



Replacing Home

J AUS

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Writing, Performing, Curating, Replacing Home

With snow tracing the frozen ground, it is the first week of February in Milwaukee, WI – a high of 15 degrees and a low of -5 (give or take a few) – and I am standing on a rock along the edge of Lake Michigan, wearing my book. Or rather, pages of my manuscript painstakingly printed on blush-colored tissue paper, then sewn and sculpted onto a short slip. Almost a year ago, Milwaukee-based photographer Jessica Kaminski launched *The Home Project*, an ongoing series of conceptual garments and images that examine specific embodied experiences of belonging in and out of place. I had just finished writing *Replacing Home*, and had moved from Berkeley, CA to Milwaukee. She asked me what I brought with me to my newly adopted city; I said mainly my books. So there I am, standing with arms outstretched, vulnerably encased in my own words – about the possibility of being in place, of coming together with and apart from others over time, of reusing and resituating structures of belonging – as rematerialized so delicately into my only protection against the elements. It is not enough, and it is everything.

What does it mean, now, to be and belong in one place and with another? This is the most basic and enduring question that drives the conceptual foundation, theoretical framework, historical context, and reasoning behind the range of artists, designers and architects explored in my book, *Replacing Home: From Primordial Hut to Digital Network in Contemporary Art* (University

of Minnesota Press, 2012). In order to make publically visible the displacement of certain social bodies and the networks of dependency required to re-situate us all over time, the book navigates a path that begins by acknowledging idealized historical narratives of individually situated dwelling and that moves towards a program for socially engaged spatial situation, in which temporary, visible, cohesive and public moments of being in place are continuously re-determined. Home, as both a material structure and an experience of belonging, becomes viable through a system of replacing that reinstates embodied interactions in specific sites by way of constantly renewable structural analogies, substitutions and surrogacies.

As a book, *Replacing Home* refuses an ending, but instead challenges us to continue asking what it means to be and belong, to find new and different proposals, and above all to remain unsure whether or not home is possible – as if the only assurance is to keep asking the question of ourselves, and of others, in varying and particular circumstances. *The Home Project* initiated an expansion of the book's parameters, by performing my ongoing desire to keep questioning and to stay uncertain. This group exhibition, which includes artists from the book and others who generate new dialogues with it, is the next step.

Signaling the necessary portability of structural habitations that respond to our ever-increasing movements across the globe, Lot-ek's *Mobile Dwelling Unit* transforms a shipping container

into a portable dwelling structure and nomadic system, while Do Ho Suh creates an exact fabric replica of his childhood home in Seoul to roll up and take with him. Presenting a particular material's genealogy over time as remembered and misremembered, Jim Charles' *Towel Rack* gestures towards an unknown object's past uses, and its potentially endless reuses and reincarnations. For designer Hussein Chalayan, transformations in garments afford hidden possibilities that may help situate wearers as they are forced to move, while Lucy Orta's *Refuge Wear* offers emergency relief shelters and communities that make visible the plight of those without homes. Performing the impulse for social connection, Lisa Hecht's series of photographs track her efforts to communicate with the world outside her studio during a month-long installation. Indeed, community formation and social cohesion frame the basis for any kind of belonging in place, as evident in the work of Rafael Lozano-Hemmer, Nathaniel Stern, and Yevgeniya Kaganovich. Lozano-Hemmer's *Relational Architecture* asks real and virtual participants to cooperate in revising their experiences of public buildings and sites. In Nathaniel Stern's *Sentimental Constructions*, public space is performed alongside and through minimal architectural structures that rely on communal play and improvised collaborations. Yevgeniya Kaganovich's *mouth pieces*, in turn, propose that intimate, unequal and frustrated interactions between two people can offer contingent moments of social dependency that result in the creation of new spaces of connection.

