Left/over objects

Kristina Rice

Iowa State University

Follow this and additional works at: https://lib.dr.iastate.edu/etd

Part of the Art and Design Commons

Recommended Citation

Rice, Kristina, "Left/over objects" (2018). Graduate Theses and Dissertations. 16446.
https://lib.dr.iastate.edu/etd/16446

This Thesis is brought to you for free and open access by the Iowa State University Capstones, Theses and Dissertations at Iowa State University Digital Repository. It has been accepted for inclusion in Graduate Theses and Dissertations by an authorized administrator of Iowa State University Digital Repository. For more information, please contact digirep@iastate.edu.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td>iii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>viii</td>
</tr>
<tr>
<td>CHAPTER 1. ARTIST STATEMENT</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER 2. INTRODUCTION</td>
<td>3</td>
</tr>
<tr>
<td>CHAPTER 3. CONVENTIONS OF CLOTHING</td>
<td>6</td>
</tr>
<tr>
<td>CHAPTER 4. LOST &amp; FOUND</td>
<td>16</td>
</tr>
<tr>
<td>CHAPTER 5. INVOLUNTARY COLLABORATIONS</td>
<td>25</td>
</tr>
<tr>
<td>CHAPTER 6. CONCLUSIONS</td>
<td>29</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>40</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Left/Over Objects Exhibition Poster, 2018</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Tina Rice, <em>Disrupting the Dark Circus</em>, 2017, recycled business suits, stoneware, cotton thread 36” x 40”</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>Tina Rice, <em>Twelve Business Suits: Quilt/Cage</em>, 2017, recycled business suits, steel wire, cotton thread 70” x 90”</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>Tina Rice, <em>Nest &amp; Seven Dresses</em>, 2017, porcelain, recycled cotton dresses, cotton thread 25” x 30”</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Tina Rice, <em>Pendant with a Dozen Dresses</em>, 2018, porcelain, recycled cotton dresses, cotton thread 26” x 45”</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>Tina Rice, <em>Amulet</em>, 2018, stoneware, recycled khakis, cotton thread 14” x 40”</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Tina Rice, <em>Everyone's Khakis</em>, 2018, stoneware, recycled khakis, cotton thread 14&quot; x 40&quot;</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>Tina Rice, detail, <em>Khakis &amp; Cardigans Medallion</em></td>
<td>13</td>
</tr>
<tr>
<td>9</td>
<td>Tina Rice, <em>Khakis &amp; Cardigans Medallion</em>, 2018, stoneware, recycled clothing, cotton thread 12&quot; x 40&quot;</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Tina Rice, <em>Lost &amp; Found</em>, 2018, stoneware, recycled clothing, 18&quot; x 10&quot;</td>
<td>15</td>
</tr>
<tr>
<td>11</td>
<td>Tina Rice, <em>Curb Alert: Reflections of Abandoned TVs</em>, 2018, Craigslist images, paper collage on wood panel 40&quot; x 30&quot;</td>
<td>19</td>
</tr>
<tr>
<td>12</td>
<td>Tina Rice, <em>Luxury/Necessity</em>, 2018, Craigslist Images, paper collage on wood panel 14&quot; x 18&quot;</td>
<td>21</td>
</tr>
<tr>
<td>14</td>
<td>Tina Rice, <em>Ushare &amp; Usurp</em>, 2017, digital collage printed on canvas, cotton thread 18&quot; x 18&quot;</td>
<td>25</td>
</tr>
<tr>
<td>15</td>
<td>Tina Rice, <em>No One Realy (sic): St.in.Keings</em>, 2018, digital collage printed on canvas, cotton thread 41” x 19”</td>
<td>27</td>
</tr>
</tbody>
</table>
Figure 16. Tina Rice, *Matters of the Year: neveragain, metoo, blm, timesup*, 2018, stoneware, steel found object 18” x 60” ............................... 28

Figure 17. Tina Rice, *Heavy Swim*, 2017, stoneware, steel found object 40” x 20” .................................................................................. 28

Figure 18. Tina Rice, *Spindling*, 2017, stoneware, steel found object 24” x 36” .................................................................................. 28

Figure 19. Jasper Johns, *Coat Hanger I*, 1960, lithograph, Museum of Modern Art, New York ......................................................................... 31

Figure 20. Jasper Johns, *Fool’s House*, 1961, oil on canvas, Private collection .................................................................................. 31

Figure 21. Eva Hesse, *Hang Up*, 1966, acrylic on cloth, acrylic on steel, The Art Institute of Chicago, Chicago, IL ............................................ 31

Figure 22. Grayson Perry, *The Agony in the Car Park*, 2012, woven tapestry in wool, silk, cotton, acrylic and polyester, Arts Council Collection, London, UK ................................................................. 32

Figure 23. Phyllida Barlow, *untitled: upturned house, 2*, 2012, Tate Modern, London, UK ....................................................................... 32

Figure 24. Japanese Boro Cloth ...................................................................................................................................................... 33

Figure 25. Indian Kantha Cloth ...................................................................................................................................................... 33

Figure 26. Robert Rauschenberg, *Untitled*, 1955, encaustic mixed media, San Francisco Museum of Modern Art, San Francisco, CA ....................... 33

Figure 27. Robert Rauschenberg, *Scanning*, 1963, collage, San Francisco Museum of Modern Art, San Francisco, CA .............................. 33

Figure 28. Kurt Schwitters, *Untitled (ABLE)*, 1947, paper collage, Kurt and Ernst Schwitters Foundation ................................................. 34

Figure 29. Hannah Hoch, *J.B. und sein Engel*, 1925, paper collage, Wentrup Gallery .............................................................................. 34

Figure 30. Edward Hopper, *Chair Car*, 1965, oil on canvas, Private collection .................................................................................. 34

Figure 31. Edward Hopper, *Intermission*, 1963, oil on canvas, Private collection ................................................................................ 34
Figure 32. Edward Hopper, *Compartment C, Car 293*, 1938, oil on canvas, Private collection ................................................................. 35

Figure 33. Edward Hopper, *Automat*, 1927, oil on canvas, Des Moines Art Center, Des Moines, IA ................................................................. 35

Figure 34. Salvador Dali, *Woman with a Head of Roses*, 1935, oil on canvas, Private collection ................................................................. 35

Figure 35. Ai Wei Wei, *20 Chairs From the Qing Dynasty*, 2009, Installation Munich Germany ................................................................. 35

Figure 36. Doris Salcedo, Installation at 8th International Istanbul Biennial, 2003 .......................... 36

