

Home-Defensive

Interior decoration for the post factual era

What will you do when the *trespassers* come knocking on your door, when the uninvited visitor is already climbing through your window? If you live in the country and have hunting as a hobby, you might already be well prepared, but if you dwell in a cosy house or flat in town or suburb, you might have no idea whatsoever what to do! Maybe you would rush to the kitchen for a meat cleaver, or grab your tennis racket from the wardrobe. But honestly, don't you think that *they* come better prepared than that?

No panic, there is a better solution available. Why not invest in superior security as well as in style? Buy an artwork you could kill with! Ultimately, the old swords, shields and halberds that adorn the walls of noble homes are not *only* there for decoration. For the modern middle class there is now a more elegant alternative, so that no one needs to pretend being a fantasy nerd to be able to feel safe at home. The series Home-Defensive by artist Tobias Sternberg offers a scope of possibilities, for big and small, and in a form that befits the modern home. Does it seem just a little bit bold? Are you wondering what neighbours and guests will think? No worries, it is after all conceptual art, and as everyone knows, the sophisticated person must understand and appreciate irony. Like in this text for example. The artworks are, notwithstanding, still excellently suitable also for their secondary purpose - to defend your home!



Battle Stool, 2016, edition of 3, wood and steel, ø34cm x 41cm.

The artist Tobias Sternberg makes series of art objects which explore and bridge the gap between functionality and aesthetics. Usability always plays a large role in his sculptures, either directly as challenges, or in that the functionality of ordinary objects have been transformed or eliminated. He has with the series Home-Defensive created sculptures which remind us of the decorative displays of ancient weapons found in some aristocratic mansions, but which have taken their aesthetic from the interior decoration of modern middle class homes. They have on purpose been made so as to fully function as deadly weapons, but are however impossible to take absolutely seriously.

By creating a *real* object, whose intended purpose is completely inappropriate in our everyday and society, Sternberg implies an alternative reality, which in itself might not lie so far away from our own as we would hope. The direct presence of a real object, which we could touch and use, reinforces our experience of this hypothetical reality.

The presence of a real object, which can be touched or even used, enhances the perception of this hypothetical reality. Instead of seeing the interpretation of the artist from the outside, through a picture plane, we can see our selves from the outside and as being one with the picture, as a part of the alternative narrative the artist is spinning for us. Thus, narrative objects can suck us into the art, and into the surreal worlds it suggests.



Mother's little helpers, 2016, edition of 3, wood and steel, 90x125x15cm.

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