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Safe as houses: art and (in)security

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INTRODUCTION

The core focus of this study is the conceptualisation, design, production and display of a set of artworks responding to the general themes of securitised space in a contemporary city. These are displayed in the form of an installation consisting of installation, sculpture and work on paper which explores the theme of securitised Johannesburg. The analysis of this artwork can be found in the final Chapter of this research document. In relationship to this, a discussion of a wider body of critical and theoretical writing that engages with the theme of safety and security, relating this to a social, philosophical and psychological context, will be found throughout the document. These theoretical positions are used to inform, contextualise and inspire my own artwork and critical writing, as well as contextualising my discussion of the practice of Mona Hatoum, Marcelo Cidade and the design team Dokter and Misses. The three artists[1], who are discussed in Chapter 1, work in comparable ways but from different cities; namely London, São Paulo and Johannesburg. These artists, to a significant extent, are concerned with the theme of the securitisation of personal and public space, and are influenced by the evidence of this in their immediate environments. They respond to the cities they live in, and, comment on the specific ways the urban landscape they inhabit is controlled and ordered, as well as responding to the banalities of the everyday that they encounter. Cidade and Hatoum work with found objects in the mode of sculpture and installation – ways of working which parallel my own processes – making specific use of found objects and transforming some of those found objects' materiality. Dokter and Misses create functional objects with a conceptual narrative driving the production – a strategy I too, make use of in my work.

In the introduction of Chapter 1 I explain that I will be discussing and critically examining the artworks of Marcelo Cidade from São Paulo, Brazil; Mona Hatoum from London, England and Dokter and Misses from Johannesburg, South Africa. In each of the following subchapters I contextualise the security discussion in their respective countries and link this to an analysis of their artworks.

The analysis of all the artworks in this document draws quite broadly on 'poststructuralism' a collection of theories generally centred on the analysis of language and meaning. According to Catherine Belsey, poststructuralism concerns:

[1] I will use the term 'artists' inclusively to encompass design

> The relationship between human beings [and] the world. … affirm[ing that], consciousness is not the origin of the language we speak and the images we recognise, so much as the product of the meanings we learn and reproduce… [realising] communication changes all the time, with or without intervention from us, and we can choose to intervene with a view to altering meanings – which is to say the norms and values – our culture takes for granted (Belsey 2002.5).

In the analysis of the artworks that follow, the culturally constructed nature of society will be highlighted and will borrow certain outlines from poststructuralism, showing how one's language and symbols determine social codes and practice. A definition of structuralism is useful in order to understand poststructuralism. Structuralism was "a cross-disciplinary movement in the humanities and social sciences" (Nealon and Giroux 2003:131). Structuralism focuses on structures that make the "signifying act possible" (Nealon 2003:132) articulating the *signifier* and *signified* which poststructuralism defined as:

> arbitrary… [Stating that] there is no essential (or structural) connection between a word and what that word means…the deep or underlying structures of meaning are themselves arbitrary; what we take to be the cause of meaning or intelligibility is itself already an effect; wherever you think you see nature, culture has already been there (Nealon et al 2003:136).

Poststructuralism asserts the connection between *signifier* (word or name, such as: lamp) and *signified* (the concept of a lamp) as arbitrary because language mutates in differing cultural and linguistic contexts. Therefore "language does not reflect reality; it constitutes reality" (Adams 1996:135). The relation between sign and signifier is therefore 'culturally constructed' and this in turn questions the linguistic ability to produce meaning by talking or writing. According to poststructuralist theory, human beings are defined by their ability to produce meaning, and we do this by distinguishing differences, "the simple inference that meaning is differential, not referential, has profound implications for our understanding of the relations between human beings and the world" (Belsey 2002:10). In other words, meaning is not a 'truth' that exists behind words or images waiting to be discovered. It is dependent on the person who is looking for it and meaning will vary according to the various people that find it and articulate it.

Some of the larger theoretical frameworks that I draw from in this research document and relate to in locating myself and my practice within are certain positions in fields such as sociology, anthropology, cultural theory and philosophy with a specific focus on Marx and Foucault. Marx in terms of his discussion on class and Foucault for his understanding of power as well as his views on the sacralisation of space and theories around heterotopia which I go on to discuss in Chapter 2.1 and 2.2.

In Chapter 1.1 I contextualise and analyse the art work of Marcelo Cidade from São Paulo. The contextual discussion is centered on São Paulo as a city and I make particular use of Brazilian anthropologist, Teresa Caldeira, whose book *City of Walls: Crime, Segregation, and Citizenship in São Paulo,* (2000) discusses the ways in which the city is structured along lines

reflective of class division, fear of crime etc. Caldeira conducted interviews in São Paulo and discusses the reasons for closed condominiums and gated community living. Then I summarise an article titled *New (Sub) Urbanism and Old Inequalities in Brazilian Gated Communities* (2011) by Fernando Luiz Lara, a Brazilian architect, to help contextualize Cidade's modernist aesthetic. Brazilian sociologist Marta Mourão Kanashiro writes specifically about *Surveillance Cameras in Brazil: Exclusion, mobility regulation, and the new meanings of security* (2008) which proves to be enlightening with regards to the history of surveillance in Brazil, its global implications and how surveillance is utilised in contemporary Brazil. I then critically discuss and analyse two of Cidade's works linking them to a number of these theoretical positions.

In Chapter 1.2 I contextualise and analyse the art work of the Lebanese/British artist Mona Hatoum. Hatoum lives in London which has the reputation of being the surveillance capital of the world (Lewis 2009:13). Tim Newburn, a British criminologist and social policy professor, in *The Commodification of Policing: Security Networks in the Late Modern City* (2001) gives a historical and contemporary overview of the intricacies of securitised London. David Murakami Wood, a British surveillance sociologist, adds to this discussion in *'Surveillance Society': Questions of history, place and culture* (2009), where the cultural and contextual relevance of surveillance in London is analysed. I relate this to Hatoum's work and critically analyse and discuss two art works, linking them to various theoretical positions.

In Chapter 1.3 the prevailing security and surveillance discussion in South Africa is contextualised. Through an analysis of two pieces of furniture produced by Johannesburg-based design duo Dokter and Misses, I introduce a discussion around the notion of heterotopia in suburban Johannesburg. Heterotopia is explained further in Chapter 2.2. This opens up interesting ways to examine my own practical body of work which is critically discussed and analysed in Chapter 3.

In the introduction of Chapter 2 I locate the general theme of security within a broader discussion of security by firstly drawing on the work of Bruce Schneier, a cryptographer and security specialist, and his two influential books *Beyond Fear* (2006) and *Liars and Outliers: Enabling the Trust That Society Needs to Thrive* (2012), as well as a TED video talk entitled *Reconceptualising Security* (2010). Schneier's work contextualises the global security phenomenon and helps to introduce frameworks within which to think around the issue of security. At the end of Chapter 2, I review several sociological authors' writing on security namely Newburn (2001), Webster (2001), Wood (2009), Caldeira (2000), Landman (2002), Minnaar (2007) Judin (1998), Schneier (2012) and Chipkin (2012) and juxtapose their concerns of homogeneous/heterogeneous potential in gated communities. This chapter predominantly serves to contextualise the discourse surrounding the theme of my artwork and

the following subchapters 2.1-2.4 motivate and inspire the metaphorical, allegorical content as well as informing the theme of the work.

I follow the introduction of Chapter 2 with subchapters which discuss the philosophical and psychological key ideas which inform the thematic concerns of my practical work. The subchapter headings include:

2.1) The Ritualisation and Dissemination of Power and how it Operates in Securitised Communities.

Here I make use of Michel Foucault's *Discipline and Punish* (1977) and relate his argument about the dissemination of power in society, to Dr Ivor Chipkin's, *Middle Classing in Roodepoort* (2012). Chipkin is a South African sociologist and uses a case study of a gated community in Roodepoort South Africa to show how, despite power becoming privatised, there is potential for transformation[2] in these securitised spaces. Chipkin's argument ties in well with what Foucault says about power and its dissemination having revolutionary potential.

2.2) Securitised Communities as Heterotopia.

Michel Foucault's notion of heterotopia informs this subchapter. Drawing primarily from his text published in *Heterotopia and the City: Public space in a Postcivil Society* (2008), this text is particularly useful to explain the 'hyperreal' nature of gated community spaces. The distinctions between work, home and leisure spaces become blurred and infused with a heterotopic quality which straddles the imaginary. Setha Low, an anthropologist writing in a collection of essays in the same book, focuses her discussion specifically around gated communities; she provides useful relationships with the notion of heterotopia, explaining the term and demonstrating its applicability through case studies. I assimilate her argument and use it to inform my practical work.

2.3) The Effect of Security on the Psyche of the User.

In *The Language of Space* (2001), Bryan Lawson, a professor in psychology and architecture, shows how human beings shape and construct their surroundings and the effect this has on the psyche of users of this constructed space. Architect Lindsay Bremner (2004) articulates that middle-class needs and wants are met and even exceeded within the securitised estate. Teresa Dirsuweit (2007), a cultural geographer, goes on to support this view, reminding us that inside 'safe' space is constructed in binary opposition to outside

[2] Transformation is the necessary precondition to engaging in a ritual which I argue later is inseparable from the everyday practices involving securitisation.

'unsafe' space essentially showing how humans create their own spatial parameters of what is 'safe' and 'unsafe'. The philosopher and political scientist, Achille Mbembe, adds to this discussion in *Johannesburg: The Elusive Metropolis* (2008), by showing how the logic of gating became entrenched during Apartheid, linking these rigid notions of South African constructions of 'safe' and 'unsafe' space to the political forces that fundamentally shaped the built environment. Bruce Schneier in *Beyond Fear* (2006) *Reconceptualising Security* (2010) *Liars and Outliers: Enabling the Trust That Society Needs to Thrive* (2012) builds on this discussion by explicating the links between how human beings learn cognitively and how they incorporate stereotyping and the notion of trust. The notion of trust is used to show how we have transferred trust for humanity onto security technologies to keep us 'safe'.

In the introduction of Chapter 3, I describe and contextualise my creative art practice. I lay out my reasons for choosing installation as a mode of artistic work and why I have chosen to display the work in this form. In Chapter 3.1, I document and track my creative output, dissecting and discussing my creative production which draws from my own experience and surroundings as subject for my work. The themes in my work are drawn from negotiating the boundaries of my work, university, home and leisure spaces in suburban and urban Johannesburg. The interludes in the car between these places prompted ideas about the ritualisation or inherent sacralisation of my journey and questions on relating and responding to this enigmatic city I populate: in the words of Sean O'Toole (2013: 1), art critic and writer, this "agitated, sprawling, bombastic, insecure and, at heart, deeply musical metropolis". I am also fascinated by the mechanisms of display and viewing in the artworld. Are artworks commodities or sacred objects? I engage with this question in my work.

In the Conclusion I summarise the research, reflecting on the development of my work across the research process, and reflect on questions which remain which are still based around the notion of 'exclusive' space. This is surprisingly found to manifest itself in the installation space I created itself.

The nature of creating artwork is that it is not predeterminable and will more than likely change during the research process. During the making of the artwork the ideas I have, and, the form they take, will have developed. The process of making an artwork is a research activity in itself, allowing for a deconstruction and reconstruction of the theme and theoretical ideas symbolically as well as materially. Writing this dissertation and constructing artwork have happened simultaneously; this is the nature of the research process. The making of the artwork is in itself, my research activity.

CHAPTER 1: INTRODUCTION

A contextualisation and close analysis of selected works by Hatoum, Cidade and Dokter and Misses

In this chapter I will be discussing and critically examining the artworks of Marcelo Cidade born in 1979, São Paulo, Brazil, and then in Chapter 1.2 Mona Hatoum born in 1952 in Beirut, Lebanon but who now lives and works in London. These are both artists working, to a significant extent, with the theme of safety and security and who deal with some of the paradoxes within this discussion. Cidade and Hatoum respond to the increasingly securitised urban environments in which they live. Both artists work with found objects in the mode of sculpture and installation, ways of working which parallel my own processes. The confrontation these two artists try to elicit with the viewer with some of their sculptures is of particular interest to me and resonates with my own sculptural concerns.

Chapter 1.3 provides a contextual discussion situating the security experience in Johannesburg, firstly in securitised communities and secondly tracking the surveillance trajectory since its inception here. An entrance hall table and cabinet from Dokter and Misses, a design duo from Johannesburg, is analysed and a discussion around the notion of heterotopia is explored. This opens up interesting ways to examine my own practical body of work.

CHAPTER 1.1

São Paulo and Marcelo Cidade

Marcelo Cidade is an artist living and working in São Paulo, the largest city in Brazil. “I live in a metropolis and some problems that I perceive here are almost the same as in London, New York or Paris… [W]hen I'm abroad I see that these problems are not necessarily bound to [São Paulo], but are a result of metropolises” Marcelo Cidade in (Rohden 2012). Cidade’s practice is motivated by his experience of the city; he walks in the city, and is affected by it. He either finds or remakes the objects he sees and brings them into the gallery space to

create a critical discussion. São Paulo is divided deeply economically, with the majority of inhabitants dwelling in the favelas[3] on the outskirts of the city. The lower-middle to upper classes, mostly live in closed condominiums or in securitised communities. Karina Landman (2002), an urban designer, talks of racial segregation as well as the increase in crime after political transition[4] and cites this as the main reason for defensive architecture in Brazil.

Teresa Caldeira, a Brazilian anthropologist, in *City of Walls: Crime, Segregation, and Citizenship in São Paulo* (2000) traces the social and cultural bodies that shaped contemporary São Paulo by interviewing Brazilians about crime (Caldeira 2000:17). The interviewees share their reasons for securitised communities and security companies and relate these concerns to a sense of a dysfunctional or inefficient state. Caldeira reveals how discussions on crime, renovations in urban form and changes in policing (the serious human rights violations committed in an attempt to combat violent crime) converge to create a new form of social order that ceases to rely on government for protection. Caldeira however also states that the expansion of security cannot only be associated with the inefficient state:

> On the one hand, the growth of the industry of private security (equipment and services) is a characteristic of Western societies in general and not something specific to São Paulo or even Brazilian society. In various Western countries, security equipment is getting more and more sophisticated and private services are growing considerably, both in quantity and in scope. Private security is nowadays a commodity sold in the market (Caldeira 2000: 196).

Caldeira also discusses homogenisation within these securitised spaces that serves to exemplify class differentiation and a public space exodus (Caldeira 2000).

Fernando Luiz Lara, a Brazilian architect, discusses in *New (Sub) Urbanism and Old Inequalities in Brazilian Gated Communities* (2011) how modernism shaped the changing Brazilian cityscape and that gated communities have now become a "trend in the country's architecture and urbanism" (Lara 2011:369). Lara states that the middle and upper classes have developed a certain nostalgia towards the securitised community. Lara uses *Alphaville Lagoa dos Ingleses*, a gated development, as a case study and shows how exclusionary practices are marketed as "one of the most important selling points" (Lara 2011:371), but what strikes Lara as strange is the middleclass desire for traditional architecture inspired by North-American images of domesticity. Lara speaks of, to borrow his term, the 'Brazilianizing' of modernism when modernism first arrived, and of how, now the middleclass longs for a North American suburb that never existed in Brazil before. "If the Brazilian elite looks towards a foreign, conservative image, it seems that it expresses an enormous disappointment with the future and with local proposals for development" (Lara 2011:378). He also speaks of the homogenisation of urban sprawl and the non use of public space. This can be likened to

[3] Informal settlements named after a plant that grows on the mountains where they were initially erected

[4] The military dictatorship ended in Brazil in 1985 (Kanashiro 2008:273).

Fourways in Johannesburg whereby the local casino – Monte Casino – looks to an image of Tuscany in Italy to simulate the illusion of wealth and nostalgic 'cultured' charm. It is interesting that a specifically 'African'[5] theme was discarded by the developers in favour of a culture which has no apparent relevance in Johannesburg, aside from the simulacra fantasy of escape.

According to Brazilian sociologist Kanashiro (2008:273), the installation of surveillance cameras in Brazil started in roughly 1983, although this date is hard to pinpoint exactly because of surveillance cameras being smuggled into the country before then. Kanashiro collects this data from legal texts and proposals which seem to "justify the necessity of cameras[6]. Cameras are seen as necessary equipment to provide security, given the inefficiency of the Brazilian State" (Kanashiro 2008:273). The proliferation of cameras began to escalate from the 1990's with the escalating privatisation of business (Kanashiro 2008:274).

> The growth of violence, the increasing feeling of fear, and the inefficiency of the State to provide public security are all arguments often used, and amplified by the media, to justify and promote the process of growing privatization of security, which in this fashion becomes a highly lucrative commodity. When considering the growth of the private security industry, it is possible to see, through the trajectory of surveillance cameras in Brazil, an association with an implicit broader project for the transformation of security into merchandise (Kanashiro 2008: 276).

Then from 2003 cameras became compulsory in banks and public space, as well as in the "legal scenario as obligatory components of security systems in the context of international commerce, personal security, and survival" (Kanashiro 2008: 277). After the World Trade Centre and Pentagon attacks in 2011 Brazilian legal discourse started to reflect the "war on terror" response from America which dripped into nationalist sentiment and increasing securitisation was seen as integral to international commerce (Kanashiro 2008: 277). Now surveillance is:

> presented not only as a local solution to security, but as components of systems that are required for international commerce and for the circulation of people. Security equipment has eventually begun to be transmitted in conjunction with the very idea of survival (Kanashiro 2008: 278).

In central São Paulo specifically, the municipality has surveillance cameras monitoring the streets under its "Monitoring Program of São Paulo" (Kanashiro 2008: 281). While "The goal of the program is to enforce order, promote the security for the people and the heritage, as well as reduce illegal activities and crime, it is not possible to separate the installation of

[5] There are many different estates in Fourways which suggest African influence; for example: Savuti, Shingara, Tezula, Serengeti etc.

[6] When the military dictatorship ended in Brazil in 1985 the discourse around the inefficiency of the state came to light, along with growing fear and insecurity around violence and crime (Kanashiro 2008:273).

cameras from an excluding project redirecting the circulation of people" (Kanashiro 2008: 281). Johannesburg has a similar phenomenon discussed briefly in chapter 1.3. In the case study in São Paulo discussed, *Parque da Luz* (literally translated, the "park of the light"), the users of the park (from prostitutes to local families), did not seem to mind the installation of the cameras (Kanashiro 2008: 281). This is common, even in South Africa, where users of space controlled by surveillance trust that these technologies will literally keep them "safe". In all likelihood they may serve as a deterrent but in the case of an actual crime will merely record it.

Cidade's work reveals how the artist interprets these specific struggles for power, control and security in this specific urban environment. Cidade uses the urban environment as an intervention in the gallery as a strategy in most of his works. There is a preoccupation with what is on the perimeter of estates or found in the exterior urban environment. Cidade aesthetically also responds to the Brazilian modernist style that Lara (2011) speaks of, albeit in the context of art rather than the built environment.



Figure 1: Marcelo Cidade. 2004. *Direito de Imagem [Image Rights]*

Marcelo Cidade turns the camera upon the viewer with this work, which consists of actual-size cardboard surveillance camera housing units, entitled *Direito de Imagem [Image Rights]* (2004), which have been duplicated and mounted on the wall in strategic locations around museums and exhibitions near the actual surveillance camera housing unit's with real working camera's inside (Ellegood 2009:74).

> Marcelo Cidade never moves too far from the frisson of illegality that surrounded his work as a graffiti artist… Cidade has managed, quite remarkably, to bring together the issues raised by the pursuit of street art (risk, surveillance, control, notions of inside and outside) with the demands of working within the confines of the institution (Morgan 2008:88).

Cidade makes use of the exterior urban environment as an intervention in the gallery, almost encouraging gallery goers to have a walk outside. Or perhaps reminding them of what is outside. He is interested in the tangible boundaries of properties and what is found adorning them in order to protect them; in this case:

> CCTV cameras that appear both throughout our urban environment and noticeably in the galleries in which the artist now works. Only identifiably fake on a close inspection, Cidade's forgeries uncannily bring about the self conscious sense of surveillance (and perhaps unwittingly draw attention away from the real cameras no doubt located nearby) (Morgan 2008:88).

Symbolically the surveillance camera housing unit is a class marker of the bourgeoisie. These units are found in affluent areas like securitised communities, with the pretext of watching the perimeter of estates for potentially criminal elements. He introduces the notion of "theatrical security" and play by constructing the cameras out of cardboard, reconfiguring their materiality and rendering the cameras functionality obsolete and useless. They are just there to "pretend" and engage in our imagination as the preconceived feeling of safety, to make the viewer feel as if they are watched and protected but upon closer inspection, are revealed to be a ruse. Cidade subverts the surveillance camera housing units' character by constructing it out of cardboard, rendering this technological machine organic in nature. There seems to be a conceptual grappling with the binaries of nature and technology in the materiality.

The surveillance camera housing unit's purpose now becomes purely decorative, the ornamental quality subverts our associations of fear and security that we have attached to the object. A real working surveillance camera would usually be ignored or overlooked in an attempt to ignore the ugly "realities" of life. If not ignored then they become unsightly because of our associations to them.

> People who come to the gallery expect to see something beautiful. But exactly the opposite happens. They are confronted with a memory of their own surrounding… My idea of bringing the [São Paulo] problems inside the gallery is to remind the people who buy art that art can be a problem. And for me art becomes interesting when it creates a problem. Cidade in (Rohden 2012)

Art is problematic particularly when it is socially or politically concerned and is displayed in a gallery with clients who buy work for the purpose of financial investment and or collecting. However a gallery is also a social space and Cidade's criticisms presumably aim to target the people who can afford to buy his work and perhaps even own their own surveillance equipment. Part of his criticism may potentially extend to the control aspect of surveillance rendering it obsolete with his cardboard cameras which do not actually function. *Direito de Imagem [Image Rights]* was able to:

> capture the inadvertent gaze of the population, and to indicate the possibility of cheating security systems, ordinarily set in several places. In this visual metaphor, Cidade is able to blind the vigilant panoptic. Thus, he brings back to circulation the system's symbols, in a critical way, originating a short-circuit in the reception scheme (Chaia 2012)

Cidade plays with our expectations and associations of normality reproducing everyday objects as strange, functionless and unexpected objects.



