

How the home and trauma are shown in western contemporary sculpture

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librarysearch.uwtsd.ac.uk/discovery/researchAssistant?vid=44WHELF_UWTSD:44WHELF_UWTSD_VU1 on [10/11/2025] to aid my research. I used the prompt(s): 1. Books on home and trauma, contemporary art.

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Abstract

This thesis will consider how the home and trauma are linked, presenting the home as dangerous, unsafe or traumatising. As well as looking at how we can long for somewhere that has changed unrecognisably and grieve for what we have lost. Furthermore, this thesis will explore western contemporary sculpture to argue that home isn't always comforting or safe, focusing on examples of threatening aspects of the home as well the home itself, the lack of home and the trauma that impacts the image of the home as we know it.

Introduction:

Although many artists that focus on the home are heavily influenced by gender this thesis will consider how the home and trauma are linked, presenting the home as dangerous, unsafe or traumatising. As well as looking at how we can long for somewhere that has changed unrecognisably. This thesis will look at works from a wide range of artists, including Mona Hatoum, Lindsey Mendick, Gordon Matta-Clarke and Tom Freidman as well as thinkers such as Gaston Bachelard and Julia Kristeva focusing on the argument that home can be presented as unsafe in contemporary art. Contemporary art has often presented the home in many lights, most of which focus on cultural representation, the conversation around gender and traditional roles as well as displacement and homelessness. However, the home is not always a warm comforting space that many perceive it to be. This thesis will explore this argument that home isn't always welcoming, focusing on perceived threats inside the home as well as how artists in contemporary art explore home as a concept. Utilising the works of mona Hatoum, Lindsey Mendick and Tracy Emin.

Chapter 1: Entering home

The word 'home' is defined by the oxford dictionary in many ways,

A refuge, a sanctuary; a place or region to which one naturally belongs or where one feels at ease. Also without article or possessive (cf. note at sense [A.1.2b](#)).

See also hearth and home n. at hearth n.1 Phrases, house and home n. at house n.1 & int.

(oxford dictionary, 2022)

These two definitions show both a literal and a figurative definition of home, both of which work side by side, displaying home as a refuge and a place of comfort, somewhere to take shelter. However, Fig 1. displays the 'home' differently, the use of household objects mixed with wires and steel barriers creates a juxtaposition, one personal while the other political. The moving installation makes the viewer uncomfortable and anxious, as the pulley system drags the table with a bowl placed on top precariously that teeters unsteadily. The dragging creates an uncomfortable sound as the furniture scrapes the floor, adding to the increasingly uncomfortable environment. This is meant to place emphasis on how migrants often feel as they are forced to relocate, packing their life up in suitcases. The upper hanging wire with clothing suspended to emulate a washing line, has very little clothing or bedding attached, giving the installation a hurried feel, as though the person had only packed what would fit in a suitcase. The lack of truly personal items, except that of children's

toys creates a haunted atmosphere, it emphasises the lack of safety, as it all feels exposed, as well as the work lacks the traditional symbols of safety that's often represented in the home such as a bed or warmth. When the walls of a home are removed, it makes it feel far more exposed and dangerous, as even as children we often perceive safety with confined spaces.



Figure 1 Hatoum, M. (2006) *mobile home*

Hatoum's work has always had a way of creating a feeling of vulnerability within her work, in this work her bringing indoor landscapes outside, to be exposed in a gallery. The display of intimate objects such as a teddy bear, washcloths and toys leave the audience feeling as if they've stepped into a hurried personal moment, or a snapshot of personal history. It also resembles a scene of abandon, as if a family had to leave suddenly and this is all that's left of them. Yet despite this, the work also still feels unnaturally contained, with metal barriers and the wire creating order where there

ought to be none, all the children's items are placed just so instead of thrown around carelessly. It could make the audience feel contained themselves, in the work and how they react to it.

A nest-house is never young. Indeed, speaking as a pedant, we might say that it is the natural habitat of the function of inhabiting. For not only do we come back to it, but we dream of coming back to it, the way a bird comes back to its nest, or a lamb to the fold.

