SculptureCenter
Better Homes
Jonathas de Andrade
Neïl Beloufa
Keith Edmier
LaToya Ruby Frazier
Robert Gober
Tamar Guimarães
Anthea Hamilton
E’wao Kagoshima
Yuki Kimura
KwieKulik
Paulina Olowska
Kirsten Pieroth
Josephine Pryde
Carissa Rodriguez
Martha Rosler
GüneşTerkol
Foreword

Mary Ceruti

Working with living artists affords the opportunity to engage with ideas that are percolating under the surface of contemporary culture. Artists bring fresh and distinctive perspective to social issues in ways that may seem oblique or contradictory, yet they help us to recognize aspects of our culture that are emerging and shifting. Better Homes looks at the changing ways households are being imagined and constructed. Marriage equality, reproductive rights and housing policy come into play in works that challenge or negotiate the evolving notion of the interior. I want to thank Ruba Katrib for organizing this exhibition. Her intelligent eye and thoughtful research has brought us an insightful exhibition and publication.

Our sincere appreciation is due to the many lenders to the exhibition as well as to the gallery representatives that coordinated the artists’ participation: Mitchell Algus, Daniele Balice, Claudia Carson, Alessandra d’Aloia, Karolina Dankow, Derya Demir, Stephanie Dorsey, Electronic Arts Intermix, Tom Eccles, Pierpaolo Falcone, Márcia Fortes, Marcos Gallon, Lukasz Gorczyca, Amy Greenspon, Alexander Hertling, Pati Hertling, Marieluise Hessel, Michal Kaczyński, Marina Leuenberger, Matthew Marks, Takayuki Mashiyama, Max Maslansky, Manuela Mozio, Jason Murison, Jeffrey Peabody, Friedrich Petzel, Amanda Rodrigues Algves, Mateusz Sapija, and Richard Telles.

SculptureCenter’s dedicated staff brings incredible energy, expertise and enthusiasm to every endeavor. They help make SculptureCenter one of the most artist-friendly organizations in New York.

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A boy plays, cries, smiles, and grimaces in a group of candid, gloss images. Josephine Pryde’s *Adoption* (2009) series is comprised of pictures of a well-dressed toddler. His name-brand clothing and the environment in which he is photographed give us insight into his life, but also raise questions about choice and consumption. One by one, these images accumulate into an unsettling representation of childhood. The boy pictured is complex—he is frustrated, he is happy, he has desires. He can be manipulated, but he can also manipulate. Subject to mood swings, he can appear alternately adorable and grotesque. Necessarily passive, this child is embedded in a complex range of power relations. His tenuous position is only further accentuated by the title of the series, *Adoption*. For whatever reason this cute boy was given away by his birth parents, and for whatever reason, someone else now calls him their own. Through this transaction, he has become a commodity of sorts, a status that is exaggerated by his representation as an image of idealism and desire. The works extend beyond the specificities of the narrative presented, exposing the proprietary threads that infiltrate all familial and domestic structures.

“Family no longer serves as the central organizing feature of society,” and in many high-income parts of the world, work and career have become paramount due to a complex set of circumstance. Many factors—movements away from traditional values, competitive careers, urban living, shifting social attitudes (in addition to financial and political conditions)—have radically altered our notion of the household. The place of the home, as separate from the site of labor, is known as the primary site of private life, the place where desire, leisure, and consumption play out. But our changing relationship to work has had a large impact. The theorist Franco “Bifo” Berardi has questioned why this “new kind of worker value(s) labor as the most interesting part of his or her life...” Interrogating a “new love for working”—a use of love that is perhaps in opposition to expending emotion on other individuals—Berardi points to the difficulty of economic sustainability and a daily life that is “lonely and tedious”; he writes that “metropolitan life has become so sad that we might as well sell it for money.” Traditional notions of just what is a household are becoming increasingly outmoded. No longer is it a given that a household is defined solely by a married couple and their children. As a result of changing economic conditions, governmental policies, and social movements and attitudes, households are being redefined.1 Throughout these transformations, it is important to ask: What do we want our homes to look like?

