
Replacing Home is a revised dissertation exploring time-based art and architecture practice through a performance studies lens based on the premise of “our ever-present impulse to find home” in an increasingly temporal and nomadic world. Chapters are dedicated to Dan Graham’s dislocating mirror and glass hut, “Two-Way Mirror Cylinder Inside Cube”; Gordon Matta-Clark’s “Fake Estates” which proposed artistic use of micro plots in New York City, and the subsequent multi-artist “Odd Lots” exhibition which reimagined use of the plots three decades later; modular and mobile architecture designs from isolation tanks to shipping containers and emergency shelters by Andrea Zittel, Lot-ek and Shigero Ban; transformable and multi-body wear as fashion/housing in the works of Lucy Orta, Hussein Chalayan and Vexed Generation; “relational architecture” in the networked searchlight and projection outdoor installations of Rafael Lozano-Hemmer; and the “almost home” translucent silk installations of Do Hoh Suh as re-materialized dwellings in which he has lived.

These works are examined as phenomena for provoking questions about what it means to belong or be “in place” when home is envisioned as an “ongoing event that loops forward and backward in time.” Actively using “re-terminology” (returning, refiguring, reusing...) along with the voices of a host of scholars and theorists, the author postulates relationships that might develop via “spatial situations” framed by the activity of bodies and material forces through constructs such as ownership, dis- and re-orientation, protest, autonomy, dependency, marginalization, migration, anonymity and safety, actual and virtual, and much more.

Theoretical language employed throughout the text makes this an appropriate read for advanced students and scholars. However, in the spirit of her research, Johung’s book has been re-visioned in at least two other venues archived on the web as of this writing. In collaboration with artist Jessica Kominski in Home Project (2011) the manuscript was deconstructed as a mini-dress made of layered tissue-paper and documented in a series of photographs with the author “embodied” in the scant garment perched in high-heels on a snow-covered rocky edge of Lake Michigan. The book’s publication also coincided with an exhibition of the same name curated by the author early in 2012 at JAUS, Los Angeles. The paperback edition is perfect-bound, flexible, and rests comfortably in the hand with a compelling skin-like feel to the cover. Matte paper helps readability of the smallish type and grey-scale photographs are sufficient for illustrating cited works. The bibliography, notes and index prove useful in reference to persons, works and thematic content.

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