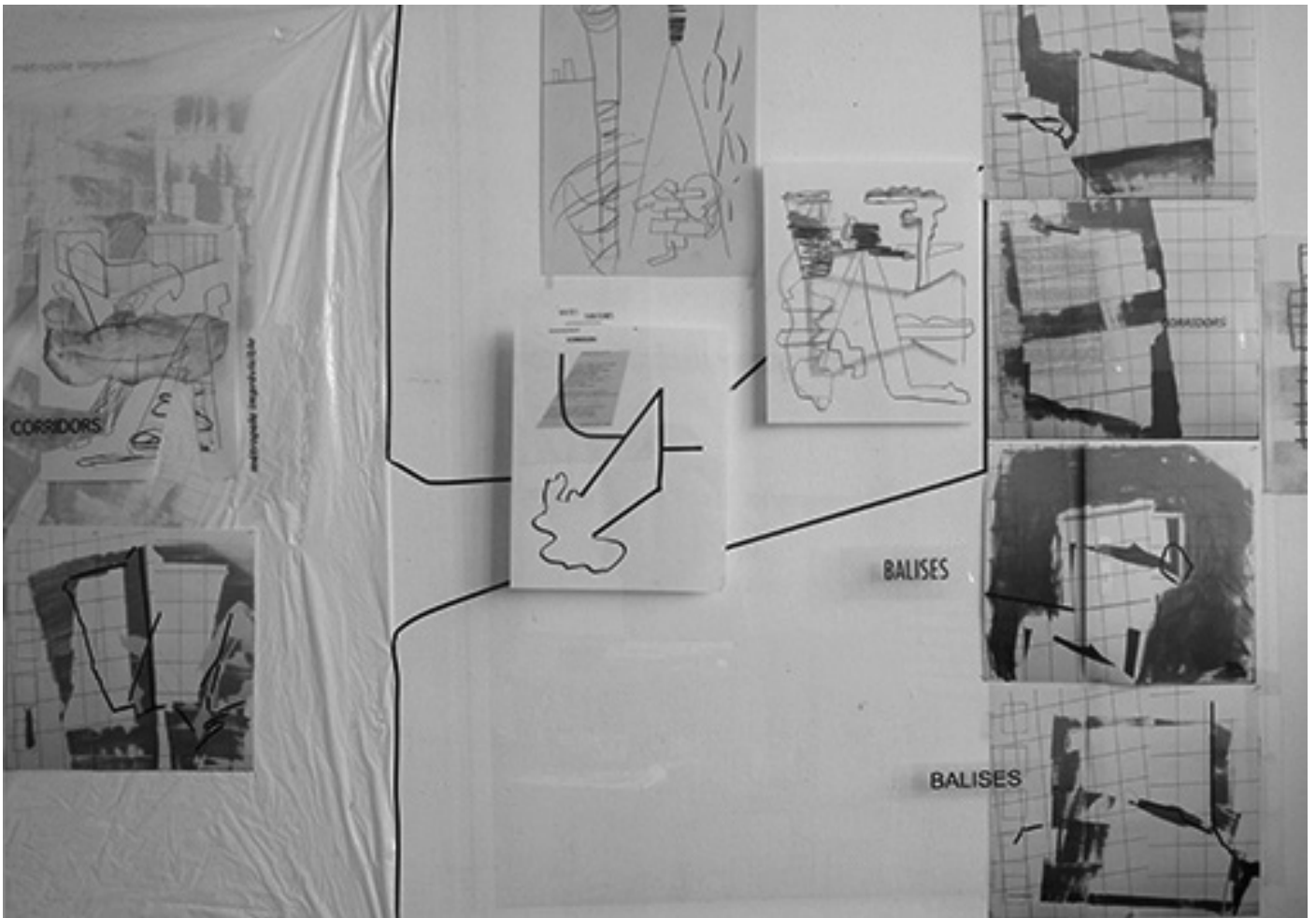


“Paper Architecture: Urbanism”

**Olivier Gourvil
Marjorie Welish**

**with notes and titles
by Muriel Pagès**

**10/2014
(updated 2015)**



Marjorie Welsh and Olivier Gourvil, Drawings, installation and notes at a distance in the studio, pencil, tape, plastic, plexiglass, color, text. Paris / New York, 2014

“Paper Architecture: Urbanism”

Olivier Gourvil / Marjorie Welsh / Muriel Pagès

This is the second collaboration between Olivier Gourvil and Marjorie Welsh.

The first, “Paper Architecture: Working Titles” begun in 2000 and realized in a dialogue of drawings, culminated in an exhibition at Slought Projects, Philadelphia, in 2005. [Brochure with essay by Joseph Masheck sponsored through the Fifth Floor Foundation. Reviewed in Art in America by Joe Fyfe, July 2006]

For « Paper Architecture: Working Titles,” Gourvil and Welsh assigned each other titles of structures but structures impossible to build—hence “paper architecture.” Some titles were:

Titles sent by Welsh to Gourvil: “Paper Architecture,” “A Column Falls,” “Door Throughout Wall,” and “Atrium in Shadow.”

Titles sent by Gourvil to Welsh: “Architecture de Papier,” “Colonne Virtuelle,” “Pliage,” “Entre Mur et Sol,” and “Porte Ouverte/ Porte Fermée.”

These architectural concepts, then, provoked imaginary schemes realizable on paper as visual potentiality. Accompanying the drawings on tables at the Slought Foundation were excerpted texts from the artists’ correspondence over time, texts handwritten on the walls of the room, to show some of the artists’ thoughts on the aftermath of the endgame suggested by Ad Reinhardt.

