



# Dream Home

Pauline Borton



# DREAM HOME

Pauline Borton



## Contents

Introduction	2
Influences and Artists Research	4
Work Methodology	7
Conclusion	16
List of Illustrations	18
Bibliography	21
Curriculum Vitae	22
Appendix A: UNISA Space Gallery installation 2015-	23

Front Cover: Fig 1. Pauline Borton, Dream Home Painting # 1 (2015).

Fig 2.Pauline Borton, Dream Home installation 12 September # 1 (2015).

## Introduction

My key interests lie in concepts that deal with the construction of social space. These concepts include the role of space in defining and affirming sense of belonging and identity. Core to my decision to work with these concepts is my return to South Africa after choosing to live in London for eight years. I returned to South Africa to sell my childhood home and had to deal with the loss and displacement that arose from this experience. I have used my imagination to interrogate the value I place on cherished possessions, and how I use these objects to anchor myself in space and create home. I explore 'representational space' as a place given meaning by the value humans place on it according to the symbols and codes that exist there. I use the gallery space to map out groups of personal possessions. These groups of objects are based on my past childhood home and present home. These objects serve to represent memories and how this adds personal value to the interior of my architectural environments. Artists who influenced my work methodology include Penny Siopis and Do Hu Su. My research included philosophers on space and architecture namely Henri Lefebvre (1974) and Robert Hughes (2009); both were useful in understanding the role of imagination and architecture in defining space.

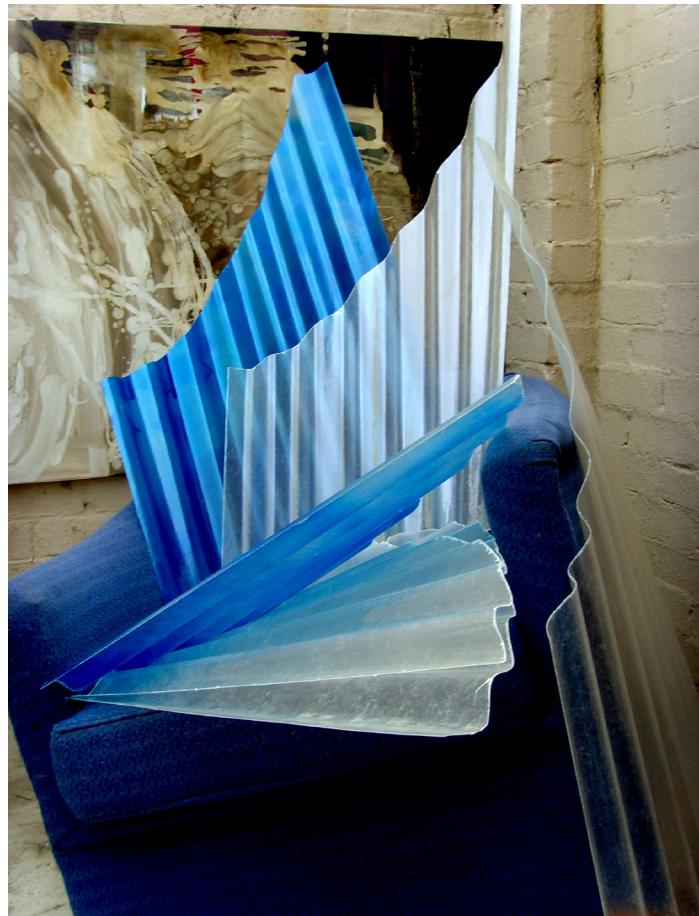


Fig 3.Pauline Borton, Dream Home installation 12 September # 2 (2015).

## Influences and Artists Research

Lefebvre has had a huge impact on how I think about and manage my depiction of space. Lefebvre developed concepts about 'representational space' (Lefebvre 1974: 39-42). Representational space is directly lived through its related metaphors and symbols and is therefore the space of 'inhabitants' and 'users'. In this space the imagination transforms and appropriates. Representational space is always physical space which makes use of its objects that represent a system of non-verbal symbols and signs (Lefebvre 1974: 39-42). He involves the reader in an imaginary analysis of a house. Once we have stripped the house bare of its outside layers we are left with an image of mobility, a picture of energy running in every imaginable route, supplies of water, electricity, radio and TV signals. The house, supposedly immovable, is actually an instrument requiring huge energy supplies, constantly on the move (Lefebvre 1974:93-94). What we might picture as space surrounding us in more solid practical terms differs from one embodied in the representational space which we have in our minds. For all its inaccuracy representational space plays an important role in society (Lefebvre 1974: 94). I deal with home as an image of mobility and attempt to show how I not only position myself in my space with things, but also how this imagined perception of grounding serves to conceal the image of mobility, making me feel more secure in my home. In the gallery (appendix A) I have installed objects that fill my own 'representational space'.

The work of both Siopis and Do Hu Su are relevant in terms of reconstructing space in the gallery and regenerating meaning through the placement of things in gallery space (appendix A). The artist Do Hu Suh deals with displacement after moving from home to home and he builds memories of a place in his installations such as Home within Home (2011), see (fig 4).



Fig 4. Do Ho Suh, Home Within Home (2011).



Fig 5. Penny Siopis, Sympathetic Magic(2002).

In the exhibition Sympathetic Magic (2002), see fig 5, Siopis brought together a number of installations using her collection of found objects. Siopis states that “putting things together is like “regenerating something” (Olivier 2014:115). Siopis is interested in objects as bearers of meaning beyond themselves and the magic that happens when particular values are attached to them (Olivier 2014:110-111). I could relate to this ‘magic’ as I worked on installation experiments. As preparation for gallery installation I created various compositions at home, and had to combat fears of leaving cherished possessions in the gallery for a number of weeks (appendix A).. I thus realised the value I place on these objects as anchors in my home, the power of these emotional attachments, and how hard I had to work at letting these things go into a public domain. In order to address these fears I created velvet padded boxes to place some of my objects whilst in the gallery and also carefully wrapped possessions in a variety of materials, such as bubble wrap and tissue paper (appendix A).



## Work Methodology

I started this artwork by interrogating the space and the objects in my household territory. By mapping the contours of my personal space, I intended to blur the lines between actual space and imagined space. I used things that added meaning to my own personal space within the house: collections of crockery, cutlery and chairs symbolise elements that ground me in the environment I live in. Arranging these objects in my space comforts me and secures my house. I signify ongoing search for a permanent home by representing the roofs in my present home, and installing these alongside objects that I value for their mnemonic properties, such as my blue chair (fig 10).



Fig 7



Fig 8



Fig 9

Fig 6. Pauline Borton, Dream Home installation 12 September # 3 (2015).

Returning to South Africa I had not fully grasped how much finding a home and a place for objects and furniture would mean to me. I now understand that these feelings about objects and space make me feel secure, creating a sense of home and belonging. By stacking these objects (fig 11) I show how I order and structure them in my space. Then, by precariously stacking plates and bowls as high as possible or as tightly as possible in a small space, I represent the fragility of a safe zone and how I hoard these things to make me feel safe and in touch with my history. I created paintings which serve alongside my installations to represent the invisible, constantly moving status of the house, using the movement of paint into bitumen on canvas and the dripping of paint on wood off cuts (fig 12 and fig 20). I also associate these paintings with how re-painting a house leads to feelings of situating oneself and marking a territory, claiming it as mine.

