

Perceptions of Art: Man and Nature – A Study Through Collaboration

Honors Project

In fulfillment of Requirements for

The Esther G. Maynor Honors College

University of North Carolina at Pembroke

By

Amanda Perrin

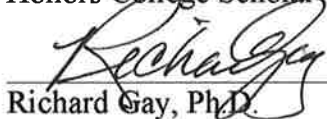
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PREFACE/ACKNOWLEDGMENTS

The project that I have completed to fulfill the thesis requirement for the Esther G. Maynor Honors College falls into the category of Creative or Non-Print Media Project. Conceptually this study concerns the way one artist views the work of another. No artist and subsequently no artwork exist within a vacuum. All artwork is an extension of the self of the artist by virtue of the creative process. I believe that sensory perception is strongly tied to experience and memory, and just as knowledge comes from learning, understanding comes from knowledge. I believe that the viewer comes to a separate self-awareness in interacting with the work resulting from another's creative process because of the way in which we define ourselves (and code experience) through our senses. We can only know that which we know. Because of this the creative process of another can only be understood through one's own personal knowledge, which results in the interpretation of said creative work.

After placing the work of another within one's own conceptual framework, we seek to place this understanding within academic sensibilities. That is, we place our interpretation within the frameworks of society and history, lending legitimacy or perhaps criticism to the work so that idea becomes text, text becomes instruction, and instruction leads back to understanding. Dialogue is essential here. Dialogue with the art object, dialogue with the artist's intention, and dialogue with the theory and writings of art critics are all equally valuable in this process. But what would happen if this process were reversed? What if education and knowledge of experience inspire the text and is presented to the viewer without the intermediary creative artwork, in

effect, removing that connection between the viewer and artist? Is it still possible to illicit a creative response from the viewer, and if so, what then will result when I attempt to place these creative responses back into the frameworks and texts from which they came?

My thesis addresses these issues as well as places my work within the context of definitions of art and various art modalities. It deals with relationships between viewer and viewed, learner and learned, and seeks to demonstrate a synthesis of my experiences and education while in the Art Department at UNCP.

I would like to acknowledge several individuals for their guidance and assistance. I would like first and foremost to thank Dr. Richard Gay for serving as my Faculty Advisor throughout this process. I would also like to thank Donna Payne for her advice regarding the legal ramifications of my project. Finally, I would like to thank Peter Matherly for his assistance in my original installation. In addition, I would like to credit those who collaborated with me in this project. They are Jonathan Johnson from the University of Iowa, Eric Wong from California, and an Art Education class from Kansas State University (Denise Heideman, Maggie Winter, Rachel Fontenot, Jennifer Regier, Destiny Breault, Abby Gilkerson, Dana Seiler, Kimberly Lorson, Kristen Jordan, Heather Brodzinski, and Meredith Karlin) and their instructor Dr. Sue Atchison.

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ABSTRACT

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Formal and theoretical aspects of Contemporary Art are explored through an original installation artwork. This exploration is further developed through the creation of a national collaborative art project, analysis of collaborators' works, and a synthesis of these works in the form of a final art installation. This exploratory process reveals that answers are dependent upon the nature of questions asked, reiterating the sophistication and complexity of contemporary art.

PERCEPTIONS OF ART: MAN AND NATURE – A STUDY THROUGH COLLABORATION

PROJECT CHRONOLOGY

It is one thing to study artistic concepts and movements, but it is a completely different thing to apply these in one's own work. To achieve such a synthesis, I created a set of guidelines for a work of art that I sent to individuals at 200 colleges across the U.S. inviting them to participate in a national collaborative artwork. These guidelines were created from a preliminary art installation of mine inspired by an interest in concept art, earth art, process art, collaborative art, and public art that was on view in front of Locklear Hall on UNCP campus from April 30 -May 4 2007. The invitation provided a window of one month in which those invited could install a similar work of their own, document it, and send the documentation back to me. As a result I received three sets of documentation, two in the form of photographs and one in the form of text. These projects combined with various elements from my initial installation inspired a final art installation uniting the four variations of the original one theme. The final installation was created to coincide with my Senior Art Exhibition and was on view in the lobby of Locklear Hall from April 13-18, 2008. The initial installation, the creation of guidelines and the subsequent invitational process, the analysis and synthesis of the collaborative works, and the final installation were all parts of my overall work, and are integral to my thesis.

INTRODUCTION

When coming up with a theme for my thesis, I wanted to incorporate issues and questions that were of a relevant nature to me at that point in my education. The semester that my project proposal had to be completed was also the semester that I was taking Contemporary Art History. It was largely due to that class, to the questions it prompted me to ask myself, and to the challenges it presented in terms of identity and purpose as an artist that this project came about. For example, what is acceptable as an artistic medium? What is the division of high art and low art about, and is one better than the other? How does one determine the ownership of an artwork (i.e. does the work belong to the creator, the conceiver, or the viewer)?

The types of art that directly relate to my project are concept art, collaborative art, installation art, public art, and environmental art. Concept art or conceptual art is a type of art that places more importance on the process by which the art is created and on the underlying idea and concept of the art than on the actual art object.¹ Collaborative art is a term referring to an artwork that is the result of the efforts of multiple individuals usually who are working toward the same intellectual effort. Public art refers to art that was both planned for and placed within the public domain. An installation is a designed environment that is site-specific and set up as a work of art outside or within a gallery space.² Installation art, therefore, is artwork of this

¹ "Conceptual Art" Grove Art Online. Oxford University Press, [5/1/08], <http://0-www.groveart.com.uncclc.coast.uncwil.edu/shared/views/article.html?section=art.018962#art.018962>

² H.H. Arnason, *History of Modern Art: Painting Sculpture Architecture Photography* 5th edition (Upper Saddle River, New Jersey: Prentice Hall, 2003), 800

type. Environmental art, sometimes called earth art or earthworks, references art that uses materials found in nature, often the earth itself, as the artistic medium.³

In order to appreciate the content of this project, one must have a working understanding of its context. For this reason the following section will provide more detailed definitions and examples of relevant art terms. It should be kept in mind that these terms are really only words that become acceptable phrases to deal with rather complex notions and characteristics found in artworks. In other words, there should be some thought given to the notion of linguistics from the start. The following definitions are intended to help the reader unfamiliar with these terms.

Contemporary art: variously defined but for this project art that is post World War II. This includes (but is not limited to) Pop Art, Minimalism, Formalism, Post-Minimalism, Process Art, Scatter Works, Earthworks, and Conceptualism.



Figure 1: Andy Warhol - Coca-Cola bottles 1962

Pop Art: an art style that is associated with the 1960s. Its imagery is derived from the popular, mass-produced culture. It focuses on everyday objects and their over-familiarity, transforming these objects into emblems. According to the Smithsons, associated with the London Institute of Contemporary Art in 1956, “Mass production is establishing our whole pattern

³ ibid,800

of life, principles, aims, morals, aspirations, and standards of living. We must somehow get the measure of this intervention if we are to somehow match it with our own.”⁴ *Coca-Cola bottles* by Andy Warhol, a silkscreen from 1962, is an example of Pop art (figure 1). According to Warhol, “You can be watching TV and see Coca-Cola, and you can know that the president drinks Coke, Liz Taylor drinks Coke, and just think, you can drink Coke, too. A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking.”⁵

Minimalism: a style characterized by “an impersonal austerity, plain geometric configurations and industrially processed materials.”⁶ The term was first used by David Burlyuk in 1929 who said ‘Minimalism derives its name from the minimum of operating means. Minimalist painting is purely realistic—the subject being the painting itself.’⁷

Formalism: refers to works of art and descriptions of art that exclude biography and iconographical information. The important thing about formalism is that formalists consider the artworks to be autonomous in terms of their aesthetic qualities. In other words it is only by the formal aspects of the work that the work is read.⁸

⁴ H.H. Arnason, *History of Modern Art: painting Sculpture Architecture Photography* 5th edition (Upper Saddle River, New Jersey: Prentice Hall, 2003), 478

⁵ *ibid.*, 500

⁶ Christopher Want. “Minimalism” Grove Art Online. Oxford University Press, [5/1/08] http://0-www.groveart.com.uncclc.coast.uncwil.edu:80/shared/views/article.html?from=search&session_search_id=87725103&hitnum=1§ion=art.058397

⁷ *ibid.*

⁸ Oliver Parfitt. “Formalism” Grove Art Online. Oxford University Press, [5/1/08] http://0-www.groveart.com.uncclc.coast.uncwil.edu:80/shared/views/article.html?from=search&session_search_id=315015403&hitnum=2§ion=art.991638

Post-Minimalism: refers to the reactions to minimalism. These came about again in the late 60s, including process art, scatter works, earthworks, conceptualism, and body art. These can be considered as logical extensions of the reductive aspect of minimalism, and as protests of formalism, rejecting an art of objects. In general this movement can be considered as both a back-to-nature movement and as a critique of form. Key words related to post-minimalism include temporal, ephemeral, and natural.

Process Art: art that subjected minimalist form to structural, material, or logical failure as well as to natural processes and forces (gravity, for instance). The focus of process art is on procedure and material, to the extent of de-forming its objects, thus critiquing formalism, which sought to critique form.

Scatter Works: an early type of process art. Scatter works literally reduces the art to a scattering of raw materials on the gallery floor. Again, formalism is critiqued through formlessness, directing the focus of the work on the materials themselves and their interaction within the gallery space.

Earthworks: also called Earth art, this type of art uses materials found in nature, often the Earth itself, as the artistic medium. It is an extension of process art that uses the earth's surface as its materials, eliminating the "art object" by making the art out of the land. Though similar to scatter art, earthworks achieve the same end as scatter art by reversing the relationship of the gallery space and the material. These works leave the gallery space altogether and return only as documentation. Nature is emphasized as these are site-specific works. Earthworks can be considered in terms of imposed form on natural formations. *Spiral Jetty*, constructed in 1969-70



Figure 2 (Robert Smithson, Spiral Jetty, 1969-70)

crushing light.” Employing 6000 tons of earth, *Spiral Jetty* is composed of black rock, salt, crystal and earth, is site specific to the Great Salt Lake in Utah, is 160 ft in diameter and when uncoiled the coil length is 1,500 ft.

Conceptualism: also known as concept art or idea art, it dematerialized art entirely and reduced it to the initial stage of the artist’s process; the idea. This is an art form in which the underlying idea or concept (and the process by which it is



Figure 3 Sol LeWitt, Wall Drawing No. 681 C, 1993

and ideas, facts, and proposals replace the object. Linguistics is key in concept art as

by Robert Smithson is an example of an earthwork (figure 2). In this work Smithson attempted to give form to text that he wrote about the Great Salt Lake in Utah, in which he described the lake as “an impassive faint violet sheet held captive in a stony matrix upon which the sun poured down its

achieved) are more important than any tangible product. Often text in the form of suggestions

form is interpreted as information. Sol LeWitt's wall drawing series exemplifies this type of art. The following paragraph from Sol LeWitt's Obituary in the New York Times discusses quite nicely the wall drawing series of artworks that were created by others from sets of instructions that LeWitt himself composed:

He reduced art to a few of the most basic shapes (quadrilaterals, spheres, triangles), colors (red, yellow, blue, black) and types of lines, and organized them by guidelines he felt in the end free to bend. Much of what he devised came down to specific ideas or instructions: a thought you were meant to contemplate, or plans for drawings or actions that could be carried out by you, or not. Sometimes these plans derived from a logical system, like a game; sometimes they defied logic so that the results could not be foreseen, with instructions intentionally vague to allow for interpretation. Characteristically, he would then credit assistants or others with the results. With his wall drawing, mural-sized works that sometimes took teams of people weeks to execute, he might decide whether a line for which he had given the instruction "not straight" was sufficiently irregular without becoming wavy (and like many more traditional artists, he became more concerned in later years that his works look just the way he wished). But he always gave his team wiggle room, believing that the input of others — their joy, boredom, frustration or whatever — remained part of the art.⁹

Public Art; artworks under public commission, or works within the public domain.