Figure 37. Amedeo Modigliani, *Woman with Red Hair*, 1917, oil on canvas, National Gallery of Art, Washington D.C. ........................................ 36

Figure 38. Amedeo Modigliani, *Jeanne Hébuterne*, 1919, oil on canvas, Private collection ................................................................. 36

Figure 39. Amedeo Modigliani, *Boy in a Blue Shirt*, 1917 oil on canvas, Private collection ................................................................. 36

Figure 40. Amedeo Modigliani, *The Boy*, 1919, oil on canvas, Indianapolis Museum of Art, Indianapolis, IN ......................................................... 37

Figure 41. Amedeo Modigliani, *Jeanne Hébuterne*, 1918, oil on canvas, Private collection ................................................................. 37

Figure 42. Vincent Van Gogh, *Van Gogh’s Chair*, 1888, oil on canvas, National Gallery, London ................................................................. 37

Figure 43. Pablo Picasso, *The Dream*, 1932, oil on canvas, Private collection ................................................................. 37

Figure 44. Andy Warhol, *Electric Chair*, 1964, screen print on canvas, Solomon R. Guggenheim Museum, New York, NY ........................................ 38

Figure 45. Francis Bacon, *Study after Velázquez’s Portrait of Pope Innocent X*, 1953, oil on canvas, Des Moines Art Center, Des Moines, IA .......................... 38

Figure 46. Wolfgang Weingart, *Untitled*, 1962, Museum of Design, Zürich, Germany .......................... 38

Figure 47. Gitte Kath, *Sans Souci* poster, Denmark ................................................................. 38
Figure 48. Mark Bradford, *Sexy Cash Wall*, 2013, mixed media, Hauser & Wirth, London, UK

Figure 49. Mark Bradford, *Rebuild South Central*, 2015, mixed media, Hammer Museum, Los Angeles, CA

Figure 50. Makoto Saito, *to Dyer*, 2016, oil on canvas, Private collection
ACKNOWLEDGMENTS

With gratitude for their constant support and direction throughout the creation of my exhibition and thesis, I would like to thank my committee co-chairs, Teresa Paschke and Paul Bruski, and committee member, Ingrid Lilligren. Thank you for your insightful questions and encouraging guidance. I greatly appreciate your willingness to share your tremendous knowledge and experience and am honored to have worked with you throughout this process.

In appreciation of the teaching and research experience I gained as a graduate assistant, I would like to thank Jennifer Drinkwater, Alan Mickelson, April Katz, Ingrid Lilligren, and Carlton Basmajian for the opportunity I’ve had to work with them. One of the most rewarding aspects of my graduate education has been teaching The History of Graphic Design, Graphic Design Technology, and assisting in teaching Ceramics. I’m so grateful for the opportunities I’ve had to help undergraduate students with their artistic development.

Additionally, I express my gratitude to each of my professors for their encouragement and instruction. I offer my sincere thanks to Andrea Quam, Alan Mickelson, Brent Holland, Teresa Paschke, Ingrid Lilligren, Alex Braidwood, Paul Bruski, Brenda Jones, Paula Curran, Bernard Canniffe, Karen Doty, Emily Morgan, Carol Faber, April Eisman, and Emmanuel Saka for their generosity and wisdom. Also, many thanks to Chris Martin, for arranging and assisting with the installation of my exhibition at The Gallery in the Round. In addition, I extend my gratitude to my supportive friends and colleagues in both Graphic Design and Integrated Visual Arts graduate programs. I feel lucky to have met and worked with so many outstanding people.

Finally, I would like to express my gratitude to my amazing husband and family for their constant love, support, and encouragement throughout this journey.
ABSTRACT

This thesis is the written component of the Master of Fine Arts describing the body of work created and subsequently exhibited as Left/Over Objects, which took place at The Gallery in the Round, Ames, Iowa from March 25-May 18, 2018. These works examine the effect of using found objects in order to derive concepts as the basis for the making of art. It also investigates the symbolic form of everyday objects and the relationships we build with them. Objects and visual analysis are used to inform the artwork which consists of sculptural objects, video, and collage. The artist incorporates found objects: text, imagery, clothing, and textiles. Using found items, the artist appropriates and remixes pieces to highlight the message of objects in our daily lives. Stereotypes of value, class, and taste as well as political issues are addressed as they are represented by particular objects. By considering everyday objects the artist explores their meaning and offers a new “recycled” role for ordinary objects.

Contained in this document are the intentions and methodology of the artist. It includes descriptions of the intention of the artwork, the making processes, and the materials used. Influential concepts, artists, and artistic movements are included to establish precedence and provide context for the artwork.
CHAPTER 1. ARTIST STATEMENT

“Objects are rich sources of inquiry; they invite us to observe closely, pose questions, forge connections, and anchor ideas in the concrete.”

-Sherry Turkle, Things We Think With

My work begins with a thing left behind; an object or an image. Humans surround themselves with things: things of necessity, things of luxury, things to accomplish tasks, things to make us comfortable, things to remind us of something. We make things, use things, buy things, give things, care for things, discard things. Every aspect of modern life includes objects. The variety and scope of ideas about objects is fascinating to me. The appeal of objects can be attributed to many factors, including their unique existence, their spirit, the way they reflect their owner, their materiality, and their form. I think about the inherent community engagement of every object: the way it was made, the people who made it, and the hands that may have touched it. My artwork is informed by visual analysis of found objects and images. My work is a response to specific objects and images that I appropriate from others to explore stereotypes, to use symbolically, or as a silent collaborator.

Certain abandoned objects, like articles of clothing and furniture, represent stereotypes and offer clues about their prior purposes. As I regard the stereotypes of a business suit, for example, I think of politicians, lawyers, salesmen, men on buses, and my own father. A business suit isn’t a neutral article of clothing. It is loaded with meaning that is interpreted differently from person to person. I am interested in how my assumptions about these objects are different from others’ and I use this to inform my sculptures. Men’s suits
may also show details about their previous owners. I once bought a suit from a thrift store
that had an old funeral program from another state in the pocket. I have purchased other
business suits that carry tags from the dry cleaners or smell like cologne. This evidence of the
former owner reminds me that someone else once had a relationship with the object. As I use
these items that used to be meaningful to a stranger, I prolong their life and expand their
context. I extend its lifespan and shift its purpose from commodity to art object.

