

BILLY

OR CAPITAL'S
AUTOETHNOGRAPHY,
OR THE PUTATIVE
DISPENSABILITY OF
MANUAL LABOUR, OR A
REMARKABLE RISE IN
CUSTOMIZATION, OR THE
STRANGE FATE OF MEDIUM-
SPECIFIC MODERNISM,
OR THE DEMISE OF THE
HISTORICAL NOVEL, OR A
LINGUISTIC COMMUNITY,
OR EROTICA TODAY



Design and Quality
IKEA of Sweden

BILLY is an inexpensive bookcase, produced by IKEA and purchased throughout much of the world. Dismantled or disaggregated for distribution, BILLY initially greets consumers as a slender cardboard container, graphics and barcodes imprinted thereon to evidence its logistical peregrination. Once opened, the tattooed box unveils a medley of flat-packed, rectilinear planes: four or more canvas-like tablets, melamine-clad and ivory white, awaiting assembly. Customers, predominantly working class, will slot these thumb-thick slabs together to obtain, after several choreographed manoeuvres, an image of BILLY, proud and erect: an agglomeration of once-individual parts.

In recent years, in accordance with its increasingly international reach, IKEA has published a series of *Life at Home* reports: ostensibly global ethnographic enquiries into the changing nature of domesticity. The publications, pitched at a decidedly non-academic level, contain photographs, testimonies, data and analyses. As literature, *Life at Home* hovers somewhere between an elongated advertisement, a malformed work of somewhat basic social science and a pedagogical resource, imaging the market from the predictable perspective of a commodities trader reliant on working class demand. Addressing locations as remote as Mumbai and London, Paris and Moscow, *Life at Home* purports to illuminate the various rituals, practices and meanings that accompany private life across the globe. Of course, IKEA products surface throughout this literature, in Chinese kitchens, American bathrooms and elsewhere. As such, *Life at Home* projects a sense of universality – an ersatz spectre of solidarity – that carefully retains the prospect of diversity, in the form of customization, whilst bypassing that of homogenisation. In the wake of 1989, *Life at Home*'s image of globality appears plausible.

The work here enclosed consists of designs for the panels of three IKEA BILLY products: a slim shelf, a height extension and a wide shelf. The designs contain various forms of found text and imagery, much of which was reproduced from IKEA Life at Home reports, later juxtaposed or redesigned. As designs, the images might be imprinted onto BILLY or might not; the potentially printed panels, in turn, might be assembled or might not. The work both levitates above and breathes through BILLY, a form that, as noise mounts, obstinately retains its metre.