Figure 2: Marcelo Cidade. 2012. *Adição por subtração [Addition by Subtraction]*
Vidro/glass/150x300x20cm

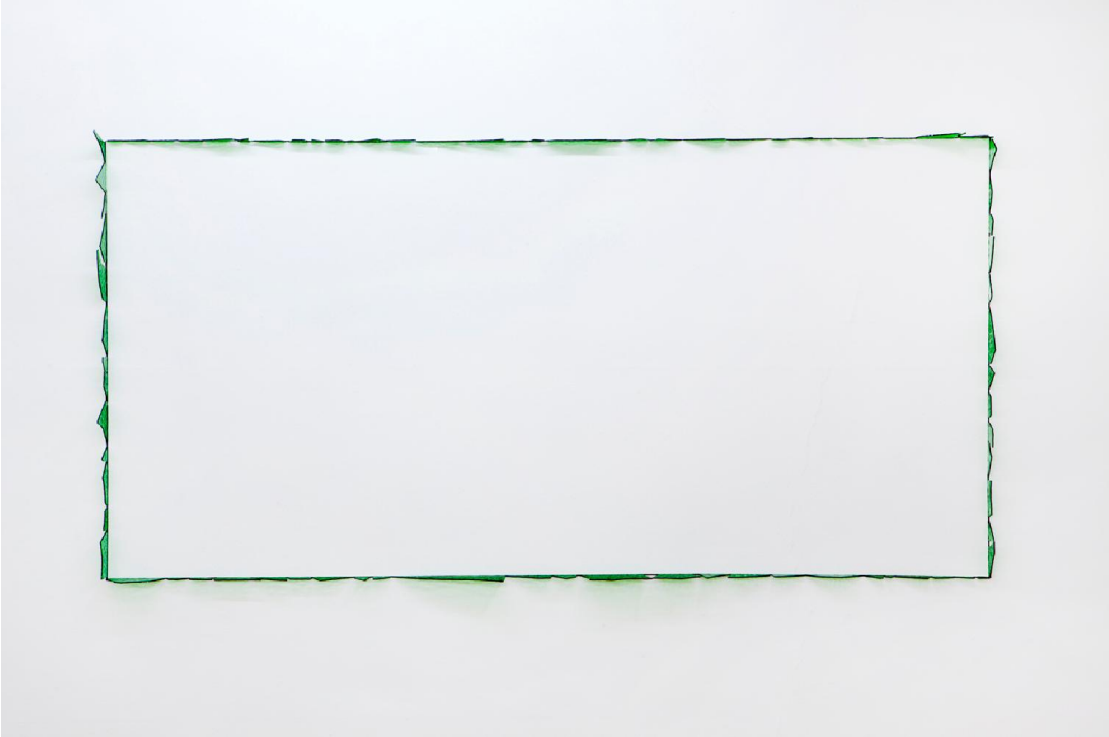

Figure 3: Marcelo Cidade. 2012. *Adição por subtração [Addition by Subtraction]*
Vidro/glass/150x300x20cm

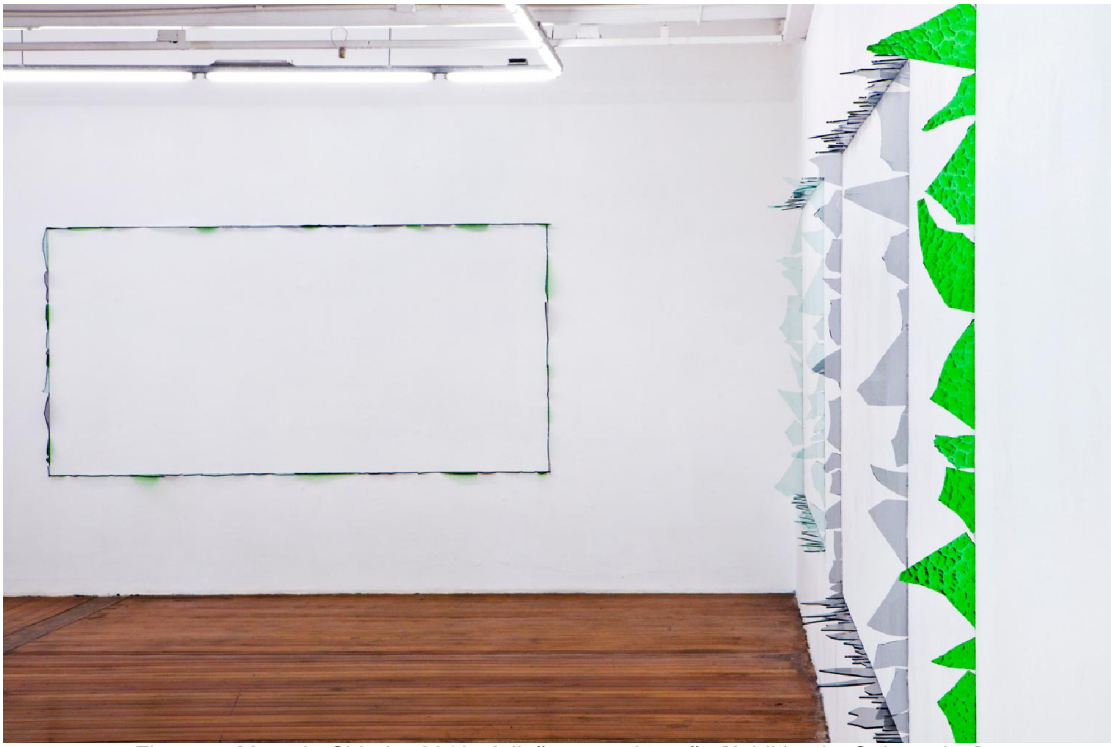

Figure 4: Marcelo Cidade. 2012. *Adição por subtração [Addition by Subtraction]*
Vidro/glass/150x300x20cm

In this work *Adição por subtração [Addition by Subtraction]* (2012) the viewer is confronted with green and shades of grey glass shards protruding out of the wall in a frame-like oblong shape. The shards of glass are reminiscent of a homemade security technology; whereby

glass bottles are broken and the shards are cemented into the tops of walls. There was and still is a familiar phenomenon in South Africa with increasing securitisation and now the tradition is carried on with spikes purchased from a security company. Cidade comments:

> not only the gallery has spikes; you can find them all around [São Paulo]. They are meant to protect people in their houses, but in fact it only increases the violence problems in posh neighbourhoods. So when I show them inside the gallery, I create a confrontation with people that live behind spike surrounded walls. Cidade in (Rohden 2012:1)

These shards protrude into the gallery space and threaten the viewer, pointedly warning not to get too close. Cidade in (Rohden 2012:1) states "[h]ere the window glass fragments are coming out of the wall and do not evoke the feeling of protection but of aggression. This confrontation interested me". Cidade is directly affecting the viewers' proximity to the work and the level of engagement by purposely keeping the viewer at a distance. This serves to create a threat for the viewer and subtly implicates the viewer as intruder, a strange implication for the presumably middleclass viewer, who is used to being included as opposed to protected against.

Adição por subtração "reaffirms the void in the field of architecture and art, questioning the perspective. What one sees are frames made of glass shards, but empty where the artwork would be" (Marcelo Cidade – Quase Nada 2012). This is seems to be an anti-art statement, where Cidade questions the actual validity of any art production at all, by leaving where the art "should" be blank and, by implication, the surrounding discourse. The oblong frame shapes that the shards form reference a reductive modernist language which almost contradicts the socially charged symbols of glass shards that Cidade is invoking. This paradox in the conceptual discourse between the essential/universal style of modernity and the politically charged social commentary becomes interesting. Cidade seems to implicate the history of art and the gallery itself in the security phenomenon, universalising it as a global trend in the white cube which attempts to be without context. This also makes one think of the way art is the prime "commodity" bought by the rich and stored away in vaults; this then becomes ironic in *Adição por subtração* as there is only a frame.

CHAPTER 1.2

London and Mona Hatoum

While Cidade focuses on the exterior urban environment, Mona Hatoum is primarily concerned with what is found on its interior and how this links to the body. Mona Hatoum lives

and works in London and is of Palestinian descent. In 1975 after a visit to London, Hatoum was prevented re-entry into Lebanon[7] due to the sectarian civil war (Ohlin 2002). Hatoum's work is characterised by her response to Lebanon's security agenda, as well as the security agenda (seen mostly in preventative measures like surveillance) of London.

> Though the… war… prevented Hatoum from returning to Beirut…, it alerted her to the instability that can infringe upon domestic security because, or regardless, of political turmoil. As Hatoum's exile in Europe has stretched into decades, she has transitioned away from artworks directly inspired by real-world events to artworks that address the ubiquitous and often banal dangers of bourgeois life (Masters 2008).

These "banal dangers of bourgeois life" are closely aligned with the concerns of this paper as well as my body of work and, while Hatoum's history is particularly interesting and also fits into global security concerns, I will focus on her work that deals with the banality of urban living in London. This entails the state funded and private surveillance and security preventative measures employed to add to the feeling of safety in British cities putting the middle class fears to rest with visible security personnel and technologies like surveillance.

Tim Newburn in *The Commodification of Policing: Security Networks in the Late Modern City* (2001:829), asserts that British citizens are now living in a 'late modern' period and suggests that the role of governance by the nation state has been subverted by local and global trends, adding that city life is becoming increasingly commodified. According to Newburn:

> The social geography of the city has been transformed… by the combined influence of international capital and changes in the nature of production and consumption. Linked to this has been the 'privatisation' of public space, the rise of 'mass private property', the development of 'zones of private governance' and defensive crime prevention strategies, and a consequent decline of civil society (Putnam, 2000). Such changes, together with the disembedding of social activity from localised contexts, changing the sources of trust from localised systems to abstract systems, have impacted significantly on feelings of 'security' (Giddens, 1990; Bauman, 1999) in Newburn (2001:829)

Newburn discusses how these transformations in society account for policing becoming privatised and how the British city is under constant surveillance. He discusses the various groups providing policing and security, including companies selling new technologies like closed-circuit television (CCTV), the police and private/'hybrid' security companies. Newburn is interested in how these various bodies are becoming progressively commodified, describing how the market and demand in Britain for CCTV in recent decades has expanded

[7] "Lebanon is multi-religious state and home to eighteen different denominations (as well as about 350,000 Palestinian refugees) and the country's ethnic and religious diversity belies its small size. Lebanon has for much of its short history as an independent country been politically unstable and only recently emerged from a devastating civil war that left the country in ruins, the economy in shambles and the populace traumatised. The fifteen-year long civil war (1975–90) was extremely bloody with atrocities and massacres committed by all sides to the conflict (Khalaf 2002). The civil war … caused massive human suffering such as more than 100,000 deaths, displaced some 800,000 people and sped up the already large emigration from the country" in Knudsen (2005:1).

exponentially. Newburn equates this expansion in CCTV and policing bodies to crime which has increased in Britain since the end of World War Two (Newburn 2001). "The changes associated with late modernity have… made crime a core everyday concern for middle-class urbanites and suburbanites" (Newburn 2001:835). He associates this with "changes in the sovereignty of the nation-state" and the debunking of the myth that the government is taking care of crime (Newburn 2001:837) and links it to the rise of developments (gated communities, CCTV) which attempt to govern crime themselves.

Gated communities[8] in the UK are seen as an inevitable part of property development (Webster 2001). "[G]ates [are] merely physical expressions of privateness" (Webster 2001:151). Webster articulates that gated living is not a homogenous product and neither is the demand for it. This view contrasts with Caldeira's on São Paulo, since Webster believes that gating is to some extent about exclusivity and fashion. This view is supported and expanded upon by Setha Low (2008) writing about Californian gated developments, a view further detailed in Chapter 2.2.

According to David Murakami Wood, a surveillance sociologist, in his article *The 'surveillance society': Questions of history, place and culture* (2009), surveillance is part of the process of globalisation but is not the same all over the world but is culturally specific to its context. "Surveillance is historically, spatially and culturally located" (Wood 2009:179). Wood discusses the UK's use of CCTV in public space in the 1990's and how America used Britain as a model after 9/11. He attributes the explosion of cameras in the 1990's to the end of the cold war and military corporations looking for civilian markets. Wood adds that fear of terrorism was not the only reason to justify surveillance cameras, citing football hooliganism and high profile crimes against children as other reasons. There were also no regulation laws on CCTV in Britain until 1998. Wood proposes that there needs to be attention paid to how surveillance helps construct space and:

> to acknowledge and better understand the fact that surveillance operates and operates differently at different socio-spatial levels from orbital space right down to the individual body. [He calls for] new theoretical and empirical accounts… to be developed that take into account the specificity of non-western, non-Anglophone and 'global south' experiences and cultures of surveillance, ways of understanding 'surveillance societies' and reflective application of appropriate methods for doing so (Wood 2009:189).

Each country or city has very specific apparent needs and uses for surveillance and one cannot conflate surveillance studies globally. Bearing this in mind I attempt in this paper to give very specific contexts to each of these cities and aim not to mix the surveillance, security or securitised community discussion in each respective country or city, but simply to show

[8] Atkinson, Blandy, Flint and Lister (2005) in 2005, found just fewer than 1000 gated developments in the UK.

that similar dialogues around security occur in other countries and that my response to securatisation can be seen as contiguous with these responses.

This brief overview of the increasing securitisation of Britain contextualises Hatoum's work in relation to the security concerns that consume her everyday life. Hatoum's art work which I will shortly discuss illuminates how Hatoum responds to these nuances.



Figure 5: Mona Hatoum. 1994. *Corps Étranger [Foreign body]*

In *Corps Étranger [Foreign body]*, Mona Hatoum makes a work of surveillance in relationship to her own body by swallowing an endoscopic camera taking the viewer on a journey through her body. We are shown extreme close ups of body parts such as her eye and other internal orifices. These body parts feel familiar and strange at the same time; repelling the viewer with their wet, slimy, hair-lined texture, they invoke the abject by focussing on veins, intestines, sphincter channels, oozing growths and peculiar nodules of throbbing skin. These strange images mesmerise the viewer's revulsion and tease our sense of order with their pulsating indelicacies. As I have only seen a video of Hatoum's installation online I will rely on a description from the Banquete Project website (1994), of the installation itself which is described as follows:

> Stepping into the almost claustrophobic narrowness of the cylinder, the visitor first hears indefinable sounds and is familiarized with pictures from the inside of a human body: mucous membranes, hair, teeth – everything is enlarged by a tiny camera that curiously penetrates all of the body's openings. Breathing,

> heartbeat, and the gurgling of the internal organs intensify the unease of the sense of being inside of the body. Turning the inside out, making visible the invisible, following the path of metabolism within one's own body, the artist brings to light what lies hidden: the digestive tract. The artist shows us the irreality of our own body enclosed in our familiar covering: a foreign body.

When I watched the video online the opening shot began either in her ear or up her nose. I was unsure of what exactly I was looking at. The endoscopic camera then travelled to her eyes and into her mouth, under her tongue, and splashed around a bit in her spittle before being swallowed by Hatoum. Up until this point the body parts were largely recognisable, except for what I am presuming to be the ear or nose. As she swallowed the camera, I started to become aware of my own face; scrunched up with a frown and a downward pointing mouth hanging half open. I was quite obviously repulsed and fascinated at the same time. I drew my arms closer to my body in an attempt, I think to protect myself. This seems silly, from what was I protecting myself? The screen? My reaction is fascinating in retrospect and it really brings another interactive element into the work: Hatoum is able to traverse the screen based media and even to physically affect, or trigger a physical response from the viewer.

> The themes of control, surveillance and coercive power are at the heart of Hatoum's work. On arriving in London in 1975 Hatoum became aware of the proliferation of surveillance camera in public places. The Orwellian 'Big Brother' invasion of personal and public space were first explored in the performances *Don't smile, you're on camera* (1980) and *Look no body!* (1981). Today, with the rise of control over all aspects of our lives we are more aware of its subtle forms and can better appreciate Hatoum's early observations on its menacing consequences (Mikdadi [sa]).

This work in particular can also be read in relationship to the medical gaze, a term coined by Foucault in the *Birth of the Clinic* (1963), whereby medical institutions separate the patient's body from their identity. This inevitably alienates the patient from medical procedures that are being performed on them and unavoidably severs their relationship to their understanding of their own body in the process. Patients place trust in medical institutions. Hatoum it seems has appropriated that same medical gaze in her artwork on her own body but seems to use it instead to explore and get acquainted once again with her body rather than objectifying it. Her explorations are simultaneously disturbing and fascinating. Perhaps that is what human beings have to comprehend effectively in order to reconnect the brain to the body – the abject repulsive side to themselves; the paradox within.

Hatoum's "exhibitions are permeated with the tension of oppositional emotive experiences--desire and revulsion, safety and fear, security and threat—thereby creating 'states of being' within which the viewer is at once implicated and challenged" (Mikdadi [sa]). The obscure shapes we are faced with are both strange and familiar as Hatoum forces us to view our bodies in a new grotesque way that compels us to deal with the abject enlarged side of our human selves. The effervescent blobs of flesh and prickly tubes force our negotiation with the inner workings of Hatoum's oesophagus and 20 to 25 feet of her intestines, and the viewer is

able to imagine the interior of their own body and feel sickened and enthralled at the same time by this. Hatoum's images disturb the normal symbolic order of how we organise our bodies. We like to think of ourselves as clean, hygienic, preferably dry, whole human beings and our identity is disturbed when we come face to face with ourselves on the internal, fragmented, microscopic level. There is no longer any distinction between subject and object in the blown up abstracted images but there is still a sense of the recognisable which destroys our ability to identify with the image and creates suspicion of it. It is simultaneously repellent and seductive, extraterrestrial yet archetypal and thoroughly engrossing.

As an "outsider" reflexively turning the camera in on herself perhaps Hatoum is perhaps showing us the indignity associated with being a refugee, although she says "[f]or me it was more about issues of surveillance and how we are watched and scrutinized constantly and how our boundaries are constantly invaded" (Hatoum in Masters 2008). There is something uncanny about seeing someone's internal and external orifices on a screen, it is the ultimate invasion of privacy yet simultaneously obscures the notion of privacy as she chooses to share it with her viewers.



Figure 6: Mona Hatoum. 1996. *Marrow*. Rubber, dimensions variable

Mona Hatoum works occasionally with found objects selected from the domestic environment. Hatoum then alters the object by recreating it: either by adjusting the scale, or by finding a

new material to construct the object. In this case with the work entitled *Marrow*, she has employed the latter strategy; reworking a metal infant's cot into a rubber heap of wobbly bars on the floor which resemble a cot. This unusual material juxtaposition has an unusual effect on the viewer, we recognise the object, yet it is rendered unusable by its material reconfiguration. In the object's original form, a metal cot symbolises order, safety and security and is also an example of how humans disseminate and self-propagate discipline on "docile bodies"[9] in society. The mother of the baby takes on the role of surveyor and the baby – the docile body – is kept in its place in its prison-like structure, already learning the lesson that it has a very specific role and place in life. With the material subversion comes a questioning of these ideals.

The transformed cot lies limp in Hatoum's piece on the wooden floor. It has been rendered useless from its original function of providing a safe space for an infant to sleep, to a life-size mound of malleable rubber cage which subverts the narrative of containment as well as comfort.

An infant's metal cot resembles and acts as an enclosure, and this rubber reconfiguration subverts that power structure, hindering the bars' ability to contain. The cot's purpose, materials, form and meaning have been transformed and recreated, playing on their suggestive physiological, sociological and cultural associations. The rubber work now connotes a flaccid body. This connotation is reinforced by the title of the work, *Marrow,* and the colour of the rubber. The metamorphosis of the metal cot into a strange, limp body is a deliberate contradiction which simultaneously explores the palimpsest of inside and outside and can be read as a metaphor for freedom from captivity or the literal breaking down of rigid structural boundaries. If the cage represents the symbolic order (law/rules/the construction of behaviour) then Hatoum's transformation of this object into its powerless abject form disrupts the control of the symbolic order/boundaries, and reintroduces the thing which it is created to control (the abject/the body).

This work in terms of the prevailing security discussion may seem dislocated, yet in terms of my concerns and own practice I feel that the domestic equivalent of security should be emphasised. Keeping loved ones safe is the impetus behind domestic security measures and it can be seen to derive from a place of concern for one's family's safety. Security can be looked at as a bizarre extension of this love, as a mother would aggressively protect her young with violence and she would easily put them in a cage for safekeeping.

[9] Foucault's term describing a body in the process of "normalisation" the human body is subject to. Foucault (1977:136) defines a docile body as "one that may be subjected, used, transformed, and improved. And that this docile body can only be achieved through strict regiment of disciplinary acts". I discuss this idea further in Chapter 2.1

Both the content and the structure of my work are similar to Hatoum's in that we both create sculptures which are, to varying degrees, life-size representations of domestic objects which are materially reconfigured in order to encourage a questioning of the ideals of the society that produced the object. There is an implied feeling of unease; what was once contained is no longer contained and the object's original purpose is now obsolete.

CHAPTER 1.3

Johannesburg and Dokter and Misses

The contemporary landscape of security in South Africa contextualises Dokter and Misses' as well as my own art production which I analyse in Chapter 3 of this research document. According to Dr Ivor Chipkin, a sociologist, in his essay *Middle Classing in Roodepoort,* gated communities are sites where the public spaces[10] of the complex are shared and subject to the same policy of the body corporate, making these living spaces relatively self governing bodies. Chipkin (2012:11) states that "Townhouse complexes are sites where the city, where order and rule are being constituted from below". This is important because people instead of relying on the South African government to protect them, have taken the initiative and imposed or subjected themselves to a set of agreed upon rules.

