2. ibid. P. 68.

London: Verso, henri. critique of alexandra carter, "i am a Dancer."
4. ibid.

hive: The story of oxen Becca Green
The Progeny of oxen Bugonia:
The organization of the natural objects based upon an-
cally erected for such a purpose.)
purpose killed) and left to rot
book, The hive; The story of the poet ovid put it, 'swarms rush
foundational allegory for this shelter for the insects, provides
community. The hive provides a
ety. The partnership, the collab-
same time that it produces an
oration, the aggregated effort
home for the individual at the
note.

of the bees can be seen, in all its
tory of political metaphor. in our
are aspiring to build their ev-
escape from insecurity and pov-
problems of social aspirations
and social needs. The face of the
asserts itself, conscious now of its
are these notions so nakedly vis-
ible as when life and work are
the home.

Victoria Bradford's Din-
solitary pressed flowers rendered
beautiful as any Dickinson poem.
elements for the exhibition —
ner manifests the framework for
to-fail" selves to partake in
participatory dance. Bradford
their "most playful, willing-
John cage, Merce cunningham,
the experiment/performance/
alan Kaprow, and the Futurists
ist hopes to break—or at least
post-modern alienation and iso-
desire to activate spaces and re-
challenge—through her personal
ing living, the principals are the
lieve that we learn by practice.

or to learn to live by practic-
"The word 'theater' was a verb
before it was a noun — an act,
then a place. That means you
fort, the real effort to commu-
nicate with another being. and
under in case of storm or sun.
must make the gesture, the ef-
There is always that tree, that
creative force, and there is al-
thropology and archaeology as

haMLin Green
galow) is often the studio too,
tween work and domestic life.
and as potent as ever. also un-
concepts of home remain as ripe
ment and globalization ensure
as economic crises, identity poli-
lens of theory and practice is
in contemporary art, the con-

Jessica cochran
coaLiTion
arTisTs
chicaGo
2013
JunE 7 –
26
2013
LIVE WORK

JESSICA COCHRAN
In contemporary art, the con-
sideration of home through the
set of theory and practice is
nothing new: topical topics such as
economic crises, identity politi-
cal thought, the environment and
 globalization ensure
consumption remains a ripe
and potent as ever. Also un-
changing, artists, perhaps more
than ever, are selecting a group of
people, purposefully and
generically blur the lines be-
 tween work and personal life.
The home (here in Chicago this
after a "new" apartment, left or box-
galley) is often the studio too,
and sometimes even a gallery or
 performance space. In a recent
essay, curator Shannon Stratten
wonders if "the domestic has
been so thoroughly mined by ar-
Curating Homeword

tactic practice that the domes-
tic space is the site of the new

JESSICA BARDLEY

REBECCA HAMLIN GREEN

CHICAGO ARTISTS COALITION

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Bugonia: The Progeny of oxen

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been so thoroughly mined by ar-

Recent high profile ex-
hibitions provide added context.
Bettar Home (Scalpel Center) fi-
heny. If you lived here, you’d be
home, featured the "device of mod-
er rooms" within the gallery—a
ing room, dining room and a
is to display works from the Her-
sell Collection by artists such as
the famous Andy Warhol and
Cindy Sherman.

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 performance space. In a recent
essay, curator Shannon Stratten
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Victoria Bradford
Your primer for the evening.

Lesson 0: overview

Six guests, six-stages—that is, between each of the six courses of our meal, you, our dinner guests (or company) will take to a designated site within or around the studio. At this site, you will create a stage, a script or scene for a filmed performance, and a space for an audience. In order to accomplish this task, you will each be given a role, relating roles with each course, as well as a toolbox of items to facilitate your work and prompt your creation. Throughout the meal, the dinner table and the back stairwell will play host to rehearsals and other conversation. Following the sixth course (dessert), we will take a tour around the building to view each production.

Six stages, the zither:
the kitchen the entryway/landing the hallway the back stairwell the main space the auxiliary rooms

In the lessons to come, we will provide more detailed descriptions about each role listed above. Don’t worry about the logistics of how it all works! We promise that we’ve got that all figured out...

A deviant a designer a choreographer a sous chef a host

a creation. Throughout the meal, the dinner table and a space for an audience. In order to accomplish this task, you will each be given a role, relating roles with each course, as well as a toolbox of items to facilitate your work and prompt your creation. Throughout the meal, the dinner table and the back stairwell will play host to rehearsals and other conversation. Following the sixth course (dessert), we will take a tour around the building to view each production.

