You Mean So Much to Me:

The Role of the Audience in the Efficacy of Socially Engaged Art

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Abstract

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"You mean so much to me." A term of endearment you might whisper to your lover, or a term of desperation as someone you love is leaving you. But in all honesty, you mean so much to me—and my work would not be the same without you. In this paper, I delineate what it means for art to be efficacious, discuss how art meaning is realized, and define the audience before diving into my two thesis works as case studies in how they each relate to the audience as forms of socially engaged art. I will then conclude with how the two works compare in their dependence of audience for their actualization of full meaning.

"You mean so much to me." A term of endearment you might whisper to your lover, or a term of desperation as someone you love is leaving you. But in all honesty, you mean so much to me—and my work would not be the same without you. For some of my work, you, the audience, mean the world to it and it could not survive without your attention, conversation and care. As for other work, you are pertinent and you enhance the work as you experience it, but the work is not dependent on you to actualize its full potential. In this paper, I will delineate what it means for art to be efficacious, discuss how art meaning is realized, and define the audience before diving into my two thesis exhibitions as case studies in how they each relate to the audience. I will then conclude with how the two works compare in their dependence of audience for their actualization of full meaning.

Efficacy is the "capacity for producing a desired result or effect."[1] For art, efficacy is the ability to communicate a desired meaning or message. In Figures 1 and 2, Stephen Willat depicts two different models that illustrate the relationship between art, artist, and audience. The conventional model (Fig.1) places the onus of art's efficaciousness onto the artist whereas the socially interactive model (Fig. 2) places the onus of art's efficaciousness onto the artist, the audience and the context of the work. When the responsibility of efficacy shifts from a sole proprietor to a co-produced and fluid approach, the measurements for efficacy adjust accordingly. For the conventional model, efficacy is measured by how closely the intended message is received and understood by the audience in relation to the artist's intent. Whereas for the socially interactive model efficacy is based on an artist's intent which acknowledges and integrates the reflexivity of audience response as part of the formation of the artwork's integrated

[1] "Efficacy." https://www.dictionary.com/browse/efficacy.

meaning. In this case, both the processing and understanding of the artist and audience augment one another with the context of the work to coalesce into the fullness of its meaning.

The conventional approach offers discrete interactions that the artist and audience have with art, making space for distinct understandings to preserve the personal experience. In socially engaged art, the social interactions between audience members and the artist are accepted and welcomed meaning-making devices for the entire meaning of an artwork. Therefore, the principles of art that usually dictate a reading of an artwork can only get you so far for socially engaged work; reading the room—the space, location, setting, community, reactions, relations, mood, self-identity and experiences—will achieve the audience's fullest understanding of the work in situ.

One major difference in these models is the role of time. For the conventional model, the time spent with the work by the audience is all the time needed for that person to encounter the work, undergo apperception of the experience against previous experiences, and reach their singular meaning. For the socially engaged model, time allows for all experiences in and around the work to be entangled into the full experience of the work. At the same time, the full meaning can never truly be grasped because all experiences by artist and audience of the work cannot be communicated to every person who ever experiences the work. That being said, the elusive meaning is not remorsefully longed for but persistently or serendipitously discovered and added to the collection of meaning over time.

From my own experience as an artist, meaning of an artwork is realized through discovery and creation. An artist can both discover and create meaning while exploring materials and experimenting with form. Then it is the audience's turn to discover meaning from the artist's choices in the work, or their own experiences and perceptions create meaning around what they

are looking at. Both of these modes occur simultaneously; therefore, an artwork's full potential can be discovered and created through co-production between the artist and audience.

In order to define the audience, I will break the audience down into what the audience is, who the audience is, when the audience encounters the artwork, and how the audience encounters the art in specified roles. According to Steven Tötösy De Zepetnek's thorough definition, the "audience in the arts may be defined as any individual's or groups of persons' cerebral and/or sensory (in some cases also tactile) intake/reception and/or perception of an artistic product or products."[2] For my own definition in my studio practice, the audience is a role played by any person who is not playing the role of the artist.

Before graduate school, the "who" in my audience was more hypothetical whereas my work in graduate school has approached the "who" in my audience more realistically. My didactic approach to work prior to graduate school followed a logic clearly articulated by Grant Kester in his article "Rhetorical Questions." Kester remarks about artists in the alternative art scene of the 1990s that speak "to an imaginary spectator whose (conservative) preconceptions are meant to be transformed by the experience of the art work."[3] It did not take me long to realize that the actual audience that viewed my work was, in fact, not typically conservative and not typically imaginary. Therefore, the audience I had in mind when creating audience-specific works while in graduate school were the following: Faculty, staff, and technicians of the University of Washington (UW); graduate and undergraduate art and non-art students at UW; friends and family of whom are either experienced or non-experienced art observers; people of a variety of religious and non-religious backgrounds (predominantly areligious), political beliefs (predominantly progressive), races (predominantly white), ages, and identities; and Seattle's

[2] Steven Tötösy De Zepetnek, "Audience in the Arts."
[3] Grant Kester, "Rhetorical Questions: The Alternative Arts Sector and the Imaginary Public," (*Afterimage*, 1993).

general public for the show at the Henry Art Gallery (more specifically those who attend the Henry Art Gallery during the MFA + MDES Exhibition).

