

BREUER IN BRISTOL: INTRODUCING MODERNISM TO BRITAIN IN THE 1930S

Max Gane

“For though we have many more things than we used to have, few of them are really well made and none of them is worth keeping. They have none of the venerable or holy quality which things used to have – the quality which makes us treasure them and put them in museums. And so, though the first object of making things is to serve one another, we do not serve each other well. And we are forced to comfort ourselves with quantity because we cannot get quality”



The interior of the Gane Pavilion was finished simply in plywood and exposed masonry, and furnished with bespoke furniture designed by Marcel Breuer and made at the Gane cabinet works in Bristol.

Dell and Wainwright / RIBA Library Photographs Collection

BREUER IN BRISTOL:

For a brief period in the mid 1930s Bristol played a key role in the development of early modern architecture and design in Britain. This was principally through the commissioning of Hungarian architect and designer Marcel Breuer by the Bristolian furniture supplier Crofton Gane. The legacy of this brief period has been largely overlooked in recent years in Bristol, and despite the current increase in new building in the city there is very limited awareness of the ground breaking design that took place there.

West, which was subsequently photographed and used for the Gane furniture company's 1936 modern furniture catalogue. The second was to design the company's exhibition pavilion for the royal agricultural show at Ashton Court in the same year. The pavilion was a milestone in Breuer's career, and was selected by Breuer himself when he was asked to list the buildings of which he was most proud from his career. To complete the two projects, Breuer designed a range of furniture that was manufactured by the craftsmen at Gane's factory in Bristol.

In commissioning these projects, Gane was making a radical departure from the traditions of his company's 100 year history. His progressive attitude was shaped



The Gane furniture company had grown throughout the 19th century and under Crofton Gane's father, Philip, had started to expand into Newport and Cardiff. P.E Gane's craftsmen outside their cabinet works, Bristol, circa 1890.

Bristol Records Office

Breuer's name is synonymous with the Modern Movement. He is well known as one of the original masters at the Bauhaus school of design and his most famous production, the tubular steel chair, is hailed as one of the most important pieces of design from the 20th century. His career is well documented and forms a significant part of the history of modern architecture and design.

Gane commissioned Breuer for two projects. The first was to redesign the interior of his house in Downs Park

largely after 1919 when he became a member of the Design Industries Association (DIA). Formed in 1915 the DIA comprised designers, businessmen and industrialists, with the shared aim of improving standards of design in Britain. As well as regional and national lectures, meetings and events, members of the DIA frequently embarked on field trips all over Europe to see exhibitions and expositions alike. It was through this that Gane first learnt of the new style being developed in Europe. He was particularly influenced when he visited the Paris Exhibition in 1925, where 'He saw at once that a new and vital idea was expressing itself in furniture...and he felt the unmistakable call to introduce it to his own city and the West Country'. It speaks volumes

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The Gane Pavilion was commissioned by furniture supplier Crofton Gane to showcase his new range of modern furniture at the Royal Agricultural Show in Bristol, 1936.

Dell and Wainwright / RIBA Library Photographs Collection



about Gane's nature that he was able not only to see and understand the importance of the developments taking place in Europe, but that he was willing to risk the prosperity and reputation of his company on his assertion that this was where the future of the design industry lay.

His mind made up, Gane set about transforming his showroom in Bristol into a showcase of modernism. To do so, he utilised his connection to another member of the DIA, Jack Pritchard, who had established his company Isokon working alongside the architect Wells Coates. When the Bauhaus in Dessau was closed, Breuer's close friend Walter Gropius, the former head, fled to England and was offered work in Pritchard and Coates' company. When Breuer followed two years later, Gropius suggested he design a plywood chair to celebrate the launch of the offshoot company Isokon Furniture, the result being the widely celebrated Isokon long chair.

Through his connection to Pritchard and his associates in London, Gane became a key supplier of the new Isokon furniture, and not long after, commissioned a unique range by Wells Coates and of course, the two buildings by Breuer. The decision by Gane to embrace the new style of Modernism was, for his father, quite disturbing. Upon entering the transformed showroom for the first time, the expression on his father's face, he recalls was 'beyond description', an expression of the fear that only bankruptcy could follow such a major departure from the company's long established traditions.

The company's reputation had grown under the guidance of Crofton's father throughout the 19th century. At the same time the Arts and Crafts movement began to gather speed, a reaction to the widespread industrialisation taking place in Britain at that time. The increasing trend for mechanised production was taking effect, and as a direct result the once highly prestigious role of the craftsman was replaced with the dual roles of a designer, independent from the process of making, and a mechanistic team of labourers, performing mundane and repetitive tasks as part of a larger assembly line process. The Arts and Crafts movement resisted this 'division of labour' and aimed to reinstate the divine role of the craftsman. In his essay 'Useful Work Versus Useless Toil', William Morris argues that by the very nature of human existence there should be pleasure in labour and the act of making.

'Nature does not give us our livelihood gratis; we must win it by toil... Let us see, then, if she does not give us some compensation for this compulsion to labour, since certainly in other matters

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she takes care to make the acts necessary to the continuance of life in the individual and the race not only endurable, but even pleasurable.’

He goes on ‘Thus worthy work carries with it the hope of pleasure in rest, the hope of the pleasure in our using what it makes, and the hope of pleasure in our daily creative skill. All other work but this is worthless; it is a slaves’ [sic] work – mere toiling to live, that we may live to toil.’

The spirit of the Arts and Crafts movement was very much alive within the day to day running of Gane’s company. He clearly understood the importance of his craftsmen taking pleasure in their work, and regularly organised events and excursions for his workforce. On one such trip to Brighton, he announced the introduction of the five day week (as opposed to the six days they were used to working). He also established a bonus payment scheme for his workers and appointed a doctor to carry out regular health checks on all members of staff long before the introduction of the NHS. His conviction that his workers be treated fairly carried itself all the way through to the pricing of his furniture.

‘A business is a community of persons bound by obligations within itself...any article which is sold cheap because its makers are not being properly paid is an iniquity’

However, far from threatening the livelihood of his craftsmen, Modernism, in Gane’s view, embodied a new way of living and a momentous change in society that he was eager to promote. Writing in his newsletter ‘News of Gane’ he gives an insight into his reasons for steering the

company in this new direction.

“For a hundred years,” he writes, “the arts and crafts have been reproducing, reproducing. We have had the Gothic revival and Tudor, Jacobean, Queen Anne and Georgian revivals. Now at last we have a period of our own... It is more than just a new fashion, more than a mere change of taste...We, as craftsmen are taking part in the birth of a new culture which is a spiritual adjustment to the age in which we live. Perhaps that is why we take pride in our work. It seems to give that work dignity and purpose”.

However, despite Gane’s enthusiasm, the new furniture was received with mixed reactions by the paying customer. It would seem that Gane was ahead of his time, not only in the furniture he produced and sold, but also in the management of his company, for in 1938 he commissioned a study by sociologist Dr. Marie Jahoda with the title ‘The Consumer’s Attitude to Furniture: A Market Research’. Today, the undertaking of market research is integral to the running of any business, but in 1938 the idea was almost completely unprecedented. The aim of the study was to find out the attitude of the public towards the furniture produced by Gane’s company and in particular, their feelings towards the recently introduced modern designs discussed above.

