Listen to them.

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**Introduction**

“*Listen to them.*”, represents a group of twenty-one rape survivors. I know them personally and they have confided in me the details of their attacks. These are all people that I have relationships with: friendships, family, ex-coworkers, colleagues, etc. The fabrics, colors, and other adornments chosen for each cone reflect the personality and some physical qualities of the individuals portrayed. The experiences of their assaults are also present on these standing quilts. Small, almost hidden books containing the survivors’ words are sewn to the bodies, revealing a literal remnant of the trauma. Stitching these forms by hand takes time and patience. For me, this process, is an analog to healing.

“*Listen to them.*” is not just a reminder of the number of survivors that exist in each of our lives but also brings attention to the fact that there is not one kind of “victim”. Most of those that participated live in the United States, a few in other continents. The people included in “*Listen to them.*” have made an impact on me.

**How It Began:**

The first cone I made, was a cone for me. I titled it *Nineteen* because at age 19 I was raped by my classmate- a guy who I thought was trying to be my friend. April 27th, 2013 fell on the Saturday before my freshman year finals at the Florida State University. I used to be shy and was stressed from deadlines, so I decided to hang out with S (this is what I call my rapist). We spent the afternoon outside and went back to his apartment for lunch. Some time later I woke up, confused- I would never just fall asleep, then... he lunged. I knew there was a shotgun and an automatic rifle somewhere out of site, and I could see the hunting knife on the table. I remember
trying to stay calm, I was hyperfocusing on the fact that he ripped my favorite dress- it had flowers on it. Twenty minutes later I was running back toward campus. I began to have depression and anxiety. I was lucky in that I had a support system and was able to tell a few people; but for that first year it was mostly a secret. A secret that made my head and chest constantly feel like they were exploding with panic. In June 2014 I was diagnosed with Post Traumatic Stress Disorder. I still live with effects of my attacker’s selfishness, his disregard for me as a human being.

Sewing a nonliteral portrait of myself was a cathartic experience. I have faced these demons a number of times but after taking the time to hand-sew a ring for each year of my life and then erecting it stand at my height, it was a reminder of who I was and who I am now. After my rape, my sense of security was gone. The cone is a literal interpretation of how I view my sense of security and innocence lost- halted; it goes to a point, where it ends. They are hand-sewn and stuffed, many are brightly colored; this makes them feel inviting- but the shape, a tall human sized figure that ends with a point, feels guarded. The cones resemble giant thorns, they feel similar to free-standing punching bags, their bottoms feel grounded. Each cone feels approachable, as a group they feel like a soft forest. They resembles pillows and something huggable. Whenever confronting one, the softness becomes a vulnerability, the pointed end still keeps its guard up- much like the actual survivors “Listen to them.” represents.

_Nineteen_ is made up of colorful and mostly floral fabrics- a direct reference to the dress I had worn that day. It had small flowers all over it, it would make me feel pretty and I was happy with my appearance in it. After I was raped, seeing the ripped up crumpled dress on the floor would make me sick. It was thrown out. Since then, I have bought many floral dresses but never
anything close to that one. The top section of the cone is ruptured and the cotton billows out. I see this as representing the fog, confusion, and panic that comes from being afflicted with Post-Traumatic Stress Disorder (PTSD). For me, PTSD feels like my mind cannot contain itself the way I would like it to. It is out of control and overwhelming. *Nineteen* is sewn with red yarn. The red means anger, strength, power, and lust. I was and am angry that someone chose to prey on me. I am strong because I continue surviving. I have taken control of my situation and fight for awareness, and lust. After I was raped my coping mechanism was the high that came with sexual consent- “yes”. The color red represents all of this to me when I look back at my rape. Red is my anger, the strength and power I have gained through my recovery, and the lust I used to cope.

Soon after *Nineteen* was finished a close friend, one who had taken care of me during my time of need, confided in me that she had been raped by a classmate as well. This was the first time someone very close to me had been recently raped. She told me her whole story. I was frantic. I did not know what to do. I asked her if I could sew a figure that represents her as well. She gave me the go ahead. Unlike mine, hers was made of patches, since I’m not familiar with every year of her life, but know her best from the moments we have had together. I sewed together a patchy cone that would tell her story. I chose fabrics based off her attire and style. She is mostly made up of orange fabrics. She loved orange, was excited the day she got orange drawers, it is a color that made her happy- a happiness I often got to experience when I was with her. For her cone I chose yellow yarn to represent the anxiety she suffers. She has always had issues with anxiety, but after the rape it became exponentially worse. At one point she felt that it would consume her. The details of her cone are bright red, with ants crawling out of ripped
areas. She had been bitten by fire ants soon after her attack.