The audience may encounter the work through any phase of the creation and production of the work that will inform the experience of the art work. The different phases that the audience may encounter the work are the following: Ideation and brainstorming, production and fabrication, installation and exposé, and documentation, typically as photographs or video.

How an audience member encounters a work may be framed by the role they are asked or choose to play during their encounter. The three main roles I consider from my art practice are viewer/observer, participant/interactant, and collaborator/co-creator. The collaborator role is distinct in the conventional model which places the collaborator in the artist box, whereas collaborator as an audience member role is more aptly placed in the reflexive model of the socially interactive framework. These fluid roles allow for the audience to experience the work in personal ways yet maintain space for multistability in affirming each audience member's experience as real.

The next two sections will be case studies examining my two thesis works at the Henry Art Gallery and at the Ceramic and Metal Arts Building (CMA). In these case studies, I will discuss the process of creating the works and how the audience affected the creation and realization of the full meaning of the work.

"Stitched Together" at the Henry Art Gallery

On March 15, 2019, fifty-one people were shot and killed at two mosques during Friday prayers in Christchurch, New Zealand. At the time, this tragedy was the most recent mass shooting among a sporadic thread of mass shootings that headline the media too often. Many survivors who have spoken publicly about being present during mass shootings or being at home

waiting in horror describe prayer as their only place to turn. For the houses of worship attacked, it was during an evening or afternoon prayer that the assailant chose to attack. As someone hearing about these atrocities on social media or on the news, prayer was the only response I could muster. Prayer, in instances of crisis, can be an act of desperation, vulnerability, sending love, and hope. Steeping in the mystery and power of prayer, I corresponded the creation of community-knit prayer shawls as an act of solidarity and compassion in order to respond to the continual grief of our sisters and brothers. Borrowing from the Jewish tradition of the *tallit* in which the garment is given to prepare or cover the person during prayer, the Protestant tradition of prayer shawls are a way to transmit prayer to the recipient as a gesture of love, comfort, and protection. After conversations with Jewish folks, Protestant clergy, and prayer shawl knitters, the history of how the Protestant prayer shawl evolved from the *tallit* remains unclear.

The creation of the prayer shawls was inspired by projects such as the NAMES Project - AIDS Memorial Quilt that relied on community participation to bring the work to fruition.[4] Because of this mode of creation, the role of the audience and artist was fluid. This work highlighted the arrows connecting the audience and artist bubbles in Steven Willats' socially interactive model (Fig. 1). "Stitched Together" also highlights the dependence, necessity, and depth the audience plays in realizing the work's actualization.

In order to mobilize and energize people into joining me in this effort, I organized four knitting events at the Ravenna Collaboratory, an old church converted into a community hub for artists and coworkers. Given the central role of prayer of the project while also maintaining a distance from a specific faith tradition, the Ravenna Collaboratory served as a perfect medium for this project. The knitting and listening events occurred across April and May to gather people

[4] Jones, Cleve, "How One Man's Idea for the AIDS Quilt Made the Country Pay Attention," October 9, 2016.

together to knit, pray, and listen to music together. These events were ritualized with activities for participants such as holding onto written prayers, knitting with provided yarn and needles, learning how to knit from a skilled knitter, writing down prayers for survivor communities, chatting with someone while knitting, or listening to music provided by local musicians. These events opened up space for "spontaneous communitas", a term coined by Victor and Edith Turner, that created an "anti-structure" different from ordinary life that facilitated an ephemeral moment of camaraderie.[5] Spontaneous communitas assumes a breakdown of hierarchy, which was approached at the events but ultimately a hierarchy of knitters and non-knitters was revealed; nevertheless, the knitters were eager to share their abilities with those interested in learning a new skill. These events fostered intergenerational and intersectional fellowship that reflected the aims of the interfaith prayer shawls we were knitting.

Beyond the knitting events, correspondence pushed the project forward. Through email, social media, phone calls, word-of-mouth, and my website, the prayer shawl project made its way to people across the country and world including Seattle, Oregon, California, Texas, Illinois, Massachusetts, Maryland, Mexico, and Great Britain. I received over 10 packages from people who mailed their knit squares to be added to the prayer shawls. In the end, over 90 people from church knitting groups, senior center knitting groups, friends, family, family of friends, and friends of family contributed to the project through knitting squares, providing music, or financially contributing to the project (Fig. 3). Through this process, enough knitted squares were received to not only create the five proposed prayer shawls, but we have enough squares to assemble five more. During my time knitting with people throughout this project, my favorite question to ask was who taught them how to knit. This question revealed the lineage of knitting

[5] Richard Schechner and Sara Brady, Performance Studies: An Introduction, (London: Routledge, 2013).

and usually was connected to someone very dear in their life such as their mother, grandmother, or childhood nanny. Not only is the lineage fascinating, but the process of teaching and learning knitting is an embodied and personal practice that requires patience, sitting side by side, using their hands, and holding the beginner's hands at times. The closeness needed to teach knitting requires trust and vulnerability by both parties which is why it is usually taught by someone dear.