I appropriate graffiti for my work in the same way. I see it as an object that I can use
to express my own views. I photograph and incorporate the symbols, illustrations, and text
left by strangers into my artwork. I deliberately select graffiti with unclear meaning and use
their imagery to inform my work and add something unexpected. Their vague content is
appealing to me because it serves as a point of origin around which I can develop my own
ideas. Like abandoned clothing or furniture, graffiti is not a neutral object. I use it to expand
and support my ability to express new ideas.
CHAPTER 2. INTRODUCTION

In 2012, three English professors, Doug Hesse, Nancy Sommers, and Kathleen Blake Yancey, conducted a writing project based on a book of essays compiled by noted MIT professor of social studies and technology Sherry Turkle. They experimented with a new approach to composition writing where they identified an object (rather than a concept) and examined what they could make of it. They each began with an intense focus solely on a specific object that was significant to them. “Each of us believed that by focusing on that object—in that focus teasing from it what it might teach us, writing in response and away from it—we would understand something we hadn’t before...We found that beginning with evocative objects rather than a problem or an issue indeed provoked observations and feelings, associations and questions we likely would not have produced through other means” (Fried 326). I approached the artwork in Left/Over Objects in a similar manner. I began with evocative objects and allowed them to direct the artwork.

Left/Over Objects addresses meaningful objects in three distinct series of work: Conventions of Clothing, Lost & Found, and Involuntary Collaborations. Each series incorporates appropriated items and imagery as I explore issues that are important to

Figure 1. Left/Over Objects Exhibition Poster, 2018
me. As I made the artwork for these three series, several other theories about objects also influenced my artwork.

German philosopher Walter Benjamin applied the term “aura” to inanimate objects. In “The Work of Art in the Age of Mechanical Reproduction” he described the authenticity of an object in terms of “its presence in time and space; its unique existence of where it happens to be.” The aura of an object is its “unique aesthetic authority” that can be sensed in a metaphysical way. The aura may be evident in the physical appearance of the object itself, including nicks and scratches or its unique patina. The aura may be assumed or implied by an object’s backstory. John Berger discusses Benjamin’s ideas in his book and BBC television series *Ways of Seeing*. He describes the uniqueness of every painting as “part of the uniqueness of the place where it resided” (Berger 19). This uniqueness changed as reproduction became possible. A painting could never be in two places at once. The structure of the building, often a church, was the painting’s backdrop. The lighting, sounds, and smell of a painting’s original location were all participants in the experience of the viewer. These contributed to the aura of the object, a painting. As reproduction became common, works of art were removed from their intended context; produced and sold as prints, posters, greeting cards, billboards, and t-shirts. The aura of the original painting is removed and the aura of the print or t-shirt emerges. The meaning and authority of the painting changes according to the objects which surround it. The “authority is lost. In its place there is a language of images” (Berger 33).

This aura is something I am drawn to in the objects used in my artwork. I select objects that display evidence of their previous owner: a worn surface, a unique patina, an interesting stain. These elements work together to add meaning to my artwork in each of the
three series in *Left/Over Objects*. The artwork in the *Lost & Found* series includes objects that have been used and left on the curb. In the case of the couches and TVs, they have been literally at the center of activity within their former homes. Each of the pieces in *Involuntary Collaboration* incorporates residual graffiti that doesn’t hold its original meaning for me. The aura of the graffiti is the essential feature for my artwork.

The object aura concept corresponds to an old Buddhist term, *mottainai*. It is an old-fashioned word used in Japan alluding to the spirit of objects as it refers to regret of waste because “every little thing has a soul.” “In the Japanese worldview everything in nature is endowed with a spirit, every individual existence is dependent on others and all are connected in an ever-changing world” (Sato 147-154). This concept is exemplified in the Japanese Festival of Broken Needles in which participants place their used sewing needles on an altar to thank them for their service. *Tsukumogami* is a related term which stems from Japanese folklore. It suggests that as a tool or utensil turns 100 years old, it becomes alive, self-aware, and usually vindictive.

As he considers objects from a less mystical perspective, Jean Baudrillard argues that the spirit of an object is really just a reflection of its owner. He states “The particular value of the object, its exchange value, is a function of cultural and social determinants. Its absolute singularity, on the other hand, arises from the fact of being possessed by me—and this allows me, in turn, to recognize myself in the object as an absolutely singular being...for what you really collect is always yourself” (Baudrillard 90). In this way, I find myself expressed in all of the found objects and images I acquire and in the artwork I create.
CHAPTER 3. CONVENTIONS OF CLOTHING

*Conventions of Clothing* consists of ten works of art including ceramic and textile sculptures and video. Each piece is made from repurposed items and serves as an analysis of specific articles of clothing: business suits, dresses, khakis, and cardigans. This series has been influenced by contemporary artists Jasper Johns, Eva Hesse, Grayson Perry, and Phyllida Barlow. It has evolved from my interest in international textile and craft traditions like boro cloth, kantha cloth, and kintsugi. I am interested in these traditions as they prolong the life of objects by remixing and repurposing discarded materials.

The artist Jasper Johns isolates and highlights specific objects in his artwork. He is an American painter, sculptor, and printmaker whose work has been classified as Abstract Expressionist, Neo-Dada, and Pop Art. Regardless of how his work is labeled, it usually is centered around particular objects. He frequently uses flags, maps, targets, letters, numbers, light bulbs, beer cans, string, hangers, and brooms (Figures 19, 20). In a recent PBS interview he stated that he draws attention to common objects to highlight “things the mind already knows, things that are not looked at, not examined.” His heavily layered encaustic paintings and assemblages are rich with iconography, contradictions, ironies, and pure symbols. Combining literal objects with his paintings, Johns encourages viewers to consider the physical nature of art. The varied surfaces of his encaustic paintings show evidence of his process, which is an important aspect of his work. His use of color is also important. His paintings are often monochromatic, with grey being one of his most used colors. He sees grey as an absence of color that isolates the object, making it the main feature. I see his influence in my use of color, texture, and in my focus on distinct objects.
I began *Conventions of Clothing* in 2016 when I became more aware and concerned with political issues. The 2016 campaign and election gave me a new sense of helplessness as politicians made changes that I opposed to my country and my state. Considering the western style business suit as an icon for political figures who were disrupting my comfortable life, I created four artworks by deconstructing and repurposing used business suits. As I disassembled the suits, I discovered the linings, interfacing, shoulder pads, and other padding that formed their structure. These hidden features, added to the suit to enhance the visual presence and power of the wearer, fascinated me as I considered the facade of suits and the politicians who wore them. Deconstructing and manipulating these suits became a symbolic mending of the fractures that new political figures had made in my world. As I experienced new concerns regarding health care for my family, as well as sexism and racism in my community, this series provided an opportunity for me to direct my dissatisfaction in a constructive way.

