

*the ultimate noodle times, overcooked even*

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A thesis

submitted in partial fulfillment of the  
requirements for the degree of

Master of Fine Arts

University of Washington

2026

Committee:

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Program Authorized to Offer Degree:

Art, Art History, and Design

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Chave Pichardo

**Abstract**

the ultimate noodle times, overcooked even

Chave Pichardo

Chair of the Supervisory Committee:

Flint Jamison

New Genres

This document serves as a legible form to explain the process of arriving to this moment of graduate school and how I imagine moving forward.

I will be discussing how I arrived to the site of the University of Washington and what I have produced in my time here.

Through deeper research into access, space, queer time, and rituals this has helped to inform and act as a jumping off point for the works I have made and how my practice has been influenced. The research I have done has included the work of José Muñoz and Jack Halberstam, and modeled by Carolyn Lazard and Finnegan Shannon with how they approach some of these ideas as well.

I will also be including aspects of my pedagogy from the classroom because these topics that influence my practice, are directly related to my approach to life which is also translated into the classroom.

This form is intended to be experienced within the context of a zine, which are also hugely tied to my practice. The first zine I ever made was titled Noodle Times and this particular record serves as an ultimate version of my first zine.

With the context of a zine, the pages within this document all contain fragments of works and remnants from pieces I've made over the past two years. There are only a few images of the actual work created and because my work is often installation, sculpture, video, and text, they all shift in different spaces so for this document it made sense for the experience to shift and leave behind the makings of the work.







Dear Reader,

Thank you for finding this thesis. This thesis is brought to you by Chave Pichardo and their exploration of access, care, and community. Pichardo's research is informed by a culmination of lived experience, a deep dive into academic texts, and discussion with peers. They have been making artworks that reflect on queer time, space, and rituals, and as they understand this research further they are equally interested in making this information accessible.

The fact that you found this document is not an accident, so thank you in advance for the research you are doing. Chave has in some ways, maybe only just begun this research, partially because it is part of their lived experience and they have found that this work is never done.

Access, care, and community are all deeply rooted in their practice and maybe it is part of your practice too. They hope this document serves as a resource to you in your process of uncovering and as we begin, you need to know that this is not a linear document.

We will be jumping around at times and it may begin to feel like the Spiderman meme potentially, but I found that the lines are always intersecting and we sometimes have to return to the beginning again.

I'm glad you've joined me on this journey of learning and I hope to continue learning even after this document is complete.

Consider this my greeting to entering this document.

I hope this shows you a new method.

Maybe we will see each other on the other side.

All my best,

Chave Pichardo

2026



*Footnote 1: \*the Spiderman meme in question*



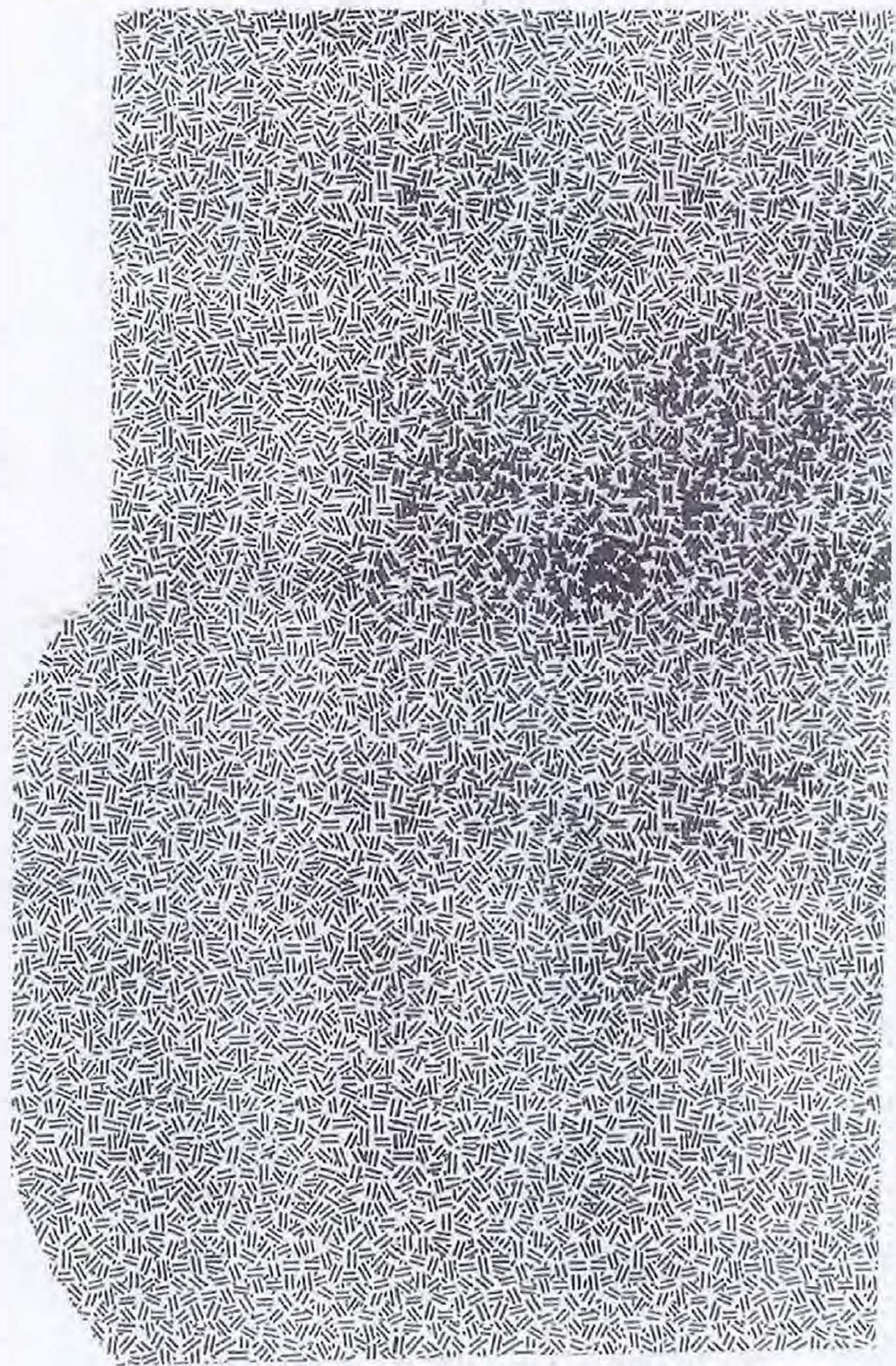
Footnote 2: \*a zine written prior to entering grad school that feels like a proper introduction to me





hey  
i don't know why im overcomplicating this  
but i guess this return feels the need for  
some sort of grandeur  
though it's not really necessary  
whoops didn't mean to keep it bold...  
i guess that's all the grandeur we'll get  
so let's start from the top



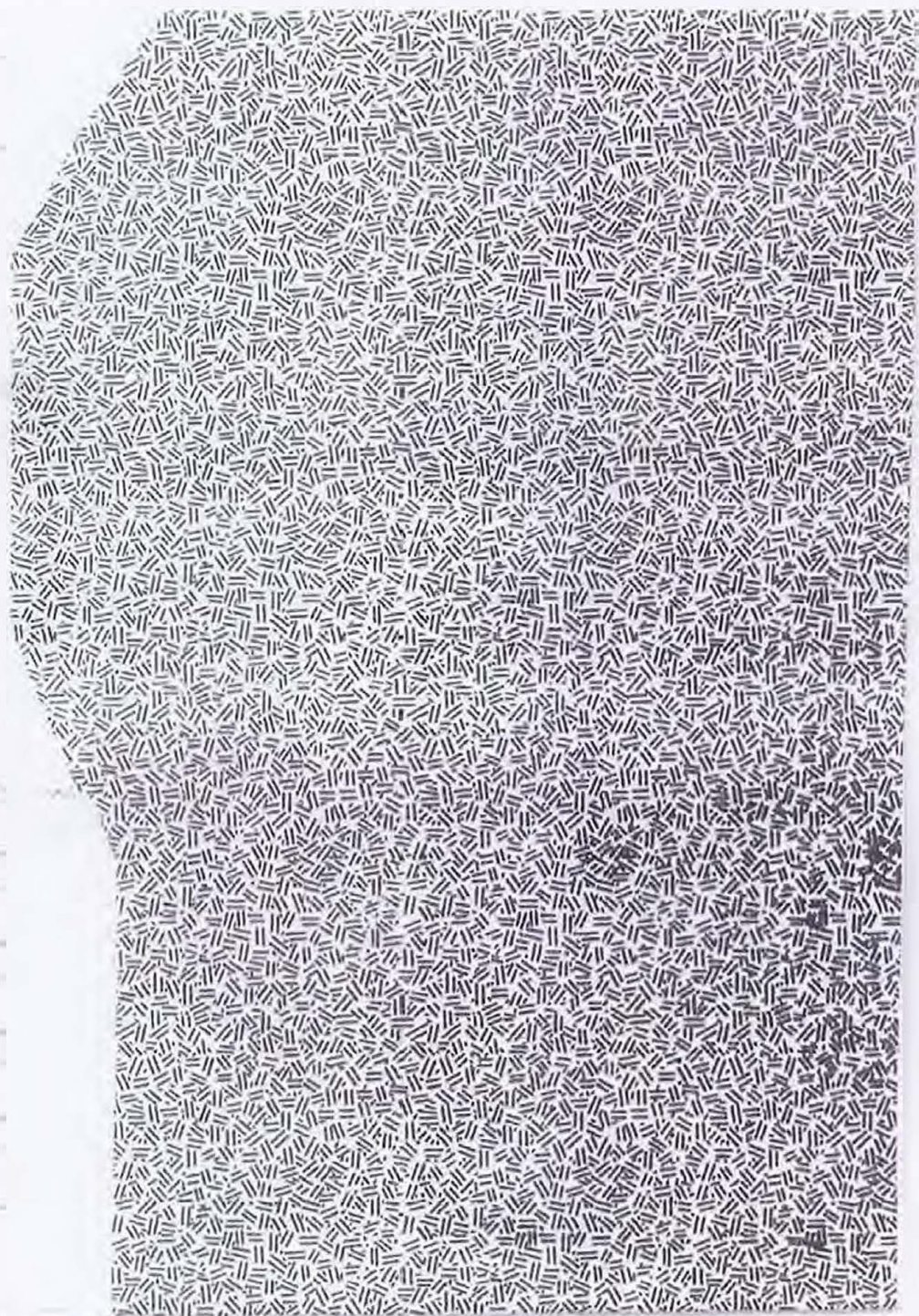




hey, it's [REDACTED] have,  
we are going to keep some sort of consistency  
and try is the operative word  
trying feels not enough but it's all i have  
i hope it's enough for you too  
im trying to not keep things to pristine  
to not let things stay unused  
to not hold anything too precious  
in this world all things fade so i should  
just use that damn paint or canvas or journal  
because what good is it unused sitting in boxes  
i am using as many stickers as possible  
and using crayons as often as i can











because i am not serious  
i honestly never was  
so it works out better this way,  
at least i think so  
so here we are  
im trying to share what little words i have  
i hope you enjoy  
and maybe you stick around again  
im sorry i left so suddenly  
i hope that doesn't happen again  
im committed to trying  
that is more certain now

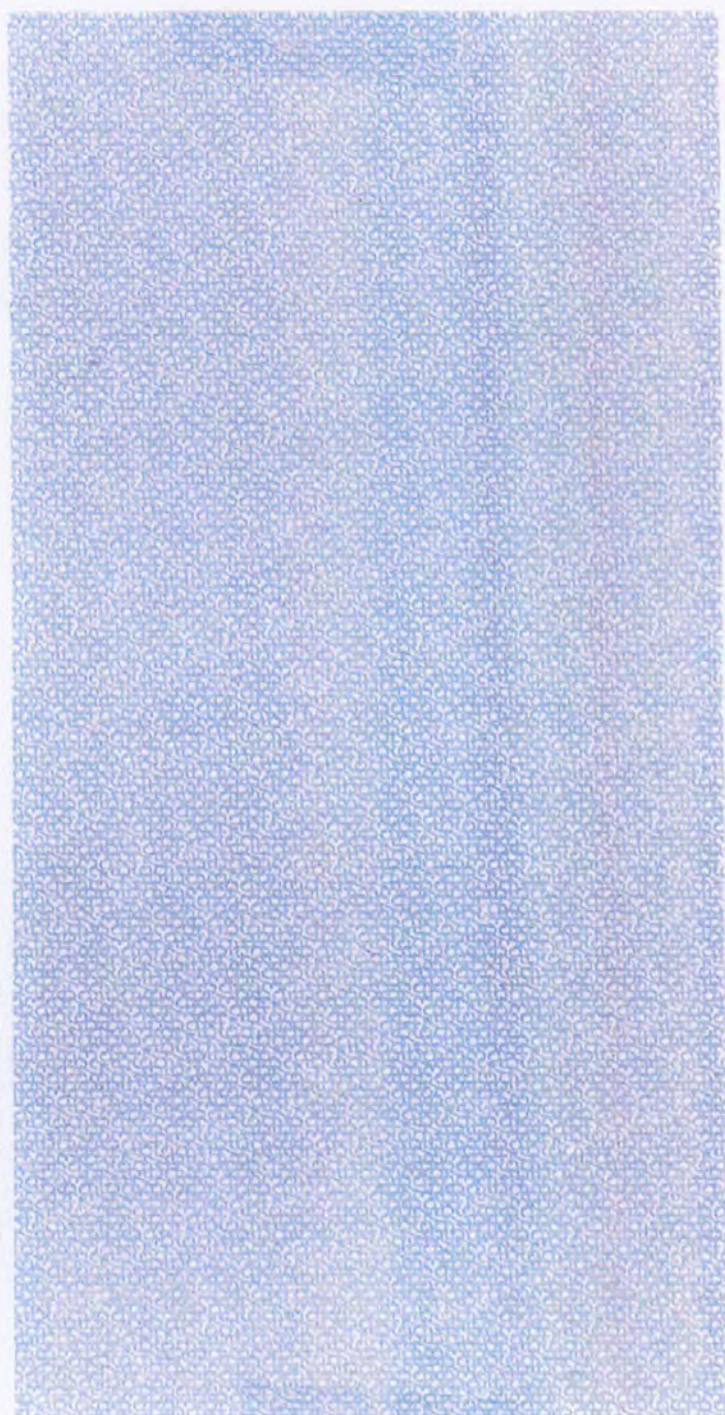




everytime i have a moment of realization  
that this is my life,  
this is my reality  
the decisions of the past have brought me here  
i am always in awe  
life is strange and beautiful and forgiving  
in a way i never experienced until now  
i am grateful to my dad and grandparents  
in ways i never could have considered  
prior.

i am remorseful for the ways i could be better  
but i do feel that this is the best i could be  
for this moment





וְעַתָּה יִשְׂרָאֵל יְהוָה אֱלֹהֵינוּ יְהוָה אֶחָד





i plan to continue growing and  
learning, always  
i could never give up that notion

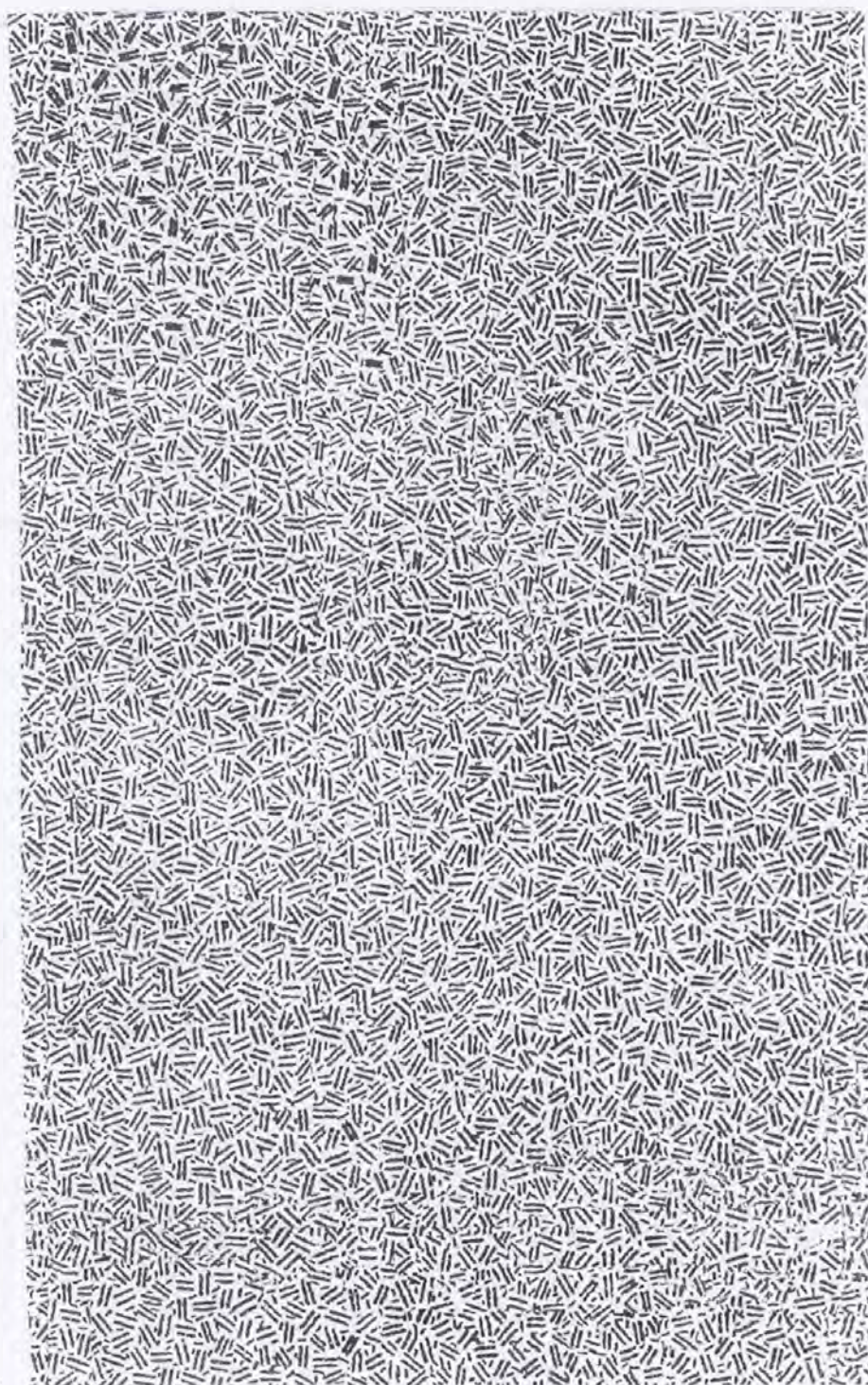


10

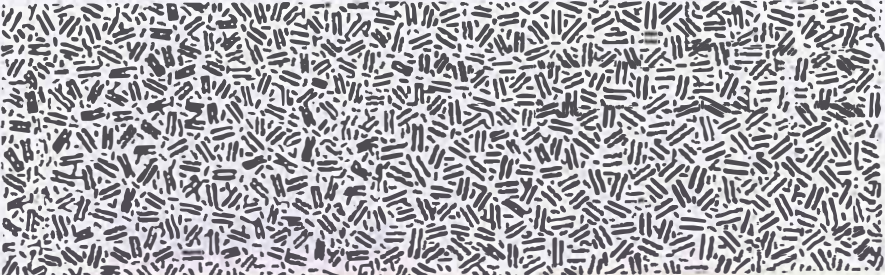


i didn't expect to be out of  
practice  
but it's been a challenge to return  
the written word has somehow  
intimidating  
it has always held it's own  
but now the weight is more apparent  
obvious and almost illicit  
but that was probably a product of my  
own hesitation, and in some ways even fear  
i made myself feel as though  
everything needed to be linear  
pristine  
logical and sensical

