

The 1893 Faire of Masks -

A play on ephemeral architecture.

by

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Graduate College
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ABSTRACT

The 1893 Faire of Masks is a construction of things and scenes to rethink the settings of the late eighteen hundreds. It attempts to unveil stories that lay hidden in our colonial way of reading that period.

The site for the investigation is *The World's Columbian Expo*, the grand exhibition staged in Chicago in 1893. And more specifically *The Woman's Building*, managed by and displaying the work of women. It was a joint in the intersection of the two fields of the Expo, the Park and the Midway Plaisance. The Park, south/north along Lake Michigan, held all the representative displays. A *White City* since the official style for the main buildings was white classicism. The Midway Plaisance housed *the Other*, the obscure freak shows, the colorful ethnological displays, and the trade of modern entertainment. It went off west, orthogonal to the Park. Two parts with a clear division and an obvious hierarchy, which taught the masses the rule of the world. The *Expo* marked the American nation as a colonial power.

The 1893 Faire of Masks is about the problematic, the remarkable, in the colonizing of the female, in the colonizing of other - inferior - races, etc. Through another construction of history, we can understand the backdrop to the postcolonial world that is ours. The project struggles to reinvent architecture and thinking, to unmask the facile white and black hierarchy. It uses analogies of architecture and theater, and derives from a series of generative models, objects - such as gloves, amulets, masks, sewing machines, tableaux - and images, in both digital and physical versions. And a cast of nine characters, chosen because of the roles they played in their time and what they can teach us about other ways of thinking. The pieces are interconnected with performance, text, *A Pidgin Play*, and exhibition. Together they make up the universe that is *The 1893 Faire of Masks*.

INTRODUCTION: A DEMONSTRATION

The 1893 Faire of Masks is not simply the performance and the text, *A Pidgin Play*, not simply the objects or the images, not simply the presentation or the final exhibition. All the parts and events are interconnected, together they form *The 1893 Faire of Masks*.

Surface.

The 1893 Faire of Masks is playing with the appearance of architecture: the many layers of how surface - lacquered, woven, painted, projected, colored - can operate to dress, to cover, to enclose, to hold, to adorn. The point of looking at the overlooked, which feminism has taught us, is that other patterns are revealed. Patterns which are just as important as the ones we are trained to pay our attention to. What is hidden in the surface? A story about the woman-mask, the femme machines, about the queer, another story about the postcolonial, and many more about defying dichotomies. It is said to be impossible to separate the creation of space from architecture, but what if space is subordinated the surface? Architecture is stuck in a morality of space. After all, what is so special about volume, it just stays in the room.¹

Dressing.

The architect Gottfried Semper found the Origin of Building when he attended the World's Fair in London, 1851. Contemplating a Javanese shed he discovered the primary importance of dressing, *beleidung*. He argued that the beginning of building coincides with the beginning of textiles². According to Semper textile structures were invented as building techniques and then adapted to clothes making. The plaiting of branches for fences lead to the weaving of walls, first with blades and natural plant fibers and later with spun threads, to the invention of patterns and carpets to clothes. Structure is there within the wall but the importance of the wall, *die wand*, is the *visible spatial enclosure*. His idea of space is connected to the texture of the enclosing wall rather than the volume of the room. Semper was on his way to the States but changed his mind in the last minute and stepped of the boat in Le Havre. His writings made it over the Atlantic and to Chicago where the architect Louis Sullivan read and discussed them (in a translation by one of his employees, Hr. Bauman)³. Both Semper and Sullivan play important parts in *The 1893 Faire of Masks*.

Mosque.

We can also learn about dressing from Samarqand. The Mosque, which means place for assembly, is a building type. Everybody knows the shape: four walls and a dome - the important is the inscription of the surface. Each wall has specific patterns and writings in majolica, mosaic, marble and gold. They place

the building in a time and a context. The master mosaic-layer of the Shirdar Madrasha with the golden lions is widely appreciated and discussed. The story of the surface is a story beyond the western blindfolds.

Festival.

The main Fair which *The 1893 Faire of Masks* acts upon is *The World's Columbian Expo*, Chicago, 1893. It celebrated the forth centennial since *the Dove, the Carrier of Christ* (Christopher C.) landed on the American continent. *The Columbian Expo*, or *the White City* as it was popularly named, marks the End of the obscure Frontier. It replaced the dirty, blackened mask of the New World with an authoritative emblem in classicist white architecture. *The Columbian Expo* was the first grand manifesto of the American nation as a colonial power.

Semper connected the Origin of (monumental) Architecture with the festival: "The festival apparatus, the improvised scaffolding with all the special splendor and frills that indicate more precisely the occasion for the festivity and enhance the glorification of the day - covered with decorations, draped with carpets, dressed with boughs and flowers, adorned with festoons and garlands, fluttering banners and trophies - this is the motive of the permanent monument."⁴ The ephemeral monuments of the *Columbian Expo* disappeared after 6 months and 27 million visitors, in fires or by demolition. The *Liberal Art's Building* is the only one remaining on the former fairgrounds in Jackson Park, but its plaster dressing was changed to a permanent marble costume.

Mascot.

Particular attention is paid to the fairground attraction of the *Woman's Building*. The first American edifice of national importance in modern times to be fashioned and conducted by women. The building displayed a Fair within the Fair contributed to the work of women. It was designed by the Architect Sophia Hayden in the white classical style that had been chosen for all the prominent buildings of the Expo. Many women didn't like the idea to have a complimentary female exhibition. The work of women belonged in the normal Expo and shouldn't be separated. And the work of women was also displayed across the Fair. This is the paradox of feminism, to eventually erase the difference between two groups the division first has to be made clear. And *The Ladies' Lovely Child* did make great impact, so great that some intellectuals in the 1890's argued that the battle for equal rights was won. As we know today it took another 30 years before women even got the right to vote. And I suspect that there is more to learn from these *Ladies* who are disguised behind a pattern of conformity.

Mask.

Theater emphasizes the appearance. The story is told through the stage settings, the costumes, the masks and the body language parallel to the spoken word. It is the surface of theater that evokes the narratives in the audience. Which, in return, is what the actor plays off. Therefore it fits to borrow certain theatrical devices when playing in the surface of architecture.

The most significant for this work is the Mask, the surface of acting. A mask is never static, but nevertheless it carries clear suggestions to the actor on how to act. It hides parts of the identity of a person and by its own features establishes another being. But this being is always already there; the mask just emphasizes another part of the personality. The mask is magic as life is embedded in it, or is it just infested by tropical insects?

The audience is the necessary mirror. The actor can tell if the mask is played correctly by the response of the audience. The mask is impossible to split in a pair of oppositions because it hides and reveals at the same time. It conceals parts of the face of the actor but displays the body language. This essential characteristic of hiding and revealing personalities or moods is common to all masks. It changes the relation between self and other. The actor loses power and has to follow the mask, which is via the audience. It is both alluring and violent.

Architecture carries masks on many different levels. *The White City* of the *Colombian Expo* was a mask that revealed the States as a world power. The architecture of bones gave a fresh face to the New World that now left the dirt of the early settlers behind. But isn't there a strange provoking, formless sort of figure crawling behind that conspicuous front design? And if it is a classic mask it can be changed, succeeded by something else. What is the mask of the post-colonial?

The facade of a building is a mask. The architect John Hejduk took this literally in his Berlin housing project and made buildings with windows and doors pantomiming eyes, noses and mouths. Masking, or masquerading, also plays a role in the detail of buildings. Just think about the entrance ornament to Sullivan's *Carson, Pirie, Scott department store*⁵. Semper writes that in times of high artistic development the artist also *masked the material of the mask*.⁶

Theater.

The standpoint of *A Pidgeon Play* is theatrical, exaggerated or fantastic. It deploys architectural fiction to explore the colonial construction of woman. The drama replays a period in time and it does it outside-in. Just like theater professor Monsieur Jaques Lecoq taught us how to create a character. You don't have to be a pigeon to play a pigeon. You have to study the body language of the bird, the look in its eyes, the rhythm of its movements, and then replay it. The psychology of the bird is totally irrelevant. If you can mask yourself as a pigeon, you can play a pigeon.

The date of *A Pidgin Play* is specific, October 27, 1893, the day before the Ladies' Farewell of the Fair, but it is a constructed time. It is simultaneous with parallel universes where all of the characters can meet, crawl around or visit the Fair. Everything is possible in the theater; there is an agreement with the audience. Semper also teach us about the connection between the theatrical, or "the carnival spirit", and architecture:

I think that the *dressing* and the *mask* are as old as human civilization, and the joy in both is identical with the joy in those things that drove men to be sculptors, painters, architects, poets, musicians, dramatists, in short, artists. Every artistic creation, every artistic pleasure presupposes a certain carnival spirit, or to express myself in a modern way - the haze of carnival candles is the true atmosphere of art. The denial of reality, of the material, is necessary if form is to emerge as a meaningful symbol, as an autonomous creation of man.⁷

Masque.

Hejduk also worked in the milieu of the theatrical. The apparatus for his *Mask of Medusa* is the courtly skit, the Masque. A masque was an aristocratic entertainment in 16th and 17th Century England involving pantomime, song, discourse and dance. It was often a piece of propaganda, flattering the hosting household. Shakespeare used this motive to place a play within the play in for instance *A Midsummer Night's Dream*. The craftsmen, among others Nick Bottom the Weaver and Francis Flute the Bellows mender, assemble in a clearing in the forest to prepare "*A tedious brief scene of young Pyramus and his love Thisby; very tragical mirth.*"⁸ To be played at the wedding of Hippolyta and Theseus. Shakespeare gives it yet another twist by letting the craftsmen be the clowns of the play mocking the poor Athenian lovers lost in the forest.

No one can escape cultural expectations, we are shaped and behave as we are expected, but some of us are fostered with a confidence to battle any uncomfortable costume. The clown, the nose-job-mask, is the most naive of masks. The red nose is the mask that unmask you completely. You become an open book. We laugh at the clown because she touches our heart; we are just as silly, as lonely, and as vulnerable. The clown is a child, because it hasn't learned the conventions, put on the social mask of the proper behavior.

Polychrome.

The surface also carries the story about colors and paint. Semper also fought the battle against the architecture of withered bones. The Greek and Roman ruins of bleached marble were once painted and revetted in ochre, red, turquoise and many other colors. Semper went to the Partenon to detect evidence. In the entablature, just under the roof, protected from the wear and tear of the weather, he found the

color he was looking for. In Pompeii and Herculaneum, buried by an eruption of Mount Vesuvius in 79 AD, other discoveries were made about the use of color and imagery in Roman architecture. Norman Bryson reveals these paintings and mosaics in his essay *Xenia*, in the book *Looking at the Overlooked*. He describes how the imagery expanded the buildings into fiction by representations and illusions. Where “the original loses its autonomy, it becomes the first in a series that also includes fictions”⁹. This way of thinking has been applied on the architecture of *A Pidgin Play*.

Why did the States inherit the *white* classical architecture? The style chosen for the designs of the *World's Columbian Expo*¹⁰, infuriating architects such as Sullivan (the soul mate of Semper). There is a mix-up of meanings between the hue *white*, the skin-color *white* and the symbolic meaning of *white*. The white stands for the pure and clean, the white skin is a clean skin. The white building is a building of clarity and power. Think about *the White House*. But white is also a symbol of the domination of the Caucasian race; it is not pure and innocent. Everything has a meaning. The architect Le Corbusier proposed *The Law of Ripolin*, if we were to whitewash our homes we would not be able to keep the debris of history. Free us from its burdens. The remarkable is that he dressed everything white, covering the mess and at the same time incorporating it into something new. In a section through the layer of plaster you could still trace history. But he also argued that white didn't carry any meaning that it was virtuous. Well, in that case it is a constructed virginity. There is no more powerful position than being the point of Reference and nothing else: The measuring tape or the neutral mask. Underneath a photograph of Sultan Mahembe and his two sons he wrote: Three black heads against a white background, fit to govern, to dominate... an open door through which we can see true grandeur¹¹. I wonder if Katja's friend ever found out why architects wear black?

Memory.

A Pidgin Play is also a construction of allegorical details. The architect Jennifer Bloomer teaches us that the subjects of architecture and memory are inextricably intertwined¹². The inscriptions on the facades recall memories. A building is a vessel for objects, which evokes a passed time or culture. In the 16th Century Venice, and later Paris, The Art of Memory could be practiced in a machine: *The Memory Theater* by the architect Giulio Camillo. He claimed that anyone who entered his mnemonic vehicle would be able “to discourse on any subject no less fluently than Cicero”¹³. It was a wooden construction for one player. The insides were decorated with a variety of images, figures, and ornaments. It was full of little boxes. Seven gangways, with seven doors each, were arranged as a Roman theater. The decorations were prompters of memory, just like my father once taught me how to memorize a speech by imagining a house where I'd place my different ideas and arguments. Then, when giving the speech I could just walk through that house.

Michel Foucault teaches us that "there is in fact no such thing as a return"¹⁴. That does not mean you should not analyze the past, on the contrary, look close! Recognize the changes. *A Pidgin Play* is an apparatus to revive the architecture, the thinking and the acting, of the period of *The Columbian Expo*, the late eighteen hundreds. There is more to be remembered and discovered about the time when the modern subject started to define itself.

Mementos.

Ornaments are usually the stuff that survives. Before buildings are torn down they are striped of their ornaments. The caryatid adorning the entrance to the Porter's residence in Athens is charged with memories of its previous context in the loggia of *the Woman's Building* at the Fair. In some cases the entire building was dismantled and reassembled. Such was the case with *the Building of the Kingdom of Sweden and Norway* which now houses a visitors center in Norway, Wisconsin.

Lists.

The things are also props for the characters, any actor can tell you how important the right things are to create a atmosphere. They are part of the architectonic construction of *The Faire of Masks*. Walter Benjamin is a master sorcerer of taxonomies, he wrote an Arcade constructed out of a filing system. In his *Passagenwerk*, *the Arcades project* or *Paris, Capital of the Nineteenth Century*, he made a construction of history. The construction takes the shape of the building type he named his project from, the arcade. Thus, history presented as a great construction of artifice. History not as a line but as an architectonic construction. For *A Pidgin Play* represents a virtual architecture, an architecture of thinking. This is an architecture of multiply linked points of intersection, systems of interlacing systems that rely on logics both rational and not.¹⁵ Jorge Luis Borges is also a master sorcerer of taxonomies. He teaches us that history is always a fiction. His Chinese Encyclopedia quoted by Foucault in *The Order of Things*, did exist and is a quote of Kuhn, a German 17th Century Sinologist, who in his turn quoted the *Celestial Encyclopedia of Joyful Beings*. *A Pidgin Play* is a List of Architecture. In Swedish this would be *Arkitekturers list*, which also translates as the Cunning of Architecture.