Hughes (2009:164) describes the utopian notion that was attached to architecture, stating that although paintings can make us contented, “architecture is the art we live in”, the one art nobody can escape. One can live adequately without cinema, painting or music, but life of the roofless is cruel, rough and wet (Hughes 2009:164). With this in mind I used fibre glass roofing and pictures of my houses roofs in order to combat fears of a nomadic life (fig 21 and fig 22). The resulting images deal with movement in the twisting of relief forms and blur the lines between my actual space and my imagined space.



Fig 10 Pauline Borton, Dream Home installation 12  
September # 5 (2015).



Fig 11. Pauline Borton, Dream Home installation 19  
September # 2 (2015).



Fig 12.Pauline Borton, Dream Home Painting # 2 (2015).

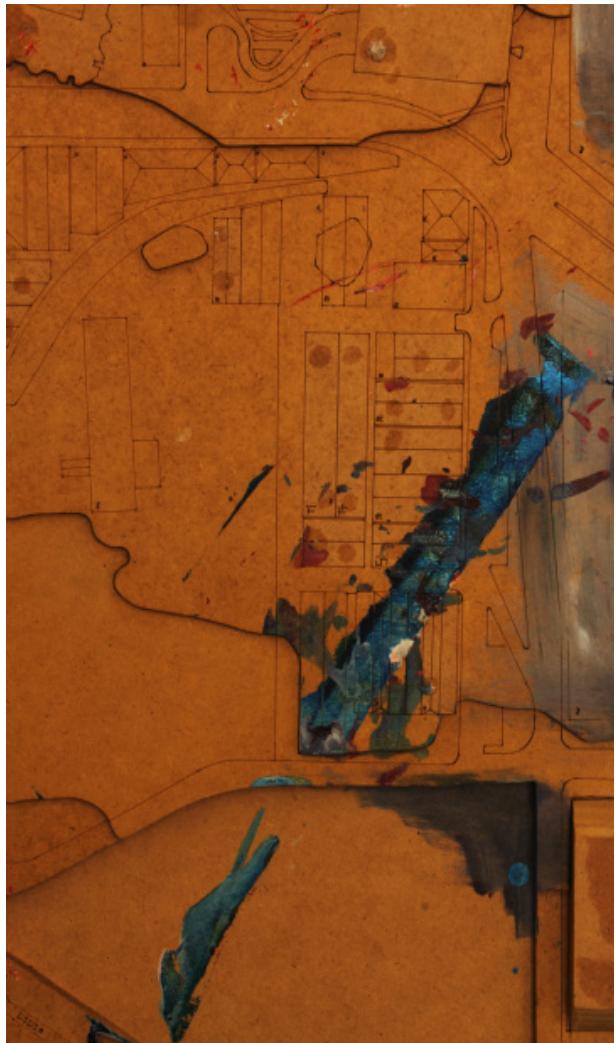


Fig 13.Pauline Borton, Dream Home Painting # 2 (2015).



Fig 14. Pauline Borton, Dream Home Painting # 2 (2015).



Fig 15 & 16. Pauline Borton, Dream Home Painting #2 (2015).



Fig 17.



Fig 18 .



Fig 19.



Fig 20. Pauline Borton, Dream Home Painting #1 (2015).



Fig 21. Pauline Borton, Dream Home installation 12 September # 3 (2015).



Fig 22. Pauline Borton, Dream Home installation 12 September # 4 (2015).

## Conclusion

A safe space is often represented as a place enclosed; I tried not to frame space in these terms, rather to push past this and use abstract emotions instead. I wanted to represent my discovery of “home” after travelling and living in different countries and houses. This artwork pushed me to come to terms with various symbols and possessions, that over a number of years, I associated with a sense of placement, grounding and belonging. I have dealt with how I have travelled from one house to another and the impact this has had on my point of view. I have tried to deal with how to represent spatial experience, a theme which negotiates the margins between real and imagined.



Fig 23.



Fig 24.



Fig 25.



Fig 26.Pauline Borton, Dream Home installation 3 October # 4 (2015).



Fig 27.Pauline Borton, Dream Home installation 3 October # 5 (2015).

## List of Illustrations

**Fig 1.** Pauline Borton, Dream Home Painting # 1 (2015). Enamel and Acrylic paint with bitumen on canvas, coated with wood varnish (detail) , 900 mm X 1200 mm, property of the artist, South Africa.-front cover

**Fig 2.** Pauline Borton, Dream Home installation 12 September # 1 (2015).Digital photograph of Home-Site installation, black and white A4 printed photographs of roof, drawn into with black charcoal and digitally manipulated in Photoshop(detail), 594 X 420 mm, property of the artist, South Africa.-pg 1

**Fig 3.** Pauline Borton, Dream Home installation 12 September # 2(2015).Digital photograph of Home-Site installation 1, blue chair, and spray painted roofs and enamel paint and bitumen on canvas, 594 X 420 mm, property of the artist, South Africa. -pg 3

**Fig 4.** DoHo Suh, Home Within Home, (2011) Installation View, Lehmann Maupin Gallery, 540 West 26th Street, New York ([http://www.lehmannmaupin.com/exhibitions/2011-09-08\\_do-ho-suh#3](http://www.lehmannmaupin.com/exhibitions/2011-09-08_do-ho-suh#3))- pg 5

**Fig 5.** Penny Siopis, Sympathetic Magic, (2002). Site Responsive installation of found objects, Wits University Art Galleries, Johannesburg. (Olivier G. 2014:134-135) - pg 5

**Fig 6.** Pauline Borton, Dream Home installation 12 September # 3(2015).Digital photograph of Home-Site installation 1, chair, and spray painted roofs and enamel paint and bitumen on canvas(detail), 594 X 420 mm, property of the artist, South Africa.-pg 6

**Fig 7.** Pauline Borton, Dream Home installation 12 September # 4(2015).Digital photograph of Home-Site installation 1, chair, and spray painted roofs , bricks, tiles and crockery (detail), 594 X 420 mm, property of the artist, South Africa.-pg 7

**Fig 8.** Pauline Borton, Dream Home installation 2 October # 1(2015).Digital photograph of Home-Site installation 4, crockery, wooden furniture and spray painted roofs (detail), 594 X 841 mm, property of the artist, South Africa. - pg 7

**Fig 9.**Pauline Borton, Dream Home installation 19 September # 1 (2015). Digital photograph of Home-Site installation 2, crockery, wooden furniture and spray painted roofs digitally manipulated in Photoshop (detail), 594 X 841 mm, property of the artist, South Africa.-pg 7

**Fig 10.**Pauline Borton, Dream Home installation 12 September # 5 (2015).Digital photograph of Home-Site installation 1, chair, and spray painted roofs and enamel paint and bitumen on canvas(detail), 594 X 420 mm, property of the artist, South Africa.-pg 9