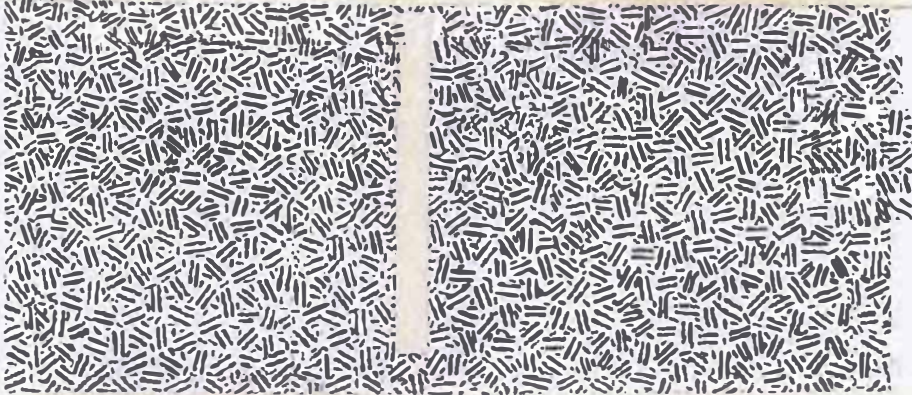




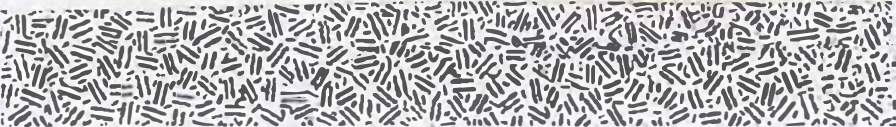




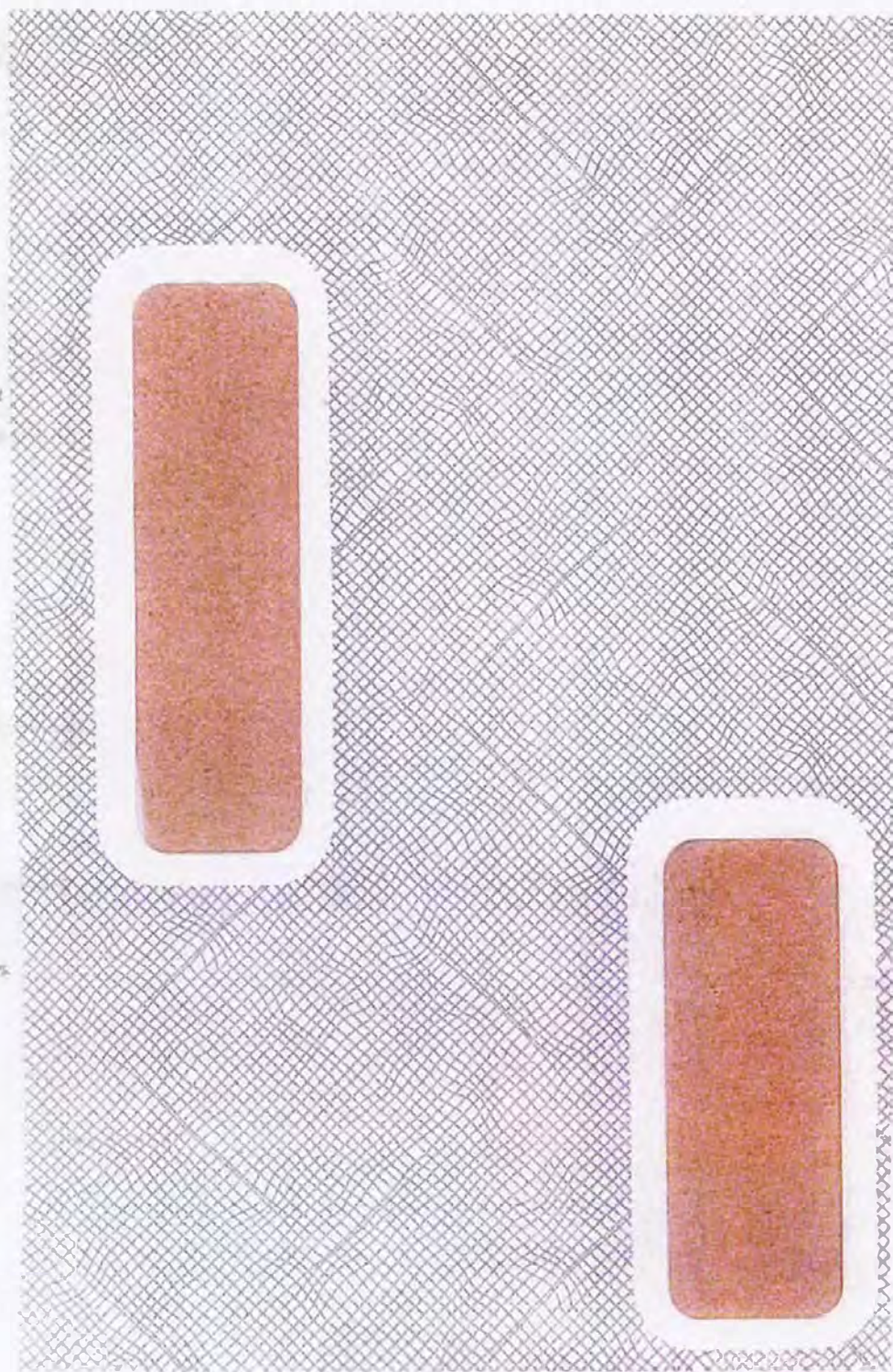
not that i am constantly in the clouds  
but somehow i believed i wasn't capable  
and maybe im not  
but my words can still be said and shared  
it's almost like i needed that reminder  
and since ive regained it  
i am trying to return fully  
i don't have the severity of fear i has before  
but it still lingers  
and here we are,



working through the uneasiness  
being in a new place with new problems  
has actually helped to regrouned me too  
kind of wild how we complicate the things  
we love  
here's to the journey forward  
we don't want it to be linear either  
and historically, i am nonsensical so  
there will be silliness and errors  
and that's okay ;)  
i'm glad to be writing again  
maybe something good will come of it again









Chave  
Richardo  
2025

## Why Noodle Times?

The easy answer, I love noodles. They are a cheap and easy meal and can be served as a soup, a pasta dish, a salad, and it is a staple food for many low income families. My favorite noodle is fideo, served as a soup usually and a staple to my childhood. It was also one of the first dishes I learned how to cook.

The secondary answer, I think of myself as a noodle. A self given nickname and a very particular way of being. A little bit flimsy, a little bit silly, yet familiar. It takes some imagination to understand what being a noodle is but I stand by this state of being. However in this final version I am beginning to become overcooked. Maybe closer to mush now but I can still hold my form hopefully.

As it relates to the second answer, Noodle Times, because I think of myself as noodle and since I am noodle, this is a record of my life. My Ultimate Noodle Times if you will.







At the start of this program I was immediately drawn to researching community, rituals, and love. Throughout this process these first nodes of research have grown into a cascade of topics and theories that I had not been attuned to before. Now with a deeper insight my work continues to be grounded in love, community care, and rituals but it also includes accessibility, queer time, and considerations of space through the lens of anarchitecture.

Navigating academia in a nontraditional way by being encouraged to explore materials and processes has helped push my practice in a new direction. Some materials have remained consistent, such as fabric, domestic items and spaces, and a general feeling of care within an installation. New materials such as more time working with wood and metal, and exploring more techniques of video and sound, and beginning to work with more performance has really influenced the way I navigate my practice.

By continuing to use discarded or second hand materials I want to evoke a sense of the familiar in my installations, like causing *deja vu*, as if you have been to this place before. Once the familiar setting is in place, I can then invite you in and let you begin to unravel the question of why we are here. The comfort of the familiar allows people to settle into a space and encourage the willing suspension of disbelief. The installations I create ask subtle questions and wait patiently for the viewer to take their time to decide how to engage.

Using secondhand materials is important for the space and overall it is part of my effort to be sustainable and continue to work without the financial constraints of new materials. Objects that have prior use have their own histories embedded into them and I have my own relationship to my materials but it feels like we can come together to make this space have a voice beyond just my own.

I reject a lot of institutional standards because my entire identity has never fit within these structures and these institutions were never meant to hold me with the care I deserve. Thus I create my own standard, defined by scholars of color and queer theories. This is not to say that I reject all white hegemonic thought, I was still raised in a white patriarchal fascist society and I also know the struggles and power dynamics of being Chicané in a white society. Feeling Brown, Feeling Down by José Muñoz gave me the language I needed to continue making the work I am making. Brown and Black scholars continue to guide my path forward through the institution and in spite of the incessant imposter syndrome, I know I will also continue to share the path forward and give back any knowledge I acquire.



- Fragmentation of the self  
- metaphorical?

- form - good place to start

We do all start somewhere and if I can give you what I know, maybe we can continue to grow together. That is my ultimate goal. I want to build the community I deserve and have been in before. I know what is possible and I'm hoping I can make it happen again.

chalé

Footnote 3: "Feeling brown is a mode of racial performativity, a doing within the social that surpasses limitations of epistemological renderings of race." (Muñoz, *Feeling Brown, Feeling Down Latina Affect, the Performativity of Race, and the Depressive Position*, 2006 Pg. 13) *Feeling Brown, Feeling Down* by José Muñoz was my first introduction to Muñoz and since then each work of his continues to affect me deeply. The way he talks about "identities in difference" (Muñoz, *Disidentifications*, 1999, pg. 7) and how we navigate the "burden of liveness" (Muñoz, *Disidentifications*, 1999, pg. 189), is exactly the terminology I needed to find. He is able to put to words the minoritarian experience in a way that I have not read before.

Separate.

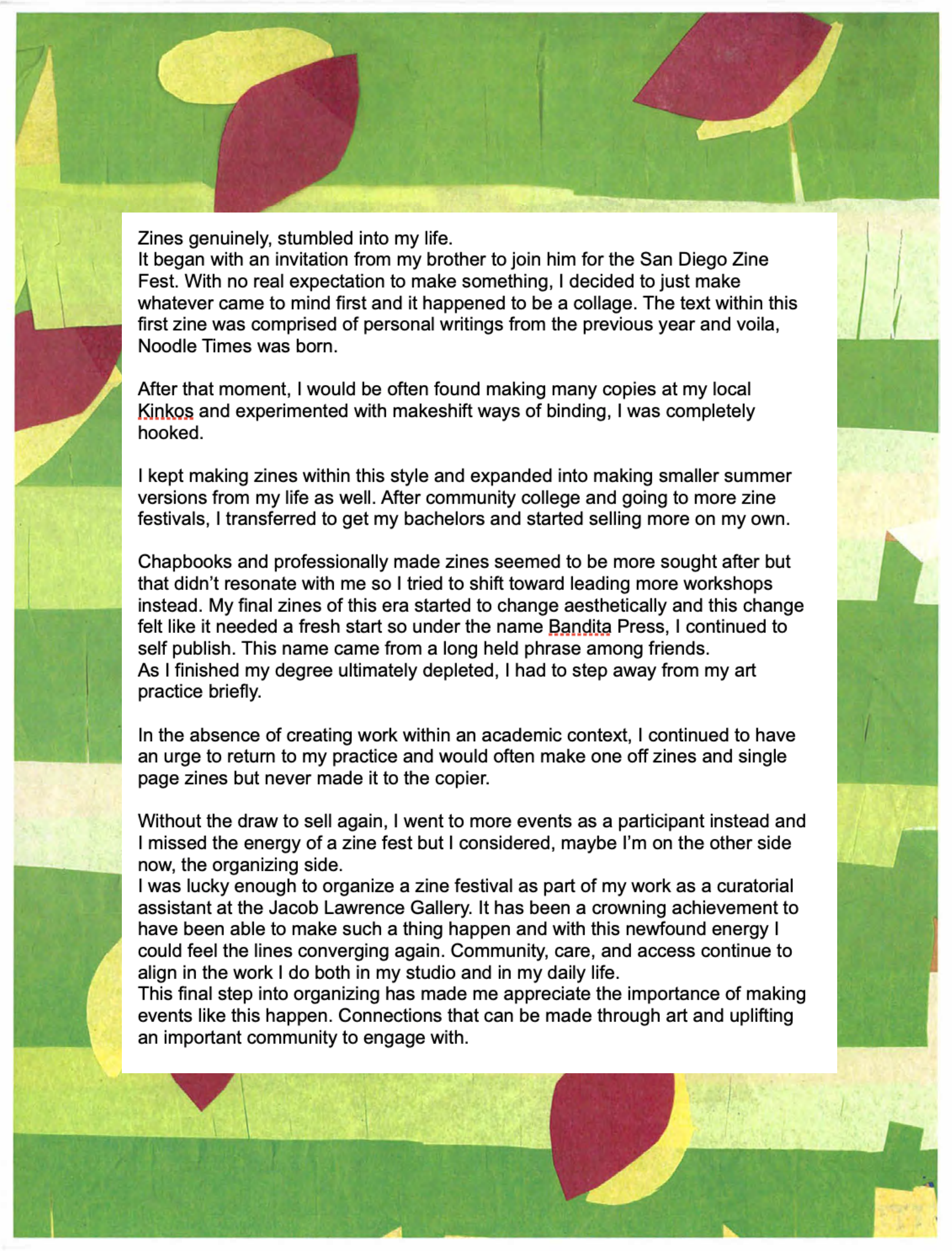
focus on one sense?

Successful in genderless









Zines genuinely, stumbled into my life.

It began with an invitation from my brother to join him for the San Diego Zine Fest. With no real expectation to make something, I decided to just make whatever came to mind first and it happened to be a collage. The text within this first zine was comprised of personal writings from the previous year and voila, Noodle Times was born.

After that moment, I would be often found making many copies at my local Kinkos and experimented with makeshift ways of binding, I was completely hooked.

I kept making zines within this style and expanded into making smaller summer versions from my life as well. After community college and going to more zine festivals, I transferred to get my bachelors and started selling more on my own.

Chapbooks and professionally made zines seemed to be more sought after but that didn't resonate with me so I tried to shift toward leading more workshops instead. My final zines of this era started to change aesthetically and this change felt like it needed a fresh start so under the name Bandita Press, I continued to self publish. This name came from a long held phrase among friends.

As I finished my degree ultimately depleted, I had to step away from my art practice briefly.

In the absence of creating work within an academic context, I continued to have an urge to return to my practice and would often make one off zines and single page zines but never made it to the copier.

Without the draw to sell again, I went to more events as a participant instead and I missed the energy of a zine fest but I considered, maybe I'm on the other side now, the organizing side.

I was lucky enough to organize a zine festival as part of my work as a curatorial assistant at the Jacob Lawrence Gallery. It has been a crowning achievement to have been able to make such a thing happen and with this newfound energy I could feel the lines converging again. Community, care, and access continue to align in the work I do both in my studio and in my daily life.

This final step into organizing has made me appreciate the importance of making events like this happen. Connections that can be made through art and uplifting an important community to engage with.



Zines have always held an important place in my heart and practice. The accessibility and quick reproducibility of a zine is crucial to my personal values and what I feel we need as artists. The importance of knowing that I can make whatever I want is sometimes forgotten. The ease of a zine and even if it remains as a single copy is valuable.

We need these reminders, I need this reminder. When I taught zine making to pre-teens it felt like opening a door to their imagination again. That same magic happens every time I show someone a new way to fold a single page zine. Because the next question tends to be, what should I make or do? My answer every time, anything you want.

It can be funny.  
It can be dumb.  
It can be a comic.  
A series of photographs.  
Pencil drawings.  
Poems.  
Single words.  
Anything.

This tends to reveal some anxiety but I encourage them to just try something and if they don't like it we can start over.

This is part of my practice, my pedagogy, and my values.

Bringing me to the site of the university of Washington.

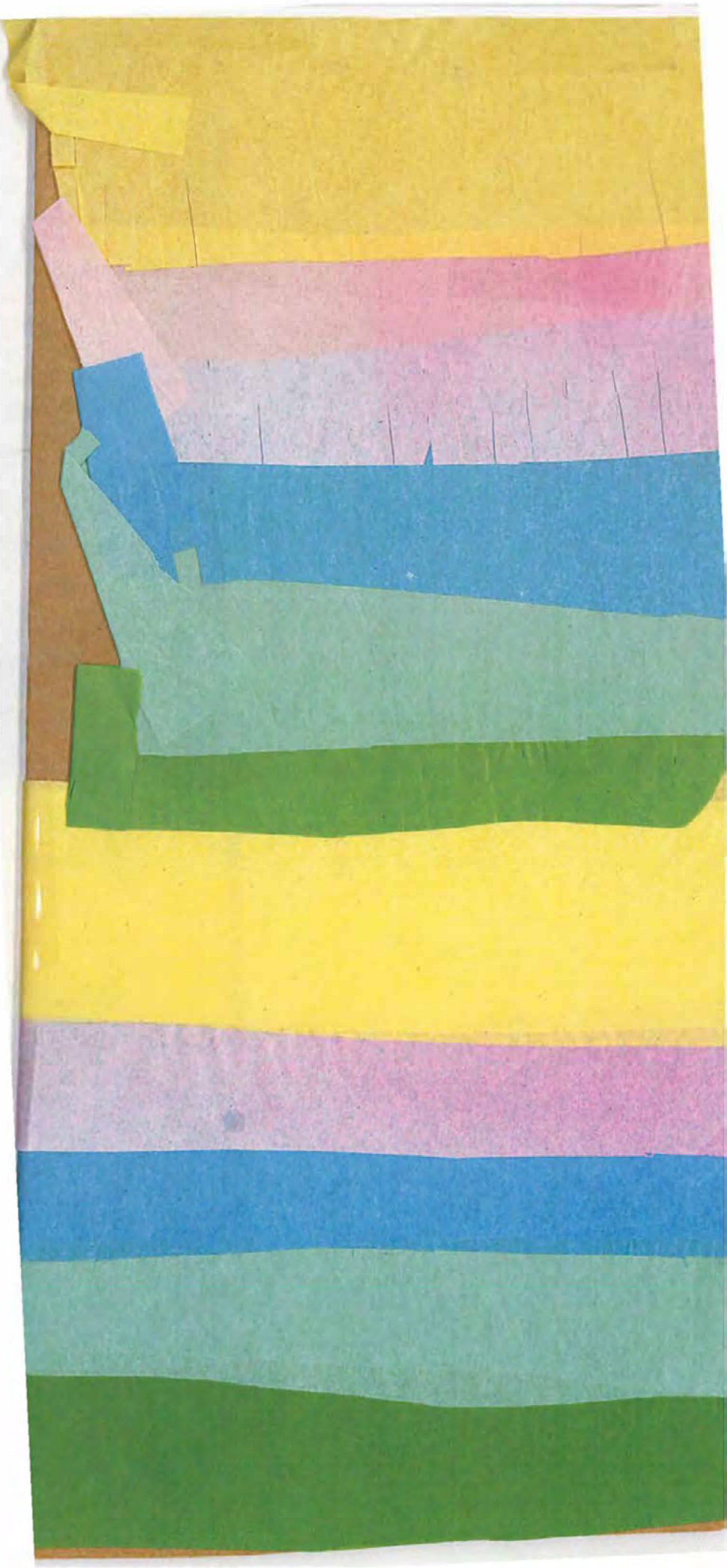
This place has reintroduced me to the institution. I didn't imagine returning but being here again I have more clarity than before and I understand my positionality.

This particular time in my life has also included some big life changes, so in many ways this time and transformation have quite literally reached everything around me.

This time has also been extremely valuable. The research has been incredibly reaffirming and it has pushed me to continue this work.

puēs, here we go.









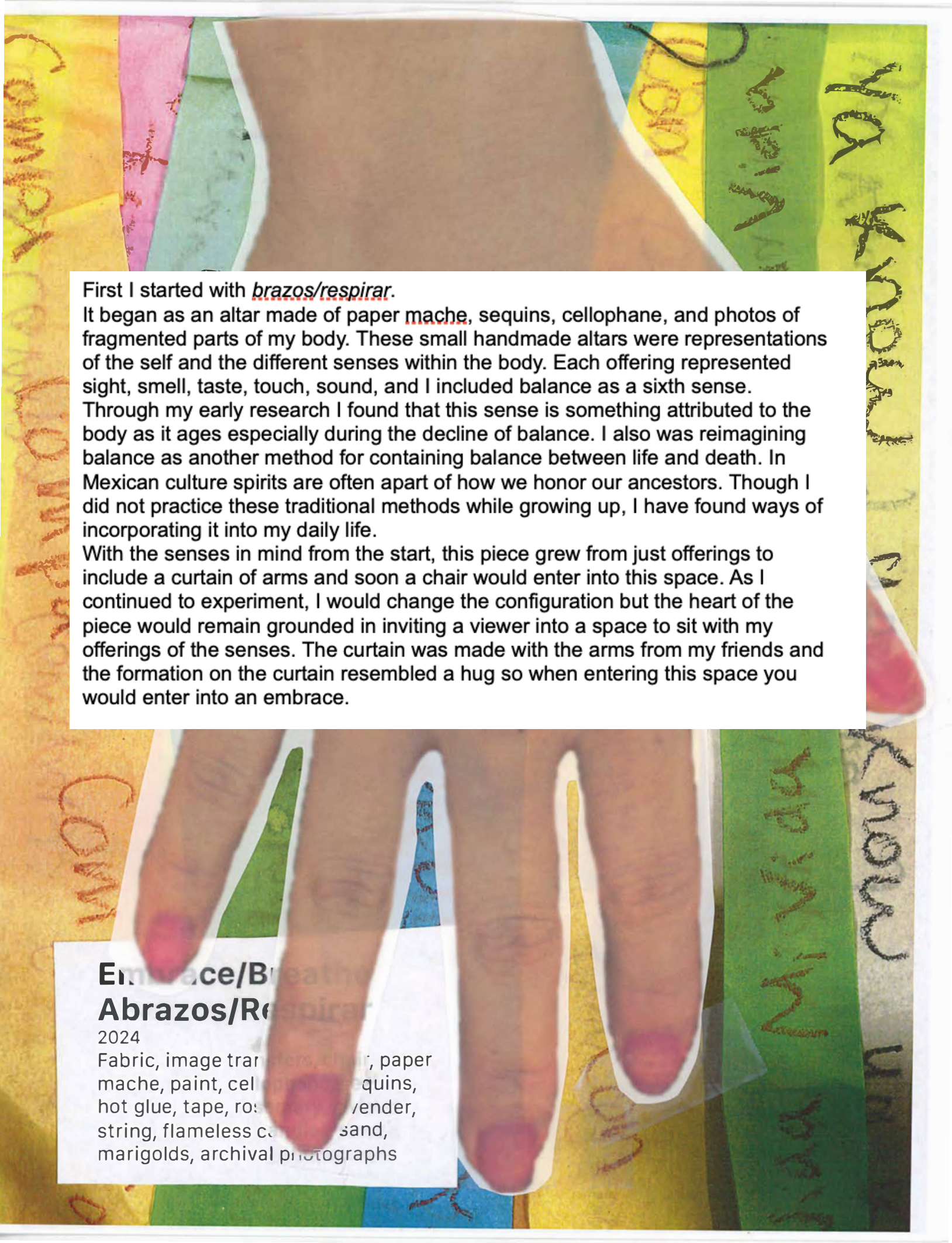
Let's begin with space.

From the start, something was driving me to create a soft space.

This idea came to me before I started the program and this program felt like the chance to experiment. The research came more easily than I expected but I was unsteady at first. My practice has been influenced by a lot of what I read and engage with but this was the first time I really dedicated more time to doing deeper academic research that related to my practice. The early research led me to my first works in the program.







First I started with brazos/respirar.

It began as an altar made of paper mache, sequins, cellophane, and photos of fragmented parts of my body. These small handmade altars were representations of the self and the different senses within the body. Each offering represented sight, smell, taste, touch, sound, and I included balance as a sixth sense.

Through my early research I found that this sense is something attributed to the body as it ages especially during the decline of balance. I also was reimagining balance as another method for containing balance between life and death. In Mexican culture spirits are often apart of how we honor our ancestors. Though I did not practice these traditional methods while growing up, I have found ways of incorporating it into my daily life.

With the senses in mind from the start, this piece grew from just offerings to include a curtain of arms and soon a chair would enter into this space. As I continued to experiment, I would change the configuration but the heart of the piece would remain grounded in inviting a viewer into a space to sit with my offerings of the senses. The curtain was made with the arms from my friends and the formation on the curtain resembled a hug so when entering this space you would enter into an embrace.