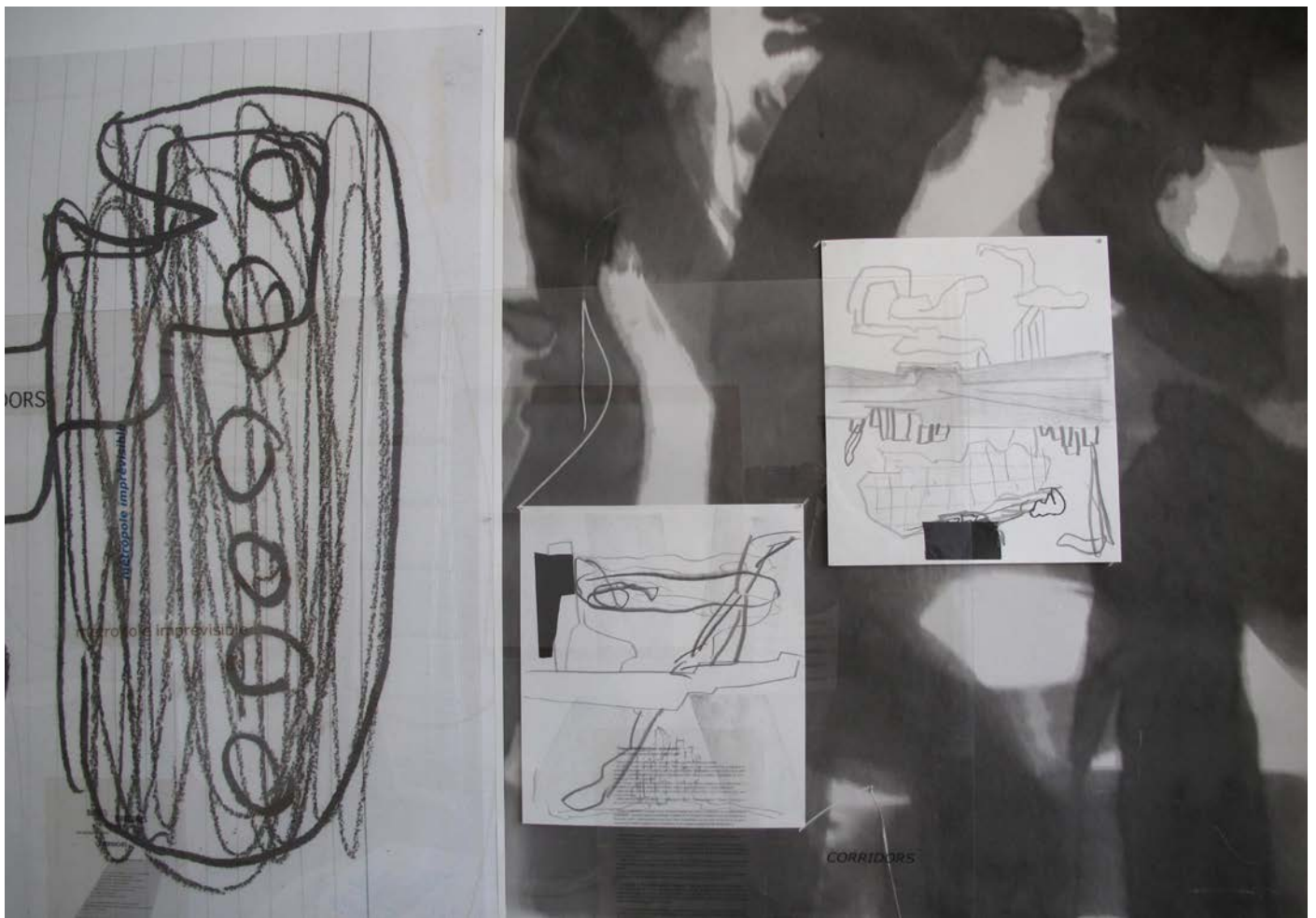
«Paper Architecture: Urbanism” renews the collaboration but with significant changes in personnel, protocol and concept.

The urbanist Muriel Pagès assigns titles for Gourvil and Welsh to contemplate in conceiving their sets of drawings meant to imagine the potentiality of city life. Then, too, whereas the earlier collaboration emphasized structure, this collaboration emphasizes function. Some titles are listed in the next page.

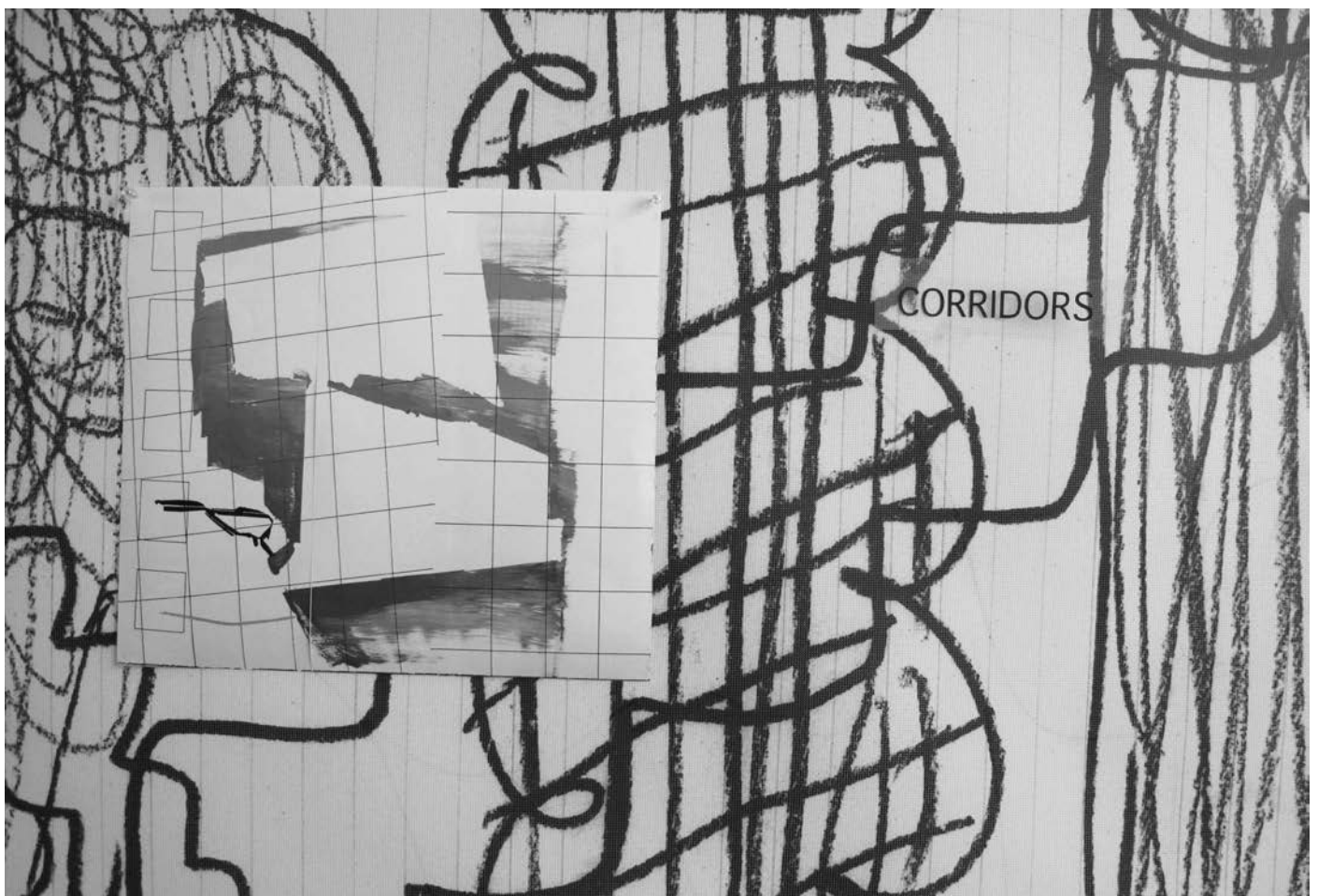
Olivier Gourvil assumes as his starting point that unlike conceiving art as autonomous, conceiving urbanist drawing must realize the constraints of the fabric of city life as already existing. For her part, Marjorie Welsh assumes that, over-determined in function and sense, several titles may apply to any one drawing and remain fluid with respect to the urban problematic.