Once all of the squares were collected, the prayer shawls were assembled by four people at the final knitting event, at a retirement home, and in my studio. By using a baseball stitch with light blue yarn, all five shawls were assembled, revealing the variety of color, pattern, and size of the multitude of squares that each knitter hand-made.[6] Because of the variety, the shawls took on a patchwork quilt quality showcasing the multiple hands that created them. The names of the creators remained anonymous in the actual object leaving the tension of stitch, color, size, and pattern as the primary signifiers of the individual of knitters. This was intentional to ensure an aesthetic of one community giving a shawl to another community. The embroidered prayers (Fig. 5) on the shawls visually serve to point the viewer to know that prayers are held in the stitches of the shawl, further suggesting the imbued meaning beyond the material. To accomplish the embroidery and sewing, a machine embroiderer and a seamstress were hired to ensure prompt and proficient craftmanship as to not distract attention from the community knit shawls.

The installation of the prayer shawls consists of a steel frame holding the five stitched prayer shawls in a spiral formation while being suspended from the ceiling with monofilament (Fig. 6). The form suggests both rising and falling, while allowing space for people to walk, feel wrapped and be embraced. Audience members at the Henry are invited to place their hands on

[6] Each knitter was asked to follow a set of guidelines seen in Figure 4. As the artist, I knew that light blue was vague enough to allow for a variation in color. The size was specified to be in a grid of 6 inches, though the actual delivered squares varied in their precision to those measurements. The pattern variation was left open-ended so that the knitters could add their signature of hand through pattern and stitch tension.

the shawls and place one of their own prayers into the shawls. Figure 7 shows a detail shot of the moment of the prayer shawls not touching the floor in order to maintain the sanctity of the material in the same way the American Flag is not allowed to touch the ground.

At the end of the exhibition on June 20th, a Sending Ceremony will occur inside the gallery. During this event, interfaith clergy members will lead in prayer, a choir will sing, people will be invited to participate in prayer and song, and everyone will package the shawls to be delivered to their respective recipient communities with a letter from the community. During my time in graduate school, I experimented with participatory works being labeled as performance which were received with anxiety and consternation by some participants. This is because performance has an expectation of viewership similar to other performing arts where the artist does the performing and the audience watches without any participation required. In my participatory performances, when the expectation of viewership was compromised with participation, the audience became distrusting of what was occurring, and people's anxiety or frustration was evident during the participatory elements. Having learned this lesson over several participatory performances, I am excited to host an event instead of a performance where participation is encouraged and approachable. My hope is that this approach will lead to more sincere responses from the public and to disarm the typical hermeneutics of suspicion of the academy and art gallery.[7]

"Stitched Together" is a piece that exists temporarily as a sculpture in the Henry Art Gallery, but its full meaning is not realized until all of the components are recognized and

[7] Hermeneutics of Suspicion is a term used by Eve Kosofsky Sedgwick in her book Touching Feeling: Affect, Pedagogy, Performativity (Durham, NC: Duke University Press, 2006), and more specifically in her article entitled "Paranoid Reading and Reparative Reading." Sedgwick mentions hermeneutics of suspicion as the formal, normative, and expected lens through which academics are meant to approach work. It is through a suspicious lens that one can therefore maintain impartiality, remain detached, and formulate original thought that is different from their source material.

completed. The entire process of the work creates the fullness of the piece, including the knitting and listening events, the music, the prayer, the intergenerational dialogue, the knitting, the conversations, the quiet moments of contemplation, the installation, the event, and the distribution of the prayer shawls. For this reason, the entire piece is called "Knitting in Solidarity" to encapsulate the entirety of the project and not just the prayer shawls installed at the Henry. The audience's role spanned from viewer to participant to collaborator to recipient, with some audience members fluidly switching roles. This piece would not exist materially without other people's help, nor would it hold the same weight of experience and beauty without the activation, prayer, and labor of the community.

"Transitional Objects" at the CMA

When approaching my solo show at the CMA, I contrasted the socially interactive mode of "Stitched Together" with the conventional model (Fig. 1). One reason for this is that having spent so much time experimenting with performance, collaboration and participation while at UW, I wanted to push my sculpture skills. Another reason was for me to try a new mode of creation that was independent, material based, and intuitive. During the UW Surplus Show in January 2019, I spontaneously and intuitively created a piece entitled "Be Near (Can We Just Cuddle?)" (Fig. 8). Previously, my individual work[8] was over planned in my head or on paper before producing anything with my hands. A primary reason for this was to be cost effective by not wasting material and by having all decisions made in advance. Another reason was that it

[8] By individual work, I mean not collaborative work, participatory work, or socially engaged work. My individual work consists of a variety of media such as sculpture, installation, performance, and video. It was during my Winter Quarter independent study with Michael Swaine that I discovered my individual mode and collaborative mode of working and how the two differed in generating artwork. Individual work was heady, overly planned, highly conceptual, and less aesthetically focused. Collaborative work, as it required communication, resulted in a more playful, earnest, and aesthetically oriented practice of art. In some ways, this "new mode" of creativity is really me approaching my individual work mode through the collaborative lens. Perhaps this is why the work was so playful in the end and resulted in playthings.

was safer and worked well for me. The work produced in this mode was heady and highly conceptual with the visual components being secondary. When I created “Be Near (Can We Just Cuddle?)”, it was not only fun and exciting to make, but it was visually stimulating. I learned I could trust my eye and my hands to produce something visually exciting and provocative.

