

THESIS

ONE MAN'S TRASH, IS ANOTHER WOMAN'S TREASURE

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## ABSTRACT

### ONE MAN'S TRASH, IS ANOTHER WOMAN'S TREASURE

Kitsch and related aesthetic sensibilities have a history of being undervalued and deemed flashy, sentimental, and “low-class.” Kitsch aesthetics inspire “cheap” emotions contrary to the sophistication and control associated with an educated audience. Rasquachismo supposes a working-class sensibility, highlighting the hierarchy of materials and that these materials exist within systems of power and value.

My work explores these aesthetic sensibilities by acquiring imagery from inherited or low-value sources such as thrift shops and transforming the second-hand or discarded objects I find into new artistic objects that conceptually reflect the materials used. References to gender, labor, utility, and mass production are evoked in my work through the use of found objects as the ground for the painting of second-hand floral patterns.

## ACKNOWLEDGEMENTS

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And to the artists and friends that I had the pleasure of learning and growing along-side of in this program. I truly will never be able to put into words how thankful I am to everyone who has been a part of this stage in my life, but hope that these words offer some small piece of that.

Thank you everyone!

## DEDICATION

*To the women in my life who have inspired me endlessly. My Mother, Tias, Grandmother and friends. To my father for making me tough and teaching me to work with my hands. To Garrett for supporting me in this journey and always believing that I can do anything.*

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## INTRODUCTION

My work is informed by my lived experience raised in a working-class family and the social hierarchies and histories I create work within. Most of my life was spent growing up outside a small town in northern Louisiana. My parents saved to move us out of the nearby city, getting a reasonable price on a double-wide in a neighborhood of mobile homes. Their goal was to give my sister and me more than they had and to teach us to work with our hands so that we do not have to rely upon others when in need. The material relationships in my work are informed by a need and desire to make do with what is at hand, the desire to extend the life of material objects, and, to explore the aesthetic relationships of feminine and kitsch imagery as they relate to class and privilege. My work aims to convince the viewer to recognize their position concerning the work by juxtaposing floral patterns and utility materials. The comparison creates the opportunity to analyze material, where it sits in a hierarchy, and the domestics' relationship to kitsch.

Using playfulness and humor in work, I aim to make the art approachable and engaging. Claes Oldenburg from "I Am for Art" (1961) exemplifies my attitude on the relationship of a person to art, "I am for art that is put on and taken off, like pants, which develop holes, like socks, which is eaten, like a piece of pie, or abandoned with great contempt, like a piece of shit."<sup>1</sup> The evidence of use in the discarded surface I paint on emphasizes the objects as temporary or subject to change. However, my transformation of the thing transforms them into something considered more precious. I aim for this transformation to extend the object's livelihood and to create a situation where the object can be recontextualized for an audience.

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<sup>1</sup> Claes Oldenburg, "I am for an Art," in *The Artists Joke*, ed. Jennifer Higgie (London: MIT Press, 2007).

## PART I: KITSCH IN CONTEXT

The term Kitsch is German for "smear" or "playing with mud," used as a term to describe "bad" art that is unsophisticated and of low value.<sup>2</sup> Kitsch aesthetics and art are associated with being unreasonably sentimental and "monetarily cheap." The sophisticated, "high class" or "high art" has long been associated with the ability to be reserved and controlled emotionally. The "high" sits in opposition to the "low class," and "low art" is criticized as being irrationally emotional.<sup>3</sup> Sentimentality should not be demeaned or devalued but instead recognized as a valuable result of artistic production and experience. Milan Kundera speaks to the emotional weight of kitsch; this quote expresses the connection and power that kitsch can hold,

"Kitsch causes two tears to flow in quick succession. The first tear says: how nice to see children running on the grass! The second tear says: how nice to be moved, together with all mankind, by children running on the grass! It is the second tear that makes kitsch kitsch."<sup>4</sup>

Connected to kitsch's aesthetics and class relations is the Chicano style of Rasquachismo (Fig. 1). The term Rasquachismo comes from Rasquache, a low-class attitude or being frugal. Amalia Mesa-Bains best unpacks the separation of the two in this quote, "First Kitsch serves as a material or phenomenon of taste through mass-produced objects or style of personal expression in decoration, while Rasquachismo contains both the material expression and, more importantly, a stance or attitudinal position." Rasquachismo is connected to the "underdog" perspective, making do, and is often acknowledging and working without concern or despite cultural and material hierarchies.<sup>5</sup>

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<sup>2</sup>Robert C., Soloman, "On Kitsch and Sentimentality." *The Journal of Aesthetics and Art Criticisms* 49, no.1 (Winter 1991): 4.