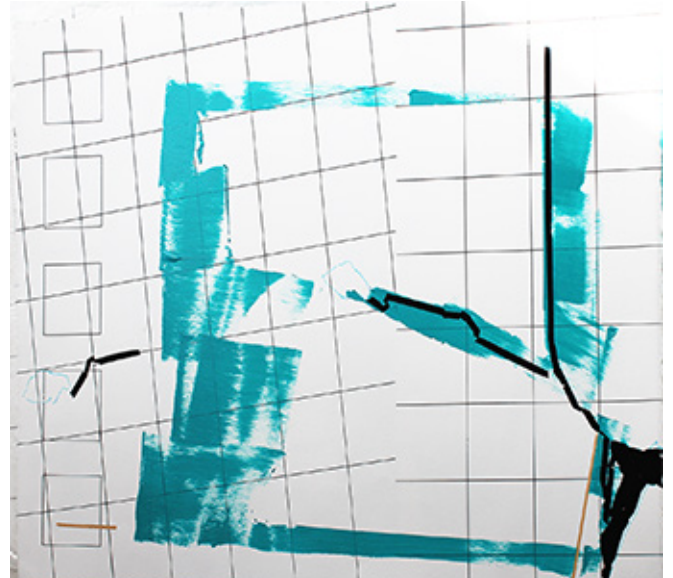
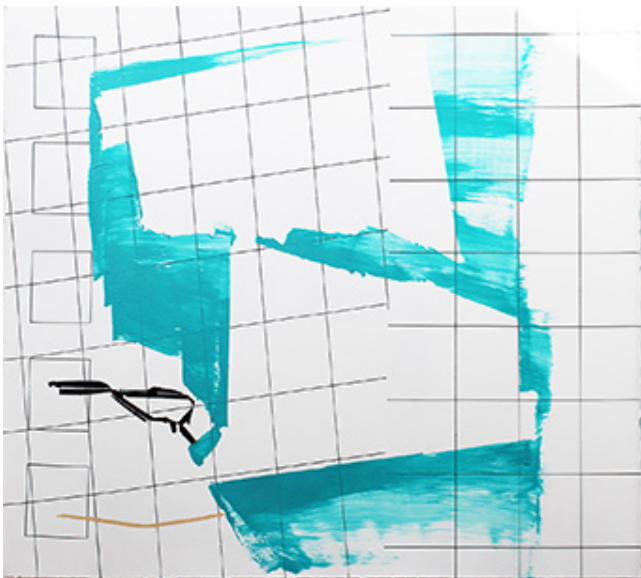
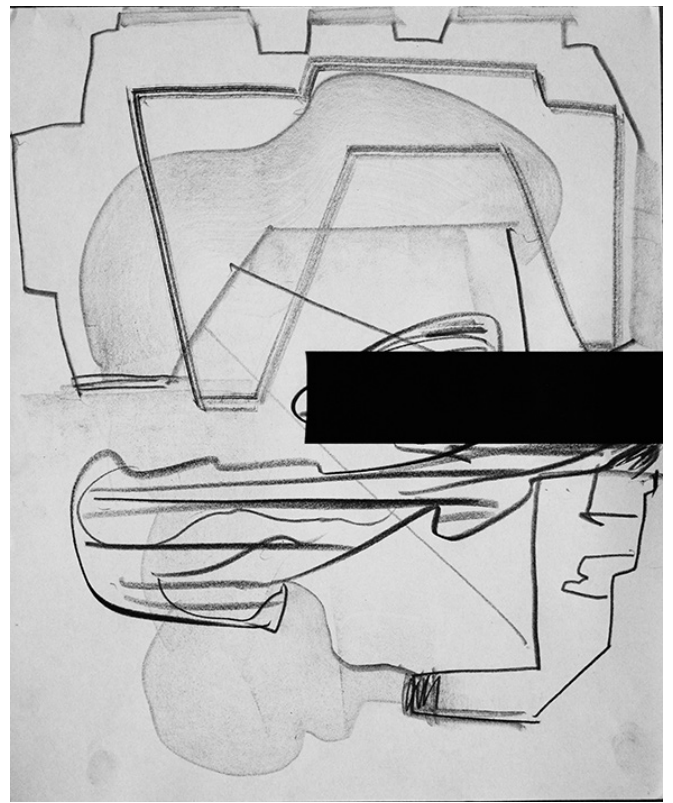
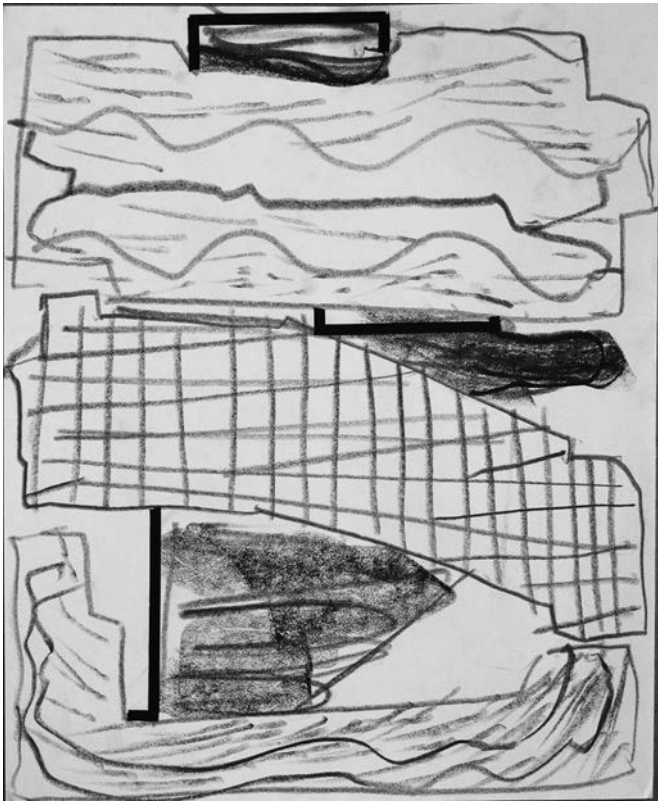
The display of “Paper Architecture: Urbanism” is flexible. Depending on circumstances, it could well be that the viewer initially encounters a monitor showing Muriel Pagès’ notes and diagrams on urbanist schemes she has in mind for Gourvil and Welsh. Then the viewer sees the artists’ own work in the gallery space, where isolated words that are key terms from Pagès’ notes are here and there projected on the walls.