Jahoda’s findings reveal a strong relationship between the aesthetic of an object, and its implications as an indicator of social status. When asked to describe their idea of beauty interviewees commented ‘it should express my individuality’ ‘should express our social standard’ and ‘should tell the visitor something about my personality’. Appearance was the highest ranked factor in what people expected from a good piece of furniture.

With regard to the question of standardised pieces, the overwhelming response was that ‘The horror of the idea was universal, and shared by all social classes’. One interviewee replied ‘I should hate the idea of going to my friend and find [sic] exactly the same piece of furniture as I have’.

These comments highlight the divergence between the vision of Gane and the public to whom he was selling his furniture, reflecting a more conservative attitude held in Britain towards the modern design of the mid 1930s and a reluctance to adopt the promises of a new lifestyle that was being represented through these objects. Not that this

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deterred Gane in any way, if anything, it would have served only to reaffirm his belief that he could lead the way, and it is easy to see with hindsight, that he would have soon been followed. However, in 1940, two years after Jahoda's research was completed, the College Green showroom was completely destroyed during a sustained air raid on the centre of Bristol. The two workshops and warehouse soon followed, and despite trading for another 14 years, with no produce to call its own the company finally closed its doors in 1954.

Crofton Gane's commissioning of Marcel Breuer forms a significant part, not only of Bristol's history, but of the history of modern architecture and design in Britain. The furniture supplied by Gane is emblematic of the shift from the arts and crafts into the modern era, and highlights the difference in values held by these two opposing approaches to design. What Gane achieved though, was not an exclusive preference of one approach over the other, but a bringing together of the values and ideals which these approaches stood for. At a time when Britain was reluctant to embrace the machine age, Crofton played an instrumental role in introducing modernism to Britain. He did this by commissioning and promoting modern design and the promise that it held, without abandoning the traditions that his company had been built on, and in doing so opened the door to a whole host of design ideas, the influence of which is still in effect to this day.

Gane's furniture company was founded on the values and ideas underlying the arts and crafts movement in Britain. Originally started by Henry Trapnell in 1824, the company was passed on to his son Caleb, who was a skilled craftsman trained at the West of England Academy. Caleb took on Crofton's father Philip Gane as his business partner and together they expanded the company into Newport and Cardiff, with a five storey factory in Bristol to supply the three shops.

Aristotle defines four causes that coincide in the creation of an object. The material cause (that which the object is made of), the formal cause (the shape an object must be to fulfil its role), the efficient cause (that which brings the object into being) and the final cause (the very reason for the object to exist at all). He argues that the material, formal, and final causes are bound by the laws of nature and physics, and that in bringing about the possibilities offered by these laws, the efficient cause (the maker) 'either imitates the works of nature or

Crofton Gane (left) and Marcel Breuer at the Architectural Association, Bedford Square, London, in May 1958

Architectural Press Archive / RIBA Library Photographs Collection



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completes that which nature is unable to bring to completion'. Following the widely accepted notion that nature is beautiful, or that beauty comes from nature, it may be considered that the maker is privileged in developing their understanding of nature. However, if the role of the maker is reduced to the repetition of menial tasks, this privilege is gone, and gone with it, the beauty and value in objects that stems from the maker and their understanding of nature.

Aristotle (trans W. Charlton), *Aristotle's Physics I, II*, Oxford; Clarendon Press, 1970, pp38-40

In 'The Work of Art in the Age of Mechanical Reproduction', Walter Benjamin writes, 'that which withers in the age of mechanical reproduction is the aura of the work of art...the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence'. It is commonly accepted that humans equate uniqueness with value, as can be seen in the esteem attributed to things such as gold or diamonds, and it follows that while reproduction may make things available to wider range of people, they are less likely to value them as highly. It is precisely this uniqueness that gives value to such objects as those made by craftsmen, and one of the major shortcomings of mass production that no matter how high the quality of an object, it would always lack the perceived value associated with a unique existence.

- 3 'Breuer to Cranston Jones', January 13, 1931, in Isabelle Hyman; Marcel Breuer Architect: *The Career and the Buildings*, Harry N. Abrams, Inc, New York, 2001, p.85
- 4 H.W; A Swan Sings, The Shenval Press, London, 1954, p.18
- 5 Christopher Wilk; *Marcel Breuer Furniture and Interiors*, The Museum of Modern Art, New York, 1981, pp.126-136
- 6 H.W; A Swan Sings, The Shenval Press, London, 1954, pp.20-21
- 7 William Morris, 'Useful Work versus useless Toil' in William Morris, *Selected Writings and Designs* ed. Asa Briggs, London; Penguin, 1962, p.117
- 8 Ibid. p.119
- 9 H.W; A Swan Sings, The Shenval Press, London, 1954, pp.22-25
- 10 Ibid p.28
- 11 Crofton Gane, *News of Gane*, Issue no. 2, November 1936, p.4
- 12 Dr. Marie Jahoda, *The Consumer's Attitude to Furniture: A Market Research*, Herefordshire, Le Play House Press, p.212
- 13 Ibid p.214
- 14 H.W; A Swan Sings, The Shenval Press, London, 1954, p.26

Max Gane b. Bristol 1985 gained BA Architecture at Brighton university in 2007. He has recently completed twelve months of professional practice in Bristol and is going on to study diploma at London Metropolitan University commencing 2008.

1 Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, p3

2 Eric Gill, *Art and Business*, High Wycombe, Hague Gill & Davey, 1940, p.2



FASHION FICTIONS

Cher Potter

How can we look at dress outside of what we put on in order to do other things? How can we move beyond describing the features of clothing to describing the beliefs and visual fictions it houses? One way to do this is to look at fashion *as functioning in time*, from history through the present and into the future. Or from the present, through the future into history. Whether its 'so hot right now', 'the next big thing' or 'so last season!', fashion allows us to think about what it means for a moment to be historically finite and how we're claimed by context.

Historically speaking, the future through fashion is a timeline of social ambition cast in aesthetic models, a form of *continually renewing visual fiction*, like figurative art itself. At an intimate level, walking the high street trying to find the heels seen in Vogue anticipates a revised self, a picture of the world as it might be, a kind of science fiction. In fashion, the present tense is always coloured by the anticipation of what's next. - it has the future built into its system. From fashionable to futurism, from science fiction onto futurology, fashion's portrayal of time and the future is constantly updating and reconfiguring itself.

