

“You will express yourself in your house, whether you want to or not....”

- Elsie de Wolfe, *The House in Good Taste*, 1913.

SculptureCenter is pleased to announce the group exhibition *Better Homes*. *Better Homes* brings together a group of artists who examine the construction of the interior through design and homemaking from critical perspectives. As the notion of home shifted in the 19th and early 20th centuries, and interior space was being redefined and redecorated according to the aspirations of modernity, the interior became integral to the construction of the subject. Interiors were an extension of identity, representing gender, fashion, and class, and re-establishing what constituted the private and the public. Now, in the 21st century, interior design has been professionalized and packaged for the mass market. With the proliferation of department stores and publications instructing consumers on how to make the best dinners, living rooms, and lifestyles, how has the notion of domestic space, and all it encapsulates, been redefined in contemporary culture? What are the impacts of shifting ideas of family, identity, politics and consumerism in the private realm? Touching on the history of the interior to its present iterations, the artists in the exhibition examine displays of domesticity, as constructed through spaces and things.

Artworks in the exhibition include a photographic installation by **Yuki Kimura** (b.1971, Japan), comprising freestanding panel structures with found black and white prints of interiors. The spaces are void of people, becoming portraits of intimate spaces and lifestyles that are relegated into the past. The installation becomes both a mirror and fragment of a certain notion of domesticity. **Tamar Guimarães's** (b.1967, Brazil) film *Canoas* depicts a home constructed by Oscar Niemeyer in the 1950s outside of Rio de Janeiro for the purpose of entertainment and pleasure. Through a narrative that primarily focuses on the servants that care for the home, Guimarães highlights the conflicted relationship between modernist architecture in Brazil and class structures. **Kirsten Pieroth** (b. 1970, Germany) examines notions of legacy and heritage using objects that symbolize domesticity and familial bonds. Her objects reference family heirlooms, such as Fabergé eggs and crystal glassware, however her interpretations use simple materials that alter attributes of value.

*Better Homes* is curated by Ruba Katrib, SculptureCenter Curator. The exhibition is accompanied by a full color publication with a text by Katrib and a contribution by poet Ariana Reines.

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