Over the last century, people have lived increasingly urban, solitary lives.2 What does this radical demographic change indicate? How have we anticipated and adapted to these changes? In the early 20th century, the material feminists advocated against the pernicious effects of bourgeois domesticity on women and the family structure; they pushed for a total revision of many of the configurations that defined domestic life. These early interrogations took place when there was the possibility of restructuring the home as we now know it. As Victorian formations of the home shifted and more women were directly tasked with caring for the house and its occupants—as opposed to domestic servants who increasingly found work in new industries—material feminists such as Christine Frederick and Charlotte Perkins Gilman actively sought to redefine the construction of public and private space to seek better positions for women, and thus the entire family structure:

> The material feminists advocated the introduction of cooperative housing, kitchenless homes, public kitchens, community dining clubs, day-care centers for children and communal laundries. Borrowing ideas from hotels, restaurants and factories they sought to challenge the idea of the separate spheres and to end women’s isolation in the home, their dependency on men, and their old-fashioned ‘craft’ approach towards household work. Theirs was a total rejection of the traditional

2 Francisco “Bifo” Berardi, *The Soul at Work: From Alienation to Autonomy* (Los Angeles: Semiotext(e), 2009), 79.
3 Ibid., 83.
5 See Kootin.
domestic ideal. In search of alternative ways of living and bringing up children they advocated a radical revision not only of the way of life built around the Victorian concepts off the family and the home but also, most importantly, of the visual, and spatial environments which had both engendered and supported it.

Only a limited number of the ideas and initiatives proposed by the material feminists took hold, and we are still witnessing and experiencing seismic shifts in the general conception of home today. Better Homes is an exhibition that takes an oblique look at some of the questions and issues surrounding the construction of the contemporary household. Many of the artists, like Prudy, address the aesthetics of desire in relation to domesticity, as well as the proprietary implications in recent and current home structures. The lines between public and private are constantly renegotiated within the work in the exhibition, as well the relationships between the decorative and spatial configurations of home and private life. The title of the exhibition, Better Homes, refers to aspirational notions of domesticity, which are perpetuated through media and marketing. Similarly, the exhibition looks at desire in relation to domesticity—a desire that reveals hypocrisies as well as truths. As the realms of public and private have once again disharmonized and irrupted an all-encompassing idea of “lifestyle” which is entwined with consumerism. As “things” increasingly comprise our identities, they also play a major role in delineating how we live as well as our relationship to others. The acquisition of things, the changing spaces in which we live, and an increasing identification with work have made traditional notions of private life and family obsolete.

Carissa Rodriguez’s series Yesterday I Tried to Paint You (2012) documents a sperm donation that the artist received from her boyfriend and is storing in a for-rent facility. Her series of abstracted photographic prints reveal enlarged images of sperm, captured by a lab technician. Due to new, advanced medical technology, it is increasingly common for women to have children on their own—reducing the dependency on a traditional family structure and contractual relationships. Further, the patriarchal family structure and its relationship to property is disrupted. In this instance, Rodriguez is the sole owner of the sperm and its potentiality; she possesses the “rights” to the sperm and whatever it may produce, a parallel that could be found in art production. This issue of authorship is emphasized through the images. The isolation of the sperm highlights its functionality. The prints themselves are abstract, zoning in on a small fragment of the sperm, which are mostly a bluish white on a matching background. These clinical images are treated with a reverence that seems at odds with what is being depicted. Sperm is a substance loaded with meaning, but visual representation of it is rare. The title of the work contrasts the coldness of the images with a sentimental tone, referring to the act of painting, portraiture, and the attempt to capture the essence of a lover. Instead, Rodriguez has literally obtained and depicted a bodily fluid, which contains the DNA and reproductive potential of someone close to her.

In You again (Ancora tu) (2011), Rodriguez embeds an 18-karat rose gold Cartier LOVE™ ring in a slab of marble. The ring, representative of the commercialization and marketing of “love,” is trapped within the 1,200-pound expanse of marble. Touching on a history of minimalism sculpture—notably Carl Andre’s floor works—Rodriguez embeds a minimal object with an emotional charge. The ring is nearly invisible within the work, becoming a small and symbolic token—referring to the body, but also to the modes of contractual agreements between lovers. In this work, elegant materials become fetters.