I won't steal anything valuable or appropriate any witty turns of phrase. But the trivia, the trash: this, I don't want to take stock of, but let it come into its own in the only way possible: use it.

Walter Benjamin, Arcades Project¹⁶

Maskin.

The Swedish word for machine, *maskin*, already includes the mask. The gods enter the Greek tragedy to comb out the entanglements of the plot in a **deus ex machina**. The late 1800's are the time of Taylorism, the industrial engineering of effectiveness. Through time and motion studies the workers procedures of production were minutely refined. Economy of movements. Unnecessary motions or steps were eliminated, and essential steps were simplified to require as little time as possible, enabling workers to increase production. The human being as a machine: a puppet or an automate. Also to be compared with the great dance numbers of the Bugsby Berkley films of the 1930's. Sadie Plant shows us the femmes machine link through history in her book *Zeroes and Ones: the collective work of women, the home manufactures, the jacquard loom and the computer*. The sewing machine offered, and is still offering, an opportunity for women to do manufacture sewing at home and earn money for her family. Organizations of charity are still involved in this kind of business. The Architecture of *A Pidgin Play* is animated: it is sewn like a coat where inside turns to outside

Amulets.

Another ingredient of *The 1893 Faire of Masks* is my heritage from the project *Abodes of Theory and Flesh: Tables of Bower*.¹⁷ Bloomer offered me to play with the objects that made up its construction. The gift that could be a poison, *ett gift*. I accepted the Amulets. And, Yes, they bewitched me. The Amulets was the stones, or maybe mosaic tiles, of *Tables of Bower*. Having them in my possession posed me the tricky question on how to cater for them. What could house them? Bloomer was the director/ *metteur en scène* of the collaborative work of *Tables of Bower*. A project staged in the early nineteen nineties which was homing in on the interdependency of theory and flesh (thinking, text and things). It comprise a review of the Chicago scene of the latter 19th Century or as she calls it "the Louis Sullivan's revenge". The *Tables of Bower* is a celebration of the other, all the forbidden things in architectural practice - the queer, the feminine, the fruh-fruh - by ornament. *The 1893 Faire of Masks* moves with *Tables of Bower*.

Bloomer tells us the Amulets belong to the form of amulets called *fascini* - "an amulet made in the shape of a phallus, whose power is directed toward holding motionless (like a stone) under a spell"¹⁸ - but I suspect, as I am not petrified but still able to work, there must be other forces embedded in the Amulets.

The femmes machine again. Here by the kitchen table, in the haze of carnival candles, a group of architects assemble around a kitchen table to create Amulets. Why? The age of superstition is long since gone and we (the architects) are rational beings designing in the world of facts in white studios. They question and reconstitute the architectural practice, if you make architecture like that you might as well be a female, a black lesbian? (God forbid) The comfortable clear line between architects and others is

swirling. The return of the witches. It might be more interesting to ask another question: who should, or could, have made them if not architects?

The Amulets are taking on the legendary fight of the Ornament/Structure pair (where ornament is burdened through history with negative connotations of the feminine; the superfluous and the impure). Jeffery Kipnis explains about the thinker Jacques Derrida's obsession with the separatrix/le trait: "one does not declare war: another strategy *weaves* itself *between* hostilities and negotiation"¹⁹ (emphasis mine). Derrida pokes holes in the separatrix to expose the inseparability of those terms that it separates. The Amulets constituent parts are bones, which are both decorative and monstrous. What is holding what? Ornament is structure. What is one and what is the other in the construction of the Amulets?

Make-up.

Architecture is a violent act; the ornament is cultivating the already beautiful. But, as Alberti has taught us in his ten books, beauty is not enough, there is something lacking in the beautiful. We have to adorn to make visible. The make-up is making the person appear²⁰, before the cosmetics²¹ the woman is invisible. The mask makes her a subject, as well as an object. Just as architecture never can be innocent, or "natural", no matter how much it tries to blend with its environment. Thus can architecture, already in itself, be construed as a *supplément*. *Supplément* is a French word that Derrida use in his thinking. Bloomer helps us with an explanation, the term is referring to an entity added to another entity, which is excessive but also, by supplying, points to a lack in the original entity²². What lack then? The facial mask makes you more what you are, emphasizes aspects of your personality. Aspects, which are already there, but you need an ornament to be able to see them. The lack has to do with what you can not see or envision. And the ornament is about appearance. Of course the mask also conceals other aspects of your personality, but the consciously hidden is also somewhat revealing. And we must also listen to Semper's warning: "Masking does not help, however when behind the mask the thing is false or the mask is no good."²³ The Amulets behave like masks.

Accessories.

The Amulets are Accessories. And a starting point in the sliding scale of things and scenes within *The 1893 Faïre of Masks*. Every step in this scale behave as a model for any other step in the scale, which also gives all of them independence as separate pieces. The Amulets consists of ornaments at the same time as they are ornaments in their turn. How would their home be constructed? The answer comes analogous, they will get gloves.

Costumes, gloves and other accessories serve as masks as they transform body and behavior. The accessories are the last pieces in the actor's dressing into character. The costume and its accessories are a

mask for the actor, masking the body into figure. Putting on the impeccable moleskin gloves is a ritual preparing you for an official call.

accessories 1. a supplementary part, object or the like, used mainly for convenience or attractiveness²⁴ 2. an article or set of articles of dress as **gloves**, earrings or a scarf, that adds completeness, convenience or attractiveness to one's basic outfit.²⁵

The gloves will add the act of dressing to the Amulets, they are already imaginable dressings but as accessories for gloves they will also be wearable. The gloves conceal bruises, body hair or other "defects" of the arm, masking it to reveal something else. With the thin, long, black, suede gloves on my arms and hands become objects of desire/fetishes. They direct my behavior, gestures and movements. Vacuum cleaning wearing them is quite limiting or grotesque, but it touches on the erotic, n'est-ce pas? The fetish is an object of magical potency or/and an object that causes a habitual erotic fixation. Think of the other races: They were not asking for no love affair and now we want to control them²⁶. There is a brutish interdependency linking the object fetishized and the stimulated subject. To quote Michel Foucault "There are only reciprocal relations, and the perpetual gaps between intentions in relation to one another."²⁷ The live "natives" within the Ethnological Displays on the *Columbian Expo* were objects of curiosity for the white man. They explained and constructed his superiority. But you might also gain from his affection.

Mannequins.

Then comes the next question, what structure will hold the gloves? Is it really the bones and the flesh of the body, or another supplément? I think it must be puppets, or shop front mannequins. Which already implies the next tone in this scale, the staging of the dolls. This implies a Scene, in both the sense of a vertical backdrop and an action which took place there "the scene of the crime". And a Stage, the floor, where it is displayed. The dancer's feet weave the dance floor. If the mannequin are actors or automates we will get a *Tableau Vivante*. But who are these characters? And, how will they interact in *The 1893 Faire of Masks*? That is where *The Cast of Characters* make their entry, and where *A Pidgin Play* takes off. It is the darning needle that stitches the parts together. It shows us the intimate dressing room, the *skene*, through the department store, the fold of maximum display, and back into the Fair. A parallel to the final nesting place, the Columbarium. The coat gets turned inside out, and every stage is a generative model for another story. A masquerade of change called *The 1893 Faire of Masks*.

Notes.

¹ An abbreviation of Michelle Grangaud's "Le volume reste dans l'espace".

² Semper, Gottfried. *The four elements of architecture and other writings*. Trans. Harry Francis Mallgrave. Cambridge; Cambridge University Press, 1989. ch. 60.

³ I owe this anecdote to Mikesch Muecke, professor in Architecture, ISU, who wrote his Ph.D. dissertation on Semper.

⁴ Semper, op.cit. ch.60. p. 134.

⁵ Originally called the *Schlesinger and Meyer departmentstore*, now *Carson, Pirie, Scott* at the corner of State and Grand in Chicago fashioned by Louis Sullivan, 1898. See Appendix: Tabelle's Album.

⁶ Semper, op.cit. footnote ch.60.

⁷ Semper, op.cit. footnote ch.60

⁸ Shakespeare, William. *A Midsummer Night's Dream*. USA; Penguin books, 2000.

⁹ Bryson, Norman *Looking at the Overlooked - Four Essays on Still Life Painting*. Cambridge, Massachusetts: Harvard University Press, 1990. p. 36.

¹⁰ In this context it is interesting to note that inside *Crystal Palace* of the World's Fair in London 1851, there was a complex color scheme, based on Goethe, playing with the perception of the interior hall. The impact of this has almost been forgotten in favor of the new construction techniques that *Crystal Palace* promoted.

¹¹ Le Corbusier. "The Law of Ripolin", *The decorative art of today*(1925). Trans. James Dunnett. Cambridge, Massachusetts: MIT Press, 1987. p. 190.

¹² Bloomer, Jennifer, "Passages Impliqués", *Louise Bourgeois: Memory and Architecture*. Madrid: Museo Nacional Centro de Arte Reina Sofia, 1999.

¹³ Yates, Frances A. *The art of Memory*. London: Routledge and Kegan Paul, 1966. p.135. She is here quoting a letter by Vigilius Zuichemus who met Camillo in Venice in 1532.

¹⁴ Foucault, Michel "Space, Knowledge, and Power (Interview with Paul Rabinow)", in Hayes, op. cit., p. 436.

¹⁵ These lines depend heavily on; Bloomer, Jennifer, "Passages Impliqués", *Louise Bourgeois: Memory and Architecture*. Madrid: Museo Nacional Centro de Arte Reina Sofia, 1999.

¹⁶ Quoted in Segrest, Robert. "The Perimeter Projects: Notes for Design," in *Architecture Theory since 1968*. Ed. by K. Michael Hayes. Cambridge, Massachusetts: MIT Press, 2000. p. 558.

¹⁷ Bloomer, Jennifer "Abodes of Theory and Flesh: Tabbles of Bower", *Assemblage*, No. 17 (April, 1992).

¹⁸ Ibid., p.16.

¹⁹ Kipnis, Jeffrey. "Twisting the Separatrix/", in *Architecture Theory since 1968*, ed. by K. Michael Hayes), in Hayes, op. cit., p. 711.

²⁰ McEwen, Indra Kagis. *Socrate's Ancestor. An Essay on Architectural Beginnings* Montréal: McGill University Press, 1995. p. 44.

²¹ cosmos, the ordering of chaos = the battle against empiri (but that is another essay)

²² Bloomer, op. cit., p.9.

²³ Semper, op.cit. footnote ch.60

²⁴ Note that attractiveness comes last being the most important, just like Alberti's four chapters on ornament in *De re aedificatoria*.

²⁵ *Webster's Encyclopedic Unabridged Dictionary of the English Language* (updated revised deluxe edition). p. 11.

²⁶ This expression is in debt to Erykah Badou and her song Certainly where she sings "I was not asking for no love affair and now you want to control me." *Baduizm*. Universal records, 1997.

²⁷ Foucault, Michel, in Hayes, op. cit., p. 434.

THE CAST OF CHARACTERS



CAST OF CHARACTERS.

2. Sophia Hayden
1st Vice-Pres.
 5. King Bull, Bi-Lo and others.
4th Vice-Pres.
 8. Lady Edith Sitwell
Vice-Chairman Executive Com.

1. Amelia Bloomer
 4. Fredrika Bremer
3rd Vice-Pres.
 7. MRS. BERTHA M. HONORE PALMER,
Secretary.

3. Louis Henri Sullivan
2nd Vice-Pres.
 6. Arnie Oakley
5th Vice-Pres.
 9. Charlotte Perkins Gilman
Director-General.

The Cast of Characters.

A Background to the Cast of Characters.

A couple of months ago I was asked by a fellow architect whether I called myself an Architect? He was intrigued by my firm answer: "*Ja, definitivt!*" / *Yes, definitely!* His surprise probably comes from the ideology of what it means to be an Architect - the strong patriarch: a lonesome cowboy, a silent genius. And the expected occupation in relation to my field of interest between architecture and theater, the kind of projects, exhibitions, set design, performance, I have been working on - in various group constellations. For me it is fundamental to use the title and rather expand the meaning of it.

We, women, as professionals, and of my particular interest, as architects, do have a story of predecessors. But they have to be unveiled because their stories are hidden. They are not displayed like all these famous men with their historical presence. My generation of women is obviously not the first to claim their rights, and not our mother's either but what about our grandmother's? They are disguised by history. Or ridiculously masked. The discovery is revealing, many have been, and are, working on it, the faces are there.

Francis Bacon, the 16th Century scientist not the painter, who was a humble man, once said his achievements depend on the men that came before him. *He was sitting on the shoulders of giants*. He was quoting Plato, who in his turn was quoting someone else, no doubt a male. I envision them in a column of order swaying high into the sky (it is like the Tower of Babel never crashed). And I ask myself, where are the women who came before me? There are many columns, in a classic pattern - a palisade. But, on a closer look, some of the men seem miserable in their static positions, the pattern is trembling. And, to quote Charlotte Perkins Gilman, "I can see a strange provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design."¹ If the men are piled up on shoulders, the women are in layers and layers behind the front pattern of men's achievements. The women stand on their own feet and sometimes they can land on someone's *epaulette*, but they are not stuck in hierarchy. The front pattern does move, because the women behind it crawl fast around and shake it. They glide through space and time, undisturbed by gravity. This is how I perceive *the Cast of Characters*. They work like generative models, capable of producing or creating. So, what happens if we let them start to interact? If we let them play, what are they creating? I find my arguments and interests carried ahead in a flowing masquerade of change: *A Pidgin Play*.

Note.

¹ Charlotte Perkins Gilman, "The Yellow Wallpaper" and Other Stories (Mineola, New York; Dover publications, 1997), p.6.

A PIDGIN PLAY

A reminder.

A Pidgin Play takes place in the thin but yet immensely thick surface. It is a masquerade in several layers;

Walter Benjamin¹

One are the stories of things and scenes, accessories, amulets and gloves, masks, sewing machines, tables and decor, beings and puppets, tableaux and settings. They are a sliding scale constructing an architecture of memory. And within the framework of the bizarre combination, the architecture is both landscape and living room.

Jennifer Bloomer²

Thus, history presented as a great construction of artifice. History not as a line but as an architectonic construction. For *A Pidgin Play* represents an architecture of thinking. This is an architecture of multiply linked points of intersection, systems of interlacing systems that rely on logics both rational and not.

