OPEN HOUSE:
HOW CONTEMPORARY ART CHALLENGES DOMESTIC PRIVACY

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ART HISTORY

OPEN HOUSE: HOW CONTEMPORARY ART (98PP.)

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Just what is it that makes the home so compelling? Perhaps it is because the home epitomizes more than just the built structure that it is constructed from. It is more than just a physical place of shelter, more than a space in which we store our belongings or lay down to rest at the end of the day, although it is those things too. Home is also an idea and a social space; it serves as a metaphor, it is a determinant of status and well-being, it is a political entity. It accommodates these ideas, yes, but even more so the home is the embodiment of them. By extension then, rooms and furnishing can be seen as the repositories of these meanings, archives of culture, history, and memory. As an ostensibly private building, it is in some ways surprising that the home has such a public presence. This has not gone unnoticed in the art world. In contemporary art, depictions of interiors and domestic spaces are used to interrogate how these varying notions of the private and public have influenced their understanding. Likewise, the use of these spaces in art is an effective means of addressing the notion of the public, as the juxtaposition of what we expect to be private with the ideas we have about public display can serve to disrupt preconceived beliefs we might harbor about the home and domesticity.

INTRODUCTION

Just what is it that makes the home so compelling? Perhaps it is because the home epitomizes more than just the built structure that it is constructed from. It is more than just a physical place of shelter, more than a space in which we store our belongings or lay down to rest at the end of the day, although it is those things too. Home is also an idea and a social space; it serves as a metaphor, it is a determinant of status and well-being, it is a political entity. It accommodates these ideas, yes, but even more so the home is the embodiment of them. By extension then, rooms and furnishings can be seen as the repositories of these meanings, archives of culture, history, and memory. As an ostensibly private building, it is in some ways surprising that the home has such a public presence. However, upon closer inspection of the terms "public" and "private" and their myriad meanings, it becomes clear that homes are more public than they may seem at first.[1] In contemporary art, depictions of interiors and domestic spaces are used to interrogate how these varying notions of the private and public have influenced their understanding. Likewise, the use of these spaces in art is an effective means of addressing the notion of the public. The juxtaposition of what we expect to be private with the ideas we have about public display can serve to disrupt preconceived beliefs harbored about the home.

It is important to note that the concept of domestic space is an inherently white and "Western" conceit: as anthropologist Irene Cieraad observes, "domestic space and its conceptual counterpart, 'public space,' evolved in a Western historical setting of rising urbanism, tracing back to seventeenth-century Europe."[2] Thus, to understand domestic space it is important to first

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[1] For the purposes of this thesis, the definition of public I am working with refers to those outside of the conjugal family or to that which affects a generalized audience. Private on the other hand, is that which is generally seen as exclusive of larger institutions, such as government or society, and affects a particular small group or individual, often on the domestic level.

[2] Irene Cieraad, ed. *At Home: An Anthropology of Domestic Space* (Syracuse University Press, 1999), 3.

understand the concept of public space and how both have evolved alongside the history of Europe and North America, and subsequently spread out to the rest of the world. Likewise, domestic space is by its nature tied to the middle and upper class who are more likely to experience homeownership. The concept of domestic space has undergone a series of transformations, beginning with the early modern period in the early seventeenth-century, and the establishment of the opposing ideas of public and private. These developments can also be traced in contemporaneously produced artworks.

Today, we hold many conflicting ideas of what constitutes a public. When we speak of "the public" or a "public" we are often referring to one of several entities with competing or complementary meanings. Often the public is thought of as a collective, a group of people or persons who share some commonality, background, or like-mindedness, or, perhaps just as likely, all those who fall outside a designated group or profession. At times, the definitions of public and private are, in the words of Queer theorist Michael Warner, "merely parts of a larger series of classifications that includes [...] local, domestic, personal, political, economic, or intimate."[3] Most things can be understood as both private and public depending on the circumstances, including who is speaking, when, and for what purpose, and homes are most certainly included in this.

This is complicated further by the fact that the idea of what defines a public has continually undergone metamorphoses throughout the centuries. The term public has an evolution that can be traced from ancient Greek society. The distinction between public and private, as bound up in the political and household realms, has been around since the formation of the city-state. The newer social realm, philosopher Hannah Arendt writes, exists in a third

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[3] Michael Warner, *Publics and Counterpublics* (New York: Zone Books, 2002), 28.

space between public and private, and “is a relatively new phenomenon whose origin coincided with the emergence of the modern age and found its political form in the nation-state."[4] Thus the public as a social phenomena, as we now mostly intend it to mean, emerged largely during the Enlightenment era. For some, such as philosopher and social theorist Jürgen Habermas, this was concurrent with the creation of the coffeehouse. The coffee house acted as an open forum in which otherwise unrelated, private individuals from varying classes were able to come together and share ideas and opinions. As Habermas writes "the coffee house not merely made access to the relevant circles less formal and easier; it embraced a wider strata of the middle class.”[5] This was essential in helping to shape this new public.

At the same time that a new public was being formed, new ideas of privacy and domesticity were also solidifying, with the conceptualization of the private individual signaling the emergence of the house as an increasingly private space. The idea of privacy in the home as it is understood today is a relatively new concept, emerging for the first time only in the seventeenth-century, wherein European society saw increasingly secluded family units as the bourgeoisie gained in influence and communal habitation diminished.[6] The seventeenth- and eighteenth-centuries also saw the articulation of theories of private property and individual freedom which emphasized the house as an increasingly private space. Along similar lines German philosopher and cultural critic Walter Benjamin places the beginnings of the private domestic space in the nineteenth-century, under the rule of Louis-Phillipe and the advent of the

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[4] Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1998), 28.

[5] Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, trans. Thomas Burger (Cambridge: MIT Press, 1991), 33.

[6] Lucy Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: The New Press, 1997), 28; see also Witold Rybczyński, *Home: A Short History of an Idea*. (New York: Penguin Books, 1986), 66.

private citizen, where "for the first time, the living-space became distinguished from the place of work. The former constituted itself as the interior."[7]

At the same time, as commerce was moved outside the home, women were further associated with the domestic, while men dominated public space. European culture–particularly Dutch, French, and English–as well as non-indigenous North American culture established a division between men and women's labor, with men supplying wage labor in the public marketplace, and women providing unpaid labor in the home. At the end of the nineteenth-century and early twentieth-century, ideas about women and their relationship with the home became more defined. The ideology of separate spheres for men and women had firmly taken hold in both Europe and the United States. Separate spheres essentially established that men and women operated in different domains of influence, which for men was the "public sphere," including the city-center, marketplace, and so on. For women it was the opposite, as they were expected to operate within the private, "domestic sphere." This is what Cieraad refers to as the "myth of two worlds apart."[8] These ideas were further conceived in the ways in which homes were built. The home became a microcosm of the separate spheres, enforced through architectural design. We can see this in the floorplans of upper-class homes, in which the more "masculine rooms" or rooms meant for men, were placed in the front of the home, closer to the public street. These included the library, the dining room, and the entrance hall where guests

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[7] Walter Benjamin, "Louis-Phillipe or the Interior," in *The Domestic Space Reader*, ed. Chiara Briganti and Kathy Mezei (Toronto: University of Toronto Press, 2012) 103.

[8] Cieraad, *At Home*, 7.

would be received. Women's rooms, rooms meant for service to the family, such as the boudoir, drawing room, and nursery were removed to higher floors or to the back of the house.[9]

As dynamics shifted and servants became less common in the middle class American household at the end of the nineteenth-century, women increasingly took on the role of a domestic caretaker. As such, women became the target audience for home consumerism, particularly during the design reform period in nineteenth-century England. Architectural and design reform increasingly linked interior aestheticism to moralism as well.[10] In America during this period, several influential women began writing to a female audience on domestic subjects ranging from the domestic efficiency of Christine Taylor and Catharine Beecher whose work deeply influenced the idea of women's place in the domestic sphere, to Emily Burbank who identified the female body as a part of the home.[11] As these separate spheres were codified so too was this idea that the woman was a part of the home and the home was an extension of her. How women dressed themselves and their homes was also a reflection of the man, particularly as the middle-class was growing during the Gilded Age, and the era of the Industrial Revolution. This was frequently expressed in the language used to describe how women dressed at the time and about home decoration. Likewise, decoration of the home was thought to "nourish" the home, just as food nourished a woman's body. This was also expressed through language. "Delicate" and "dainty" were used not only to express the drapery and ornamentation of the home, they

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[9] Clifford E. Clark Jr., "Domestic Architecture as an Index to Social History: The Romantic Revival and the Cult of Domesticity in America, 1840-1870," *The Journal of Interdisciplinary History* 7, no. 1 (1976): 50, https://doi.org/10.2307/202373.

[10] Clark, "Domestic Architecture," 42.

[11] Women's bodies were often associated with the home, and their own ornamentation was seen as a kind of domestic decoration according to the prevailing attitudes of the time. See Emily Burbank, "Woman as Decoration," in *The Domestic Space Reader*, ed. Briganti and Mezei, 130-33 and Beverly Gordon, "Women's Domestic Body: The Conceptual Conflation of Women and Interiors in the Industrial Age." *Winterthur Portfolio* 31, no. 4 (Winter, 1996): 281-301. www.jstor.org/stable/1215239.

were also used to describe food.[12] With this conflation of women, ornamentation and the home, women were expected to match their surroundings, even blending into them. In England, the trial of Oscar Wilde marked a change for men who had previously been more involved in quotidian domestic affairs, such as interior design, identifying the practices as effeminate. From this point on, home furnishing became the preoccupation of women.[13]

Following World War II, in the mid-twentieth century the development of the suburbs and planned communities such as Levittown in New York–wherein gender divisions were solidified through spatial organization of residential and commercial districts–were created in an attempt to return women–many of whom had entered the workforce–to the domestic sphere.[14] These towns were designed to be away from the city-center, and reliant on the automobile to reach public destinations, amplifying the lack of access by the less mobile. Most families at the time had only one car, which was typically used by the husband throughout the day to go to and from work, meaning women found themselves in increasing isolation, moved away from the public center, and with their mobility restricted. As such stereotypically gendered behavior was used by specific locales to "proscribe women's movement outside the home."[15]

It comes as no surprise then, that feminist artists in the 1960s and 70s often chose to use domestic interiors as a backdrop to their critiques, in large part because of how the home was so bound up in the identity of womanhood. In their claim that the personal was political, they were also announcing that the private, domestic space was public. One of the most pivotal installations

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[12] Beverly Gordon, "Women's Domestic Body, 287.

[13] Briganti and Mezei, ed. *The Domestic Space Reader*, 151.

[14] MATRIX, *Making Space: Women and the Man Made Environment*, (London: Pluto Press Limited, 1984) 40.

[15] This included moving homes away from easy access to public transportation as well. MATRIX, *Making Space*, 53.

to come out of this era regarding the theme of femininity and the home was *Womanhouse*, organized in 1972. Judy Chicago and Miriam Schapiro, teaching at CalArts at the time, created domestic tableaus centered on the female experience. Each installation was designed in collaboration with several students from their Feminist Art program around the rooms in a condemned Hollywood home. While admittedly maladroit by today's standards, *Womanhouse* was nonetheless a striking exegesis on femininity and domesticity at a time when Feminist consciousness-raising was at a critical point, and the work's metaphoric correlation of womanhood and domestic space persisted in its influence in the creation of other contemporary art.[16]

The domestic has also been used in questioning the public/private dynamic in political landscapes. This can be seen in the work of Eastern European artist Sanja Ivekovic. The artist staged a performance, *Triangle* (1979), in which she sat on her ostensibly private balcony drinking, smoking, reading, and making masturbatory gestures while the motorcade of then-Yugoslavian president Josip Broz Tito passed by. It took a total of eighteen minutes from when she set herself up on the balcony to when police knocked on her door, asking her to move inside.[17] She thus questioned the boundary between the public and private spaces and alluded to how political entities were able to cross these boundaries.

Experience also plays an important role in the depiction of domestic spaces. When Lucas Samaras recreated his bedroom in the gallery in his 1964 installation, *Room No. 1*, he designed the room to be immersive and fluid, so that it could be "completed" by the participant who activated the artwork. Samaras believed that installations should facilitate "a visitor's first-hand,

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[16] Claire Bishop, *Installation Art: A Critical History*, (London: Tate Publishing, 2011), 37.

[17] Bojana Pejić, *Sanja Iveković: Public Cuts*, Translated by Jana Wilcoxen (Ljubljana: Zavod P.A.R.A.S.I.T.E., 2006).

real experience," rather than work as a piece of narrative theater.[18] This emphasis on viewer activation and decentering is used to great effect in current installation art practice, most notably in what Nicolas Bourriard has referred to as relational art.

In the following chapters I will look at six contemporary artists–Tracey Emin, Liza Lou, Song Dong, Do Ho Suh, Rirkrit Tiravanija, and Yin Xiuzhen–using sculptural and installation art to explore the themes of home in a number of ways. While there are many strategies and mediums employed by artists in their exploration of this theme, I have chosen to focus on this particular approach due to its particular use of space, interactivity, and experiential nature. The first chapter focuses on how the artists shine a light on the public aspects of the seemingly private home. In doing so, they help viewers rethink what the public is and its relationship to their domestic environment. Understanding that the home is not necessarily private also opens up questions about how it is influenced by society and cultural issues at large. The second chapter considers these questions and how the artists address them. The final chapter builds on the previous two, introducing phenomenological considerations to understand how the embodied experience of domestic space can affect memories and emotions. This allows for an inquiry regarding how the artists use this experience, both their own and that of the viewer, to redefine the home and what it means.

While each artist approaches the domestic from a different angle, they also include a number of similar motifs, including memory, loss, impermanence, time and space. That the notion of home will seemingly naturally produce these motifs is significant to our understanding of what home is and how it shapes the larger discourse regarding ideas of privacy, consciousness, and politics.

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[18] Claire Bishop, *Installation Art*, 27.

CHAPTER ONE

The home is a supposedly private place. This is where bodily actions and functions occur, including eating, sleeping, sex, elimination, and–historically–death and birth. According to philosopher Gaston Bachelard, "a house constitutes a body of images that give mankind proofs or illusions of stability. We are constantly re-imagining its reality."[19] Contemporary artists address this relationship between privacy and the home and use depictions of domestic space and its paraphernalia to re-imagine it, expanding and subverting these notions. One means of achieving this includes artists creating replicas of their own homes and private spaces and inviting viewers in to look upon what would generally be understood as private domestic scenes. Some artists welcome us in, while others make us feel as though viewing and interacting with their work is a kind of trespass. In some cases, artists are focused on fragments of the home–furniture and other items–as much as the structures themselves as the meaning of domesticity. Artists then use those spaces to challenge the idea that the domestic is a "separate" sphere outside of public or political influence. This is often achieved through the usage of material that highlights the transparency, permeability, and impermanence of home, thereby undermining the ideas of privacy, safety and stability that are ordinarily held to be intrinsic to the conceptualization of home. By acknowledging and creating works of art that not only respond to, but put forward new ways of experiencing these qualities, the meaning of home is able to be rethought, and from there affect how the larger world is thought of and acted upon.