(Bachelard, 1958, pg.59)

The movement of the objects also creates a disorientating feeling, as the objects move slowly, it makes the ground feel as if the ground is moving underneath the audiences' feet. Adding to the quiet discomfort of the installation, it makes the audience feel off kilter, anxious of what will happen next. Hatoum's work does not feel threatening or uncomfortable at first glance however as you pay closer attention it becomes apparent. The smaller details create the atmosphere slowly over time, whereas the larger picture gives the audience their first impression.

in a recent exhibition 'encounters' places Hatoum in conversation with Alberto Giacometti discussing her work, past and her connection to her culture as a Palestinian artist who struggled with displacement after the conflict between Gaza and Lebanon. In response to a question Hatoum responded,

"My family's history is one of living with the trauma of displacement and loss of home, so I grew up with a sense of dislocation, and I've felt it ever since."

(the observer, 2025.)

She continues to explain her connection to home as both comfort and danger as she experienced both growing up in a divided community as well as after being stranded in the United Kingdom during 1975. Her work continued to be a way to work through her trauma, as well as her anger and frustrations. Furthermore, her work became an act of freedom, especially in response to her father that wanted her to have a better job, to provide for herself. Later in the conversation she states, *"It was a way of thinking of myself without restrictions"*. (The Observer, 2025.) Showing how her work has evolved with her. Her work often has an air of danger or a threatening atmosphere as it was what she was exposed to, and the reality of her country's current state. However, the way in which she builds that feeling is through smaller details, that become apparent the further the audience explores.

Unlike Tom Freidman's 'drilled chair' which immediately feels threatening at first glance. Fig 2. The wooden sculpture which has hundreds of holes drilled into it, leaves a feeling of discomfort as though the sculpture will collapse at any point, leaving the audience unsure. The chair has often been used as a replacement for people, and to have the visual representation look so broken is unsettling. It also represents how despite the extensive damage the chair, or person, can remain working, it does however paint an unpleasant image of the home, when the chairs are barely standing. Chairs are often seen as steadfast items in a home that withstand everything, and are often the centre of the family, standing as replacements for people, with personified language used to reference its structural points; arms, legs, back, seat, which creates discomfort for the audience as the chair feels far more human. The sudden shift in perspective suddenly has the audience sympathising with the object or has them conflicted on how to feel about the space, knowing it feels uncomfortable

subconsciously but not why. Furthermore, the chair's shape is reminiscent of school chairs children often use, which intensifies the discomfort as this sculpture is then suddenly an indirect image towards children, making the audience imagine themselves or children in their lives, which could be linked to the children who feel unsafe at home.



figure 2 Friedman T, (2002) untitled (wooden school chair)

We often long to return to a home, our home, even when it's been damaging or caused the owner trauma. More often that not the version of the home we want is just a figment of it, a small part of it that remains untainted by trauma. However, the home we remember in full is usually damaged beyond repair.

“A nest-house is never young. Indeed, speaking as a pedant, we might say that it is the natural habitat of the function of inhabiting. For not only do we come back to it, but we dream of coming back to it, the way a bird comes back to its nest, or a lamb to the fold.” (Bachelard, 2058, pg. 61)

Gaston Bachelard in poetics of space, makes many ties to the home and memories, focusing on layers of the home as well as specific furniture to argue how our homes are alive with memories and imagination. *“For our house is our corner of the world.”* (Bachelard, 1958, pg. 6) The home is a completely personal space, tailored and curated to our own preferences and interests. It is a space that revolves around us selfishly, and others who enter the space are often strikingly out of place, or completely welcome depending on our opinions of them. It is an area of our world that exists away from other aspects of our lives, isolated from others prying eyes, and often considered a safe space. However, the home can also be considered isolated in a malicious way, as isolation can be just as comforting as it can be dangerous. As is shown by both Hatoum and Friedman in their works, the home can be considered uncomfortable, threatening and decayed.

Our core memories are often linked to the house, especially how we perceive danger, comfort and safety. When a space is seen as unsafe, we often dream of safety *“We comfort ourselves by reliving memories of protection.”* (Bachelard, 1958, pg. 7), or

recreate that feeling, by creating private spaces that feel entirely our own, building forts or dens as children, placing boundaries whether voiced or not on who can enter, which continues through to our adult lives.