<sup>3</sup> Soloman, "On Kitsch," 4-9.

<sup>4</sup> Soloman, "On Kitsch," 1.

<sup>5</sup> Jennifer A. Gonzales, C. Opine Chavoya, Chin Noriega, Teresita Romo, "Rasquachismo," in *Chicano and Chicana Art: A Critical Anthology*

This Chicano aesthetic is bold, colorful, and representative of a resistive spirit that is class-conscious and working for survival. However, Rasquachismo is less about a particular aesthetic and more about an attitude towards the material. My material interests align with this approach because of my history of growing up in a working-class household as a Hispanic woman. I currently focus on floral patterns, but earlier work that has led to this interest in the pattern makes a more direct cultural reference to my Hispanic heritage. My work, *Don't Call Me That*, is a painting of a popular chile pepper pattern seen in many craft contexts and Hispanic homes (Fig. 2). This earlier work uses a surface patch-worked from canvas scrap and old painting compositions as ground. The pattern chosen references the inherited identity of being associated with the chiles and the association of being called "spicy." The piece and design's bottom half is painted white, fading as it reaches the surface. This pattern is covered because of my desire not to be sexualized because of my ethnic identity and to take control over that attributed identity. It is an exertion of the power I have in the situation. The canvases are hand stitched together to create a composition that is not the traditional square or rectangle frame of a painting. Like with the tarp paintings, I want to leave the raw edges and rips of the canvas exposed to implicate the material's history.

While I am now approaching my practice from the perspective of academia, I belong to a material and aesthetic tradition that exists both outside and within art institutions. Kitsch or Rasquachismo have historically been considered "low" art aesthetics because of their connection with the working class and the materials that are accessible. However, these aesthetic themes have been present within contemporary art institutions. Whether as a subversion of expectations of the space, as appreciation for the aesthetic, for irony, or to be exoticized. I am using discarded, second-hand, or low-value material to implicate both the material hierarchies these objects exist in and highlight the value these objects still possess outside of their use to the human. And when appropriate, I use privileged materials that are new for comparison to speak about the valuation of these items. I wish to extend the

life of the materials by transforming them into art objects that negate their intended use or easy disposal. I aim to be sincere with my transformation of objects to create an institutional critique that is not ironic in tone but playful. While I am transforming discarded material into what may be qualified as high art, I am maintaining accents of the original material to honor its past life. I do not want to erase its existence before becoming an art object or to say that it could not be an art object before the transformation. Instead, the material's essence as an art object is more about its place within the art context rather than only the characteristic's given to the object after being transformed. Timothy Morton speaks to the power of charisma in art, "An artwork cannot be reduced to it's parts or it's materials, nor can it be reduced to it's creators life, nor to some other context, however defined ... Art is charisma, pouring out of anything whatsoever, whether we humans consider it to be alive or sentiment or not".<sup>6</sup>

The objects' charisma, character and patterns attract me to use them in my practice in the first place. My painting Gloria, the sister work to Don't Call Me That, is an attempt to honor and capture the character of my Tia in a painting of a pattern (Fig. 3). Using the same hand-stitching process, the composition created is closer to that of the traditional rectangle but still having the exposed edges. The painting shows a bright pattern of several species of butterflies across the surface with a soft sky behind them. Many individuals choose a motif or animal they call their own and collect in their lifetime. Gloria's motif is butterflies. Much of her jewelry was butterfly themed, from a bold bejeweled multi-colored brooch to a subtle silver pendant necklace. Butterflies also have meaning and association with the concept of transformation and metamorphosis. I have layered this transformation of material and imagery to discuss a choice in identity.

