Exhibitions in / and Domestic Spaces – Selected Examples

Dr August Jordan Davis
Senior Lecturer, Programme Leader – MA Contemporary Curation, Director of The Winchester Gallery
Winchester School of Art, University of Southampton
October 2017 (Word count, inclusive of title and Endnotes: 7,674)

This document sits somewhere between the sketch for an article and a directory / timeline / archive. In our second week’s lecture (12 October 2017) for the module Contemporary Curation: Theories & Histories for the MA Contemporary Curation programme I devised and lead at Winchester School of Art, University of Southampton, we briefly considered Hou Hanru and Evelyne Jouanno’s corridor project (1990/’91; Paris, France) and Hans Ulrich Obrist’s The Kitchen Show (1991; St Gallen, Switzerland), both realised more than 25 years ago now. In both instances, these curators, then at the beginning of their careers, had very few resources at their disposal beyond their passion and curiosity and the domestic spaces within which they themselves lived. But it proved enough at the time and their determination and drive (and, perhaps, in the case of Hanru and Jouanno, foolhardiness) were such that these proved memorable and ‘successful’ experiments.

The delight the students expressed this week when faced with the audacity of such DIY spirit and blurring of the boundaries of the public and the private spheres got me thinking. What might a timeline of Exhibitions in / and Domestic Spaces in the ‘long-contemporary’ moment look like? It set me onto a track compiling and organising pertinent examples. My years considering feminist art offered an obvious (to me) starting point with Womanhouse in LA at the start of the 1970s. To realise we are fast approaching the 50th anniversary of this foundational second-wave feminist collective art project is surprising: its features remain in many regards still so vital and – in some cases – shocking. Even more shocking is the fact that, in spite of all the temporal distance, and in spite of all the battles fought and won, we still remain mired in socio-political and cultural contexts necessitating such direct challenges to patriarchal perspectives and exercise of formal and informal control: from the personal assaults rolling out about Harvey Weinstein this week to the biopolitical assaults US politicians continue to issue to women’s reproductive rights (as in T-rump’s recent rollback on Obama’s healthcare provisions on mandatory coverage of birth control for female employees).

Hanru and Jouanno, Obrist, and his mentor Harald Szeemann (with his domestic display of his hairstyling grandfather’s collection of objects in 1974, which he undertook following his completion of the stint as director of documenta5) joined Womanhouse and 14 Radnor Terrace as the initial nodes on my timeline compilation. Recollection of Fran Cottell’s domestic architectural alterations in the 2000s and 2010s next arose. From these initial nodes grew the timeline of Exhibitions in / and Domestic Spaces listed and cited below in detail. It makes no pretentions of comprehensiveness. The caveat emptor sits happily in the title of this document: Exhibitions in / and Domestic Spaces – Selected Examples. There will remain pertinent examples of exhibitions in domestic spaces not included herein, inasmuch as there is a huge extant literature regarding exhibitions in more traditional venues engaged with the thematics of domesticity and domestic spaces. To a certain degree these are touched on very briefly and partially below, particularly in relation to the work of Martha Rosler (in the detail of her section’s endnote, especially). For me to turn my attention to those issues properly would necessitate a book-length venture! Suffice it to say, amongst the literature on those wider questions, there are several good examples offered in this endnote.
What each entry below offers, however, is an endnote complete with project details and pertinent references for further information. Below the timeline are a few additional thoughts on: Artists’ Houses; The Museum and the Domestic; The Domestic Space Exhibited; and Martha Rosler Library. I hope this document will be of pedagogic interest and might form the basis of a future scholarly examination and composition. For now, though, I hope you will dive in and explore the compiled resources in the endnotes and learn more about critical perspectives on Exhibitions in / and Domestic Spaces. Perhaps these examples and notes will spur you to your own curatorial experimentation. If so – bon chance! Or, as a dear late older French friend once told me: “As we say back home, for the greatest luck of all: Bon Merde!”

**Timeline**

1971 – ’72 – Judy Chicago and Miriam Schapiro – *Womanhouse* – Los Angeles, California, USA

1973 – Ana Mendieta – *Untitled (Rape Scene)* – Iowa City, Iowa, USA


1974 – Harald Szeemann – *Grandfather, A Pioneer Like Us* – Bern, Switzerland

1982 – ’84 – Various artists – *APT-ART* – Moscow, Russia, USSR

1986 – Jan Hoet – *Chambres d’Amis (Rooms of Friends)* – Ghent, Belgium

1990 – ’91 – Hou Hanru and Evelyne Jouanno – Corridor project – Paris, France

1991 – Hans Ulrich Obrist – *The Kitchen Show* – St Gallen, Switzerland

1991 – 1993 – Avdey Ter-Oganian and other artists – *Trekhrprudnky Lane Gallery* – Moscow, Russia