The house is an odd concept as it only holds importance to those who live there or previously occupied the building. To strangers the space is completely void of deep connection. Which is how Hatoums works, such as mobile home impact the audience in such a powerful way, as it places the audience in her experience, while playing on the audience memories to create connections where there would be none. If one would never consider what others have encountered in the space, or how they feel about it would leave a hollow experience which makes our experiences inherently selfish, centred around the one living there, their memories and how that creates connections to the physical works and the metaphorical messages.

The house holds memories before anyone occupies it however it is once it is lived in that it comes alive, often with our own baggage *“An entire past comes to dwell in a new house.”*(Bachelard, 1958, pg. 8) It is often this that impacts how you feel in a space, especially as a child with parents, as their baggage will impact the house’s atmosphere. *“Of course, thanks to the house, a great many of our memories are housed...”*(Bachelard, 1958, pg. 8.) furthermore the house bleeds emotion from those that live inside it, you learn what stair creaks under the weight, which door slam makes the walls shake violently, which room feels the closest.

Chapter 2: inhabiting home

Inhabiting the home comes with many problems, especially in conversation with trauma from the home. One of the worst feelings to experience is entrapped in your own space, the feeling of suffocation and lack of freedom from the home you're in. The yellow wallpaper by Charlotte Perkins Gilman is a short story, following a female protagonist suffering from post-natal depression, and the care she received from the doctor, her husband and the staff in the home they take residence in. Through ordered confinement by the doctor, the story follows our protagonist as she perceived women behind the garish yellow wallpaper as her mental decline worsens. The story follows her acts of rebellion against her husband as her mind betrays her. In response to this short story and to her own experience the artist Lindsey Mendick created an exhibition with the same moniker "*the yellow wallpaper*" (fig 3).



Figure 3 Mendick, L. (2020) *the yellow wallpaper*, eastside projects, Birmingham.

"Featuring untitled videos, ceramics and miniatures, the show pivots on a disturbing episode in the artist's life when, during a nervous breakdown in 2006, Mendick glanced from her bedroom window to see six men dressed in black, walking up and down the street speaking into walkie-talkies. Mendick related the incident to her mother who, given her daughter's vulnerable state of mind, found the story difficult to

believe. A few days later, however, news broke that the former Russian spy, Alexander Litvinenko, had been poisoned; he was Mendick's neighbour." (Frieze Masters, Shelley Klein, 2024)

The artwork is set with Mendick's own version of the yellow wallpaper, with a large geometric pattern that spans the walls, creating a honeycomb appearance to the walls. It seems to spread outward to other sections of the work as Mendick features yellow in the rest of the work. On the floor, propped against the wall in a slumped position is a doll-like figure, with an uncanny human appearance, in a yellow boilersuit, which resembles a hazard suit. The way the doll is positioned, creates an illusion that it is perhaps unconscious or even a dead body. The way the legs are splayed into the centre of the room directs the eyes towards the figure in the centre of the room. Sat upright on a chaise lounge is a female figure, perhaps a stand in for Mendick herself. The figure is wrapped in a coat and yellow tendrils that seems to be wrapped around the body, appearing in glimpses under the clothes, by the neck or hands. On closer inspection as the audience spend time staring, it becomes apparent the tendrils are other hands and arms, emerging from the doll. It creates an uncomfortable atmosphere as it seems like the arms are dragging the figure into the wallpaper or gripping onto the figure tightly. It adds a subtle nod to the theme of control that runs through the novel, but also the grip that fear had on Mendick due to her own experiences. The way the exhibition is set up makes it feel as though the room is pulling the audience into its walls, with the geometric pattern swirling together endlessly, and the triangular pattern on the floor leading and pointing towards the walls.