Domestic space is not inherently removed from the public sphere and our usage of the space is just as expressive, ritualistic, and performative as if we were out in public. Inside the home there are actions that are expected and accepted by society, just as there are those that are

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[19] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (New York: The Orion Press, 1964), 38.

not. It is assumed that the occupants of a home will use it in a certain way, including cleaning, decorating, and interacting with other members of the household. These actions may seem to be for our own benefit but just as often we act as though we are being regarded, even in the supposed privacy of home. This is accentuated if we think of how these presumed behaviors are displayed to us through advertising in magazines and on television and how the items we need to engage in these activities–such as cleansers, furnishings, organizational tools, and so on–are available as consumer products in most major retail stores.

Since domestic space is seen to have its conceptual opposite in public space, the private sphere and the domestic sphere are often thought of as synonymous. In actuality our experience of these spaces is much more complicated. It is true that the domestic space is often seen as a place of retreat away from public life, but just as the personal is political so the domestic is public. To understand how these ideas of domesticity and privacy diverge, it is important to note how the public enters the home in a myriad of subtle ways that often escape our notice, such as through public utilities, goods and services, and of course, technology. Technology has always been influential in domestic life and as more public technologies began to make more of an appearance in the home, a number of changes in the way we think about privacy in the domestic space occurred alongside them. Artists working during periods in which technology is rapidly advancing, such as around the turn of the millennium, are often acutely aware of these changes and it is reflected in their work. For artist Liza Lou, this meant "turning to older idioms in order to understand and grapple with the complex technologies of the future, which have already changed social interaction."[20] We feel as though, and perhaps are, constantly being monitored, even in our homes. There are also those who use this to their advantage creating a brand of

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[20] Marcia Tucker, "Adventures in Liza Land," in *Liza Lou*, ed. Susan Martin (Santa Monica: Smart Art Press, 1998), 56.

performative domesticity, as seen on social media. LiveJournal was founded in 1999 and Myspace, Facebook, and YouTube quickly followed between 2003 and 2005. Since then many have become very open about their home lives, posting confessionals and showing off interiors in the same breath.

The notion of a private sphere developed in the late seventeenth and early eighteenth centuries alongside the growing recognition of individual personhood and the conceptualization of the self. As such, architect Witold Rybczyński writes that the separation of the home into private rooms for each family member "demonstrated a growing awareness of individuality [...] and the need to express this individuality in physical ways."[21] Cultural geographer Yi-Fu Tuan similarly contends that if the symbol of collective selfhood is the public, then the symbol of personal selfhood is the home.[22] This certainly seems true when thinking of how many artists create replicas of their own homes, or bring in pieces of their homes or former homes for display. But how do we understand this statement when thinking of the home as another public? Upon further examination, readers will find that it is not so much personal selfhood that these artists are seeking to address, but a more collective selfhood brought about through personal experience, both on the part of the artist who is sharing their previous home, and that of the viewer who is encountering the home for the first time.[23]

This experience is emphasized by the sporadic use of figures in contemporary art featuring the home. Whereas once interiors were almost always populated, such as in Dutch

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[21] Witold Rybczyński, *Home*, 111.

[22] Yi-Fu Tuan, *Space and Place*, (University of Minnesota Press, 1977) 164.

[23] While each individual experience is unique, each person is experiencing the same space of the artwork. This allows for those who have experienced the work to identify with others who have as well. Expanding the scope of this inquiry further, it could even be said that the collective selfhood experienced here is one that is based on the larger experience and identification with the domestic space.

interior paintings from the late seventeenth-century, more recent artworks involving domestic spaces that contain figures tend to use them on the periphery–they are not the subjects of the work. They are indistinguishable from the space, blurred, or fragmented, or it is the viewer instead who becomes the subject. In some cases the interaction of the viewer with the piece becomes the completion of it. This is particularly true of Rirkrit Tiravanija's series of *untitled* apartments, and to some degree Do Ho Suh's fabric homes as well. Both of these artists set up the work so that the viewer may enter the artwork in order to fully engage with it.

The unseen figures in Song Dong's *Waste Not* (2005) (Figure 1), Tracey Emin's *My Bed* (1998) (Figure 2) and Liza Lou's beaded installations, *Kitchen* (1991-1996) (Figure 3) and *Backyard* (1996-1999) (Figure 4) are best understood as existing narratively within the work; the readings of their installations are multivalent and can be understood through lenses other than that of their own experiences. A viewer can easily insert themselves as the subjects of the narrative and the pieces as a reflection of our own lives or could read them as a fictional account of a third party, allowing for an unseen figure to complete the work regardless. For Yin Xiuzhen, the lack of the figure is a somber reminder of the removal of inhabitants from their homes. If there is any allusion to figures in *Ruined City* (1996) (Figure 5), it is perhaps the mounds of dust, which could be taken to be ashes.[24]

How art depicting domestic space is structured is also significant. Many contemporary representations of home are without front doors or porches. In most instances this is because it is a particular interior room or furnishings that are the focus, as in Lou, Emin, and Yin's works. However, even in cases where the artist includes the entire structure, exterior doors are often left off. In Tiravanija's apartments there are no doors–interior or exterior–nor windows, only the

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[24] *Ruined City* is sometimes alternately translated as *Ruined Capital* in analyses of the work.

frames where a door or window would be. This allows light to stream into the space from the well-lit gallery, but it also adds another layer of permeability, invasion, and unease. Similarly, in Suh's fabric sculptures, there are only doorways, no doors. There are several potential reasons for this. The lack of a front door could merely be because there is no use for one in a contemporary depiction of a home. In the age of the automobile and garage, the front door is rarely entered any more and is now largely ceremonial. This explanation is a bit simplistic, however, and ignores the fact that even in contemporary home design the front door remains intact.[25]

The front of the home acts as a barrier where we put up defenses, the place wherein the interior and exterior, as the metaphor for private and public spaces, meet and act upon one another. The front is available to the public, and in a manner of speaking, belongs to the public as much as they do the owner of the home. Homeowners associations are an excellent example of this, given that they can dictate what is and is not allowed in and on the front yards and houses under their purview. This stops at the front door, which bristles with both innocuous and dubious precautions, including knockers, doorbells, peep-holes, locks, and electronic alarms. As design historian Judy Attfield notes, new residents of a British housing project often expressed a particular thrill at their ability to shut out the world by closing their front door.[26] A lack of a front door subsequently removes those defenses, making it not only more welcoming, but also turning the inside of the home out to the public. If we think of the front door as Tuan suggests, as "an attractive front to impress and welcome social adults," while the "unprepossessing rear [door is]

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[25] Akiko Busch, *Geography of Home: Writings on Where We Live*, (Princeton Architectural Press, 1999) 34.

[26] Judy Attfield, "Bringing Modernity Home: Open Plan in the British Domestic Interior" in *At Home: An Anthropology of Domestic Space* 76.

for the use of people of low status," then we can also see the lack of a front door as a democratizing choice.[27]

Architecture and design writer Akiko Busch believes that the purpose of the front door is to "remind us of a time when public and private rituals structured people's lives," but is this not still the case?[28] We have rituals upon leaving and returning home, such as putting on or removing shoes and outerwear, locking or unlocking doors, saying goodbye or greeting other inhabitants of the home, and so on. These rituals, unassuming and often unexamined, stand at the intersection of public and private, and negotiate our physical and psychological crossing of that threshold. The conspicuous lack of doors and walls in artworks depicting the home can then be understood to dissolve boundaries and the regular rigidity or structure of leaving a public space and entering into a private one. Without these architectural features to mediate those rituals, we as the viewers are left to decide for ourselves whether the artwork we are entering–whether physically or metaphorically–is public or private.

This is the case in Rirkrit Tiravanija's series of apartment installations, including the pieces *untitled (tomorrow is another day)* (1996) (Figure 6) and *untitled (tomorrow can shut up and go away)* (1999) (Figure 7). In these two installations Tiravanija identifies and redefines the private sphere by building replicas of his apartment, which he then opens to the public. These pieces contain only door and window frames, but none of the actual architectural pieces, leaving open spaces where they should have been installed. Because these replicas are so large and take up so much space, the material used to construct these installations, plywood, stands out. It is an unusual material to find in a gallery; plywood boxes are what art is shipped to the gallery in, it is

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[27] Yi-Fu Tuan, *Space and Place*, 41.

[28] Busch, *Geography of Home*, 34.

not typically the art itself. It is made to be cheap and temporary. Plywood can often be spotted on construction sites, casting it in a role that speaks of incompleteness, ephemerality and impermanence. There is also a lack of safety that can be inferred by this material, bringing to mind boarded up windows in lower income neighborhoods or on abandoned buildings. This link to construction sites or other public sites is furthered by the graffiti and flyers taped to the walls. Although the work is a replica of the artist's private residence, these additions make it feel more like a public space, such as a public restroom in which graffiti is onto the partition walls or a telephone pole tacked with paper notices. Above the stove there is a torn paper tacked to the wall admonishing visitors to "PLEASE USE THE ASHTRAY!" and another taken from a spiral notebook which reads "DON'T FORGET TO WATER THE [flowers]" above a doodle of flowers, an unexpected amalgam of public notice and domestic reminders (Figure 8) . On the same wall, several phrases have been scrawled out in black marker, including a meta observation of the installation's "avant garde" status, and a pop culture reference to the 1990s band, "NO DOUBT." Another such instance is the misspelled "RIRKRIKT TRIVIANA WUZ HERE." Was this the artists' doing, an intentional misspelling to reflect poorly spelled and grammaticized graffiti found elsewhere? Or was it a cheeky visitor who found it amusing to add the artist's name to the work? If it was a visitor, perhaps it says something about the feeling of publicness that the space engenders, that they felt empowered to write on the walls of the space. Under normal circumstances, one would not enter someone's home, or even a gallery, and deface their walls.[29] Regardless of who wrote the phrase, the feelings it prompts are a desired outcome for Tiravanija, who strives for his work to become a collaborative effort.

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[29] The exception to this is perhaps teenagers who will write on the walls of their bedrooms, but even so it speaks to the proscribed nature of writing on the interior walls of homes that this is often done as an act of rebellion or provocation.

As a full scale replica, Tiravanija's apartment is fully enterable and interactable. The ability to enter and engage with the work in any way we see fit differentiates it from a typical home which is ideally impenetrable to the public, challenging the accepted notions of public and private by allowing the public to enter and use a private living space. Even so, the boundary of the gallery space remains. The apartment is not really a home, but a work of art; its time in the gallery is finite, and no one is living in it for any extended period of time, which raises other questions. What would it have meant if rather than build a replica, Tiravanija had opened his actual home in this same manner? Does its inclusion in the gallery foreground its artistic status? What might it mean if it was because Tiravanija still valued his own private space above this public incursion? While these might all be true to a degree, the most likely reason for the building of a replica is the logistics, which again emphasizes the careful balance between public and private. Tiravanija's home, like most homes, was a private space within a public space. This means that the public world necessarily impacts what we can and cannot do with or even in our own homes, eroding the illusion of privacy. City governments, landlords, neighbors, even family have the ability to dictate what we do with our homes.

In politics, privacy is often mentioned reverently, as a right in need of protection. Yet, as Busch argues, "if we cherish privacy, it often seems to be more as an abstract theory than as a value we protect for a civil society."[30] There are many public infringements on privacy, many of which can be qualified as both good and bad, depending on the circumstances. More explicit examples include eminent domain, taxes, warrants to search the home, property and real estate laws, and nuisance laws. There are other policies, however, that also affect domestic privacy

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[30] Akiko Busch, *Geography of Home*, 130.

more implicitly. These include laws on sexuality, reproductive rights, child and domestic abuse, and so on. If privacy is protected by law, so then too is its violation by the public.

Ruined City, the installation by Yin Xiuzhen, addresses this tension, noting how governments can destroy private homes in the name of public good. In the late 1990s, China invested money into construction projects which often led to the forced demolition of homes and the dislocation and displacement of peoples within the cities undergoing this urban growth. There was a want and a need for change, but at the same time a lack of understanding of what modernization and renovation would bring. The local population moved out willingly, often with compensatory payment in hand, but they were relocated to the outskirts of town, far from friends and families, intensifying feelings of alienation. Homes were razed, removing entire neighborhoods virtually overnight, along with centuries of culture and history.

Yin and her husband and fellow artist, Song Dong, were living in Beijing during this period of rapid expansion in the 1990s and witnessed the effects of this urbanization. They had both grown up in the city, which meant that the situation affected them very deeply in terms of both individual and collective memory and history, and they interacted with this destruction and construction as these neighborhoods were being demolished. Notably, in 1997 there was a substantial demolition of structures that took place to make way for the construction of Ping'an Ave, a section of road networks in Beijing. As Yin remembers it:

> Things changed so fast in [1997]. It was all around you, visible every day. I'd ride my bike to work in the morning, and the old houses would still be there, but on my way back in the afternoon, they'd be gone. It was like this for a lot of neighborhoods. The old houses were constantly being knocked down, old memories ripped out, culture torn away. The homes and ways of life that had stood for centuries were destroyed for a quick profit. The peaceful coexistence of neighbors was disrupted by this illogical, blind 'modernization.'"[31]

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[31] Yin Xiuzhen, "Plushy Terrorism and Cities in Suitcases: Artist Yin Xiuzhen on How to Challenge Society With Its Own Refuse," Interview by Hou Hanru, trans. Jeff Crosby, *Artspace*, January 14, 2017, https://www.artspace.com/magazine/interviews_features/book_report/Yin-xiuzhen-phaidon-excerpt-54534.

For Yin, the homes being torn down represented loss of memory and history, reduced to rubble without any regard for the personal or cultural significance they might hold.

As these spaces were being leveled, both Yin and Song visited the sites to salvage various objects and ephemera, arranging what they had gathered into installations. This included everything from furniture to pieces of the buildings themselves. Among the pieces salvaged were a large number of irregularly-shaped, gray clay tiles, some of which were hundreds of years old, roof tiles, which became the basis for several of Yin's subsequent installations. Song Dong had grown up living in a *siheyuan*, or quadrangle, a traditional courtyard house that had used tiles such as these. When they married, he and Yin moved into a *siheyuan* together. As such, both artists were very familiar with them. More than just building parts, these tiles represented a part of a way of life that was predicated on a form of neighborly familiarity and community and was disappearing along with the *siheyuan* and the *hutong*–or traditional Beijing alley–they gave shape to. Using the tiles, as well as discarded furniture, Yin Xiuzhen's *Ruined City* conjured images of the traditional home and was consequently a natural way to discuss the ideas of displacement and loss, and how the government had impinged on the private domestic lives of its residents. Homes are our own, but often they are also not because the land they are on belongs to a landlord, corporation or government, and can be seized, taking away the stability and security that is often taken for granted in the domestic space.