They are site specific works created for public spaces. Richard Serra's *Tilted Arc*, 1981, made of hot rolled steel

Figure 4 Richard Serra, *Tilted Arc*, 1981)

⁹ Michael Kimmelman, "Sol LeWitt, Master of Conceptualism, Dies at 78," *New York Times*, Arts and Science Section, April 9, 2007

and once located at Federal Plaza, Foley Square, New York City is an example of public art. This was a site specific commission using a small fraction of the Federal Plaza's construction cost. The wall itself was 12 ft tall by 120 ft long. The purpose of this work was to cause the viewer to interact and think about the space in a way which upsets the comfort of previously established daily routines. The function of the Plaza is limited, as neither picnics nor concerts, both of which had previously been held here, are prevented by Serra's sculpture. It did, however, hide an unsightly vacant lot across the street from the employees' view. The work was removed in 1989 due to the demands of unhappy civil servants, who called the piece a "hideous hulk of rusty scrap metal".¹⁰ As the quote implies, the surface of the sculpture was altered by rust over time due to the natural influences of weather. Because of this, *Tilted Arc* is also an example of process art and minimalism.

It is important to note the complexity of these art forms as defined by their linguistic counterparts and their direct relationship with each other. There is an apparent dialogue between both artists and critics in which the later considers and responds to the contentions, claims, and issues presented by artists and critics who precede them. The questions and considerations that I have presented, which this project aims to clarify and answer, share similar themes to those that artists of the 60s and 70s have addressed in their writings and in their work. These themes are timely still, particularly with the return to over commercialization and the continued focus on consumer culture that has grown out of these origins. As previously suggested, the

¹⁰ H.H. Arnason, *History of Modern Art: Painting Sculpture Architecture Photography*. 5th edition (Upper Saddle River, New Jersey: Prentice Hall, 2003), 589

themes of continuous narrative, questioning formalities of the art object and how that object ought to be interpreted (if there is such a thing), as well as challenging the roles of both the artist and society are all issues that are dealt with in various ways throughout my project.

It is also important that this work challenge individual perceptions. By exploring my personal definition of art and by undertaking a project that encourages consideration of the necessity of everyday routine, the implications of the contemporary American culture, relationships of man, nature, and industry, and the purpose of artistic voices and meaningful statement, perception becomes a central consideration. Through this project I involved myself in the types of artwork that are beginning to become harder to label and categorize, that is, those that are a synthesis of past and present art movements, and this project speaks to this aim. In this way this project facilitated a meaningful synthesis of art theory/history and application, allowing me to focusing on personal practices as an artist while attempting to expand them through didactic processes aimed at breaking down the barrier of artist and community.

PRELIMINARY/INITIAL INSTALLATION

Considerations for making a successful public work:

Make something that will thrill almost anyone.

Do a piece that people will encounter during a part of their regular daily life.

It will have to be visible enough that people will notice it.

Once it's seen, it has to be engaging enough that people will stay with it long enough to see it in greater depth.

Real-world subjects work better when stuck out in the real world.

It helps to have a compelling issue.

Have a topic that is immediately interesting.
Pay attention to the particulars of the site.
It's important to figure out what audience you will have.
Make your piece intelligible and physically accessible.
What kind of voice do you want the piece to have?
Figure out whether you want to build something uniquely
yours or plug into some existing form, like an advertising
medium.
The piece has to be practical, function with minimum
maintenance, and not be exorbitantly expensive, and the
materials used should not be clumsy. They shouldn't detract
from the message.
Think of it as a public service announcement, if not telling
people exactly what to do, at least hints as to which side
the angels are on.
Lay out the possibilities and let the viewer sort through
them. Leave it up to them to find their position.
-Jenny Holzer¹¹

Keeping in mind both this quote on successful installation art and the dialectic between art movements as mentioned previously, I created an installation of my own expressing man's distance from nature and his dependence on machines/the modern. This was achieved by juxtaposing machine within nature to show how absurd this duality is. Specifically, I hung keyboards, empty metal cans, and previously used paper in trees located near Locklear Hall, the art building, bringing the desired attention to the trees. After hanging these objects from the trees, I photographed the work for documentation purposes as this piece was timed and had to be removed after one week (Figure 5). It remained installed from April 30 -May 4, 2007.

¹¹ Eric Fischl. *Sketchbook With Voices*. Alfred van der Marck Editions, (New York:1986.) p 156

These objects were chosen for their ability to touch upon themes found in the
Figure 5 Example of Author's Documentation



previously
mentioned
movements and
because of their
symbolic
relationship to
machine and
nature as well as
man's interactions

with these two elements. The keyboards reference globalization and the near necessity of the internet and other technological advances such as the cellular phone, personal music devices, and computers. (See photographs in Appendix B 1 to B 5) As the phrase "the web" suggests, the connectivity and cross connectivity of individuals is commonplace. These technologies enable us to be a small part of the whole, giving us the voice and power to incite change half a world away given desire and persistence. These technologies are also the primary vehicles of over saturation, making their commodity at times seem of little consequence in the face of the hundreds of newer cheaper trendier commodities that they advertise. Thus a social critique of the double-edged sword that is the computer and the information superhighway is achieved. The keyboard also represents communication, the boards themselves becoming a visual cue referencing the process of typing and forming words from letters. This is a reference to the notion of visual language and

communicating through art. Such lines of thinking were common among the conceptualists, whose work sought to “take art beyond the object into the realm of language, knowledge, science, and worldly data.”¹² Digital media can also be read in the keyboard, again referring to the relative newness of the cyber-culture which can easily be contrasted to the ancientness of the trees and one’s ability to track history through both tree rings and the internet. This reinforces the temporal nature of the installation, which a week’s worth of weather leaves its mark. The knowledge of change due to natural forces relates the work to process art.

The tin cans (See Appendix B 6 to B 11) reference Pop art and consumerist culture in a way similar to that of the keyboards. The work of Andy Warhol can again be referenced in this piece, as Pop art precedes Minimalism and the post-minimalist processes. His training as a commercial artist required an understanding of the multiple and of art and object as symbol. Warhol is strongly associated with the Pop art movement, and says of those from the Pop generation, “The Pop artists did images that anybody walking down Broadway could recognize in a split second—comics, picnic tables, men’s trousers, celebrities... all the great modern things that the Abstract Expressionists tried so hard not to notice.”¹³ This is particularly applicable as one of my works functions is to draw attention to the trees and to nature.

Warhol’s interest in breaking down barriers between high and low art relates to the late fifties/early sixties post-war consumerism trend in America. Warhol’s work refers to the separation of high and low art, choosing subjects such as Coca-

¹² H.H. Arnason, *History of Modern Art: Painting Sculpture Architecture Photography* 5th edition (Upper Saddle River, New Jersey: Prentice Hall, 2003) 589

¹³ H.H. Arnason, *History of Modern Art: Painting Sculpture Architecture Photography* 5th edition (Upper Saddle River, New Jersey: Prentice Hall, 2003) 478

Cola or Campbell's soup cans, believing people from every social class and background consume, the idea being that no amount of money will buy you a coke better than another because they are all the same, and everyone can and should enjoy them equally. In a way this relates to notions of a commonly shared experience, a collaboration between Coke drinkers of a leveling of the playing field. The action of drinking Coke, for instance, when presented in this fashion removes autobiography while addressing relevant social issues. He was also interested in the routine oriented and schedule dictated nature of American culture, and like a machine, claimed to have eaten Campbell's soup every day for lunch for twenty years. From this experience Warhol installed 32 silkscreen prints of the various flavors of the soup sitting on a continuous small white grocery shelf in 1962 at the Los Angeles Ferus Gallery.¹⁴ It is the power of the repeated image and the interest created by the subtle variation in each one that makes these works powerful. It is this issue of machine-like repetition and variation on the same theme that I was referencing through the cans in this piece. Though the foodstuffs are no longer present, the implication of their removal is that their contents have been consumed, leaving the viewer with a suggestion of the cans' fulfilled function as providing nourishment and now being useless as well as refers to the process of emptying the can. Opening Warhol's can, presented as closed in his silkscreen works, represents my reinterpretation of the work and moving forward from it.

Choosing to hang papers (See Appendix B 12 to B 14) consisting of parts of my own old artwork, essays, official forms and the like was a far less complex and

¹⁴ *ibid*, 500

yet an equally conceptual notion. In short the product of paper is reunited back with its source. Paper comes from a process of separating the cellulous fibers of wood from any impurities found in the source, turning this separated mass into pulp, matting these fibers into a sheet, and finishing the work through shaping and refining techniques.¹⁵ In this way I was reuniting the paper and the tree, pointing out that we do indeed interact with trees on a daily basis, particularly in an academic setting. These papers also suggest our relationship with the preservation of the environment, referencing clear cutting, deforestation, and recycling. Interest in the environment and the concept of defining tree both come into play here, so there is a reference both to earthworks and to concept art in this portion of the project.

Because this work is site specific to the trees just outside of the art building, it can be considered an installation piece. There is an appeal to the public and the work is presented in a public place, so aspects of public art are obviously addressed. The impermanence and removal from the gallery setting as well as the lack of distinct ownership tie this piece in with notions addressed by earthworks and scatter works. Locklear Hall is near the water feature and centrally located on campus. By selecting this site for installation, I assured many people not only art students were exposed to the work and, if not questioning the purpose, at least noticed the change in their environment.

¹⁵ "U.S. Census Bureau. "NAICS 322: Paper Manufacturing" U.S. Census Bureau, Accessed 4/25/08; available from <http://www.census.gov/epcd/ec97/def/322.HTM>

GUIDELINE CREATION AND INVITATIONAL PROCESS

From this installation I created the guidelines for a collaborative artwork. In writing a set of guidelines for creating this work of art, I referenced notions of concept art similar to those in LeWitt's work with the intention that people across the country recreate my artwork, or at least its concepts, in their own personalized way based on a set of instructions. The set of guidelines were as follows:

- 1) select an object that represents the industrialized nature of man
- 2) safely and carefully install (hang) multiples of this object in a tree (or bush, shrub) in a public place for a length of time to be determined by the participant(s). (Please don't harm yourself or the tree!)
- 3) document the installation by taking pictures

These guidelines were sent out in a letter of invitation (Appendix C 1) to 200 colleges (Appendix D 1), four in each state, inviting participation in what I came to refer to as a national collaborative artwork. I wanted there to be room for as much personal choice and creativity on the part of the participants as possible, so I did not include documentation of my project in these guidelines to remove the potential influences that this may have had on the decisions made by the participants. I had hoped to conduct a statistical survey by geographic location to see if any regional trends existed in choices of imagery. I did not receive a sufficient number of responses to conduct such a study, but the three responses that I did receive were well worth the effort.

ANALYSIS OF COLLABORATIVE WORKS

Jonathan Johnson, a photography instructor at Iowa State University, Iowa City, Iowa, placed a cassette tape in a tree for his installation (Appendix E 1). This work was displayed March 20-24 2008. A particularly interesting, and most likely the most important, feature of this work was his documentation of it. This is because he intentionally selected a subject that common sense would tell us should be viewed vertically and presented it in a horizontal format. This choice was undoubtedly intentional due to his background as an artist extremely familiar with his medium: photography. This suggests that the photograph is treated as the art object in this case rather than the installation. This simple choice to present the subject in a horizontal orientation prompts the viewer to think about the subject in an unusual way, in a fashion taking away the "treeness" from the tree, the subject opened to subjectivity, now the photograph, from its original source, the outdoor installation created by Mr. Johnson. At the same time this choice favoring a horizontal orientation prompts the viewer to focus on the cassette tape included in the picture as this orientation lends readability to the text presented on the cassette tape's label. The strong diagonals of the braches and the shadow at the bases of the trees create a triangle that frames the tape, the tape itself sitting slightly upon this shape, helping to direct the eye of the viewer. One could argue that it is the readability of the text that prevents the viewer from being especially troubled by the shift of orientation and indeed questioning the intentionality of this choice on the part of the photographer.