1999 – Switchspace – Projects – Glasgow, Scotland, UK


2003 – Stephen Brandes and Brigid Harte – *Superbia* – Dublin, Ireland


2012 (ongoing) – Assemble and Granby Four Streets (Toxteth Neighbourhood) – Liverpool, England, UK


2015 – Paul Soto – Park View Gallery – second floor of the Oso Apartments, near MacArthur Park, Los Angeles, California, USA

2015 – Jay Ezra Nayssan – Del Vaz Projects – West Los Angeles, California, USA

2015 – Alex Freedman – Freedman Fitzpatrick – Silverlake, Los Angeles, California, USA

2015 – Lydia Glenn-Murray – Chin’s Push – Highland Park, Los Angeles, California, USA

2016 – Kim McAleese and Eoin Dara – Satis House – Belfast, Northern Ireland, UK


Artists’ Houses
There is also the transformation of former domestic spaces into public exhibition spaces. Whether something on the scale and pre-eminence of the Pitti Palace in Florence, Italy, or the house of a famous author – like those in England of the Bronté Parsonage in Haworth, West Yorkshire, the Charles Dickens house in Broadstairs, or the Jane Austen Museum in Chawton, Hampshire – or artist – like those listed below, these formerly private settings become transformed into public heritage sites. Of course, this is also the case where royal residences or aristocratic manor houses become entrusted to bodies like the UK’s English Heritage.

In terms of our focus upon Exhibitions in Domestic Settings, the transformation of historic artists’ homes into exhibitionary spaces is of particular interest. Turner’s House (in Twickenham), the Hogarth’s House (in Chiswick), and the William Morris Gallery (in Waltham Forest, in the artist’s former home) are but three such examples in London alone. Additionally, there is the Sir John Soane’s Museum in London at Lincoln’s Inn Fields. Once home to the distinguished 19th century architect, this “historic house, museum and library” – per Soane’s request – “has been left untouched since his death – almost 180 years ago” In 1999, Hans Ulrich Obrist curated a show at the Sir John Soane’s Museum, about which he writes in his 2014 article for The Paris Review and in that year’s book Ways of Curating. This has inspired his further curation of exhibitions at various homes.

The Museum and the Domestic
Additionally, East London is home to The Geffrye Museum of the Home. Their website explains that: “The Geffrye explores the home and the way people live.... show[ing] how homes have been used and furnished over the past 400 years, reflecting changes in society and behaviour as well as style,
fashion and taste. A series of period rooms lead visitors on a walk through time from 17th century oak furniture and panelling, past muted Georgian elegance and eclectic Victorian style, to 20th century modernity and contemporary living.” In 2006 The Light Surgeons staged Domestic Archaeology “a cross-media art project... exhibited at the Geffrye Museum.... The work on show was developed through a process of audio-visual journalism that explores the issues surrounding identity through the study of Londoners and their rich mixture of living spaces. The project excavated personal stories, memories, objects and meanings that were re-assembled as multimedia installations, offering a reflection on the changing condition of domestic space as well as our more psychological boundaries associated with them.”

This year also has seen London’s exhibition venue Raven Row host an exhibition exploring the domestic in their show 56 Artillery Lane (until 11 June 2017) “curated by Amy Budd and Naomi Pearce”. The exhibition considered “the significance of the home and conditions of domesticity in the work of artists, mostly women, since the 1970s, with a special focus on the activities of the South London Art Group at 14 Radnor Terrace in 1974, where exhibitions and events were presented under the rubric ‘A Woman’s Place’.” In her article “Living Rooms”, Ellen Mara De Wachter notes that Raven Row itself was originally “a pair of Huguenot houses that witnessed waves of demographic change.” These exhibitions and the Geffrye and Raven Row themselves extend the question of exhibitions and the domestic space back into the formal museum setting.

**The Domestic Space Exhibited**

It could be considered that projects which involve the display of personal libraries in exhibition spaces also play with the tension between the domestic space and the public display arena. Certainly, in the case of the Martha Rosler Library this contention holds. The inspiration point for creating this project came when Anton Vidokle of e-flux visited the Donald Judd Foundation in Marfa, Texas, where his home and property remain as a museum, with the explicit term that his extensive library should remain undisturbed. Like Sir John Soane’s Museum it is meant to be left just as it was upon his death. However, that even prevents scholarly use of the books and materials in the study / library, and even conservation interventions are seemingly prohibited. Vidokle was prompted to think what a shame this was as the works would eventually die on the shelf, no longer able to share any of its wisdom, knowledge, information.