Without these vital components of stability and security, the home can become a site for anxiety and trauma. Song Dong explores this in his installation *Waste Not*, which addresses his mother's hoarding and its root causes, taking what could be considered a very private, painful mess and making it public. Hoarding is often understood negatively as a private, psychological disorder, in which the occupant suffers the unlivable state of their own home, with those in the public realm blissfully unaware of what is happening behind closed doors. However,

understanding the material agency of the things contained within a hoard can be a positive and constructive means of approaching those things as well as the context of the hoard and the hoarder themself. This is how the collaborative installation *Waste Not* by Song Dong and his mother, Zhao Xiangyuan, came into existence. Zhao was by many counts a hoarder; it began as a necessity for survival after the Cultural Revolution, following the philosophy of *wu jin qu yong*, which translates to 'let all things serve their proper purpose,' she kept everything.[32] Following the death of her husband, the amount of objects she kept spiraled out of control to the point where it was so much that her tiny house was beyond capacity, and sorely in need of renovation. In order to help her part with the objects that had outlived their original usefulness, Song suggested to her that they use these items in an installation. By finding new meaning for the objects in this way she was not compelled to throw anything away, and so she agreed. It could be that Song similarly felt the pull of the items that she had kept, or perhaps, as an artist, he just better understood. Together they approached each item with reverence for the memories–the vitality–each contained. They sorted and arranged them into the careful, neat stacks, rows, and piles that can be seen when it is exhibited, and she continued to curate the installation's various iterations until her passing in an accident in 2009. When it is shown, the center of the exhibition space typically displays the small wooden frame of Song's mother's home. Within the frame and surrounding it on all sides are the entirety of the items, more than 10,000 in total, saved by Zhao over a period of five decades. It reveals a staggering array of shapes, colors, and patterns. Today, whenever the piece is redisplayed, it is a family affair, with Song Dong, his sister Song Hui, and Yin Xiuzhen coming together to install the piece.

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[32] Madeleine Thien, "Madeleine Thien on Song Dong's Waste Not," *Frieze*, January, 2019, https://www.frieze.com/article/madeleine-thien-song-dongs-installation-waste-not.

Upon taking in the piece, several things become apparent. The first is the sheer amount of items in the installation, which tell a story of domesticity. Taken together, they tell the story of a life lived. Familial love and bonding are paramount. There is a critique of consumerism, the feeling that we need to have and keep all of these things to have a secure home life. And overwhelmingly the feeling of labor, particularly when we think about how each item has been cleaned, sorted, folded, and stacked. One feels a comparable awe at the work involved when taking in Liza Lou's beaded installations. *Kitchen* is a 168 square-foot installation piece built out of plywood, papier-mâché, a one-to-one scale replica kitchen, painted and covered entirely in glass beads. The three-sided plywood construction is bare on the obverse but the interior of *Kitchen* is immediately attention-grabbing, a dizzying assortment of patterns and color, light glinting off the glass beads in a shimmering array. The floor and the counters are both tiled in a checkerboard design of blue, green, white, and pink. On each wall is a window, adorned by pink curtains trimmed with blue ruffles and held back with blue ties. The walls are "wallpapered" in a diamond design punched up with a repeated motif of irons, spatulas complete with bacon on them, and roses, all symbols of domestic comfort and femininity.

Backyard, follows the same formula as *Kitchen*, although in keeping with the outdoor setting, it has no walls, and instead is built atop a plywood platform painted white. Like *Kitchen* it is filled with details that become more apparent the more one spends time with the piece, and at 528 square feet is a good deal larger. *Backyard* is centered around an outdoor table and benches atop a small patio. On the table, which is covered in the archetypical red and white checkered tablecloth, sits four place settings of an all-American picnic meal complete with sandwiches, a salad, grilled corn–presumably made using the charcoal grill nearby–and canned beer (Figure 9). On one end of the platform, behind the table is a bed of multicolored flowers. Despite the level of detail Lou employs throughout her pieces, the flowers here are decidedly

unrealistic. Near the flowers are implements of their care, including a hose on the ground still spraying water, and a watering can. On the other side of the platform is a clothesline and a nearby laundry basket. With only a few items on the line, it seems as though the scene has been caught mid putting up or taking down laundry on the line. Also mid-chore is the lawn mower, which has only seemingly mowed a small portion of the lawn behind it (Figure10). To round out the scene is a tree and a pair of lawn flamingos, those kitschy, ubiquitous ornaments (Figure 11).

In both sculptures Lou makes unseen labor hidden within domestic space visible and public. This labor includes labor outside the home, that is, labor for the market that is not typically associated with domestic space, but nonetheless influences the domestic by way of household consumerism. It also includes the more widely recognized, albeit more obscured and privatized forms of domestic labor, such as cooking, cleaning, and child-raising that is habitually enacted by women. The quintessential trappings of the middle-class American lifestyle are on full display here, but so is the work that makes it possible, lurking quietly in the background. *Backyard* is replete with a carefully manicured lawn and garden, a grill with food, and beer cans, but it also hints at the work within the home that makes these things possible, including the laundry, gardening tools, and idea of cooking. The *Kitchen* also displays a plethora of products and brands, a nod to the brand and product placement of pop art, but likewise includes nods to cooking, cleaning, and other quotidian activities.

Lou's choice of material also emphasizes the issue of labor. *Kitchen* took five years to complete, each individual glass-bead glued on by hand with tweezers. The half a million hand-beaded blades of grass in *Backyard* were created using the help of many volunteers, an act of shared labor. According to art historian Marcia Tucker, in Lou's work "the sense of time is extravagantly attenuated, not only because the repetitive and meditative nature of beading [...] slows things down, but also because the nature of polychronic (nonlinear, multitasked) time

encourages shared and social rather than linear or goal-oriented activities."[33] This shared labor is another means by which Lou brings domestic drudgery out of the private sphere and into the public. In fact, before the advent of the ideas of the separate sphere, much domestic work, like cooking and laundry, was in fact done communally.

Queer theorist Michael Warner asserts that "being in public is a privilege that requires filtering or repressing something that is seen as private," but this is done in the ostensibly private areas of our homes too, as evinced by the way that we arrange our homes.[34] Some rooms are more "public" and therefore there is a feeling that they must be presented in a certain way, adhering to a certain formula for decorating our homes. This tends to be the case even for rooms that will likely never be seen by most others such as the kitchen and bedroom. This is attested to by the way these rooms are often shown neat, clean, and perfectly arranged in advertising and media.

However, Lou resists the presentation of an ideologically perfect kitchen or backyard, choosing instead to show the mess and labor that living naturally creates. In the same vein Tracey Emin's *My Bed* rejects the ideologically perfect bedroom. This not only reveals the parallels between the ways that being in public and being in private are both mediated through self-repression but allows this inhibition to be rejected. *My Bed* takes Emin's bed out of the bedroom, tearing down any walls or barriers and places it–and the items on and around it, including a night table–on a rug in a public gallery. One does not require the enclosure of the walls to understand the installation as a bedroom. Indeed, removing the walls allows us as viewers to feel that, having entered into the gallery room, we have in actuality entered into the

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[33] Marcia Tucker, "Adventures in Liza-Land," 49.

[34] Michael Warner, *Publics and Counterpublics*, 23.

sanctuary and sanctity of Emin's own bedroom, particularly as the viewer is able to walk around the bed but they are not able to tough or interact with the work per se. Adding to this feeling that we have somehow violated her privacy is Emin's inclusion of the detritus and objects of daily life, and her bed in its unmade state. It is as if we have stumbled into something we shouldn't be seeing. But what is it that makes us feel this sense of unease? Is it because it is a seemingly real bedroom with all the accouterments, perhaps shockingly similar to our own? Or because she is a woman, and women are not supposed to live like this, messy, drinking, literally airing their dirty laundry? *My Bed* has often been described as "confessional," but a confession implies an admission of guilt or shame. It is perhaps better described as confrontational, confronting the public with that which is meant to be private. However, if it is recognizable to us how private is it truly? Thus, in *My Bed*, Emin asks if things that are private are only personal or if they can be universal as well.

Do Ho Suh creates silken sculptures of homes on a large-scale, taking up enormous footprints in the gallery space. These are replicas of his own living spaces, similar to what Rirkrit Tiravanija created in his *untitled* (1996/1999) apartment series. Unlike Tiravanija, however, some of Suh's spaces are cordoned off and unenterable. Even so, because of the transparent nature of the fabric, we are also able to see through the entirety of the apartment simultaneously. The fabric Suh uses is a sheer polyester, once used for Korean summer wear, causing every room and furnishing to be transparent and able to be seen through, although despite the thin nature of the fabric he uses, it retains some opacity, unlike glass.[35] Also unlike glass, as well as the wood, concrete, and steel of typical buildings, fabric is not solid. This indicates a sense of impermanence, as it does not have the longevity of most of these other materials. It also gives the

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[35] Catherine Shaw, "Sheer Will: Artist Do Ho Suh's Ghostly Fabric Sculptures Explore the Meaning of Home," *Wallpaper** October 7, 2022, https://www.wallpaper.com/art/sheer-will-artist-do-ho-suhs-ghostly-fabric-sculptures-explore-the-meaning-of-home.

impression that we are experiencing a memory, something we can view but can't enter. For many of us, we can easily recall every nook and cranny of our home, or even former homes, in vivid detail in our mind's eye. Permeability is another characteristic of Suh's works. Fabric is porous, permeable, and breathable. It is not thought of as a suitable material for buildings, as it does not protect from the rain, wind, sun, heat or cold. The silken fabric gives the buildings a ghostlike quality, suggesting the ideas of remembrance and forgetting.

To accurately capture the exact measurements of the architectural space, Suh has used three-dimensional scanning.[36] The smooth, softness of the fabric belies all of the straight edges of the walls and roof of the home, which relies on gravity to hold its vertical shape. His homes are typically a singular color, but often a vivid hue such as pink, yellow, or blue. *Seoul Home/L.A. Home/New York Home/Baltimore Home/London Home/Seattle Home/L.A. Home* (1999) (Figure 12) designed in jade green, is a good example of this. The light, which filters through the rooms, takes on the color of the fabric, bathing each room in colorful light, changing them and giving them an otherworldly quality. This is in contrast to Tiravanija's pieces, which feel solid in the real world. There is something about the rooms and homes Suh creates that makes it feel as though something is being hidden, despite the transparency. We may be invited in, but that doesn't mean we are able to see or understand all that goes on within the home or its inhabitants' lives, like looking at a photographic negative. This stands in stark contrast to the narrative nature of a piece like Emin's or Lou's; the rooms are only sparsely furnished, including only those things that are against the wall, such as a radiator, toilet, stove, and shelves. This may be due to a technical standpoint, but it serves to make the rooms look even more ghostly and uninhabited. Doh renders and shows separately home furnishings and objects, such as a

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[36] Shaw, "Sheer Will."

telephone, stove, and so on. Busch believes that "how we reconcile the privacy of our home with the public aspects of these spaces says much about how we choose to define ourselves to others,"[37] and this is in many ways what Suh's sculptures do as well. Each one displays the quality of home that is both public and private, revealing how what we show to the world and why we reveal it is carefully crafted.

By introducing elements that bring the public world into the domestic space, or alternately take the domestic space out into the world, artists are able to problematize the ideas that are commonly held about domestic spaces and their inherent or extrinsic relation to privacy, making the case that the terms are not synonymous. Some of the means of doing so include creating replicas of homes, focusing on certain rooms, or the items that are brought into homes. Viewers are asked to enter into the space, either physically or visually. The idea that home is an expression of personal selfhood is also refuted, arguing for a more collective understanding of the home, which emphasizes the public nature of it. We see this through the lack of front doors, removing the barriers and negating the ritual that typically takes place when moving from public to private spaces. Furthermore, current inhabitants are not the only inhabitants of a home over time. The lives of the people living before or after leave traces on the home which can influence the current and future inhabitants' experience. Private life has a public relevance that needs to be recognized. In further chapters we will examine the social implications of a public and private domestic space, as well as how these experiences and the new experiences that artists create for us, can change and help us reinterpret how we understand and live at home.

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[37] Akiko Busch, *Geography of Home*, 152.

CHAPTER TWO

As evidenced by the fact that the public is in the home and therefore a driving influence within the domestic, the domestic sphere is not immune to the socio-cultural context it exists in. Anthropologist and cultural theorist Mary Douglas argues in her seminal essay "The Idea of Home: A Kind of Place," that homes are not only located in space, but also in time. As time is a dimension influenced by current trends, sensibilities and conventions, homes will accordingly have "aesthetic and moral dimensions."[38] This can help explain why the domestic became so bound up in the idea of separate spheres. The aesthetic dimensions of home are easily comprehended–these are the trends and fashions that the home embodies, demonstrating why houses, a reasonably simple structure, come in such a variety of styles. Deepening the exploration into why this is the case uncovers how even the stylistic choices for home are influenced by the social and cultural context in which they are built. Architecture mediates the public by "articulating difference and defining hierarchy in the meanings one lives by."[39] It is why the layout and floor plans kept the more public rooms in the front of the house and the more private areas to the back and upper floors. These aesthetics tell a deeper story, as the feminist architectural collective, MATRIX, points out, about what and who is valued in the society where and when the house was built.[40] Often we find that despite women being linked with the domestic sphere, it is not their needs that are given priority in the home. In fact, gender and sexuality are highly arbitrated by the home. Women are commodified alongside the home. The home can also be a site of trauma, both personal and collective, stemming from policies, as well

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[38] Mary Douglas, "The Idea of a Home: A Kind of Space," *Social Research* 58, no.1 (1991): 289.

[39] Bart Verschaffeel, "The Meanings of Domesticity," in *The Domestic Space Reader*, 153. Tuan agrees, writing "the built environment clarifies social roles and relations." Tuan, *Space and Place*, 102.

[40] MATRIX, *Making Space*,12.

as migration–particularly forced–and immigration. Furthermore, in an increasingly globalized world, in which many divide their time between various cities, countries, and even continents, the meaning of home has taken on new forms and meaning. The six artists here offer up insights, reject the perceived stability of domestic norms, and question the foundations of what home is so that we may rethink our understanding of it.