To begin experimenting in this new mode of creativity, I chose steel and knitting as a good pairing of materials to pursue further, materials my grandfather and grandmother taught me how to work with, respectively. As I started playing with steel and yarn, I found myself drawn to the colors of baby blue and goldenrod yellow, eventually adding baby pink and baby green into the mix. Along with the soft colors, I was drawn to curvy bends in steel rods and coating the forms in spray paint. The shapes that were forming held space within their lines, creating a different view depending on where the viewer stood in relation to the sculpture. They were like drawings in space. Through material play, I also created knitted ‘handhelds’ that were lying around my studio that I used as placeholders for weights with the rod sculptures (Fig. 9). Because the handhelds added physical weight with a splash of color, they ended up staying with the forms. Through this play of object and material, the handhelds turned into the souls or genetic code of these objects. As these objects developed, they became playful in and of themselves as they jiggled, wobbled, and rocked.

After experimentation needed to turn into production for the exhibition, rules developed in order to push the intuitive creation process forward. Through bending ten-foot rods of hot-rolled steel, the rules were that the object had to be able to rock in two different orientations and the connection of the rod ends had to be evenly distributed between connections by string and cold connections. After this, the paint color of the objects needed to be evenly distributed between baby blue and baby pink, as well as between baby green and goldenrod yellow. This

same color distribution was implemented in the creation of the handhelds with the yarn and spray-painted undercoat. The rules were generative in providing limitations to work against during the production process.

The tension and conversation between warm and cold, hard and soft, masculine and feminine led me to explore these ideas through the conceptual lens and title of my exhibition "Transitional Objects" (see Fig. 10-22). Erik Erikson's stages of psychosocial development—specifically the seventh stage of Generativity—have consistently bubbled up in my work over the past two years, which is why transitional objects are an appropriate tangent for this thesis work. According to the research of Donald W. Winnicott, transitional objects are usually a physical objects like a doll, teddy bear, or blanket that takes the place of the mother's breast for the first time as a "not-me" possession.[9] This is the first time in a child's life that they realize the mother is not part of them, therefore recognizing they are a dependent creature instead of an independent creature that included the mother's warmth and food. The transitional object serves as a comfort or security object to assuage the separation anxiety and establish the child's sense of independence. Transitional objects must be discarded eventually by children in order to develop into their next step of development into an independent human. One key note to transitional objects is that they are usually given nicknames by children as a sense of kinship or relatability, often sounds or seemingly made-up words that correspond with what their parent calls the object. Winnicott writes that "'baa' may be the name, and the 'b' may have come from the adult's use of the word 'baby' or 'bear'".[10] Winnicott discusses transitional objects in their usefulness of illusion to help a child independently and developmentally "recognize and accept reality," relating the

[9] Winnicott, Donald W., "Transitional Objects and Transitional Phenomena—A Study of the First Not-Me Possession," 1953.
[10] Ibid.

"illusory experiences" of art and religion as similar modes for adults to collectively recognize and accept reality.[11]

While creating the objects, the relational and performative impulse in me began to sing. Recognizing the creation of the sculptures as an embodied practice for me, I wanted the audience to have a similar embodied engagement with the work. Also, I recognized the gallery opening as a ripe opportunity to revisit participatory engagement with sculpture to disrupt the expectations and norms of the gallery opening and gallery rules. That being said, I wanted to foster a space that allowed all ages of people to engage in authentic play together. One reason to incorporate play was to balance out the grief and heaviness of the "Stitched Together" project for my own well-being and practice. The other is the benefits of play to human flourishing. According to Stuart Brown, play "is what builds complex, skilled, responsive, socially adept and flexible brains, which in turn build complex, skilled, responsive, socially adept and flexible people and societies."[12] Play is not just crucial to vitality and mental health for humans, it is beneficial to all animals. One study of rats showed how play-deprived rats were less curious and exhibited "slower habitation to novel environments," ultimately leading to their dying before play-indulgent rats.[13] That being said, play was the suitable mode of activation to encourage interaction between the audience and the objects.

Before the event, I installed the sculptures evenly in the space so that they could breathe on their own. I ensured there was good color distribution, and that the larger objects suggested

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[11] Winnicott, Donald W., "Transitional Objects and Transitional Phenomena—A Study of the First Not-Me Possession," 1953.

[12] Schulte, Brigid. Overwhelmed: How to Work, Love, and Play When No One Has the Time. London: Bloomsbury, 2015.

[13]Louk J.M.J. Vanderschuren, E.j. Marijke Achterberg, and Viviana Trezza, "The Neurobiology of Social Play and Its Rewarding Value in Rats," 2016.

walkways between the sculptures. I also left the objects nameless for the event to encourage people to give them their own names to foster intimacy with the objects.

