

# **ACCUMULATION: EMBROIDERY PALIMPSESTS**

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A Thesis presented to  
the Faculty of the Graduate School  
at the University of Missouri

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

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by Tavia Sanza  
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The undersigned, appointed by the dean of the Graduate School, have examined the thesis entitled ACCUMULATION: EMBROIDERY PALIMPSESTS presented by Tavia Sanza, a candidate for the degree of Master of Fine Arts and hereby certify that, in their opinion, it is worthy of acceptance.

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C. Pazia Mannella

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Matt Ballou

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Travis Shaffer

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Anne Stanton

## DEDICATIONS

For my mother, who told me not to be an artist while buying me all the art supplies I wanted and dragging me to countless museums.

For my father, whose practicality keeps me grounded.

For Rosemary, who wishes I liked machine sewing more but is always willing to help me hand sew components.

For Phyllis, who taught me early on the beauty in collecting and holding on to the past.

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## **ABSTRACT**

My work explores concepts related to temporal degradation and the impulse to preserve. Through the gradual accretion of fibrous material over extended periods of time, I produce stratified composite structures which serve as metaphors for material cultural advancement and highlight the role of decoration in examining the past, particularly its ability to mark an epoch.

The various methodologies employed to examine my embroidered structures focus on isolating their components and contrasting the documentation of the object with the object itself. Finally, I employ a diachronic perspective that uses the accumulation of indexical marks to represent the passage of time.

My work highlights the symbiotic relationship between physical object, data, and analytical structures, as well as the futile, but captivating, drive for historical truth in the face of inexorable decay.



## Introduction

My work examines loss using layered embroidery and a diachronic perspective. Utilizing a series of interventions, adjustments, and physical traumas, the work accumulates material. This constant accretion of fibrous material produces stratified composite structures which serve as metaphors for cultural remains.

Determining the history of an object has evolved with new technological advances, but we still look for cultural markers to find its historical locus. The semiotics of fashion has been linked to cultural communication throughout human history.<sup>1</sup>

Working with dimensional embroidery allows me to construct new work on top of old and by switching colors and materials, demarcations that clarify each new epoch are created. The striations demonstrate how each new layer is supported by and inextricably enmeshed with what came before. Previous iterations are lost as the new “era” engulfs them, both damaging and preserving material information.

Once buried, the original object is only accessible through fragments and supplementary documentation. *Specimens* isolates individual components

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<sup>1</sup>. Barthes, Roland. 1990. *The Fashion System*. Berkeley, Calif.: University of California Press.

of the *Growth* installation. These parallel the way historians break an excavation into parts to preserve and display fragments as tools to reverse engineer the past. With *Black*, photography is presented as linear, focusing on transformation and consumption. The photos that accompany *Sediment* are more archival. Each piece in the exhibition showcases different strategies for tracking an object's passage through time.

Embracing the futility of capturing an accurate view of the past allows me to focus on the intertwined systems we use to understand what is absent. Tracing an outline of the past is hindered by our biases; what we accomplish is an amalgam of an idea of the truth, rather than the actual truth, which we lack access to beyond the moment.

First, I will break down the exhibition and how the four pieces on display work in tandem. Next, will be an exploration of ornamentation and why embroidery was an appealing medium to convey these ideas. Finally, I will touch on the historiographical systems we use to construct our vision of the past and how that helps us address loss.

## Part 1

### Exhibition

“.... styles can come to express the spirit of an age-an age which has acquired the quality of a myth.” E.H. Gombrich<sup>2</sup>

Entering the George Caleb Bingham Gallery at the University of Missouri, the viewer can see that the space is separated into two parts. One side features a large installation, *Growth*, and the other is composed of three pieces that help elucidate the mechanics behind the installation in different ways. A wall with individual items displayed like specimens, *Specimens*, is flanked by two smaller dimensional embroidery pieces (*Black* and *Sediment*), each accompanied by a print depicting a series of photographs. The dense and frenetic layering of embroidery is visually busy, so the negative space allows the viewer a respite and a clearer view of the edges and silhouettes.

*Black* (fig. 1 and 2) is a small three-dimensional embroidery displayed on the wall in conjunction with a series of photographs. The images are lined up chronologically and edited on a single print to appear as if they exist on the same white background simultaneously. The photographs show the transformation of a colorful mass of embroidery as it is cut apart (fig. 3) and

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<sup>2</sup>. Gombrich, E. H. 1979. *The Sense of Order: A Study in the Psychology of Decorative Art*. Ithaca, NY: Cornell University Press. Page 216.

repeatedly reassembled with exclusively black material. The result is an erasure of the colorful section visible only through the images taken throughout the process or the bits of colored thread peeking through the mass of black material. Those threads are most visible around the periphery, particularly where tendrils of unraveled bullion stitches burst from the severed edges.

*Black* represents a breakthrough in how I presented the concepts behind this work. Prior to this point, I relied on the accumulation of almost imperceptible alterations to the surface of the composition, or large structural changes to the shape, to convince people that the work had changed. This approach fell flat for two reasons. First, the new material was almost impossible to differentiate from the old, even with supplementary photographic documentation. Second, the installation constantly changed shape and location; it lacked a visual anchor for viewers. In general, a visual chaos that was difficult to negotiate was created due to the scale of the installation, the expanded color, and the intricate nature of the medium.

Additionally, it relied on my word that a piece could be “finished” but simultaneously continue to grow. Confronted with the problem of what “finished” even means, with *Black* I focused on transformation instead. I would cut the piece after gaining enough new material to be noticeable; this intervention typically occurred after approximately 10% new growth. While this was successful with *Black*, eventually this felt too arbitrary; I wanted something more

controlled. With the next piece, I would use specific time measurements to track changes, but early on, my process was more intuitive and focused on a single transformation.

I was drawn to the color black because of its ability to visually flatten. It resists attempts at photographic documentation, not as much as Anish Kapoor's Vantablack,<sup>3</sup> but still supports the idea of erasure. I wanted it to be harder to document and more focused on the structure, requiring people to get in close to observe the details and texture on the surface. This is meant to be similar in approach to the Spanish Style trend in clothing of the Renaissance,<sup>4</sup> which emphasized the cut, texture, and silhouette of an outfit as the ideal appearance of sophistication.

By exclusively using black, I created a consistent and stark contrast that highlighted new material placement. The visual maker this created allowed the movement of the material to be tracked more easily. With this piece I wanted a

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<sup>3</sup>. Cascone, Sarah. 2020. "Anish Kapoor Will Unveil His First Vantablack Sculptures During the Venice Biennale, Dazzling Visitors With the 'Blackest' Black Ever Made." Artnet. <https://news.artnet.com/art-world/anish-kapoor-first-vantablack-sculptures-venice-biennale-1801614>.

<sup>4</sup>. Steele, Valerie. 2017. *Paris Fashion: A Cultural History*. 2nd ed. USA: Bloomsbury. "....Spanish fashion took a different path, under the reign of Charles I (1500-1558), better known to history as Charles V of the Holy Roman Empire. The discovery and conquest of the New World vastly enriched the Spanish crown, which further enhanced its political power in Europe. Because the Burgundian Netherlands had become part of the empire of Charles V, "Spanish black" was almost certainly derived from the Burgundian fashion. The fashion for black also befitted greatly from the introduction of dyes from the New World: Logwood (*Haematoxylum campechianum*), which was imported into Spain from Mexico, produced a deep, lustrous jet-black, far superior to previous dyes. But even more important was the complex symbolism of black. Black was associated not only with Christian piety but also with political authority. It was not only austere, but elegant. It was serious, whereas colors could seem frivolous and sensual."

marker, a clear delineation, and an engulfment of the previous structure.

Black is one of the oldest pigments available and as such, has accrued a significant number of cultural implications and baggage. I am going to focus on the use of black in fashion<sup>5</sup> since embroidery and decoration are key components of my work. However, even narrowing the focus to fashion does not reduce the interpretation of the color to a manageable level of associations. For example, it has a long history with authority as judicial robes are frequently black, it also has affiliation with austerity since groups like the Puritans would garb themselves in black. Modern women are familiar with the little black dress or LBD and its status as fun sexy attire. Teen angst and the “goth” aesthetic has more recently been etched into the lexicon. If asked though, much of Western culture still associates black clothing with death and mourning primarily, because the iconography of the color has been firmly tied to death in the last two centuries. While I am not talking about physical human death or the rituals around that process, I am presenting loss, deterioration, and rebirth.

