

SculptureCenter

BetterHomes

Jonathas de Andrade

Neil 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

Güneş Terkol

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Curated by Ruba Katrib

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 Albus, Daniele Balice, Claudia Carson, Alessandra d'Aloia, Karolina Dankow, Derya Demir, Stephanie Dorsey, Electronic Arts Intermix, Tom Eccles, Pierpaolo Falone, Márcia Fortes, Marcos Gallon, Łukasz Gorczyca, Amy Greenspon, Alexander Hertling, Pati Hertling, Marielouise Hessel, Michał Kaczyński, Marina Leuenberger, Matthew Marks, Takayuki Mashiyama, Max Maslansky, Manuela Mozo, Jason Murison, Jeffrey Peabody, Friedrich Petzel, Amanda Rodrigues Alves, 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.

We are grateful to the Japan Foundation, New York and SAHA, Istanbul, which enabled the participation of Yuki Kimura and Güneş Terkol, respectively. SculptureCenter's exhibitions and publications would not be possible without the generous and unwavering commitment of our Board of Trustees and the ongoing support of our major program funders including Jeanne Donovan Fisher, the Andy Warhol Foundation for the Visual Arts, the New York City Department of Cultural Affairs; New York State Council on the Arts; the Lily Auchincloss Foundation, Inc; the Kraus Family Foundation; and the A. Woodner Fund. And finally, I want to thank the artists for sharing this provocative work with us and inspiring us to always think outside what many might consider the norm.

Mary Ceruti
Executive Director and Chief Curator

BetterHomes Ruba Katrib

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.¹ 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...”² 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.”³ 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.⁴ 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.⁵ 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 housework. Theirs was a total rejection of the traditional

¹ Joel Kotkin with Anuradha Shroff, Ali Modarres, et al. *The Rise of Post-Familialism: Humanity's Future* (Singapore: Civil Service College, 2012), 1.

² Franco “Bifo” Berardi, *The Soul at Work: From Alienation to Autonomy* (Los Angeles: Semiotext(e), 2009), 79.

³ Ibid, 83.

⁴ For example, see: David Brooks, “The Age of Possibility,” *The New York Times*, (November 16, 2012): A35 and Kotkin.

⁵ See Kotkin.

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 of the family and the home but also, most importantly, of the visual, and spatial environments which had both engendered and supported it.⁶

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 Pryde, 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 redistributed themselves, we face 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.⁷ 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, zeroing in on a small grouping 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 works 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 minimalist 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 Condone 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 in 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.⁸ 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, it questions the validity of certain rituals and ceremonies that continue into the present. Historically, marriage was a financial contract, and in many places in the world, it still is. Specifically, marriage turns the bride into a commodity, her value expressed through dowries, the size of a wedding ring, or price tag of a dress. Leo Bersani has troubled the driving motivations for gay marriage, which simultaneously reinforce traditional modes of togetherness while redefining them, stating: “Foucault's hope that gays might be in the vanguard of efforts to imagine what he called ‘new ways of being together’ appears, for a large number of gay people today, to be considerably less inspiring than the hope that we will be allowed fully to participate in the old ways of being and of coming together.”⁹

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. E'wao Kagoshima's collages make such a suggestion by bringing together associations of interior 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. Kagoshima'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.¹⁰ The

⁶ Penny Sparke, *The Modern Interior* (London: Reaktion Books Ltd., 2010), 135.

⁷ Frederick Engels, *The Origin of the Family, Private Property and the State* (Chippendale: Resistance Books, 2004) 67 - 68.

⁸ See: Robbie Brown, “Saying no to ‘I Do,’ With the Economy in Mind,” *The New York Times* (September 29, 2010): A15.

⁹ Leo Bersani, *Is the Rectum a Grave? and Other Essays* (Chicago: University of Chicago Press, 2010), 86.

