Spatial Entrails: themes from Surrealism and Psychoanalysis in the interiors of Sugar Suite
Michael Chapman : University of Newcastle, Australia

ABSTRACT
This paper looks at theoretical perspectives that emerge in a recent hair and beauty interior in Newcastle by the design practice herd. The clean white curvilinear interiors of Sugar Suite, cloaked by transparent images of bathers, engage a number of ideas relating to early avant-garde experiments with interiors, and particularly Surrealism. Demonstrating an ancestry with the work of Kiesler, Dali and Maar, this paper will use key ideas drawn from Surrealism and Psychoanalysis to decode the sensual interiors and the theoretical frameworks that support them.

Then, by remote and pathless ways, through rocky country thickly overgrown with rough woods, he reached the Gorgon's home. Everywhere, all through the fields and along the roadways he saw statues of men and beasts, whom the sight of the Gorgon had changed from their true selves into stone. But he himself looked at dreaded Medusa's form as it was reflected in the bronze of the shield which he carried on his left arm. While she and her snakes were wrapped in deep slumber, he severed her head from her shoulders. The fleet-winged Pegasus and his brother were born then, children of the Gorgon's blood – Ovid1

The myth of Medusa, relayed through a number of classical texts, operates as a key motif for framing historical ideas related to vision, seduction, fragmentation and reflection. Through its resurrection in psychoanalysis, feminism and art theory in the Twentieth Century, the myth has become a pervasive theoretical backdrop to creative practice that, through an array of discursive readings, has reinstated the primacy of myth and its continuing centrality to the cultural, social and psychosexual structures of contemporary life.

The bones of the myth are well known. The only mortal of three Gorgon sisters, Medusa, in the telling of Ovid, is punished by Athena for her rape by Uranus in the Temple of Minerva. The goddess replaces her hair with serpents such that any man that looks at her will be immediately turned to stone.1 Perseus, having attained a bag, sword2 and reflective shield from the Graiai sisters (the literal embodiment of age and youthful beauty), slays the Gorgon by averting her gaze through the reflective shield and decapitating the monstrous head with his sword. Through the bloody act, the winged horses Pegasus and Chrysaor were born from Medusa's blood. Triumphant, Perseus returns the head of Medusa to Athene.1 The head, which retains its frightening and ossifying qualities, is emblazoned into Athena's shield (becoming the Gorgoneion) and, eventually through its embodiment in Greek and later/Western culture, into buildings, temples and defensive ramps. The once deadly visual artefact is transformed into a restorative and protective shield or screen to be used against enemies. The multiple roles of vision – stolen from the sisters, subverted in the conquest of Medusa, deployed as intimidation in the Gorgoneion – function as a relification of the myth and the visual and spatial representation of the mythical imagination.

A recent commercial interior for a hair and beauty salon in the revitalised Honeysuckle precinct of Newcastle, New South Wales, serves as a point of departure for examining a number of these themes relating to the myth of Medusa and its relationship towards aspects of the ‘interior’ as an agent of both fantasy and critique. Completed by Chris Tucker, and his independent design practice herd, the interior of the Sugar Suite salon is characterised by the seamless, folding curves of its interior walls, the conspicuous patterning of transparency at the edges and windows, and the extent to which it distinguishes itself from the repetitive and homogenous commercial landscape of the area. The work of herd is not well known outside of Newcastle, despite practicing for over fifteen years and producing a number of high-quality residential, commercial and urban projects in Newcastle and surrounding areas in that time. The Sugar Suite interior, as a prominent spatial insertion into a highly trafficked part of the city, is an innovative project in the Newcastle context, asking direct questions of the viewer and the surrounding architecture.

Sugar Suite deals critically with architectural ideas relating to hair;1 reflection, fragmentation and the screen interweaving, whether consciously or not, a number of elements from the myth of Medusa and its interpretation through psychoanalysis and surrealism.4 In this sense the salon provokes psychological and theoretical readings of the interior space and its context and, through the spatial connections with the broader urban environment, tacitly demands them. The building’s entrails provide a network of unexplored strands that fold outwards into the city questioning the historical narratives that it is built upon.