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<sup>6</sup> Dylan Kerr, "What is Object-Oriented Ontology?," Published April 8, 2016.  
[https://www.artspace.com/magazine/interviews\\_features/the\\_big\\_idea/a-guide-to-object-oriented-ontology-art-53690](https://www.artspace.com/magazine/interviews_features/the_big_idea/a-guide-to-object-oriented-ontology-art-53690)

It can not be described only as the colors and forms I am attracted to but the context in which these objects exist. Walter Benjamin discusses the “aura” of artwork as its unique pretense in time and space.<sup>7</sup> These patterns stand out to me because I see them occupying a unique space next to other fabric scraps that might be viewed as more fashionable or tame. Then when these patterns combine with the utility material of tarps and objects like them, they create an aura placed within the new context of art institutions like museums or galleries. Artists like Rodney McMillian are also sourcing material from secondhand shops. He calls them “post-consumer” objects to reference his pulling them from stores and putting them in a new context of viewership.<sup>8</sup> I am interested in this recontextualization of an object within my work. Placing objects that are not traditionally expected within the white cube context of a museum or gallery creates a meaningful conversation about value between the object, space, and viewer. In McMillian’s sheet and blanket compositions, he chooses to leave the thrift store tags on the work so that they may reference the economic system that they have been pulled from. Using house paint to spill onto the surface in his work like his piece, *A seed is a star* (2015) (Fig. 4), to create paintings that reference the historical genre of the landscape while using the visual language of abstraction.<sup>9</sup>

Like McMillian, I use secondhand objects to speak about and critique the systems of use and power they come from by exposing and highlighting their material characteristics. Humor and playfulness have a role within the ideology of my art practice as a way of framing the subject, similarly to McMillian. The discarded materials I work with are not traditionally hung on the wall as artwork. However, they have made appearances in galleries as commentary, like in the work of David Hammon (Fig. 5). The patterns I paint are sourced from fabrics manufactured for use in domestic spaces rather

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<sup>7</sup> “Art Term: Aura,” Tate, accessed February 25, 2023, <https://www.Tate.org.uk/art/art-terms/a/aura>.

<sup>8</sup> “Post-Consumer Report: A Conversation with Rodney McMillian.” Art in America, Published April 25, 2016, <https://www.artnews.com/art-in-america/interviews/post-consumer-report-a-conversation-with-rodney-mcmillian-56451/>.

<sup>9</sup> Art in America, “Post-Consumer Report.”

than museum walls. I put these materials and imagery in this context as a way for an audience to approach an underrepresented or undervalued material in the space of assumed value. By choosing patterns seen as light-hearted florals and playfully naming the work, I make a point of entry for a viewer to consider the weightier themes implicated by context. I do not want the conversation about the value to become heavy or for the viewer to feel I am pointing the finger at them. I am poking fun at the systems of value and using sentimentality as a foot in the door for the audience.

## PART II: MATERIAL AND UTILITY

Kitsch materials and objects are primarily identifiable because of their mass-produced and accessible nature, meaning they are often available to all economic classes or considered monetarily cheap. What is familiar to the masses, the working and “low-class,” is often undervalued by the elite. Arjun Appadurai unpacks this phenomenon and the life of commodities in “The Social Life of Things,” discussing how the demand and value of commodities are directly affected by social factors such as knowledge, politics, taste, and power.<sup>10</sup> This social valuation attracts me to use the “cheap” pattern. The accessibility of designs and the imagery across class distinctions allow an audience to relate to the pattern.

My material interests and choices are guided and informed by my experience growing up in a working-class family. Living in a rural community, states away from any immediate family, self-sufficiency was necessary when a safety net of family or extra financial resources were not available. Having limited financial resources, my family had access to only “cheap” materials. We would find workarounds to save money, time, and resources. My father always did repairs around the house and on our vehicles—both because he takes pride in being self-sufficient and because it was cheaper to complete these jobs himself. This history manifests in my creative work through the tarps and veil surfaces for my paintings. These objects were created to last and used for utility versus decoration. Such materials would not typically be used inside to decorate domestic spaces nor traditionally used as “proper” surfaces for paint. Because of their intended practical use - to block spills, transfer working material, cover and protect equipment, etc. – these items sit low on a material hierarchy and are often disregarded as soon as the object is no longer seen as beneficial to its owner. The scars of use are seen

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<sup>10</sup> Arjun Appadurai, “Introduction: commodities and the politics of value,” in *The Social Life of Things*, (Cambridge University Press, Cambridge, 1986), pg. 57.

as holes poked through a plastic surface, ripped and frayed edges, stretched weaves, hand stitched repairs and layers peeled back to show the inner construction of a tarp surface (Fig. 6).