This feeling of discomfort is further made worse using homely objects one would expect in their home. Such as the chair and teapot, it creates a sense of false security which later morphs into subtle danger upon realisation. The figure in the centre of the room also appears to have an illusion of tape over her mouth, adding to the discomfort as Mendick uses small motifs to enhance her own personal feelings of helplessness in her situation. This adds to the feeling of the home entrapping the audience, in parallel with Mendick and Gilman. The artwork has a chaotic energy with details everywhere and yet despite that it feels like a prison, controlling and claustrophobic. Despite most of the work blending in colour and figure, the white bust of the male head stands out. It is the first thing that draws the eyes, this detail highlights how it is men that made both Gilman and Mendick feel trapped and unsafe in their home. Further showing their control on the situation as the bust is the only thing untouched by the yellow, or by the chaos in the room, highlighting how their position is exterior to the trauma, as an outside influence.

The house can often feel like its entrapping you, surrounding you with reminders of trauma, or emotional distress. In a different way to Mendick's work, Tracy Emin's *my bed* (fig 4) embraces the pain, mess and discomfort of home, and displays how home can reflect your pain. The installation focuses on the depressive episode Emin struggled through. Supported by Julia Kristeva's theories from her book *the powers of horror an essay on abjection*. This chapter will explore Emin's work in the context of home.



figure 4 Emin, T. (1998) *my bed*.

In suffering inside the house there are specific roles that take place, as Julia Kristeva explores as a psychoanalyst, in *the powers of horror an essay on abjection*.

“When psychoanalysts speak of an object they speak of the object of desire as it is elaborated within the Oedipian triangle. According to that trope, the father is the mainstay of the law and the mother the prototype of the object. Toward the mother there is convergence not only of survival needs but of the first mimetic yearnings. She is the other subject, an object that guarantees my being as subject. The mother is my first object- both desiring and signifiable.” (Kristeva, 1980, pg.33.)

It is this dynamic, of father and mother, law versus object and the consideration of how these dynamics work in tandem with childhood trauma that presents in the home. That

feeling of entrapment often comes from the relationship with parents. That unyielding law of the father, and objectification of the mother. The things we fear in the home are often reflections of how we have been treated, or how we perceive the fear will be used against or toward us.

"I am afraid of horses; I am afraid of being bitten." Fear and the aggressivity intended to protect me from some not yet localizable causes are projected and come back to me from the outside: "I am threatened." (Kristeva, 1980, pg. 38.)

Emin's *my bed* portrays Kristeva's theories when the audience looks closely, as the work is a visual portrayal of deeper issues relating to depression, relationships, sexuality, and shame, while also showing signs of the mother and abject throughout the work, especially in context with how the audience and critics responded. Notably, it brings a woman's lived inner experience to the external space, and the seemingly private or hidden aspects of life and living are confronted through public display.

The work feels particularly uncomfortable, with the messy bed sheets and tights rumpled on the bed, as well as the mess on the floor consisting of alcohol bottles, clothing and rubbish. The installation creates a feeling of sadness and discomfort, reminding the audience of the darker sides of the house, when things aren't polished and gleaming. Also, the perfect recreation of this space and placing it in a gallery space emphasises the suffering, as it stands out against the bright space. The installation retains its darker feel despite the harsh lighting, the lighting almost creates a different interpretation of it, making it feel clinical. The lighting during the opening night, darker with isolated spotlights creates that moody atmosphere that fits the work, adding to the feeling of being sucked in by the work. This work can be used to emphasise how aspects of the home feel threatening without the presence of people, as well as how

memory can continue the feeling. Furthermore, the work is incredibly vulnerable, as a bedroom often is, to remove it from the perceived safety of the private home into a public space to be viewed by many adds an element of discomfort in the audience, making them imagine their own private spaces being stripped into the public gallery for viewing. The use of the personal items, such as cigarette packets, alcohol bottles, underwear stained by menstrual blood and food wrappers reflects the internal conflict Emin struggled through, forcing the audience to accept the messier parts of being human.

“In 1998, I had a complete absolute breakdown, and I spent four days in bed. I was asleep and semi unconscious, and when I did manage to bring myself out of bed, I had some water, went back, and I couldn’t believe what I could see” (Emin, Tate shots, 2016.)

Emin thought on her work as a pivotal moment, creating this work after such a traumatic experience was a necessary continuation of her prior works. She had decided to replicate it in a gallery white open space perfectly, not changing a single detail about the scene. This shows incredible vulnerability from Emin as well as rebellion to display such controversial work, and to disregard what critics thought of the work.

