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Ficto-Critical Approaches

Edited by
Hélène Frichot & Naomi Stead

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CHAPTER THIRTEEN

The Aesthetic Recycling of Cultural Refuse[1]

Michael Young

In discussing architectural images, there is an aspect that initially seems secondary or of lesser importance. Although every image engages this issue at some level, it does not matter if it is an abstract orthographic drawing or a hyper-realistic perspective rendering. Furthermore, if avoided, ignored, or absent, the representation will often be called out as lacking or it might even be condemned. The issue I am referring to is how all the stuff of the world – the trees, furniture, devices, bowls, pillows, knick-knacks, cars, lamps, rocks, animals and people – is represented. These things are typically not designed by the architect and are often the last things added to a representation, but they are crucial to how an architectural image is received. To make the situation even stranger, there is little in the way of considered argumentation about the roles these things play. They populate representations as mere scale figures, are blandly dismissed as 'not architecture', criticized for hidden agendas, or generally treated as kitsch accoutrement, but rarely recognized for the different ways they have operated throughout architectural history. The discipline of architecture uses a French term to gather this marginalia together, *entourage*.[2]

Traditionally entourage plays two entwined roles: *familiarity* and *speculation*. Objects give scale and character to a representation, providing a level of the plausible, the familiar, the habits of inhabitation. Entourage also alludes to scenarios of action; propositions of ephemeral fictive futures. This combination can be mundane but can also establish the crucial components that allow a representation to become a critical act through its fictional speculations. The combination of fiction and criticality in architecture often begins through the aesthetics of the image, and it will be primarily images that this chapter explores.

Entourage represents the things that exist outside of the value system used by the discipline of architecture, yet necessary for the rendering of the image. This relationship was transformed in the twentieth century through architecture's engagement with the aesthetics of montage. Through montage, much of the cultural value located in the architectural building was transferred into mass-produced commodity objects redirecting attention towards socio-political interactions and lifestyles of inhabitation. At their best, these representations reformulated how architecture used the speculative image as a critical device. The argument I extend in this chapter will be that in several contemporary practices, entourage is undergoing a cultural-economic exchange where the detritus of commercial culture, including representations of nature, become revalorized as the elemental objects of architecture itself, the environment literally formed from the aggregated accumulation of what was once known as entourage. A prime influence for this discussion comes from Boris Groys, especially his book *On the New* (1992) from which I have (in)appropriately appropriated the title used for this essay.

Entourage, objects, ornament, exchange

The date and location of the introduction of entourage to the architectural image can be debated, but a key aspect to remember is that the issues of entourage first appeared in painting, that is within the aesthetic discourse on images. For Post-Renaissance painting, figures and their groupings were a primary concern for the artwork. This is the 'istoria' that Alberti discusses in Book II of *Della Pittura*.[3] Groupings of figures conveyed narrative through gesture, posture, and formal composition within the conventions of the painting's genre. Architecture and landscape established the support for narrative interpretation, operating in the background, outside the focus of attention. When human figures entered architectural imaging, the roles were exchanged, architecture was now the focus, figures became the support. There are several examples that we could use to illustrate this, but I'd like to refer to the perspective drawings from Paul Letarouilly's *Edifices de Rome Moderne* (1840–55) for they not only display these aspects, but are also clearly images for an architectural audience and as such offer an aesthetic distinction between architecture and entourage still in practice today. In these images, human figures interact with the architecture revealing possibilities for inhabitation. The gestures these figures express do not establish a narrative as found in neo-classical painting, but instead, their presence gives pause to the viewer's eye, redirecting attention to features of the design. This reversal of importance between foreground and background is a matter of attention. The entourage is still literally 'the foreground' and the architecture 'the background', but within the architectural image entourage diverts attention from itself and directs it

towards the environment.[4] The scale figures in an architectural image are radically different from human figures in painting, they act more like objects than people we would encounter in social settings, they operate closer to sculpture, furniture, or vegetation.