In Robert Gober’s print, Untitled (1992-1996), the artist has placed himself into a Saks Fifth Avenue bridal advertisement on a page from The New York Times. Dressed in drag as a bride, Gober fits in, but his presence also disrupts everything the image purports to be. The commercialization and industry of marriage, particularly through the exorbitant prices of so many wedding gowns, is commonplace. Paired with the advertisement are headlines which frame the nearly full-page ad: “Vatican Condoms Discrimination Against Homosexuals,” and “Concern that gay rights threaten marriage.” Gober’s intervention points directly at the systems that define and determine many of our intimate relationships. The juxtaposition suggests that the church and capitalistic structures are tied, sometimes at odds and sometimes working in tandem. In this particular comparison, Gober’s presence on the dress threatens the traditionally-conceived institution of marriage.

Marriage—a social norm that is increasingly becoming untenable, as evinced through continuously spiking divorce rates in the face of the decreasing number of marriages—is an objective that has been perpetuated on the one hand through religious doctrine, but perhaps more powerfully, through the marketing of commercial goods and services. In recent years, the right to marriage has been extended to homosexual couples within certain states in the U.S. and in certain countries worldwide, but marriage inequality still dominates. The fight for marriage equality is complicated, and while Gober’s image doesn’t necessarily indicate his desire to become a bride, there is a sense of irony in the image of “lifestyle” which is entwined with consumerism. As a “thing” increasingly comprise our identities, they also play a major role in delineating how we live as well as our relationship to others. The acquisition of things, the changing spaces in which we live, and an increasing identification with work have made traditional notions of private life and family obsolete.

Despite the traditions and rituals that have defined conventional notions of the household, the home is also a site of intimacy and a place where desire and pleasure are staged. Sexuality and eros are expressed within the home, and perhaps these expressions and their relationships to interiors are being reconfigured. Eva Kasogishia’s collages make such a suggestion by bringing together associations of inferior space and lifestyle. Charged with sexuality and desire, his collages reveal subconscious wishes and expressions within domestic space. In one collage, he overlays images of interior spaces—living rooms, a bedroom, a bathroom—over a page of pornographic personal ads. In another, a shirtless man lounges with a Persian cat and Coca-Cola bottle. Gender and sexuality become foils to domestic settings. Kasogishia’s associations, bringing together patterns, colors, figures, and objects, create intimate spaces where reality and fantasy converge.

Materials take on a symbolic—and literal—weight in Keith Edmier’s work Adonaïs (2010). To make the work, Edmier used an MRI scan to create basalt cast replicas of two human hearts and placed them within a kitschy token of romance, an enlarged cast of a decorative heart-shaped box used to store engagement and wedding rings. The heart-shaped box functions almost as a coffin, housing these two anatomical hearts in a decorative case. The work also refers to a history of heart burial, an archaic tradition wherein the heart was seen as containing a special element of the soul. By using lead, silver, and volcanic rock, the lightweight look of the box takes on a heavy materiality. In Adonaïs, the mass of emotions, of human relationships, and of the cultural gestures that symbolize a pair, culminate in hearts made of stone.

Consumption and value are tied to the creation of the contemporary home. By the mid-19th century, the home and its interior became an expressive site for the family, primarily for the woman of the house.8 The

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9. Leo Bersani, “In the Rectum a Grave” and Other Essays (Chicago: University of Chicago Press, 2010), 86.
10. Spake, 91.
functions of the home were rationalized and streamlined under Taylorism, and became a site for innovations in technology. Many women, like Ellen Swallow Richards, the first woman to graduate from MIT in 1873 and the founder of “home economics,” sought improvements in the layout of homes and housework that would benefit women, and, as a result, families.11 Elsie de Wolf, the first professional female interior decorator, sought to bring fashionable interiors to more and more households in the early 20th century. Through modernist art, architecture, and design, the space of the home was “neutralized.” Its feminized and middle-class Victorian associations dissolved, and “interior decoration” turned into “interior design.” The mass-production of goods also created a standardization of the domestic space.12 Desire for certain kinds of spaces, and the lives to go with them, were—and continue to be—propagated through publications, store displays, and eventually television and other media. Now, designed objects are increasingly accessible and available, with chain stores like IKEA and Home Depot providing consumers with mass-produced objects and materials to furnish and decorate their homes.