As the work progressed, the notion of “eras” became more substantial, and the number of layers increased and grew more defined. By adopting colorways<sup>6</sup> to mark “eras,” I conveyed the stratification of material detritus over time as the focus more effectively. Prior to this point, viewers indicated that craft

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<sup>5</sup>. Faiers, Jonathan, and Mary Westerman Bulgarella. 2018. *Colors in Fashion*. London: Bloomsbury Visual Arts.

<sup>6</sup>. Any of a range of combinations of colors in which a style or design is available.

and process appeared to be the focus. The culture of craft is constructed around an idea of time made manifest. When someone says something was well crafted it indicates care and effort were employed in its creation. For these reasons it was an ideal medium for this work, however, an exploration of craft in and of itself is not the aim of this body of work.

*Sediment* (fig. 4) represents a large step forward in the conceptual development of this body of work. Where *Black* focused on transformation, I wanted to highlight the rich layering of cumulative information with this piece. Instead of one discrete thing becoming another, I wanted to create a composite object. As with the other pieces, new work resides on the surface but is built on the foundation of previous layers or “eras.” Each colorway represents a period of time and could stand on its own as a finished piece (figure. 5); however, the nature of the work is to continue to evolve beyond each stopping point (fig .6). *Sediment* consists of a small, layered embroidery that is photographed every thirty minutes exactly and only cut at the end of each color shift or “era.” The piece shifts through four colored “eras,” and the striations are visible in both the object and the photographic documentation. While the colors mark the shifts, it is the photographic index that calibrates the viewers’ understanding.

The images that accompany it are gridded rather than linear and are not edited to seem as if they exist simultaneously. They function more as an archive than a timeline, but still emphasize the diachronic nature of my methodology.

The size of each individual image is not significant enough to discern any details, but at a distance, the images mirror the object. The rigid grid structure is a counterbalance to the dynamic embroidery process and reflects our relationship with nature and time.

The other half of the gallery is dedicated to *Growth* (fig. 7), a large materially intensive embroidery installation that functions diachronically and accrues material through a series of traumas and interventions. Because it is sewn into and around the structures of the space, the installation is cut apart into portable sections after each installment. It is then stitched back together at a new location, gaining pristine material while leaving older areas ragged and exposed. The constant accumulation and loss of information results in a work that is in flux with no fixed endpoint.

With this piece, I wanted to focus more on the material's relationship with its environment. The dimensions and features of each site significantly impact the presentation and mechanics of the installation process. The work must adapt to the limitations of each location, condensing in small areas and sprawling in large ones, hanging when there are places for the work to be suspended, or bunched up on the floor when there are no other ways to engage with the space.

The work has taken on many different forms and presentations. For the True/False Film Festival, it was displayed in the large central atrium of Jesse



Hall at the University of Missouri. I chose to use the railings as anchor points, and sections of the installation were suspended from long cords. (fig. 8 and 9) In the stairwell at the Fine Arts Building, I slumped the piece over the metal railing. (fig. 10) In its presentation at the Bingham Commons Graduate Studios, it was hung bunched together flat on the surface of the wall (fig. 11). Finally, for my Thesis Exhibition in the George Caleb Bingham Gallery, it was spread out in such a way that the cords from the last installment reached towards each other almost in anticipation of merging back together (fig. 12).

The conditionality of each installment, particularly regarding space and materiality, requires accommodations such as the use of a curved needle and working with components. Working on the surface allows the material to stay pliable and increases the layering effect which enriches its parallel with natural sedimentation. When cut into, the layering of “eras” is distinct, with the structural stitches that reach into the deeper layers to form anchoring points, as though digging down in the earth to create foundational support.

Located directly across from *Growth* is *Specimens*. (fig.13) The separate and opposing location is an attempt to break down and isolate the repeating components present in *Growth*. When archaeologists excavate a site, they clean and display the items in a loose formation that is grouped by type. The sterility of a display case loses much of the meaning and context of the site's history, but it allows the viewer to focus on details.

This piece is, in part, inspired by my time working in fashion and growing up around jewelry makers where components were a significant aspect of assembling larger designs. Stumpwork<sup>7</sup> is the most conducive to working sculpturally so I rely on it heavily. However, most stitches require a flat surface so building them separately as components and transferring them proved to be the best way to maintain stitch diversity. Once I have enough, I use a non-linear whip stitch to ground new material.

The concept of working with components is reflected in a jewelry series of mine. The pieces featured colored wire frenetically woven in organic compact clusters, each with a unique fingerprint (fig. 14). They combine to create something that is a sum of parts, not a solid object made with parts. In this way, the isolated embroidery components represent moments of time, that are then combined to create something larger than themselves alone.

The contrasts in the display of artifacts versus the display of fine art

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<sup>7</sup>. Leslie, Catherine A. 2007. *Needlework Through History*. Westport, CT: Greenwood Press. Stumpwork became popular in the 17th century, reaching its height 1650-1690. Through the course of the 17th century, hand embroidery was seen as part of a wealthy child's education, with stumpwork being the ultimate, final piece. Girls would first practice their skills with canvas, beading, and whitework techniques alongside band samplers, refining their skills before starting work on the stumpwork casket. This was a chance for them to pull together everything they had learned so far and refine their skills. It would take them many years to complete these projects. Stumpwork uses a range of different techniques to foster three-dimensional into embroidered designs. Stitching over padding to build up to form, using different threads in a small area to help create shading, and wired slips (small pieces of embroidery worked separately and then added to the main picture) to create delicate leaves, wings, and flower petals. Traditionally stumpwork (not consistently lower or uppercase in articles) depicted a scene that might contain a castle, stag, lion, birds, butterflies, fruit, flowers. A wide variety of materials were used including silver and gold thread, fine gimp cord, silk thread, chenille thread, wool, ribbon, wire, seed pearls, semi-precious stones, glass beads, coral, seashells, mother-of-pearl, leather, feathers, vellum, boxwood, ivory, and even wax.

were also a considerable influence on this piece. Arrowheads and other small items are often displayed in a tight formation (fig. 15), focusing on quantity to facilitate comparison rather than the sublime qualities of a single object. Coins, arrowheads, and other similar small items are arranged in an organic approximation of a grid; the lack of universality in the sizes of a group of objects is one of the reasons the display is less precise. Even coins that might have started with a similar shape and weight can have different paths through time that create vastly different erosion patterns or physical disruptions. Items are frequently grouped by similar attributes but not rigidly.

Another inspiration for this work was Mark Dion's *Tate Thames Dig* (fig. 16). I appreciated how it played with the idea of organization and a more non-linear and non-hierarchical approach to the presentation of archeological objects and information.<sup>8</sup>

The four pieces on display offer different access points. If the viewer prefers photos and a more structured analysis, they can start with *Black* or *Sediment*. If they prefer access to the original object no matter how fragmented

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<sup>8</sup>. Dion, Mark. *Tate Thames Dig*, 1999. London, Tate Museum: <https://www.tate.org.uk/art/artworks/dion-tate-thames-dig-t07669> Organized loosely according to type (such as bones, glassware, pottery, metal objects), the viewer finds them in seemingly unhistorical and largely uninterpreted arrangements. Antique items sit alongside contemporary items, ephemera and detritus are next to objects of value. Each is a material witness, performing the same function as a historical proof. This lack of distinction is an important aspect of Dion's approach, and he resists the reading of history as a necessarily linear progression. The only differentiation is a geographical one, the two sites retaining their individual identities. The lack of historical categorization suggests a subversion of standard musicological practice. Viewers are free to create their own associations, to trace histories across time, not necessarily in a linear direction

or muddled, they can go directly to the embroidered objects themselves, or if they want to see the components that comprise the larger pieces, they can start with the specimen wall. While the installation represents a promise; it asks the viewer to imagine into the future based on what has come before. We often piece together the past this way, starting with the access point that feels the most natural for us and then connecting that information to other forms of information, networking ideas to trace an outline of what is gone. Our imagination allows us to make inferences that are based on the information that we have available.

The museum system teases apart culture and displays individual items as specimens. Once they have been a part of a cultural epoch, the isolation does not reduce their meaning, so long as our knowledge of its affiliation remains. The network of information that connects different historical objects is imperative for a concept of culture to exist. Even while our biases hinder our ability to understand a time or culture so disconnected from our own needs and values.

As I was working on this project, I started to consider fashion as individual and as cultural. A dress on its own does not represent an era or a movement. It is only when many dresses from different designers start to resemble each other that an era is defined. The components function in a comparable way; they represent small individual moments of time that combine

to create something larger than themselves and mark an “era” in the work. This aspect is essential for the work to function as a metaphor for culture.