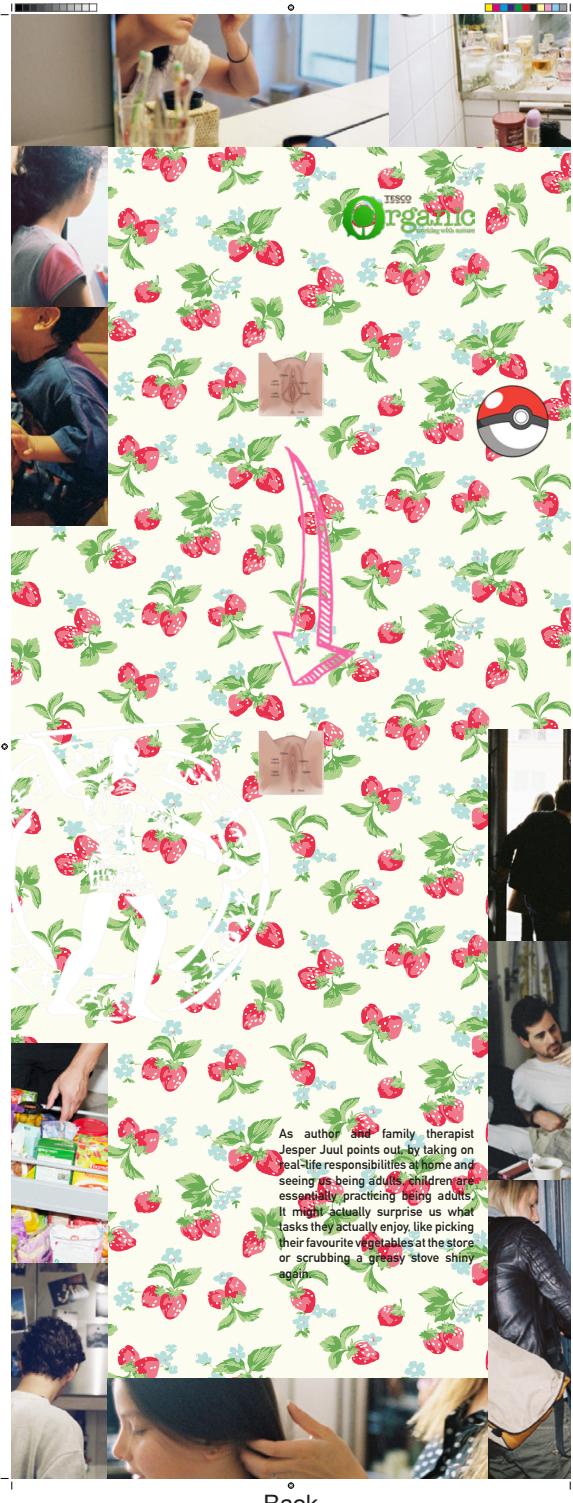
01.08.2017



Front



Back



Back

Ten photographs, cropped and uncropped, from IKEA *Life at Home* reports; a “Before and After” diagram of cosmetic labiaplasty surgery; a stock image of a “hand drawn” arrow; a *Poké Ball* graphic; a logo used for a supermarket’s organic foods range; an “African Tribal” tattoo design in white; black text from an IKEA *Life at Home* report, in Din, in black; a *Cath Kidston* pattern.



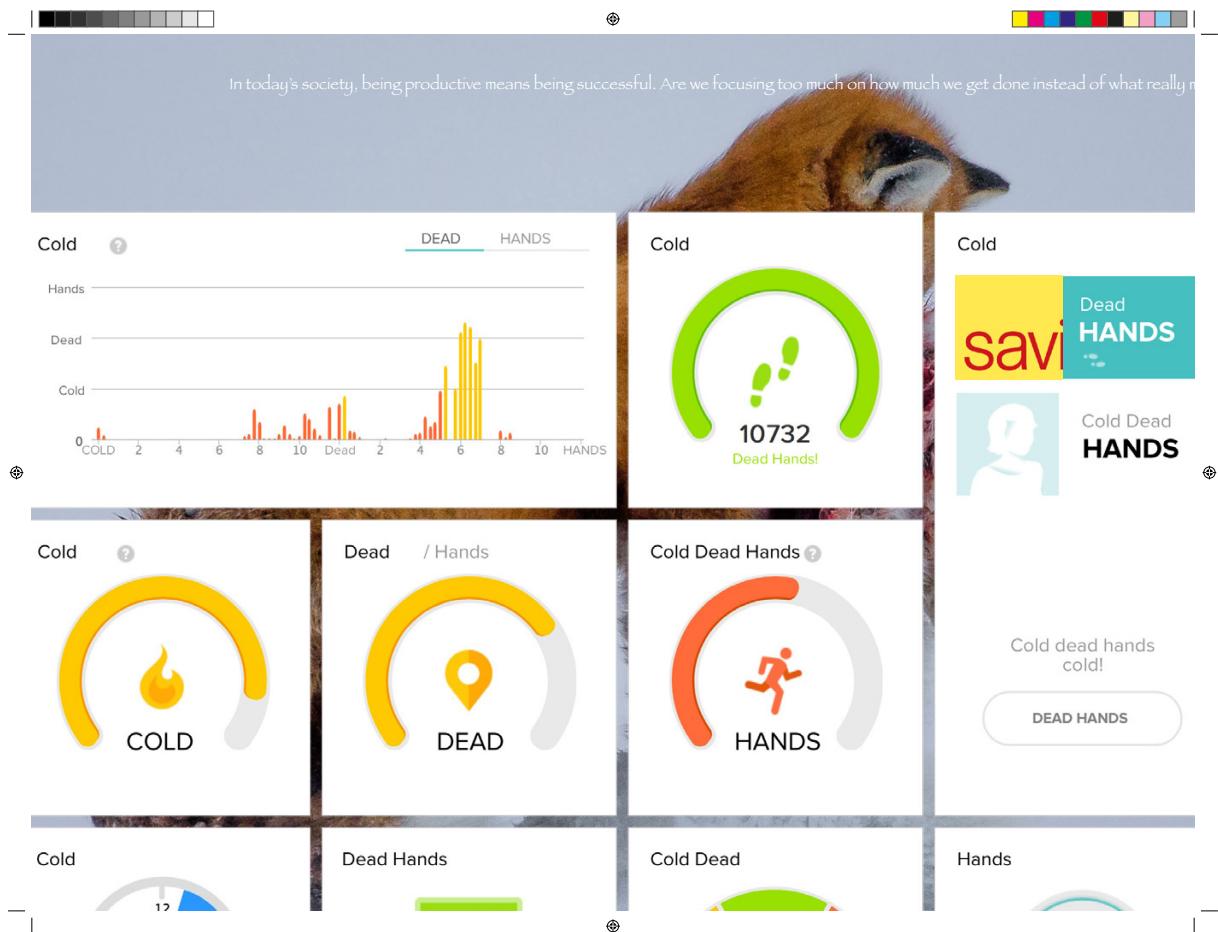
Side One

A text advertising “Favela Tours”, rendered in CMYK colours, in Helvetica; a stock photograph to illustrate accountancy; a photograph of Taylor Swift mid-performance; eight photographs, cropped and uncropped, from IKEA *Life at Home* reports; a stock photograph of hair removal; a screenshot taken from the mobile game *Candy Crush*; a stock photograph of a snake.



