John McCaughley // Artist Statement, 300-Words

Caught between a two-bed flat and a childhood home; co-existing in memory, physicality and virtuality. The house is a landscape of corners, nests and dreams. In virtual worlds the front door is present and yet obsolete.

Drawing influence from Gaston Bachelard's 'The Poetics of Space', 223at43 reimagines the memories of the childhood home, 43, from the perspective of a two bed-flat, 223.

'...our house is our corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the word' (Bachelard, 1957).

Bachelard's exploration of the phenomenon of the house and its intimate values influenced the work; he emphasizes the house's role as a repository for memories, dreams, and a symbol of protected intimacy. This VR world is a gallery of memories; curated moments and dreams from the artist presented as an intimate space for daydreaming.

'Virtual worlds are real. Virtual objects are real' (Chalmers, 2022).

Part of the world draws musings from Chalmers and the duality between physical and virtual, and the meaning given to objects. Whether natural, synthetic, or virtual the meaning of the object stays true.

'And when we reach the very end of the labyrinths of sleep, when we attain to the regions of deep slumber... approaching the immemorial' (Bachelard, 1957). As one travels through 223at43 our understanding of the home becomes more abstract as we slip into daydreams. A choice can be made to walk above the house and ascend to nest.

To the new occupant

The house we were born in is not merely a physical space but a repository of dream values. Virtual spaces can hold psychological depth, dynamic paths, and capacity for intimate experiences, that emerge as contemporary arenas for daydreaming.

Make yourself at home.

References

Bachelard, G (1957). The Poetics of Space. [Reading] Presses Universitaires de France.

Chalmers, D. (2023). Reality+: Virtual Worlds and the Problems with Philosophy [Reading] Allen Lane; 1st edition