It is my wish that the viewer leaves the exhibition considering the compounded nature of cultural advancement, the ephemerality of the material from which we construct culture, and the flawed but essential systems of analysis that we use to build our worldview.

## Part 2

### Ornamentation, Fashion, and Craft

“... The first principle of ornament seems to be repetition... a measured succession in a series, of some detail, as a molding... this...corresponds with melody in music...the system of both arising from the same source, rhythm...”

Ralph Wornum<sup>9</sup>

Fashion is integral to understanding the past; it creates visual markers that convey the evolution of ideas and highlights the passage of time. Before carbon dating and advanced scientific techniques, archeological items were primarily dated based on what was visible to the naked eye. What materials were used? What was the style? Were there any marks that indicate particular tools or techniques? Was there any branding, logo, or signature? All these factors help to locate the object in time, and each object placed in time helps clarify our understanding of the past.

Ornamentation is crucial to understanding the values of people long gone because it is used as a signifier for the importance of an object or moment. Historically, leaders like Queen Elizabeth I would encrust their clothing with jewels, labor-intensive embroidery, and lacework as a display of power and

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<sup>9</sup>. Gombrich, E. H. 1979. *The Sense of Order: A Study in the Psychology of Decorative Art*. Ithaca, NY: Cornell University Press. Page 37.

wealth. Ateliers are still filled with skilled artisans who meticulously stitch ornamentation onto the garments of the privileged. (fig. 17 and 18) In fact the Met gala is a prime example of the modern use of fashion and labor as a display of clout. Rihanna's dress for the 'Heavenly Bodies' exhibit (fig. 19) took a whopping 250 hours to sew and 500 hours to hand-embroider at the Maison Margiela Atelier in Paris.<sup>10</sup> While branding, cost of materials, and other factors play a role in conveying status, labor is still a significant factor in the fashion world today and it is rooted in a long and complex history that is often reflective of socioeconomic power dynamics.

The choice to use embroidery in this work was in large part a nod to fashion's role in marking an epoch. Likewise, the time-consuming and ephemeral quality of fibers was also a significant aspect of the concept. Jessica Hemmings states in *The Textile Reader* that "Textiles remember. This is not something that we necessarily ask of them nor is it something we can divert them from doing. They do it regardless. And the memory of the textile is unremittingly democratic: moments of joy and tragedy are recorded on the surface and embedded into the structure of cloth, without permission and often without intention. Textiles remember, in part, because they are hostage to their own fragility."<sup>11</sup>

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<sup>10</sup>. Brown, Indya. 2018. "See Rihanna's Pope Met Gala Outfit before It Came to Life." The Cut. May 8, 2018. <https://www.thecut.com/2018/05/rihanna-met-gala-2018-pope-outfit.html>.

<sup>11</sup>. Hemmings, Jessica. *The Textile Reader*. London: Bloomsbury Visual Arts, 2019.

Textile and fibers are more ephemeral than ceramic and other materials commonly associated with archaeological finds. The majority of the historical clothing in museums only dates back to the 18th century. Items of clothing prior to that period are extremely rare and increasingly fragmented the farther back in time they originated. The Museum of Anthropology at the University of Missouri has what is currently considered the second oldest shoe in the world at over 8,000 years old.<sup>12</sup> The Tarkhan Dress (fig. 24) is the world's oldest woven garment; at 5,100 to 5,500 years old,<sup>13</sup> it dates to the early Egyptian civilization.

Clothing is both a decorative and utilitarian object and thus can be extremely informative to the day-to-day lives of people of that time, but it does require a decent amount of extrapolation. While it is considered remarkably intact, the Tarkhan Dress is riddled with holes and identifiable mostly due to its being reinforced with special fabric. Without that reconstruction, would we be able to determine the pleating or scale in the same way? The fragments alone are not enough; the pieces must be at least partially assembled to convey their history more clearly. Even so, there is still speculation as to the length and purpose of the garment. So much of history is a process of filling in the blanks

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<sup>12</sup>. Olivia Garrett "Shoes older than the pyramids presentation focuses on Callaway County artifacts" Fulton Sun November 14, 2020 at 5:25 am  
<https://www.fultonsun.com/news/2020/nov/14/shoes-older-pyramids-presentation-focuses-callaway/>

<sup>13</sup>. Traci Watson "See the World's Oldest Dress"  
" National Geographic February 18, 2016  
<https://www.nationalgeographic.com/history/article/160218-oldest-dress-egypt-tarkhan-archaeology>.



with rarely any confirmation of accuracy.

Knowing I was interested in time, I found myself faced with the question of how one showcases the passage of time through the medium of physical art. Embroidery is a slow and meticulous craft and that is a large part of why I chose it as a medium for this body of work. Unfortunately, this has also created a disconnect. Alfred Gell suggests that the appeal of art stems in part from how the spectator imagines its creation,<sup>14</sup> and this mystic around time consuming techniques is both gratifying and distracting. When post people hear how long it takes to make something, they are impressed or skeptical, but there is no real understanding of time as an active agent. Using time to impart value is a very human way to show mastery over time, but how does one display time?

How we view fashion in hindsight is frequently broken down into decades and centuries, but the evolution of fashion is fluid. The way it evolves seems natural at the moment, and it can be hard to pinpoint the elements that make each decade and century distinctive until considerable time has passed.

When I lived in New York City, I studied fashion forecasting at the Fashion Institute of Technology. One of the topics covered was the factors that influence fashion trends. It can be easy to see why innovative technology and

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<sup>14</sup>. Coote, Jeremy, and Anthony Shelton. 1992. *Anthropology, Art, and Aesthetics*. Oxford: Clarendon Press ; New York.

novel materials always see a surge in interest. The “twenty-year rule”<sup>15</sup> is less well known, but it is easy to see in culture once you know how to look. It illustrates how old ideas are constantly brought back and re-imagined. That revival is a healthy part of cultural advancement, particularly when old ideas are re-imagined suiting the values of the current time.

While all of these factors are interesting and have import when looking to understand the history of fashion and how it has evolved, there was one idea that transcended. That is; no one, not even the extremely wealthy, discards what they bought last season. Each new purchase that a consumer makes is influenced by what they already own.

Similarly, when choosing the next colorway for these layered embroideries, I consider the colors of the last three “eras”; if the colors are too similar, they blend, and it can be hard to differentiate. Each new “era” needs to be an advancement, a push against the old regime, but it also must exist harmoniously with what came before. In my work, colors from previous “eras” are still visible in crevasses and around the edges so choosing colors that are complementary and contrasting is important.

*Growth* is predominantly white at this moment; choosing the next color to add has been difficult. The presence of white makes the inclusion of other

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<sup>15</sup>. States trends that are popular now will be back again in 20 years. These trends may not be an exact replica of their predecessors, but they will take on some inspiration and be altered to fit modern styles.

colors more challenging. For example, gold and black can feel elegant and evoke thoughts of high fashion gala events, but gold, white, and black are reminiscent of a school band or cheerleader uniforms. So ultimately, it becomes about bridging contrasting stylistic choices. There will still be small traces of white and even the original colorful layer, but it becomes a matter of ratios and thresholds. An era does not need to cover all of the mass to be complete; it just needs to present as if it does.<sup>16</sup>

Each “era” comes with its own needs, and contrast is required to differentiate the layers, but harmony with the fragments of previous eras visible in the work is also essential. Because of its diachronic nature, a color or material being present in a previous “era” does not exclude it from future colorways, so long as each revival puts a new spin on the idea and has enough of a gap between, as with the twenty-year rule in fashion. Likewise, revival and innovation rather than pure invention tend to be the driving force of cultural advancement.

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<sup>16</sup>. This is usually accomplished when it reaches about eighty percent coverage, but it can vary depending on the material and structure.

## Part 3

### Creation and Destruction, the Bifurcation of Growth

“All change entails destruction, and the essence of nature is change. This change appears to us as time. Thus, time turns out to be the great destroyer”

Aldo Pellegrini<sup>17</sup>

Ankor Wat captured my interest from the moment I saw a picture of it in *National Geographic*. I lacked the ability to articulate this interest as a child, but I intuitively knew there was something profound about the place. The tension between the manufactured structures and the giant trees growing around and through them registers visually, even if you are not aware that the trees/nature are slowly tearing down the buildings/monuments. Fascination with diachronic perspective has influenced my understanding of the world and is reflected in my art.