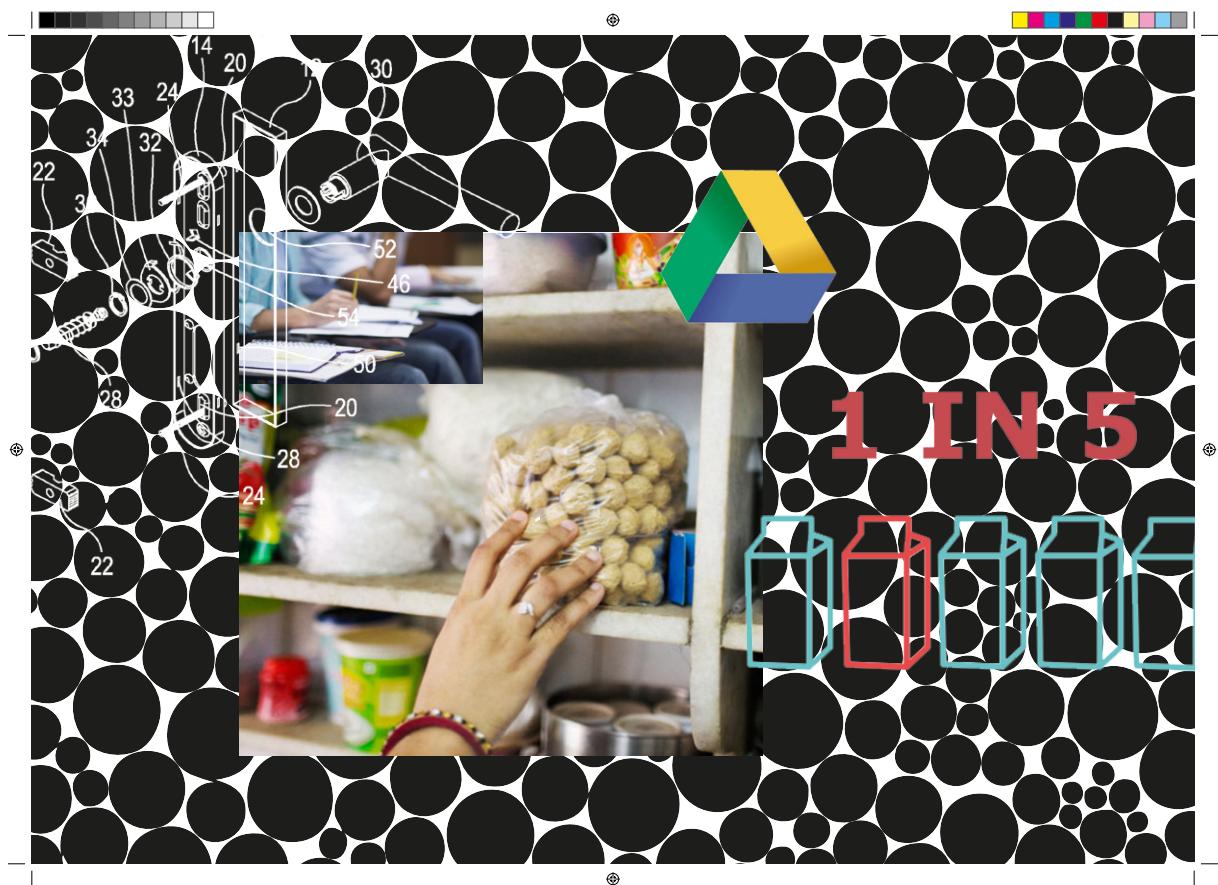
Side Two

A “Desert Camouflage” design; a blank PDF, A4 dimensions, printers marks included; the *Bill and Melinda Gates Foundation* logo; a “Chinese Dragon” tattoo design in white; three photographs of skyscrapers, shot from a low position, used in an investment bank’s PDF; a hand-drawn illustration of a telesales worker, taken from an insurance company’s website; a cropped photograph from an *IKEA Life at Home* report; text from an *IKEA Life at Home* report with circles and lines, in Helvetica, in white; a rectangular section of a *Cath Kidston* pattern.