Norman Bryson³

Two is the masquerade of settings, an undulating sequence of architecture in motion turning inside out. A constantly shifting succession of scenes seen or imagined. The trajectory of the story is one of movement through a series of imbricated pieces, overlapping like the feathers of a wing,

Gottfried Semper⁴

... masking the material of the mask...

Norman Bryson

each distinguished by its own particular relation to fiction and surface. There is also a further fiction, the architecture or landscape held within the backdrop, the *scaena*. Such as the building by the lagoon within the tapestry on the atrium wall of the same building. Instead of the atrium drawing the simulated scene back into its own boundaries it opens up expansively onto the fictive scene beyond. Representation absorbs architecture.

Gottfried Semper

The denial of reality, of the material, is necessary if form is to emerge as a meaningful symbol, as an autonomous creation of man.

August Strindberg⁵

Anything is possible or plausible. Time and space do not exist; the imagination, grounding itself only slightly in reality, spins and weaves new patterns, mixing memory, experience, free invention, absurdity, and improvisation. **Three** are the characters, that divide, double, evaporate, condense, fly out of each other, converge. Their conversation neither judges or absolves; it only relates.

Jaques Lecoq

Their masks are coming alive through the play, le jeu des masques. They are coming alive through their play on, **Four**, the Audience and You - the Reader - of the play.

Friedrich Nietzsche

Who is kindly asked to read slowly, in the manner of a cow; stop and chew on the details, decipher and digest.⁶

Robert Segrest⁷

Five is the Fair, the grand manifesto of the American nation as a colonial power. *The World's Columbian Expo*, Chicago, 1893, that celebrated the forth centennial since *the Dove, the Carrier of Christ* (Christopher C.), landed on the American continent. The Expo, or *the White City* as it was popularly named, marks the End of the obscure Frontier. It replaced the dirty, blackened mask of the New World with an authoritative emblem in classicist white architecture.

Lars Mikael Raattamaa⁸

A Pidgin Play is about the problematic, the remarkable, in the colonizing of the female, in the colonizing of other - inferior – races, in the colonizing of lower classes etc.

Charlotte Perkins Gilman

So, **Six** is the Sex! The Female, or the Other Sex. The masterful make-up of 'Woman'. And the subjects struggle to redefine herself, to blend her own mascara.

Gottfried Semper

Masking does not help, however when behind the mask the thing is false or the mask is no good!

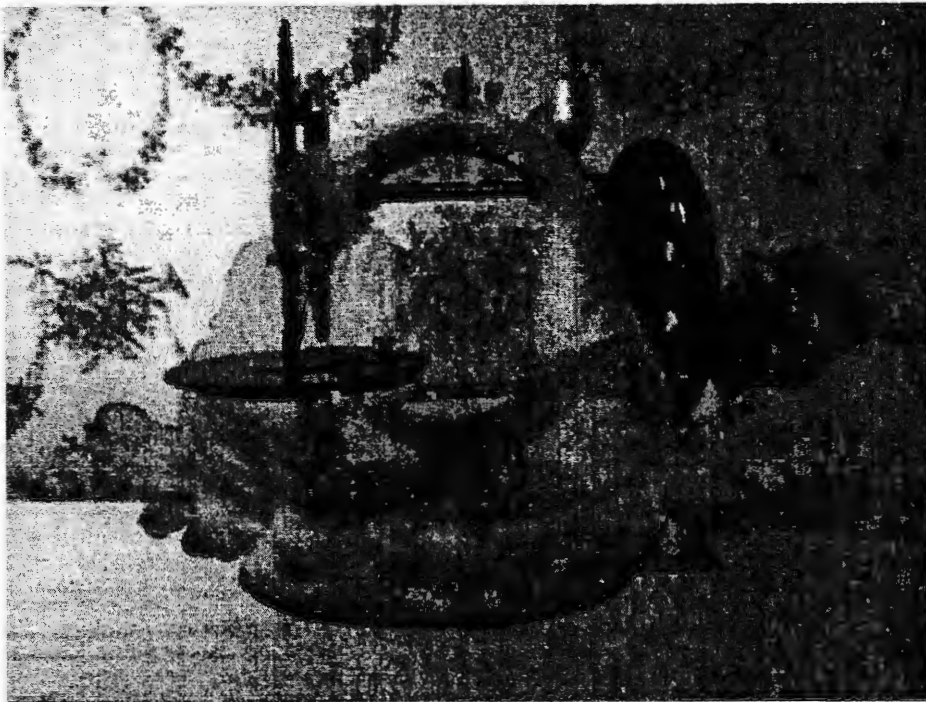
Tabelle

(our narrator through *A Pidgin Play*)

The mask conceals and displays at the same time. It brings forth a personality. The end of the 19th Century is also a strong period in the Women's Rights movement. *The Woman's Building* on the *Columbian Expo* was the first American edifice of national importance in modern times to be built and conducted by women.

Katarina Bonnevier

And **Seven** is me, the Architect, or the mask-maker, of *A Pidgin Play*, invisibly visible throughout the play. Wishing that my Swedish pidgin English wont disturb the native English reader.



"One are the stories of things and scenes, accessories, amulets and gloves, masks, sewing machines, tables and decor, beings and puppets, tableaux and settings."

Act 1

Intro chorus. *Darkness and Gloves.*

Darkness. A spotlight goes on and lights up four pairs of gloves, suspended in air before a smoky curtain. They are reminiscent of birds or butterflies. A person enters she walks up to a pair of gloves, in white moleskin. She puts them on and as she does so her appearance changes into Charlotte Perkins Gilman. The gloves are the last piece in the actor's dressing into character. The costume and its accessories are parts of a mask for the actor, masking the body into figure. Two elderly ladies enter, walking side by side. There are maple traveler's gloves for the character of Fredrika Bremer and a dark blue elbow-long pair for Amelia Bloomer. As they put on their gloves a forth woman comes running. She slips on her black gloves with embroidered dragonflies and turns into Sophia Hayden. A suspended moment: The four women look at each other, for a common agreement, then at the audience, OK? - a deep breath - Let's go! and they enter through the curtain of smoke.

Scen 1. October 27, 1893 In the Vestibule.

*Fredrika, Amelia, Sophia and Charlotte enter from the street through a curtain to a gilded vestibule. The walls are dressed in gold foil and the vaulted ceiling in glazed azure. The floor is an interchangeable pattern in black and white mosaic. "If black is taken as figure and white as ground, then an abyss seems to open up beneath the floor, over which the black tiles are superimposed as the only solid support; the same is true if white is taken as figure and black as ground - now the void beneath is dark. Either way there is a sense of the floor growing transparent and revealing behind it a spatial plunge like a well."*⁹ *On top of a throne with eight steps is Queen Bertha. The stairs are 2 feet wide and wrapped in a Bukhara carpet. She carries a diamond tiara - which resembles a miniature of the Woman's Building, and a sky of silver silk organza, she is a fairy and the gavel in her hand gloves like a magic wand. A series of wooden-lace screens glides apart and Hostess Bertha treads out impeccably dressed with a rope of pearls around her neck.*

The Hostess Bertha

Welcome dear Ghosts - Guests, Bien venus, Välkomna! to Our gracious American Queen.

The Queen Bertha, *waving by turning her hand slowly.*

The Hostess Bertha

Mrs. Bloomer - enchanté! Your paper, still blooming? And Our foreign guest, I am flattered to have you here Miss Bremer - angenehm!

Tabelle

Bertha M. Honoré Potter Palmer was the acknowledged queen of Chicago society in the 1880s and, most importantly, she was the President of the Board of Lady Managers for *The Woman's Building of The World's Columbian Expo*, 1893. *Harpers Bazar* of 1893 report steadily about the exhibition, praising *The Woman's Building* and Palmer: "Too much cannot be said in praise of Mrs. Palmer's unfailing tact, courtesy, and ubiquity during the last six months. No storm, no heat, no physical fatigue, no strain on her mental faculties, no anything, in fact, has told upon her wonderful amiability, and her marvelous ability to grace every occasion with the same radiant smile, the same appearance of pleasure, the same air of the perfect hostess." *The Woman in The Woman's Building*.

The Hostess Bertha, *pattering*.

I believe you will be pleased to see that Our new collection is quite 'European' if not slightly more sophisticated I dare say.

Charlotte

'European', she says daringly.

Tabelle

Palmer was also present at the 1933 *Century of Progress* exhibition in Chicago as a mannequin of wax dressed in period costume. Here she appears such as she does on the portrait by Anders Zorn, the Swedish painter.¹⁰

The Hostess Bertha

Demoiselle Ssophia, my ssweet child! Come over here. I believe that the outfit of an architect is rather picturesque - is it not?

Charlotte, *with a grimace*

'Rather picturesque', it is, that your ssweet child is an architect.

The Hostess Bertha

Hey, this must be Our gifted young novelist Mrs. Perkins Gilman, member of "the scribbling mob". We have a piece by your hand *The Yellow Wallpaper* in *Biblioteca Femina* in Our *Woman's Building*.

Charlotte

Oh, how ssweet of Her Majesty.

The Hostess Bertha

It is amazing to see the delight in the faces of the public who realize that so many women have contributed so greatly to the pleasure and knowledge of the world. It is a true joy to receive you all here at *Notre Établissement*. Now you must excuse me one moment while I go in to the powder room to put on my face.



"Demoiselle Ssophia, my ssweet child!"

Kneeplay 1. Bertha in the Vanity.

The Hostess Bertha vanishes into the Vanity. A vanilla powdered room with furniture of ebony. Sunken into the plaster of the walls are oval plates of face-sized mirrors. Nine staffs stand on the floor, six of them are crowned with masks. The Hostess Bertha takes off her rosy face as well as her rope of pearls and hangs them on one of the vacant sticks, she chooses another, almost transparent, and puts it on: The Consultant Bertha. She puts on a blouselike apron, throws a modular measuring tape around her neck and merges back into the entrance hall.



"Playmates"

Scen 2. Playmates in the Bower.

The Consultant Bertha

I believe you are here to see our new collection. We will let our aircraft take you for a tour on wings of fashion. Let me show you the way to the stout body of *l'Établissement* our showroom.

She leads them up a slender flight of stairs to a green boudoir with a tiny round stage. The stage is connected to a slightly raised catwalk. Un petit niveau. The catwalk with the stagehead is the central spindle of the showroom and there are two wings of seats on each side. The ladies are being shown to a fan of upholstered chairs in green brocade next to the stage. They sit down. The bower is dressed in emerald velvet and on a closer look there are like figures and bodies secluded in the velvet. On the stage is a painting "Playmates": Two fair young women in a clearing in a bright forest of birch. One, a brunette, is sitting, the other is outstretched on a flower bed with her copper curled head in the lap of the first. There is some background music: "Kom liljor och akvileja, kom rosor och salvia, kom ljura krusmynta, kom hjärtans fröjd! Fagra små blommor där bjuda till dans, Kom hjärtans fröjd! Vill du så binder jag åt dig en krans. Kom liljor och akvileja, kom rosor och salvia, kom ljura krusmynta, kom hjärtans fröjd!"¹¹ Båda har rufsigt hår. Their cheeks blossom with excitement and their hair are in disorder.

The Consultant Bertha

Tea or Coffee?

Amelia

Maybe Coffee - my head is so heavy.

Fredrika

No, no, Tea, we will all have Tea, please. *Consultant Bertha disappears behind the drapes.* The only healthy coffee is the Laponian, three times boiled over open fire. This is a fine American establishment, but I doubt they can serve us that.

Amelia

I might give up *The Lily*

Tabelle

The Lily: A Ladies Journal Devoted to Temperance and Literature (Seneca Falls, New York) was owned, operated, and edited by Amelia Bloomer - the first woman to make a newspaper for women (monthly between January 1, 1849 and 1855). The question of temperance was central to the women's movement since the problem of men abusing alcohol also meant they striped their wives of their hard earnings and spent the money on liquor. The Lily is also the oldest known domesticated flower, 3000 BC, and a symbol of virtue, La Madonna. Amelia Bloomer is also the ancestor of architect Jennifer Bloomer.

Amelia

... it gives me the headache.

Fredrika

Don't you do it, Mrs. Bloomer! If you do, you will rue it - mind! If you give up *the Lily* you are sure to keep the headaches and get a bad conscience into the bargain.

Amelia

I think I am unfit for mental labor.

Fredrika

Here is a cure for your worries; nothing does an editors heart and head more good than a long list of subscribers; I guarantee it cures you - if - if you do not drink coffee!

Charlotte

She must not involve herself in creative or intellectual work, which might tire her.

Sophia

I do not know if I have the strength of an Architect.

Fredrika

You too, what is wrong with you American women? Help me out on this, Tabelle!

Tabelle

Sophia Hayden was the first female Architect to graduate from MIT, and that with a distinction! Fresh out of college, at the age of 21, she entered the competition for *the Woman's Building*, and was presented with the first prize! On top of all that she got the commission and her design was built.

The Consultant Bertha, *from behind the drapes*.

Her design was chosen "for delicacy of style, artistic taste, and geniality and elegance of the interior hall"¹².

Fredrika

She wins the first competition she ever enters - that is truly remarkable! Miss Architect, don't you doubt your talents!

Amelia

Ha! I am in constant doubt. I am afraid that I won't do justice to our readers.

Fredrika

Let your readers take care of themselves. No wonder your head aches if you keep puzzling it about the imaginary sins committed against them.

Consultant Bertha appears again with a tea tray. She serves them Jasmine tea in cups of delicate Meissen china. They are painted with the popular Watteau panels, dramatic scenes and architecture, inserted in a geometric pattern of mint, sulfur or scarlet in combination with gold.

Amelia

Merci. Oh, la-laa, look at the little lady who is playing the harp with an admirer at her feet, she looks a lot like you, Fredrika?

Fredrika

I do certainly not aspire to be as delicate as that, but I could imagine living in such a cottage.

Charlotte

She must suppress every emotion and stay calm: "Don't give away to such fancies!"

Sophia

The Woman's Building is a crown for the Lady Manager, I interpreted my clients desires.