*Disrupting the Dark Circus* is the first artwork I made in this series. Beginning in February of 2017, I worried and watched as the new United States president selected his cabinet members and forecasted his approach to the presidency. As it became more and more evident that his priorities conflicted with mine, I turned my frustration towards this piece. Spending time deconstructing, coiling and wrapping the suits, then forming them into a satirical sculpture helped

Figure 2. Tina Rice, *Disrupting the Dark Circus*, 2017, recycled business suits, stoneware, cotton thread 36” x 40”
me process the transition from a government I trusted to one I feared. This was my first political art piece. The artwork includes a spherical textile form on a stoneware base that was inspired by a circus platform. The center sphere encircles a tangle of wrapped business suits that form the “guts” of the circus. The small, wrapped protrusions from the top of the structure symbolize hopeful disruptions, gathering together as the first step in changing the political climate.

_Twelve Business Suits: Quilt/Cage_ is a wall sculpture also made from deconstructed business suits. This artwork isn’t strictly political, but is a result of my previous focus on the business suit itself. As I spent time taking apart suits for _Disrupting the Dark Circus_, I thought about the stereotypes and assumptions I make about men who wear suits. I reflected on the business suit in comparison to women’s professional attire. I considered the general expectations of a man in a suit. I thought about what a business suit symbolizes for me and how that may be very different from what it suggests to someone else. The form is inspired by two other objects: a quilt and a cage. My intent was to represent the positive and negative responses I have towards men in suits.

_72 Impressions of Business Suits_ is a video exploration of others’ thoughts and assumptions regarding business suits. I asked several groups of people, including friends,
colleagues, and strangers about their ideas and associations with business suits. I wanted to see how my own associations compared with those of others. The video consists of animated digital collages made from historic sewing patterns for men’s suits and written text from the responses I received. The audio is primarily made of the vocal responses. Using vintage sewing patterns and contemporary language, I hope to show the assumptions people make about men in suits and the different ideas people have about this article of clothing. As I interviewed many different people I realized that my ideas about men’s business suits are less ubiquitous than I thought and that my perspective isn’t necessarily the only valid one.

Eva Hesse has had an impact on several pieces in this series, including Nest & Seven Dresses, and Pendant with a Dozen Dresses. Hesse was a German-born woman who was influenced by Abstract Expressionism and her industrial design background. She was an important Post-Minimalism artist and an innovator with her processes. Her work reflects her sense of humor, her interest in non-mechanical processes, and her affection for the ridiculous. Using alternative and waste materials like latex, fiberglass, wire, and cheesecloth, Hesse created sculptures that explore the contrast between elasticity and rigidity (Figure 21). Her artwork resists uniform surfaces by heavily layering non-conventional materials. Repetition, a grid structure, and clustered forms are common in her drawings and sculptural work. She often uses scattered forms of similar shapes in her installations. Her exploration with unusual forms and materials encouraged me to experiment with irregular shapes and non-traditional materials and techniques.

Nest & Seven Dresses is a reflection on the differences between western menswear and womenswear. The construction of a woman’s dress is very different from that of a man’s suit. The material is typically thin. They aren’t structured with padding and linings that
artificially square the shoulders or add bulk to the wearer. They aren’t built up to imply power. Women’s blouses are generally colorful and decorative, which led me to consider the decorative nature of women themselves.

The sculpture is composed of two parts: a flower-like top made from seven disassembled women’s dresses and a porcelain base. I cut apart the dresses, twisted them and wound them with thread to create linear forms which protrude from the base. The porcelain base is inspired by the nest of a paper wasp and serves as a foundation from which the cords of dresses extend as a line drawing into the space above.

![Image of the sculpture](image)

Figure 4. Tina Rice, *Nest & Seven Dresses*, 2017, porcelain, recycled cotton dresses, cotton thread 25” x 30”

*Pendant with a Dozen Dresses* is a continuation of my reflections on womenswear and women as decor. It is a wall sculpture made from scraps of used dresses wrapped around rope and wire with a large porcelain pendant. The long loop of dresses is intended to loosely
represent a wreath form, an odd traditional decoration that has symbolized many things: the harvest, birth, death, fertility, morality, virtue, a change of seasons, and even royalty, as it has been worn as a crown. The union of the dress and the distorted wreath form reflects on the uncertain positioning of women in their professional and personal realms.

Both *Nest & Seven Dresses* and *Pendant with a Dozen Dresses* were influenced by English ceramicist and tapestry artist Grayson Perry. His early illustrated ceramic vessels are satirical urns that merge sex, violence, and politics with elegant pottery. Through the years he has created work concerning death, psychotherapy, depression, pop culture, social tensions, class, value, taste, kitsch, and his own female alter ego. He uses traditionally dignified forms and bright colors to address dark subject matter. His interest in consumer culture became the subject of his 2012 three-part documentary on class, value, and taste called “All the Best Possible Taste.” Each part of the series focuses on a particular class of people in England: the working class, the middle class, and the upper class. He interviewed and spent time with members of each of these groups, exploring the things they purchase, the clothes they wear, and what they hope to communicate about themselves. He questioned individuals about their objects of luxury and their obligations of wealth. He used this information to inform his huge illustrated tapestries (Figure 22) which reflect distinct features of each class. In 2016 he published an autobiographical book called *The Descent of*
Man in which he uses his personal history to discuss gender identity and challenge the expectations of masculinity. He writes about dress codes for men and women, describing the functionality of work clothes for men and the frivolousness and decorative nature of work clothes for women.

Contemporary British artist Phyllida Barlow has influenced three pieces in this series: Everyone’s Khakis, Amulet, and Khakis & Cardigans Medallion. Barlow creates massive sculptures (Figure 23). She uses waste materials, like plastic; domestic materials like fabric and paint; and construction materials, like plywood and plaster. Her artwork reflects her unique interplay and improvisation with these materials. As a stimulus for her work she reflects on her own memories and considers everyday things like mountains, trees, and her
own hoardings. Barlow is interested in representing absurdity and nonsense in her artwork. Her sculpture building style is a cumulative process that lends itself to accidental arrangements. Barlow is drawn to this lack of control. This approach inspires me to be experimental in my process and materials. The absurdity of her artwork motivates me to accept and embrace absurdity in my own artwork.

