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A poem works not by referring to what actually happened in the external world, but by calling into play, directing and integrating certain interests.
—Philip Thody on Wittgenstein, 1999: 33

In her quirky introduction to the Art 21 video series, Laurie Anderson considers why we fall in love with a place. She states, “We fall in love with places for the same reasons we fall in love with people. And our reasons are irrational and passionate and hard to explain” (2001: n. pag). Considering this, I think I might have fallen in love with an imaginary place. My imaginary love is an intimate space filled with tactile surfaces, dramatic lighting, outdated decorating aesthetics and plenty of pictures. It seems to exist in the mutable past, although it is neither nostalgic nor an idealised version of home, but an environment that could offer new possibilities for over-familiar dispositions.

Avant Lounge Exotica is a project that explores the poetics of interior living spaces, specifically in relation to print media and magazine imagery. Throughout this project I have engaged with ideas around intimacy and interiority, and the sensory experience within a space. By creating imaginary environments and presenting different iterations of these spaces, I try to acknowledge the personal, psychological experience in a private interior. This interior is one that exists as part of a larger sociological context that is based on consumerist aspirations and displays of wealth.

In the first chapter of this document, which introduces my project, I explain and unpack the form, image references and methodology

of my creative work. I believe my production process is specific to my decision-making process and a central part of my project. Taking my production process as a starting point, I hope to make clear that this project is a result of ‘investigating through making’ and the outcome of intuitive decisions that were systematically developed and reworked.

In Chapter Two I analyse the magazine format and the nature of magazine imagery—particularly its transience as well as the over-familiarity of its images. I consider three major characteristics of the magazine in relation to my mediation of the format: the magazine’s time-based presence, the magazine as a vehicle for edited content, and the magazine as a tangible object in our living spaces. Some of these conceptual aspects are manifest in the artist Maurizio Cattalan’s re-edited magazine, *Permanent Food* (1996–2007), John Knight’s *Journal Piece* (1976) and Robert Barry’s intervention in *0–9* magazine (1969). I also consider the format and specific type of imagery of my key magazine influences: the *National Geographic* magazine and interior design magazines such as *World of Interiors*, *Wallpaper**, *Elle Decoration* and others.

The discussion in Chapter Three focuses on the structural particularities, textural surfaces and display mechanisms in my project. I consider Gaston Bachelard’s poetical view in *The Poetics of Space* (1964) on the corner as refuge, together with Roland Barthes’s critique in *Mythologies* (2009) on the ‘bourgeois corner’. The influence of the exterior environment on the interior is of interest, as are Vilém Flusser’s readings

on interiority in *The Shape of Things: A Philosophy of Design* (1999). I analyse the translation processes in my work that result in losses and gains of information, and the subsequent play between distance and proximity. I also consider how the sensory experience of surfaces manifests in Louise Bourgeois’s *Cell* sculptures (1989–1993) and Joseph Beuys’s installation *Plight* (1985).

In Chapter Four I place my work within the context of five artists who are concerned with the interior living space and point at specific social aspects. I consider Carol Bove’s shelf displays of outdated popular culture references (2002) and Dineo Seshee Bopape’s installation depicting an alternative, imagined domestic space (2010). I analyse the curatorial project of artist duo Elmgreen and Dragset at the 53rd Venice Biennale (2009), as well as the haphazardly constructed cardboard structures of Manfred Pernice (2011), which house a plethora of fragmented social narratives. Finally, I consider Tamar Guimarães’s film *Canoas* (2010), in which an iconic house becomes a space that represents specific social beliefs and facilitate a social model. By referring to the work of other artists who are also concerned with the experience of an interior space, I consider the social references of my environments.

This document is a guide that introduces and focuses on particular characteristics of my project. By investigating the specifics of form and material, I place my work in a larger context of visual production and consider the process of setting up relations between images, textures and display mechanisms.

PROCESS AND METHODOLOGY

In this chapter I analyse and explain the material, form and imagery present in my work. The final installation is the result of grappling with the materiality and form of the two focal points of my project:—the interior living space and the magazine format. I use an idiosyncratic and consistent visual language that appropriates an outdated aesthetic of interiors and magazine imagery. As I translate, transform and obscure the initial source material, new perspectives on these quotidian materials emerge.

Avant Lounge Exotica takes the form of a room-sized installation that grew out of five different imagined spaces. Five small-scale models were reworked and re-imagined in different ways, at first to become a set of large-scale corner spaces, which I refer to as *sample spaces*. The walls of the sample spaces are padded with a variety of textures that provide insulation; the walls have a protective, comforting surface to make up a section of a personalised interior. Each of these corners holds a magazine-like document with images that originated from printed matter and were redrawn, cropped, or transferred before they were reinserted in a magazine format. The sample spaces provide a context for the magazine images to exist in, but also to have the images presented as the influence or inspiration for the space. Pinhole photographic images of the scale models, which were enlarged,

laser-copied and solvent-transferred as prints, form a separate series that links the structure to the scale models. These prints are also used as cover images for the different printed magazines. Alongside the scale models is a series of small structures that depict the negative space of rooms. These negative space structures are a fusion of the shapes of the scale models and sample spaces.

My project started with a collection of images sourced from a variety of printed material. Most of these were acquired from magazines, brochures and postcards over the course of several years. The collection was in a constant state of flux as images were edited, cropped and replaced over time in a haphazard and intuitive selection process; I included things that appealed to my visual sensibility and interests. It is important to note that these images all originated from printed material; none were taken from internet or image bookmarking sites.¹

At the start of this research project I spent some time considering the image collection, and looked for ways to use and alter them so that the process of consuming and collecting became one of ownership. Initially I spent time redrawing and repainting the images in watercolour and ink, but this quickly became tedious and time-consuming, as I was unsure of the role they would play in my project. I then started experimenting with solvent transfers and found this an effective way to transform and rework images.

I developed a set of criteria for my transfers. In most cases, where the copy transferred

flawlessly (i.e., nearly all the ink was printed without shifts, bubbles or creases), I considered the prints unsuccessful. On the other hand, transfers that were too faint to be recognisable were also considered unusable. Thus, I sought specific print qualities—a certain loss of information was needed for the image to have an altered presence.

The images were all put through the same process, giving them a pale, washed-out, faded tonality and a blurriness that typifies them as a group, regardless of what each represents. Shifts, visible surface texture and the liquid marks of the transferred ink also draw attention to the materiality of the original printed paper. This technique was ideal for my use—it was a quick way to combine both a painterly and printerly mark so the image could develop poetic qualities. Loss of information allowed the images to become visual approximations of the original image that referenced the printed source. In the same way, softer, irregular marks bore a similarity to watercolour drawings.²

At this stage of my project I was looking to present my image collection in a manner that would offer an alternative use and interpretation, one that departs from the original function of printed matter. I also considered the spaces in which these images are frequently encountered, and this led me to construct the five small-scale models of interiors of domestic spaces. I used the transfers as reference material and inspiration for these environments, which were later categorised to be associated with the different rooms. Some transfers were incorporated

1. Internet bookmarking sites such as *FFFFound.com* or *Pinterest* are specifically designed for browsing, saving and categorising images. The process of finding and arranging associative visual imagery for various reasons—research for decorating, design, creative ideas, etc.—is effortlessly facilitated by these sites.
2. In Chapter Two I look more closely at why this method was used, when I consider the transfers in the context of the magazine format.

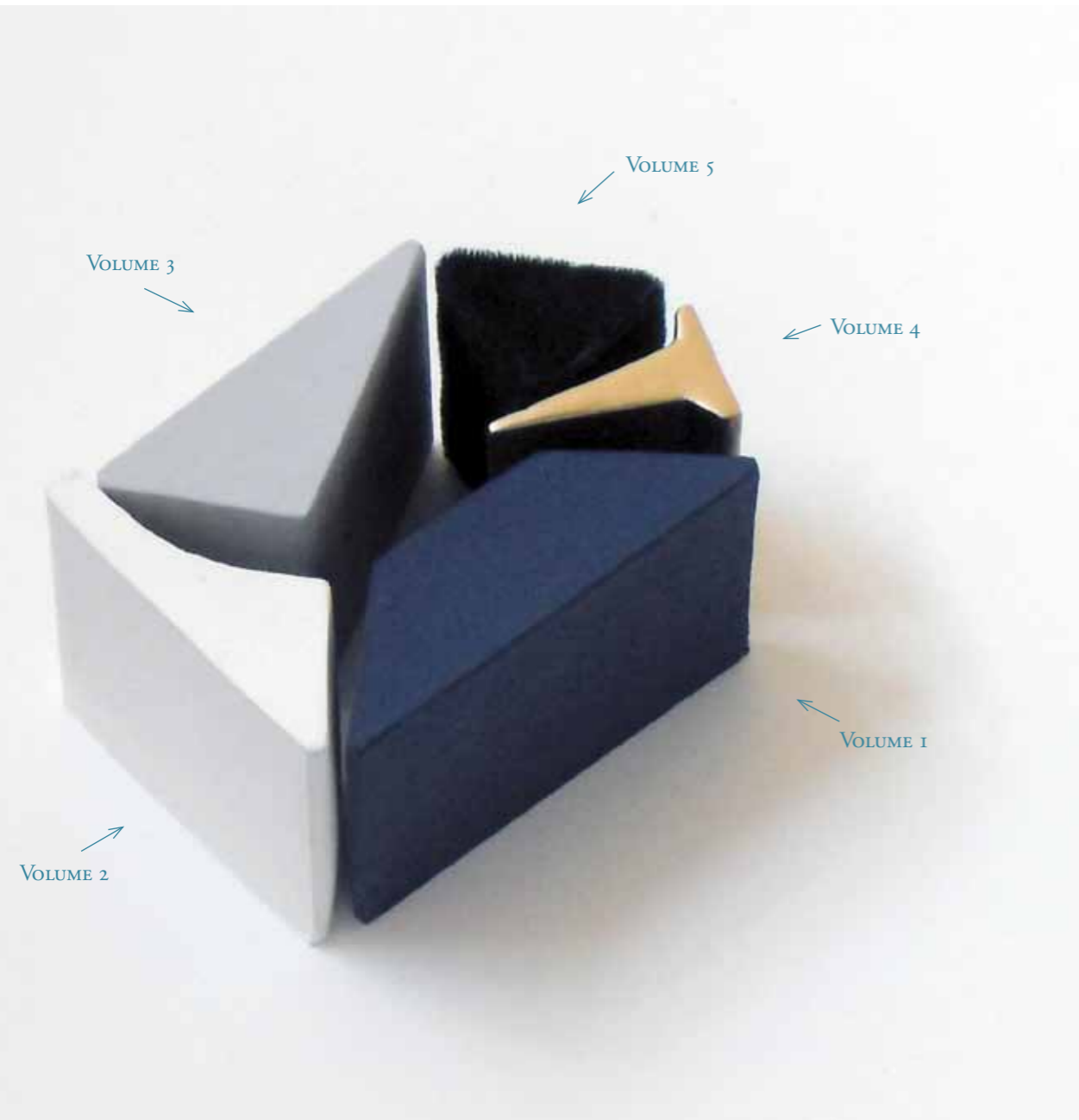
3. Commercial magazines that use offset litho printing techniques do not transfer with this process, whereas those produced using gravure do. To solve this problem I made colour copies of the images, which were then transferred. However, I have found that older copies of *National Geographic*, which were produced using gravure printing, tend to transfer really well directly from the magazine pages.



FIGURE 1. DETAIL OF SOLVENT TRANSFERS FROM *AVANT LOUNGE EXOTICA VOLUME 1*

Solvent transfers are made by placing a sheet of paper (the receiver paper) over a laser-printer copy together with a sheet of newsprint soaked in a mixture of thinners and acetone. These sheets are then pulled through an etching press under high pressure so that the solvent mixture is pressed through the copy, which dissolves the ink and transfers it onto the receiver paper.³ There are a great many variables in this simple method: the texture and absorptive qualities of the receiver paper; the specific toner setting of the machine that produced the laser copy; the pressure of the etching press; the amount of solvent used; and the type of material used to cover the paper in order to protect the etching press blankets. The result is also different if one soaks the receiver paper instead of the newsprint, or dips the copy directly into the solvent mixture.

FIGURE 2. DIAGRAM DEPICTING THE NEGATIVE SPACE OF THE SHAPE AND ORDER OF THE SAMPLE SPACES INSTALLATION.



in the models to become unusual wall coverings. The walls and furniture were constructed with cardboard, and various fabrics were used to create a specific atmosphere in the rooms. Throughout this playful and intuitive process, I resisted justifying the particular choices I made and the associations created. This allowed me to draw up poetical, visual associations that hint at an underlying narrative.

From each of these scale models, I took elements and reworked them to become the larger corners, or sample spaces. The textures and imagery of the scale models changed greatly through this reinterpretation and translation into a larger sample space—it was not simply a process of enlarging parts of the scale models—and each corner was developed in a way that best suited the material and conceptual sensibility. Constructed with fibreglass⁴ and light wooden frames for support, the five corners are laid out in a circular, star-shaped form that allows the viewer to walk around the installation and experience each of the corners separately. The order of the spaces was determined by the shape of the corners, as they were structured to fit together to become a single installation. A volume number is assigned to each corner as a title (e.g. *Avant Lounge Exotica Volume 3*), in the order in which they were produced. This echoes the time-based nature of the magazine form, where each new issue is part of a series and the current issue is replaced the moment the next issue is released.