## **Embrace/Breathe Abrazos/Respirar**

2024

Fabric, image transfer, paint, paper mache, paint, cellophane, sequins, hot glue, tape, rosemary, lavender, string, flameless candles, sand, marigolds, archival photographs



January 23, 2025 at 3:41 PM

## Grad Notes

EAI

ON THE BOARDS - local seattle

Jen de los Reyes

Teddy Sandoval - Butch Gardens School of Art

Arts Impact

March International

Auto theory

Door code - [REDACTED]



# Embrace/Breathe

## Brazos/Respirar (in progress), 2024

Fabric, image transfers, chair, paper mache, paint, cellophane, sequins, hot glue, tape, rosemary, lavender, string, flameless candles, sand, marigolds, archival photographs







The photograph is a black and white image of a human ear, showing the ear canal and the outer ear (pinna). The ear is positioned centrally within a white rectangular frame. The background of the entire page is dark, with a decorative border of blue, teardrop-shaped beads and some crinkled, metallic-looking material at the top and bottom.





Then, from brazos/respirar I created my first iteration of pensando en ti.

It began as a cardboard box that you would enter and be prompted to write a love letter to someone but before giving the letter to this person you would need to first recite it to yourself as a reminder to love yourself as freely as you love others. It had a light inside with a space to write and a curtain to keep the space enclosed. Offering a space to engage in this activity acts as a gentle reminder to give ourselves a space to love more wholly.

When I first displayed this piece it was really interesting to watch the audience engage and respect these spaces that I was creating. It is easy with interactive works to not always engage but seeing the invitation accepted really encouraged me to continue making participatory works.

Creating these space has been really important to me and my practice. I understand and relate to the challenges we face everyday that can make the world feel impossible to engage with. I live under these same systems that oppress us every moment we exist but what we do have is each other and what they can't take from us is our collective power. I create spaces of reprieve because we need more moments in our day to just sit and imagine something better.

\*We do have to find what we are willing to fight for.

I am willing to fight for care, community, and access.

Care is not only softness but it is also fierce and resilient because when you care for something deeply you have to stand firm.

## Thinking of you Pensando en ti

2024

Cardboard, tape, construction paper, string, fabric, paper, pen, hooks, light bulb, evil eye, rosemary

## Thinking of you Pensando en ti, 2024

Cardboard, tape, construction paper, string, fabric, paper, pen, hooks, light bulb, evil eye, rosemary



Step one: Take a deep breath.

Paso uno: Respira hondo

Step two: Close your eyes and think of  
Someone you love.

(friend, family, partner)

Paso dos: Cierra los ojos y piensa en alguien que  
amas  
(amigo, familia, pareja)

Step three: Write this person a love note.

Paso tres: Escríbele a esta persona una nota de  
amor

Step four: Share this love note with the  
person you love but first recite it  
to yourself.

Paso cuatro: Comparte esta nota de amor con la  
persona que amas, pero primero recita  
para ti mismo





Paso Cuatro:  
comparte  
esta note de  
amor con la  
persona que  
amas, pero  
primero, ve  
para ti mis

Step four:  
share this  
love note

Step three: Pas tres

((Understanding the dynamics of love and creating new spaces for love to exist))

Footnote 4: \*Margo Okazawa lecture on Lectures, Office of Public. 2025. "Transnational Feminist Non-Aligned Movement for Genuine Security and a Culture of Life." In this lecture that I was able to watch via zoom while it was happening, Margo Okazawa, talked about liberation and how we can get their together. She mentioned that "we have to find what we are willing to fight for", and this sentiment has meant so much to me. It offered me a motto to bring into my practice.

Footnote 5: During the making of these works, all about love by bell hooks and Queering Anarchism by Shannon, Rogue, Daring, and Volcano, were huge influences to these pieces. This work was a reflection of my active reframing of love and relationships. In my previous reading of hooks, it challenged and affirmed my understanding of love and how we can engage in deeper relationships. Queering Anarchism was also a direct influence on how I began to navigate my relationships. With this perspective and knowledge, I wanted to create a space that would help to facilitate these expansive views on love. Since this knowledge became a huge part of my personal life I wanted to give others the chance to feel something similar. In art spaces knowledge is not typically shared in this manner and offering my access to knowledge is important to me and my practice. As my research developed I also found The Art Space as a Site of Radical Love by Dahl Neilsen and this helped to shape my understanding of how changing our approach to art spaces can change how we navigate them and offer a space of love and acceptance.

## Pensando en ti

2025

string, fabric, clothespins, notebook  
paper, pen, light bulb, evil eye,  
rosemary, selenite, frames of  
various sizes



IN USE

Please do not  
disturb

Thank you

EN USO

Por Favor  
No molestar  
Gracias

OPEN

COME

INSIDE

LIBRE

VEN

ADENTRO





## Portrait of the artist

2024

Cardboard, tape, construction paper, tissue paper, wire, rope, assorted candies, instax photographs





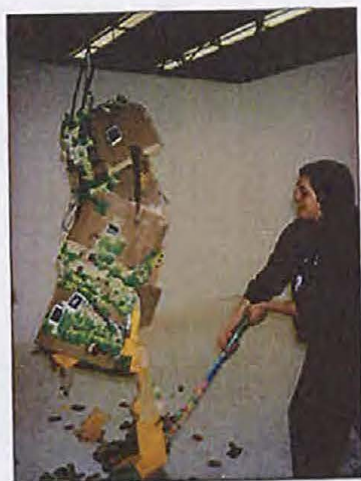
The last of my early works is *self portrait of the artist*. This piece was a cactus piñata I made and smashed. I documented myself breaking it and displayed it hung, broken open, with Mexican candy available to take below it. This is a self portrait because I think of myself as a cactus. By portraying myself as a cactus and destroying this piece while also offering the candy, I am thinking about the cycle of self destruction we enact. I get stuck in these cycles but the way out is to stop and recognize that the pain will also transmute into something else. Hope is an action. Love is an action. Even though I can be self destructive I can also be loved and be reminded to have hope to break these cycles.



**Portrait of the artist, 2024**

Cardboard, tape, construction paper, tissue paper, wire, rope, assorted candies, instax photographs









Through more recent my research this piece also hugely relates to Jack Halberstam's, The Queer Art of Failure. Failure is not only a negative result when you fail, because the system you are in was not made for you to succeed. By that measure of failure, wouldn't success then undo the measurement to begin with?

I don't promote self destruction but I am aware of how it manifests in my life and through deeper reflection, I am able to challenge myself and I hope to challenge others to reconsider their habits as well.











Footnote 6: While I was making this work I was thinking a lot about rituals and as I was building this piñata I felt like I was making myself. Through this ritual of self and destruction and having the help of friends it felt like an interesting performance to be conducting. It felt like an unburdening and yet I was still harming myself in the process. As I shared this work more with others in studio visits I was introduced to Jack Halberstam and Sara Ahmed. From there it felt like a new door had opened and though I continue to have more knowledge revealed to me, this was a crucial first step. Jack Halberstam wrote The Queer Art of Failure and In A Queer Time and Place. The second text I will dive deeper into later but his research of queer theories and how it is in conversation with Jose Muñoz is of deep importance to me. The way that he unfolds these queer theories is like a light at the end of the tunnel for me.

Footnote 7: Civilizing Rituals by Carol Duncan talks about the architecture of sacred spaces and how these spaces are facilitated to create rituals. In The Psychology of Rituals by Hobson and Why Rituals Work by Gino, Francesca, and Norton, they discuss the different elements that are put within the context of a ritual and how it tends to be an everyday activity. However with bringing a different intention it allows for the engagement to feel elevated and engaging with rituals does cause a psychological reaction in the body that allows for them to work. Though it may not always predict or change future events, it allows there to be a sense of control to the situation and in the article, Why Rituals Work, they also mention how athletes also take into account their rituals before a game and how this is a researched study into the psychology behind rituals.

Footnote 8: Centar. 2014. "Jack Halberstam on Queer Failure, Silly Archives and the Wild."











November 12, 2024 at 7:57 PM

Familial  
Temple  
Sensory  
Interactive  
Different sizes  
The mirror - placed interestingly - can't see my eyes but can see self  
Challenge ritual or love  
Definition of ritual  
More bell hooks?  
Lygia Clark - interpersonal experience  
Performance  
Belli lui - mending project

[REDACTED] - visit

Accessible materials  
Unfinished fabric  
Common modern chair  
Palm sized colorful altars  
Disembodied/plants/candles/earth  
Casual

Stylized cactus  
Not store bought/accessibly built  
Assortment of candy

Cardboard enclosure  
Fort vibe  
Interactive  
Casually presented

Informal but intentional

Ancestry

More fucked up

Fred Sam - yarn  
Crossing a threshold - anxiety inducing  
Protecting  
Putting yourself in the cave  
Make myself belong to

Wrinkles but hemmed  
Tracy emmond  
Direstic  
How uncomfortable I am being fine





*Footnote 9: \*studio notes, 2024-25*



Kameelah Janan  
Rasheed

auto theory

visy vaene

dano vobletto



altars - holidays - rituals  
(collaged)

religious - outside

Scales - tear drops

body modification

windy reds for

centerpieces - tealights



personal alters

↳ not shared

made of inexpensive  
materials

tenuous

embody the person

where do I get my power

interpersonal practice



assignment

- learning objectives
- rubric
- requirements for work

Questionnaire - first day of  
class

student centered - active learning  
20% max for participation



ofrenda

gesture

secular + sacred

the gallery as a place of  
worship

lisa rauter

gallery spaces, religious  
spaces, space we hold

internally

transient

modern rituals



CANVAS!

Shift + return

↳ smaller spacing



Don't be afraid to take  
a part things I own.

Rework chair

add arms to chair!

could still have a curtain  
but need to work on  
hanging!

Get more janky!

But with intent!

Build more!

Use different materials to  
build, if making a fort

Use tables to make a  
space, etc.

Answer to the past  
present

future

3 separate pieces

with audio and

a different makeshift

TV

video



facile - duplicity

domestic

invitation.

public vs private

transforming the space

lunch like vs confessional  
booth

acknowledge the passage

indexicality

passage

facilitator

different clips to  
signify the different  
journey.

smaller scale TV  
seat in front of TV  
with remote / non-  
functioning





YOU'RE  
DOING



YOU'RE  
DOING  
AMAZING,  
HOMEGIRL.

FOR MY HOMEGIRLS

### An Ode to Future

Hello,  
I'm calling you about your car's auto insurance.

Just kidding,  
Hah

I guess we made it!  
I don't remember what the plan was  
But I know I'll see you there!  
We'll figure it out the plan as we go  
we usually do

Sorry I missed you!  
I'll see you soon though!



Chave Pichardo

*Ode to Future*, 2025

Digital Video

1:02



## An Ode to the Present

Hey dude,

Hah,  
how's it going?  
I hope you are doing  
Good  
It is honestly so wild,  
To like actually live this.  
It like genuinely,  
couldn't have imagined it.  
Like I didn't know this was possible.  
But it like really happened  
Things are changing,  
It's all  
different.  
But it hasn't been a bad different.  
Change is just so strange.  
Like I get it,  
it can just happen  
But when it's planned or expected  
The change feels more natural  
Or just part of the process  
But it's still weird to notice it ya know  
And here we are.  
I really did this thing and  
It turned out okay  
At least so far  
And  
Now that we're here,  
I mean i guess it makes sense  
that means we keep on going  
Even though it's weird to be here  
And  
I never thought I'd make it this far  
But I have to keep going  
And  
It's gunna keep changing  
But I think I'm ready  
Or as ready as I can be  
And  
It's gunna keep happening so  
we can keep pushing  
It can be done, and has been done so  
I don't know  
I guess  
It's like they are saying these days  
I'm like locked in or something  
Haha  
Well I guess I'll catch you in a minute  
Later

*Ode to Present, 2025*

Digital Video

1:51



February 4, 2025 at 1:01 PM

## An Ode to the Past

Hey,  
I miss you,  
It's been a while again.  
I'm sorry,  
I've been thinking about you lately  
But when I reach out,  
I haven't heard back so,  
Ya know, I figure you are busy  
I'll try to catch you next time.  
Even though every next time is starting to feel like forever.  
that's okay  
I still wish you the best  
You deserve all the love and care  
And  
Sometimes when I hear a song,  
Or  
Read a phrase in a book.  
it takes me back and  
reminds me of you,  
Especially when I  
Laugh at a cartoon,  
Or  
Rewatch a movie  
But then it'll hit like a brick,  
How long it's been  
And I feel ashamed,  
So I'm sorry if it's me,  
Or something else.  
If that were the case,  
I hope you could tell me,  
Anyways, I hope to reach you soon  
I really want to talk  
Alright  
Well,  
I hope you're okay  
Stay safe  
And if I didn't say it before  
I hope you know that I love you.  
I don't want to miss the chance of telling you.  
  
Alright,  
Bye

***Ode to Past, 2025***

Digital Video

1:33





20MIN

Recordable Disc  
**Gigaware**  
DVD+R  
Disco DVD+R grabable

4.7GB/120MIN

**Gigaware**  
Recordable Disc  
DVD+R  
Disco DVD+R grabable

4.7GB/120MIN

ODE TO PRESENT  
MOV

ODE TO PRESENT  
MOV

necorex

DVD+R  
4.7GB/120MIN

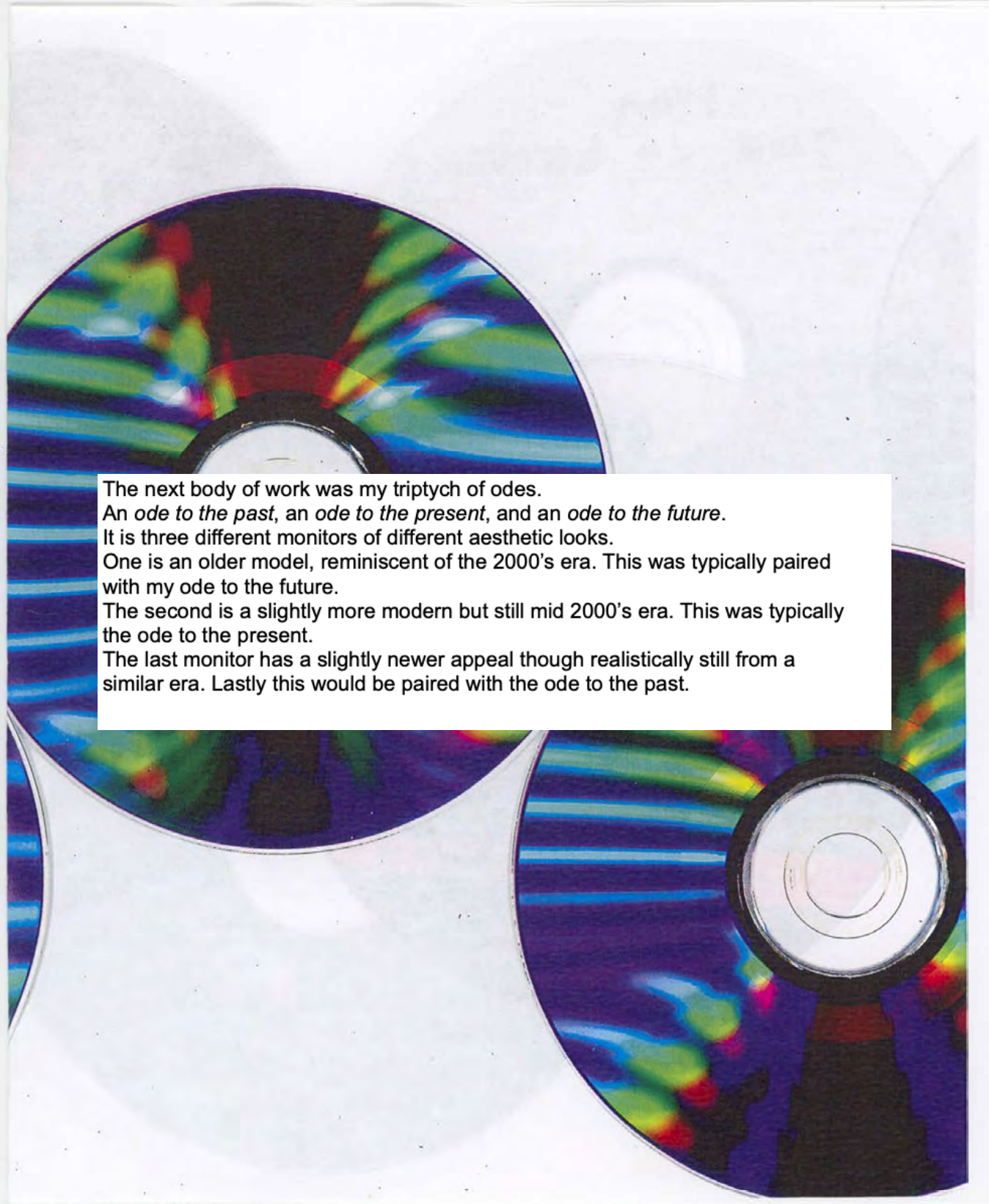
ode to

ode MP4

Present  
4

ode to Present  
MP4





The next body of work was my triptych of odes.

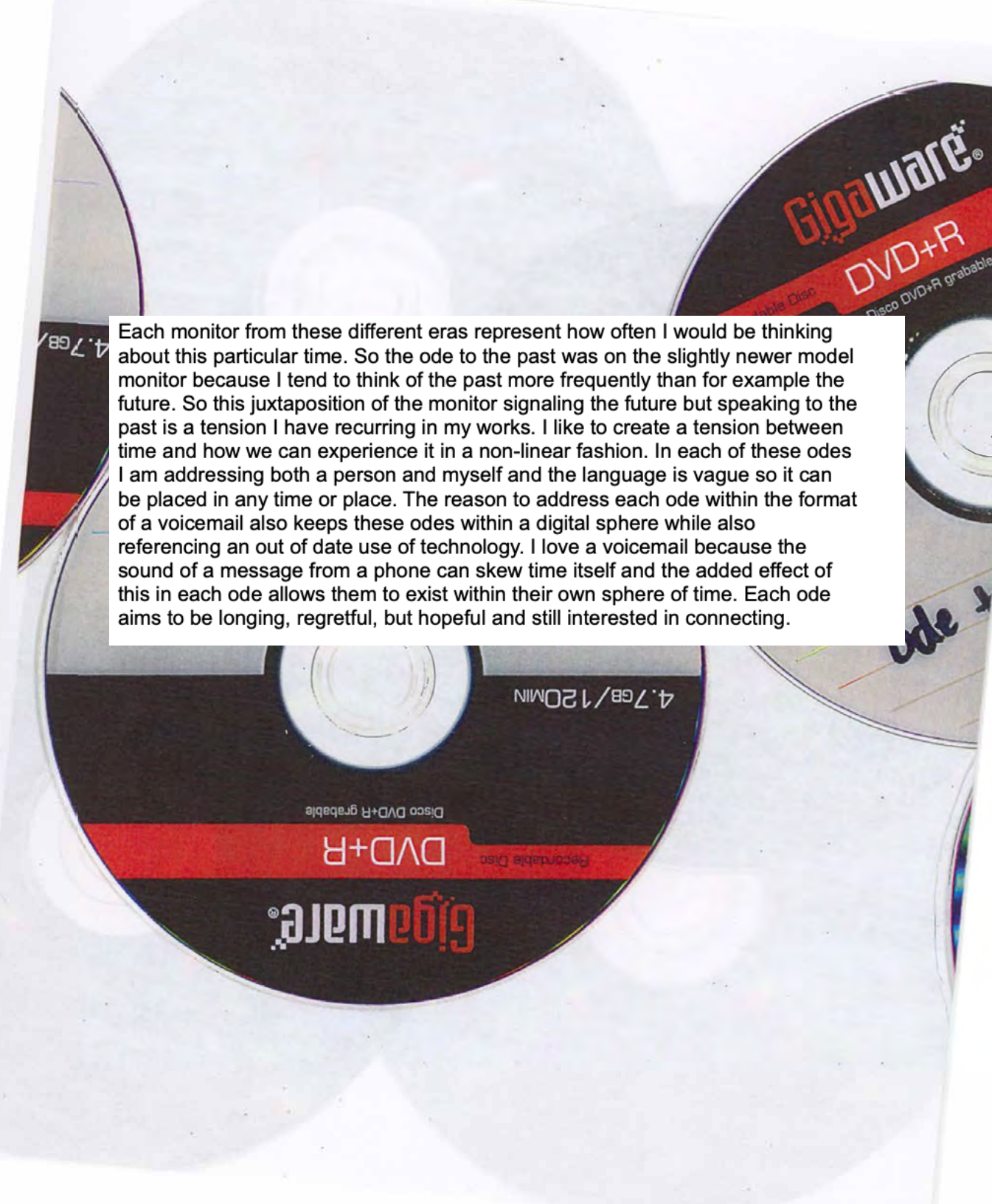
An *ode to the past*, an *ode to the present*, and an *ode to the future*.

It is three different monitors of different aesthetic looks.

One is an older model, reminiscent of the 2000's era. This was typically paired with my ode to the future.