The work was disregarded heavily when it first exhibited in Japan, with critics arguing over the work. One such example was in an email to Artsy; Tate Liverpool curator Darren Pih described the work as a “form of assemblage art” that “almost resembles a crime scene.” As well as that The Guardian’s Adrian Searle wrote that the piece was an “endlessly solipsistic, self-regarding homage” to the artist, and chided: “Tracey, you are a bore.” The public could not make its mind up about the work, some loved it others

couldn't stand it, but regardless of opinion Emin forged ahead and continued to exhibit the work in America and in London. In this Kristeva's theories can be applied, as Emin in this case is the 'mother' or abject, as the audience brand her as disgusting for her display of vulnerability, especially when the work changes how they suddenly view Emin herself, from being desirable and talented, to becoming the opposite. The criticism of Emin for her work, is like the criticism mentioned of the mother in Kristeva's book. Aiding this view of Emin being perceived as the 'mother' in this theory, the preconceived notion that the 'mother' keeps the home together and tidy, is ruined with this work, shattering the perception of Emin, as her work is unkempt, dirty with stained sheets and unsanitary. However, if that alone isn't enough to shatter the opinion, Emin's pride over the outcome of her depressive episode would be. Furthermore, the idea of fear causing aggression is shown by the public's response to this work, as well as many others of Emin's. the fear of the unexpected nature, and confrontational aspects of the work caused the public to lash out, as they didn't understand how this could be considered an artwork, or perhaps a lack of understanding towards Emin's courage and vulnerability. Emin knew deep down how her work would be perceived and yet continued to work, placing herself and such an intimate moment of her life and home in the public's direct line of view.

The bedroom is often seen as a space for safety, comfort and privacy as we spend at least half our lives in the safety of our rooms. As children we associate the room as a comfort, which continues throughout adulthood, and so to have that space publicised is anxiety inducing, especially exposing it to negative perceptions, as the work is not just a physical space, but a reflection of Emin's pain, which then destroys the innocent perception of home, painting the home vastly different from then on, opening a difficult reality of home not being as safe or wonderful as we were taught to believe.

Chapter 3: Destroying home

The destruction of the home can be both conceptual and literal. Destroying the image of the home, or the artists version of the home versus destroying the physical space literally.



Figure 5 Hatoum, M. (2008) *interior landscape*.

Mona Hatoum's *interior landscape* (fig 5) explores the absence of comfort in a room; by stripping the room bear of only a few items, the cold metal bed frame sits centre stage in the room, capturing the audience's attention due to its haggard empty appearance. The cold metal frame, the wonky positioning and absence of a mattress, with only a pillow on top creates a cruel atmosphere. Not dissimilar to the typical expectation of a prison cell. The room lacking furniture makes it feel empty and cold,

like a prison cell or an old hospital ward, something clinical or heavily regulated. the walls are bare and white, bar one set of hooks which have only one net bag. The net pattern is large, leaving the wall behind it visible and it hangs with nothing in it, yet the bag has the appearance of being weighed down by some invisible weight. This has a very subconscious dreamlike feeling, as if the missing features are the result of the dream, or as though Hatoum remembered the room vaguely, with missing spots in her memory, leaving the room absent. The metal bed feels very threatening, an opposite to what beds typically convey, warmth and relaxation, with comfortable pillows and blankets. However, this feeling is impossible to garner from this scene. Paired with the bag is a wire hanger, misshapen and bent, which adds to the uncomfortable atmosphere in the room, made worse by the exposed nature of the bed, which is pulled into the centre of the room. It creates a vulnerable atmosphere as everything has been stripped bare and exposed, with nothing able to hide, a juxtaposition to how rooms are intended to feel, as subconsciously beds often are usually tucked against a wall, or furnished comfortably, the exposed nature of it could leave the audience anxious, and exposed.

