

A HOUSE IS NOT A HOME

6.25-8.7.26

Sikkema Malloy Jenkins is pleased to present *A House Is Not a Home*, a group exhibition that explores the notion of home as a place of memory, history and comfort. The exhibition features 10 artists working across painting, sculpture, textile and photography. Included are works by Josephine Halvorson, Arturo Herrera, Greg Kwiatek, Teresa Lanceta, Liliana Porter, Alessandro Teoldi, Ana Tiscornia, Ann Toebbe, Kay Rosen and Marie Watt. A public opening reception will be held on Thursday, June 25, from 5-7pm.

The exhibition takes its title from the 1964 song written by Burt Bacharach and Hal David (famously recorded by Dionne Warwick in 1964 and Luther Vandross in 1981). While the poetic lyrics are rooted in love and longing, the heart of the song explores the idea that a house is merely a physical structure, whereas a home is an emotional concept requiring the presence of people to hold meaning. The song emphasizes that a dwelling only becomes a place of warmth when shared; as the lyrics suggest, a "chair is still a chair" and a "room is still a room" when empty, but a house is not a home.

In this exhibition, the work of these artists connects us to that personal dimension of home. Some explore the history of place, as seen in the work of Marie Watt. Others investigate memories of specific houses, such as Ann Toebbe, Josephine Halvorson, and Arturo Herrera. Additionally, domestic settings and materials are central to the practices of Ana Tiscornia, Teresa Lanceta, Greg Kwiatek, Alessandro Teoldi, and Liliana Porter. Kay Rosen's paintings on paper serve as a guide for an imaginary floor plan of the exhibition. By elevating these everyday references, the artists bridge the gap between the physical house and the emotional home.

Josephine Halvorson (b. 1981, USA) received her BFA from The Cooper Union and her MFA from Columbia University. Recent selected exhibitions include *Dana Frankfort and Josephine Halvorson: Seeing and Reading* at the Center for the Arts, Virginia Tech (2025); *Josephine Halvorson: On the Ground* at the Ogunquit Museum of Art, Maine (2022) and *Contemporary Voices: Josephine Halvorson* (2021) at the Georgia O'Keeffe Museum in Santa Fe, where she was the Museum's first Artist-in-Residence in 2019. Other notable solo exhibitions include the Foster Prize Exhibition at the Institute of Contemporary Art, Boston (2019); *Josephine Halvorson: Measures* at Storm King Art Center, New Windsor, NY (2016); and *Josephine Halvorson: Slow Burn*, her first museum survey, at the Southeastern Center for Contemporary Art, Winston-Salem, NC (2015).

Arturo Herrera (b. 1959, Caracas, Venezuela) received a BFA from the University of Tulsa and his MFA from the University of Chicago at Illinois. Recent solo exhibitions include *Fare un giro*, Spazio Supernova, Rome, Italy (2024); *Arturo Herrera: You are here*, SITE Santa Fe, NM (2024); *Arturo Herrera: Between*, The Contemporary Dayton, OH (2023); and *Arturo Herrera: Constructed Collage*, Ruby City, San Antonio, TX (2022). He has created long-term, site-specific installations for FORMA and The Bass Museum of Art in Miami; Bloomberg European Headquarters, London; and Tate Modern, London. His work is included in the public collections of the Art Institute of Chicago, IL; The Metropolitan Museum of Art, NY; Museum of Contemporary Art, Los Angeles, CA; The Museum of Modern Art, NY; Museo Reina Sofia, Madrid; and the Tate Modern, London, United Kingdom, among others. He is the recipient of fellowships from the Guggenheim Foundation, The Pollock-Krasner Foundation, ArtPace San Antonio, The Louis Comfort Tiffany Foundation and the DAAD, Berlin. Herrera lives and works in Berlin.

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Greg Kwiatek (b. Pittsburgh, PA, 1948) received his BFA from Carnegie-Mellon University and is a member of the Elizabeth Foundation for the Arts. Kwiatek lived and worked in Cologne Germany from 1985-1987, and exhibited at AC Project Room in New York throughout the 1990's. He has also exhibited in New York at David Zwirner Gallery, Christine Burgin Gallery, David Fierman Gallery, Kunstraum-Munich, Jagla Ausstellungsraum, Cologne, Baukunst Gallery, Cologne, the Andy Warhol Museum, the Carnegie Museum of Art in Pittsburgh, Leopold Hoesch Museum, Duren, Germany, He is the recipient of the John Simon Guggenheim Fellowship, the Pollock-Krasner Award, and the Adolf and Esther Gottlieb Grant. His work is in the collection of the Carnegie Museum of Art and the Dirk Schroeder Collection in Cologne.

Teresa Lanceta (b. Barcelona, 1951) graduated from the Universidad de Barcelona with a degree in modern and contemporary history and received her doctorate in art history from the Universidad Complutense in Madrid (1998). Lanceta is currently the subject of a solo exhibition at the National Museum of Archaeology in Madrid, on view through November 15, 2026. Recent major solo exhibitions include Teresa Lanceta: Madraza 1349- 2024, La Madraza Centro de Cultura Contemporánea, Madrid (2024-25); Teresa Lanceta: La mémoire tissée, Musée d'art moderne de Céret, France (2024); El sueño de la cólcedra, Museo Patio Herreriano, Valladolid, Spain (2024); Meadows/ARCO Artist Spotlight, The Meadows Museum, Dallas, TX; and the retrospective survey Tejer como código abierto (Weaving as Open Source), presented at the Museu d'Art Contemporani de Barcelona (2022) and the Institut Valencià d'Art Modern (2022-23).