An alternate proposal for the aesthetic interaction of objects can be found in the legacy of the seventeenth-century Dutch Still Life genre. Svetlana Alpers masterfully deciphers the differences between the Northern Italian Renaissance tradition with its importance given to the narrative 'istoria' from the still life's desire for a crafted description of the world.[5] 'I think, in particular, of the way in which still lifes isolate and attend to objects. Each object is displayed not for use, or as a result of it, but for the attentive eye.'[6] This distinction, narrative vs description, interpretation vs. attention, produces different ontologies for objects. In one situation figures exist solely for interpretation; for close *reading*, in the other, objects exist as aesthetic interrelations of specific interplays of light, reflection, luminosity, material texture, ornamental detail; for close *attention*. The still life captures the tensions between objects and their qualities without requiring additional layers of narrative meaning to justify the value of the artwork.[7] The common everyday objects of a peeled lemon, a glass goblet or an overturned crustacean gain the cultural value formerly attributed to biblical events and classical myths. This can be described as a form of 'cultural-economic exchange'.[8] This innovation was not fully valued until the aesthetic redistributions of realism in the nineteenth century.[9]

This transference of valuation into everyday objects aligns with the argument that Alina Payne posits in her book *From Ornament to Object*. For Payne, the perceived ban on ornament in early twentieth-century architecture was actually a shift in the location of ornament from one that physically lodged itself into architecture towards the designed and manufactured objects of daily life.[10] In our modern nomadic occupation of transient living environments, these objects are taken by the individual from place to place as signifiers of personal sensibilities. This required architecture to become more neutral, less decoratively busy, 'calmer' as Le Corbusier desired in *The Decorative Art of Today*.[11] There are two important aspects to this. One, ornament and decoration are not the same thing. Early twentieth-century architecture may have shifted ornament towards the object, but decoration was maintained in the clean, (often white), 'a-tectonic' articulation of surfaces. This blank decoration operated as a background to frame, collect and encourage a shift in attention towards objects. Two, if we believe that ornamental aspects are now to be found in objects, this means that for the architectural image the communicative intent of ornament transfers into the entourage. The importance of furniture, dinnerware, lighting fixtures, trees, plants, artwork, ashtrays, even things like automobiles and aeroplanes, is increased in a situation where these objects are now carrying the importance formerly attributed to architectural ornament. The Bauhaus, during its years in Dessau, focused on these objects

of everyday use in its workshops. Questions were formulated around how social transformations could occur when objects were developed through an aesthetics of abstraction and techniques of mechanical mass production.

Embedded in all entourage is an economy of exchange. Objects are designed for obsolescence; they demand continual renewal, consumption, disposal, and accumulate as waste in the environments located outside the culturally maintained traditions of architecture. This is a very real material situation, but it can also describe the internet image culture which serves as the reservoir of entourage for contemporary architectural images. Commodities are culturally pre-consumed though advertising images as signifiers of social aspirations. Architectural renderings as images of social and economic spatial conditioning participate in this culture of advertising, and entourage is much a more politically charged object than one that simply adds scale to a representation.

The exchangeable image-object commodity has been part of architectural entourage throughout the twentieth century. The uses ranging from seductive renderings for residential developers to utopian political critiques of consumer society. Photomontage is a crucial influence in this discussion. The transformation of Dada montage into what became known as Pop Art crystallized initially around the Independent Group in London in the 1950s and reflected a shift from the political ideologies of post-World War I to the accelerated immersion in commercial advertisement of post-World War II. The photomontages of Eduardo Paolozzi, Richard and Terry Hamilton, and John McHale were fundamental in establishing many of the conceptual and aesthetic agendas for the generation of architects emerging in the 1960s and 1970s (Archigram, Superstudio, Archizoom, Rem Koolhaas/OMA). These montages used the Dada dialectical rupture of disparate juxtaposed images, but shifted the terms of the social critique.[12] Pop montage extracted idealized images of everyday objects and environments, especially the domestic interior and its commoditized accoutrements.[13] The source material was found ready made in the bourgeoning advertisement and lifestyle magazine culture of the 1940s and 50s.[14] Montage transferred these fragments into a culturally valued aesthetic proposition that also opened critical positions on late capitalist society. This appropriation has only accelerated with the use of Photoshop to digitally post-process images. Today all architectural images are in a manner photomontage.