In the course of the translation process from scale model to sample space, the imagery represented by the transfers

became secondary to the texture and tone of the different fabrics within these larger environments. The move away from imagery presented, for the second time, the problem of how to incorporate the imagery. My solution was to return to a magazine format and produce a printed component for each of sample space, with the exception of *Avant Lounge Exotica Volume 4* (green/picture room).

In the magazines the images were placed in a manner that makes reference to article layouts and narratives, but there is no text—instead, blank, pale blocks act as placeholders for text. The relationship between the sample spaces and magazines has been set up in such a way that the magazine images influence the corners and textures, but the space also provides an atmosphere and context for viewing the images. The size and layout of the magazines are roughly based on those of *National Geographic* and are printed on a soft, glossy paper. Unlike in a ‘regular’ magazine, the absence of text allows my magazines to be briskly flipped through and seen, but not ‘read’ for informative purposes.



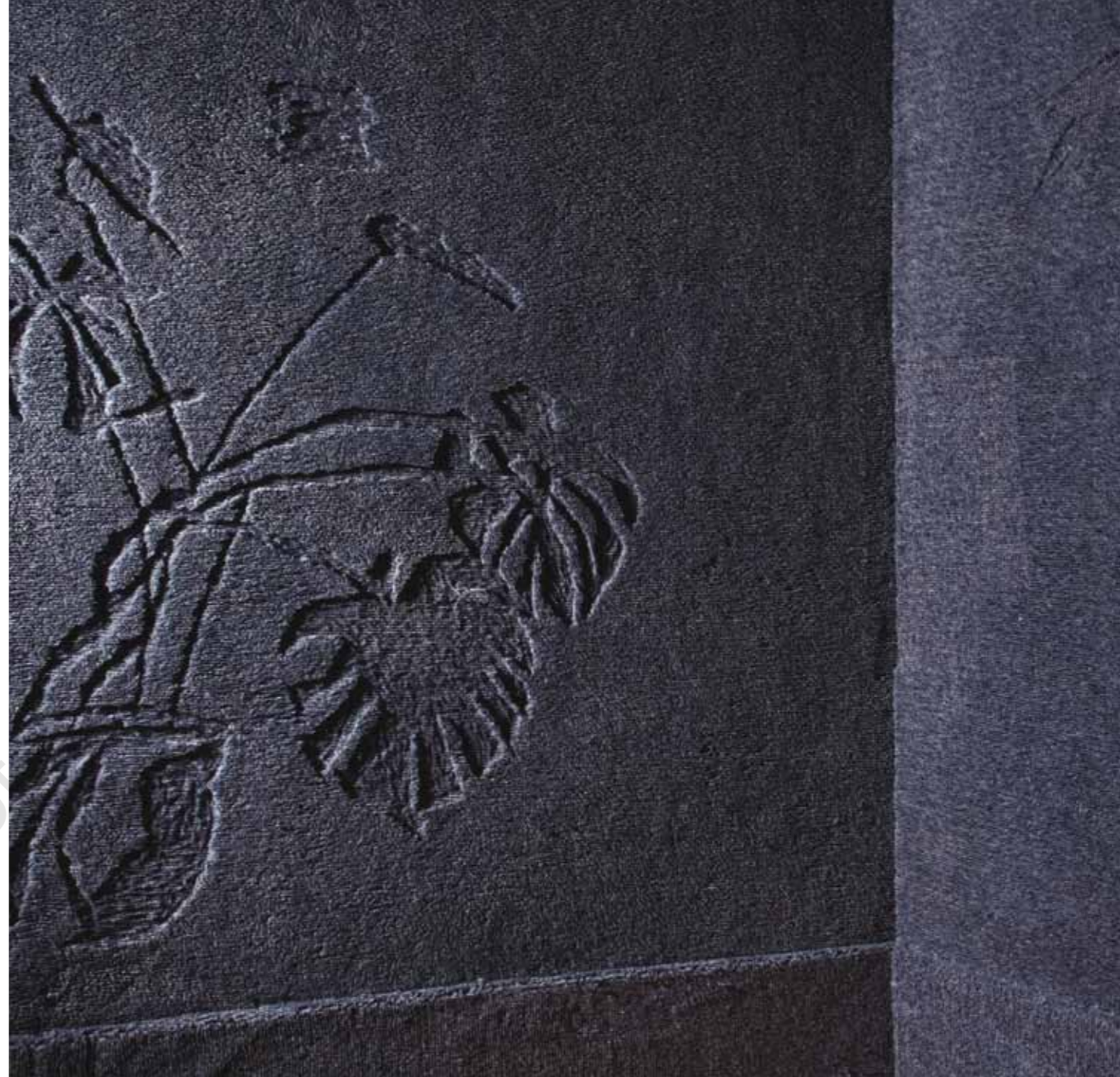
FIGURE 3. THE MAGAZINE COMPONENTS FOR *AVANT LOUNGE EXOTICA* (VOLUMES 1–4).

4. Fibreglass is a 12mm thick honeycomb cardboard, which I chose to work with because it is a lightweight material that I could easily cut, alter and handle myself. It is a fully recyclable building material that is commonly used for temporary structures such as exhibition displays and film sets.



AVANT LOUNGE EXOTICA VOLUME 1 (BLUE)
 FIGURES 4–8. OPPOSITE PAGE CLOCKWISE
 FROM THE TOP: DETAIL OF SAMPLE SPACE; PAGE
 SPREAD OF MAGAZINE; SHELF DETAIL WITH
 MAGAZINE. THIS PAGE TOP AND BOTTOM: SMALL-
 SCALE MODEL; INSTALLATION VIEW OF SAMPLE
 SPACE.

Volume 1 is a blunt corner that forms an open, U-shaped space out of three walls. The walls are clad with a soft, carpet-like fabric that encourages touching, and that holds shapes that have been shaved using scissors and clippers. The shaved areas depict natural, exotic phenomena within the domesticated space, such as a house plant (the well-known Delicious Monster or *Monstera Deliciosa*); two birds (a Raven and a Lesser Bird-of-paradise); and an outline of a prehistoric Karoo landscape. The carpet-clad walls are reminiscent of a 1970s interior decorating aesthetic, and the dark blue colour invokes museum display panels from that era. The shapes act as placeholders that acknowledge the absence of objects and suggest a sense of melancholia. This sample space developed out of the scale model showing a dishevelled bookshelf and a felt print of palms. It is a dramatic space for novels and tales—an insular room separate from reality.

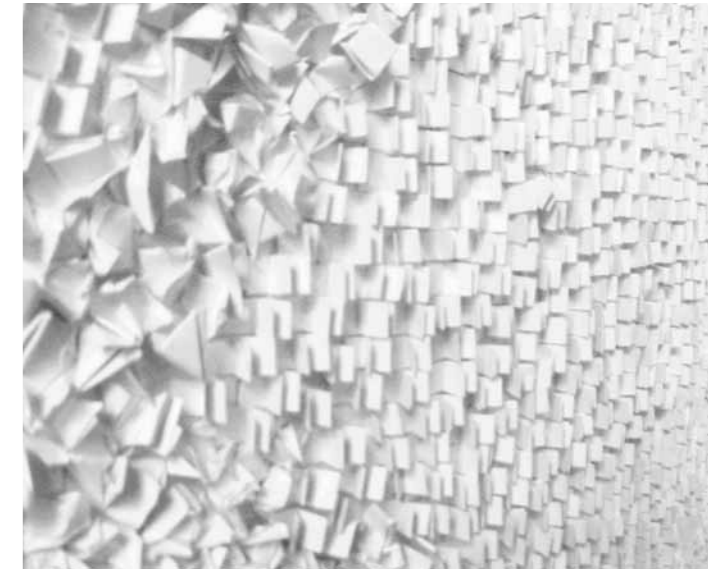




AVANT LOUNGE EXOTICA VOLUME 2 (WHITE)
 FIGURES 9–14. OPPOSITE PAGE CLOCKWISE FROM
 THE TOP: PAGE SPREAD OF MAGAZINE; INSTALLATION
 VIEW OF SAMPLE SPACE; SAMPLE SPACE SHOWING
 MAGAZINE STAND. THIS PAGE FROM TOP TO
 BOTTOM: SMALL-SCALE MODEL; DETAIL OF PAPER
 TEXTURE; PAMPHLET FOLDING TECHNIQUES.



Volume 2 is a wide corner with a long, outwards curving wall and the entire surface covered with small pieces of paper. Two different folding methods were used to create shapes that show up as disruptions on the walls. The shapes become visible and disappear as the viewer moves around the curve. I used a pamphlet folding method that allows one to fold one single-side printed sheet into an eight-page booklet. The other technique was to crumple up irregular pieces of paper of the same size. Organic, plant-like shapes within the bristly surface suggest a garden, and the worked, tactile surface invites the viewer to investigate it at close proximity. The sample space is a minimal, modern space, where the prominent shape of the structure is also the main ornament. This corner relates to my scale model of a living room with golden furniture, a textured wall and a large, book-shaped display. It is a clean, open space that invokes a spacious, middle-class interior where comfort and displays of wealth struggle to exist in the same environment.



AVANT LOUNGE EXOTICA VOLUME 3 (GREY)

FIGURES 15–19. OPPOSITE PAGE CLOCKWISE FROM THE TOP LEFT: SMALL-SCALE MODEL; DETAIL OF SAMPLE SPACE; PAGE SPREAD OF MAGAZINE; SAMPLE SPACE. THIS PAGE: INSTALLATION VIEW OF SAMPLE SPACE.

Volume 3 originated from my scale model depicting the aftermath of a celebratory event. For the larger corresponding sample space, this environment was translated into a long, sharp corner. The walls are covered in a silver-grey imitation fur fabric, with diagonal lines stitched into the surface. Faint grey, blue and black ribbon marks have been transferred on to the fabric to suggest party streamers in mid-air. This seductive fabric encourages touching, but every mark shows up as a dark disruption. The stitched squares help hold the fur down, and create the impression that the walls are thickly padded to offer protection. It suggests a safe environment reminiscent of a cell in a psychiatric hospital, and hints at the need for protection. At the same time, the padded interior seems purely decorative and the streamers evoke an air of celebration.





AVANT LOUNGE EXOTICA VOLUME 4 (GOLD)
 FIGURES 20–23. OPPOSITE PAGE: SMALL-SCALE MODEL AND DETAIL OF SAMPLE SPACE (BACKGROUND). THIS PAGE TOP AND BOTTOM: PAGE SPREAD OF MAGAZINE; SAMPLE SPACE.

Volume 4 is the smallest corner of the installation. It is a long, narrow triangle that cannot be entered into. One wall is upholstered with a shiny gold fabric to form a soft, sleek surface and the other is bare, with small, scattered incisions in the surface. The cuts were made with a scalpel, filled with glue and then carefully stuffed with bits of metal leaf. Although it is the only panel that is not clad in another material, the incisions give the appearance that the wall is filled with gold and was aggressively carved to expose the precious metal. A gesture towards a display of affluence exists in the same space with an attempt to keep it hidden. This corner corresponds with a scale model of a large, near-empty room with an extravagant black and gold chequered floor and old, stained walls. This space hints at a previous glamorous lifestyle that has passed and left behind a derelict, useless space.



AVANT LOUNGE EXOTICA VOLUME 5 (GREEN/PICTURE)
 FIGURES 24–26. OPPOSITE PAGE: DETAIL
 OF SAMPLE SPACE, SHOWING WATERCOLOUR
 DRAWINGS. THIS PAGE TOP AND BOTTOM: SMALL-
 SCALE MODEL; SAMPLE SPACE.

Volume 5 is based on the corresponding small-scale model showing walls covered with imagery in the style of eighteenth-century salons, and a large kidney-shaped indoor garden. In this space the plants and the pictures share the same decorative function: to turn the room into an exotic, otherworldly environment that imaginatively transports the occupants to a foreign place. The sample space for this environment is a small, forest green corner-shelf system that holds over thirty framed watercolour drawings. There is no glass in the frames, and alongside the dark walls and velvet-lined shelves, the walls seem to absorb light. An atmosphere similar to a study or a library prevails in this space; it has a dusty, quiet air and ample information to digest. The selection of drawings represents a possible inhabitant's personal collection, with a great variety of imagery that nonetheless shows a consistent visual sensibility. Some of these images are repeated in the magazines of the other corners. This is the only space in the structure that does not hold a magazine component, as it has no need for any more pictures. The shelves already show an excess of imagery, fulfilling the function of the magazines.





FIGURES 27–35. THIS PAGE AND OPPOSITE: *AVANT LOUNGE EXOTICA SKETCHES 1–9*. INKJET PRINTS OF SOLVENT TRANSFERS.



Avant Lounge Exotica Sketches 1–9 is a series of inkjet prints depicting unclear, abstract interiors that are displayed separately from the sample space installations. These prints were produced by means of pinhole images of the scale models, using either a digital camera or colour film.⁵ Laser prints of the images were then put through the solvent transfer process. The transfers were then digitally scanned at a high resolution, enlarged and printed as inkjet prints on archival paper.