*As Above so Below* (Fig. 7) is a painting using a second-hand sun shade as a surface. This sun veil maintains evidence of previous mending in the form of stitching across the surface (Fig. 8). The sun veil is unique in this body of work as the only surface, not a standard plastic tarp. It is constructed to be much more durable and withstand the outdoors for months. This durability has not saved the surface from damage like fading, the need to repair weak stitching, and its eventual discarding (Fig. 9). In *As Above so Below*, the floral pattern references a specific personal item I have inherited.

The floral pattern painted on the surface is found on the surface of my grandmother's sewing box, which I kept with me throughout my adolescence and have taken with me in cross-country moves. This pattern is transformed into a vertically symmetrical pattern as a literal reflection. It prompts viewers to reflect or analyze the material they see before them—both the pattern and the veil. The pattern mediates my identity in these paintings from a perspective of class, ethnicity, and gender.

David Hammon is an artist who challenges material hierarchy and works primarily outside art institutions and systems. Hammon's tarp "paintings," such as *Untitled* (2014) (Fig. 5), takes found tarp material, often ripped, torn, or showing some other form of distress, and drapes it over a painting frame.<sup>11</sup> There may be other embellishments to work, such as light brushstrokes to highlight the material. Still, otherwise, these compositions seek to utilize the object's materiality as a discussion of value and challenge institutional norms. The context where my artwork is seen is "high art" in venues like museums or galleries. I recognize that I am using material that may be considered under-recognized within these types of institutions as a method to subvert the expectations of the space. While this

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<sup>11</sup> Anthony Huberman, "David Hammons?" last modified June 25, 2016, <https://flash---art.com/article/david-hammons-anthony-huberman/#>.

method of subversion can be seen in the work of artist's like Hammon, seeing material like tarps within the gallery context is still seen as a material existing within a context that is unexpected.

I am using found or second-hand material to extend the life of the object used and to speak about its place in hierarchy because it has been discarded. The surfaces I paint on are made from materials that will outlast my own lifetime, but still their ability to be altered by use and time communicate an impermanence that I want to highlight. While I do not anthropomorphize the material and objects I create with, I recognize the agency and vitality that they may possess outside of my interference. Object-Oriented Ontology and theories surrounding materiality explore the "lives" of objects independent of their human counterparts.<sup>12</sup>

Jodie Mack is an experimental film maker that utilizes labor intensive process in analog film to examine the relationship between utility and decorative objects, using what she calls "material remnants."<sup>13</sup> A still from her film *The Grand Bizarre* (Fig. 10), shows a festive pattern reflected at the viewer through the side mirror or what looks to be a bus, illustrating the style and texture expected from Mack's work. I draw much inspiration from Mack's artwork in the realm of the decorative. As with Mack, my work addresses labor and utility through process. By meticulously painting a quickly mass-produced fabric pattern, I emphasize the weight of the subject. This is material of importance, this is imagery of importance.

In contrast with the speed the original pattern was created in capitalistic context, I want to spend time executing the painting slowly by hand instead. I view this process as a form of domestic labor akin to sewing clothes or washing dishes, activities often connected with the feminine. Simone Weil's thoughts on labor connect and inform my own feelings on the topic that, "Monotony is the most

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<sup>12</sup> Dylan Kerr, "What is Object-Oriented Ontology?," Published April 8, 2016.