¹⁰ Sparke, 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 *Canoas* (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. Originally built for his family, the home was a site where pleasure responded to—and was integrated into—the tropical landscape. 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 **Anthea Hamilton’s** work, *Kabuki Chefs* (2013), which is loosely inspired by *Italy: The New 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 male 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 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, realizing that the out-of-date décor affected her social standing and, in turn, her personal comfort. 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 unpopulated domestic spaces. In the installation *Interior 6L01~107T* (2012), all the images focus on empty interior spaces, except for one telltale cue: we see an arm with a camera reflected in a mirror. The interior space becomes a character, pictured through black and 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 Olowska’s** group of abstract paintings, *Expressive Porcelain (from Emil Nolde collection)* (2012), become buttresses for pictures of kitsch antiques. Superimposed on the colorful canvases, the images of the porcelain figures, depicting domestic scenes, are representative of a certain class. These are objects that are passed on through generations,

¹⁴ See the press release: http://www.nyc.gov/portal/site/nycgov/menuitem.c0935b9a57bb4ef3daf2f1c701c789a0/index.jsp?pagelD=mayor_press_release&catID=1194&doc_name=http%3A%2F%2Fwww.nyc.gov%2Fhtml%2Fom%2Fhtml%2F2012b%2Fpr257-12.html&cc=unused1978&rc=1194&ndi=1 (accessed February 10, 2013).

¹⁵ Walter Benjamin, *The Arcades Project* (Cambridge: The Belknap Press of Harvard University Press, 2002), 9.

¹⁶ Penny Sparke, “The domestic interior and the construction of self: the New York homes o Elsie de Wolf,” in *Interior Design and Identity*, ed. Susie McKellar et al. (Manchester: Manchester University Press, 2004), 85.

¹⁷ Ibid.

¹¹ Dolores Hayden, *The Grand Domestic Revolution* (Cambridge: The MIT Press, 1982), 157.

¹² Sparke, 147.

¹³ Sparke, 133.

becoming symbols of a family lineage. In Olowska'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.

Martha Rosler's video *How Do We Know What Home Looks Like?* (1993) documents a Le Corbusier housing project from the 1960s in south central France. Shot primarily in a wing that had been closed for ten years, the video captures the remaining traces of the people who once inhabited that part of the building. Decorations, wallpaper, and personal effects fill the rooms as the camera moves through the interior spaces of the building. Interspersed with interviews and images of the people that still lived there, the relationships to modernist architecture are put into play. Like Guimarães' film, ideas around family habitats, sociability, and other dynamics within the space of the home take on a life of their own. Rosler's film, split between moving images of interiors and interviews with the building's inhabitants, reveals the disjunctions in our perception of the home as a representative and discursive space.

Class and ideas around labor impact how we experience households. While there is the notion of aspirational homes, desires for the kinds of places we want to live in and the kinds of family structures we want, there is also the reality that home can be an overwrought notion. Ideas around wealth and connectivity have been redirected towards the accumulation of money, things, and the autonomy of the individual. Berardi redirects the understanding of wealth that dominates capitalist culture, stating, "wealth does not mean a person who owns a lot, but refers to someone who has enough time to enjoy what nature and human collaboration put within everyone's reach."¹⁸ As bonds between people wear down and push towards self-serving ideas of success, an increased alienation occurs. As investments in familial lineage and proprietary configurations of the household shift, different subjectivities are formed. Are new traditions supplanting the old ones? How does this impact our relationships with our loved ones?

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 Beloufa'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 Güneş 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.

Dream House Ariana Reines

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 Carpaccio painting.
 I fold my arms to compose myself like a coffinlid
 Knight, a crypto knight I mean a dreamer. I mean a man
 Who doesn't exist with his rock-hard sword standing up 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 a 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
 Mother had to find a new way to hide. I keep
 Wishing I were writing about tents, walls of rug,
 Walls of yak felt, yurts, lying awake in my friend's mother's
 Bed thinking THE TEETH IN MY HEAD THE TEETH IN MY HEAD
 While my heart flared BIOS BIOS BIOS I though a woman could not bear
 The rhythm—what it takes to sustain biological life.
 I was naked except for culture like everybody else in my generation
 I come from a broken home like they do and I hide it, acting serene
 At the joystick in the command station of my so-called self
 Except I try openly to hide only badly whatever it is I think is wild that I'm
 Doing my best to reveal by not really hiding, though hiding.
 A poet can be a permanent houseguest like Jimmy Schuyler.
 A woman can be homeless to escape her homeless mother.
 A white woman can get away with certain things.
 A woman who does not want her spare thoughts to be consumed
 By lip implant rippling butt implant wet tongue in the sushi
 Gangbang fantasies in a suntan might for example choose homelessness
 In order to pursue with some serenity her for example let's call them
 Literary researches, surveiling aristocratically only her own pathetic
 Machinations, like one of the dogs