Similarly, *Growth* embeds itself in architectural structures, but instead of the damage being towards the buildings, it is the embroidery that absorbs the impact, molding itself to suit each new environment only to be cut apart for transport and reassembled somewhere different. The process is akin to moving things to a new home. When moving, belongings are packed in boxes then

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<sup>17</sup>. Spieker, Sven. *Destruction*. London Cambridge, Massachusetts: Whitechapel Gallery The MIT Press, 2017. page 72.

reconfigured in the new home to suit the new environment. While living in each new home, some new things are acquired and some are lost, but most of the same items are kept. Furniture is expensive, so good pieces tend to be retained for extended periods of time. It is not practical to replace every item you own each time you transition to a new location, so change tends to be incremental.

When I started graduate school, I knew I wanted to do both embroidery and work in large-scale installations. I had an idea of how I wanted to showcase an object's evolution over time, but I needed to establish a workable mass quickly. Nothing that was included originally is noticeably identifiable anymore, but it still resides at the heart of the piece

It is hard to ground fresh layers of stitches in certain materials like pompoms. Alternatively, material grows over or around them. When they are cut, the yarn of the pom poms falls away to reveal a preserved patch of a previous era. When this happens, the yarn that makes the pom pom is discarded; some material is lost with each installation, but nothing is intentionally removed unless it is for use in a data set or sold off.

Overall, however, there is more growth than loss. I leave all the choices I have made in place, whether I like them or not. They become less identifiable as they are buried in new growth. As time goes by, original layers lose mass and are often buried too deeply access; they are only visible in crevasses and around the edges where the material was cut.

For the True/False film festival, *Growth* needed to significantly increase in size in only a few months, so building substrate became the focus. Since then, the locations have been smaller or required transport across a great distance, making refinement and detail work more practical and necessary to balance the predominance of substrate after a forced expansion.

There will always be an eb and flow to this installation. In nature growth is born from decay and this work celebrates that process embracing both material and informational loss and accumulation.

## **Colliding Patterns**

“The force of habit may be said to spring from the sense of order. It results from our resistance to change and our search for continuity. Where everything is in flux and nothing could ever be predicted, habit establishes a frame of reference against which we can plot the variety of experience.” E.H. Gombrich<sup>18</sup>

Part of the inspiration for this body of work came while walking through parks and looking at the forest floor. Nature is a riotous blend of colliding systems with each plant doing its best to capture resources and perpetuate itself, often to the detriment of the other plants around them. Nature requires

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<sup>18</sup>. Gombrich, E. H. 1979. *The Sense of Order: A Study in the Psychology of Decorative Art*. Ithaca, NY: Cornell University Press. Page 71.

certain conditions to thrive, but if there is an ideal patch of land with access to sun, water, and fertile soil, plants will race to see which can get bigger faster. I wanted to create something that involved numerous systems colliding and competing for access to the surface.

Embroidery has a long history of decorative floral motifs, and stitches, like plants, have systems of growth that can replicate endlessly if given the room and resources. In my use of embroidery, the systems of stitches clash and grow over each other in a similar fashion. Both nature and civilization indulge in a form of horror vacui, rushing to claim any usable empty space.

Truly clean surfaces are almost impossible to find. Everything is built on the residue of what came before; even surfaces that seem clean to the naked eye are full of bacteria and dust. This layering of information can be seen in the soil. Archaeology allows us to peel back layers to view glimpses of the past. Major cities like Paris, London, and Rome have so much history underfoot that building anything new requires an abundance of paperwork and permissions. Consistently occupied cities are often referred to as palimpsests in theoretical writings because of this layering of information and detritus.

Another inspiration for this work was a sampler I started during undergraduate school which got out of hand (fig. 21). I have added to it periodically for the last fifteen years. Often it would spend periods in storage and sometimes it hung on the wall. Dust saturated it, and the sun bleached it. Each

addition was made so long ago that it often feels like I am collaborating with a different person. The experiences and knowledge that I have accumulated in the years since has altered my worldview and affects the choices I make, so in a sense I am a different person, and my growth parallels the piece's.

The process of layering new work over old is not exclusive to nature or a particularly new idea. Reuse of material has a long and interesting history. Text that is inscribed over layers of other faded text is referred to as a palimpsest (fig. 22), while images layered over each other are referred to as a pentimento. Fibers deviate slightly; this is due in part to the ability to remove stitches and threads rather than having to build onto them. The use of patchwork has existed for millennia, joined recently by the more modern practice of up-cycling, but they do not quite bring to mind the same concept as a palimpsest or pentimento.

The term palimpsest is more frequently used in discussions around cities and ruins, and since so much of the research for this project centers around cultural stratification and archaeological practices, for the duration of this paper, I will refer to this type of layering as a palimpsest and not a pentimento or patchwork.

Earlier on, the floral designs were dictated by the nature of the stitches themselves, not in an attempt to reflect any actual plant; this caused them to look extremely stylized. Moving forward, I have been mimicking real plants more often, though realism is still more of a trend than a rule. Plants are all about



replicating and repeating patterns; in nature, those patterns collide, which I find compelling and wanted to mimic in the work.

The information networks from which we build cultural understanding also collide and fight for resources. For example, archeological dig sites are often layers of conquest, particularly nexus regions that fostered a lot of trade routes and the subsequent culture clash. Despite the degradation of information that results from these conflicts of interest, it is those clashes that also foster new ideas and growth through loss and the hybridizing of ideas from different cultures.

## Environment

“Each of my works originates from a simple desire to make people aware of their surroundings, not just the physical world but also the psychological world we live in.” Maya Lin<sup>19</sup>

An installation I created as an undergraduate school had a significant influence on my current work. It consisted of clear packing tape wrapped around itself to create an intestine or root-like structure (fig. 23). There were two

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<sup>19</sup>. “Maya Lin: Mappings.” 2021. Smith College Museum of Art. December 20, 2021. <https://scma.smith.edu/art/exhibitions/maya-lin-mappings-0>.

elements I found interesting. Firstly, this piece could be broken down into modular sections and reassembled. This made transportation easier, so I was able to install it in various locations. Since additional material had to be added to fuse the pieces back together, it also gained mass gradually over time. Second, that it picked up residue from its environment. When cut, the cords of tape showed rings of dirt that told the history of its various installations. They looked much like tree rings, it could be determined that at one point the piece had been displayed outside because of the dirt or sometimes even small bugs. There was also cat hair from my home and dust from the stairwell of my school, all preserved inside the installation. I knew I wanted to go a different direction and focus more on craft materials and fibers while in graduate school, but the idea of modularity and carrying traces of the past within the work was still appealing.

The constant changing of environment is a central part of art practice. Very few items stay in the same collection their entire existence, and they often rotate in and out of storage. Human growth is often fostered through new experiences and environments. I wanted to create something that carried with it a history of its travels.

Often the meaning of an artwork can be understood only in-situ, meaning that even a photographic documentation is a distortion. Site-specific work takes its context from its environment and thus its meaning is inextricably linked to its landscape. Miwon Kwon states that site-specific art takes "the site

as an actual location, a tangible reality, its identity composed of a unique combination of physical elements: length, depth, height and texture of walls and rooms; scale and proportion of plazas, buildings, or parks; existing conditions of lighting, ventilation, traffic patterns; distinctive topographical features, and so on"<sup>20</sup> Guggenheim Museum in New York City<sup>21</sup> offers this definition on their website: "Site-specific or Environmental art refers to an artist's intervention in a specific locale, creating a work that is integrated with its surroundings and that explores its relationship to the topography of its locale, whether indoors or out, urban, desert, marine, or otherwise." The Tate's<sup>22</sup> definition varies slightly 'the term site-specific refers to a work of art designed specifically for a particular location and that has an interrelationship with the location.... if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation; and land art is site-specific almost by definition'.

Richard Serra's work had a significant impact on site-specificity. "By slicing the space of the plaza in half, *Tilted Arc* served as an obstacle for anyone who wished to traverse it in a straight line. That was Serra's goal. "Step by step, the perception not only of the sculpture but of the entire environment changes,"

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<sup>20</sup>. Kwon, Miwon. *One Place After Another: site-specific art and locational identity*. Cambridge, Mass: MIT Press, 2002. Print. Page 11.

<sup>21</sup>. "The Guggenheim Museums and Foundation." n.d. The Guggenheim Museums and Foundation. <https://www.guggenheim.org/artwork/movement/site-specific-artenvironmental-art>.