It is perhaps unusual to resurrect figures such as Medusa in the context of architectural theory and, in particular, interiors. While myth is an important and continuing theme in the production and analysis of art, it has been less successfully integrated into the field of architecture. This is at the heart of complications that have existed between the artistic principles of movements such as Surrealism and their perceived lack of execution in architectural space. The two major injections into the scholarship of architecture and surrealism – Dalibor Veselý’s special issue of Architectural Design5 dedicated to the subject Surrealism and Architecture, published at the end of 1978, and Thomas McIlwraith’s Surrealism and Architecture published in 20056 – have both stressed the inability of surrealism to assimilate ideas relating to architecture into their work, and demonstrated a broader indifference to architectural space that has characterised the analysis of the period. For Veselý,
Despite the widespread scepticism towards connecting architecture and surrealism, there is an important and recurring legacy of Surrealist thought in contemporary aesthetic practices, and this can be helpful as a mechanism for repositioning interiors such as Sugar Suite. Outwardly surveying the immediate context of Newcastle and inwardly concealing its infinite interior behind a clandestine series of masks, the Sugar Suite interior connects the viewer, whether outside or inside, with a continuing legacy of thinking about space that was first promoted in surrealism and functioned, both symbolically and programmatically, throughout the duration of its active period. The salon has a clearly antagonistic relationship to the city and its surrounding context, cloaked behind suspended screens, revealing torn fragments of feet and hair to passing pedestrians, mounting eyes across transparent surfaces that stare eerily down long traffic corridors or blankly into characterless public spaces. These are all established Surrealist strategies and, when distilled through the myth of Medusa, can provide new models for rethinking vision and space which are, whether intuitive or theoretical, still pervasive in contemporary urban landscapes. Opposing the expanse of empty shopfronts that stretch along Hunter Street in Newcastle, and the bland commercial developments that tower above it, the Sugar Suite interior provides a critical architecture through which the space of the interior can be rethought.

Drawing theoretical ideas from surrealism and psychoanalysis, a detailed analysis of the Sugar Suite interior engages ideas relating to vision, mythology and the fragmentation of desire. The analysis will focus on two key aspects of the space: firstly, the role of reflection and doubling in the sinusoid organisation of the labyrinthine internal space and, secondly, the role of the window (and image) and its interaction with the street and surrounding spaces. Within these two areas, the paper will demonstrate the way that ideas relating to surrealism and psychoanalysis are reworked in the Sugar Suite salon as agents of architectural and spatial critique. This positions Interior as an active and instrumental voice in the construction of the built environment and the junction between commercial and psychosexual themes and drives.

**Labyrinth and Masks in the Interiors of Sugar Suite**

The newly created Honeysuckle area of Newcastle occupies a piece of land bounded by the train line to the south and the harbour to the north, and extending west from the civic precinct for around a kilometre. The area has been characterised by recent large-scale residential and commercial development that, in the period since 2004, has dramatically transformed the industrial edge of Newcastle Harbour into a space of recreation, restaurants and urban living. Opening up to views of the working inner harbour of Newcastle, including the grain silos, tugboat births and dry-dock, the new harbour foreshore has transformed the relationship between the city and the harbour but, at the same time, depleted the commercial viability of the historical Hunter Street commercial area to the immediate south of the train line. The architectural language of Honeysuckle, built in a short period by a relatively small number of practices, is one of repetition where commercial leaseable space is provided at ground floor and residential and commercial office space organised into the levels above. A network of public plazas, squares and the foreshore itself knit together the ground floor retail spaces, which are overwhelmingly filled with restaurants and cafes or, in a number of instances, still for lease. Sugar Suite is a hair and beauty salon that sits in the ground floor of one of the large residential buildings in Honeysuckle and was completed in 2007. The salon faces onto a large green area to the east, the historic wool sheds to the south and a secluded public square to the west. The commercial glazing and door systems, used repetitively throughout the Honeysuckle precinct, comprise all three walls of the salon, punctuated, in various instances, by fire escapes and lift entries. Within this landscape of generic commercial finishes, Sugar Suite is characterised by its explicit use of graphic imagery, the seductive choreography of architectural space and interiors and, most importantly, the veiled model of architectural critique that operates at the level of an embedded theorising of space. In each of these cases the use of Surrealist imagery is conspicuous, not only as part of the sensual and hapto-experience of the space but a broader strategy for mobilising ideas relating to commodification, the body and systems of visual and cultural exchange.