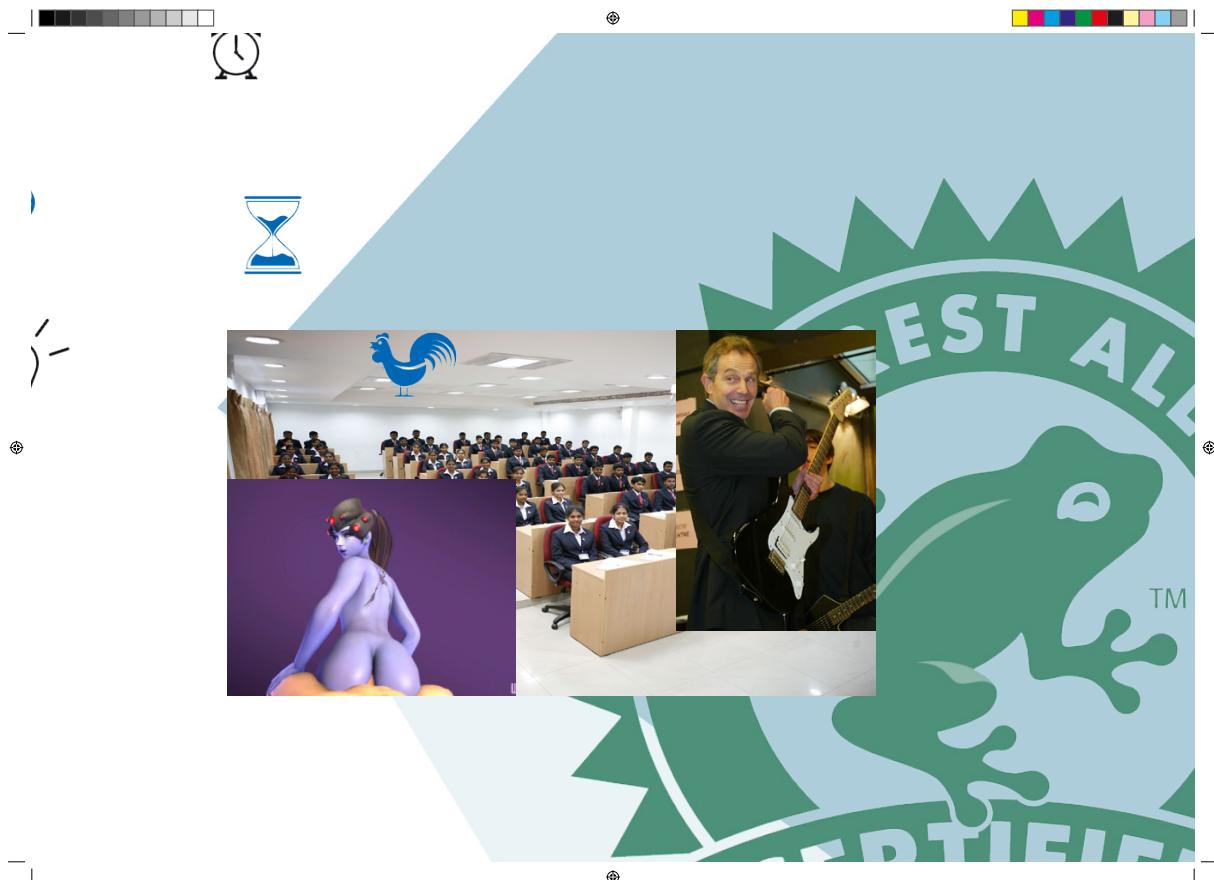
Top

A *Fitbit* data page, with all text replaced with the phrase “cold dead hands”; an award winning nature photograph; a short text from an *IKEA Life at Home* report, in Papyrus in white; a cropped image of an estate agent’s logo.