Mary Shelley's savagely stitched man-made body at the start of the Industrial Revolution became a finely finished machine in the 1920's modernist Metropolis. By the 50's it had reached well-built superhero capability and was righting the city's wrongs. In the 60's fiction was hijacked by the everyday. The future, which had been located in fantasy, was reterritorialized by the 'space age'. Fashionables in silver figure-hugging cat suits and metallic visors adopted the futurist stereotypes developed in literature and film. They adopted and wore them as kind of social intervention, a protest against the past. Over time, the futurist statement

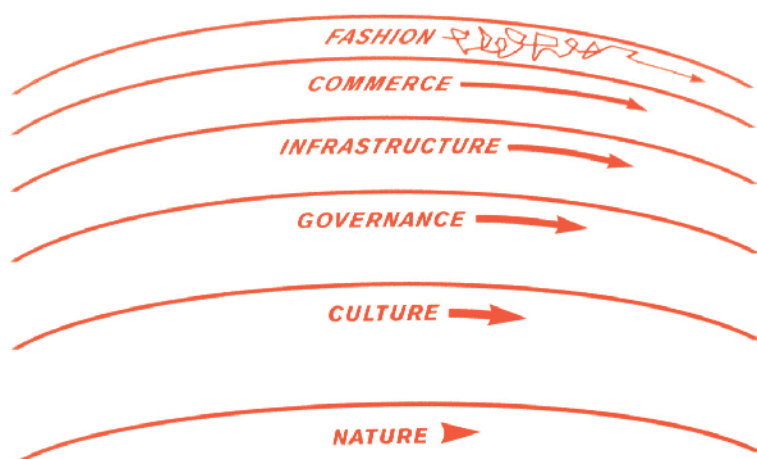
became less declarative, as did the future itself. Now we find futurism embedded in the microscopic fabricule which turns clothing into its own nano washing machine, or the digital running shoe which calculates speed, distance and caloric output.

From our current perspective, the notion of 'the future' is *vintage*, nostalgic and outdated. When you talk about modernism its anchored in the 20's and when you talk about futurism its inseparable from the 60's. The future as we see it today is fibrous, combining past and futures in a constant state of change. Today's fashion forward dresser pairs historical breeches with a retro futurist blouse and a touch screen iphone. But although 'the future' may be no more, the *futures business* is alive and well.

Fashion forecasting is the futurological system set up to study the knocks and hints of the futures as they present themselves to us now. In the *pace-layering of civilization*, fashion with its rapid frequency, lies at the surface and acts as a dynamic facade on the city and it's society. As such, fashion is a machine for seeing the futures in.

While fashion is a *vibrating stratum of change* proposing and reflecting ideas and absorbing shocks, fashion futurology

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Crofton Gane (left) and Marcel Breuer at the Architectural Association, Bedford Square, London, in May 1958
Architectural Press Archive / RIBA Library Photographs Collection

is the machine that sets the rules and organizes the future into neat themes. Through its frantic archiving of change in the medium, it studies and visually documents all newness and then maps this out in connection with the past.

On one hand, it's the administrative faculty of science fiction, checking continuity and filing futures. On another, it's a future flagship store, packaging small bits of tomorrow and selling them as a product. The guiding voice of futurology prepares designers and businesses for what is to come, describing a landscape that does not yet exist as the norm but whose presence has been noted.

Futurologists are scouring subcultural haunts in every capital city around the world. They're chasing the myth of the new, looking for the seeds of tomorrow's norm in today's subversion. They're distilling ideas from global exhibitions and symposiums that may define the environment of the future wearer. They're following new technology that may impact on the way we dress or behave over the next decade. They're analysing catwalks and trade shows aggregating proposals for future appearance. They're charting new social interests and

tendencies as outlined in news media. They're poring over magazines, interpreting new combinations of dress and attitudes towards image making.

'We know something is new when we have recovered something in the discovery. We know something is new because it changes our idea of the new. We know something is new when it changes the past. We know something is new when it keeps the future in place'

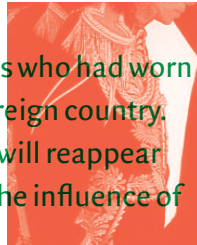
The fashion futures business is a frenetic filter of novelty, a near-sighted and practical focus on futures-just-out-of-sight rather than distant utopias. It aims to understand everything everywhere that is connected to clothing, and this covers, well most things really. It is of course gloriously ambitious to hope that the industry could actually grasp the entirety of the present context. Instead it absorbs all it can and storyboards the rhizomatic flow of worldly ideas into a series of manageable stories. From the perspective of futurology, fashion looks like a vast biotic cloth in constant flux that can be folded into loose narratives.

A woman passes wearing an 80's redux tailored jacket which speaks to our media memories of the Michael Jackson moonwalk. As Jackson's jacket, it served as an embellished re-enactment of the 1967 Sergeant Pepper's album. The Beatles' incarnation had been given a pop treatment and donned as an ironic reference to the English empire and its traditions. The original menswear military jacket had been worn by Churchill in his 1896 Indian escapades. Amidst 90's deconstruction, it made its meta-fashion return as a cut-off-t-shirt with embroidery replaced by door latches. It's tailored comeback this year was in homage to the king of

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pop who had worn it in homage to the Beatles who had worn it in peaceful revolt to an ongoing war in a foreign country. According to the catwalk, in 2011, our jacket will reappear with surreal hardware enlargements under the influence of an increasing interest in Arabic aesthetics.



In the continuum of western dress, bits of history are partially remembered or anticipated. Meanings of the past are carried into our present and future lives. Futurology is a device for capturing and selecting these future memories and for resuscitating and recontextualizing past memories. Decoding the temporalities of the garments is a way of engaging with the meaning behind dress, its past lives and future dreams. It's a way of seeing the past and envisioning the future.

In fashion, the traditional futurological line up of possible, probable and preferable future scenarios are replaced with the possible, probable and eccentric. While the possible is posed by subversive fashionistas on the street and the probable by fashion forward trade shows, fashion shows are the arena of flamboyant speculation. The spectacle of dramatic lights, music and model selection act as seductive backdrop for ideas presented to the audience. Think of catwalks as conceptual presentations where the PowerPoint projection becomes a ravishing 3D environment. A breathtakingly seductive parade of loopy combinations and exaggerated forms are in fact, the sorcerous predecessors of the clothing we are wear and live. Fictional scenarios can be considered as a way of establishing future actual scenarios.

So in conclusion, fashion and its systems offer a number of options to the visual practitioner. Fashion as futurology proposes a way of conceiving the isolated object as a form-in-continuum of its past and future incarnations. Fashion can be considered collectively as a thick but ethereal blanket of rapid change, a substance that like any other can

be fractured, interrupted and molded. Into its dynamic stratum, new visual narratives can be injected or existing narratives manipulated. Inserting clothed interventions into the city is a way for the artist's visual proposals to engage with the street. Clothing has the ability to direct the eye and to create new associations, to be worn and carried to new discursive territories. The catwalk suggests ways of constructing absurd or spectacular performative future scenario environments which seduce viewers.

Fashion is a social fiction about the new, memory, the trace and the emergent.

1 Hans Ulrich Obrist, *Formulas for Now*, 2008 : Adam Phillips

Cher Potter gained BA Architecture at Brighton university in 2007. He has recently completed twelve months of professional practice in Bristol and is going on to study diploma at London



MANIFESTO OF POST-FUTURISM

Franco Berardi aka Bifo

One hundred years ago, on the front page of Le Figaro, for the aesthetic consciousness of the world Filippo Tommaso Marinetti published the Manifesto that inaugurated the century that believed in the future. In 1909 the Manifesto quickly initiated a process where the collective organism of mankind became machinic. This becoming-machine has reached its finale with the concatenations of the global web and it has now been overturned by the collapse of the financial system founded on the futurisation of the economy, debt and economic promise. That promise is over. The era of post future has begun.