**Fig 11.**Pauline Borton, Dream Home installation 19 September # 2 (2015).Digital photograph of Home-Site installation 2, crockery, wooden furniture and spray painted roofs digitally manipulated in Photo-shop, 594 X 841 mm, property of the artist, South Africa.-pg 9

**Fig 12.**Pauline Borton, Dream Home Painting # 2 (2015). Various found wood off-cuts with white enamel paint (detail), approximately 600mm X 300 mm, (detail), property of the artist, South Africa.-pg 10

**Fig 13.**Pauline Borton, Dream Home Painting #2 (2015). Various found wood off-cuts with white enamel paint (detail), approximately 600mm X 300 mm, (detail), property of the artist, South Africa.-pg 10

**Fig 14.**Pauline Borton, Dream Home Painting #2 (2015). Various found wood off-cuts with white enamel paint (detail), approximately 600mm X 300 mm, (detail), property of the artist, South Africa.-pg 11

**Fig 15.**Pauline Borton, Dream Home Painting #2 (2015). Various found wood off-cuts with white enamel paint (detail), approximately 600mm X 300 mm, (detail), property of the artist, South Africa.-pg 11

**Fig 16.**Pauline Borton, Dream Home Painting #2 (2015). Various found wood off-cuts with white enamel paint (detail), approximately 600mm X 300 mm, (detail), property of the artist, South Africa.-pg 11

**Fig 17.** Pauline Borton, Dream Home Painting #1 (2015). Enamel and Acrylic paint with bitumen on can-vas, coated with wood varnish (detail), 900 mm X 1200 mm, property of the artist, South Africa.-pg 12

**Fig 18.** Pauline Borton, Dream Home Painting #1 (2015). Enamel and Acrylic paint with bitumen on can-vas, coated with wood varnish (detail), 900 mm X 1200 mm, property of the artist, South Africa.-pg 12

**Fig 19.** Pauline Borton, Dream Home Painting #1 (2015). Enamel and Acrylic paint with bitumen on can-vas, coated with wood varnish (detail), 900 mm X 1200 mm, property of the artist, South Africa.-pg12

**Fig 20.** Pauline Borton, Dream Home Painting #1 (2015). Enamel and Acrylic paint with bitumen on canvas, coated with wood varnish, 900 mm X 1200 mm, property of the artist, South Africa.-pg13

**Fig 21.** Pauline Borton, Dream Home installation 12 September # 3 (2015).Digital photograph of Home-Site installation, black and white A4 printed photographs of roof, drawn into with black charcoal and digitally manipulated in Photoshop(detail), 594 X 420 mm, property of the artist, South Africa.-pg 14

**Fig 22.** Pauline Borton, Dream Home installation 12 September # 4 (2015).Digital photograph of Home-Site installation, black and white A4 printed photographs of roof, drawn into with black charcoal and digitally manipulated in Photoshop, 594 X 420 mm, property of the artist, South Africa.-pg 15

**Fig 23.** Pauline Borton, Dream Home installation 3 October # 1(2015).Digital photograph of Home-Site installation 5, crockery, blue chair, wooden furniture, boxes, velvet, bubble wrap and embroidery thread and spray painted roofs (detail), 594 X 841 mm, property of the artist, South Africa. - pg 16

**Fig 24.** Pauline Borton, Dream Home installation 3 October # 2(2015).Digital photograph of Home-Site installation 5, crockery, wooden furniture, boxes, velvet , bubble wrap, and spray painted roofs (detail), 594 X 841 mm, property of the artist, South Africa. - pg 16

**Fig 25.** Pauline Borton, Dream Home installation 3 October # 3(2015).Digital photograph of Home-Site installation 5, crockery, blue chair, wooden furniture, boxes, velvet, bubble wrap, embroidery thread and spray painted roofs (detail), 594 X 841 mm, property of the artist, South Africa. - pg 16

**Fig 26.** Pauline Borton, Dream Home installation 3 October # 4(2015).Digital photograph of Home-Site installation 5, crockery ,blue chair, wooden furniture, boxes, velvet, bubble wrap, embroidery thread and spray painted roofs (detail), 594 X 841 mm, property of the artist, South Africa. - pg 17

**Fig 27.** Pauline Borton, Dream Home installation 3 October # 5(2015).Digital photograph of Home-Site installation 5, crockery ,blue chair, wooden furniture, boxes, velvet, bubble wrap, embroidery thread and spray painted roofs (detail), 594 X 841 mm, property of the artist, South Africa. - pg 17

## Bibliography

Hughes, R. 2009. *The Shock of the New Art and the Century of Change*. London: Thames and Hudson.

Lefebvre, H. 1974. *The Production of Space*. Oxford: Blackwell Publishing.

Olivier G. 2014. Penny Siopis: Time and Again. Johannesburg: Wits University Press (Exhibition catalogue, Wits Art Museum, Johannesburg, May 2015-June 2015).

<http://www.art21.org/texts/do-ho-suh/interview-do-ho-suh-seoul-home-la-home-korea-and-displacement>(Accessed 9 August 2015)

[http://www.lehmannmaupin.com/exhibitions/2011-09-08\\_do-ho-suh#3](http://www.lehmannmaupin.com/exhibitions/2011-09-08_do-ho-suh#3)(Accessed 9 August 2015)

## **Curriculum Vitae- Pauline Borton**

Born 1985, Bloemfontein, lives and works in Johannesburg

3rd Year Bachelor of Visual Arts student, UNISA, Pretoria

### **Group Exhibitions**

2015 Third and Fourth Year level Visual Arts and Multimedia Student Exhibition, 5 December 2015-29

January 2016, UNISA Art Gallery, Pretoria

2015 Coloring Book for Grown Ups with a South African Flavour, The Ring Gallery, Pretoria

### **Design Work**

2015 Artwork for album covers for Mass Extinction Event

2015 Illustration “Dancing Trees” published in Coloring Book for Grown Ups with a South African Flavour.

### **Contact:**

[pauline.borton31@hotmail.co.za](mailto:pauline.borton31@hotmail.co.za)

079 316 9579

### **Website:**

<http://paulineborton.weebly.com>

Appendix A:



**Dream Home**  
Gallery Installation  
UNISA Space Gallery  
October 2015  
Pauline Borton



Fig 1.

On the following pages I represent a series of photographs that record my gallery installation of the artwork Dream Home 2015. This artwork is installed at the UNISA Space Gallery, October 2015. My visual journals are the most important part of my art making processes. Therefore pages from workbooks and actual workbooks also feature in this installation showing research and images that have influenced my conceptual thinking. Present in my research is a variety of symbols and systems that developed a pattern which has helped me define my reactions to my space. In my research gathered from various sources; architectural environments and the role of objects as containers of memory are evident.



Fig 2.



Fig 3.



Fig 4.



Fig 5.