> Not only is there great unevenness in the performance of the departments and agencies that make-up the body of the government and the state, but the skin holding them together in a common body is often so thin that they are barely of the same being. The result is a social and political scene that is not simply *over determined* in a theoretical sense, but overwhelmed by contingency and randomness at the level of daily life – crime, electricity cuts, water cuts… and so on. It is in this context that cluster developments offer meaning and community, even when the practices of ordinary life involve awkward sacrifices (Chipkin 2012: 75).

These awkward sacrifices can be linked to Bruce Schneier's theory that human beings will sacrifice what they feel they need to things like comfort, privacy, limitations on the amount of noise they may make, or if they may own pets, in exchange for security and service delivery, compromising aspects of their lives in exchange for other perceived comforts. Chipkin makes a case study of a complex in Roodepoort and discovers interesting nuances to this seemingly simple trade off, and supposes it may have interesting repercussions for the middle classes inhabiting South African cluster developments:

> A common social world is emerging in Roodepoort that has paradoxical features. On the one hand white and black South Africans (terms used here as shorthand for those who formerly had and those who did not have full South African

[10] Parking bays, passages, entrance spaces, pool areas etc

> citizenship) are entering a *common world*. On the other hand, racial and ethnic solidarities have not weakened. Entry into a common world is not associated with new patterns of sociability that transcend race or ethnicity. What has changed is that assertions of being an 'Afrikaner' or being 'black' do not necessarily signify antagonistic social positions, like they did until even recently. Even for those residents still committed to being 'white' there is an openness to black South Africans that may well be unprecedented outside liberal and/or leftist political circles in South Africa. The situation has long been different for black South Africans. African nationalism until recently tended not to be an exclusivist political ideology, such that identifying as 'black' did not mean turning away from whites (Chipkin 2012: 83).

This "common world" puts different ethnicities on an equal playing field for the first time in South Africa. People are being unified to a certain extent by their security concerns and countermeasures. This unification happens through common fears or risk perceptions and a self imposed framework of rules in order to keep control or, to borrow Foucault's term, 'discipline' the securitised community inhabitants into adhering to the rules.

> Relative to this recent past [in South Africa], a common world represents a place where former citizens and former subjects share, not simply a common geography, but a space where they are equally subject to a regime of rules. These are post-apartheid spaces (Chipkin 2012: 84).

Chipkin's research is especially relevant to my art production discussed further in Chapter 3. He seems to discover subtle hints of change within this capitalistic framework. While other authors seem to critique the commodification of daily life Chipkin sees it as a space filled with revolutionary potential based on purchasing power. Chipkin mentions but does not discuss at length, the superficiality of acceptance through class or purchasing power and the people who are outsiders to this exclusive property market, those who do not belong within the gated communities and the effects these developments have or will have on them. In my work I attempt to show the strangeness of these constructed environments by creating an interior living space and using my sculptural works to change the way we relate to these commodified objects showing them for what they are: ritualised constructions. The artworld is also a part of this securitised construction and fits neatly into this capitalistic system.

> the arts establishment connives to keep alive the myth of the special, creative individual artist holding out against passive, mass consumerism, so helping to maintain a self-interested view of elite creativity. Against this we insist that there is a vibrant symbolic life and symbolic creativity in everyday life, everyday activity and expression – even if it is sometimes invisible, looked down on or spurned. We don't want to invent it or propose it. We want to recognise it – literally re-cognise it. (Willis 1990:1,2).

This is exciting and ties in with Chipkin's view of transformation. If we "re-cognise" the way we live as human beings and understand our elaborate constructions then we can change them or at least be under no grand illusions of self importance in an elite bubble, fundamentally, transformation by criticality.

The work of Anthony Minnaar (2007), a Professor in Criminology & Security Science, in *The implementation and impact of crime prevention / crime control open street Closed - Circuit Television surveillance in South African Central Business Districts* (CBD's), focuses on the installation of surveillance cameras in the Johannesburg CBD, useful in terms of the way he shows the linear progression of the usage of surveillance. Minnaar shows how surveillance has morphed and transformed to different industries over time and tracks the trajectory of surveillance in South Africa, which was first implemented in the mining industry to prevent smuggling of diamonds and precious metals. He notes how the gambling industry utilised surveillance to protect their clients, stating that private security companies realised its potential for crime prevention and applied surveillance methods to their own industry. Private security increased due to lack of funding from the South African Police Service (SAPS) referred to as 'outsourcing by default'. Business against Crime (BAC) funded the installation of the cameras with the SAPS providing support (Minnaar 2007).

The SAPS encourages "anti-crime surveillance and monitoring services" as it requires no financial outlay from them. It is marketed by local and provincial government as a way to bring business and tenants back to the city centre. In 2001 at the opening of the control centre situated in Carlton Centre further reasons were cited for implementation such as help with monitoring of traffic, fire detection, emergency services alerts, and refuse collection. As well as fighting crime, CCTV would help with management of South African CBD's. In the Johannesburg city centre CCTV became part of a rejuvenation project to curb urban decay implemented by the City Improvement District (CID) strategy. R600 million was allocated and installation started in 2000. By 2004 the City Manager, Pascal Moloi said "the crime rate was down, occupancy rates were up, new businesses were being opened in the area and investor confidence was growing" (Moloi cited in Minnaar 2007:193). Given that CCTV cameras are positioned outdoors and that most of the city is enclosed vertically this may only suggest that crime has moved out of the line of sight (Minnaar 2007).

This discussion is interesting because there are several agendas working here, from the historical to the political. People seem to use the surveillance rhetoric for very different purposes, in the case of the author to critique it and, in the case of the city manager to help prove "safeness" in the CBD. Although, Pascal Moloi did not provide any figures to say whether crime was in fact down or up. That is why in the following chapters I look at surveillance and other security measures as part of a much larger, psychological part of humanity in the hopes that if we understand this part of ourselves we can use it in a transformative sense as Michel Foucault and Ivor Chipkin discuss.

Seemingly banal securitised communities in Johannesburg which are usually criticised for their exclusiveness are potentially sites of ritual and subversion. These sites are metaphorically embodied in the creative practice of the design team Dokter and Misses,

furniture makers with a conceptual narrative driving their production. Using Ivor Chipkin's (2012) research on securitised communities and Michel Foucault's (2008) theory on heterotopia, two furniture pieces will be argued to be exemplars of this. Foucault used the term "heterotopia" to relate to spatial anomalies which break from the banality of everyday life. These spaces are abnormal because they have a ritualistic purpose or promote feelings of escape, refuge or fantasy and thus do not conform to hegemonic structures. The securitised communities and furniture pieces/artworks discussed will be shown to blur similar boundaries.



Figure 7: Dokter and Misses. 2013. *SunCity (hth)*. Duco sprayed and powder coated mild steel and composite concrete with tinted glass shelves. Drinks Cabinet. *Verster (hth)*. Duco sprayed and powder coated mild steel and composite concrete. Entrance Hall Table

The heterotopic strangeness of securitised spaces in Johannesburg discussed further in chapter 2.2 are embodied in two pieces by Dokter and Misses whereby they create critical

pieces of furniture and complicate the way we relate to these commoditised objects by showing them for what they are: ritualised constructions. Dokter and Misses are a design team run by Katy Taplin, a graphic designer, and Adriaan Hugo, an industrial designer, who run their business from Juta Street in Braamfontein. Their pieces seem to embody and respond to the nuances of city and suburban life in Johannesburg. The aesthetic of their work has usually followed modernist lines of minimalism with quirky idiosyncrasies (Dokter and Misses 2013). Much "African design" up until recently has followed this modernist paradigm. Modernist ideas of utopia are about an imagined ideal society and heterotopias tend to embody this quality too, yet are grounded in "reality"[11]. The quirks embedded in the work by Dokter and Misses are what disrupt the modernist paradigm and situate them as heterotopic. They challenge the normativity of suburban life by exaggerating it, focussing only on selective aspects and conflating utilitarian design, security and leisure into one metaphor about living in Johannesburg.

The two pieces were exhibited at MOAD (The Museum for African Design) for the Southern Guild design collection on the 25th October 2013 (Dennis 2013). This is a space which in itself shows a break with looking to overseas for design trends and instead aims to create a specifically South African design ethos. The museum director Aaron Kohn *asks* "Where do you draw the line between art and design and on the other end where do you draw the line between craft and design? What do you do when pieces don't hang on white walls, how do you display them, do people sit on that chair, are they allowed to" (Dennis 2013)? These questions are relevant to the Dokter and Misses pieces as well as my own body of work which attempts to invert some of the categories mentioned by Khon. There seems to be a blurring of these rigid western categories of art, craft and design, with perhaps a harking back to traditional African art and objects that cannot be separated from their ritualistic purpose or function in society. Museums and western practices of looking at 'other' cultures attempted to do this in dioramas in order to portray African cultures as inferior, stripping African objects largely of context and use and portraying Africa as outside of time (Arnoldi 1999), when in fact these objects in the correct context communicated complex messages about the artist's community.

SunCity and Verster (hth) were familiarly enigmatic the first time I encountered them at MOAD. The modernist lines, strong materials and excellent craftsmanship combined with quirky choices in finishes and display resulted in two strange objects which are immediately furniture but at the same time have some strong conceptual underpinnings. According to Katy Taplin (Dokter and Misses 2013) "they are the embodiment of the South African suburban dream: swimming pools and burglar bars". This dream or fantasy can be likened to the utopia and by extension the heterotopia where perhaps one is more critically aware of the fantasy but engages with it nonetheless.

[11] Tangible places, in this case gated communities.



Figure 8: Dokter and Misses. 2013. *SunCity (hth)*. Duco sprayed and powder coated mild steel and composite concrete with tinted glass shelves. Drinks Cabinet.

The drinks cabinet, *SunCity (hth)* 2013, is black and white high contrast with the effect of being harsh and jarring on the eye. I have had similar experiences sitting in houses in Johannesburg; when the reflection of the noon sun hits a white wall and makes me wince, recoil and reach for my sunglasses. The black of the bars are then a welcome retreat and the viewer is immediately drawn to the inside of the cabinet, an interactive play with the notion of being 'safe' and 'unsafe' when the cabinet is opened and closed.

There is something interesting about this being a drinks cabinet - that access to guilty pleasures is controlled by the owner/adult. Thus there is here, like in the heterotopia, discussed at length in Chapter 2.2, a supervisor and gated control and considering it is a drinks cabinet this is ironic since alcohol reduces inhibitions and relaxes boundaries. The heterotopia is an amalgamation of leisure, fantasy, work and the everyday banal in living space. There are no clear cut distinctions any longer and the imaginary "hyper-real" becomes the norm. The fantasy and the reality are thus merged in both of these pieces with the sparkling swimming pool at odds with the jail/burglar bars. In a heterotopia the spheres of work, home, leisure and consumption are blurred to the point of abstraction. Heterotopias have "the power to juxtapose in a single real place several spaces, several emplacements that are in themselves incompatible" (Foucault 2008:19). These works embody paradoxical elements such as organisation, display, spectacle and leisure and seem to create their own heterotopic spaces themselves, especially the drinks cabinet which allows one to include or exclude and has the implied element of entertainment.

The bottom of the cabinet has had a swimming pool reflection spray painted onto it. This reflection is a break with the rigidity and severity of the top part of the cabinet. There seems to be a breaking up, in a sense of these middle class status anxieties alluding perhaps to the contrasts and paradoxes of this way of life; the "fun times" associated with swimming pools coupled with insensitive security precautions. "Each piece in the range is named after a South African prison" (Dokter and Misses 2013). The pieces therefore liken the experience of living as a middle class inhabitant in Johannesburg to a prison. Interestingly a prison is another example of a heterotopia given by Foucault (2008).

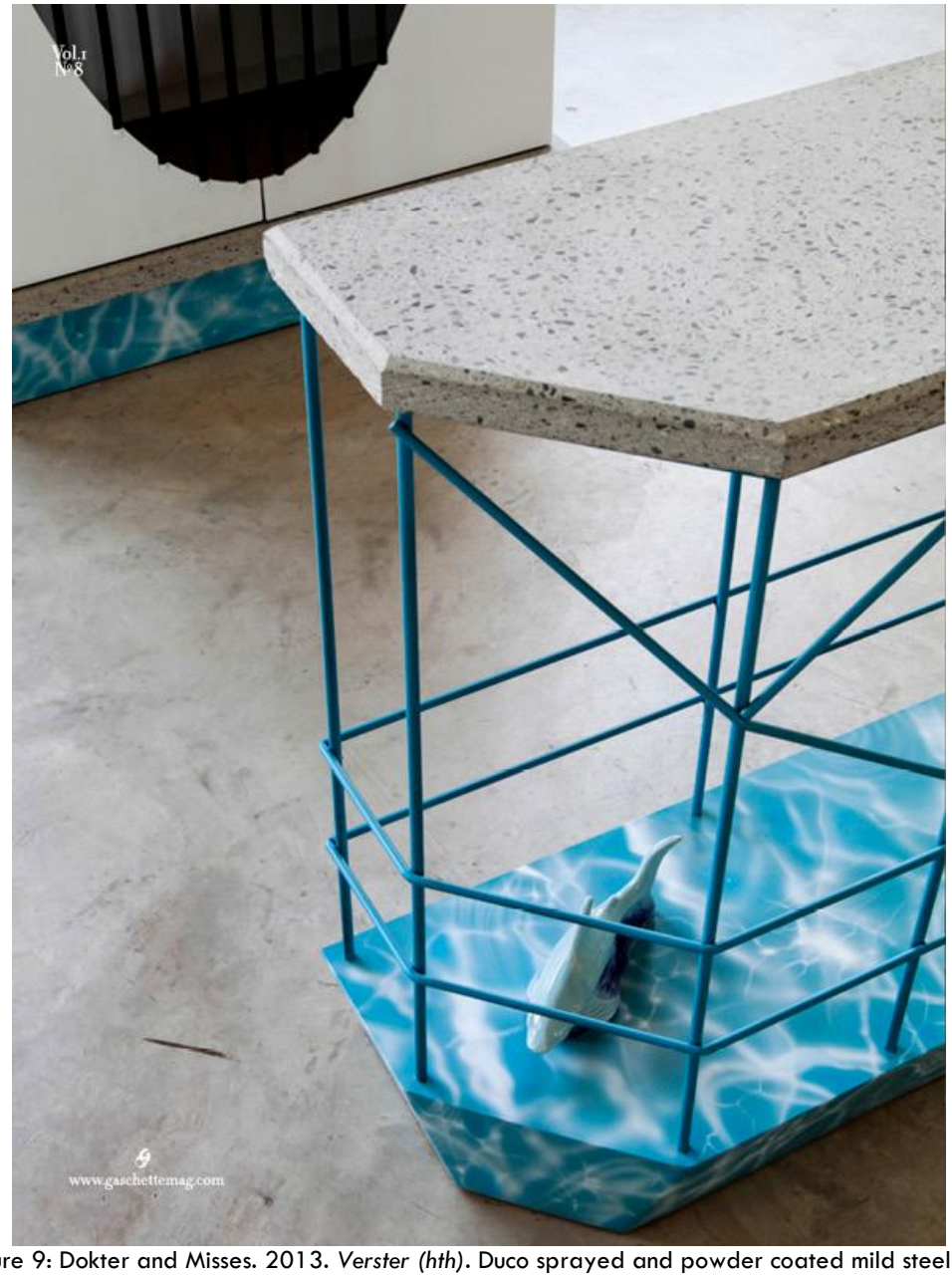

Figure 9: Dokter and Misses. 2013. *Verster (hth)*. Duco sprayed and powder coated mild steel and composite concrete. Entrance Hall Table

Verster (hth) 2013 is a little less austere on the eye with the same blue of the swimming pool reflection mutating into bars which hold up the table top. The bars in this piece resemble burglar bars of older houses and have associations of the time period associated with the apartheid regime. These bars were decorative and less rigid, less unsightly and harsh than their contemporary counterparts such as Trellidoors and stark vertical bars.

These works critically undermine the normativity of these securitised spaces by simply drawing attention to it, but on the other hand they can also be considered to perpetuate it by conforming to the conventions of objects that populate these environments. Aside from the utilitarian function and critical commentary there is nothing that these works do to tangibly transform their larger social context although that was never the intention of their makers. I find them interesting in relationship to the heterotopic securitised spaces of Johannesburg simply because they undermine modernist paradigms of design, utopia and the history of art and design. They can be seen to subvert the hegemony from within like the heterotopia itself which finds itself as a physical as well as a mental space. There is potentially something deeply subversive in that and should not be overlooked.

CHAPTER 1.4: SUMMARY AND CONCLUSION

In the preceding chapter I looked at Marcelo Cidade, Mona Hatoum and Dokter and Misses contextualising their particular cities São Paulo, London and Johannesburg in a discussion around security and surveillance in those countries. Cidade's context of São Paulo was discovered to be divided economically with the majority of the population inhabiting favelas and the remainder living in closed condominiums or securitised communities. In Mona Hatoum's context; London, security was revealed to be a major concern, especially government funded surveillance. Cidade and Hatoum's works were discussed and analysed symbolically and allegorically. The approach to making work which connects the two is their responses to the cities they live in; Cidade externally and Hatoum internally. Cidade states "I create a confrontation with people that live behind spike surrounded walls" Cidade in (Rohden 2012:1) and makes them feel like the criminals. Hatoum is able to traverse her screen based media and actually trigger a physical response from the viewer. Hatoum's "exhibitions are permeated with the tension of oppositional emotive experiences--desire and revulsion, safety and fear, security and threat—thereby creating 'states of being' within which the viewer is at once implicated and challenged" (Mikdadi [sa]).

In Johannesburg, South Africa, the contemporary landscape of securitised communities was unpacked through Chipkin's text titled *Middle Classing in Roodepoort.* Chipkin sees gated communities as sites where public spaces of the complex are shared and subject to the same policy of the body corporate, making these living spaces relatively self governing bodies. The inhabitants of these complexes do not see the South African government as addressing their interests and therefore tackle the perceived problems on their own. Chipkin sees these sites as being transformational. Anthony Minnaar's text on surveillance was useful in terms of tracking the trajectory of surveillance within South Africa. These two authors helped to contextualise the two pieces by the design team Dokter and Misses analysed in the preceding subchapter. The two chosen examples are understood to embody the heterotopic nature of spaces in Johannesburg that I attempt to capture in my own work. This heterotopic quality is discussed further in chapter 3. In the following chapter 2, I identify key ideas within the current psychological and philosophical discourses around security.

CHAPTER 2

Thematic Discussion in Relation to the Work identifying Key Ideas

> At every level… are individual organisms that, even at their most simple, actively select and change their environments, and are themselves changed in the process (Watson 2005: xiii)

> The simple truth is that it must now be recognised that the coming together of coherence and identity in common culture occurs in surprising, blasphemous and alienated ways seen from old-fashioned Marxist rectitudes – in leisure not work, through commodities not political parties, privately not collectively (Willis 1990).

> What does anyone mean when they talk about real security? ...Security is elusive, it's impossible. We all die, we all get old, we all get sick, people leave us, people change us, nothing is secure (Ensler 2005).

The key ideas discussed in the following chapter inform the thematic concerns of my creative practical work. The subchapter headings include: 'The Ritualisation and Dissemination of Power and how it Operates in Securitised Communities'; 'Securitised Communities as Heterotopia' and 'The Effect of Securitised Communities on the Psyche of the User'. First, I will provide a contextual overview of the general theme of security and how it relates to the security discussion in Johannesburg.

Vastly complex security systems inundate the Johannesburg landscape and permeate all aspects of life in this urban environment, from fortressed houses, gated communities, guarded complexes and access controlled buildings to shopping malls and universities under surveillance. These security/surveillance technologies force negotiation which restricts freedom of movement, and arguably contributes to further feelings of insecurity.

> A built-in intuition about risk – engendered by the need to survive long enough to reproduce – is a fundamental aspect of being alive. Every living creature, from bacteria on up, has to deal with risk. Human societies have always had security needs; they are as natural as our needs for food, clothing and shelter (Schneier 2006:26).

Bruce Schneier (2010), cryptographer and security specialist, writes of security as being inextricable from human and animal existence as well as the notion of total security being absolutely unobtainable. There is a paradox here, as human beings rely on instinct about risk in order to survive but will never be completely protected. Security for Schneier (2010) is divided into three separate concepts. The first is how one "feels" about security which is based on an intuition of perceived risks. The second is the societal model of security we adopt which is based on reason. This model comes from science, industry, the media, culture,

religion and or government. In a contemporary complex society, models of security are required because human beings cannot be specialists in all fields and know the risks of everything encountered on a daily basis.[12] Models are limited by current knowledge in science and technology but they have the ability to override "feelings" because individuals adopt the societal model as their own. The third concept that makes up security is the "reality" of risk which is constantly changing in this technological age. Schneier (2010) asserts that when our feelings, the model and the "reality" converge "we make better security trade-offs". The divergence and confusion between these three separate concepts leads individuals to "feel secure even if [they're] not and… be secure even if [they] don't feel it" (Schneier 2010).

Schneier (2006:3) contends that "trade-offs" take the form of "money, convenience, comfort, freedoms" and is ambivalent about whether these exchanges are positive or negative, revealing that the trade-off is specific to each individual and dependent on what they are willing to exchange for security. "The question to ask… is not whether this makes us safer but whether it's worth the trade-off" (Schneier 2010). It is also an instinctual process and it would seem the more one has to protect, like a family, the more one will be willing to exchange for security. "Making security trade-offs is fundamental to being alive. Security is pervasive. It's second nature, consciously and unconsciously part of the myriad decisions we make throughout the day" (Schneier 2006:8). In this contemporary complex society, however, it becomes increasingly difficult to control all the systems one needs in order to feel safe.

