





Something as yet unknown is becoming

Let's call it the '*Inflamed Recreation Room*'

Consider how the word *recreation* has two meanings, *recreation* as in pleasure, play, leisure, luxurious non-productivity and *re-creation* as in making anew with a recycling aspect.

And now let's think about the word *inflamed*, consider three possible meanings, *inflamed* as provocation and intensification, *inflamed* as a swelling and *inflamed* as engulfed in fire.

And the word *room* works for us too because it combines both elements of space and place, we can wander from *room* to *room*, have plenty of *room* for conversation and the whole *room* can burst into applause, uproar or chaos.

*The Inflamed Re-Creation Room* offers then an indeterminate and unruly celebration place of temporal space construction. The collective building of a partial temple for desires. Collapsible and ephemeral the room is a place of becomings, unbecomings, acting out, fascinated wildness and yet to be imagined universes. Lesbian vodou rituals and hip hop goddess acid trips are happening inbetween the lines. The traces accumulate and generate new forms. Holding hands and wearing robes of wet concrete we stomp and chant in tongues invoking acts of mad transcription.

*Inflamed Recreation Room*

Louise Bourgeois observed that space does not exist, it is rather a metaphor for how we construct our lives. This is an expansive and optimistic idea, if space does not exist then we can continue to consciously make space for ourselves. We can imagine and re-imagine spaces of potentiality, generate vibrating visions from the void, dark pools reflecting our desires, multiplying and mirroring in a refracting kaleidoscopic fragmentation.

These fragments are already, and have been for some time, accumulating. What to do with all these colourful offcuts that catch the light and tease in a momentary exhibition without succumbing to categorisation or index? What kinds of editing and ordering processes can deal with these slivers of desire? We remember to hold space for the unknown known in all of this. These fragments are then the flames in the inflamed recreation room, looking first like so many printed papers, something happens as they prick the voice and the body, causing strange swelling and molting, editing here becomes a somatic process.

Consider the idea of temporary autonomous zones, spaces realised and claimed for a duration, performative utopias divined into existence through dancing shadows, the transformation of linear architecture into caves, the bending of walls, the melting of concrete and the concave sloping of the floor. Inwards structures. Here the womb doesn't represent the potential of a family unit but in this instance a possible architecture for a sex party, for women.

This publication is part of a long term engagement between Scriptings/Achim Lengerer, Berlin and artist Emma Haugh. The exchange has been generated within the bendy parameters of the ongoing project *The Re-appropriation of Sensuality*, initiated by Haugh in 2013 and continuing to manifest forms most fitting to the spaces of realisation.

The *Inflamed Recreation Room* is a culmination of collaborative editing processes and the smashing together of different practices in the production of Scriptings issue #41 which will be presented publicly in Scriptings, April 2015.

The *Inflamed Recreation Room* is imagined, rehearsed and realised by Emma Haugh in collaboration with Janine Eisenächer & Sonja Gerdes.

*The Re-appropriation of Sensuality* is a body of work in development since 2013. The work is investigative and about re-formulating representations of desire and the politics of architecture, the relationship between body knowledge, imagination and the anatomy of space. The work is developed and realised via collaborative knowledge production, through conversations, workshops, performance, constructed photography, printed matter, architectural drawing, model making, installation and critical display.

The project poses the question: What would a place (architectural/spatial) dedicated to the manifestation of feminine desire be like? Ongoing collaborations have produced an interconnected and generative system of reference, a living archive that this work sets out to translate into forms for exhibition and public engagement. It is this malleable body of work and working relations that will be refined in the development of an interweaving, coercive, cultural imaginary.