Formally the composition of the photograph can be broken down in terms of object placement, line, and movement. The composition as a whole can be separated

into three vertical rectangles of color. Starting from the left, these fields are made up of the browns, yellows, and greens of the grass, the deeper greens and the muted grey of the tree line and distant houses, and finally the blue grey of the overcast sky. These rectangles are connected visually through the branches of the tree, both brown and bright red, which make up the foreground of the work. The texture of the dry grass on the far left side of the composition is repeated in the frequent overlapping of distant tree branches in the composition's top right. The cassette tape becomes the strangest part of the composition not because it seems out of place, but because where it exists spatially becomes a bit ambiguous. It is obvious that the cassette tape is in the foreground placed on one of the red tree branches, but this conclusion is drawn only after spending a few minutes making sense of the image. This is not the case when the element of content association is removed from the visual content itself. Because the tape serves to sever in half the green/grey rectangle, because the cassette's color is virtually identical to that of the roofline, and because the tape's width is uniform with that of the middle segment of the composition, it is read visually as part of that compositional element. In fact the tape is placed near the middle of the second implied vertical register, the register itself marking the central axis of the composition, and in essence serves to draw the eye to the center of the composition.

The clever placement of the cassette tape within the composition invites the viewer to read the tape as part of nature, or at least as a part of the elements surrounding it, rather than intensifying its misplacement. Other subtle visual nuances help to strengthen this effect. For example, the two red squares of text present on the

cassette read as a continuation of the color of the red tree branches that are disrupted elsewhere by the presence of the brown branches. The white rectangle near the cassette's top edge corresponds directly to the white beam-like rectangular element located just up and left from the tape itself. The textured appearance of this beam and its placement far off in the background combined with its proximal closeness to the tape help to de-emphasize the written text within the cassette's white rectangular label. The slight angle of the cassette's label as compared to the horizontality of the white beam tempts the eye to connect the two shapes, thus repeating the triangular motif implied constantly throughout the composition as the branches "v" out from one another. On the other hand the green of the tree line complements the red of the branches, emphasizing the location where these colors overlap, framing the only focal point within the composition, focusing again on the cassette tape. This compositional push and pull created by implied shapes and orthogonals may suggest that the line between man-made objects and natural ones is difficult to define and perhaps thinner than we know. One could extend this to relate to man's classification of objects when really the objectivity of objects should be enough to unify them.

But because we tend to rationalize and make sense of imagery, the photograph must be interpreted in terms of its textural element. The cassette tape's label reads "-40° Hip Hop w/ Jonny J". The fact that the label is hand-written on a Maxell cassette tape rather than the tape being prefabricated with its contents already on it suggests that a recording process has taken place. This creates a relationship between the tape and its contents, assuming there is anything on the tape at all. Even if nothing was recorded on the tape, it can be determined that the 60 indicates that it

could hold a total of one hour's worth of recorded information, or a maximum of 30 minutes worth on each side.

The label suggests that the subject is hip hop. Hip Hop is defined as both a cultural movement and a style of music with origins in the Bronx and Harlem in the early 1970s. The style of music was created by Latinos and African Americans and is marked by "rapping" (rhythmically performing poetry to sampled music scratched by a DJ) and was often accompanied by street and break dancing.¹⁶

In addition the name Jonny J must be taken into consideration as well as the -40° portion. The only thing that we can speculate from is the visual evidence presented in the image. The fact that we can't hear the tape in the photography is made clear and clearly is relevant to the significance of the tape, thus referencing the lack of sound. The inclusion of the text -40° may refer to temperature, referencing the absence of the sense of touch required to experience the extreme cold but alluding to it nonetheless. This may in fact be referencing a photograph's (or any visual stimuli's) role as a partial or incomplete source that can only suggest at what requires the sum total of experience through our senses to define. The photograph is inadequate to allow us to experience the written text, physical sensation, and sound.

The name Jonny J probably refers to the photographer's name, Jonathan Johnson, so not only identifies the cassette tape as a personal hip hop mix compiled by himself, but also serves as the artist's signature (or presence) in the work. In effect there is a bit of personal narrative in this piece. It was made apparent to me when

¹⁶ "Hip-Hop" Columbia Encyclopedia, Accessed 4/21/08; available from <http://www.reference.com/browse/columbia/rapmusic>.

researching Mr. Johnson's installation that not only is he extremely interested in contemporary art, he is likewise interested in music. According to his Curriculum Vitae,¹⁷ Mr. Johnson received his BA from the University of Alaska, Fairbanks, during which time he served as a music director for the university's radio station, KSUA 91.5 FM from 2000-2002. Given this small piece of biographical information, the label may in fact refer to a personal project of his during his undergraduate program.

The second installation project documentation that I received was from an Art Education Class from Kansas State University (Denise Heideman, Maggie Winter, Rachel Fontenot, Jennifer Regier, Destiny Breault, Abby Gilkerson, Dana Seiler, Kimberly Lorson, Kristen Jordan, Heather Brodzinski, and Meredith Karlin) and their instructor Dr. Sue Atchison (Appendix E 3-9). This work, titled "Upgrading Photosynthesis?" was installed north of the art building Willard Hall at Kansas State University. The project was on view from April 3rd, 2008. According to Professor Atchison, the students researched installation artists and brainstormed for several days before deciding on their approach to this project. They decided to make their own tree out of discarded technology materials that would otherwise be thrown away. The frame of the tree was made out of chicken wire and clear wrapping tape. After constructing the base, the students embedded the technology components into the tree body.¹⁸

¹⁷ Jonathan Johnson. Curriculum Vitae, accessed 4/20/08; available from http://www.jonathanjohnsonphotography.com/About_files/Website_CV_2008-1.rtf

¹⁸ Sue Atchison, KSU installation, e-mail message to author, April 17 2008.

The objects hanging from the tree are referred to by the students as “seed pods” of technology, each seed packet containing a different example of technology. Each seed packet contained a cardboard i-pod (a clever reference to seed pod) with each screen displaying the name of a different technological object or component common today. The photographs show these words to include T.V., cell phone, and credit card. There are more than three pods, but these are the only three legible texts available from the photographs. Unlike the text provided on the cassette tape label in Mr. Johnson’s photograph, the text included by Professor Atchison’s class seems less ambiguous and only autobiographical in the sense of telling a story about today’s modern man. The title *Upgrading Photosynthesis?* is more ambiguous and, like Mr. Johnson’s text, directs the viewer’s thoughts about the work in a particular direction.

Photosynthesis is the natural process of plants and certain other organisms in which carbohydrates are synthesized from carbon dioxide and water using light as an energy source, often releasing oxygen as a byproduct.¹⁹ The term upgrading refers to taking a mechanical device, such as a computer, and replacing some part or all of its internal components to improve productivity and efficiency. Frequently upgrading is a choice to replace a perfectly functional system with the newest or highest tech model, a somewhat wasteful process, but a moneymaker nonetheless. Two issues are presented in this title. The first is the obvious reference to commodity and consumerism. Both upgrading and photosynthesis reference change and processes essential to the functionality of the object being described. The presence of particular

¹⁹ photosynthesis. Dictionary.com. *The American Heritage® Dictionary of the English Language, Fourth Edition*. Houghton Mifflin Company, 2004.
<http://dictionary.reference.com/browse/photosynthesis> (accessed: April 27, 2008).

“components” for change and the desired outcome to take place is consistent in both terms. The second reference is a juxtaposition or replacement of the internal parts of the plant, in this case the created tree, with computer components. The parts of the plant required for photosynthesis are upgraded to heat syncs, mother boards, audio and video cables, and CPU cooling fans. In this case the upgrade renders photosynthesis useless, but the tree is producing i-pods, television, and credit cards. Perhaps there is a comparison being drawn between the unnecessary dependence of individuals on current technology as compared to what an organism requires to survive. For example, I will survive without my mp3 player, the internet, and my cell phone, but cut off my supply of oxygen, and we have problems. The question mark at the end of the title suggests that the upgrade is in fact questionable, so can be read as a criticism of the usefulness of the upgrade or perhaps serves to question if photosynthesis has in fact been upgraded.

The third response to my project that I received was in the form of a letter. (Appendix E 11) Of the three responses that I received, this response stood out because of its unique format and because it addressed more directly the questions and content that my letter contained. Eric Wong, an artist from Los Angeles California, paralleled my letter of invitation in his response. Before receiving this lengthy response, I received the following e-mail:

I propose to hang myself from a tree while holding "Art In America" in one hand and an axe in the other. Not sure if this would follow with collaboration. That would depend... First, I must find a tree!²⁰

To which I responded jokingly: Go right ahead, and have a friend take pictures. Just sign the consent form first...

And then I received the following letter,²¹ containing multiple references to my own letter of invitation and to various art movements and to particular artworks. Part of the motivation on the part of Mr. Wong, I am speculating, is that he either felt I missed his point in the original e-mail and this subsequent letter is an extrapolation from this point, or that he was testing the waters with his original e-mail, and finding a receptive audience, preceded with the rest of his commentary. When comparing the two letters, a sort of dialogue can be pieced together addressing the concerns and topics outlined in this project. The letter reads:

²⁰ Eric Wong. Fw: national collaborative artwork opportunity, e-mail message to author, March 12.

²¹ Eric Wong. Re: Fw: national collaborative artwork opportunity, e-mail message to author, March 13.

1 Hello Amanda,²²
2 I look forward to our collaboration!
3 This is a wonderful opportunity to share and exchange
4 dialogue with the National and potentially [sic]
5 International communities.
6 I am very excited about this project comrad!
7 I too have similar concerns dealing with meaning in
8 art and what not.
9 I would still like to hang myself from a tree!
10 Not sure about "art in america" or the saw.
11 I'd hate to be cliché!
12 Better to be consciously referential, ironic and
13 postmodern!
14
15 I propose a collaborative collaborative piece!
16 East Coast meets West Coast and together take on the
17 world!
18
19 I would like to hang other stranger artists and
20 academics INTERNATIONALLY and in multiples!
21 This way I can further participate in the original
22 collaboration.
23 In this collaboration I would like to experience what
24 it is to hang artists/academics from trees.
25 This piece is site specific to the Los Angeles, CA
26 area as I cannot afford to fly to your country to hang
27 you.
28 The concept deals with issues.
29 Issues originally stated and other very important ones
30 as well!
31 I hope to discover the man/nature relationship and to
32 hopefully aid the mainstream and the mid-stream to see
33 that tree just a little more clearly.
34 The end goal here is to make the world a better place
35 for you and me.
36
37 Life is like a box of chocolates, mass produced from a
38 factory on a mega machine. I go crazy for the Choco,
39 from the coca, from the land, near a tree. Once the
40 box has been opened, you have become civilized. The
41 box must be recycled, the choco/coco's returned to the
42 earth.
43 Man-----nature-----chocolates-----machine.

²² Line #s added to facilitate discussion of Mr. Wong's text

44 Once these bravely expressed metaphors can be truly
45 recognized by cultural/political, bohemian, artists,
46 homo's, historians, and other finely tuned academics.
47 The box of chocolates is not only like life, but like
48 art. In this case high art, post modern contemporary
49 fine art, undisputably. [sic]
50 However, anything can be called art.
51
52 For example, this message "is art", and I am going to
53 exhibit this prominently [sic] on a white wall in boxed
54 glass, behind an opaque piece of paper, so it cannot
55 be read.
56 As this piece of art is ephemeral, time based, and
57 deals with machineman/nature, what truly constitutes
58 good art and an extreme emphasis on "bad art", Kitsch
59 peasantry if you will.
60 The fabulous and the beautiful!
61
62 (Waiver for this segment of our collaboration):
63
64 If you care to participate in this 2-part art research
65 extravaganza, please send me a signed waiver that
66 states you are an artist/academic, why you would like
67 me to hang you from a tree, and that you have
68 requested to be hung in a tree for arts sake.
69 Let me be clear!
70 Safety is one of my priorities and will do my very
71 best as an artist (predominantly a painter) to insure
72 your safety.
73 Please also include a signed suicide letter just to be
74 extra safe.
75 In this waiver you must also write, that you are
76 willing to be photographed as well as hung, and agree
77 to give me complete freedom to do whatever I want with
78 them.
79 This is a collaboration!
80 So feel free to be hung in any creative way you would
81 like.
82 Please just send me a 2-4 page proposal prior to the
83 scheduled execution.
84
85 Thank you!