[https://www.artspace.com/magazine/interviews\\_features/the\\_big\\_idea/a-guide-to-object-oriented-ontology-art-53690](https://www.artspace.com/magazine/interviews_features/the_big_idea/a-guide-to-object-oriented-ontology-art-53690)

<sup>13</sup> Christopher Small, "Queen Bee," Published Aug 13, 2018, <https://mubi.com/notebook/posts/queen-bee-jodie-mack-in-locarno>.

beautiful or atrocious thing.”<sup>14</sup> These tasks may be uninteresting and tedious, but they may also be fulfilling and inspiring. The paintings of these patterns have the same highs and lows. Often the painting may be the most tedious part of the process, but the most rewarding is the removal of sections to reveal the surface of the tarp beneath and greet the material once again. As mentioned earlier in this essay, stitching has been a process I have used to create compositions in the past and when needed for the tarp surfaces. I only repair when it is necessary for the surface to continue functioning on the wall. As with, *As Above So Below*, a corner where the seam on the surface was ripped away and unable to hang properly, I made a repair using the same process used to create the stitched canvas compositions (Fig. 9). *Gloria* and *Don't Call Me* That are also constructed using the hand-stitching of used and scrap canvas (Fig. 2, 3).

*Labor of Love* (Fig. 11), was the first painting produced in this tarp series and features the blue damaged tarp as the surface for the laborious work of painting this crisp pattern. The tarp's surface is visible through the pieces of pattern and painting peeled off the reveal underneath. Both the decorative and material are to be contemplated in relation to one another and to their relationship to the viewer. These windows to the material beneath give space to celebrate the surface underneath, the evidence of the materials life before this stage. Visible are layers of plastic worn away, the weave of the surface is separating and weakened, holes are forming, and edges are splayed (Fig. 6). The materiality of the tarp is front and center once the viewer notices this difference in the pattern. The blue of the tarp is an almost exact match to the blue of the original fabric scrap and allows the material to hide at first glance. The painting has to be investigated for this information to become available, just as the viewer should investigate the context of the paintings.

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<sup>14</sup> Simone Weil, “The Mysticism of Work,” in *Gravity and Grace*, (Paris: Routledge, 1999) 178-181.

### PART III: DOMESTIC KITSCH

My use of floral patterns and motifs is undoubtedly connected to the domestic and the feminine. As a woman making art, all I create has connection to the feminine. A line in the Guerilla Girls, *The Advantages of Being a Woman Artist* (1998) states an advantage: "Being reassured that whatever kind of art you make will it will be labeled feminine".<sup>15</sup> This is a tongue and cheek way of saying that a woman artist's work will be associated with being feminine without the need to try or be explicit about the connection. The history of painting for genres such as flowers is associated with the feminine or suitable for women to paint.<sup>16</sup> I also see my work in conversation with art movements like the Pattern and Decorative movement of the 1970s. This movement responded to the white male-centric perception of what made "good" art in Modernism. Pattern & Decorative elevated the decorative, women's work, and the feminine. I draw inspiration from P&D artists like Miriam Shapiro and her "Femme" or feminist collage works. In *Heartland*, Schapiro joins florals, rhinestones, and found objects like handkerchiefs to discuss domesticity using ornamentation that modernist aesthetics would reject at the time (Fig.12).<sup>17</sup> I want to horizontilize the hierarchy within materials and my chosen aesthetics.

Flowers serve as powerful symbols of life, beauty, and other charged subjects such as love. They are used throughout art and commercially (Fig. 13). These floral motifs for me conjure images of my mother's rose bedspread, a mismatched set of plates in our cabinet, and the numerous porcelain boxes that held her forgotten jewelry (Fig. 14).

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<sup>15</sup> Guerrilla Girls, "The Advantages of Being a Woman Artist," in *The Artist's Joke*, ed. Jennifer Higgie (London: MIT Press, 2007).

<sup>16</sup> Annette Scott, "Floral Femininity: A Pictorial Definition," *American Art* 6, no.2 (Spring 1992): 61.

<sup>17</sup> "The Pattern and Decorative Movement Challenged the Machismo of Modernism," Tess Thackara, Jan 31, 2020., <https://www.artsy.net/article/artsy-editorial-pattern-decoration-movement-challenged-machismo-modernism>.

The artist Ana Rodriguez creates paintings that use bold color palettes, polka dot and striped patterns, and floral motifs to speak about topics such as gender, class, and ethnicity within her own lived experience (Fig. 15). Drawing from the domestic and the self-expression of her mother as a decorator, Rodriguez's material choices examine the social and cultural character of the subject. My work finds a connection with Rodriguez selecting a feminine style. Choosing to focus on the painting of feminine floral patterns. Fabric patterns are motifs used for a stylistic or decorative purpose, such as creating clothes, curtains, wallpaper, or other objects within a home. I source patterns in a variety of ways. I use inherited things like the pattern pulled from my grandmother's sewing box in some work. Other work uses patterns I source from thrift stores or fabric scraps that have been discarded. All the patterns I use are mass-produced, silk-screen printed florals.