Tabelle

The World's Columbian Expo consisted of two main parts; One. The representative *Park*, arranged around lagoons and fountains on the lakefront, which held all the white buildings; such as *The Manufactures and Liberal Arts Building*, the official buildings of civilizations; like the Swedish, the Colombian, the States of America's; *The Arkansas Building*, marketing their latest inventions; *The Transportation Building*, and the costly gardens - picturesquely fashioned by Frederick Law Olmsted. And, Two, the *Midway Plaisance* - a commercial strip going off west, orthogonal to the *Park* - that housed *the Other*, the obscure freak shows, the colorful ethnological displays, and the trade of modern entertainment, the first Ferris wheel, Muybridge's *Zoopraxigraphical hall*. Two parts with a clear division and an obvious hierarchy, which taught the masses the rule of the world. And just where the *Midway Plaisance* touched the *Park* was the butterfly joint of *The Woman's building*. It was the rear curtain to the *Midway Plaisance*. And a fair resting place by the pond in the *Park*. The four temple-like entrances, one in each cardinal point, opened up to a rotunda.¹³ The building was also the first on the fairgrounds. Sophia Hayden's design won the anonymous competition...

Sophia

But I didn't behave, I refused to display Myself.

Tabelle

... but she was not typecast for the role she was given. In Harper's Bazaar of July 1893 the building is described as womanly "It has the characteristics of strength but yet lacks aggressiveness. There is nothing bold or uneven about it, and yet it has a charm and attractiveness that belong only to women." Hayden on the other hand was attributed with the opposite characteristics.

Sophia

And no one will hire me.

Fredrika

Don't you blame yourself! First you can't find a job as an architect because of your sex and then they complain about your lack of experience. Human beings are pitiful. But in God's name let us avoid the rocks.

Charlotte

Nerve specialist Dr. S. Weir Mitchell knows what's best and assign her with a schedule prescription for each hour of the day.

Sophia

I just wanted to do my job.

Charlotte

She is restrained to a room with a sallow wall paper that disgusts her; "One of those sprawling flamboyant patterns committing every artistic sin."¹⁴

Tabelle

Wall paper - the stuff that surrounds you.¹⁵

Sophia

I was exhausted. I never asked to be a mascot.

Tabelle

Hayden had one female colleague at the Fair. Miss Jean Loughborough designed the *Arkansas' Building*. She lacked professional architectural training and was employed as Mrs. Palmer's file clerk. She was never

expected to show off, her work was regarded less prestigious and little attention was paid to her person. Many women didn't like the idea to have a complimentary female Fair within the Fair. The work of women belonged in the normal Expo and shouldn't be separated. This is the paradox of feminism, to eventually erase the difference between two groups the division first has to be made clear. The work of women was also displayed across the Fair, but *the Ladies' Lovely Child* made a greater impact. So great that some intellectuals of the 1890's argued that the battle for equal rights was won.

Charlotte

The bed is nailed down to the floor. There are bars for the windows, so she doesn't accidentally fall out, the poor child. The wallpaper is torn in certain places, maybe by the "boys' school", who used to occupy the nursery. Staying in that room will do her good.

Consultant Bertha pulls a tassel and the laying girl of the painting is hoist to her feet. It is a life-size puppet! A music box in the doll sings "What I need from Worth", while the puppet revolves:

A couple for the cold months,
One for spring and one for fall,
A summer dress light and bright,
And a silky, frilly for a ball.
Once a year, half a dozen,
It is my desire - that is all!

Charlotte

I never saw so much expression in an inanimate thing before, and we all know how much expression they have.

Consultant Bertha

Voilà! A pleasing summer creation in finest Georgia cotton - a greeting to us American ladies from Paris and Mr. Worth - our preferred fashion house. La Première Classe!

Fredrika

With due respect, but cotton will never enter my dressing room again!

Consultant Bertha

Well, if you would care for my advice, you don't have to be so vulgar as to wear this years fashion, I always store my dresses a couple of seasons!¹⁶

Fredrika

I have stopped wearing it, to follow a recommendation by the admirable Abolitionist Mrs. Lucretia Mott who I heard in Philadelphia.

Amelia

Really?

Fredrika

There are too many miserable stories of female cotton workers. In the Central East they protest by setting themselves on fire. Their situation is so desperate.

Charlotte

When you follow the lame uncertain curves for a little distance they suddenly commit suicide - plunge off at outrageous angles, destroy themselves in unheard contradictions.

Amelia

Yes, how can we carry their misery on our shoulders? I have stopped using sugar for the same reasons.

Fredrika

Bravo!

Charlotte

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous eyes stare at you upside down. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere.

Seamstresses¹⁷

Kneeplay 2. *Seamstresses.*

A caravan of fourteen Native American Seamstresses in white aprons, sitting in front of Singer sewing machines, pedals by (there are wheels on their tables and chairs, they move sideways). A one-story tall frontier woman who conducts the rhythm of the pedals by tapping the floor with a rod follows them. The classic sound of sewing.

Scen 3. Further Fiction - The living doll (Pliny).

Consultant Bertha plucks the other tassel and the sitting girl on the Skene elevates - and starts to move - it is a model! (Annie Oakley) She steps out of the tableau onto the catwalk. The scene disappears the same moment she steps out of it.

Consultant Bertha

This linen dress might interest you boycottoners.

Amelia

We are sorry to wound the feelings of our friends, but we are such an unfortunate mortal that we cannot turn without stepping on some one's toes.

The mannequin has returned to the stage and is posing to expose her arms.

Consultant Bertha

Notice the discreetly embroidered moths that fly across the sleeves.

They are so true to nature that a bird flies up to the mannequin on the stage to catch a moth. Confused the bird, a dove, lands on the model's shoulder. And starts to coo.

Tabelle

The fictional world of the stage gives away to a further fiction set inside the theatrical scene. The acting dove flies into a scene on stage within the play to grab an illusion.

There is a great applause from the swarm of flowers that has just arrived from the South, Hanna Hybrids and her daughters Dragon Fly, Nora Barlow and Miss Snow Queen, their cousin from the Rocky Mountains, Undine Caerulea. Miss Susannah Coolumbine and five further gilded lilies. Another distinguished guest, Sun Flower,¹⁸ follows in their train. The newly arrived take seats in an opposite wing to Amelia's band. The model makes a kick and a jump to greet the clapping.

Sophia

But that is Annie Oakley!

Consultant Bertha

Yes, we like to spice up our fashion shows with a good performer! We managed to get an agreement with Colonel Cady to let her off early. She didn't have to participate in the *Buffalo Hunt* and the *Indian Warfare* tonight.

Fredrika

Who would believe that gracious woman to be the sharp-eyed shot of the Wild West?

Amelia

They have made a fortune this summer with *The Buffalo Bill Wild West Show*. Their camp is on a field south of *the Midway Plaisance* and west of *the Park*: Beyond the fairgrounds, where the rent is cheap!

Tabelle

The spirit of the West provided the mythological background to the wonders of industrialization at the *Columbian Expo*. Was modernity then associated with the East?

Amelia

The crowd loves the dust of the frontier, every night is sold out. And the turnout goes directly into their pockets. But Annie Oakley - our adorable mannequin - is donating the greater part of her gain to an orphanage.

Fredrika

Vilken rar tös, God bless her!



Harper's Bazaar of July 1893.

Kneeplay 3. *Annie in the Vanity.*

In the Vanity. Annie is there. [She is born on the same date as me, the Architect of this text, the 13th of August, but 110 years earlier in 1860.] She puts on the mask of Little Sure Shoot, the adopted daughter of Sitting Bull. The staff that held the mask turns out to be a rifle. A Phoebe Ann Moses, Annie Oakley's much debated Christian name, mask sits on another staff. As she dresses in a suede costume and puts feathers in her hair a light breeze makes the walls wave like sails.

Charlotte's voice

The wallpaper has a kind of subpattern in a different shade, a particularly irritating one, for you can only see it in certain lights, and not clearly then. But in places where it isn't faded and where the sun is just so - I can see a strange provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous front design.



Little Sure Shoot and Little Sure Shoot's Backdrop.



Edith Sitwell in Tapestry (photo by Cecil Beaton)



Edith Sitwell's Tapestry

Scen 4. *The Queer Gallery.*

In L'Établissement, which has grown one story. The walls are still dressed in emerald velvet, in addition there are balconies and columns of folds. Masks are suspended between the capitals. Drapes bridge the aisle. Annie is waiting in the wing of the head stage. Our friends are still seated in the same formation, when the catwalk suddenly gives away. The women find themselves sitting on the mezzanine, like the lowest balcony in a theater, in a three stories tall arcade. There is a big audience. The public of the play is intermingled with the public in the play. One of the short ends of the gallery opens up to a park with a lagoon framed by weeping willows under a coral sky, the other end carries a great tapestry mirroring the view of the park. Only in this one there is a fountain in the lagoon and in the background L'Établissement can be seen as a distant castle (somehow reminding me of the royal pavilion in Brighton, or the city of Tabriz). A swan glides in from the park, it seems to swim on the marble floor. It looks completely natural. If it wasn't for the size, no smaller than a sledge, the bird machine wouldn't differ from any of the other swans on the lagoon. The swan opens its bud of wings and the guest of Honor Dame Edith Sitwell is sighted between the feathers. The equipage stops at the head of the arcade in front of the great tapestry. The image in the tapestry interweaves with the display before it. Edith is both within and outside the tapestry. It is culture camouflaged into culture. Edith is dressed in an Indian silk turban and a robe of damask, her etiolated fingers with golden nails of impressive length are covered in rock-like rings. Veritable fireworks of flashlights detonates.

Edith, with an extreme British-upper-class-accent,

"Daisy and Lily,

Lazy and silly,

Louis enters in the foreground, catches his breath and finds a seat close to Amelia and Fredrika.

Edith

Walk by the shore of the wan grassy sea,-

Talking once more 'neath a swan-bosomed tree,

Amelia

Louis, mon frère, how fitting to see you in the spindle!

Louis

Who can refuse an invitation from our charitable Queen of Charm?

Edith

Rose castles,
Tourelles,
Those bustles
Where swells

Louis

And who is this lovely dove?

Edith

Each foam-bell of ermine,
They roam and determine

Amelia

Meet my friend, Miss Fredrika Bremer - writer and first lady of the women's rights movement in Scandinavia.

Edith

What fashions have been and what fashions will be,-
What tartan leaves born,
What crinolines worn.

Louis

So you are the Seeress of Northland, tailgated across the country by the papers - not least the old bulb!
You have aroused so much conspicuous gossip that I knew I'd love you!

Amelia

No alarm, Fredrika, that is just our Louis!

Edith

The Amazons wear balzarine of jonquille
Beside the blond lace of a deep-falling rill;

Fredrika

Well, I am pleased to meet you too! You are the other architect, I believe?

Edith

Euryale, the Amazonian queen
Whose gown is looped above the yellow sheen
Of her bright yellow petticoat, -the breeze
Strewed wild flowers on her straw hat through the trees;

Louis

Façade; Waltz spiced up with *Elegy on Dead Fashion*. Are you familiar with the works of Dame Edith Sitwell? This *Façade* is a virtuoso exercise of patterns of sound. I am surprised our Mrs. Palmer invites such a frivolous poetess.

Tabelle

Edith Sitwell was also a protectress - of photographers! She invited them to her mansion *Renishaw Hall*, Derbyshire. In return she modeled as they pictured her. Many of these spectacular portraits are kept at the National Portrait Gallery in London, among others the photo by Cecil Beaton imported to this work.

Edith

And the bacchantes with their dew-wet hair,
Like velvety dark leaves of vineyards, wear
Great bunchèd tufts of African red coral
Whose glints with sheen of dew and leaves now quarrel.

Louis

Hopefully Lady Sitwell's taste will infatuate our queen. And she will order something contemporary next time she commissions a building. No offense, Miss Hayden, but that pale classicism of yours puts architecture back fifty years. Didn't they teach you anything about the polychrome at MIT?

Edith

But all the nymphs are dead. The sound of fountains
Weeps swan-soft elegies to the deep mountains,-

Charlotte

Speaking about her next commission, has Her Majesty said anything about the Memorial?

Sophia

Sh! Please, shut up!

Edith

My glittering fire has turned into a ghost,
My rose is now cold amber and is lost;
Yet from that fire you still could light the sun,
And from that amber, bee-winged motes could come;

Charlotte

Come on. Let's cruise and see if we can find the Manager. *Charlotte exits and Sophia flies after her.*

Edith

So Daisy and Lily,
Lazy and silly,
Walk by the shore of the wan grassy sea,-
Talking once more 'neath a swan-bosomed tree,

Consultant Bertha, *follows Sophia with her gaze.*

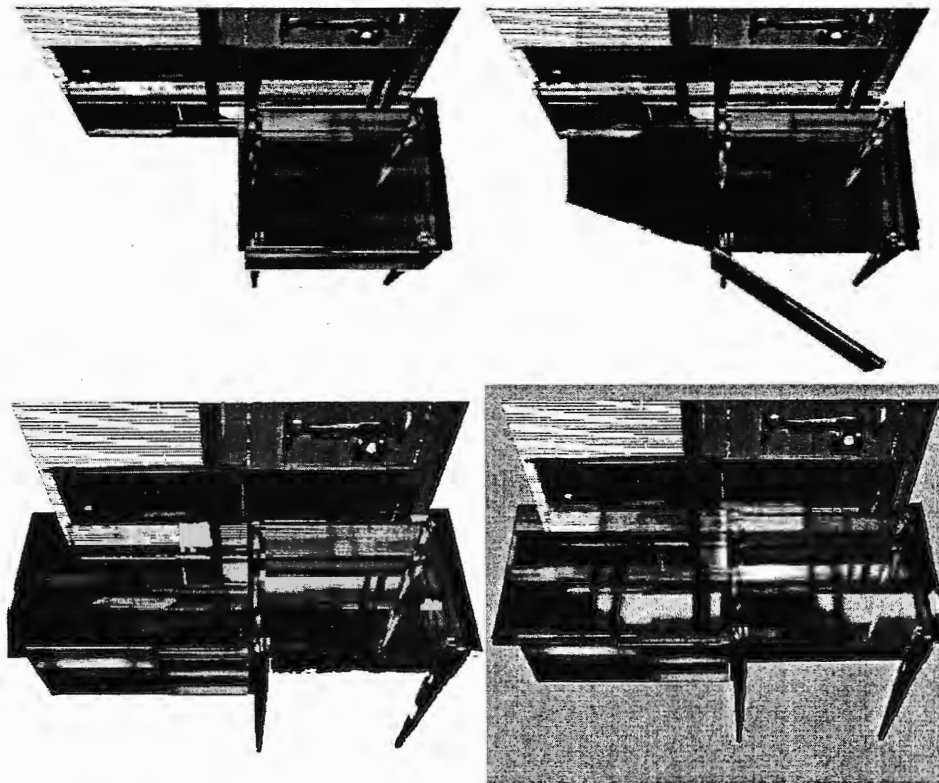
Sshe iss sso ssimple, thiss ssweat cchild!