The pinhole and transfer processes allow the images to be removed from the toy-like models, creating a more believable, inhabitable space. These prints depict the models from a different perspective than can be seen with the eye, and hint at what it might be like inside the space. However, the details that the lens of a camera can provide are negated by the pinhole technique and transfer process. What is left is an indistinct image amid creases, bubbles, and blots of ink. While none of the pinhole images

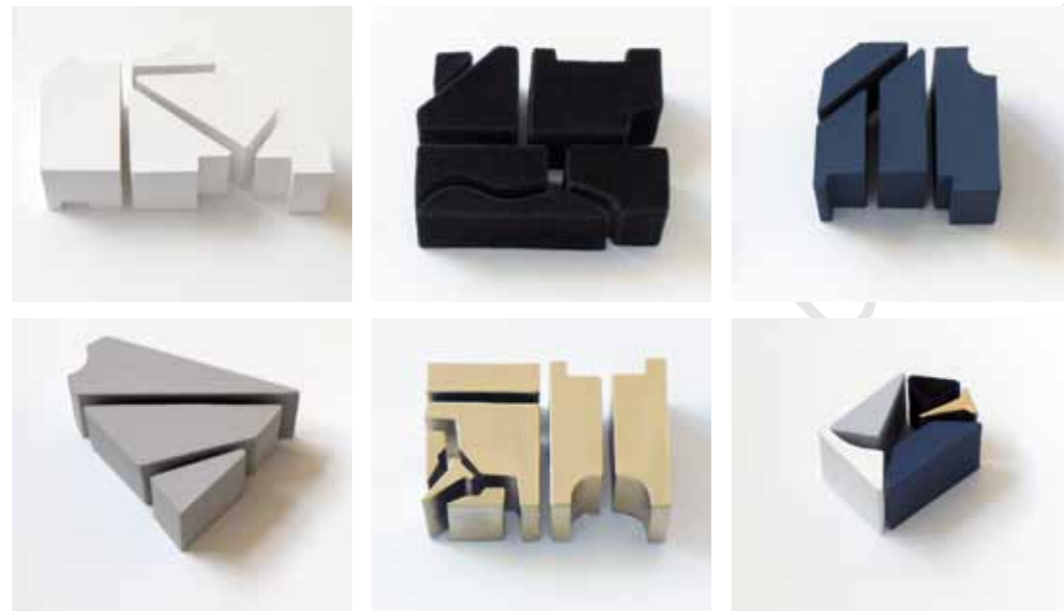
5. The pinholes are produced with a digital or film SLR camera, where the lens is replaced by a tin lid with a small hole in it. The body of the camera acts as the lightproof box of a traditional pinhole camera and the film or digital sensor is the light-sensitive receptor. Pinhole images from digital cameras tend to be soft focus with low contrast, while the film images are grainy with more dramatic light contrasts.

provide more detail than the scale models, they act as a series of half-truths that offer information on the interiority of these intimate spaces.

Upon completion, the sample spaces and the pinhole images of the scale models yielded a new perspective on the same space. The material and structural demands of the sample spaces redefined the scale models, while the pinhole images provided a spatial experience of the interior. Emulating Adolf Loos's modular *Raumplan* (Fig. 61), I built outlines of the negative spaces for the rooms, taking into consideration elements from both the original small-scale models and the sample spaces. *Avant Lounge Exotica Room Plan 1–6* is a footnote of sorts, which reveals

how reworking one imaginary space into another affects the nature of both.

A focus on the material qualities of the fabrics and imagery I chose to work with steered my project towards a very specific visual sensibility—one that evokes a mutable past. My methodology involves repeatedly reworking and evolving intuitive decisions into important formal components. It is a process that allows me to engage with the often-overlooked generic and bland images one is so used to finding in magazines, and to reimagine a space where they can be liberated from their original consumer-related role.



FIGURES 36–41. AVANT LOUNGE EXOTICA SKETCHES ROOM PLAN 1–6. CARDBOARD MODELS OF NEGATIVE SPACES.

MAGAZINES AND PRINTED MATTER

In this chapter I focus on particular features of printed magazines in relation to the appropriation of their format in my work. My discussion starts with three central characteristics of a magazine. Firstly, I consider the time-based nature of a magazine, where each issue is rendered obsolete by the next. Secondly, it is a tangible, printed object with a physical presence in our living spaces. Finally, I look at magazines as edited content where text, images and design work together to present a mediated view on various topics. Drawing on these characteristics, I look at the two key influences and source material for my work: namely, *National Geographic* magazine and interior design publications. I discuss the particular nature and qualities of transferred and remediated images, and the important role they play in my magazine components.

Artists have appropriated the magazine form since the early 1960s, and many have produced independent publications. The pages of magazines were often used as an alternative showcase for visual projects.¹ It is not within the scope of this project to investigate artist magazines or magazine interventions, although I do point to some artist projects that relate to the magazine form.

1. Andy Warhol started *Interview* magazine; General Idea produced *FILE*, a spoof on *LIFE* magazine; *The Fox* was published by Art & Language; *Real Life* was edited by Thomas Lawson; *Whitewalls* was founded by Buzz Spector, to name a few. Dan Graham, Robert Smithson and Linda Benglis all produced magazine interventions.



A defining characteristic of a magazine is that each new issue forms part of an ongoing series. The time between issues can vary, but the repeated nature of the publication is always present. It is a time-based medium that holds a heightened relationship with the present moment and is in constant renewal, where the release of each new issue renders the previous one outdated.

Commercial magazines are not produced to last for a long time, and this manifests in the material aspects of the object. In most cases it is a standard, A4-sized document with flimsy covers, printed on inexpensive paper stock. The release of each issue offers new and current texts, but there is always a sense of continuity within the series, creating loyalty to a title and sustaining the expectation that the current issue will hold the same appeal as previous ones. As a result, magazines are predictable, not only in format and design, but also in content.

According to Jeremy Leslie, who has art directed and designed acclaimed magazines such as *Blitz*, *Time Out* and *Hot Air*, this 'predictable' content needs to be alternated with unexpected features to keep the reader interested.

For many people, the ubiquity and familiarity of magazines renders them almost invisible ... The lack of surprise in mainstream titles has played a major part in their success but is arguably now playing a part in their slow decline. They are predictable not only in format and appearance but in content too (Leslie, 2009: n. pag).

This familiarity is an important element of magazines, but simultaneously a major threat to their ongoing popularity. Magazines often change whilst staying the same, presenting ever-changing patterns and styles—

something seemingly new, but still familiar. A balance between unexpected features and predictability in the content, as well as in the larger series of publications, is relevant to how my magazine works.

In the printed components of *Avant Lounge Exotica*, my focus is on representing an overt sense of familiarity in the layout, form and imagery of the publication. The consistency of pale, blurry images supports the serial nature of magazines, and the form and layout of the magazines are the same in all four sample spaces. There is also an inherent familiarity in the images, although there is strangeness in the transferred quality and minor abstractions. The images have been sourced from existing magazines, often depicting scenic views, modern architecture and wildlife—imagery typical of glossy, general interest, outdoors or lifestyle magazines. The transfers hold the immediacy of a printed photograph, while at the same time seem to be only a trace or memory of the original representation.

Regarding the requirement of a balance between familiarity and surprise asserted by Leslie, my magazines are deliberately set up to fail. The consistency of the placeholder blocks and pale hues of already 'read' images lead one to experience them as overly familiar. Here, one views the content by flipping through glossy yet dull-looking pages, only to find another, similar volume around the corner. Placed on shelves and stands, these magazines create the expectation of being a guide or clue to the space, although very little is actually disclosed. The odd, bland images contextualised within a recognisable format are intended to create a sense of boredom, even a discomfort, with the over-familiar pages of a magazine.

An obvious feature of a print magazine is that it is a physical, tangible object that can be paged through. The codex format gives the reader/viewer agency to look and read selectively, to set her own pace in skimming through easily readable content and flipping past images that might not interest her. It is, after all, the physical nature of print that sets it apart from its online equivalent. Online magazines can exist independently of advertising, reach a wider audience, are easily accessible and cost nothing to distribute; also, content can easily be altered. Print magazines have to 'commit' to their content, while online publications are governed by searches and links to other sites. It is the expensive and wasteful procedure of printing that imposes weight and credibility on the content. The unclear imagery in my magazines speaks of a dislocation, of transferrals and fleeting pictures tied down in print, demanding contemplation.

I often consider my image transfers to have more in common with online images than with their original printed sources. In his text *In Defence of the Poor Image*, Hito Steyerl comments on the phenomenon of digital images and audio visual files that get reformatted in order to be easily circulated around the world. Steyerl describes the copied digital image:

It is a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free, squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and passed into other channels of distribution (Steyerl, 2009: 01).

The digital realm makes these images more accessible, but visual clarity is sacrificed for wider distribution. My transfers of magazine images stay in physical form, to be paused at

and considered instead of circulated. In these images the loss of information is apparent, and more central than what the images represent.

Moreover, print magazines have a material presence. They 'live' in our interior spaces. Conceptual artist John Knight dealt with the magazine as 'subliminal design package' in the private sphere of home life. His *Journal Piece* (1976) consisted of mailing gift subscriptions for popular middle-class magazines to the homes of nearly a hundred people. He distributed titles such as *Art & Antiques*, *Better Homes and Gardens*, *Popular Mechanics*, *Sports Illustrated* and *New West*. The recipients had no prior knowledge of the gift subscription, although the individuals and their living spaces were known to Knight. He deliberately attempted to match and subtly influence their habits or tastes through the imposition of a particular 'gift' that took place over a number of years (Graham, 2009: 275).

This action represents perhaps a simplified reading of the influence of magazines, but it does comment on the nature of image distribution and the possible role of the magazine's material presence. Knight states that *Journal Piece* "is itself as fascist in intention as the periodical is designed, in its 'normal' sense to be ... [magazines are] objects which are 'prefabricated' ... they are designed in such a way that they can't be thrown away ... the receiver has to deal with its [written/pictorial] content" (Knight in Graham, 2009: 275). Well-made magazines are objects that are held on to and collected for a period of time before eventually being disposed of or stored. This concern with the magazine object in an environment is echoed in my installation, where the printed component is a vital part of the space.

Robert Barry created a magazine intervention where he refers to the medium and the materiality of the printed object. Barry was invited to produce a work for the magazine *0-9*, now defunct, edited by artists Vito Acconci and Rosemary Mayer. Barry chose to deal with the page itself as a two-dimensional object—one of a number of hinged, repeated elements forming part of a book. He placed the titles of the work, *The space between pages 29 & 30* and *The space between pages 74 & 75* (1969) in the magazine's list of contents. *The space between pages 29 & 30* refers to the fixed space between two sides of a single sheet with no volumetric presence, as well as the change of an idea—an article ends on page 29 and a new one starts on page 30. *Pages 74 & 75* refer to the changeable and accessible space of an open or closed book (Rorimer, 1999: 22). Barry draws attention to the sculptural presence and the space around the magazine, as well as a surface that is made to carry information and meaning. These are the physical qualities of print: the magazine is a paper object with authority and presence that can be opened, closed and viewed in a particular environment.

Another key characteristic of magazines is that they are vehicles for edited content. They hold information that is carefully arranged by means of the combination of text, design and images to present an editorial focus. In *Inside Magazines*, an anthology of European and North American independent publications, editor Jeff Rian presents a critical view of this characteristic of magazines:

Their purpose is to flesh out the contours of little calculated worlds that are sold back to consumers. Magazines are generally dictatorial, not democratic: one vision propels them, one editorial

policy informs them, one idea keeps them identifiable ... what they show and discuss is tailored through the editing, cropping and highlighting of points of view to fit a focus (Rian, 2002: 122).

This 'dictatorial' position that magazines can hold is more often than not used to sell a certain lifestyle and accompanying products. Theodor Adorno and Max Horkheimer recognised the role of magazines as part of the 'culture industry' they critique in the *Dialectics of Enlightenment*, a text on the effect of capitalist ideology on culture:

Stories in magazines in different price ranges depend not so much on subject matter as on classifying, organising, and labelling consumers. Something is provided for all so that none may escape; the distinctions are emphasised and extended ... Everybody must behave (as if spontaneously) in accordance with his previously determined and indexed level, and choose the category of mass product turned out for his type (Adorno and Horkheimer, 2005: 02).

This critique of capitalist ideology and consumption is not the focus of this project, but it is important to reiterate what is perhaps obvious: that magazine culture is deeply embedded in capitalist consumer society and could be seen as a representative image of consumer culture. In my project, the magazine does not clearly distinguish between pages that could be advertisements and those carrying editorial content. The reprinted images are taken from various forms of printed content; many were indeed sourced from advertisements and mixed in with other 'informative' pictures. I acknowledge the consumer role of magazines, but focus on the magazine as a display of a lifestyle, taste and exotic places, as opposed to directly selling products.

The editorial direction of my magazine is both obvious and obscure. It is very specifically about seeing the world and nature from within a comfortable middle-class environment. However, it is unclear what the context and ‘new’ narrative for these images are, and importantly, the socio-political position. As the images are out of their original context and without captions, the point is not to provide information, but to remediate the imagery.

