

**NO
PLACE
LIKE
HOME**

The exhibition “No Place Like Home” features 8 rooms designed after popular rooms in common households: a kitchen, dining room, living room, bathroom, laundry room, guest room, study and bedroom. The exhibition aims to juxtapose the comforting feeling of being “at home” with uncomfortable conversations regarding race, immigration, equality and discrimination. While works featuring these topics speak enough on their own, the format of presentation is often within the confines of a traditional exhibition or museum gallery format. This exhibition will bring those conversations into a comfortable surrounding, ideally spurring further conversation as opposed to a quiet museum gallery setting. Each room will feature a separate piece of artwork posing a pertinent question about race, equality and equity, such as Chris Johnson’s Question Bridge (2012), American People Series #20: Die (1967) by Faith Ringgold, Love Story (2016) by Candice Breitz or Passage (2017) by Mohau Modisakeng. The positioning of the artworks will be embedded into the design of each room, i.e. videos featured on a living room TV or artwork displayed on a kitchen wall or table. For example, the exhibition room representing the kitchen area will feature Martha Rosler’s 1975 Semiotics of the Kitchen, which parodies the traditional standards for women within the household. While not all pieces are centered on race specifically, it is important to extend the range as “the study of race incorporates a set of wide-ranging analyses of freedom and power,” as according to Roderick A. Ferguson in “Race as Keyword.” It is important to utilize the gallery-style of an exhibition through this discussion as well, as bell hooks refers to the importance of the “oppositional gaze” in her 1992 work. The intention of this is to merge the everyday living habits with the conversations the pieces bring to light about race, ultimately asking the questions: How can we make conversations about equality and equity commonplace? How can “race” become a “household name?” How can we bring uncomfortable conversations about politics and race to the kitchen table and into the bedroom, as this is the reality for many? Overall, this exhibition is not intended to cover all topics regarding race and equality. As Grant Kester asks in “Conversation Pieces: The Role of Dialogue in Socially-Engaged Art,” “Is it possible to develop a cross-cultural dialogue without sacrificing the unique identities of individual speakers?” This exhibition aims to speak on those issues while leaving room to add individual voices as well. Ultimately, through inserting these thought-provoking pieces into everyday scenes, this exhibition aims to make these conversations commonplace, and serves to provide a space for individuals to discuss such issues, as “presentness is grace,” as according to Michael Fried in his 1967 “Art and Objecthood.”

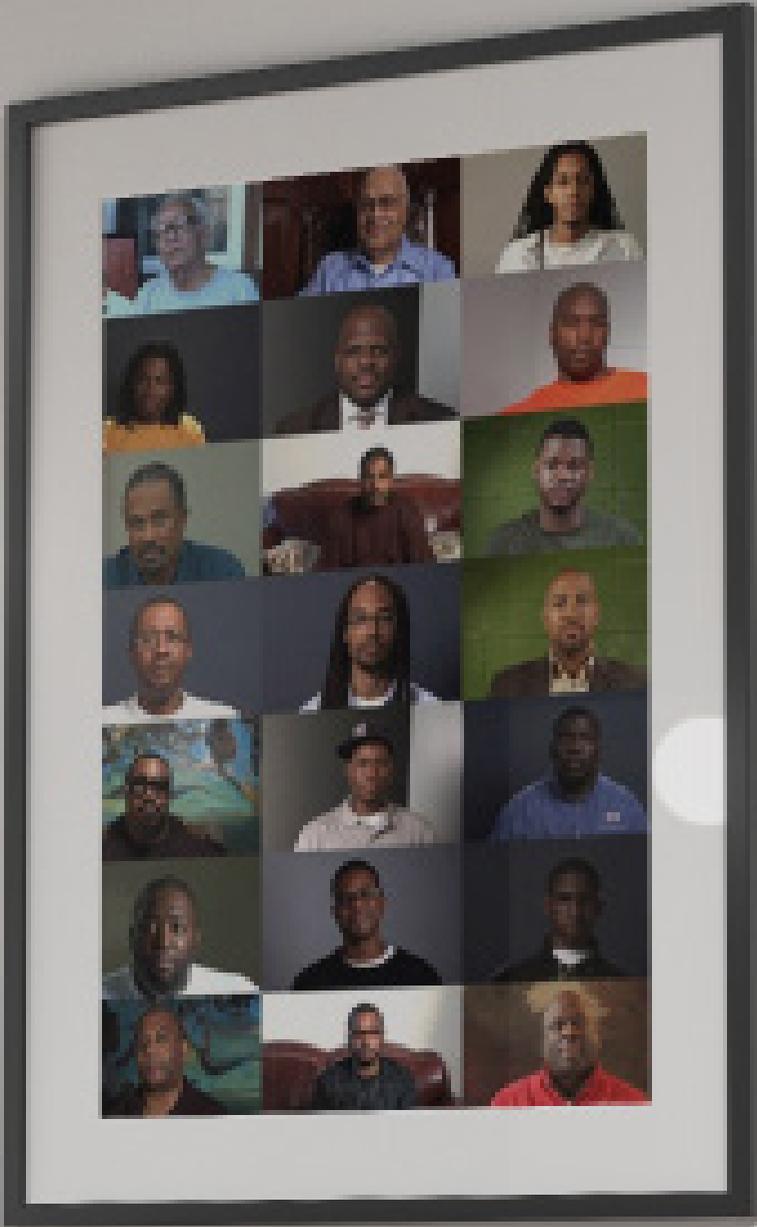
The following images represent mockups of the upcoming exhibition “No Place Like Home,” and do not feature all rooms. The video exhibitions will be arranged due to the artists’ discretion. Individuals are also encouraged to visit artists websites and view further works through computers, laptops and screens arranged around the exhibition.

