

### **Proposal Summary (up to 100 words)**

In the middle of Marseille stands Le Cité Radieuse. Almost seventy years since its construction, the building has been declared UNESCO protected. It's an architectural monument to one of the world's most celebrated architects; Le Corbusier. Within five hundred metres, door to door, lies O'brady's Irish pub.

At Camargo I propose to collaborate with artist Jacob Dwyer to formalise the ideas I have been developing about the relationship between these two buildings and their surrounding area. By the end of the residency we will have made a work.

### **Proposal Narrative (up to 1000 words):**

Almost seventy years since its construction, Le Cité Radieuse has been declared UNESCO protected. It's an architectural monument to one of the world's most celebrated architects. Le Corbusier's vision of easy living for the working class was seen to confront problematic aspects of social housing. This was achieved quite simply by using human ratio laws to make the 'bad things' less possible. His utopian vision, however, now appears archaic and museum-like. In fact, perhaps it has now become possible to categorise Le Cité Radieuse as a 'Living museum' where the activity inside the building consists of real people working and living in their 'cellules'. The hapless boulanger in a string vest makes his odes to 'Modular man' out of pastry (Le Corbusier's sketched version of The Vitruvian Man).

Within five hundred metres, door to door, lies O'brady's Irish pub. The nature of this Irish pub, as for most others too, is to invite people to engage in a false narrative of place; an export and an appropriation where 'Irish culture' is plastered all over its walls (football memorabilia, antiques, pub paraphernalia). Questioning its authenticity however, has become obsolete. Such questions are rejected by our society because we produce spaces which go beyond the original design of architecture. Where Le Cité Radieuse is a conglomeration of multiple functions and meanings in a context that could be understood as high art or architecture, the 'Irish pub' is a place that's aesthetics and functions are rarely elevated to such level of value. Through my proposed project I'd like to suggest that the 'Irish pub', is an equally important social space to examine and critique.

As well as their geographical proximity I have begun to develop a narrative which might link these two buildings. Using written descriptions of existing Irish pubs around the world I created drawings of human forms, flattening architecture and the human body into a single being. This series was titled 'Man dressed as pub' (digital drawings using 2D and 3D design programs). Shortly after producing these images I came upon a series of drawings by Le Corbusier's entitled 'Modular man'. These drawings combine diagrammatic views of an interior with roughly drawn representation of a human figure in several different positions, testing the physical limit of the space.

At Camargo I plan to organise and structure this research into something more concrete. In the eventual artwork I intend to manipulate the current state of language used to talk about function and aesthetics. To fulfil this desire I propose a collaboration. After watching his most recent film, DAT LIKWID LAND, I approached artist Jacob Dwyer, with the

proposition of collaborating on such a project. I believe his combination of narration and imagery, with its formal play in relation to the subject could provide an interesting vehicle in which to visualise my research. As well as this I am inviting this outside influence for the sake of challenging my own analysis and production of an art work. In response to my ideas and proposition Jacob has written:

Central to my practice is the utilisation of the position of the outsider. Thus for me the prospect of partaking in The Camargo Core program and moving outside of my casual setup into unfamiliar territory, both in terms of geography and subject, is an exciting one. Contributing to Liam's ideas from such a position will hopefully provide each of us with a level of impunity.

In regards to my contribution, my initial thoughts are born from the experience of producing my last work, DAT LIKWID LAND. Whilst conducting research for a film in New Orleans I visited the Atchafalaya Basin and went on a swamp tour. As I floated through the waters of a cypress swamp my gaze was guided towards it's "highlights" by a tour guide named John. It was at this moment that I was reminded of an essay by Allan Sekula entitled Red Passenger. In the essay Sekula talks about the deliberate submission of the world into panoramic spectacularity. As our bodies float through man made landscapes our eyes casually decipher the highlights from the lowlights. In as many words Sekula was describing the world and our movement through it as one big swamp tour. Approaching the city of New Orleans with this in my mind I began to investigate/portray contemporary human movement whilst simultaneously referencing the cities geographical origins as a swamp. To do this I created a point of view that not only mimicked the gaze of someone on a boat but also of someone on a Segway. Through both the point of view and the thoughts of this Segway rider the narrative would unfold.

The reason I explain all of this to you is because this was the first film in which I so deliberately responded in form to the geographical nature of a space. This is something that I would very much like to continue pushing in my practice and thus the chance to work directly with Liam in an effort to formalise his ideas is something that excites me greatly. I plan to approach the specific, combined and incongruous architectural sites of Le Cité Radiouse, O'brady's Irish pub and their surrounding habitats in a similar vein.

### **Specific value of working in Camargo area for your project (up to 300 words)**

The answer to this question is quite clear from our proposal in that the specific architectural subjects that we are interested in working with are situated in this part of the world. Camargo would provide the perfect base to undertake such a project in that it would provide us with access to these sites of interest in Marseille whilst also offering some distance for reflection. It is in Cassis that we will approach both material and concept in the hope to shape it into a work. This is a project that has already been given legs by our will to proceed and is waiting for the next step of actualisation that will take place on the residency.

As well as this we both hold a strong will to progress our respective practices. Camargo provides a space to open up a valuable exchange with each other as well as the exchanges in the network of other residents.

## Why now?

For us The Camargo Core program will facilitate a collaboration. This possibility is something that we feel is especially important at this particular stage in our respective careers as artists. For a number of years we have each been making and exhibiting works and have begun to become more confident in the visual languages we deploy. Whilst this is important we also recognise the dangers of complacency and in turn the importance of being shaken up. Through our collaboration we intend to free ones thoughts from their casual cosmos and re-view existing ideas and positions with a level of impunity. We strongly believe that we are at the perfect moment in our careers as artists to do so. On top of this we relish the other dialogues that will happen between us and the other residents of Camargo.