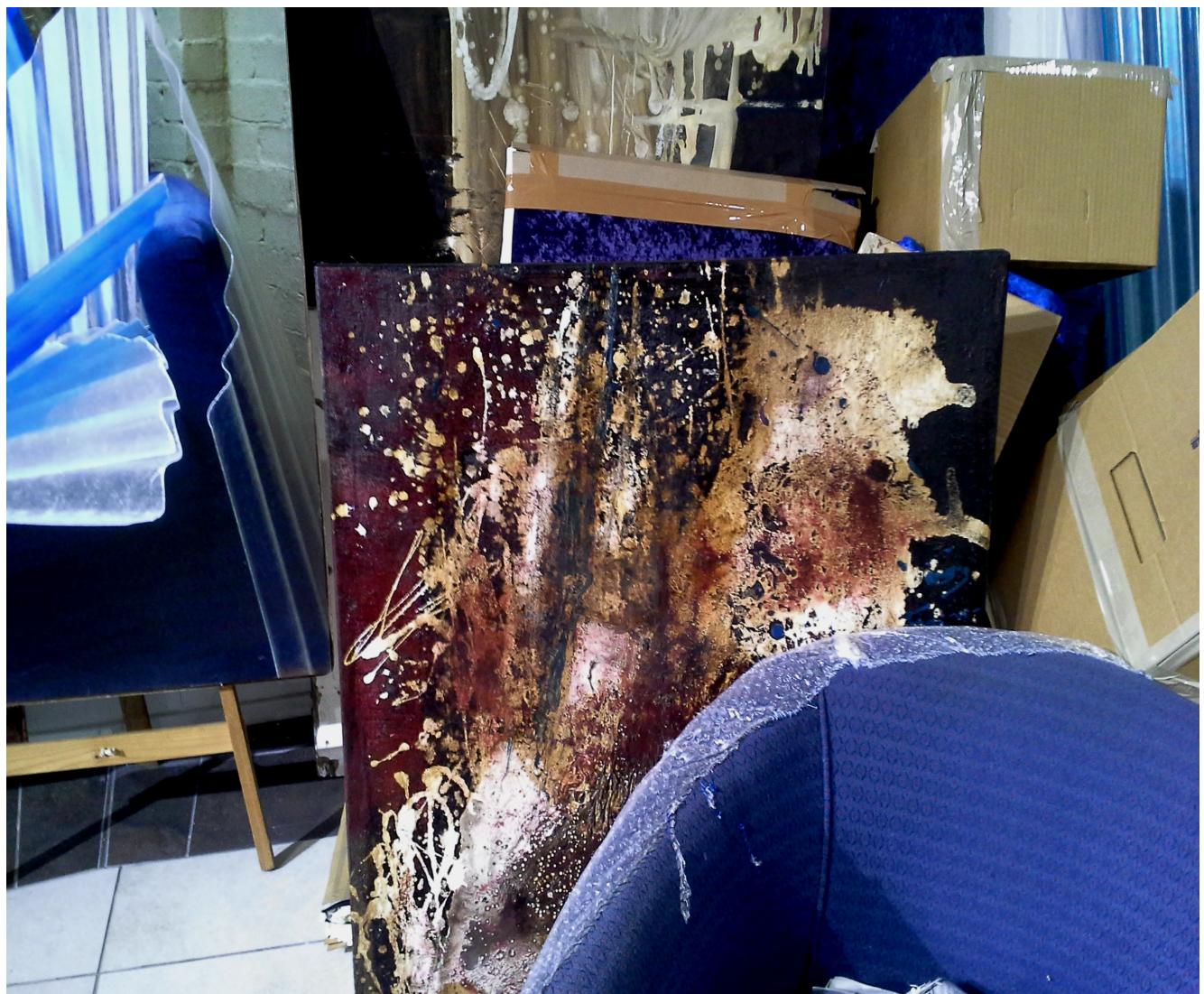


Fig 6.



Fig 7.

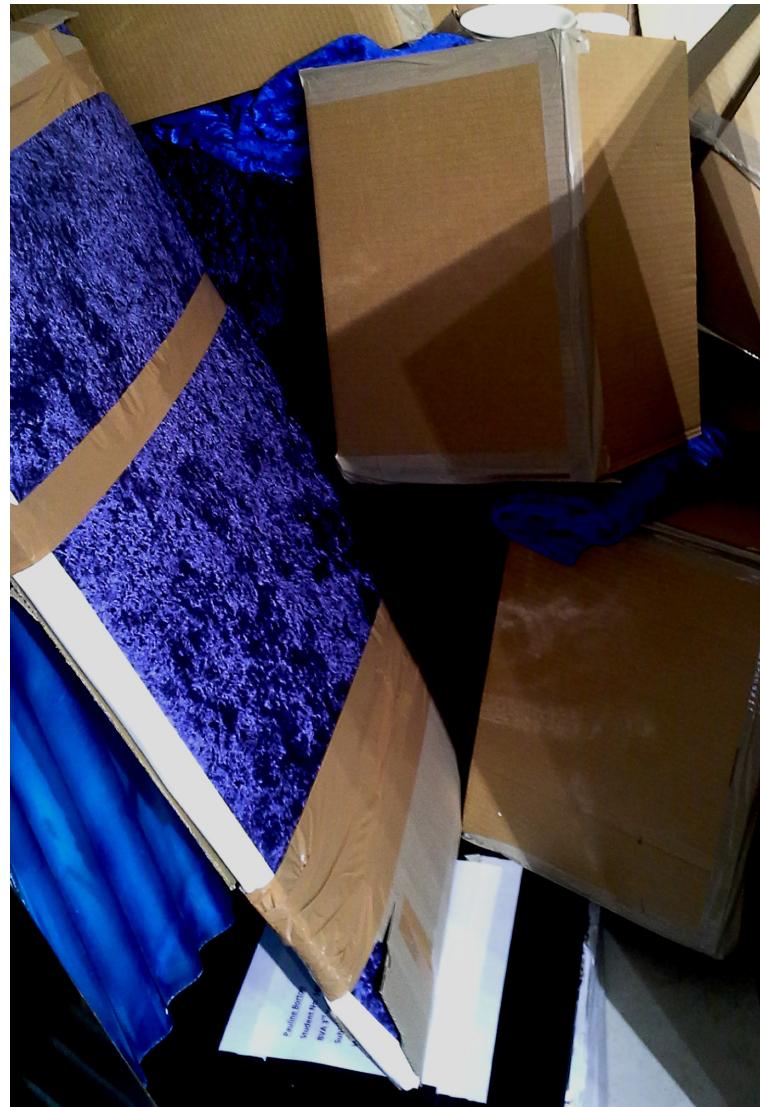


Fig 8.



Fig 9.



Fig 10.



Fig 11.



Fig 12.