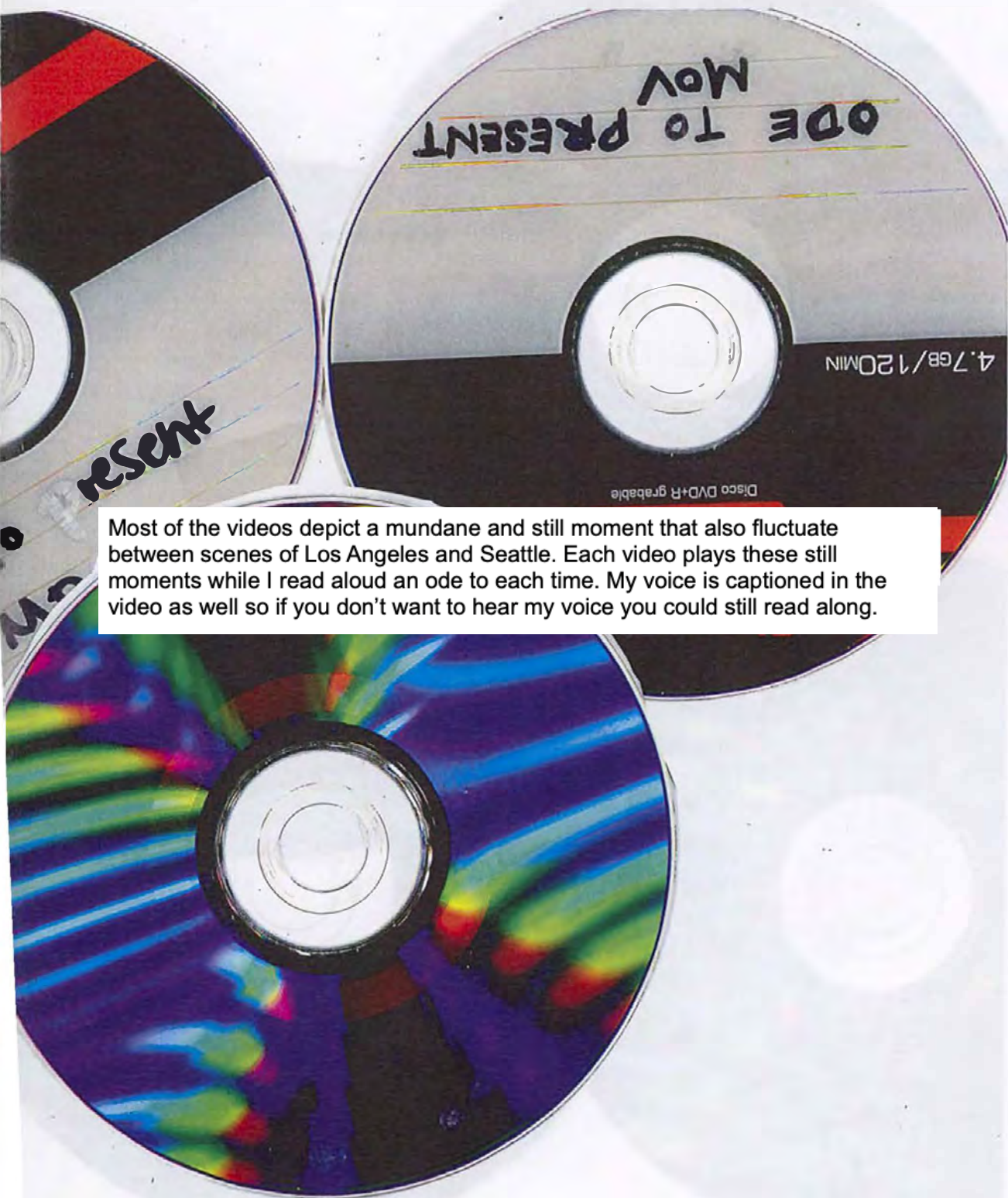
The second is a slightly more modern but still mid 2000's era. This was typically the ode to the present.

The last monitor has a slightly newer appeal though realistically still from a similar era. Lastly this would be paired with the ode to the past.



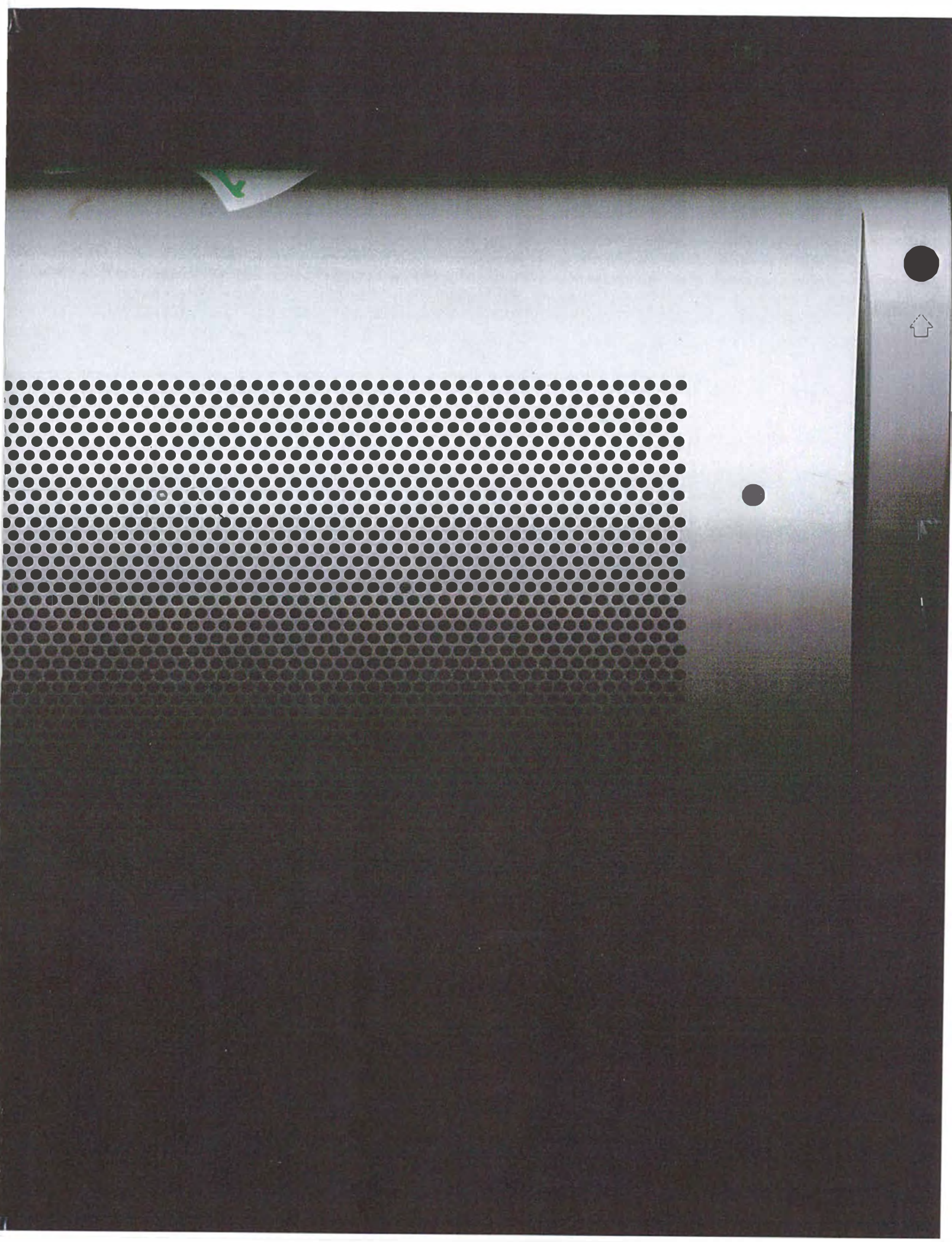
Each monitor from these different eras represent how often I would be thinking about this particular time. So the ode to the past was on the slightly newer model monitor because I tend to think of the past more frequently than for example the future. So this juxtaposition of the monitor signaling the future but speaking to the past is a tension I have recurring in my works. I like to create a tension between time and how we can experience it in a non-linear fashion. In each of these odes I am addressing both a person and myself and the language is vague so it can be placed in any time or place. The reason to address each ode within the format of a voicemail also keeps these odes within a digital sphere while also referencing an out of date use of technology. I love a voicemail because the sound of a message from a phone can skew time itself and the added effect of this in each ode allows them to exist within their own sphere of time. Each ode aims to be longing, regretful, but hopeful and still interested in connecting.





Most of the videos depict a mundane and still moment that also fluctuate between scenes of Los Angeles and Seattle. Each video plays these still moments while I read aloud an ode to each time. My voice is captioned in the video as well so if you don't want to hear my voice you could still read along.









[illegible]



so, it's happened...  
but we won't discuss that now,  
i wonder  
too often  
and i can't w help but wonder  
about time  
space  
the usual really  
at least for myself  
and i've gotten good at zoning  
out lately  
it's a little frightening  
spelling errors are funny  
language is funny  
who is really right in some sense  
some would argue  
i find it more humorous  
yet i laugh at a lot of things  
not serious topics though  
time and place of course  
anywho  
on to the next i suppose

i'm imagining this backwards  
it sort of feels like a lot is  
backwards  
i guess it really is  
time and place  
yikes  
but that's the american way  
ugh  
it's hard not to doom and despair  
but the power of hope  
is the most tangible  
somehow  
thankfully  
at least i'm trying to hold on  
that's a! i have really  
wow  
too many errors now  
maybe my typewriter disagrees  
with my sentiment



sentiment though gross  
and frustrating at times  
is the most visceral also  
we feel so deeply  
and we also deny our feelings to  
it's hard to hold them  
all at once  
but they exist whether we  
want them to or not  
the conundrum of existence  
i sure don't get it  
maybe at times i get a glimpse  
at understanding  
but i feel at a loss

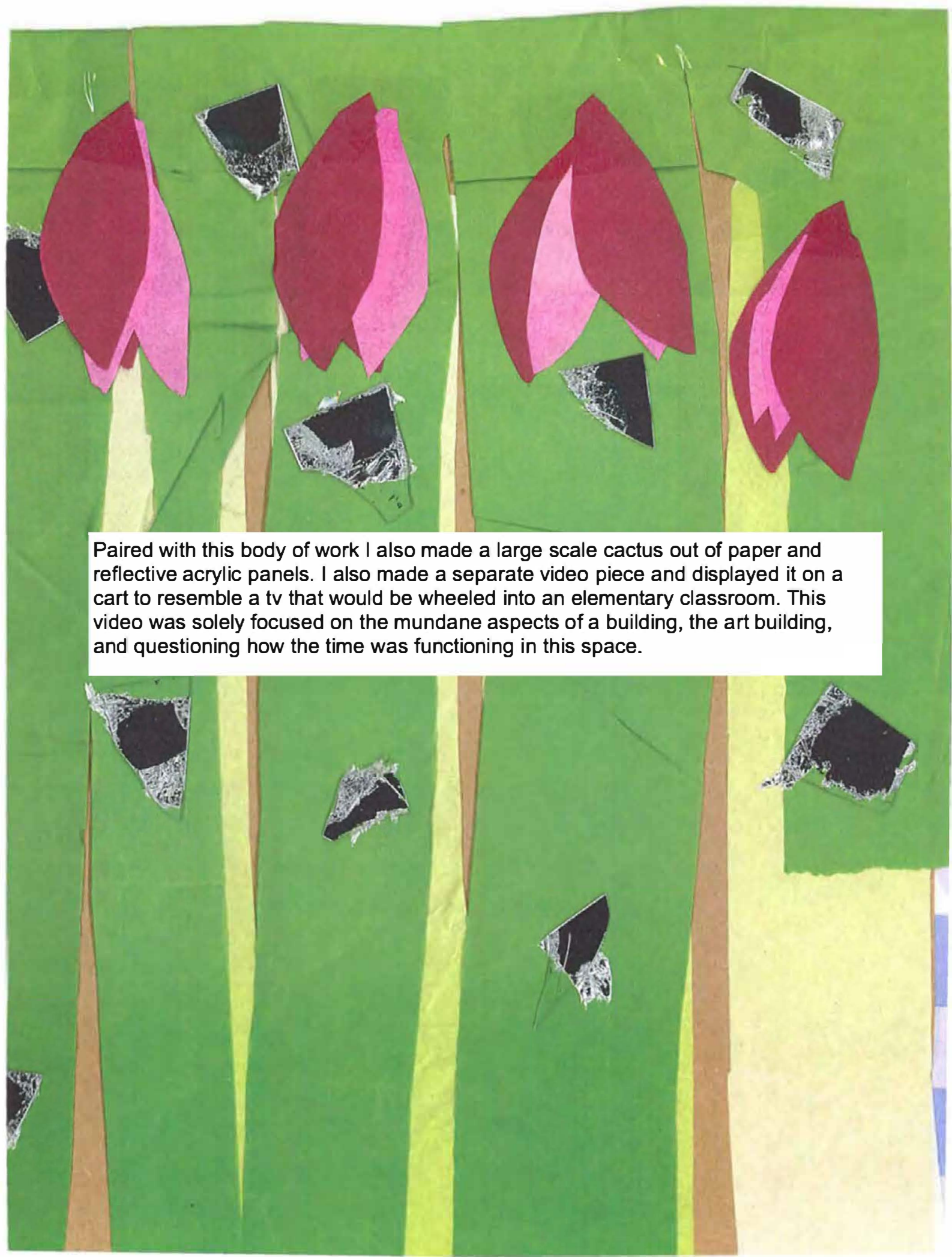
i will say im grateful  
the words are flowing  
more easily lately  
they were stuck for a  
long @ while  
i @@@ didn't know if @@  
they would return  
like chickens,  
coming back to roost  
i don't know the @@@@  
saying well

on to the next i @@@  
suppose

...



chave pichardo  
2025



Paired with this body of work I also made a large scale cactus out of paper and reflective acrylic panels. I also made a separate video piece and displayed it on a cart to resemble a tv that would be wheeled into an elementary classroom. This video was solely focused on the mundane aspects of a building, the art building, and questioning how the time was functioning in this space.



## Saguaro

2025

Construction paper, tissue paper, tape,  
mirrored acrylic

These other works, *Saguaro*, and *MVI\_2060.mp4*, were early experimentations that haven't led to further works but became other ways to explore material and continue practicing my skills in video and presentation.

(timetimetimetimetime)

Footnote 11: (Referencing Samuel R. Delany's *Times Square Red, Times Square Blue*)  
"Delany's study illustrates a few of the claims I have been making here about queer time and space: first, that oppositional cultures, or in Pile's terms, "geographies of resistance," are not symmetrical to the authority they oppose; second, that the relations between sexuality and time and space provide immense insight into the flows of power and subversion within postmodernism; and finally, that queers use space and time in ways that challenge conventional logics of development, maturity, adulthood, and responsibility (Delany 1999)" (Halberstam, In A Queer Time and Place, 2005, pg.13)

- Distortions (find note towards the end)



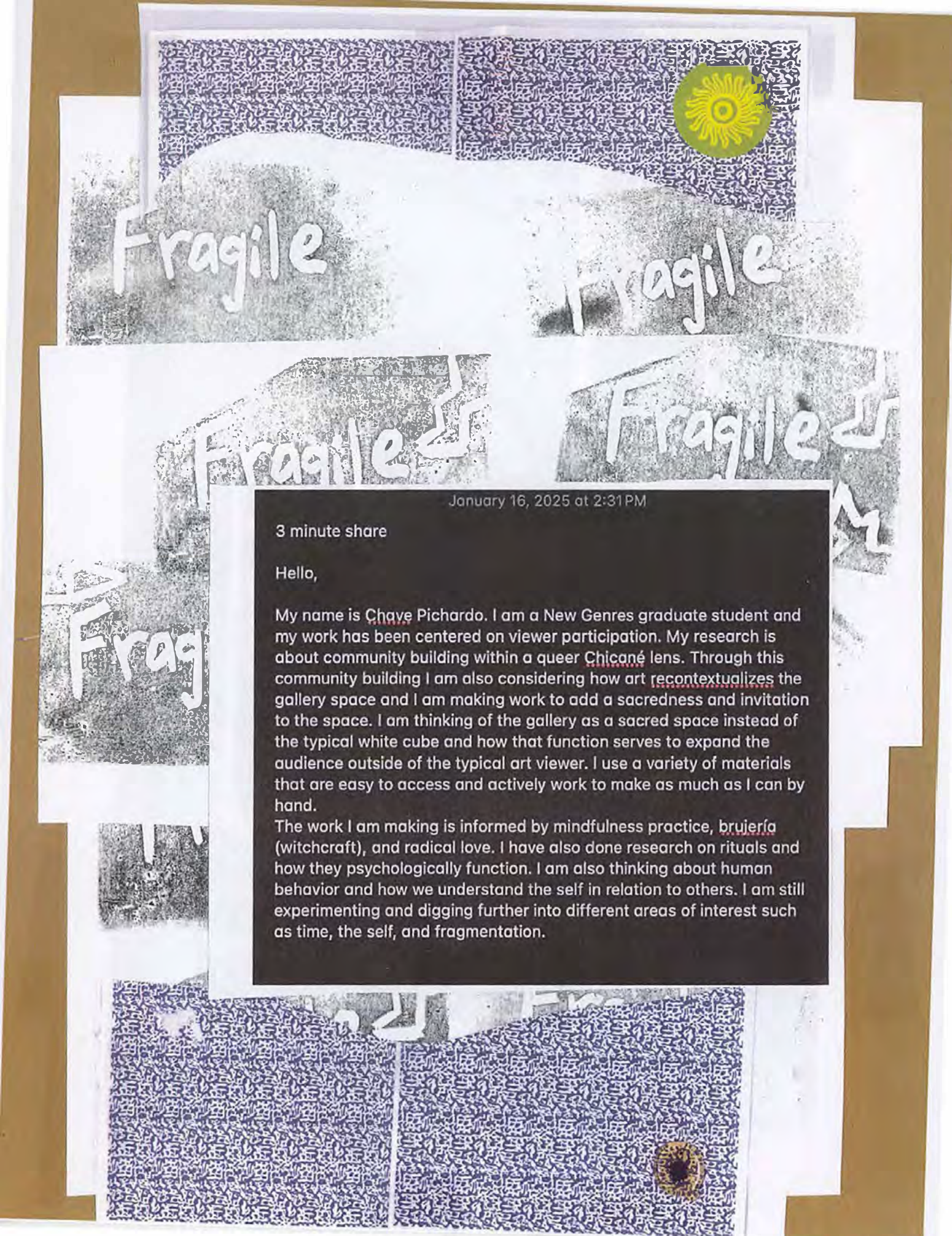
100%



100%





The background of the entire page is a collage of several pieces of paper. The word 'Fragile' is written in a white, hand-drawn, slightly irregular font on multiple pieces of paper. Some papers have a dense, blue, textured pattern, while others are plain white. A bright yellow sun sticker with a face is placed on one of the patterned papers in the upper right area.

Fragile

Fragile

Fragile

Fragile

Frag

January 16, 2025 at 2:31 PM

3 minute share

Hello,

My name is Chave Pichardo. I am a New Genres graduate student and my work has been centered on viewer participation. My research is about community building within a queer Chicané lens. Through this community building I am also considering how art recontextualizes the gallery space and I am making work to add a sacredness and invitation to the space. I am thinking of the gallery as a sacred space instead of the typical white cube and how that function serves to expand the audience outside of the typical art viewer. I use a variety of materials that are easy to access and actively work to make as much as I can by hand.

The work I am making is informed by mindfulness practice, brujería (witchcraft), and radical love. I have also done research on rituals and how they psychologically function. I am also thinking about human behavior and how we understand the self in relation to others. I am still experimenting and digging further into different areas of interest such as time, the self, and fragmentation.



February 18, 2025 at 4:17 PM

## Notes

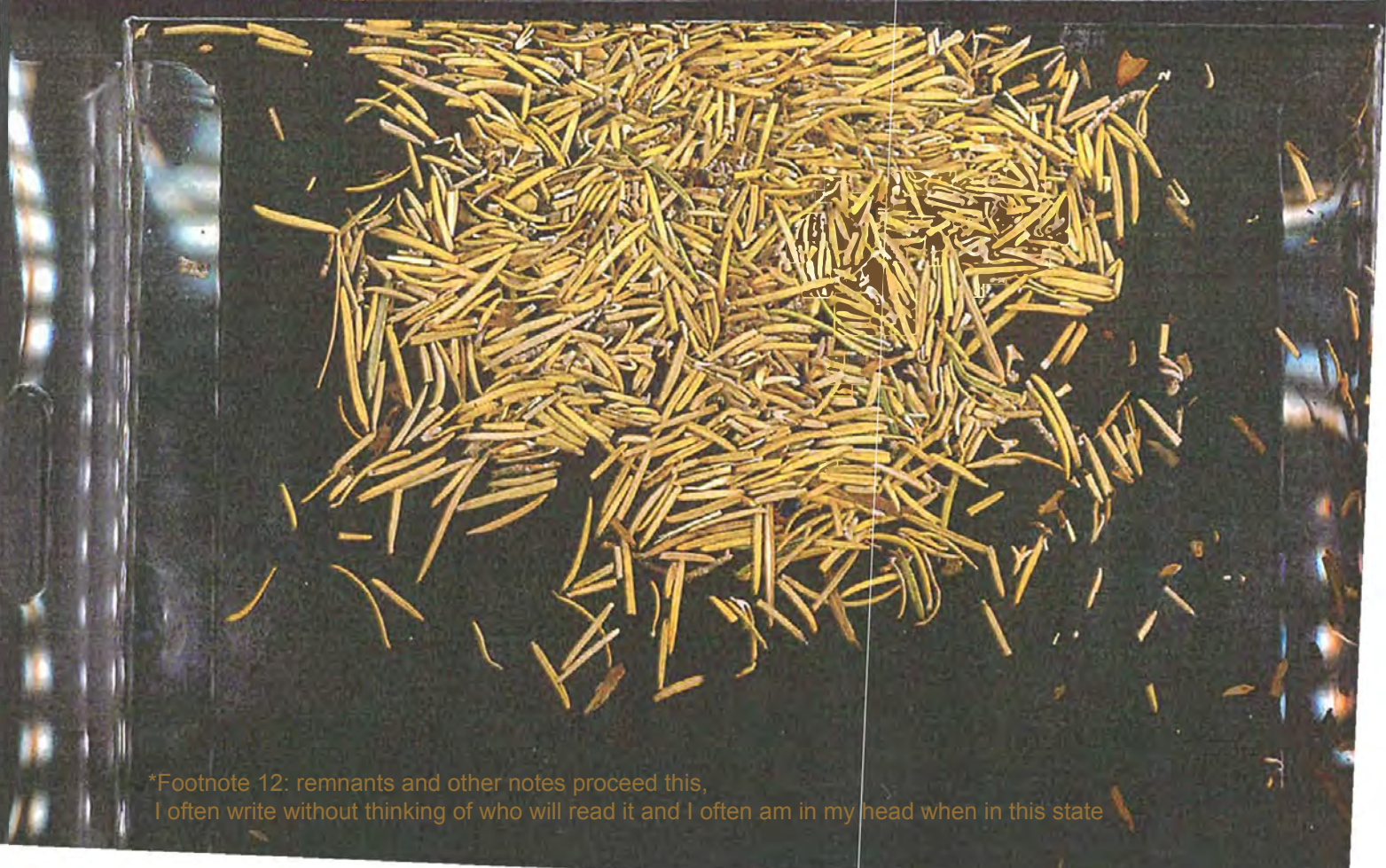
Studio insurance  
Occupancy  
Developers - free or low cost spaces  
Craigslist/friends/family  
Storage units as exhibition space

March 18, 2025 at 2:02 PM

## Notes from winter 515

Grounding - centering  
Push the arms  
Domestic - fort feeling  
Holding space  
Front and back of arms  
Stories of the people  
Leave something behind  
Separate from the wall  
Contribution to the piece  
Altars  
Print on aluminum





\*Footnote 12: remnants and other notes proceed this,  
I often write without thinking of who will read it and I often am in my head when in this state



**doggonit**





you know how some days it just slowly gets worse

why has that just been the aura lately

i don't know

i don't appreciate this turn of events

i can't even really laugh it off lately

uuuuuuuuuuuugggggggggggggggghhhhhhhhhhhhhh

i know i talk about hope

but trust me,

even i lose hope sometimes

doesn't make it any easier either

ssssssssssiiiiiiiiiiiiigggggggggghhhhhhhhhhhhhhhh

i feel like ever other breath i take tends to be a sigh

we have hit the point

no other words need to fill the space

yet i am anxious to fill the page

.....

end not.

end note.