By these means “Paper Architecture: Urbanism” would like viewers to understand the project to exist in an open forum and creative thought process not confined to a particular gallery space, let alone to a white cube.



Marjorie Welish and Olivier Gourvil, Drawings, installation and notes at a distance in the studio, pencil, tape, plastic, plexiglass, color, text. Paris / New York, 2014





Marjorie Welish and Olivier Gourvil drawings,
In the studio, Paris - New York - 2014,

lines, diagrams and urban schemes



Olivier Gourvil, «Concertation», 2 drawings, pencil on paper 42 x 30 cm each



Dongdaemun Design Plaza by Zaha Hadid Architects



Works, Paris, 20th arrdt - 2012--2014



Paper Architecture: Urbanism, 2014 - Paper 7
20" h X 26" w (50.8 cm X 56.04 cm)
Acrylic and Silkscreen on paper

BALISES TERRITOIRES

MÉTROPOLE IMPRÉVISIBLE

ILES DE BIODIVERSITÉ

CORRIDORS

Fabriquer la ville avec la ville

La ville est complexe, ancrée et attachante
la métropole est imprévisible

L'urbanisme est orientations et mesures

Intensité des villes et ailleurs

Balises d'un territoire fini, tissé ou à retisser

Places, architectures, jardins, chemins,

les villes sont poreuses

Sinon mortes et l'habitant captif !

Si elles accueillent l'altérité et se construisent avec
leur périphérie, l'habitant y trouve un parcours, une invitation
à l'œuvre et au travail...

.....

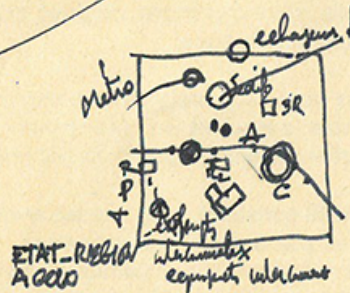
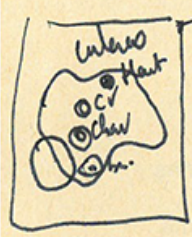
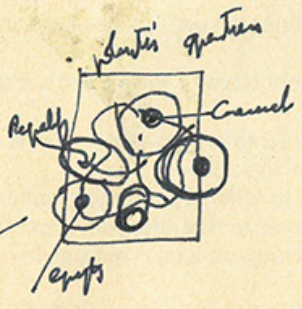
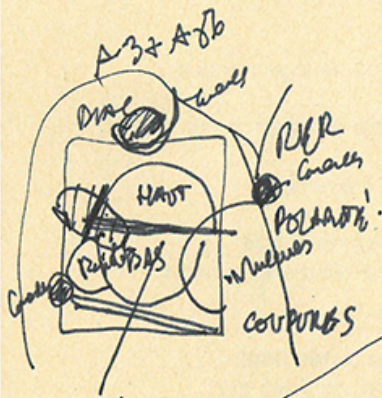
L'urbanisme de projets emboîte les échelles du territoire

La ville est à centralités multiples et diversifiées

Ville en réseaux de mobilité et de communication

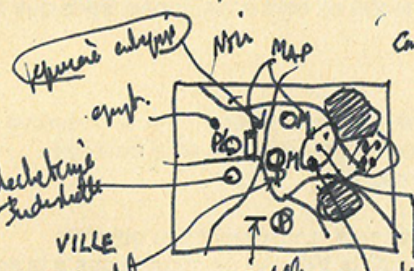
Iles de biodiversité urbaines et corridors écologiques

Muriel Pagès , architect, urbanist



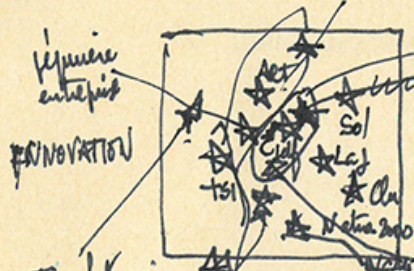
- non le deplacent
- ray l'espant
- rest les pres
- bleu l'ecologie
- rest face les avenues pyropis
- rest achate!

- P Parody futur Regard
- + Tai dechib
- R Rempy Train
- C Campus
- E Epyrt Agglo
- A Parc quatern interco



- blanc + rest = avenues pyropis
- le bureau
- M Manes
- ROS - Hachepur bochya U
- MAP rest
- Halle - Marché, e vantage et aussi AMAP