_Everyone’s Khakis, Amulet, and Khakis & Cardigans Medallion_ are three separate wall pieces made from pre-owned khaki pants worn by men and women. Khakis are common articles of clothing for the American working and middle class. Initially they appeared as part of military uniforms, but are now used as school uniforms, retail uniforms, scout uniforms, and casual office wear. They are the pants expected to be worn as part of the “semi-casual” dress code for “white-collar” workers. These three sculptures are made by wrapping scraps of these very common pants around rope and wire and combining them with large ceramic forms that reference three types of pendants: a talisman, an amulet, and a medallion. A talisman is a type of pendant meant to provide the wearer with supernatural powers. An amulet is a pendant believed to
possess spiritual or protective powers. A medallion is a pendant of recognition, like an award. I created this piece as a consideration of the everyday work experience of the working middle class. By pairing everyday workwear with these pendant forms, I aim to set apart each khaki-wearer as an individual with their own set of values and beliefs.

The final piece in the Conventions of Clothing series is called Lost & Found. This piece was influenced by Japanese boro cloth (Figure 24) and Indian kantha cloth (Figure 25). The Japanese term boro refers to the state of objects that have been extensively repaired and reused beyond their normal life cycle. During the Edo period in Japan, from 1603 to 1868, boro cloth was created to extend the usefulness of functional cloth. Hemp was a cheap material used by farmers and laborers. It was dyed with indigo and used to make peasant clothing and other textiles. As clothing wore out, bits and pieces of fabric were layered to mend the worn areas. This reassembling created a patchwork motif that was both functional and beautiful. The pieces were stitched using sashiko stitching, which was a practical embroidery stitch that reinforced the fabric. Clothing beyond repair would be cut into squares, layered, and re-stitched to form useful rags. Both clothing and rags would be passed on from generation to generation, so the recombining and re-stitching showed the handwork from many generations. As the cloth became tattered, the textiles also represented the life experiences of various ancestors. Boro cloth is a functional manifestation of a few ideas I value: uniting individuals through a shared object, finding accidental beauty through recombined elements, and elevating an object destined for the trash.

Kantha cloth from the Bengali region of India is a colorful fabric created in a similar way. For generations, Bengali women have cut and recombined discarded saris to create functional textiles. Blankets, seat cushions, shawls, and bedspreads are made from kantha
cloth. I admire the visible mending of the cotton saris because it shows an appreciation and acceptance of imperfection. As with Japanese boro cloth, generations are united, random beauty is discovered, and discarded objects are saved.

*Lost & Found* is a wall piece composed of two ceramic boxes and several scraps of material from many types of discarded clothing. At the end of every school year, public schools set out several tables of items that have been turned in to their lost & found box throughout the year. These piles of jackets, sweaters, shoes, and other items are left on the tables for a week or so, then thrown out. These forgotten items, some of which are very expensive, seem to mock the extreme poverty evident in other parts of the world. *Lost & Found* is a collection of specimens from articles of clothing. It is intended to be a reflection on the extravagant wealth and excessive waste of the United States. As opposed to boro cloth and kantha cloth, this piece shows a recombining of American clothing in a useless and non-functional way. This approach suggests the way Americans waste certain commodities like clothing and textiles.

Figure 10. Tina Rice, *Lost & Found*, 2018, stoneware, recycled clothing 18" x 10"
CHAPTER 4. LOST & FOUND

Lost & Found is a series of artwork I created using images of discarded household objects. I made each of these pieces from photographs of discarded objects. Some images I took myself, some I found on Craigslist. Images I found on Craigslist show rejected objects that are set aside on the curb to be picked up. I am fascinated by these images because they are less curated than other social media pictures and often reveal unintended details about the owner. These photos of rejected belongings became my “found object” around which to center my artwork. I used a few types of visual analysis to evaluate these images and inform my artwork in three different ways: to highlight the accidental beauty and metaphor in the images themselves; to call attention to the abandoned objects found in the images; or to accentuate the signifiers found in the images that reveal information about the owners.

Neo-Dadaist, Robert Rauschenberg (Figures 26, 27) worked common objects into his assemblage art called “Combines.” By experimenting with non-traditional materials, found objects, and trash, he opened himself up to chance and achieved unexpected results. He included coded messages as he combined art objects with everyday objects. He explored techniques such as photo transfer, screen printing, encaustic painting and collage. His artwork included common, recognizable objects like articles of clothing, taxidermied animals, and wheels. The materials he selected reflect play and discovery. His work referenced clichés and memories. Rauschenberg saw himself as an observer and arranger of the objects he clustered together. His artwork reveals the textures of everyday life. In an interview for PBS he said, “I was busy trying to find ways where the imagery and the material and the meanings of the painting would be not an illustration of my will but more like an unbiased documentation of my observations, and by observations, I mean that literally
of my excitement about the way in the city you have on one lot a forty-story building and right next to it you have a little wooden shack. I felt as though I was carrying out an idea rather than witnessing an unknown idea taking shape.” Rauschenberg’s focus on texture and his inclusion of everyday objects have encouraged me to be more experimental with materials and form.

*Curb Alert: Reflections of Abandoned TVs* is inspired, in part, by Robert Rauschenberg as well as Kurt Schwitters and Hannah Hoch. As a post-World War I Dada artist, Kurt Schwitters was interested in the nonsense around him. He was a pioneer in creating collages with discarded materials (Figure 28). He wanted his art to embrace everything in the world around him. As he rummaged through the ruins of World War I, he searched for materials for his collages. Schwitters reassembled found objects like shop advertisements, discarded restaurant bills, and used tram tickets to transform each of them into something new. He embraced the random words and letters he happened upon as he incorporated them into his work. He saw his process of assembling as an act of discovery. Schwitters valued the visual characteristics of each object, without assigning hierarchy, accepting each piece for its own merits. Collecting and selecting were his primary motivations. By rearranging his assortment of abandoned items, he didn’t feel like he elevated the objects. Schwitters didn’t believe art objects were more valuable than any other object. Rather, he thought the components of his work were enriched by their association with each other and was primarily interested in this transformation. Visually, his artwork includes linear patterns and a wide range of color. Though he is primarily interested in the absurdity of reassembling, his art is sometimes metaphorical and occasionally includes jokes. His artwork isn’t meant to be nostalgic.
Like Schwitters, German Dada artist Hannah Hoch turned to the world around her in response to post World War II chaos. She used found objects and imagery to create satirical collage, sculpture, puppets, and dolls (Figure 29). Her photomontages were critical of gender roles, marriage, patriarchy, power, race, and social constructs of women. She was skeptical of mass culture, the beauty industry, and politics. Hoch incorporated text, photographs, and trash in her collage and assemblage work.