In the Johannesburg context individuals in the middle to upper classes outsource security for their golf estates or gated communities and the system becomes progressively more complicated and even theatrical at times, for example asking visitors to fill out personal information in a log book upon entry. There is no obligation that these visitors fill out the correct information – this process exists only to make subscribers feel safe as opposed to actually protecting them, which in turn perpetuates the system. Schneier (2011) coined the term 'security theatre' specifically in a post 9/11 airport security context but his observations on security theatre apply to the South African context too. How security is visibly performed by security personnel or various security technologies in sight, like surveillance cameras, electric fences and patrolling guards which is believed to ease the feeling of insecurity without actually making individuals more secure in certain cases. In some instances there may be no one watching or recording the surveillance monitors or the guard may be asleep in the early hours of the morning. These restrictions on entering and exiting areas exclude people based on the answers they give or what they look like. I have a friend with dreadlocks for example who was harassed by security guards when he tried to enter The Museum of African Design (MOAD) probably because of his appearance. We have to make compromises and moral decisions which don't adversely affect those protected by security as well as those who are

[12] Schneier (2010) uses the example of germs; many people only fear swine flu because of the health model society has adopted which emphasises certain diseases rather than others.

not. Another reason that contemporary society relies so heavily on security systems is the lack of trust. Middle class South Africans potentially lack trust in "others" because of the indoctrination of fear during apartheid, or the exclusionary spatial devices and security technologies that reinforce this fear of the outside world. These culturally constructed environments may be shaped by South Africa's segregationist past, yet are certainly not determined by it. Generally individuals trust the model of security as opposed to other individuals. As Schneier articulates:

> Security is a type of a societal pressure in that it induces cooperation, but it's different from the others. It is the only pressure that can act as a physical constraint on behaviour regardless of how trustworthy people are. And it is the only pressure that individuals can implement by themselves. In many ways, it obviates the need for intimate trust. In another way, it is how we ultimately induce compliance and by extension trust (Schneier 2012: 198).

Individuals also trust the model and technologies of security more than 'other' individuals. It is important to note that human beings "respond to the feeling of security and not the reality" (Schneier 2010). Cognitive bias acts as a filter between the individual and "reality" and as a species we are influenced more by stories than data (Schneier 2010). "Feelings" about security and the "reality" of the risk become misaligned and one could have a false sense of insecurity or security (Schneier 2010). "People make security decisions based on perceived risks instead of actual risks, and that can result in bad decisions" (Schneier 2006:28). Inaccurate models gained from anecdotal accounts or societal models of security can distort decision making. In Johannesburg there are stories associated with certain places that are perceived as "dangerous" and others that are seen as "safe" which invariably propagate risk judgements associated to visiting those spaces. The question is, dangerous to whom? Factors such as class, race and gender will alter these perceptions accordingly and to varying degrees.

If security is fundamental to human existence then why is it so complex and what makes it problematic in a democratic society? Racial profiling is one aspect, which happens on a daily basis in airports (Schneier 2006) and also in a South African context where security companies employed to protect communities racially profile black males and deny them thoroughfare or access (Steinberg 2008). Another aspect to security which can be looked at as problematic is electronic camera surveillance, which removes privacy from societal relations and individuals therefore altering their behaviour when watched or watching others and, lastly, the unequal distribution of security services; whereby predominantly South Africans within the upper income categories can afford to protect themselves with security personnel and technologies.[13] These are contentious issues and hypothesizing a solution[14]

[13] There are places in Johannesburg where people can afford security yet choose not to have, and, also spaces where the income is low yet there are forms of security.

[14] Landman (2002) with regard to a possible solution asks if there is a better more inclusive and sustainable way of constructing 'safe space' suggesting "community policing, neighbourhood watches,

is not the aim of this paper or my body of work. The point is to clarify them and contrast them with what can be looked at as positive aspects of security which are fundamental to human existence as we live with these contradictions and idiosyncrasies.

Authors writing about this topic such as Newburn (2001), Webster (2001), Wood (2009) (from Britain), Caldeira (2000) (from Brazil), Landman (2002), Minnaar (2007) and Judin (1998) (from South Africa) mostly have similar concerns, those which track the nation state's inability to control policing and security. It seems in all three countries, groups have taken on this role and are in control of their own security requirements creating socially divisive 'pockets' which limit public interaction and heighten 'difference'. This can be seen as problematic in late modern capitalistic societies as it means that only the people that can afford it, have access to security, which creates an unequal distribution of security services. Brazil and South Africa have the largest inequalities (Landman 2002) and the highest Gini coefficients. The increasingly commodified and securitised landscape is mostly criticised for its homogenisation of space and people. However, securitisation has also been looked at in a positive way by authors like Schneier (2012) and Chipkin (2012) where they either observed the ways specific places were heterogeneous in nature or devised strategies to increase the heterogeneity of securitised spaces.

"Security systems are never value-neutral; they move power in varying degrees to one set of players from another" (Schneier 2006:35). I talk more about this in the following sub-chapter 2.1 with a discussion on Michel Foucault's work *Discipline and Punish* (1977), drawing on his analysis of how power is disseminated in society through self-propagated discipline, ritual and examination.

CHAPTER 2.1

The Ritualisation and Dissemination of Power and how it operates in Securitised Communities

> [W]e may still not have reached the point of a practical desacrili[s]ation of space. And perhaps our life is still ruled by a certain number of oppositions that cannot be touched, that institution and practice have not yet dared to undermine; oppositions that we regard as simple givens: for example between private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work. All these are animated by an unspoken sacrali[s]ation (Foucault 2008:16)

"residents against crime" associations, crime prevention through environmental design, local crime prevention partnerships, etc" (Landman 2002:33).

Philosopher Ladelle McWhorter (2004:74) uses Foucault's analysis of power in *Discipline and Punish* (1977) to demonstrate how ritualised practices were incorporated into the increasingly industrialised world and how they have become integral in the way we are subjectivised today. Ritual can be defined as "a stereotyped sequence of activities involving gestures, words, and objects, performed in a sequestered place, and designed to influence preternatural entities or forces on behalf of the actors' goals and interests" (Turner 1973:1110). Several scholars believe that rituals have declined since the modernisation of Western society, stating that "ritual is non-technological", associating the change from a previous belief in the cosmological to a belief in science (McWhorter 2004:74). "[I]n both the nineteenth and early twentieth century's, ritual was set in opposition to reason itself" (McWhorter 2004:71, 72). Others view ritual as a "kind of cultural comfort food" which helps negotiate the landscape as well as sustaining a well-balanced society. However it is also criticised for being consumerist in nature or generally unfulfilling; as modern rituals such as marriage, funeral or graduation ceremonies, fail to fundamentally transform the attending participants (McWhorter 2004:72).

Transformation is crucial to the notion of ritual and also relative, perhaps transformation isn't immediately noticed because rituals we encounter on a daily basis are so banal. They have been incorporated into our lives in such subtle forms that they require analysis in order to be disentangled from what is usually perceived to be "normal", or perhaps rituals are used to induce conformity. Either way they have transformative potential.

> Until recently cultural theorists have tended to view consumption as a form of manipulation, the commodity out to trap the unsuspecting consumer. The only alternative to this essentially negative account of consumption has been that of anthropologists who have studied it as a form of social ritual, a means of achieving social cohesion (Sparke 1995:7,8).

Foucault in *Discipline and Punish* (1977) sees power as self-replicating and not coming from a top down structure, he sees power as producing "rituals of truth" (Foucault 1991:194), seeing power as performed rather than owned. Foucault (1977:3) starts the book with a grotesque example of a pre-enlightenment seventeenth century display of power through ritual. This consisted of torture and execution as public spectacle; Foucault quotes an eyewitness who describes the vicious punishment of a man who apparently attempted to assassinate the king.

The display of his torture and subsequent death was intended to horrify observers into unconditionally obeying their king, as well as it being symbolic of the king's absolute power. This was how "power was exercised and institutionali[s]ed. *It was one of the technologies of power*" (McWhorter 2004:75, emphasis added). As religious beliefs waned, these gruesome displays became infrequent and replaced entirely with institutionalised systems such as schools or military camps which transferred the onus of self-regulating onto the individual.

> What changes in modernity is not so much the degree to which societies rituali[s]e; what changes… is the way in which institutions of power in Western societies manifest and sustain themselves. This set of changes brings about not a decline but a shift in the focus of ritual. Ritual is no longer lavish, but it is pervasive, and increasingly so as new configurations of power extend themselves (McWhorter 2004:75).

After the seventeenth century, the methodology of ritual changed and, became more ingrained within daily tasks like hygiene or posture for example (which contributed towards presenting oneself as well-behaved), rather than devout worship. McWhorter (2004:76) again borrowing an example from *Discipline and Punish* (1977), talks of the soldier from the late eighteenth century – a man that must function like a machine. By this time the world had changed dramatically with new technologies, a transforming economy and a growing workforce and soldiers were expected to discipline their bodies to conform to the tasks expected of them. Foucault (1977:135), analysing the soldier, states:

> the soldier has become something that can be made; out of a formless clay, an inapt body, the machine required can be constructed; posture is gradually corrected; a calculated constraint runs slowly through each part of the body, mastering it, making it pliable, ready at all times, turning silently into the automatism of habit; in short, one has 'got rid of the peasant' and given him 'the air of a soldier' (ordinance of 20 March 1764).

McWhorter (2004:76) discusses how methodologies of disciplining bodies spilled over into institutions, for example, the factory and the school, in the late seventeenth century and from then on it was taught, socialised and “normalised”. “[D]isipline produces subjected and practised bodies, “docile” bodies” (Foucault 1977:77). Docility then becomes the prerequisite for societal relations and when this is observed and studied statistically by reformers and disciplinarians, “[d]evelopment [can then] be “normed” and predicted, and techniques for redirecting developmental forces [can] be devised” (McWhorter 2004:77). This had massive implications for institutions and individuals; the net of power was cast widely and relatively democratically, all people were now subject to the same procedures and discipline, importantly, became self enforced and self propagated.

> It’s obvious that in an apparatus like an army or a factory, or some other such type of institution, the system of power takes a pyramidical form. Hence there is an apex. But even so, even in such a simple case, this summit doesn’t form the “source”… The summit and the lower elements of the hierarchy stand in a relationship of mutual support and conditioning, a mutual “hold” (power as a mutual and indefinite blackmail) (Foucault 2002:100).

Today, in contemporary society, most individuals have spent a portion of their lives in schools, universities, training colleges or the corporate environment. These institutions expect an individual to behave in a certain manner and act and present oneself appropriately. According to Foucault (1977) this is all achieved by surveillance and examination in a seemingly diluted, ritualised way. A teacher’s primary function is to watch (survey) and test (examine) their pupils. “Ritual is an… indispensible tool in modern configurations of power… a newly adapted

form of ritual that shifts visibility away from those at the top of the hierarchy and onto those at the bottom" (McWhorter 2004:78, emphasis added). Governmental organisations redirect focus off themselves and onto the individual; the government administrators and heads of institutions encourage their subjects as such to "expose and transform" themselves (McWhorter 2004:78). I would argue that the dissemination of power in a securitised community works in a similar way; whereby the body corporate expects inhabitants to comply with rules and regulations and to expose those who do not comply.

Sociologist Dr Ivor Chipkin, in his essay *Middle Classing in Roodepoort* (2012:11), stated that "Townhouse complexes are sites… where order and rule are being constituted from below". This seems very much aligned with Foucault's theories of how power is disseminated through society. Chipkin (2012) views townhouse residents as reproducing their own power in governance of their privately owned spaces, as the body corporate adopts the enactment of power within the townhouse community. Chipkin adds:

> Here in Johannesburg, in South Africa, what we need to account for are not practices that seek to escape from totalising or panopticon structures, but practices that pursue order and structure in the absence of structure itself. In this sense, ordinary life refers to the pursuit of identity, of structure, rather than revolt or resistance to it. This is the fuller meaning that I intend for the expression, ordinary life: the day-to-day practices through which a common society is itself elaborated (Chipkin 2012:82).

Power becomes reproduced internally within these townhouse complexes and allows for heterogeneous growth. Chipkin inverts the usual narrative relating to the securitised city which centres on the formulation of "these spaces in terms of the processes of *globalisation* and *neoliberalism"* Bremner (2011) Greenberg (2010) Bond and McInnes (2006) in (Chipkin 2012:5). Instead he focuses on a case study of townhouses in Roodepoort and argues for the nuances in "ordinary life" which seem to need and create structure where structure is absent.

I propose that entering and exiting guarded spaces in Johannesburg is a ritualised procedure. The structured routine and familiarisation found in the theatrical rituals of securitised communities may involve the following: the entrant stopping their car at the entrance of a residential complex; a security camera records the entrant's image; the entrant explains reasons for entry; there may be a request for identification, a phone call to the occupant, the filling out of a visitors' book, the receipt of an exit slip that the occupant must sign. This ritual varies according to the rules of the complex or gated community, but variations of this ritual have become the norm in these spaces and go without question. This restriction on freedom of movement becomes domesticated by repetition. The entrant is granted access and is potentially transformed by the ritual of entering. This transformation may occur only in the entrants 'feelings' in terms of now feeling safe and protected or accepted and sanctioned by the complex or institution.

As I have mentioned McWhorter sees ritual as a form of technology, a technology that normalises through examination and surveillance. “Ritual is a highly versatile tool for imposing hierarchy and order, for managing populations, and for producing docile and useful types of human selves” (McWhorter 2004:82). But instead of calling for a dismantling of ritualistic practices the call is to place “emphasis on ethical practice [of] *self-transformation* rather than [normalising regimes]” (McWhorter 2004:83, emphasis added), not to strictly align oneself with one prescribed identity but rather to sit between and overlap categories. In other words, to use rituals to transform ourselves as opposed to primarily serving authority. “[R]itual [is] a key aspect of life that maintains an openness to unprogramed possibility” (McWhorter 2004:83). It has considerable potential to be a subversive force in the face of power. This is aligned with Foucault’s thinking that disseminated power has revolutionary potential.

> It may be that most ritual practices have been instituted as a way of managing passage and confirming liminality so that order could be enforced through what might otherwise be disruptive change. We need only affirm that there is no necessary connection between ritual and rigid control. The point of ritual might not be successful passage but rather perpetual passing, transformation without an ultimate telos. Ritual might, then, be a part of an anti-normali[s]ing ethical way of life. It might be a practice of freedom (McWhorter 2004:83).

McWhorter seems to use the word “freedom” as an alternative to simply being a “docile body”. To use these seemingly rigidly controlled and ordered securitised spaces in a subversive way. By realising the spatial predisposition to “normalise” and placate individuals and to instead conjure up critical interventions that transform in an unexpected way. This seems positive and hopeful when thinking around security which is usually seen as an oppressive, tyrannical force so pervasive that it is seemingly impossible to undermine.

> We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact, power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production (Foucault 1997: 194)

CHAPTER 2.2

Securitised Communities as Heterotopia

> There are… in all civili[s]ation[s], real places, effective places, places that are written into the institution of society itself, and that are a sort of counter-emplacements, a sort of effectively reali[s]ed utopias in which the real emplacements, all the other real emplacements that can be found within culture, are simultaneously represented, contested and inverted; a kind of places that are outside all places, even though they are actually localizable. Since these places

> are absolutely other than all the emplacements that they reflect, and of which they speak, I shall call them, by way of contrast to utopias, heterotopias (Foucault 2008:17).

> Utopia has become devoid of its once critical attributes, and has since been transformed into form-searching smoothness, the roughening out of fragments, and the depletion of those pockets of difference – the eyesores of otherness – that plague the postmodern landscapes. The criticism, it appears, lies in the depolitisation of space and matter, and in the weakening of the transformative qualities of the built, as signifiers and as triggers for action (Sohn 2008:48).

Foucault's examples of the boarding school, military service and prisons cited in *Discipline and Punish* (1977), sit in another category of his, named 'heterotopias'. A heterotopia is a term borrowed from medicine denoting an extra piece of organ tissue that neither adds to the functioning of the organ nor inhibits its purpose (Sohn 2008:41). Foucault used the term to relate to spatial anomalies which break from the banality of everyday life. These spaces are abnormal because they may have a ritualistic purpose or promote feelings of escape, refuge or fantasy. Heterotopia "point[s] to various institutions and places that interrupt the apparent continuity and normality of everyday space. Because they inject alterity into the sameness, the commonplace, the topicality of everyday society" (Dehaene 2008:4). Examples Foucault gives include cemeteries, libraries and museums, a club or association, a voyage on a train or ship, a honeymoon, old people's homes, psychiatric institutions, prisons, holiday camps and motels, among others. "In the 'postcivil society', the heterotopia resurfaces as a strategy to reclaim places of otherness on the inside of an economi[s]ed 'public' life" (Dehaene 2008:4). By nature heterotopias are shared spaces, characterised by being able to open and close space to include or exclude certain members of the public:

> Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. In general, one does not access a heterotopian emplacement as if it were a pub. Either one is constrained, as in the case of entering a barracks or a prison, or else one has to submit to rites and to purifications. One can only enter with a certain permission and after having performed a certain number of gestures (Foucault 2008:21).

This definition lends itself well to my purposes. I am using the term in the sense of securitised spaces in Johannesburg whereby visitors subject themselves daily to rigorous scrutiny in the form of surveillance cameras, the stating of reasons for entry, and in some cases the checking of an ID book. These securitised spaces only allow visitors under strict admission requirements which is the "certain permission and gestures" Foucault mentions, which are required to gain access to the heterotopia, similar to a club or association. Another factor of heterotopia according to Foucault (2008:21) is to create:

> another real space, as perfect, as meticulous, as well arranged as ours is disorderly, ill-construed and sketchy. This would be the heterotopia not of

> illusion, but of compensation, and I wonder if certain colonies have not somewhat functioned in this manner (Foucault 2008:21).

This is arguably what one of the aims of South African apartheid was, seen in the segregated spaces act, and, in turn, now, the gated community is. Both convincingly provided and provide the illusion of safety, security, leisure and fantasy for certain participants. The orderly gardens of the northern suburbs in Johannesburg lined with topiary and palm trees, freshly mowed lawns or the sporadic Tuscan or African themed house or complex can be seen as indulging in this escapist fantasy of order and leisure:

> Gating as social defence, however, is redressed with the attributes of Disneyfication: themed holiday living (Hugh Barling)… In a society in which the icons of leisure hide a neo-liberal work ethos, it seems inevitable that dwelling takes on heterotopian overtones – paradoxically at the moment when home becomes for an increasing number of people a workplace (Dehaene 2008:7).

Living space becomes an amalgamation of leisure, fantasy, work and the everyday banal. There are no clear cut distinctions any longer and the imaginary "hyper-real" becomes the norm. A resident could easily be in their "African" themed gated community with palm trees and a swimming pool, on Facebook socialising, with the television on in the background listening to infomercials, whilst working towards meeting a deadline for work and relaxing with an electronic foot massager under the desk. The realms of work, home, leisure and consumption are blurred to the point of abstraction. Heterotopias have "the power to juxtapose in a single real place several spaces, several emplacements that are in themselves incompatible" (Foucault 2008:19). Gated community living personifies this quality well, with conflicting narratives of home, leisure, work and consumerism all vying for attention.

> Heterotopia is a place where there is a blurring of public-private distinctions, a conceptual or physical border or boundary separating heterotopia from everyday life, a regiment of rules and practices that are distinct within heterotopia and a sense of sanctuary or safe haven such that a special kind of community develops expressed in inclusion/exclusion or insider/outsider distinctions (Low 2008:153).

Low (2008:155) mentions that many inhabitants of gated communities feel that their complex provides a safe haven or sanctuary for them, which is one of the determining factors of heterotopia. Low (2008:156) also reveals how the exterior setting is demonised in order to construct the interior "safe" space, as well as explicating from interviews the difference felt by people living in gated communities between the inhabitants on the inside versus the people on the outside (Low 2008:156). Restricted access points towards Foucault's heterotopia "as in a club or association" where membership is exclusive. Low says this comes with a certain amount of middleclass "status anxiety" and an alienated nuclear family who wish to stay middleclass and prevent any other family who is not adhering to the lifestyle or is not the same ethnicity, from infringing upon their territory (Low 2008:158). The gated communities' heterotopic nature can also be seen in the sense of community certain residents feel or aspire to, whether this is the reality of their situation or not, because the body corporate usually

deals with any conflict between neighbours, resulting in a "moral minimalism" within the community as opposed to a shared community spirit (Low 2008:159). The enclosed nature of the community manifested in the border of walls lined with electric fence and gates controlled by guards, as well as the control imposed by the body corporate also contribute to the eccentric contradictory heterotopic nature (Low 2008:159). Gated communities also form a "third space' – a space that incorporates both the economic and political spheres, but is not wholly constituted by either" (Low 2008:160) as they are reconstructed public and private space controlled by homeowner associations or body corporates who take ownership of service delivery to the community (Low 2008:160). Placing the gated community firmly within the "club realm" which Foucault placed within the heterotopia category, it is the "social construction of a new economic and political space that is neither public nor private, but instead a pervasive new quasi-public/quasi-private form" (Low 2008:160, 161).

Low (2008:162) concludes with an example of simulated gated community developments in California. They do not have guards or surveillance or locks yet people still buy into them to get the feeling of safety, understanding fully that it is a ruse. These places are no different to an ordinary suburb except for that they copy the spatial layout of a gated community and allude to the feeling of security that becomes more important than the reality. "They do not reduce crime or keep 'others' out, but offer the illusion of physical safety and security" (Low 2008:162). The notions of sanctuary on the inside and risk on the outside are purely symbolic and in that sense can be likened to the military camp, the hospital or Disneyland (Low 2008:162). Residents buy into these spaces to escape, to live in the fantasy of safety with palm trees and swimming pools, "[i]t opens a 'space of the holiday' as opposed to a space of the everyday" (Low 2008:162). The ethical question Low poses, is what is lost in the maintenance of this fantasy,

> they are disruptive of other people's ability to experience 'community': community in the sense of an integration of the suburb and the city, community in terms of access to public open space… In this case the heterotopia only opens possibilities and new experiences for the residents, excluding the rest of society from its private domain. Entrance is purchased with the price of a house or an apartment (Low 2008:162).

This example of a security community simulacrum reminds me of fake surveillance cameras that are available to purchase to simulate the illusion of watching the perimeter of one's property. People put up these cameras, despite the fact that they do not work, with the hope that they will deter criminals from breaking in because of the promise they offer of watching and recording misdeeds, leading to criminals being caught. This is another example of engaging the fantasy of security or 'theatrical' security.