In the catalogue essay of the well-known 1977 exhibition *Pictures*, curator Douglas Crimp looks at the use of images for reasons other than representation. He states that “representation has returned ... not in the familiar guise of realism, which seeks to resemble a prior existence, but as an autonomous function that might be described as ‘representation as such’”. It is representation freed of the tyranny of the represented” (2005: 19-20). Through the transfer method, the representational qualities of the pictures play a secondary role to the associative relationship between the images, the separate groupings within the magazines and the different environments. Crimp states: “The picture’s resistance to specific meaning does not, however, abolish meaning altogether. The very lack of access to an obvious nexus of meaning can be a stimulant to the invention of a whole structure of narrative” (2005: 25). By means of a constant veiling and obscuring of the original meaning, a new narrative is possible: one that reflects back to the original context, but shows it in a different light.

Permanent Food, a magazine founded by artist Maurizio Cattalan and co-edited by Paola Manfrin, offers an interesting and self-reflective editorial direction. The publication consists of pages (predominantly



FIGURES 43–44. COVERS OF *PERMANENT FOOD* ISSUES 07 AND 14.

image spreads) directly taken from other magazines to become part of a second-generation magazine. The combination of the many different contexts from which the images originate creates an ironic language of editorial intention, while simultaneously pointing at visual trends within recent publications.

Asked about its editorial direction, Manfrin states that the nature of the publication is to try to embody the historical moment one is living in. It is not “simply to make a portrait of the world we live in, because that is more than evident already with the media ... It’s the reflection of a perception you can literally feel in the air” (Bagatti, 2004: 02). Apart from presenting a sequence of specific visual texts, *Permanent Food* becomes a text on the subjective method of editing a magazine—a magazine about magazines—as well as a personal selection of images. This could be an example of the different meaning and new narrative that Crimp refers to: something new emerges in the combination of images.

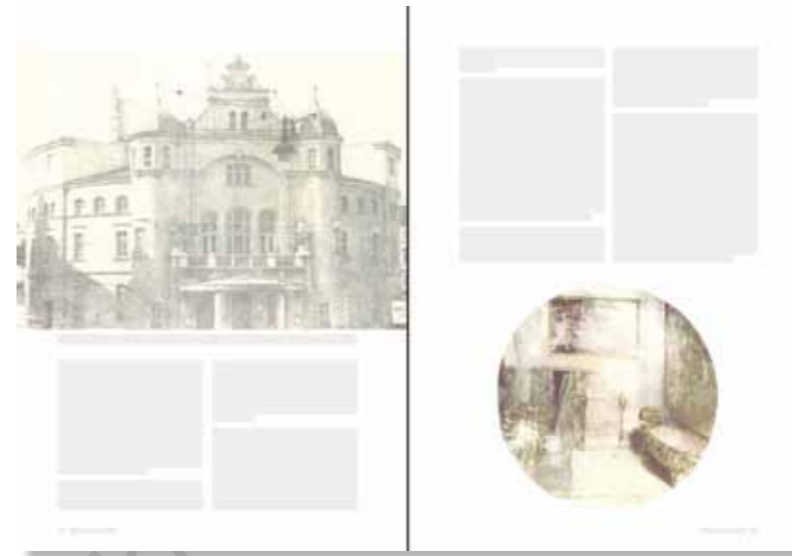
By looking at the two main sources for my images—interior design magazines and *National Geographic* magazine, —I give further consideration to this particular editorial position. The size and layout of *Avant Lounge Exotica* directly references *National Geographic*; a large percentage of my image collection was sourced from old copies of the magazine. The imagery in *National Geographic* is of a very specific nature: photographs reflecting geography, popular science, world history, culture, current events and places and objects all over the world.

In *Reading National Geographic* (1993), authors Catherine Lutz and Jane Collins look closely at the magazine’s content, its readership and how the images are formed,

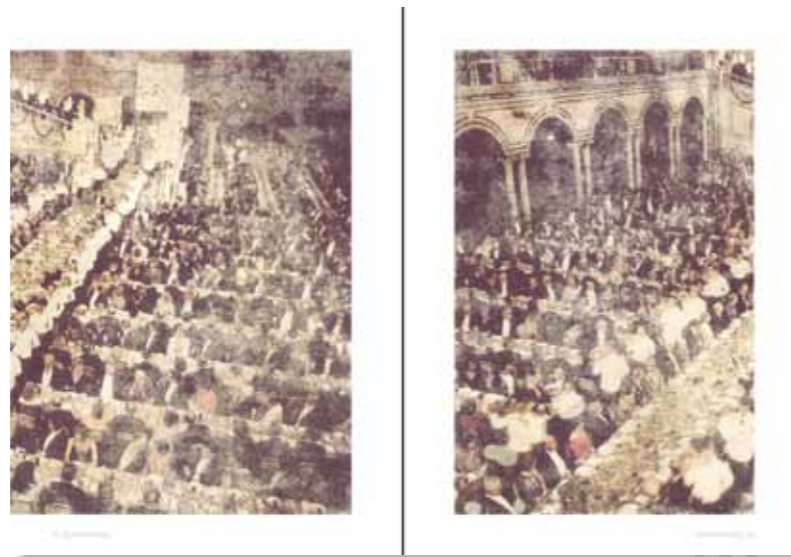
selected, purveyed and read. They consider the influence the publication has on its main audience—contemporary, white, middle-class Americans. It is beyond the scope of this project to investigate the complex editorial position of *National Geographic*, but I would like to point out some characteristics that manifest in my remediation of images.

National Geographic is part of a set of genres and practices that structure our understanding of ‘otherness’—namely, museums, exotic collections and the midways and expositions of the late nineteenth century. It holds an authoritative reputation as an institution purveying important scientific knowledge about the world and all that is in it (Lutz and Collins, 1993: 270). It also offers a refuge from commercial, consumer-related imagery within the edited content of the magazine. It shows stronger, more realistic, but still sensational, images in an objective, documentary style. In my magazine this imagery, purportedly objective, is remediated in a subjective manner to be part of a new narrative and context.

As mentioned, a primary feature of *National Geographic* is that it presents stories and images of curious and exotic places and people from the non-Western world. Lutz and Collins claim that this portrayal is done in a way that does not caricature or denigrate the non-Western world, but presents a style based on humanism and realism (1993: 269). They recognise a “tendency of the magazine to idealise and render exotic third-world peoples, with an accompanying tendency to downplay or erase evidence of poverty and violence” (1993: 13). The editorial position of *National Geographic* is one of balance and political neutrality that appears relevant without raising difficult questions. The images used are somewhere between



FIGURES 45–50.
PAGE SPREADS FROM
AVANT LOUNGE EXOTICA
MAGAZINE. PAGE SIZE:
26.5 X 19 CM.



journalism and 'aesthetic' photography; they are both informative and expressive. This position preserves "the sense that it has a grip on reality, while retaining its message that all is fundamentally right with the world" (Lutz and Collins, 1993: 278).

To a certain extent, I share this attempt at a neutral position. Through my arrangement of images, and by showing them out of their original series and in new contexts, I do not disclose a political or social position about the original—already 'politically neutral'—images. This is another place where the transfers help to veil what is being depicted and how it is shown. My approach reflects an attempt to look 'around' political contexts and see what remains. Perused within the padded interiors of my sample spaces, this image collection presents a 'selective viewing' of the world, a deliberate choice to only see certain things and to be comfortable and complacent within a specific space. My magazine is intended as a subtle critique of the contemporary middle-class striving for comfort and familiarity—specifically, in how this manifests in a living space.

The non-specific nature of the imagery is echoed in the display of interior sample spaces. As with the images, the spaces could be part of a larger social context (or house), but only a selection of corners is taken and shown to become a new display structure. These displays demonstrate an insistence on a particular view of the world from within a sheltered environment. Choosing to show only a selection of an imagined space is similar to taking an editorial position where the inclusion and exclusion of certain details reflect a specific point of view.

National Geographic shows exotic places and the way people live all over the world,

whereas interior design magazines attempt to instil an aspirational lifestyle and show direct 'steps' to how it can be achieved. Interior design magazine images focus on desirable environments filled with 'attainable' consumer products. The content of these magazines tries to lure the reader into another world, filled with beautifully presented and potentially available lifestyles.

Zakes Mda, in his novel *Ways of Dying*, tells the story of Toloki, a professional mourner, who is reunited with Noria, a woman from his childhood village. After the death of her son, he helps her redecorate her new shack in an informal settlement. He uses pages from furniture catalogues and back issues of *Home and Garden* to plaster the walls with images of kitchens, dining rooms, lounges, bedrooms and gardens. "Every inch of the walls is covered with bright pictures—a wallpaper of sheer luxury" (1995: 111). The characters then go on imagined strolls through the grandeur. Mda writes:

Noria and Toloki relax on the casual furniture on the deck and view the splashy fountains and frothing falls of their wonderland. When night falls, the landscape comes to shimmering life with fireflies and moonbeams—courtesy of a combination of entrance, well, tier, globe and mushroom lights. The deck glistens with spotlights and floodlights. Back inside the house, they proceed to the dining room. Toloki covers the large oak table with a lace tablecloth. He goes to the kitchen and gets the cakes from the oven. The oven automatically switched itself off when the cakes were ready... (Mda, 1995: 115).

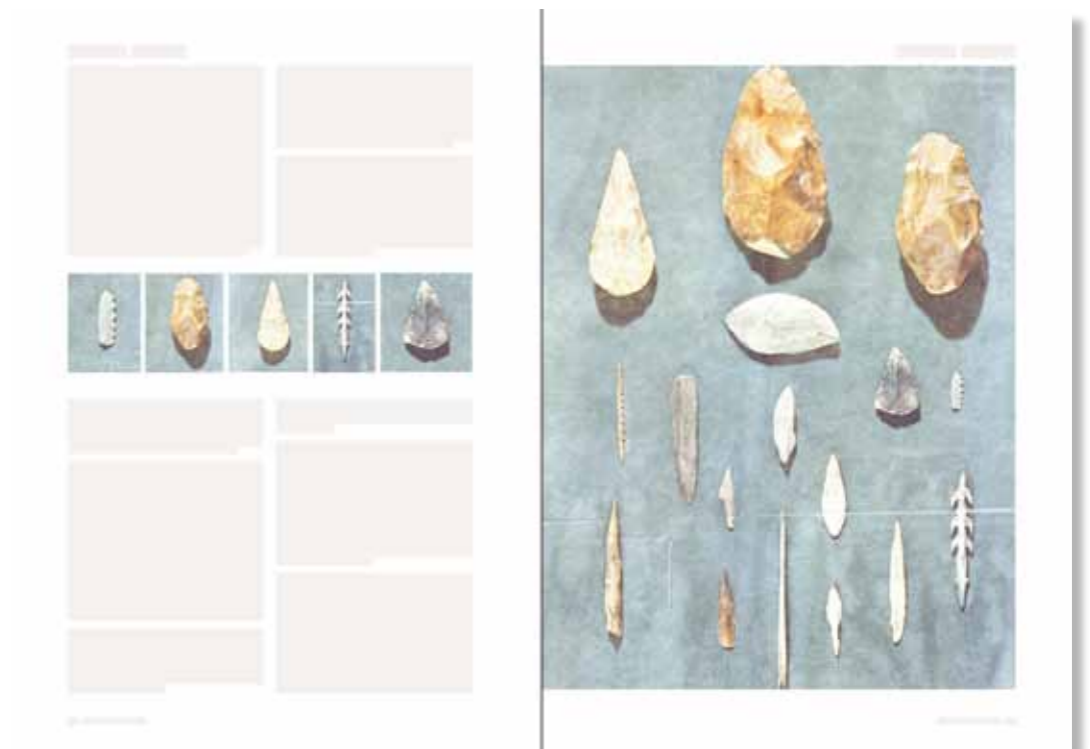
This imagining of a luxurious life through interior decorating magazines points at the idealised nature of the images presented. Mda's description also hints at the selection of products advertised in these images, such as the seven types of lights listed, the artificial water

features and the specific functions of the oven. The relationship between the glossy pages of the magazine, the insider's view of another's living space and the glamorous display of luxury and comfort creates a home and a lifestyle to aspire to. Interior design publications are filled with suggestions on how to make a place into a home, with a focus on selling a 'personalised style'. At the same time the ideal home would always be elsewhere, as these magazines invoke a longing for a lifestyle that can never be fulfilled.