**Martha Rosler Library**

Martha Rosler lived in Brooklyn in her home with thousands of books on shelves and the stairs and every conceivable surface and room. Vidokle suggested he relieve her temporarily of those volumes and create a reference library installation where publics could come and use the books. This project was realised and archived and eventually travelled to multiple venues around the world including Liverpool and Edinburgh. Rosler had house plants and easy chairs dotted around the shelves of books at each iteration of the library, along with a radio or laptop playing American radio’s NPR (National Public Radio) station as she has it playing all day in her home; these inclusions strengthened the echo of the domestic space from which the books emanated.
ENDNOTES

i Whilst criteria of success are subjective, multiple, and changeable, if one cites inscription of projects into increasingly canonical discourse around the history of contemporary curation [itself, increasingly a rubric for work of the last 30+ years rather than indicative of only the immediate moment], then both of these instances are indeed successful examples of curatorial experimentation.

ii Prompting me to contact art historian Dr Alexandra Kokoli to remind me of Cottell’s project’s details / website, which Cottell had discussed in Kokoli’s afternoon session at the conference “Local / Global Dynamics in Feminism and Contemporary Art”, convened at Middlesex University by Professor Katy Deepwell on 3 July 2017.


v This is a photograph and performance / action that Mendieta staged in her Iowa City apartment in response to a local attack a fellow young woman in Iowa City had suffered. For more information see the entry for this artwork written by Elizabeth Manchester in 2009 for the Tate website at: http://www.tate.org.uk/art/artworks/mendieta-untitled-rape-scene-t13355 – accessed 14 October 2017.

vi “For a few spring months in 1974 a small terraced house in Lambeth, South London at 14 Radnor Terrace was taken over by the feminist art group S.L.A.G. (South London Art Group). They transformed it into a large-scale installation artwork titled A Woman’s Place, which offered a temporary critique of family life. The building was also the location of the South London Women’s Centre, one of many squatted houses in the area that provided homes for a fluctuating and itinerant community of women. By the end of the decade the street was evacuated, the buildings were knocked down and the community was dispersed to make way for new property developments in the Vauxhall area. If traces of the street have all but disappeared from view, A Woman’s Place is even harder to see.” Amy Tobin, “Breaking Down A Woman’s Place”, Raven Row on their website at: http://www.ravenrow.org/texts/75/ – accessed 13 October 2017. See also: Amy Tobin, “Breaking Down a Woman’s Place, cont’d”, Raven Row on their website at: http://www.ravenrow.org/texts/76/
buildings, because they are liquid and need defining and redefining constantly; they are also...

Corridors are probably the most interesting places in a meter wide with a sloping roof. When we moved into the house we changed the wallpaper and a small apartment on the top floor. Here there was a triangular corridor, five meters long and one meter wide with a sloping roof. When we moved into the house we changed the wallpaper and painted everything white and then questioned why white? The main reason was what we see in galleries and museums, and now we had to figure out what to do with it. We saw this useless corridor and we decided to make it into a project area. Corridors are probably the most interesting places in buildings, because they are liquid and need defining and redefining constantly; they are also transitions from private to public space. We decided to invite a different artist each month. Yes, it...

vii Exhibition Harald Szeemann mounted using collected items from his hairdresser grandfather’s estate, held in “his own apartment, in Bern [Switzerland], 1974” – p. 53 from Hans-Joachim Müller, Harald Szeemann: Exhibition Maker, Stuttgart: Hatje Cantz Verlag, 2006, pp. 52 – 54


ix “…in 1986 in Belgium… curator Jan Hoet had hosted a show called Chambres d’Amis (Rooms of Friends) in a very intimate, non-institutional environment: he commissioned more than fifty artists to make works for an equal number of private apartments and homes around Ghent. It was a way of making a sprawling exhibition that also took visitors on a domestic tour of the city.” From article by Hans Ulrich Obrist (an excerpt from his book Ways of Curating) in The Paris Review from 2014, found at: https://www.theparisreview.org/blog/2014/12/18/the-kitchen-show/ – accessed 11 October 2017

x “CT: ‘....Tell me about your corridor projects in Paris.’ HH: ‘.... The corridor project is an earlier one that I did with my wife, Evelyne Jouanno, when we had no money or place to stay in Paris. We found a small apartment on the top floor. Here there was a triangular corridor, five meters long and one meter wide with a sloping roof. When we moved into the house we changed the wallpaper...”
was crazy, and we had to live with it. Every month we would spend a week helping get the piece done, then three weeks opening it to people. In one night we could get a hundred people. The first artist we chose was Thomas Hirschhorn, who filled the place with cardboard and wood and rubbish so that you can hardly go through. The next artist removed the tapestry, the window, put in gas heating and electricity – and well, this game went on for 13 months. The only month we didn’t do it was when our daughter was born.” Carolee Thea, “The Extreme Situation is Beautiful: An Interview with Hou Hanru”, *Sculpture Magazine*, November 1999 - Vol.18 No. 9; 