The tarp painting, *Marian*, uses a floral pattern sourced from a small padded fabric and lace picture frame that resembles something you might find in a grandmother's home (Fig. 16). This work is named after my grandmother, the same that I have sourced the sewing box pattern from. A crafty woman who would undoubtedly create an object like the one I found sitting in the thrift store frame section. The frame stood out to me because it was unlike the structures sitting next to it, many fashionably plain, leaving the task of expression to what it would traditionally house. Much like the other patterns I have chosen to paint, it is a material of presentation and decoration. As the busiest pattern, not in color but in shape and form, it is countered by its muted browns and pinks. A color palette and motif popular in fabrics of the 1970s, some more vibrant palettes used in other paintings like *Gurl Pwr* that are more reminiscent of the decade before it (Fig. 17).

The tarp surface is revealed like the rest of the paintings. But in this composition, rather than the flowers or background peeled away, small dots are peppered over the surface. The slightly metallic silver tarp is subtle and sparkling against the color palette. The metallic quality of the tarp used compares materials like metals and may bring in associations of that material along with the recognition

of the tarp. For myself, this connotation is something more automotive, my father being a mechanic and preoccupied with chrome. It is not my conceptions of gender that put these ideas at odds with each other and in the space for comparison, but more significant cultural connotations. The automotive and the tarp material are associated with the exterior and the masculine within the dominant culture. Tarps are not surfaces that appear within the domestic and thus in relation to the feminine. This masculine quality is put into juxtaposition with the feminine imagery as a means to question this correlation between gender and subject.

Maria Guzman Capron uses this power of fabrics to create plush figurative compositions from scrap and store-bought fabrics, which she considers privileged. She chooses to center valuation by using fabric scraps of low quality that she compares with other materials of high quality. Placing silks next to cotton, in her work *Dark Poodle* (2016) (Fig. 18), Guzman Capron creates juxtapositions using rich brown silks quilted with standard striped and checkerboard fabrics that are then painted.<sup>18</sup> I find a connection to this work with my tarp piece *Gurl Pwr* (Fig. 19). This painting uses both a "privileged" material as a store-bought camouflage tarp as a ground for a floral pattern sourced from a thrifted heating pad cover. The camouflage pattern also nods to other forms of hierarchy - such as the physical power of militarized bodies. This charged pattern references the ability to dominate others, militarized force, or hunting. The camouflage is set in comparison to a once mass-produced florescent floral pattern designed for an object created for healing and care, the heating pad. This piece questions the value and hierarchy of the materials used by showing the material difference between using discarded versus new material.

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<sup>18</sup> "Maria A. Guzmán Capron," Shulamit Nazarian, n.d., <https://www.shulamitnazarian.com/artists/232-maria-a.-guzman-capron/>.

## CONCLUSION

Contemporary culture and mass production has created a causal relationship with objects - making them easy to part with when they may still hold vitality but no longer have the same use to us. In creating these paintings, I am extending the life of a previously discarded material and asking an audience to recognize the vitality of the object created in this transformation. I paint patterns onto the surface to compare domesticity to utility. I am laying the themes of gender, valuation, and class with a sincere critique of institutional systems of power.

Because these works appear in a white cube gallery and museum context, the viewership I am seeking is casual and educated. I ask that the viewer meet the work where it resides versus the work confronting a viewer. I generate a moment for the audience to question their relationship to the material and painted subject so that they may examine their material relationships outside of art objects and art institutions. My work's lighthearted and humorous tone is to both unburden the issue and remind the viewer that this examination should serve as a positive change in perspective. In a culture where we produce so much waste and cast so much judgment, we should work to be much more considerate of the objects and people that surround us.