Edith

Rose castles,
Tourelles,
Those bustles!
Mourelles
Of the shade in their train follow.
Ladies, how vain,-hollow,-
Gone is the sweet swallow,-
Gone, Philomel!"

Kneeplay 4. *Tables Vivantes.*

There is the Biedermeier secretary of Fredrika Bremer, in the obscure light of a burning lantern. The tapping of a typewriter is heard in the background interrupted by an occasional 'Pling'. On each side of her desk one glimpses a couple of drawing tables, one with the drawings of the Schlesinger and Meyer departmentstore¹⁹. A sewing machine table, standing alone, opens the top like a book, 'Schlack'. The tapping becomes more and more rhythmical. A feather pen, Libellule, which was sitting on the desk waves to the sound, hops up and starts a deft scribbling in crimson ink. The two drawing tables are changing inclination in half speed, giving away a dormant/"dort" humming. A printer is heard to start printing: "at at at abh... at at at abh..." Libellule dances over to the drawings and attracts the clumsy reservoir pen, Petit Niveau. The sewing machine table is unfolding and re-folding, flapping and squealing like a bird. The sounds have grown to music and are now accompanied by mooing. Libellule and Petit Niveau fly in tandem doing a doozy minuet across the studio. They disappear into the sewing machine table, which closes behind them.



La Table Vivante

Scen 5. *A Fair Swim*

Edith

Above the earth on wings you hover,
plunging at times to graze the dust,
but not to be submerged.
But not to regret your maneuver.

Louis

The sun gilds the lake, and this spectacle seems to go on forever please dear Madame Bremer, bring me out of this obscurity, and join me for a swim! *Louis pulls a curtain and gaze through the loggia outside.*

Amelia

What a queer idea! Louis you are quite a 'charmeur'. I can assure you, Fredrika, you will be under safe wings.

Louis

"You might call it love, I call it swimming" Do it my seeress, come with me and I will carry you like a caryatid.

Fredrika

Yes, I think it will do me well; you American ladies are very handsome, but you are too white. You sit down by a fire of your own making, and neglect the great fire that God has placed in the Heavens, which would give you health and a better color!

Amelia

Très bien! Very well, I will give you some color. Take my Turkish Pantaloons of purple broadcloth and the embroidered ebony tunic and you will enjoy your little adventure even more!

Fredrika

No, no, I could not possible wear that attire. They are obviously of a certain comfort, and ladies of the New World find them feminine, but for a plain Swedish pigeon the brown woolen dress is customary. However, in your honor I will decorate myself with a silver Lily!

Louis

Let us depart at once! *They fly out of the window and head south towards Jackson Park.*

Edith

Grrr... I have often wished I had time to cultivate modesty, but I am too busy thinking about myself. I will pose for you later.

Amelia, *mutters to herself.*

Why should the dress of men be convenient and easy, "leaving every muscle free", while we are cramped and fettered, and made uncomfortable by ours? The pantaloons made quite a success at the World's Fair in London, and many independent Ladies attained the new costume. Surely the English people did not take us as a fair specimen of American women, did they? *Turning directly to the audience.* We were asked by the Secretary of State to send a copy of *The Lily* to the Fair! Imagine our great honor. If there had been time, the paper would have put on a brand new dress, and tried to talk more "lady-like". I only hope that her Majesty's subjects did not take offense at our "politics."²⁰

The Consultant Bertha

If American women come through as Mrs. Bloomer, I am truly proud to count myself as American!

Fredrika

I suffocate! This is not air, but smoke and water, that I breathe, so heavy that it drags me down.

The color in this scene is repellent, almost revolting; a smoldering unclean yellow, strangely faded by the slow turning sunlight. It is dull yet lurid orange in some places, a sickly sulfur tint in others.

Louis

It is called dust and it whirls with all the rest of the *Black City*. Courage, my dear, for this is but a test before we enter the *White City*.

The scene grows brighter until it is completely burnt out in a white light. Their flight lightens. A great silken flag shakes out its folds in the breeze that comes from the lake.

Louis

Here is the old swamp, Olmsted knows his business. And there the Ladies' Lovely Child, looking wicked from this perspective. Don't you agree?

Fredrika

My portrait is actually on display there! Do you know my novel, *Hemmen i den nya världen - the Homes of the New World?* It is quite a success over here! They even named a county in Iowa after me, and a humble township. Embarrassing enough they misspelled it F-R-E-D-E-R-I-C-K-A!

Louis

Dee'ricka, groovy baby. Those plain Aiouwans are sharp eyed in matters of taste. My bank in Grinell is an ornate jewel of architecture, a great pride of mine! Over there is another of my darlings, the *Transportation Building*, what a skirmish it was to ward off the fairground-design-requirements-of-the-Classical-style! The Contemporary always flutters the dovecote, this is the decade of Renaissance neurosis. If only Gottfried

Tabelle

(Semper)

Louis

was here. People are worshipping an architecture of withered bones. But for sure, Daniel

Tabelle

(project manager D.H. Burnham)

Louis

couldn't resist me in the long run; both the working classes and the trained critics adore my golden gate, it is the veritable emblem of the Fair! The sweet taste of success, laa lala... Let us cross the lagoon and swing by your countrymen. *As they pass the pink water lilies burst out in bloom.* The charming Mr. Wickman did a grand job on the Swedish Building. Just imagine the trajectory: raise it in Stockholm - completely infatuating the Swedish public - dismantle it - ship it across the ocean - reassemble it again - all to the tunes of standing applause: What precision! The sweeping imbricated roof, never have I seen the Shingle being used with more dignity. And none of that Italian nonsense. Like I always say "Form ever Follows Function."²¹ Ta Da! Enough talk about work.

Fredrika

Gud vare med honom, den käre Gustav, God bless him. It warms my heart to hear you talk about that fine devout man in such affectionate manner, Mr. Sullivan. Or may I call you Louis?

They land in the gay crowd on the beach, which is very civilized laid out paved with yellow granite in a gentle slope. Louis holds Fredrika's hand as they venture into the shallow water.

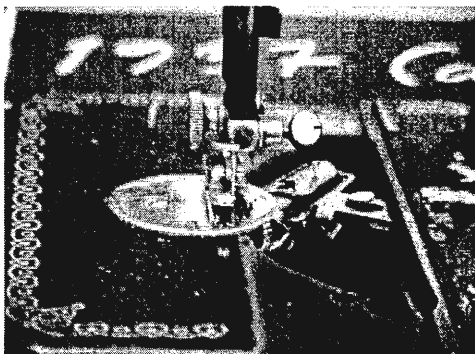


ON THE BEACH — EAST OF MANUFACTURES BUILDING

“They land in the gay crowd on the beach”

Pause. With Commercials: The Singer Slot.

In the Pause time can be sold to promote, preferably, domestic technology and automates.



The New Improved Family Singer Sewing Machine with vibrating shuttle and ornament. The model was introduced at the Expo.

Scen 6. *The Ethnological Display.*

A tableau vivant is staged in the intersection of a crossing aisle. It is a clearing in a pine forest the dark pines could be doors to another reality. The ceiling of night blue cotton velvet is perforated to let the skylight shine through, it looks like twinkling stars; or skyscrapers at night. In the dusk a campfire is glowing like for real.

Tabelle

A visitor to the *Columbian Expo* was doomed to be perpetually blasé. "Everybody agrees that the world has sent its best to the fair, and your worthy American sightseer has got the best of that best. The world being his oyster, he bolts it in a single gulp." In the October issue of Harper's Bazaar 1893 the homebound that didn't visit the Fair are congratulated. Going to the Fair would deprive, with a blow, all chances of enjoyment and lead to an arid lifetime with nothing to want except something to want.

When the eyes have adjusted to the light Sitting Bull's silhouette appears, sitting calmly smoking his pipe. A girl of ten sits next to him braiding her hair. Some of the pines turn out to be tents.

Tabelle

They were part of the ethnological display of *the Midway Plaisance*.

The Consultant Bertha

Oh, no dear, they are accommodating visitors to the Fair.

Tabelle

I am talking about the natives! Objects of curiosity for the white man. *The Midway Plaisance* was a coat of many colors; the *Lapland Village* was right across the street from the *Ostrich Farm* and *Sitting Bull's Camp*. The *Eiffel Tower*, in model, stood by the *Street of Cairo* and the *Samoan Girls* had *Hagenbeck Animal Show* as closest neighbor. Not only the States of America (in the Park) but the whole, colonial, world is mapped out as a patchwork on the fairgrounds. Very didactic!

Amelia

Yes, it is made very clear which masters to obey!

The Consultant Bertha

For those who are not disposed toward gluttony it is possible that they may find oppression rather than exhilaration in the variety of this vast acreage of display.

Tabelle

“Such persons would no more think of mingling their Kalamazoo with their Koordistan, or their Venice with their Chicago, in the artless fashion of *The Midway Plaisance*, than they would drink *La Tour Blanche* with their soup, or put *Tabasco* on their fruit.”

She is reading loud from Harper's Bazaar, Oct. 1893, p.927. A clay pigeon flies into the air. "Poff" a gun goes off, and Little Sure Shot - Ammie makes her entry.

Consultant Bertha

Ethno-chic! Show your Good Will and buy a belt buckle or maybe a pair of snake-skin boots? Fifteen percent goes to charity.

Tabelle

Is this a gift or a trade?

Amelia

I'll go for the boots! There are times when even the most refined and gentle find it necessary to brave both mud and snow.

Sitting Bull gets on to his feet with some help from Bhilo. When his feather head dress is taken off he unveils as King Bull. Bhilo presents King Bull with her hand.

Bhilo

Great, great grandfather Bull!

Tabelle

The primitive brothers Bill and Bull... Bull was surely an American name he was given for commercial purposes.

Bhilo

King of *Lapland Village*, from Russia!

Applauds. Bhilo holds the aged king as he salutes the crowd.

Tabelle

In most of the world they are still known under the colonial name *Lapps* or *Laplander* but the correct name is *Sami people*. Their land, *Sapmi*, is a territory above the polar circle that occupies parts of

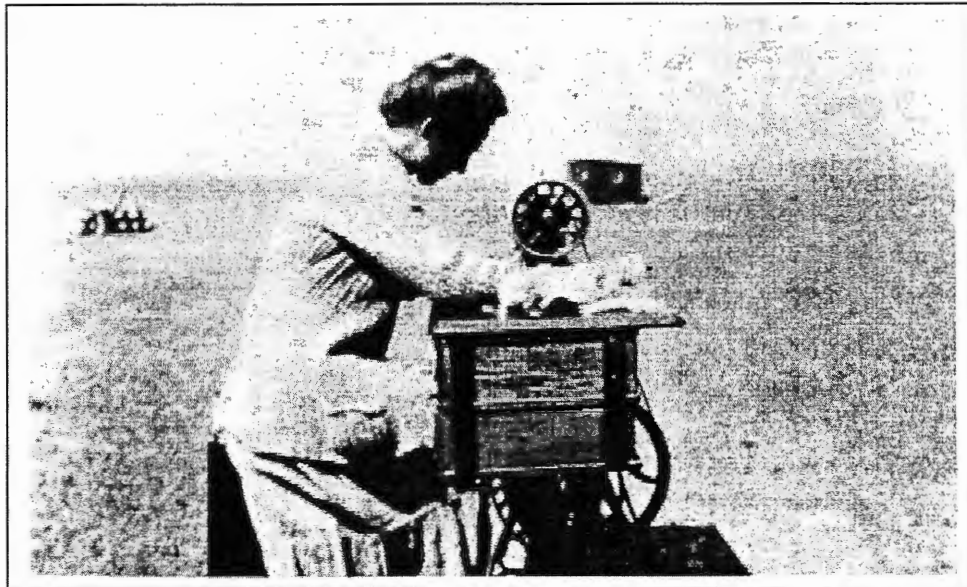
Norway, Sweden, Finland and the Kola Peninsula in North West Russia. The land of the midnight sun and Aurora Borealis, so far north that it almost doesn't exist. *Kola* is fudge in Swedish, lucky people to live on a peninsula of fudge!

Spot on is Annie's shot, when the King throws the next clay pigeon. She makes her jump and a kick and gets the applause. From her belt hangs prey like dead but when she snaps with her fingers the dove gets up and loops the arcade. In its beak it holds a card, the two of hearts. To the horror of the audience Annie shoots twice at the bird, but misses, it flies further and lands on the head of Edith Sitwell. It becomes part of the turban and makes out a beautiful accessory. The spectators along the balconies stand gaping like columns of fatuity.

Edith (*the zinger*)

And with a wing from Venus pigeon trimmed, -
A carrier pigeon from the times when a man was a man,
a woman was a woman, and a bird was a hat.

Edith takes the playing card from the bird and looks through two shot holes on Annie and salutes her. Then she holds it up for the spectators to witness. They brighten and cheer. The pigeons coo.



Jenny Roebuck sewing outside her little claim shack near Council Bluffs, Iowa.

Kneeplay 5. *The Prairie Phantasmagoria.*

On a curtain of steam a film is projected: Jenny Roebuck sewing outside her little claim shack near Council Bluffs, Iowa. It is a treadle-powered White sewing machine.²²

Scen 7. Wrought Within its Walls.

Charlotte and Sophia move along the mezzanine that is lined by audience, they turn around a corner through a passage to a parallel gallery with golden honeycomb walls. Bertha comes pottering with a feather duster.

Sophia

Charlotte, look there is Mrs. Potter Palmer, let's hide in the wall.

They slide into a pocket in the wall

The Manager Bertha, *rehearsing her speech for the Farewell Reception, October 28, 1893*
When our palace in the *White City* shall have vanished like a dream...

Charlotte

She discovers that there is like a woman stooping down and creeping behind the front pattern.

Sophia

Ssh! Sshewillseeuss.

The Manager Bertha has stopped as she has heard something, she decides it is just imagination and continues rehearsing.

The Manager Bertha

When our palace in the *White City* shall have vanished like a dream,
when grass and flowers cover the spot where it now stands, may its... may itssssss... Darn that pesky fly!

She has stopped again right in front of where Charlotte and Sophia are hiding. She is whisking with her feather duster like a fly swatter to remember what comes next. Charlotte and Sophia try to suppress their giggle.

Charlotte, *whispering*

The faint figure behind seems to shake the pattern, just as if she wants to get out.

Sophia

Sh! Keep quiet, please!

But the Manager Bertha has not heard or seen them, she stands in the pose of a praying mantis.