# Losing Streak





i lost my faith in words for a while

there are only so many words that i can use  
to communicate

even the indirect actions of communication

only have so many options or variations

words, language, letters

they fail me when i need them most

yet i still rely on them like a ragged old rag

i don't even know what i'm trying to get across

maybe ,

no, i'm still not certain

i'll wait till next time

maybe it'll come to me then

April 3, 2025 at 2:12 PM

### **Don't use**

Pressure treated wood  
Driftwood  
Metal hardware

60(L)x16(W)x17.5 (height)  
Also 29 for height with armrest

April 10, 2025 at 3:29 PM

### **Rafael Soldi**

What does success mean to you?  
Consignment agreements  
Anything framed - you get 100% of framing in pricing  
Creative capital  
Grants/awards are taxable - save 25% for taxes  
Also require a budget for grants

Commercial works  
Above the line - public  
Below the line - private use  
Usage fees/editing fees/licensing fees  
Negotiate deliverables first before money

Business expenses  
Exhibition/competition fees  
Per diems



## Woodshop

- ☐ Pedestals
- ☐ Bench
- ☐ Chair
- ☐ Couch
- ☐ Free-standing structures

March 10, 2025 at 1:00 PM

March 8, 2025 at 2:05 PM

We are in non-reformable structures

As a starting place - Five principles for a feminist focused future

- safe guarding the environment - genuine security
  - Efforts often lead by indigenous people and restructuring food security
- Meeting basic human needs
  - Food and education
- respect for human dignity and integrity
  - Learning about each other's experiences, show people's humanity, ending their diminished status
- respect for people's sovereignty
  - Honor people's self protective right
- Preventing avoidable harm
  - End nuclear madness

How do we get there?

Through love

Leap of courage, faith, appetite

Courage in the face of fear

When no things work - Norma Wong

Carter Hayward - love is a choice, not simply or rationally, how deep is our love?

No one had all the answers - how do we understand this moment

What actually changes people's hearts and souls?

We need to grow our souls

Create spaces to come together to understand this moment

Think about things not dichotomized

Feminist epistemology

Listening deeply

"Both and" situation with technology - knowing when to disengage

Understand that we are truly interconnected - structure and agency

Individualism has us in a hold - become dependable people

Belief in interdependence

Be vigilant to ensure backsliding doesn't happen - Change is not linear

Resistance in co-optation - collectivism

What don't we understand and what do we need to do to understand

Being jaded means the other side has won

Do the work I do because it's not work

What are the principles you are willing to live your life for

Love, courage, and insubordination

Faith in something bigger than ourselves

Main takeaway - love and radical vulnerability

Read bell hooks, Dr. King,

Love is real when enacted - Love is a practice

Our hearts and souls are colonized

You love others and can better love yourself - but not being a doormat

Geography of liberation









Office  
of the Inspector General

**lead  
leave  
this  
head**





BEAT  
IT  
CREEP





square  
up  
BUCKO





BACK



FRONT







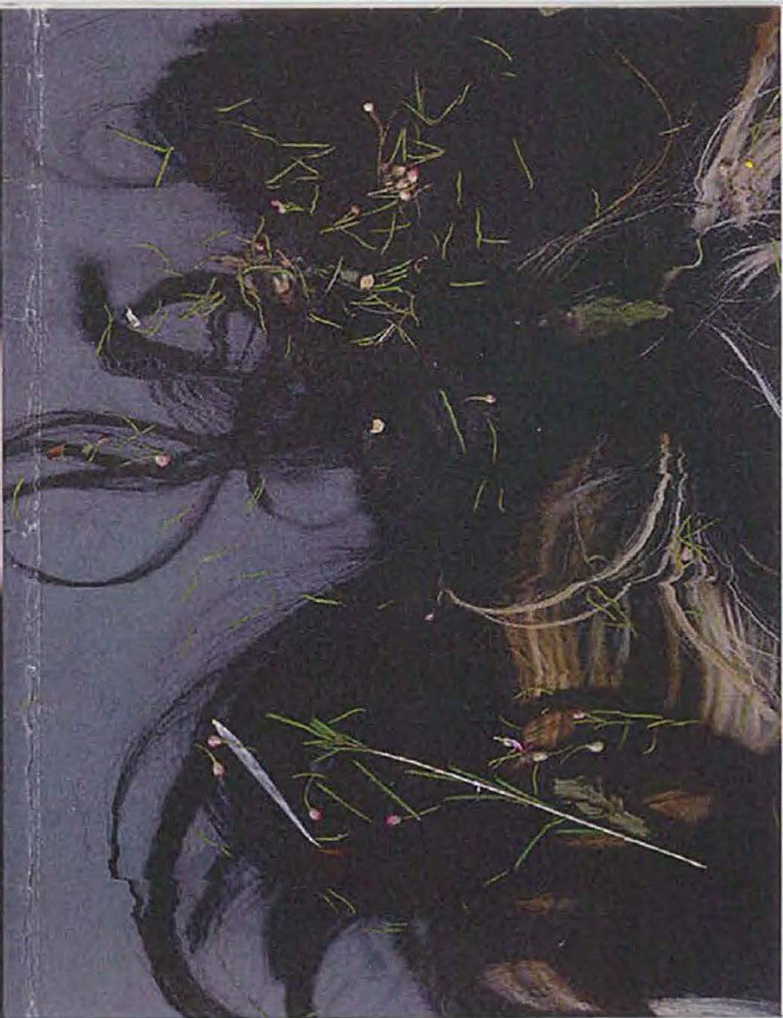
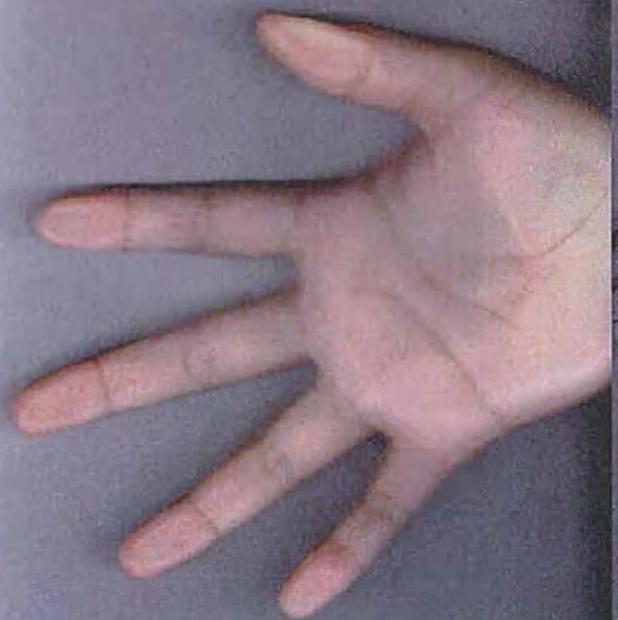


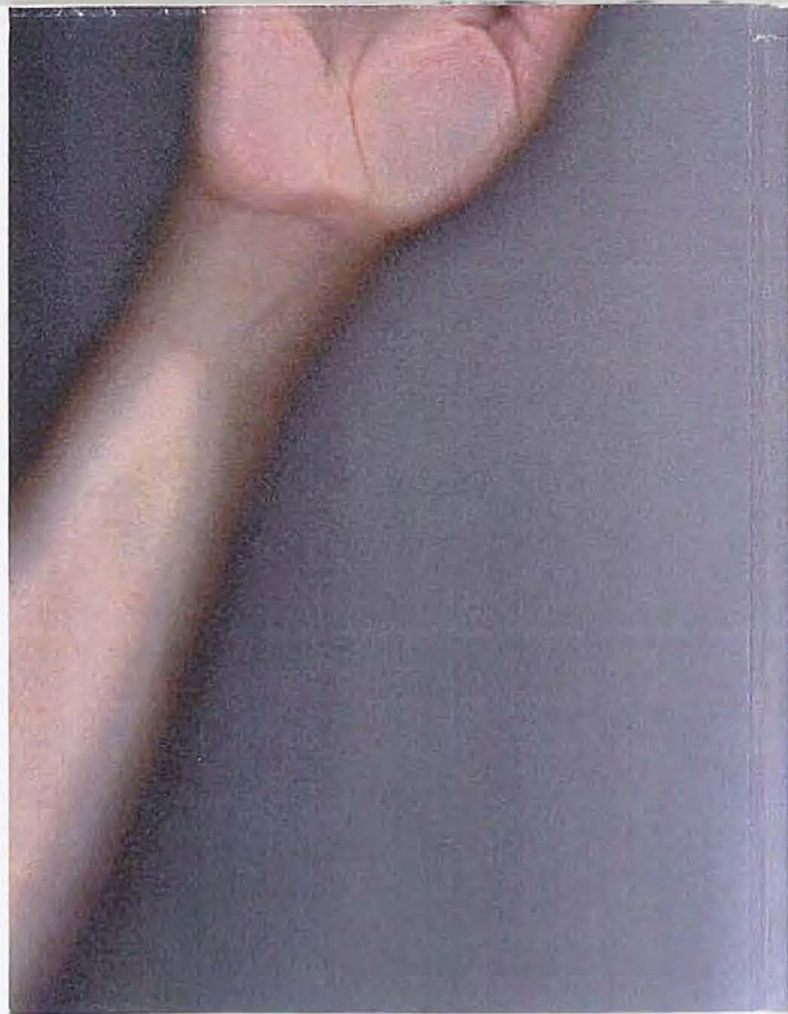


*Footnote 13: Pichardo, untitled zine (hands), 2025*











Chave Richardo

# PERMISSION TO ADD ART CLASS

## FIRST DAY OF CLASS (PERIOD THREE REGISTRATION)

SCHOOL OF  
ART +  
ART HISTORY  
+ DESIGN

STUDENT NAME \_\_\_\_\_ STUDENT # \_\_\_\_\_

QUARTER/YR \_\_\_\_\_ ART \_\_\_\_\_ SLN \_\_\_\_\_

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QUARTER/YR \_\_\_\_\_ ART \_\_\_\_\_ SLN \_\_\_\_\_

INSTRUCTOR NAME \_\_\_\_\_

INSTRUCTOR SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

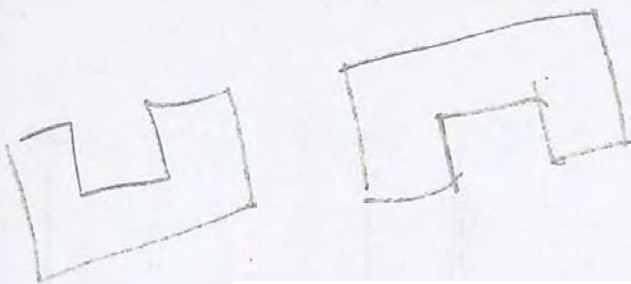
### IMPORTANT INFORMATION FOR STUDENTS - PLEASE READ CAREFULLY

- Permission to add a studio ART class may ONLY be granted by instructors on the first day of class.
- Immediately return this completed form in person to the Academic Advising Office, 104 Art Building, where an Art Adviser will add the ART class to your schedule.
- This form is no longer valid when the second day of class begins.
- For legal and safety reasons, you may not attend the second day of an ART class (or any ART classes thereafter) unless you have been officially registered for the class by an Art Adviser before the second day of class.



## How To Do Nothing Questions

1. Have you ever had a "doing nothing" moment that altered your perception?
2. How can "doing nothing" influence the way a person approaches photography?
3. Is modern life with technology interfering with our ability to do nothing?
4. To take a break and do nothing for longer periods of time, such as the author's father, do you have to have a lot of money saved up, or live in a slower-paced town?
5. I wonder how many great ideas that have impacted society greatly have began by those actors "doing nothing"?
6. I wonder what a world with everyone not being engulfed in this system of making money to live would look like?
7. How could a person really put aside social expectations and listen to solely his/her own hearts?
8. What are some strategies for being "doing nothing"?
9. Are there any relations between different types of bird sounds and the idea of nothing?
10. Why the idea of nothing is considered as an indicator of improving one's photography?
11. How could "doing nothing" enhance the quality of my photography?
12. How do the ideas of "doing nothing" and missing out purposefully help one achieve peace?
13. Do you think that having the ability to "do nothing" is a privilege?
14. How can we be more intentional about balancing "doing nothing" while also using stimulating devices?
15. Do you think it's more difficult to "do nothing" in an high-density urban environment like Seattle?
16. How do we foster a culture that puts more value on doing nothing?
17. After reading the passage, what is something that you perhaps feel that Ordell's How to do Nothing misses out on?
18. How do you think that you can take this into your other aspects of life? For example at school or even the major you are in? How can those experiences be brought back to photography?
19. How can we practice "doing nothing" in a world that pushes us to stay busy and productive?
20. What are some other strategies that can help us better understand ourselves and gain more understanding about the world, the way Jenny Odell describes "doing nothing"?
21. What is the best way for someone to combat the tension of trying to be productive when also focusing on "doing nothing"?
22. Do you think technology and social media are entirely negative when trying to "do nothing" or is there any way it can actually support it.



Next in the chronology, is my building quarter.

tang  
oil } finishing 5

lingered oil



I started by building a pedestal that I used to drape blue velvet fabric and a hanging light over. In front of this pedestal is a cushion for two people to sit on while they look forward and there are two variations with a video on the fabric and one where the video is askew and projected on a wall near by. In this video are a variety of short clips of shoes hanging from power lines coupled with sounds of the ocean and birds. Each clip is short and sometimes repeated and the sound is not always from the image we are seeing. The seating for this piece has changed a variety of times as well but ultimately I imagine two people sitting together to engage with this work. After some time with this piece the final title became, mirarme.

band saw

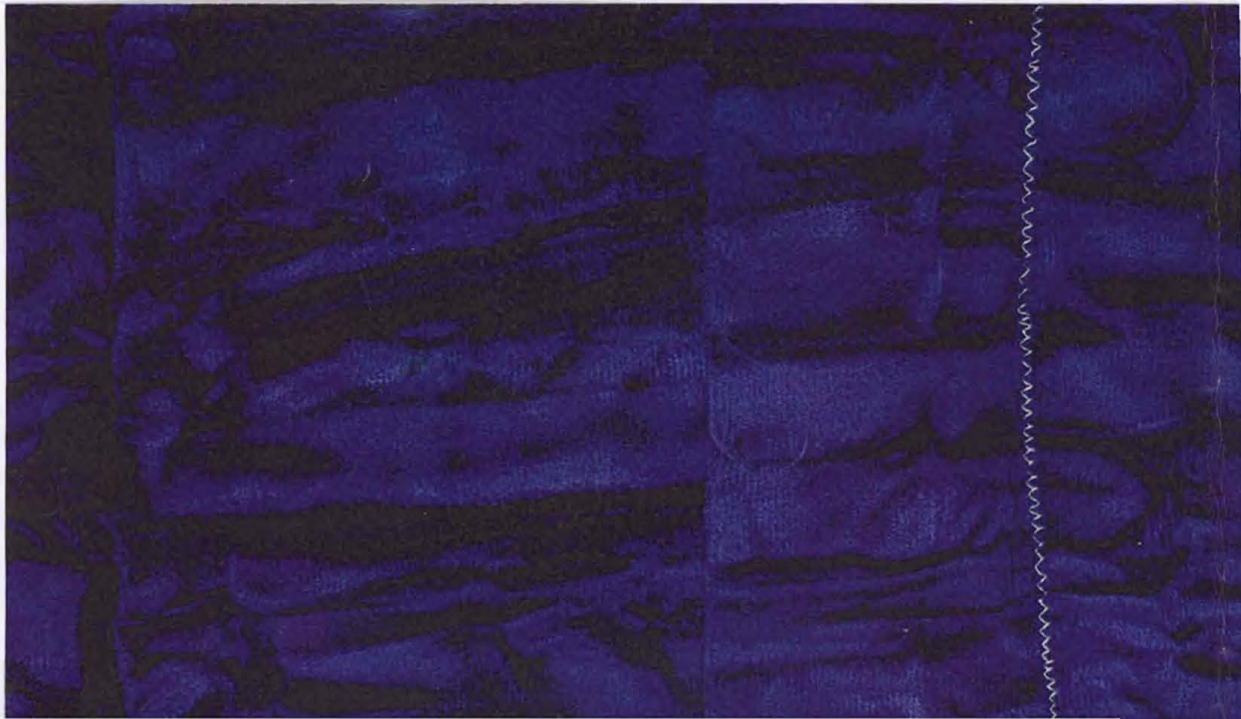
5 and side

stationary disc

half lap joint

cut inset prior to making  
the circle shape

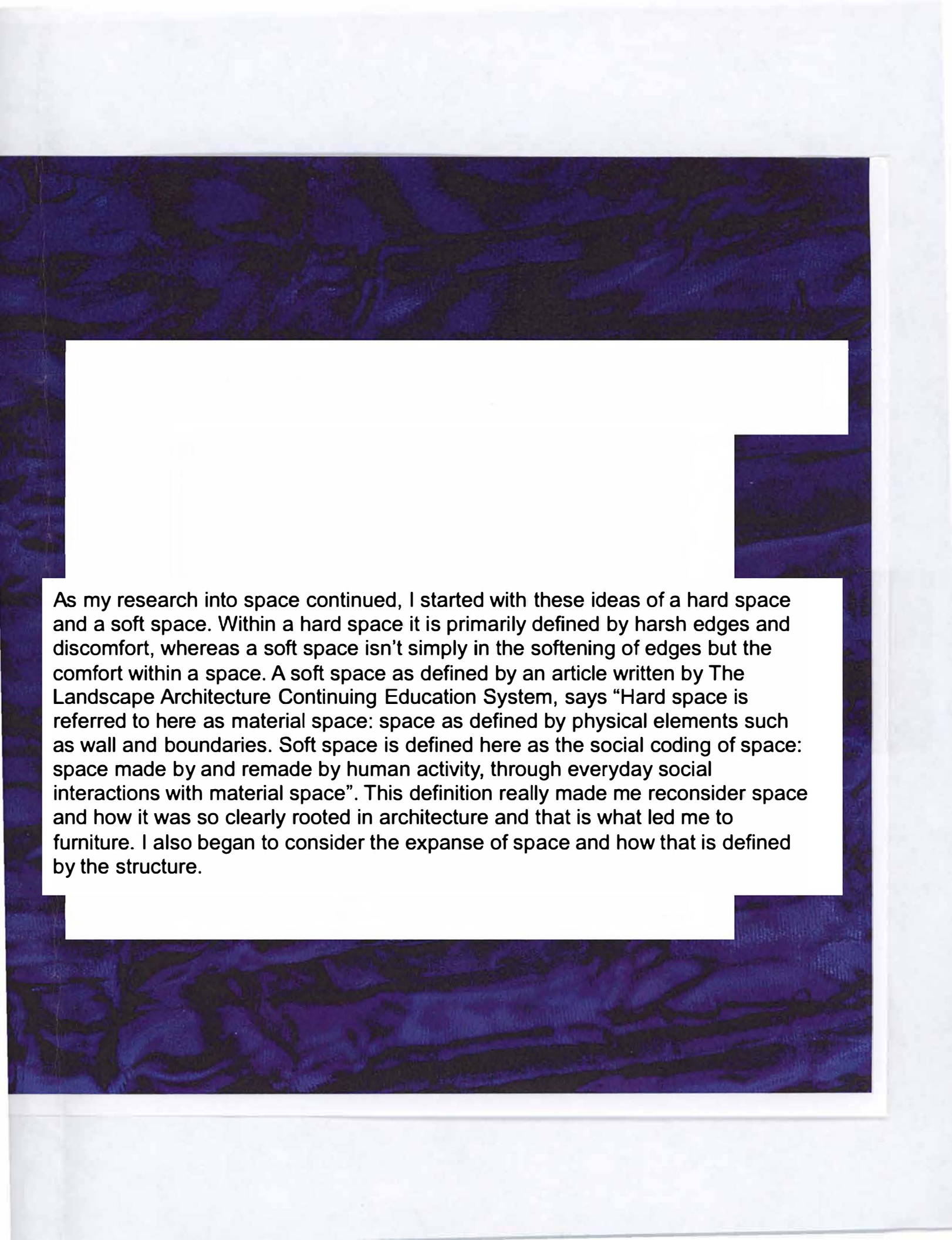




I was missing the ocean, the sound of birds back home, and the comfort of the sun. Through this yearning, I wanted to create my own version of these spaces I was missing. This was the beginning into more simulations appearing in my work because I am interested in creating an environment but through unconventional means. I am asking you to suspend your belief and meet me here through the sound, the light, and comfort.