The text is presented again below with my letter of invitation paralleled in italics. For the most part the text remains in its original order from my letter of invitation, but the necessary rearrangement has been made on my part to synchronize my original text more closely with Mr. Wong's letter. These changes are slight but are worth mentioning as the integrity of the letter of invitation is not compromised in this process.

Hello Amanda,

Greetings, My name is Amanda Perrin and I am a student at the University of North Carolina Pembroke (UNCP).

I look forward to our collaboration!

For my Honors College senior thesis project at UNCP I have created a set of guidelines for a collaborative work of art.

This is a wonderful opportunity to share and exchange dialogue with the National and potentially [sic] International communities.

I am sending these to a sample population across the U.S. inviting participation in the project.

I am very excited about this project comrad!

This collaboration will link one's own community with complete strangers by way of a commonly shared experience.

I too have similar concerns dealing with meaning in art and what not.

I would still like to hang myself from a tree!

Not sure about "art in america" or the saw.

I'd hate to be cliché!

Better to be consciously referential, ironic and postmodern!

My purpose in this project is twofold. First I am interested in gaining insight into others' views on what does and does not constitute art, or perhaps good art; and second, I am interested in gaining a better understanding of what effect my training as an artist has had on my own perceptions of what constitutes art.

I propose a collaborative collaborative piece!

I propose a collaborative conceptual public art project, that is volunteer based and that examines the relationships of man and nature, man and industry, and man and art.

East Coast meets West Coast and together take on the world!

I would like to hang other stranger artists and academics INTERNATIONALLY and in multiples!

It is my intention with this project to try something new and to extend my work beyond the limits of my own personal relationship with art.

This way I can further participate in the original collaboration.

In this collaboration I would like to experience what it is to hang artists/academics from trees.

For this purpose I have chosen to incorporate themes from several different types of art that tend to be mainstreamed by the time they are institutionalized and taught in universities.

This piece is site specific to the Los Angeles, CA

area as I cannot afford to fly to your country
to hang you.

The concept deals with issues.

*My project seeks to combine concept art, collaborative art, installation art,
public art, and environmental art.*

Issues originally stated and other very important ones as well!

I hope to discover the man/nature relationship and to
hopefully aid the mainstream and the mid-stream to see
that tree just a little more clearly.

*I am asking participants to create an artwork about the industrialized nature
of our society and our dependence on machines by hanging multiples of an
item that typifies for them this condition from a tree.*

The end goal here is to make the world a better place
for you and me.

Life is like a box of chocolates, mass produced from a
factory on a mega machine. I go crazy for the Choco,
from the coca, from the land, near a tree. Once the
box has been opened, you have become civilized. The
box must be recycled, the choco/coco's returned to the
earth.

Man-----nature-----chocolates-----machine.

Once these bravely expressed metaphors can be truly
recognized by cultural/political, bohemian, artists,

homo's, historians, and other finely tuned academics.

The box of chocolates is not only like life, but like art. In this case high art, post modern contemporary fine art, undisputably. [sic]

Placing the mechanical and relatively new aspect of our times out of its own context, creating an absurd juxtaposition between machine and nature, will hopefully bring attention back to nature.

However, anything can be called art.

For example, this message "is art", and I am going to exhibit this prominently [sic] on a white wall in boxed glass, behind an opaque piece of paper, so it cannot be read.

As this piece of art is ephemeral, time based, and deals with machineman/nature, what truly constitutes good art and an extreme emphasis on "bad art", Kitsch peasantry if you will.

The fabulous and the beautiful!

(Waiver for this segment of our collaboration):

If you care to participate in this 2-part art research extravaganza, please send me a signed waiver that states you are an artist/academic, why you would like me to hang you from a tree, and that you have requested to be hung in a tree for arts sake.

Following the installation of the work, I am asking that the participants document the work by photographing it. I am asking that participants donate those photographs to me and send them, along with the completed attached consent form, to me by the end of March.

Let me be clear!

Safety is one of my priorities and will do my very best as an artist (predominantly a painter) to insure your safety.

Please also include a signed suicide letter just to be extra safe.

In this waiver you must also write, that you are willing to be photographed as well as hung, and agree to give me complete freedom to do whatever I want with them.

This is a collaboration!

So feel free to be hung in any creative way you would like.

Please just send me a 2-4 page proposal prior to the scheduled execution.

By participating in this project each undersigned participant ("Participant") is agreeing to take full responsibility for any personal injury that may occur during the installation process, the injury of others directly or indirectly caused by the installation, and any damage to public or private property that

may occur. It is the responsibility of each Participant to comply with regulations regarding the use of public and private property, including trespass laws, and it is each Participant's responsibility to obtain any necessary permission, including municipal permits, from property owners prior to the installation of the project. By signing below, you also acknowledge that I am not an employee, officer, agent or representative of The University of North Carolina at Pembroke.

By sending the images to me, they become the property of me, Amanda Perrin, and they will not be returned to you. By signing below, each Participant represents that he or she owns the copyright in each photograph that he or she sends to me. By signing below, each Participant assigns to me, Amanda Perrin, the copyright in every photograph that the Participant sends to me, acknowledging that I have the right to use and reproduce each photograph in any way without further consent from any person. I will be glad to list each Participant as a contributor to any final artwork or presentation that follows the collection and analysis of the images from this study. Thank you!

You must be at least eighteen (18) years of age to participate in this project. Please encourage students, faculty, and members of the community to participate in this project by passing along this information to those who might be interested. I truly appreciate your assistance in this matter, and I thank you for your time and consideration.

-Amanda Perrin

“Comrad” (line 6) and the Utopian notion of “making the world a better place for you and me” (lines 34-5) may reference Russian Constructivism. Constructivism is a term relating to a group of artists who used art after the Soviet revolt of 1917 to promote the new Soviet System. The utopian belief that man could be instilled with traits that would foster ideological aims when art and life were integrated fully was central to the Constructionist view.²³

“Art in America” (line 10) is the title of a currently circulated art magazine. According to the online order form from the magazine’s site, “Each month, *Art in America* creates a fascinating picture of the colorful, ever changing, often controversial art scene here and abroad. You’ll find everything from contemporary to classical ... painting, sculpture, photography... critiques of exciting new talents and important new books.”²⁴

Being “consciously referential, ironic, and postmodern”(lines 12-13) is about the equivalent of being “cliché” (line 11), the difference being related to the intentional aspect. Note how the definition occurs in a clichéd statement. These previous three lines of the letter also refer back to the original e-mail Mr. Wong Sent me.

Stating the site specific aspect of his proposed work (line 25), Mr. Wong is dealing with issues of physicality that he will later dismiss in relation to the conceptual aspect of this piece. Being site specific ties the work in with public art as well as with installation art.

²³ H.H. Arnason, *History of Modern Art: Painting Sculpture Architecture Photography*. 5th edition (Upper Saddle River, New Jersey: Prentice Hall, 2003), 206

²⁴ From an online order form at <http://www.artinamericamagazine.com/>

“Mainstream” (line 32) is a Greenbergian term used to identify and refer to works with a particular historic significance. According to art historian Marilyn Stockstad in her general survey, “A central conviction of modernist artists, critics, and art historians was the existence of an artistic mainstream, the notion that some artworks are more important than others...because they participate in the progressive unfolding of some larger historical purpose. According to this view, the overall evolutionary pattern is what confers value, and any art that does not fit within it, regardless of its appeal, can for the most part be ignored.”²⁵ The concept of the mainstream as it is discussed in art historical texts originates from the Enlightenment philosopher Hegel’s reformulation of the notions that history records the advance of human learning and accomplishment (an ancient Greek belief) and that humanity is passing through successive stages leading to an eventual state of perfection on earth (a Judeo-Christian belief). According to Hegel, history is the gradual manifestation of divinity over time. Furthermore, processes by which the divine reveals itself and those who shape events are merely means to that end. This in turn is reformulated again by French Socialists into the concept of the avant-garde, a term used to refer to artists whose works were radical and new for their times.²⁶ After WWII, the critical writings of Clement Greenberg argued that modern art since Edouard Manet involved the progressive disappearance of narrative, figuration, and pictorial space because art itself was undergoing a process of self-purification in response to a deteriorating society. Mr. Wong may be commenting on the avant-garde nature of wanting to try

²⁵ Marilyn Stokstad. *Art History Volume 2*. Revised 2nd edition. (Pearson Prentice Hall, Upper Saddle River NJ: 2005), 1086

²⁶ *ibid.*, Glossary 2

something new and different, but more likely he is referencing the purification process of art that was proposed by Greenberg, and the eventual rejection of that proposal following the proliferation of the arts after the 60s. "Mid-stream" (line 32) on the other hand may refer to artworks that for whatever reason didn't quite make the cut of the mainstream, but still could be argued to be influential in other ways, perhaps regarding technical approach or composition and content. Wong's word play here proposes a more inclusive definition of worthwhile art.

Questions about the purpose of art are posed by Wong in his quote "the end goal here is to make the world a better place for you and me" (lines 34-5) in which he is referencing early Modernist utopian philosophy. In particular, there is a reference to Expressionism, defined by Grove Dictionary of Art as (in the fine arts)

"developed from the Symbolist and expressive trends in European art at the end of the 19th century. Although in part an artistic reaction both to academic art and to Impressionism, the movement should be understood as a form of 'new Humanism', which sought to communicate man's spiritual life. It reflected the deep intellectual unrest c. 1900, reflected in contemporary literary sources, about the destruction of the traditional relationship of trust between man and the world. This was set against 19th-century notions of reality. Art took on a new and crucially different role, no longer being used, as previously, to reproduce that which was visible, but rather to 'make things visible'".²⁷

²⁷ Ita Heinze-Greenberg "Expressionism" Grove Art Online. Oxford University Press. [5/1/08], <http://0-www.groveart.com.uncclc.coast.uncwil.edu/shared/views/article.html?section=art.027174.2>

These utopian ideals are also associated with the German architectural style just before and after WWI. The Grove Dictionary of Art explains that, “it (expressionist architecture) was a protest movement in architecture with socio-political overtones and was fueled by a solemn and euphoric belief in the future, which it strove to realize. Architecture was perceived as a substantial educational tool in refashioning human society.”²⁸

There are several issues being referenced in the following metaphor. Starting from the top of this selection, “Life is like a box of chocolates, mass produced from a factory on a mega machine”(line 37-8) references Pop art and consumerist oriented society. This says something about autonomy and conformity as well, raising questions such as if life is mass produced in a factory like chocolate, who is the producer, what are the product specifications, and what if I’m allergic to chocolate? The quote “I go crazy for the choco...returned to the earth” (lines 38-42) relates to issues and concerns of the process artists as well as those concepts being addressed in earthworks. Specifically concerns of environmental awareness and a cyclic worldview are being suggested. “Man-nature-chocolate-machine” (line 43) is referencing my list of interactions and pointing out that broader issues are being addressed here. “Cultural/political, bohemian, artists, homos, historians, and other finely tuned academics”(lines 45-6) may be an attempt to identify the mid-stream, referencing an intended audience, but can be viewed in terms of minorities and even outsider art. This also is a potential reference to my seeking to understand how my

²⁸ Ita Heinze-Greenberg “Expressionism” Grove Art Online. Oxford University Press. [5/1/08], <http://0-www.groveart.com.uncclc.coast.uncwil.edu/shared/views/article.html?section=art.027174.2>

own training affects my perceptions of art. The phrase “high art, post modern contemporary fine art, undisputably” again cleverly pairs art descriptors that seem to contradict one another. High art and fine art go together well enough, but postmodern contemporary art is often not put in the same camp with fine art and high art but often serve to question presumed superiority and the existence of such concepts. So this description could be disputed, but the function of this statement most likely related to bridging this disparity, one of the aims of contemporary art.