xi “I didn’t have access to an exhibition space in a gallery or a museum, of course, but I did rent an old flat in St. Gallen. I never cooked. I never even made tea or coffee because I always ate out. The kitchen was just another space where I kept stacks of books and papers. This was exactly the feature that Fischli, Weiss and Boltanski had independently noticed. The non-utility of my kitchen could be transformed into its utility for art…. Many features of the kitchen show mark my work as a curator to this day. For instance, artists shared in all tasks relating to my exhibitions, not just their individual pieces: Richard Wentworth named the kitchen show *World Soup*, while Fischli and Weiss took the exhibition photographs. Secondly, I continue to curate exhibitions in people’s houses, which brings a different focus and a special intimacy.” From article by Hans Ulrich Obrist (an excerpt from his book *Ways of Curating*) in *The Paris Review* from 2014, found at: https://www.theparisreview.org/blog/2014/12/18/the-kitchen-show/ – accessed 11 October 2017

xii “I first heard of the Trekhprudny Lane Gallery from one of its founding members, the Russian artist Avdey Ter-Oganian. As I was interested in his work, he told me about the Trekhprudny Lane artist-run space, that existed in Moscow between September 1991 and May 1993. I was very impressed by the quality of the weekly exhibitions made by this group of artists including Pavel Aksionov, Vladimir Dubosarsky, Viktor Kasianov, Alexander Kharchenko, Ilya Kitup, Valery Koshliakov, Konstantin Reunov, Alexander Sigutin, Avdey Ter-Oganian and Oleg Tistol.” Kristofer Paetau, “Trekhprudny Lane”, December 2004: http://www.paetau.com/downloads/Friends/Trekhprudny_Lane.html – accessed 13 October 2017. This online article contains photographs by the artists of these exhibition projects and tells an interesting story of their experimentation in domestic space exhibitions. See also: Ekaterina Degot, “‘Artist as Curator’ Symposium: ‘Apt-Art and the Trekhprudny Squat as Case Studies of Artists Curating’”, *Afterall* – online videos – 28 January 2013: https://www.afterall.org/online/artist-as-curator-symposium-apt-art-and-the-trekhprudny-squat-as-case-studies-of-artists-c#.WeEvkYpryCT – accessed 13 October 2017.

xiii “Another collective who utilized domestic and residential space was Switchspace, who formed in 1999 in Glasgow, Scotland. Beginning by fundraising and self refurbishment, they transformed residential venues in order to exhibit art. The collective then began an agreement with a property agency named Fab Flats, to temporarily exhibit art in properties that were not at the time being rented. By relying on part time jobs, donations and fundraising, the collective was able to exhibit and curate work exactly the way they wanted to – without the limitations or reliance of an institution. The group was able to preserve this freedom for almost five years worth of practice.” Niamh McConaghy,
Her work sees Cottell make alterations to her own home which allow public visitors to enter the space amidst the normal day-to-day act of living in the (often messy) arena of a real, lived-in home, not a showcase or tidied up interior as one might do before having guests for an important visit. This has seen her install a raised viewing platform throughout the house, where visitors would walk through the home watching its inhabitants (Cottell’s family) go about their daily lives and normal domestic activities, and most recently see her work with architects to remove the front room window opening the house to the street directly during certain times and days when the ‘show’ was ‘on’ (information offered by Cottell in discussion at the afternoon breakout session convened by Dr Alexandra Kokoli at the Middlesex University conference organized by Professor Katy Deepwell entitled “Local/Global Dynamics in Feminism and Contemporary Art”, 3 July 2017, attended by Dr August Jordan Davis).

Cottell offers this artist’s statement on her website, further explicating these projects: “My work questions how to show the ephemeral, live experiences that make up the quotidian within the fixed frame of the art institution. Further: how to preserve life, or rather the breath of ‘aliveness’.

“The ‘House Projects’ (since 2001) initially focused on the honesty and truthfulness of mess over domestic order; the focus then shifted to the visitors who with the occupants discussed their relative status, bringing into play conflicting and contradictory power relations. I engaged in dialogue with museums and galleries about the static nature of collections and their inability to collect life, live art and time and created, through a hole in the ceiling, in a form of reverse collecting, a photographic collection of visiting curators’ heads.

“Building on a history of feminist artists, who initially addressed their own invisibility as house workers, the project was extended to include service work. “In the spirit of an active and lively conversation, rather than a social levelling, the work aims to challenge fixed hierarchies, to produce a dynamic democracy with different points of view coming into focus.