Throughout this chapter thus far, there has been a discussion of aesthetic shifts as a kind of exchange. These descriptions are based on an argument from Boris Groys and it is time to look a little closer at it. For Groys, innovation is created through the profanation of the culturally valued, or the cultural revaluation of the profane. In his terms, innovation is a 'cultural-economic exchange', value is transferred between realms of the culturally accepted and the culturally ignored. 'One result of every innovation is that certain things in the profane realm are valorized and enter the cultural

archive, while certain cultural works are devalorized and enter the profane realm.'[15] The border between the valorized and the profane always exists but is never stable. The process of creating 'the new' or the innovative is an exchange across this border that in the process alters what was perceived to be the dividing line determined and policed by policies, disciplines, and institutions.[16] If the profane realm represents 'the other' outside cultural traditions, at various times its meaning has changed. Truth, essence, authenticity, reality, nature, reason, desire, spirit, the unconscious, the primitive, the kitsch; these and others have served at different historical moments as the content of 'the profane' realm. Groys argues that these terms are often mistakenly seen as the origin of innovation in themselves, but what matters is less the term as a source, but how innovation occurs through the exchange. Most artists defend the cultural fortifications that separate art from this outside by refining and extending accepted, archived and valued traditions. When the tradition appears to stabilize, there is an incentive to innovate. This can occur through a devaluing (negative adaptation), a revaluing (positive adaptation), or both, shifting ideas and objects between realms simultaneously.[17] What becomes the most innovative, thus allowed into the culturally valued archives, are the objects and ideas that exhibit the most extreme tension in the transferences between the two realms.

These arguments regarding innovation as exchange can clarify the aesthetic redistributions of montage as discussed above. In montage, the image-objects of profane reality are shifted to become culturally valued, while traditional values such as the author, originality, harmonious composition, historical precedent, etc. are devalued. In these transgressions, the traditions of aesthetics are altered, the concepts delimiting art are challenged, and attention is adjusted regarding the background of reality. If entourage was traditionally added to renderings as a representation of 'reality' supporting architecture as the culturally valued artifact, within Groys' arguments, architectural montages can be understood as cultural-economic exchanges shifting value from architecture into the social scenarios performed by the entourage within the fictional plausibility of the image. Whether or not these representations become critical fictions or compliant seductions depends primarily on the level of innovation the exchange provokes. The difference between critical fiction and seductive fantasy is typically understood as dependent on the content represented. While content always plays a role, what is missed is that a critical speculation is most effective when it challenges assumptions regarding the stability of cultural values. Alternatively, an image that seeks to seduce the viewer into a spectacle of desire often reiterates accepted values defending cultural borders for the maximization of profit. Furthermore, it is not enough for the critical image to raise awareness of a problematic condition, it must propose an aesthetic redistribution at the same time in order to initiate the exchange. This is a crucial component in the conjunction of the fictional and the critical.

Architectures of accumulation

At an extreme point, entourage can accumulate to such a density that it becomes the environment itself. No longer defined in relation *to* an architectural background, in these instances it literally forms *the* background. This aggregation of objects constitutes an exchange of value; from entourage as isolated distinct image-objects towards an environment created through the aesthetic recycling of cultural refuse.