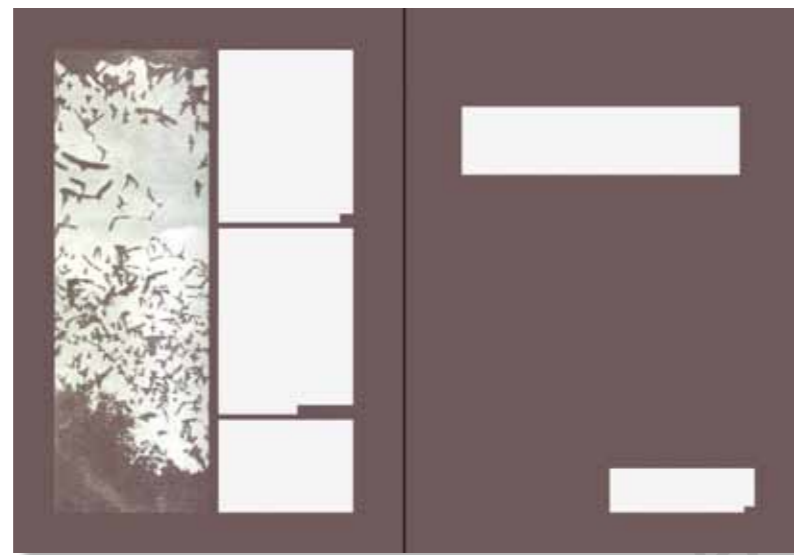
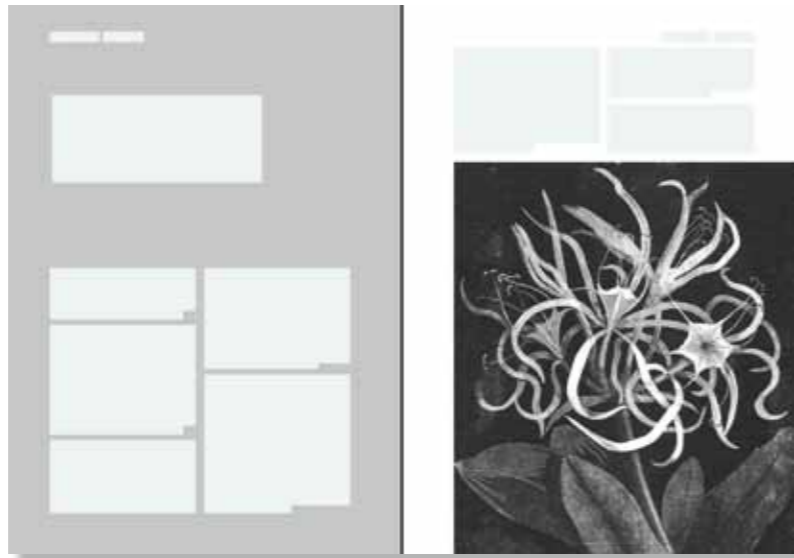
In my magazines the focus is not so much on the desire for another life and home, but rather on a display of these desires as transient. The transferred imagery often depicts slightly dated trends in a faded tonality of ink. The printed marks of the transfers also have an aged quality, suggesting an unconvincing hold on 'current' information. My magazines suggest melancholy and discomfort in being confronted with these images that

once created an aspiration for another life. Returned to the layout of a magazine, they point to the transience of specific desires and needs, setting up a complementary contrast within a format conventionally employed to create a desire for new lifestyles.

In many ways the reprinted transfers and blank pages in the *Avant Lounge Exotica* magazines contradict themselves. The magazine format implies currency, but the content seems dated. Imagery that previously functioned to represent desirable lifestyles now displays this need as transient and part of a new narrative. The images are familiar, but strange and at a remove at the same time. They drift in and out of focus in a series of shifts and blurs that are both consistent and arbitrary. These images seem temporary and fleeting, yet permanent in print, becoming a system of complex and meandering associations bound together in the magazine format.



FIGURES 51–54.
PAGE SPREADS FROM
AVANT LOUNGE EXOTICA
MAGAZINE. PAGE SIZE:
26.5 X 19 CM.



CHAPTER THREE

STRUCTURE, SURFACE AND DISPLAY

This chapter focuses on the sample space component of *Avant Lounge Exotica* and addresses the structure, textural surfaces and display references. I consider two common views of the corner: firstly, as a quiet refuge away from the world; and secondly, as a cluttered space that tries to reconstruct the world through ownership and appropriation. The concepts of the refuge and shelter are considered alongside the appropriated magazine as an influence from the outside world. I analyse Louis Bourgeois's *Cell* sculptures (1989–1993) and Joseph Beuys's installation *Plight* (1985) in relation to the sensory experience of a space. Finally, I consider the function of my installation as a display structure—an environment that is a presentation of a display instead of a space to be inhabited.

Gaston Bachelard's *The Poetics of Space*, written in 1958, is a phenomenological account of the psychological aspects of living spaces. Bachelard addresses the emotional connection to the home by drawing on poetry and literature to investigate the 'topography of our intimate being' through imagery such as nests, drawers, shells, corners and forests (1964: xxxvi). He constantly refers to the house as a space to facilitate a 'reverie' or daydreams. While his representation of the dream house is outdated and nostalgic, it offers alternative imagery of such spaces and possible 'subjectivities' in intimate environments.

Joan Ockman, in a recent review of Bachelard's book, recognises the contemporary usefulness of talking about space this way. She writes:

Space, for Bachelard is not primarily a container for three dimensional objects ... the phenomenology of dwelling has little to do with an analysis of architecture and design ... rather space is the abode for human consciousness and the problem for the phenomenologist is the study of how it accommodates human consciousness (Ockman, 1998: 03).

It is useful to consider my project in this context, as it is not my intention to show a designed space, but instead to offer an experiential and experimental engagement with space. In setting up a sensory experience next to spatial and visual references, I am concerned with notions of intimacy and consciousness that this interrelationship can offer in the different sample spaces.

Bachelard devotes an entire chapter to the image of a person alone in an empty corner. He sees it as a private, empty space that is separated from the outside world, a place for the 'uncommunicative'—a half-box, part walls, part door, that facilitates a degree of immobility (1964: 136). The empty corner that Bachelard describes is considered to be separate from the rest of the interior; it is a refuge from the outside but also a refuge from the social space of the interior:

For the corner denies the palace, dust denies marbles, and worn objects deny splendour and luxury. The dreamer in his corner wrote off the world in a detailed daydream that destroyed, one by one, all the objects in the world (Bachelard, 1964: 143).

For Bachelard, the corner denies the comforts and concerns of a furnished space.

He quotes Lithuanian poet O.V de Milosz, who describes it as a place where "the past can be recaptured and yet remain hidden from the learned spectacles of collectors of pretty-pretties" (1964: 141). Bachelard's musings on corners show them as a symbol for solitude, a space that has a different function and psychological presence than those of the rest of the room. It is a cell-like space ideal for contemplation, separate from the world.

There is, however, another popular image of the corner: that of a cluttered, cave-like space filled to the brim with worldly possessions. In *Mythologies*, written in 1957, Roland Barthes addresses numerous tendencies in French society, offering critical observations on literature, television programs, celebrities and imagery from popular culture. In these journalistic texts, Barthes tries to distinguish the natural from the historical characteristics in society and sets out to separate reality from the 'myths' of popular culture. In one of these short texts, titled *The Nautilus and the Drunken Boat* (2009), he discusses Jules Verne's novel *L'Île mystérieuse* (1874), a story about a seafaring gentleman who travels the world in a well-constructed ship with a comfortable interior. In Verne's protagonist, Barthes recognises the need for enclosure and isolation from the world, but reads this as a typically bourgeois manifestation of appropriation and ownership:

... In children's passion for huts and tents: to enclose oneself and to settle, such is the existential dream of childhood ... in which the man-child reinvents the world, fills it, closes it, shuts himself up in it, and crowns this encyclopaedic effort with the bourgeois posture of appropriation: slippers, pipe and fireside, while outside the storm, that is, the infinite, rages in vain (Barthes, 2009: 65).

The corner in Verne's novel is not empty. It is a refuge, a space for contemplation away from the world, but exists as a focal point for reconstructing the world in a specific way. This reconstruction is achieved through ownership and appropriation. What Barthes critiques is the inclination not to enlarge the world, but to constantly try to reduce it to an enclosed space that is full of things, to "never stop putting a last touch to the world and furnishing it, making it full with an egg-like fullness" (2009: 65). For Barthes, the corner is related to the need for control and mastery over one's private environment, as well as to the notion of having or owning a corner in the world to fill with objects.

Bachelard's corner is also man-made, but there is an attempt to turn one's back on the objects Barthes objects to and instead contemplate the dust. It is a denial of luxury, whereas Barthes cites the 'filled' corner as symbolic of a bourgeois lifestyle. It is not the focus of this project to look at Barthes's larger concerns with the bourgeois mentality he addresses in *Mythologies*, but it is useful to consider these two different viewpoints in the sense of the refuge that the corner space symbolises. My five corner sample spaces make reference to Bachelard's empty corner, where one can feel sheltered, alone with one's thoughts; as well as to Verne's full corner, with comfortable, padded textures and hints of the outside world represented within.

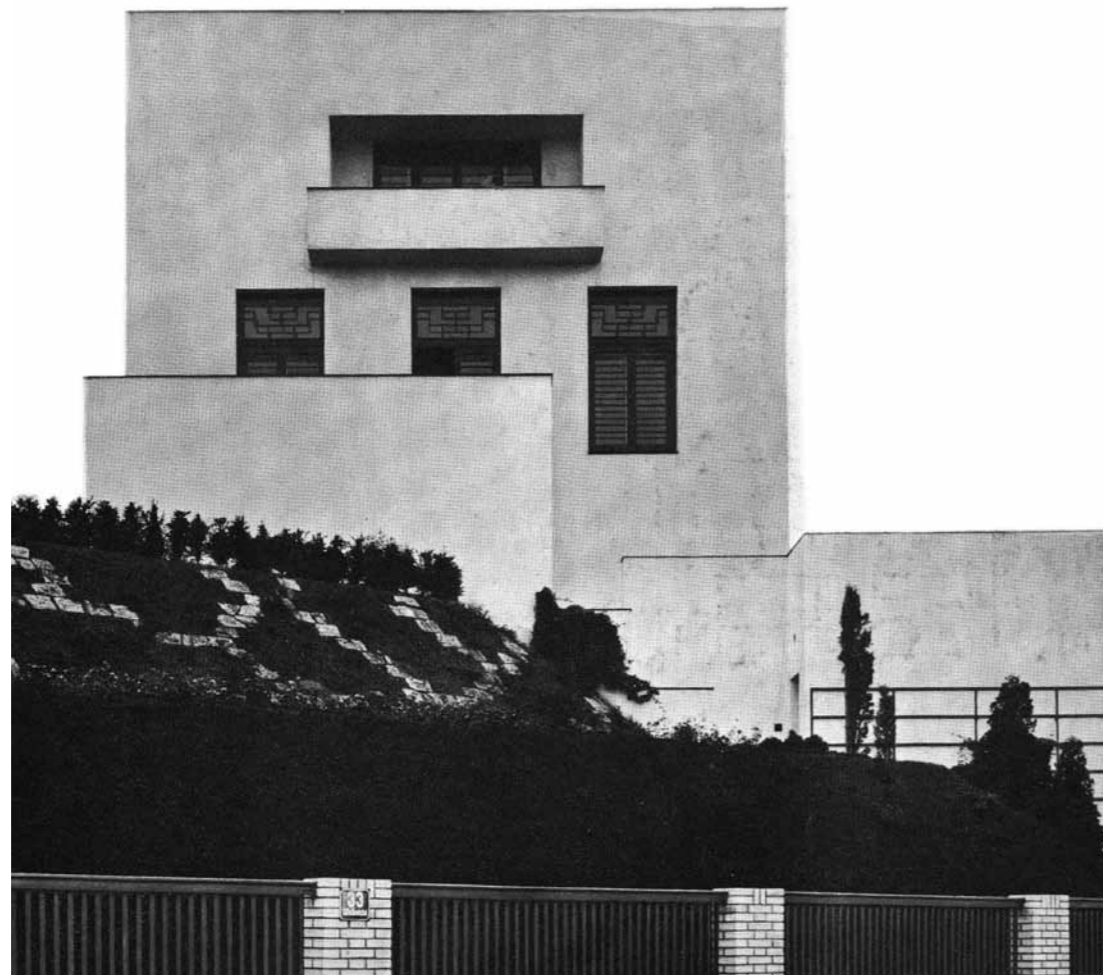
In *The Shape of Things: A Philosophy of Design* (1999), Czech philosopher Vilém Flusser considers interior walls in relation to culture. Flusser states that walls seen from the inside are taken for granted; it is only when one sees them from the outside that one becomes aware that they are man-made. Flusser refers to this ability to step back to observe and reflect on the man-made quality of walls as



FIGURES 55–56. ILLUSTRATIONS OF THE NAUTILUS FROM JULES VERNE'S *L'ÎLE MYSTÉRIEUSE*, SHOWING THE INTERIOR OF THE SHIP.



FIGURES 57–58. INTERIOR AND EXTERIOR OF ADOLF LOOS'S MULLER HOUSE, PRAGUE, 1930.



a 'philosophy of culture'. He points to the process of decorating, or placing things on the inside of our walls:

And culture appears to us in the form of a steadily growing collection of things to cover up their nakedness and hide the fact that they are taken for granted. Sometimes these things representing culture cover up more than just the nakedness of the walls. They cover cracks in the walls and conceal the possible danger of the building collapsing and burying us under the rubble (Flusser, 1999: 79).

The notion of decorating or filling an interior with things to remind us of ourselves echoes Barthes's concern with clinging to a comfortable, 'owned' interior in order to shut oneself off from the world. For Flusser, however, we do this also to hide the vulnerability of our structures in comparison to the forces of the world and to strengthen, in some way, our idea of ourselves in that world. I am interested in this vulnerability in relation to the role that magazines and printed matter play in suggesting safe, familiar, book-inspired spaces.

The interior of a space can be defined against the exterior, from which it offers protection. Architect Adolf Loos (1870–1933) is well known for his modernist villas and writings on architecture. One of his idiosyncratic views is that the windows in a house should always be opaque or covered with sheer curtains. Le Corbusier, in his well-known book *Urbanism*, quoted Loos to have said that "a cultivated man does not look out of the window, his window is a ground glass; it is there only to let the light in, not to let the gaze pass through" (Le Corbusier in Colomina, 1992: 74). This requirement that the interior be secluded from the outside world is focused on interiority and inwardness within the living space. Stimuli

or influences from outside that might affect the atmosphere of the space are controlled in order to protect the sensibility of the 'cultivated man'.

