

Regarding Chickens

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The installation takes its form as a disorienting glittery grotto, intended both to embrace and assault the viewer. The space includes two free-standing and four hanging sculptures which feature photographs of chickens and chicken coops. This work takes an idiosyncratic approach to the mass-produced—smushing sparkly craft store goods into sheets of hand-dyed canvas, creating surfaces that are both inviting and repulsive, exuberant and grotesque.

The exhibition served as a performance site for violinist Keir GoGwilt's performance of a new work by composer Carolyn Chen, *Re: D Regarding Chickens, Death*.

Chickens interest me because they can be at once pet and possession, simultaneously a source of income and an object of affection. Here, they serve as a metaphor for love. The four hanging works (*Egg Interior*, *Mother Embracing Chicken While her Children's Hands Press In I - IV*) include a repeated photograph of a mother restraining her pet chicken as her children's hands reach in to caress it. Viewers are left to decide whether this is a scene of love or animal husbandry. This in-betweenness is a central theme in the exhibition, as it is in my work in general.

A three story chicken coop, which appears in the photograph embedded in one of the freestanding sculptures, is both a way for a household to earn extra income and a striking architectural experiment. In the foregrounded artwork, roosters march triumphantly into a living space that is neither fully indoor nor outdoor. Like chickens, the artworks are meant to be a site of contradiction: crusty and smooth, venerated and loathed, earnest and frivolous.