Tracey Emin's *My Bed* (1998) was produced in the late nineties, on the eve of the new millennium. Emin, like many of her generation and particularly other members of the Young British Artists, were disillusioned with both the art world and society at large, and this is reflected in her installations dealing with domestic themes. Her provocative pieces bring into view that which is typically deemed too private and too personal to be issued for public display. In placing the work of art, *My Bed*, in a gallery space, she is offering a counternarrative to the idealized perfection of the middle-class home, and going further, the middle-class housewife who would never allow the bedroom to fall into such a mess, let alone be seen by strangers. She is targeting certain perceptions people have about privacy, what is private and how people, especially single women live privately. Anyone seeing this piece is sure to have a visceral reaction and likely have, at least on some level, a general understanding of what Emin is attempting to present, whether or not they agree. A straight line can be drawn from the response to *My Bed* back to the ideas of moralism in the home, articulated most enthusiastically by the discourse of writers at the end of the nineteenth- and early twentieth-centuries such as Catharine Beecher and Christine Frederick who argued that the home and how it was kept was a reflection of the righteousness of its inhabitants.[41] This is exemplified by one woman who apparently drove three hours to the exhibit with the intention to "clean up this woman's life a bit," after the

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[41] Jeremy Aynsley and Charlotte Grant, *Imagined Interiors: Representing the Domestic Interior Since the Renaissance*, (V&A Publications, 2006) 205; Rybczyński, *Home*, 157; Briganti andMezei, eds. *The Domestic Space Reader*, 200.

indignation she felt after hearing of the exhibition.[42] She was quickly thwarted by security guards, but her dismay at the piece was not isolated, and many tabloids and critics alike derided it. Adrian Searle at the Guardian, for instance, referred to *My Bed* as "tortured nonsense" in a review of the works considered for the 1999 Turner Prize.[43]

At first glance, there is little that might give away who the owner of the bedroom is. The colors of the installation are muted and neutral; a honey-colored wood bed frame on a navy rug, covered in white bed sheets, blankets and towels. Nothing in particular denotes this bed as a woman's bed. Most of the objects presented–the bed, night table, rug, alcohol, tissues, cigarettes and condoms and so on–could just as easily be a man's. *My Bed* allows for a number of narrative possibilities in the disarray. If we delve further into the items strewn about the bed, vignettes begin to surface (Figure 13). Our only hint that this is Emin's disordered space is a smiling snapshot of her on the night table, but this photograph only seems to underscore that what is on the surface may belie what is really happening internally, a powerful message about mental health, emphasized by the empty blisters of pills beneath the photo, empty bottles of vodka and other alcohol on the floor beside the bed, as well as a belt looped in on itself like a noose. These obvious signs of emotional distress were all the more explicit in *My Bed*'s exhibitions at the Sagacho exhibit and the Lehmann Maupin Gallery in which Emin hung an actual noose over the head of the bed.[44]

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[42] "Housewife 'Outraged' by Dirty Bed Exhibit," *BBC News*, October 25, 1999, http://news.bbc.co.uk/2/hi/uk_news/wales/485270.stm.

[43] Adrian Searle, "Tracey's Pants but McQueen's the Real Pyjamas," *The Guardian*, October, 19, 1999, https://www.theguardian.com/artanddesign/1999/oct/20/20yearsoftheturnerprize.turnerprize1.

[44] Alastair Sooke, "Tracey Emin - Dirty Sheets and All," *The Telegraph*, August 5, 2008, https://archive.ph/20130421073607/http://www.telegraph.co.uk/culture/culturereviews/3557865/Tracey-Emin---dirty-sheets-and-all.html.

Aside from the mental health issues that many were uncomfortable confronting openly in the 1900s, the inclusion of a variety of items that proclaimed a woman uninhibited and unashamed of her sexuality was also hugely controversial at the time. From condoms and personal lubricant to empty boxes of pregnancy tests and morning after pills, the objects on display bring to the fore a conversation about women's sexuality. They also stand in contrast to the stuffed toys that conjure up ideas of innocence and nostalgia for the past. These toys, dirtied and tossed on the floor, can suggest an innocence lost, but taken another way, they can make a case for what it means to be a nuanced and flawed human being.

Two suitcases roped together round out the items on display and may in fact be some of the most compelling objects here (Figure 14). Gaston Bachelard writes about small boxes such as chests, "evident witnesses of the need for secrecy," because these objects can open but remain closed. He continues on to say that the moment they are opened the "dialectics of inside and outside" are destroyed, thereby negating the hold that these items have on our psyche.[45] In spite of the revelatory nature of *My Bed*, the inclusion of the suitcases suggests that there is still something that Emin has not shown and is keeping to herself. The way that the suitcases are roped together, unable to be opened, only makes this more powerful. Taken together, these vignettes help reveal what is thought of as socially acceptable to display in and out of the home.

Liza Lou is also interested in women's domestic roles, including creating a presentable home, although her approach diverges greatly from Emin's. A testament to women's labor, in both its monumental size and complexity, Lou built *Kitchen* (1991-1996) during the renaissance of the handcraft movement and the Martha Stewart era of domestic advice. *Kitchen* began with an abandoned stove and refrigerator rescued from the street, which prompted her into further

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[45] Bachelard, *The Poetics of Space*, 102.

exploration and rumination on the theme. Initially conceived as a six-month project, the project took Lou five years to complete. She worked twelve-hours days, teaching herself skills such as carpentry and sculpting, building the cabinets and most of the bases for the other objects. The beads were applied one-by-one, with tweezers and glue. The process of creating the piece and the intensive labor it involved, became another aspect of the artwork, bringing to mind endurance-based performance art pieces–particularly those using repetition–such as Tehching Hseih's *One Year Performance 1980–1981 (Time Clock Piece)*. It was first displayed in the exhibition *Labor of Love*, and attempted to make labor visible by emphasizing this time and effort inherent in art-making. In keeping with this exhibition's theme, art historian Elyse Speaks writes that *Kitchen* "manifested transformative conceptions of everyday labor."[46]

Against the right wall sits a table with a chair. On the table, which is covered in a pink and white checked tablecloth is what appears to be an unfinished breakfast: a full bowl of cereal sits on an empty plate; a cup and saucer filled with tea, complete with a spoon in the cup; a stack of pancakes slathered with butter, a bottle of syrup nearby; a small milk carton, with the text "Have you seen me?" printed on one side; and two boxes of cereal, Captain Crunch and Frosted Flakes, both of which have Liza Lou's name beaded on the top (Figure 15). The abundance of the food speaks to women's role as the nourisher and nurturer of the family. On the other hand, a narrative can be read into the food left on the table about being interrupted halfway through a meal, when other, more pressing responsibilities crop up.

In the back of the room, behind the table, we can see a refrigerator. It is covered in retro-modern designs, with molecule shapes and atomic starbursts, popularized in the 1950s and 1960s, the same era in which the archetypical housewife reached its apex. It also has several

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[46] Elyse Speaks, "Artistic Process and Domestic Labor in Liza Lou's *Kitchen*," *American Art* 35, no. 2 (2021): 102-103. doi.org/10.1086/715827

cartoonish, smiling faces of women, both black and white. Several textual items surface, similarly pushing a motivational narrative of the woman as a wife and homemaker. Alongside the food on the table is a *Global News* newspaper, with the headline "Housewife Beads the World!" On the side of the oven, there is a quilt-like pattern, with the repeated motif of the iron and spatula as well as a pot and oven mitt, with a selection from an Emily Dickinson poem on it (Figure 16). The poem reads "She rose to his requirement/dropped the playthings of her life/to take the honorable work/of woman and of wife." Similarly, on the side of the refrigerator there is a portion of Isaac Watts' 1812 poem "Against Idleness and Mischief," asserting self-improvement through industriousness and maintenance labor.

This lies in almost direct opposition to the insistence of busyness that is seen in the documents. The mess and clutter are a sign not of diligence, but indolence. However, mess and clutter can also be feminist, with refusal to do housework a form of passive resistance on the part of women who are expected to keep everything tidy. As artist Kevin Melchionne writes, "women who have been trained to clean up after others and to take responsibility for the neatness of a home particularly relish clutter."[47] Political scientist and social feminist Iris Marion Young sees the idea of home being at the expense of women, but at the same time carries a "critical liberating potential."[48]

Atop the counters in *Kitchen*, we can see various brands of food and cleaning materials such as Comet cleanser, Joy dish soap, Smacks cereal, Budweiser beer, Lays potato chips, as well as a box of Tide on the ground next to the oven. On the front of the fridge, we can also see a grocery list that has several things listed on it: "sugar, butter, beer, milk, t.p." All of the products

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[47] Melchionne, Kevin. "Living in Glass Houses: Domesticity, Interior Decoration, and Environmental Aesthetics." *The Journal of Aesthetics and Art Criticism* 56, no. 2 (Spring 1998): 195.

[48] Iris Marion Young, "House and Home: Feminist Variations on a Theme," in *The Domestic Space Reader*, 190.

and shopping lists reference consumerism, and the idea of the woman as the ideal consumer as a part of her household responsibility. Young points out, "personal identity is linked to the commodified home [...] the primary place of consumption itself."[49] It is clear that much of Lou's research was done by looking at suburban kitchen designs not only in real life, but in television and advertisements. The polished look of the glass beads certainly seem to mirror the picture-perfect, glossy magazine pictures despite the mess.[50]

Next to the mixer is a recipe book that is open to a recipe for cherry pie, which can be seen on a rack in the open oven, ready to be removed and cooled. Behind a mess of pots and pans near the range vent on the stove are images of smiling, pale, blond beauties. Inside the open oven, we see an Aunt Jemima-like figure on the interior of the door of the oven and further inside the oven itself, are images of back-to-back pin-up girls, reminiscent of depictions of pinups on truck mud flaps. The pin-ups are coiffed with big, wild, blond hairdos, and are nude aside from black stiletto heels and pasties over their nipples. The oven, with all its various vaginal and womb-like associations, and nipple-like dials on the stove, seems to serve as a symbolic analogy for the different stereotypes of women depicted on it: the housewife, whore, and mammy figure.

Kitchen builds on earlier feminist works like Martha Rosler's short film *Semiotics of the Kitchen* (1975) and the seminal exhibition *Womanhouse* (1972) to interrogate the roles of women in the domestic sphere, and nowhere are their roles more contentious than in the kitchen. Here the housewife figure is born, full of the expectation that she will cook, clean, and care for her family. It is unavoidable work, but in *Kitchen* Lou turns it into something powerful, making the

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[49] Iris Marion Young, *On Female Body Experience: Throwing Like a Girl and Other Essays,* (New York: Oxford University Press, 2005), 132.

[50] Speaks, "Artistic Process and Domestic Labor," 111.

everyday Sisyphean tasks of, say, washing the dishes or doing laundry, into a creative force. Young disputes the idea that "all homemaking is housework" and instead identifies another experience within the home which she calls preservation.[51] This nurturing cultivation that women undertake as a part of their domestic responsibility, "makes and remakes home as a support for personal identity without accumulation, certainty, or fixity."[52] The home is often a contested territory, and its associations have changed over time, but the historical underpinnings of rooms, like kitchens, continue to inform the social and political realities of the home and its exploration in art today.

This is the case in Yin Xiuzhen's *Ruined City* (1996). In the work, the viewer is able to trace the changing realities of China through particular items. During this period China began pursuing serious economic growth and making a number of reforms that drove foreign investment and as a result there was a push towards greater modernization and urbanization. These rapid changes brought about a shift in urban consciousness, marked by transience, leading artists of the era to seek out the creation of new structures of understanding and of awareness. Ruin imagery developed a strong visual language of resistance and social critique, granting artists the ability to comment on the size and scale of development projects and the effects that they had on both the individual and community, including memory, identity, and belonging, and how these were tied to the homes being demolished. Yin did this by utilizing debris to evoke images of the destroyed homes, a symbol of the abruptness of the transformation of the city.

In *Ruined City*, Yin included 1400 roof tiles, which she organized in neat rows in the center of the exhibition hall in a manner that is reminiscent of a graveyard. In addition to the

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[51] Young, "House and Home," 191.

[52] Young, *On Female Body Experience*, 124-25.

tiles, she also included some of her own furniture–such as a group of four chairs that were among the first pieces of furniture that Yin and Song had owned as a couple–placing the pieces amidst the tiles (Figure 17). Along with the chairs, several other traditional furniture pieces were exhibited: a double bed, which stood at the far end of the rows of tiles; a standing chest of drawers, and a chest of drawers with a vanity; a rattan armchair; a washbasin; and a table (figs. 18-19). These ten pieces referenced those that, in the Maoist period, would have been extremely sought-after. In those days, if a couple were planning to get married, they would have needed to have *dajian* or "big pieces" of furniture in the home before the wedding could take place.[53] These fragments of lives were laid out in the 300m exhibition space at Capital Normal University in Beijing, putting an interior, private space on display in a public hall and subsequently covered in four tons of dry cement. In this form, cement is a very fine, soft powder that is sensuous and tactile.

Yin has stated that she was interested in the materiality of cement and the juxtapositions of its different states–although it starts as a soft powder, once it draws moisture, it will harden over time.[54] In the hall it takes on the appearance of dust, evoking time and memory. The delicate, undulating mounds they create give the impression that these items were perhaps left, forgotten for an inordinate amount of time. The rattan chair looks as if it has been sitting in that spot for so long that it has become entirely ruined on its own. In some cases the powder almost looks more like ashes than it does dust in some ways. Piled high in the bed and chairs it is almost as if the inhabitants had been reduced to ashes, suggesting the rapidity of the removal of

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[53] Xiaoping Lin. "Beijing: Yin Xiuzhen's *The Ruined City*." *Third Text* 13, no. 48 (1999): 47. https://doi.org/10.1080/09528829908576807

[54] In an interview published on the Tate's website, Yin states, "I chose cement also because I like how its soft and powder-like form turns heavy once mixed with water" In another interview published on *Artspace* Yin reasserts "cement has some very special properties. It has a strong sense of texture. When it dries, it looks so light, gentle and malleable, but it's very heavy. When it encounters water, it solidifies into stone, cold and emotionless."

residents (Figure 20). Lax regulation allowed demolition to begin before licenses were sorted out, and before compensation was fully negotiated with the tenants until 2011.[55] Chinese cities, such as Beijing, found themselves in a state of constant flux.

The installation not only forces the viewer to think about the people who used these household items, it also forces them to confront the things themselves. The vanity has so much cement powder piled up in front of it that it obscures the view of the mirror, making it unusable for its intended purpose. At the foot of the vanity, powder has also been heaped up in front of the drawers, rendering them just as inoperable. This lack of operability obliges the viewer to think about the vanity and other items in a way that foregrounds their materiality, for instance, the wood against the cement. Wood is a natural material and was the material of choice for hundreds of years of construction in China. This is in contrast to the cement being used to propel urban growth, modernization, and westernization. Likewise, the small washing bowl juxtaposes ideas about China's past as opposed to what was happening in the present due to modernization (Figure 21). The use of cement powder also would have been understood as a symbol of the new construction taking place in the city; the powder hung like a fog in the city and the smell of it permeated the air. At one point, cement was known as *yanghui*, or "foreign dust," in Chinese, signifying its place as a commodity in a global capitalist society.[56] Compellingly, the cement powder used in the exhibition was borrowed from a classmate whose father worked on one such construction site and was rebagged to be returned after the exhibition was over.

Ruined City acts as a counterbalance to the violent changes taking place, reasserting the agency of the former inhabitants. Through the work Yin delves into feelings of helplessness and

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[55] Xavier Ortells-Nicolau, "Raised into Ruins: Transforming Debris in Contemporary Photography from China," *Frontiers of Literary Studies in China* 11, no. 2 (2017): 268-269.

[56] Lin, "Beijing," 48.

alienation, as well as the irreparable damage to memories and culture caused by rapid urbanization. Beijing no longer resembled the city of her memory, having been reshaped and reformed, and thus *Ruined City* also serves as a tomb, as well as a graveyard, wherein the cement powder seals in those remembrances.