- Vert pour jour
- Fiss - Vert
- Vert clair -
- Ville - jour

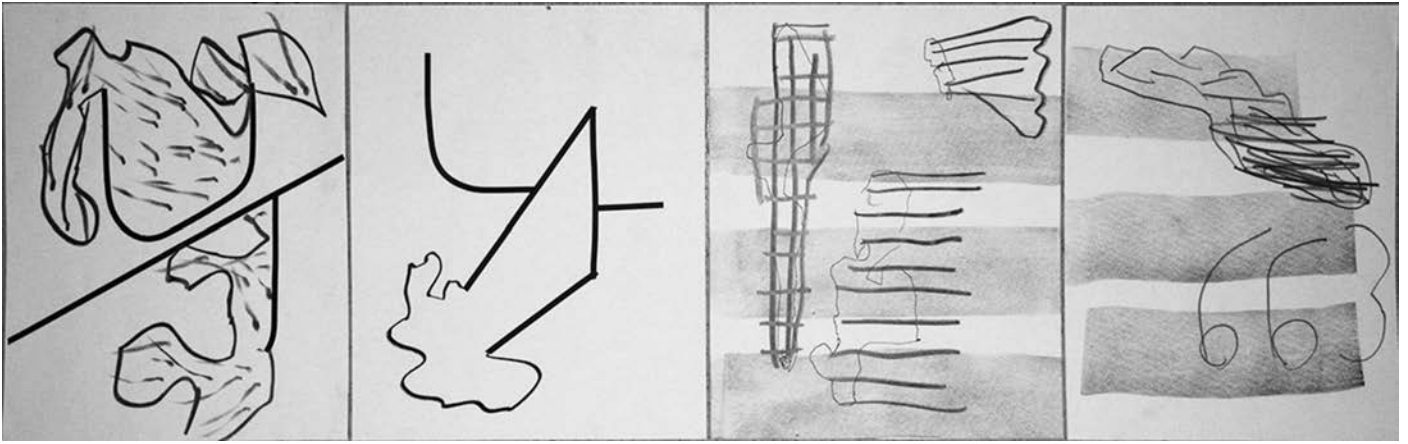


- Agriculture Urbain
- Kile Solare
- Coarctas IDF
- 2. Lajunage
- Camp - Cluster
- ECO, TSI, GAMES
- CONSTRUCTION
- VALORISATION
- E Dede l'ine BASTION
- HQE / MAIRE.
- MAISON de l'ENERGIE
- MAISON de l'ECOCONSTRUCTION.

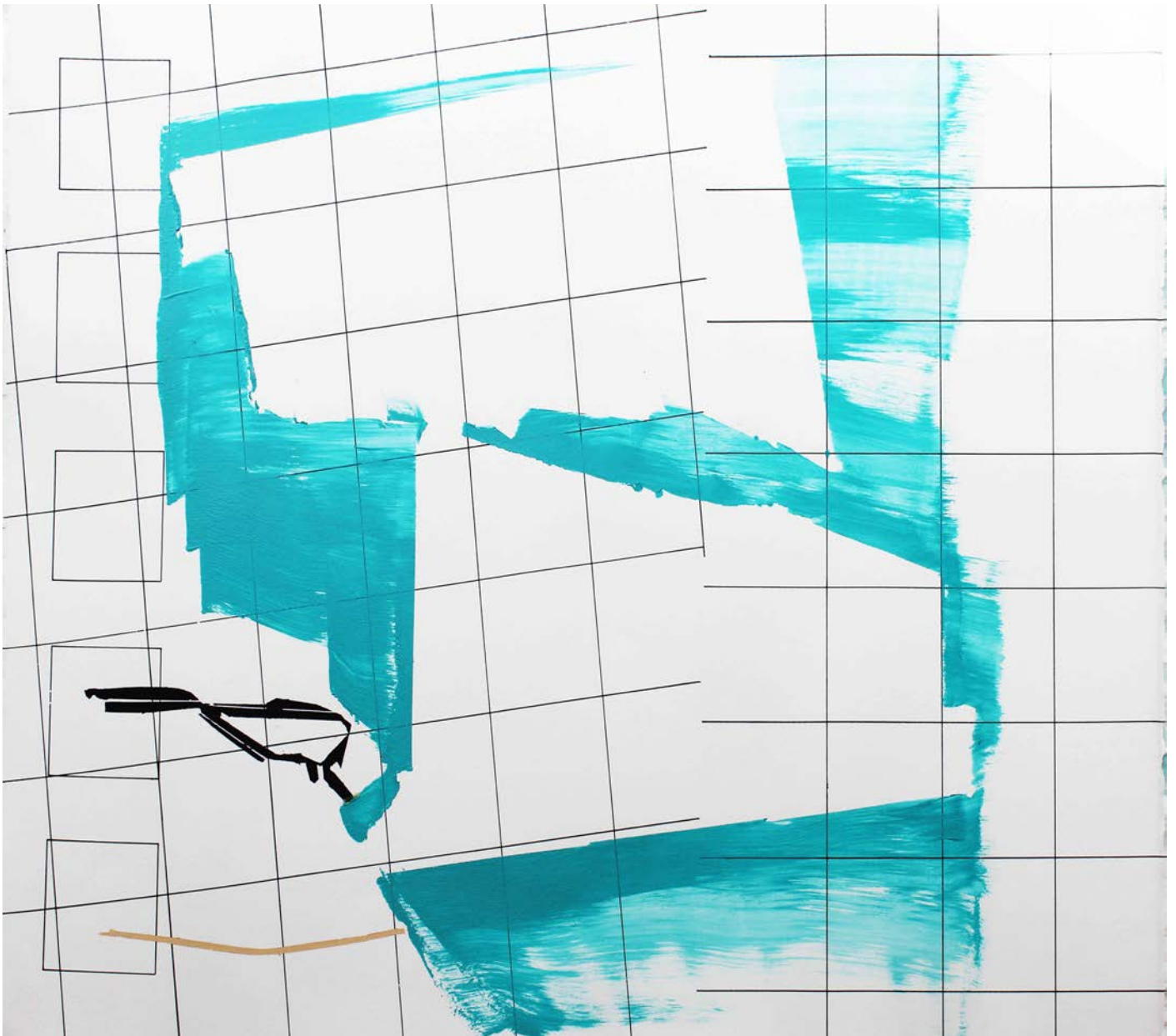
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Agriculture