The architecture of the salon deliberately erodes the commercial logic of the building envelope through a number of deliberate gestures. The floor plan for Sugar Suite creates a liquefied space where the rigid edges of the commercial exterior are filled with curving, folding and accelerating architectural surfaces which are squeezed into the corners of the space and, in the process, dissolve the boundaries of figure and ground. The disorienting aspects of the interior are further exaggerated through the use of mirrors, located asymmetrically so that a network of reflected perspective views is constantly leading the eye into hidden and often unlocatable chambers of the space. As well as disorienting the body, this also fuels paranoia, where the mirrors glare back from different edges of the space giving the constant perception that the individual to the viewer.

There is a strong thematic oscillation in both art and theory between the edifying instincts of the Apollonian and the sensual interiors of the Dionysian evolved, in a number of instances, by the myth of Medusa.1 Central to the dialogue that exists between Dionysus and Apollo is the confluence of two competing forces of vision: in the first case, a vision directed at an ideal form radiating outwards from a fixed point and, in the second case, a vision of the collective; concentric and democratic extending from the circumference to the centre (as in the Dionysian theatre). Bärtsch labelled these poles in his essay on the Eiffel Tower as the two ‘tases of sight’ (the masculine eye and the feminine receives), already pointing to the possibility of a hermaphroditism of vision.2 If the first model of vision is central to the Vitruvian tradition of architectural objectification, then the Dionysian model is the space of the interior which has its model in the theatre, but its resting place in the labyrinth. These co-dependant schemas of vision and space operate independently in the interior of Sugar Suite, constructing the
visual logic that underpins the interior. Recreation of the surrealist (and Freudian) obsession with ‘intrauterine’ space, and fueling paranoia and spatial anxiety through the roaming use of reflection and the complex doubling of mirrors make aspects of the interior either concealed, reproduced or impossible to locate in physical space. These spatial games locate the viewer at the centre of an ‘infinite’ interior where the connection with the outside world is barely discernible. The inside of this space is continually expanding through the manipulation and appropriation of vision. It sets up a labyrinthine interior where, through reflection, the entire space is given over to the interior and, in the definition of Hubert Damisch, it is almost impossible to imagine an exterior.13

The external edge, engaging the protective veil of the Medusan shield, acts as a visual ‘defence’ against the exterior and equally as a screen for the reflection of life and the commodification of desire. Masked by a series of visual screens, as well as reflecting the outside world, the outer edge of the façade where penetrating vision is tolerated – are floating above a sea of freshly cut hair.

MIMESIS, REFLECTION AND INTRAUTERINE FANTASY

The surfaces that frame the interior of Sugar Suite are, in every instance, curving, accelerating surfaces that disappear into space and wrap themselves into infinity. The interior is divided into a number of sinuous chambers that not only subdivide the space but also the spatial structure that connects painter and subject or, in the case of reflection, patron and hairdresser. These spatial games locate the viewer at the centre of an ‘intrauterine’ space, and fuelling paranoia and spatial anxiety through the roaming use of reflection and the complex doubling of mirrors make aspects of the interior either concealed, reproduced or impossible to locate in physical space. These spatial games locate the viewer at the centre of an ‘infinite’ interior where the connection with the outside world is barely discernible. The inside of this space is continually expanding through the manipulation and appropriation of vision. It sets up a labyrinthine interior where, through reflection, the entire space is given over to the interior and, in the definition of Hubert Damisch, it is almost impossible to imagine an exterior.13