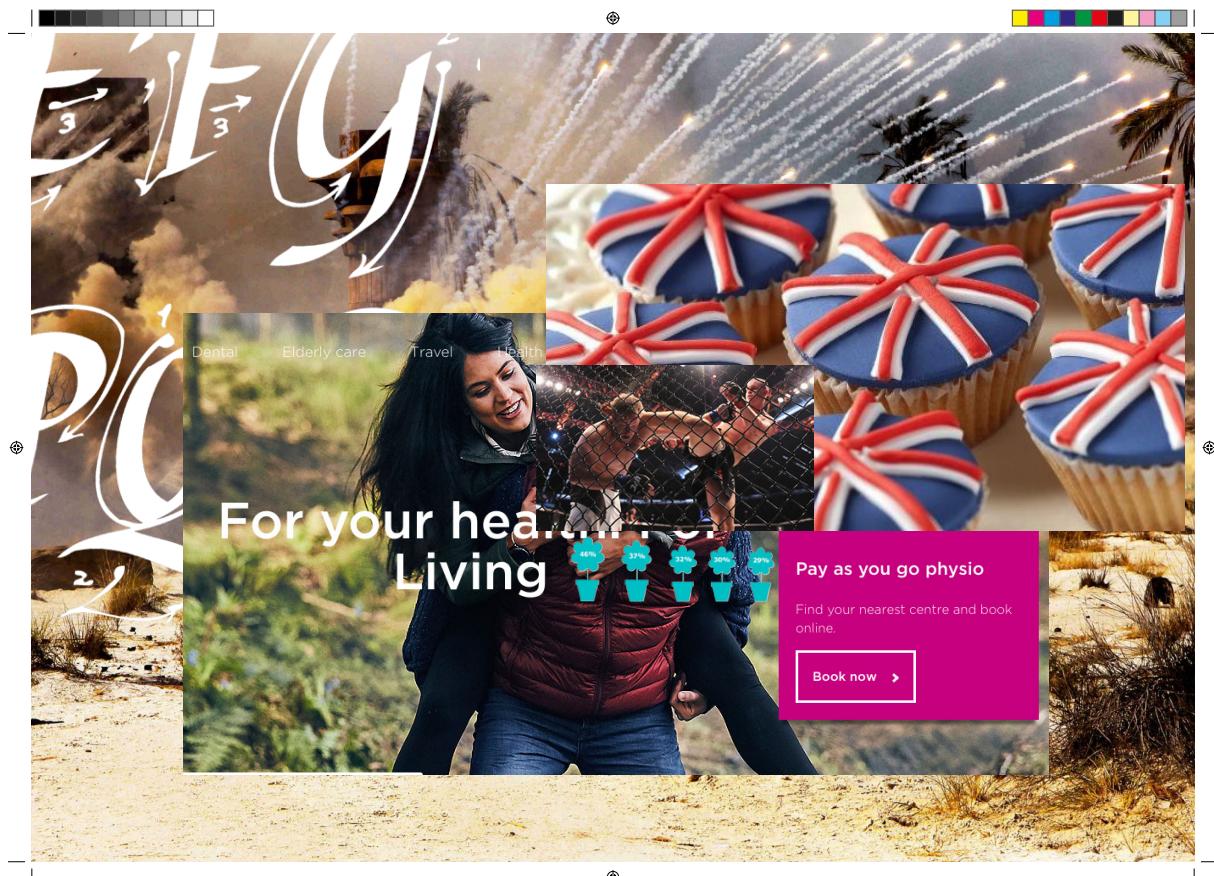
Shelf One

A Yayoi Kusama black and white design; the Google Drive logo; a diagram of a door lock's mechanism in white; a stock image used to represent business school; a photo taken from an IKEA *Life at Home* report, cropped; an infographic from an IKEA *Life at Home* report.



Shelf Two

A fan-made pornographic image depicting characters from the computer game *Overwatch* mid-coitus; a photograph of Tony Blair brandishing a guitar; a posed photograph illustrating business and management training in Asia; a geometric pastel background used in a financial services PDF; infographic icons taken from an IKEA *Life at Home* report.



Shelf Three

A photograph of *UFC* fighters in combat; a photograph of union jack cupcakes; a screenshot of the website of a private healthcare business; an infographic taken from an *IKEA Life at Home* report; a still from the film *Transformers 2*, showing military-style conflict; a white line instructional image from a calligraphy guide.