The gallery opening had a planned schedule that was followed for the most part. First, I gave a talk that is traditionally given by graduating MFA students to thank people, discuss their time at UW, and introduce the work. During the introduction, I gave instructions on how people could play with the objects: 1) Touch, hold, move, explore the objects and their limitations, 2) Imagine, give them names, interact with one another, and 3) Play is self-directed and self-controlled. I made clear that my role during play time would be hands-off to ensure that play was truly self-directed and self-controlled. I also offered a repair kit to make sure no one felt apprehensive with how they approached the objects during play time.[14]

Originally, the second step was to view the work for fifteen minutes and gain a visual appreciation for the work before breaking down the normal gallery rules of not touching the art. This did not happen because the first people who entered the gallery started playing with the sculptures immediately, and I did not want to enforce my authority at that time. If you look at Figures 23 through 26, you can get a sense of how people interacted with the objects in an embodied way. Some people rocked the objects, others moved and stacked the objects, while others placed their bodies into the negative space of the wiry sculptures. One benefit from this mode of participation is that there was no expectation to play, which allowed people who wanted to observe be who they needed to be in that moment—a viewer. And for people who wanted to play, they could interact as participants in the way that seemed appropriate to them. I wanted this to be a moment of spontaneous communitas like the knitting events of "Stitched Together,"

[14] The repair kit was housed in a first-aid kit and contained materials to repair the sculptures, including yellow thread, three small balls of yarn (green, blue, and pink), a tapestry needle, an extra knit tie, and medical scissors. The repair kit also included several adhesive bandages for people in case anything really got out of hand and actual first-aid was needed.

but hierarchy and order emerged between the groups and sub-groups. This led me to "spontaneous order", an economic term coined by Friedrich Hayek, which says that unplanned social order is generated by goal-directed individual action and will therefore create the most efficient markets through the most motivated individual.[15] In the context of the show, spontaneous order occurred where the little kids were playing separately from the big kids because the big kids knew that they could not achieve the same level of satisfaction as that of the little kids playing. Several of the big kids resolved their satisfaction to observation in order to play vicariously through those physically interacting with the objects (Fig. 24).

The next step, after play time, was advertised as ice cream time, but I threw a wrench in the jamboree when I told everyone we had to do clean up time before ice cream time. This involved me establishing an authority that was not explicit before and required my assistance to make sure every object was put back in the place where it was found. It was during this time that I gave everyone a gallery guide that included the names, materials list, and locations of each sculpture. This is the first time during the event that my intentions as the artist of the objects were unveiled to be more than transitional objects and playthings. Once everything was back in order, ice cream time commenced with vanilla ice cream, cookies and cream ice cream, and a long form poem that I wrote that people could enjoy entitled "ice cream time" (Fig. 27). After the event concluded, it was back to me and my objects for Tender-Loving-Care time. The mending and healing of the folly of the audience left me to restore the objects back to their original state by recovering the marks made by the audience (Fig. 28).

It was during TLC time that the conventional model of art returned as the primary mode of these works. Even though there was an event of social interaction with the works that created

[15] Scott A. Boykin, "Hayek on Spontaneous Order and Constitutional Design," The Independent Review, 2010.

meaning, the objects did not need the interaction to be fully realized. The activation by the audience enhanced the work, but my 'babies' stand and exist well on their own as visual objects and their essence is independent of the audience.

Conclusion

The conventional model and the socially interactive model by Steven Willats were examined through the two case studies in relation to the audience. "Stitched Together" utilized the socially interactive model which provided a comprehensive and fluid approach totally dependent on the audience for the whole meaning to be actualized. "Transitional Objects" approached sculpture incorporating the conventional model that allowed for an independent, intuitive, and material-based practice that resulted in work that's essence was audience independent. In conclusion, the conversation between artist and audience through art as a medium is important to both models of art making for me, even if the transitional objects are independently actualized. My practice is founded on the belief that relationships are the most important thing in life and art, and that conversation is the food and play of relationships which needs to be boldly confronted, warmly given with supple words, or approached in stillness and contemplation.

Notes

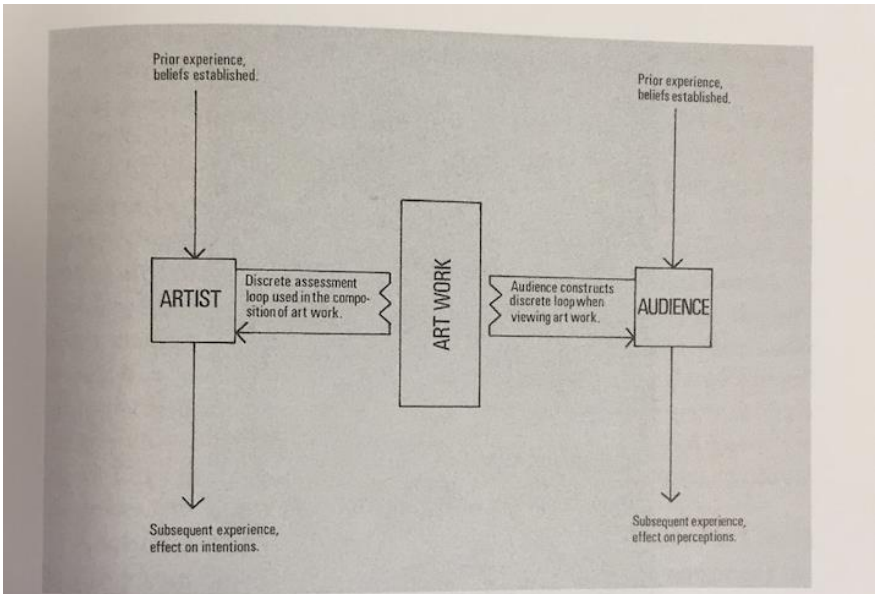

FIGURE 17. Stephen Willats, "Conventional Relationship of an Artwork between Artist and Audience" (c. 1970). Courtesy of the artist.

