

House Trip – Curator Ami Barak

The concept

The idea is to put up an exhibition about the intimate relationship between art, architecture and design, more in the sense of a renewed interest for the interior design and about the underground relations between privacy and the history of the modern. The artists in the selection deal with questions of home sweet home, of living rooms as private landscapes and of architecture as desire. At the same time an interesting move takes place while something personal becomes public and vice versa. In this context we could appreciate how a personal story can operate a transfer and become generic, and how the general goes back to the individual through the looking glass.

Over the past few years we have witnessed an obvious artistic will to focus on the relations between art structures and design. The design comes to register forcefully objects which share the territories and the practices of contemporary art, by relaying the ambivalent resistance of photography to the dematerialization of art by its massive rematerialisation. After one century of events, concepts, of art in connection with art, or theoretical practices, design proceeds in art to a kind of revenge of the object in its double material and functional aspect. As much as the materiality, design indeed imports the functionality in art, and thus the fact of deriving from its traditional horizons of uselessness, of "finality without end".

The rematerialisation by design thus does not go without a transformation of art by infusion into its core values of utility against which it was historically constituted, and without a flatness of the distinctions between esthetics and artistic. Whereas a design object could indeed be aesthetic without being artistic, its aesthetic value is convertible today in art. This is so because the artistic authority is disoriented by the loss of its old criteria of exclusion and admission, and it is submerged by the absolute reign of the market according to which beautiful object-goods is founded to claim with the dignity of art.

Thus nothing resists the market any more, not even the symbolic system of art. Not even works (and they are increasingly many) which decline or adopt for material elements of furniture: tables, standard lamps, chairs, racks, armchairs, etc. As if, as the world was virtualised, some parts of art tended towards a revival, to give again matter to it, weight and consistency. To make counterweight: a manner of resisting today?

The other question is the relationship between architecture and contemporary art. Is it possible that buildings or houses could be not only places where people live, but also something they can enjoy? In the meantime, the definition and function of the architecture is changing constantly with the development of contemporary art. Apart from revealing the existing problems and prompting the viewers to consider possible solutions, it could be possible to experience the new relation between individuals and space. With the complex interactions between man and the environment around him comes a new outlook on architecture and its aesthetics. The exhibition will try to explore the fascinating and distinctly contemporary interaction between architecture and art in a urban environment. Some works exhibited will reveal a new architectural aesthetic, a widened definition of architecture and a blurred line between visual art and architecture works via paintings, sculptures, installations, photos, video and interactive media.