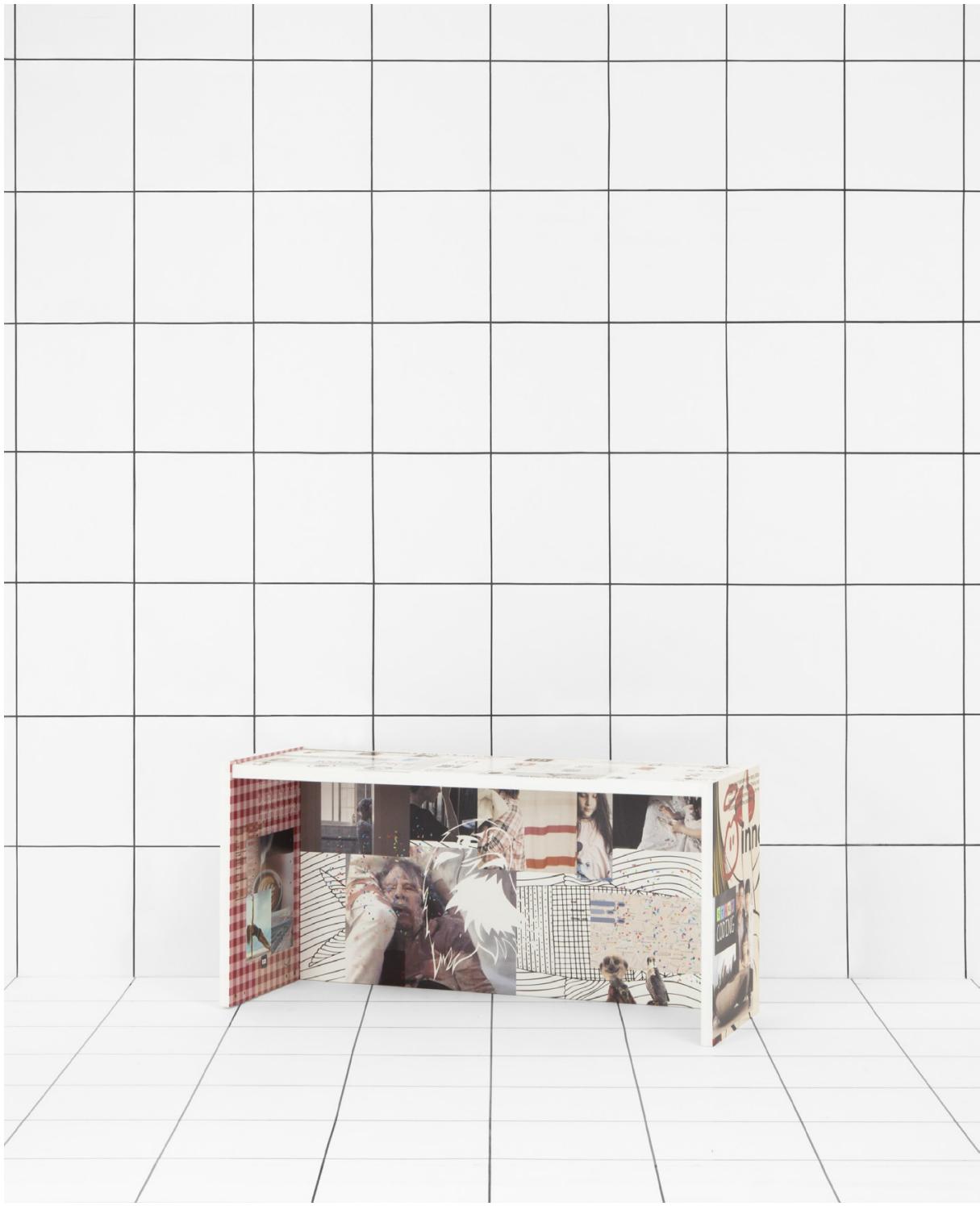


Bottom

A William Morris pattern; titles of IKEA products in black, in Verdana; sexual slang terms in black, in Verdana.

**Billy, or Capital's Autoethnography, or The Putative
Dispensability of Manual Labour, or A Remarkable Rise in
Customization, or The Strange Fate of Medium-Specific
Modernism, or The Demise of the Historical Novel, or A
Linguistic Community, or Erotica Today. Part One.**