The Manager Berthia

When our palace in the *White City* shall have vanished like a dream,
 when grass and flowers cover the spot where it now stands,
 may its memory and influence still remain as a benediction of those
 who have wrought within its walls.

Tabelle

Sophia Hayden produced all the drawings in three month. And was paid less than a third of her male colleagues. The building was constructed out of plaster and wood. She was exhausted and taken in to a rest home. The vultures were thrilled to get a proof of women's weakness.

Bertha starts to dust, humming the last line, over and over again.

The Manager Bertha

... who have wrought within its walls... who have wrought within its walls...

Tabelle

The Columbian Expo ran during 6 months. *The Woman's Building* caught fire like many of the buildings of the Fair and was demolished. *The Fine Arts' Building* was redressed in a more weather resistant costume, of limestone and marble, and is today the *Museum of Science and Industry*. The Swedish building was dismantled and put together again in Norway, Wisconsin.²³

The Manager Bertha

There is gold dust everywhere, these walls stain everything they touch.

Tabelle

The dust *d'Or* occurs again and again in the history of women's rights. I think of "the fine yellow powder that fell on the floor when House of Commons demonstrators returned from their expedition and took off their protective cardboard bodices." Women demonstrating were an approved target to hit with rocks.²⁴

Charlotte

Aaatjhoo!

The Manager Bertha bounces/"studsar till". Sophia and Charlotte start to titter/"fnittra".

The Manager Bertha

Iss thiss a surprise, ett skämt?

Charlotte, *as she starts to creep*²⁵

The front pattern does move, because the women behind it crawl fast around and shake it.

Sophia follows her example and also starts to creep. The whole wall is trembling.

The Manager Bertha

T'is a joke, no?

Charlotte

Let's creep out of the wall, most women don't creep by daylight. *And so they do.* It is very humiliating to be caught creeping by daylight.

The Manager Bertha

Sssoffia!?

The Manager Bertha turns jaundice and faints, and right across their path. Sophia and Charlotte have to creep over her.

Tabelle

Hayden made drawings for a memorial building that was to be erected after the Fair to commemorate *the Woman's Building*. She sent her plans to Palmer, who intended to make it a woman's shelter. There was a site for the project in the garden of The Art Institute of Chicago, Michigan Avenue, but the project never got realized. She wanted to charm the world through her building, and she did, but the world still didn't want Sophia Hayden - a woman without charm - they wanted a role model.

Charlotte, *from the floor*

Oh, my eyes flood with tears... Will you never stop lecturing?

Tabelle

Anyway, Sophia Hayden disappeared from the scene and is not known to have practiced architecture again.



"of those who have wrought within its walls."

Kneeplay 6 *In the Drowsy Lounge of the Hamam of the Great Mosque in Paris, France.*

Women with gold capped teeth are relaxing in little groups, laying down or sitting, on the bedlike plateau around the walls. They are wearing towels or are semi dressed. Most of them have applied brick red facial masques. The green marble plateau is covered and softened by felted rugs in ruby and ochre rimmed with a clouded sky. In the middle of the octagonal room is a running well in three planes. Some ondines are engaged in discussions, on the singing dialect of Orontes, drinking The à la Menthe and eating pistachio baklava. An older fabulist gives a friend foot massage while telling her the story of Yamili Kaf. A couple is preparing henna; one woman stirs with a stick while her companion pours boiling water on the herb. The room is filled with that particular scent. She works through the henna with her hands, smoothing every hump, it sticks to her hands and arms like red gloves. A few minutes later the henna has the right clay like consistence. Then she turns to the next woman waiting by her side to be exfoliated and starts painting her face with henna.

Tabelle

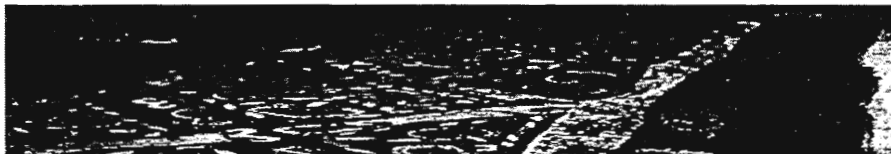
Golden is the Orient. Gold is beautiful and rare. It must be possessed and controlled.

Jorge Luis Borges²⁶

I think we must not renounce the word *Orient*, a word so fair, for within it, by happy chance, is the word *oro*, gold. The Orient is the *Morgenland* in German, *the land of morning*, is the land of the rising sun, with a sky of gold.

Tabelle

When *the Dove* discovered the American continent it was by mistake, he was looking for India, the Orient. On the fourth centennial celebration the Orient is to be enjoyed on *the Miduxy Plaisance*. *The Street of Cairo* - with bazaars, fortunetellers and women dancing with bare bellies in "bunched-up and loose-flowing garments" - is said to be one of the most financially successful of the attractions, only surpassed by the Ferris wheel. The Orient is à la mode in the 1890's, a similar display *Rue de Cairo* was trend setting in Paris in 1889. The gold rush was the major reason for the rapid push of the American frontier in mid 19th Century. The gold was colonized, like the land (together with the "natives" who lived on that land), and the women.



Namat, felted rug.

Scen 8. *Street smart.*

The scene returns to L'Établissement, the Arcade, its walls now transformed to facades. The ceiling curtain is gone and an infatuating dusk can be seen through the glass roof. The street level and the first floor contain shops, which runs through to parallel Arcades - there are three in total. Ours is the middle one and it seems to be a former Street. There are three Passages between the Arcades, they are also in two stories. The upper Passages bridges the Arcades; the middle one floats out to look like a tray. A fountain flows in the center and a café has set tables and chairs around it. The building is a folded surface of maximum display. The performers are there, frozen in a moment, but the spectators are busy shopping. Amelia sits where Fredrika and Louis left her, Edith stays fix in the Swan carriage. The pine forest and the tents are gone but King Bull and Annie stand on the same elevated spot. The Characters act "point fixe" while the rest of the setting has changed, they are references to the previous scene of L'Établissement. The fix points exaggerate the theatrical. A stream of people in motion surrounds them. Bhilo is a red, yellow and blue pompon zigzagging through the mass. She arrives at a rigging of tackle, makes sure no one pays attention to her and reaches out for a rope-end. She pulls, and the King is hoist into the air. This signal instantly freezes the mass movement and gets the performers to melt. Annie grabs her gun, and shoots. She has hit him! King Bull blows into a thousand and one pieces - he was a puppet! A piñata²⁷ of papier-mâché and reinforced silk.

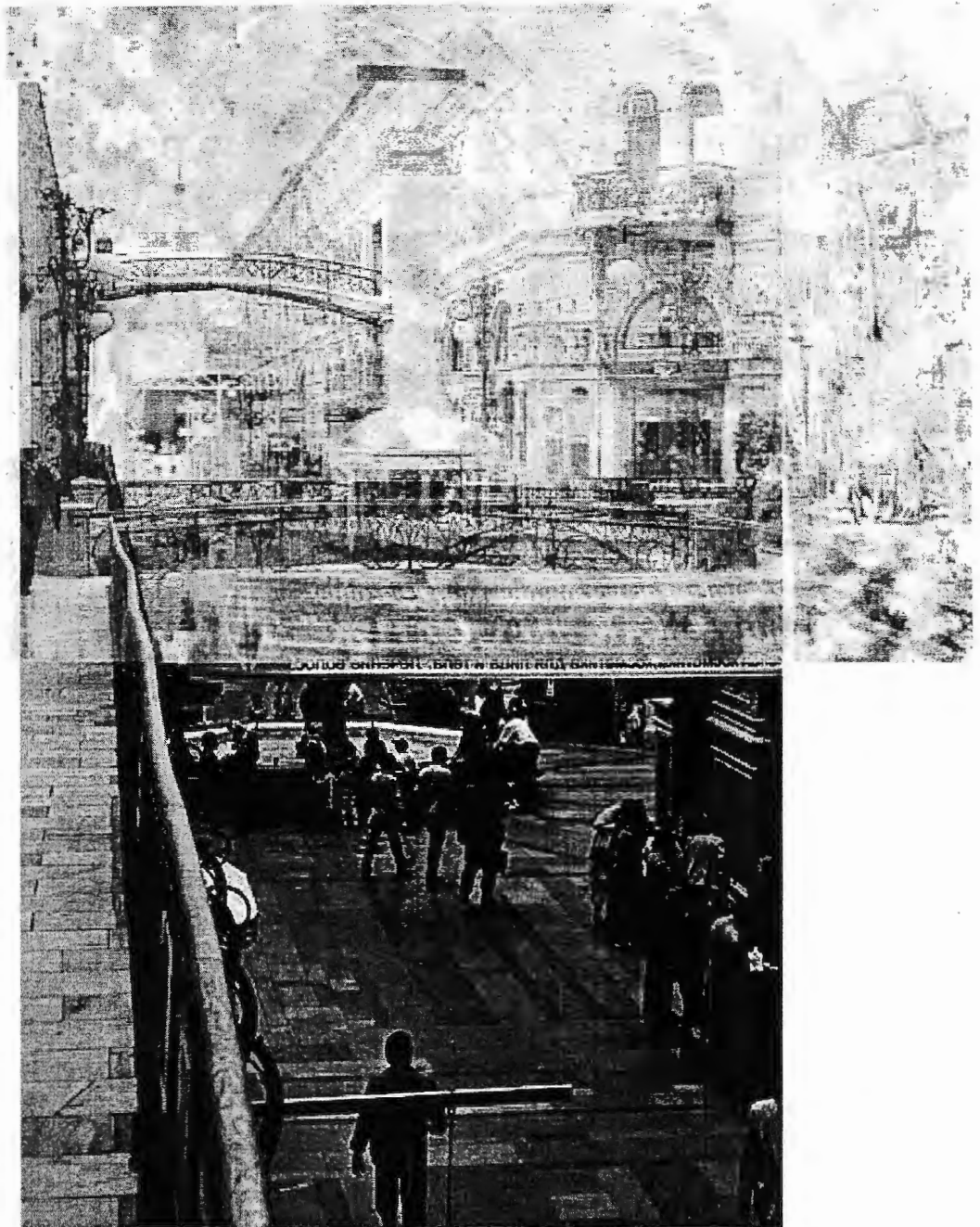
Edith, as the flakes of the shell falls

We are such stuff as dreams are made of and our little life is rounded with sleep.²⁸

Bhilo

The King couldn't come, so I brought a stand in.

She flutters with her winged sandals, smiles and waves to Amelia who claps her hands. The puppet carried a swarm of fireflies. The lightning bugs spread over the stage. Wherever they land the set starts to glow, and catches fire.



L'Établissement GUM and The Electricity Building.



Dionysos and Bachantes, mosaic from El Gem, Tunisia.

Kneeplay 7. *Agave's Speech of Victory.*

A focus on Annie entering the Swan carriage to Edith. The feathers of the wings become their backdrop, recalling the powdery walls of the Vanity. Edith talks while taking the Little Sure Shot Mask of Annie's face.

Edith,

If one is a Greyhound why try look like a Pekinese?

Tabelle

Everything can happen in the haze of carnival candles. The queen tears apart a lion that is really her son in disguise. A Theater is a safer setting for Dionysian rites. No-one is supposed to die for real. Unless you haven't read to much Artaud²⁹.

Edith mounts the mask on a Thyrsos staff and starts to recite the Bacchae ³⁰

Edith

See what we bring you down
from the mountains here to these halls:
a beautiful cutting. Oh,
such wonderful hunting!

Vi bär ifrån bergen
en nyskördad ranka till takets fris
- ett underbart segerbyte!

Annie

I see it. I see it...

Edith, while plucking the feathers out of Annie's hair

Without a trap I trapped him:

this tenderest whelp of a terrible lion.

... en vild lejoninnans unge

Look, don't you see it?

Annie, stands still while Edith circles around her

We praise you.

Edith

And soon

Cadmus' sons

Annie

Together with Pentheus your son

Edith

Will praise his mother for catching

this cub of a lion.

Annie

It's larger

Edith

Oh, larger!

Annie

Much larger than life

So you are happy?

Edith

In raptures

for the killing, the glory,

of my most remarkable hunt.

Annie

Then hold up - you poor, unhappy woman -
this hunting trophy that you have carried home,
for the whole of Thebes to see.

Edith, *climbing to the head of the Swan*

Come, all of you who live in this lovely town and realm of Thebes:

come and see the quarry,

the animal, we Cadmus' daughters

have caught and killed...

and not with nets or thonged Thessalian spears,

but with our own hands - our own white arms.

... med våra vita armar

Oh, why must huntsmen brag,

who go and get their useless tools from armorers,

when we with our own bare hands took him

and ripped apart our animal

joint by joint?

And Pentheus, my son, where is he?

Let him fetch a ladder,

set it up against the house

and nail this lion's head

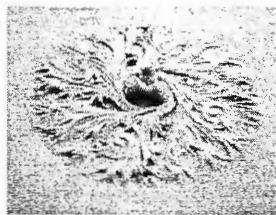
high on the facade:

this lion I went hunting, I,

and have brought home.

Annie

Bravo!



Incrustation, *Auditorium Building* by Louis Sullivan.

Scen 9. Grande Finale.

In the gleaming Arcade.

Tabelle

The *Columbian Expo* erupted and scattered to the wind after six months and 27 million visitors. Chicago had changed. Mementos of the Fair, such as a column from *the Woman's Building* adorning the entrance to the Porter's residence in Athens, can be found around the world. On *E-Bay* souvenirs, a leather purse, The Isabella Quarter, of the *White City* are constantly sold to high prices. There is lush Perennial Park where *the Woman's Building* once stood. It was designed by the - female - landscape architect May Mac Adam in the 30s. A circle of apple trees and lilies around a pond of grass. She fashioned it...

Charlotte and Sophia come flying and land on each side of Tabelle.

Charlotte

We have had enough of you.

She makes a magic gesture and Tabelle goes up in smoke. The Arcade is completely on fire, but for the tiny stage with the tapestry backdrop and the Swan with Annie and Edith. Fredrika and Louis enter through the flames. They are back from their swim. They land by Charlotte and Sophia on the stage in front of the Swan. They have switched clothes with each other! Amelia and Bertha swing down from the balcony. Bhilo comes skipping. Bertha adjusts the skirt of Louis who curtsies to thank her.

Bhilo

Cool!

Amelia

So you are comfortable in that outfit?

Fredrika

I always have a standpoint however temporary it might be!

