

2017

## The Germ of a House

William Edward Gurner  
*Bard College*

---

### Recommended Citation

Gurner, William Edward, "The Germ of a House" (2017). *Senior Projects Spring 2017*. 381.  
[https://digitalcommons.bard.edu/senproj\\_s2017/381](https://digitalcommons.bard.edu/senproj_s2017/381)

This Open Access is brought to you for free and open access by the Bard Undergraduate Senior Projects at Bard Digital Commons. It has been accepted for inclusion in Senior Projects Spring 2017 by an authorized administrator of Bard Digital Commons. For more information, please contact [digitalcommons@bard.edu](mailto:digitalcommons@bard.edu).

# The Germ of a House

A Senior Project submitted to  
The Division of the Arts  
Bard College

William Gurner  
Annandale-on-Hudson, New York  
May 2017

“From the depths of his corner the dreamer  
sees an older house, a house in another land”  
Gaston Bachelard, *The Poetics of Space*

In this work I was motivated by a desire to survey my own interior geography, examining the processes by which external spaces are interiorized -the ways in which memory contains space, and space contains memory. To that end, the work plays on relationships between inside and outside, open and closed, moveable and immovable. It follows two converging trajectories. The first arching towards the remote elsewhere -an other world, closed and self-contained, and the second pointing homeward -to my house, to my neighborhood, my childhood -an intimate geography of memory.

For me, both of these types of interior space converge, structured by the whims of fantasy, desire and play -but also by the fickle logics of obsession and anxiety. If some of this work shares an affinity with games or toys, perhaps it reflects the capability of those forms to embody all of these mechanisms. The logic that underlies all these pieces is a type of associative thinking, where everything points to, or suggests, another thing. I wanted to navigate the tension between the possibilities of narrative opening – imagination, fantasy, wistful contemplation of the past- and a type of closure, where these types of thinking become claustrophobic, and even verge into paranoid obsession

Along the same lines, the two predominant materials –ceramics and wood -for me lend themselves both to playful and intuitive gesture, and to compulsive detail. They are materials that I have had contact with since childhood, and have lent their textures and colors to my inner world. I find them alternately a pleasure and a pain to work with. Despite the work’s three dimensional qualities, I still don’t quite think of it as ‘sculpture’. Rather it is rooted in drawing, with many of the pieces retaining a tension between 2 and 3 dimensionality that reflects the distance and compression between mental and physical space. Ultimately I think of them more as objects than as sculptures. Unlike ‘sculpture’, an object to me suggests a tangibility and an intimacy -and perhaps, the possibility of possession.