Contemporary securitised Johannesburg and the practice of fortification is at times a response to a real criminal threat, but for the most part the attraction of gating is the 'space of

the holiday', the utopian 'safe' space in which to escape the turbulence of the city outside. But there is a dystopia that exists within these heterotopias. The middle class, with the preoccupation of projecting a lifestyle image, either buys into a 'Tuscan' or 'African' styled lifestyle. "Style becomes a vehicle for denying the violent context of the city and creating the image of the preferred lifestyle … the city is becoming a giant theme park" (Judin 1998:62). Effectively 'difference' in the city seems to be estranging the securitised community, who do not feel as if they belong and would rather live in the escapist fantasy of 'Tuscany' than deal with the polarities of the city. This fantasy is a simulacrum which perpetuates the security rituals which keep alive the notions of 'safe' and 'unsafe' space.

> While bearing witness to a demand that the past be forgotten, this architecture asks the spectator to forget that it is itself a sign of forgetting. But in so doing, it reiterates the pathological structure of hysteria inherited from the racial city. This is an architecture of hysteria (Mbembe 2008:62)

Hysterical, perhaps, but hopefully self reflexive enough at a later stage to become more tolerant. Chipkin's findings are reassuring and certainly look promising for the middle classes, but I somehow wonder if empathy for others will find a way over the walls or simply keep perpetuating its internal power.

CHAPTER 2.3

The Effect of Securitised Communities on the Psyche of the User

> One of the things that's unique about humans is the extent of our sociali[s]ation… with that sociali[s]ation came all sorts of new security considerations: concern for an ever widening group of individuals, concern about potential deception and the need to detect it, concern about one's own and others' reputations, concern about rival groups of attackers and the corresponding need to develop groups of defenders, recognition of the need to take preemptive security measures against potential attacks, and after-the-fact responses to already-occurred attacks for the purpose of deterring others in the future. Some scientists believe that this increased socialisation actually spurred the development of human intelligence[15] (Schneier 2012: 464)
>
> Space itself is a "deeply social as opposed to natural phenomena" (Nealon 2003:110).
>
> We must also recognise that many disasters, including wars, have direct links to spatial behaviour (Lawson 2001:18).

[15] "Machiavellian Intelligence Theory … holds that we evolved intelligence primarily in order to detect deception by other humans" (Schneier 2012: 464)

What happens to the psyche of the user who negotiates and is regulated by these ritualised sites of security? According to Bryan Lawson (2001:1), a psychologist and architect, space functions as a language, through space we "indicate our values and lifestyles, allegiances and dislikes… We can control the proximity of others. We can demonstrate our dominance or submission and our status in society. We can use it to bring people together or keep them apart" (Lawson 2001:2). Humans are subliminally aware of spatial implications and respond consciously or unconsciously to their surroundings. If security systems and processes in one's immediate environment are repeated numerous times on a daily basis, the ritual of entering and exiting will eventually exacerbate any fears for the outside world through repetition. This repetition becomes internalised and normalised. In Johannesburg the surrounding walls of the gated community, complex or house act as the boundary line of "safe" and "unsafe" space, with the user being only subliminally aware of the potential threat on the outside.

We have certain requirements from space as a species. Lawson (2001:11) affirms that the forces that govern human space include privacy, community, ritual, display and surveillance. Humans require different things from different spaces and many of these categories conflict with and contradict each other. In gated communities, for example, a sense of community may be undermined by a preoccupation with privacy, which may be in turn undermined by surveillance technologies. The "interaction with space will involve us in a very wide range of psychological issues" (Lawson 2001:15). These psychological issues in gated community living are tied into notions of control, ownership, exclusivity and fashion to some extent. According to architect Lindsay Bremner (2004:46), "Middle-class values and preoccupations – individual achievement, status, nuclear family life, space, security and sport – are best satisfied within the infrastructure of the security suburb". This is wonderful for middleclass suburbanites as their psychological and physical needs are met and even exceeded, but what does this mean for the people who are excluded? Dirsuweit (2007:61) proclaims: "In creating a normative inside and the threat of the abnormalised outside, whether they are effective in reducing crime or not, offer a very powerful means of securing ontological security", which again works out very well for those who can afford to live on the inside.

Henri Lefebvre a Marxist philosopher and sociologist cited in Van Eeden (2005:55) adds to this discussion by reminding us that space itself actually:

> reproduces societal relations: this means that because social space is socially constructed it necessarily reflects political and economic struggles. The consequence is that space is never neutral or transparent, and cannot be an innocent backdrop in society, because it is 'itself filled with politics and ideology' (Keith & Pile in Van Eeden 2005:55).

This is interesting when thinking about Johannesburg's segregationist past and those spatial anomalies the city has inherited from the apartheid state. Achille Mbembe (2008:46,47),

discussing Johannesburg's historical urban rationality and city planning shaped in suburbia and domestic architectural forms, talks about the separation of the inside world to that of the outside through the use of walls. "[T]he dualism between inside and outside … served as a basis to reject the racial other, and indeed to legitimise a separation from the world". When apartheid came to an end these devices were firmly rooted in the South African middle class psyche.

Human beings throughout history seem to rationalise the rejection of 'others' through spatial devices. These spatial devices become part of the ritual of entering and exiting and confining entries and exits to one particular space as opposed to being able to gain access anywhere. This allows the inhabitant of that space to restrict access, only giving people who are granted access approval onto the site. This isn't necessarily a deviation from human behaviour; throughout history human beings have been resorting to the strategy of constructing walls to reject 'others'[16]. According to Ryszard Kapuściński (2008: 82), journalist and photographer, "three possibilities … have always stood before man whenever he has encountered an 'other': he could choose war, he could fence himself in behind a wall, or he could start up a dialogue". Throughout history it seems the easier option is to fight or to build a wall.

Why is there such inherent mistrust of people who are not from the same background culturally or economically? Schneier (2012) tracks the historical trajectory of security with a more holistic perspective; stating,

> [e]arly security mechanisms included building earthen berms, wearing animal skins as camouflage, and digging pit traps. In one sense security isn't anything new… that it's been around almost as long as life itself. That primitive sort of security is what you might call natural defences, focused on the individual. But when societies got together and reali[s]ed they could, as a group, implement security systems, security became a form of societal pressure. In a sense, security technologies allow natural defences to scale to protect against intra-group defection (Schneier 2012:1030)

Schneier (2010) articulates how society is largely based on trust which comes from complying to societal pressure to be trustworthy; "coercive mechanisms that induce people to cooperate, act in the group interest, and follow group norms"(Schneier 2012: 190). These group norms are stated very clearly in body corporate rules and regulations and leave little room for defection. The securitised community is essentially an attempt to keep intruders outside and those who comply inside. Securitised communities depend on compliance within the gates but some insiders are also defectors. Defectors and those who comply make up society. In every human group there will always be some who act in the group's interest and others who act selfishly (Schneier 2012) regardless of the cultural or economic background. The interesting

[16] Recent examples include: the US-Mexico border; a wall built by America to keep Mexicans in Mexico (Amoore 2010) or the Berlin Wall in Germany; built after the Second World War separating West Berlin from East Germany. There are of course many other examples.

thing about defectors and vice versa is that they also have the ability to comply and sometimes inhabit both roles. The question around securitised communities is how large the group should be. Should it include only the securitised community or should it extend to the larger suburb or city? Trust seems to be key factor here and as Schneier points out:

> Our trust rules can be sloppy. We're more likely to trust people who are similar to us: look like us, dress like us, and speak the same language. In general, we're more likely to trust in familiar situations. We also generali[s]e: if we have a good experience with people of a particular nationality or … profession, we are likely to trust others of the same type. And if we have a bad experience, we're likely to carry that mistrust to others of the same type. These rules of thumb might not make logical sense in today's diverse world, but they seem to have been good ideas in our evolutionary past (Schneier 2012: 820).

In contemporary society where trust rules are largely based on stereotyping, how do these stereotypes then begin to evolve into a system of cooperation and trust that surpasses our pre-history? "As the group gets larger and more anonymous, there's less empathy… we have trouble thinking about large groups in the same moral way we think of the people closest to us" (Schneier 2012: 1858). Human beings have the capacity to empathise with all people yet choose to reserve it for those who form part of their immediate circle. Generally, most people include only a small clique of individuals like family, extended family and friends and exclude the majority of people they come into contact with everyday. Political scientist Robert Putnum suggests

> Mistrust increases in a community as ethnic diversity increases[17]… Even worse, this inherent mistrust of those in other ethnic groups isn't offset by an increase in trust of those in one's own ethnic group; trust across the board weakens in more ethnically diverse communities" Robert Putnum in (Schneier 2012: 1995).

This is insightful when thinking around gated community living where, in my experience of living in several of them, people from similar backgrounds ignore each other when they potentially have much in common and much to gain from co-operating with one another. As previously touched upon, human beings have also transferred our trust from fellow human beings to security systems and models, relying rather on security technologies to estimate risk for them which potentially perpetuates alienation within these communities. Schneier (2012:1060) articulates that "[t]echnology allowed speciali[s]ation, which encouraged larger group sizes". But this required the transferral of trust from fellow human beings onto technologies, relying rather on technologies to estimate risk. Trust is a human phenomenon that Schneier describes as:

> unnatural, and it's not in the individual's short term self-interest. This problem is why cooperation is so rare in the natural world, why it took so long to develop in humans, and why we have developed societal pressures as a way to enforce cooperation and hold society together (Schneier 2012: 1346).

[17] Evidence of this effect comes from sources as diverse as carpooling, Peruvian micro-credit cooperatives, and Civil War deserters. Robert Putnum in (Schneier 2012: 1995).

How does one begin to feel more empathy and trust fellow human beings? What are the ethical questions required to address spatial needs in Johannesburg? Is it fair to exclude groups of people based on perceived earning capacity? Is it fair to restrict access because of fear of crime? Is it fair to mistrust people based on ethnic difference? These are key questions, and hint at what it is about human-nature that makes us so unempathetic. According to Lyall Watson, a botanist, zoologist, biologist, anthropologist and ethologist, the tenets that rule the human gene pool are "Be nasty to outsiders… Be nice to insiders… Cheat whenever possible" (Watson 2005:48, 51, 58) and while this is perhaps the usual tendency in human beings, there is a selfless side too,

> [s]ome of us are more cooperative, more honest, more altruistic, and fairer. And some of us are less so. There isn't one dominant survival strategy that evolution has handed down to us; we have the flexibility to switch between different strategies (Schneier 2012: 578).

It depends on what suits a human being in question at a specific time, what will give them the most competitive advantage to survive. It's rather primordial at its primary level and makes humanity seem rather territorial and selfish, only giving in order to receive. Trust and moral decisions it would seem are largely contextual (Schneier 2012: 1472 1673) and those coupled with the myth of individualism are a potent cocktail for alienation and selfishness.

> Home is the place of everyday life. Today, however, the private sphere, the place of intimacy and invisibility, is changing: there is a deep-rooted logic of gating and fortressing in our society, caused by the sharp duali[s]ation of society, the fear that comes with it, and a tendency towards individualism and social distinction (Low 2008: 7).

The rise of the nuclear family and increasing consumption since the end of the industrial revolution has intensified the desire to be socially distinct from others; to engage within the simulacra of wealth by imitating the proxemics[18] of wealthier people. There has been a general progression towards fortressing and gated middle-class communities and is now entrenched in the psyches of the users of space. It has become normalised.

CHAPTER 2.4: SUMMARY AND CONCLUSION

In this Chapter I attempted to extend the security debate philosophically and psychologically to probe the reasons why there is so much class segregation through spatial separation. I

[18] Proxemics is "the branch of study concerned with the amount of space that people set between themselves and others" (Kavanagh 2002:940)

assimilated various theories starting with Schneier's understanding that having security is a human precondition. I made use of Foucault's insight with regards to the disciplining of docile bodies in society which I linked to Chipkin's theories around securitised spaces having transformative potential. I then used Foucault again to discuss the heterotopic nature of securitised spaces which contain several emplacements in one space, almost an eclectic quotation of diverse spheres of life. I finally referred to a range of theorists like Lawson, Bremner, Dirsuweit, Mbembe and Schneier to discuss the effect of living within these securitised environments on the psyche of the user. These theories lead me to more questions which I engage with in the following Chapter by translating these ideas visually into my body of practical work.

CHAPTER 3

Documentation and Reflective Analysis of Artwork

> But couldn't everyone's life be a work of art? Why should the lamp or the house be an art object but not our life? Foucault (1983: 261) in (Faubion 2008:38)
>
> All art originates as design, be it religious design or the design of power. In the modern period as well, design precedes art (Groys 2009:1).
>
> As societies develop and religions wane, art takes over the function of purification, often conjuring up the abject things it seeks to dispel (McAfee 2004: 49).

In this chapter I critically discuss and analyse my art work produced in the context of this study. On the whole my tangible creative production is discussed as drawing predominantly from my own experience and surroundings as subject for my work. I draw from the various negotiations of the boundaries of my leisure, work and home spaces in Johannesburg. The interludes in the car between these spaces prompted ideas about the ritualisation or inherent sacralisation of my journey and questions of how to go about relating to this mysterious city I populate.

Installation as practice and the traditional modes of viewing art as well as the spatial dynamics surrounding these are discussed at first and then each work is documented. I examine potential meanings of the works and include theoretical positions but ultimately I want the viewer to form their own associations. In the Conclusion I summarise the research, reflecting on how my process changed, any findings I have had, or any further questions the work has brought me to.



Figure 10: Amber-Jade Geldenhuys. 2013. *Wits Substation Installation View.*

CHAPTER 3.1

Installation



Figure 11: Amber-Jade Geldenhuys. 2013. *Wits Substation Installation View.*

The installation was titled *Plastic Fences and Yellow Brick Houses* and was presented at the Substation, Wits University Corner Station Street & Jorissen Street. The site was interesting to me as the Substation, as its name suggests, was previously a power sub-station and it is positioned near the boom gates (controlling access to the institution) of the university. It has double volume ceilings which were perfect for the installation of the sculptural pieces. The Substation itself created an interesting conversation with the works as I work with found objects and the site is fundamentally a repurposed "found" site. Not forgetting that:

> the installation space is a movable one. The art installation is not site-specific, and it can be installed in any place and for any time. And we should be under no illusions that there can be anything like a completely chaotic, Dadaistic, Fluxus-like installation space free of any control (Groys 2009:1).

My intention with this installation was about control and directing the viewer through the space. The viewer was invited to encounter sculptures that are simultaneously strange and familiar: replete with the ambient noises of suburbia in the background; dogs barking, dishes being washed; a siren going off in the distance. Surveillance cameras and security equipment were ubiquitous to this scenario gnawing at ones senses and insecurities. The uncanny living room presented unnerved the viewer: Couches were hard and uncomfortable; the carpet was grass – exposing the fragility of security.

Installation artwork seemed to translate well from my thematic considerations as it is a chosen way of working particularly useful to work engaging with issues of space, and the political potential of the work was amplified. Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction* (1936) articulates that in a society where traditions and rituals have waned, art, during the epoch of photography and film, would be inherently based on the politics. I do not agree with Benjamin entirely as I feel ritual has simply changed and not disappeared altogether as previously demonstrated in Chapter 2.1) The Ritualisation and Dissemination of Power and how it Operates in Securitised Communities. I do agree with his astute observation that art is inherently political and situated within the context of capitalism. To elaborate further on how this affects the practice of art installation:

> The artistic installation is often viewed today as a form that allows the artist to democratize his or her art, to take public responsibility, to begin to act in the name of a certain community or even of society as a whole. In this sense, the emergence of the artistic installation seems to mark the end of the Modernist claim of autonomy and sovereignty. The artist's decision to allow the multitude of visitors to enter the space of the artwork is interpreted as an opening of the closed space of an artwork to democracy. This enclosed space seems to be transformed into a platform for public discussion, democratic practice, communication, networking [and] education (Groys 2009:1).

However, the installation I have created is presented in a fairly traditional manner adhering to established and conventional display methods while playing with the notion of home through the sculptural forms of couches, tables, carpets, mobiles, windows and television screens. According to Groys (2009:1) "installation art practice tends to overlook the symbolic act of privatizing the public space of the exhibition, which *precedes* the act of opening the installation space to a community of visitors". Realising this important distinction that installation art lends itself to a privatising of public space I ended up constructing my own ideologically organised heterotopia and by using installation as a medium I responded to the securitised spaces I was critiquing by using the same spatial language found in them.

> The space of the traditional exhibition is a symbolic public property, and the curator who manages this space acts in the name of public opinion. The visitor of a typical exhibition remains on his or her own territory, as a symbolic owner of the space where the artworks are delivered to his or her gaze and judgment. On the contrary, the space of an artistic installation is the symbolic private property of the artist. By entering this space, the visitor leaves the public territory of democratic legitimacy and enters the space of sovereign, authoritarian control. The visitor is here, so to speak, on foreign ground, in exile. The visitor becomes an expatriate who must submit to a foreign law—one given to him or her by the artist. Here the artist acts as legislator, as a sovereign of the installation space—even, and maybe especially so, if the law given by the artist to a community of visitors is a democratic one (Groys 2009:1).

By removing the stairs to the top room I controlled the viewers experience by simply containing their movement in the space and directing their bodies with the arrangement of sculptures as well as around the exterior of the building in order to gain access to the top "gallery" section. The top room of the exhibition was presented as a typical exhibition space

which confounded most people as to how to experience these two seemingly different worlds consecutively.

> The author of an artistic installation… gives to the community of visitors the space to constitute itself and defines the rules to which this community must submit, but does so without belonging to this community, remaining outside it. And this remains true even if the artist decides to join the community that he or she has created. This second step should not lead us to overlook the first one—the sovereign one. And one should also not forget: after initiating a certain order—a certain *politeia*, a certain community of visitors—the installation artist must rely on the art institutions to maintain this order, to police the fluid *politeia* of the installation's visitors (Groys 2009:1).

The dialogues between the two spaces are therefore contingent upon one another and they serve to define each other but the set up hopefully adds nuance to the definitions of what they are and how they are defined by positing them in conversation with each other.

I additionally mediated the viewer's sense experience in the installation space with the use of sound and smell. The couches were pungent, with the cement couch emitting a smell of duralatex[19] and floor polish and the thatch couch smelling of Cape Reed and wood glue. Some viewers commented that these smells were nostalgic for them. The sounds in the background were also a powerful tool to remind the viewer of the constructed nature of the space as well as eliciting associations of home, safety and insecurity.

As previously stated in Chapter 1.3, the commodification of daily life is usually critiqued yet Chipkin sees it as a space filled with revolutionary potential based on purchasing power. That is why an installation space that speaks to the language of capitalism and politics was useful for my body of work which dealt with these concerns. An element I did not shy away from was the advertising and marketing aspect of my exhibition as well as insisting that the works themselves were for sale at the opening. See following figure 12.

[19] Duralatex is a synthetic resin polymer designed to improve the qualities of cement.

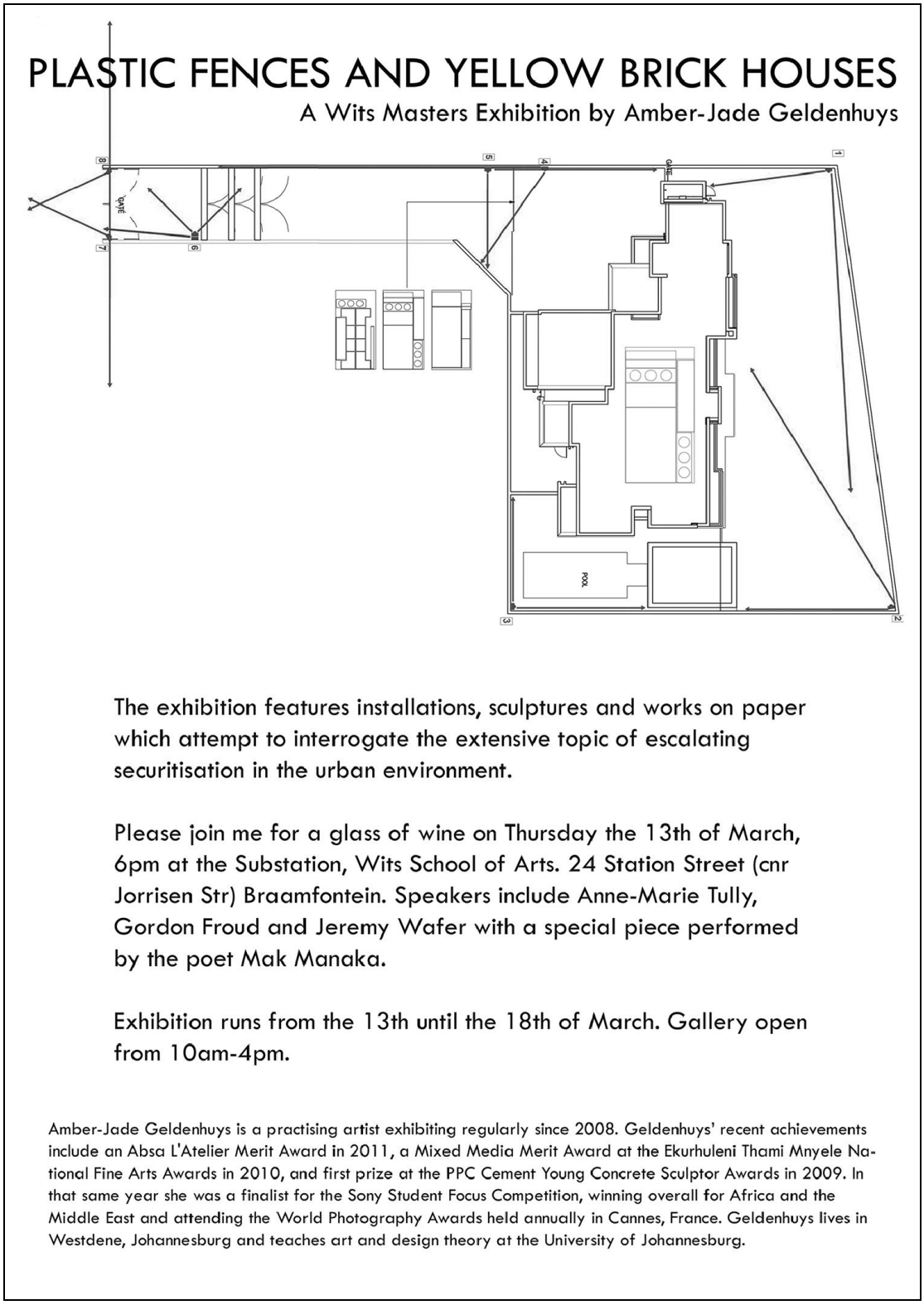

Figure 12: Amber-Jade Geldenhuys. 2014. *Exhibition invitation.* Promotional material.