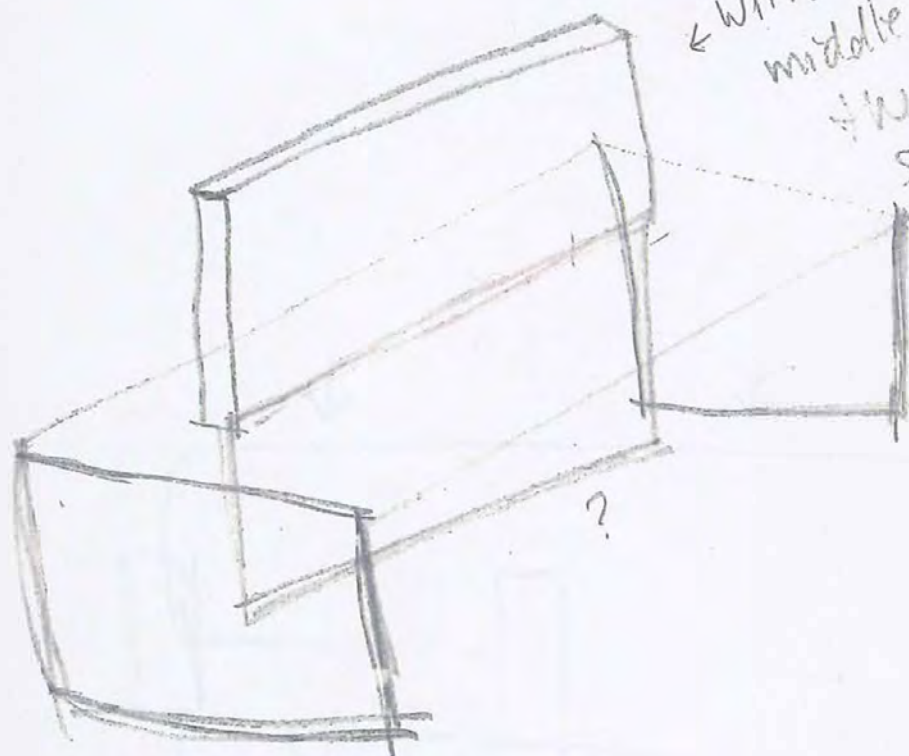
I contemplated the seating a significant amount and though it is not fully accessible to everyone, this place is also not fully accessible either. With my research into accessibility it also led me to confronting inaccessibility. I am building objects for access but not every part of my work can be fully accessible.





As my research into space continued, I started with these ideas of a hard space and a soft space. Within a hard space it is primarily defined by harsh edges and discomfort, whereas a soft space isn't simply in the softening of edges but the comfort within a space. A soft space as defined by an article written by The Landscape Architecture Continuing Education System, says "Hard space is referred to here as material space: space as defined by physical elements such as wall and boundaries. Soft space is defined here as the social coding of space: space made by and remade by human activity, through everyday social interactions with material space". This definition really made me reconsider space and how it was so clearly rooted in architecture and that is what led me to furniture. I also began to consider the expanse of space and how that is defined by the structure.





← With a back rest in the middle of a bench, does there need to be a structure underneath to support the tip? No.

Park bench?



maybe 1 purpose  
over 100  
can't do it.

9/05/24  
10.00%

4/11/23  
\$2.00

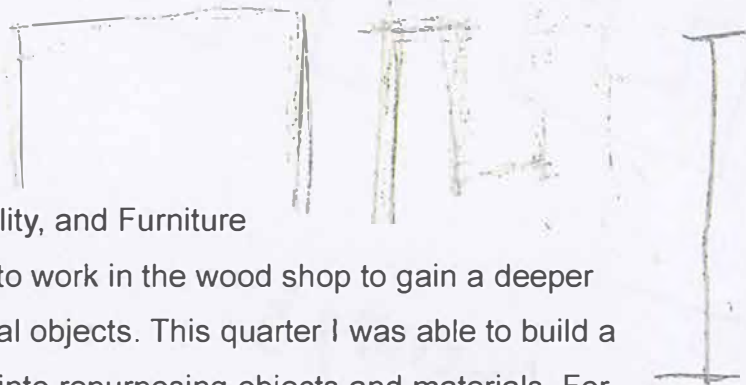
Chave Pichardo

Cummins

Art 600

# Art, Accessibility, and Furniture

During this Spring quarter I set out to work in the wood shop to gain a deeper understanding of how to fabricate functional objects. This quarter I was able to build a pedestal and a table. I also delved further into repurposing objects and materials. For both pieces I built I was able to use scrap materials and repurposed materials to create new objects.

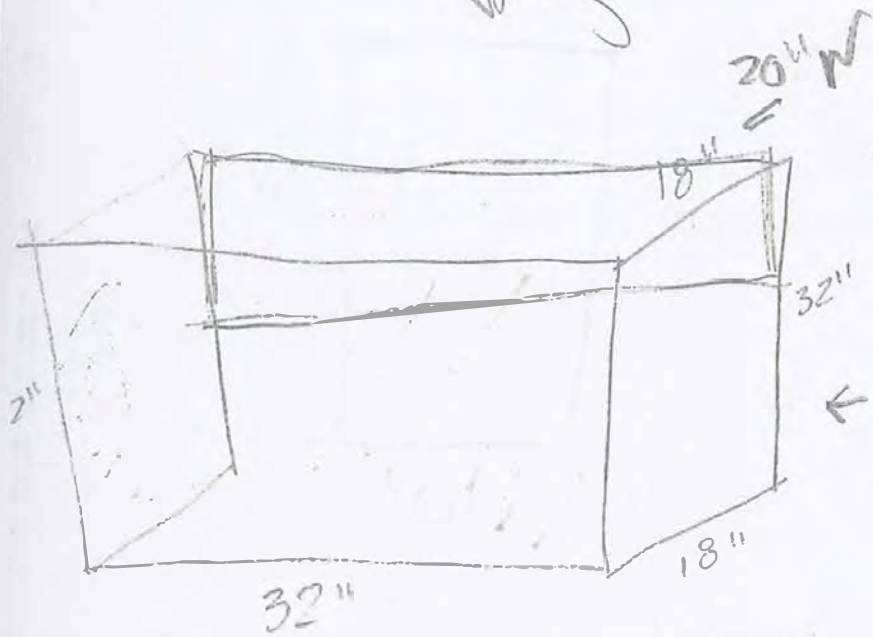


Pedestal / table?

laser  
joinery

Mortise  
joinery

34" h



← when using non traditional material measure

$$\frac{w \times h}{sq \text{ inch}}$$
  
table top prior to cutting or be ready to adjust legs

Crosscut  
lumber yard

min. 3/4" thick  
hardwood

board foot  
1/4 sq inch

25% extra



hugely influenced by my interest in accessibility and comfort. With accessibility at the forefront I wanted to build objects with more intention and allow my viewer to be engaged and able to physically stay with my work. This idea was something I had in mind prior to beginning this program but once into this program and working at The Jacob Lawrence Gallery I began to uncover more artwork driven by accessibility. In early iterations of the work I was imagining an installation that was fully immersive and engaged multiple senses and experiences while inside. It would be a soft space that gave you comfort and included a place for you to rest within the piece. Then I had the lovely opportunity to be part of the exhibition Shared Tools at The Jacob Lawrence

Gallery and there I encountered the work of Finnegan Shannon and Maia Chao. Contemporary artists that are currently making work directly addressing access and accessibility. Shannon's work more specifically focuses on accessibility for bodies whereas Chao's work is commenting on access into spaces. Both of these avenues of access are important to discuss and I have similar interests in these ideas, so it was incredible refreshing to interact with modern works continuing these conversations. The work of Finnegan Shannon that was on display was titled "free seating advice" and it created a set of rules for the gallery to change the seating arrangements within the space. Thinking of comfort in a gallery space is not a usual conversation so bringing it into the space through seating was very clever. Other access works made by Finnegan include Alt-Text as Poetry which is another avenue to consider in regards to accessibility that I was not aware of. Yet another profound notion that is often overlooked; the way we describe images through alt-text can also be as poetic and prolific as the work itself. With accessibility tools it does seem sometimes so sterilized and plain but it doesn't need to stay that way. Finnegan Shannon believes in creating your own "access fantasy" and all of their work really works to challenge our current ideas of accessibility and how it is incorporated into our every day life. After learning about the work of Shannon it made me begin to seek more information on accessibility within art spaces. Also within the work I am doing at The Jacob Lawrence Gallery I have also read Accessibility in the Arts by Carolyn Lazard and another contemporary artist, Maia Chao's work, Look at Art, Get Paid, also challenges the access to art spaces through different avenues. Each of these components of access are hugely important to consider and are all things I have only scratched the surface of before. Now with this brought more forward to my attention I am seeking more information on accessibility.

My interest in accessibility begins from my working class background and not having much traditional art in my life till college. I am very aware of the barriers between me and the art world. I have mostly traversed these barriers financially and culturally but being made more aware of the inaccessible nature that runs deep within these



Through my research of accessibility and art I have found a lot of artists that are continuing to challenge these societal standards

As I have continued to keep this idea in mind I have also continued to expand my thinking in regards to accessibility as well. With accessibility it also hugely intersects with other issues such as climate change, economic disparities, racism, sexism, and class. All issues lead back to accessibility and even as we age and live in this capitalist world we will continue to not only age but also continue to deteriorate as humans leaving us more disabled as time goes on. The term "disability" was only made because of the industrial revolution and has direct ties to labor as well. This single label has defined bodies and their ability to produce, again lending to a clear distinction of oppressive behavior.

Though these ideas were not as present at the beginning of this process, they have now emerged with more research and it has shifted a lot of my understanding and perspective. With this newfound knowledge I am starting to take my work as a whole in a slightly different direction. I will continue to make functional objects and consider what they add to a space but I want to also find new ways to introduce these larger topics as well. A balance between the physical work and labor but continual consideration of how the audience will be able to connect.



## Principles

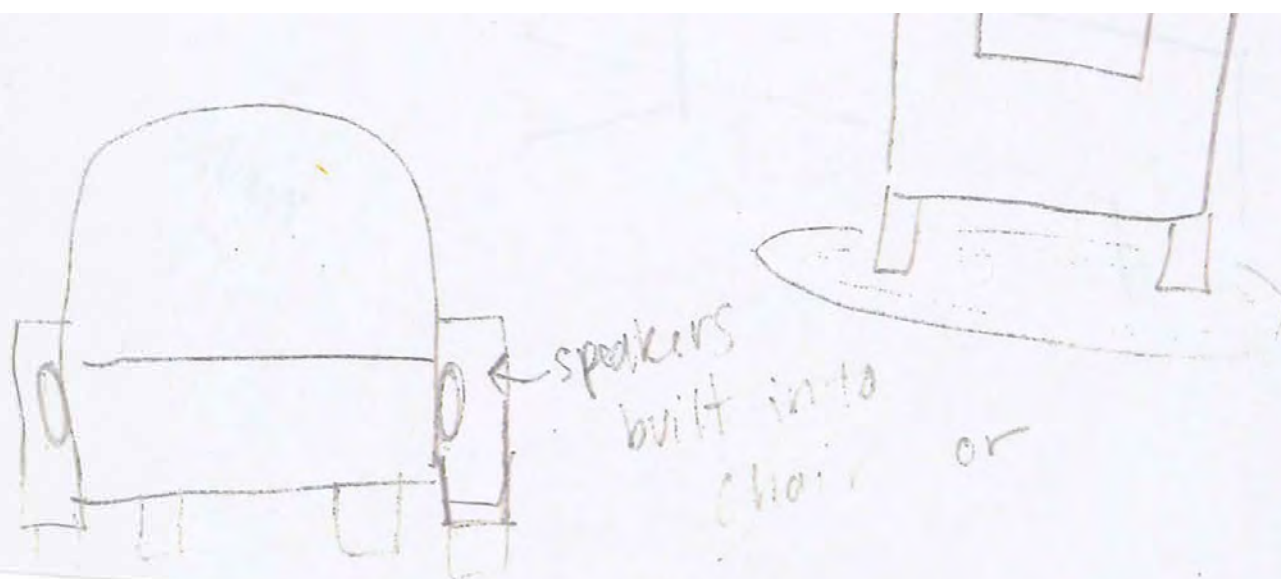
- be true to yourself
  - continue learning
  - push yourself to grow
  - don't focus on others opinions
  - be present
  - be gentle with yourself  
(past/present)
  - be open to being wrong!  
you are not always right
  - find something to live for
  - allow yourself grace/balance
  - care for your physical self!  
surroundings
-

dream couch

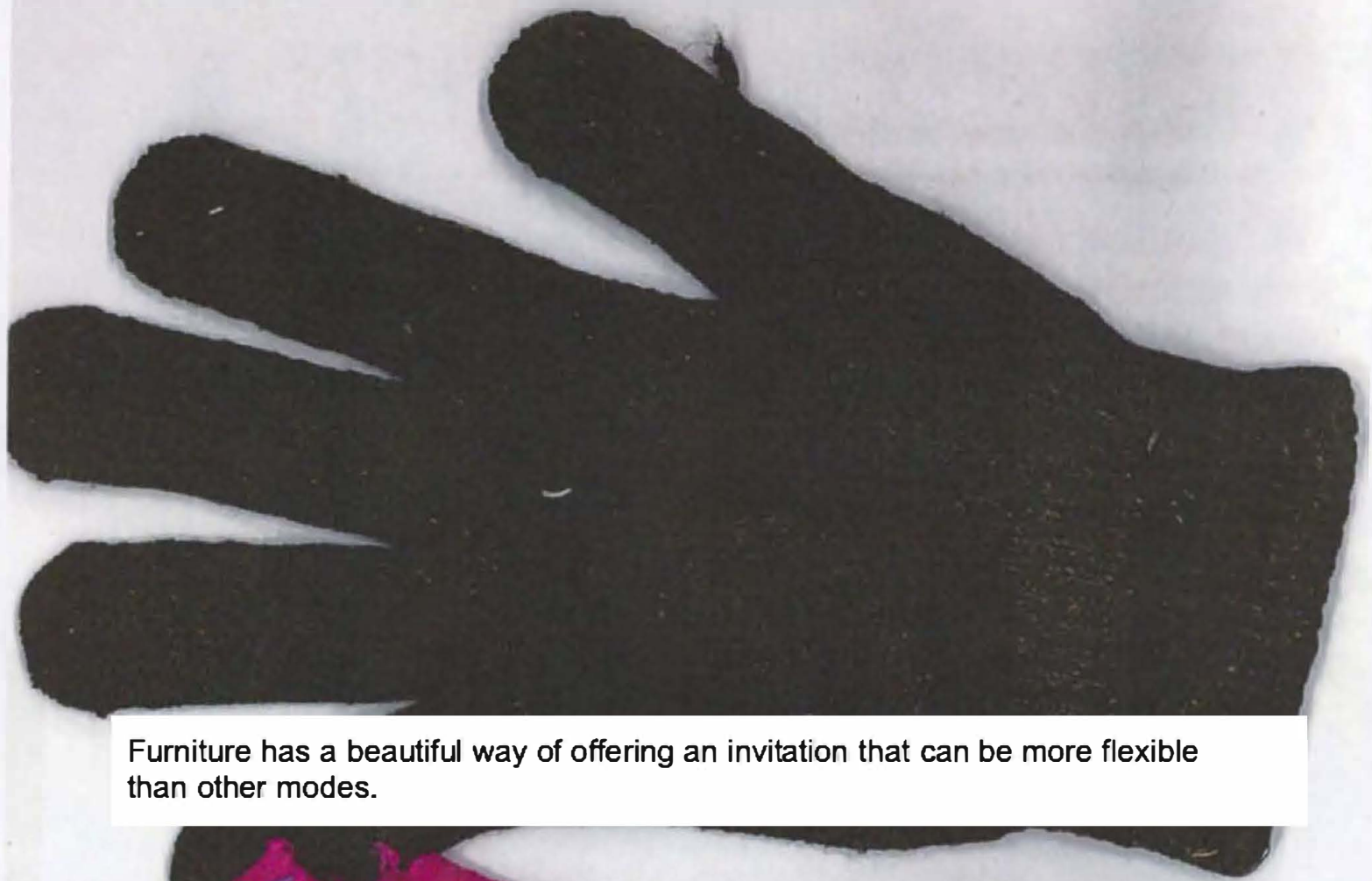
Thinking more about furniture peaked my interest into accessibility. At the start of my position at the Jacob Lawrence Gallery we were showing the work of Jacob Lawrence, Finnegan Shannon, and Maia Chao, and the show was titled Shared Tools. In this exhibition we were asking how a gallery could be a place of access and we prompted the community to respond and tell us what our space should be to be a true resource.



Seeing the work of Finnegan Shannon in this show, *free exhibition seating advice*, really influenced my push towards focusing on furniture. At first I was driven more by the typical accessibility of the object but as my research deepened into this area it made me more aware of how disability justice is framed within institutional critique. Which is a valid response and needs to be directly addressed within the structures that keep able-bodied people as the focus. However my interest in furniture has developed more in the direction of care and comfort.







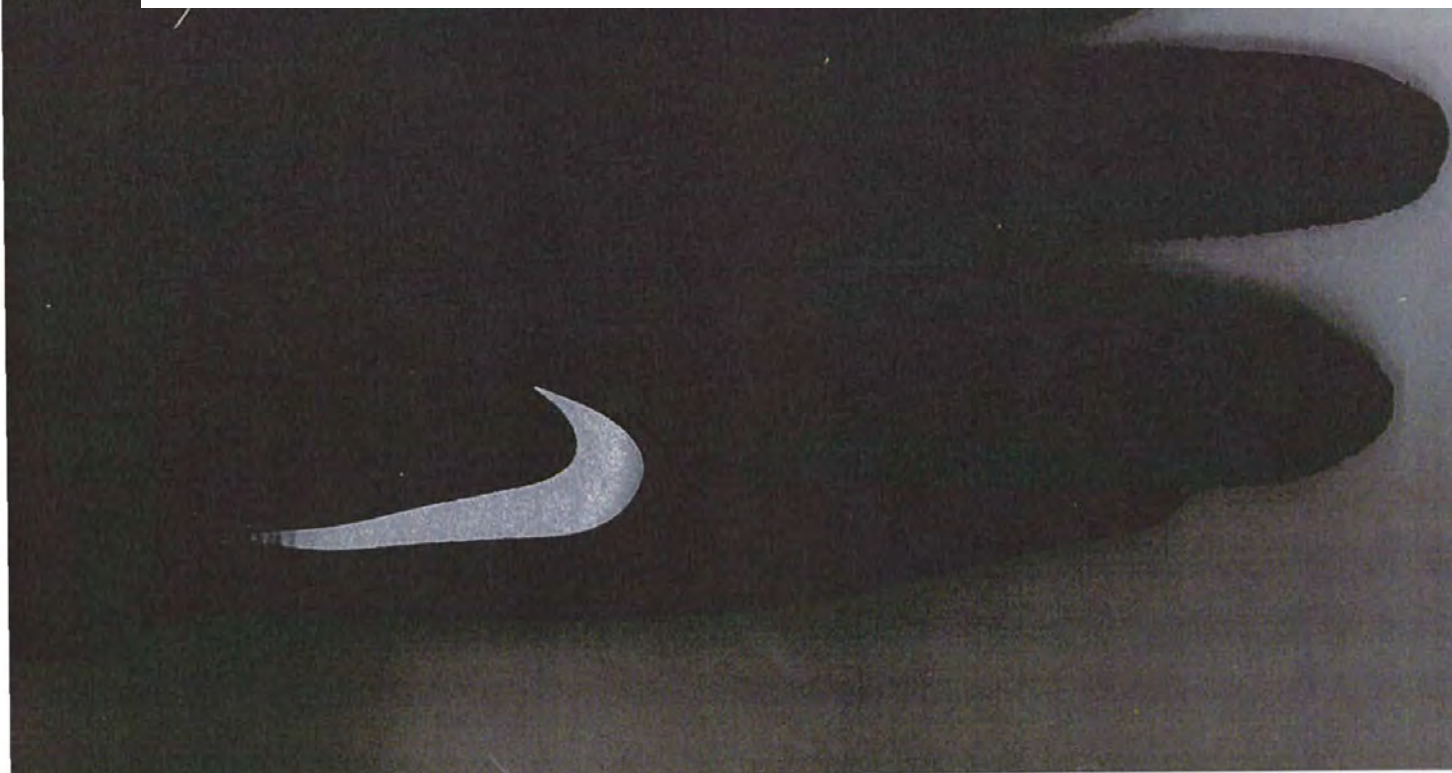
Furniture has a beautiful way of offering an invitation that can be more flexible than other modes.







After I began building and researching more into accessibility, another suggestion arose and I read about Carolyn Lazard's work, *Support System (for Tina, Park, and Bob)*. This work was so tender and rich in the way it was able to create a shared intimate moment with Lazard and her audience. This also hugely shifted my understanding of access and how creating work doesn't simply need to be within an single framework. These works together helped to inform me of the different methods taken to address systemic problems and needs. In conjunction with my role at the gallery I also was researching how the university offers accessibility options and had read Lazard's Accessibility in the Arts document as well. This document is directly speaking to institutions and how they should be structuring access into galleries and museums. So early on in my work at the gallery I was doing the research for work but it helped to inform my knowledge of access in different models.





The Original

Poly-fil®



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of projects made an  
for a good c  
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We will share your stories and you r  
a product grant from Fairfield to co  
#wemakefor



Actually, enough of the chronology.

I'm thinking of a floorplan as of late.

My more recent works are beginning to unfold into a floor plan.  
Tegan and Sara style. "Make me a floor plan of your head and heart"

I have a living room, (*pending*)  
A strange sitting room/bedroom? "*sitting beside myself*"  
The exterior, "*wet paint*" performance

Currently working on "*smile now, cry later*" which could also be an exterior piece  
"*looking for my happy lamp*" is too early to say but I have been thinking of the  
bathroom space.

I don't have a kitchen yet  
Or dining room of sorts

The architecture doesn't have to make exact sense.  
We are rethinking architecture.  
A la, anarchitecture\*

---

Footnote 15: \*anarchitecture was a movement that was started by Gordon Matta Clark. He was interested in challenging our understanding of the home and how the rooms of a home can reinforce the patriarchy. I have the pleasure of being introduced to this line of thinking from listening to Jack Halberstam. He has also discussed unmaking as a technique for liberation and has cited Clark for these ideas because of the anarchitecture movement he started in the 70's. ("Jack Halberstam *Wild Things: An Aesthetics of Bewilderment*." 2020.)



people and say  
the other

Second -  
continuous

aims will be  
we will  
- embro - Tom  
sim

Self reassurance  
how much people  
like

This is also directly related to why I pivot between time so often.  
The past informs our present and future and the future is only possible because  
of the active work we take now. Time is not a linear experience and societal  
norms and expectations do shape our understandings but we can break cycles. If  
we are not challenging our canons and creating our own worlds to exist in what is  
the purpose?

more

memory  
the other

memory  
the other

the venue for  
the minor?

memory subjective

Love itself - or lost love - smell  
- memories people that are not  
here

experiments  
in

several

That is why I'm interested in these tensions.

The tension of memory and the present.

Everything exists in a flux.

Moments are quickly fading into the past but the future also feels so intangible.

It's a devious game.

So thinking of this game as all happening at once helps to alleviate some tension.