Shaped like Nazis in a guard tower in Maus
 By Art Spiegelman while a countertenor
 And a sackbut bleat Wikileaks Wikileaks and naked men
 And men with hoods over their eyes and zappers on their peens
 Quiver in citadels in which we The United States hid them. Yves Klein knew
 That walls are sad: made to immure misery.
 That is why he designed a house made of air. We only write
 Because we're nudists but not the kind you think but also not necessarily
 Not that kind. Art gets
 Exhausted which is why a temple, I need to go to a temple
 Every now and again and in order to have a home
 I had to play a trick on myself which is that it's a temple, this house.
 In a movie from the eighties a man from California says
 My body's my temple. Okay well now in my dreams of domestic
 Servitude I receive small pay. I get to go across the street
 And contemplate the toiletries in an Alpine Seven
 Eleven. Salon Selectives, Prell, Garnier, or Pert Plus.
 My hair will look like shit. I don't buy anything.
 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 mufti 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, *while 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.



Installation view of Yuki Kimura, *Interior 6L01~107T*, 2012.



Installation view.



Carissa Rodriguez, *Yesterday I Tried to Paint You*, 2012 and *You again (Ancora tu)*, 2011.



Installation view of Yuki Kimura, *Interior 6L01~107T*, 2012 and E'wao Kagoshima *Untitled*, 1980.



Anthea Hamilton, *Kabuki Chefs*, 2013.



Jonathas de Andrade, *2 em 1*, 2010.



LaToya Ruby Frazier, *Grandma Ruby Smoking Pall Malls*, 2002 and Paulina Olowska, *Expressive Porcelain* (from Emil Nolde collection), 2012.



Robert Gober *Untitled*, 1992–1996 and Kirsten Pieroth, *Two Goblets*, 2012.



Josephine Pryde, *Adoption*, 2009.



LaToya Ruby Frazier, *Home on Braddock Avenue*, 2007 and *Home on Sixth Street*, 2009.



Neil Beloufa, *Real Estate*, 2012.



Güneş Terkol, *Desire Passed by Band*, 2010.



Installation view of Güneş Terkol, *Desire Passed by Band*, 2010.



KwieKulik, *Activities with Dobromierz*, 1972–1974, digitized 2008. Courtesy Raster Gallery, Warsaw



Tamar Guimarães, *Canoas*, 2010.



Keith Edmier, *Adonais*, 2010.



Installation view of Kirsten Pieroth, *Little Imperial Egg I-III, Six Glasses, and Various Glasses*, 2012–2013.



Kirsten Pieroth, *Little Imperial Egg I-III*, 2012–2013.

Checklist of Works in the Exhibition

Jonathas de Andrade

2 em 1, 2010
28 photographs and 4 drawings
Dimensions variable
Courtesy the artist and Galeria
Vermelho, São Paulo

Neil Beloufa

Real Estate, 2012
HD video installation
12:00 min.
Dimensions variable
Co-produced by red shoes!SOMESHOES
with the support of FNAGP (Fondation
Nationale des Arts Graphique et
Plastique)
Courtesy the artist and Balice
Hertling, Paris and François Ghebaly
Gallery, Los Angeles

Keith Edmier

Adonaïs, 2010
Two cast basalt human hearts in a
lead case with silver lining
12 x 18 x 14 inches
(30.5 x 45.7 x 35.6 cm)
Courtesy the artist and Petzel Gallery,
New York