I found myself looking back at the conversations and exchanges that allowed healing and growth. I thought about how I alone have a small community of survivors to talk to. This creating of personalized hand-sewn cones as reactions to rape survivors’ stories came from reflecting about the survivor community. The survivors sent me their entries in various forms, but whether handwritten, printed, or e-mailed, I rewrote their words into my own books so I could reference the entries without risking their names being exposed. My artistic practice has given me the strength to talk about rape and it has allowed me to create a safe space for others.

**How Has Rape Been Presented To Us?**

Rape has a long dark history. It has been the punchline of jokes; one moment comes from Louis C.K.’s stand-up special, *Shameless* (2007) where he jokes that “you should never rape anyone. Um, unless you have a reason, like you want to fuck somebody and they won’t let you, in which case uh… -which option do you have?”. In Quentin Tarantino’s *Pulp Fiction* we see Marsellus, the man who was about to kill the boxer, Butch, strapped and raped- one could argue “karma”; it was punishment. In 2014 a village leader in India ordered the rape of a 14 year old girl. What could be the possible reason? Her brother had raped a married woman and this was the punishment (npr.org). Rape has been used in biowarfare and as a form of ethnic cleansing. In 1994 the Rwandan Genocide happened; it was 100 days of ethnic cleansing where the Hutus slaughtered the Tutsi. Among the killing, there was rape as a form of cleansing. Hutu fighters raped Tutsi women and girls; many purposely infected with AIDS as a form of a slow and painful death (washingtonpost.org). Until recently, rape was regularly swept under the rug, and
to millions it has forced them to carry the weight of lifelong trauma. Often, when rape is
discussed as a potential danger to us, it comes in the form of parents warning their kids about
situations that are similar to what we see in the news as (victim-blaming) headlines: Drunk Girl
Is Raped After A Night Of Partying. With “Listen to them.” I am adding to the conversation
about what rape is. Rape is torture that has been very commonly endured. It is not a joke and it is
not dominantly and overseas issue in what we call “third-world country.” To put things into
perspective, one American is raped every 92 seconds; that is over 300,000 people a year, and that
is just within the United States (RAINN.org). Even with those statistics, it still feels far away.
Yet, if you know one person who has been raped, you are directly tied to this community of
survivors. Unfortunately, we each know many people who have been raped. The reason it feels
like there are not that many rape survivors is because there is a stigma that goes with it, as if it
were a survivor’s fault. They are shamed or told to get over it.

**Combating Rape Culture**

I exist as a survivor and as an artist in a special time in history. I was raped in the Spring
of 2013. A time when Jameis Winston has been accused of rape, but it was the girl who received
death threats and he who received an NFL contract. That was three and a half years before the
Women’s March and before the #MeToo movement, which began in November 2017, soon
followed other hashtags that picked up such as #WhyIDidntReport and #TimesUp. I lived the
initial years of my recovery as an outsider; someone trying to raise rape awareness, to make it a
less taboo topic to discuss, when people preferred to turn a blind eye. With these movements,
people have started to open up about being survivors. When people walk through “Listen to
them.”, they are walking among those of the #MeToo movement, in a literal sense; these are individuals that have come out in one way or another as a survivor. The viewer is surrounded by these human size figures, all sharing their stories, each made to have their own personalities. The cones remain anonymous as there is still a lot of backlash with being “too” open about being a survivor. There are still many people who do not understand what it means to live with the trauma of rape. This has been proven by politicians’, the public, and news stations comments. Such as Jill Biden’s comment on May 7th, 2019 during an NPR interview, on how we need “to move on” from what happened with Anita Hill in 1991, after she had been asked about Joe Biden’s role in the hearing and now recent apology. Considering the Biden’s fought for campus sexual assault to be taken seriously, it is deeply problematic that Jill Biden say that people need to move on from how the Anita Hill case was handled. As people who claim to fight for sexual assault prevention, but then make such comment, where does this leave survivors? It sends out the message that they need to “move on”, that their trauma is an inconvenience. These events make it harder for survivor to share their experiences. There is also Brett Kavanaugh, who was asked about the events of the summer of 1982, and he lost his calm- he yelled and claimed unfairness. Dr. Christine Blasey Ford answered questions on national television about her sexual assault, which can be a re-traumatizing experience, and had willingly taken a polygraph test. Kavanaugh did not take such a test. He is now a Supreme Court Judge, the supreme Law of the Land and Dr. Ford has received countless death threats. It is such events and actions that made my decision to keep those sharing their stories in “Listen to them.” anonymous, as a way of protecting them. The benefit of the media addressing rape and it blowing up is that it has people talking- mostly about whether the survivors are telling the truth or not- but they are talking. Due
to this “Listen to them.” Exists during a time when people are starting to understand how common a crime rape is; people are beginning to listen.