1
We want to sing of the danger of love, the daily creation of a sweet energy that is never dispersed.

2
The essential elements of our poetry will be irony, tenderness and rebellion.

3
Ideology and advertising have exalted the permanent mobilisation of the productive and nervous energies of humankind towards profit and war. We want to exalt tenderness, sleep and

ecstasy, the frugality of needs and the pleasure of the senses.

4

We declare that the splendor of the world has been enriched by a new beauty: the beauty of autonomy. Each to her own rhythm; nobody must be constrained to march on a uniform pace. Cars have lost their allure of rarity and above all they can no longer perform the task they were conceived for: speed has slowed down. Cars are immobile like stupid slumbering tortoises in the city traffic. Only slowness is fast.

5

We want to sing of the men and the women who caress one another to know one another and the world better.

6

The poet must expend herself with warmth and prodigality to increase the power of collective intelligence and reduce the time of wage labour.

7
Beauty exists only in autonomy. No work that fails to express the intelligence of the possible can be a masterpiece. Poetry is a bridge cast over the abyss of nothingness to allow the sharing of different imaginations and to free singularities.

8
We are on the extreme promontory of the centuries... We must look behind to remember the abyss of violence and horror that military aggressiveness and nationalist ignorance is capable of conjuring up at any moment in time. We have lived in the stagnant time of religion for too long. Omnipresent and eternal speed is already behind us, in the Internet, so we can forget its syncopated rhymes and find our singular rhythm.

9
We want to ridicule the idiots who spread the discourse of war: the fanatics of competition, the fanatics of the bearded gods who incite

massacres, the fanatics terrorised by the disarming femininity blossoming in all of us.

10

We demand that art turns into a life-changing force. We seek to abolish the separation between poetry and mass communication, to reclaim the power of media from the merchants and return it to the poets and the sages.

11

We will sing of the great crowds who can finally free themselves from the slavery of wage labour and through solidarity revolt against exploitation. We will sing of the infinite web of knowledge and invention, the immaterial technology that frees us from physical hardship. We will sing of the rebellious cognitariat who is in touch with her own body. We will sing to the infinity of the present and abandon the illusion of a future.

Franco Berardi aka Bifo has recently completed twelve months of professional practice in Bristol and is going on to study diploma at London Metropolitan University commencing 2008.

On Friday 24th July 2009, Will Holder will present *Middle of Nowhere*—a book he has been writing and publishing since 2005—an adaptation of William Morris' *News from Nowhere (or An Epoch of Rest, Being Some Chapters From a Utopian Romance)* of 1890.

Morris' original novel, a description of a 2004 society rooted in Victorian Socialist ideologies. Holder's *Middle of Nowhere*, also set approximately 115 years in the future, follows the original's chapter structure, whilst taking significant phenomena into account of which Morris had no knowledge. Central to the original, the chapter "Questions and Answers", is a discussion between the visiting protagonist and a historian, who recounts the history of the previous 130 years. In *Middle of Nowhere*, the historian will account for the history of the 21st century.

Middle of Nowhere has been described as "a guide for design education and practise set in 2135" and is published in a serialised form in *dotdotor* magazine and various commissions. It is an account of the formation of an adaptive, self-conscious and collective voice that could represent a history whose closest description to date is "Some time then there will be very kind of a history of every one who ever can or is or was or will be living. Sometime then there will be a history of all of them, of every kind of them, of every one, of every bit of living they ever have in them, of them when there is never more than a beginning to them, of every kind of them, of every one when there is very little beginning and then there is an ending, there will then sometime be a history of every one there will be a history of everything that ever was or is or will be them, of everything that was or is or will be all of any one or all of all of them."

17 Aug 2009

Dear Dieter,
[...]*as opposed to Morris' ideas for (fabricated) das Dings that replace social relationships*—there is a need to express those relations in a mode that is a step removed from such surrogacy: the crafted exchange of information (or is "data" a better word?). *Though my book is set in the future (when all knowledge is knowable by all, at any moment), it is merely an overly detailed description of my present surroundings, in the hope that this description, and what I describe will have a chance to be similarly described in the future (in the way I can reconsidered Morris' 130-year-old words).* I must add that I choose do NOT rail against

what I don't like about the present, and definitely not to use that as a legenda for future plans. I'd rather reproduce, by way of literature, that which I would want my grandchildren to 'see'.

This could be seen as an urge NOT to produce the alternatives you speak of (in "...Current Findings"*) but preserve that which is already there. Writing is an aid to this, I believe, if only for the fact that hundreds of others can 'see' what you see, in your absence. See how this ties in with F.R.DAVID's minimal production (reproducing what is already there, putting the emphasis back on the irksome *tools of reproduction & distribution)? Perhaps the little line in TOURETTE'S is better:

A Morning Bath

street, taking turns onto roads of ever increasing width, each turn adding another lane and more cars until he looked out and considered the amount of human trafficking going on on this twelve-lane freeway called Glen Anderson, passing over the Long Beach Freeway and under the San Diego Freeway. As they approached the intersection, the steep banking of the road about to pass over them offered a unique view of six lanes of speeding traffic, simultaneously seen from above and heading towards them as the banked flyover curved ninety degrees from south to east. From their position, it seemed more like they were spectators at the side of a racetrack, and the cars coming towards them around the steep bend were all competing with each other to be the first to pass a chequered flag. There was no finish line, there wouldn't be a winner: their speed was the only prize, and they would continue to be rewarded as long as they kept driving.

Watching and becoming part of the endless flow of traffic that seemed to spout out of the blindspots and junctions of the intersection,

12

"Tourette's believe that that a lot has been said already, and if we all keep trying to repeat and improve ourselves in new ways, some of the nicest things might get lost in the resulting pile."

1. www.occasional.co.uk
2. Gertrude Stein, *The Making of Americans, a History of a Family's Progress*
2. correction
2. correction
2. "Piecemeal engineering"
3. correspondence with Dieter Roelstraete on the editorial of the 6th issue of F.R.DAVID.
4. The word irksome relates to Umberto Eco's use of it in *The Open Work*, p.33 "We produce a machine and then the machine oppresses us with an inhuman reality that renders the relationship we have with it, and the world through it, disagreeable. Industrial design seems to have found a solution to this problem: it fuses beauty with utility and gives

ON PREMEDIATION

Interview with Richard Grusin

Some years after Remediation: Understanding New Media, Richard Grusin's forthcoming book Premediation: Affect and Mediality After 9/11 argues that in an era of heightened security, socially networked media pre-mediate collective affects of anticipation and connectivity, while also perpetuating low levels of apprehension or fear. Geoff Cox anticipates its publication with some questions.

Geoff Cox

You have been recently employing the term 'premediation' to refer to a shift in cultural logic from mediating the past to mediating the future before it settles into the present. Could you say a little more about the concept and how the present is affected or suppressed?