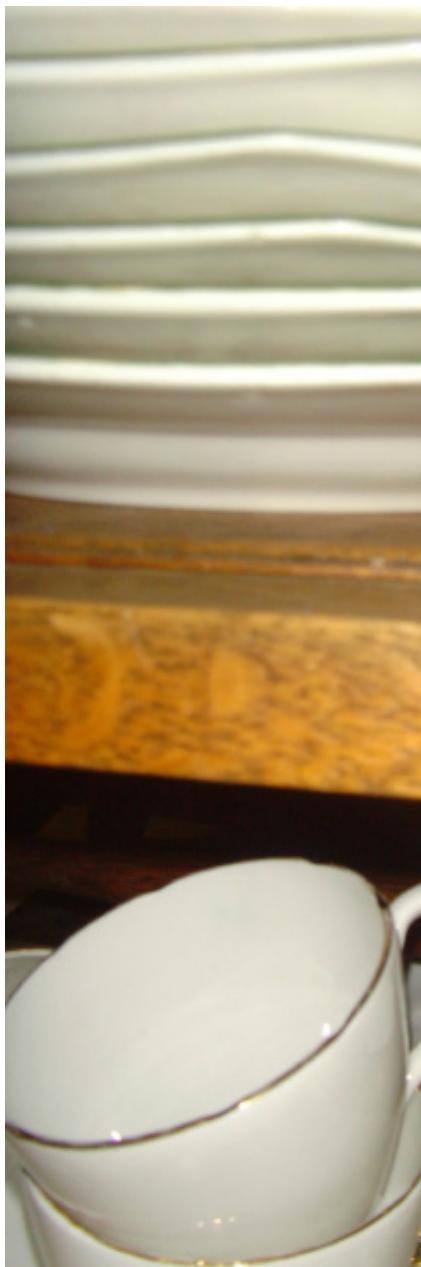




Fig 13.



Fig 14.



Fig 15.



Fig 17.



Fig 16.



Fig 18.



Fig 19.



Fig 20.



Fig 21



Fig 22



Fig 24.



Fig 25.

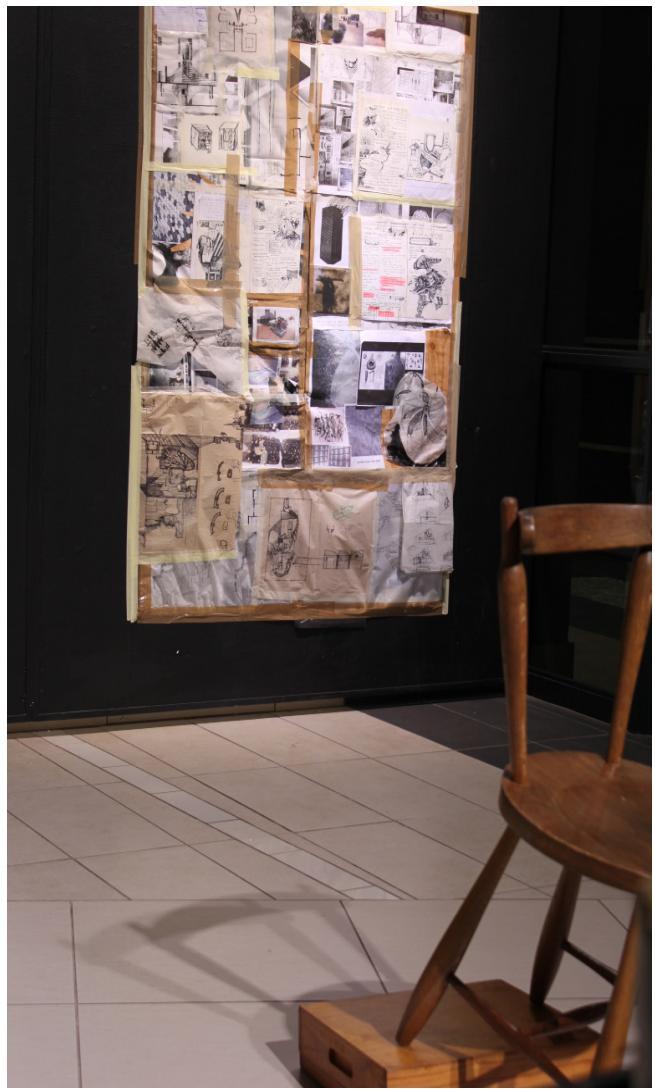


Fig 26.

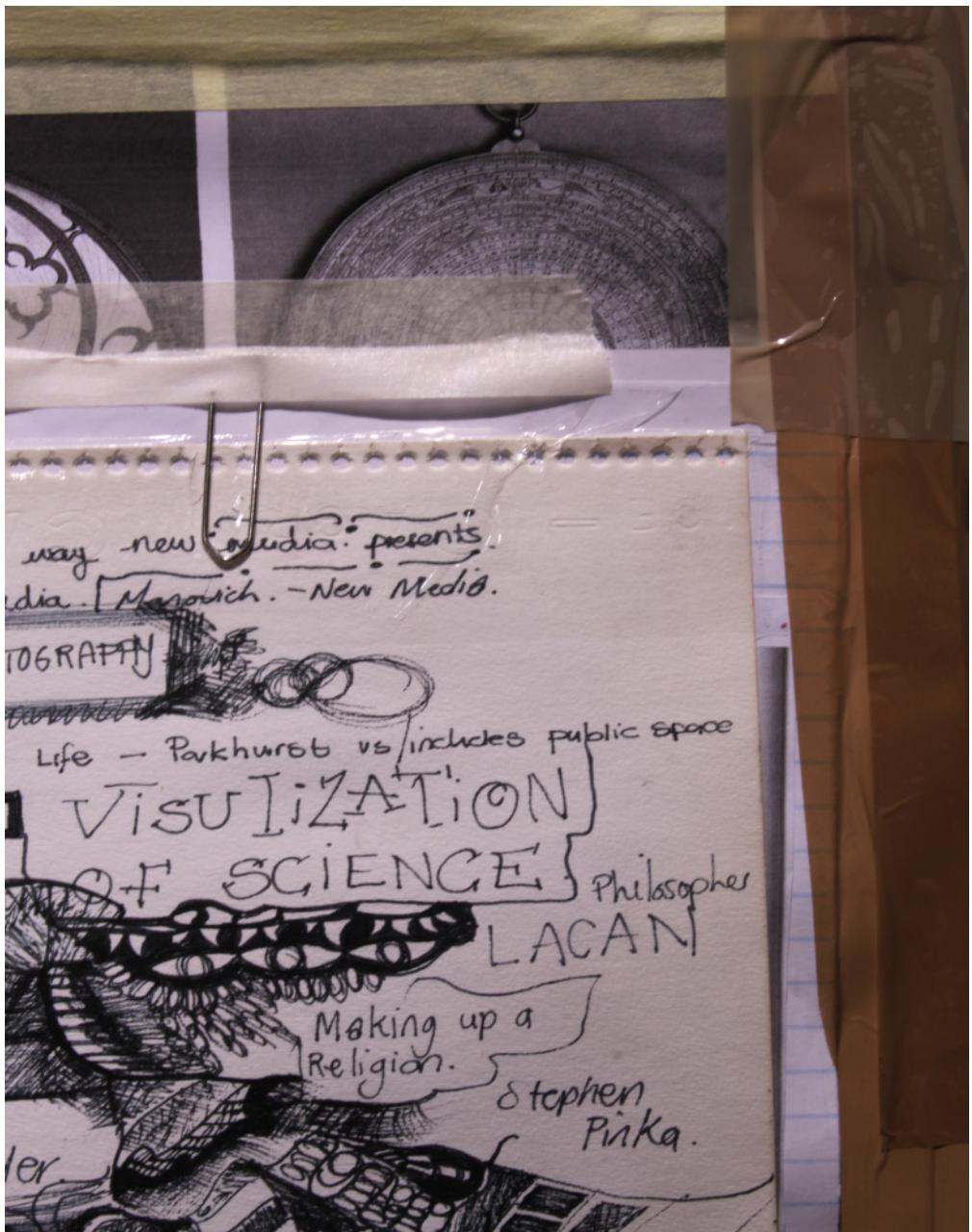


Fig 26.