Like Yin's *Ruined City*, Song Dong's *Waste Not* (2005) addresses how history affects the domestic, though on a smaller scale. The collective trauma of those of Zhao's generation is described through the items on display. Her hoarding stemmed from a lack of resources during the Maoist regime under the Cultural Revolution. The governmental policies therefore, not only had a direct impact on the domestic at the time but repercussions that reverberated through subsequent generations. Zhao's dedication to her family is apparent in the items she saved, in the hopes of always having what was needed on hand, and in building the most comfortable life she could for her children. In many ways she did exactly what was expected of her in her domestic role, despite how some may find that she took it to extremes. Consumption, as we have seen in Lou's work, primarily takes place in the home, through women.

Zhao's hoarding intensified after Song's father passed away, as she said she didn't want to lose the memory of her husband. Song's work, like Emin's *My Bed*, opens up a dialogue about mental health, personal histories, and trauma. In an interview, Song notes that "our stuff is similar to another family's" and that as Chinese visitors engaged with the exhibition they found the "same clothes, same soap, same stuff of the kitchen."[57] His work emphasizes the shared history and memory of a particular generation, but it can also be extrapolated to the rest of the world, and through it we can understand our shared human history. *Waste Not* resonates across cultures because it sparks association. The public reaction to *Waste Not* vacillated between

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[57] Song Dong, "Interview with Artist Song Dong on 'Waste Not' at Carriageworks," Carriageworks and 4A Centre for Contemporary Asian Art in Association with Sydney Festival, Sydney Australia, January 22, 2013, video, 6:25, https://www.youtube.com/watch?v=n1NkuIyPvWo&t=8s.

sympathy and revulsion, often at the same time. While laid out in an orderly, carefully organized manner the installation is overwhelming. In an analysis of the piece, Jennifer Borland and Louise Siddons argue that "viewers are forced to sort out the sources of their disgust: horrified by the accumulation of unnecessary plastic, frightened by the lack of control over the scale of our collecting that it suggests, dismayed by the wastefulness of unopened packages, and worried about what they would find if they opened all of their cupboards and displayed the contents."[58] What Song's installation makes clear is that it is not merely the structure that is relevant to our understanding of domestic space, it is also the things, the material culture, that make up a home, and these things are as influenced by the factors that influence other parts of the home.

Also exploring how culture impacts domestic space is Korean artist, Do Ho Suh. After moving to the United States to continue his studies in art in the 1990s, he began exploring fabric architectural sculptures. The architectural sculptures grew out of Suh feeling a sense of displacement and disorientation at his new surroundings. The replicas of his Chelsea apartment and of his childhood home in Korea help to illustrate this. Suh has returned several times to the theme of his childhood home, juxtaposing it with his American homes. Suh's father, the Korean painter Suh Se Ok, designed the home to look like a nineteenth century private gentleman's residence in the Changdeok Palace and was built from the remains of another palace that had been demolished.[59] Suh's work then is an imitation of an imitation. Korean curator and art historian Miwon Kwon points out that Suh's *Seoul Home…* is "unambiguously Asian and

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[58] Jennifer Borland and Louise Siddons, "From Hoarders to the Horde: Giving Disciplinary Legitimacy to Undisciplined Collecting." *Postmedieval: A Journal of Medieval Cultural Studies* 7, no. 3 (Fall 2016): 408.

[59] Christine Starkman, ed. *Your Bright Future: 12 Contemporary Artists from Korea*, (Museum of Fine Arts Houston, 2009) 59.

uncommon even in the tradition of Korean domestic architecture."[60] This multi-level mimesis seems to be a large part of Suh's work, in which the viewer is several degrees removed from the original and authenticity of the home is called into question. This is shown in Suh's naming conventions. As *348 West 22nd St., Apt. A New York, NY 10011 at Rodin Gallery, Seoul/Tokyo Opera City Art Gallery/Serpentine Gallery, London/Biennale of Sydney/Seattle Art Museum/Smith College Museum of Art, Northampton/North Carolina Museum of Art* (2000) (Figure 22) and *Seoul Home/L.A. Home/New York Home/Baltimore Home* (1999) traveled to various galleries and exhibitions, shown both separately and together, each took on another layer, adding the location to its title.

Home within Home within Home within Home within Home (2011) (Figure 23) is another replica of Suh's childhood home, this time suspended within a 1:1 scale fabric sculpture of the Rhode Island apartment complex he stayed at while enrolled at the Rhode Island School of Design. One understanding of this piece is that of assimilation; just as Suh adopted the Western style of putting his family name after his given name, so too the Korean home has been subsumed by the American one. How does one move between cultures without giving up too much of themselves in the process? Earlier in his career Suh explored issues of how the Korean social culture emphasized the ideas of assimilation to a group versus American individualism and exceptionalism. The title of this site-specific piece also references the other three "homes" seen through the fabric. He is quoted in an article describing the work as saying "as you approach the gallery space, my translucent piece is between the viewer and the longer view, so it

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[60] Miwon Kwon, "The Other Other-ness: The Art of Do-Ho Suh," in *Do-Ho Suh*, ed. Lisa G. Corrin (London: Serpentine Gallery, 2002) 22.

becomes five homes-within-homes: my two homes inside; the museum; the palace; and then Seoul."[61]

Suh returns to the contrast between the Rhode Island apartment and his childhood home in *Fallen Star* (Figure 24), a ⅕ scale replica of the Korean home crashing into the American building. Interestingly, this final sculpture is not created using fabric, save for a gauzy parachute trailing from the Korean home. *Fallen Star* also differs from Suh's other sculptures because it is a more narrative piece, telling–in a dreamlike manner–the tale of his coming to the United States from Korea, and building a home inside of a home. According to Suh, he is interested in 'transportability and translatability,' the idea of mobility and transience in the home rather than permanence.[62] He complicates the idea of cultural and site specificity in that his sites are created from buildings on specific sites, but they are made to travel. Like many of the artists discussed here he is interested in "duplicating and transporting sites of culture and personal memory into new spaces."[63] This also troubles the ideas of permanence. He says that when he first conceived of the idea he was thinking about wishing he could pack his home in home in a suitcase and bring it with him.[64]

The fabric and sewing techniques Suh uses are important to the reading of his work. The stitching used in Suh's sculptures is a hand-stitching technique meant for delicate fabrics, such as silk.[65] Suh spent many years studying with traditional handicraft artisans, learning those that he

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[61] Do Ho Suh quoted in Shaw, "Sheer Will."

[62] Kwon, "The Other Other-ness," 17.

[63] Starkman, *Your Bright Future*, 51.

[64] Lisa G. Corrin, ed. *Do-Ho Suh*, 31.

[65] I was unable to locate any mention of the specific name of the technique but from my research I have gathered that it is likely the *gekki* stitch, which according to an article about Korean textile art from the Victorian and Albert Museum website is "triple-stitched seaming technique [...] which results in a sealed, flat seam." Victoria and Albert

uses in his sculptures. The seams are sewn from both the front and the back sides, rendering them nearly invisible, and thus making the inside and outside of the sculpture nearly indistinguishable.[66] In a piece such as this, which is not clothing but a dwelling, it serves to trouble the boundary between interior and exterior, public and private. Kwon also purports that the "impressive assertion of the handmade [...] is a coded sign of otherness that elliptically conjures the cultures of women, domesticity, and the sweatshop."[67] She could almost just as easily be talking about Liza Lou. The time and labor put into each piece is intense, with Suh and his team of assistants putting in thousands of hours of work.

Tiravanija's focus is primarily on the social aspects of the home, including who inhabits it and who is welcome there. Tiravanija uses a replica of his own home, because as much as he invites the audience to explore these questions in this space, he is exploring these questions in the original space. In interviews it has been noted that he often let friends and friends of friends stay in the apartment–at one point, ten people were living there.[68] Public and private were already a false dichotomy for Tiravanija before he ever brought his home into the gallery.

Tiravanija asks, whose home is it really and what makes it a home? The original apartment is a fourth-floor walkup in an older tenement building.[69] After all, he was renting, and thus the home was owned by a landlord, just as the artwork was in a space owned by the gallery. Initially he split the rent with two other friends. Ideas of homelessness and capitalist ideas of land and home ownership are at play here, albeit in an indirect manner. As Claire Bishop argues,

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Museum,"Jogakbo - Traditional Korean Patchwork," https://www.vam.ac.uk/articles/jogakbo-traditional-korean-patchwork?srsltid=AfmBOoqZceCk7PL5720ADxma2sqx44hHM9y4nHoZLk13pO-IlqblfUg.

[66] Kwon, "The Other Other-ness," 22.

[67] *Ibid*.

[68] Kirsty Bell, *The Artist's House*, (Sternberg Press, 2013) 267.

[69] Francesca Grassi, ed. *A Retrospective (Tomorrow is Another Fine Day)*, (JRP Editions, 2007) 84.

Tiravanija's works are "predicated on the exclusion of those who hinder or prevent its realization."[70]

Despite the unfinished plywood, the replica apartments are fully furnished and fully functional. Electricity, gas, and plumbing are installed, with a usable toilet in the bathroom, and appliances such as a refrigerator, stove, and microwave in the kitchen. A bed, fully made with sheets and blankets, is in the bedroom with a standing fan, speaking to indexes of comfort, and bringing to mind parallels with Emin's bed (Figure 25). At the Kolnischer Kunstverein, Tiravanija staged his first apartment installation *untitled (tomorrow is another day)* (1996) after having won the first CENTRAL Art Prize.[71] As the first recipient of the exhibition, the artist was supplied a stipend to furnish the apartment where he stayed in Cologne for the duration of the residency. He supplied items for the exhibition with those that he purchased with the intention to use in the apartment.[72] The exhibition remained open twenty-four hours a day, six days a week for three months. Tiravanija laments that he would have liked the exhibition to remain open seven days a week, but German labor laws prevented it from remaining open on Sundays.[73] Many were concerned that these items might be stolen or damaged–particularly the more valuable ones–but not only was there no theft or vandalism at this exhibition, some visitors left valuable objects behind. Perhaps leaving objects behind makes those people feel a greater sense of ownership or connection to the space. Often in situations where an individual wishes to

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[70] Claire Bishop "Antagonism and Relational Aesthetics," *October* 110 (2004) 68. http://www.jstor.org/stable/3397557.

[71] The CENTRAL Art Prize is a collaborative award between the Kölnischer Kunstverein and the CENTRAL Health Insurance Company and is given in recognition of international contemporary artists. The prize includes a residency and solo exhibition.

[72] Bell, *The Artist's House*, 273.

[73] Grassi, *A Retrospective (Tomorrow is Another Fine Day)*, 84.

remember or connect with a person, place, or experience they will leave an item behind as a gift or offering. This can be seen in religious settings, in the makeshift memorials erected in the wake of tragedies or even at large events, such as concerts, where the stage becomes a sort of altar where the fan tosses objects in adoration of the artist. The use of objects as a memorial can also be seen in *Waste Not*. Zhao's collection of objects was amplified in response to a loss and served as an attempt to preserve her memories. Likewise, in Song's continued exhibition of *Waste Not* following his mother's death, the installation became a memorial to her.

In the 1999 exhibition *untitled (tomorrow can shut up and go away)* at Gavin Brown's Enterprise, it seems as though the appliances were supplied from the gallery. The refrigerator was a piece from Rob Pruitt's *101 Art Ideas You Can Do Yourself* (Figure 26), shown in the fall of 1998 at Gavin Brown, as can be seen on the side of the refrigerator where "Idea No. 45 Customize your refrigerator. racing stripes, metallic paint, decals" has been stenciled on. Unlike *untitled (tomorrow is another day)*, the construction of the apartment was incorporated into the exhibition due to budget constraints. The process of and ensuing use of the space harkens back to a time when people were more involved in the production of their architecture. Yi-Fu Tuan argues that in modern times active participation in building architecture has been reduced, but in this exhibition that has been temporarily reversed.

Another key aspect of many of Tiravanija's exhibitions is the artist himself cooking for gallery attendees. This was also done in *untitled (pad thai)* (1990) in which he brought utensils and kitchen supplies from the back of the gallery to the exhibition space and cooked for guests. This allowed him to connect with the art viewing public and for them to connect with one another while also bringing invisible labor to the fore. How does being together in a space perceived as domestic change the interaction between people, versus those in an institutional setting? Tiravanija seeks to answer these questions.

Through various means, be they socially enacted or visually, the artists examined here have raised questions about how the domestic is both affected by and affects the social and cultural setting in which it exists. Many of the ideas explored in these examples were at one time thought of as private affairs only to be discussed in the home, but the truth is that even then, these issues affected a wider public.

CHAPTER THREE

By revealing the publicness of domestic spaces and using their likenesses to accentuate social and cultural concerns, artists are able to offer up new means of experiencing the home. In addition, artists often create new experiences in their work by acknowledging and making use of the physical and ontological qualities that comprise the domestic space. Often this is done through examination of the embodied experience of the home, its physical space and how it is navigated and acted upon. This embodiment includes the experience of 'atmosphere' or what environmental sociologist Paul J. J. Pennartz calls the socio-psychological quality of a place, is perhaps best understood as the feeling or associations that certain places are able to bestow upon their occupants.[74] In addition to contributing to a home's overall atmosphere, what and who is present in the home as opposed to what or who is absent can determine how domestic space is apprehended and perceived.

In his essay "Eye and Mind," the phenomenologist Maurice Merleau-Ponty examines how vision plays a role in the creation and viewing of art, including how vision and movement intertwine in the body, and how the artist uses vision to create art, and in doing so exposes the world. He claims that we are immersed in the world and as a matter of course, our vision is a part of it. This is to say that the act of seeing is not merely cognitive, it is also a bodily perception, enacted by physically moving about a space.[75] Correspondingly, as the mobile body of the artist is absorbed into the visible world, the artist embodies this world in their art. Through this embodied art the viewer is made aware of that which is unseen, such as space, dimension, and

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[74] Paul J. J. Pennartz, "Home: the Experience of Atmosphere," in *At Home: An Anthropology of Domestic Space*, 95.

[75] Maurice Merleau-Ponty, "Eye and Mind" in *The Primacy of Perception*, ed. John Wild. (Chicago: Northwestern University Press, 1964) 162.

depth. The viewer is able to feel what it feels like to navigate the spaces in the artists' homes, to move their bodies around piles of stacked objects or around furniture. Knowledge of how the body operates in spaces like these affects how these works are understood, allowing the viewer to have a visceral engagement with the work. This is certainly true of works which can be physically entered such as the apartments of Tiravanija and Suh but even for those that are not meant to be interacted with directly, such as Emin's *My Bed* (1998), there is a powerful drive to experience the piece that has seen many people try. Similar to *My Bed*, Song's *Waste Not* (2005), Yin's *Ruined City* (1996), and Lou's *Backyard* (1991-1996) are able to be navigated through or around, allowing for both visual and bodily experiences. Lou's *Kitchen* on the other hand, cannot be entered by the viewer, but it has the physical dimensions of a real kitchen and is enterable through the eyes, much as Merleau-Ponty argues for paintings.

