

clean shining pure

The glaring light attracts us as we enter the room. The unusually large source of light demarcates a territory of its own. It consists of 33 light-boxes (each 64 x 64 cm.), joined together like tiles and constituting a corner of the space. A space within a space, formed out of light.

„clean shining pure“ is our first impression, an impression to be confirmed by the written characters inscribed onto the surface of the 'tiles'. We use this popular slogan for all sanitary fittings: in the bathroom and toilette everything is okay! However, the antiseptic cleanliness is questioned by photographs refracting the light from twelve of the light-boxes. These pictures would not be much good as advertisements for a hygienic living space. One unexpectedly discerns sites forsaken by human beings: cityscapes, railway tracks and paths fleeing into the distance or gardens. Arranged without a system really, they structure the wall of tiles, but in a balanced manner. And if the pictures contrast with the austere light-cases, they yet do not appear threatening. In its Sunday tranquility, the world of the petit bourgeois appears more romantic than disconsolate. These sites have dropped off into a kind of sleeping-beauty-slumber, which however will throb into life again in the coming morning. Whether a country lane, a bus stop, a railway line or a building site, all these places refer to Man, without however ever showing him, the creator and user himself. Most of these sites are places of transitory meetings between people, rather than sustained sojourn. Only the little wooden house on a playground with the slide evokes a feeling of sheltered familiarity, as one can have perhaps only as a child. We seeked shelter from our playfully enacted dangers in the grimy nooks and corners of our temporary dwellings, only in order to break out once again. Today these sites still give us security, only: they must now be clean, shining, pure.

The slogan evoking the promises of the world of advertisement collides only apparently with the photographs, for their message points towards the need for shelter and comfort. At this point one could reflect upon the effect of advertisement, the omnipresent world of advertisement which, with its supply of ideals, forms in a decisive manner not only our relation to our own body, but also our notions concerning living space. Within these houses the world of the petit bourgeois might orient itself according to these notions, the world outside however still follows other notions. The associations of a hygienic and therefore controlled world evoked by the slogan „clean shining pure“ are not confirmed by the pictures.

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