Biography first convinces us of the fleeing of the Biographic—. Dickinson preemptively pinned the impossibility inherent to mimics that would later plague her biographers: there are many who know someone, but none complete. A portrait is a continuance, an imprint of its maker’s desires met with historical knowledge, and its duration. How does one know something as elusive as Dickinson? How does one know something as elusive as Dickinson? The Life of Emily Dickinson and her archive have together generated more writing, as well as endowed heightened importance to her possessions, her home. Each withholds as much as it presents, and her absence calls desire to duty.

But it is not that Emily Dickinson eludes biography in a way that anyone might. She actively resisted: she was exclusive about who she chose to meet in person, after hiding when a stranger—or even longtime neighbors—entered her home; she refused to publish but handful of poems; she instructed her sister to bin all of her papers after her death (including her poems); and she avoided photographic documentation. She wrote that her resistance to being photographed “often alarms father. He says death might occur, and he will interview no one, but all of my family.” She was a matter of her intimacies, and whether, as Rebecca Patterson had argued in 1951 was —all of the features cannot be simultaneously superimposed; therefore the evidence does not corroborate the hypothesis that the photographs are of the same individual.”

The subsequent image that gained traction, known as the Gura photograph, shows a doe-eyed, round-faced woman with a petite frame. Her expression is serious and dull. Looking at the image, I feel both certain that it cannot be her as well as desperate to have this confirmed. This woman has laid all of her cards on the table. In response to a forensic anthropologist’s lazy assertion that “The fit is quite good... actually, the features are very impressive and perhaps makes the case well enough,” refutations of the image pointed out obvious differences in the chin, mouth, nose, and hair of the two women. Features such as these are readily, and because the authenticated image we know is also a matter of her intimacies, and whether, as Rebecca Patterson once affirmed, Emily Dickinson “sits with her arm around a woman decided to be Kate Scott Turner, a woman whom biog-

apher Rebecca Patterson had argued in 1951 was Emily Dickinson’s lover, “Dickins... who looks like Dickinson.” Her nose is broad, her eyes large, imploving, and her hair parted at the middle. Her lips are sepa- rately, their corners upturned quietly, and gathered out of sight. An anthropologist concluded, “I believe strongly that these are the same people. This statement strikes me primarily as a denial of the word “believe.”

Whether this image is ever authenticated, I like to believe that this is Emily Dickinson—finally an adult, with a commanding, yet gentle, stature. Here, she has strength and confidence. She is no longer a hesitant child. Despite the affirmation that the other woman is Kate Turner, a known friend of Dickinson’s, and despite possible corroboration of “Dickinson” in dress pattern with swatches of fabric around Dickinson, as well as the similarity of the style of dress worn by “Dickinson” in this photograph with Dickinson as a teenager, I cannot help but wonder, What is it that we haven’t found? What would it mean for it to be authentically hers? It is not simply a matter of whether the image can be linked indisputably to Emily Dickinson, it is also a matter of her intimacies, and whether, as Rebecca Patterson once affirmed, Emily Dickinson loved women as well as men. What excites me about Dickinson and her archive is that she is fundamentally ambivalent: her personal life is a jumble; she offers so much, and yet so little. Her arch-}

ive teases. Her writing, her image, her home all open up imaginative play-space for the viewer to believe that this is Emily Dickinson because the image is the one thing we might be certain of: her resistance toward being captured, a quiet defiance of the basic property of the photograph—appropriation. It is her, but it is not. The other two images, simply, were not.

In her archive reveals itself entirely—ly. Her poems are enigmatic. The emptiness of her house, the light that blanches the hallway to her room is not to evidence, but to a lyrical rhyth-merous frauds, improperly attributed. The first image that gained notoriety as a possible sec-ond likeness is a print made from a daguerreotype purchased from a man renowned for forgery. The woman in the image has hair, thick eyebrows that chart her broad face. She wears earrings, her hair begins high on her forehead, and she almost smiles. At first glance, she looks nothing like the teenager in the daguerreotype we have come to know. She locked the awkward bird-like qualities of Emily’s stature—her gooseneck, her egg-shaped head. At second glance, her lips and nose bear a resemblance, but as noted by Joseph Nickell, the resemblance between two people does not consti-