Fig 27.



Fig 28.



Fig 29.



Fig 30.



Fig 31.



Fig 32.



Fig 33.

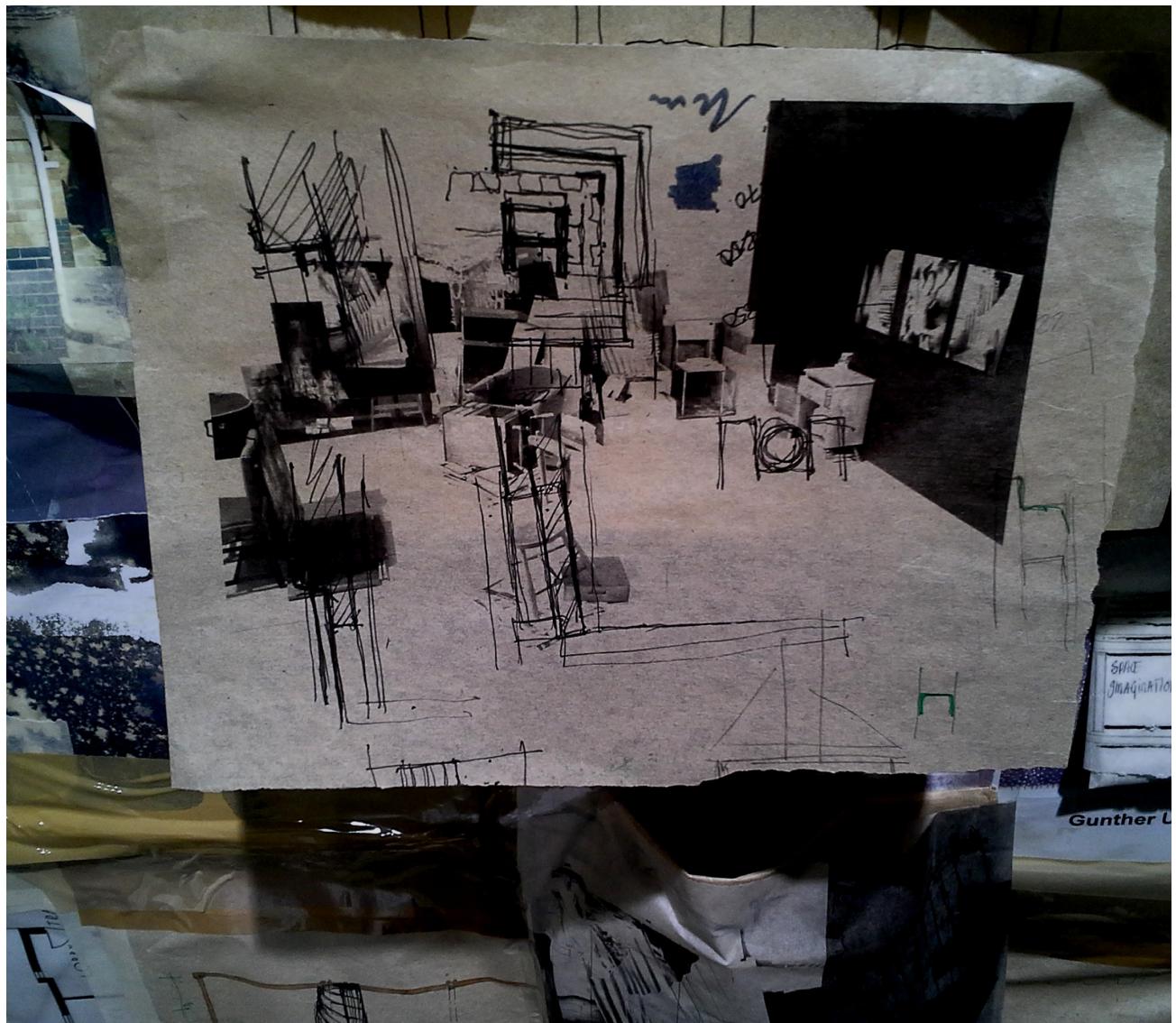


Fig 34.

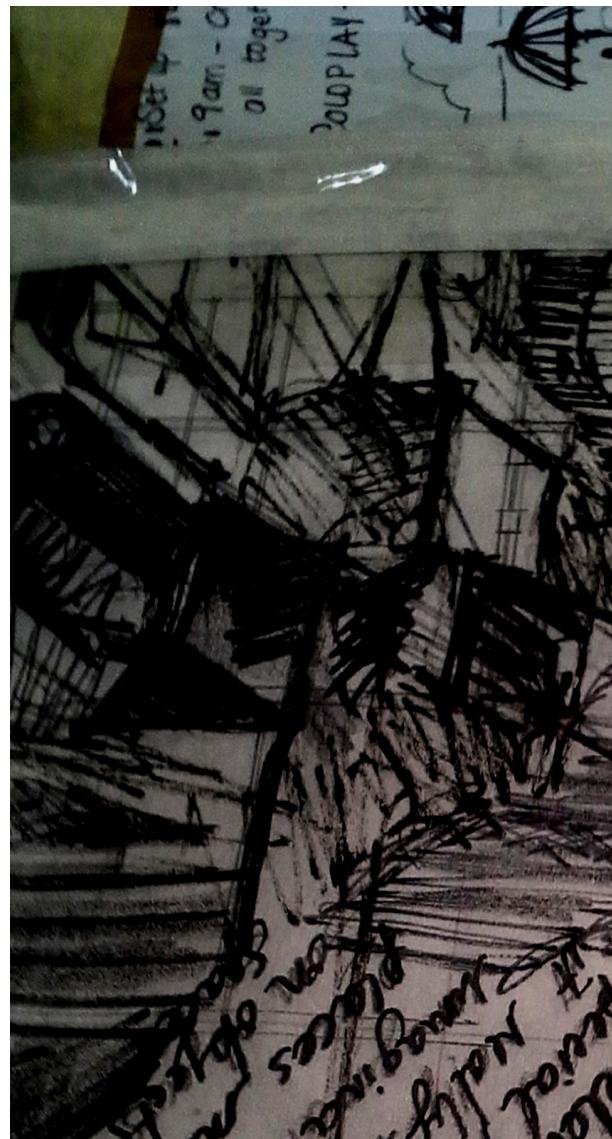


Fig 35.