The need to be protected from not only the elements, but also the influences of the world, is paramount in the belief that the interior is a private, isolated space. Flusser also considers the influences of the outside world in our living spaces. He speaks of new 'material and immaterial cables' that knock holes into walls—a reference to the plethora of information streaming in via television, radio and the internet (1999: 83).

The printed component in my installation acts as an influence of the outside world into the corners. As mentioned in the previous chapter, the bland, transferred imagery in the magazines represents overly familiar images that have been read; they have done their duty of seducing someone to dream of another place or life. To contemplate these images in the almost empty, once-full corners is to contemplate something one already knows—familiar imagery in a familiar format that one has been conditioned to read and understand in a specific way. The presentation of imagery in this manner is reminiscent of the sense of complacency often found in contemporary middle-class living spaces.

Between 1989 and 1993, Louise Bourgeois (1911–2010) constructed more than thirty loose-standing, claustrophobic structures, containing a variety of sculptural objects and found materials. Her well-known *Cells* are self-contained architectural shapes; the outside walls are made out of materials such as glass, wooden planks and wire, and the windows and doors have a screen-like effect. The objects inside are thick with

associations—often arranged to refer to some domestic setting, and filled with other objects such as tapestries, house models, furniture, cloths and sculptural shapes. These installations are incredibly dense pieces; much has been written about the psychological resonances of the work, its references to personal narratives and its representation of a symbolic world.¹

My interest in *Cells* lies with the use of formal and structural devices that take advantage of the viewer's proximity and perspective on the objects presented. The only way to gain entry into the cells is to gaze through the windows, gaps or reflective surfaces strategically placed in the enclosure. Here, it is the outside walls that determine how the interior gets viewed and experienced; but once in position to see some of the interior, one tends to forget the outside structure of the installation, and the primary activity becomes looking or attempting to look inside.

In *Cell (You Better Grow Up)* (1993), Bourgeois makes use of wire fencing to create the outside wall of the structure. In these wire shells, the interior is clearly visible, but the fence suggests an aggressive gesture in keeping the viewer on the outside. The substance and weight of the sculptural objects translate into a human presence that is not to be touched, but to be peered at from the outside (Sabatini, 2007: 10). This work is concerned with revealing rather than concealing personal items. They are displays in the sense that one is invited to look and experience personal references, but from a distance.

Bourgeois use an outside structure as a distancing mechanism, to deny entry and touch, and to focus solely on the visual and

visceral qualities of the objects presented. In my installation, the lack of an outside wall places the viewer immediately in an intimate interior space where cladding and textures encourage touching. However seductive the material seems, there is still a reluctance to accommodate the viewer, an unwillingness to show images too clearly, or to present a homely feeling by displaying things simply. If the purpose of the interior wall is to present it as an object to consider, my walls are reluctant to reveal anything. They are not bare walls; they are filled, almost 'clothed', and accompanied by printed documents as guides. They purport something, but do not readily disclose a personal position, despite the inviting textures and the viewer's proximity to them. The perception of physical distance and proximity, and the loss and gain of information in the sample spaces, are echoed in the dull familiarity of the transfer imagery in the magazine component.

Similarly, a sense of being at a remove is also present in a different way in the small-scale models that influence the larger sample spaces. Rosalind Krauss, in her text *Objecthood* (1976), describes the experience of encountering the miniature object as follows:

As one stand above that miniature object, looking down, one has an extraordinary sense of distance from it—a distance, one realises, that will not be overcome merely by stooping to look at it from closer range ... Because of the distance enforced by [the objects'] scale, the sense of remoteness they create is quite specific; the most accurate word to describe it is: memory (Krauss, 1976: 25).

In the translation from the smaller spaces into the large corners, there is a sense of loss of energy and specific detail—perhaps a loss of the 'memory' and 'remoteness'



FIGURE 59–60. LOUISE BOURGEOIS: *CELL (YOU BETTER GROW UP)* AND DETAIL, 1993. GLASS, WIRE, STEEL, MARBLE, WOOD, METAL AND FABRIC.

1. Bourgeois stated that these spaces depict the different states of pain: 'the physical, the emotional and the psychological, the mental and the intellectual' (in Sabatini 1997: 05). The strong biographical references of the objects represented in the structure translate into a material representation of the trials of the human condition and play on the viewer's position in this display (Potts, 1999: 53).

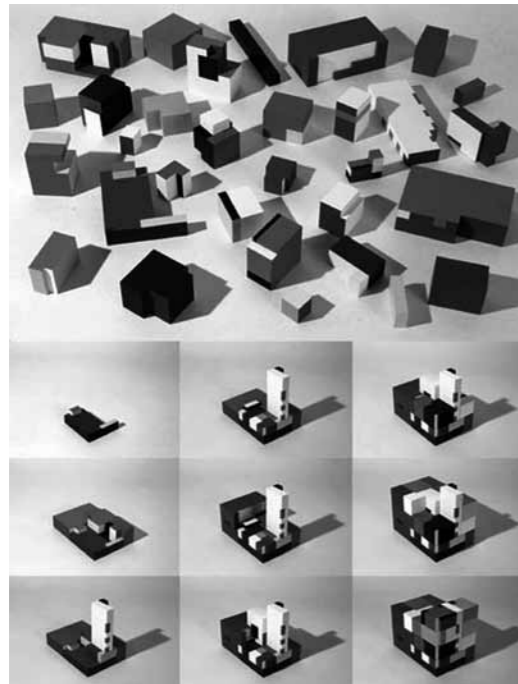


FIGURE 61. DIAGRAM OF ADOLF LOOS'S *RAUMPLAN*.

Krauss refers to. One can enter into the corner spaces, and touch and experience the textures, but the sense of narrative detail and context has gone. It is my intention that the material and spatial features of the corner space suggest a poetic intimacy, a nearness that is absent in the scale models. The pinhole transfer images are also intended to echo this loss and gain relationship—the ink marks create a surface texture that breaks up the image, but also makes it more believable than the scale models are.

In 1898, Adolf Loos wrote a sardonic article, *The Principle of Cladding*, in which he addresses the application of textures and different surfaces in interior spaces. His dictum is that a surface may be clad in another material, as long as the cladding holds no resemblance to the underlying surface. For Loos, the primary role of the architect is to provide a warm and liveable space; the designing of the 'frame' or walls for this space is only the architect's second task. He ascribes to a process where the "artist, the architect, first senses the effect that he intends to realise and sees the rooms he wants to create in his mind's eye. He senses the effect he wishes to exert upon the spectator ... These effects are produced by both the material and the form of the space" (Loos in Risselada, 2008: 170).

The focus on surfaces and cladding is evident in Loos's designs, where many of the walls are covered to create a comfortable living experience, a materiality to hold the body.² This inversion—cladding surpassing structure—is reflected in the sample spaces in *Avant Lounge Exotica*, where the material has determined the shape of each corner. For example, the white paper booklets in *Volume 2* display better on a curved wall, showing the three-dimensional qualities of the objects.

2. The extravagant cladding Loos designed for the bedroom of Lina Loos is a good example of a focus on the spatial and textural aspects of a room (Fig 62). The space can be described as womb-like; an 'envelope for the body' bent on providing comfort for the inhabitant. (Colomina, 1992: 92)

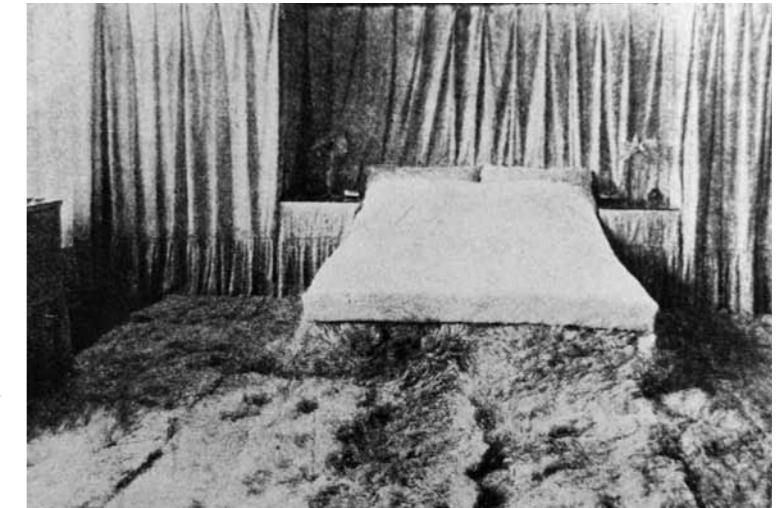


FIGURE 62. THE BEDROOM OF LINA LOOS IS AN EXAMPLE OF AN CLAD INTERIOR DESIGNED BY ADOLF LOOS.

The angle in the stitching of *Volume 3* is more dramatic in a sharp corner, and the narrow shape in *Volume 4* allows the two walls to reflect each other.

Loos's *Raumplan* presented the design of buildings based on the stacking of three-dimensional space volumes as the primary design process. By shifting the focus from floor plans, facades and sections, Loos worked with spatial interaction to form a living space based on economy and functionality (Van Duzer, 2007: n. pag). He designed his buildings to incorporate this space plan, while also using various building materials and surfaces to give texture, and thus sensation and atmosphere, to a space. *Raumplan* enabled me to think about my corner spaces and the spatial contexts of the installation. It helped me to consider how the remainder of the imaginary space (from which the sample space was taken) might be experienced. The scale models showed how the room would look, but the sample spaces offer an intimate experience of moving around in a space.

Joseph Beuys's *Plight* (1985) was a room-sized installation where the walls and ceiling of the space were lined with thick rolls of grey felt. The space contained a grand piano, a blackboard and a thermometer. The felt created insulation from the outside world, absorbed sound, and altered the room's temperature. According to Beuys, the temperature of the room would rise immediately if there were more than twenty people in the space. The installation addressed the variety of sensory and psychological reactions to the space—reactions to the lack of sound, the texture and the temperature. Beuys describes the experience of the viewer:

One person will feel more this accommodation of warmth, and other people will find it suck away the sound. Other people might even become oppressed, because there is also a negative aspect in the original idea and a sense of isolation. The negative side is the padded cell ... There is no response by the environment. The outside cannot break through. That's the oppressive element ... the positive thing is the

warmth and the possibility to protect you from all sides (Beuys in Furlong, 1985: 79).

The felt padding offers protection from the outside world to create a shelter, but at some point this shelter becomes a restrictive space. The rise of temperature due to the presence of more bodies in the space could become oppressive. Thus, the very use of the felt and walls to keep the outside outside turns on itself and becomes a negative experience. Or it could be the absence of any sound other than the viewer's movements and breathing that creates a feeling of isolation. What interests me most in *Plight* is that it is a very small step from the sense of being protected to the feeling of claustrophobia. The padded

walls create different psychological reactions towards the interior and interiority—in this case, the protective becomes restrictive. Beuys does not place any distance between his viewer and the work. Instead, the work is used to create isolation between the viewer and the outside world. It is about the body inhabiting a space.

I return again to Gaston Bachelard's *Poetics of Space* and his philosophical phenomenology of dwellings, where he investigates the image of the nest—as often used in literature—as a 'life-giving home'; an isolated, temporary space, separate from the rest of the world. What I find relevant is his reference to the body of the bird in the making of the nest.

FIGURE 63. JOSEPH BEUYS, *PLIGHT*, 1985.
INSTALLATION VIEW WITH PIANO AND FELT.



Bachelard refers to writer Jules Michelet's observations on 'bird architecture' and building methods:

Michelet suggests a house built by and for the body, taking form from the inside, like a shell, in an intimacy that works physically. The form of the nest is commanded by the inside. 'On the inside ... the instrument that prescribes a circular form for the nest is nothing else but the body of the bird. It is by constantly turning round and round and pressing back the walls on every side, that it succeeds in forming his circle' (Bachelard, 1964: 101).

In this wonderful image of the bird's home-making efforts, the construction seems to happen from the inside. The fragile process of pressing blades of grass into shape with the bird's little body creates a structure that produces a comfortable interior space, one where the imperative of interior comfort trumps that of external security. Nests made from twigs and grasses are precarious things and offer very little security, other than being hidden from view. Structurally they are quite weak and made to accommodate only the mother and her chicks. The nest is more about the construction of a suitable interior space, one that is made by the body, for the body.

Bachelard uses this imagery in relation to human homemaking efforts, to be "modelled by fine touches, which make a surface originally bristling and composite into one that is smooth and soft" (1964: 102). I find this reaction towards the material effect of the nest relevant to my own contemplations on interior space and the psychological effect of the textural environment on the space. The relationship between the physical material of the nest and the presence of the

body in the space is of importance, as well as one's sensory attraction to the material form. The process of building from the inside—whether by bringing imagery into a space, creating warmth, devising patterns or presenting seductive materials—invokes the physical presence of a body in a space and recognition of an inhabited architecture.