Retaining the same name, the exhibition *Replacing Home* activates the open-endedness of both my concept of replacing and of the infrastructural relations of home, while suggesting that both written and curated platforms are equally integral, and that there could, as yet, be further instantiations. As a method and system of being and belonging, replacing identifies an infinitely extendable act of being in the place of something or someone again, without fully taking that object, site, or body's place. Looping forwards and back over time, as current, absent and remembered forms of home coalesce, both book and exhibition catalyze precarious moments and sites of material reconnection between readers, makers, viewers and the various spatial situations in which they are momentarily enmeshed.

As for me, this past August, jet-lagged a day after flying back from Tokyo, I am encased in another Kaminski dress, this one resembling a cocoon. This time, I am standing on Baker's Beach in San Francisco, on the shores of the city I was born in, where my family lives, and where, amongst all my travels, I keep returning. I close my eyes and tilt my head back. It is not everything, and it is enough.

- Jennifer Johung
Los Angeles, January 2012
www.johung.com

HUSSEIN CHALAYAN

Afterwords

(Autumn/Winter 2000 Womenswear Collection)

Bio:

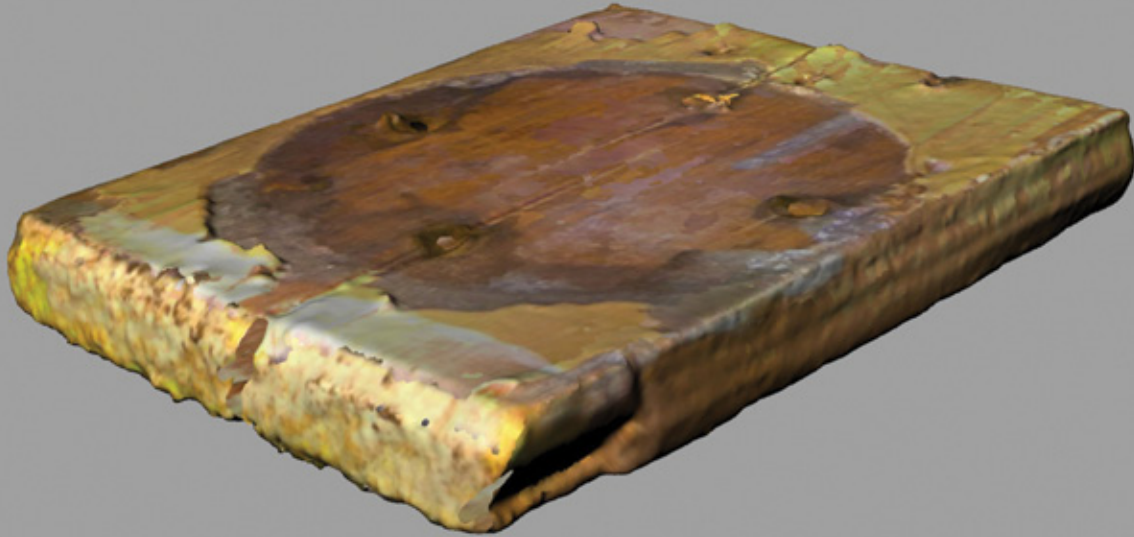
Hussein Chalayan is an internationally regarded fashion designer who is renowned for his innovative use of materials, meticulous pattern cutting and progressive attitude to new technology. He was educated both in Cyprus and England. He has twice been crowned British Designer of the Year (1999, 2000). Chalayan is inspired by architectural theories, science and technology. He has been involved in numerous international exhibitions, including 'Radical Fashion' at the V&A Victoria & Albert museum in London (1997), 'Fashion' at the Kyoto Costume Institute in Japan (1999), 'Airmail Clothing' at the Musée de la Mode, Palais du Louvre in Paris (1999), the Istanbul Biennial (2001) and 'Goddess: the classical mode' at the Museum of Modern Art in New York (2003). Chalayan has also designed costumes for opera and dance performances. He represented Turkey at the 51st Art Biennale in Venice (2005). He was awarded the M.B.E. in the 2006 Queen of England's birthday honors list for his services to the fashion industry. In 2009, London's Design Museum presented the first exhibition of the designer's work in his adopted country, although the show was based on a presentation at a museum in Groningen, the Netherlands, in 2005.