The way we perceive the home can be altered dramatically due to any trauma, or preconceived memories we associate with the space, and so the audience can react differently to the space in varying ways depending on personal trauma. Adding a small part of themselves into the work to relate to the work better. Furthermore, as the artist Hatoums view of the work is entirely based on her own experiences as the one who lived through the issues, she creates work in response to. As the artist Hatoum works alongside her pain and trauma of the home, and lack thereof to create works that provoke strong emotions in the audience. Furthermore, as humans we remember

things in fragments, with only our narrative available to us to tell the story, creating an unreliable narrative, yet distinctly personal.

The concept of solastalgia is rather new, however it is relatable in its foundations. Environmental philosopher Glenn Albrecht created the term 'solastalgia' in 2005, based on the emotional impacts of large-scale coal mining on individuals' wellbeing in New South Wales, Australia, describing solastalgia as

“Unlike the more commonly recognised term ‘eco-anxiety’, which relates to the sense of global dread and lack of control over the current and predicted future state of human-induced climate change, solastalgia is rooted in a lived experience of place, and bound within how someone defines their home, land and identity.[5]”
(resurgence trust, 2022)

This longing for a place we cannot have, or which has changed against our wanting it to, leaves us with a desire to find it elsewhere while grieving the home we lost. And it is the destruction of home that works alongside it, as a contrasting action. As humans we often find either comfort and safety or a lack of it in the home. Hatoum's work conveys a want or longing for a home, while also creating the opposite image, it feels as though the lens of which she considers the home has been altered, into one of a cold and empty acceptance, instead of longing she has perhaps felt resignation.

Gordon Matter-Clarkes series of work, Splitting and documentation on splitting (fig 6 & 7) are a process of both destroying the home as well as preserving its memory. The sculpture is two houses that have been split perfectly down the middle. Clarke used blocks to rest the house before removing them to create the partially split appearance. The way it's holding its position is suspenseful as you expect the house to fall, leaving the audience anxious about what will happen. This act of destruction on a family home

could be perceived as a reaction to trauma or the homes presence, while the 'documentation of splitting' is a way to preserve the home and matta-Clarkes reaction to it.



Figure 6 Matta-Clarke, G. (1974) splitting

The empty inside images feels abandoned and eery, leaving the house feel like a dollhouse, very exposed and raw as you don't often see that perspective. The wallpaper is peeling, and the edges of the house are frayed like a cloth, from the house's separation. Due to his curiosity with architecture or 'anarchitecture' as he claimed, Matta-Clarke decided to separate and film the house during the process. While there are little references to point that this was in result of trauma in the home,

or his opinions around the home, the act of destroying the home could be perceived as a kind of trauma. It shatters the perception of the home, cracking the façade or exterior open to prying eyes. It also creates a vulnerable atmosphere like Hatoum and Emins works as it leaves the interior exposed both metaphorically and literally. His work is described as “destabilizing experience of place” specifically in reference to ‘splitting’.



figure 7 matta-clark, G. (1974) documentation of splitting

In comparison to matta-Clarkes work ‘splitting’ Rachel Whiteread’s (fig 8) “*untitled (house)*” feels like both an act of preservation and an act of destruction all at once. Further supporting solastalgia, it feels like a desperate act of preservation, due to a sense of loss and the longing and grief that accompanies it. The idea of preserving

something perfectly works against the home however this sculpture of the house preserves elements of the home almost perfectly. The home however cannot be preserved forever as eventually it will break down, decay or crumble due to environmental factors such as weather or human ones, i.e. vandalism, human nature. the colour of this cast, the all-white grey is unnatural to see on such a building, creating an eery feel to the work, as if it is a ghost of the real house or perhaps a memory forever frozen in time. The sculpture also somehow feels disjointed, as parts look as if they've been pulled apart and pieced back together incorrectly, almost as a metaphor to incomplete memories people have of the home. In a Tate interview, discussing her work Whiteread said,

"I wanted to use and sort of wanted to preserve the everyday and wanted to give authority to some of the more forgotten things, stopping it in time and casting it in something solid." (Whiteread, Tate shots, 2015)



figure 8 Whiteread, R. (1994) Untitled (house)

There is an argument to be made about preserving work such as this, a cast of something, as in the act of preservation the artist must destroy the original item or object to access the result. The home that Whiteread cast, was torn down once the sprayed concrete had set, leaving just the impression left behind. As well as this the work itself was torn down in only 80 days by the council, on the same day Whiteread received the turner prize. There is something to be mourned about such a work having been destroyed and the symmetry of the idea that nothing about the home can be preserved perfectly, something must always be amiss.