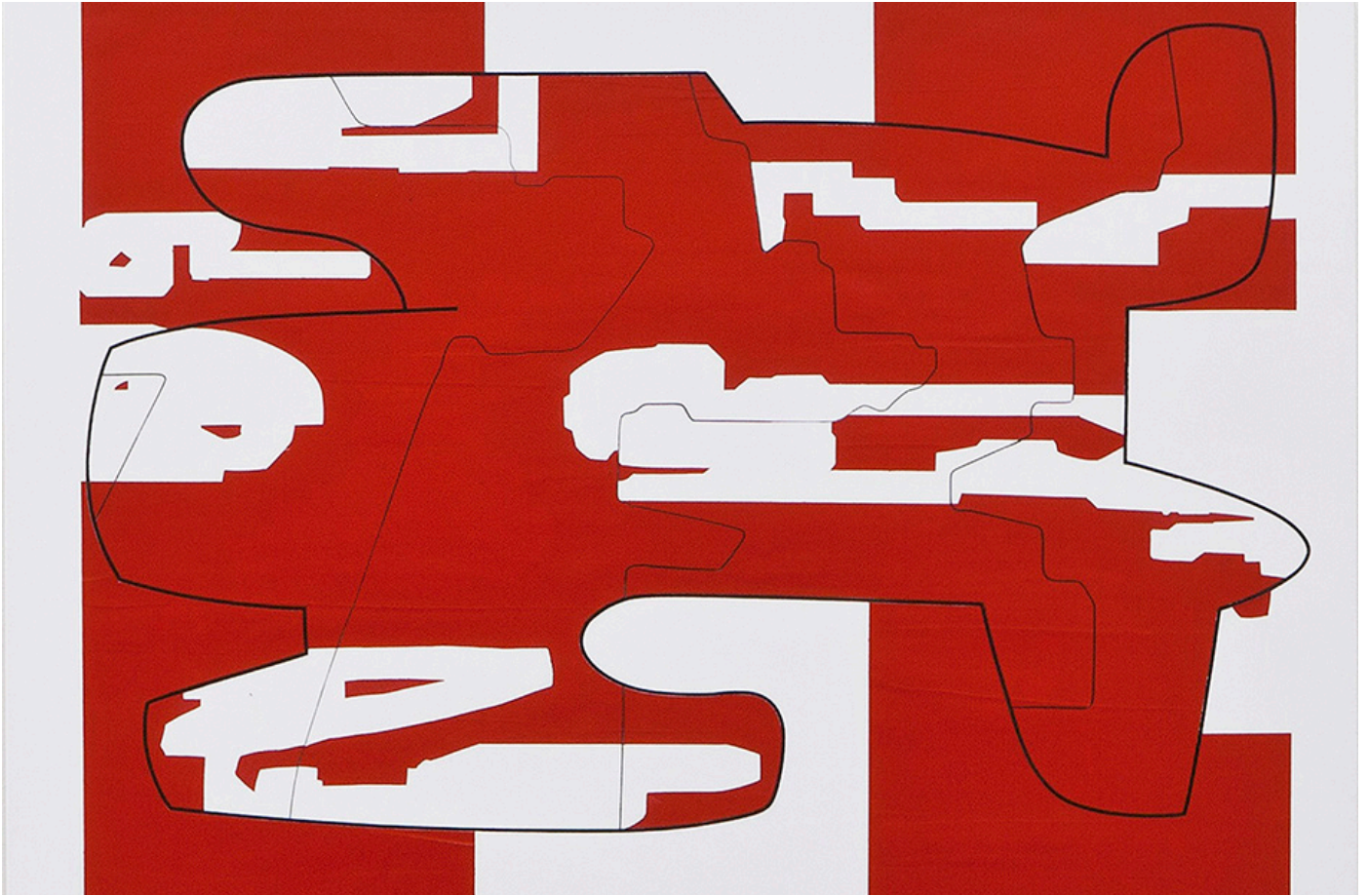
Muriel Pagès, from the note book, Montreuil, 2013



Olivier Gourvil, Drawings, Paper Architecture Urbanism, 2013 - Pencil and black tape /paper 4x 42 x 30 cm



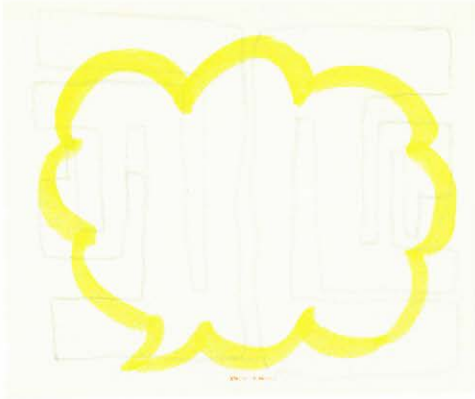
Marjorie Welish, Paper Architecture: Urbanism, 2014 - Paper 1
20" h X 26" w (50.8 cm X 56.04 cm) Acrylic and Silkscreen on paper



METROPOLITAN 6, 2014, From the series Metropolitan Paintings, oil/acrylic on canvas , 140 x 200cm



Marjorie Welsh, «Paper Architecture, Urbanism Series», 2013



Atrium in Shadow Olivier Gourvil, graphite and acrylic on paper, 14" x 17", 2001

cally meant as overly concerned with the composition of the facade, was a problem within architecture. Now that the whole question is again problematic, what with many young architects depending on computer programs allowing them to 'image' spaces, whether axial or not one may not even be able to tell while moving all too 'virtually' through them, it will be interesting to see if the term 'paper architecture' comes to extend to unbuilt computer designs. Here and now, two abstract painters elicit by their different means comparable ambiguities within the planar, which is to say, within their common province of abstract painting.

NOTES

1. Albert H. Munsell, 'A Lecture on Color,' *Art and Progress* 7 (1915), 78, quoted in Frederick C. Moffatt, Arthur Wesley Dow (1857-1922) (Washington, D.C.: Smithsonian Institution Press, 1977), 85.
2. Some examples in the Centre d'Art exhibition catalogue *Olivier Gourvil* (Quimper: Le Quartier, 2003).
3. Joseph Masheck, 'Vexing the Diptych with Asymmetry,' in Aaron Levy and Jean-Michel Rabaté, eds., *Of the Diagram: The Work of Marjorie Welsh*, Contemporary Artists Series, 2 (Philadelphia: Slought Books, 2003), 65-87.
4. Illus., Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass.: M.I.T. Press, 1978), 36.
5. Eugene-Emmanuel Viollet-le-Duc, *Entretiens sur l'architecture*, 2 vols. (Paris, 1863-72; repr. Ridgewood, N. J.: Gregg, 1965), 1: 336.

The artists gratefully acknowledge
The Fifth Floor Foundation
for generous support of their project.

Slought Foundation
4017 Walnut Street, Philadelphia, PA 19104

Slought Foundation Projects
September 10-October 22, 2005

Paper Architecture/ Architecture de Papier

(Working Titles)

M. Welsh and O. Gourvil

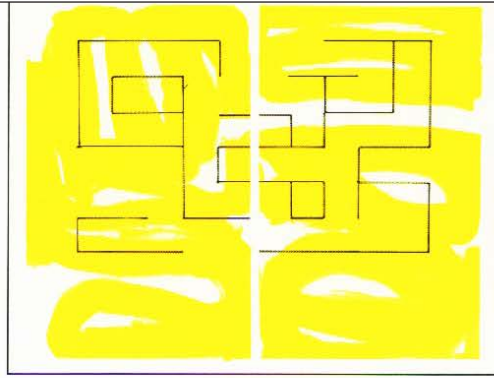
Tuesday, 29 August 2000

Marjorie,

Thank you for your message. I must tell you I was thinking of you last week! I'm working on the notion of titles, titles that artists give to their own abstract painting [...] Here are some extracts of a project ("WORKING TITLES") I am trying to realize [...]

- Each artist invents, more or less, his own system, his own 'Amachine' [Deleuze] to title his works.
- "Working titles" proposes a project of collaborating with the public on the title given a work.
- For me, the question of the title is that of the name. How to name?