The external edge, engaging the protective veil of the Medusan shield, acts as a visual ‘defence’ against the exterior and equally as a screen for the reflection of life and the commodification of desire. Masked by a series of visual screens, as well as reflecting the outside world, the outer edge of the façade where penetrating vision is tolerated – are floating above a sea of freshly cut hair.
of any external representation, the Surrealist grottos use highly textured and sensual ground floor coverings and gravity-defying objects (suspended sculpture, coal sacks, twisting and organic roof forms) to set up a relationship between the haptic experience of the body (through its sensual connection with the ground) and visual complexity and drama, expressed through the structural gymnastics of the suspended elements. These grottos provide a powerful lens through which the interior of Sugar Suite can be recast. The salon develops the spatial structure by ensuring that all of the walls, cabinetry and screens are hung dramatically from the ceiling and only the body (and the cut hair that tumbling from it) comes into contact with the ground.

THE WINDOW, THE SCREEN AND THE FRAGMENTED BODY

If the internal spaces of Sugar Suite are characterised by flowing and reflective surfaces that mobilise vision and guide it into the deepest recesses of the space, then the exterior is characterised by the use of cropped images which truncate vision and prevent its penetrative instincts. These images function, in a Medusan sense, as a kind of shield, promoting the collapse of distinctions between inside and out, figure and ground but at the same time, are coldly repellent in both substance and style. The images are all drawn from hair advertising and, plastered across the commercial glazed shopfront that adorns three of the four sides of the salon, they take on an urban scale and context as they can be read over vast distances and from cars travelling through the area.

There is a strong stylistic connection between the images chosen to adorn the salon and the aesthetic language of surrealism. Hair and eyes entwine in the salon facades to evoke the classic images of Man Ray and Raoul Ubac, where the truncated Medusa aggressively returns the gaze of the camera through a sea of cascading hair. Describing Man Ray’s classic series of nudes of Lee Miller, draped in the shadows of the lace curtains that adorn the window where she is standing, Hal Foster writes:

This nude is cropped at neck and navel and posed in the near-dark by a window hung with lace. She is also turned in such a way that a veil of refracted light and shadow straites her body almost to the point of its dissolution into the liquefied space of the room (which is also the liquefied surface of the print: this slippage is a recurrent effect of surrealist photography).

This passage aptly identifying two prevalent strategies in Surrealist representation (cropping and flattening), shows the extent to which architecture permeates Surrealist photography as a central strategy for the articulation of the figure. In Sugar Suite, the stylistic elements of Man Ray’s images are physically recreated, firstly with the pixellated, transparent photo of the model, then through the beaded curtain which sits behind it and, ultimately, with the physical flattening of these elements against the window which inadvertently turns the ‘figure’ into a kind of ossified ground.

In a number of ways the images seem entombed in the interior, staring blankly, helplessly out into the sea of homogenous commercial development, and at the same time preventing it from encroaching into the sheltered and idiosyncratic interiors that the images shield. In this visual screening, the gaze of the models functions as an intimidatory shield that can, in the context of the Medusan myth, be located within the visual schema of the Gorgon. The truncated head, stripped of its physical ossifying powers is deployed as a symbolic and outwardly radiating visual defence force.

The two main poles of the Surrealist depiction of women that emerge are the female body cropped and fragmented beyond recognition24 or, equally paradigmatic, the terrifying woman returning the male gaze aggressively in a ‘Medusan’ stare (the obsessive depiction of the hair and the eyes are common themes in these portraits).25 These images, at least in the hands of their Freudian interpreters, speak equally of the male anxiety towards the phallus and castration, as the erotic desire which is central to the more familiar, and it would seem more explicit, reading of the imagery.26 The myth and its associations were famously repositioned by Hélène Cixous in the mid-nineteen seventies and became a seminal text in the history of feminism.27