Besides it is all happening at once anyways.

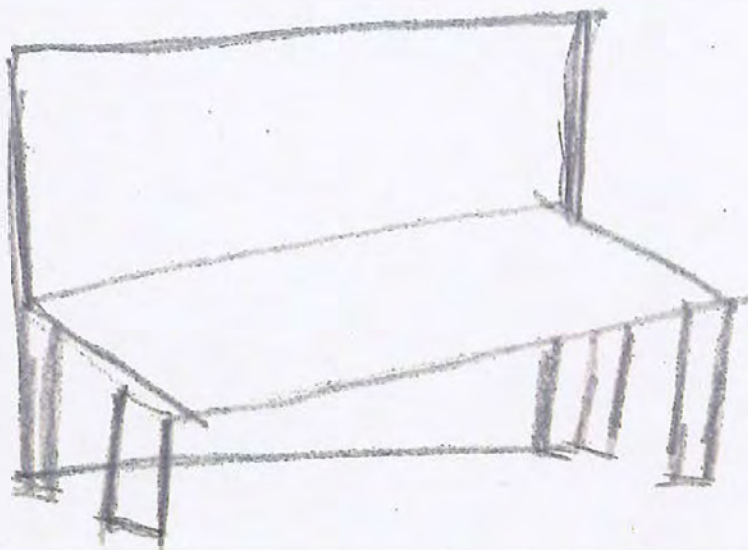
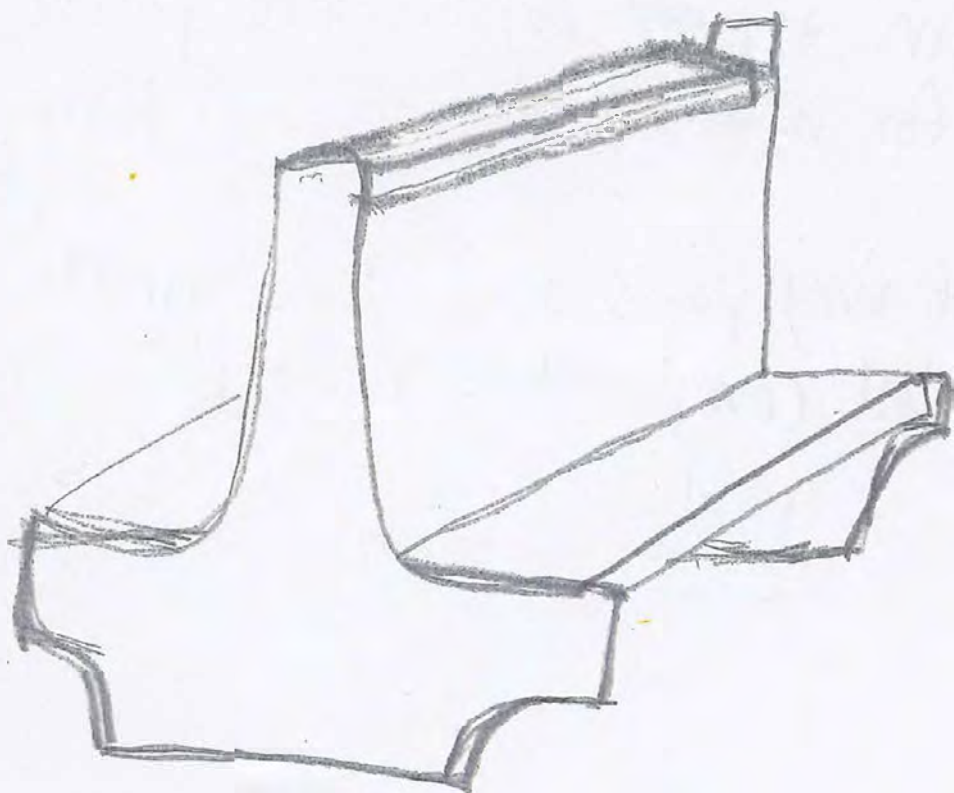
Aside from the theory of it all.

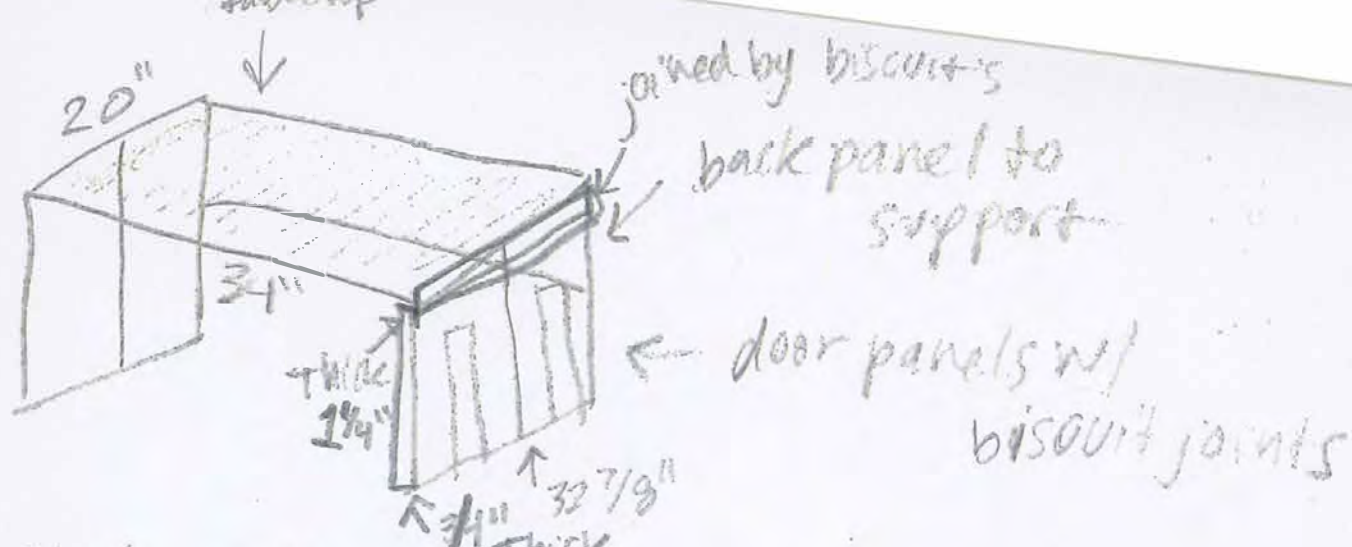
Footnote 16: "Disidentifications is the third mode of dealing with dominant ideology, one that neither opts to assimilate within such a structure nor strictly opposes it; rather misidentification is a strategy that works on and against dominant ideology" (Muñoz, Disidentifications, 1999, pg.11)

"This 'burden of liveness' is a cultural imperative within the majoritarian public sphere that denies subalterns access to larger channels of representation, while calling the minoritarian subject to the stage, performing her or his alterity as a consumable spectacle." (Muñoz, Disidentifications, 1999, pg.182)

"To be only in 'the live' means that one is denied history and futurity."  
(Muñoz, Disidentifications, 1999, p. 189)







I was also teaching at this time, and it brought it's own lessons as well. I began to see a different side to this structure. In a space with the time to dedicate to this, my practice. I dove right in.

measure half way points of biscuits onto boards (label bottom

In the classroom I was still learning how to bring in my research and share what I had to offer. I was hesitant at first, worried about their interest, but soon I was able to get comfortable and we could work towards collective success.

We were watching each other get better and stronger in their creative vision.

My aim in the classroom is to come in on equal terms and in the second quarter teaching, I was able to have a better grasp of what the classroom entailed.

biscuit joints  
every 8" (?)



My name is Chave Richards and I am currently  
interested in <sup>creating</sup> installations that encourage viewer  
participation.

---

My name is Chave Richards and ~~then~~ using my own  
point of perspective I make installation works that  
encourage viewer participation.

---

### Values

- compassion
- love
- gratitude
- calmness
- acceptance
- curiosity
- respect
- creativity
- courage
- dependability

### Truth

I am working

A piece that helped to push my interest into more time and memory was “*sing with me*”, a karaoke simulation with no sound, a single blue curtain, projector, and a couch.

As we came in for critique we found people inside, enjoying the sofa and looking up information on the silent songs. During critique folks tried to sing without the sound and it was a wonderful moment.

I was heavily considering simulations at this time and it really led me from one idea to the next.

This environment allowed for connection to happen and it led me to create more environments within this realm of simulation. Soon I would discover Cruising Utopia by José Muñoz and it helped me to dissect more of “queer space” and reach towards a “queer horizon” that lived within a stage of becoming.

This environment I was building stayed rooted in the idea of singing together. In my experience at the karaoke bar, the most tender hearted moments are when we as a crowd, collectively, sing together. From single room karaoke with a group of friends to an open bar, the songs fill our hearts with nostalgia and love, and we find ourselves singing, humming, or bouncing our feet along.

These communal moments have continued to lure me in with their enticing nature and I crave to make these moments tangible. Despite leaving some obscurity in songs in rotation, they are projected onto a window screen, that causes a blur. Each song is meant for the right fan and I pay homage to my family, friends, and personal memories connected to each song.

*Footnote 17: “LA and it's scene helped my pronto-queer self, the queer child in me, imagine a stage, both temporal and physical, where I could be myself or, more nearly, imagine a self that was in process, a self that has always been in the process of becoming” (Muñoz, Cruising Utopia, 2009, pg. 100).*



**Here come the dreams  
of you and me**

**Tell my friends  
I'm coming down  
We'll kick it  
when I hit the ground**

**Got my invitation to  
eternal damnation**

**Get in line, pass the wine, bitch  
We're going straight to Hell**



---

---

---

---

Closer by Tegan and Sara

Made by CHAVE RICHARDO

---

---

---

---

Hard Times by Paramore

Made by CHAVE RICHARDO

---

---

---

---

this Hell by Kind Sawayama

Made by CHAVE RICHARDO



**How can it be that we can  
say so much  
without words**

Time pushes me into space and space pushes me back to time and this is the spiral I begin to follow.

These were pivotal moments that propelled me into making the work, (*pending*).

**Now we're saying bye  
Bye, bye**

le Mailer  
cousinée en poly  
burbujas de plástico  
**RESISTANT**  
**INTE À L'HUMIDITÉ**  
**TENTE A LA HUMEDAD**

With a focus on community and radical love, Chave Pichardo creates participatory installations and sculptural photographic pieces.

**Scotch**  
**SUPER STRO**  
**SUPER ROBU**  
**SUPER RESIS**



September 16, 2025 at 2:22 PM

## Notes from [redacted]

Lyrics - makes the video slippery

Video - where my attention is

Louis bourgeois - hologram

Zine library!

Invite an elementary class to the studio?

Ringler praying ling

Lost landscape of san francisco

John smith

Girl chewing gum

2 lane blacktop

James taylor

Why  
distortions?

August 21, 2025 at 9:51 AM

## Distortions

I find that in my work I'm beginning to lean more into distorting images/video so it is not easily decipherable what the image is. There is enough context to hint at the image but overall it is not a clear picture.

I'm interested in this distortion to continue communicating a way to redefine what we understand.

As a queer chicané person I find that I am having to redefine what my life looks like when set against capitalistic white heteronormative expectations. I know Black, Indigenous, People of color have always faced these expectations and found ways outside of these systems and I want to continue in their path.



simulacrum

- everything is  
fake

- simulated space

half hazard upholstery

Question of the

industry of comfort

Jean baudrillard

- simulations



theatre

temperature

↳ cold

tarot reading?

unknown second  
space

chair could be seen as  
privileged

clarity of the focal  
point into the work

what is happening  
behind the mirror,  
sound could be  
distracting

absurd / humorous  
imagined / reality

Psychology of  
people  
in

Jasmine  
in a mood

opacities  
certain-good  
microphone not  
working?

Karaoke Successful

Wing Luke

microphone feeding  
and headphones

Sound off & show

married couples  
showing how they  
mix on two channels  
leebowel



Studio homework

↳ what have you  
been thinking about?

artist talk in

fall + winter

3- education

3- social justice

all of us embody  
experimentation

SIMULATE A

WHOLE

ROOM

ID IOT



all these things  
are here.

What is at  
Stake?

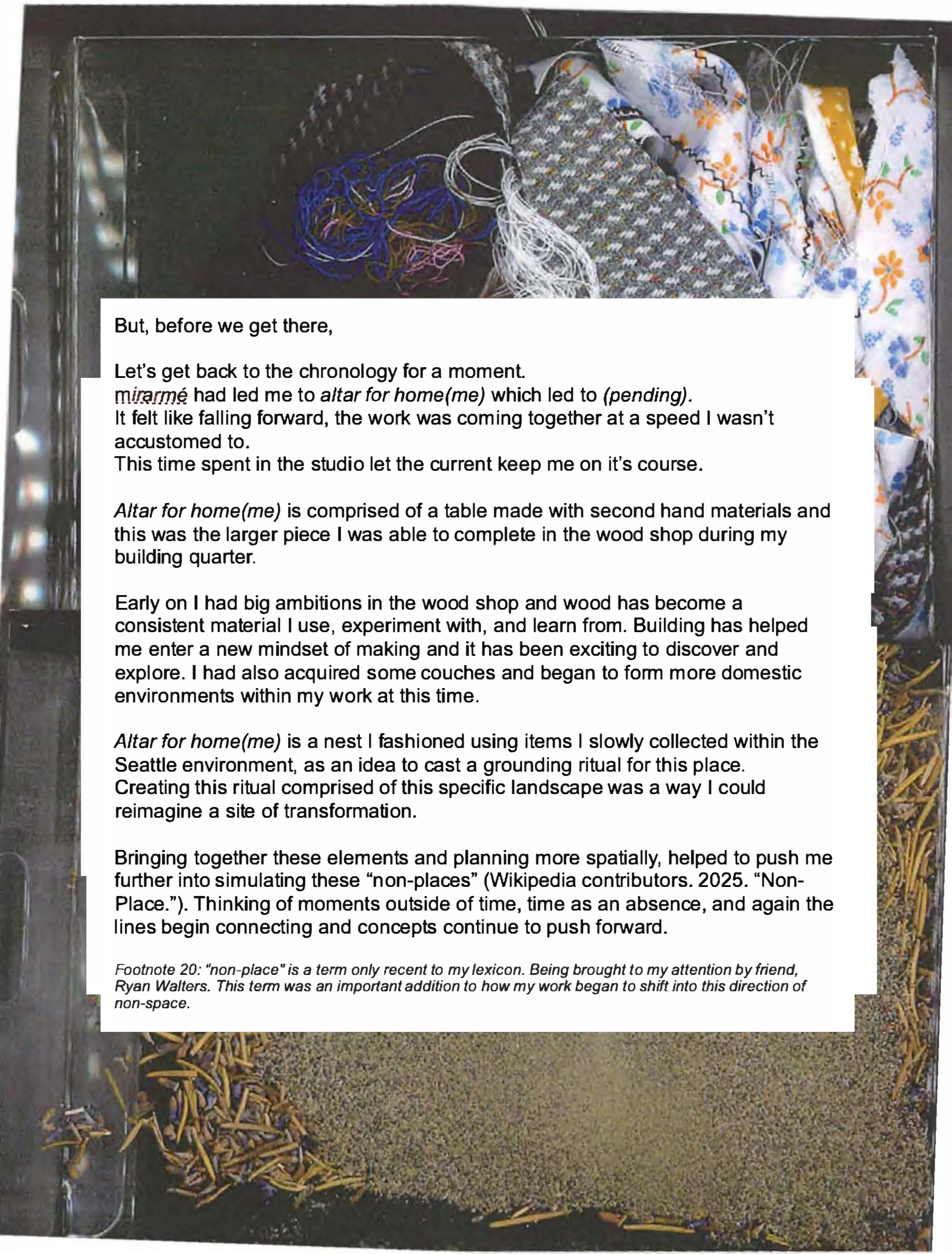
the fear of being  
known.

longing for the  
breath of  
being whole.

using your  
imagination

playing house





But, before we get there,

Let's get back to the chronology for a moment.

*mirarmé* had led me to *altar for home(me)* which led to *(pending)*.

It felt like falling forward, the work was coming together at a speed I wasn't accustomed to.

This time spent in the studio let the current keep me on it's course.

*Altar for home(me)* is comprised of a table made with second hand materials and this was the larger piece I was able to complete in the wood shop during my building quarter.

Early on I had big ambitions in the wood shop and wood has become a consistent material I use, experiment with, and learn from. Building has helped me enter a new mindset of making and it has been exciting to discover and explore. I had also acquired some couches and began to form more domestic environments within my work at this time.

*Altar for home(me)* is a nest I fashioned using items I slowly collected within the Seattle environment, as an idea to cast a grounding ritual for this place. Creating this ritual comprised of this specific landscape was a way I could reimagine a site of transformation.

Bringing together these elements and planning more spatially, helped to push me further into simulating these "non-places" (Wikipedia contributors. 2025. "Non-Place."). Thinking of moments outside of time, time as an absence, and again the lines begin connecting and concepts continue to push forward.

*Footnote 20: "non-place" is a term only recent to my lexicon. Being brought to my attention by friend, Ryan Walters. This term was an important addition to how my work began to shift into this direction of non-space.*



September 8, 2025 at 8:47PM

## Summer Movies 2025

1. Newsies
2. Bugs Life
3. Casino
4. The Passion of Joan of Arc
5. Eyes Without a Face
6. Planes, Trains, Automobiles
7. Bad Taste
8. Cecil B. Demented
9. Tremors
10. Repo Man
11. Naked Lunch
12. Ghost World
13. Happiness
14. Polyester
15. Pecker
16. Safety Not Guaranteed
17. Society
18. Teenage Mutant Ninja Turtles
19. The Darjeeling Limited
20. Smithereens
21. Briefly watched Truman Show
22. Fortress (sci-fi with dad from that 70's show)
23. Pink Narcissus
24. Strings (puppets)
25. I Love You Man
26. Wild Robot
27. Secret Life of Walter Mitty
28. Hellraiser (2021)
29. Candyman (2021)
- 30.



that sounds  
really personal

Inner monologue  
(yeah definitely. wait, is that not  
how other people make work?)



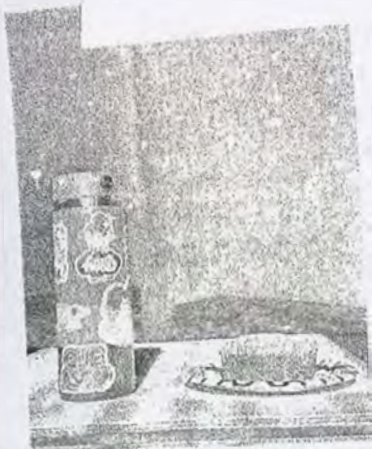
The summer began to blossom and things were different.  
A positive different. A noticeable different.  
(pending) happened because of the summer.

(pending) is a work I made for The Veil Is Thin Here, our group show at the Jacob Lawrence Gallery. This piece was my first larger scale installation and it had video, sound, curtains, a window screen, couches, and a more fully domestic setting. But the sound and the video depict a roadtrip through California and I embark on my inquiry into home.

I was investigating what we define as home and though we find safety is one place, these places shift and change. So we don't find comfort in one place but instead we end up finding people to call home.



Hi Chave



**REMNANT**

LENGTH 1 1/4 YD.

WIDTH 36 IN.

CONTENT acetate

CARE CODE A

PRICE PER YARD \$ 5.29

DATE 5/24

**REMNANT  
VALUE**  
FC [28]

\*SEE SIGN COLOR C

GOODWILL



FORM REMI 2





Soon after, more began to develop. Specifically more seating, more risk.

Another full room installation, entitled "*sitting beside myself*".

Using a gallery space in the basement, I constructed a simulation of a room. Invited the viewers to enter individually. You enter through a curtain and face a wall lined with fabric and a mirror rests against the wall but an illusion is at play.

A single chair faces the wall and as you sit, your reflection becomes doubled. A piece of plexiglass hangs between the viewer and the mirror is distorted causing a ghost image instead.

A small side table sit close by, with a warm light on, and at least you don't feel alone in this room.

*sitting beside myself*, was my process of thinking about confronting our multiple selves. Alone, in silence with no prompt but a seat and a mirror. It can be confrontational, comforting, or neutral, left for the viewer to decide.

Should they choose to accept.

I had played with this idea before but this time, it came together because of my material explorations. Contemplating on the colloquial phrase "sitting beside yourself in anger", made me wonder what sitting beside yourself would look like in a metaphysical context. When we sit with ourselves we are cautious of where it takes place but if we had a space, where a facilitated separation could occur, what would you do? What would you say to the other you? Are questions I was considering when creating this space. A personal practice of mine is to reflect often and consider different parts of myself more frequently.





4D mpeg2

ROAD mpeg2

pending mp4

pending hdm

memorex



Next followed, the beginnings of *"smile now, cry later"*  
Which also included more hand built objects.

I was interested in the objects within my studio. I was spending a lot of time with the furniture in my space and it offered a history, that wanted recognition. The first object I became fasciated with, was a coat rack that I found at UW Surplus. I began to wonder how it could be incorporated into my work.

I decided to create a makeshift clothesline using two coat racks, an extension cord, clothes from 2008 to the present, and a video of recent snippets from my life.

This was an exploration of memory and how despite changing locations, persistent memories find their way into everyday life. Moments from the past, thought to be long gone, lingering into the present where one would not expect. Powered by an extension cord of memory, the clothing speaks to the past, the present, and the future.

More reading. More research, diving deeper and deeper.



What does a veil mean to you?

Are their veils within your artwork?