“In 2011 for the Concrete Geometries Research Cluster at the Architectural Association, an installation was designed and built to facilitate and test the relationship between architectural form and human processes. The focus moved from a relationship between visitors and inhabitants to between moving and static participation, occupations and activities.” Fran Cottell, “Artist’s Statement” on her website: http://www.francottell.com/ – accessed 13 October 2017.

“Breaking Ground – the Per Cent for Art programme for Ballymun Regeneration Ltd. – was launched in February 2002. Breaking Ground produced some of the most engaged, diverse and challenging public art projects in Ireland, and as such is widely recognized as the flagship for contemporary public art projects. At the time, Ballymun – a suburban neighbourhood in Dublin – was undergoing one of Europe’s biggest regeneration schemes, which saw 20,000 residents re-housed as part of a 10 year plan to rebuild the town. Artist & Curator Stephen Brandes and Curator Brigid Harte were commissioned by Breaking Ground to make a work which in some way commented on the move some families were making from the old flats and houses into newer, better homes. ’Superbia’ was a temporary exhibition which was presented in a terraced house in Coultry Gardens, Ballymun, Dublin 9. The exhibition ran for over 3 weeks in September 2003. Fourteen Irish and international artists activated every room in the recently vacated house, with site-specific artworks and installations which responded to the interior domestic space of the former family home. Participating Artists: Hans
op de Beeck, Matei Bejenaru, Shane Cullen, Brendan Earley, Malachi Farrell, Laura Gannon, Darragh Hogan, Anthony Kelly, Nick Laessing, Isabel Nolan, Joyce Pensato, Kay Roche, Samuel Rousseau and Ruth Shaw. ‘Superbia’ also presented a piece by Sarah Mangan (daughter of the previous inhabitants) and various artworks by the pupils of Ballymun Senior Comprehensive School and Gaelscoil Bhaile Munna. The invitation to the exhibition launch was designed to resemble a recognizable real estate agency brochure” See: Public Art Ireland Directory Entry for Superbia: https://publicart.ie/en/main/directory/directory/view/superbia/e7623c86fc9fadbcb90b31ad564f3404/ – accessed 13 October 2017. This entry from the Public Art Ireland Directory offers the text from the invitation, and information on the site-specific artworks details, including how each room of the house was activated. The entry also notes that “Stephen Brandes is an English artist who has been living in Cork since the early 2000’s.” But, sadly, reports that “Brigid Harte was an Irish curator who was based in Paris and who died prematurely at the age of 45 in 2012.” It also notes that “The Mangan family who allowed their former home to be used as the venue, site and context for Superbia and who invigilated the exhibition while it ran over the course of three weeks.”


xvii “It is in this spirit that Flat Time House opened in 2008 as a gallery with a programme of exhibitions and events exploring the artist’s practice, his theoretical ideas and their continued relevance. It also provides a centre for alternative learning, which includes the John Latham archive, and an artist’s residency space.” The ‘About’ page on the website for Flat Time House: http://flattimeho.org.uk/about/ – accessed 14 October 2017. See also: Ellen Mara De Wachter, “Living Rooms: At home in the gallery”, Frieze, 19 May 2017: https://frieze.com/article/living-rooms – accessed 14 October 2017. Wachter writes that the Institute “was recently threatened with closure until its eleventh-hour ‘rescue’ by a private foundation that purchased the house and put it at the disposal of Flat Time House Institute, who will continue to run a public programme from the house.” Later she writes that ‘For ‘Living Sculpture’ (until 21 May [2017]), curator Gareth Bell-Jones has stayed faithful to Latham’s ideas by making the house itself the subject of the show. The exhibition features some of Latham’s key works, by way of introduction to his often cryptic concepts, and newer works made in response to the house by artists including Anna Barham and Laure Prouvost, who was Latham’s assistant for five years and the FTI-lo’s first artist in residence.”

xviii Luke Drozd and Eva Rowson show work in their flat at 38b Peckham Rye in London since 2010 “with the intention of creating an affordable and accessible space for artists and curators to experiment and exhibit.” See: “Friday Salon: Making Room: Domestic Spaces as Exhibition Places”, ICA, London, 7 November 2014:
Since 2012, Assemble [artists / designers collective] have been working with local residents and others in the Granby Four Streets area of Toxteth, Liverpool. The houses that constitute the Four Streets were built around 1900. Granby Street was once a lively high street at the centre of Liverpool’s most racially and ethnically diverse community. After the Toxteth Riots in 1981, many of the houses were purchased by the Council and earmarked for redevelopment. As a result, hundreds of people were forced to move out of their homes. Over the past 10 years, residents who resisted these plans have tenaciously fought to save the area from demolition, reversing dereliction through domestic acts of care and creativity. In 2015, Assemble won the Turner Prize for their ongoing collaboration with the Four Streets residents. They used this opportunity to launch Granby Workshop, a social enterprise that makes handmade products for homes, all of which are made in Granby by local people.” This collaboration has also been involved with a commission from the Liverpool Biennial 2016. – See: Patrick Kirk-Smith, “Assemble / Granby Workshops: Liverpool Biennial 2016", ArtinLiverpool.com: http://www.artinliverpool.com/events/assemble-granby-workshops-liverpool-biennial-2016/ – accessed 13 October 2017