Statement:

Afterwords was inspired by the horror of having to leave your home at the time of war. Initially Chalayan took his inspiration from how Turkish Cypriots (including members of Chalayan's family) were subjected to ethnic cleansing in Cyprus prior to 1974 (as there were attempts to annex Cyprus to Greece). After talks with his family, Chalayan explored the idea of how we may want to hide our possessions of how we may want to carry them with us on departure in such an ordeal. In this light, a living room was created where clothes were disguised as chair covers, suitcases as chairs, and each object in the room fit into a special pocket that was specifically designed to contain them.

<http://www.husseinchalayan.com>





JIM CHARLES

Towel Rack (2011)

Bio:

Jim Charles is a Pennsylvania born artist currently living and working in Milwaukee, Wisconsin. He received a degree in Jewelry and Metalsmithing from the State University of New York at New Paltz in 2002. His work is represented by Heidi Lowe Gallery in Rehoboth, Delaware. Locally it is on view at 3rd Ward Jewelry in Milwaukee and Magpie Jewelry and Metals Studio in Wauwatosa.

Despite the sophisticated tools utilized in making the replacement, it is a mere approximation of the original, unable to replace it in meaning, value and function. This work examines what is invested in each object: traces of function within the built environment, and the evidence of daily life that has been left behind.

Statement:

The diptych “towel rack” consists of two opposing architectural panels, one containing a remnant of a domestic environment, the other – its replacement. One modality persists as an architectural remnant, a physical reminder of functional life, representing a missing history, a lost function, a trace memory. What remains leaves the questions of why it is missing, how and when it was removed. The other exists as a replacement of what was lost or forgotten. The trace is replicated with the use of new technologies, a futile attempt to remember/represent what is missing in form, without being able to determine and reproduce the original function.



YEVGENIYA KAGANOVICH

Double Mouth Piece 19 (2010)

Double Mouth Piece 20 (2010)

Bio:

Yevgeniya Kaganovich is a Belarus born, Milwaukee, Wisconsin based artist, whose hybrid practice encompasses Jewelry and Metalsmithing, sculpture and installation. Yevgeniya has received a Masters of Fine Arts from the State University of New York at New Paltz and a Bachelors of Fine Arts in Metal/Jewelry from the University of Illinois at Urbana-Champaign. Yevgeniya has been an active art practitioner since 1992, exhibiting her work nationally and internationally. Her work has received a number of awards and has been published widely. Yevgeniya has worked as a Designer/Goldsmith at Peggie Robinson Designs, Studio of Handcrafted Jewelry in Evanston, Illinois and has taught Metalsmithing at Chicago State University, Chicago, Illinois, and Lill Street Studios, Chicago Illinois. Currently Yevgeniya is an Associate Professor and an Associate Chair of the Department of Art and Design at the University of Wisconsin-Milwaukee heading a thriving Jewelry and Metalsmithing Area with a graduate and undergraduate program.

Statement:

I address the complexities of inner personal and social interactions conditioned by the corporal body. I explore the absurdity of our attempts to express, perceive, communicate and understand. I am interested in function as a point of access for the viewer and an opportunity to create meaning. I aim to make objects that through their use comment on aspects of our existence, our experiences, our interactions, our bodies. The double mouth pieces are a set of objects with impressions of a face on each end. Because of the absence of the straps the only way to use one of them is for two people to stand in very close proximity to one another, wedging the object between their faces, which can be uncomfortable or even suffocating. These objects undermine themselves through their own use; they beg engagement between two people only to reveal the difficulty of it.

www.yevgeniyakaganovich.com

JESSICA KAMINSKI
The Home Project (2011)

Bio:

Jessica Kaminski is a multidisciplinary artist who received her B.F.A. in Photography from the Milwaukee Institute of Art and Design and studied at Studio Art Centers International in Florence, Italy. Her freelance photography supports her traveling and allows her to engage with people from all over the United States and abroad. Kaminski's art seeks to explore the complex vernaculars of home, love, performance, relationships and family, and aims to involve us in how we define and represent ourselves within the world. Kaminski often collaborates with other artists and communities to expand her own abilities and vision and explore potentials for dialog.