The exhibition invite was particularly important to me because it advertises the work; Benjamin (2004) speaks of photographic representations diminishing the aura of the artworks yet I feel in contemporary times they add to the hype around the exhibition and therefore the aura of the artworks. The invite is not a photograph of the work but at the bottom of the invite I

chose to include a short profile of myself as “artist” validating my practice and building the aura around it. Artists today are very aware of the larger power structures and systems that govern their careers. This also directly implicates my work as political and at the mercy of capitalistic production. I wanted to find an image that would provide an overview of my work. I collaborated with an architect, Sune Raubenheimer, who provided me with architectural plans for an especially securitised home she had previously worked on. The lines with arrows represent the lines of sight for surveillance cameras the owners of the proposed dwelling wanted installed. The only labels I left on the image were that of the gate and the swimming pool as these are contradictory elements one finds coexisting in some South African suburban homes and reminds me of the Dokter and Misses work I analysed in Chapter 1. I included elements of the technical drawings for my sculpture (refer to Figure 42) and edited the image in Photoshop. The image on the invite alludes to gated communities, excessive security consciousness and organisation of space according to those concerns.



Figure 13: Amber-Jade Geldenhuys. 2014. *Garden Carpet*. Found object.

The garden is the oldest heterotopia – whereby people collect specimens of plants from all over the world (whether they realise it or not) and collate them all into one place. An extension of the garden would be the carpet (Foucault 2008:19, 20). I laid a grass carpet near the entrance of the Substation to direct my viewers in and also to replicate objects one would usually find in a room in a house. I specifically laid the carpet at the threshold of the entrance, hoping to subtly alter the usual experience of walking into the gallery. The grass crunched underfoot and the outside was brought inside.

> The heterotopia has the power to juxtapose in a single real place several spaces, several emplacements that are in themselves incompatible… the oldest example… is the garden. One should not forget that the garden, an astonishing creation now thousands of years old, had in the Orient very deep and seemingly superimposed meanings… As for carpets, they were originally reproductions of gardens. The garden is a rug where the whole world comes to accomplish its symbolic perfection, and the rug is a sort of garden that is mobile across space, the garden is the smallest parcel of the world and then it is the totality of the world. The garden has been, since the dawn of antiquity, a sort of blissful and universali[s]ing heterotopia (Foucault 2008:19, 20)

A garden is a heterotopia part of everyday existence; carefully cultivated even inside the university, on the outside of the Substation for instance. The fake grass carpet set the scene for how to experience the rest of the exhibition; a seemingly harmless, “normal”, constructed environment where the mood and atmosphere was predetermined. Like a shopping mall or gated community.



Figure 14: Amber-Jade Geldenhuys. 2014. *Garden Carpet*. Found object.

The grass itself was purchased from China Mart in Selby Johannesburg. It has been mass produced and is a contradiction in itself as the mass production methods used to create it aid in destroying the environment yet this object simulates “nature”. The lawn is a marker of suburban control over nature and also embodies according to Jenkins (1994: 21)

> Upper middle-class Americans emulated aristocratic society with their own small, semi-rural estates. In general, the lawn was one of the primary selling points of these new suburban homes, as it shifted social class designations from the equity and ubiquity of urban homes connected to the streets with the upper-middle class designation of a "healthy" green space and the status symbol that is the front lawn.

I think it functions similarly in a Johannesburg suburban context and coupled with topiary trees exemplifies mastery over the suburban landscape. “It wasn't long before that controlled lawn, once a sign of affluence, became the strictly enforced norm of good citizenship and general moral rectitude” (Jenkins 1994:21).



Figure 15: Amber-Jade Geldenhuys. 2012. *Docile bodies*. Presented at 3 Buxton Street, cnr 29 Siemert (2nd Floor), Warehouse Building East, Doornfontein

Docile Bodies is a mobile suspended from the ceiling made up of wood from a filing cabinet from a courthouse in Cape Town cut into strips, with surveillance security cameras suspended from cables. The sculpture moves in a circular motion with different wooden planks and pendant cameras traversing on opposite trajectories.

The play between utilitarian design and its inevitable obsoleteness informs some of my work. These found surveillance cameras have been discarded due to non-functioning elements. This is troubling as these cameras are easy enough to disassemble and replace parts but it seems as if it is easier to throw them away and buy another. My works which incorporate these discarded obsolete items can also be read as a comment on waste and the throwaway culture adopted by many middle class South Africans.

This piece was initially exhibited in 2012 on a group show entitled *Appeal* organised by the *Guerilla Gallery,* "a nomadic curatorial platform that seeks makeshift city spaces" (Gurney 2012). This group show was held in a warehouse space in Doornfontein.

> APPEAL 2012 [was] the culmination of a long term research project by artist Elgin Rust. It [incorporated] over its two week exhibition run the creative responses of a dozen other artists to existing 'evidence' around notions of the judiciary and related issues of redress… [This project] includes elements such as found courtroom furniture (Gurney 2012)

Elgin Rust donated the wood for my response to her installation which I combined with my found surveillance cameras. The work and the show created a conversation around the judicial system and notions of surveillance in our everyday lives.



Figure 16: Amber-Jade Geldenhuys. 2014. *Docile bodies.* Presented at the Substation, Wits.

The work was remade for the installation in the Wits Gallery. I incorporated load bearing ball bearings in an attempt to enable more movement and a larger rotation for the cameras.

A mobile is usually found hanging over an infant's crib, introducing the child to a series of colourful animals, insects or birds early on in his/her development. The infant will stare at this from below and perhaps form strong associations with the colours and or objects. I have enlarged the scale of the mobile and replaced the colourful objects with surveillance cameras in an attempt to elicit the notion that surveillance is socialised and "normalised" throughout society, to bring to the fore the surveillance camera's inconspicuous character. The filing cabinet symbolically talks about organisation and categorisation relevant to growing children as they learn about the world and its objects, and their place within it and amongst them through the process of normalisation.



Figure 17: Amber-Jade Geldenhuys. 2014. *Installation View.*

In the right and left hand corners of the Substation there were two key lights positioned in each. These lights provided illumination but as objects themselves within the space they alluded again to the fact that this is a specifically constructed "set" or space. The light they emit is a soft diffused light which is similar to being outside on a cloudy day or inside near a window. It is very different to the usual fluorescent lights of the Substation and it is in making subtle interventions like this that I found the undertones and gentle thematics of the installation.

Next to the mobile overhead there is another element that is usually found on the exterior, electric fencing rods. These are placed at such a height in order to allude to a coat or hat rack. One recognises these elements but does not dwell upon them. In a review of my installation by the Wits Vuvuzela publication they were described as “barbed wire” (Goosen 2014). This shows how unseen these objects really are even when they are supposed to be the centre of attention.

There are no joining wires between the fencing rods eliminating the threatening element and their repetitive pattern of circles aesthetically links with other works on the show (refer to Figure 73, 77 & 82). The shadows they create add another dimension to the work, creating their own wall drawings.



Figure 18: Amber-Jade Geldenhuys. 2014. *Electric Fencing Rods*. Found objects

This work reminds me of Figure 4 Marcelo Cidade’s *Adição por subtração [Addition by Subtraction]* poignant work with glass shards projecting out at the viewer, previously discussed in Chapter 1.1 where he states:

> So when I show them inside the gallery, I create a confrontation with people that live behind spike surrounded walls. Cidade in (Rohden 2012:1)

In this case, I am creating a confrontation with people who live behind electric fencing. Forcing viewers to contemplate their implication in this scenario where they are now excluded and on the outside.

Curi Cori Craft. 2014.

> All art originates as design, be it religious design or the design of power. In the modern period as well, design precedes art (Groys 2009:1).

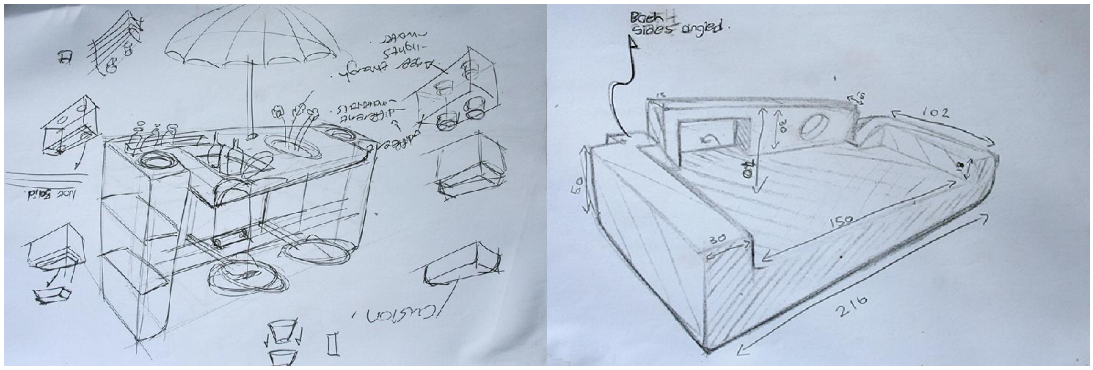

Figure 19: Tyler Geldenhuys. 2013. *Preparatory Drawing 1. Process Pictures.*
Figure 20: Tyler Geldenhuys. 2013. *Preparatory Drawing 2. Process Pictures.*

There are three sculptures of similar dimensions made from different materials, refer to Figure 24. I will explain the different medium choices shortly but for now I will discuss the concept development of these three works. Each piece is multifunctional and the viewer or user must determine for themselves. One position functions as seating or an uncomfortable couch (Figure 21), the second as a bar (Figure 22) and the last as a sculpture (Figure 23). The multifunctional aspect can be read as a novelty reminiscent of consumerism.



Figure 21: Amber-Jade Geldenhuys. 2014. *Cori Wood as Couch.*



Figure 22: Amber-Jade Geldenhuys. 2014. *Cori Wood as Sculpture.*



Figure 23: Amber-Jade Geldenhuys. 2014. *Cori Wood as Bar*.

Sculptures that are supposed to be admired formally now have multifunctional practical uses such as seating or table tops and seem to intersect industrial design with their modular uses, interpreted to speak to my larger concerns of power and securitisation.

> All art originates as design, be it religious design or the design of power. In the modern period as well, design precedes art. Looking for modern art in today's museums, one must realize that what is to be seen there as art is, above all, defunctionalized design fragments, be it mass-cultural design, from Duchamp's urinal to Warhol's *Brillo Boxes*, or utopian design that—from Jugendstil to Bauhaus, from the Russian avant-garde to Donald Judd—sought to give shape to the "new life" of the future. Art is design that has become dysfunctional because the society that provided the basis for it suffered a historical collapse, like the Inca Empire or Soviet Russia (Groys 2009:1).

Each transformer sculpture in the exhibition was presented in a different position, the thatch one as a couch, the wood one as a sculpture and the cement one as a bar. They all have similar dimensions and are each transformable into all three pieces by turning them on their sides (as demonstrated in Figures 21 - 23). This alludes to the increasingly multifunctional aspect of our lives embodied in smart phones for example. One can track ones family members, switch on the alarm, check the surveillance footage at home all from a mobile device and humanity is seemingly becoming increasingly dependent upon this.

The multifunctional transforming aspect is not immediately apparent either. It is almost like a secret passageway that one has to be able to intuitively find. This design "instinct" fascinates me and links to the repurposing of objects. One sees this all the time in Johannesburg, bricks that workers have been appropriated as seating, old crates used as shop stands, it is an arresting strategy born out of a need for an object coupled with a "make do" approach that makes for interesting accidental or chance aesthetics.

The names of the couches together reference the popular furniture company *Coricraft* – which is a sales driven brand, far removed from the "make do" approach I have just discussed. This company would rather make and sell three pieces of furniture as separate units than have their designers make one piece that embodies more than one function. This is not a critique of

Coricraft specifically; however, I have used them as a metaphor for the way companies value profits over the waste they produce, no matter the cost socially or environmentally. By including this brand name in my work I am making a comment firstly on consumerism but also about the redundancy of artist as "genius" as I have appropriated their basic design in order to make a comment or statement, over a beautiful object. Benjamin (2004:792) in 1936 rejected "outmoded concepts, such as creativity and genius, eternal value and mystery" these works directly engage with the situation art finds itself in the context of capitalism. The artist as genius notion is undermined again with the collaborative production methods that have been utilised to produce the sculptures detailed shortly.



Figure 24: Amber-Jade Geldenhuys. 2013. *Curi Thatch, Cori Wood and Craft Cement.* Process pictures.

The three couches are made of diverse materials (Figure 24). One is made from thatch, one from wood and one from cement. This material choice was influenced by the children's story *The Three Little Pigs* which is an anecdote for children about the reinforcement and fortification of their homes with tough and resilient materials to keep out the ominous "big bad wolf". According to Foucault in *Discipline and Punish* (1977) individuals are taught the "correct" and "proper" way to behave through a process termed "normalisation". Perhaps fairy tales help to facilitate this process. In this case children are taught the correct and proper way to build their future homes. It is generally accepted that there is a 'right' way and 'wrong' way to do this.

The couch itself symbolically doesn't obviously and immediately fit into the discussion of security. I am interested in the couch as representing notions of "normality" and comfort and the feeling of safety, which then links to objects these security systems protect. Physical signifiers of security and comfort can be bought as no amount of money can ensure absolute security – only the appearance of it, consequently the middleclass lifestyle is entrenched in the politics of consumption.

The sculptures attempt to subvert the notion of comfort with their hard edges and angular lines. The cement couch is cold and hard to sit on, the thatch couch itchy and wiry, and the wooden couch angular and sharp. According to Bill Bryson (2010) in *At Home: a short history of private life*; historically, human beings have been gaining comfort in their lives. In Europe and its colonies the concept of comfort itself gained momentum around 1800 and one gave it to others instead of experiencing it oneself. This definition is still applicable today for instance,

in times of grief. In 1780 it came to have its current meaning with people describing comfortable living or a comfortable home (Bryson 2010:28).

> We are so used to having a lot of comfort in our lives – to being clean, warm, and well fed – that we forget how recent most of that is. In fact, achieving these things took forever, and then they mostly came in a rush (Bryson 2010:1).

Bryson gives many examples of objects escalating in comfort historically. One such example is the bed, which went from thatch bundles infested with rats policed by lice to the current composition of specialised foam (Bryson 2010).

> [W]hatever happens in the world – whatever is discovered or created or bitterly fought over – eventually ends up, in one way or another, in your house. Wars, famines, the Industrial Revolution, the Enlightenment – they are all there in your sofas and chest of drawers, tucked into the folds of your curtains, in the downy softness of your pillows, in the paint on your walls and the water in your pipes (Bryson 2010:1).

This point reiterates how objects themselves are not value neutral. Just like space is filled with politics and ideologies so are the objects that populate it. The objects are utilitarian therefore the inclination is to forget their collective history. Some theorists look at comfortability as inextricable from consumption and the media which almost directs the passive state of mind inducing complacency. “We are hostages of the media… we are comfy hostages indeed, being well fed, having comfortable beds, and not being tortured” Baudrillard in (Hart 2004:60).

My series of three multifunctional couch/bar sculptural works critique and explore the habitual rituals of urban domestic security, consumerism and comfort; proposing that despite extensive security measures taken, nothing and no one is ever truly secure.

A precise way of working was adopted to create these three sculptures which was somewhat detached from my usual creative artistic process, although I have always had a conceptual focus; this process seemed more based in methodical design of prototyping and testing and was certainly more analytical than what I am used to. I sought advice from many professionals who are familiar with these processes. I collaborated with them and actively utilised their skills and expertise, the individuals have been credited as co-authors of the work.

Curi Thatch. Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda 2014.

For the thatch piece I consulted with thatcher’s, sketched extensively, made three models and several prototypes until I settled on a 4mm 50x50mm wire mesh armature with woven cape

reed on top. Jurie Geldenhuys, Gibo Nikisi and Steven Mponda were my collaborators. Nikisi and I bent and tied the internal structure and I Mponda and I came up with the method of thatching. Jurie Geldenhuys advised throughout the project.



Figure 25: Amber-Jade Geldenhuys. 2013. *Maquette for inner core. Process Pictures.*
Figure 26: Amber-Jade Geldenhuys. 2013. *Raw material. Process Pictures.*



Figure 27: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2013. *First attempt without armature 1. Process Pictures.*
Figure 28: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2013. *First attempt without armature 2. Process Pictures.*



Figure 29: Amber-Jade Geldenhuys. 2013. *Cape Reed test. Process Pictures.*
Figure 30: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2013. *Cutting and bending weld mesh. Process Pictures.*



Figure 31: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2013. *Bending weld mesh. Process Pictures.*
Figure 32: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2013. *Tying weld mesh with wire. Process Pictures.*



Figure 33: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2013. *Finished armature. Process Pictures.*
Figure 34: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2013. *Weaving. Process Pictures.*



Figure 35: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2014. *Gibo Nikisi, Steven Mponda and Taurai Manyika.* Process Pictures.



Figure 36: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2014. *Detail. Process Pictures.*

The thatch couch took roughly four months to complete and required many hours of labour of cutting, tying and gluing grass into the wire weld mesh. Taurai Manyika assisted us sporadically but the majority of the work was completed by Gibo Nikisi, Steven Mponda and myself. It was built in sections and the arms were finally assembled on site at the Wits Substation.

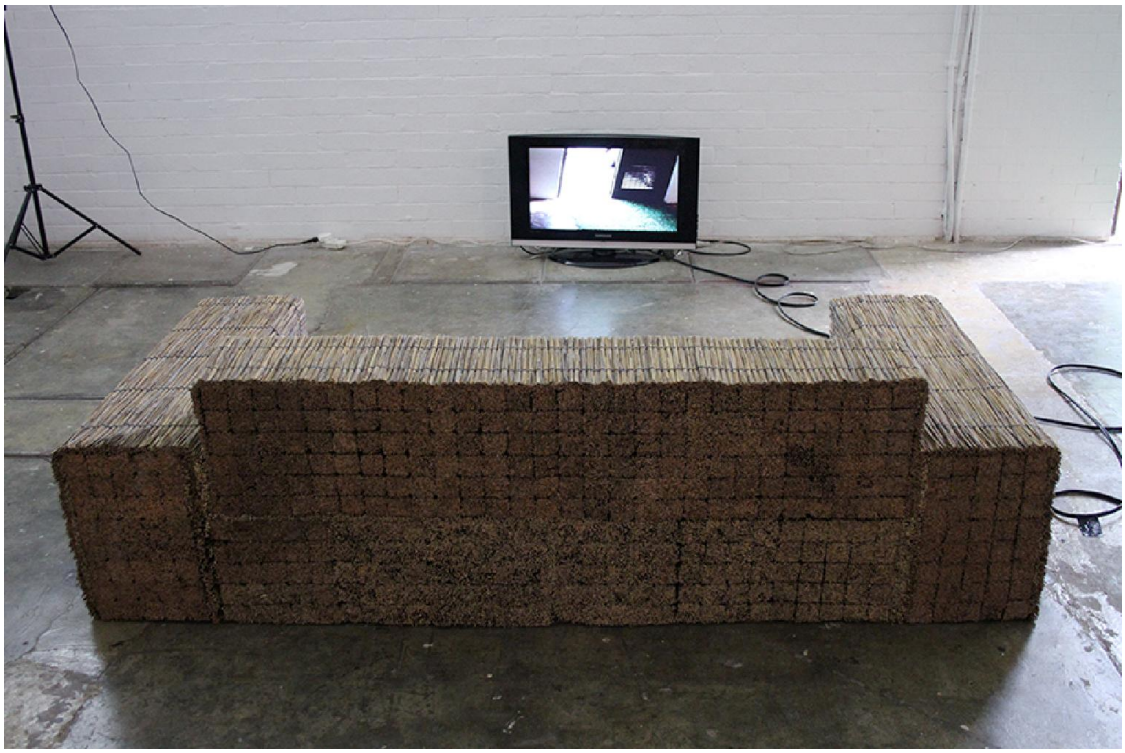

Figure 37: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda.. 2014. C*uri Thatch.* Wits Substation Installation View



Figure 38: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2014. *Curi Thatch.* Wits Substation Installation View



Figure 39: Amber-Jade Geldenhuys, Jurie Geldenhuys, Gibo Nikisi and Steven Mponda. 2014. *Curi Thatch.* Wits Substation Installation View

The finished piece from the front and back looks pixelated, another reference to digital technology and the increasingly mediated experience of human life through screen based media.

> [A]n experience of non-experience…[n]o-one has ever had lived experience of the everyday, for our lives are spent in not experiencing it. Our everyday lives – driving on the freeway, lunching in the diner, filling in forms, picking up the children from school, making dinner, watching a movie – are not so many experiences so much as the absence of experience (Hart 2004:57).

One tries to escape any sort of different experience and instead opts for familiar experience like lying on the couch or staring at the computer screen where it feels safe as opposed to doing something else that may involve new uncomfortable experiences.

Cori Wood. 2014

For the wooden sculpture I consulted with carpenters and collaborated with an industrial design student to draw the plans in Computer Aided Design (CAD). The internal structure of profiles was then Computer Numerically Controlled (CNC) cut out of plywood and I assembled the couch with the assistance of Ben Law-Viljoen, the Wits workshop manager, who has extensive experience with carpentry.