*She smiles and gives Amelia a hug. The Cast, but for Edith and Annie who are still in the Swan, is now assembled on stage. They speak as a collective these lines, snatched from Puck³¹ in *A Midsummer Night's Dream*.*

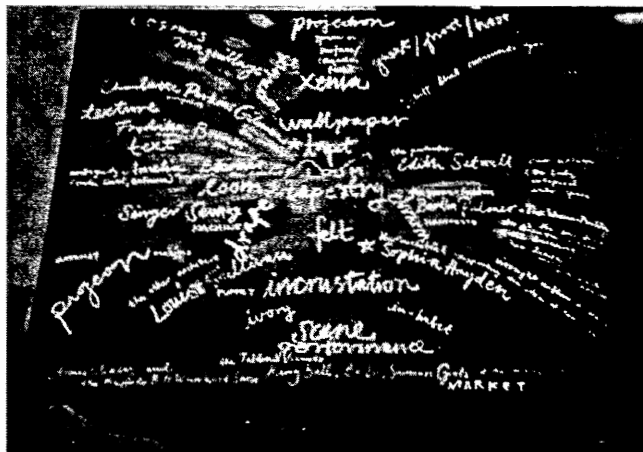
The Table of Contents with the Map of *A Pidgin Play*.

I'd rather be your target.

of the scene.

Edith

And in the light of flames they glide out on the Swan into the lagoon on the tapestry. Simultaneously the shoppers fly out of their nests and follow the equipage into the scene. It is the fire that puts everything back to dust again. Left, covered in "Ashes of Thoughts", are the horizontal plateau of the stage and the elevated flat of the scene.



Notes.

- ¹ The Walter Benjamin-line depends heavily on; Benjamin, Walter. *Paris 1800-talet huvstad. Passagearbetet*. Trans. and ed. Ulf Peter Hallberg. Stockholm and Stehag; Symposion Bokförlag, 1990.
- ² The Jennifer Bloomer-line depends heavily on; Bloomer, Jennifer, "Passages Impliqués", *Louise Bourgeois: Memory and Architecture*. Madrid: Museo Nacional Centro de Arte Reina Sofía, 1999.
- ³ The Norman Bryson-lines depend heavily on; Bryson, Norman *Looking at the Overlooked - Four Essays on Still Life Painting*. Cambridge, Massachusetts: Harvard University Press, 1990. Chapter 1. *Xenia*.
- ⁴ The Gottfried Semper-lines depend heavily on; Semper, Gottfried. *The four elements of architecture and other writings*. Transl. Harry Francis Mallgrave. Cambridge; Cambridge University Press, 1989. Footnote ch.60.
- ⁵ The August Strindberg-line depends heavily on; Strindberg, August. *A Dream Play* (original title *Ett drömspel*, 1901). Trans. and ed. Valborg Anderson. Wheeling, Illinois; Crofts Classics, Harlan Davidson, Inc. 1964. p.62.
- ⁶ Refers to Jennifer Bloomer's footnote 15 to *Abodes of Theory and Flesh: Tabbles of Bower*, where she notes the closing of Nietzsche's preface to the 1887 edition of *On the Genealogy of Morals*. "To be sure, one thing is necessary above all if one is to practice reading as an art in this way, something that has been unlearned most thoroughly nowadays – and therefore it will be sometime before my writings are 'readable' – something for one has almost to be a cow and in any case *not* a 'modern man': *numination*" Bloomer, Jennifer. *Abodes of Theory and Flesh: Tabbles of Bower, Assemblage*, No. 17. MIT Press, April, 1992. p. 28.
- ⁷ The Robert Segrest-line refers to a conversation on my interim review, Iowa, Dec. 2000.
- ⁸ The Lars Raattamaa-line refers to an e-mail about my first draft of *A Pidgin Play*, Mar. 2001.
- ⁹ Bryson, Norman, op. cit., p.33.
- ¹⁰ The portrait is part of the collections at The Art Institute of Chicago. Why was Anders Zorn commissioned to paint, the man of "nakna dalkullor" [nude-swimming voluptuous blonde Dalekaria women: the origin of the reputation of the Swedish woman], and not a female artist who the exhibition was supporting? His person and impression appealed. He was also already acknowledged! Not any unknown female. After all this painting was going to last, it was not an ephemeral fairground attraction.
- ¹¹ Folksong from Gotland, Sweden. About the flowers, lilies, aquilegia, roses, salvia and chrysanthemum, that invite you to dance with your heart's chosen one where blueberries grow.
- ¹² *Harper's Bazaar*, vol. XXVI, nr28, July 15, 1893.
- ¹³ A zero point, or an eye, or a clearing.
- ¹⁴ Gilman, Charlotte Perkins. *The Yellow Wallpaper and Other Stories*. Mineola, New York; Dover Publications, 1997.
- ¹⁵ *Wallpaper - the stuff that surrounds you*, is the extremely fashionable design magazine embraced by the trend conscious audience of Stockholm a few years ago.
- ¹⁶ Women of the American upper-class would not be so vulgar as to dress in the latest fashion, they would wear two seasons old clothes. Every year they might have ordered half a dozen from Worth, but then they saved them for a couple of years. Shonfield, Zuzanna. *Costume*, Nr. 16, 1982.
- ¹⁷ See more about the mission to train native American women to seamstresses in Mac Dowell, Marsha and Dewhurst, Kurt ed. *To Honor and Comfort: Native Quilting Traditions*. Michigan State University, 1997. Organizations of charity are still involved in this kind of manufacture as a way to give women a means to earn some money for their families, for instance carpet tying.
- ¹⁸ Elizabeth Cady Stanton's signature when she first wrote in *the Lily*.
- ¹⁹ Now called *Canson, Pirie, Scott* fashioned by Louis Sullivan, 1898.
- ²⁰ Bloomer, Amelia. *The Lily* (Seneca Falls, NY, March 1851), p.21.
- ²¹ Louis Sullivan dropped the famous line "Form ever follows function" but what did he mean by function? The function form has for the meaning?
- ²² Riley, Glenda. *The Female Frontier, A Comparative View of Women on the Prairie and the Plains*. p. 69.
- ²³ Norway, Europe, was part of a union with Sweden until 1905, "The Kingdom of Sweden and Norway".
- ²⁴ Harrison, B.H. *Separate Spheres-the opposition to women's suffrage in Britain*.
- ²⁵ The English owes these words, among others, to Scandinavian; skulk, crawl, scream, gape, titter, sky, die, they, them, their.
- ²⁶ Borges, Jorge Luis. *Seven Nights*, trans. Eliot Weinberger (New York, New Directions, 1984), p. 47.
- ²⁷ The Mexican Indian *piñata* is a papier-mache figure (mostly a god) filled with sweets, gifts and crackers. Blind folded you get three tries to hit the *piñata* with a stick, so that it bursts into a shower of candies.
- ²⁸ Shakespeare, William. *The Tempest* (Stratford-on-Avon, 1600).
- ²⁹ Antonine Artaud (1896-1948) promoted Theater of Cruelty, which was supposed to come closer to the truth and escape the "dead" institutionalized theater of the early 19th C. His followers are known to masturbate and pee on stage, which might not be what Artaud really meant.
- ³⁰ Euripides, *Three Plays of Euripides*, trans. Paul Roche (New York, W. W. Norton & Company, 1974), p. 116-118.
- ³¹ Shakespeare, William. *A Midsummer Night's Dream*, edited by Russ McDonald (New York, Penguin Books, 2000), p.88.
- ³² Any resemblance with true characters is deliberate although the reader must bear in mind that this text is purely fictional.

BIOGRAPHIES

Bi-Lo (9 years old in 1893)

Sami person that was put on display in the *World's Columbian Expo*, Chicago 1893 and came from the Russian part of Sapmi.

Bloomer, Amelia (1818-1894)

Editor of *The Liberator A Ladies Journal Devoted to Temperance and Literature* (Seneca Falls, New York). Owned, operated, and edited by Amelia Bloomer - the first woman to make a newspaper for women (monthly between January 1, 1849 and 1855) When she married in 1848 she changed the ceremony by omitting the word *obey*. She kept the periodical and brought it when she moved to Council Bluffs, Iowa where she sold it, pioneered the votes for women drive in Iowa and became president of the *Iowa Women Suffrage Society* in 1871. Bloomer's involvement in reforming the dress for women has forever associated her name with the blouse shaped pantaloons, known as *Bloomers*. The costume was introduced as the Turkish dress - by among others Fanny Kemble who had worn them in 1849 - to battle the sufferings consequent upon the tight whalebone corsets and long skirts. The pantaloons, of black broadcloth, were worn with a tunic that reached just below the knee. The ancestor of architect

Bloomer, Jennifer (1951-)

American Architect, Professor.

Bonnevier, Katarina (Aug. 13, 1970-)

Swedish Architect, Student.

Bremer, Fredrika (born 200 years ago on Aug.17, 1801)

Author and important suffragist, one of the first in Sweden. And this year we celebrate her 200's anniversary. She believed in and fought for equal rights. She wrote both fiction and political texts. She was the person to introduce the domestic novel in Sweden. Her efforts were behind the 1848 law that gave women over 21 the right to inherit and to have their own possessions. She made an American Journey between 1849 and 1852 where she lectured and gave speeches; she was extremely popular in the New World. Her first book was translated to English in the 1840's. Through her international contacts and influence, she had a worldwide impact on writers, such as Charlotte Perkins Gilman. In North Eastern Iowa there is a county named after her (1853), *Bremer County* and there is a township in the same county which is called *Fredericka*. They misspelled her name. In 1893 her portrait was exhibited in the Swedish section of the *Woman's Building* at the *World's Columbian Expo* in Chicago.

Bull, King (112 years old in 1893)

Sami person that was put on display in the *World's Columbian Expo*, Chicago 1893 and came from the Russian part of Sapmi. "King Bull" sounds like a name a bit to "American"- Buffalo Bill and his savage friend King Bull - to be his native name. The ethnological display had been shipped to Chicago containing a large group of people, described as a single family, their cone-shaped dwellings - *kåtor* - and a reindeer - *en ren (a deer)* - to confirm the white man's superiority. *The Book About The Fair*¹ describes the scene: "There are but two dozen inhabitants in all, and the oldest of them is King Bull, whose descendants represent several generations. The king is 112 years of age, and with him is a son aged 90, a grandson of 73, and a great granddaughter of 59, the last the mother of a son of 41, whose own son is 29, this latter having a daughter of 14, who herself has a daughter two years old." The text gives us the impression that they breed like animals, which is further underlined in the following passage: "The patriarch of the *flock* is as active as any of the rest, especially in the solicitation of fees, taking whatever is offered him, from a bottle of beer to a piece of money; but he likes beer the best." (emphasis mine) They are Christian, of Lutheran faith (*Laestadian*), which means that they are almost human so *The Book About The Fair* clarifies "but some have no religion at all; among others the king who believe in nothing greater than himself."

Cody, William (1846-1920's)

The model frontier man. He is better known Colonel Cody as his performing persona *Buffalo Bill*. He grew up in Le Claire, Iowa, on the meeting point of savagery and civilization, and was involved in the Pony Express, the gold rush, the construction of railroads, cattle herding on the great plains, the civil war and Indian warfare. He killed and scalped Yellow Hand, the Cheyenne leader. *The Buffalo Bill Wild West Show* was a nomadic brigade of entertainers, amongst others Annie Oakley and Sitting Bull. When retiring from the show he created the town of Cody, Wyoming.

Columbine

She is a female character of commedia dell'arte/pantomime and the daughter of Cassandra and Pantalone. Harlequino is madly in love with her. Célimène in the *Misanthrope* by Molière is based on the same character: *jeune, belle, coquette, spirituelle, médisante (skvallrig) et insouciant (bekymmerslös)*

Gilman, Charlotte Perkins (1860-1935)

The other Author. Some argue that Charlotte Perkins Gilman was "too big for her Bloomers" as she wrote both fiction novels and political pamphlets on women's situation, and had a solid point of view. Just like Fredrika Bremer, who acted as a role mother to Gilman. She also published and wrote the women's rights paper *The Fore-runner* in the early nineteen hundreds. Her domestic novel *The Yellow Wallpaper* came out the year before the Expo. A woman is restrained to a room with sallow wallpaper that disgusts her at first, but then embraces her. The sickly style of the wallpaper is described as "debased Romanesque with *delirium tremens*." She complains to her husband but he thinks, after having consulted the nerve specialist Dr. S. Weir Mitchell (The doctor and the cure is the same that Gilman herself was exposed to for the depression she had after giving birth), staying in that room will do her good. She must not involve herself in creative or intellectual work, which might tire her. She must suppress every emotion and stay calm. She is treated like a child. The novel made Dr. Mitchell realize that he needed to change his treatment.

Hayden, Sophia (1868-1953)

American Architect. She was the first woman in the United States to Graduate in Architecture. The year was 1890, she graduated with honors and the school was MIT. She could not find employment as an architect because she was a woman and accepted a position teaching mechanical drawing at a Boston high school. This was later hold against her in the after dunes of her work in Chicago. Shortly after graduating she entered the competition of *The Woman's Building* for the *World's Columbian Expo*, Chicago 1893. The competition was only open to female architects and was initiated by the Board of the forthcoming building, *The Board of Lady Managers*. She won the competition only 21 years old and was commissioned to draw the building. To make the final drawings she had but three month and she was paid a third of what the male architects of the other main buildings for the fair was paid. Her building was the first on the fairgrounds. She was exhausted after this ordeal, and she was taken in to a resthome. Of course this was taken as a proof of women's disability to practice architecture. And the fragile health of a woman that does not agree with her living a hectic life. Hayden did not come for the inauguration of the building, but she was awarded a gold medal for "beauty and harmony of design ". She sent the Manager Bertha Palmer her drawings for a memorial building, which would have been erected after the fair to commemorate the Woman's Building. There was even a site for the project in the garden of Chicago Art Institute, but the project was never realized. Hayden lived the rest of her life in Winthrop, Massachusetts where she continued teaching drawing, and is not known to have practiced any more architecture. She was active in local women's societies.

Leda

Daughter of Thestius, king of Aetolia, wife of Tyndareus, mother of Clytemnestra, wife of King Agamemnon, with Tyndareus and Castor (one heavenly twin). Seduced by Zeus, who approached her in the form of a swan, giving birth to Pollux (the other heavenly twin) and Helen of Troj, both of whom hatched from eggs.