The images chosen for the screening of Sugar Suite, while commercial in nature, coalesce very strongly with iconic photographic images from surrealism. It is perhaps not surprising that a number of Surrealist photographers, Man Ray included, had worked as photographers for fashion magazines such as Vogue, and that the heavy, deep shadows that characterised Surrealist photography in the 1920s also embedded themselves in the consumer culture of fashion.28 The Surrealists had an obsession with reconciling the unmapped internal unconscious with the external realities of the industrialising modern world, in the process bridging the psychoanalysis of Freud with the social program of Marx. Eugene Atget’s iconic photographs Boulevard de Strasbourg depicting a street window crammed with corsets, is one of the most explicitly architectural renderings of this framing of commodified desire, despite being nearly a decade earlier than the primary surrealist advancements in photography. The body in the window is replaced with its fetishistic fragments and the window, like the documentary photos that permeate Breton’s novels, functions as a gateway bridging desire and contextual reality (Figure 1).

The images that articulate the edges of Sugar Suite conform to stylistic rhythms that structure Surrealist photography, particularly in regard to the use of hair employed often in an extravagant, almost Medusan way, and vision, primarily through the eyes of the cropped models who either stare back aggressively or have their eyes closed. Hal Foster has commented on the Medusan qualities that underpin images such as Jacques-André Boiffard’s Untitled portrait from 1929, where a woman stares angrily through a curtain of hair draped restrictively across her face.29 In these images the distinctly male gaze that is characteristic of Surrealist photography is returned, in the fearful (even fatal), face of the Gorgon, that seeks the disintegration of the gaze altogether. However the images of Sugar Suite contain an inherent seduction which stare passively in tandem with the more aggressive and catastrophic Medusan variety.

In Surrealist photography there is a continual play between the body, the surface and the image. It can be contextualised equally as a kind of mimicry, as discussed earlier, where architecture and the body virtually coalesce. Freud often drew strong parallels between the fear of blindness and the fear of castration, which he linked, in a number of instances, to the myth of Medusa. Sullman has demonstrated the conflation of ideas relating to Medusa with those of the biblical Eve, where her hair becomes ‘thin moving snakes that produce music at each of her movements’ and motivates, in the work of a number of French feminists, a forceful critique of Freud’s theory of castration.20

---

24... and its associations were famously repositioned by Hélène Cixous in the mid-nineteen seventies and became a seminal text in the history of feminism.

25... images, at least in the hands of their Freudian interpreters, speak equally of the male anxiety towards the phallus and castration, as the erotic desire which is central to the more familiar, and it would seem more explicit, reading of the imagery.

26... The myth and its associations were famously repositioned by Hélène Cixous in the mid-nineteen seventies and became a seminal text in the history of feminism.

27... images chosen for the screening of Sugar Suite, while commercial in nature, coalesce very strongly with iconic photographic images from surrealism. It is perhaps not surprising that a number of Surrealist photographers, Man Ray included, had worked as photographers for fashion magazines such as Vogue, and that the heavy, deep shadows that characterised Surrealist photography in the 1920s also embedded themselves in the consumer culture of fashion.

28... The Surrealists had an obsession with reconciling the unmapped internal unconscious with the external realities of the industrialising modern world, in the process bridging the psychoanalysis of Freud with the social program of Marx. Eugene Atget’s iconic photographs Boulevard de Strasbourg depicting a street window crammed with corsets, is one of the most explicitly architectural renderings of this framing of commodified desire, despite being nearly a decade earlier than the primary surrealist advancements in photography. The body in the window is replaced with its fetishistic fragments and the window, like the documentary photos that permeate Breton’s novels, functions as a gateway bridging desire and contextual reality (Figure 1).

29... the distinctly male gaze that is characteristic of Surrealist photography is returned, in the fearful (even fatal), face of the Gorgon, that seeks the disintegration of the gaze altogether. However the images of Sugar Suite contain an inherent seduction which stare passively in tandem with the more aggressive and catastrophic Medusan variety.