<sup>22</sup>. Tate. n.d. "Site-Specific." Tate. <https://www.tate.org.uk/art/art-terms/s/site-specific#:~:text=The%20term%20site%2Dspecific%20refers>.

he argued, refusing to sanction numerous employees' requests to have it moved. Serra stated that "To remove the work is to destroy the work."<sup>23</sup> If moved from the place it was made for, then *Tilted Arc* would be nothing more than a hunk of steel, Serra said. If an object is destroyed in the process of removing it from its environment, then it is site-specific.

While my work is not destroyed, each iteration exists only in documentation once it is de-installed. Since the work constantly changes, it is both fecund and moribund.

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<sup>23</sup>. Artsy How Richard Serra Shaped the Discourse about Public Art in the 20th Century. May 2, 2016 7:00am <https://www.artsy.net/article/artsy-editorial-how-richard-serra-changed-the-course-of-public-art>

## Part 4

### Time and Memory

“...what Diderot described as the inevitable 'devastations of time' visible in ruins. It articulates the nightmare of the Enlightenment that all history might ultimately be overwhelmed by nature” Andreas Huyssen<sup>24</sup>

Time is corrosive; it eats away our constructs and leaves us a porous understanding of history. Vestiges of cultures long gone allude to a greater temporal landscape, but they cannot capture a reliable vision of history on their own. Traditional methodologies of examining the past rely on aide-mémoire in the form of relics and mythologies to pass on a cultural tradition of history. These attenuated memories and fragmented chronicles served us for millennia, but they distort into mythologies. For example Narwhale horns were frequently included in Wunderkammer as unicorn horns. However, the advent of carbon dating and other technological advancements does not negate the value of oral tradition or treasured relics. Rather, cultural heritage serves the most essential and pervasive quality of historicism, which is to provide continuity as we move through time.

Each new choice available exists because of previous decisions by

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<sup>24</sup>. Dillon, Brian. *Ruins*. London Cambridge, Mass: Whitechapel Gallery MIT Press, 2011. Print. Page 54.

yourself or those around you. With this body of work, everything is allowed to remain. Though overarching themes set the tone of each era, aberrations are not weeded out. Instead, they remain to be preserved or destroyed by the process, rather than my attempts to edit. As such, the past is experienced as foundational to the present.

In the book *Stuff: Compulsive Hoarding and the Meaning of Things*<sup>25</sup> the authors talk about how hoarders are often afraid to throw away objects because they function as totems for remembrance. They genuinely believe if they lose the object that the memory imbued in it will vanish as well. In many ways, the museological institution regards its preserved fragments in the same way. However, unlike the hoarder who is focused on preservation, museums and historiographical groups analyze and promote an idea of historical truth as well.

Embroidery is time-consuming, making it an ideal material for the visualization of time. Each stitch means little on its own, but incremental growth over a long enough period of time can become something formidable. The counter balance to this is to consider how fragile and delicate the threads can be, which, much like human accomplishments, can crumble under the weight of war and natural disaster.

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<sup>25</sup>. Frost, Randy O., and Gail Steketee. *Stuff: compulsive hoarding and the meaning of things*. Boston: Mariner Books Houghton Mifflin Harcourt, 2011. *things*. Boston: Mariner Books Houghton Mifflin Harcourt, 2011. Print.

Attempting to understand the past through fragments and documentation is fundamentally flawed, and yet it is also fascinating. How reliable is our understanding of historical accuracy or truth?

The study of history is, by nature, an almost fanatical belief in truth. Historians will tell you they cannot know much with certainty, but the objective is always historical accuracy. Even when we have discovered information about the past, it is fragmented and the best we can hope for is corroborative evidence. Even then a large amount of faith and interpretation are required. However, the precariousness of our understanding is what keeps us digging, moving, and striving forward and this movement is a central tenet of time perception.

My work is thoroughly documented, yet inevitably, some information is still lost or corrupted. Either from damaged hard drives or just the chaos of constantly moving home and studio. Even if that was not the case, there are never enough images to fully capture a dimensional object or to demonstrate what the environmental experience entailed. This reinforces the temporal nature of the work.

Most historical objects survive through an excess of neglect as when buried or forgotten in an attic, or from excess of care when they are in a private collection, museum, or loved as a family heirloom. With my work, neglect and care are present in equal measure and are essential to the process.

The limited nature of human existence makes time a valuable commodity. We have consistently used art as a tool to capture a moment or hold onto the past: a photograph from childhood, initials carved into a tree, or scrapbooks with children's art. These talismans help us feel like we are still connected to the past. The impulse to preserve is so integral that an extensive museum system was created to protect and display fragments of the past.

## Ruins

“Indeed, romantic ruins seem to guarantee origins. They promise authenticity, immediacy and authority. However, there is a paradox. In the case of ruins, what is allegedly present and transparent whenever authenticity is claimed is present only as an absence. “Andreas Huyssen<sup>26</sup>

I have been fascinated by history since childhood. There is something enchanting about sites touched by the patina of time. The combination of familiarity and strangeness inherent in earlier periods is captivating. A chair is a chair, and its function has not drastically changed over the last few thousand years. In spite of this, style is perpetually transforming and evolving. The

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<sup>26</sup>. Dillon, Brian. *Ruins*. London Cambridge, Mass: Whitechapel Gallery MIT Press, 2011. Print. Page 53.



economic and cultural path is fluid, but our accounts are fragmented. We are left to examine what is available to surmise what is lost. *The Ruins Lesson* touches on the mysterious appeal of ruins and how that which is denied is as rewarding as what is present because it invites speculation.

Susan Stewart states that “Ruinination happens at two speeds: furious and slow—that is, sudden and unbidden or inevitable and imperceptible.”<sup>27</sup> In regard to history, the slow ruination is the gradual erosion of time. Intermingled with steady decay is a chaotic and aggressive kind of destruction from events such as natural disasters or war. Within my work, the decay of materials over time from exposure to the elements and dirt from transport represents the slow ruination, while the physical trauma of being cut is more indicative of furious ruination.

Many great works live on only through documentation such as the wonders of the ancient world like the Colossus of Rhodes or the Great Library of Alexandria. More recently, the Bamiyan Buddha statues (fig. 25) were destroyed by terrorists in 2001. It was one of many located along the silk road. It stood for a thousand years before its destruction. Only the evidence of its existence can be seen in the cavity along the cliff face and the rubble around the base. Due to the drawings and photos, future generations will know what it looked like. Luckily, its location along such an active trade route and its more recent appeal

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<sup>27</sup>. Stewart, Susan. 2020. *The Ruination Lesson: Meaning and Material in Western Culture*. Chicago: University of Chicago Press.

as a global tourist attraction has created an abundance of documentation across a vast span of time. Many of the absences become shrines to loss and in a way, they represent how ephemeral the world really is.

Adreas Huyssen stated that “Real ruins of different kinds function as screens on which modernity projects its asynchronous temporalities and its fear of and obsession with the passing of time.”<sup>28</sup> Photographs and heirlooms are ways in which we keep our family history alive beyond our lifetime. However, secondhand stores frequently have boxes of old vintage photographs often clearly from a family line that no longer exists or wishes to remember. Awhile back my grandmother brought over photos from the turn of twentieth century and I would have no context to recognize the people in those photos as family without her there to explain it to me. Some had names and dates on the back, but even that doesn’t impart the real meaning behind those snap shots of time.

What counts as authenticity today? Is the photographic image enough or is the rubble and cavity left where it existed more valuable for determining authenticity? I would argue that it is the confirmation of various sources, the network of data that approximates the closest thing to authenticity we can capture when studying the past.

The internet brings with it a glut of information, but masses of

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<sup>28</sup>. Dillon, Brian. *Ruins*. London Cambridge, Mass: Whitechapel Gallery MIT Press, 2011. Print. Page 52.

information without an organizing system is not particularly insightful. Like *Growth*, our communal understanding is constantly changing based on how much is visible on the surface and what we can glean from the documentation and analysis available. At the core of this project is a celebration of material investigation and the desire to know what is obscured by the past; puzzling together an approximation of that past helps us to contextualize our present and observe larger patterns of human experience. The union of data and detritus and the imperfect projection of the past that is created, is vital to human advancement.

