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I have furnished the gallery with an 'archipelago' of tables and chairs. The *tables* form a changing roomscape - deconstructed, re-formed, paired, clustered and grouped. By cutting, splicing, adding and removing, the table structures are broken down, while their original forms remain traceable. Most have a domestic origin, but some may be from elsewhere, and in this way the work will reference the notion of home and the interactions of the work place and education.

The 'children's quarters' of literature - communal spaces, warm in colour, often at the top of the house - are the model for the towers that are also present. Improvised from plywood, ladders and stuff, ascending is suggested, but problematic. The towers are an ambiguous presence in the gallery, but provide storage for the many small objects which will be used to dress the space as the installation becomes a set for diverse activities; some private, silent or barely visible, others delivered to an audience, participating or passive.

Our relationship with furniture is a dance with objects that indicate status and role - behind the counter, the other side of the desk, at the sink - in ways that are vividly depicted in advertising, the media and the arts. The table and its attendant chairs have a particular history, expressed through everyday use and their ubiquitous presence in literature.

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In the thin space of words inked on the page, larger spaces open to reveal rooms - described, seen and felt, the contents listed - solid and three dimensional in the imagination, and yet never fully visualised by the reader as they travel the narrative.

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The words are deceptively simple, and mark out in room names and 'word furniture', the emotional space and action of the novel. Yet most of the houses, passages and chambers of fiction appear and mutate, as in dreams; forming in a semi-seen inner vision, matching and yet not against the places we know. The 'place feeling' created in fiction has the gloom or haze of indistinct memories, and within it the furniture we know clatters forward to audition for the roles we read.

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4 tables

a warped plank table.

at the half-cleared table; an oval-shaped table

his own little table,

an end table

(Cather, W. 1980 (1918). *My Antonia*. London: Virago Press. p39), (Cather, W. 1989 (1945). *The Best Years*. In *The Short Stories of Willa Cather*. London: Virago Press. P467) (Cather, W. 1985 (1931). *Lucy Gayheart*. London: Virago Press. p26)

(Atwood, M. 1987 (1985). *The Handmaid's Tale*. London: Virago Press. p147)

4 chairs

A chair.

a couple of chairs

a straight-backed chair, painted a light green

(Atwood, M. 1987 (1985). *The Handmaid's Tale*. London: Virago Press. p17 and 147), (Atwood, M. 1997 (1996.) *Alias Grace*. London: Virago Press. p170)

Tables and chairs

seats!

benches

room

long room

hearth

seat

tables

(Brontë, C. 2007 (1847). *Jane Eyre*. London: Vintage. p53 & 54)

one
table

table
tables

the table at the foot of the bed

Many tables

different tables

the four tables

little round table

a table,
homely tables,

its small round table

the
vacant
seat

erorrin bas arisde vnit

the chairs

Many chairs

her rows of venerable
chairs chairs, high-backed

own and narrow:

chair four painted chairs
and chairs,