*Curb Alert: Reflections of Abandoned TVs* is a two-part artwork that includes a collage and printed newspaper about my analysis of images of discarded televisions. TVs are some of the most frequently found items in the “Free” section of Craigslist, especially as bulky, cathode tube TVs are being replaced by flat screens. The images posted on Craigslist often reveal more than just the TV itself. They also reflect details of the owner’s home, family, friends, neighbors, pets, and personal habits. These photos are relatively un-posed, un-curated, unartistic images and are perfect for visual analysis.

I began my visual analysis of fifty-three Craigslist images with a content analysis. According to *Handbook of Visual Analysis*, “content analysis is an empirical (observational) and objective procedure for quantifying recorded ‘audio-visual’ representation using reliable, explicitly defined categories. It is an effective procedure only if a precise hypothesis and clearly defined concepts underpin its use” (Bell, 15). To start my content analysis, I formed this hypothesis: Photos for free TVs on Craigslist reveal information about the personal life of the owner/seller. I then created a set of values and independent variables to assess the images. After carefully viewing fifty-three of the images I had found, I analyzed six clear and codeable variables: Is the photographer visible? How many people are visible in the photo? What is the gender of the photographer? What is the position of the photographer? Where is
the TV located? And, finally, what is TV placed upon for the photograph? I thought the two most interesting results of the content analysis were first, that 40% of the photos included someone other than the photographer and second, that the TV was most frequently (55% frequency) photographed on the ground. Although this was amusing, I found that this quantitative method of visual analysis didn’t address the most engaging aspects of these photos. Using a semiotic approach, I could address the layers of meaning in each photograph. A semiotic analysis includes a denotative assessment, meaning what or who is being depicted, and a connotative assessment, referring to ideas or values that are expressed through the images. This type of analysis was far more interesting than the content analysis. For example, a denotative assessment of one image revealed the reflection of a man wearing athletic shorts and a t-shirt standing next to a bouncy house, a well decorated home, and a dog. From these things, I inferred that this is a relaxed man who is part of a fun and tidy family. Another image showed the reflection of a similarly aged, similarly dressed man who was sitting next to a bicycle helmet in a darker home without decoration. Since there were no signs of other people or pets in the photo, I inferred that he lives a more isolated life. Upon investigation of the images of TV reflections, I observed other significant things: cluttered garages, elaborate weight rooms, baby and animal toys, packed moving boxes, a collection of beer steins, a pile of cookbooks, a pile of laundry, fancy and junky cars, upper and lower class neighborhoods.
From these denotations, I could make many more connotations. *Curb Alert: Reflections of Abandoned TVs* is a record of these observations.

Philosophers Martin Heidegger and Marshall McLuhan have led me to think about the materiality of objects. Heidegger introduced the idea that art objects are valued for their materiality. “All works have this thingly character. What would they be without it? But perhaps this rather crude and external view of the work is objectionable to us... But even the much-vaunted aesthetic experience cannot get around the thingly aspect of the art work. There is something stony in a work of architecture, wooden in a carving, colored in a painting, spoken in a linguistic work, sonorous in a musical composition. The thingly element is so irremovably present in the artwork that we are compelled rather to say conversely that the architectural work is in stone, the carving is in wood, the painting in color, the linguistic work in speech, the musical composition in sound” (Heidegger 3). As I find images of objects, I look for this quality and seek things based on their materiality.

According to Marshall McLuhan, objects might as well be extra appendages for humans. “All media are extensions of some human faculty—psychic or physical. The wheel is an extension of the foot. The book is an extension of the eye. Clothing an extension of the skin. Electric circuitry an extension of the central nervous system” (McLuhan 26). In this vein, I search for images of objects as an extension of their owners.

*Pianos of the Midwest* is a three-part collage based on my content analysis of Craigslist images of pianos from cities in Minnesota, Wisconsin, Illinois, Iowa, Nebraska, and Missouri. I searched regional Craigslist postings for free pianos in my own state and the five states around me. I grouped the images by region and found that there are many more pianos available in Minnesota and Illinois, possibly due to larger cities in these states. I was
primarily interested in the interior or exterior placement of the piano, the state in which it was located, and the objects in the background of the image. By digitally and physically layering the images, I echo the community and their relationship with music.

Figure 12. Tina Rice, Luxury/Necessity, 2018, Craigslist Images, paper collage on wood panel 14" x 18"

*Luxury/Necessity* is a grouping of twelve small collages of rejected chairs and couches. The text of these collages is from Karl Marx’s economic theories found in *Capital: A Critique of Political Economy*. Chairs and couches, common items found in the free section of Craigslist, seem strangely out of place as they are photographed outside of the house and on the curb. In this series, the chair serves as a metaphor and an “extension of our physical bodies and nervous systems” (McLuhan 247). We identify parts of the chair using terminology associated with the human body: arms, legs, back, feet, claws, knee, seat, and ear. Its anthropomorphic form lends itself to affection and devotion and invites us to kick off our shoes, have a seat, and relax. The function of a chair also metaphorically “extends
various parts of one’s body by a kind of autoamputation” (McLuhan 110). The chair, as used in movies, TV, and by real people in real life, alters one’s relationship with gravity. If allowed, the chair could assume the responsibilities of one’s feet, legs, hips, and spinal column in the name of human modification and extension. The metaphorical parts of the chair could replace each of the similarly named literal parts of a human being. Many artists, such as Edward Hopper, Salvador Dali, Doris Salcedo, and Ai Wei Wei have created paintings and installations emphasizing the empty chair (Figures 30-36). The message of the empty chair has varied from artist to artist. It has symbolized loneliness, loss, isolation, or anticipation. Other artists, such as Amedeo Modigliani, Vincent Van Gogh, Pablo Picasso, Andy Warhol, and Francis Bacon have had different objectives for using chairs in their artwork (Figures 37-45). Modigliani and Picasso used distinct types of chairs as accessories to represent and reflect the unique traits of their portrait models. Van Gogh painted the chair itself as a portrait. He painted a simple, almost empty chair to represent himself and richly textured, stylized chair with a candle and books to represent his artist friend Paul Gauguin. Warhol and Bacon both highlighted the grimmer aspects of the chair by printing images of the electric chair and the distorted screaming Pope. These sacred and aesthetic uses of the chair accentuate the idea that the medium is the message and serves as an extension of man.