## Networks of Data

*“Do you know that I don’t have any artworks that exist? They all go away when they’re finished. Only the preparatory drawings, and collages are left, giving my works an almost legendary character. I think it takes much greater courage to create things to be gone than to create things that will remain.” — Christo<sup>29</sup>*

The enigmatic nature of the past is endlessly engaging. Those who

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<sup>29</sup>. “Christo & Jeanne Claude - Overview.” n.d. WSJ Gallery. Accessed April 29, 2022. <https://www.wsjgallery.com/artists/35-christo-%26-jeanne-claude/overview/>.

piece together fragments of the past can come to conclusions that feel plausible, with the understanding that the past will always be obscured. That muted, fragmented quality of history juts into the present like ruins captivating our imagination.

We cannot rely solely on physical objects themselves to inform us of their existence. Today, even with modern technology, the primary way we understand fashions from the distant past, is through paintings, photos, logs, and other physical records.

Walter Benjamin states that “The presence of the original is the prerequisite to the concept of authenticity”<sup>30</sup> but also the original object alone is not enough. With this work, the photographs are as much a part of the pieces as the objects themselves; they exist in conjunction. Different types of presentations and data sets serve different purposes. A photo can speak volumes, but an index of photos says something else entirely. Even with an abundance of images, something is still lost when the physical object is no longer present. The physical object's trajectory through existence and the traces it leaves are what I find intriguing. The pacing of the data is also part of it, how there can be a flurry of info, then a lull, followed by an exceptional iteration, and then something mediocre. There is a certain cadence or rhythm to history. It can

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<sup>30</sup>. Benjamin, Walter. 2008. *The Work of Art in the Age of Mechanical Reproduction*. Translated by J. A. Underwood. Penguin Great Ideas. Harlow, England: Penguin Books.

not all be decay or growth, there has to be an ebb and flow for advancement to occur.

To understand the differences between metrical, natural, and cultural stratification, let us refer to the following diagram (fig. 26). While metrical stratification does not exist beyond textbooks, natural stratification is visible in places like the Grand Canyon, where layers of sandstone are worn away by the river. Cultural stratification, however, is most easily understood by looking at cities that have been continuously occupied for centuries, like Paris, Rome, and London. My work references cultural stratification rather than natural or metrical. Embroidery requires that new threads are anchored by fabric or other threads. Threads often must plunge through multiple layers to find a stable anchor point; this resembles the way foundations are dug to hold up new buildings. The past is not a linear thing; it is porous and undulating.

In *The Archaeology of Knowledge*, Michel Foucault states, “in the past, history deciphered the traces left by men, it now deploys a mass of elements that have to be grouped, made relevant, placed in relation to one another to form totalities.”<sup>31</sup>

Without direct access to the past, authenticity is an elastic concept. Archaeologists and historians, out of necessity include secondary, outdated, and biased source material to form a network of information that gives a sense of

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<sup>31</sup>. Foucault, Michel. 1889. *The Archaeology of Knowledge*. N.p.: Routledge.

what is most likely. The largest consensus always has the most authority over determining what is “fact”. Then again, the further back one looks, the more fickle truth becomes, and the authority given to certain information above others can change suddenly with the advent of new technology or corroboratory information.

The act of analysis and dissemination corrupts the original meaning and context. Candace Sall the Director of the Museum of Anthropology at the University of Missouri stated in an interview. "When you dig an archaeological site and you do anything, you destroy it," "You're taking everything out of context, and you can never put it back."<sup>32</sup> Not only are the fragments potentially more vulnerable to elements like light and temperature when they are on display, exposing them to analysis makes them vulnerable to bias.

Modern technology has been a boon for historians. Spectral analysis allowed us to determine that all those pure white Greco Roman statues and buildings were in fact, riotously colorful. This was not something that the Colonial Americans were aware of, and when designing their new capital, they borrowed heavily from Greco Roman architecture constructed a gleaming white city. In attempting to revive the past they inadvertently created something new. Information and supplementary data are a huge part of how we understand the past and move forward.

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<sup>32</sup>. Fulton Sun Olivia Garrett Shoes older than the pyramids presentation focuses on Callaway County artifacts | November 14, 2020 at 5:25 a.m

## Conclusion

“...the past is a foreign country whose features are shaped by today's predilections; its strangeness domesticated by our own preservation of its vestiges” David Lowenthal<sup>33</sup>

The four pieces in the show inform each other; they represent different analytical approaches to temporal degradation and historiography. The impulse to preserve is addressed within this work in three ways. Firstly, by breaking down and isolating components of a whole. Secondly, by contrasting the documentation of the object with the object itself, and finally, by denying the idea of permanence by constantly evolving and allowing the outline of the objects path through time to be the focus. Preservation of the past mirrors the way we grow as people and how we treasure the fragments and documentation of that process as totems to aid in our remembrance. Knowledge of the past lends our lives a quality of continuity that makes us feel more like a substantial part of a whole.

Fashion and decoration play a substantial role in helping us understand the values of the past. With that in mind, they become meaningful metaphors to examine and ponder the passage of time.

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<sup>33</sup>. Lowenthal, David. *The Past Is a Foreign Country*. Cambridge University Press, 2011.

History is a massive undulating palimpsest that must be teased apart in order for us to derive meaning from it. However, rigorous examination of the data can only go so far; some extrapolation is required. Unfortunately, it is precisely those aspects -the examination and extrapolation- that are most susceptible to change. Astrid Erll states in *Memory and Culture* “...historiography itself is not a form of cultural memory. After all, even historical sources are cultural artifacts which do not reflect a past reality, but rather re-construct it.”<sup>34</sup>

The museum system deconstructs culture and displays individual items as specimens. This isolation does not reduce the objects meaning, so long as sufficient supplementary historiographical information remains to reconstruct. The network of information that connects different historical objects is imperative for a concept of culture to exist.

The futility inherent in a fight against the corrosiveness of time is what makes us hold on tightly to historical talismans. It is the gaps in the historical record that captivate our imagination and results in dragon bones instead of dinosaur bones and divine wrath instead of meteorology. However, that imagination also allows us to look forward as well as back; it is the tool that drives most human advancement. It is my goal that this work illustrates my affection for flawed systems and the importance of layered methodologies and

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<sup>34</sup>. Erll, Astrid. 2011. *Memory in Culture*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan.



networks of information working in tandem to capture the shadow of historical truth.