BY IRENE YU

PASSAGE (2017)
MOHAU MODISAKENG

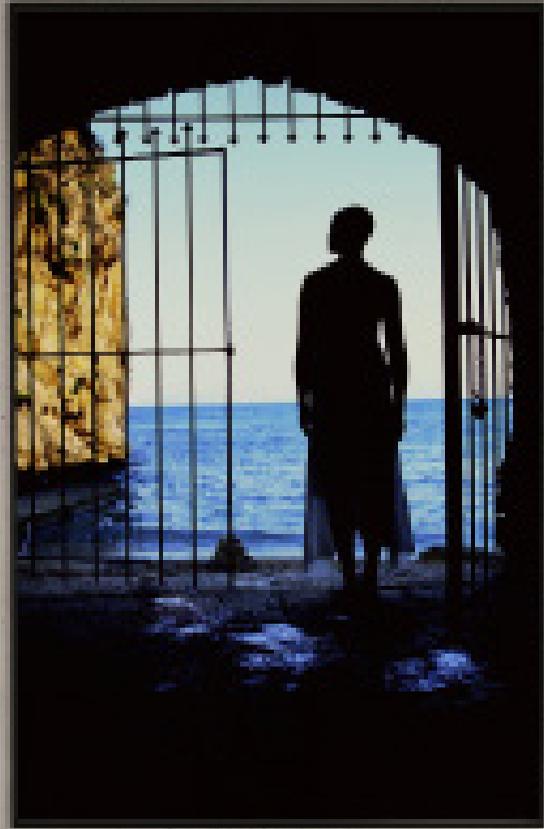








WESTERN UNION: SMALL BOATS (2007)
ISAAC JULIEN



THE ENCLAVE (2013)
RICHARD MOSSE



AMERICAN PEOPLE SERIES #20: DIE (1967)
FAITH RINGGOLD

LIVING (1981)
JENNY HOLZER



DAMAGE IS DONE BY THE
LACK OF UNDERSTANDING THAT
CERTAIN ASPIRATIONS ARE
LIMITABLE FOR PARTICULAR
GROUPS OF PEOPLE.



LOVE STORY (2016)
CANDICE BREITZ

LIVING (1981)
KENNY HOLZER

IT WAS THE FIRST TIME
THAT I MET HIM AND I
WAS IN THE BATHROOM
AND HE WAS IN THE
BATHROOM AND HE
WAS IN THE BATHROOM
AND HE WAS IN THE
BATHROOM AND HE
WAS IN THE BATHROOM



HOW DOES HE BRING YOU OUT
OF THE BATHROOM?
IS IT THE BATHROOM?
IS IT THE BATHROOM?
IS IT THE BATHROOM?
IS IT THE BATHROOM?



WORKS

IN ORDER OF APPEARANCE

PASSAGE (2017) by Mohau Modisakeng | Mohau Modisakeng | This piece reflects on slavery's dismemberment of African American individuals through a multi-channel approach.

VOICES FROM THE CAREFORCE (2017) by Marisa Jahn | Marisa Jahn | Featuring the voices of domestic workers across America, this piece aims to highlight caregivers and choreographers through underscoring domestic workers' rights.

QUESTION BRIDGE (2012) by Chris Johnson | Chris Johnson | Question Bridge features an interactive question-asking format highlighting the unique experiences black men face within daily life.

SEMIOTICS OF THE KITCHEN (1975) by Martha Rosler | Courtesy of MoMA, NY | This feminist parody video critiques traditional women's roles within the home.

WESTERN UNION: SMALL BOATS (2007) by Isaac Julien | Isaac Julien

This multi-screen installation highlights individual voyages, journeys and travel, alluding to global struggles related to the topic.

THE ENCLAVE (2013) by Richard Moss | Richard Moss | This piece utilizes infrared technology in order to highlight the conflict in the Congo.

AMERICAN PEOPLE SERIES #20: DIE (1967) by Faith Ringgold | MoMA, NY | African American artist Faith Ringgold wonders how she can document what she sees as a black woman on a daily basis through this piece.

LOVE STORY (2016) by Candice Breitz | Candice Breitz | This piece inspects empathy through magnifying the voices of six individuals through famous celebrities in order to underline the importance of storytelling.

LIVING (1981) by Jenny Holzer | Jenny Holzer | These plaques imitate medical plaques but instead are filled with Holzer's pithy sayings, illuminating what she considers "truths" to life.