Creating *Listen to them.*

Feeling very strongly about helping these survivors have a voice and be able to tell their stories, I reached out to the survivors I felt were mentally well enough to invite them to participate. Those that decided to be a part of this project shared their burden, their pain, and their strength with me; so that I could funnel their words into a physical form- while allowing them to remain anonymous. The only thing I request is that they tell me their height and age during the time they were attacked. Other than that, they can be as vague or detailed as they want to be. The stories have ranged from a single paragraph to seventeen pages.

Many textiles were specifically chosen for the patterns printed on them. I discussed why mine was so heavily adorned with flowers- it is vital to my story. One has ice cream cones- this was chosen as a reaction to a submission from their text when they, as a child, were told to “lick the ice cream cone”- meaning a penis. Texture also played a role; for some lace was appropriate, it is delicate and used during weddings and funerals. For example, one cone has a lot of white lace, this person is a devout Catholic and their attack took a toll on their faith but through their faith have found healing. Denim was used whenever it felt like that was part of a person’s identity on how they prefer to present themselves. Carpet-like fabric was chosen as a reference to a car interior, the place where one survivor was raped. The textile that make up each person’s cone is important- it becomes a literal part of the story telling of who they are, what they experienced, and even where they were. Had the same kind of fibers been used for
all of them, it would not be an authentic representation of the diversity that exists among “Listen to them.”. Had the fabrics been consistent throughout the cones, it would have become a restriction- as if saying “this is what a rape survivor is”. Certain cones need to feel like clothes when they’re touched, others need to feel acrylic, some need to look serious and dark, others need to look bright and inviting.

The yarns that hold the cones together were also carefully selected. I choose to hand-sew as a representation of the passing of time. Every day, every stitch, is a moment further away from the rapes. There are no shortcuts in recovery but time does continue the healing process. The stitches throughout “Listen to them.” remain roughly consistent- they serve as a physical time keeper, like a metronome keeping time of each beat. Not all the cones share the same color of yarn or the same type of yarn. This was a conscious decision. The color was more importance to me than the thickness of the yarn. I would much rather have the right color for the right person than keep all the yarns the same type. The yarn has been chosen through color psychology and color theory, as well as the meanings assigned to them- such as certain how red ribbons represent HIV awareness. This has allowed for better representation of the survivor through their cone. Colors have positive and negative meanings. For example, yellow is the color of happiness and optimism but it also represents cowardice and anxiety- and in the context of post-rape extreme anxiety is a common outcome more than expected. Some colors, such as teal, has been assigned as the ribbon color for sexual assault awareness. A few cones have teal yarn as their survivor identity is important to who they are. All the cones have teal buttons and elastic ribbons to hold the books closed. Deep blue has been assigned for the ribbon that represents incest awareness- this is also a ribbon that is often used
Each of the cones stand at the height of survivors during the time of their attack; some participants were children and teenagers during the time of their attacks. Using the height of survivors makes the experience of standing next to the figures feel more human. These figures are frozen in time- that of their attack- those that are shorter become obvious to have been very young. Some of the cones have more than one point; this is for those that have endured rape at different moments in their life. For some, the points represent isolated incidents and for others the points symbolize years. Even if there are multiples, each of those points still stands at the height of the survivor during the time of their attack(s). Repetitive rape deepens trauma. When attacks happen far apart from each other they retraumatize the survivors.

Depending on the details of the survivor’s story, their cone included such visual cues. Electric tape has been obsessively wrapped around the “neck” of one sculpture. This person endured violence through bondage. Another turned to cigarettes and ecstasy as a way to get try and escape the trauma they were experiencing. A different cone is adorned with red ants and bright red puffs, their rape resulted in them contractings genital herpes; they live with a physical reminder of their assault.