It will prove helpful to look a little more closely at some specific examples that could be considered as architectures of accumulation. It may initially seem a stretch to bring the work of Office Andrew Kovacs, Mark Foster Gage and Junya Ishigami into the same category. The three architects have very different agendas; conceptually, methodologically and aesthetically. Yet, I will claim that all three share a relationship to entourage that challenges traditional understandings. Each works through speculative images, their designs proposing worlds where fiction interrupts assumptions for how environments appear. Furthermore, their speculations can be described as a crossing of economy and ecology, transforming the objects of the everyday into a reimagined background of reality.

Terms such as 'hoarding' are sometimes used to describe the assemblage approach to design practiced by Office Andrew Kovacs. Although this word captures the 'everything *and* the kitchen sink' effect of many of his projects, its dismissive overtones miss the precision and care that goes into the work. More appropriate affinities are towards the collector or the archivist. For
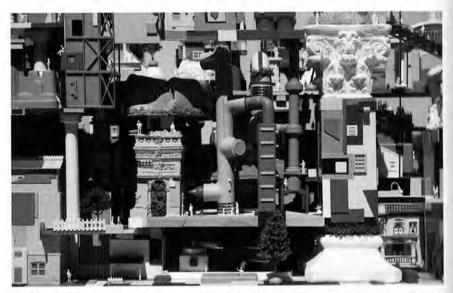

FIGURE 13.1 Andrew Kovacs, *Proposal for Collective Living II* (Homage to Sir John Soane), 2017. Image reproduced courtesy of Andrew Kovacs.

FIGURE 13.2 Mark Foster Gage, *Guggenheim Helsinki*, 2014. Image reproduced courtesy of Mark Foster Gage.

Kovacs, the elements of the design are distinct, as-found detritus, appropriated from 99-cent, hardware, toy and household supply stores.[18] The model exhibited at the Chicago Biennale in 2017, titled *Proposal for Collective Living II (Homage to Sir John Soane)*, is an architecture recycled from cultural fragments. The project posits an equivalency between classical columns, plumbing pipes, sand toys, and model trees. All are treated equally as objects combined into an overall configuration of local adjacencies. Colour distinction, leaps of detail, resolution and scale are crucial devices that allow individual elements to remain distinct and also enter new relationships through an aesthetic abstraction of particular features. The entire assemblage aesthetically poses the precarious feeling that it could be reconfigured and recombined. This aspect of informal or loose organization is an attitude often associated with entourage, especially furniture layouts and object display cases. In Kovacs' project, this affect is extended to the three-dimensional piling and stacking of objects, thing after thing after thing.[19]

For Mark Foster Gage's *Helsinki Guggenheim* proposal, found digital objects are gathered as disparate independent elements digitally combined to create new configurations. Objects that would formerly be considered as entourage are now so densely fused that they become a kind of mosaïque, or surface decoration. Gage describes this process as follows: 'individual figures

were intended to lose any associations of symbolic content in favor of the
emergence of a new and highly complex form of architectural aesthetic.'[20]
The effect of the accumulation is to question the boundaries of each
individual object as they overlap, intersect, and accumulate. The tension
between identifiable elements and comingled bas-relief abstraction is part of
the pleasure the architecture posits. In order to achieve this balance, there
are three important aspects in the architecture's aesthetics. One, the use of
symmetry allows disparate elements to cohere as an overall composition.
Two, the contours are wedded together so that multiple elements become
perceived as larger groupings of intense formal expression. Three, the colour
and materiality are unified as a single material, that of sculpted solid marble.
Together these allow the object-image fusions to be perceived as the
architectural surface.