LaToya Ruby Frazier

Home On Braddock Avenue, 2007
16 x 20 inches (40.6 x 50.8 cm)
Gelatin silver print
Courtesy the artist

LaToya Ruby Frazier

Home On Sixth Street, 2009
16 x 20 inches (40.6 x 50.8 cm)
Gelatin silver print
Courtesy the artist

LaToya Ruby Frazier

Grandma Ruby Smoking Pall Malls,
2002
20 x 24 inches (50.8 x 61 cm)
Gelatin silver print
Courtesy the artist

Robert Gober

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

Tamar Guimarães

Canoas, 2010
16mm 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,
garlic, artificial lemons, paper, plaster
soy sauce, vertical blind weights,
Givenchy fabric AW11 / 12, puy lentils,
polyurethane foam, acrylic, resin, steel,
vine, tomatoes
Dimensions variable
Courtesy the artist

E'wao Kagoshima

Untitled, 1976
Oil on paper
8.75 x 9 inches (22.2 x 22.9 cm)
Courtesy the artist and Albus
Greenspon, New York

E'wao Kagoshima

Untitled, c. 1980
Mixed media
9 x 12 inches (22.9 x 30.5 cm)
Courtesy the artist and Albus
Greenspon, New York

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Untitled, c. 1980
Mixed media
9 x 12 inches (22.9 x 30.5 cm)
Courtesy the artist and Albus
Greenspon, New York

Yuki Kimura

Interior 6L01~107T, 2012
9 gelatin silver prints mounted
on alpolic, laminated plywood,
wood, glass, stainless steel
Dimensions variable
Courtesy the artist and Taka Ishii
Gallery, Tokyo

KwieKulik

Activities with Dobromierz,
1972–1974, digitalized 2008
HD three-screen slide installation,
approx. 390 slides
31:03 min.
Courtesy the artists and Raster
Gallery, Warsaw

Paulina Olowska

*Expressive Porcelain (from
Emil Nolde collection)*, 2012
Five oil and collage on canvas
paintings
Painting 1 —
15.75 x 11.81 inches
(40 x 30 cm)
Painting 2 —
27.56 x 23.62 inches
(70 x 60 cm)
Painting 3 —
23.62 x 19.69 inches
(60 x 50 cm)
Painting 4 —
16.14 x 12.99 inches
(41 x 33 cm)
Painting 5 —
19.69 x 23.62 inches
(50 x 60 cm)
Courtesy the artist and Metro
Pictures, 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 29.7 cm)
Courtesy the artist and Galleria
Franco Noero, Turin

Kirsten Pieroth

Little Imperial Egg II, 2013
Plaster, newspaper, coin, wire,
acrylic, pizza rim
Egg: 2.95 x 2.05 inches
(7.5 x 5.2 cm)
Cardboard: 0.12 x 16.54 x 11.69
inches (0.3 x 42 x 29.7 cm)
Courtesy the artist and Galleria
Franco Noero, Turin

Kirsten Pieroth

Little Imperial Egg III, 2012
Plaster, newspaper, coin, wire,
acrylic, cigarette paper
Egg: 3.7 x 2.44 inches
(9.4 x 6.2 cm)
Cardboard: 0.12 x 22.83 x 12.6 inches
(0.3 x 58 x 32 cm)
Courtesy the artist and Galleria
Franco Noero, Turin

Kirsten Pieroth

Six Glasses, 2012
Plastic, hand painted gold rim
Glasses: 3.82 x 2.56 inches
(9.7 x 6.5 cm) each
Courtesy the artist and Galleria
Franco Noero, Turin

Kirsten Pieroth

Various Glasses, 2012
Plastic, hand painted gold rim
Dimensions variable
Courtesy the artist and Galleria
Franco Noero, Turin

Kirsten Pieroth

Two Goblets, 2012
Plastic, metal
Glasses: 8.86 x 3.94 inches
(22.5 x 10 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 Richard
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 Richard
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

Güneş 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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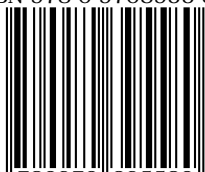
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