In her book “the mark of trauma” in collaboration with Angelo A. Moroni and Pietro Roberto Giosis, they consider the process of grief and grieving a loss of a familiar

setting, people and the environment you're used to. Which works alongside solastalgia well, creating parallels and similarities accidentally.

"It may seem paradoxical, a behavioural oxymoron, but – as already mentioned- the most effective way to process mentally the remnant of trauma is to remember them and re-live them." (Whiteread & Moroni & Giosis, 2023, pg. 35)

The concept of having to re-live trauma to process and move on from it seems prevalent throughout the works discussed in this thesis, as artists entire practices are often made up of their trauma and life experiences. Working alongside Whiteread's house cast this idea of grief and processing trauma could be linked to the process of tearing down, casting and then saying goodbye to the artwork in such a short span, as although Whiteread admitted to knowing the work was not a permanent one, and that it would inevitably be torn down, having such little time with the work and to consider it would have been a shame as the home had survived the war and was one of the last of its row to remain. As one grows up in the home, there are many things you must say goodbye to, and often grieve in response. Such as the innocence of childhood, changing environments, or family members passing. This connects to solastalgia, as the environments change, we grieve what has been lost and try our best to revisit memories of the space in longing for its return, despite it being a fruitless endeavour. As both Whiteread and Matta-Clarke's works are a reflection of longing for preserving what is or was, despite knowing it will change eventually, this desperation to keep some kind of connection to the spaces reflect the theory.

Conclusion:

In conclusion, the aim of this thesis was to find supporting links between home and trauma, to explore how the home can be presented as unsafe, with western contemporary sculpture. The connection between trauma and home is an interweaving complex conversation and by using examples of work by Mona Hatoum, Rachel Whiteread and Gordon Matta-Clarke the thesis explores the comparisons, the contrasts and parallels between the artists personal experiences, and influences in their work. The thesis uses supporting theories by Gaston Bachelard, Julia Kristeva as well as Moroni and Giosis, to explain the science between trauma, the audience's perception of home and grieving the loss of it. From hidden links to solastalgia, the feeling of longing for a permanently changed environment, explored with matta-Clarke's '*splitting*' and Whiteread's '*untitled (house)*', to grief and the exploration of psychoanalysis and phenomenology of the home in '*the poetics of space.*' and exploring how areas of the home have importance and meaning to the occupier.

I have concluded that trauma is entirely individual, impacting everyone differently as it changes how the audience perceives home, as well as how the artists display their versions of home. By specifically using the works of mona Hatoum, Tom Friedman and Tracy Emin, to contrast with Rachel Whiteread and Gordon Matta-Clarke to gain a complete understanding of the range of examples and perspectives that argue for the thesis topic.

This thesis firstly displays how the home can be both a comfort and a discomfort. As one is not exclusive to the other, and they can coexist alongside one another. Through this thesis I demonstrate how artists of separate backgrounds and upbringings can create works that convey similar feelings or impressions, despite having separate

experiences, by applying theories from 'poetics of space', 'the book of powers an essay on abstraction', and 'the mark of trauma', also by dissecting a select range of works that focus on the home, in different presentations, and finding the connection between them.

Lastly, I believe that Mona Hatoum's 'interior landscape', as well as Emin's 'my bed' and Lindsey Mendick's 'yellow wallpaper' display the clearest links between trauma and the home. Hatoum creates a discomfort for the audience with threatening iconography, mixed with intimate domestic items, highlighting the lack of safety and the vulnerability of displacement. Emin in contrast creates a vulnerable atmosphere by pulling her bedroom scene into the public eye, highlighting and emphasising her depressive episode and the work that was created from it. Finally, Mendick utilised her feeling of entrapment with clever repeated patterns, colours and items, to recreate the sensation of entrapment created by her trauma.

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