A third trajectory within this concept of accumulation can best be seen in
the work of Junya Ishigami. In his projects, exemplified by *Plant Buildings*
(2008), it is often vegetation and/or furniture that scatter architecture into
an intensity of entourage. In Ishigami's words: 'I would like to regard plant
life not just as a landscape element but as an element equivalent to buildings
in the formation of space.'[21] His designs often operate through an
overabundance of elements, the architecture reduced to implied density.
Plants, furniture and people are imaged as small distinct objects of equal
weight, detached from a neutral background. This creates a scenario without
hierarchies between objects, between the natural and artificial, between the
container and the contained. Each of the plants is individually articulated
through an illustrative hand drawing technique, but on closer inspection
there are a number that are identical, suggesting that these are dropped
blocks selected from a digital arboretum. The plant life here is not species
specific, and apparently not a vegetation planted in the ground. They are
objects, like chairs, rugs, and lamps. Nature is transformed from the wild
other into domestic objects, which are then let loose to redefine domesticity
as an accumulation of small things.

There is an aesthetic attitude in Kovacs, Gage and Ishigami that alludes
to the playfulness of miniature objects. For Ishigami, an overall mood of
children's illustration pervades throughout his images; Gage's proposal
consists of collections of digital stuffed animals bashed together; and for
Kovacs, his elements are sometimes literally toys. This levity, or even joy in
the playful combination of objects, is not to be underestimated. The
aesthetics of these approaches can enchant the viewer, quickening an
absorption into the speculative fictions they offer, an experience similar to
the immersion in play as a child. This reflects an important aspect of how
fiction can become 'real'.

And so it is easy to understand why fiction fascinates us so. It offers us
the opportunity to employ limitlessly our faculties for perceiving the
world and reconstructing the past. Fiction has the same function that

games have. In playing, children learn to live, because they simulate situations in which they may find themselves as adults. And it is through fiction that we adults train our ability to structure our past and present experience.[22]

Another potential overlap concerns the prefix 'eco', the etymological root shared by economy and ecology in the ancient Greek of *oîkos*, 'house or household.' These three architectures of collected objects produce a crossing of economy and ecology. They operate in a kind of (mis)management of the household, whether that 'house' be conceived culturally or naturally. Their stances on the economies of exchange are attempts to make sense out of the wildness of image-objects in the world, to collect and domesticate the unruly detritus, yet also allow a degree of independence recognizing that material-cultural assemblies are made of individual pieces held together for relatively short periods of time. In this work, there is a valorization of everyday kitsch commodities, the economic exchange of reused refuse as recycled cultural objects, de-contextualized and re-contextualized into novel relations to each other and their environments.

> The profane realm is constantly renewed, because it is constantly filled with the refuse and waste products of valorized culture. The distinction between this refuse and the original, 'virgin', natural profane that is allegedly being destroyed by the influx of this refuse is arbitrary and purely ideological. A rubbish dump manifests the profane, reality, and life not less, but more than Amazonia's virgin nature. It is no accident that ecological discourse stubbornly focuses on the problem of refuse when one might well expect that it would prefer to concern itself with untouched nature. Only with the emergence of ecology has cultural refuse acquired so important a place in the public mind.[23]

The discipline of architecture tends to treat ecology as the study of the interconnected processes of natural systems outside of human culture. This division places humans in the position of managers of the wilderness, protectors of the environment from the cultural waste of human actions. To say that we can protect the environment means that we can circumscribe what is always around us, that we can determine and define what is other, profane, real, natural. To 'protect' this is not only impossible, but absurd, and reveals just how culturally constructed and problematic these terms are. Groys' idea of the cultural-economic exchange tweaks these misconceptions. Waste is a by-product of all exchanges. It can be the accumulation of exploited natural resources building wastelands of toxic landfills or discarded domestic products assembling into massive plastic gyres in the Pacific Ocean. It can also be the internet image deluge, with its accrual of spam clogging hard-drives and servers worldwide.[24] It can be too the detritus pile of discarded concepts produced when facts become fetishes due to

changing socio-political and epistemological structures.[25] All of this is refuse consisting of devalued objects, images and concepts. Culture often serves the role of maintaining these borders protecting us from the accumulations. Although these borders exist, they can also shift, and these shifts occur through the processes of innovative exchange, a reconfiguration that is always initially a question of aesthetics that devalue or revalue an idea or object. In order to deal with ecology differently, an aesthetic revaluation might be one that devalues the human/cultural as the single force dividing within from without and speculates through an aesthetic where all objects, human and non-human, interact in potential exchanges.[26]

