

A Place that isn't my Home.

James Holden

A writer's response to the exhibition
Mike Kelley, Mobile Homestead Videos
Site Gallery, 8 June – 20 July 2013

I am sitting here, now, in a place that isn't my home and yet which, this afternoon at least, feels remarkably homely. To start with, I'm lounging on a wide sofa with a cup of tea. Then there's the fact that I'm watching a movie – well, a documentary film. The lights are off and it's warm. You might even call it cosy.

I'm not alone here. Several others have come in and sat down, or have perched themselves on the beanbags scattered on the floor. Coats have been discarded. We've not talked to each other, yet, although we have shared a nod of acknowledgement.

What's this? What's happening? The curtain door is being pushed back. An inquisitive face has appeared, peering into the darkness.

In a flash, light has flooded the space, repainting it in its true colours. All the illusions in the room seem to have been dispelled. The visitor seems conscious of this and is smiling at us all apologetically.

I hadn't realised that an art space could be experienced in this homely, everyday manner. Nor had I realised the extent to which a home, with its ordinary, everyday features could be turned into a gallery. Or, for that matter, just how easily it could become an art museum.

It's not necessary to excavate under one's house to create viewing areas for art. All our homes are strictly private, inaccessible galleries in which we have installed ourselves as the main attraction. The objects with which we fill our houses are part of a large, ongoing residency project. We are all artists and

curators, curating our own lives in our own art spaces, for our own benefit. All that's missing are the information labels.

And then, when we move, our installation is packed up and carted away, to be rebuilt elsewhere.

In its place a new curator installs a different work.

James Holden is a writer, critic, reviewer and academic based in Hemingfield, Barnsley.

www.culturalwriter.co.uk

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