In Canoaas (2010), Tamar Guimarães creates a fictional account of the lives lived within modernist architecture. The film documents a house built in the 1950s in a suburb outside of Rio de Janeiro by Brazilian architect Oscar Niemeyer. Guimarães’ film begins from the perspective of the servants, who would have inhabited the house alongside the owners, as they are setting up for a party. Looking at the home from the viewpoint of those who care for it, we watch those who get to enjoy it. Depicting the dynamics between Brazilian high society and servant classes, the film asserts that the equalizing ideals of modernist architecture were in fact tenuous. The house becomes a set, a backdrop for a series of social and cultural interactions and disparities.

Certain parts of the house are utilized by—and accessible to—only some of its inhabitants; the house is split into spaces for leisure and spaces for labor.

Within the house, the kitchen is a site that has developed and transformed greatly over the last century. Once a hidden place where only servants toiled, the kitchen later became a place for innovation for a “new housewife.” The material feminists argued for shared kitchens; Christine Frederick redesigned the kitchen to resemble an efficient “laboratory.”13 Over time, the kitchen became a centerpiece of the home, a site of hospitality and conviviality. Furthermore, the equipment housed in a kitchen reflects something about its owner: Do they have the newest blender? The most efficient knives? The latest microwave? Do they cook at all? In Andrea Kürten’s work, Domestic Landscape, an exhibition at MoMA in 1972, the space of the kitchen is dissected. The installation fits somewhere between a department store display and theatrical stage, where a domestic scene plays out. A shiny black mannequin wears chef’s clothing, standing on a white tile floor where kitchen supplies, pasta, and tomatoes are strewn about. The staging of the work suggests a certain lifestyle. Minimal, sterile, and clean, food items and kitchenware become props, rather than functional tools.

Real Estate (2012), Neil Beloufa’s video installation, also touches on consumption in relation to the home and the construction of lifestyle. In the video component of the work, a real estate agent takes a number of people—a gay couple, an elderly woman, a father looking for a place for his daughter—through a tiny apartment in Paris, which appears as if it’s been completely be furnished by IKEA. For each prospective renter, the agent refines his pitch to make the generic apartment seem more attractive, more functional for its potential inhabitant. The couch, the table, the cabinets; they all have a “designed” look, standardized through stores like IKEA, which caters to a population seeking a particular lifestyle often in increasingly small urban spaces. As a result, the Scandinavian company’s goods infiltrate homes around the world. In Beloufa’s installation, the same video plays on two flat screens, furthering the ambiguity and ubiquity of the narrative. The screens are dispersed within an installation of objects and materials, referencing furniture and shelving units, comprised of two distinct areas. The configurations of the two sections each mimic the images found on instructions to assemble furniture, suggesting stages of completion. Real Estate looks at homogenization of interiors, asking if one size really does fit all.

Can the standardization of domestic space accommodate all individuals and lifestyles? Beloufa’s work is a poignant response to the changing quality of urban life. From modernist architecture to current urban planning, we are constantly looking for clever solutions for fitting more people into cities. In 2012, Mayor Bloomberg announced a call for design proposals for new micro-units in New York City in response to the disproportion of studio and one-bedroom apartments in accordance to the city’s “changing population.”14 These apartments are between 250 and 300 square feet, possible through temporary waiving of regulations in the city for apartments to be no smaller than 400 square feet (a policy set in response to New York City’s problematic history with tenements). However, now, with thoughtfully designed apartments and single people, concerns around overcrowding have changed. In urban centers, more life takes place in public arenas, limiting the time and space needed at home.

With the ubiquity of mass-produced goods in the home, the notion of decorative space has also shifted. Discussing the immersive interiors of art nouveau, Walter Benjamin writes that, “the house becomes an expression of the personality. Ornament is to this house what the signature is to a painting.”15 Decorative elements were key expressive elements of the home and its inhabitants. Furniture and other items in the home were intended to last through generations. Legacy objects connected members of a family over time. Homes and their interiors expressed something to neighbors and people in the community; the home was a realm between the public and private space.