As a way for the survivors to have part of their story known, while keeping them anonymous, a small book has been sewn onto each cone. Each book’s cover is made to blend onto a section of each figure, with a teal button as its “indicator”. Every book contains a blank cover page and one page with very minimal excerpts from entries the survivors shared with me. This allows the audience to have a bit more insight to what the individuals endured but without divulging every detail. As another form of keeping identities anonymous but keeping the mark of the hand, all the excerpts were handwritten by me on thick rice paper. As a way of preserving the
paper and the writing, the written sheet was brushed on with clear encaustic wax. Then each book is held closed with a teal button and teal elastic ribbon- teal is the official color for sexual assault/rape awareness. With child rape survivors as it is more common they be attacked by a family member.

I believe there is an importance in having a healing practice when creating these figures. Craft itself is considered therapeutic. Using the time to create and focusing on an object allows the maker to see progress. In a 2009 article in the *American Craft Magazine*, Richard Sennett, a respected professor of sociology, states that “Craftwork, in developmental terms, enacts that impulse with physical objects, satisfying a psychological desire for closure and tangible results.” (craftcouncil.org) My practice continues to serve as a healing process for myself; viewers and survivors are able to see each stitch and that is a reminder of passing time.

Throughout the process I had tried to make a very conscious effort to communicate and be sensitive to comments and thoughts of those participating. At the same time, I was trying to be sensitive to the audience and what it is they will experience. There is always a risk with this kind of work, but I was trying my best to diminish the chances of triggering all of those involved, participant and viewers alike.

**Who is a survivor?**

Represented by the cones are individuals from all walks of life. There are women, men, gender nonconforming, those that have recently been attacked, those that were attacked decades ago, addicts, parents, scholars, straight, gay, lesbian, monogamous, polyamorous, white, asian, black, latino, rich, poor, United States born, immigrant, some are students, parents, artists,
scientists, lawyers, educators, office clerks and any other category that can be thought of is standing in “Listen to them.”. There is a wide range of variety within the small pool of people who participated in my thesis. A small pool of people who have all suffered the same tragic pain but endure it, and continue to heal. “Listen to them.” is not just a reminder of the number of survivors that exist in each of our lives but also brings attention to the fact that there is not one kind of “victim”. Many have been preyed upon by family members, ex partners, friends, coworkers - men and women alike. Some did try to fight back, others were drugged, coerced, groomed, or frozen in fear.

**What Listen to them. Is Doing**

Rape art has existed throughout Mankind’s history. Rape of the Sabine Women was created in the 16th century. The ancients had art and mythologies about rape. The Greek Gods, Zeus and Poseidon were notorious rapists. Medusa was portrayed as a snake monster that turns anyone that looks into her eyes to stone. She was raped by Poseidon in Athena’s temple, and then was punished by Athena. Eventually beheaded, Medusa suffered repeatedly. Rape survivors have suffered enough; “Listen to them.” has the survivors exist as their own story-tellers. Each figure reflects the experiences of the survivors and never villanizes them; it insteadpunishes the rapists. The cones each have a single book sewn to them; the words in each book are that of the survivor’s- excerpts from their entries. They have been written in the first person position, using an active voice- the viewer reads the survivor’s words as they talk about the rape in present time..

During the 1970s female artists began to push back against victim blaming. Rape art was
not about personal stories but instead using numbers to raise awareness. In 1977 Suzanne Lacy made a stamped map piece called *Three Weeks in May*, where she stamped for each rape that happened in Los Angeles during a three week span. The Guerilla Girls created *If You’re Raped You Might as Well Relax and Enjoy It Because No One Will Believe You* (1992) where they raised awareness on the fact that in the year 1988 only 8.4% convictions out of 185,000. In both these works the people represented feel like statistics. In “Listen to them.” the figures are saying that is their boyfriend, brother, a woman who is taking off their clothes, hurting them, making them drink, forcing them quiet, etc. The figures share that they have been burned, that they are sick, or are being humiliated. “Listen to them.” is very personal; the participants could easily be us or loved ones. The rapists are easily people we know.