Figure 1. Conversation Pieces by Grant H. Kester

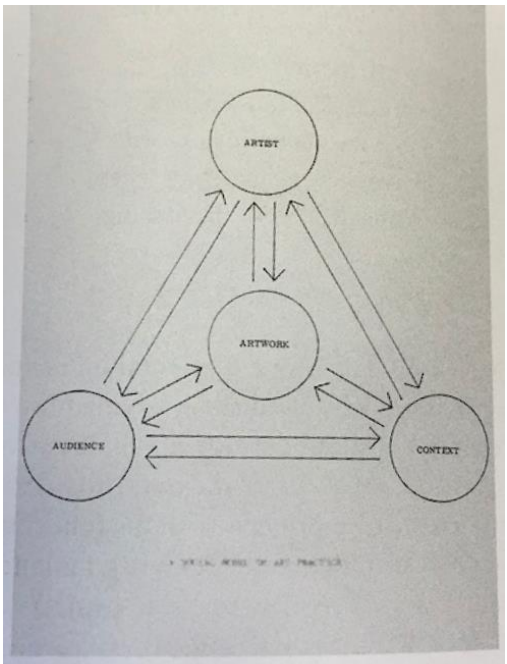

FIGURE 16. Stephen Willats, "A Socially Interactive Model of Art Practice" (c. 1970). Courtesy of the artist.

Figure 2. Conversation Pieces by Grant H. Kester

Figure 3. Text from the wall label in the Henry Art Gallery:

Those who Prayed with Their Hands:

Abbey Blackwell, Alex Taft, Andrea Kalus, Andrea Rodriguez Burckhardt, Angie Pool, Ann Ringstad, Anne Lewis, Barbie Swisher, Berkeley Parks, Beth Snyder, Bonnie Walden, Brian Evans, Brian Park, Caitlin Beare, Caitlin Pensak, Camarie Keosoff, Carrie Kubetz, Cassi McDougall, Cassidy Jones, Chandler Grace Terry, Chris Vincent, Cicelia Ross-Gotta, Claudia Burckhardt, Connor Walden, Dani Reinhardt, Debbie Hiscock, Debbie Raby, Dolores Doyle, Donna Allen, Dr. Lora-Ellen McKinney, Eleanor Schubert, Elena Kochetova, Evelyn Burckhardt, Haley Hyde, Holly Dirks, Jeanne Dolan, Jennifer Jones, Jennifer Simpson, Judy Ko, Judy Le Blanc, Kalee Vandergrift, Kaplan Cooperative, Karen Eisenbrey, Karin Scovill, Kate Thompson, Kathy Donnellan, Kathy Walden, Katrina England, Kazie Good, Kirsten Yelin, Kristin Joyner, Kyle Walden, Larnell Randolph, Laura De La Cruz, Laura Haack, Lauren Leshly, Leah Fulmer, Linda Allen, Linda Frank, Louise Guryan, Lynn Harris, Margie Clark, Maria Phoutrides, Marlene Fernandez, Mary Dickson Diaz, Meylen Rosas, Molly Hoffman, Noor Asif, Northwest University, Pam Richardson, Patty Hoey, Person from Great Britain, Phyllis Holzworth, Phyllis Jackson, Rachel Kirby, Ren Nguyen, Ronan Delisle, Sandra Matthews, Sara Fishman, Sarah Patlan, Selena Hawryluk, St. Luke's Catholic School, Stacie Scaduto, Susan Lauzac, Susan Medeiros, Susan Sasnett, Tanya Sidarova, Theresa Olson, Tiana Powell, Tristan Greeno, Vivy Phan.

Figure 4. Squares printed and given to knitting participants. Photo Credit: Connor Walden.

Figure 5. Text on the prayer shawls. Arabic is translated (from right to left): “Praise be to God” and “I seek Allah’s protection from Shaitaan, the Accursed one.” Photo Credit: Connor Walden.