The photos of chairs given away on Craigslist are an accessible way to analyze the role of chairs in the community. There are several types of visual analyses that could be performed using these images, but the most interesting to me is a connotative assessment. The general condition of the chair can reveal how well-used the chair has been, the age of the chair, the preciousness of it, and to what extent the chair has become an extension of the owner. Many used chairs show signs of wear that reveal the size and shape of the owner and
the frequency with which the chair was used. The style of the chairs reveal their general purpose. The estimated age of the chairs show the taste and possibly an estimated income of the owner, since one generally would replace older chairs if they had enough money to do so. Some of the images of discarded chairs show that a dog or a cat has been allowed to inhabit them. This could reveal that the owner has stopped loving the chair, or that the owner loved their pet enough to share the chair with him. The interpretation of these images reveals many possible layers of meaning. Chairs are a reflection and extension of their community. They act as iconographical symbols, metaphors, and cultural representatives.

*Left/Over* is an embroidered collage which has been digitally printed on linen canvas. The photographs in the collage are taken from locations that are about 1,000 miles apart. One photograph shows a dated pink and orange motel in the middle of Texas. The other shows a section of a rundown park in central Los Angeles. These images interested me because they share the same color palette and connect to the idea of leftovers. Both are structures designed to enrich the lives of their visitors, but their vitality is now lost. They are both residual architecture from a livelier time. I added text and enhanced the imagery on these collages to re-invigorate them and to show the validity of items left over.

Figure 13. Tina Rice, *Left/Over*, 2018, digital collage printed on canvas, cotton thread 46” x 22”
Wolfgang Weingart and Gitte Kath influenced my response to these images. Weingart is a postmodern Swiss designer, instructor, and author. He is known for his typographic explorations—the use of text, collage, and hand-drawn linear elements characterized his work (Figure 46). His innovative layering of halftone imagery preceded digital layering. Weingart manipulated and overlapped colors while distorting the text. He sought spontaneity in his work using deliberate carelessness. His teaching style encouraged students to break the rules and explore options. Gitte Kath is a contemporary Danish graphic designer as well as textile designer, scenographer, playwright, and actor. Her poster design shows an ability to straddle graphic design and fine art (Figure 47). With cryptic symbolism, she incorporates rustic, typewritten text. Her artwork usually holds a single object as the focal point which she blends with hand-drawn and hand-painted elements. There is no forced message; her minimalist approach allows for open interpretation.
CHAPTER 5. INVOLUNTARY COLLABORATIONS

The final series of *Left/Over Objects* is comprised of five artworks made with appropriated objects and graffiti. My interest in using these ambiguous objects and messages from strangers is to reinterpret them and give them my own meaning. I incorporate my photos of cryptic graffiti and my own illustrations to create digital collages. In this way, I create involuntary collaborations with strangers throughout the world.

![Figure 14. Tina Rice, *Ushare & Usurp*, 2017, digital collage printed on canvas, cotton thread 18" x 18"](image)

*Ushare & Usurp* is a digital collage printed on canvas dealing with the idea of appropriation. This image includes graffiti from a back wall of a Vietnamese restaurant in Utah. I distorted the image and added several things, including an illustration of a man who resembles a 1940s mob boss. My intention for this piece is to create an image of a small
courtyard where I add my marks to those of the previous stencil artist. Using repeated imagery and embroidery, I depict the many voices manifest in the collage.

Contemporary artist Mark Bradford uses ephemera from his neighborhood to give a voice to his urban community. He scavenges his South Central LA neighborhood for fliers and objects that reflect his community. His billboard size collages utilize layers of paper advertisements for jobs, legal services, and payday loans meant to prey on people who are struggling financially (Figures 48, 49). Highlighting the inequality in his city, Bradford uses these remnants to expose the contradictions of exploiting the poor. His raw, grid-like abstractions allude to a map or a bird’s eye view of the city, while including hidden text as well. Bradford develops the intricate surfaces of his work using a variety of processes. He paints and sketches. He tears away at the surface by ripping and sanding it, adding and subtracting from the layers. His painterly use of torn and layered paper calls attention to the physicality of his process. While exploring these tactile layers, he forms a visualization of the current social and political landscape, addressing issues of race, class, power, and equality. I am influenced by the subject matter of his work and by his layering process.

*No One Really (sic): St.in.King* is a digital collage printed on canvas that shows distortion and appropriation as influenced by Makoto Saito. Saito is a Japanese contemporary graphic designer, painter, and printmaker who creates experimental abstractions of his personal perspectives and observations. By distorting the subjects of his paintings, he creates provocative portraits and abstract pieces. To establish a rawness in his work, Saito frequently uses halftones and distortion (Figure 50).
No One Realy (sic): St.in. King is comprised of a repeated portrait of Iowa congressman Steve King repositioned in front of a wig shop in Hollywood. His image is layered with appropriated and misspelled graffiti, images from a children’s coloring book, and a 1915 children’s picture book. His face is distorted with smocking and embroidery. Congressman Steve King is the current representative for my district in Iowa, yet his ideologies are deeply offensive to me. Based on his words and actions, especially through his use of social media, he appears to be extremely a racist, bigoted, white supremacist who proudly discusses preserving white culture. This is represented by his having a Confederate Flag in his office, though his state fought what this flag stood for during the Civil War. This artwork is my response to him.

Matters of the Year: neveragain, metoo, blm, timesup, Heavy Swim, and Spindling are three separate sculptures that utilize appropriated steel objects of unknown purpose. I use these metal forms to enclose and stack ceramic pieces as a reflection on social and political issues. These pieces all serve as non-traditional cairns that indicate issues of social importance. Historically, a cairn was a stack of stones used as a marker for a meaningful
location such as a burial ground, a trailhead, or a passageway. The cairns that I’ve created are markers of meaningful issues. *Matters of the Year: neveragain, metoo, blm, timesup* is a cairn to honor the progress made this year as small groups stand up for important matters. Inspired by the students of the #NeverAgain movement that arose in response to the Marjory Stoneman Douglas High School shooting in Parkland, Florida, I realized the huge difference the determination of these young students could have. They gave me hope that this year will mark the beginning of important changes for each of these issues.