Homes are often related to the human body both metaphorically and physically, in how they are designed. Children's drawings of houses often take on the appearance of faces, and eyes are commonly known as the windows to the soul. Carl Jung describes a dream of a home in which he equates the lower parts of the house with the primal self and the upper stories with the conscious self, leading to his belief that the "home is the archetypal symbol of the self," and giving rise to his belief in a collective consciousness.[76] Physically, homes are built to certain specifications in order to allow for a degree of comfort and ease. Doorways are a certain height so that most people will not have to duck to enter, and hallways are wide enough that there should be no trouble moving around them. Even installations conform to how the viewer interacts and moves around them. Building design is about "finding order and comfort in the

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[76] Carl Jung quoted in *Domestic Space Reader*, ed. Chiara Briganti and Kathy Mezei, 122.

physical world," as Akiko Busch concludes.[77] Order and comfort are understood differently depending on who is defining them, however. Comfort in particular is a difficult concept to pin down, as it is highly subjective. Rybczyński devotes a large portion of his book *Home: A Short History of an Idea* to teasing out a working definition of comfort, which he finds is largely defined by the lack of its opposite, discomfort, arguing that "comfort as a physical phenomenon does not really exist at all."[78] Pennartz agrees that there are several elements that make up this lack of discomfort, including certain spatial characteristics of rooms such as their size and their arrangement in relation to other rooms.[79]

This spatial orientation is fundamental to Do Ho Suh's fabric structures, which relate to the way space is experienced by embodied individuals and highlights the choice of a 1:1 scale for pieces such as *Seoul Home…* and *348 W. 22nd St., Apt. A, New York, NY 10011, USA…*. As the viewer makes their way through these sculptural blueprints, their body understands viscerally what it's like to live in these spaces and move through them in their architectural reality. vertical and horizontal, mass and volume, are experiences known intimately to the body."[80] We are oriented in space by our bodies and encounter the world as we move through it dimensionally. The viewer can imagine themself physically using the space, walking down the hall to bathroom, avoiding a hot radiator so as not to be burned, or ducking into the kitchen for a late night snack. When Suh began measuring his apartment and its hallways after first moving from Korea to the United States, he had no conception of how he might use those measurements. The act of measuring was itself a comfort and a way for the artist to ground himself in his new

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[77] Busch, *Geography of Home*, 152.

[78] Rybczyński, *Home*, 228.

[79] Pennartz, "Home," 102.

[80] Tuan, *Space and Place*, 108.

surroundings, thus spatially acclimating himself to a new environment. This is understandable, since architecture is typically experienced as something that is fixed, grounded and permanent. Suh's use of textiles is significant because they are seen as antithetical to architecture as something that is flexible, transportable and temporary.

Despite this, textiles and architecture share a number of similarities. Both clothing and homes are "containers of personal space and have an intimacy that is shared."[81] Suh's work contains a sense of intimacy not only because it is a reflection of his own memory and experience, but also due to how it is built and experienced. According to textile artist Anni Albers "if we think of clothing as a secondary skin, we might enlarge on this thought and realize that our habitation is another 'habit.'"[82] Suh seems to agree with this assessment, suggesting that memory–including and perhaps especially bodily memory–is at the core of our experience of the domestic through his use of fabric on a scale large enough to be entered and passed through.

Arguably creating homes out of fabric should cause them to feel more motile, but instead it only serves to underscore the physical limitations of the original structures. The fabric's gossamer nature allows the structures to shift in the breeze and be seen through, making them appear insubstantial and dreamlike. This is why walking into *Home within Home* is so disorienting. Instead of walls, doorways, or anything that might give the impression of a domestic space, there is only another diaphanous structure hovering above the viewer. Similarly, in a 2002 exhibition of Suh's work at the Serpentine Gallery, both *348 W. 22nd St., Apt. A, New York, NY 10011, USA…*, and *Seoul Home…* were shown with *Seoul Home…* suspended from the ceiling in contrast to *348 W. 22nd St.…* being firmly planted on the ground. This reinforces the

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[81] Shaw, "Sheer Will."

[82] Anni Albers, "Habitation as Habit," in *Interiors*, ed. Johanna Burton, Lynne Cooke, and Josiah McElheny, 53.

difference not only between the homes of reality and imagination, but of the present and the past, near and distant. In an Artforum feature on Do Ho Suh, critic Frances Richard writes that his "house installations evoke the body through a double distance—containers for an implied person, they are themselves little more than sketches for or suggestions of shelter."[83]

However immobile domestic structures may be, as Gaston Bachelard argues "the space we love is unwilling to remain permanently enclosed. It deploys and appears to move elsewhere without difficulty into other times and on different planes of dream and memory."[84] Suh's fabric homes are a physical manifestation of this, as are Rirkrit Tiravanija's structures. Both artists explore the nomadic lifestyles intrinsic to living in a globalized world, what Miwon Kwon refers to as "cosmopolitan homelessness."[85] Tuan says that "place is a pause in movement" which allows for "a locality to become a center of felt value."[86] Because home is the primary location, it is where values are shaped by our experiences of comfort and discomfort. Additionally, these bodily feelings enhance emotional experience. By displaying their homes, and particularly formative ones, the artists explored here are exposing their centers of felt value and inviting the viewer to engage in a similar bodily experience. By creating replicas, furthermore, they are able to distill the essence of what most affected them and their values. This allows the artists to impart these experiences of felt value onto viewers whose own values may diverge.

In this instance, felt value refers to how bodily feelings can enhance attitudes of pleasure or displeasure, comfort or discomfort and therefore help define value. Put another way, feeling is

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[83] Frances Richard, "Home in the World: The Art of Do-Ho Suh," *ArtForum*, January 2002, https://www.artforum.com/features/home-in-the-world-the-art-of-do-ho-suh-163235/.

[84] Bachelard, *The Poetics of Space*, 74.

[85] Kwon, *Do Ho Suh*, 22.

[86] Tuan, *Space and Place*, 108.

how value is expressed, and something is valuable because of the way it feels. What happens when there is no pause? If, as Mary Douglas asserts, home "is always a localizable idea [...] located in a space, but it is not necessarily a fixed space," then by bringing their homes with them into exhibitions, Suh and Tiravanija are also invoking their 'centers of felt value.'[87]

In the book *The Embodied Mind: Cognitive Science and Human Experience,* biologist and philosopher Francisco Varela suggests that the meaning of embodiment is cognition dependent on the experience that comes with having a body, not only physically, but also within a psychological, cultural, and historical context.[88] Thus, in addition to the physical shape of the home, individuals also encounter the 'atmosphere' of a place, or as Pennartz describes it, the sum of "our experiences and aspirations and [...] foci of meaningful events in our lives."[89] Atmosphere can be seen as the heightened awareness that the domestic arouses in its inhabitants alongside those contextual circumstances. Tuan believes that this awareness is the means by which human architectural achievements are set apart from those of animals who have also been known to build sophisticated domiciles.[90] This awareness is crucial to our experience of the home because it contributes to our development of a felt value.

Seeing and its cognition cannot be understood without taking into account human experience and its implications. Bachelard agrees, saying "a house that has been experienced is not an inert box. Inhabited space transcends geometrical space."[91] When social relationships and

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[87] Mary Douglas "The Idea of a Home," 289.

[88] Francisco J. Varela, *The Embodied Mind: Cognitive Science and Human Experience*, (Massachusetts Institute of Technology, 1991) 178-179.

[89] Pennatz, "Home," 95.

[90] Tuan, *Space and Place*, 102.

[91] Bachelard, *The Poetics of Space*, 67.

felt value are experienced in a home it changes the nature of the home. Likewise, as architect Juhani Pallasmaa posits, many modern buildings do not allow insight into the meaning of the world or human existence, and as such they do not seem to have the same emotional impact that old, empty, abandoned, or ruined buildings do.[92] The difference between older buildings and modern ones is that modern ones lack the temporality of older ones which hold time, history, memory, and use. The replica apartments of Tiravanija contain the memories of the interactions that take place within them which is why Tiravanija is so insistent upon having his apartments be functional and open. In doing so, visitors are able to experience how certain actions change a space. Suh and Lou each reference childhood memories, with Suh recreating his childhood home and Lou reimagining her mother's kitchen. Song also references memories of his mother, using the skeleton of her former home alongside the items she collected. Emin brings in her own bed, and the memory of the time she spent in it, and the actions which took place in and around it. Yin references memories of houses that have since been destroyed, of history, and of her own past with Song, and in doing so makes references to how memory can affect space and its experience.

This is especially apparent in Yin's *Ruined City* which by its nature is meant to evoke the image of a home fallen into ruin. The choice of furniture tells us about what was important or valued to the people who left it behind. It gives insight into how lives were lived. The nature of the objects themselves tell a story. How a building is experienced is not just in terms of its formal composition, and that it is not forms and geometry in themselves that give rise to architectural experience and emotion. Pallasmaa decries the principles of elementarism and reductionism in architecture. If buildings are nothing more than compositions created out of

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[92] Juhani Pallasmaa, "The Geometry of Feeling: A Look at the Phenomenology of Architecture" in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 450.

formal elements, then they are not being informed by the reality of experiences outside of themselves.[93] He believes that meaning is only derived from the fully integrated whole. Likewise, form itself does not affect our feelings; it is only what form represents that does so. Thus it is not the homes themselves, but what the homes represent that brings the deeper structures of reality to the fore, existing not in the physical object, but in the consciousness of the person who is experiencing the art. Experiences inform architecture but architecture also informs our experience, as the artists are attempting to point out by changing how the viewer might approach or view a building. This is done through inviting the public into an ostensibly private space, emphasizing social aspects and interactions of the home, by bringing in certain unseen elements of labor and bodily experience to the fore, by focusing on one room or just the objects of a room, or by confronting the viewer with the impermanence and temporality of architecture.

According to theorist Bill Brown, we see through objects, not fully appreciating them, but rather using them to achieve our own ends. When things are encountered on the other hand, the strength of their presence shocks us into attention and action due to the force of the things themselves. In Brown's essay on thing theory, he cites examples focused on the ways in which things can disrupt our physical senses, such as through a paper cut.[94] When objects affirm their thing-ness, the dynamic with the human subject is accordingly transformed. Yin seemingly reiterates Brown's theory when she says that "when everyday objects are being used in everyday life, their practical nature is magnified, but their spiritual nature is overlooked [but] when they're brought into art as a form of language, their spiritual nature is magnified."[95] The object's magnified "spiritual nature" can be understood as the same affirmation of thing-ness that

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[93] Pallasmaa, "The Geometry of Feeling," 449.

[94] Bill Brown, "Thing Theory," *Critical Inquiry* 28, no. 1 (Autumn 2001): 3. http://www.jstor.org/stable/1344258.

[95] Xiuzhen, "Plushy Terrorism."

happens when an object becomes disengaged from its equipmentality. While it is true that things are largely unknowable, things also have the ability to draw us to them, something that is hinted at in Brown's theory. This gets to the heart of what philosopher Jane Bennett feels is the problem with the way Brown and others characterize the expressiveness of things, placing too much emphasis on the ways that things elide our understanding rather than how they draw us to them. She argues that some people are "preternaturally attuned to the call from things," artists among them.[96]

Ruins are analogous to things; when a ruin is created it ceases to be encountered with concern, and instead announces itself as pure presence. This reading of ruins as things is further affirmed in Brown's recognition that the "abandoned object attains new stature precisely because it has no life outside the boundary of art–no life, that is, within our everyday lives."[97] As such, it stands to reason that the power of the objects that were left behind, or created from the ruins, that compelled the artists to interact with and use them in their art, was due to the fact that the ruins themselves exerted so much power over the imagination. Yin touches on this when she muses about why she likes to incorporate used materials in her work. [98] Similarly, Song believes that *Waste Not* addresses three forms of relationships, between people, between people and objects, and between objects themselves, thus recognizing the awareness transferred by the objects.

Buildings are made with the intention to last, and will often outlive us, an immortality that only reminds us of our own finitude. In spite of this, homes will not last forever, or at least

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[96] Jane Bennett, "Powers of the Hoard: Further Notes on Material Agency," in *Animal Vegetable Mineral: Ethics and Objects*, ed. Jeffrey Jerome Cohen (Santa Barbara: Punctum Books, 2012), 243.

[97] Brown, "Thing Theory," 15.

[98] In the course of her interview with Hou Hanru, Yin reiterates the concept of materials being a repository for experience several times. At one point she claims that "materials, with their experiences and histories, can 'speak' for themselves. They have individual and collective memories, as well as many traces of life." Yin Xiuzhen, "Plushy Terrorism."

they will not remain unchanged, a fact that Yin reminds us of in *Ruined City*. From the outdated furniture that is no longer the standard, with their worn look and dust piled high, to broken tiles lining the floor in a funeral arrangement, every detail insists that whatever home that these objects had once been a part of, that home is no longer existent. Yin plays with the ideas of temporality in *Ruined City*, pitting the future, modernization, and improvement against the past history and memory, not endorsing the need for one over the other, as both are important to our understanding and evolving relationship with the home.

In *untitled (tomorrow is another day)* the objects that furnish Tiravanija's apartment are as sparse as the plywood walls themselves. It seems that the artist included more or less what could be considered as the most basic materials that would be needed to furnish a home to a degree that one might consider comfortable, if not at least liveable. This includes a table and chairs, a bedframe, and so on. Comfort is not the priority here, unless we define comfort by the social factors that take place within it. Tiravanija asks his viewers to reconsider the home as a social space, bringing awareness to its social processes. It is not comfort that makes a home or a domestic space in his view, but the atmosphere created by "social action that takes place in the space."[99]

This active participation in domestic space is extended to the pieces' construction as well. In modern tradition, few people are involved in the building of homes, in spite of the fact that for a long period of history, home-building was a communal activity. In Tiravanija's exhibitions of his home, he brings back this participatory experience of home including its building. At Gavin Brown exhibition of *untitled (tomorrow can shut up and go away)*, the apartment was constructed, wired for electricity, plumbed, and so forth during the exhibition period, thus

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[99] Pennartz, "Home," 103. In a similar passage, Busch writes "privacy is defined not by space, but by a specific activity." Busch, *Geography of Home*, 22.

allowing viewers a chance to not only experience the finished space, but how a space such as this is assembled.[100]

Architecture is necessarily the most embodied form of art, for although all art is embodied, it is specifically based on the language of the body, and of human presence in the world. Thus space is presence, and as presence produces limitations of perception that are both spatial and temporal. Both limitations are at play in the artworks examined here.