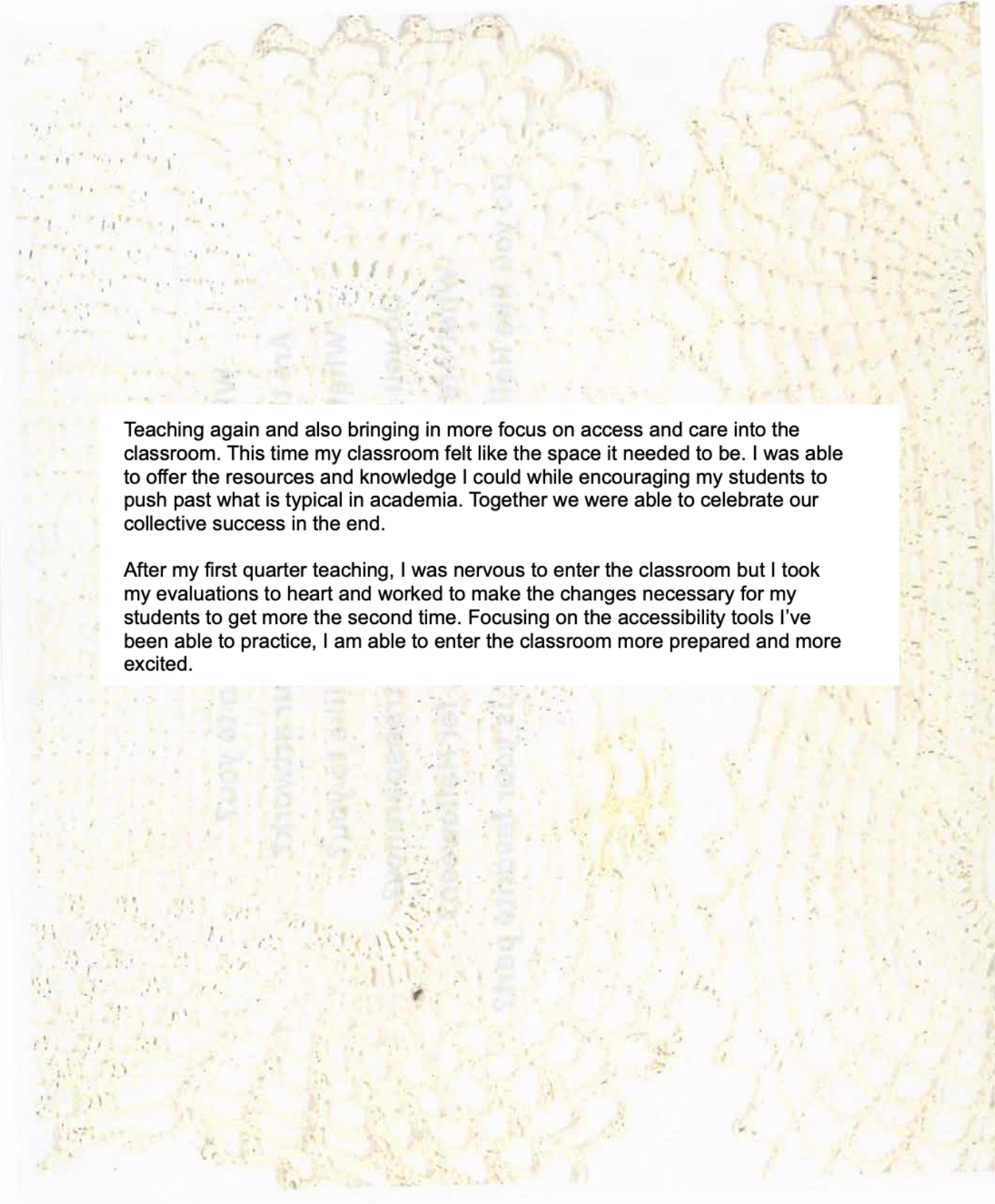
What does opacity look like to you?

Do you like abstraction or transparency?

What are you dressing up as for Halloween?

Do you like Halloween? If yes, what is your favorite part?





Teaching again and also bringing in more focus on access and care into the classroom. This time my classroom felt like the space it needed to be. I was able to offer the resources and knowledge I could while encouraging my students to push past what is typical in academia. Together we were able to celebrate our collective success in the end.

After my first quarter teaching, I was nervous to enter the classroom but I took my evaluations to heart and worked to make the changes necessary for my students to get more the second time. Focusing on the accessibility tools I've been able to practice, I am able to enter the classroom more prepared and more excited.





# VENOM STEEL®

## CHEMICAL SPLASH INDUSTRIAL COVERALL

OVEROL INDUSTRIAL ANTISALPICADURAS QUÍMICAS

HEAVY-DUTY HOODED PROTECTION

PROTECCIÓN  
CON CAPUCHA

Then it felt like I needed to face a fear.

**3X**  
LAYERS  
3 CAPAS

MEETS ASTM F903-10

**CHEMICAL  
STANDARDS**

CUMPLE LA NORMA ASTM F903-10  
DE RESISTENCIA A SUSTANCIAS QUÍMICAS

**1**

DISPOSABLE COVERALL  
OVEROL DESECHABLE

**L/XL**





**XL / XG**

hood + boots  
capucha y botas

**FULL COVERAGE  
COBERTURA TOTAL**

**DUPONT™**

**Tyvek®**

Finally, I committed to my first performance.

*Wet Paint.*

A 30 minute performance of myself painting a wall white in the Jacob Lawrence Gallery, while Ren & Stimpy plays from a VHS Tape projected onto the wall.

I am wearing a yellow hazmat suit and PPE.

One tape ends, another one enters, and I begin to paint in red the words, Wet Paint.

We recognize the institutional critique but we don't just stay on the one note.

Questions of memory, how this media is related, and labor are asked.

I am the gallery worker. I am the last generation of this media. I was raised on bootleg tapes and cartoons criticizing systems. This was the sign in plain sight all along and ever since I noticed, the white paint doesn't work to cover the stain of red. The drying time was also of interest to me in this performance.

Interrupting the drying time to add a color over interrupts this simple system.

The critique is present, and I continue the work to challenge the system.

We don't live in metaphors alone.

- + Para remover moho
- + Exceso de rociado de pintura
- + Resistente a la humedad y el agua
- + Diseño confortable y con buen ajuste

**TRIMACO**

8' to 6'2" 150 lbs to 230 lbs / 1,727 m to 1,879 m 68,038 kg to 104,326 kg

**XL / XG  
1 PK**



Then, like smoke, it spread.

More recent works are *letter to the future*, an object and performance.

I crawled towards a recently acquired "happy lamp". Once near the lamp, I reach up from the floor to turn on the light and reach into my jacket for an oversized letter to the future. I make a reference to my *ode to the future*, an inside joke, but a letter from the heart. A promise to keep the future in mind.

I stand, brace myself on my lamp, and walk away.

"*Looking for my happy lamp*", quickly followed and it was a performance and installation.

We enter a space together that simulates my search for the desert and I perform a poem. A large curtain hangs at the threshold as you enter. The space is filled with warm light and warm air. Cushions lay around the floor and cloth covers half of the floor. The perimeter of the cloth has orchid dirt and lavender sprinkled about. Different types of fake cacti surround the room, piñata cactuses, a metal cactus, a felted cactus.

I take a seat in the middle of the circle of dirt and recite an incantation of sorts.

Footnote 21: "Instead, I dwell on and in this stage because I understand it as one brimming with a utopian performativity that is linked to the ideality that is potentiality. This potentiality is always in the horizon and, like performance, never completely disappears but, instead, linger and serves as a conduit for knowing and freeing other people." (Muñoz, *Cruising Utopia*, 2009, pg. 113)

226

Richard

I am P

for my

Please to

a seat

11997

# CANVAS DROP CLOTH

PROTECTOR DE LONA

**HEAVY DUTY**

PARA SERVICIO PESADO

Protects furniture  
Protege

Washable



And more continues to process.

Each layer of work unfolds new experiences, understanding, and insight.  
I continue to go further.

As my work continues, I find more performance being brought in.

I see it on the horizon and I continue to think of the home.

I continue to wonder, what happens when we make it outside?

I want to leave the gallery space, I don't always need walls.

# Orchid Pottina Mix

There is more to come, more to be unveiled, as time continues.

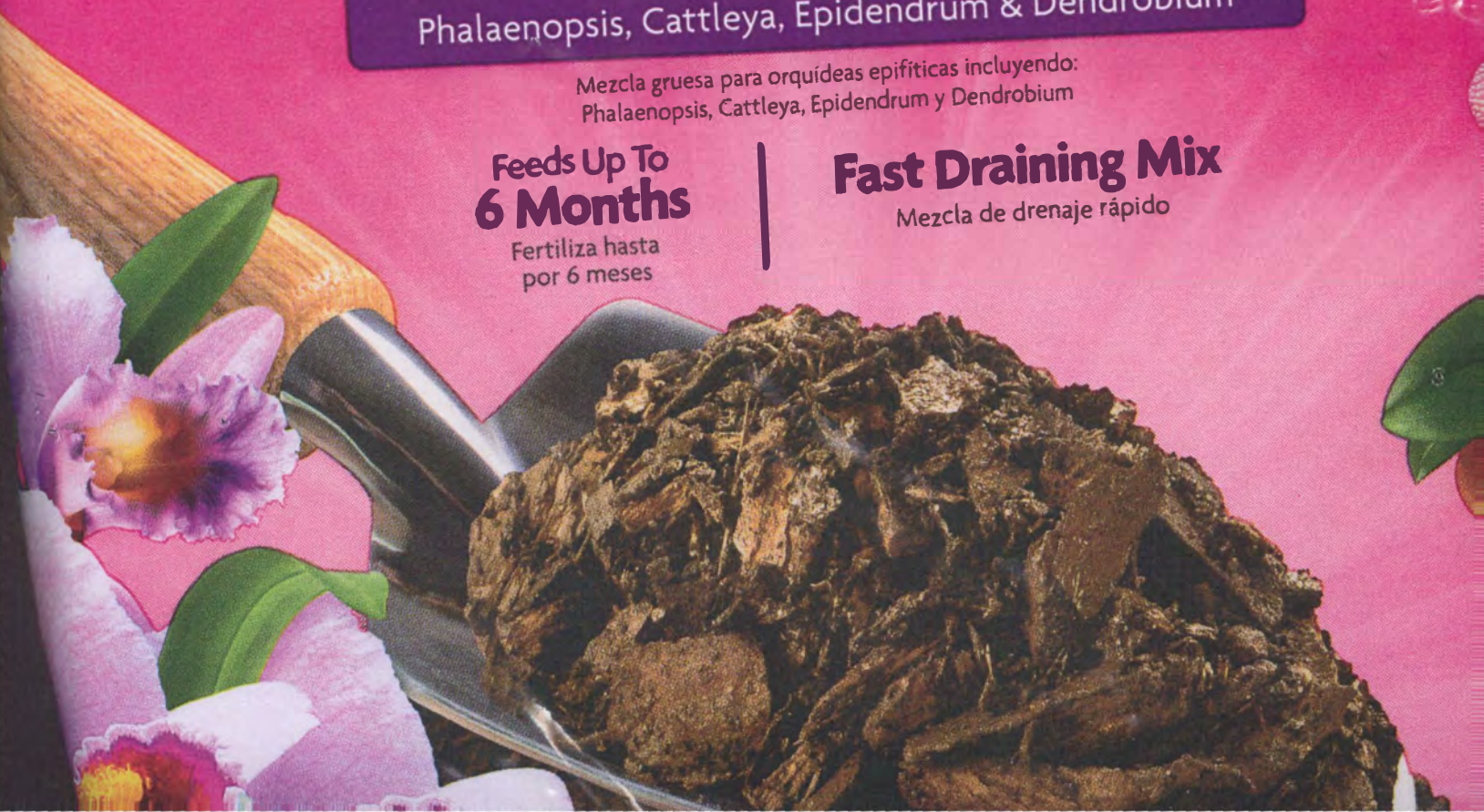
My work, my whole self, wouldn't be here without this research and the peers I've met along the way. As cheesy as it is the end with a thank you.  
I hope you understand how deeply I mean it.

For Epiphyte Orchids Including:  
Phalaenopsis, Cattleya, Epidendrum & Dendrobium

Mezcla gruesa para orquídeas epifíticas incluyendo:  
Phalaenopsis, Cattleya, Epidendrum y Dendrobium

**Feeds Up To  
6 Months**  
Fertiliza hasta  
por 6 meses

**Fast Draining Mix**  
Mezcla de drenaje rápido





Through this research I have begun to define the terms of my practice more clearly.

Access, redefined by creating new pathways. All bodies can enter this space, this is for all of us. Knowledge, care, safety. There are many ways to get close to the boundaries but what if we keep the door open behind us instead. Let me sneak you in, follow my lead.

Care, unraveled from the claws of cynicism. We can love and also be accountable. We can extend the hand instead of burning the bridge. Retreat is not the best option when all of us are sharing a boat. We need to know how we respond in conflict or crisis. Will you stand by my side and fight for what we know to be right? Even if you don't join us now, will you take the steps necessary to join us at the next point? We have to do this together, there is no lone wolf anymore.

Community, I wouldn't exist without you. Digitally, in person, and long distant, I still admire you and the times we've shared and will soon share. The people I reach out to for help, the place in which I live and interact with people daily, and the satellite ways we get to still feel close. Each community is affected by my positionality. We keep us safe, we keep us held.

This research continues to unfold and expand my practice and every day life. This work doesn't stay in the studio alone and I intend to pursue it wherever it leads. At the moment performance continues to emerge and more sculpture has caught my attention. Material exploration enables potentiality and offers another window into my practice. I'm excited for what lies ahead and soon a fresh start will begin again.

*Footnote 22: A serious thank you to everyone I have talked to in studio visits, artist talks, collective spaces, answering my emails, asking interesting questions, and challenging questions.*

*Rachel Dorsey, thank you for being my thought partner and research pal.*

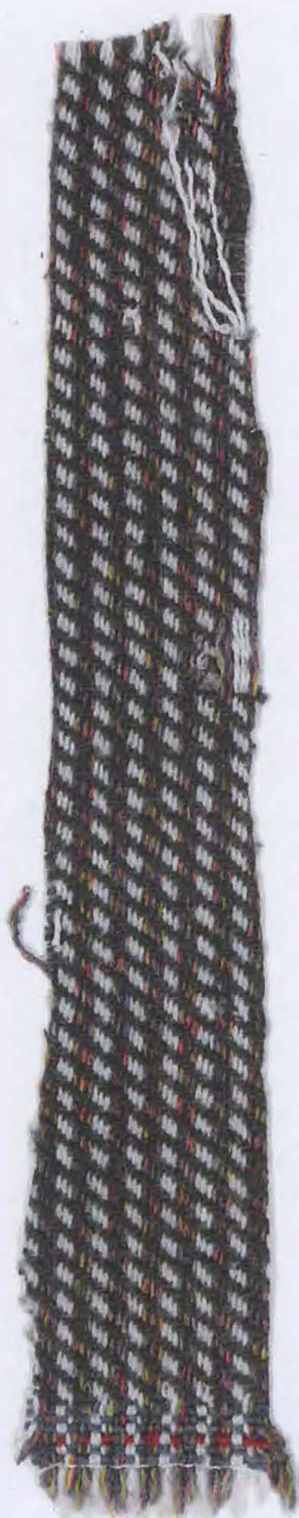
*ralph salazar, thank you for believing in the work I make and for being a down ass homie.*

*Victoria Mackender, you are a shining light that I will be forever grateful to have witnessed in such close proximity.*

*Ryan Walters, for offering me space to be myself and helping my work grow so much!*

*There are so many more thank you's to say, Rob Rhee, Jordan Jones, indira allegra, Flint Jamison, and many more friends and mentors!*





## Footnote List

Footnote 1: *\*the Spiderman meme in question*

Footnote 2: *\*a zine written prior to entering grad school that feels like a proper introduction to me*

Footnote 3: *"Feeling brown is a mode of racial performativity, a doing within the social that surpasses limitations of epistemological renderings of race." (Muñoz, Feeling Brown, Feeling Down Latina Affect, the Performativity of Race, and the Depressive Position, 2006 Pg. 13) Feeling Brown, Feeling Down by José Muñoz was my first introduction to Muñoz and since then each work of his continues to affect me deeply. The way he talks about "identities in difference" (Muñoz, Disidentifications, 1999, pg. 7) and how we navigate the "burden of liveness" (Muñoz, Disidentifications, 1999, pg. 189), is exactly the terminology I needed to find. He is able to put to words the minoritarian experience in a way that I have not read before.*

Footnote 4: *\*Margo Okazawa lecture on Lectures, Office of Public. 2025. "Transnational Feminist Non-Aligned Movement for Genuine Security and a Culture of Life."*

Footnote 5: *During the making of these works, all about love by bell hooks and Queering Anarchism by Shannon, Rogue, Daring, and Volcano, were huge influences to these pieces. This work was a reflection of my active reframing of love and relationships. In my previous reading of hooks, it challenged and affirmed my understanding of love and how we can engage in deeper relationships. Queering Anarchism was also a direct influence on how I began to navigate my relationships. With this perspective and knowledge, I wanted to create a space that would help to facilitate these expansive views on love. Since this knowledge became a huge part of my personal life I wanted to give others the chance to feel something similar. In art spaces knowledge is not typically shared in this manner and offering my access to knowledge is important to me and my practice. As my research developed I also found The Art Space as a Site of Radical Love by Dahl Neilsen and this helped to shape my understanding of how changing our approach to art spaces can change how we navigate them and offer a space of love and acceptance.*

Footnote 6: *While I was making this work I was thinking a lot about rituals and as I was building this piñata I felt like I was making myself. Through this ritual of self and destruction and having the help of friends it felt like an interesting performance to be conducting. It felt like an unburdening and yet I was still harming myself in the process. As I shared this work more with others in studio visits I was introduced to Jack Halberstam and Sara Ahmed. From there it felt like a new door had opened and though I continue to have more knowledge revealed to me, this was a crucial first step. Jack Halberstam wrote The Queer Art of Failure and In A Queer Time and Place. The second text I will dive deeper into later but his research of queer theories and how it is in*



conversation with Jose Muñoz is of deep importance to me. The way that he unfolds these queer theories is like a light at the end of the tunnel for me.

Footnote 7: Civilizing Rituals by Carol Duncan talks about the architecture of sacred spaces and how these spaces are facilitated to create rituals. In The Psychology of Rituals by Hobson and Why Rituals Work by Gino, Francesca, and Norton, they discuss the different elements that are put within the context of a ritual and how it tends to be an everyday activity. However with bringing a different intention it allows for the engagement to feel elevated and engaging with rituals does cause a psychological reaction in the body that allows for them to work. Though it may not always predict or change future events, it allows there to be a sense of control to the situation and in the article, Why Rituals Work, they also mention how athletes also take into account their rituals before a game and how this is a researched study into the psychology behind rituals.

Footnote 8: Centar. 2014. "Jack Halberstam on Queer Failure, Silly Archives and the Wild."

Footnote 9: Pichardo, \*studio notes, 2024-25

Footnote 10: Pichardo, single copy zine interlude, 2025

Footnote 11: (Referencing Samuel R. Delany's Times Square Red, Times Square Blue) "Delany's study illustrates a few of the claims I have been making here about queer time and space: first, that oppositional cultures, or in Pile's terms, "geographies of resistance," are not symmetrical to the authority they oppose; second, that the relations between sexuality and time and space provide immense insight into the flows of power and subversion within postmodernism; and finally, that queers use space and time in ways that challenge conventional logics of development, maturity, adulthood, and responsibility (Delany 1999)" (Halberstam, In A Queer Time and Place, 2005, pg.13)

Footnote 12: remnants and other notes proceed this, I often write without thinking of who will read it and I often am in my head when in this state

Footnote 13: Pichardo, untitled zine (hands), 2025

Footnote 14: Pichardo, Excerpts from: Art, Accessibility, and Furniture, 2025

Footnote 15: \*anarchitecture was a movement that was started by Gordon Matta Clark. He was interested in challenging our understanding of the home and how the rooms of a home can reinforce the patriarchy. I have the pleasure of being introduced to this line of thinking from listening to Jack Halberstam. He has also discussed unmaking as a technique for liberation and has cited Clark for these ideas because of the an anarchitecture movement he started in the 70's. ("Jack Halberstam Wild Things: An Aesthetics of Bewilderment." 2020.)

Footnote 16: "Disidentifications is the third mode of dealing with dominant ideology, one that neither opts to assimilate within such a structure nor strictly opposes it; rather misidentification is a strategy that works on and against dominant ideology" (Muñoz, Disidentifications, 1999, pg.11)

"This 'burden of liveness' is a cultural imperative within the majoritarian public sphere that denies subalterns access to larger channels of representation, while calling the minoritarian subject to the stage, performing her or his alterity as a consumable spectacle." (Muñoz, Disidentifications, 1999, pg.182)

"To be only in 'the live' means that one is denied history and futurity."  
(Muñoz, Disidentifications, 1999, p. 189)

Footnote 17: "LA and it's scene helped my pronto-queer self, the queer child in me, imagine a stage, both temporal and physical, where I could be myself or, more nearly, imagine a self that was in process, a self that has always been in the process of becoming" (Muñoz, Cruising Utopia, 2009, pg. 100).

Footnote 18: Pichardo, one sentence artist statement assignment, 2025

Footnote 19: Pichardo, studio notes, 2025

Footnote 20: "non-place" is a term only recent to my lexicon. Being brought to my attention by friend, Ryan Walters. This term was an important addition to how my work began to begin to shift into this direction of non-space.

Footnote 21: "Instead, I dwell on and in this stage because I understand it as one brimming with a utopian performativity that is linked to the ideality that is potentiality. This potentiality is always in the horizon and, like performance, never completely disappears but, instead, linger and serves as a conduit for knowing and freeing other people." (Muñoz, Cruising Utopia, 2009, pg.113)

Footnote 22: A serious thank you to everyone I have talked to in studio visits, artist talks, collective spaces, answering my emails, asking interesting questions, and challenging questions.

Rachel Dorsey, thank you for being my thought partner and research pal.

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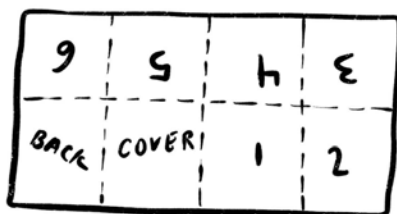
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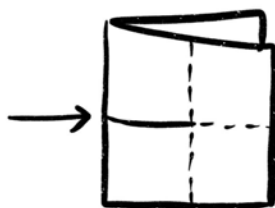
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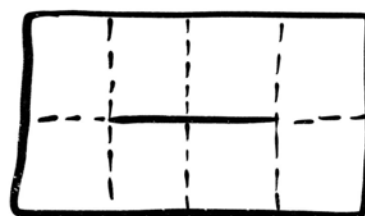
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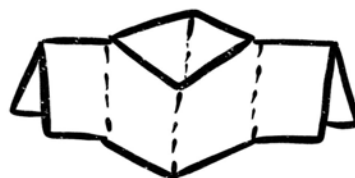
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