## ILLUSTRATIONS



Figure 1. *Black*, 2019. Photo: Tavia Sanza



Figure 2. *Black* (detail), 2019. Photo: Tavia Sanza



Figure 3. *Black* (right after it was cut), 2019. Photo: Tavia Sanza

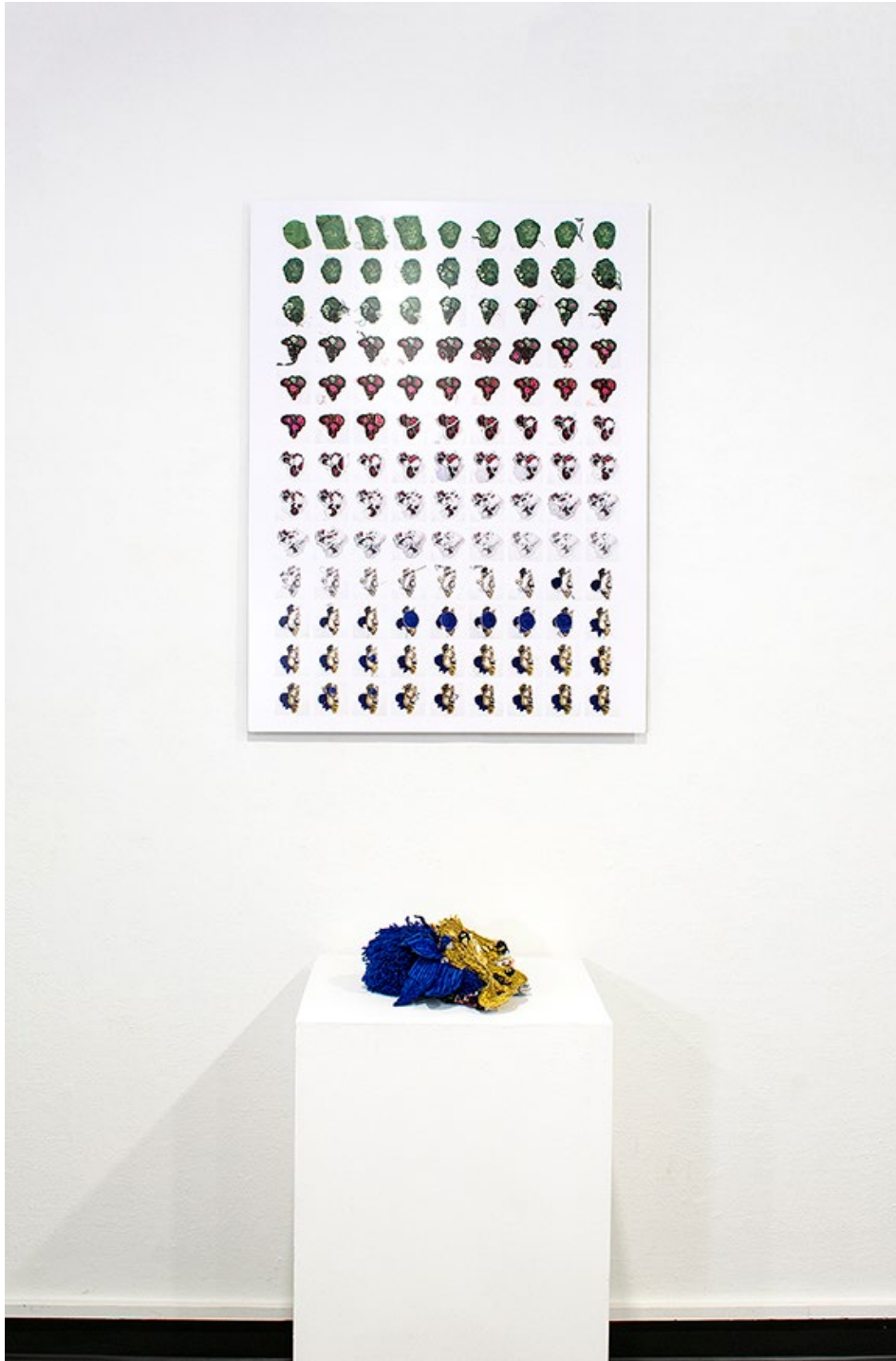


Figure 4. *Sediment*, 2020. Photo: Tavia Sanza



Figure 5. *Sediment* (final version of each era), 2020. Photo: Tavia Sanza



Figure 6. *Sediment* (detail), 2020. Photo: Tavia Sanza





Figure 7. *Growth* Bingham Gallery, 2021. Photo: Tavia Sanza



Figure 8. *Growth* (detail) Jesse Hall, 2020. Photo: Tavia Sanza



Figure 9. *Growth* Jesse Hall, 2020. Photo: Tavia Sanza





Figure 10. *Growth Stairwell FAB*, 2019. Photo: Tavia Sanza



Figure 11. *Growth Bingham Studio*, 2021. Photo: Tavia Sanza





Figure 12. *Growth Bingham Gallery* (detail), 2022. Photo: Tavia Sanza



Figure 13. *Specimens*, 2021. Photo: Tavia Sanza



Figure 14. Red Wire Cluster Necklace, 2016. Photo: Tavia Sanza

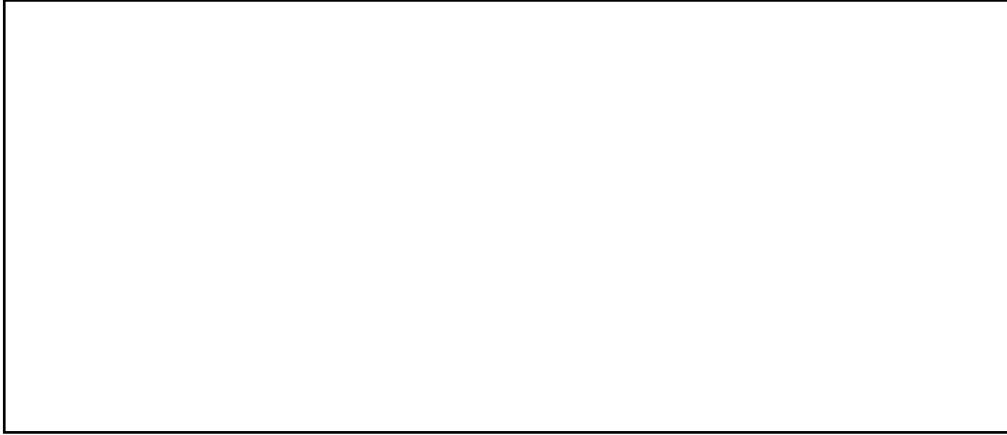


Figure 15. Indian Artifact Arrowhead Display 018 Stones and Bones Traveling Museum. <https://www.stonesandbonesmuseum.com/displays/native-american-artifacts-arrowheads/#jp-carousel-519>



Figure 16. Dion, Mark. Tate Thames Dig, 1999. London, Tate Museum: <https://www.tate.org.uk/art/artworks/dion-tate-thames-dig-t07669>



Figure 17. Evening dress, Valentino (Italian, founded 1959), spring/summer 2014, Italian. Embroidery made with silk, feather, glass, and metal. Part of the Metropolitan Museum of Art. "Heavenly Bodies: Fashion and the Catholic Imagination," May 10, 2018–October 8, 2018.  
<https://www.metmuseum.org/art/collection/search/751587>



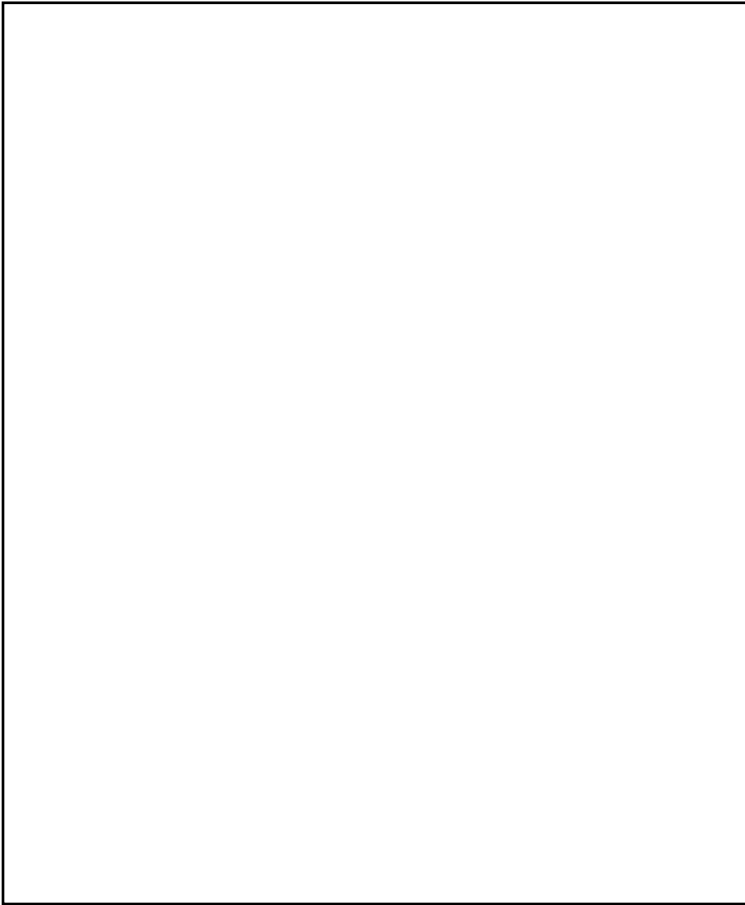


Figure 18. Rihanna at the “Heavenly Bodies” MET Gala 2018  
<https://www.vogue.com/article/rihanna-met-gala-red-carpet-dress-celebrity-style>



Figure 19. Accumulation, 2014 and 2019. Photo: Tavia Sanza



Figure 20. *Archimedes Palimpsest 1229 On Floating Bodies*  
 Matthew Kon-  
[http://www.lix.polytechnique.fr/Labo/Ilan.Vardi/arch\\_eabig.jpg?36,70](http://www.lix.polytechnique.fr/Labo/Ilan.Vardi/arch_eabig.jpg?36,70)