---

Figure 1: Eugene Atget, Boulevard de Strasbourg (1912)
A 1933 collage of Salvador Dalí entitled The Phenomenon of Ecstasy serves to demonstrate a number of critical markers in the complex relationship between surrealism, space and the architectural language of Sugar Suite. The collage is comprised of cropped images assemblage haphazardly but obsessively across a page. The images are divided between male ears (of which there are 13), female heads with eyes closed (of which there are 25, at least two of which are sculptures), a tilted chair in an architectural space, and an organic Art Nouveau ornamental detail. In the context of this image Hal Foster describes a kind of ‘reciprocical’ seduction where the spectator evokes its effects in others - in doctor or analyst, in artist or viewer. It has an obvious pairing with the image that adorned the first issue of L’Revolution Surrealiste by Rene Magritte, where all of the members of the movement are shown with eyes closed circling a Magritte nude. Equally famous photos, such as the entwined Robert Desnos with eyes folded disturbingly back into his head, were visual fodder for the early history of art, and reaches its cathartic moment in the photography of this image of which are sculptures), a tilted chair in an architectural space formed as space for itself; the interior, divided horizontally between haptic experience and visual drama, is inoculated from the pragmatic realities of the external world by the continually accelerating gazes that roam around the interior and lead the eye of the individual to every chamber without ever reaching the exterior. The exterior, in contrast, functions as a visual repellent that, unlike the interior, freezes vision at its surface and, in the process, reflects the banal and ossified reality back to the city. These giant faces stare into the city, daring the viewer to return the gaze.

These two strategies, embedded in the myth of Medusa and its various labyrinthine entralts, begin to position a role for the interior that is more complex than the more traditional ‘shop window’ that the Surrealists revered as the collision of commodity and sexual fetishism. The shop windows of Sugar Suite are not passive reproductions of commercial forces, but active facades engaged in the critique of commercialisation itself. The shiny grout, wrapped in a glamorous curtain of hair, transcends the created and inherited homogeny of the area and uses the interior as a motivating element for restructuring exterior space. Both in the interior and exterior representation, vision, as in the myth of Medusa, is controlled, dispensed and problematised.

Whether deliberately or not, the salon provides a powerful filter through which ideas of surrealism and psychoanalysis can be distilled. The mobilisation of vision, let loose in the interior and carefully controlled at the edges, is a refraction of the pervasive themes at work in the myth of Medusa, activating important ideas relating to vision and enabling, in the process, a detailed re-examination of the visual language of Newcastle. In this sense, the building functions in a way to resurrect myth as a motivating force, constructing its own inward labyrinths and entralts at the same time as it dismantles alternative ones. Buried in complexity, the blinding interior of Sugar Suite implicates the body within an infinite network of accelerating visual tangents and introverted shields from which the shadowy traces of Medusa are always directly entwined the masks, shields and reflected glory of an architecture constructed from the decapitated and resurrected entrails of the Gorgon.