There is some prediction of the way Wong’s letter would be both classified as art and included in my thesis in this segment. The “white wall in boxed glass”(lines 53-5) refers both to the words appearing in a Microsoft Word document behind a computer screen as well as to my final installation. “Behind an opaque piece of paper”(lines 53-5) predicts the way it will be somewhere in the middle of a document virtually irrelevant to everyone outside of the few individuals involved in the grading and viewing process of the thesis. This theory aside, Wong is referring to notions of art for art’s sake or the notions of paradox regarding the definition of the art object (does it require viewability to be art?)

“Kitsch” (line 58) is defined by *The Oxford Companion to Western Art* as “being applicable to creations whose artistic content is considered false, pretentious, or vulgarized, lacking in profundity and designed expressly to please”.²⁹ Given this definition, it is apparent how this description reinforces the subjective notion of bad art. In this way bad art is contrasted with good art, interestingly enough aligning low

²⁹ Andrew Ayers “Kitsch” *The Oxford Companion to Western Art*. Ed. Hugh Brigstocke. Oxford University Press, 2001. Grove Art Online. Oxford University Press, 2005[4/30/08] <http://0-www.groveart.com.unccl.c.oast.uncwil.edu:80/shared/views/article.html?section=art.992437#art.992437>

art with bad art. This is interesting given the focus on nontraditional media and on conceptual art, anything but traditional, found in contemporary works. Thinking of art in terms of High and Low is a postmodern concept. Removing the barrier between high and low art is a postmodern concept, and kitsch exemplifies this trend.

Overall the tone of this letter is satirical, but it is extremely effective in pointing out the ridiculous paradoxes found between the questions that I was posing in my invitation and the fact that it is virtually impossible to come to any relevant answers through the project that I had designed to address these notions. This is because the best way to answer academic questions is with academic responses. Because my questions were related to understanding art movements and processes that did not place emphasis on the art objects, it becomes rather pointless to rely on art objects to arrive at these answers. Because the success of the letter rested upon one's understanding of the references contained within it, a pointed critique of my letter and the presentation of a conceptual artwork to my exact specifications were both achieved by Mr. Wong. The response is virtually perfect: man and nature share a relationship through the mental image of hanging academics and artists from trees, uniting the art, nature, and man without harming the tree or anyone but certainly providing an at once challenging and extremely complex composition. The art is at once a narrative, critique, and intangible. The reader of the letter is at once the artist and the artwork, the art itself reduced to pure concept.

FINAL INSTALLATION

To synthesize the installations of each individual involved in the collaboration, I created a final installation (Appendix F 1-5) in which I presented the

concepts and documentation that I have analyzed in the previous sections. These results were presented along with the photography documentation of my original installation to represent the collaborative aspect of the collaboration. The selected site for the final installation was extremely close to the site of the initial installation, and reflects the environment in which this project was conceived. This installation was on view April 13-18, 2008 in the lobby of Locklear Hall. Being presented in the art building, it is framed in terms of education and theory, sealed behind glass in a display case rather than tangible as a traditional 3-D installation. Part of this choice can be related to the conceptualization of my project by Mr. Wong, but it also must be taken into account that this work was meant to bring the project full circle, thus closing ends and presenting conclusions rather than functioning to make a statement about the documentation.

The museum display case esthetic was chosen to evoke a sense of closure or history in the viewer. The work is nostalgic but distanced from the viewer, paralleling the overlooking of nature that my project addressed and the sense of isolation sometimes experienced in the face of the overwhelming scope of technology. Several other aspects of my initial installation were reversed in the final installation. Tree limbs and twigs were removed from the outdoors and presented in an environment other than their natural context, again juxtaposing nature and the mechanical, but adding a slightly different dimension in the process. Rather than taking photographs from installed objects, this piece takes objects from photographs. Thus the process of analysis is reduced to symbol without the trappings of symbolism, playing upon the complex interaction of linguistics and art. This final

stage also presents all of the connotations, histories, ironies, and surprises that have abounded throughout the course of this thesis. These are by no means overt, but every piece of information is plainly presented for the viewer to draw his or her own conclusions from, given the desire to spend the time and thought to see beyond the obvious.

CONCLUSIONS

Though nothing seemed to happen precisely according to plan despite the step-by-step approach this project required, the participation in and the responses received from the collaborative endeavor made these annoyances well worth the effort. Valuable lessons learned from this process include insights into my own understanding of art and art historical contexts, and also prompted a thorough reconfiguration of my theoretical and conceptual approach to the arts. Specifically it was revealed that in order to appreciate a work of art, one must either have the background in or be willing to learn about art movements, terms, and antecedents. Otherwise an art object becomes limited to an object. This is sometimes the purpose of a particular work, serving as a point in case example of the complexity and scope that the term "art" contains. Personal perception must always be considered; the choices made from this consideration must reflect the purpose of the artwork.

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APPENDIX A
PERMISSION FORMS FOR UNIVERSITY

Inspired by our Contemporary Art History Class, we wanted to express man's distance from nature and his dependence on machines in his every day life. We wanted to juxtapose machine and nature to show how absurd this duality is. Specifically, we want to hang trees located near the art building (see attached photo) with keyboards, empty metal cans, and used paper. (One tree per item please.) This will make the trees more noticeable when they will otherwise be taken for granted. This project will require a ladder, which is available to us in the art department, and we intend to collect the broken keyboards and empty soup cans from students on campus and elsewhere. We already have the paper, as we intend to reuse old lecture notes, parts of papers, or old projects of which we have an excess and would like to see put to some better use.



Figure A 2 (Second Page of Permission Form for Campus Installation)

APPENDIX B
PHOTOGRAPHS OF INSTALLATION DOCUMENTATION SERIES

APPENDIX B



Figure B 1 (Keyboards)



Figure B 2 (Keyboards)



Figure B 3 (Keyboards)



Figure B 4 (Keyboards)



Figure B 5 (Keyboards)



Figure B 6 (Cans)

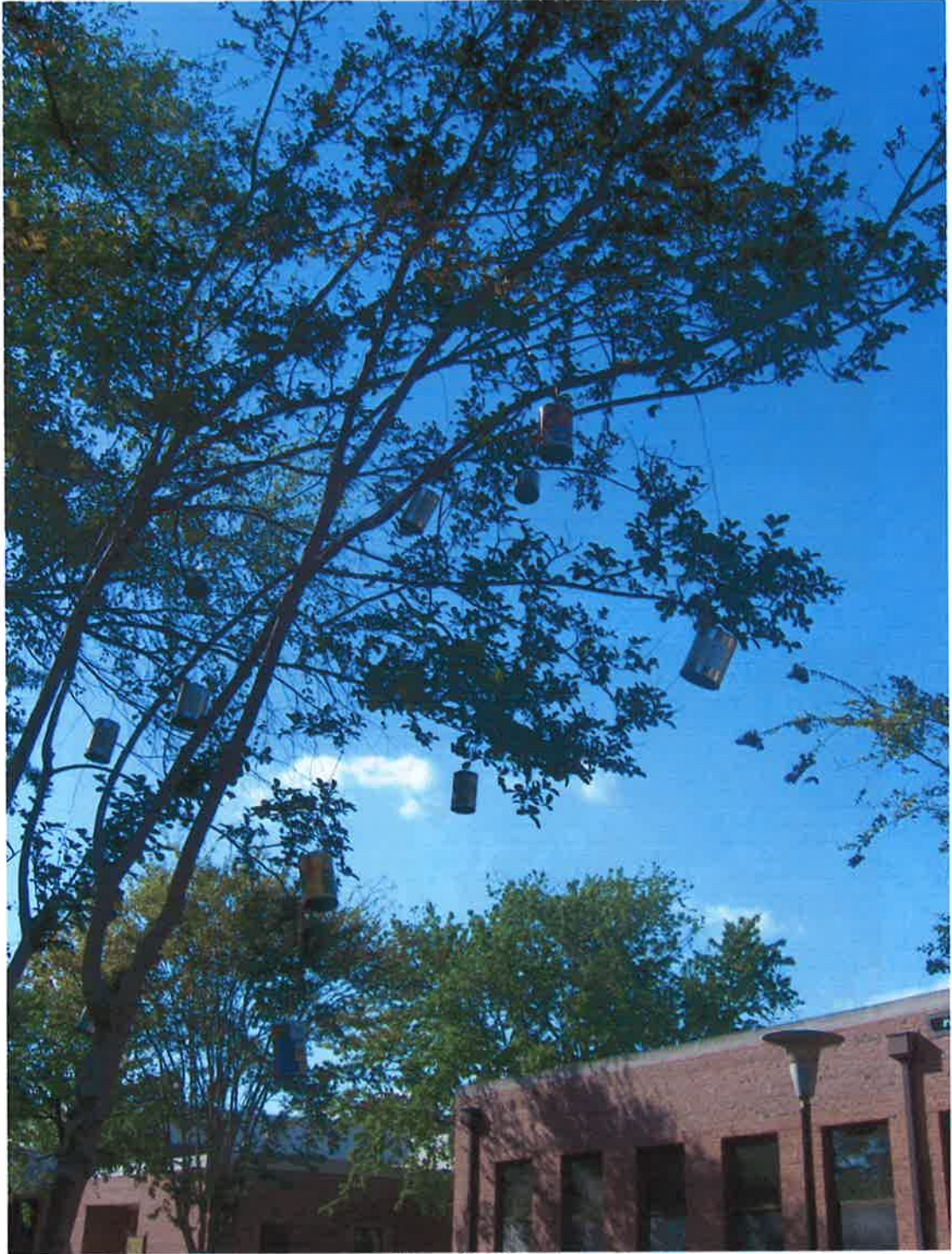


Figure B 7 (Cans)



Figure B 8 (Cans)



Figure B 9 (Cans)



Figure B 10 (Cans)



Figure B 11 (Cans)



Figure B 12 (Paper)