None of the three architects discussed here would claim that their work is ecologically based, at least not in the manners that the discipline has defined as 'sustainability'. Yet each has a different suggestion for how an aesthetic exchange could take place, and in considering ecology in the broadest definition, their work posits intriguing implications for contemporary architectural speculations. In the case of Junya Ishigami, the environment defined through entourage suggests that the cultural purity of the minimal abstract architectural object can be dissolved into a plethora of accumulated nature. But it is not the wildness of chaotic flows, natural decay, or material ruination that is invoked here, instead it is the informal overabundance of plant entourage that expresses the aesthetic character. Architecture as the traditional division that establishes domesticity, the distinction between inside and out, nature and culture, is devalued and exchanged for the environment as a playful exuberance of domesticated objects. In Mark Foster Gage's project, the aggregated elements of pop cultural icons serve to revalue classical techniques of composition. Disparate objects fuse into the surface articulation as a symmetrically deployed unified materiality. The overall accumulation becomes a balanced complete architecture. This is not a formalism used to revalue commodities but is closer to the use of pop cultural bling to revalue the debunked traditions of composition, allowing the classical and the kitsch to aggregate into the texture of the environment. Lastly, in Office Andrew Kovac's work, the profane origin of each individual element is on heightened display. There is a clash between elements as they struggle to relate to each other as an overall environment. Through colour, scale and resolution their disparate origins as detritus is highlighted and aesthetically transformed into new relations. This accumulation strategy suggests that the project could go on forever as no cohesive figure can contain it. This is an exchange that revalues the profane object, while simultaneously devaluing traditional architectural composition towards the informality of arranging and assembling the environment as endlessly adjustable accumulation.

In the nineteenth century, entourage was the non-architectural element that aided in the projection of a believable reality for the architectural image. Through the course of the twentieth century, there was a devaluing of the traditional cultural importance of architectural ornament accompanied by a

revaluing of objects of entourage. With this there arose a new importance placed on the fictional scenarios of programmatic activities along with a critical stance towards mass-produced consumer society. As entourage became loaded with meaning, architecture became the background that encouraged or prohibited certain scenarios playing out in the socio-political domain. Architecture devalued this way can become problematic for it suppresses the wild interactions of objects in the world.

The three examples studied in the second half of this essay potentially represent a shift where entourage image-objects are recycled, reused, revalued to create the environment itself. In this transition, architecture no longer remains a neutral stage set, nor does it set itself apart from constructions such as nature. The suggestion is that architecture can engage ecology not only through invisible 'smart technologies' of sustainable green building systems, not only by using resources in a more responsible manner, but also through the provocations of speculative fictions. Potentially, this exchange could redraw boundaries between economy and ecology, an aesthetic redistribution necessary given the stakes of our current climate emergencies. The division between the human and non-human is a cultural creation, and the border between them blocks engagement with the environment in terms outside of human sustenance or profit. In order to challenge this condition, we need images that provoke alternate aesthetic entanglements constituting innovative potential realities. These images may end up being the most critical, as they redefine the arbitrary borders problematically establishing divisions such as foreground/background, entourage/architecture, human/non-human, culture/nature.