Now artists are calling out attackers, some are putting themselves in the center of their work. In 2017, soon after the beginning of presidential Donald Trump’s reign, Bang Geul Han created *Through the Gaps Between My Teeth*. A piece where Trump’s own words from the 2005 *Access Hollywood* tape is animated for the audience. Her piece is a direct attack to the multiple sexual assault accusations that Trump has to this day- and more so is a piece calling out the president of the United States of America’s behavior- “grab her by the p***y”. What my work is doing is calling out the every-day people who rape. It is giving a platform for survivors so that they can share their experiences and be heard. Yes, corrupt leaders and people of power need to be called out, but so do the people within our communities. Yes, celebrities and people of power who have been raped should be able to speak out, but so should people within our communities. I created “Listen to them.” as a safe way for survivors to be listened to. This piece reaches out to viewers so that they may empathize with the trauma so many people carry.
In a more personally vulnerable place is Emma Sulkowicz, with their widely recognized performance *Carry That Weight (Mattress Piece)*. Sulkowicz was among a number of other women who filed complaints against the same male student at Columbia University— he was cleared of all the complaints. As a protest and a way to have a voice, Sulkowicz carried their 50lb mattress through and around campus— at times with other’s help. They would only stop once the accused student was expelled or left the university. Sulkowicz would later carry their mattress across the stage during their graduation ceremony, with the help of other female students. This performance began in September 2014 and ended in May 2015. Rather than solely focus on my own rape, I chose to focus on the rape survivor community; particularly, my own community, made up of people I know. I stated before, but emphasize, that we all know more than one survivor. In numerous occasions I have been told by individual people, during individual situations, that I am the “first rape victim [they’ve] met” and that I am “so strong for not being ashamed and talking out”. Those statements are incredibly alarming for a number of reasons. It shows that survivors are not speaking out, people believe that the rape survivor community is much smaller than it really is, and that speaking out about is considered a special thing. Unlike myself and Sulkowicz, many survivors do not have a platform to to voice their experiences and fight for justice. “*Listen to them.*” - like many of my other artwork - aims to make conversations about rape more common. The more something is talked about, the stigma changes. The more rape is talked about -without slutshaming or asking retraumatizing questions (such as, what did you wear?), the easier it becomes for survivors to talk about their own experiences. Speaking out can lead to healing and helps survivors build on their support network.
At the Gallery

In the Samuel Dorsky Museum of Art, “Listen to them.” could be seen in the privacy of the cave; an area of the museum I felt was needed for this piece. There is a risk factor for triggering those that read the text, by having it in the cave, it is easier for any disturbed reader to walk away and avoid the space. Apart from feeling separate from the rest of the museum, the lower ceilings and gray walls in the cave also provided the quiet space to “Listen to them.”.

From afar the cones became dark looming objects, like stalagmites. Once closer, arranged in the space, the twenty-one cones were a forest of colorful stuffed sacks. Right before entering the space a sign reads “The artist invites you to read the sewn books on each figure. Please be advised that the work addresses issues of rape.” The sign was necessary to me; I wanted to take every measure I could to raise awareness but also prevent triggering any survivor. I noticed that most of the time during the reception, the busiest night, only a few people at a time would go into the space- others waited patiently until someone else left and then they entered. It was automatically respected as a quiet and introspective space. Once past the sign, the person walking into the space stands among the cones, many of which are the average height of an adult women, some are taller, others are shorter. There are multiple paths that weave within the sculptures. Each book was easily accessible and allowed the reader space- so that they would not bump into any other person. Viewers carefully and slowly walked from cone to cone, looking at the details, from the small hand molded pills to the tightly wound electrical tape. They carefully and respectfully took the teal band off of each teal button and held the book open. After reading
the text, they moved on to the next. After viewing the installation, most people’s moods became solemn. Some were heard having discussions with companions. I overheard one conversation about the recently proposed anti-abortion laws in states like Alabama where there are attempts to make abortion illegal for those that have been impregnated by rapists. It was evident that the survivors present in “Listen to them.” had made an impact.