In 1910, Elsie de Wolf redecorated a “plain” and “ugly” house on East 71st Street in Manhattan and made it available for public viewings. Through this act, de Wolf was able to show what was possible for an individual to do in their own home, as well as advertise her own services as an interior decorator.16 De Wolf’s project reinforced the “process of the commodification of the domestic interior, an inevitable result of the professionalization of interior decoration.”17 In Edith Wharton’s House of Mirth, Lily Bart agonizes over the interiors of her aunt’s home, reflecting on the most recent interior design. In Domestic Planning: The New Modernist Home, Wharton was also at the forefront of interior decoration, partially inspiring de Wolf to provide well-decorated and fashionable interiors to more consumers. Over a hundred years after de Wolf’s impact on the commercializing and marketing of the interior, we’re still asking the same question: What do our homes say about us?

In Yuki Kimura’s sculptural works, she uses found images of unpackaged domestic spaces. In the installation Interior GL01-1077 (2012), all the images focus on empty interior spaces, except for one telltale cue: we see an interior space reflected in a picture. The installation reflects a world of pictures, encased in a colorless box, a domestic interior reflected in a mirror. This experience of domesticity becomes a mirror. The work now, instead of white images that are fixed on panels arranged in a configuration, suggesting hallways comprised of cheaply made doors. Mirroring the space of the home, the works create portals into a domestic realm undergoing rapid change.

Incorporating images of German Expressionist painter Emil Nolde’s porcelain collection, Paulina Ołowska’s group of abstract paintings, Expression Porcelain (from Emil Noldes collection) (2012), become butresses for pictures of kitche antiquites. Superimposed on the colorful canvases, the images of the porcelain figurines, depicting domestic scenes, are representative of a certain class. These are objects that are passed on through generations,

12 Sparks, 147.
13 Sparks, 133.
15 Tamar Guimarães, “laboratory.”
17 Ibid.
becoming symbols of a family lineage. In Ołowska’s paintings, the objects are restaged and transform into characters—almost stand-ins for the real families that they are referring to. The comic and garish posing of the decorative figures is nostalgic and commemorative. The figures serve as reminders of tradition, their playful connotations contrasted with the accumulation of their sentimental and economic value.

Kirsten Pieroth’s works also speak to legacy, personal attachment, and the accumulation of value. By making luxury objects out of cheap materials, like plastic bottles and plaster, Pieroth examines notions of value. By reproducing objects, such as Fabergé eggs and crystal glasses, with a present-day perspective, Pieroth questions the items that symbolize domesticity, wealth, and inheritance. A broken plaster Fabergé egg with a U.S. penny standing in for a portrait and goblets made of soda bottles, disrupt the idea of family heirlooms. Pieroth questions notions of value attributed to these decorative objects, which are meant to communicate and ensure social standing. Memory is tied to them, and while the glasses are functional—usually relegated to special occasions of ritual and tradition—the glassware, as well as the eggs, adorn a home, representing accumulated wealth and status extending back for generations.

In 2 em 1 (2010), Jonathas de Andrade creates a pedagogical work that uses pictures to explain how to turn two single beds into a double. The direct presentation of the images mimics instructional manuals, but the do-it-yourself aspect reveals a socioeconomic reality. In Belouf’s work, a throw-away culture is highlighted; in de Andrade’s work a necessity to reuse and transform existing objects is exposed. Speaking to a scarcity of goods experienced by different classes and in different parts of the world, objects can have many lives. The merging of two beds could represent an upgrade, as well as the joining of two individuals. The straightforward presentation of the work allows for emotionally charged narratives to emerge.

In Activities with Dobromierz (1972–1974), KwieKulik, a collaborative artist couple working in Poland from 1971–1987, made a series of works with their son. Over the span of two years, they took pictures of him in various situations with household objects. Their child became the subject of their work, but also a player in their collaboration. The intimacy of family life became a mode of production, one that resists the separation of work, life, and society.

LaToya Ruby Frazier documents the people and places around her hometown of Braddock, Pennsylvania, a former steel mill city. In two of the works on view, images of dilapidated houses reveal the destruction of this specific town, but also speak to the devastation of communities across the United States, and the factors that have led to their destruction: the loss of industry, the mortgage crisis, home foreclosures. In one image, Frazier’s grandmother is pictured in her living room with a pack of cigarettes, surrounded by her belongings. The images speak to the integration of labor and the home, and to how those changing relationships, due in part to economic crises, have dramatically affected the notion of home and family.