Statement:

I grew up in what I think of as a "traditional" home model: married parents, siblings, house in the suburbs, a cat. As I passed through my 20's and into my 30's, I realized this home model was not materializing in my own adult life. As my feelings of obligation to those parameters thaw, I've started forging my own notion of home, exploring its transforming boundaries and fluid definition. As a result, *The Home Project* attempts to challenge, and invite discussion about what gets to *be* home, and poignantly, the moments where we are in transition between a solid sense of place. In selections from *The Home Project* at JAUS, I share the work created with curator Jennifer

Johung, who moved from San Francisco to Milwaukee. The pair of images visually interpret Johung's experience of relocation, as witnessed by my role as friend and colleague. Impermanence and fragility are literalized in a summer dress made out of facial tissues printed with pages from Johung's book *Replacing Home*. This is Johung's only shelter in the frigid cold of a midwestern winter backdrop. In the second image, photographed in her native city of San Francisco, Johung is enveloped in a cocoon, as if awaiting metamorphosis and growth.

www.jessicakaminski.com



LOT-EK

Mobile Dwelling Unit (2002)

Bio:

Ada Tolla and Giuseppe Lignano founded LOT-EK in 1993 in New York. Currently, besides heading their professional practice, they teach at Columbia University, Graduate School of Architecture, and lecture in major universities and cultural institutions throughout the U.S. and abroad. LOT-EK's projects range in scale and complexity from building and urban design to art installations and design objects. LOT-EK's clients range from residential to institutional and commercial all over the world. LOT-EK's projects are published internationally in books and periodicals and LOT-EK's art and design objects and installations are exhibited and collected both by public institutions and privately around the world.

Statement:

LOT-EK is blurring the boundaries between art, architecture, entertainment and information. LOT-EK is making architecture with existing objects, systems and technologies to be used as raw materials. LOT-EK is displacing, transforming and manipulating existing objects to fulfill program needs. LOT-EK is re-thinking the human body interaction with products of the industrial/technological culture. LOT-EK is re-inventing domestic/work/play spaces and functions and questioning conventional configurations. LOT-EK is investigating the artificial nature, as the unexplored, manmade elements of our built environment.

www.lot-ek.com/



RAFAEL LOZANO-HEMMER

Vectorial Elevation (1999)

Body Movies (2001)

Under Scan (2005-6)



Bio:

Rafael Lozano-Hemmer was born in Mexico City in 1967. In 1989 he received a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada. His work has been commissioned for events such as the Millennium Celebrations in Mexico City (1999), the Cultural Capital of Europe in Rotterdam (2001), the UN World Summit of Cities in Lyon (2003), the opening of the YCAM Center in Japan (2003), the Expansion of the European Union in Dublin (2004), the memorial for the Tlatelolco Student Massacre in Mexico City (2008), the 50th Anniversary of the Guggenheim Museum in New York (2009) and the Winter Olympics in Vancouver (2010). His kinetic sculptures, responsive environments, video installations and photographs have been shown in museums in four countries. In 2007 he was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel. He has also shown at Art Biennials in Sydney, Liverpool, Shanghai, Istanbul, Seville, Seoul, Havana and New Orleans. His work is in private and public collections such as the Museum of Modern Art in New York, the Jumex collection in Mexico, the Museum of 21st Century Art in Kanazawa, the Daros Foundation in Zürich and TATE in London. He has received two BAFTA British Academy Awards for Interactive Art in London, a Golden Nica at the Prix Ars Electronica in Austria, a distinction at the SFMOMA Webby Awards in San Francisco, "Artist of the year" Rave Award in Wired Magazine, a Rockefeller

fellowship, the Trophée des Lumières in Lyon and an International Bauhaus Award in Dessau. He has given many workshops and conferences, among them at Goldsmiths college, the Bartlett school, Princeton, Harvard, UC Berkeley, Cooper Union, MIT MediaLab, Guggenheim Museum, LA MOCA, Netherlands Architecture Institute and the Art Institute of Chicago. His writing has been published in Kunstforum (Germany), Leonardo (USA), Performance Research (UK), Telepolis (Germany), Movimiento Actual (Mexico), Archis (Netherlands), Aztlán (USA) and other art and media publications.

