

**NO PLACE
LIKE HOME**

**אין
כחו בבית**

Curator: Adina Kamien-Kazhdan

Assistant curators: Neta Peretz, Adi Shalmon

Exhibition design: Studio de Lange

Chanan de Lange, Yulia Lipkin

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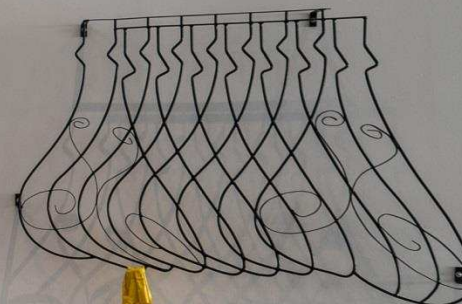
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LIKE HOME**

An entering friend becomes distant and threatening, the doors of a house are displaced, a glass of beer sprays a hat. By offering material, visual and political, or by employing hybridization, fragmentation, and relocation, artists transform domestic spaces in order to change our perception, them and provide a fresh relation to a place.

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אולם בלה והרי ווקסנר
bella and harry wexner gallery
قاعة بيله وهاري ووكسנر



NO PLACE LIKE HOME

An ironing board becomes a bed and the wallpaper the door of a house as displaced, a glass of beer spreads a fall. By altering material, scale and perspective, or by employing light, color, fragmentation, and association, artists transform domestic objects in order to challenge our relationship with them and provoke a fresh response to the familiar.

Domestic spaces, objects, and relationships are increasingly merged as subjects and source of inspiration in modern and contemporary practices. In the transition from functional objects to artwork, the domestic space becomes a tool in the investigation of gender roles, household collecting and displaying, and a means of reflecting on the home as the center pole in the construction of family and memory, national and cultural identity.

An experimental exhibition for Place des Femmes, exploring the domestic space as a quasi-home within the Museum, exploring the question of what happens if we restore a transformed object to its "real" place within the home. The exhibition's theme ranges and goes from a 19th-century cottage offer us an experience of a "home" that is at once familiar and disorienting. Visitors at the exhibition - designed in the spirit of an architect and playing the part of family, in one instance becoming Alice's flower and under a gigantic table leg, installing works within a domestic space challenges the legacy of the modernist white cube and the anti-transformational art on to reveal and encourage the permeability of influence and erosion.

In 1917 Marcel Duchamp put on display an inverted urinal entitled Fountain, causing a storm in the art world which reverberates to this day. The exhibition celebrates the centennial of this iconic readymade and the 100th anniversary of the revolutionary Dada movement. More than half of the exhibition's 100 works are drawn from the Museum's own collections, supplemented by central loans from sister institutions, private collectors, galleries, and artists worldwide. In each "room" artists of the past 100 years are brought into a dialogue, engaging and interacting with one other. This curatorial choice underscores the far-reaching legacy of conceptual development from Dada to today, from the readymade to a contemporary exploration of migration, displacement, and the artist's increasing in an age of globalization.

אין
כחו בנית

יחסי
חיים



כניסה
ENTRANCE









חדר אוכל
DINING ROOM

















חדר אמבטיה
BATHROOM





חדר שינה
BEDROOM











"בית
הוא משהו
שאתה נושא
אתך כל חיךך..."

דו-הו סו



Catalogue design: Studio Screw
Idan Epshtien, Neil Cohen



"Home is
something that
you carry along
with your life..."

Do-Ho Suh

