



Setting for Faulkner (2026)

Black MDF, steel, furniture linoleum (Forbo 4166 Charcoal), ceramics, vintage printed matter (New York Times, November 1972), brass, glass, pine ash
180 x 75 x 72 (H) cm

‘Setting for Faulkner’ is a large table, set with several items. The table is black and is 72cm high with eight spindly tubular black legs. The tabletop is about 180cm in length and 75cm wide and is cut in the silhouette shape of the profile of the face of American novelist, William Faulkner. The table is set mainly with highly glossy, dark swampy coloured ceramics, as well as two brass ashtrays. Additionally, there is a yellowed New York Times newspaper cutting – in two parts- from 1972, each part of which is set under a sheet of glass cut to the size of the cutting.

There are four settings each of which includes a type of bowl, a small plate, a cup and an ashtray. At the head of the table – at the top of the head, so to speak – above the

nose, a deep bowl cast from a vintage hatmakers headblock, a small, shallow beaker and a brass ashtray with the letters, Astray, cast into the inside. Opposite, at the back of the head, so to speak, a shallow bowl- about the size of a large pasta bowl, whose rim is in the shape of a simple profile of an adult face, a tall beaker and a ceramic ashtray. At the neckline,so to speak two more settings, similar, apart from that the simple profile bowl is smaller and the deep bowl cast from a slightly different headblock shape. At the mouth, so to speak, the larger of the two yellowed newspaper cuttings, under glass, the headline reads; How Long Does It Take to Peel a Red Onion? Review of Robert Wilson's work, 'ka mountain and guardenia terrace'. Review By Judith Searle Nov. 12, 1972. Laid on top of the glass to the right side of the cutting is a black, oval ceramic dish filled with dried, cracked grey wood ash. Cited in the review in larger type are the words, “Robert Wilson was literally lying on the ground eating the dust of the mountain.” At the bottom end of the table, the other part of the cutting includes a panoramic image of a landscape, the lower half all dark with rough land, the top, silhouetted against the sky shows a series of small, simple house-like theatre sets – with walls, window openings, apex roof ends but with no roofs. In the midst are several silhouetted stick-like figures, one of whom has their arms raised above their head. The caption underneath the image reads: At 6am, near the top of a mountain in Iran, Robert Wilson’s company performs part of a 168-hour play in houses its members put up specially for this ‘unique and revolutionary work.’

BB, August 2026