



DOING
FURNITURE
CONVERSATIONS...

Furniture by Tim Larkin
27 July to 16 August 2005

Context This body work begins with the furniture work of another. Humphrey Ikin's 1997 exhibition 'Facing North' looks outwards and with optimism towards an open Pacific sky. By contrast my work in this exhibition looks inwards to a darker and more visceral space. Though both bodies of work share the same 'place', mine may be read as the inverse of his. **Sensibility** My furniture revels in this dark interiority. This sensibility is most tellingly revealed with the use of pegboard within the project. **Pegboard** is as unlikely as it is prosaic. As a type of hysterical pine plantation it represents nature reduced to 'standing reserve'. It is the fertile reserves of rainforest soil transformed into an industrial product. Within the project it is transformed through verb chains; (break it, thread it, burn it, plane it, oil it...), and reveals its poetic nature. Even this hyper-refined industrial product can return to its primordial 'nature'.

Holding like frames and the body like-cabinets. The frames 'hold' the cabinets above the ground. As stainless steel, the frames stand in for a sort of autopsy. Yet, these frames are always implicated in the perverse character of the 'holding'. They are 'double captured' as the agent of autopsy and the body held deform each other.

One frame buckles under the weight of pegboard; another is smothered by the pegboard cloak while another only stands up if it is yoked to the pegboard beam that penetrates it. The frames, the pegboard, Ikin, 'place' were some of the parts of this conversation. There were others. I wish to acknowledge and thank the School of Design, Victoria University, Wellington; in particular Professor Simon Fraser; for their help and participation in this project. I also wish to thank Corus Stainless Steel and Fletcher Panels for their contribution.

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