



Museu
Coleção
Berardo

English



Temporary exhibition
Level -1

01/03 — 03/06/2018

**NO
PLACE
LIKE
HOME**

No Place Like Home

An ironing board becomes absurd and threatening, the doors of a house are displaced, a glass of beer sprouts a tail... By altering material, scale and perspective or by employing hybridization, fragmentation and relocation, artists transform domestic objects in order to change our relationship with them and provoke a fresh response to the familiar.

Domestic spaces, objects and materials have increasingly emerged as subject and source of inspiration in modern and contemporary practices. In the transition from functional object to artwork, the domestic object becomes a tool in the investigation of gender roles, housework, collecting and hoarding, and a means of reflecting on the home as the central site in the formation of family and memory, national and cultural identity.

Originating at the Israel Museum in 2017, *No Place Like Home* now finds new expression as an international collaboration between Jerusalem and Lisbon. The exhibition unites more than 100 objects, the majority drawn from the Israel Museum's own collections, together with significant works from the Museu Coleção Berardo, generous loans from the Ellipse Collection and artworks from private collections, galleries and artists worldwide.

An experimental exhibition, *No Place Like Home* brings objects-turned-artworks into a quasi-home within the Museum, exploring the question of what happens if we restore a transformed object to its "natural" place within a mock home. The exhibition's theme, range and layout – as well as its IKEA-inspired catalogue – offer us an experience of a "home" that is at once familiar and disorienting. Visitors at the exhibition, designed in the spirit of an architectural plan, play the part of the family. Installing works within a "domestic space" challenges the legacy of the modernist white cube, and the semi-transparent partitions aim to reveal and encourage the permeability of influences and emotion.

In 1917 Marcel Duchamp put on display an inverted urinal, creating a "readymade" and causing a storm in the art world which reverberates to this day. This exhibition celebrates the 101 years to Duchamp's iconoclastic *Fountain* and the 102nd anniversary of the revolutionary Dada movement. In each "room," artists of the past 100 years are brought

into a dialogue, engaging and interacting with one another. This curatorial choice underscores the spiritual legacy of concepts developed from Dada to today, from the readymade to a contemporary exploration of migration, displacement and the artist's itinerancy in an age of globalization.

Marcel Duchamp and the Readymade

The readymade or "transformed readymade" is a leitmotif of *No Place Like Home*. In a 1963 interview, Marcel Duchamp radically de-deified the artist with this self-effacing proposal: "A readymade is a work of art without an artist to make it." An innovative creative entity blurring traditional boundaries and categories of art history, Duchamp's readymade intentionally eludes simple definition. Readymades are commonplace objects displayed within an art context. They are premanufactured commodities of mass production, often unaltered except for the addition of the artist's signature and inscription. In this case, the creative act consists of choice or selection rather than manual execution.

In 1913, Duchamp chose mass-produced objects that would not attract him by their beauty or by their ugliness and installed them in his studio in an unusual way, suspending some from the ceiling (*Hat Rack*) and nailing one to the floor (*Trap*). In this way he not only gave the object a "new thought" but also escaped "from conformity," which dictated that art be hung on the wall or presented on easels. While the readymades served as objects of private contemplation, they also became the artist's most important means for questioning categories; they undermined notions of creativity and authorship and rejected the "retinal" and manual aspects of art in favor of a conceptual approach. Characterized by what Duchamp called a "lack of uniqueness," the readymade challenged the status, value and "aura" of the original artwork.

Duchamp's complex ideas have been adopted and modified at varying levels of understanding, yet his iconoclasm, originality, conceptual approach, and imaginative use of materials and media continue to influence art up to the present.



Plan of the exhibition

NO PLACE LIKE HOME

Original exhibition design:

Studio de Lange: Chanan de Lange, Yulia Lipkin

Original 3D rendering: Eyal Rozen

Exhibition design adaptation: ASA - Andrade e Sousa Arquitectos, Lda

3D rendering adaptation: Mindprocess / António Carreira

House/Home

The English language has two distinct words that refer to the place of dwelling: "home" and "house". The term "house" identifies a physical structure that enables domestic activities, but a home is also a mental state characterized by a sense of belonging, protection, love and shelter. A home is a place located between the physical reality and a conceptual idea, between past memories and future aspirations. Home straddles the threshold separating private intimacy and the public world of buildings and culture.