Oakley, Annie (Aug.13, 1860- November 3, 1926)

The Western Woman Annie Oakley helped establish the myth about the Wild West and the roots of the "American". Just as the *Columbian Expo* marked the end of the frontier and celebrated America as a colonial power, Oakley's fame related to the way it used to be, and she served as a mirror to those belonging to the New World. She crossed an number convention borders and she was truly a self-made woman. She came from a poor background. Her Christian name was Phoebe Moses. She helped her widowed mother pay of her debts by shooting quail and selling them to a local restaurant. The Indian chief Sitting Bull adopted her. He named her *Little Sure Shoot*. She had a happy marriage. She donated her gold to orphans. And she taught women how to shoot, so they could defend themselves...and she was a very successful performer. She toured with *Buffalo Bill's Wild West Show* and the audience loved her and the kick and jump she made when she had hit her target. The Show came to Chicago for *the World's Columbian Expo* but did not camp on the fairgrounds.

Palmer, Bertha M. Honoré Potter (d. 1918)

Manager, and the acknowledged queen of Chicago society in the 1880s. She was chosen the president of the Board of Lady Managers for *The Woman's Building* for the *World's Columbian Expo* in Chicago 1893. *The Harpers Bazar* of 1893 report steadily about the exhibition, praising *The Woman's Building* and Palmer in the report from the farewell reception, October 28, they call her "our gracious and womanly *American queen*".

"Too much cannot be said in praise of Mrs. Palmer's unfailing tact, courtesy, and ubiquity during the last six months. No storm, no heat, no physical fatigue, no strain on her mental faculties, no anything, in fact, has told upon her wonderful amiability, and her marvelous ability to grace every occasion with the same radiant smile, the same appearance of pleasure, the same air of the perfect hostess."²

She supported Jane Addams' Hull House and various union groups. She lived in a elegant mansion on 1350 *Lake Shore Drive* with her husband the financier and hotel owner. She died of breast cancer May, 1918 at the Oaks, her home in Florida. A wax mannequin of her in period costume was on display at the 1933 *Century of Progress* Exhibition in Chicago.

Philomel

Was raped by her sister Prokne's husband king Tereus, who cut her tongue out so she wouldn't be able to tell her story. But she wove her story as pictures in a fabric, which she sent to her sister. This is the origin of texture, which is the origin of text. All three became birds, Philomel a nightingale, Prokne a swallow and Tereus a hawk.

Sitwell, Edith (Sep.7, 1887-Dec. 9, 1964)

Dame Edith Sitwell gave a face to the English Eccentric. *English Eccentrics* (1959) was her book made into an opera. Her poetry, "frivolous" living, she was homosexual, and wit made her famous. Her autobiography was named *Taken Care Of*. "I was in disgrace for being female." *The mother and other poems* published in 1915 was her first book. She made exotic public appearances, like her reading of *Façade* "an entertainment in abstract, rhythmic verse" with music by William Walton. She and her brothers Osbert and Sacheverell formed an influential trio with great interest in the contemporary movements in the arts. They supported artists financially, especially photographers. Edith Sitwell invited photographers to spend time at her mansion *Renishaw Hall*, Derbyshire. In return she modeled as they pictured her. Many of these remarkable portraits are kept at the National Portrait Gallery in London. Among others the photo by Cecil Beaton important in *The Faire of Masks*. Louise Dahl-Wolfe also portrayed her. The American fashion photographer for *Harper's Bazaar* (1930s-60s) who posed her models not in the artificial light of the studio but in spectacular outdoor settings, and created the image of the smart, independent, American Woman.

Semper, Gottfried (1803-1879) # PICTURE#

German Architect.

Sullivan, Louis (1856-1924)

The other Architect. American. He paid attention to corners, in for instance the beautiful entrance of *Carson, Pirie, Scott* department store (1899) in Chicago. And to intricate programs, like in *The Auditorium building* (1886-89), now housing *Roosevelt University*, also in Chicago, where a hotel, a bar, a theater, office spaces and a restaurant are interwoven. Creating a small city within the city. Much to be followed in other

skyscraper projects, like for instance *the Hancock*. Sullivan was exploring the idea of public indoor spaces, like the arcades or the department stores, connecting streets and increasing the density in a city. By the turn of the last century Chicago had become too small for Louis Sullivan, "an ornamental homosexual", and he moved his practice to the Midwest, creating such gems as the Grinnell bank, Iowa. At the year of the Expo Frank Lloyd Wright, who had worked at Alder and Sullivan, was forced to leave as he had betrayed the firm and done work under his own name. Sullivan's contribution to the *Worlds Columbian Expo* was *the Transportation Building*, which defied the design requirements of the Classical style for the buildings on the fairground. He thought that architecture was moved fifty years back with the exposition. Sullivan died in obscurity and poverty in a hotel room in Chicago.

Notes.

¹ *The Book About The Fair*, Galvin Library, IIT, 01/04/01. <http://columbus.gl.iit.edu/bookfair>

² *Harper's Bazaar*, vol. XXVI, nr32, Nov 15, 1893.

THE MOTHS/LES MOTS: A GLOSSARY

*They fly and weave their presence in and out of architecture,
they are always sliding in meaning even if you try to tie them with silk fibers.*

accessories 1. a supplementary part, object or the like, used mainly for convenience or attractiveness 2. an article or set of articles of dress as gloves, earrings or a scarf, that adds completeness, convenience or attractiveness to one's basic outfit.

amulet noun, a small object worn to ward off evil, harm or illness or to bring good fortune; protecting charm [1595-1605 Latin *amuletum*] syn. Talisman.

analogy 2. similarity and comparability between like features of two things, on which a comparison may be based.

attire 1. to dress, array, or adorn, esp. for special occasions, ceremonials. etc. 2. clothes or apparel, esp. rich or splendid garments. 3. the horns of a deer.

Bloomers Amelia Bloomer's involvement in reforming the dress for women has forever associated her name with the blouse shaped pantaloons, known as *Bloomers*. The costume was introduced as the Turkish dress - by among others Fanny Kemble who had worn them in 1849 - to battle the sufferings consequent upon the tight whalebone corsets and long skirts. The pantaloons, of black broadcloth, were worn with a tunic that reached just below the knee.

butterfly wedge a wooden fastening in form of a double dovetail for joining two boards at their edges

closet 1. a small room, enclosed recess, or cabinet for storing clothing, utensils. 6. suited for use or enjoyment in privacy, a *closet drama* is appropriate for reading rather than for acting.

colombe *n.f. Fr.* 1. *Nom donné à différents oiseaux voisins de pigeon, princ. aux variété blanches.* 2. *Celui qui dans un conflit, dans les relations internationales est partisan de la paix.*

columba [L. *dove* (Fr. un *pigeon*)]

colombage [de colombe, doublet de colonne] Construction en pan de bois dont les vides sont remplis par une maçonnerie légère, "On rencontre en Normandie beaucoup de maisons en colombage."

columbarium [L. colombier] 1. *dovecote* (also *columbarry*) or *pigeon house*, a nesting box for pigeons. 2. A sepulchral structure with recesses in the walls to receive the ashes of the dead.

Colombia Country in South America (Fr. *la Colombie*)

Columbian from Christopher (L. *Christoforo* "the carrier of Christ") Columbus, *The World's Columbian Expo*, Chicago 1893, marked the four hundredth anniversary of his "discovery" of America

colombier n.m. Fr. 1. *Pigeonnier* 2. *Format de papier 0,9m x 0,63m* (*Nouveau Petit Larousse illustré*, 1924)

columbine 1. 1. of a dove 2. dove-like

Columbine 2. a female character of commedia dell'arte/pantomime. She is the daughter of Cassandra and Pantalone. Harlequino is madly in love with her. Célimène in the *Misanthrope* by Molière is based on the same character: *jeune, belle, coquette, spirituelle, médisante (skvallrig) et insouciante (bekymmerslös)*

colonne n.f. Fr. [L. *columna*] Anatomie: Colonne vertébrale (spinal column)

commedia dell'arte [Italian lit. comedy of art]

dove 1. mild, virgin, peace

dove 2. Am. imperfect of *drive*

dovecote 1. A structure usually at a height above the ground, for housing domestic pigeons. 2. "Flutter the dovecotes", to cause a stir in a quiet or conservative institution or group.

dovetail joint (Sw. *laxstjärt*) When Robert Wilson was to decide if he could collaborate with Stadsteatern in Stockholm he asked the woodshop to build him some screens. After a while he came to inspect whether the dovetail joints were well done. He liked what he saw and signed the contract to stage *A Dream Play* by August Strindberg.

dragonfly also called darner, darning needle, devil's arrow or devil's darning needle (ear sewer, mosquito hawk, skeeter hawk, snake doctor, snake feeder, spindle(coastal New Jersey)

It is agile, with bulging eyes that often occupy most of the head, and has a wingspan of up to 16 cm(6 inch). It is one of the fastest flying and most predacious insects: in 30 min it can eat its own weight in food. It is also known as the devils darning needle following the superstition that it may sew up the eyes, ears, and mouth of a sleeping child.

Dragonflies, along with damselflies, exhibit unusual mating behavior. They differ from most insects by having the male copulatory organs at the front part of the abdomen rather than at the end. They are backwards! Dragonflies often fly in tandem during the transfer of sperm; many pairs remain in this position until after the female has laid her eggs.

Narrow membranous, net-veined wings, two pairs, Order Odonata, suborder Anisoptera. (damselflies are of the other suborder Zygoptera) From *The New Encyclopaedia Britannica*, MICROPAEDIA vol.4, 15th edition, (USA, Encyclopaedia Britannica, 1989)

damask (silk brocade) the name derives from the fine patterned fabrics produced in Damascus in the Middle Ages. True damask was originally wholly of silk, but became a certain type of patterned fabric regardless of fibre. Crusaders who had passed through Damascus introduced the fabric to Europe in the 11th C, and the weaving of linen damask became established in flax-growing countries.

Antique damask was 18 to 25 inches (45-63 cm) wide, the distance a shuttle carrying the weft threads could be thrown by hand from selvage to selvage through the raised warps. Widths of 50 inches (127 cm) and more could be produced by mechanized weaving, which was introduced about 1835.

damask da - le don, the gift and mask

Damascus [arabic DIMASHQ] 3rd millenium BC, one of the oldest living cities in the world (Jericho is older). Double mosque; *Dubbel samlingsplats*.

Damascus rug, 17th C, in the Textile museum, Washington DC "chessboard carpets"

The New Encyclopaedia Britannica, MICROPAEDIA, vol.3, 15th edition, (USA, Encyclopaedia Britannica, 1989)

deus ex machina Latin 1. a god who resolves the entanglements of the play by his supernatural intervention 2. any artificial, forced or improbable devise used to resolve the difficulties of the plot [lit. god from a machine].

elle French for she, her.

epaulette 1. shoulder [French, feminine equivalent to *Epaule*] 2. an ornamental shoulder piece worn on uniforms.

établissement French for establishment, institution or settlement; *fondation utile, public*.

etiolate v. to whiten by excluding light [French *étaler* to make pale].

fatuity foolishness [Latin *fatuus* silly, lit. gaping, akin to *fatiscere* to gape].

garb n. 1. a fashion or mode of dress, esp. of a distinctive uniform kind 2. outward semblance or form - v. 3. to dress; clothe [French *garbe* graceful outline, Old English *gearuian* to adorn, prepare, Swedish *göra* to do].

gold [French *or*, Latin *aureum*]

habit n. 1. customary practice or use 2. garb of a particular rank, profession, religion 3. the attire worn by a rider of a saddle horse. v. 4. to clothe, array [Latin *habitus* state, style, practice, equiv. to *habere* to have].

Hamam a Turkish bath

Ibid. [L. *Ibidem*, in the aforementioned place]

incrustation

mask [Middle French *masque*, from Old Italian *maschera* blackening] a form of disguise. It is an object that is frequently worn over or in front of the face to hide the identity of a person and by its own features to establish another being. This essential characteristic of hiding and revealing personalities or moods is

common to all masks. As cultural objects they have been used throughout the world in all periods since the Stone Age and have been as varied in appearance as in their use and symbolism.

maskin [Swedish, n, machine]

monster

Morgenland [German for the East, *the land of morning*]

Mosque [Arab. place for assembly]

Orient [Latin *oriri* to rise, see] *the land of the rising sun*

phantasmagoria n. **1.** An exhibition or display of optical effects and illusions. **2a.** a constantly shifting complex succession of things seen or imagined. **2b.** a scene that constantly changes **3.** a bizarre or fantastic combination, collection or assemblage. Walter Benjamin writes, in *The Arcades Project*, about the mass as being the veil through which the well known city hover like a phantasmagoria before the eyes of the *flâneur*. Within the framework of the phantasmagoria, the city is both landscape and living room.

pidgin

sallow [of a pale, sickly, yellowish color from Icel. *sálr* yellow, Fr. *sale* dirty]

Seeress a woman endowed with profound moral and spiritual knowledge or insight that prophesies future events

skene [Gk. booth (where the actors dressed) closet/dressing room]

scena [L. background of the stage]

scen Sw. stage

scène n.f. Fr. stage

skene (ancient Gk. theater) a structure facing the audience and forming the background before which performances were given (thus a vertical face, rather than a floor! Compare: orchestra)

skenographia scene painting

scene 1.backdrop. 2.*he returned to the scene of the murder / she returned to the scene of the murder* (referring to the place as well as the action which took place there, compare to dance and the place of dance in Kagis McEwen, Indra. *Socrate's Ancestor. An Essay on Architectural Beginnings*, p. 45.)

skirmish [from French; *Scaramouche*, character of Commedia dell'arte who is a cowardly braggart]

table v. 1.to place on a table; 2.to enter in or form into a table

Table [(n.)L. plank, tablet; (v.) ME to record on a table, to entertain at table]

tablet n. 1. a number of sheets of writing paper, business forms etc., fastened together at the edge; pad 2. a flat slab or surface, esp. one bearing or intended to bear an inscription, carving or the like 3. a thin, flat leaf or sheet of slate, wax-coated wood, or other rigid material, used for writing or marking on, esp. one of a pair or set hinged or otherwise fastened together

Tableau 1. a picture, as of a scene 3. a representation of a picture, statue, scene etc. by one or more persons posing in costume. [F. board, picture; MF. *tablel*, dim. of *table* TABLE] also **tableau vivante**

tavla Sw. table

tabell Sw. tableau

thyrsos n. Gk. antiq. A staff tipped with a pine cone and sometimes twined with ivy and vine branches, borne by Dionysus and his votaries. [Gk *thyrsos* Bacchic staff, stem of plant]

typecast to cast (a performer) in a role that requires characteristics of physique, manner, personality, similar to those possessed by the performer

xenia guest, host

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