

# The Residency Programme

## 2010 Selected Artist – Ralph Dorey

### Statement

I. It begins with a sort of folding and dividing action, reaching for a specific area, pulling to align other fields of resonance already in play whilst at the same time activating secondary spaces of juxtaposition along these lines of overlap.

II. Going is the word for an act of progression, not simply the action but existence as flux. As a philosophy of Modernism, and also echoing that atavistic drive present in existence, going seems like a good start. It is certainly not enough to fortify oneself and stand strong as the world moves and ebbs around our feet making us all too sick to look down at the surf, for one must move also. That is not to say one must move in parallel, for such is to drift, however might there be an ontology of less resistance that might in fact accelerate ones progress? Is this true in heroes of humanity like Prometheus, Goethe, Le Corbusier and Elvis? Is there a way of striking one's own path that (perhaps after a time) induces this wind to put it's shoulder to one's back?

III. I believe in an art of heroism. Not by definition a fully fledged polarized extreme of the white knight, but with head pointed in this direction an authentic attempt at finding the whale. The term Quixotic is misused as a synonym of folly, doomed ambition and delusion. Might it not more clearly mean a striving to render the world real, perhaps less to lead by example rather strike out in the direction that is the truest, and bend the context to your will by means of this very energy of passing? The

myth of static results is perhaps less important than intentions and our development. In holding on to materiality and a delusion of an eternal form we prioritize the failure to transform the real over the continual refinement of intention and belief. So although Don Quixote is remembered for what he intended and believed, this has always been arm in arm with that which he failed to do namely locate and conquer the giants of his own time.

IV. The unreliable narrator is perhaps the most viable of all storytellers. By acknowledging their bias, their failings, they make this present and dispel the illusion of non-partisan objectivity that shimmers before our eyes when confronted by so many narratives. Better to accept ones failings, the gaps in one's education and mental non-sequiturs and see all as attached to a moment passed, (so, on the 24th of April 2010 this is correct) rather than gloss over issues with vagaries, shy from thoughts lacking adequate academic support and stick to proclaiming a mixture of ambiguities and generalities in an authoritative and self assured tone.

V. So perhaps sculpture might be the shadow of passing ideas, the crust broken off as part of development. If the artist's activities are defined as going then the sculpture is the tree branch held back to allow passage or the pit dug to collect drinking water.

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## Research Questions

1. Human existence is experience at one time only, this being the present, however our intelligence's primary focus is upon the past (for reference) and the future (for anticipation). Can these two modes be reconciled within art?
2. Can an art work be made that is not a translation?
3. How far can instinct go? By what means is the capacity for a more fluid and immediate response developed?
4. The boundary between mineral and vegetable is life, the boundary between vegetable and animal is consciousness, the boundary between animal and human is self-consciousness (E.F Schumacher). We recognise objects by anticipating our relationship and potential for interaction with them (Henri Bergson). How do these observations relate to the areas between object, architecture, and landscape?
5. What methods best relay an experience? How can we render the unknowable?
6. Design is most pure in times of necessity; can the survival instincts be unlocked to develop beyond mere survival?
7. Can a poetic and subjective response reconcile with a rigorous objective one? Is this an overarching problem of Modernism and if so how is it best understood?
8. How can one be more fluid? How can one be more authentic? Can we act without corruption and if we can does that render art mute?
9. The Heroic response! We are interwoven with everything and it is impossible to understand anything in isolation (Bergson), so how can we develop the individual heroic response that Modernism calls for as it prioritises this individual and their direct relationship with the present? Is it enough, as in psychoanalysis, to read any hero's struggle with an apparently exterior force as a battle with the self?
10. Anecdotally, the Desert is a sucking vacuum of absence, and the Jungle an overwhelming extreme of complexity. These instances mirror one another and concern the Modernist dream of progress both as a ideal to aim for and a context of nature to balance against, how can we understand this concept better and potentially dispute it?