Despite the fact that buildings are inherently embodied spaces, absence is just as important to the experience of architecture as presence. Even if the builder is not present, the building announces and we recognize their existence. The push and pull of bodily experience of space against the irreducible depth of abstract space is examined by each of the artists. Depth is that which goes beyond the body, and includes the experience of the abstract space of dreams, memories, and so forth. What this infers then is that vision is not presence, but absence. How this affects aesthetics is the basis of philosopher H. Peter Steeves' chapter, "Gone, Missing," in his book *Beautiful, Bright, and Blinding*. Seeing is blindness, he says, and likewise, creating art is also a kind of blindness.[101]

Vision is not presence, but rather the ability for the viewer's own absence; in this way vision and imagination are bound. When an artist is creating a work of art they are constantly moving between viewing their subject, and viewing the piece they are working on, creating a constant negotiation between seeing and not-seeing. Even if the artist is not working from life but rather from memory or imagination, they are still seeing a mental image. Since seeing is about presence and absence, therefore, making art, which is about seeing, is also about presence

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[100] Bell, *The Artist's House*, 274.

[101] H. Peter Steeves, "Gone, Missing," in *Beautiful, Bright, and Blinding: Phenomenological Aesthetics and the Life of Art*, (State University of New York Press, 2017), 21.

and absence. H. Peter Steeves makes the argument that works of art are then not mere copies, but rather re-presentations, making the subject of the work present once more; the object is given through appearance.[102] The lack makes us more aware of what is in the piece, or what may be missing, simultaneously concealing and revealing. Is it precisely this not-seeing, this absence of seeing that makes it possible to see, to be present to what is in front of us. When Suh creates his fabric homes or Tiravanija his replicas, has measurements and perhaps even photographs but he did not have the physical home in front of him. In Lou, Emin, and Yin's work there is evidence of the person or persons who inhabited their spaces but they themselves are absent, although the objects allow for their presence. In Song's work we both see and do not see the objects. The viewer sees the stacks, the colors, patterns, but we do not see the objects themselves (Figure 27). Similarly, but in the opposite fashion, in Lou's works when we are seeing the objects we are not seeing the thousands of tiny beads that make up the whole. In *Ruined City* we see the dust but not the construction, and conversely, in seeing the tiles we are not seeing the destruction.

The way the beads are arranged in varying patterns allows for light to catch, so that no matter which way the viewer moves to look at Lou's beaded works, they glint and shimmer. Due to this play of the light, as well as the elaborate detailing, it can be difficult to take in the entirety of the works at once. Instead, the pieces shift and move, making them as difficult to grasp onto as a memory. This beauty belies the mundanity of the kitchen or the backyard, the chaos, and the ordinary objects, but because of it elevates the mess and the implied domestic work.

In *Kitchen*, the element of time likewise amplifies both presence and absence. From the abandoned meal on the table, the toaster with toast popping out of it and a freshly baked pie in the oven, to the water running in a sink full of dishes, and leftover mess in the stand mixer and

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[102] Steeves, "Gone, Missing," 22

the dustpan, there is a feeling that time has come to a standstill. Despite there being no figure in the piece it is clear that someone was there, with each instance referenced above being an indication of the presence of the missing individual. The viewer is thus confronted, and obliged to rethink the power both of doing the housework, as well as letting it sit, especially as the presence of the housework is amplified by the absence of any person undertaking it.

As in *Kitchen* or *Backyard*, there need not be a figure in the sculpture for one's presence to be felt as the objects on and surrounding Emin's bed announce *My Bed*. She does not need to be there for us to conjure up images of the artist, sleeping, sweating, drinking, and so on. She never even needed to do those things in this particular bed.[103] Does the actual sweat need to be soaking the sheets, stinking up the gallery? After so many years, even if that odor were in the original installation, the smell would have long since evaporated. Is the knowledge of it enough, the idea, the memory? It is more accurate to look at Emin's world as a memory of a specific, turbulent period in a young woman's life, than as the gospel truth, as memory obscures reality.

The crumpled sheets, stained with menstrual blood and other bodily fluids, the discarded condoms, alcohol bottles and pill containers, are counter to the supposedly acceptable presentation of a single woman.[104] Instead they contain evidence of the body and of bodily functions, including sleeping, sweating, sex, eating, drinking, and self-medicating. These traces affirm the human embodiment of space, rather than refute the activities that are clearly represented by the bedroom and its closed door. The soft bed, linens, rug, and even the cozy slippers on the floor next to it contrast with the "hard" liquor bottles and harsh lighting of the

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[103] A Hyperallergic article reported that an Oxford professor questioning whether Emin actually used the bed in the exhibition concluded that the bed is not the original one that she spent four days in. Laura C. Mallonee, "Art Sherlock Questions Whether Tracey Emin Really Slept in That Bed," *Hyperallergic*, December 29, 2014. https://hyperallergic.com/171713/art-sherlock-questions-whether-tracey-emin-really-slept-in-that-bed/

[104] Gülsüm Baydar, "Bedrooms in Excess: Feminist Strategies Used by Tracey Emin and Semiha Berksoy," *Woman's Art Journal* 33, no. 2 (2012): 28–34.

gallery. Comfort and discomfort sit side by side without judgment. Both are very real experiences of the world. Dirty, blood-stained underwear, used tampons, birth control, pregnancy tests, sweat-stained sheets, crumpled pantyhose – suggest a woman's presence – an acceptance rather than denial of the body.

Song Dong's work also resists the original state of the objects. They surely were not so neatly stacked and organized in the original home. Like other artworks, *Waste Not* also displays an element of time. It is evident in the stacks upon stacks of objects–some of which are very old– that this collection took a long time to accumulate. Depictions of the home allow us to process grief and trauma, and find new meaning in everyday objects, share personal experiences against the background of something that is both personal and universal. Depictions of the home allow us to process emotions because they allow us to access the space of home in new and provocative ways, changing how we see, feel, approach, and experience the home.

What is significant about the objects on display in each installation is not their utility. Whether they have been used or not is irrelevant in the face of the story of their use, the understanding that these objects impart about home. "Home is an intimate place. We think of the house as a home and place, but enchanted images of the past are evoked not so much by the entire building which can only be seen, as by its components and furnishings which can be touched and smelled."[105] In other words, that which can be experienced. The items shown in each installation are evidence of embodied lives. They reveal the realities of our day to day lives and how we move through the world, without any need for our presence.

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[105] Tuan, *Space and Place*, 144.

CONCLUSION

A house, despite its deceptively simple design, responds to a number of different needs: "it provides shelter; its hierarchy of spaces answers social needs; it is a field of care, a repository of memories and dreams."[106] Accordingly, how domestic space has been understood has often been influenced by its depictions in art throughout the years. Relatedly, the understanding of what constitutes the public and private and the boundaries between the two, including the evolution of the idea of separate spheres for different genders, has also been explored and solidified through artistic interpretation. As this is the case, artists have also been responsible for addressing and aiding in our understanding of the home as it changes. In modern and contemporary art, this has often been accomplished through depictions of the home and the domestic in ways that upset these initial notions. Using the home is an effective means for artists to suggest new ways of encountering the home, allowing its meaning to be redefined and thus by extension redefine the world beyond the home.

Beginning with a growing awareness of the new notion of domestic space and a changing understanding of who and what the public was comprised of in the late seventeenth-century, artists have attempted to make sense of these notions in their work. In times of deep social or political upheaval especially this has been the case, stressing the importance not only of our understanding of the concepts of public and private, but also how the home affects these understandings through its social and cultural implications, and through how the home is experienced. Throughout this thesis, by tracing various works by six contemporary artists– working in relational, participatory and installation art–I have attempted to demonstrate how this is the case.

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[106] Tuan, *Space and Place*, 164.

The idea of the public was initially conceived as a political space but has largely come to be seen as more of a social space. Simultaneously, privacy and domesticity were seen as synonymous, a notion which is refuted by the artists under examination, often through their invitation of the viewer inside depictions of domestic space. Liza Lou's *Kitchen* and Tracey Emin's *My Bed* bring the hidden but publicly relevant experiences of women's lives to the fore. Yin Xiuzhen's *Ruined City* displays how the public can infringe upon the domestic. Cieraad writes that despite the seemingly hard line drawn between domestic privacy and the outside world, "home life and life chances came to depend more and more on public systems."[107]

The domestic is in actuality a powerful public entity. Kant claims that the scholar, who is ostensibly a private citizen, uses public reasoning, he does not have to speak on the behalf of another and can freely criticize the church and state, while the public official uses private reasoning, keeping his personal thoughts to himself while speaking on behalf of the public.[108] Similarly, the private home is a mediator of the public. Additionally, as the conceptualization of the private individual evolved, so too did the need for spaces to house private rituals including bathing, eating, sleeping–in particular, things that relate to our own bodies. Rooms, and perhaps homes in general, were structured to accommodate these rituals. However, homes also accommodate a number of semi-private or public rituals. All of these ideas, including the separation of genders, contributed to and influenced the development of the architecture and design of houses, and even neighborhoods.

Home has often been seen as a stable place, offering privacy, safety, and permanence. However, this is refuted by the artists highlighted here. Since the public is in the home, it is not

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[107] Cieraad, *At Home*, 10.

[108] Immanuel Kant, "What is Enlightenment?" in *The Enlightenment: A Brief History with Documents*, 2nd ed., ed. Margaret C. Jacob (Bedford/St. Martin's, 2017), 178-179.

untouched by socio-cultural factors and the historical context in which it stands. The home is composed of aesthetic and moral dimensions that are influenced by these factors. Tuan even goes so far as to say that "the built environment clarifie[s] social roles and relations" with people understanding their roles and expected behavior better in built spaces than in nature.[109] Tiravanija's open homes confuse this, bringing strangers together in an intimate space. In addition, these encounters invite contemplation on the fact that many home spaces have been inhabited before us and will likely be inhabited after us, typically by strangers. What does it mean that we are not the only inhabitants of our homes over time? What are the implications for privacy? Anyone who lives in our homes after us is likely to find traces of the supposedly private lives we lived there. These traces are similar to what a viewer finds when encountering Tracey Emin's *My Bed*, Liza Lou's *Kitchen* or *Backyard*, Yin Xiuzhen's *Ruined City*, or Song Dong's *Waste Not*. Depending on the circumstances they may even be able to piece together a narrative–true or untrue–about the past and the time the person spent there. We necessarily leave traces of ourselves in the places in which we dwell. This also has an impact on the future inhabitants, who have to live with our ghosts–our choices, our regrets and so on. These are the unseen figures that allow for alternate narratives within the artworks.

Narratives often serve as the contextualization for the artwork. In *Waste Not* Song Dong examines the hoarding of his mother as a private aspect of domestic life that is influenced by public policy and collective trauma. Like the other artists explored here, Song is interested in memory and investigations of impermanence. The demolition of his mother Zhao's neighborhood in preparation for the 2008 Beijing Olympics, a destruction not unique to China, but seen again in Brazil's preparation for the Olympics in 2016 further underscores these themes

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[109] Tuan, *Space and Place*, 102.

as well as the intersection of the public and domestic.[110] In these instances the micro-local is pitted against the macro-global, showing that privacy has no place in domesticity when it comes to a global public market. *Waste Not* stands as a critique of consumerism, a statement of trauma, and an expression of domestic and familial love.

Liza Lou's *Kitchen* and in *Backyard* and Tracey Emin's *My Bed* are similar in their suggestion of a narrative, particularly as they relate to the movements of women within the home. Both of their works suggest that private domestic spaces and the public are entangled with experiences and ideas regarding sexuality and gender. *Kitchen* and *Backyard* use the home and consumer products to underscore its unattainable aspirations and to reinforce how "the commodified home became something more than a likeness or even an expression of the selves place within it: it became something interchangeable with those selves, something out of which those selves were at once improvised and imprisoned, constructed and confined."[111] For Emin in *My Bed* the typically private bed-space becomes a critique of the expectations of women, opposing how the "appropriation of the right to place or space correlates with men's seizure of the right to define and utilize spatiality that reflects their own self-representations."[112] By subverting expectations, Emin confronts her viewers with a new use of spatiality that is not contingent on male definitions. In each of these examples Lou, Emin, and Song bring hidden labor and hidden behavior to the fore, making clear that "the private realm of the home should often be a matter of public care and concern."[113]

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[110] Song Dong, "The NS Interview: Song Dong, Artist," interview by Alice Gribbin, *The New Statesman*, February 27, 2012, https://www.newstatesman.com/long-reads/2012/02/song-dong-waste-not.

[111] Jean-Christophe Agnew, "A House of Fiction: Domestic Interiors and the Commodity Aesthetic" in *The Domestic Space Reader*, 133.

[112] Elizabeth Grosz, "Women, *Chora*, and Dwelling," in *Interiors*, 297.

[113] Warner, *Publics and Counterpublics*, 36.

In addition to the social and cultural contexts that the home exists in, the physical and psychological experiences of home can influence its understanding. How domestic space is experienced is key to understanding how the notion of home has evolved over time. This includes the aforementioned public incursion into private space, as well as the socio-cultural context in which the space is built and used. It also includes how the space is physically and emotionally encountered. As Tuan notes, "The building or architectural complex [...] stands as an environment capable of affecting the people who live in it. Man-made spaces can refine human feeling and perception."[114] This is true of the artwork depicting domestic architecture as well. Each artist uses their space to effect a reaction through the experience of space, often by using the public space and cultural connotations in new and unexpected ways. For instance, Do Ho Suh's use of large-scale fabric homes not only brings a private space into the public gallery, as well as a collision of cultures, sometimes quite literally, as in *Fallen Star 1/5* and *Home within Home within Home within Home within Home*, but also they allow the viewer to experience the physical memory Suh has of this homes.

The notion of home is compelling because it is inclusive of so much of our experience. Furthermore, because the understanding of home is in constant flux, it is a space that allows for radical inquiry. In "continu[ing] to enlarge the range of human spatial consciousness by creating new forms or remaking old ones at a scale hitherto untried," architects as well as artists are able to affect the perception of the home and therefore culture and politics as well.[115]

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[114] Tuan, *Space and Place*, 102.

[115] Tuan, *Space and Place*, 116

IMAGES

(Figure 1) Song Dong and Zhao Xiangyuan, *Waste Not*, 2005, Installation View, Museum of Modern Art, New York.

(Figure 2) Tracey Emin, *My Bed*, 1998.

(Figure 3) Liza Lou, *Kitchen*, 1991-96, Whitney Museum of Art.

(Figure 4) Liza Lou, *Backyard*, 1996-99.

(Figure 5) Yin Xiuzhen, *Ruined City*, 1996
Installation view, Capital Normal University, Beijing.

(Figure 6) Rirkrit Tiravanija, *untitled (tomorrow is another day)*, 1996
Installation view, Kölnischer Kunstverein, Cologne.

(Figure 7) Rirkrit Tiravanija, *untitled (tomorrow can shut up and go away)*, 1999
Installation view, Gavin Brown Enterprise, New York.

(Figure 8) Rirkrit Tiravanija, *untitled (tomorrow can shut up and go away)*, 1999
Installation view, Gavin Brown's Enterprise, New York.

