



Sweeping Survey Celebrates 100 Years of Dada from Marcel Duchamp to Andy Warhol to Sherrie Levine

**Opening February 23, 2017, *No Place Like Home* transforms Israel Museum galleries
into a domestic interior with artworks inspired by everyday household objects**

Jerusalem (October 13, 2016)— In celebration of Dada's 100th anniversary in 2016 and the centennial of Duchamp's *Fountain* in 2017, the Israel Museum presents a major exhibition tracing the artistic appropriation of domestic objects, from the early 20th century through the present day. *No Place Like Home* examines how artists over the past century have incorporated commonplace household items into their work, removing them from the context of the home in ways that subvert everyday experience. Transforming its galleries into a quasi-domestic interior, the Museum will place works by artists ranging from Marcel Duchamp and Man Ray, Claes Oldenburg, Andy Warhol, and Martha Rosler, to Louise Bourgeois, Mona Hatoum, and Ilit Azoulay back into a home setting in order to trigger new thoughts and perspectives on the familiar. The exhibition is on view from February 23, 2017 through July 29, 2017.

“The emergence of Dada profoundly changed the vocabulary of creative expression and challenged tradition by elevating everyday objects into icons of 20th-century art,” said James S. Snyder, Anne and Jerome Fisher Director of the Israel Museum. “As one of the leading international centers for the research and display of Dada and Surrealist art, it is a privilege for us to celebrate the wellspring of creativity that Dada provoked a century ago with a pioneering exhibition inspired by the spirit of the movement itself.”

Curated by Dr. Adina Kamien-Kazhdan, *No Place Like Home* unites 120 art objects, 70 of which are drawn from the Museum's own collections, together with loans from sister institutions including the Centre Pompidou, Paris; Museum of Modern Art, New York; and Tate, London; as well as from private collections, galleries, and artists worldwide. The exhibition will be organized as a series of “rooms,” suggesting a traditional domestic interior, with artworks installed in corresponding galleries labelled “bedroom,” “living room,” “bathroom,” and other living areas.

The exhibition layout and the range of works on view will create an experience of a “home” that is at once familiar and disorienting. The placement, proportion, and hybridization of objects encourage viewers to reconsider their meaning—both as works of art and as functional objects. Rather than being an actual space for habitation, the galleries will become charged with concepts that are negotiated in the domestic sphere, including gender roles, housework, and questions of place and displacement. Highlights include:

- A dozen works by Marcel Duchamp, including his pioneering *Fountain* (1917/editioned replica 1964), exemplifying the conceptual revolution of the readymade through the artist's act of appropriating and designating a porcelain urinal as a work of art;
- Six objects by Man Ray, including *Cadeau* (1921/editioned replica 1963), which highlights the

Dadaist impulse to render practical objects useless; in this instance, by adding nails to the flat surface of an iron;

- A range of works by Pop artists of the 1960s that celebrate commercial goods and commonplace food products, such as Andy Warhol's silkscreened *Brillo Box* (1964) and *Campbell's Tomato Juice Box* (1964) and Claes Oldenburg's soft sculptures, among them *Lunch Box* (1961), for which the artist created a larger-than-life sandwich composed of painted fabric;
- Artworks by women artists from the 1970s through today that focus on household imagery to express gender politics, such as Yayoi Kusama's 1963 *Ironing Board*, combining domestic and phallic imagery to convey a desire for peace and pleasure; and Louise Bourgeois' *Arched Figure* (1993), which explores the phenomenon of hysteria;
- A range of contemporary artworks that highlight the many manifestations of the readymade since its conception, including Sherrie Levine's *Dada* (2008), which investigates questions of authorship and references Dada's origins; and Robert Therrien's oversized *No title (Table leg)* (2010);
- Artworks focusing on issues of migration and displacement such as Doris Salcedo's *La Casa Viuda VI* (1995); Mona Hatoum's *Grater Divide* (2002); and Do-Ho Suh's emotionally suffused architecture, *Closet-I* (2003).

“What is a home? It is a place or an idea?” asks Kamien-Kazhdan. “These are just a few of the questions raised by this exhibition, whose artworks, quasi-home space, and IKEA-inspired catalogue aim to create a holistic experience for the visitor to reflect on the realm of the domestic in modern and contemporary art practice.”

About the Israel Museum's Vera and Arturo Schwarz Collection of Dada and Surrealism

The Israel Museum is recognized as a leading international repository for the research and display of Dada and Surrealist art, thanks to a consistent history of gifts since its founding 51 years ago. First and foremost is Arturo Schwarz, who in 1972 gifted a complete set of readymades by Marcel Duchamp, followed in 1991 by his further gift of a rare holding of Dada and Surrealist documents, periodicals, books, manuscripts, and letters; and in 1998, on the occasion of Israel's 50th Anniversary, the donation of his collection of more than 800 works of Dada, Surrealist, and pre-Surrealist art, including unparalleled holdings of individual artists such as Duchamp and Man Ray within a total ensemble of works by over 200 artists. Remarkable in quality and breadth, the Vera and Arturo Schwarz Collection comprises a central core of the Museum's Dada and Surrealist holdings.

Exhibition Catalogue

No Place Like Home is curated by Dr. Adina Kamien-Kazhdan, the Israel Museum's David Rockefeller Senior Curator in The Stella Fischbach Department of Modern Art. The exhibition is accompanied by an IKEA-inspired catalogue, featuring essays by contributing architects and art historians that shed light on the varied interpretations of the domestic object and on topics ranging from the relationship between architecture and psychoanalysis, gender, and the domestic object; and an exploration of place and displacement. The catalogue is made possible by Nancy Wald, Oxford, in honor and in memory of her parents, Benjamin and Frances Miller.

Exhibition Sponsorship

The exhibition is generously supported by IKEA Israel and Matthew Bronfman, New York, with additional support from Grace Frankel and Hanns Salzer Levi, and the Museum's 2017 Exhibition Fund.

The Israel Museum, Jerusalem

The Israel Museum is the largest cultural institution in the State of Israel and is ranked among the leading art and archaeology museums in the world. Founded in 1965, the Museum houses encyclopedic collections ranging from prehistory through contemporary art and includes the most extensive holdings of Biblical and Holy Land archaeology in the world, among them the Dead Sea Scrolls. Over its first 50 years, the Museum has built a far-ranging collection of more than 500,000 objects through an unparalleled legacy of gifts and support from its circle of patrons worldwide.

The Museum's 20-acre campus, which underwent a comprehensive renewal in 2010 designed by James Carpenter Design Associates and Efrat-Kowalsky Architects, features the Billy Rose Art Garden, the Shrine of the Book, and more than 225,000 square feet of collection, gallery, and temporary exhibition space. The Museum also organizes programming at its off-site locations in Jerusalem at the Rockefeller Archaeological Museum, where it presents archaeological artifacts from the ancient Land of Israel; and at its historic Ticho House, a venue for exhibitions of contemporary Israeli art.

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For more information, please contact:

Natalie Chetboun
The Israel Museum, Jerusalem
nataliech@imj.org.il

Chelsea Beroza/Arden Shwayder
Resnicow and Associates, New York
cberoza/ashwayder@resnicow.com
212.671.5160/5172