A house evolves into a home through accumulative processes. Layers of meaning and emotion develop between space and the person inhabiting that space. From caves and primitive huts to contemporary skyscrapers, we rely on architecture to shelter us from the unpredictability of nature. Because it is rooted deeply in our hearts, home is the place in which misunderstanding and misrecognition are most painful. No other architectural structure houses such a range of human actions and emotions.

No Place Like Home examines the dualities of place/no place, home/like home through the work of artists whose creative practice is catalyzed by the concept and experience of displacement.

Freud and The Uncanny

In his seminal 1919 essay *The Uncanny*, Sigmund Freud clarified that the word *unheimliche* (German for "uncanny") is rooted in a word that means "unhomelike" or "unhomey", which describes an uncomfortable state in which something familiar becomes estranged. The uncanny is scary and disturbing because it is simultaneously homey and unhomey, a familiar experience made disconcertingly unfamiliar.

The dialogue between the homey and unhomey, familiar and strange, excited artists in the interwar *avant-garde*. A restaged banal object could act as a trigger, making "something which ought to have remained hidden... come to light." Dadaists and Surrealists – and later artists inspired by them, used domestic objects to materialize ideas and give maximum tangible reality to their delirious fantasies.

Feminism in the Kitchen

The kitchen and its utensils raise questions regarding housework, gender roles and domesticity. Feminist calls to arms of the 1970s insisted on bringing politics home. Woman needed to resist her "pacification" by patriarchal society, to speak out and name her oppressor. Subsequent generations of women artists have shared this sense of the home as an intimate space for activating gender politics and reflecting on women's "work", in the home, society and studio.

Contemporary renovations of apartments often "democratize" the home by opening the kitchen to the living and eating space. These apartments were typically built in the early part of the twentieth century, when the cooking was done by a maid who entered through a service door, cooked and served from the closed kitchen, and lived in an adjacent small bedroom. Today, this organization no longer fits the style of living of the owner for whom both men and women can cook, while attending to children and guests. Architectural interventions permit a physical space to express the evolving values of its inhabitants. Buildings hold an actual function, as well as metaphoric meanings, and they communicate on both of these registers.

Fountain

Marcel Duchamp's enduring impact is particularly evident in the exhibition's "Toilet" displaying *Fountain* (1917/editioned replica 1964) – the paradigmatic example of the 100-year-old conceptual revolution of the readymade.

When Duchamp, using the alias Mr. R. Mutt, sent in an inverted urinal entitled *Fountain* for exhibition at the Society of Independent Artists in New York in 1917, it was rejected and disappeared from the display. An unsigned editorial published in the May 1917 second issue of the magazine *The Blind Man* (edited by Duchamp himself, Henri-Pierre Roché, and Beatrice Wood), defended *Fountain* under the title, "The Richard Mutt Case":

Whether Mr. Mutt made the fountain with his own hands or not has no importance. He CHOSE it. He took an article of life, placed it so that its useful significance disappeared under the new title and point of view – created new thought for that object.

Duchamp's growing influence peaked in the 1960s within movements that incorporated, appropriated or developed the use of the readymade; artists drew on Duchamp's rethinking of art and the role of the artist and art institutions. In *No Place Like Home*, Duchamp's urinal is restored to its original functional location, as part of the exhibition's curatorial experiment.

Winnicott and the Transitional Object

The teddy bear comes to represent the mother in her absence, symbolizing security, attachment and love. These feelings are almost unrelated to the actual physicality of a specific stuffed animal and could have been attached to an old T-shirt or a blanket, sometimes referred to by nicknames.

Psychoanalyst Donald Winnicott coined the term "transitional object" for objects that provide psychological comfort at bedtime and especially in unusual transitional situations. They straddle reality and unreality and occupy a "transitional space" that is an intermediate developmental phase between the psychic and external reality. Winnicott claimed that one should never ask whether the transitional object is real or unreal.

Think of the word "mother": she is the womb and the breasts, nature and nurture, protection and punishment. The word "home" has a similarly wide semantic field, because of its central role as the place of intimacy, safety and dwelling – a place that enables survival. Both evoke layers of meaning that go beyond physical and biological dimensions.