Figure 21. *Tape*, 2003. Photo: Tavia Sanza

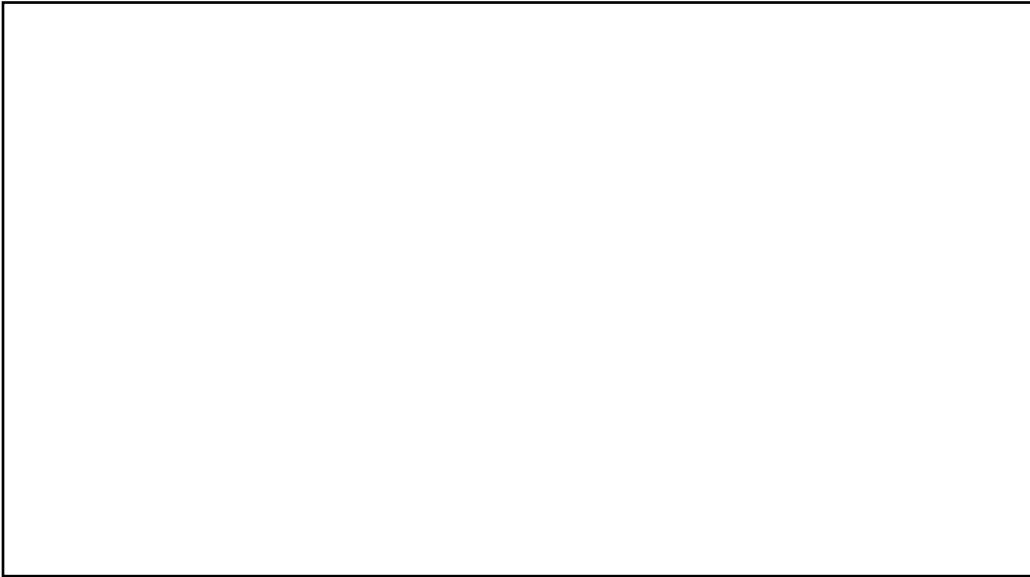


Figure 22. TRACI WATSON “See the World’s Oldest Dress” National Geographic February 18, 2016

<https://www.nationalgeographic.com/history/article/160218-oldest-dress-egypt-tarkhan-archaeology>

The world’s oldest woven garment, called the *Tarkhan Dress*, believed to extend past the knees originally. At 5,100 to 5,500 years old, it dates to the dawn of the kingdom of Egypt.

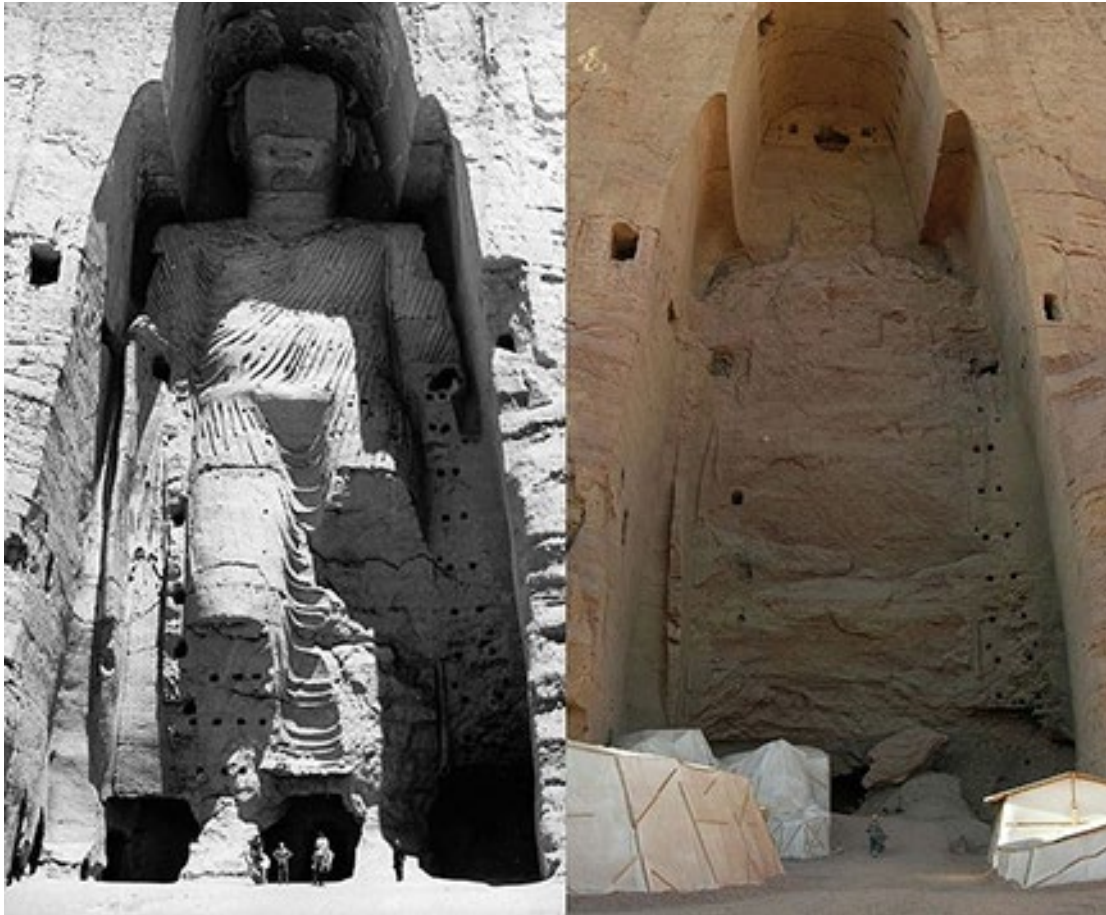


Figure 23. [Buddha Bamiyan 1963.jpg](#): UNESCO/A Lezine; Original uploader was [Tsui](#) at [de.wikipedia](#). Later version(s) were uploaded by [Liberal Freemason](#) at [de.wikipedia](#). [Buddhas of Bamiyan4.jpg](#): [Carl Montgomery](#) derivative work: [Zaccarias](#) ([talk](#)) - [Buddha Bamiyan 1963.jpg](#) [Buddhas of Bamiyan4.jpg](#)

The taller Buddha of Bamiyan before (left picture) and after destruction (right). To distinguish the two statues (55 m and 37 m) from each other: Look at the form of the statues niche. The niche of the taller Buddha is much more precise.



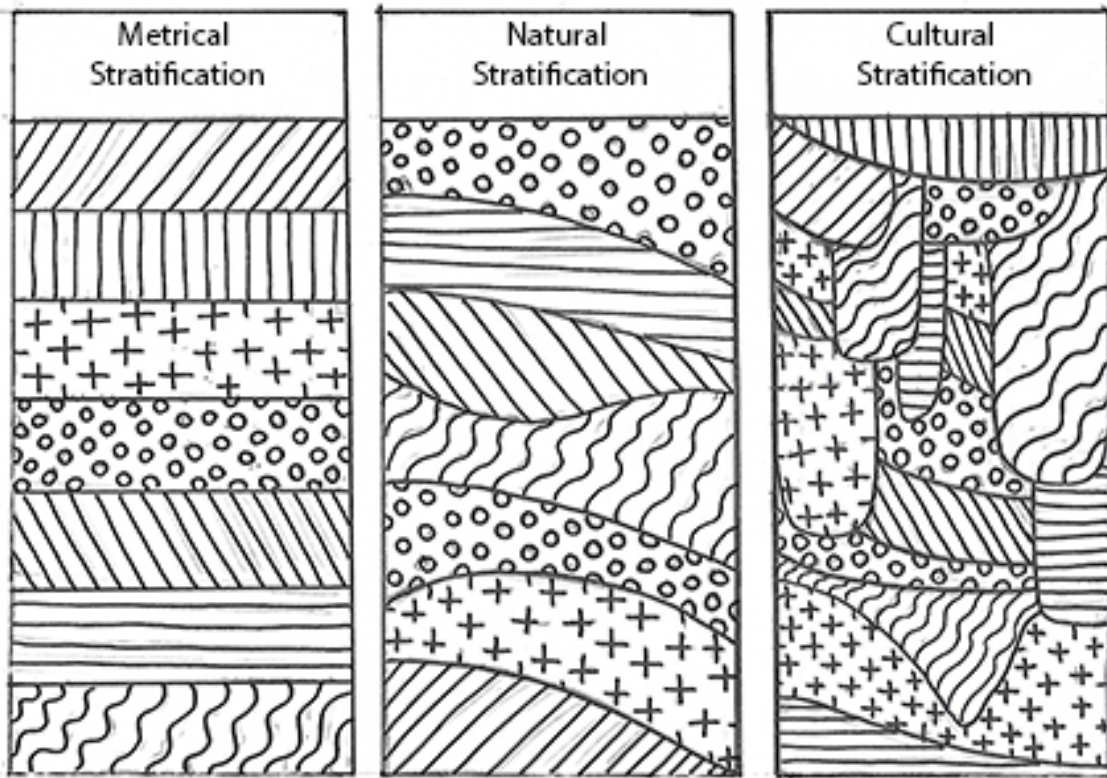


Figure 24. Stratification Diagram by Tavia Sanza.

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