

## Natalya Hughes

### Bachelor's Pads

2014 | Alaska Projects, Kings Cross

### Panic Room

2015 | Patternation

**FoR:** 1201

**Output Category:** Original Creative Work

In their 1978 essay 'Art Hysterical Notions of Progress and Culture' (associated with the inception of the Pattern and Decoration Movement) artists Valerie Jaudon and Joyce Kozloff argue that "the antithesis of the violence and destruction idolized by Modern Art is the visual enhancement of the domestic environment. (If humanism is equated with dynamism, the decorative is seen to be synonymous with the static)." Collating a series of statements in illustration of this fact Jaudon and Kozloff note that "one method 'modernism' has used to discredit its opponents has been to associate their work with carpets and wallpaper..."

The research project Bachelor Pads, sought to broach this binary between the exalted Modern and the domesticised and

feminised decorative, staging an installation that reimagined and realigned these seemingly disparate positions in art historical discourse. The installation featured paintings and prints made according to the formal logic of high modernist geometric abstraction alongside custom furnishings such as wallpaper and mattress covers.

The installation was initially developed for a solo exhibition at Alaska Projects in Sydney but was then curated into the exhibition Quaternary at the QUT Art Museum (by curator Courtney Pedersen). This second instance was accompanied by a catalogue and public programs that coincided with the Women of the World Festival, 2015.