Fig. 1, Pop's Barbacoa, 1100 Ruiz Street, San Antonio Texas, 2021, Photograph by Kathryn E. O'Rourke



Fig. 2, *Don't Call Me That*, 2021, acrylic on stitched canvas



Fig. 3, *Gloria*, 2021, acrylic on stitched canvas



Fig. 4, *A seed is a star*, 2015, Rodney McMillian, latex on bed sheet



Fig. 5, *Untitled*, 2014, David Hammons



Fig. 6, Detail of *Labor of Love*, acrylic on distressed tarp, 2022



Fig. 7, *As Above So Below*, 2022-2023, Sam Hamilton, acrylic on discarded sun veil



Fig. 8, Detail of *As Above So Below*, 2022-2023, Sam Hamilton, acrylic on discarded sun veil



Fig. 9, Detail of *As Above So Below*, 2022-2023, Sam Hamilton, acrylic on discarded sun veil



Fig. 10, Film still from *The Grand Bizarre*, 2018, Jodie Mack



Fig. 11, *Labor of Love*, 2022, Sam Hamilton, acrylic on distressed tarp



Fig. 12, *Heartland*, 1985, Miriam Schapiro, acrylic and fabric on canvas

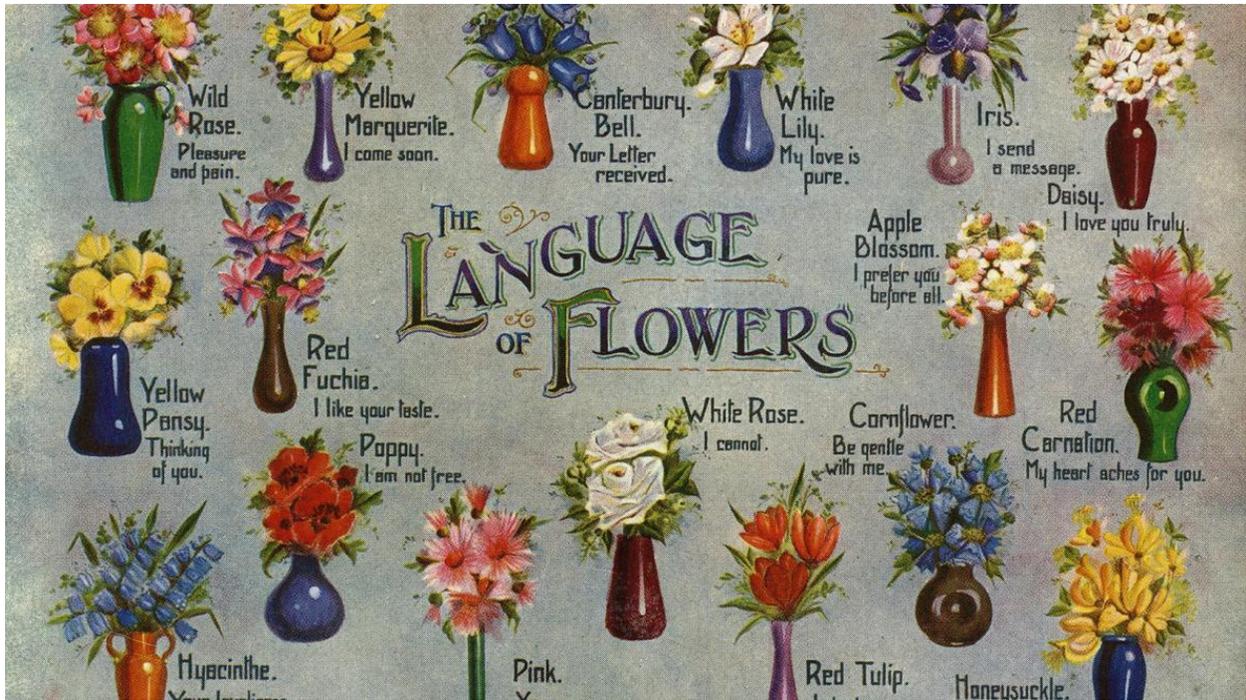


Fig. 13, Illustrated Postcard, printed in England by The Regent Publishing Co. Ltd., Photo Credit:

Dumbarton Oaks Archives



Fig. 14, Jewelry box, porcelain, etsy

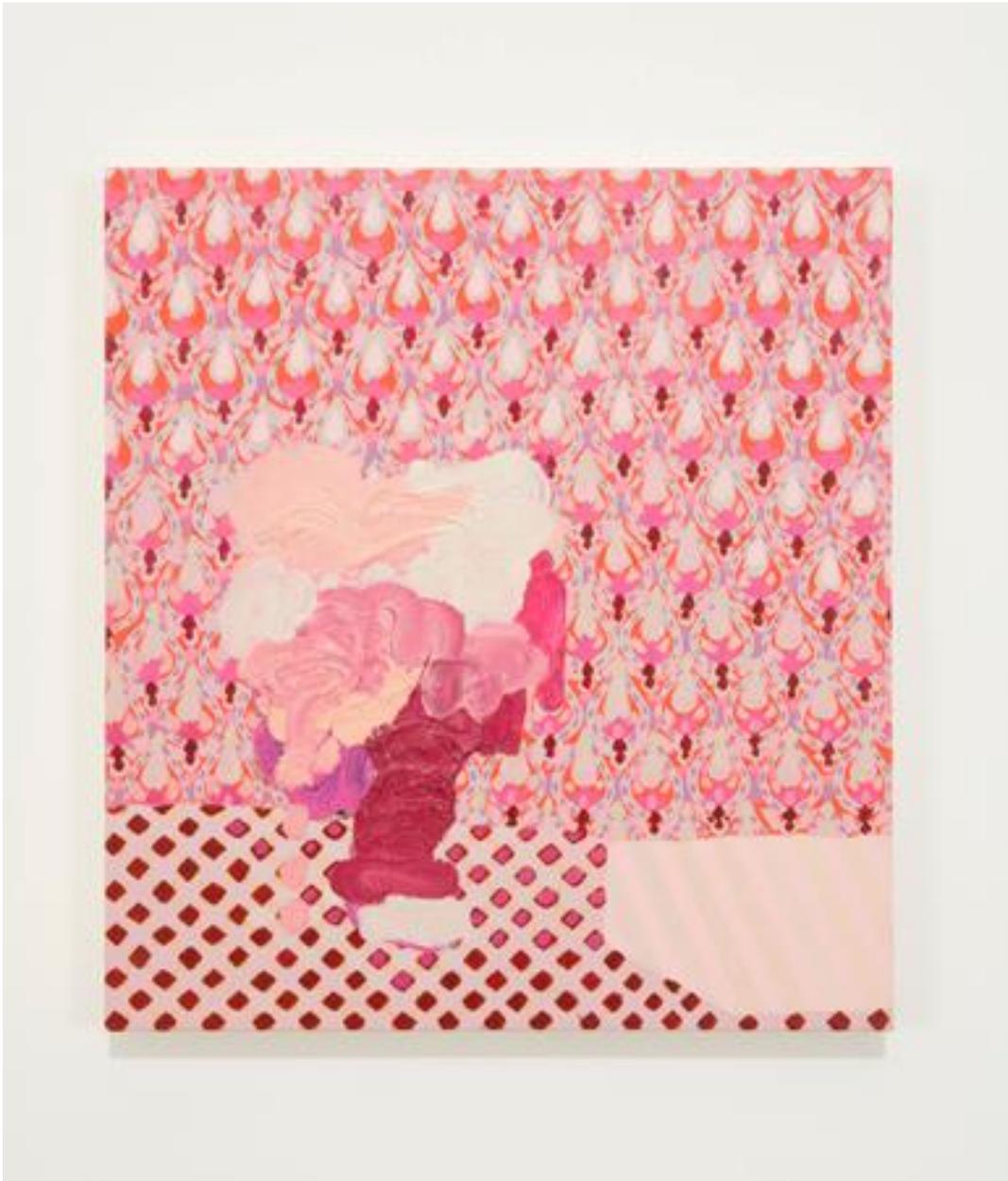


Fig. 15, *Untitled*, 2010, Ana Rodriguez, acrylic and oil on wood panel



Fig. 16, *Marian*, 2023, Sam Hamilton, acrylic on distressed tarp



Fig. 17. Detail of *Gurl Pwr*, 2022, Sam Hamilton, acrylic on new tarp



Fig. 18, *Dark Poodle*, 2016, Maria A. Guzman Capron, fabric, thread, batting, stuffing, and paint



Fig. 19. *Gurl Pwr*, 2022, Sam Hamilton, acrylic on new tarp

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