

Our House

The idea for this exhibition arose from my recent purchase of a home and studio. I have always liked to work on situations that affect me personally. In the present case, this connects with a theme underlying much of my work: that of how we inherit the materials and configurations of our lives, how we keep them, rid ourselves of them, or modify them; of how they limit us, and also serve as a new starting point.

I bought a furnished flat, part of the estate of a deceased couple, and emptied it of the greater part of its contents. These included a large number of ornaments, which I left together on a couple of tables, for a local NGO to collect. At first I regarded them as funny, but as time passed, and I saw them there, waiting to be taken away, I gradually started to notice a creeping sense of anguish. For me, art is a way of opening things, and this was my opportunity.

I began by making group portraits of the objects, as well as individual portraits of those that seemed to me most significant. For the main installation, *In the Light of These Facts* (influenced perhaps by certain post-apocalypse films), I kept the ceiling light from the sitting room, in order to grow in it weeds and vegetables; also a table lamp with an incandescent bulb, as obsolete today as was, in its time, the gas lamp held up by the woman in *Étant donnés*. I scanned and photographed the pictures hanging in the flat, and returned them to their original frames, but now hybridized with scenes from the district that I had recorded with my camera. After all, "our house" is -almost literally, in this case- "in the middle of our street".