Statement:

As an electronic artist, Lozano-Hemmer develops interactive installations that are at the intersection of architecture and performance art. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are "antimonuments for alien agency."

www.lozano-hemmer.com/

LUCY ORTA

Nexus Architecture x 50 Intervention Köln (2001)

Refuge Wear Intervention London East End (1998)

Bio:

After graduating with an honours degree in fashion-knitwear design from Nottingham Trent University in 1989, Lucy began practicing as a visual artist in Paris in 1991. Her sculptural work investigates the boundaries between the body and architecture, exploring their common social factors, such as communication and identity. Lucy uses the media of sculpture, public intervention, video, and photography to realize her work. Her most emblematic artworks include *Refuge Wear* and *Body Architecture* (1992–98), portable, lightweight, and autonomous structures representing issues of survival. *Nexus Architecture* (1994–2002) is a series of participative interventions in which a variable number of people wear suits connected to each other, shaping modular and collective structures. When recorded in photography and video, these interventions visualize the concept of social links. *Urban Life Guards* (2004–ongoing) are wearable objects that reflect on the body as a metaphorical supportive structure. Lucy's work has been the focus of major survey exhibitions at the Weiner Secession, Austria (1999); the Contemporary Art Museum of the University of South Florida, for which she received the

Andy Warhol Foundation for the Visual Arts award (2001); and the Barbican Centre, London (2005). She is a professor of Art, Fashion and the Environment at London College of Fashion, University of the Arts London and was the inaugural Rootstein Hopkins Chair at London College of Fashion from 2002–7. From 2002–5 was the head of Man and Humanity, a pioneering master program that stimulates socially driven and sustainable design, which she cofounded with Li Edelkoort at the Design Academy in Eindhoven in 2002.

Statement:

"Lucy Orta's entire work concerns this other; this other which society has placed on the periphery; this other which can become itself; this other in which we are all found, and which is excluded from the Teatrum Mundi, the characteristic daily humdrum of sociality. This other is cloistered, deprived of role and function. Born at the end of the eighties, during a period of economic crisis, the work of Lucy Orta is defined with respect to this situation of unparalleled difficulty and exclusion, in the hell of the modern spiral. Today's world is marked by an extreme fragility and precariousness. No one can be spared.

The fall, with no safety net at the bottom, can be a long one or can follow a swallow dive trajectory. Deprived of work, money, shelter, the third world is gradually invading the major capitals. Survival is the new slogan of the decade. By involving individuals in difficulty, whether isolated or as part of a group, and encouraging them to participate in collective actions consisting notably of producing

Refuge Wear or *Survival Kits*, the artist clearly raises the question of the citizen, underlining his role as a part of the whole. To be a citizen is to participate in society." -Jerome Sans

www.studio-orta.com





NATHANIEL STERN

Sentimental Constructions (2007, 2011)

Bio:

Nathaniel Stern (USA / South Africa) is an experimental installation and video artist, net.artist, printmaker and writer. He has produced and collaborated on projects ranging from interactive and immersive environments, mixed reality art and online interventions, to digital and traditional printmaking, latex and concrete sculpture. He has held solo exhibitions at the Johannesburg Art Gallery, Johnson Museum of Art, Museum of Wisconsin Art, Villa Terrace Decorative Arts Museum, University of the Witwatersrand, University of Wisconsin-Milwaukee, and several commercial and experimental galleries throughout the US, South Africa, New Zealand, and Europe. His work has been shown at festivals, galleries and museums internationally, including the Venice Biennale, Sydney Museum of Contemporary Art, International Symposium for Electronic Art, Transmediale, South African National Gallery, Kunsthalle Exnergasse, New Forms Festival, Haggerty Museum, Sasol Art Museum, International Print Center New York, Milwaukee Art Museum, Modern and Contemporary Art Center and Grahamstown National Arts Festival. Nathaniel is an Associate Professor in the Department of Art and Design at the University of Wisconsin - Milwaukee, and is currently finishing an art historical book on interactive art due for release mid-2012.