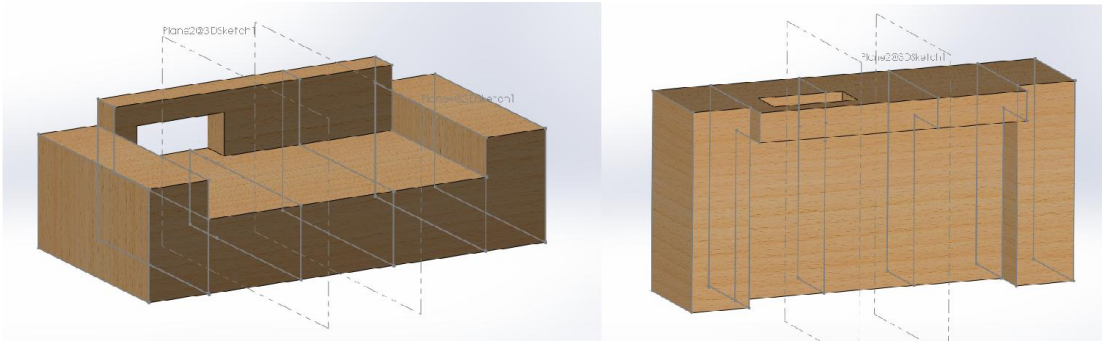

Figure 40: Tyler Geldenhuys. 2013. *CAD drawing 1. Process Pictures.*
Figure 41: Tyler Geldenhuys. 2013. *CAD drawing 2. Process Pictures.*

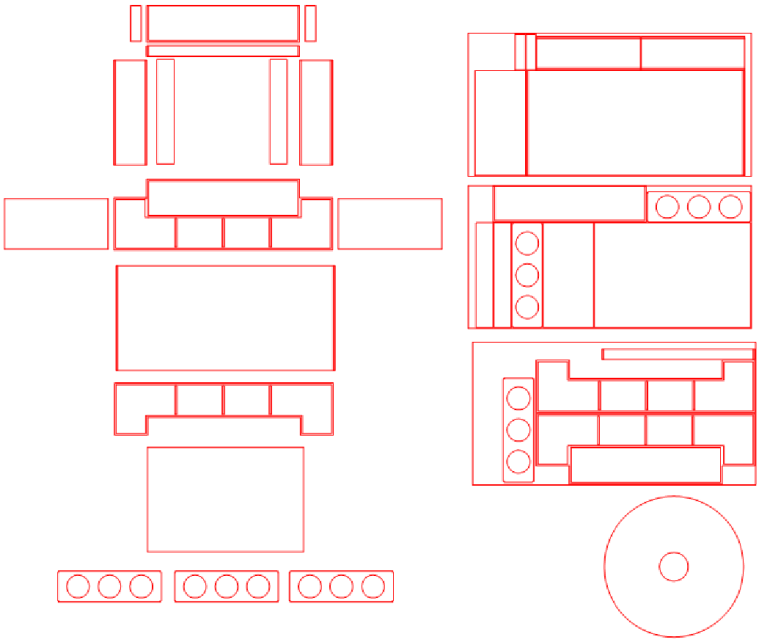

Figure 42: Stefan Roets. 2013. *Computer Aided Manufacture (CAM) drawing. Process Pictures.*



Figure 43: Amber-Jade Geldenhuys. 2014. *Assembly 1. Process Pictures.*
Figure 44: Amber-Jade Geldenhuys. 2014. *Assembly 2. Process Pictures.*



Figure 45: Amber-Jade Geldenhuys. 2014. *Assembly 3. Process Pictures.*
Figure 46: Amber-Jade Geldenhuys. 2014. *Assembly 4. Process Pictures.*



Figure 47: Amber-Jade Geldenhuys. 2014. *Sanding. Process Pictures.*

The wood sculpture took the longest to get out of the concept stage. I initially wanted to use wooden floor boards attached on top of CNC cut profiles with brandering and panel pins. I eventually sourced oregon pine floor boards from a heritage site in Parkhurst. The demolition company had been waiting since July 2013 for permission to pull them out and I was forced to source other wood elsewhere to meet my exhibition deadline. I ended up using birch plywood, good quality straight plywood without any knots. Once I had sourced the plywood it was interesting to discover that a number of industrial designers as well as Dokter and Misses use the same plywood from the same source in some of their pieces. Stefan Roets from the Computer Assisted Machining Company helped me translate my design into the programme and had extensive advice to give on the project. The piece was built in the Wits workshop. I

started off by sanding each piece of the sculpture with an orbital sander with sandpaper grit pads of 120 grit, 150 grit, 180 grit, 220 grit, 350 grit, 400 grit, 600 grit and 1000 grit. I was initially assisted with the construction of the piece with the help of Jurie Geldenhuys, my father, and Gibo Nikisi; we strapped and glued the base together then Ben Law-Viljoen took over and helped with the construction of the top and gave advice and direction for the finishing and sealing of the piece. I then sanded the piece once more after it had been stuck together from 180 grit down to 1000 grit and then Law-Viljoen sprayed Gripseal, a wood sealent, with a spray gun. I then sanded again but only until a 350 grit to get rid of any lumps, spraying once more and finally sanding again from 220 grit to 1000 grit to finish the piece.



Figure 48: Amber-Jade Geldenhuys. 2014. *Cori Wood*. Installation view



Figure 49: Amber-Jade Geldenhuys. 2014. *Cori Wood*. Installation view

The wood, after sanding and sealing had the appearance of silk and it seemed to glow under the exhibition lights. The surface itself became three dimensional and when the viewer walked around the piece it seemed to reveal mountains and depressions within the grain. This reference to the landscape is what inspired the circular drawings on the blue wall shown in figure 76 discussed shortly. The shape of this piece was extremely box like in comparison to the preceding and following piece. The "artist's" hand almost entirely removed referencing machinery and design.

Craft Cement. 2014.

The cement sculpture was the only material I had previous experience with, and I adapted my process of building the cement up from the polystyrene core by including straight edge builder's tools such as a plastering trowel and a plastering edge on the advice of my supervisor, Jeremy Wafer.



Figure 50: Amber-Jade Geldenhuys. 2013. *Polystyrene core 1. Process Pictures.*
Figure 51: Amber-Jade Geldenhuys. 2013. *Polystyrene core 2. Process Pictures.*



Figure 52: Amber-Jade Geldenhuys. 2013. *Mixture of Sand and Cement over wire mesh 1. Process Pictures*
Figure 53: Amber-Jade Geldenhuys. 2013. *Mixture of Sand and Cement over wire mesh 2. Process Pictures*



Figure 54: Amber-Jade Geldenhuys. 2013. *Last Layer. Process Pictures.*
Figure 55: Amber-Jade Geldenhuys. 2013. *Sanding. Process Pictures.*



Figure 56: Amber-Jade Geldenhuys. 2013. *Sanded. Process Pictures.*
Figure 57: Amber-Jade Geldenhuys. 2013. *Floor Polish Layer. Process Pictures.*



Figure 58: Amber-Jade Geldenhuys. 2013. *Front couch view. Process Pictures*
Figure 59: Amber-Jade Geldenhuys. 2013. *Back couch view. Process pictures*

When I first showed an image of the finished product to colleagues the cement couch was associated with "a little fortress", and a "ritual sacrifice altar". The second association of a ritual sacrifice altar references Foucault's theories I have been discussing in relationship to ritualisation. Another person said the red had a Tuscan feel to it, which is reminiscent of Fourways and Monte Casino as well as many gated communities in the surrounding Johannesburg area which is also appropriate. Another comment was around its bodily connotation. The red floor polish that I have used has a powerful smell association of home to people who have or have lived with these red polished floors in their home. When I think of red polished floors I also immediately think of the work associated with keeping them shiny, perhaps that is why they only seem to be popular in South Africa where the people who own and use the house do not necessarily polish the floors.



Figure 60: Amber-Jade Geldenhuys. 2013. *Craft Cement*. Installation view.



Figure 61: Amber-Jade Geldenhuys. 2013. *Craft Cement*. Installation view.



Figure 62: Amber-Jade Geldenhuys. 2013. *Craft Cement*. Installation view.



Figure 63: Amber-Jade Geldenhuys. 2013. *Craft Cement*. Installation view.

The hole and the square in the back rest of the couch or the table top of the bar with two round bowls on either side were a considered conceptual leftover from the polystyrene core. Polystyrene as a material is used to protect various commodities like television sets, computers, vacuum cleaners etc when they are transported from the factory to the shopping mall to the consumers' home so the decision relates back to protection and precautionary measures as well as the middle class consumerism which informs much of this work. In the finished product it is reminiscent of the Bauhaus symbols, minus the triangle.



Figure 64: Francis Burger. 2014. *Aerial view of works en route to the Substation.*

The seemingly insurmountable task of making and moving massive sculptures requires a team of people and excellent planning and communication. One has to be able to listen to all solutions to problems or challenges and be willing to test solutions and talk through problems. The collaborative aspect of sculpture is something that I am increasingly interested in. Finding individuals who possess the correct skills required for the project or learning together how to accomplish it and working together to realise concepts. This process of collaboration and gaining industry knowledge has opened up a whole new world of fabrication methods and processes that I had never thought of utilising in my work previously.



Figure 65: Amber-Jade Geldenhuys. 2012. *Theatrical Rituals*. Michaelis Gallery. University of Cape Town

A movable circular structure that holds surveillance cameras attached to one another by their cabling. The three metre tall sculpture stands overhead with some of the cameras pointing directly at the viewer. The whole shape of the installation can be seen to resemble a chandelier perhaps alluding to middle class status anxiety or alternatively a tree which plays with the perceived binaries of nature and technology.

This work was installed in the Michaelis Gallery at the University of Cape Town which was part of an exhibition by students from Wits and Michaelis who swap their resident galleries out to each other for a week. Installing this work in the gallery allowed me to play with lighting and the shadows that the sculpture cast which became interesting to me. This fascination with shadow has revealed itself in my drawings discussed shortly but first I would like to unpack the development of this work.

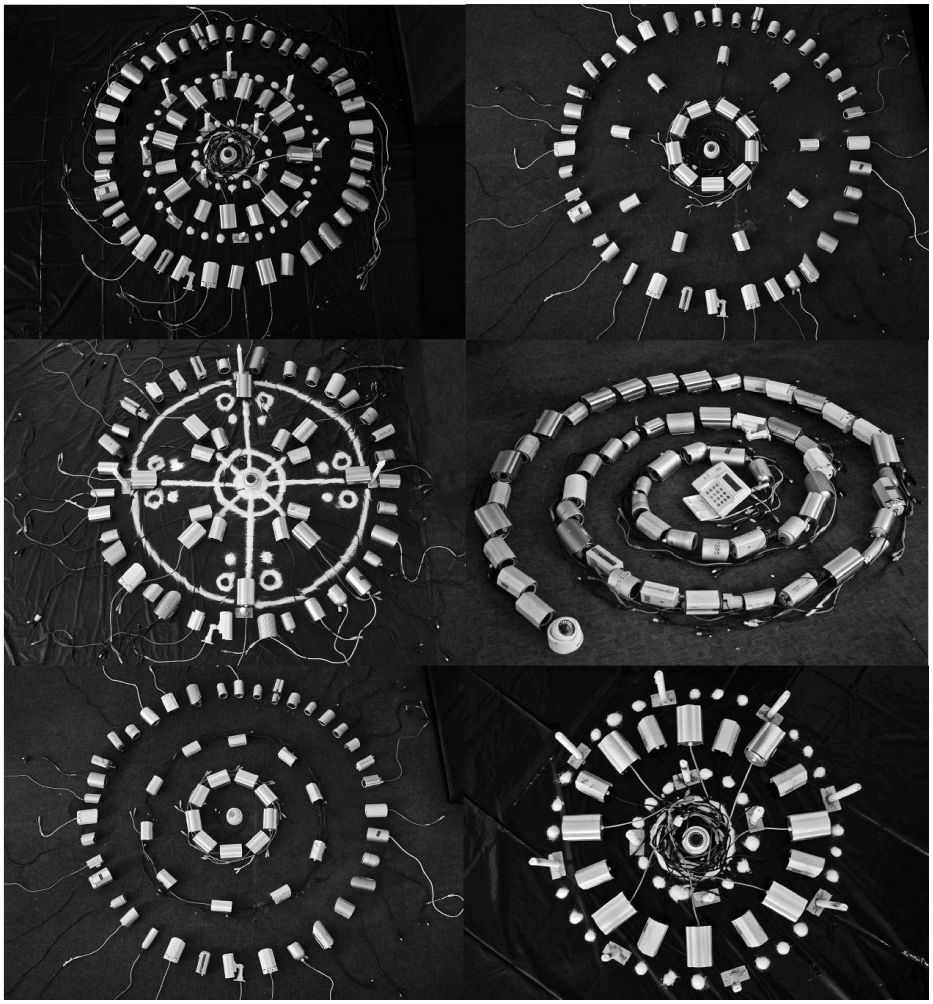

Figure 66: Amber-Jade Geldenhuys. 2012. *Surveillance Mandalas*. Found objects

When this work started I initially placed the cameras on the floor in circles and spirals with salt and candles to channel some sort of ritual using them as Mandalas. I wanted to reconcile Foucault's theory with the inherent sacralisation of space with my reality. I found this process very useful and I wanted to see what would happen aesthetically were I to raise the cameras

off the floor in an attempt to physically show the transformation of the ritualised process. I suspended the cameras from my studio ceiling and was mesmerised at the way they moved and swayed as if they were a tree being blown in the wind.

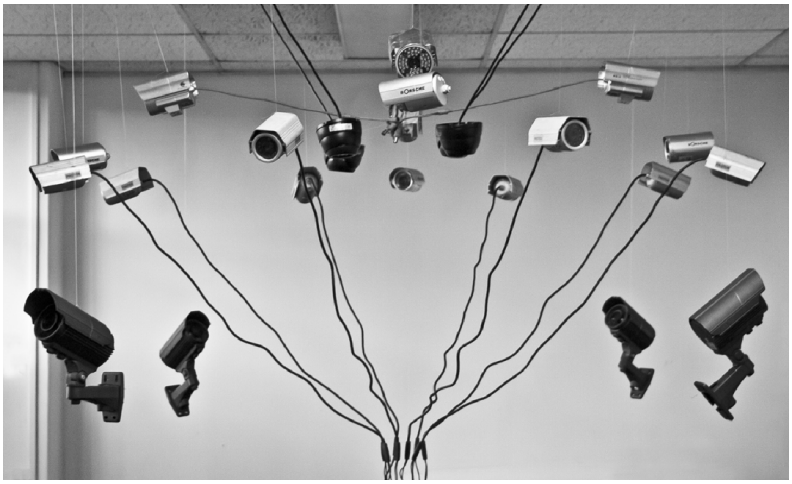

Figure 67: Amber-Jade Geldenhuys. 2012. *Merry go round*. Process Pictures. Found objects

Some asked if any of the cameras worked in this piece and suggest that one or two should. For me this was not important until later. I was simply transforming the cameras from obsolete objects into objects that work together to show physical transformation. The cameras are treated indifferently when they are identified as such but it is the whole that is considered aesthetically.



Figure 68: Amber-Jade Geldenhuys. 2012. *Theatrical rituals*. Birch Plywood Circular Frame, Found surveillance cameras, cabling. Presented on top of the St. Lorient Building in Pretoria

This work was installed again on a rooftop in Pretoria for a group exhibition curated by Gordon Froud in 2012. I added more cables and had to install it differently with scaffolding and weight reinforcements. The cables of the cameras converge to form a heap at the base of the sculpture metaphorically alluding to excess or dependence on technology.



Figure 69: Amber-Jade Geldenhuys. 2014. *Surveillance chandelier*. Birch Plywood Circular Frame, Found surveillance cameras, cabling.

The work was finally installed again in my Masters installation. The vulnerability of life despite the tightest security measures is personified in the camera installation art pieces. The right balance was found here between the cables and cameras. The work also included a live

working camera which recorded the viewers entering the Substation which played on a television screen in front of the thatch couch. Cables providing electricity to freestanding set key lights were also left exposed. The mound of obsolete cables in the Substation set up a dialogue around notions of repurposing and reuse.



Figure 70: Amber-Jade Geldenhuys. 2014. *Installation view*



Figure 71: Amber-Jade Geldenhuys. 2014. *Installation view*

The implication of filming the viewers was interesting as it became about looking at the installation itself and how the viewers are implicated in that environment through the surveillance. The viewers become aware of it when they notice themselves on the television screen. Surveillance itself is self contained and self poisoned in the sense that one restricts oneself with the control of one's surroundings almost like creating installations.



Figure 72: Amber-Jade Geldenhuys. 2012. *Window drawing*. Ink and watercolour paper.

The reference picture was taken of a shadow of my burglar bars distorted by leaves in my office. The framed drawing represents a window in the installation. It is meant to be ironic as I have drawn Trellidor bars usually associated with unsightly security preventative measures in a lyrical and whimsical way. I was attempting to transform something considered threatening into something beautiful.



Figure 73: Amber-Jade Geldenhuys. 2014. *Mirror 1*. Found object.

The blue wall that was painted in the Substation can be looked at as a work in its own right. Most of the interventions into the space were not very radical. They are mundane everyday interventions "normal" middle class consumers would make in their own homes for aesthetic purposes. Perhaps the contemporary capitalist equivalents of cave painting whereby middle class consumers wish to decorate or leave their aesthetic mark in their environments. The blue wall serves to make whole the bottom of the substation, drawing the viewer inside and to the opposite end on the left where one encounters a convex mirror which distorts the exhibition in its reflection. This is also a subtle distortion and one many people have seen before, seemingly understandable and "normal". No-one was shocked at the way they were distorted, fleetingly fascinated enough to take a photograph perhaps but then quickly moving along. I think many people are also embarrassed when the look at themselves in the mirror in front of other people.

One of the examples Foucault gives of a heterotopia is when one looks in a mirror and sees oneself there where one is not. A reflected simulated environment conjuring up Walter Benjamin's copy or Jean Baudrillard's simulacrum:

> The mirror is, after all, a utopia, since it is a place without place. In the mirror, I see myself where I am not, in an unreal space that virtually opens up behind the surface; I am over there, there where I am not, a sort of shadow gives me my own visibility, that enables me to see myself there where I am absent. Utopia of the mirror. But it is also a heterotopia in so far as the mirror does really exist, and as it exerts on the place I occupy a sort of return effect; it is starting from the mirror that I discover my absence in the place where I am, since I see myself over there. Starting from this gaze that is, as it were, cast upon me, from the depth of this virtual space that is on the other side of the looking glass, I come back towards myself and I begin again to direct my eyes towards myself and to reconstitute myself there where I am (Foucault 2008:17).

I do not agree that the mirror is a utopia I prefer to think of it as a copy; like a photograph that moves.

> The mirror functions as a heterotopia in the respect that it renders this place that I occupy at the moment when I look at myself in the looking glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since in order to be perceived, it has to pass through this virtual point, which is over there (Foucault 2008:17)

Figure 74 exemplifies the "virtual space" of Foucault's quote. Strange flickers of abstract reflections catch the viewer's eye in the mirror as they move around the space alluding to Foucault's heterotopia.



Figure 74: Amber-Jade Geldenhuys. 2014. *Mirror 2*. Found object.

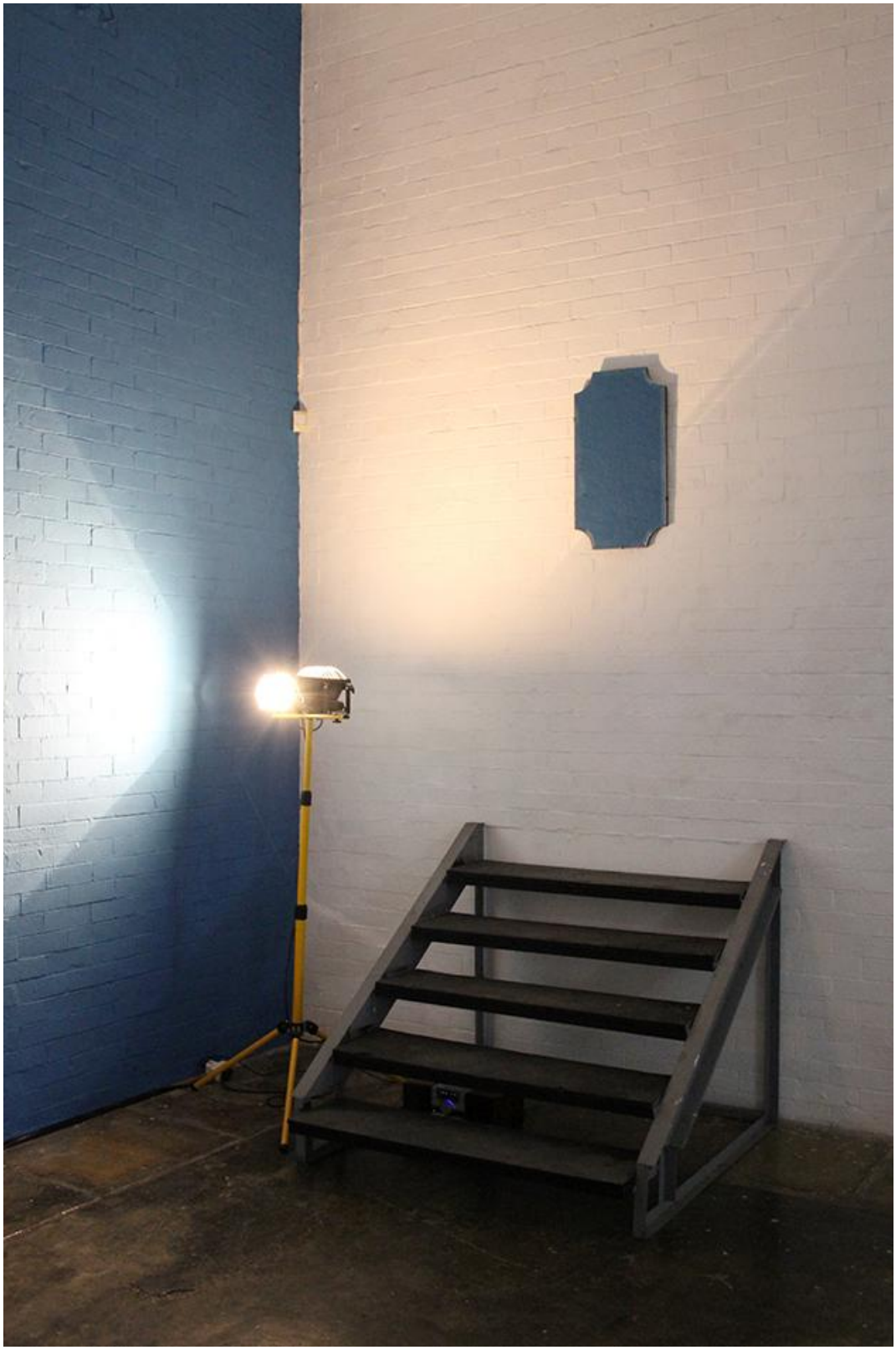

Figure 75: Amber-Jade Geldenhuys. 2014. *Mirror 2 installation view*. Found object.