*Heavy Swim* serves as a non-traditional cairn and a warning about plastic waste in the ocean. *Spindling* is a cairn honoring mundane, everyday tasks as markers of everyday life.
CHAPTER 6. CONCLUSIONS

I began this thesis with the idea that focusing on an object rather than a concept could inform my artwork in new ways. As I studied different ideas about objects; their aura, their spirit, their way of reflecting their owner, I realized my own objective in exploring them. Using the visual analysis methods found in Theo Van Leeuwen’s and Carey Jewitt’s *Handbook of Visual Analysis*, I found that my interest primarily stems from two things: the many hands that have interacted with an object and the potential of an object to represent a larger concept. Through my use of appropriated objects, I have connected with the previous involvement others have had with these items. As I used these objects to consider political and social problems, I have realized the active role inanimate objects play in each of our lives.

By focusing on individual objects for each of the three series I created for *Left/Over Objects*, many ideas have emerged for new projects regarding these objects. In working with evocative articles of clothing in my *Conventions of Clothing* series, for example, I have envisioned and sketched out several more sculptures dealing with manipulation and distortion of them. As I continue my investigation of business suits, dresses, khakis, and pendants, I recognize opportunities to extend my exploration of these items. I have also seen the potential to work with other types of clothing and textiles to inform new bodies of work. I am eager to expand the scope of my artwork with additional focus on objects such as these.

The Craigslist images selected for my *Lost & Found* series reflect only a small portion of the images I have collected. I intend to eventually create artwork using all the images I have appropriated, as well as make a self-published Zine about them. I continue to
collect Craigslist images and am regularly surprised by the objects I discover there. My artwork for this series is only the beginning of a much broader body of work, as I plan to continue my examination of these images to inform future artwork.

As with *Conventions of Clothing* and *Lost & Found*, the artwork I’ve produced for the *Involuntary Collaborations* series is a stepping stone along a much longer path. I regularly seek out graffiti and odd, unfamiliar objects to inform new artwork. After collecting these things, I reflect for days and weeks on what they could mean and how I could use them. This has been a more passive approach to making art than I’ve engaged in with my other series. The approach allows my ideas to simmer in the background as I work on other projects. Eventually, a new context for them occurs to me and I incorporate them into my artwork. This passive ideation is an important part of my art practice, as it enriches the active making process and allows me to shift focus from project to project. I will continue to use found graffiti and objects to passively and actively work on multiple works of art at the same time.

My object-oriented method for creating this body of work has proven to be an enlightening and satisfying approach for me. With each object I explored, my ideas quickly evolved and new directions continually presented themselves. I find this method of working allows ideas to unfold and develop without the limitations of my own biases or assumptions. To me this has shown that art making, with a physical object in mind rather than an abstract idea, allows my artwork to build in an open and varied way, enabling me to continually reflect on my work and delve into the making process, all the while reflecting the world in which it is situated. I intend to continue to use this method of focusing on a single object as I initiate future projects and allow concepts to arise organically.
Figure 19. Jasper Johns, *Coat Hanger I*, 1960, lithograph, Museum of Modern Art, New York

Figure 20. Jasper Johns, *Fool’s House*, 1961, oil on canvas, Private collection

Figure 21. Eva Hesse, *Hang Up*, 1966, acrylic on cloth, acrylic on steel, The Art Institute of Chicago, Chicago, IL
Figure 22. Grayson Perry, The Agony in the Car Park, 2012, woven tapestry in wool, silk, cotton, acrylic and polyester, Arts Council Collection, London, UK

Figure 23. Phyllida Barlow, untitled: upturned house, 2, 2012, Tate Modern. London, UK
Figure 24. Japanese Boro Cloth

Figure 25. Indian Kantha Cloth

Figure 26. Robert Rauschenberg, *Untitled*, 1955, encaustic mixed media, San Francisco Museum of Modern Art, San Francisco, CA

Figure 27. Robert Rauschenberg, *Scanning*, 1963, collage, San Francisco Museum of Modern Art, San Francisco, CA
Figure 28. Kurt Schwitters, *Untitled (ABLE)*, 1947, paper collage, Kurt and Ernst Schwitters Foundation

Figure 29. Hannah Hoch, *J.B. und sein Engel*, 1925, paper collage, Wentrup Gallery.

Figure 30. Edward Hopper, *Chair Car*, 1965, oil on canvas, Private collection

Figure 31. Edward Hopper, *Intermission*, 1963, oil on canvas, Private collection
Figure 32. Edward Hopper, *Compartment C, Car 293*, 1938, oil on canvas, Private collection

Figure 33. Edward Hopper, *Automat*, 1927, oil on canvas, Des Moines Art Center, Des Moines, IA

Figure 34. Salvador Dali, *Woman with a Head of Roses*, 1935, oil on canvas, Private collection

Figure 35. Ai Wei Wei, *20 Chairs From the Qing Dynasty*, 2009, Installation Munich Germany
Figure 36. Doris Salcedo, Installation at 8th International Istanbul Biennial, 2003

Figure 37. Amedeo Modigliani, *Woman with Red Hair*, 1917, oil on canvas, National Gallery of Art, Washington D.C.

Figure 38. Amedeo Modigliani, *Jeanne Hébuterne*. 1919, oil on canvas, Private collection

Figure 39. Amedeo Modigliani, *Boy in a Blue Shirt*, 1917 oil on canvas, Private collection
Figure 40. Amedeo Modigliani, *The Boy*, 1919, oil on canvas, Indianapolis Museum of Art, Indianapolis, IN

Figure 41. Amedeo Modigliani, *Jeanne Hébuterne*, 1918, oil on canvas, Private collection

Figure 42. Vincent Van Gogh, *Van Gogh’s Chair*, 1888, oil on canvas, National Gallery, London

Figure 43. Pablo Picasso, *The Dream*, 1932, oil on canvas, Private collection
Figure 44. Andy Warhol, *Electric Chair*, 1964, screen print on canvas, Solomon R. Guggenheim Museum, New York, NY

Figure 45. Francis Bacon, *Study after Velázquez's Portrait of Pope Innocent X*, 1953, oil on canvas, Des Moines Art Center, Des Moines, IA

Figure 46. Wolfgang Weingart, *Untitled*, 1962, Museum of Design, Zürich, Germany

Figure 47. Gitte Kath, *Sans Souci* poster, Denmark
Figure 48. Mark Bradford, *Sexy Cash Wall*, 2013, mixed media, Hauser & Wirth, London, UK

Figure 49. Mark Bradford, *Rebuild South Central*, 2015, mixed media, Hammer Museum, Los Angeles, CA

Figure 50. Makoto Saito, *to Dyer*, 2016, oil on canvas, Private collection
REFERENCES