The first stop on the Art Licks Weekend Peckham tour is somebody’s flat. We file along the first-floor edge of a council block, trailed by a neighbour’s cat, and are ushered up a narrow staircase into what I imagine was once the living room. The whole apartment is darkly painted and lit with a few coloured bulbs. In the centre of the main room is a makeshift structure covered with black fabric; a stone fountain burbles away inside, fringed with ferns and dimly illuminated with UV light. The grotto seems much larger when you look in, though that illusion is no doubt helped by the clutter of people, bags and wet umbrellas outside it.

Elena Colman set up Ladette Space as a venue for early-career artists to try out large-scale installations – the statement works that students are encouraged to make for their graduate shows, then (generally) discouraged from at least until they’ve found long-term gallery representation. She’s worked with different artists, but the present piece is her own (‘I’ve been working on it for about a month: I benefit from a longer installation period because I live here.’) I can’t imagine what it’s like to live for weeks in a home-made cave, or where on earth she’s put all her stuff.” Maggie Gray, “Art in unusual places: The Art Licks Weekend”, Apollo: The International Art Magazine, 6 October 2014: https://www.apollo-magazine.com/art-unusual-places-art-licks-weekend/ – accessed 13 October 2017.
pepper and lime. On the second floor of the Oso Apartments (Spanish for ‘bear’), gallerist Paul Soto has plastered and painted every surface of his small one-bedroom unit a brilliant white. Virtually devoid of personal effects, it’s hard to imagine that Soto lives there. Park View is the commercial white cube transported to a private home, where Soto has shown work by familiar favourites like Charles Atlas, Silke Otto-Knapp, and John Divola, alongside talented younger artists like Paul Pescador, Katie Aliprando, and Matt Siegle. This mix of well and lesser-known names is an insider’s trick Soto learned while running blue-chip Susanne Vielmetter Projects.

“Park View shows usually include sly domestic references, like Benjamin Carlson’s gesso-cast Amazon box paintings hung in a walk-in closet, or Hot (2015), an old-fashioned shower knob Aliprando installed outside the door to the bathroom. ‘I wanted to think through a space that has idiosyncratic architectural details and requires artists to respond in kind,’ says Soto. This marriage of spaces is also a money-saver, cutting down rent costs: ‘It’s a nimble business practice that allows me to focus more on what the gallerist is supposed to do, communicating about the work of emerging and younger artists more actively out in the world, rather than addressing an art market consensus.’” Evan Moffitt, “Living with art: a look at Los Angeles’ domestic gallery spaces”, Apollo: The International Art Magazine, 15 July 2015: https://www.apollo-magazine.com/living-with-art-a-look-at-los-angeles-domestic-gallery-spaces/ – accessed 13 October 2017.

xxiii “The domestic-commercial ambiguity at Park View is markedly different at Del Vaz Projects, Jay Ezra Nayssan’s apartment gallery in West Los Angeles. Located in a relatively new, multi-unit apartment building that Nayssan manages, Del Vaz doesn’t project the white cube into the gallerist’s home. Visitors are welcome to kick off their shoes and share tea at Nayssan’s glass dining table, browsing his personal art collection alongside the installed temporary exhibition. ‘Playing host is second nature to me,’ Nayssan says, referring to his Persian cultural tradition of hospitality.


xxv “The gallery is almost entirely absent at Chin’s Push, a space founded just last year by Lydia Glenn-Murray in her Highland Park home. Located on York Boulevard, the main thoroughfare of the slightly
sleepy downtown LA suburb, Chin’s Push includes a storefront space for exhibiting art, which has variously been occupied by a TV repair shop, an electronics store, and a Chinese takeout restaurant. In the attached house, Glenn-Murray invites artist and musician friends to take over the living room or her bedroom (actually a walk-in closet); performances take place in the concrete backyard, under a mango tree or in front of an Airstream trailer that houses an artist residency. These smaller spaces focus more attention on the work and enable an intimate viewing experience fitting for a home.