In Gülen Terkol’s textile work, Desire Passed by Band (2010), the artist embroidered images of fictional characters from the town of Izmir, Turkey onto white pieces of fabric. Each character represents a figure from the community, depicted as an individual, but also as members of a larger network, emphasized through the juxtaposition and accumulation of the images. Each figure depicted by Terkol has something attached to its body that signifies its role. A woman’s head morphs into a lion reading a book, and a man with a clock for a face holds a shovel. The symbolism attached to the figures suggests that these are both internal and external projections of identity and social roles.

Better Homes looks at the construction of the contemporary household through a group of artworks that consider the ways in which we live. The works on view raise a range of questions, highlighting the changing ways in which individuals interact and inhabit domestic spaces today. The home is an object of desire, loaded with fantasies and realities, and affected by economic, social, and political attitudes and policies. The household is an arena in which people are influenced by the world around them, trying to carve out their own space, which is dictated by larger systemic factors. The artists in the exhibition see domestic space as a porous one, one that both protects its inhabitants from the world but also necessarily lets some of the world in.
The pavilion has walls of rug when I’m a knight with blood
Foaming out my chainmail so I lie down on my cot in the cool
Darkness and when I close my eyes the falcons alight on my page’s
Glove. I’m fine to die in there, chill seeping into my bones, cold
Spring like a Caraccio painting.
I fold my arms to compose myself like a coffin lid
Knight, a crypto knight I mean a dreamer. I mean a man
Who doesn’t exist with his rock-hard sword standing up forever.
Since I was seventeen I’ve been dreaming
I’m the maid in a house, a wide house in the mountains, and I’m
A Victorian maid, a domestic, I’m asthmatic I mean
Consumptive like Chopin or Proust and I’m honest
And servile not artistic or cruel and not clumsily
Dressed. I’m ugly in the simple way of having been made
So by my servitude and not in the unsimple way of having
Pursued what I pursued as so to speak free woman. Do you remember
The days of slavery. I do.
I am wan and dowdy and I sleep on the floor.
Once in the dream the house belonged to my father
And a man said to me in his Schwizerdeutsch accent And Now
That You Have Entered The House Of Your Father.
I remember the ice of a nearish glacier seeming to steam
Against the blue sky. One’s eyes grow hard and gemlike
In the Alps you know, not that I am from there
Not even close. Still. In the Alps even (especially?) the dullwitted
Develop raptor eyes. My grandmother worked as the maid
To a duchess in Warsaw while her husband was gassed at Treblinka.
Then the duchess died and she my mother’s
To a duchess in Warsaw while her husband was gassed at Treblinka.
Every now and again and in order to have a home
I go back to the kitchen to fish out of drawers three
Iron candlesticks. The dark lady who rages over the family
Near the high vaulted hearth where I slave over a hot stove
In nothing but a dirty t-shirt like a Thai baby in a National
Geographic photograph all gorgeous in the muffs of my total deprivation
The dark lady can only it seems be communicated with by me
No longer the maid, but—progress—household witch
Earning after all a salary however tiny; incapable
Of imagining what I’d ever do with liberty. As I crossed
The street still in my dream I tried to think of what I’d do
Once my indentured servitude was over. Join
The Israeli Army? Why the fuck would you want to do that I remember
Chiding my dream self. Do you see what I mean. Do you see that I could not
Even dream of what freedom would be or what to do with it, do in it,
Dreaming. And all the same to be able to sleep at all’s a procedure of waking. Everybody
Has to live somewhere including those of us with no place
To go, forced from home, murdered and purged. Did you know transcendental
Homelessness was a thing. But I had that dream
On a physical mattress. On an actual floor in a room with a door
That I pay and pay for. If you write you can forge
A substance that is other than the woman of substance
You are. If you do it to such a point you can find
Yourself declining substance altogether. It happens. It is a danger. But there will
Always be the idea of a bath or a sleep in a bed or a dream
In the head of a woman who is even beautiful visibly
Or at least groomed, or somewhat fresh
Or like that most domestic of bugs the cockroach
Dragging his ponderous suit of armor across the floor
Or clean sheets when it’s raining and I love you so much
And I think Gimme Shelter, which is a movie I’ve never seen,
Carissa Rodriguez, *Yesterday I Tried to Paint You* and *You again (Ancora tu)*, 2011.