Richard Grusin

Sure. Beginning in 2002, I began to develop the concept of premediation to account for what I saw as a confluence of cultural logics across different media. In particular the release of the Hollywood film *Minority Report*, which presented a near-future US society in which citizens were apprehended, prosecuted, and incarcerated for murders they were about to commit, coupled with the emergence of the Bush-Cheney administration's policy of preemptive warfare, got me thinking about the way in which media of all sorts were becoming increasingly oriented towards the future rather than the present or past. I first presented the idea of premediation in the Netherlands in 2003, just before the US invaded Iraq. My argument was that the incessant pre-mediation of the Iraq war in print, televisual, and networked news media, which had been under way for more than a year, produced in the global media public a sense of the war's inevitability, so that

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when the war began people would feel as if it had already been happening and resistance would be muted. The response I received to this argument was overwhelmingly affirmative, especially from those academics and students fresh from the worldwide protests of 15 February 2003. For despite the largest globally coordinated, socially networked anti-war protests in history, most people reported feeling that they were protesting a war that was inevitable or that had already begun. This premediation of the Iraq War helped to explain why television coverage of the war did not produce the kind of shock or outrage that had been produced by other recent televised wars, like the US-led Gulf War of 1991. The emergence of premediation among print, televisual, and networked news media, I suggested, was a response to the overwhelming shock and trauma of the events of 9/11; premediating the future represented an attempt to protect the media public from the immediacy of another 9/11.

GC: It's an interesting paradox to imagine preemptive 'news', but in the case of art it sounds like the imaginings of the avant garde - something largely discredited. Is premediation simply another way to talk about the avant garde?

RG: Actually, just the opposite. Another concept I develop in relation to premediation is the concept of 'mediality', which I think of as one of the modalities of what Foucault calls 'governmentality'. Mediality is both an attempt to explain the ways in which media work to govern populations by modulating collective affect (in ways similar to that outlined by Brian Massumi) and an attempt to counter the 'avant-gardism' of the paradigm of 'new media,' which has dominated discussions of digital media for more than a decade now. Much of the best work on the impact of digital media on culture, society, or art has focused its energies on the new and the exceptional, particularly among art and artists—new forms of digitalized museum installations, web-based experiments in digital literature or cinema, new forms of mediatized dance, theater, and performance, and so forth. Such work singles out the aesthetic as providing a space within which certain kinds of experimentation and theorization can occur independent of everyday use or purpose or instrumentality. While such aesthetic experimentation is of great interest and value in thinking through the implications of new media technologies for art, culture, society, or the human, it is important not to lose focus of the more ordinary, quotidian implications of

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GC: And how does it relate to your earlier concept ‘remediation’? I ask this as I wonder how the historical dimension can be registered in the concept premediation.

new media for our sense of what it means to be human at this particular historical moment.

RG: Remediation, arguably the first systematic attempt to define the field of new media studies, rejected avant-gardism in favor both of a commitment to history and the past and of a commitment to making sense of the ways in which new media technologies manifested themselves through heterogeneous networks of social, political, technical, economic, aesthetic practices. Unlike some of the important theoretical treatments of new media that came out after Remediation, like Lev Manovich’s *The Language of New Media* or Mark Hansen’s *New Philosophy for New Media*, both of which work (albeit in different ways) to perpetuate a rhetoric of newness, or of the avant-garde, premediation is more concerned with what I call the ‘media everyday’, the quotidian ways in which we interact with socially networked digital media. In the current media regime of ‘premediation’, ‘new media’ has become a limiting concept. The product of certain late 1990s global post-capitalist economic and socio-technical formations, new media is a problematic analytical concept to make sense of our media everyday, particularly insofar as it continues to emphasize the ‘newness’ of digital media rather than their ‘mediality’. The key to the creation of the field of new media studies was the intensification of mediation at the end of the twentieth century, not its newness. In our current historical moment there is still of course a sense of newness, and this newness

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participates in the info-media-capitalist need to sell more technical media devices by making them faster, more powerful, more interactive, and more immediate. But in our current era of wireless social networking the emphasis is less on radical new forms of mediation, on the avant garde, than on connectivity, ubiquity, mobility, and affectivity.

GC: These are qualities that are particular to contemporary capitalism. Indicative is the way that the pervasive use of social media can be seen to be a kind of self-policing. There are worrying implications here that refer to the wider field of social networking, the internet of things, open web and cloud computing (and to some extent this is something we have been trying to comment upon at Arnolfini). I think you refer to these as ‘commodified premediation technologies’. Such examples help to establish the central importance of regimes of security and how this relates fundamentally to preemption. Are we effectively policing anticipation, spontaneity and imagination?

GC: That’s clear, and encapsulates the politics of networks and how the combination of networks and sovereignty have become central to modern government. I can see how from this, and with an understanding of biopolitics and control, you can begin to reveal the

RG: Well, I don’t think ‘policing’ is the right term for the operation of securitization in a society of control. ‘Self-policing’ is one of the effects of disciplinary juridical formations, where the panopticon is internalized so that individuals monitor their own behavior without the need of apparatuses of surveillance. In developing the concept of ‘mediality’, I have had in mind Foucault’s 1978 lectures on security, from which the well-known essay on ‘governmentality’ was drawn. In these lectures Foucault makes it clear that ‘policing’ is part of the apparatus of discipline which took hold in the 18th century. Where discipline was concerned with individuals, governmentality concerns itself with managing populations. Although Foucault is careful to insist that these different juridical formations do not in any simple sense succeed one another, and that sovereignty and discipline continue to operate in an era dominated by governmentality and security, he does insist on the paradigmatic differences among these three juridical formations. Where discipline aimed at ‘policing’ individual behavior by limiting, confining, or surveying human action, security and governmentality function by encouraging, opening up, or enabling physical transactions and social interactions, with the aim of generating data which can be mined to govern effectively the flow of populations, commodities, and cultural productions, ideally to preempt terrorist and other acts of anti-state violence before they happen.

RG: Frankly, I’m not sure that ‘pure means’ is useful as a basis for everyday media resistance. In *State of Exception*, Agamben is concerned with exceptional forms of violence like those that govern the creation of ‘the camp’ or other spaces of sovereign exception. This focus on the pure mediality of violence runs the risk of ignoring the everyday violence involved in the impure mediality of our affective

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underlying logic that justifies how those deemed a danger to national security can be taken into custody and detained in ways that erase the individual human rights - discussed in depth in Giorgio Agamben's *State of Exception* (2005). You also draw on the work of Agamben for an understanding of mediality and indeed this is central to your argument. Can you say more on this? I wonder how the concepts 'pure means' or 'means without end' relate to premediation and whether they can be seen to be resistant to some of the worrying tendencies you describe.

interactions. Agamben's description of both gesture and violence as pure means, however, can be useful in suggesting the way in which violence resides not only in the powerful acts of the sovereign but also in the everyday gestures through which individuals relate to and are related to their media. Indeed in the current security regime of premediation, 'mediality without end' can refer not only to the founding acts of exceptional violence that make possible or establish juridical or political order, but also to the anticipatory gestures that are both produced by and produce our everyday affective medial interactions. Premediation transforms the pure mediality of the state of exception into the impure mediality of the everyday. The exception remains potential or virtual—it is always about to emerge into the present but never does. Premediation transforms the violence that establishes the state of exception as the rule from an externally imposed or enforced violence to one which is continuously in the process of being imposed and reimposed by our networked, affective interactions with our media everyday. In our post-9/11 biopolitics of securitization, premediation works simultaneously to foster and to fulfill an anticipation of security. While continuing to promote collective insecurity about future geopolitical catastrophes like terrorism, economic collapse, or global climate change, premediation offers a kind of network of reassurance through the proliferation of such media formations as the mobile web and the internet of things. The insecurity of premediated catastrophes is countered and overcome

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by the affectivity of security produced by the repeated anticipation of interaction with one's mobile social networks, coupled with the repeated relief in finding that those networks are still there. In a post-9/11 world, the production and reproduction of individual and collective affects of safety and security work to help global netizens to continue to function in an environment of potentially catastrophic risks.