Each of my corner structures presents an interior within another interior; the gallery space removes it further from the outside world and denies it the role of providing a shelter. The display of different environments does not present a space to inhabit for refuge, shelter, comfort and privacy, but rather constitutes a representation of these functions. The viewer manoeuvres around a structure displayed as an island in the room to view one corner at a time. The viewer's movement along the edges of the room focuses attention towards the centre of the space, reinforcing the idea of interiority.

As a strange showroom of interiors, my structure reflects the consumer aspects of an interior living space. Interior expositions have a similar role to that of interior design magazines—to lure the viewer into another desirable lifestyle that can be purchased. Like the printed component, my corner displays are intentional aberrations from presenting a desirable product. My work attempts to question the need for a womb-like space away from the world and is essentially critical of the sense of complacency that characterises much of contemporary middle-class society. However, it is foremost a poetical space that uses a combination of textures and iconography to play with distance and proximity.



CHAPTER FOUR

A SOCIAL SPACE

In a review of artist Liam Gillick's work, Stephen Madoff muses poetically about what a social space could mean. His articulation of space directly relates to the creative aspects of my project:

[Gillick's] particular fascination is with the invisible middle—the place where most of humanity lives; the realm of largely unexceptional life, with its quiet, small pleasures, burbling below the frequencies of cognitive dissonance, even if its corporate homogeneity has the creeping pallor of beige. The invisible middle has a pathos, too, of the life passed over, of never coming into focus really, though this existential vagueness offers the promise of improvisation as well, of finding ways now and then to slip out of the frame, off the grid, into an emancipatory moment of self-determination and self-organizing collaboration (Madoff, 2009: n. pag).

In this chapter, I place my work within the context of five artists whose work addresses the social presence of domestic environments and living spaces. I look at the installations of Carol Bove; a curatorial project by Elmgreen and Dragset; and the environments created by Dineo Seshee Bopape. Manfred Pernice and Tamar Guimarães both refer to historical social narratives combined with the representation of space. I also analyse and discuss the social references of my installation in relation to the work of these artists, as well as Henri Lefebvre's concept of 'social space' and the idea of remediation.

When I refer to a social space, I mean the broad term that connects an environment with human interaction and the way that people relate to a space. In his book *The Production of Space* (1991), Henri Lefebvre states that all space should be seen as a site of ongoing interactions instead of a result of these interactions.¹ Thus, all space can be defined as social space, and as involved in a process of production rather than being a product itself (1991: 73). Within this context, Lefebvre recognises three kinds of space—space as perceived, conceived and lived—and applies this construction as an analytical tool for the production of space. He identifies ‘spatial practice’, which is space that society constructs through use, material and practical; ‘representations of space’, or space that is created by specialists or designed for a certain purpose, mathematical and abstract; and finally ‘representational space’—the human experience of a space, subject to people’s sense-making and imagination. This triad of spaces can be understood, not as distinct categories of space, but rather as different lenses, or moments in space, to show how a person interacts and deals with an environment (Zhang, 2006: 221). Lefebvre states:

[Representational space] is space as directly lived through its associated images and symbols, and hence the space of ‘inhabitants’ and ‘users’, but also of some artists and perhaps of those, such as a few writers and philosophers, who describe and aspire to do no more than describe. This is the dominated—and hence passively experienced—space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects (Lefebvre, 1991: 38–39).

I am specifically drawn to this concept of representational (‘lived’) space—although I am aware that it is problematic to consider this spatial triad outside of Lefebvre’s complex body of work, and even more so, to isolate ‘lived space’ from ‘perceived space’ and ‘conceived space’. However, in the context of my work, it is useful to recognise these three moments in space, and specifically this ‘other’ space, the ‘lived experience’, that opens up between conceived and perceived space. ‘Representational space’ provides an opportunity to draw attention to the subjectivity of a person in a space, in relation to the physical and functional qualities of a space.

Swiss artist Carol Bove constructs installations and shelf displays consisting of an array of objects from the 1960s and 1970s. Her selection of objects includes an eclectic mix of peacock feathers, driftwood sculptures, books, magazines, stones and concrete blocks, often displayed on simple, minimalist shelf systems. Some of the publications Bove presents in her installations include books by Aldous Huxley and Buckminster Fuller; writings of Robert Smithson; copies of *Grope* magazine; *The Prophet* by Kahlil Gibran; Oscar Wilde’s *Salomé*; books on Aubrey Beardsley; and Philip Kapleau’s *The Three Pillars of Zen*, to name a few.

These poetical displays are set up to draw attention to the historical context of the objects. As a collection, they pay homage to an era’s revolutionary moments—for example, the sexual and political events of the sixties (Kastner, 2008: n. pag).

However, rather than supporting a nostalgic contemplation of the objects, these assemblages of time-specific material present new referential possibilities. Shamim Momin describes Bove’s work as “a way of rethinking [an era’s] failed structures and strategies and examining how they’ve shaped our present” (Momin in Comita, 2007: n. pag). This reference to failed structures is echoed by Lisa le Feuvre when she describes the work as presenting “lifestyle commodities that embody past promises for the future in order to consider productively the ways that our present desires will potentially fail in the future” (2010: 07). Bove’s objects hint at the afterlife of interior decorating schemes; through selecting and displaying them in a particular arrangement, she uses them to communicate the transience of trends and the potential failure of current commodities.

Bove’s objects points quite specifically to historical moments and icons, but the collections also have what the artist describes as ‘ambience cues’ that “entice both the memory and fantasy in the viewer” (Baum, 2006: 02). I am drawn to this term, as it hints that the objects and references in some way reflect or bounce off each other to influence how they are seen and experienced. The eclectic mix of images in the magazine component of *Avant Lounge Exotica* does not refer to a certain era or movement, and therefore is not bound to a specific time or period. However, these images are intended to draw attention, or act as ‘ambience cues’, to a fantastical space that is reaffirmed and supplemented in corresponding components of the work. The padded walls, watercolour imagery and magazine layouts in my project work together to reference the past—not a specific decade or period, but a range from 1900 to the present, evoked by a sampling of interior styles. This mutable representation of



FIGURE 65. *THE NIGHT SKY OVER BERLIN 06 MARCH 2006 AT 19:00*, 2006. MIXED MEDIA.

FIGURE 66. CAROL BOVE, *CONVERSATIONS WITH LUIS BORGES*, 2002. MIXED MEDIA.

1. Lefebvre’s work on space is situated within a Marxist philosophical position and has roots in existentialism and romanticism. It has relevance to sociology and other social science that are concerned with the urban, spatiality, modernity and alienation (O’Ruairc, 2003: n. pag).



FIGURES 67– 68. VIEWS OF THE NORDIC PAVILION AT THE 53RD VENICE BIENNALE. CURATED BY MICHAEL ELMGREEN AND INGAR DRAGSET, 2009.



the past offers a counterpoint to a particular socio-historical context for my installation that is echoed in the constant blurring of information. By displaying a reluctance to reveal particularities, the work attempts to shift position from a nostalgic encounter to an experience that can be imagined instead of remembered.

At the 53rd Venice Biennial (2009), both the Nordic and Danish pavilions were curated by artist duo Michael Elmgreen and Ingar Dragset. The project, titled *The Collectors*, spanned both pavilions and took place in two adjoining modernist buildings conceived as separate ‘homes’ holding the work of twenty-four artists. Together, the exhibitions explore different aspects of the psychology of art collecting and the presence of desirable objects in a domestic environment.

My interest in the curators’ work lies mostly in the Nordic pavilion’s display of a particular ‘designer’ lifestyle, and less with the Danish pavilion.² Altered by the artist-curators, the building was refigured as an open-plan, exhibitionist space—complete with a transparent bathroom, embedded seating, living platforms and iconic designer furniture. The luxurious bachelor pad, reported to be owned by fictional character ‘Mr B’, was a tongue-in-cheek representation of the stereotypical gay male aesthetic and lifestyle. The form of the exhibition was described by Elmgreen and Dragset as a ‘staged exhibition’: a type of showroom that critically explores the “belief that objects brought together can constitute an identity” (2009: n. pag). It is a ‘case study’ house, a space that leaves one with an overwhelming

sense that the polished surfaces and spacious interior are not to be inhabited, but exist for display only.

The display of taste and culture acts as a showcase for the owner’s wealth, as well as advertising a luxurious lifestyle to aspire towards. This self-conscious setup of an interior also echoes the concept of the *studiolo* (or ‘small study’) as found in eighteenth-century palaces. The *studiolo* was originally conceived as a space for contemplation and retreat for distinguished individuals, but over time became a lavishly decorated room with artefacts, paintings and mirrors (Chilvers, 2004: n. pag). Artworks in *studiolos* were in most cases commissioned specifically for the space, changing the function of the space from a retreat to a display of the owner’s taste, culture and wealth. In a similar way, one could consider Mr B’s spacious living spaces as pretending to comfort, while actually functioning to display his wealth and flamboyant lifestyle. This relates to my work, specifically in the sample space installation that shows part of an intimate, comforting space. Here, it is also evident that it is a constructed display of an interior space. Like the Nordic pavilion, it points to the possibilities that a living space—whether glamorous or comforting—could hold, while clearly reflecting the consumerism inherent in our home-making efforts.

In their book *Remediation* (2000), Bolter and Grusin define remediation as a process of refashioning earlier media and technology in order to “push past limits or representation and achieve the real” (2000: 53).³ They

2. The Danish pavilion presented a dysfunctional family home, containing sculptures of furniture altered in order to comment on the idealised image of social behaviour often implicit in interior design. Many of the objects are appropriated in order to disarm our customary intimacy with them, and to create a feeling of uncertainty about how we relate to the world around us (Sneed, 2009: n. pag).

3. Bolter and Grusin explain ‘the real’ as ‘defined in terms of the viewer’s experience; it is that which would invoke immediate (and therefore authentic) emotional response’ (2000:52).



FIGURES 69–71. DINEO SESHEE BOPAPE'S *THE ECLIPSE WILL NOT BE VISIBLE TO THE NAKED EYE*. INSTALLATION VIEWS AT STEVENSON GALLERY, 2010.

recognise two different strategies of remediation: hypermediation and transparent immediacy. Transparent immediacy is an attempt to ignore or deny the fact of mediation, whereas hypermediation draws attention to the medium itself to create the idea of a full experience. A simple example of transparent immediacy would be a realist painting, while a collage is an example of hypermediation.

The authors present outdated devices such as the diorama and stereoscope as demonstrating transparent immediacy inside hypermediation. In the diorama, for instance, the life-size, three-dimensional set attempts to create a more convincing representation than a two-dimensional image can, although it is impossible for the viewer to ignore the presence of the construction itself (2000: 37). This holds relevance to the Nordic pavilion, as well as to my project, where the space invites the viewer to inhabit it even as one is aware of it as a part of a larger construction. Such devices make the viewer aware of the desires that transparent

immediacy could attempt to satisfy—and in the instance of my project, create an intimate experience that speaks of comfort and familiarity.

South African artist Dineo Seshee Bopape's room-sized installation with fragments of images and living spaces stands in sharp contrast to the slick living space in the Nordic pavilion. *The eclipse will not be visible to the naked eye* (2010), Bopape's installation at the Stevenson Gallery in 2010, was a dense construction of objects and materials that created a cluttered and disjunctive interior space. Bopape uses linoleum, curtains, mirrors, pot plants, carpets and shelves to convey the idea of an interior and combines these with the decorative appeal of paint, strings of beads, ribbons, shiny fabrics, lace, a disco ball, peacock feathers, artificial flowers and abstract video works. The result hints at a domestic space that appears to be made up of 'personal effects' alone—a personal indulgence in the attraction of the visual and material qualities of things.

Gabi Ngcobo writes in the catalogue:

Bopape collides things, making them perform multiple (temporal) possibilities out in the open. Her installations are like infinite life and spatial choices, a gathering of objects that play against each other and thus continuously construct and dismantle each other's narratives (Ngcobo, 2010: 31-32).

The 'infinite life and spatial choices' manifest in an environment that is constructed out of a type of metered chaos, drawn from a selection of consumables. Inside this construct, interior objects seem to accumulate meaning through their interaction and associative relationships; the space is at once a satire of mainstream taste and a celebratory atmosphere of personalised style. It is a psychological reflection of objects in an interior space, and most prominently a subjective translation of 'lifestyle'. My interest lies in Bopape's consistent yet idiosyncratic choice of materials, as well as her consideration of the viewer's interaction with the objects in the space. Bopape's installation is dominated

by personal taste, to the extent that the function of the space becomes unclear. My project, on the other hand, is concerned with rearranging personal choices into a recognised form, as appropriated wall cladding or displaced images in a magazine format.

Manfred Pernice's rough, modernist-inspired structures are another example of an idiosyncratic appropriation of interior display mechanisms. Pernice produces carefully constructed, but unfinished and endlessly flawed, modular objects out of chipboard and plywood. The structures are combined with found images and texts that allude to historical and political events. Fragmented found materials reference personal and collective histories, but because their significance is ambiguous, they are too superficial to articulate a concise social concern. In *Tutti* (2010), Pernice made use of the concept of *Sonderausstellung*, or 'special exhibition', where a large platform structure holds a selection of smaller works (Lange in Rugoff, 2010, 136). Each space



FIGURES 72–73. MANFRED PERNICE, *Tutti*, 2011. MIXED MEDIA INSTALLATION, DIMENSIONS VARIABLE.