Conclusion

I have used the word survivor throughout this; I believe there is a great importance to the word. We were preyed on by sexual predators. They made us their victims. We do what we can to survive. Some of us go to therapy, some of us drink, some of us become workaholics, or loners, or find what gives us a high, but we find ways to cope. We choose to survive. Not every rape victim is a rape survivor. Suicide can occur years after the attack. It is a constant battle; but progress can be made. Each survivor, every story, is different and each deserves to have the opportunity to be listened to. “Listen to them.” provides platform for the survivors that participated to have their story heard. This is an ongoing piece which will continue to give a safe space and voices to those that wish to be a part of it. Too much stigma has pushed millions into silence; it’s starting to be torn down. The more that rape is discussed and the more those talking about their attacks are respected and listened to, the more survivors there will be, versus victims. All of this I believe leads to better sex, consent, and safe space education, which in turn leads to less rapes and more openness for when it does occur. “Listen to them.” is a collection of hand-sewn cones that aims to raise rape awareness, to honor the survivors that participated, and to continue feeding the breaking of walls that make rape a taboo subject. Deeply personal,
uncomfortable, colorful, whimsical, and pushing for change, “Listen to them.” engulfs the viewer to stand among a crowd of survivors ready to be heard.
Installation Images

**Image 1.**
Full view of *Listen to them.*
Various textiles, yarn, thread, buttons, elastic ribbon, synthetic cotton, paper, ink, encaustic wax, clay, foam, beads, acrylic paint, electric tape, medical tape, modge podge, wood, and steel. 2019

**Image 2.**
Section of *Listen to them.*
Various textiles, yarn, thread, buttons, elastic ribbon, synthetic cotton, paper, Ink, clay, foam, beads, acrylic paint, electric tape, medical tape, modge podge, encaustic wax, wood, and steel. 2019
Image. 3
Section of *Listen to them.*
(left)
Various textiles, yarn, thread, buttons, elastic ribbon, ink, paper, encaustic wax, synthetic cotton, foam, wood, and steel. 2019
Image. 4
Section of *Listen to them.*
Various textiles, yarn, paper, buttons, elastic ribbon, acrylic paint synthetic cotton, beads, wood, steel, ink, encaustic wax, paper, 2019

*Nineteen* (left) various textiles, acrylic paint, synthetic cotton, beads, yarn, paper, ink, button, encaustic wax, elastic ribbon, wood, steel. 2017

Image. 5
Section of *Listen to them.*
Various textiles, yarn, buttons, elastic ribbon plastic ants, pillows, acrylic paints, paper, beads, ink, encaustic wax, wood, steel. 2019
Image. 6
Section of *Listen to them.*
Various textiles, yarn, thread, buttons, elastic ribbon, synthetic cotton, ink, paper, clay, foam, beads, acrylic paint, electric tape, medical tape, modge podge, encaustic wax, wood, and steel. 2019
Image 7 and 8.
Sections of *Listen to them*.
Various textiles, yarn, thread, buttons, elastic ribbon, synthetic cotton, ink, paper, foam, beads, medical tape, encaustic wax, wood, and steel. 2019
Image 9 and 10.
Sections of *Listen to them.*
Various textiles, yarn, thread, buttons, elastic ribbon, synthetic cotton, paper, medical tape, ink, encaustic wax, wood, and steel. 2019
Image 11 and 12.
Sections of *Listen to them.*
Various textiles, yarn, thread, buttons, elastic ribbon, synthetic cotton, ink, paper, encaustic wax, wood, and steel. 2019
Image 13.

Close up image of *Listen to them*.

Various textiles, yarn, thread, synthetic cotton, modge podge. 2019
Image 14.
Close up image of *Listen to them: Nineteen*
Various textiles, yarn, thread, synthetic cotton, beads, acrylic paint, thread. 2017
Image 15.
Close up image of *Listen to them.*
Various textiles, yarn, thread, synthetic cotton, clay, acrylic paint 2019
Image 16.
Close up image of *Listen to them*.
Various textiles, yarn, synthetic cotton, acrylic paint, beads, plastic antsl. 2019
Image 17.
Close up image of *Listen to them.*
Various textiles, yarn, synthetic cotton, foam, beads. 2019
Image 18.
Close up image of *Listen to them.*
Various textiles, yarn, button, elastic ribbon, synthetic cotton, clay, acrylic paint. 2019
inviting one of their friends

throwing up    my pants
    are down

they're laughing

Image 19.
Close up image of book from *Listen to them*.
Various textiles, yarn, paper, ink, encaustic wax. 2019
see the knife
guns
where
mustache stinks weed
he knows how to fight
too
ow my wrist
Image 21.
Close up image of book from *Listen to them.*
Various textiles, yarn, paper, ink, encaustic wax. 2019

ignoring the weight
says he loves me

