

A Home is not a House

30.11.2019 - 12.01.2020

With works by: Daphne Ahlers, Olga Balema, Camille Blatrix, Gina Fischli, Sitara Abuzar Ghaznawi, Marie Gyger, Lewis Hammond, Nora Kapfer, Tristan Lavoyer, Claudia Lemke, Dominic Michel, Sveta Mordovskaya, Ser Serpas, Sophie Oxe

"Our body is not in space like things; it inhabits or haunts space."*
Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, 2006

A Home is not a House is the second part of the exhibition *A House is not a Home* which took place at Fri Art from 21 September to 10 November 2019. On this second occasion, the same artists have been invited to exhibit once again. The works they present come in reaction to the first part. As the title suggests, while further extending a proposition, this event on repeat transports us over to the other side of the looking glass.

The following passage invites us to make our way through the different rooms, immerse ourselves in an exhibition we become the subject of.

Now is the time of returning. The calm, welcoming house of the first instalment has given way to somewhere much more withdrawn, somewhere where one can abandon oneself to past memories. Surrounding nature has penetrated within and intermingles with human artifice. Spatial and hierarchical distinctions, the harmonious arrangements of yesteryear, have vanished. The divisions between building and works have faded into the décor.

You now find yourself in a space less attached to the real, with boundaries less defined. In this charged, multifarious atmosphere, roles and functions slide. The self and the other, thought and body, exhibition and house all feed off each other in a shifting schizophrenia. In the tragic echo of this closed loop, assignation has turned into a baroque play.

Entering by the vestibule, you pass before symbolic objects of disproportionate scale. Who does this abandoned bag belong to? What décor this indoor garden? In this inter-zone, your perceptions of objects are influenced by your own projections.

As you move through the succession of rooms on the ground floor, your visit takes on an increasingly introspective character. The works are loaded with a mannered aura. The distancing this experience creates suggests an emotion. In the small room right at the back, particular symbols have a universal vocation. Their meaning and the subjects to which they refer have disappeared. What remains are the signs of an anthropological presence.

Going upstairs, your memory tricks you. Was the cheerful house you remember merely a construct of your melancholy loneliness? Nevertheless, you do recall circling these objects whose presence has contributed to shaping your own.

In this house, identity turns into madness. Now the exhibition is looking at you. You have become the centre of attention.



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When you leave, you have no choice but to lodge yourself in that intermediate space of negation: "A House is not a Home and a Home is not a House."

PS: This exhibition on repeat has given rise to an addition: the painting *Le Naufrage* by Fribourg resident Sophie Oxe (* 1891-1980). The spatial construction of this work is ambiguous. A boat rises out of the mist. Its flag hoisted, it symbolises the safety of terra firma. In the foreground, the train of a white wedding dress. A kidnapping or rescue?

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