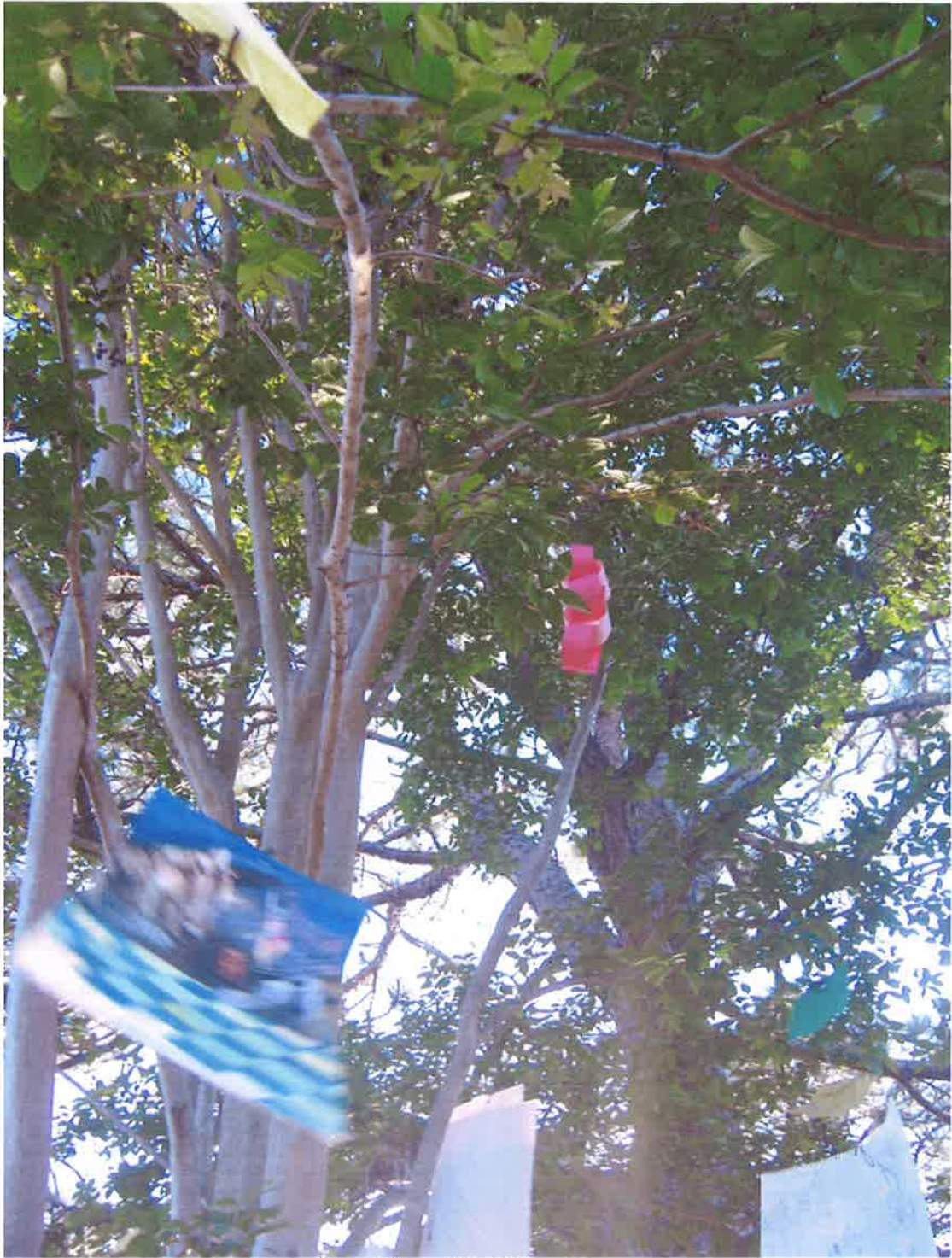


Figure B 13 (Paper)



Figure B 14 (Paper)

APPENDIX C
LETTER OF INVITATION TO PARTICIPATE

APPENDIX C

Greetings,

My name is Amanda Perrin and I am a student at The University of North Carolina Pembroke (UNCP). For my Honors College senior thesis project at UNCP I have created a set of guidelines for a collaborative work of art. I am sending these to a sample population across the U.S. inviting participation in the project. This collaboration will link one's own community with complete strangers by way of a commonly shared experience. I propose a collaborative conceptual public art project, that is volunteer based and that examines the relationships of man and nature, man and industry, and man and art.

My purpose in this project is twofold. First, I am interested in gaining insight into others' views on what does and does not constitute art, or perhaps good art; and second, I am interested in gaining a better understanding of what effect my training as an artist has had on my own perceptions of what constitutes art.

It is my intention with this project to try something new and to extend my work beyond the limits of my own personal relationship with art. For this purpose I have chosen to incorporate themes from several different types of art that tend to be mainstreamed by the time they are institutionalized and taught in universities. My project seeks to combine concept art, collaborative art, installation art, public art, and environmental art.

I am asking participants to create an artwork about the industrialized nature of our society and our dependence on machines by hanging multiples of an item that typifies for them this condition from a tree. Placing the mechanical and relatively new aspect of our times out of its own context, creating an absurd juxtaposition between machine and nature, will hopefully bring attention back to nature. Following the installation of the work, I am asking that the participants document the work by photographing it. I am asking that participants donate those photographs to me and send them, along with the completed attached consent form, to me by the end of March. These must be post-marked no later than March 31st. I will use these photographs as primary documentation in my research, and most of them will be used as part of a subsequent installation that will be the culmination of this project.

READ OVER THE CONSENT FORM PRIOR TO PARTICIPATION IN THIS PROJECT

Participant(s) are asked to:

- 1) select an object that represents the industrialized nature of man
- 2) safely and carefully install (hang) multiples of this object in a tree (or bush, shrub) in a public place for a length of time to be determined by the participant(s). (Please don't harm yourself or the tree!)
- 3) document the installation by taking pictures
- 4) fill out the consent form
- 5) send the photographs and completed consent form via e-mail to perrin.projectuncp@gmail.com or via postal service to:

Amanda Perrin
PO Box 7343
UNCP
Pembroke, NC 28372

You must be at least eighteen (18) years of age to participate in this project. Please encourage students, faculty, and members of the community to participate in this project by passing along this information to those who might be interested. I truly appreciate your assistance in this matter, and I thank you for your time and consideration.

-Amanda Perrin

Figure C 1 (Letter of Invitation to Participate)

CONSENT FORM

For the purposes of data collection, please fill out the following and return it with any images to **perrin.projectuncp@gmail.com** or by mail to **Amanda Perrin - P.O. Box 7343 - UNCP - Pembroke, NC 28372**

By participating in this project each undersigned participant ("Participant") is agreeing to take full responsibility for any personal injury that may occur during the installation process, the injury of others directly or indirectly caused by the installation, and any damage to public or private property that may occur. It is the responsibility of each Participant to comply with regulations regarding the use of public and private property, including trespass laws, and it is each Participant's responsibility to obtain any necessary permission, including municipal permits, from property owners prior to the installation of the project. By signing below, you also acknowledge that I am not an employee, officer, agent or representative of The University of North Carolina at Pembroke.

By sending the images to me, they become the property of me, Amanda Perrin, and they will not be returned to you. By signing below, each Participant represents that he or she owns the copyright in each photograph that he or she sends to me. By signing below, each Participant assigns to me, Amanda Perrin, the copyright in every photograph that the Participant sends to me, acknowledging that I have the right to use and reproduce each photograph in any way without further consent from any person. I will be glad to list each Participant as a contributor to any final artwork or presentation that follows the collection and analysis of the images from this study.

Each Participant who signs below represents that he or she is 18 years of age or older and competent to understand this Consent Form.

Signed and the forgoing agreed to by each of the following Participant(s):

Printed name: _____
Signature: _____

Printed name: _____ Signature: _____

Printed name: _____ Signature: _____

Dates of installation: _____ to _____

Location of Installation

City: _____ State: _____

University (optional): _____

Please select One:

_____ The names of the participants provided on this form wish to be listed as collaborators.

_____ The names of the participants provided on this form wish to remain anonymous and shall not be listed as collaborators.

Figure C 2 (Consent Form)

APPENDIX D
LIST OF SCHOOLS SELECTED

APPENDIX D

<u>State</u>	<u>City</u>	<u>Name of University</u>	<u>number of students</u>	<u>Type of University</u>	<u>campus setting</u>
Alabama	Montgomery	Alabama State University	5565	4 year, public	city: midsized
Alabama	Auburn	Auburn University Main Campus	23547	4 year, public	city:small
Alabama	Phenix City	Chattahoochee Valley Community College	2046	2 year, public	suburb:midsized
Alabama	Troy	Troy University	27938	4 year, public	town: distant
Alaska	Anchorage	University of Alaska Anchorage	16163	4 year, public	city: large
Alaska	Valdez	Prince William Sound Community College	878	2 year, public	rural: remote
Alaska	Juneau	University of Alaska Southeast	3011	4 year, public	town: remote
Alaska	Seward	Alaska Vocational Technical College	1195	2 year, public	town: remote
Arizona	Phoenix	Arizona State University at the Downtown Phoenix Campus	6229	4 year, public	city: large
Arizona	Tsaile	Dine College	1669	2 year, public	rural: remote
Arizona	Yuma	Arizona Western College	6579	2 year, public	city:small
Arizona	Tucson	University of Arizona	36805	4 year, public	city:large
Arkansas	State University	Arkansas State University Main Campus	10949	4 year, public	city:small
Arkansas	Forest City	Crowleys Ridge Technical Institute	256	2 year, public	town:distant
Arkansas	Hot Springs	National Park Community College	2839	2 year, public	rural:fringe
Arkansas	Fort Smith	University of Arkansas-Fort Smith	6768	4 year, public	city: small
California	Los Angeles	California State University-Los Angeles	20565	4 year, public	city:large
California	Lancaster	Antelope Valley College	12156	2 year, public	suburb:large
California	Berkeley	University of California -Berkeley	33920	4 year, public	City: midsized
California	Hayward	Chabot College	12744	2 year, public	city: midsized
Colorado	Fort Collins	Colorado State University	27636	4 year, public	city: midsized
Colorado	Denver	Metropolitan State College of Denver	21541	4 year, public	city:large
Colorado	Pueblo	Pueblo Community College	5056	2 year, public	city: midsized
Colorado	Trinidad	Trinidad State Junior College	1732	2 year, public	town:remote
Connecticut	Storrs	University of Connecticut	23557	4 year, public	town: fringe
Connecticut	New Britian	Charter Oak State College	1711	4 year, public	suburb:large
Connecticut	Farmington	Tinxis Community College	3663	2 year, public	suburb: large
Connecticut	Bridgeport	Housatonic Community College	4431	2 year. Public	city:midsized
Delaware	Dover	Delaware State University	3690	4 year, public	city:small
Delaware	Newark	University of Delaware	20380	4 year, public	suburb:large
Delaware	Georgetown	Delaware Technical and Community College-Owens	4021	2 year, public	town:distant
Delaware	Dover	Delaware Technical and Community College-Terry	2744	2year, public	city:small

Florida	Marianna	Chipola College	2051	4 year, public	town:distant
Florida	Miami	Florida International University	37997	4 year, public	suburb:large
Florida	Key West	Florida Keys Community College	965	2 year, public	town: remote
Florida	Tallahassee	Tallahassee Community College	12732	2 year, public	city:midsized
Georgia	Atlanta	Georgia State University	26135	4 year, public	city:large
Georgia	Athens	University of Georgia	33959	4 year, public	city:midsized
Georgia	Rome	Coosa Valley Technical Community College	2797	2 year,public	city:small
Georgia	Acworth	North Metro Technical College	1928	2year, public	suburb:large
Hawaii	Hilo	University of Hawaii at Hilo	3507	4 year, public	town:remote
Hawaii	Manoa	University of Hawaii at Manoa	20357	4 year, public	city:large
Hawaii	Pearl City	Leeward Community College	5746	2year, public	suburb:large
Hawaii	Lihue	Kauai Community College	1119	2year, public	rural:fringe
Idaho	Pocatello	Idaho State University	12679	4 year, public	city:small
Idaho	Moscow	University of Idaho	11739	4 year, public	town:distant
Idaho	Twin Falls	College of Southern Idaho	7543	2year, public	town:remote
Idaho	Coeur D'alene	North Idaho College	4293	2year, public	city:small
Illinois	Chicago	Chicago State University	7035	4 year, public	city:large
Illinois	University Park	Governor's State University	5382	4 year, public	rural:fringe
Illinois	Moline	Black HawkCollege	6151	2year, public	city:small
Illinois	Ina	Rend Lake College	4387	2year, public	rural:distant
Indiana	Terre Haute	Indiana State University	10568	4year, public	city:small
Indiana	West Lafayette	Perdue University Main Campus	40609	4year, public	suburb:midsized
Indiana	Indianapolis	J Everette Light Career Center	85	2year, public	city:large
Indiana	Evansville	Ivy Tech Community College Southwest	4682	2year, public	city:midsized
Iowa	Ames	Iowa State University	25462	4year, public	city:small
Iowa	Iowa City	University of Iowa	28816	4year, public	city:small
Iowa	Waterloo	Hawkeye community College	5663	2year, public	rural:fringe
Iowa	Sioux City	Western Iowa Tech Community College	5284	2year, public	city:small
Kansas	Lawerence	University of Kansas Main Campus	26773	4year, public	city:small
Kansas	Manhattan	Kansas State University	23141	4year, public	town:remote
Kansas	Coffeyville	Coffeyville Community College	316	2year, public	town:remote
Kansas	Highland	Highland Area Community College	2688	2year, public	rural:remote
Kentucky	Frankfort	Kentucky State University	2498	4year, public	town:distant
Kentucky	Lexington	University of Kentucky	26382	4year, public	city:large