Bachelard and *The Poetics of Space*

Many artists shown in this exhibition turn to the house as a means of exploring the concept of home as an intimate place where reality and dream, the corporeal and the political, are inextricably linked.

In his seminal book *The Poetics of Space* (1958), French philosopher and phenomenologist Gaston Bachelard examined the experience of space, focusing on the home. He wrote: "If I were to name the chief benefit of the house, I should say: the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace... I must show that the house is one of the

greatest powers of integration for the thoughts and memories and dreams of mankind. The binding principle in this integration is the daydream."

The Idea of Home

With its accumulation of objects, the garage reflects the practice of hoarding, a behavior that leads people to accumulate food or other items in fear of periods of scarcity. Traditionally it is a "male" space, cluttered with tools, that is affiliated in American lore with the birth of ideas – the place where startups are often born.

The creative act of transformation and the familiar made uncanny characterizes many of the works in *No Place Like Home*:

"It's fake anyway. Those who stand here aren't wearing slippers, their hands wrapped around a coffee mug from their kitchen, and their social code is clearly set on "outdoors" mode. And yet this is still a home. Or perhaps the idea (of a home), which like a prism breaks the white ray of light emanating from the dawn of our childhood, from that place where we feel most secure and ensconced, into a myriad of colorful life beams – including the invisible colors of the unknown. I explore these places... and I undo their laws, detracting and connecting to create a different place imbued with new meaning."
(Hila Amram, 2017)

Dr. Adina Kamien-Kazhdan

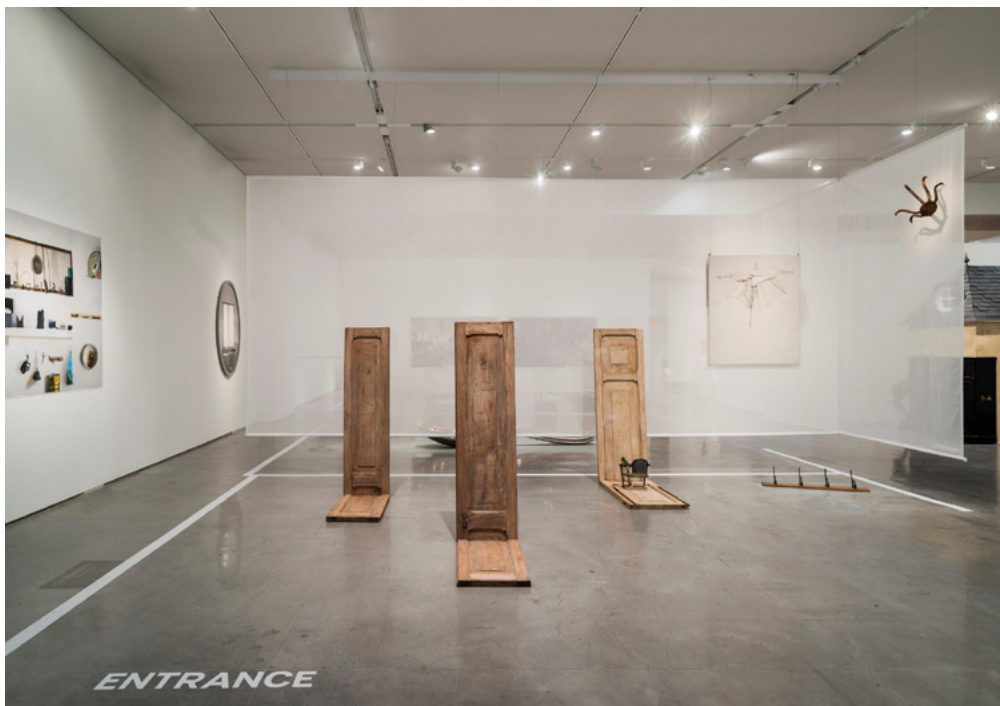
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David Rockefeller Senior Curator

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The Israel Museum, Jerusalem

Booklet text based on essays by Esther Sperber, Alyce Mahon and Adina Kamien-Kazhdan for the exhibition catalogue



View from the exhibition

NO PLACE LIKE HOME

The Vera and Arturo Schwarz Collection of Dada

and Surrealist Art in the Israel Museum

Photography: Elie Posner

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Cover :

Marcel Duchamp, *Fountain*, 1917 / editioned replica 1964.

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