Mirror 2 was installed at the top of the stairs in the Substation which lead nowhere and one had to climb the stairs to look in the mirror. The door to the upstairs room was left floating on its own and people could not gain access unless they walked around. This was done to restrict people's movements like access controlled space would.

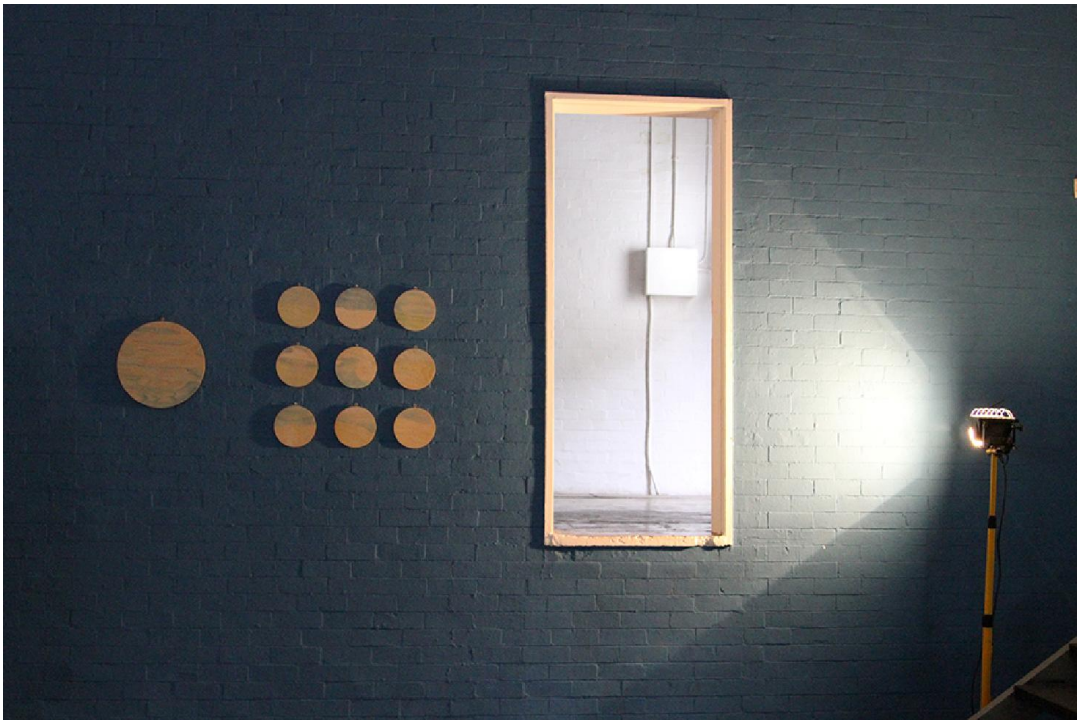

Figure 76: Amber-Jade Geldenhuys. 2014. *Installation view.*

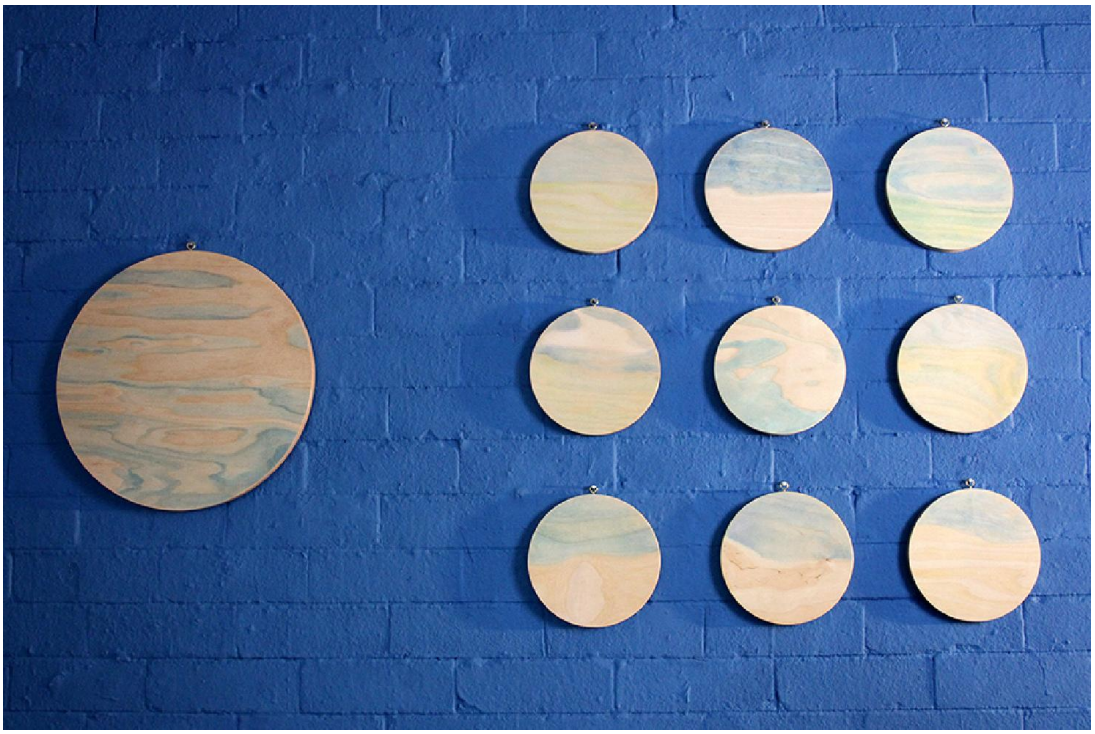

Figure 77: Amber-Jade Geldenhuys. 2014. *Reversible Landscape imprint detail.* Ink drawings on birch plywood

The *Reversible Landscape imprints* ink drawings were made from the off cuts from the Birch Plywood Couch that was CNC cut. The grain in the plywood was intriguing and reminded me of landscapes. I enhanced this by using ink to pull out certain aspects of the grain in the wood. Empty landscape paintings conjure associations of hospital art or Pierneef paintings; void of human beings they allude to a certain framing of the landscape without human

intervention. This could perhaps be a type of escapism considering how crucial people have been in shaping the landscape. I am reminded that even nature parks have fences and are tightly controlled. Landscape paintings represent our lost connection to nature and this is perhaps why they are popular in home decoration. The *Reversible Landscape imprints* were interpreted by a viewer as symbolising 911 (an American emergency number) which I found to be an interesting reading. These works are also reversible so one can turn the picture around and there is another landscape on the back. I have tried to bring novelty into my work in my multifunctional couch/bar/sculptures and these works. This is an attempt to parody the "two for the price of one" tactic for selling things.



Figure 78: Amber-Jade Geldenhuys. 2014. *Reversible Landscape imprint detail*. Ink drawings on birch plywood



Figure 79: Amber-Jade Geldenhuys. 2014. *Reversible Landscape imprint detail*. Ink drawings on birch plywood

This marks the end of the discussion around the works exhibited within the installation. In concluding I would like to end with my concern of the role of an artwork in its larger context. I have always been interested in if I can potentially transform the larger environment with art, presumably that is what led to my preoccupation with utilitarian design. I am reminded by Boris Groys (2009:1) that:

> The goal of art, after all, is not to change things—things are changing by themselves all the time anyway. Art's function is rather to show, to make visible the realities that are generally overlooked. By taking aesthetic responsibility in a very explicit way for the design of the installation space, the artist reveals the hidden sovereign dimension of the contemporary democratic order that politics, for the most part, tries to conceal. The installation space is where we are immediately confronted with the ambiguous character of the contemporary notion of freedom that functions in our democracies as a tension between sovereign and institutional freedom. The artistic installation is thus a space of unconcealment (in the Heideggerian sense) of the heterotopic, sovereign power that is concealed behind the obscure transparency of the democratic order (Groys 2009:1).

By creating my own heterotopia with the installation I have transformed my larger context by excluding myself from it, however fleeting and transient it was.

CHAPTER 3.2

Documentation and Reflective Analysis on Spatial decisions

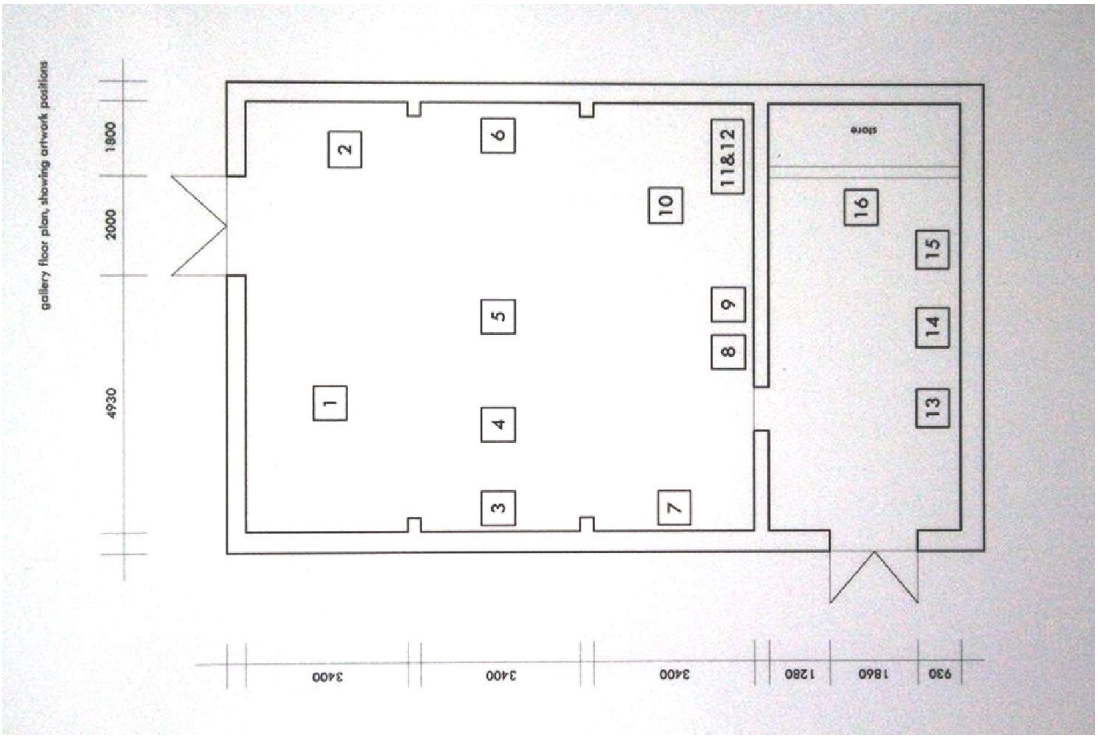

Figure 80: Amber-Jade Geldenhuys. 2014. *Gallery floor plan showing artwork positions.*

The bottom section of the Substation where I created the Installation was treated very differently to the top part of the space where I created a traditional exhibition space with framed prints and a collection of keys work.

> The standard art exhibition leaves an individual visitor alone, allowing him or her to individually confront and contemplate the exhibited art objects. Moving from one object to another, such an individual visitor necessarily overlooks the totality of the exhibition's space, including his or her own position within it. An artistic installation, on the contrary, builds a community of spectators precisely because of the holistic, unifying character of the installation space. The true visitor to the art installation is not an isolated individual, but a collective of visitors. The art space as such can only be perceived by a mass of visitors—a multitude, if you like—with this multitude becoming part of the exhibition for each individual visitor, and vice versa (Groys 2009:1).

This top space seemed awkward to viewers because of the juxtaposition with the installation space. The reason for this strange feeling was because of its proximity to the installation which one could view through the floating door which connected the two spaces. These two spaces were made difficult to access from each other as I removed the stairs which usually connected them. The exhibition space above the installation set up an interesting juxtaposition and conversation between two different ways of either implicating the viewer within or not.



Figure 81: Amber-Jade Geldenhuys. 2014. *Key Rituals 1, 2 & 3*. "Gallery" view.

These works were made by running inked keys through a printing press. Keys as objects have always fascinated me. They are like individual talismans offering protection and sanctioning spaces. Keys are often lost and found sporadically, worried about and kept safe. Special holders are made for them in homes and in return they grant access. Each key is unique, like a fingerprint and the more expensive and intricate the better security it provides.



Figure 82: Amber-Jade Geldenhuys. 2014. *Key Rituals 1*. "Gallery" view.

The patterns are metaphorical of the rituals around safety and banal everyday practices that are performed daily. The patterns are important because they are largely decorative and would be associated with furnishings and fabric. "Why shouldn't bedroom decoration and personal styles, combinations of others' 'productions', be viewed along with creative writing or song and music composition as fields of aesthetic realization" (Willis 1990:243)? Art tends to dismiss the decorative and I find this ironic as it ends up being precisely that in homes.

In terms of the ritualistic pattern I attempted to create; Benjamin (2004:796) states that "we know that the earliest art works originated in the service of a ritual – first the magical, then the religious kind…the unique value of the "authentic" work of art has its basis in ritual, the location of its original use value". This notion of ritual I have related in preceding chapters to security practices using the notion of transformation to quantify its existence.

I found the sculpture aspect of my work so methodical and constricting that I simply had to make these works, for me they represent a loosening up and a letting go of my process. Something that has always existed concurrently in my practice as an artist but because I create sculptures that require a high level of finish to enter into the commoditised object debate I have to tightly control my methods and mark making.



Figure 83: Amber-Jade Geldenhuys. 2014. *Key collection.* Installation view.



Figure 84: Amber-Jade Geldenhuys. 2014. *Key collection.* Installation view.

Many individuals keep old sets of keys for years even after the keys have become obsolete, reluctant to throw them away. They are sentimental objects representing access to space. The circle shape is another reference to the mandala and the inherent sacralisation of space

as previously discussed. Figure 77 *Key Rituals 1, 2 & 3* and Figure 78 *Key Collection* were displayed in the top section of the Substation.

CHAPTER 3.3: SUMMARY AND CONCLUSION

My own creative works were discussed in relationship to the larger themes I have previously discussed in the research document. Reflective analysis, interpretations and musings on my process was included in the discussion, with the realisation that authorial intent is not definitive. I tried to include how others had read the work as well as my own opinions.

The predominant themes that run through my work are the intertwined concerns of comfort and fear; the normalisation of surveillance, threat, risk and security through childhood stories and themes; intersections between art and design and the aspects of functionality and non-functionality or obsoleteness which define them; and relooking at the more fundamental material aspects of home, shelter and safety, such as cement, wood, thatch, bars and keys.

CONCLUSION

An installation consisting of installation, sculpture, drawing and printmaking was created which explored the theme of securitised Johannesburg. In relationship to this, this research document detailing the wider body of critical, theoretical comparative writing engaged with the theme of safety and security, and related this to a social, philosophical and psychological context. Theorists such as Schneier (2012), Chipkin (2012), Foucault (2008), Groys (2009), and Benjamin (2004) were used to inform, contextualise and inspire my own artwork and critical writing, as well as contextualising the practice of Marcelo Cidade, Mona Hatoum and Dokter and Misses three artists that I discussed in Chapter 1, who work in comparable ways but from different cities; namely São Paulo, London and Johannesburg respectively. These cities were initially contextualised in terms of the larger security debates found in each independently and the three artists were found to work, to a significant extent, with the theme of the securitisation of personal and public space, each influenced by their immediate environment. They responded to the cities they live in, and commented through their artworks on the specific ways the urban landscape they inhabit is controlled and ordered, as well as responding to the banalities of the everyday that they encountered.

Cidade and Hatoum were found to work with found objects in the mode of sculpture and installation, ways of working which paralleled my own processes, making specific use of found objects and transforming some of those found objects' materiality. I found the connecting thread in discussing Marcelo Cidade and Mona Hatoum's artworks to be the awkward feeling they inspire in the viewer by implying either the viewer's complicity or aggression in the arrangement. Cidade states that he wants to create a confrontation with the viewer. While this strategy is arresting I have noticed in the progression of my own work that I do not adhere to this principle of unease in the actual artworks themselves, which are largely inviting as opposed to threatening, but rather in the spatial installation and traditional "gallery" space I have created. The way the pieces function together and the juxtaposition of the two spaces create the feelings of discomfort. The Dokter and Misses pieces were found to elicit the constructed heterotopic nature of securitised spaces which I attempted to recreate in the installation as a whole.

In the introduction of Chapter 2 I located the general theme of security within a theoretical discussion. I followed the introduction of Chapter 2 with subchapters which discussed philosophical ideas where I essentially proposed that entering and exiting guarded spaces in Johannesburg is a ritualised procedure. This contradicts what Walter Benjamin says about diminished ritual in contemporary life (detailed in Chapter 3), yet, I feel based on the

normalisation rituals that most human beings subject themselves and others too societal procedures are imbued with an inherent sacralisation.

> What changes in modernity is not so much the degree to which societies ritual[s]e; what changes… is the way in which institutions of power in Western societies manifest and sustain themselves. This set of changes brings about not a decline but a shift in the focus of ritual. Ritual is no longer lavish, but it is pervasive, and increasingly so as new configurations of power extend themselves (McWhorter 2004:75).

I made use of McWhorter and Foucault to support these claims in Chapter 2 and used this groundwork to inform and inspire my art works specifically notions of ritual and heterotopia which have arguably become the most interesting theoretical concepts in my artworks. I moved onto a discussion around psychological key ideas which informed some thematic concerns of my practical work like the notion of comfort and trust for example.

Throughout the document it was reiterated, drawing broadly on a poststructuralist view, that meaning is not fixed in poststructuralism; nothing is 'intrinsic' or 'real' or 'true'. Everything is culturally constructed and open to review, and the:

> structures that seem to govern cultural practices are themselves products of cultural practices. This is the lesson of poststructuralism… [that] truths come about in specific contexts, which is not to say that anything we think is true, but rather that truths are beholden to specific contexts (Nealon 2003:139).

I tried to adhere to this principle by not conflating the security debate globally as well as understanding that my work will mean different things to different people and this is what makes the experience of art unique for every individual.

In Chapter 3 my practice of installation was critically discussed with the help of Groys (2009) reflective writing on the practice of installation where the democracy of the space "in which masses or multitudes demonstrate themselves to themselves" (Groys 2009:1) was found to depend on the "on the private, sovereign decisions of an artist as its legislator" (Groys 2009:1). Groys goes on to state that,

> Especially after Foucault, we tend to detect the source of power in impersonal agencies, structures, rules, and protocols. However, this fixation on the impersonal mechanisms of power lead us to overlook the importance of individual, sovereign decisions and actions taking place in private, heterotopic spaces (to use another term introduced by Foucault). Likewise, the modern, democratic powers have meta-social, meta-public, heterotopic origins.

The systems that have institutionalised these webs of power are held accountable when the onus of complicity should be placed at the feet of the individual. Like the securitised communities that are protected on a daily bases in Johannesburg so is the cycle perpetuated.

Thematically, I hoped to elicit the nuances within the contemporary security discourse which situate it as fundamental to human existence but simultaneously causing inconvenience as well as being an exclusive practice. The power relationships inherent within the security systems which seem to organise space in Johannesburg, like surveillance, interested me in the making and analysis of the work. I attempted to clear a space for ambiguity with my works, by responding to the everyday visual language of gated communities, complexes, shopping malls and general suburban banalities like negotiating security systems.

I furthermore analysed my own art production linking these to the preceding theories and theorists. The nature of creating artwork is that it is not predeterminable and changed during the research process by deviating from the original strategy of creating a sense of confrontation with the viewer my final realisation was that the installation I created itself was heterotopic and I was the legislator.

> As has been mentioned, the artist who designs a certain installation space is an outsider to this space. He or she is heterotopic to this space. But the outsider is not necessarily somebody who has to be included in order to be empowered. There is also empowerment by exclusion, and especially by self-exclusion. The outsider can be powerful precisely because he or she is not controlled by society, and is not limited in his or her sovereign actions by any public discussion or by any need for public self-justification (Groys 2009:1).

I realised I was using the same spatial language of the securitised community in order to make a comment on it. The installation as a whole was a constructed, controlled, securitised experience for the viewer, complete with sounds and smells to enhance this.

> The relative spatial separation provided by the installation space does not mean a turn away from the world, but rather a de-localization and de-territorialization of mass-cultural transitory communities—in a way that assists them in reflecting upon their own condition, offering them an opportunity to exhibit themselves to themselves. The contemporary art space is a space in which multitudes can view themselves and celebrate themselves, as God or kings were in former times viewed and celebrated in churches and palaces (Groys 2009:1).

As we have only capitalism in the place of churches our sacred spaces are imbued with micro-managed security and ritualised procedures of surveillance and control.

People responded to the work and many interacted by sitting or perching on the couch, leaning on the bar or putting their drinks on it, touching the sculpture and taking photographs. Some were confused over the functionality of the sculptures; some were perplexed about the spatial dynamics of the installation and “gallery” spaces situated next to one another.

I would like to exhibit the couches on their own next either in the urban environment or in a landscape to continue this conversation. My practice based research seems to have led me to a more coherent understanding of how pervasive security is, has always been and has become in life.

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