Notes

1   This title is taken from a section heading in Boris Groys, *On the New* (1992) (London: Verso, 2014).

2   *Entourage* in the dictionary definition refers to one's surroundings, typically persons. It enters architectural discourse initially through the imaging and pedagogy of the École des Beaux Arts. The École had three techniques required for rendering a design into a fully realized set of representations ready for presentation. These were *entourage*, *poché*, and *mosaïque*. Each was different in their area of application, but collectively they brought the abstract organizational principles of a geometric *parti* to life as an architectural proposition evoking allusive qualities of mood, character, atmosphere and decorum. These techniques transformed a design into a speculation, into an image of a potential reality, albeit within a tightly constrained set of institutional assumptions. The most banal definition of the three terms are as follows: *entourage*: the people, furniture, plants; *poché*: the graphic fill of a wall interior; *mosaïque*: the decoration of surfaces. As different as the three terms appear to our current sensibilities, it is important to remember that within the Beaux Arts system these imaging techniques worked together to create an aesthetic agenda

of the design. See Richard Moore, 'Academic "Dessin" Theory in France after the Reorganization of 1863', *Journal of the Society of Architectural Historians,* vol. 36, no.3 (Berkeley, CA: University of California Press, 1977). Also Jean Paul Carlhian, 'The Ecole des Beaux-Arts: Modes and Manners', *JAE,* vol. 33, no. 2 (New York, NY: Taylor & Francis, 1979).

3   Leon Battista Alberti, *On Painting* (1435), trans. John R. Spencer (New Haven, CT: Yale University Press, 1956).

4   Andrew Atwood has developed a fascinating reading of figures in relation to background/foreground attention in his book *Not Interesting: On the Limits of Criticism in Architecture* (Los Angeles: AR+D Press, 2018).

5   Svetlana Alpers, *The Art of Describing* (Chicago, IL: University of Chicago Press, 1983).

6   Alpers, *The Art of Describing,* 95.

7   Graham Harman, *Guerrilla Metaphysics* (Chicago: Open Court, 2005).

8   Groys, *On the New.*

9   Jacques Rancière, *The Politics of Aesthetics,* (London: Bloomsbury Academic, 2006), 19.

10   Alina Payne, *From Ornament to Object* (New Haven, CT: Yale University Press, 2012).

11   Le Corbusier, *The Decorative Art of Today* (1925), trans. James Dunnett (Cambridge, MA: MIT Press, 1987), 137.

12   Martino Stierli, *Montage and the Metropolis* (New Haven, CT: Yale University Press, 2018), 4–16.

13   Prime examples include the montages that Paolozzi would create in the late 1940s and early 1950s, such as *It's a Psychological Fact Pleasure Helps your Disposition'* (1948) and the now famous montage from Richard Hamilton and John McHale created for the Independent Group exhibition *This is Tomorrow* of 1956, '*Just what is it that makes today's homes so different, so appealing?'.*

14   John-Paul Stonard, 'Pop in the Age of Boom', *The Burlington Magazine,* September 2007.

15   Groys, *On the New,* 139.

16   Groys, *On the New,* 127.

17   Groys, *On the New,* 83–4.

18   Andrew Kovacs, 'Ten Locations to Select Artifacts', in *Possible Mediums,* ed. Kelley Bair, Kristy Balliet, Adam Fure, Kyle Miller (Barcelona, ES: Actar Publishing, 2018).

19   This observation of 'thing after thing' has been levelled at the aesthetics of realism since its emergence in nineteenth-century French painting and literature.

20   Mark Foster Gage, *Projects and Provocations* (New York, NY: Rizzoli, 2018)

21   Junya Ishigami, *Small Images* (Tokyo, Japan: LIXIL Publishing, 2008).

22   Umberto Eco, *Six Walks in the Fictional Woods* (Cambridge, MA: Harvard University Press, 1998), 131.

23 Groys, *On the New*, 128.

24 Hito Steyerl, 'The Spam of the Earth: Withdrawal from Representation', in *The Wretched of the Screen* (Berlin, Germany: Sternberg Press & e-flux, Inc., 2012).

25 Bruno Latour, *On the Modern Cult of the Factish Gods* (Durham, NC: Duke University Press, 2010).

26 There is a potential revaluation and extension of Groy's argument that engages the writing of Graham Harman and Timothy Morton that will have to wait for a future essay, but it must be acknowledged that the importance of dislodging the human-centered distinction of culture/nature owes a great debt to their arguments.