GC: And this is part of the commodification of sociality, in which the production of subjectivity ceases to be only an instrument of social control but directly productive. In this way, the subject becomes a willing participant in their own subjectification. But I'm intrigued by your response to the issue of pure means or what you might call pure premediality. Just to be clear, Agamben is arguing for a political sphere that is neither an end in itself nor of means to an end but rather a means without end closely associated a 'purity' of human action. If you remain unconvinced by this, where do you see hope? How does a recognition of the political logic of premediation allow for emergent political possibilities?

Geoff Cox is a lecturer at the University of Plymouth (UK), an occasional artist, writer, adjunct member of faculty at Transart Institute (Donau University, Austria), and Associate Curator of Online Projects at Arnolfini, Bristol (UK). He is a founding editor for the DATA Browser book series and co-edited 'Economising Culture' (Autonomedia 2004), 'Engineering Culture' (Autonomedia 2005) and 'Creating Insecurity' (Autonomedia 2009).

RG: These are obviously complicated questions to which I can only provide shorthand answers here. Insofar as premediation can furnish an oppositional politics, it operates both by identifying and working within individual and collective mechanisms for producing, fulfilling, and maintaining the anticipation of security in a post-9/11 world. If premediation is to have political efficacy or agency it will be through the political affordances or potentialities that the concept entails and the political uses that humans and nonhumans, individually and collectively, make of it. The political possibilities of premediation do not need a purified sphere of human action. Political opposition will happen as it already is happening—in movements like free software, in fights over the ownership and management of digital rights, in socially networked opposition to practices of securitization implemented by the Bush-Cheney administration in the US and in the UK by Tony Blair, as well as elsewhere in the securitized West. Unlike Agamben, I do not believe that hope needs to wait on the establishment of a counter-exceptional political sphere of pure means or pure mediality. Rather hope and resistance, like acquiescence and subjectification, are already part and parcel of our impure media everyday.

Richard Grusin is Professor of English at Wayne State University. He has published numerous chapters and articles and written four books: Transcendentalist Hermeneutics: Institutional Authority and the Higher Criticism of the Bible (Duke 1991); with Jay David Bolter, Remediation: Understanding New Media (MIT 1999); Culture, Technology, and the Creation of America's National Parks (Cambridge, 2004); and Premediation: Affect and Mediality After 9/11 (forthcoming Palgrave 2010).

THE MUSEUM OF UNFINISHED ART

Mark von Schlegell

He could have been anyone, anywhere, at any time. He was restless and he turned off the central boulevard. He looked for peculiar, forgotten memorials, signs of a past already forgotten.

Near the end of a little lane that ended up at the colony's wall, he stopped walking. A placard was nailed to the door of a windowless, mausoleum-like structure bricked up from volcanic stone.

He was able to read it.

MUSEUM OF UNFINISHED ART

WARNING: One of the great examples of the time illusion's insidious ability to bewitch the human senses is the artwork of the old Earth. Craftspeople purported to have created individual objects of "art" that were completed and perfect in themselves. They even called them "timeless" and awarded them a history separate from all other things in the world.

Such completion is impossible. Nevertheless these decadent creations became idols of worship in great temples devoted to the upholding of the institution of death by way of the time illusion.

For the viewer's safety, our collections consist only of "art" works that showed themselves in-complete, by definition, forever. It's these "unfinished" works that have been able to cross into our perceptions, through time and space.

Your friends,

The High Committee

The High Committee's need to gloat always surprised him. It was an undeniable weakness. He wondered if they would be so foolhardy as to place artworks actually on display, even in such an out-of-the-way place.

The heavy door creaked as it opened. He entered the museum, noting that the building itself was studiously unfinished. The creamy marble floors were unpolished and rough. The windows hadn't been properly cleaned. As he wandered through the cavernous rooms, the cold of the floor came up through his long soft shoes.

It was not at all as he had expected. The emptiness of the space gave its own sort of clean light, a kind of promise of time.

The works were surprisingly easy to look at, and unfinished in the simplest sense. Stone-worked arms and legs emerged perfect out of the unhewn rock of unformed torsos. Projects of fantastic constructions deteriorated behind glass, never to be realized. Footage flickered of films never quite made. For some time he watched a stark black-and-white projection from a moving picture machine. It showed a wind-craft on the old seas. There was no sound.

He had thought the Museum was empty. It was not. In a room, near what he presumed was the greater structure's center, a man in a faded jerkin stood before the single portrait on display. He paid no attention to the other visitor, but focused at once on the portrait. It appeared to be of a woman. Considering the work's evident age, a startlingly modern woman. The expression on the face was non-committal. Yet from under the high forehead the oval eyes dreamed out with disarming, crystal depth. They seemed to look directly at him.

He looked down and stepped into the center of the room, beside the old man. The eyes had followed, of course.

He looked again at the painting, but away from the woman's face. A gardenscape of towers and trees not unlike the outskirts of the outer dome gave away, unfinished, to the ancient canvas beneath. He tried to take some pleasure from the truth of this emerging flatness, from the pencil-lines upon that proved the hard-hat reality of eternal ideas. But he couldn't, for he continued to feel the pressure of her gaze upon him.

He was disturbed. There had come to his mind a sudden succession of images. What had he once been? Red banners, great red banners weaving out into the sky -- declaring open war against the Global

Authority. The Burning Days, Outer Dome's Collapse. He recalled the detail and reality of his old life. Violent schools, the animality of the marketplace, everything sensibly quickening, destructing.

Moments before the great rapturous singularity had been achieved, when its divine presence had been felt, tasted on a wind from a future already gone mad.

"Strange, isn't it?" said the old man, after some time. "It's a terrible thing to be seen."

The old man's words, pointing to his own discomfort with the painting's gaze, seemed impertinent. He had looked away from the painting and did not want to have to look at it again, and had been hoping to escape without having to do so. He struck back.

"Why are you old?"

Age was no longer a condition of humanity and it was a sign of vanity or sloth to see it worn as if it were.

"Me?" said the old man.