Do you remember your suggestion of collaborative drawings? Do you remember that I didn't feel ready for it? This project is not so far from your initial suggestion: do

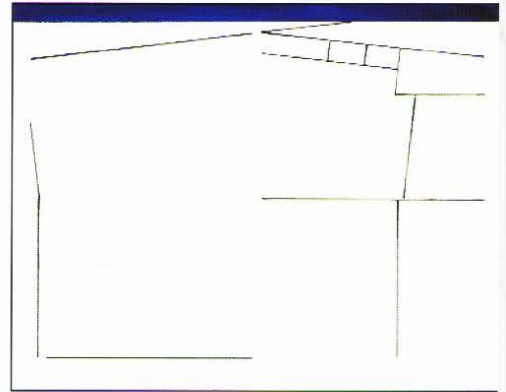


Pliage 4 Marjorie Welsh, acrylic and ink on paper, 11" x 14", 2004

the negation of idealism underwritten by the standing modern abolition of metaphysics renders dialectical materialism moot), carrying an almost incorrigible onus of impracticality; but many projects wind up as paper architecture owing to the ignorance, insensitivity, squareness or niggardliness of private or institutional clients. And if all paper architecture goes somehow beyond practical exigencies, that does not make the architects airheads. Even the plethora of outright utopian projection in the 'sixties—by Archigram and such—was a thinking-through of possibilities and capabilities. Rather more profoundly than John Dewey justifying abstract art as eye-exercise (!), students of architecture have long understood how paper architecture can be worthwhile in the long haul by embodying architectural thought.

The problem always reminds me of a stunning drawing by that greatest of architects, François Mansart, as presented many years ago in a lecture by Dorothea Nyberg: a major axial complex in which a new idea had to be caught swiftly, though it meant spiritedly working over what had already seemed well considered, with the second system sweeping over the first. This probably influenced everything I have ever thought since about paper architecture; but just what drawing was it, and why was it paper architecture? A plan, it turns out, for the Val-de-Grâce, in Paris, dating from c. 1645-46, the feature that had struck me being a forecourt with alternative platforms, the major, curved one, overriding a prior angular idea. Why had the even better plan not been put into effect; why was this paper architecture by default? Besides outside circumstances, it seems to have been Mansart's "habitual changes," no doubt including this one that so impressed me. Jacques Lemercier got to build a decent Val-de-Grâce, but in this case the paper architecture may well be the greater work of art.

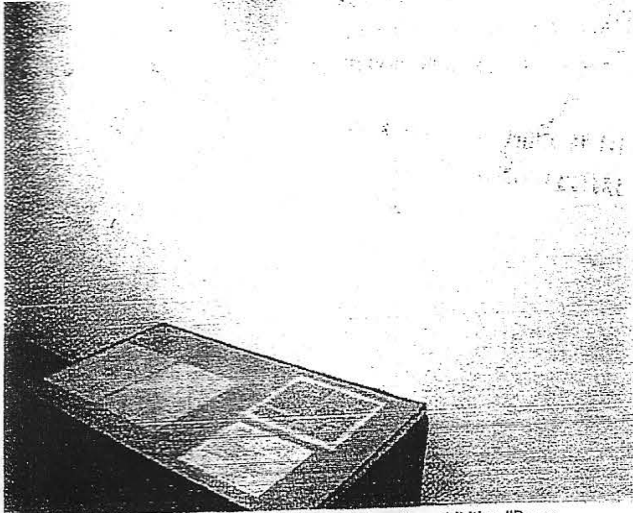
As abstract art made remotely to specification, the Gourvil-Welish project is not without modernist precedent. Its action-at-a-distance aspect is something of an internet extension of Moholy-Nagy's notorious ordering by telephone, in 1922, of five porcelain-enamel *Telephonbilder* from a sign factory, using graph paper and the company's color chart. Yet beyond that, on this



Architecture de Papier 4 Marjorie Welsh, acrylic and ink on paper, 11" x 14", 2004

side of the Atlantic the famous color theorist Munsell, then known as a painter, had already explained in 1915 that thanks to the physicist Helmholtz's system of three color coordinates of value, hue and intensity, it should be possible "to transmit accurately, through telegraphed notations alone, the color elements in a European sunset to a poster designer in America";¹ so the *idea* actually came first—too utopian! Here, without consulting the other, it has turned out that Gourvil and Welsh apparently chose to stress the color yellow and a few linear devices, though only in 2004 did the artists share the drawings first hand.

For his part, Gourvil draws mainly with a soft gray pencil line, in a somewhat Corbusian style, whether rectilinear or loopy, on 14 x 17-inch sheets, sometimes inflecting the structure with a pliant, watery yellow acrylic line. Gourvil's work in painting is quite graphic, having the forthright semiotic look of signs, even, say traffic signs, elusively without the 'vocative' directiveness of such.² His drawings here convey a certain ambiguity though not indeterminateness, owing to the coincident overlay of grids, diapers, symmetrical inversions and other regu-



View of Marjorie Welsh and Olivier Gourvil's collaborative exhibition "Paper Architecture/Architecture de Papier," 2005; at the Slough Foundation.

PHILADELPHIA

Marjorie Welsh and Olivier Gourvil at the Slough Foundation

The Slough Foundation's stated purpose is to explore the visual arts through theory and politics. Opened in 2002 and situated on the ground floor of an old bank near the University of Pennsylvania, the space is broken up to allow for several shows at one time. Last September, in an exhibition space situated inside the former bank's vault, Slough presented a collaboration between French painter Olivier Gourvil and American painter, poet and theorist Marjorie Welsh.

Both artists have histories suited

to art-making as a back-and-forth discussion. Welsh is known for making abstract paintings that favor the diagram as a site where modernist problem-solving takes place. Gourvil's paintings resemble abstracted signage. He has held exhibitions where he requested titles from viewers, in order to open up the meanings of his works.

Titled "Paper Architecture/Architecture de Papier," a reference to the working out of ideas by architects through plans that remain unbuilt, the exhibition was a result of conversations going back at least five years. After the pair decided that their collaboration would not involve working together on the same drawings, Welsh devised an approach inspired by the end-of-painting scenario, "Newman closed the door, Rothko pulled down the shade and Reinhardt turned off the light."

The artists began trading concepts, via e-mail, of imagined structural plans that might, Gourvil told me, "find new territories in painting" by exiting the closed-up "house of painting." Some of these concepts were written on the walls of the vault, such as "Door through wall/ Door throughout wall" or "Porte ouverte/ Porte fermée." Others, such as "Atrium in Shadow" and "Hold that beam!", were e-mailed to Gourvil by Welsh. Gourvil made rubber stamps of some of Welsh's phrases and these appeared on his loosely propositional graphite drawings. The stamped phrases seemed to anchor the structural woodiness that characterizes Gourvil's working drawings, balancing them with the more stiffly rendered lines of the drawings that Welsh submitted.

