

L'Enfer: L decoration

Modern Interiors: Jasper Joseph-Lester and Sharon Kivland, Five Years, London, 21 – 29 September 2013

To be right modern,
Be in, see in, through,
Arts openings.
Five Years the inner sanctum sought.
Out is lost, toes a murk path past hulked boat corps,
Walks *passé*, asks helplessly, is turned back,
Perpetually trying, circling,
Grasps at ever so discreet flap signs
On anti-theft steel gatery.
Out slips in, gains exterior sanctum,
Anonymous compound, brute setting,
Bark [*sounds off*], orchestrates nerves.
Trips, sweats lightly to be in,
Trails 66 6 map less,
Expects devilry, dallies in limbo,
Forks wrong to [useful] under stairwell muggery space,
Ripe with potential, flees, breaths non-*potpourri*.
Clocks expelled, likely *chi-chi* pair,
Risks their sexy lift trap alone,
Ascends rattled, rust sides untouched,
All rather too golly G. Close for comfort bunnies.¹
Super effect though, gritty wit *n'est-ce pas?*
Anticipates plush offset sanctuary, warm hub, stiff gin.
Finds semi-plush crowd, the nearly in, been in,
They talk it out, hang over rails,
Toke, soaking in, the in-ness of it all.
In.

*Lasciate ogne speranza, voi ch'intrate.*²

Stark white cell, bijoux body box [with amenities]. Threshold, meets glossy brunette, plaid swing coat, visible pixel work done, so gladioli to greet. Lurks, assumes her optimum vantage point, takes in the treatment. Well-placed composite sofarama hyperbole splits space, taunts the longed for, luxe sink down, walks a dogleg L stretch toward framed b/w classy back wall vista. *Wallpaper*³ paste table collage fakes comfy, scaled for piano key posteriors, hovers too thin, skew, stylish to bear weight.

[Aside]:	Look, don't touch darling, coats on I think, quick in and out, oui oui?
[Too loud]:	Jasper! [not the least bit waspish in person]
	La Kivland! [always Herself, perfectly so when dealing with difficult guests]
[Both]:	We can't stay long

Left wall speaks, text blocks in *orange brûlé*. *Trois chambres*, shift, charmingly transformed, *trois fois*.⁴ Right wall hangs, three rooms *par correspondance*, Stage flat props for *trois petits cochons*, humble hand coloured on gloss-antithesis grey sugar paper, hug monochrome, warm burnt orange accents, scents, rise to enpurplement. One can do so much by hand, with a good grasp of the eye. Room script III, room scene III ping-pong arc erudite conversation over those not sat, yet strapped in, bound for *SofasWorld*.⁵ Key pieces anchor,⁶ offer points of departure, things go so nicely, go so perfectly, go where? Go else-wise, elsewhere, thumb out to signal a lift to anywhere but here. *Modern Interiors* as sick sick 6th circle articulates the Heresy, the trapping in flaming tombs *toujours orange brûlé*, crying out for the natural, human activity, legitimate non-vacuous faux wealth sources, in life, in art. The rest is just window dressing, a place where no souls rest.

[Exits, breaths, overhears aspiration, wish by full moon to scape city]

[Girl]: I'd like to live over there [points in space from a point of departure]

1 *Fatal Attraction*, dir, by Adrian Lyne, (1987)

2 *Abandon all hope, ye who enter here*, Dante's *Inferno*

3 **Wallpaper*** is the world's number one global design destination, championing the best in architecture, interiors, fashion, art and contemporary lifestyle

4 *A refined salon, a nineteenth-century salon, a rejuvenated salon*

5 The UK's leading sofas store. Next day delivery on a huge range of sofas and more all at great prices

6 *Directoire commode in mahogany, Louis-Phillipe writing desk, Louis-Phillipe games table*