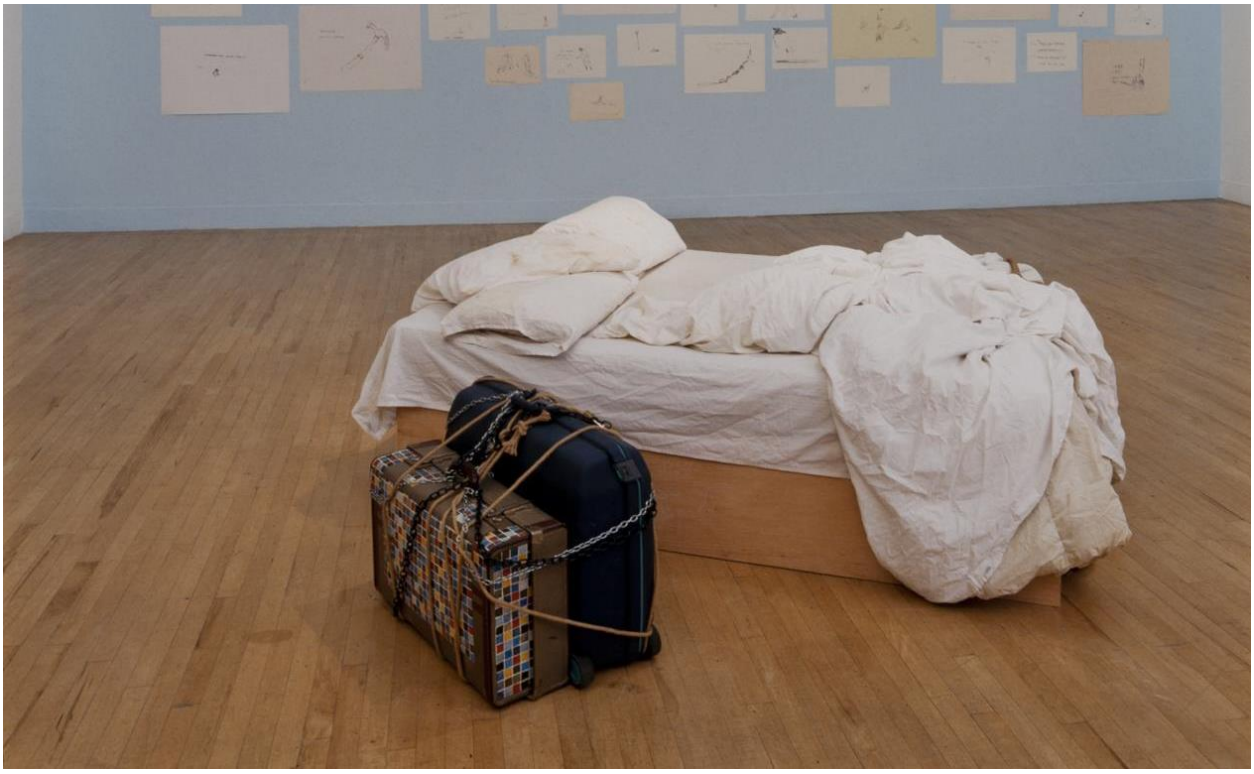
(Figure 9) Liza Lou, *Backyard* (detail), 1996-99.

(Figure 10) Liza Lou, *Backyard* (detail), 1996-99.

(Figure 11) Liza Lou, *Backyard* (detail), 1996-99.

(Figure 12) Do Ho Suh, *Seoul Home/L.A. Home/New York Home/Baltimore Home/London Home/Seattle Home/L.A. Home*, 1999, Installation view, Seattle Asian Art Museum, Washington.

(Figure 13) Tracey Emin, *My Bed* (detail), 1998.



(Figure 14) Tracey Emin, *My Bed* (back), 1998.

(Figure 15) Liza Lou, *Kitchen* (detail), 1996-99.

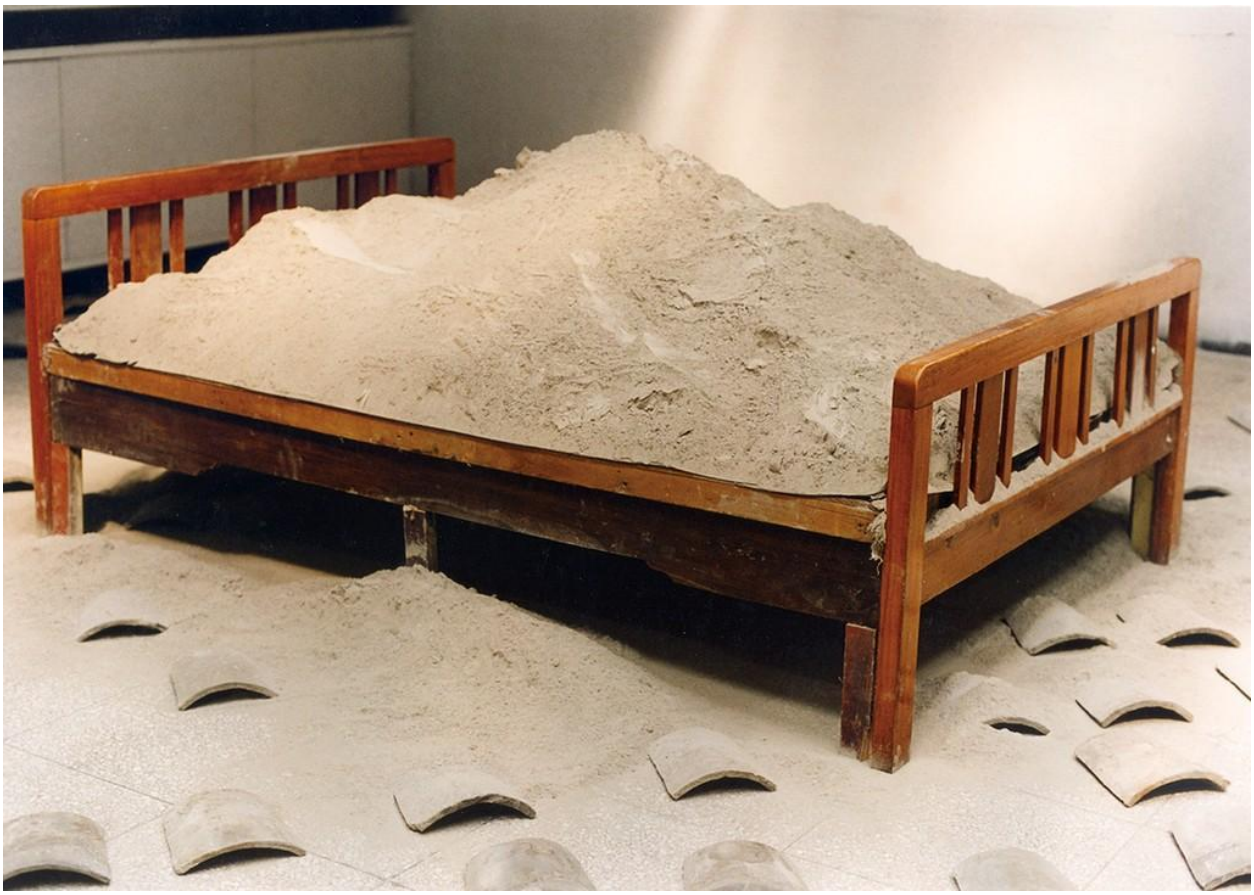
(Figure 16) Liza Lou, *Kitchen* (detail) 1996-99.

(Figure 17) Yin Xiuzhen, *Ruined City* (detail), 1996, Installation view, Capital Normal University, Beijing.

(Figure 18) Yin Xiuzhen, *Ruined City* (detail), 1996, Installation view, Capital Normal University, Beijing.

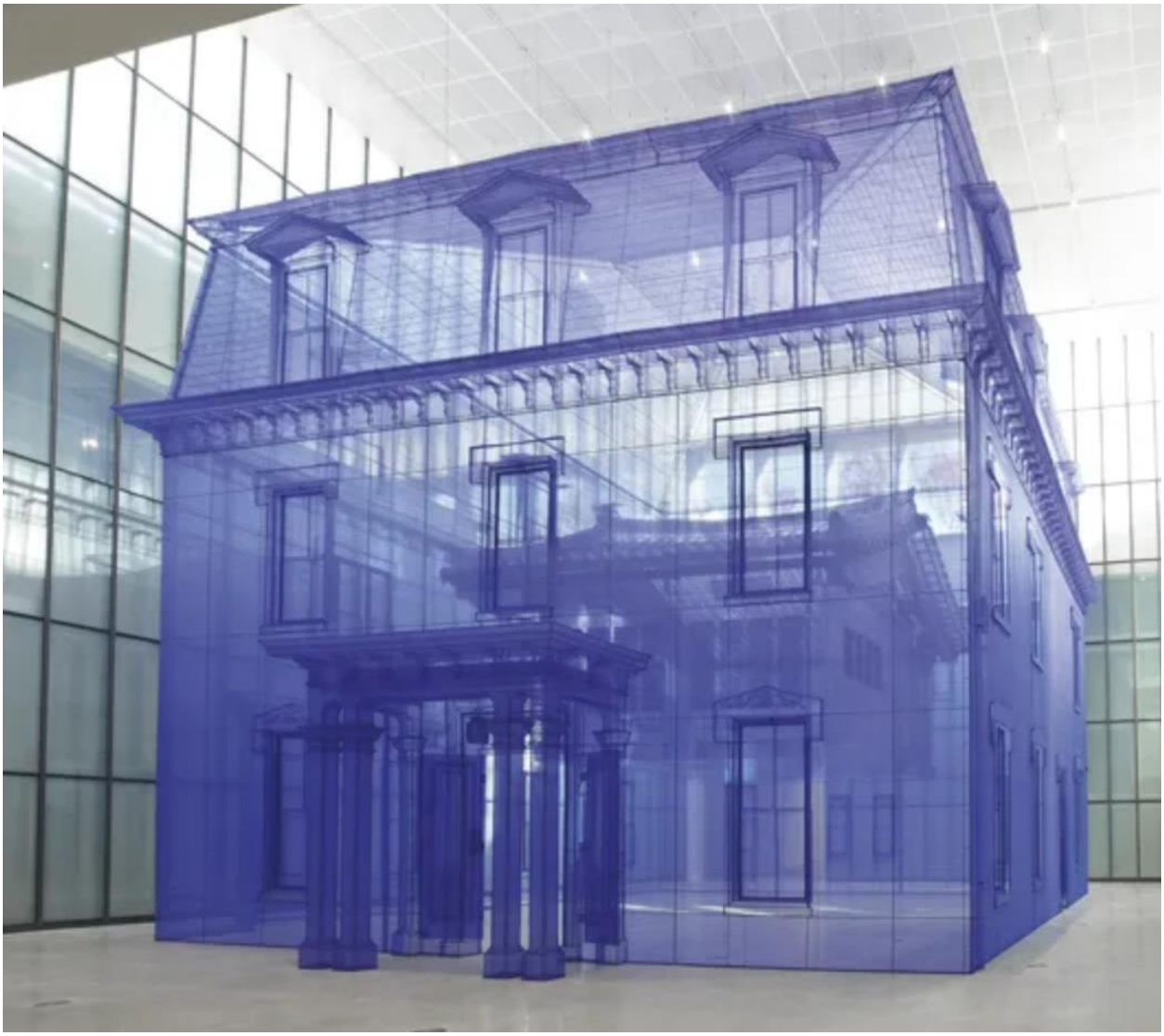
(Figure 19) Yin Xiuzhen, *Ruined City* (detail), 1996, Installation view, Capital Normal University, Beijing.

(Figure 20) Yin Xiuzhen, *Ruined City* (detail), 1996, Installation view, Capital Normal University, Beijing.



(Figure 21) Yin Xiuzhen, *Ruined City* (detail), 1996, Installation view, Capital Normal University, Beijing.

(Figure 22) Do Ho Suh, *348 West 22nd St., Apt. A New York, NY 10011 at Rodin Gallery, Seoul/Tokyo Opera City Art Gallery/Serpentine Gallery, London/Biennale of Sydney/Seattle Art Museum/Smith College Museum of Art, Northampton/North Carolina Museum of Art,* 2000, Installation view at Rodin Gallery, Seoul.

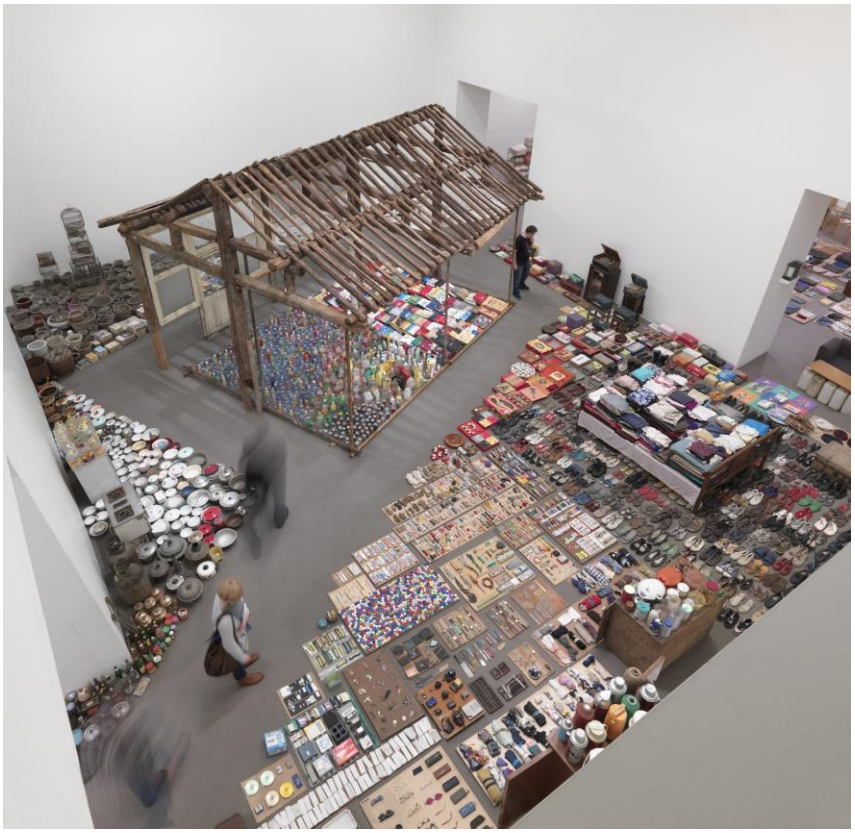


(Figure 23) Do Ho Suh, *Home within Home within Home within Home within Home*, 2011, Installation view, National Museum of Modern and Contemporary Art, Seoul.

(Figure 24) Do Ho Suh, *Fallen Star ⅕*, 2008-11, Installation view Lehmann Maupin Gallery, New York

(Figure 25) Rirkrit Tiravanija, *untitled (tomorrow can shut up and go away)*, 1999, Installation view, Gavin Brown Enterprise, New York.

(Figure 26) Rob Pruitt, *101 Art Ideas You Can Do Yourself*, 1998, Installation View, Gavin Brown's Enterprise, New York



(Figure 27) Song Dong and Zhao Xiangyuan, *Waste Not*, 2005, various items, wooden house frame, Installation view, Vancouver Art Gallery.

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