Digital prints on IKEA BILLY panels
40 x 28 x 106cm
2017



Front

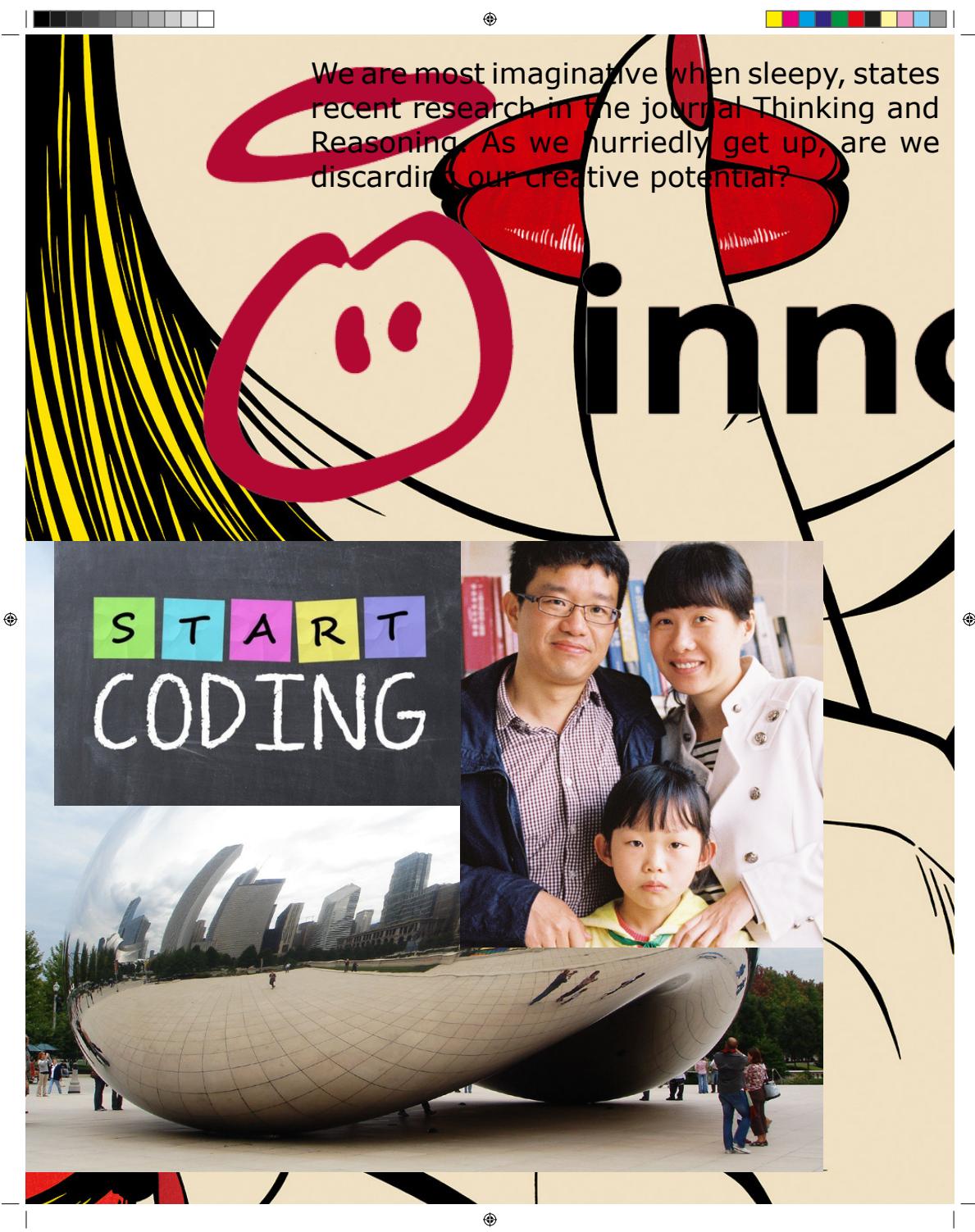


Back



Back

An amateur photograph of Muammar Qaddafi's mutilated body; an adult colouring book image, used for "mindfulness"; a vector "Confetti" graphic; a *Google Maps* image of the City of London; an image of the cartoon avatar of insurance comparison service *Compare the Market*; a white image of a "Bald Eagle" tattoo; five photographs, all cropped, from *IKKE Life at Home* reports; infographics from *IKKE Life at Home* reports.

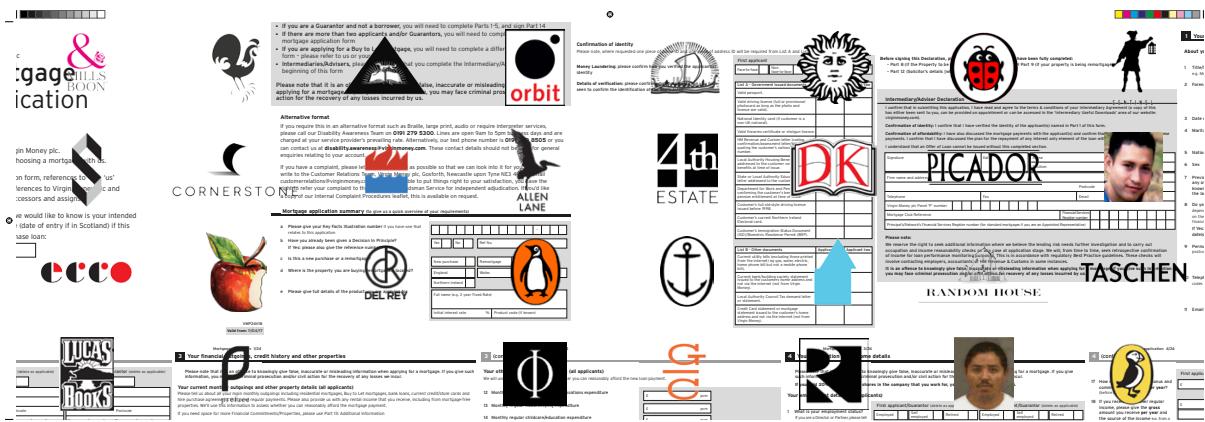


Side One

A photograph of Anish Kapoor's *Cloud Gate*; a reproduction of *Sshh* by Deborah Azzopardi; the *Innocent Drinks* logo; a cropped photograph from an IKEA *Life at Home* report; text from IKEA *Life at Home* reports" in Verdana, in black; a "Start Coding" illustration.



Text from a customer review of an escort's services, published online, reproduced in white, in Gill Sans italic; a photograph of latte art; a reproduction of a painted seascape; a photograph of Jennifer Anniston's exercise regime; a digitally produced "Red Gingham" pattern; infographics from IKEA Life at Home reports.



Top

Pages of a British mortgage application form; logos used by major commercial publishing companies and their subsidiaries; two photographs of America's Most Wanted.

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Digital prints on IKEA BILLY panels
80 x 28 x 35cm
2017



