane's Museum. She is currently a Graduate Architect with Rogers, Stirk, Harbour and Partners.

ARC Modulor
ARC Modulor is a collaborative research project based in Marseille, consisting of staff and students from the Ecole Supérieure d' Art et de Design Marseille Méditerranée. Prior to the Phase III exhibition, a collaborative workshop took place in Marseille between the UK-based artist Jaime Gili and students from ESADMM, which was developed around Le Corbusier's concept of Le Modulor. The work from this project was shown in: Phase III – le modulor at HLM, Marseille, 2019. Members of ARC Modulor include:
1. Luisa Ardila. 2. Issa-Salman Muslum. 3. Hyungsub Choi. 4. Hannibal Nseir. 5.Jagna Ciuchta. 6. Christophe Perreau. 7. Silva Dagson. 8. Jean-Baptiste Sauvage. 9. Phillipe Delahautemaison. 10. Katharine Schmidt. 11.Jaime Gili. 12. Sarah le Treut. 13. Lise Guéhenneux. 14. Jun Wei. 15. Chourouk Hriech. 16. Jin Xu. 17. Erica Monzali.

Phase I

Ruskin Gallery, Anglia Ruskin University, Cambridge
4 – 20 February 2016
Co-curated by David Ryan and Benet Spencer

Exhibiting Artists:
Miguel Angel Molina, Juan Bolivar, Audrey Buchot, George Charman, Tim Ellis, Jaime Gili, Olivier Gourvil, Justin Hibbs, Michael Irwin, Chloe Leaper, Didier Mencoboni, Quentin Montagne, Tim Renshaw, David Ryan, Anna Salamon, Benet Spencer, Marjorie Welish

Phase II – Imagining Architecture

Institut Supérieur des Arts de Toulouse
9 February – 10 March 2018
Co-curated by David Ryan and Benet Spencer

Exhibiting Artists:
Emmanuelle Castellan, Valérie du Chéné, David Coste, Andrew Grassie, Laurent Proux, Tim Renshaw, David Ryan, Anna Salamon, Katharina Schmidt, Benet Spencer
IsdaT Archive:
Examen d'Architecture – Académie Royale des Beaux–Arts de Toulouse (1785–1789) Artiste Inconnu-Vedutta de la Salute à Venise (c 1800), Pierre Joseph Esquié (1872–86), Marie Joseph Bernard Gaillard-Éléments du Dessin (1844), le Corbusier (1931–33), Photographe Inconnu Ecole des Beaux–Arts de Toulouse (1950)

Phase III – Le Modulor

Galerie HLM / Hors les murs, Marseille
7 – 21 November 2019
Co-curated by David Ryan, Benet Spencer and Katharina Schmidt

Exhibiting Artists:
Bernice Donszelmann, Jaime Gili, Olivier Gourvil, Chourouk Hriech, Tim Renshaw, David Ryan, Anna Salamon, Katharina Schmidt, Benet Spencer,
April Virgoe, Daniela Yaneva
ARC Modulor:
Luisa Ardila, Jagna Ciuchta, Hyungsub Choi, Silva Dagson, Phillipe Delahautemaison, Jaime Gili, Lise Guéhenneux, Chourouk Hriech, Erica Monzali, Issa-Salman Muslum, Hannibal Nseir, Christophe Perreau, Jean–Baptiste Sauvage, Katharine Schmidt, Sarah le Treut, Jun Wei, Jin Xu

Phase III
Project with Jaimi Gili and ARC Modulor
23 – 26 April 2018
Workshop with students in ESADMM, Marseilles

Phase IV: Intersections – Art / Architecture

Stephen Lawrence Gallery and Project Space University of Greenwich, London
15 – 21 February 2020
Co-curated by Benet Spencer and David Waterworth

Exhibiting Artists and Architects:
Emmanuelle Castellan, George Charman, Valérie du Chéné, David Coste, Bernice Donszelmann, Jaime Gili, Olivier Gourvil, Andrew Grassie, Steve Johnson, Chloe Leaper, Mary Maclean, Didier Mencoboni, Suzanne Mooney, Laurent Proux, Tim Renshaw, Felix Robbins, David Ryan, Anna Salamon, Benet Spencer, Alaena Turner, April Virgoe, Daniela Yaneva

Catalogue launch and Symposium
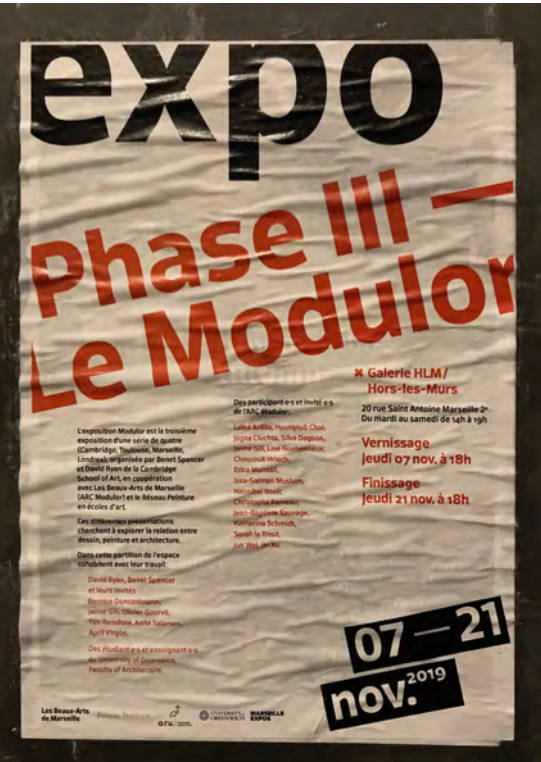14 – 15 February 2020

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Acknowledgements

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