**NOTES**

2. The myth is recounted by Perseus in Ovid’s Metamorphoses. According to her account Medusa was once renowned for her loveliness, and aroused jealous hopes in the hearts of many suitors. Of all the beauties she possessed, none was more striking than her lovely hair; I have met someone who claimed to have seen her in those days. But, so they say, the lord of the sea robbed her of her virginity in the temple of Minerva. Jove’s daughter turned her back, hiding her modest face behind her aegis and to punish the Gorgon for her deed, she changed her hair into revolting snakes.
3. ‘A Hal Foster points out, the sword supplied by the Grasai sisters to Perseus for the decapitation is identical to the one used to decapitate Oenopion, reinforcing Freud’s connection of the myth with primal castration anxiety. See Hal Foster, Prismatic Gods (Cambridge, Massachusetts: The MIT Press, 2004), 261.
4. On the journey home across Lysias the drops of blood from the head grow into the snakes that proliferate the region. See Ovid, Metamorphoses, 15.
5. Hair is a recurring theme in Surrealism, deployed in a fetishistic way in a number of formative artworks and drawings from the period. George Baker has pointed to the potential absence of hair in Francis Picabia’s bizarre group portrait Livid sidacolyse (The acacoloxy eye) from 1910 where all of the depicted members are, through various devices, cropped of hair reinforcing, in the process, the violence of the cut that was central to the operation of Dalí’s method of collage. See George Baker, The Artwork Caught by the Tail Fornics Picabia and Dalí in Paris (Cambridge, Massachusetts: The MIT Press, 2007), 97. Likewise Marcel Duchamp, at around the same time while living in Argentin had shaved his head completely in the argument of T. Demos (See T. T. Demos, The Exiles of Marcel Duchamp (Cambridge, Massachusetts: The MIT Press, 2007) this was a gesture lamenting the drama of relocation and the dislocating forces of exile replicated, as a symbol of sexual identity, in the wigs of Rosse Salguy (Duchamp’s feminine alter-ego) or the shaving cream “horns” of his 1924 Monte Carlo Bond. His masterpiece for the Exposition internationale du Surrealisme in Paris in 1938 was distinguished by its complete lack of hair. Dalí, likewise, returned to hair on a number of occasions most directly in the Object FUncing (Symbolically) where human hair was stuck to the side of a suger cube and dunked in a glass of warm milk in turn housed in a woman’s shoe. This work, more than any other from Surrealism, seems to sum up the twin unification of hair and dress that are characteristic of the Sugar Suite diagram and confirmed by the iconic occurrence of “sugar” in both works. What is central to all of these readings of Surrealism is that hair functions, in its croped form, not as a discarded extension of the human body, but as a psychological trope that, in its cropping, engenders distinct notions of sexual identity and the commodification of the human body for an image of Duchamp and the Monte Carlo Bond as well as a detailed discussion of this work see David Josellis, Infinite Reproce Marcel Duchamp 1910-1941 (Cambridge, Massachusetts: The MIT Press, 1998). 00.
11. Photography such as those presented by Man the more traditional model of aesthetic beauty and was embodied and celebrated in the androgyne symbols of force which destroys or in Medusa's case, freezes objects in its sight. This radicalised notion of vision exists in opposition to on the myth of Medusa, Foster argues that gaze is related to the labyrinthine model of Dionysus as a hostile radiating Apolline/Dionysian dualism, Lacan's model of the picture screen and a general schema of the sexuality of sight.

12. Uncanny is made by


14. In the pavilion, Dial envisaged a space of curving, damp and oddly hairy interiors which, as well as blending seamlessly with the gothic theme park aesthetic of its surroundings, were equally designed to undermine and destabilise. For a description of this see Ingrid Schaffner, Salvador Dali's Dream of Venus: The Surrealist Funhouse from the '39 World's Fair (New York: Princeton Architectural Press, 2002).

15. Similar tactics to Dali's operated in Marcel Duchamp's curatorial exploits at the Exposition Internationale de Surrealisme in Paris in 1938 where the central interior space was transformed into a grotto, with coal sacks hung from the ceiling and furry branches strewn across the floor. In his Dream of Venus, Dali's Endless House, where the amputated interior frame of a biological exterior is equally related to the model of grotto, a typology that he explored on a number of other occasions throughout his creative life. There are numerous other examples: See Louis Kuchinsky, Displaying The Marvelous: Marcel Duchamp, Salvador Dali and Surrealist Exhibition Installations (Cambridge, Massachusetts: The MIT Press, 2001).


22. An iconic image of Clara Pina shows a hairy shaped as a boat and floating on a sea of hair that is among a number of photos from her oeuvre that collapse the boundaries between art and popular culture. This rare image is published in Mary Ann Caws, Dora Maar With and Without Picasso (London: Thames and Hudson, 2000).

23. For this image can be found, among other places, in Foster, Prophetic Gods, 224.


32. An iconic image of Clara Pina shows a hairy shaped as a boat and floating on a sea of hair that is among a number of photos from her oeuvre that collapse the boundaries between art and popular culture. This rare image is published in Mary Ann Caws, Dora Maar With and Without Picasso (London: Thames and Hudson, 2000).

33. The image can be found, among other places, in Foster, Prophetic Gods, 224.