List of Works in the Exhibition

Robert Gober
Untitled, 1992–1996
Photolithograph on folded French Duro-Tone paper
22.5 x 13.5 inches (57.2 x 34.3 cm)
Courtesy the artist, Matthew Marks Gallery, New York, and Marian Luesse Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Tamar Guimarães
Canoe, 2010
16 mm digital film transfer
13:30 min.
Courtesy the artist and Galeria Fortes Vilaça, São Paulo

Anthea Hamilton
Kabuki Chefs, 2013
Ceramic tiles, mannequins, chef’s clothing, culinary tools, rubber, garic, artificial lemons, paper, plaster soy sauce, vertical blind weights, Givencyh fabric AW11 / 12, pay lentils, polyurethane foam, acrylic, resin, steel, vine, tomatoes
Dimensions variable
Courtesy the artist

Ei’wao Kagoshima
Untitled, 1976
Oil on paper
8.75 x 9 inches (22.2 x 22.9 cm)
Courtesy the artist and Alguos Greenspan, New York

Ei’wao Kagoshima
Untitled, c. 1980
Mixed media
9 x 12 inches (22.9 x 30.5 cm)
Courtesy the artist and Alguos Greenspan, New York

Ei’wao Kagoshima
Untitled, c. 1980
Mixed media
9 x 12 inches (22.9 x 30.5 cm)
Courtesy the artist and Alguos Greenspan, New York

Kirsten Pieroth
Little Imperial Egg I, 2012
Plaster, newspaper, coin, wire, acrylic, key ring
Egg: 3.15 x 2.44 inches (8 x 6.2 cm)
Cardboard: 0.12 x 16.54 x 11.69 inches (0.3 x 42 x 32 cm)
Courtesy the artist and Galleria Franco Noero, Turin

Kirsten Pieroth
Little Imperial Egg II, 2012
Plaster, newspaper, coin, wire, acrylic, key ring
Egg: 3.15 x 2.44 inches (8 x 6.2 cm)
Cardboard: 0.12 x 16.54 x 11.69 inches (0.3 x 42 x 32 cm)
Courtesy the artist and Galleria Franco Noero, Turin

Josephine Pryde
Adoption (2), 2009
C-Print
41 x 31 inches (104.1 x 78.7 cm)
Courtesy the artist and Telles Fine Art, Los Angeles

Josephine Pryde
Adoption (4), 2009
C-Print
41 x 31 inches (104.1 x 78.7 cm)
Courtesy the artist and Telles Fine Art, Los Angeles
Josephine Pryde
Adoption (6), 2009
C-Print
41 x 31 inches (104.1 x 78.7 cm)
Courtesy the artist and Richard Telles Fine Art, Los Angeles

Josephine Pryde
Adoption (11), 2009
C-Print
41 x 31 inches (104.1 x 78.7 cm)
Courtesy the artist and Richard Telles Fine Art, Los Angeles

Josephine Pryde
Adoption (12), 2009
C-Print
41 x 31 inches (104.1 x 78.7 cm)
Courtesy the artist and Richard Telles Fine Art, Los Angeles

Carissa Rodriguez
Yesterday I Tried to Paint You, 2012
Inkjet print and sperm donation
47.2 x 63 inches (120 x 160 cm)
Courtesy the artist and Karma International, Zurich

Carissa Rodriguez
Yesterday I Tried to Paint You, 2012
Inkjet print and sperm donation
47.2 x 63 inches (120 x 160 cm)
Courtesy the artist and Karma International, Zurich

Carissa Rodriguez
You again (Ancora tu), 2011
Violet quartzite and 18 karat rose gold Cartier LOVE™ ring with 1 pink sapphire
110 x 71 x 1.18 inches (280 x 180 x 3 cm) (ring size 55)
Courtesy the artist and Karma International, Zurich

Martha Rosler
How Do We Know What Home Looks Like?, 1993
Video, color and sound
31:00 min.
Courtesy the artist and Electronic Arts Intermix, New York

Günes Terkol
Desire Passed by Band, 2010
Sewing on fabric
27 pieces, 39.38 x 59.06 inches (100 x 150 cm) each
Courtesy the artist and Galeri NON, Istanbul

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