Front

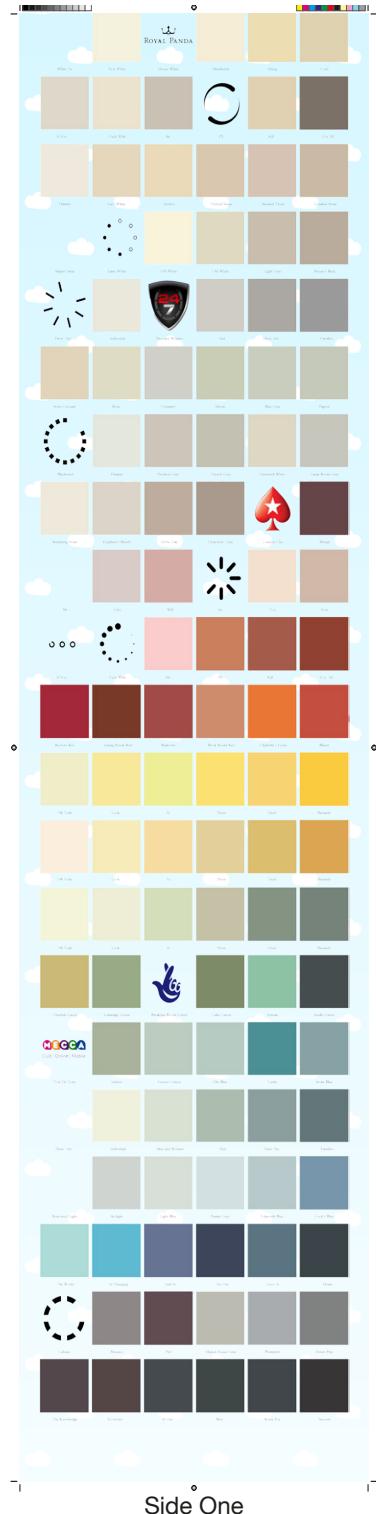


Back



Back

Branko Milanovic's "elephant graph"; a white line illustration of correct exercise technique for a "Goblet Squat"; a photograph of Mark Zuckerberg visiting a car factory; a white "Maori" tattoo design; a digitally produced "Zebra Print" image; a digitally produced "Tie-Dye Print" image; text from IKEA Life at Home reports, in Helvetica bold italics, in black; thirteen cropped photographs from IKEA Life at Home reports.



A Farrow and Ball colour chart; a blue cloud pattern; various loading and buffering symbols; logos used by online gambling outlets.



Side Two

Two “Celtic Band” tattoo designs in white; a digital print of wood laminate; an *Amazon* customer review of home surveillance equipment; an image from a *Gap* advertisement; a still from the film *San Andreas*, depicting the destruction of San Francisco; several heart emojis; a screenshot of home security tips posted online; a photograph advertising transparent underwear, with model’s hand placed to obscure genitalia; an investment bank’s guide to the rise of customization in Europe and America; a cropped photograph from a luxury car advertisement; six photographs from *IKKEA Life at Home* reports; text reproduced from *IKKEA Life at Home* reports.



Top One

A photograph of Yosemite, used by *Apple* as a default desktop background; a white image of a “Mandala” tattoo design; two still images from the film *Cannibal Ferox* reproduced at different resolutions; text from *IKEA Life at Home* reports, reproduced as they rendered; text from *IKEA Life at Home* reports in, Courier, in white; a photograph from an *IKEA Life at Home* report.



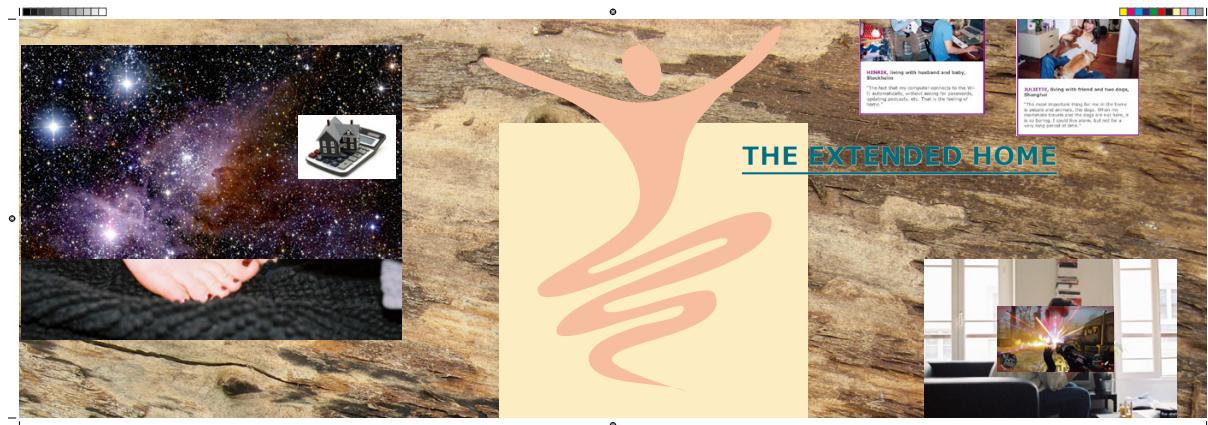
Shelf One

A PDF of an *Emma Bridgewater* pattern, printers marks included; Twitter's "verified" icon; text and graphics from IKEA *Life at Home* reports; a publicity image used for the promotion of a *Batman* film; a *Daily Mail* front-page attacking legal figures in the light of Britain's exit from the European Union; an cover image for a *Call of Duty* computer game; a chart of "super foods"; text from the DVD jacket of pornographic film *Juggernauts*, rendered in Comic Sans, in white.



Shelf Two

A *Laura Ashley* wallpaper pattern; two photographs, cropped, from *IKEA Life at Home* reports; a photograph of Barrack Obama holding an American football whilst on the phone; a photograph of *McDonalds'* *McCafe* range; text and graphic from *IKEA Life at Home* reports; text from *IKEA Life at Home* reports, in Din, in blue; *Prozac* logo.



Shelf Three

A still from the computer game *Homefront*; a computer graphic used to illustrate mortgage application; an image of “Space”; cropped photographs from IKEA *Life at Home* reports; text reproduced from IKEA *Life at Home* reports; a photograph of wood intended for use as a computer background; Cellexa logo.



Bottom

A *Keep Calm and Be Your Own Boss* graphic; instructional sex illustrations; Sainsbury's "Try Something New" text.

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