Statement:

Sentimental Constructions (2007 and ongoing) are large-scale, site-conditioned interventions made of minimal materials and performed in public spaces. These are architectural structures made of rope or mosquito netting, for example, built to scale and performed with a group of collaborators. They are ephemeral arrangements that carve out space and frame their contexts. Each twists the idea of 'public place' by its double activation: first, through the volunteers who stretch the forms outward and around them; and second, through the communal play of the onlookers-turned-participants, who give the piece an/other performative turn. *Sentimental Constructions* have been thus far performed in Croatia, South Africa and Canada. The installation at JAUS sits somewhere between documentation, experience and practice. Here *performance 2*, originally installed in Johannesburg, is re-staged, re-cited and re-situated as a potentialized context, where viewers encounter and engage with a semblance of the situation the performance first brought about.

www.nathanielstern.com

DO HO SUH

*Seoul Home/L.A. Home/New York Home/
Baltimore Home/London Home/Seattle Home/L.A.
Home* (1999)

Bio:

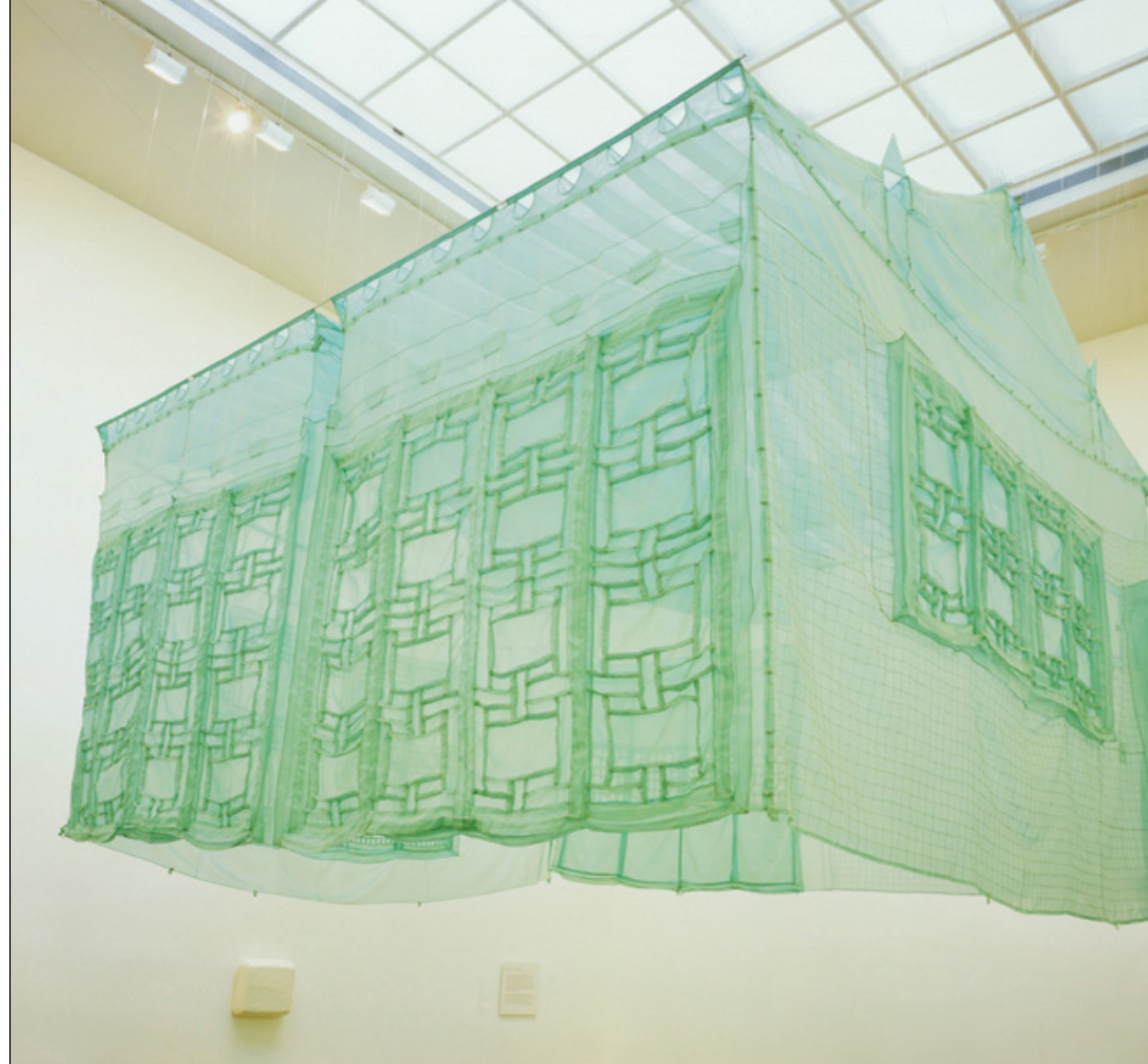
Do Ho Suh received a BFA in painting from the Rhode Island School of Design and a MFA in sculpture from Yale University. Interested in the malleability of space in both its physical and metaphorical manifestations, Do Ho Suh constructs site-specific installations that question the boundaries of identity. His work explores the relation between individuality, collectivity, and anonymity. In 2001, Suh represented Korea at the Venice Biennale and in 2010 participated in the Venice Biennale Architecture Exhibition and the Liverpool Biennial. Recent exhibitions include “A Perfect Home: The Bridge Project” at the Storefront for Art & Architecture, New York, NY, and “Do Ho Suh” at the Singapore Tyler Print Institute, Singapore. Forthcoming exhibitions include “Wielandstr. 