xxvi “Satis House in Belfast, Northern Ireland, are a contemporary collaborative and curatorial partnership between curator artists, Kim McAleese and Eoin Dara. Transforming a residential space into an exhibiting gallery has allowed the duo to take initiative with their practice. Taking inspiration from Charles Dickens Great Expectations for the name, they transformed the room of a very old house in South Belfast into their own DIY gallery. The room is transformed monthly as invited both emerging and established artists are asked to respond directly to the environment. Inclusion of emerging artists is an important aspect to this space, as quite often artists are over looked at the beginning of their careers by more established galleries.” Niamh McConaghy, “Domestic Space – The Future”, April 7, 2016, https://www.niamhmconaghy.co.uk/single-post/2016/04/07/Domestic-Space-The-Future – accessed 13 October 2017.

xxvii “In Fitzrovia, artists Mark Barker and Angharad Davies have curated a series of four event-exhibitions taking place from March to June in a private Georgian townhouse at 29 Percy Street. This project, too considers the house as a body, dedicating each event to a different part, from the façade taken as skin, to the central staircase as the building’s spine.” In April 2017, 29 Percy Street included “works by Nicolas Deshayes, Steve Reich and Rosalind Nashashibi” [one of the four nominees for the 2017 Turner Prize]. Wachter notes that “The project’s final act on 10 June [2017] features artist[s] including Edward Thomasson and Marianna Simnett, working with text and performance to address the theme of catastrophe in relation to the building’s life – it survived WWII bombings, while some of its neighbours did not – and to consider methods of rebuilding.” Ellen Mara De Wachter, “Living Rooms: At home in the gallery”, Frieze, 19 May 2017: https://frieze.com/article/living-rooms – accessed 14 October 2017.

xxviii “Clearview, a gallery, residency and live/work space, which they fund by renting out one of their rooms with Airbnb. Their first exhibition, ‘Clearview Presents’, explored the politics of hosting and hostility, and bridged the division between public and private space with a discursive programme of ‘Bedroom Conversations’. More recently, Clearview hosted the Parisian curatorial collective Exo Exo, who curated the exhibition ‘Adult World’, which considered anxieties around growing up and achieving autonomy, a subject intimately related to the shortage of housing in London, with work by Andrew Mania and Mathias Collins.” Ellen Mara De Wachter, “Living Rooms: At home in the gallery”, Frieze, 19 May 2017: https://frieze.com/article/living-rooms – accessed 14 October 2017.
After that I curated an exhibition at the poet Federico García Lorca’s house in Granada, produced by Isabela Mora, followed by another show produced by Isabela Mora at the Lina Bo Bardi house in São Paulo, Brazil.” From article by Hans Ulrich Obrist (an excerpt from his book *Ways of Curating*) in *The xxxi Other examples include Gainsborough’s House in Sudbury, Suffolk, England, UK: http://www.gainsborough.org/ or the Rembrandt House in Amsterdam, The Netherlands: https://www.rembrandthuis.nl/en/

See: http://www.soane.org/

Numerous are the posthumous museums and memorials devoted exclusively to one artist, architect or author and designed to preserve or artificially reconstruct the namesake’s original working or living conditions. Much rarer are the museums conceived by artists in their lifetimes as a Gesamtkunstwerk and preserved as such. Sir John Soane’s Museum is a case in point. In 1833, four years before he died, Soane established his house as a museum and negotiated for an Act of Parliament to ensure its preservation after his death. The house is a complex accretion of hallways, windows, hangings, plinths, mirrors and innumerable objects, with unexpected views around every corner. Soane’s holdings fall into four main categories: antique fragments, paintings from Canaletto to Hogarth and Turner, architectural drawings (such as Piranesi’s), and Soane’s own work in the form of architectural models and drawings. The artist Cerith Wyn Evans once told me: ‘I was always very stimulated and inspired by the relationships, the interstices in Sir John Soane’s Museum, the conversations that are happening between various narratives, various objects and these extraordinary vistas that you come upon by accident and then you catch a reflection of yourself. It is an incredibly complex, stimulating place, and no one visit is ever the same as the next.’ After a while, the idea of an exhibition began to take shape, and, in the course of the following two years, it crystallized in conversation with Margaret Richardson, the Curator of the Museum.