OPPOSITE PAGE: FIGURES 74–76. TAMAR GUIMARÃES, *Canoas*, 2010. STILLS FROM THIRTEEN-MINUTE FILM.

holds a collection of standardised units such as cubes, cylinders and panels that are arranged in various ways in the individual living units.

The way Pernice works with his material plays a major part in the installation. Dense associations of material and spatial relations are set up in a humble, do-it-yourself manner that determines the tone of the work. Although constituting a display of a living space, similar in form to the Nordic pavilion, these spaces are perceived as used—as if they were slices of actual people’s very humble living situations. I perceive it as a modest attempt to improve the world by presenting an alternative to polished, showroom-like living spaces. The inclusion of debris such as used coffee cups and newspaper clippings makes each space a convincing living unit, while the rough execution of the modular ‘furniture’ creates the impression that it could be a prototype of sorts.

I am drawn to the perception of uncertainty that Pernice creates. The hesitancy inherent in his production process makes the purpose of these home spaces ambiguous. In an exhibition review, Roberta Smith recognises “uncertainty itself—especially regarding artworks and their possible meaning or value—as a possible main theme in Pernice’s work” (2001, n. pag). Although it is my intention for my project to be perceived as an imagined space, the ambiguity in the display mechanism, iconography and choice of components echoes the uncertainty of intention and use prevalent in Pernice’s work *Tutti* (2011).

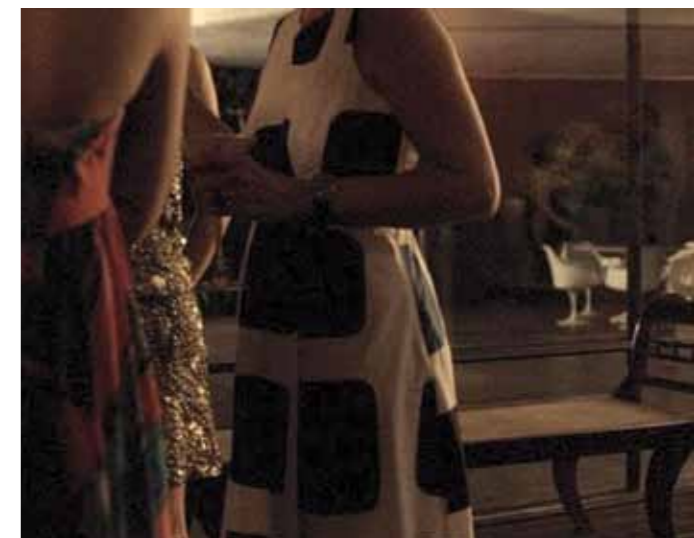
There is no uncertainty about the use and function of space in Tamar Guimarães’s thirteen-minute film, *Canoas*. Set in *Casa das*

Canoas, the famous modernist villa designed by architect Oscar Niemeyer as his personal home, the film elucidates concerns about an inhabited architecture and the physical presence of a body in space. The building is nestled in the tropical landscape of Rio de Janeiro, and since its construction in 1951, has been seen as a symbol of modern Brazil (Farias, 2010: 322). The house is built to blend with the remnants of the rainforest surrounding it. It is arranged around huge rocks that form the walls of the swimming pool. Large glass walls separate the interior and exterior.

Guimarães’s film shows the preparations for a cocktail party in the house. All the characters in the film—a beautiful young woman who resides in the villa, the servants, and guests—are played by actors. The camera follows the young woman as she goes for a swim in the pool and prepares for the party. It includes snippets of conversations amongst the house staff, who are also preparing for the party. The final part of the film shows the party event, with clusters of tastefully dressed guests standing around chatting with sparkling drinks in hand.

The dialogue of the film consists of lines by Oscar Niemeyer, taken from interviews and documentation recorded throughout his career. This creates a particular ‘personality’ for the social gathering, which fits snugly into the structure where the event takes place.⁴ The camera flits between subjects,

4. In the various conversations woven into the script, there are a lot of descriptions and discussions concerning the building, as well as other architectural spaces and housing schemes in Brazil. In other discussions, an older Brazilian female artist invokes issues involving the country’s postcolonial position and historical political events; a portly, middle-aged man complains about Brazilian champagne (“It is not champagne if it is sweet”); and an attractive young man listens attentively to the young woman we saw earlier, also dipping into political topics and art. The staff in the house are preoccupied with their tasks, every now and then asking about the whereabouts of the young woman.



conversations and movements, observing for a short time before moving on to the next room and conversation topic. The characters' slight awkwardness and the staged feel of the setting serve as reminders that this is a constructed situation—a social model is being performed.

In the film, the well-designed interior is presented not only as holding a specific relationship with the exterior space, but also as embodying the larger sociological concerns of the early 1950s, when the house was constructed, that are hinted at in dialogue. These social concerns include the architect's own political position and his role in the Communist Party; class domination; economic class differences; and the use of modernist design as a luxury product (Guimarães, 2010: n. pag). A tension emerges between the iconic building's socio-political context and that of the beautifully designed living space so clearly enjoyed by the guests. My interest lies, not in the specifics of the implied social context, but rather in how these concerns seem to be connected to the architecture. My project resists a clear socio-political position, although I am drawn to the idea that such a position cannot in essence be avoided, as it is inherent in all imagery and constructed spaces.

This view is echoed in Lefebvre's belief that all space is made up out of interactions and is "the outcome of past actions, [social space] is what permits fresh actions to occur, while suggesting others and prohibiting yet others" (1991: 73). Lefebvre's insistence on the

interaction between different entities in an environment always requires a consideration of the subject in a space. I am specifically interested in how a person arranges and sets up a social space; in personal taste as a product of the consumer lifestyle; and in the desire for protection and intimacy. The work of these five artists all refers, in one form or the other, to the interior living space, which is by definition an aesthetic space defined by social positions and context.

At the start of Joseph Conrad's *Heart of Darkness*, written in 1902, the protagonist, Marlow, likens 'the yarns of seamen' to a nut. He takes the position that "the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze ..." (Conrad 1961: 48). I share Marlow's need to recall the 'kernel' by allusion only. In this document I have taken the dominant formal elements of my project as a point of departure in order to elucidate some of the concerns and issues it engages. I have considered some ways in which the magazine format works together with the interior structure and textures to present a fantastical space, one that is repeatedly reimagined through translation and remediation. The push-pull between display and habitat, between showing specific details and blurring them again, and between loss and gain of information is presented as a poetic depiction of a living space. This poetical depiction reflects an atmosphere created by combining different elements and interests to present the experiential, lived-in qualities of a space.

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LIST OF ILLUSTRATIONS

- Figure 1.
Sunette Viljoen
Solvent transfers on paper from *Avant Lounge Exotica Volume 1*
2010–2011
Approximately 20 x 15 cm each
- Figure 2.
Sunette Viljoen
Avant Lounge Exotica Room Plan 6 (with diagram detail)
Cardboard, glue, paint, fabric, paper
2011
8 x 8 x 6 cm
- Figure 3.
Sunette Viljoen
Avant Lounge Exotica Volumes 1–4
Laser-printed, glue-bound volumes
2011
19 x 26.5 cm
- Figures 4–8.
Sunette Viljoen
Avant Lounge Exotica Volume 1 (blue)
Sample space: Fabric and fibreboard
2011
220 x 260 x 120 cm
Printed component: Laser-printed, glue-bound volume
2011
19 x 26.5 cm
Small-scale model: Cardboard, fabric and acrylic paint
2010
19 x 26 x 32 cm
- Figures 9–14.
Sunette Viljoen
Avant Lounge Exotica Volume 2 (white)
Sample space: Fabriano paper, glue, fibreboard and vinyl
2010–2011
220 cm x 190 x 60 cm
Printed component: Laser-printed, glue-bound volume
2011
19 x 26.5 cm
Small-scale model: Cardboard, acrylic paint, solvent transfers, gold leaf and twine
2010
20 x 34 x 27 cm
- Figures 15–19.
Sunette Viljoen
Avant Lounge Exotica Volume 3 (grey)
Sample space: Fabric (artificial fur), solvent transfers and fibreboard
2011
220 cm x 250 x 120 cm
Printed component: Laser-printed, glue-bound volume
2011
19 x 26.5 cm
Small-scale model: Cardboard, acrylic paint, solvent transfers, fabric and streamers
2010
19 x 24 x 22 cm
- Figures 20–23.
Sunette Viljoen
Avant Lounge Exotica Volume 4 (gold)
Sample space: Fabric, foam, metal leaf and fibreboard
2011
220 cm x 95 x 130 cm
Printed component: Laser-printed, glue-bound volume
2011
19 x 26.5 cm
Small-scale model: Cardboard, acrylic paint, metal leaf, solvent transfers and vinyl
2011–2012
19 x 28 x 27 cm
- Figures 24–26.
Sunette Viljoen
Avant Lounge Exotica Volume 5 (green/picture)
Sample space: Acrylic paint, watercolour, ink, fabric and fibreboard
2010–2011
220 cm x 130 x 70 cm
Printed component: Laser-printed, glue-bound volume
2011
19 x 26.5 cm
Small-scale model: Cardboard, fabric, acrylic paint, plants and magazine images
2010
19 x 20 x 26 cm
- Figures 27–35.
Sunette Viljoen
Avant Lounge Exotica Sketches 1–9,
Inkjet prints on Innova paper (edition of 5)
2011
40 x 60 cm each
- Figures 36–41.
Sunette Viljoen
Avant Lounge Exotica Room Plan 1–6
Cardboard, glue, paint, fabric, paper
2011–2012
Approximately 12 x 20 x 6 cm each
- Figure 42.
Reference image of popular culture magazines
2012
Own image
- Figures 43–44.
Covers of *Permanent Food* for Issues 07 and 14.
reproduced from <http://www.lespressesdureel.com/EN/ouvrage.php?id=699&menu=4> (last accessed 12/01/2012)
- Figure 45–54.
Page spreads from *Avant Lounge Exotica magazine* (Volumes 1–4)
2011
19 x 26.5 cm
- Figure 55–56.
Illustrations of *The Nautilus* from Jules Verne's *L'Île mystérieuse*.
reproduced from <http://www.azonano.com/article.aspx?ArticleID=1466> (last accessed 12/01/2012)
- Figure 57–58.
Interior and exterior views of Adolf Loos' Muller House, Prague, 1930.
reproduced from Munz, L. *Adolf Loos*, 154–155. Thames and Hudson: London, 1966
- Figure 59.
Louise Bourgeois
Cell (You Better Grow Up)
Glass, wire, steel, marble, wood, metal and fabric
1990–1993
218 x 218 x 210 cm
reproduced from <http://www.smithsonianmag.com/multimedia/photos/95321669.html?c=y&page=9> (last accessed 06/01/2012)
- Figure 60.
Louise Bourgeois
Cell (You Better Grow Up) detail
Glass, wire, steel, marble, wood, metal and fabric
1990–1993
218 x 218 x 210 cm
reproduced from <http://www.smithsonianmag.com/multimedia/photos/95321669.html?c=y&page=9> (last accessed 06/01/2012) and http://gb.or.kr/?mid=sub&mode=07&sub=01&seq=4&b_seq=4&page=2&swmode=worklis (last accessed 06/01/2012)
- Figure 61.
Adolf Loos's *Raumplan* diagram
reproduced from <http://www.alvaraalto.fi/ptah/issue/070102/duzer.htm> (last accessed 15/03/2011)
- Figure 62.
Bedroom of Lina Loos
reproduced from Munz, L. *Adolf Loos*, 64. Thames and Hudson: London, 1966

Figure 63.
Joseph Beuys
Plight
1985

Installation view with felt and piano
Reproduced from Furlong, W (ed), *Speaking of Art: Four Decades of Art in Conversation*, 77.
Phaidon: London, 2010.

Figure 64.
Sunette Viljoen
Avant Lounge Exotica Volume 2 (white)
Detail of sample space
Fabriano, glue, fibreboard
2010–2011

Figure 65.
Carol Bove
The night sky over Berlin 06 March 2006 at 19:00
Mixed media
reproduced from <http://www.generalhotel.org/bove/05> (last accessed 10/05/2011)

Figure 66.
Carol Bove
Conversations with Luis Borges
2002
Mixed media
reproduced from <http://www.generalhotel.org/bove/10> (last accessed 10/05/2011)

Figure 67–68.
Views of the Nordic Pavilion at the 53rd Venice Biennale, curated by Michael Elmgreen and Ingar Dragset
2009

reproduced from <http://www.interviewmagazine.com/blogs/art/2009-05-28/venice-preview-elmgreen-dragset/> (last accessed 03/01/2012)

Figure 69–71.
Dineo Seshee Bopape
The eclipse will not be visible to the naked eye
2010

Installation view
Own images, taken at Stevenson Gallery, Cape Town, August 2010

Figure 72–73.
Manfred Pernice
Tutti
2009

Mixed media
Dimensions variable
reproduced from <http://www.remixinwonderland.wordpress.com/2011/12/02/manfred-pernice-brei/#wpcom-carousel-690> and <http://www.modernartoxford.org.uk/whats-on/baldt1/about/>

Figure 74–75.
Tamar Guimarães
Canoas
2010
film stills from 13 minute film
reproduced from <http://centrefortheaestheticrevolution.blogspot.com/2011/01/canoas-film-by-tamar-guimaraes> (23/12/2011)