He frowned. He looked at his hands, and found they had changed. Spots had appeared, veins risen like roots. The skin had hardened.

The old man was no longer with him. Blazing against his exposed skin, her gaze pressed the harder upon him -- as if he could no longer move without touching the hard and outer lens of those nut-brown eyes. As potent a revulsion it caused in him, it was nothing to the horror that sprayed along his spine when he looked up to find that the implacable face had turned its gaze away.

A young fellow had entered. He wore a checkered jerkin and appeared discomfited by seeing someone else in the otherwise empty room. He was not yet aware the painting was looking at him. But after some paces in, he stopped and looked again.

A stab of sudden jealousy passed through our good friend, a frightening emotion, when he saw the young man meet her eyes. It was soon replaced by pity and even a certain kind of comraderie. For the young man came beside him. They stood for some time in silence, and it was evident that like him, the young man could not look her in the eye.

“Strange,” he offered at last, for he could feel the discomfort of the young man beside him. “It’s a terrible thing to be seen.”

Now that the young man had freed him from that gaze, he looked upon the impeccably rendered face, with all its studied ambiguity. But it seemed to grow darker. Its unfinished quality showed only the pride of the artist. The picture was painted with insolence, without love, as a kind of husk for its magic eyes.

The young man spoke coldly, his words echoing in the unadorned chamber.

“Why are you old?”

“Me?”

There came to his mind a sudden image. Red banners, great red banners weaving out into the sky. He was still young, like that young man. He stood now below the flags, in the crowds assembled in the open Danish Domes. Earth itself hung round above them, upside-down.

He needed to run. To find some one in a position of power. To take them by shoulder and shake them. To tell them: the war goes on.

But it was if he was too old, as if his eyes had weakened. His knees were terribly sore. He turned, to ask the young man’s help. But it was only the painting he found there looking upon him, as if he had just entered.

Perhaps one should choose simply not to look away? Our friend removed his hat.

Mark von Schlegell gained BA Architecture at Brighton university in 2007. He has recently completed twelve months of professional practice in Bristol and is going on to study diploma at London Metropolitan University commencing 2008.

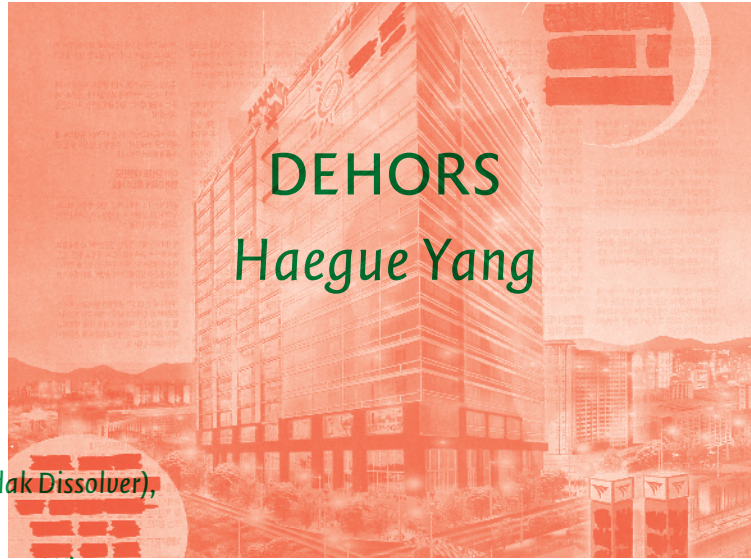
DEHORS Haegue Yang

2006

Slide Projection

Two slide projectors (Kodak Dissolver),
162 color slides

Courtesy of Galerie Barbara Wien,
Berlin, Germany

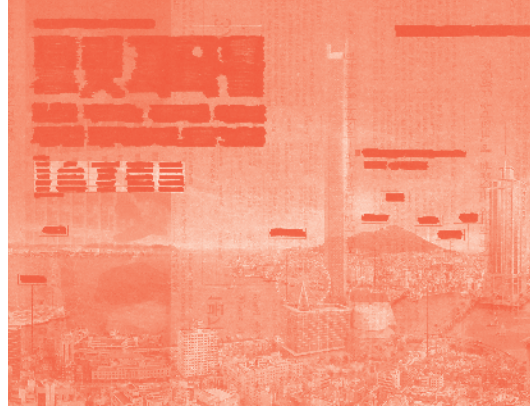




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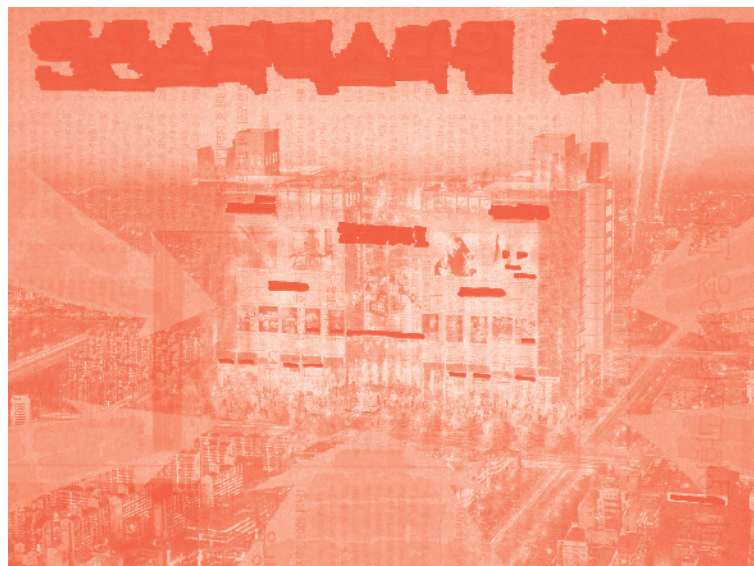


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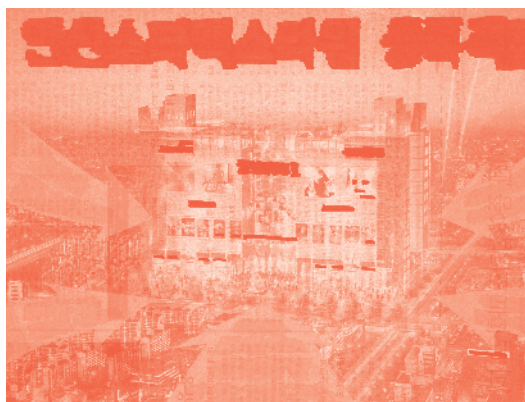
DEHORS



Universal Homeless

An interview with Haegue Yang about her work Dehors

Nav Haq



Haegue Yang's practice, expansive in its forms, is resistant to easy categorisation. Working often with non-traditional materials such as customised venetian blinds, scent, lights, video and fans, she creates highly sensuous and experiential settings that eloquently attempt to reconcile personal and abstract experiences of the everyday. Her installations balance complexity and simplicity, exploring the actual and metaphorical relationships between material surroundings and emotional responses, locating her concerns around the notion of latent communities, and the symbolic violence inherent in the reality of a city.