They decided to display the drawings laid flat under glass, on drawing tables and on other tables set on low stacks of cinder blocks, elements that extended the house-and-room theme. The work also cohered through color. Though it was never discussed, the artists discovered that they had both used only yellow paint in their works on paper. The entire installation, with its low tables, understated drawings and playfully odd phrases, lightly handwritten on the walls by both artists, came across as a contemplative intersection of word, structural notation and physical environment.

More recently, in an exhibition at Baumgartner Gallery in New York, about seven of Welsh's small acrylic-and-ink paintings on wood panel, hung salon style, were paired with two canvases

of approximately the same size by the Swiss abstractionist Helmut Federle. Welsh's pristine, architectonic paintings, with their blue and yellow or turquoise hard-edged fields incised into a white ground, contrasted with the two comparatively murky, expressionist Federles. The latter hung in an alcove at the other end of the gallery with their dragged lines of brushstrokes on a dark ground. Though it was immediately apparent that these two artist's works had certain classically modernist issues in common, their distant proximity within the space seemed appropriate.

—Joe Fyfe

Artist /critic **Marjorie Welish** received her first solo show thanks to Laurie Anderson, then curator of the Whitney Museum Art Resources Center; she has exhibited most recently in New York, Paris, Vienna, and Cambridge, England. She received many grants and fellowships, including: Adolph and Esther Gottlieb Foundation, Elizabeth Foundation for the Arts, The Fifth Floor Foundation, Guggenheim Foundation Fellowship, Pollock-Krasner Foundation, and Trust for Mutual Understanding (supporting an exchange between the International Studio Program, New York and the Artists' Museum, Łódź, Poland). In 2006, she received a Fulbright Senior Specialist Fellowship to teach at the University of Frankfurt, where she also worked on a limited-edition constructed art book, *Oaths? Questions?* in collaboration with James Siena, published by Granary Books in 2009 (in the collections of the Beinecke Library at Yale, Columbia University, Getty, and The Metropolitan Museum of Art); in 2010 with a Fulbright, she was at Edinburgh College of Art. Writing on her work may be found in *Of the Diagram: The Work of Marjorie Welish* (Slought Foundation) compiles papers given at a conference on April 5, 2002, at the University of Pennsylvania: https://slought.org/resources/store#of_the_diagram_the_work_of_marjorie_welish Welish's book of art criticism is *Signifying Art: Essays on Art after 1960* (Cambridge University Press). More information on Welish may be found at <http://marjoriewelish.com/Home.html> Marjorie Welish is now on the Board of the International Studio and Curatorial Program, and on the Advisory Board of Satellite Berlin, which also sponsors "Paper Architecture: Urbanism" (a collaborative project with Olivier Gourvil and urbanist Muriel Pagès). Her art is represented by Emanuel von Baeyer, London; Art-3, New York; Aaron Galleries, Chicago.

Olivier Gourvil is an artist based in Paris. His paintings and drawings have been shown in France at many galleries, art centers, museums, and art schools, including Artside Gallery, Seoul (Kiaf and AAF, 2015), UM Gallery, Seoul, 2015.- Gyeonggi Art Residency, South Korea 2015 - Galerie Brun Léglise, 2014 - Galerie Hotel Elysées Mermoz, 2012, Galerie Caminade, 1997- 2002) - Galerie Duchamp, Yvetot, 2012 - Centre d'Art Le Quartier, 2003, Artothèque de Caen, 2003 - USTL de Lille, 2004 - Musée de Valence, Centre Passages.

His art has appeared throughout Europe in Great Britain, at Poppy Sebire Gallery, 2012, Keith Talent Gallery, 2009, Camberwell College for the Arts, 2010 - in Germany at GlogauAir Art Residency, 2009 - in the United States, International Studio and Curatorial Program, New York, 1999 and 2013 ; in the Netherlands, Duende Studio - 2006, Erasmus Gallery, 2007- RAIR Studio 2011 - and recently in South Korea, with a series of shows called « Tome 2 » at CJ ART Studio -2014 and 2015 Artside Gallery and UM Gallery, accompanied by the publication of a catalogue and leaflets.

In conjunction with his artistic practice, Olivier Gourvil was for many years, an editor and author for various publications : *Une Fois Une*, 95 - *Tableau Territoires Actuels*, 97 – *Le titre est une petite construction*, Ed l'Harmattan, 2006 – *Correspondances* (on the work of Marjorie Welish), Slought Foundation, 2003 – *Tableaux tragi-comiques*, *Revue Ligeia*, 2003 - *Peinture, Réseaux, Terriers*, *Nouvelle Revue d'Esthétique*, 2011 - *Journal of Contemporary Painting : Painting and Cinema*, London, 2015.

Since 2010, he is responsible for Réseau Peinture, (<http://delapeinture.org>), an international research network devoted to contemporary painting (France, Great Britain, Germany and USA) supported by the French Government . Recently, many links with artistic organizations in Seoul (South Korea) reinforce and expand the research to a wider audience and new projects.

Architect and urbanist/ **Muriel Pagès** is involved in urban projects upon Paris as realisation of public spaces in Bercy (35 hectares) and in the «Grand Projet de Rénovation Saint-Blaise», as urban renovation of social dwellings at Porte de Clignancourt (2 500 dwellings), winning the competition.

As representative inside teams she has gathered, she assists the city of Montreuil in urban strategy for the "eco quartier des Hauts de Montreuil" (200 hectares, 3 000 dwellings, 20 hectare agricultural land) which won the award «nouveau quartier Urbain pour la Région Ile de France en 2010». She also makes a prospective study about "villes intermédiaires durables" in Limousin for the Region (see www.citearchitecture.fr/files/6villes.version0.17juin10.pdf)

Consultant architect of the city of Boulogne-Billancourt about urban planification and building permits, she is invited punctually as an expert about the new brigade in Bordeaux (2010) for the "Comité du patrimoine mondial de l'UNESCO" and about the protection of the Landscape of the "château de Versailles"(2009).

Muriel Pages is regularly invited at l'Institut d'Urbanisme de Grenoble with whom she has participated at a workshop in Lebanon (2013).

More information on Pagès may be found at <http://www.murielpages.com>. Her works have been exposed and published by the «Pavillon de l'Arsenal» in «Aménager Paris» and «Architectures transformées» and in reviews such as «Traits Urbains » and l'Express.