Fig 36.

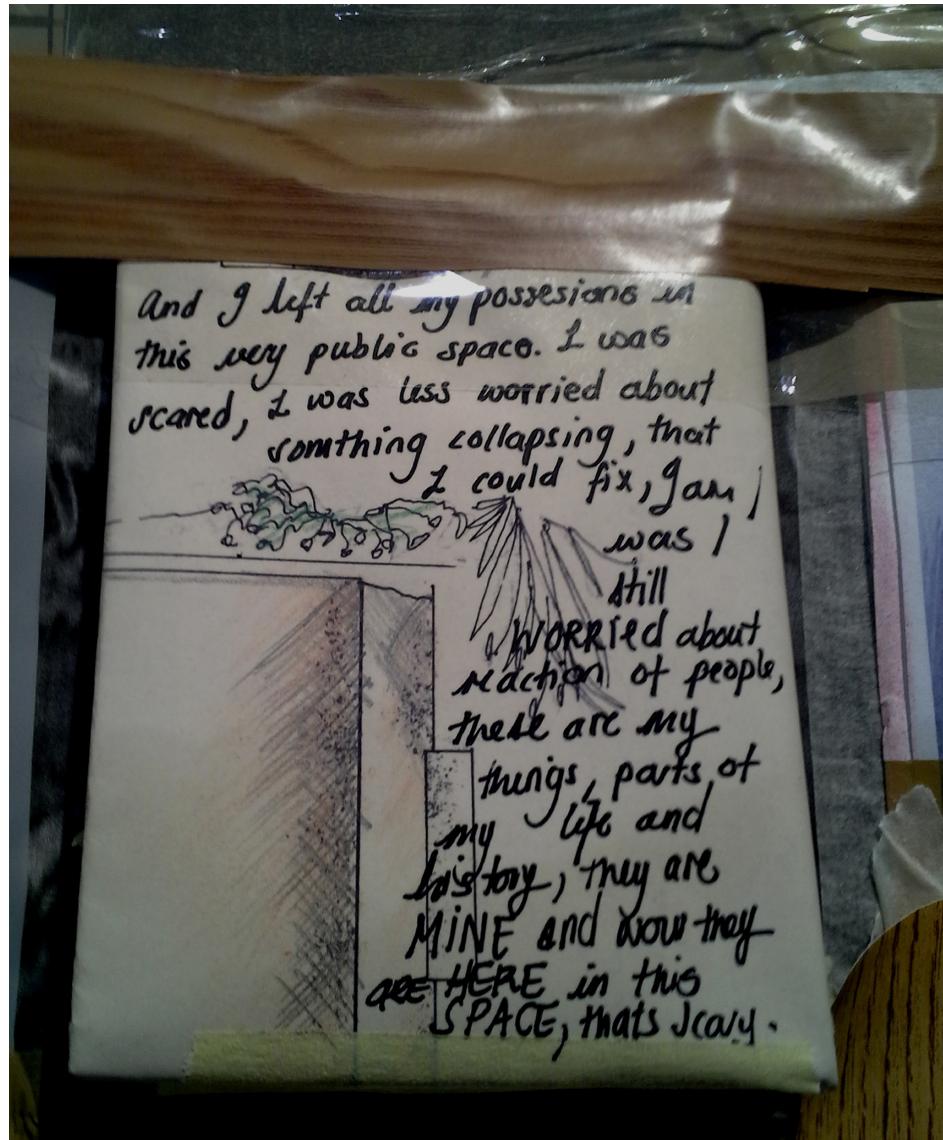


Fig 37.

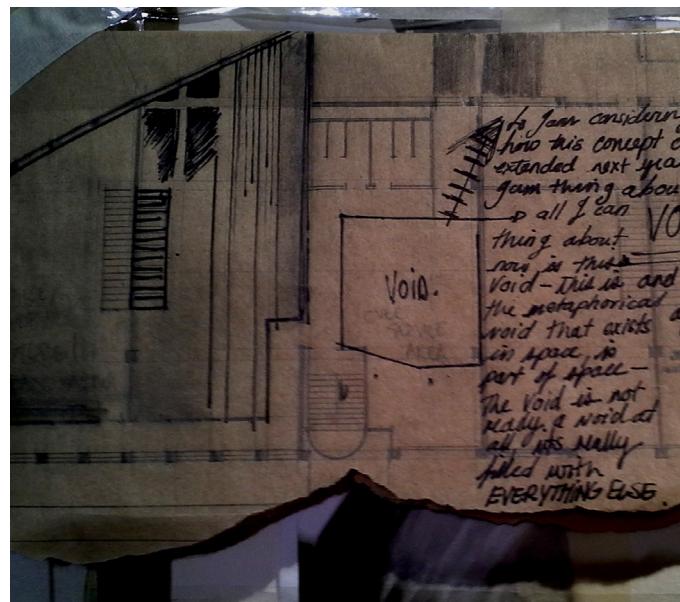
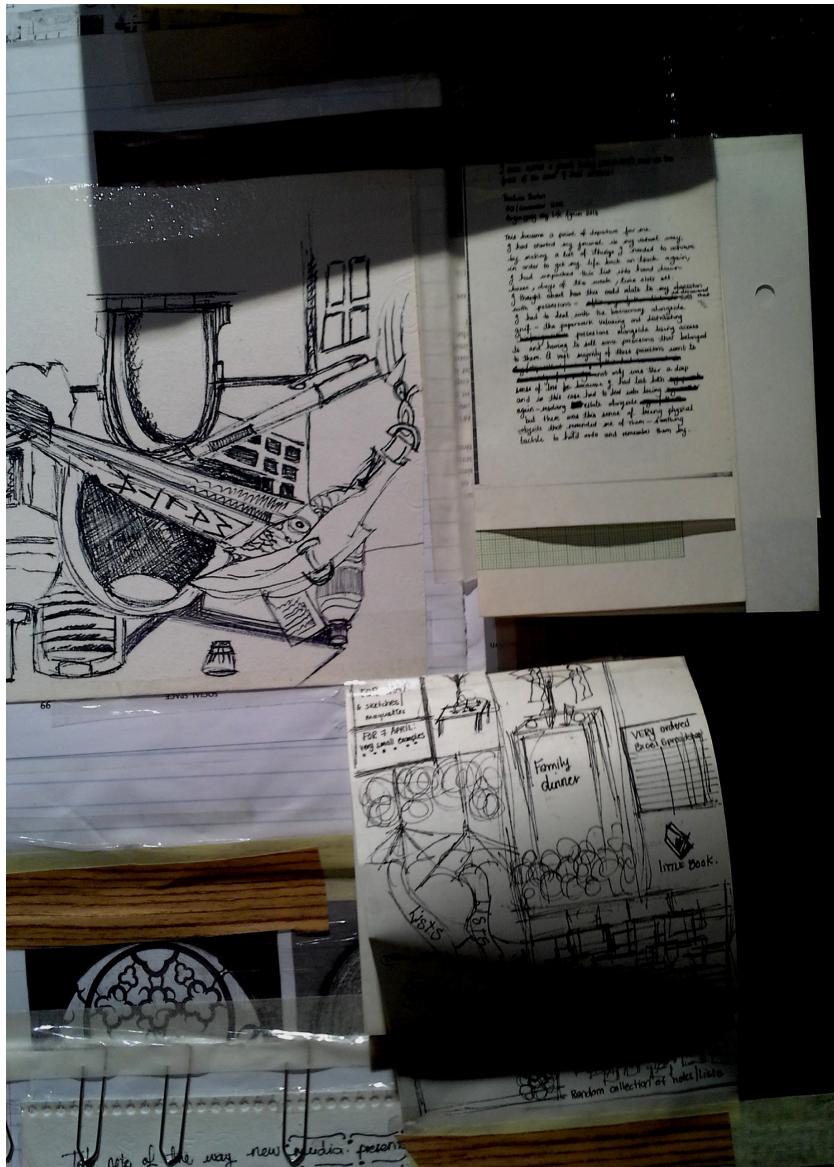