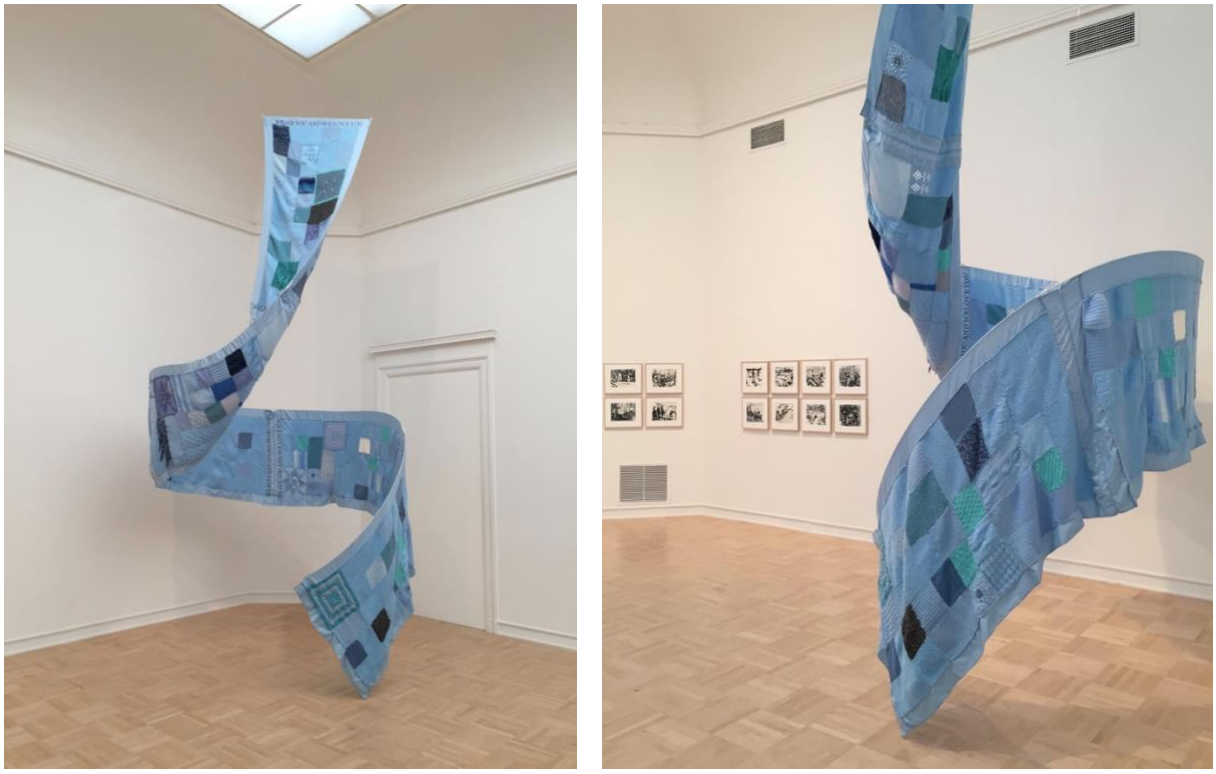

Figure 6. Installation Documentation of "Stitched Together". Photo Credit: Connor Walden

Figure 7. Detail Shot of "Stitched Together". Photo Credit: Connor Walden.

Figure 8. “Be Near (Can We Just Cuddle?)”, (2019), Cot frame, prayer shawl, yarn box with yarn, and a candlelighter with bell snuffer covered in turmeric, 30" x 45" x 44". Photo Credit: Connor Walden.

Figure 9. “Handhelds” made of spray-painted steel covered in knit socks. Photo Credit: Connor Walden.













In order from top left to bottom right:
Figure. 10. “Untitled (Tommy)” (2019), Painted steel and yarn.
Figure. 11. “Untitled (Matti)” (2019), Painted steel, string, and yarn.
Figure. 12. “Untitled (Si)” (2019), Painted steel and yarn.
Figure. 13. “Untitled (Petra)” (2019), Painted steel, string, and yarn.
Figure. 14. “Untitled (Chuy)” (2019), Painted steel and yarn.
Figure. 15. “Untitled (Judy)” (2019), Painted steel, string, and yarn.
Figure. 16. “Untitled (Thaddy)” (2019), Painted steel and yarn.
Figure. 17. “Untitled (Andy)” (2019), Painted steel and yarn.
Figure. 18. “Untitled (Jonnie)” (2019), Painted steel, string, and yarn.
Figure. 19. “Untitled (Barbie)” (2019), Painted steel and yarn.
Figure. 20. “Untitled (Jimmy)” (2019), Painted steel and yarn.
Figure. 21. “Untitled (Jamie)” (2019), Painted steel and yarn.
Figure. 22. “Untitled (Phil)” (2019), Painted steel and yarn.
Photo Credit: Connor Walden.

Figure 23. Activation of “Untitled (Thaddy)” and “Untitled (Judy)” by children. Photo Credit: Yabsira Alemeshet Wolde.

Figure 24. Activation and observation of action of “Untitled (Petra),” “Untitled (Tommy),” “Untitled (Jamie),” and “Untitled (Judy)” by audience members. Photo Credit: Yabsira Alemeshet Wolde.

Figure 25. Activation of “Untitled (Thaddy),” “Untitled (Matti),” “Untitled (Si),” “Untitled (Tommy),” “Untitled (Chuy),” “Untitled (Andy),” “Untitled (Barbie),” and “Untitled (Judy)” by adult audience members. Photo Credit: Yabsira Alemeshet Wolde.

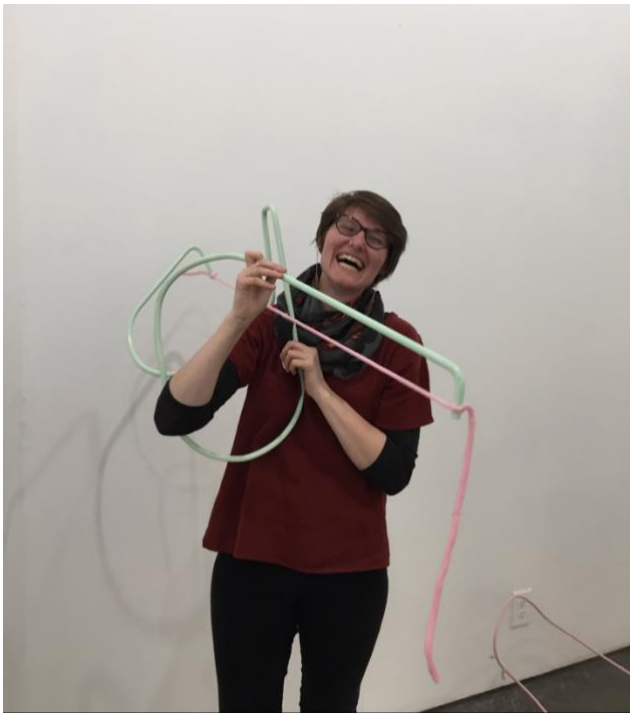

Figure 26. Activation of "Untitled (Jimmy)" by adult audience member. Photo Credit: Connor Walden.