Liliana Porter (b. 1941, Buenos Aires) studied at the Escuela Nacional de Bellas Artes in Buenos Aires (1954-58) and the Universidad Iberoamericana in Mexico City (1958 – 61). Her work has been shown internationally since the 1960's. Select exhibitions include: MALBA, Buenos Aires, Argentina (2025); Museo Casa de la Moneda, Madrid, Spain (2024); Dia Bridgehampton, NY (2024); Dia Chelsea, New York, NY (2024); San Jose Museum of Art, San Jose, CA (2023-24); Les Abattoirs, Musée d'Art Contemporain, Toulouse, FR (2023); El Museo de Barrio, New York, NY (2019); The Perez Art Museum, Miami, FL (2018); Brooklyn Museum, Brooklyn, NY; Hammer Museum, Los Angeles, CA (2018);

Biennale di Venezia, 57th International Art Exhibition, Italy (2017); ARTOMI, Ghent, NY (2017); and Savannah College of Art and Design, Savannah, GA (2017). Upcoming exhibitions include ISLAA, New York, NY (2026) and Louvre-Lens, Lens, France (2026).

Alessandro Teoldi (b. 1987, Milan, Italy) received his MFA from ICP - Bard College in 2013. His practice spans paintings and sculpture using collage, textiles and ceramic. He has exhibited his work at venues including Marinaro, NY; FLAG Art Foundation, NY; Il Rivington, NY; Magazzino Italian Art Museum, NY; Palazzo Reale, Milan; Galleria Monica De Cardenas, Milan; Klaus Von Nichtssagend Gallery, NY; International Center of Photography, NY amongst others. Teoldi lives and works in Brooklyn, NY.

Ana Tiscornia (b. 1951, Uruguay) lives and works in New York. She represented Uruguay at the second and Ninth Biennial of Havana, Cuba, and at the III Biennial of Lima, Peru. Select exhibitions include: Museo Nacional de Artes Visuales, Montevideo, Uruguay (2027), Parque de la Memoria, Buenos Aires, Argentina (2022-23); Espacio Minimo, Madrid, Spain (2021); OMI Architecture, Ghent, NY (2018); Contemporary Art Museum of Buenos Aires (MACBA), Argentina (2018); Figari Museum, Montevideo, Uruguay (2017) MUHAR Museum of Art History, Montevideo, Uruguay (2017); National Museum of Visual Arts, Montevideo, Uruguay (2015); Gurvich Museum, Montevideo, Uruguay (2017); Columbia University, New York, NY (2013).

Ann Toebe (b. 1974, Cincinnati) makes meticulously rendered interiors that transform middle-class domestic spaces into spatial tapestries—part memory, part structure, part symbol. Her flattened, often disorienting compositions speak to family, friendship, motherhood, and marriage, turning the rooms of her life into arenas of psychological and emotional resonance. Toebe has exhibited widely with recent solo exhibitions at Nicelle Beauchene Gallery in NYC in 2025 and at the Hyde Park Art Center in Chicago in 2026. Toebe has lived and worked in Chicago's Hyde Park neighborhood since 2005.

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Kay Rosen (b. Corpus Christi, 1943) most recently had her first major solo show at a European institution, *Kay Rosen. NOW AND THEN*, at the Weserburg Museum for Modern Art, Bremen (2023-24). In 2021, Rosen was commissioned by the National Gallery of Art, Washington, DC, to create a special site-responsive installation for the Gallery's East Building; her large-scale painting, entitled *SORRY*, was on view through March 2022. A two-venue mid-career survey entitled *Kay Rosen: Li[f]eli[k]e*, curated by Connie Butler and Terry R. Myers was exhibited at the Los Angeles Museum of Contemporary Art and Otis College of Art Design in 1998. Her work is included in the permanent collections of the Art Institute of Chicago, Illinois; Collection Lambert, Avignon; Indianapolis Museum of Art, Indiana; the Israel Museum, Jerusalem; Museum of Contemporary Art, Chicago, Illinois; The Museum of Modern Art, New York; The Progressive Art Collection, Mayfield Village, Ohio; and The Whitney Museum of American Art, New York, among many others.

Marie Watt (she/her, b. 1967, Seattle, WA) is a member of the Turtle Clan of the Seneca Nation of Indians whose work draws on images and ideas from Haudenosaunee (Iroquois) protofeminism and Indigenous teachings. Her practice is interdisciplinary, incorporating printmaking, painting, textiles, and sculpture. Watt conducts both solo and collaborative projects, but in all of them she explores how history, community, and storytelling intersect. Watt holds an MFA in painting and printmaking from Yale University; she also has degrees from Willamette University and the Institute of American Indian Arts; and in 2016 she was awarded a Doctor Honoris Causa from Willamette University.

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