Kentucky	Somerset	Somerset Community College	6317	2year, public	town:remote
Kentucky	Henderson	Henderson Community College	2044	2year, public	rural:fringe
Louisiana	Shreveport	Louisiana State University-Shreveport	4023	4year, public	rural:fringe
Louisiana	New Orleans	University of New Orleans	11747	4year, public	city:large
Louisiana	Monroe	Delta Community College	1093	2year, public	city:small
Louisiana	Ruston	Louisiana Tech University	11203	4year, public	town:distant
Maine	Orono	University of Maine	11797	4year, public	suburb:small
Maine	Portland	University of Southern Maine	10478	4year, public	city:small
Maine	Wells	York County Community College	1061	2year, public	rural:distant
Maine	Fairfelik	Kennebec Valley Community College	1926	2year, public	town:remote
Maryland	Bowie	Bowie State University	5291	4year, public	suburb:large
Maryland	St. Mary's City	St. Mary's College of Maryland	1597	4year, public	rural:distant
Maryland	McHenry	Garrett College	734	2year, public	rural:distant
Maryland	Largo	Prince George's Community College	11822	2year, public	suburb:large
Massachusetts	Salem	Salem State College	10230	4year, public	suburb:large
Massachusetts	Boston	University of Massachusetts-Boston	12362	4year, public	city:large
Massachusetts	Fall River	Bristol Community College	6927	2year, public	city:small
Massachusetts	Quincy	Quincy College	3801	2year, public	city:small
Michigan	Mount Pleasant	Central Michigan University	26710	4year, public	town:remote
Michigan	Kalamazoo	Western Michigan University	24841	4year, public	city:small
Michigan	University Center	Delta College	10149	2year, public	rural:fringe
Michigan	Lansing	Lansing Community College	20394	2year, public	city:midsized
Minnesota	Saint Cloud	Saint Cloud State University	16334	4year, public	city:small
Minnesota	Winona	Winona State University	8174	4year, public	town:distant
Minnesota	Cass Lake	Leech Lake Tribal College	198	2year, public	rural:remote
Minnesota	Bloomington	Normandale Community College	8656	2year, public	town:small
Mississippi	Columbus	Mississiooi College For Women	2428	4year, public	town:remote
Mississippi	University	University of Mississippi Main Campus	15220	4year, public	town:remote
Mississippi	Clarksid	Coahoma Community College	1838	2year, public	rural:fringe
Mississippi	Poplarville	Pearl River Community College	4497	2year, public	rural:remote
Missouri	Jefferson	Linclon University	3224	4year, public	city:small
Missouri	Springfeild	Missouri State University	19218	4year, public	city:midsized
Missouri	Neosho	Crowder College	2930	2year, public	rural:fringe
Missouri	Independence	Metropolitan Community College-Blue River	2651	2year, public	rural:fringe

Montana	Missoula	University of Montana	13925	4year, public	city:small
Montana	Havre	Montana State University-North	1359	4year, public	town:remote
Montana	Crow Agency	Little Bighorn College	312	2year, public	rural:remote
Montana	Box Elder	Stone Child Community College	397	2year, public	rural:remote
Nebraska	Peru	Peru State College	2124	4year, public	rural:distant
Nebraska	Linclon	University of Nebraska at Linclon	22106	4year, public	city:midsized
Nebraska	Grand Island	Central Community College	6543	2year, public	town:remote
Nebraska	Macy	Nebraska Indian Community College	115	2year, public	rural:distant
Nevada	Las Vegas	University of Nevada Las Vegas	27912	4year, public	city:midsized
Nevada	Elko	Great Basin College	3349	4year, public	town:remote
Nevada	Reno	Truckee Meadows Community College	11556	2year, public	city:midsized
Nevada	Carson City	Western Nevada Community College	5003	2year, public	rural:fringe
New Hampshire	Keene	Keene State College	4940	4year, public	town:distant
New Hampshire	Durham	University of New Hampshire-Main Campus	14811	4year, public	suburb:small
New Hampshire	Nashua	New Hampshire Community technical College-Nashua	1828	2year, public	city:small
New Hampshire	Laconia	New Hampshire Community technical College-Laconia	989	2year, public	city:small
New Jersey	Glassboro	Rowan University	9578	4year, public	suburb:large
New Jersey	Ewing	The College of New Jersey	6934	4year, public	city:small
New Jersey	Edison	Middlesex Community College	11990	2year, public	city:small
New Jersey	Toms River	Ocean Country Community College	8886	2year, public	suburb:small
New Mexico	Santa Fe	Institute of American indian and Alaska Native Culture	192	4year, public	rural:fringe
New Mexico	Albuquerque	University of New Mexico Main Campus	25721	4year, public	city:large
New Mexico	Hobbs	New Mexico junior College	2656	2year, public	town:remote
New Mexico	Tucumcari	Mesalands Community College	545	2year, public	town:remote
New York	New York	Fashion Institute of Technology	10010	4year, public	city:large
New York	Stony Brook	Stoney Brook University	22522	4year, public	suburb:large
New York	Binghampton	Broome Community College	6282	2year, public	suburb:midsized
New York	Watertown	Jefferson Community College	3245	2year, public	town:remote
North Carolina	Boone	Appalachian State University	15117	4year, public	town:distant
North Carolina	Winston-Salem	North Carolina School of the Arts	845	4year, public	city:midsized
North Carolina	Fayetteville	Fayetteville Technical Community College	10290	2year, public	city:midsized
North Carolina	New Bern	Craven Community College	3018	2year, public	town:distant
North Dakota	Dickinson	Dickinson State University	2572	4year, public	town:remote
North Dakota	Fargo	North Dakota State University-Main Campus	12258	4year, public	city:small

North Dakota	Devils lake	Lake Region State College	1508	2year, public	town:remote
North Dakota	Williston	Williston State College	911	2year, public	town:remote
Ohio	Cleveland	Cleveland State University	14807	4year, public	city:large
Ohio	Bowling Green	Bowling Green State University-Main Campus	19108	4year, public	town:fringe
Ohio	New Philadelphia	kent State University-Tuscarawas Campus	2021	2year, public	rural:fringe
Ohio	Orrville	University of Akron Wayne College	1657	2year, public	rural:fringe
Oklahoma	Stillwater	Oklahoma State University-Main Campus	23449	4year, public	town:distant
Oklahoma	Claremore	Rogers State University	3955	4year, public	town:fringe
Oklahoma	Warner	Connors State College	2165	2year, public	rural:distant
Oklahoma	Oklahoma City	Oklahoma City Community College	12516	2year, public	city:large
Oregon	Corvallis	Oregon State University	19352	4year, public	city:small
Oregon	Eugene	University of Oregon	20348	4year, public	city:midsized
Oregon	Grants Pass	Rogue Community College	4341	2year, public	rural:fringe
Oregon	Ontario	Treasure Valley Community College	1912	2year, public	town:distant
Pennsylvania	Edinboro	Edinboro University of Pennsylvania	7579	4year, public	town:fringe
Pennsylvania	Schuylkill Haven	Pennsylvania State University-Penn State Schuylkill	911	4year, public	town:distant
Pennsylvania	Coatesville	Center for Arts and technology-Brandywine Campus	108	2year, public	suburb:large
Pennsylvania	Reading	reading Area Community College	4492	2year, public	city:small
Rhode Island	Providence	Rhode Island College	8939	4year, public	city:midsized
Rhode Island	Kingston	University of Rhode Island	15062	4year, public	suburb:large
Rhode Island	Warwick	Community College of Rhode Island	16373	2year, public	city:small
Rhode Island	Cranston	Paul Mitchell the School	330	2year, public	city:small
South Carolina	Clemson	Clemson University	17309	4year, public	town:fringe
South Carolina	Rock Hill	Winthrop University	6292	4year, public	suburb:small
South Carolina	Spartanburg	Spartanburg Community College	4278	2year, public	suburb:midsized
South Carolina	Beaufort	Technical College of the Lowcountry	1814	2year, public	town:distant
South Dakota	Vermillion	University of South Dakota	8746	4year, public	town:distant
South Dakota	Spearfish	Black Hills State University	4153	4year, public	town:remote
South Dakota	Agency Village	Sisseton Whapeton College	279	2year, public	rural:remote
South Dakota	Mitchell	Mitchell Technical Institute	805	2year, public	town:remote
Tennessee	Nashville	Tennessee State University	9038	4year, public	city:large
Tennessee	Knoxville	University of Tennessee	28901	4year, public	city:midsized
Tennessee	Chattanooga	Chattanooga State Technical Community College	8060	2year, public	city:midsized
Tennessee	Morristown	Walters State Community College	5738	2year, public	city:small

Texas	College Station	Texas A & M University	45380	4year, public	rural:fringe
Texas	Denton	University of North Texas	33395	4year, public	city:small
Texas	Amarillo	Amarillo College	10356	2year, public	city:midsized
Texas	Mesquite	Eastfeild College	12015	2year, public	suburb:large
Utah	Salt Lake City	University of Utah	30511	4year, public	city:midsized
Utah	Logan	Utah State University	14444	4year, public	city:small
Utah	Price	College of Eastern Utah	2262	2year, public	town:remote
Utah	Ephraim	Snow College	4179	2year, public	town:remote
Vermont	Burlington	University of Vermont	11870	4year, public	city:small
Vermont	Johnson	Johnson State College	1928	4year, public	rural:distant
Vermont	Burlington	Burlington Community College	8	2year, public	city:small
Vermont	Putney	Landmark College	460	2year, public	rural:distant
Virginia	Norfolk	Old Dominion University	21625	4year, public	city:midsized
Virginia	Charlottesville	University of Virginia-Main Campus	24068	4year, public	suburb:small
Virginia	Annandale	Northern Virginia Community College	38166	2year, public	suburb:small
Virginia	Norfolk	Tidewater Community College	24398	2year, public	city:small
Washington	Ellensburg	Central Washington University	10688	4year, public	town:distant
Washington	Pullman	Washington State University	23665	4year, public	town:distant
Washington	Vancouver	Clark College	9906	2year, public	city:midsized
Washington	Aberdeen	Grays Harbor College	2159	2year, public	rural:fringe
West Virginia	Morgantown	West Virginia University	27115	4year, public	city:small
West Virginia	Institute	West Virginia State University	3502	4year, public	suburb:midsized
West Virginia	Huntington	Marshall Community and technical college	2010	2year, public	town:midsized
West Virginia	Wheeling	West Virginia Northern Community College	2844	2year, public	city:small
Wisconsin	Green Bay	University of Wisconsin-Green Bay	5690	4year, public	city:midsized
Wisconsin	Whitewater	University of Wisconsin-Whitewater	10502	4year, public	town:distant
Wisconsin	Cleveland	Lakeshore Technical College	2789	2year, public	rural:distant
Wisconsin	Kenosha	Gateway Technical College	7048	2year, public	suburb:midsized
Wyoming	Laramie	University of Wyoming	13203	4year, public	town:remote
Wyoming	Sheridan	Sheridan College	3066	4year, public	town:remote
Wyoming	Powell	Northwest College	1763	2year, public	town:remote
Wyoming	Torrington	Eastern Wyoming College	1252	2year, public	town:remote

Figure D 1 (List of Schools that received Letter of Invitation)

APPENDIX E
COLLABORATION RESULTS

APPENDIX E



Figure E 1 (Jonathan Johnson's Collaboration)

6

CONSENT FORM

For the purposes of data collection, please fill out the following and return it with any images to perrin.projectuncp@gmail.com or by mail to
Amanda Perrin - P.O. Box 7343 - UNCP - Pembroke, NC 28372

By participating in this project each undersigned participant ("Participant") is agreeing to take full responsibility for any personal injury that may occur during the installation process, the injury of others directly or indirectly caused by the installation, and any damage to public or private property that may occur. It is the responsibility of each Participant to comply with regulations regarding the use of public and private property, including trespass laws, and it is each Participant's responsibility to obtain any necessary permission, including municipal permits, from property owners prior to the installation of the project. By signing below, you also acknowledge that I am not an employee, officer, agent or representative of The University of North Carolina at Pembroke.