Figure 27. Excerpt from "ice cream time" by Connor Walden.

the cousins are here the
storm is here we all say
hello as the hail falls
from the yellowing sky
the tornado siren
sounds everyone hurries
in the closet under
the stairs flashlights in hand
lanterns on radio
buzzing walkie talkies
for fun your brother is
crying your mother is
coddling the house is
shaking the power is
flickering you pray
silently in your
head as you place
your head
between
your
knees

!!!

you slip out with everyone
somehow closer than before
when you were in the closet
go and embrace your cousins

you grab a tiny red spoon
and a Blue Bell vanilla
single cup from the freezer
your mom said it is okay

it's ice cream time

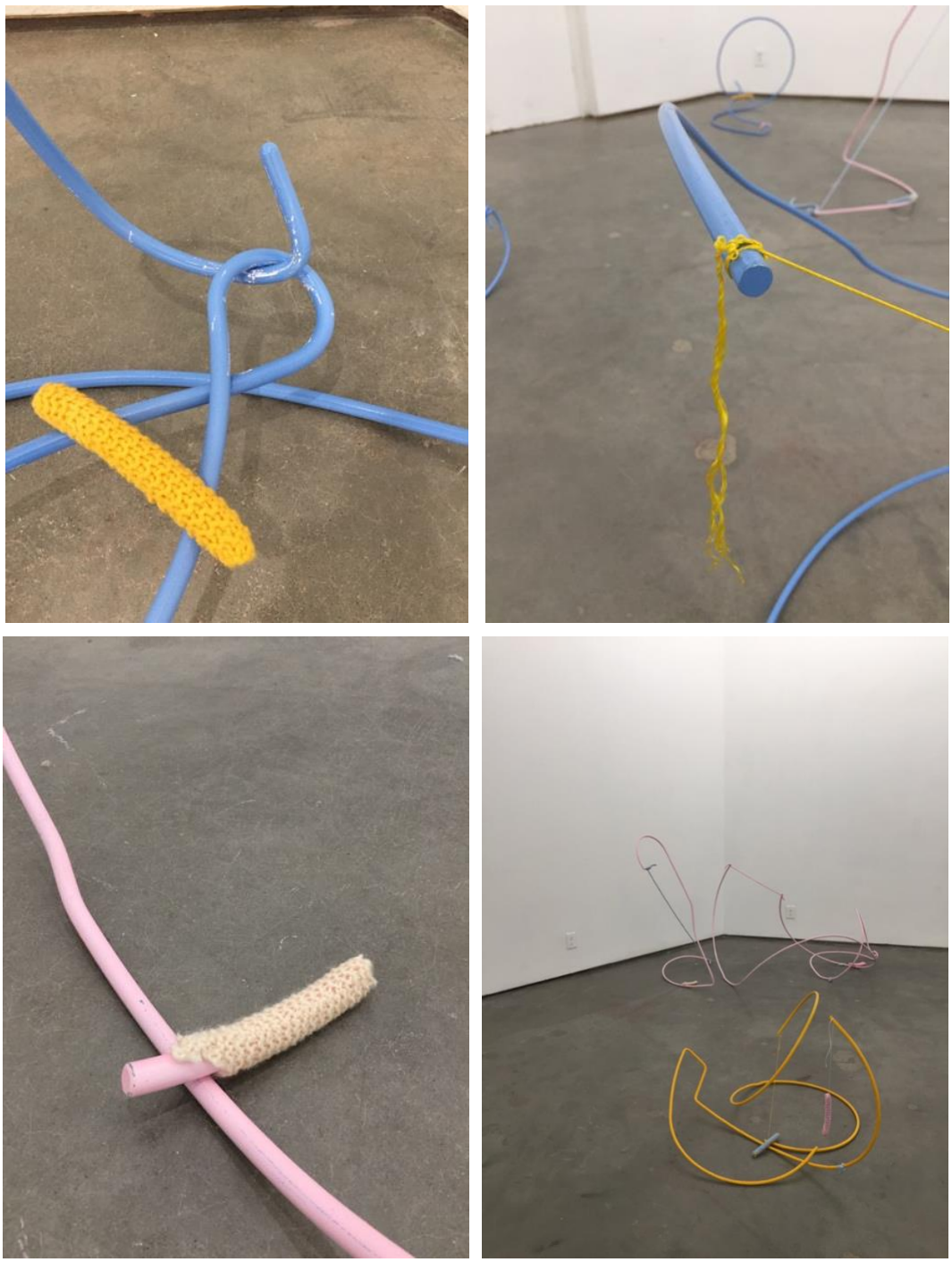

Figure 28. Aftermath of play time on my ‘babies’. Photo Credit: Connor Walden.

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