“Although Sir John Soane’s Museum has regular opening hours and attracts some 90,000 visitors a year, it has acquired a reputation primarily by word of mouth. The paradox of a well-guarded and yet public secret as well as the permanent pull between visibility and invisibility are the considerations that motivate Cerith Wyn Evans, whose intervention on the staircase was almost invisible. The work slid into the existing context as it subtly changed the sound of the bells. Steve McQueen created a sound montage that revealed itself only at second glance. To bring the various elements of the exhibition into a cohesive whole, each of the artists contributed to the greater picture: Richard Hamilton designed the poster, and each artist created a postcard that was on sale in the museum. The works on view in the exhibition were numbered but not labelled, in keeping with the way Soane displayed his collection. Each visitor was given a foldout leaflet, conceived by Cerith Wyn Evans, with plans by Christopher H. Woodward. There were no didactic panels or sound guides, and visitors moved where they wished through the rooms, encountering unexpected works of art in unexpected places. Cedric Price created symbols for the show and gave a lecture in the old kitchen entitled ‘Time and Food,’ and Douglas Gordon created the title of the exhibition: *Retrace Your Steps: Remember Tomorrow.* Like the works in *World Soup*, the works in *Retrace Your Steps* had a sense of playfulness, and both shows were self-organized—instead of beginning with a master concept or plan, they grew organically. Exhibitions should develop a life of their own, more like a conversation between curator and artist than an arrangement of their work to suit a pre-existing idea. The experience with Cerith Wyn Evans at Sir John Soane’s Museum led to an ongoing series of house museums. Next came an exhibition with Pedro Reyes at the Casa Barragán, the architect Luis Barragán’s home in Mexico City. After that I curated an exhibition at the poet Federico García Lorca’s house in Granada, produced by Isabela Mora, followed by another show produced by Isabela Mora at the Lina Bo Bardi house in São Paulo, Brazil.”


xxxvi These details come from an in conversation Dr August Jordan Davis attended between Anton Vidokle and Martha Rosler in Liverpool in spring 2008 at the time of its installation there in the gallery space provided by the Liverpool John Moores University. A video of this talk is available on Vimeo at: [https://vimeo.com/37652858](https://vimeo.com/37652858) — accessed 13 October 2017.


The project *Martha Rosler Library*, after beginning in Manhattan (NYC), travelled to Frankfurt, Antwerp, Berlin, Paris, Liverpool, Edinburgh, and Amherst College, Massachusetts, USA. See the e-flux webpages dealing with the *Martha Rosler Library* project and index of the books at: [http://projects.e-flux.com/library/about.php](http://projects.e-flux.com/library/about.php) — accessed 13 October 2017


Dr Catherine Caeser gave a paper on Martha Rosler Library at the College Art Association conference in Dallas, Texas, USA in 2008. Additionally, it is interesting to consider the idea of the library (collection) as exhibition in the shape of two other projects, one historic and one contemporary: Harrell Fletcher’s *The Alternative Library* (1992), which Jens Hoffmann discusses in his article on Fletcher here; Jens Hoffmann, “You and Me”, *Frieze*, 1 November 2008: [https://frieze.com/article/you-and-me-1](https://frieze.com/article/you-and-me-1) — accessed 13 October 2017; and Bose Krishnamachari (Artistic Director and Co-Curator of The Kochi-Muziris Biennale in Kerala, India) and his *Laboratory of Visual Arts (LaVA)* travelling library installation, now installed at Pepper House, Fort Kochi as a resources at the Kochi-Muziris Biennale (which began in 2012 and has its fourth iteration in 2018). See: [http://www.newindianexpress.com/cities/kochi/2017/jul/03/a-treasure-trove-1623343.html](http://www.newindianexpress.com/cities/kochi/2017/jul/03/a-treasure-trove-1623343.html) — accessed 13 October 2017.

Rosler’s entire *oeuvre* is intimately involved with the domestic. Her 1989 project *If You Lived Here...* for the Dia Art Foundation is an exemplary case study of the artist as curator and of an ambitious engagement with questions of gentrification and homelessness in the New York City of the late 1980s. This project was revisited in 2009 as *If You Still Lived Here...* see: [http://www.e-flux.com/program/65408/martha-rosler-if-you-lived-here-still/](http://www.e-flux.com/program/65408/martha-rosler-if-you-lived-here-still/) — accessed 14 October 2017.
Martha Rosler also has realised multiple iterations of her *Garage Sale* installation / performance since the 1970s and is another project wherein the domestic space meets the public space – doubly so inasmuch these are museums hosting a Garage Sale, which is a mainland USA practice of itself opening up the home to the public (at least the garage of the house, but sometimes, also the interior of the house itself). The domestic space is opened to strangers in pursuit of enterprise: the selling of no longer wanted second-hand items from one household to the local members of other households, with the expelling home as the locus of interaction. When Director of the Institute for Contemporary Art (ICA) London, Jens Hoffmann staged Rosler’s *London Garage Sale* in 2005 (which Dr August Jordan Davis attended, along with a talk Rosler gave at the ICA with Hoffmann and art historian Jon Bird). The largest / most visible / recent iteration of this project was when curator Sabine Breitwieser persuaded Rosler to work with her on realising a version at the Museum of Modern Art (MoMA) in New York City in November 2012 as the *Meta-Monumental Garage Sale*. See: [https://www.moma.org/calendar/performance/1261](https://www.moma.org/calendar/performance/1261) – accessed 13 October 2017.