

## 'Home' exhibit has many facets

Concept dear — and variable

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"Home" is a concept with more interpretations than could ever be contained under one roof. It spills out into neighborhood, community, region, country. It extends beyond architecture to topography and weather. It encompasses intangible landscapes as well: emotional, psychological, spiritual.

Check out "Responding to Home," an exhibition curated by Susan Todd-Raque for MOCA GA as part of Atlanta Celebrates Photography, and you'll get the drift.



In her 'Disappeared Houses' series on dwellings fallen victim to gentrification, Karen Tauches makes a piquant commentary on urban flux and the emotional price it exacts.

The exhibition starts at the literal end, with photos Judy Morris Lampert has taken of meaningful places in the Atlanta subdivision her father built and where she grew up. Together with her written reminiscences, the photos exude the intimacy of a friend sharing her scrapbook.

The series also communicates a sense of security, of the innocence of a 1950s childhood that artists and writers prefer to put down or debunk. It's interesting to contrast this middle-class haven with Chris Verene's depressing photos of Galesburg, Ill., his moribund Rust Belt hometown, at Marcia Wood Gallery. Neither is more real than the other, or more fictional.

Both Hank Margeson and William Boling address the South as an emotional and physical home. The love of the land, as nurtured by time spent in his family's summer home, comes across in mostly black-and-white prints, presented like memories in Margeson's tiny (as in mind's eye) square format. Boling, who has found a literary home in the work of Flannery O'Connor, explores Milledgeville, her home for part of her life, in an elegiac artist's book.

Because the possibilities are so vast, it's a bit of a disappointment that four of the seven artists stick so close to, well, home. I would have liked to see more variety in perspective, as exemplified by Karen Tauches' ghosts. She has photographed homes that gentrification will erase or has erased and veils them in white, in a commentary on urban flux.

"Responding to Home" is an apt theme for the final show in MOCA's original digs. The museum has accomplished much in its first 5 1/2 years. It will have room to do still more in its future home at TULA art center on Bennett Street. Phase I, its archives and a small exhibit space, will open in January; the new galleries, next summer.