Fig 38.



Fig 39..

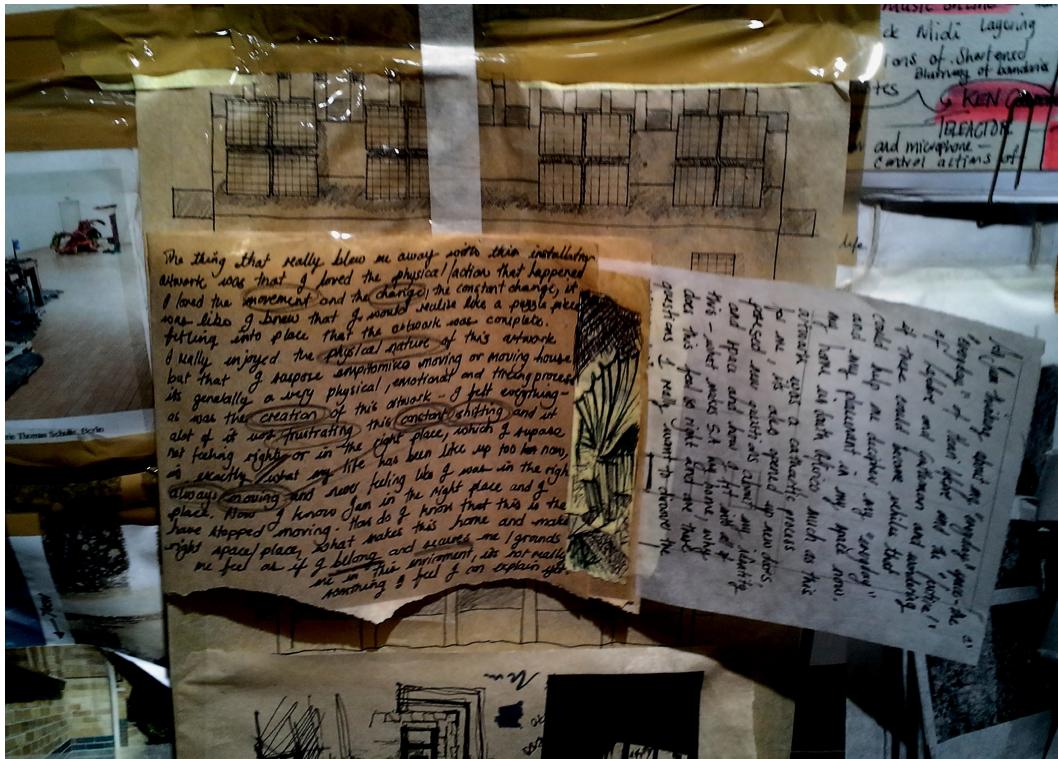


Fig 41.

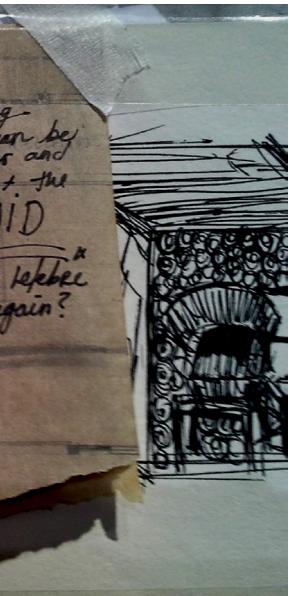


Fig 40.

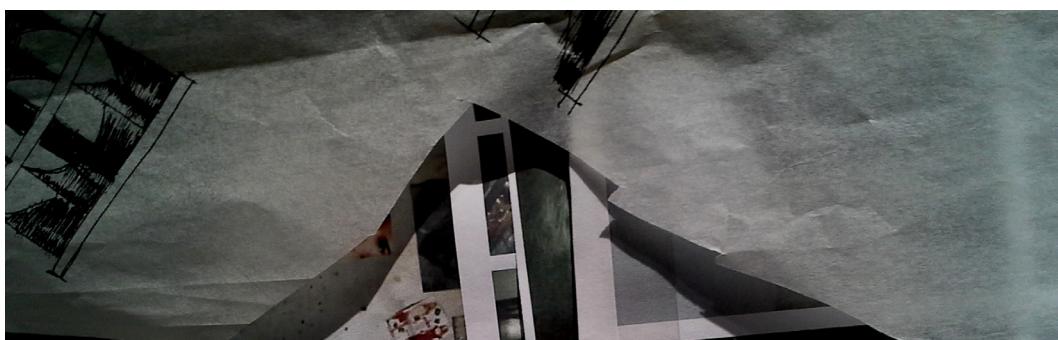


Fig 42.

## List of Illustrations: Appendix A

Title Page: Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 1.Pauline Borton, Dream Home I, 2015, mixed media installation, UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 2.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 3.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 4.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 5.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 6.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 7.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 8.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 9.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 10.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 11.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 12.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 13.Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 14. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 15. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 16. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 17. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 18. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 19. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 20. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 21. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 22. Pauline Borton, Dream Home I, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 23. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 24. Pauline Borton, Dream Home II 2015, mixed media installation (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 25. Pauline Borton, Dream Home I, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 26. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Photograph courtesy of Sarah Boshoff.

Fig 27. Pauline Borton, Dream Home II, 2015, mixed media collage, UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 28. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 29. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa. Fig 30. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 31. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 32. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 33. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 34. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 35. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 36. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 37. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 38. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 39. Pauline Borton, Dream Home II, 2015, mixed media installation, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 40. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 41. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 42. Pauline Borton, Dream Home II, 2015, mixed media collage, (detail), UNISA Space Gallery, Pretoria, property of the artist, South Africa.

Fig 43. Pauline Borton, Dream Home II, 2015, mixed media collage, UNISA Space Gallery, Pretoria, property of the artist, South Africa.