18, 12159 Berlin” at DAAD Galerie, Berlin, Germany, “Luminous: The Art of Asia” at the Seattle Art Museum, Seattle, WA, “The Portal Project” at the Museum of Fine Arts Houston, Houston, TX, and solo exhibitions at Leeum, Samsung Museum of Art, Seoul; the 21st Century Museum of Contemporary Art, Kanazawa; and the Hiroshima City Museum of Contemporary Art, among others. The artist’s work is represented in numerous museum collections including the Museum of Modern Art, New York, the Whitney Museum of American Art, New York, the Solomon R. Guggenheim

Museum, New York, the Walker Art Center, Minneapolis, MN, the Tate Modern, London, UK, Artsonje Center, Seoul, Korea, and the Mori Art Museum, Tokyo, Japan. Do Ho Suh lives and works in New York, London, and Seoul.

Statement:

“I would say the Korean house project started from this need to fulfill a certain desire, when I graduated from [Rhode Island School of Design]. I was in New York for a year before I went to grad school. I was living on 113th Street, near Columbia, and my apartment building was right across the street from the fire station. And it was really, really noisy, and I couldn’t sleep well. And I was thinking, ‘When was my last time to have a really good sleep?’ And that was in a small room, back in Korea. And I wanted to bring the house, somehow, to my New York apartment. So, that’s where everything started... The experience was about transporting space from one place to the other—a way of dealing with cultural displacement. And I don’t really get homesick, but I’ve noticed that I have this longing for this particular space, and I want to recreate that space or bring that space wherever I go. So, the choice of the material, which was fabric, was for many reasons. I had to make something that’s light and transportable, something that you can fold and put in a suitcase and bring with you all the time.” –Do Ho Suh

www.lehmannmaupin.com/#/artists/do-ho-suh/





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