Her work *Dehors* (2006) is a 35mm slide installation presenting images of advertisements from Korean newspapers promoting soon to be developed architectural housing projects. It is one of the key works Yang has recently produced, reflecting on ideas of home, of desire, and of aspiration for future living. This interview focused specifically on this one significant work, looking at the ideas behind its conception, the relationship of the work to her wider practice, and its particular relationship between conceptualism and the socio-political.

Nav Haq

The way *Dehors* has been described in the past is most often through the idea of imagined future communities within these proposed architectural developments - communities that are conceived within the realms of fiction. Could you tell me about your initial ideas behind the work's conception?

Haegue Yang

When such advertisements in the daily newspapers in Korea first came to my attention as something to consider, I was initially struck by the fact of how the environment of our future is planned by commercial powers that lack vision. I probably need to admit that my initial feeling towards these images produced for the mass media was certainly anger and rage, which is usually called 'criticality', that I was drawn to it out of repulsion. I guess what we can call the 'concept' of the work came a while later than my initial and simplistic feelings of injustice. As I am such an emotional person I often need lots of time to let my feelings converge with a more considerate and responsible mind. But I have to admit that without such an impulsive and immature emotion towards this reality, I'm probably never able to conceive of any genuine contributions as an artist of social being. However, the idea came from the manipulative drawings of our future environment, which deceive people who are in search of a home, place and destination for their various desires, including investment and intimacy as well as virtue, as the images are range from residential buildings, holiday bungalows to commercial shopping malls, etc. Eventually I began to realise that it wasn't only the deception, manipulative or speculative intentions of developers or construction companies, but also the distorted desires of the readers who also shamelessly project their wishes for fake utopia onto these developments. The feeling at that moment that I became conscious of both perspectives was amazing. Anger disappeared and sadness

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emerged.

The depictions of these futuristic looking towers are very particular. The styles and even the viewpoints are very sci-fi, and occasionally Bladerunner-esque. There appears to be a certain criticality in your selection, as well as to the way you have worked with the images. As a viewer the critique seems to be aimed towards the developers, questioning whether such social infrastructure can be created from the top down. Is that a fair observation?

The aggression of today's city development policy (which has actually been a continuous trend in Korean society from the military dictatorship in 60s) leads not only to architectural disaster, but also to the social problematic of gentrification. These belligerent developments create a severe discontinuity in the environmental perception of the inhabitants in such megalopolis. In another words, this merciless development policy causes huge feelings of loss for a home to project your feelings of life onto. This was certainly not reflected for long time that we now might pay with our empty feelings left alone without any environment to lean on. The other issue is of the financial market around building estates, which is major source of the increasing social injustice between the rich and the poor in Korean society. As you point out, the initial perspective in conceiving this work was based on the criticism towards such a social problematic. But slowly the readers, who would consume and project their desires, also emerged in my mind. I started to sort images into certain categories such as building style, perspective, light, etc.

I'm definitely interested in developing these image materials beyond their shameful and false origin. The categorisation process gave me a good basis for analysis in order to recognise different types of needs for the city dweller. The connotation of the futuristic glam of these extremely exaggerated illustrations of high-rise buildings are certainly sci-fi like, because of their quality of being "unbelievable". The stunning factors are so ridiculously transparent. I wouldn't deny the effects of sci-fi, especially in the sequence of high-rise commercial buildings in Dehars. The unbelievable spectacle in this sequence is aimed at glamorous profit. The promise is visualised in an exaggerated manner with a dramatic background such as sunset or sunrise, and colouring such gold is common. But if you see the sequence of holiday bungalows it demonstrates another kitsch. It could be called retro-nature futurism, depicting a paradise surrounded by nature under blue sky, but accompanied by airplanes and highways. So the described paradise offers a certain quality of 'isolation'

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as well as returning a connection to the city with ease. Both element of idyllic nature and fast transport build a perfect set of unrealistic desires for a temporary and convenient experience of paradise. Here, the promised benefit might be the easy consumption of paradise. The third category would be residential buildings in suburbia. The most articulate desire is a homogenous and secure neighbourhood, a perfect residence for the petit-bourgeoisie, afraid of any kind of heterogeneous mix. The absolute mundane parts of life are taken in granted for 'clean' life. I mean, clean in a physical sense as well as a moral sense, visualised with clear daylight in most images in these categories.

By ordering them in continuous light and perspective/scale tidily, I tried to reach a cinematic effect. The entire scenario begins to animate its hidden movement slowly, unfolding and telling a story as a whole. The scenery of extremely sad desires and artifice. As a viewer, you can finally 'view' it and enter into its entire cycle, and hopefully become deeply absorbed yet elucidated by the wild romanticism of a wrong world.

The newspaper images are photographed against the light, which means that other articles from the newspaper can be seen through the image from the reverse side. Because of this, there seems to be a deliberate contradiction built into the work, as the advertisement images could be of architecture projects appearing anywhere in the world, but then the text coming through the other side is in a language of geographic specificity – i.e. Korea. Why did you decide to photograph them in this way?

Well, for me the dual aspect of article and advertising is not contradictory, just the scary reality of media structure in society. One of my friends, who used to work for long time in Korea as a journalist, told me that currently only 20% of the income for daily newspaper companies from the sale of newspapers, whilst 80% comes from advertisings. Flattening the images even thinner than the physical thickness of newspaper through photographing them with a backlight is not only revealing the

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source (daily newspaper) of imagery of Dehors, but also the inseparable elements of articles and advertising in media production. Also the treatment of the dual relation between text and image, facts and fiction, documentation and simulation, specifics and generals, etc. as two sides of one coin was important to me, especially by achieving it using the method of photography felt right to me concerning the subversive tradition of this media. By turning the images flat, even flatter than they are by photographing them was for me an act of squeezing out the political in these images as well and the text. This dual nature would be even more false when seen as separate elements in society. Also I believed that by isolating the images from the newspaper page layout, but pressing them flat with an article as their neighbouring element, would be the right procedure to transform these images into documents of our environment.

Could you tell me about what inspired the title of the work? The title, Dehors, which means 'outside' in French, seems to relate to your wider practice by looking at the paradoxical perspectives of being both on the inside and outside of mainstream society.

As I mentioned before, there was a transition in my understanding and interpretation of the original source material for Dehors. There was an empathy and identification with this manipulation, speculation and exaggeration, that a series of difficult questions were raised: what could actually be the utopian image of our environment? How can we convey a truthful image of our future? What would be a realistic image that I can deliver? etc. My reply to these questions was to point out the outside of such depicted environments by an invitation to the ugly reality full of inauthenticities, which means that the indication of Dehors was fundamentally based on the confrontation of 'inside'. Yet the romance of this ugly and spectacular falseness as well as the unknown 'homeless minds' is taking place outside of these structures. Of course it is very similar to my relationship with a city like Seoul, which is probably the only place in the world I could dare say is my city. But I often feel very much abandoned by the city because of its overwhelming nature as a megalopolis. The sadness of abandonment by a beloved is fundamentally tragic and romantic. It's an agonising relationship without a resolution. I refuse to work about the city of Seoul. By attempting to negate the abandonment from this place, meaning also not working with it, neither against it nor