By sending the images to me, they become the property of me, Amanda Perrin, and they will not be returned to you. By signing below, each Participant represents that he or she owns the copyright in each photograph that he or she sends to me. By signing below, each Participant assigns to me, Amanda Perrin, the copyright in every photograph that the Participant sends to me, acknowledging that I have the right to use and reproduce each photograph in any way without further consent from any person. I will be glad to list each Participant as a contributor to any final artwork or presentation that follows the collection and analysis of the images from this study.

Each Participant who signs below represents that he or she is 18 years of age or older and competent to understand this Consent Form.

Signed and the foregoing agreed to by each of the following Participant(s):

Printed name: Jonathan Johnson

Signature: [Handwritten Signature]

Printed name: _____

Signature: _____

Printed name: _____

Signature: _____

Dates of installation: MAR 20 '08 MAR 24 '08

Location of installation

City: Iowa City

State: IA

University (optional): University of Iowa

Please select One:

The names of the participants provided on this form wish to be listed as collaborators.

The names of the participants provided on this form wish to remain anonymous and shall not be listed as collaborators.

Figure E 2 (Jonathan Johnson Consent Form)



Figure E 3 (Atchison's Class Collaboration)



Figure E 4 (Atchison's Class Collaboration)



Figure E 5 (Atchison's Class Collaboration)



Figure E 6 (Atchison's Class Collaboration)



Figure E 7 (Atchison's Class Collaboration)



Figure E 8 (Atchison's Class Collaboration)



Figure E 9 (Atchison's Class Collaboration)

CONSENT FORM

For the purposes of data collection, please fill out the following and return it with any images to
 perrin.projectuncp@gmail.com or by mail to
 Amanda Perrin - P.O. Box 7343 - UNCP - Pembroke, NC 28372

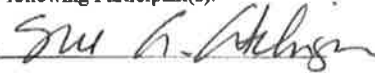
By participating in this project each undersigned participant ("Participant") is agreeing to take full responsibility for any personal injury that may occur during the installation process, the injury of others directly or indirectly caused by the installation, and any damage to public or private property that may occur. It is the responsibility of each Participant to comply with regulations regarding the use of public and private property, including trespass laws, and it is each Participant's responsibility to obtain any necessary permission, including municipal permits, from property owners prior to the installation of the project. By signing below, you also acknowledge that I am not an employee, officer, agent or representative of The University of North Carolina at Pembroke.

By sending the images to me, they become the property of me, Amanda Perrin, and they will not be returned to you. By signing below, each Participant represents that he or she owns the copyright in each photograph that he or she sends to me. By signing below, each Participant assigns to me, Amanda Perrin, the copyright in every photograph that the Participant sends to me, acknowledging that I have the right to use and reproduce each photograph in any way without further consent from any person. I will be glad to list each Participant as a contributor to any final artwork or presentation that follows the collection and analysis of the images from this study.

Each Participant who signs below represents that he or she is 18 years of age or older and competent to understand this Consent Form.

Signed and the forgoing agreed to by each of the following Participant(s):

Printed name: Sue A. Atchison

Signature: 

Dates of installation: April 3 to April 5, 2008

Location of Installation

City: Manhattan

State: Kansas

University (optional): Kansas State University

Please select One:

The names of the participants provided on this form wish to be listed as collaborators.

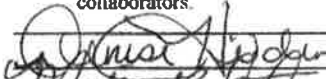
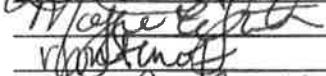
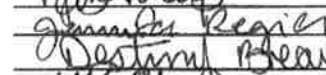
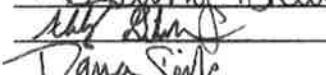
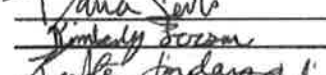
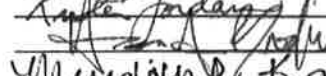
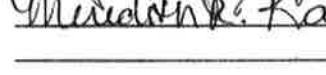

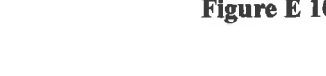


	DENISE HEIDEMAN
	MAGGIE WINTER
	RACHEL FONTENOT
	JENNIFER REGIER
	DESTINY BREAUULT
	ABBY GILKERSON
	DANA SEILER
	KIMBERLY LORSON
	KRISTEN JORDAN
	HEATHER BRODZINSKI
	MEREDITH KARLIN

Figure E 10 (Achison's Class Consent Form)

Hello Amanda,

I look forward to our collaboration!

This is a wonderful opportunity to share and exchange dialogue with the National and potentially International communities.

I am very excited about this project comrad!

I too have similar concerns dealing with meaning in art and what not.

I would still like to hang myself from a tree!

Not sure about "art in america" or the saw.

I'd hate to be cliché!

Better to be consciously referential, ironic and postmodern!

I propose a collaborative collaborative piece!

East Coast meets West Coast and together take on the world!

I would like to hang other stranger artists and academics INTERNATIONALLY and in multiples! This way I can further participate in the original collaboration.

In this collaboration I would like to experience what it is to hang artists/academics from trees.

This piece is site specific to the Los Angeles, CA area as I cannot afford to fly to your country to hang you.

The concept deals with issues.

Issues originally stated and other very important ones as well!

I hope to discover the man/nature relationship and to hopefully aid the mainstream and the mid-stream to see that tree just a little more clearly.

The end goal here is to make the world a better place for you and me.

Life is like a box of chocolates, mass produced from a factory on a mega machine. I go crazy for the Choco, from the coca, from the land, near a tree. Once the box has been opened, you have become civilized. The box must be recycled, the choco/coco's returned to the earth.

Man-----nature-----chocolates-----machine.

Once these bravely expressed metaphors can be truly

recognized by cultural/political, bohemian, artists, homo's, historians, and other finely tuned academics. The box of chocolates is not only like life, but like art. In this case high art, post modern contemporary fine art, undisputably.[sic] However, anything can be called art.

For example, this message "is art", and I am going to exhibit this prominently [sic] on a white wall in boxed glass, behind an opaque piece of paper, so it cannot be read.

As this piece of art is ephemeral, time based, and deals with machineman/nature, what truly constitutes good art and an extreme emphasis on "bad art", Kitsch peasantry if you will. The fabulous and the beautiful!

(Waiver for this segment of our collaboration):

If you care to participate in this 2-part art research extravaganza, please send me a signed waiver that states you are an artist/academic, why you would like me to hang you from a tree, and that you have requested to be hung in a tree for arts sake.

Let me be clear!

Safety is one of my priorities and will do my very best as an artist (predominantly a painter) to insure your safety.

Please also include a signed suicide letter just to be extra safe.

In this waiver you must also write, that you are willing to be photographed as well as hung, and agree to give me complete freedom to do whatever I want with them.

This is a collaboration!

So feel free to be hung in any creative way you would like.

Please just send me a 2-4 page proposal prior to the scheduled execution.

Thank you!

Figure E 11 (Eric Wong's Collaboration)

APPENDIX F
FINAL INSTALATION DOCUMENTATION

APPENDIX F



Figure F 1 (Final Art Installation Presentation View)



Figure F 2 (Final Art Installation)

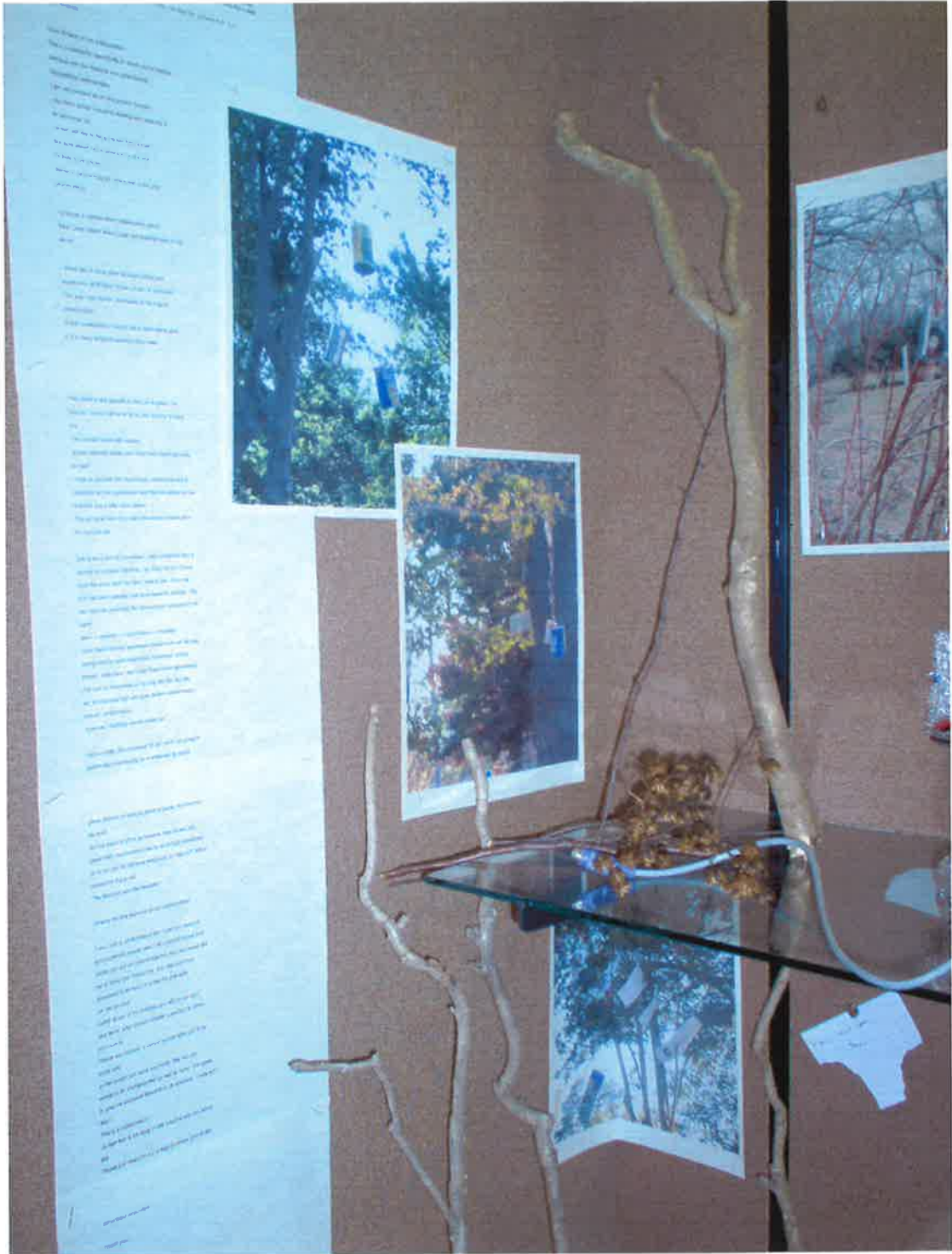


Figure F 3 (Final Art Installation)



Figure F 4 (Final Art Installation)



Figure F 5 (Installing Final Art Installation)